

## Classical Antiquity In Heavy Metal Music

This book demonstrates the rich and varied ways in which heavy metal music draws on the ancient Greek and Roman world. Contributors examine bands from across the globe, including: Blind Guardian (Germany), Therion (Sweden), Celtic Frost, Eluveitie (Switzerland), Ex Deo (Canada/Italy), Heimdall, Stormlord, Ade (Italy), Kawir (Greece), Theatre of Tragedy (Norway), Iron Maiden, Bal-Sagoth (UK), and Nile (US). These and other bands are shown to draw inspiration from Classical literature and mythology such as the Homeric Hymns, Vergil's Aeneid, and Caesar's Gallic Wars, historical figures from Rome and ancient Egypt, and even pagan and occult aspects of antiquity. These bands' engagements with Classical antiquity also speak to contemporary issues of nationalism, identity, sexuality, gender, and globalization. The contributors show how the genre of heavy metal brings its own perspectives to Classical reception, and demonstrate that this music-often dismissed as lowbrow-engages in sophisticated dialogue with ancient texts, myths, and historical figures. The authors reveal aspects of Classics' continued appeal while also arguing that the engagement with myth and history is a defining characteristic of heavy metal music, especially in countries that were once part of the Roman Empire.

The collected essays in this volume focus on the presentation, representation and interpretation of ancient violence - from war to slavery, rape and murder - in the modern visual and performing arts, with special attention to videogames and dance as well as the more usual media of film, literature and theatre. Violence, fury and the dread that they provoke are factors that appear frequently in the ancient sources. The dark side of antiquity, so distant from the ideal of purity and harmony that the classical heritage until recently usually called forth, has repeatedly struck the imagination of artists, writers and scholars across ages and cultures. A global assembly of contributors, from Europe to Brazil and from the US to New Zealand, consider historical and mythical violence in Stanley Kubrick's Spartacus and the 2010 TV series of the same name, in Ridley Scott's Gladiator, in the work of Lars von Trier, and in Soviet ballet and the choreography of Martha Graham and Anita Berber. Representations of Roman warfare appear in videogames such as Ryse: Son of Rome and Total War, as well as recent comics, and examples from both these media are analysed in the volume. Finally, interviews with two artists offer insight into the ways in which practitioners understand and engage with the complex reception of these themes.

This book is available as open access through the Knowledge Unlatched programme and is available on [www.bloomsburycollections.com](http://www.bloomsburycollections.com). We need to talk about Hippocrates. Current scholarship attributes none of the works of the 'Hippocratic corpus' to him, and the ancient biographical traditions of his life are not only late, but also written for their own promotional purposes. Yet Hippocrates features powerfully in our assumptions about ancient medicine, and our beliefs about what medicine - and the physician himself - should be. In both orthodox and alternative medicine, he continues to be a model to be emulated. This book will challenge widespread assumptions about Hippocrates (and, in the process, about the history of medicine in ancient Greece and beyond) and will also explore the creation of modern myths about the ancient world. Why do we continue to use Hippocrates, and how are new myths constructed around his name? How do news stories and the internet contribute to our picture of him? And what can this tell us about wider popular engagements with the classical world today, in memes, 'quotes' and online?

Collected essays by Cambridge sociologist Keith Hopkins - one of the most radical, innovative and influential Roman historians of his generation.

Art Nouveau and the Classical Tradition

The Strait of Scylla and Charybdis in the Modern Imagination

A Homeric Catalogue of Shapes

Classical Art

Orientalism and the Reception of Powerful Women from the Ancient World

Classical Antiquity in Video Games

***In the popular imagination, Homer as author of the Iliad and the Odyssey, epitomises poetic genius. So, when scholars proposed that the Homeric epics were not the unique creation of an individual author, but instead reflected a traditional compositional system developed by generations of singer-poets, swathes of assumptions about the poems and their 'author' were swept aside and called into question. Much had to be re-evaluated through a new lens. The creative process described by scholars for the Homeric epics shares many key attributes with the modern visual art-forms of collage and its less familiar variant: sculptural assemblage. A Homeric Catalogue of Shapes describes a series of twelve sculptures that together function as an abstract portrait of Homer: not a depiction of him as an individual, but as a compositional system. The technique by which the artworks were produced reflects the poetic method that scholars termed oral-formulaic. In both of these creative processes the artwork is constructed from pre-existing elements: such as phrases, characters, and plot-lines in the epics; and objects, fragmented items, and borrowed forms in the sculptures. The artist/author presents a largely unknown characterisation of Homeric poetics in a manner that emphasizes the extent and complexity of this Homer's artistry.***

***This book argues that touch and movement played a significant role, long overlooked, in generating perceptions of ancient material culture in the late 18th century. At this time the reception of classical antiquity had been transformed. Interactions with material culture - ruins, sculpture, and artefacts - formed the core of this transformation. Some such interactions were proto-archaeological, such as the Dilettanti expeditions to Athens and Asa Minor; others were touristic, seen in the guidebooks consulted by travellers to Rome and the diaries they composed; and others creative, resulting in novels, poetry, and dance performances. Some involved the reproduction of experience in a gallery or museum setting. What all encounters with ancient material culture had in common, however, is their haptic sensory basis. The sense typically associated with the Enlightenment is vision, but this has obscured the equally important contribution made by touch and movement to the way in which a newly materialised Graeco-Roman world was perceived. Kinaesthesia, or the sense of self-movement, is rarely recognised in its own right, but because all encounters with sites and objects are embodied, and all embodiment takes place in motion,***

**this sense is vital to forming more abstract or imaginative impressions. Theories of embodied cognition propose that all intellectual processes are also physical. This book shows how ideas about classical antiquity in the volatile milieu of the late 18th century developed as a result of diverse kinaesthetic relationships.**

**Why is Cleopatra, a descendent of Alexander the Great, a Ptolemy from a Greek-Macedonian family, in popular imagination an Oriental woman? True, she assumed some aspects of pharaonic imagery in order to rule Egypt, but her Orientalism mostly derives from ancient (Roman) and modern stereotypes: both the Orient and the idea of a woman in power are signs, in the Western tradition, of 'otherness' - and in this sense they can easily overlap and interchange. This volume investigates how ancient women, and particularly powerful women, such as queens and empresses, have been re-imagined in Western (and not only Western) arts; highlights how this re-imagination and re-visualization is, more often than not, the product of Orientalist stereotypes - even when dealing with women who had nothing to do with Eastern regions; and compares these images with examples of Eastern gaze on the same women. Through the chapters in this volume, readers will discover the similarities and differences in the ways in which women in power were and still are described and decried by their opponents.**

**How did the statues of ancient Greece wind up dictating art history in the West? How did the material culture of the Greeks and Romans come to be seen as "classical" and as "art"? What does "classical art" mean across time and place? In this ambitious, richly illustrated book, art historian and classicist Caroline Vout provides an original history of how classical art has been continuously redefined over the millennia as it has found itself in new contexts and cultures. All of this raises the question of classical art's future. What we call classical art did not simply appear in ancient Rome, or in the Renaissance, or in the eighteenth-century Academy. Endlessly repackaged and revered or rebuked, Greek and Roman artifacts have gathered an amazing array of values, both positive and negative, in each new historical period, even as these objects themselves have reshaped their surroundings. Vout shows how this process began in antiquity, as Greeks of the Hellenistic period transformed the art of fifth-century Greece, and continued through the Roman empire, Constantinople, European court societies, the neoclassical English country house, and the nineteenth century, up to the modern museum. A unique exploration of how each period of Western culture has transformed Greek and Roman antiquities and in turn been transformed by them, this book revolutionizes our understanding of what classical art has meant and continues to mean.**

**Multilingual Metal Music**

**Playing with the Ancient World**

**Soldiers and Ghosts**

**Representations of Classical Greece in Theme Parks**

**Seduction and Power**

**Hippocrates Now**

What was a hero in Classical Antiquity? Why is it that their characteristics have transcended chronological and cultural barriers while they are still role models in our days? How have their features changed to be embodied by comic superheroes and film? How is their essence vulgarized and turned into a mass consumption product? What has happened with their literary and artistic representation along centuries of elitist Western culture? This book aims at posing these and other questions about heroes, allowing us to open a cultural reflection over the role of the classical world in the present, its meaning in mass media, and the capacity of the Greek and Roman civilizations to dialogue with the modern world. This dialogue offers a glimpse into modern cultural necessities and tendencies which can be seen in several aspects, such as the hero's vulnerability, the archetype's banalization, the possibility to extend the heroic essence to individuals in search of identities – vital as well as gender or class identities. In some products (videogames, heavy metal music) our research enables a deeper understanding of the hero's more obvious characteristics, such as their physical and moral strength. All these tendencies – contemporary and consumable, contradictory with one another, yet vigorous above all – acquire visibility by means of a polyhedral vehicle which is rich in possibilities of rereading and reworking: the Greco-Roman hero. In such a virtual and postmodern world as the one we inhabit, it comes not without surprise that we still resort to an idea like the hero, which is as old as the West.

With a highly international profile, this unique volume presents the latest research in Classical Reception Studies.

Turning to a region of South Italy associated with Greater Greece and the geographies of Homer's Odyssey, Marco Benoît Carbone delivers a historical and ethnographic treatment of how places defined in public imagination and media by their associated histories become sites of memory and identity, as their landscape and mythologies turn into insignia of a romanticised antiquity. For the ancient Greeks, Homer had set the marine monsters of the Odyssey in the Strait between Calabria and Sicily. Since then, this passage has been glowing with the aura of its mythological landmarks. Travellers and tourists have played Odysseus by re-enacting his journey. Scholars and explorers have explained the myths as metaphors of whirlpools and marine fauna. The iconic Strait and village of Scilla have turned into place-myths and playgrounds, defined by the region's heritage. Carbone observes the enduring impact of Hellas on the real Strait today. The continuous rekindling of cultural and visual traditions of place in the arts, media, travel, and tourism have intersected with philhellenic historiographies, shaping local policies, public histories, views of development, and forms of Hellenicist identitarianism. Elements of society have celebrated the landscape of the Odyssey, appropriated Homer as their imagined heirs, and purported themselves as the original Europeans—pandering to outdated ideological appropriations of 'classical' antiquity and exclusionary, West-centric views of the Mediterranean.

"Information Gathering in Classical Greece opens with chapters on tactical, strategic, and covert agents. Methods of communication are explored, from fire-signals to dead-letter drops. Frank Russell categorizes and defines the collectors and sources of information according to their era, methods, and spheres of operation, and he also provides evidence from ancient authors on interrogation and the handling and weighing of information. Counterintelligence is also explored, together with disinformation through "leaks" and agents. The author concludes this fascinating study with observations on the role that intelligence-gathering has in the kind of democratic society for which Greece has always been famous"--Publisher description.

Kinaesthesia and Classical Antiquity 1750–1820

Sociocultural, Linguistic and Literary Perspectives on Heavy Metal Lyrics

From Birth to Death

Geographies of Myth and Places of Identity

A History of Battle in Classical Antiquity

Sociological Studies in Roman History

**Introducing the Medieval Ass presents a lucid, accessible, and comprehensive picture of the ass's enormous socio-economic and cultural significance in the Middle Ages and beyond. In the Middle Ages, the ass became synonymous with human idiocy, a comic figure representing foolish peasants, students too dull to learn, and their asinine teachers. This trope of foolishness was so prevalent that by the eighteenth century the word 'ass' had been replaced by 'donkey'. Economically, the medieval ass was a vital, utilitarian beast of burden, rather like today's ubiquitous white van; culturally, however, the medieval ass enjoyed a rich, paradoxical reputation. Its hard work was praised, but its obstinacy condemned. It exemplified the good Christian, humbly bearing Christ to Jerusalem, but also represented Sloth, a mortal sin. Its potent sexual reputation - one literary ass had sex with a woman - was simultaneously linked to sterility and, to this day, 'ass' and 'arse' remain culturally-connected homophones.**

**The first comprehensive treatment in English of the rich and varied afterlife of classical drama across Latin America, this volume explores the myriad ways in which ancient Greek and Roman texts have been adapted, invoked and re-worked in notable modern theatrical works across North and South America and the Caribbean, while also paying particular attention to the national and local context of each play. A comprehensive introduction provides a critical overview of the varying issues and complexities that arise when studying the afterlife of the European classics in the theatrical stages across this diverse and vast region. Fourteen chapters, divided into three general geographical sub-regions (Southern Cone, Brazil and the Caribbean and North America) present a strong connection to an ancient dramatic source text as well as comment upon important socio-political crises in the modern history of Latin America. The diversity and expertise of the voices in this volume translate into a multi-ranging approach to the topic that encompasses a variety of theoretical and interdisciplinary perspectives from classics, Latin American studies and theatre and performance studies.**

**Art Nouveau was a style for a new age, but it was also one that continued to look back to the past. This new study shows how in expressing many of their most essential concerns - sexuality, death and the nature of art - its artists drew heavily upon classical literature and the iconography of classical art. It challenges the conventional view that Art Nouveau's adherents turned their backs on Classicism in their quest for new forms. Across Europe and North America, artists continued to turn back to the ancient world, and in particular to Greece, for the vitality with which they sought to infuse their creations. The works of many well-known artists are considered through this prism, including those of Gustav Klimt, Aubrey Beardsley and Louis Comfort Tiffany. But, breaking new ground in its comparative approach, this study also considers some of the movement's less well-known painters, sculptors, jewellers and architects, including in central and eastern Europe, and their use of classical iconography to express new ideas of nationhood. Across the world, while Art Nouveau was a plural style drawing on multiple influences, the Classics remained a key artistic vocabulary for its artists, whether blended with Orientalist and other iconographies, or preserving the purity of classical form.**

**Sparta, Macedonia, and Rome--how did these nations come to dominate the ancient world? Lendon shows readers that the most successful armies were those that made the most effective use of cultural tradition.**

**Shoes, Slippers, and Sandals**

**Ancient Violence in the Modern Imagination**

**Classical Antiquity in Heavy Metal Music**

**Atheism in the Ancient World**

**Who Killed Homer?**

**The Demise of Classical Education and the Recovery of Greek Wisdom**

This volume presents an original framework for the study of video games that use visual materials and narrative conventions from ancient Greece and Rome. It focuses on the culturally rich continuum of ancient Greek and Roman games, treating them not just as representations, but as functional interactive products that require the player to interpret, communicate with and alter them. Tracking the movement of such concepts across different media, the study builds an interconnected picture of antiquity in video games within a wider transmedial environment. Ancient Greece and Rome in Videogames presents a wide array of games from several different genres, ranging from the blood-spilling violence of god-killing and gladiatorial combat to meticulous strategizing over virtual Roman Empires and often bizarre adventures in pseudo-ancient places. Readers encounter instances in which players become intimately engaged with the "epic mode" of spectacle in God of War, moments of negotiation with colonised lands in Rome: Total War and Imperium Romanum, and multi-layered narratives rich with ancient traditions in games such as Eleusis and Salamambo. The case study approach draws on close analysis of outstanding examples of the genre to uncover how both representation and gameplay function in such "ancient games".

Theme park studies is a growing field in social and cultural studies. Nonetheless, until now little attention has been dedicated to the choice of the themes represented in the parks and the strategies of their representation. This is particularly interesting when the theme is a historical one, for example ancient Greece. Which elements of classical Greece find their way into a theme park and how are they chosen and represented? What is the "entertainment" element in ancient Greek history, culture and myth, which allows its presence in commercial structures aiming to people's fun? How does the representation of Greece change against different cultural backgrounds, e.g. in different European countries, in the USA, in China? This book frames a discussion of these representations within the current debates about immersive spaces, uses of history and postmodern aesthetics, and analyses how ancient Greece has been represented and made "enjoyable" in seven different theme parks across the world, providing an original and ground-breaking contribution to theme park studies and classical reception.

\*\*\* Winner of the 2019 Flaiano Prize in the category Italian Studies \*\*\* In Fellini's Eternal Rome, Alessandro Carrera explores the co-existence and conflict of paganism and Christianity in the works of Federico Fellini. By combining source analysis, cultural history and jargon-free psychoanalytic film theory, Carrera introduces the reader to a new appreciation of Fellini's work. Life-affirming Franciscanism and repressive Counter-Reformation dogmatism live side by side in Fellini's films, although he clearly tends toward the former and resents the latter. The fascination with pre-Christian Rome shines through La Dolce Vita and finds its culmination in Fellini-Satyricon, the most audacious attempt to imagine what the West would be if Christianity had never replaced classical Rome. Minimal clues point toward a careful, extremely subtle use of classical texts and motifs. Fellini's interest in the classics culminates in Olympus, a treatment of Hesiod's Theogony for a never-realized TV miniseries on Greek mythology, here introduced for the first time to an English-speaking readership. Fellini's recurrent dream of the Mediterranean Goddess is shaped by the phantasmatic projection of paganism that Christianity created as its convenient Other. His characters long for a "maternal space" where they will be protected from mortality and left free to roam. Yet Fellini shows how such maternal space constantly fails, not because the Church has erased it, but because the utopia of unlimited enjoyment is a self-defeating fantasy.

This is the first volume of essays published on the television series Troy: Fall of a City (BBC One and Netflix, 2018). Covering a wide range of engaging topics, such as gender, race and politics, international scholars in the fields of classics, history and film studies discuss how the story of Troy has been recreated on screen to suit the expectations of modern audiences. The series is commended for the thought-

provoking way it handles important issues arising from the Trojan War narrative that continue to impact our society today. With discussions centered on epic narrative, cast and character, as well as tragic resonances, the contributors tackle gender roles by exploring the innovative ways in which mythological female figures such as Helen, Aphrodite and the Amazons are depicted in the series. An examination is also made into the concept of the hero and how the series challenges conventional representations of masculinity. We encounter a significant investigation of race focusing on the controversial casting of Achilles, Patroclus, Zeus and other series characters with Black actors. Several essays deal with the moral and ethical complexities surrounding warfare, power and politics. The significance of costume and production design are also explored throughout the volume.

In Search of the Argonauts

Antiquity in the Visual and Performing Arts

Women in Classical Antiquity

The 'Father of Medicine' in the Internet Age

A Bibliography of Heavy Metal Resources

The Hero Reloaded

**With straightforward advice and informative readings of the great Greek texts, the authors show how we might still save classics and the Greeks for future generations. Who Killed Homer? is must reading for anyone who agrees that knowledge of classics acquaints us with the beauty and perils of our own culture.**

**It has been reviled, dismissed, attacked, and occasionally been the subject of Congressional hearings, but still, the genre of music known as heavy metal maintains not only its market share in the recording and downloading industry, but also as a cultural force that has united millions of young and old fans across the globe. Characterized by blaring distorted guitars, drum solos, and dramatic vibrato, the heavy metal movement headbanged its way to the popular culture landscape with bands like Led Zeppelin and Black Sabbath the 1970s. Motley Crue and Metallica made metal a music phenomenon in the 1980s. Heavy metal continues to evolve today with bands like Mastodon and Lamb of God. Providing an extensive overview of the music, fashion, films, and philosophies behind the movement, this inclusive encyclopedia chronicles the history and development of heavy metal, including sub-movements such as death metal, speed metal, grindcore, and hair metal. Essential and highly entertaining reading for high school and undergraduate courses in popular music studies, communications, media studies, and cultural studies, the Encyclopedia of Heavy Metal Music and Culture offers a guide to the ultimate underground music, exploring its rich cultural diversity, resilience, and adaptability. Entries for musicians include a discography for those wanting to start or develop their music collections.**

**Few classical stories are as exciting as that of Jason and the Golden Fleece. The legend of the boy, who discovers a new identity as son of a usurped king and leads a crew of demi-gods and famous heroes, has resonated through the ages, rumbling like the clashing rocks, which almost pulverised the Argo. The myth and its reception inspires endless engagements: while it tells of a quest to the ends of the earth, of the tyrants Pelias and Aetes, of dragons' teeth, of the loss of Hylas (beloved of Hercules) stolen away by nymphs, and of Jason's seduction of the powerful witch Medea (later betrayed for a more useful princess), it speaks to us of more: of gender and sexuality; of heroism and lost integrity; of powerful gods and terrifying monsters; of identity and otherness; of exploration and exploitation. The Argonauts are emblems of collective heroism, yet also of the emptiness of glory. From Pindar to J. W. Waterhouse, Apollonius of Rhodes to Ray Harryhausen, and Robert Graves to Mary Zimmerman, the Argonaut myth has produced later interpretations as rich, salty and complex as the ancient versions. Helen Lovatt here unravels, like untangled sea-kelp, the diverse strands of the narrative and its numerous and fascinating afterlives. Her book will prove both informative and endlessly entertaining to those who love classical literature and myth.**

**How new is atheism? In Battling the Gods, Tim Whitmarsh journeys into the ancient Mediterranean to recover the stories of those who first refused the divinities. Long before the Enlightenment sowed the seeds of disbelief in a deeply Christian Europe, atheism was a matter of serious public debate in the Greek world. But history is written by those who prevail, and the Age of Faith mostly suppressed the lively free-thinking voices of antiquity. Tim Whitmarsh brings to life the fascinating ideas of Diagoras of Melos, perhaps the first self-professed atheist; Democritus, the first materialist; and Epicurus and his followers. He shows how the early Christians came to define themselves against atheism, and so suppress the philosophy of disbelief. Battling the Gods is the first book on the origins of the secular values at the heart of the modern state.**

**Authoritative and bold, provocative and humane, it reveals how atheism and doubt, far from being modern phenomena, have intrigued the human imagination for thousands of years.**

**A Dog Pissing at the Edge of a Path**

**Throwing Down the Gauntlet**

**The Fear and the Fury**

**Archaeology and Anthropology in Dialogue  
Screening Love and War in Troy: Fall of a City  
Information Gathering in Classical Greece**

***This volume tackles the role of smell, under-explored in relation to the other senses, in the modern rejection, reappraisal and idealisation of antiquity. Among the senses olfaction in particular has often been overlooked in classical reception studies due to its evanescent nature, which makes this sense difficult to apprehend in its past instantiations. And yet, the smells associated with a given figure or social group convey a rich imagery which in turn connotes specific values: perfumes, scents and foul odours both reflect and mould the ways in which a society thinks or acts. Smells also help to distinguish between male and female, citizens and strangers, and play an important role during rituals. The Smells and Senses of Antiquity in the Modern Imagination focuses on the representation of ancient smells - both enticing and repugnant - in the visual and performative arts from the late 18th century up to the 21st century. The individual contributions explore painting, sculpture, literature and film, but also theatrical performance, museum exhibitions, advertising, television series, historical reenactment and graphic novels, which have all played a part in reshaping modern audiences' perceptions and experiences of the antique.***

***The Bloomsbury Handbook of Rock Music Research is the first comprehensive academic survey of the field of rock music as it stands today. More than 50 years into its life and we still ask - what is rock music, why is it studied, and how does it work, both as music and as cultural activity? This volume draws together 37 of the leading academics working on rock to provide answers to these questions and many more. The text is divided into four major sections: practice of rock (analysis, performance, and recording); theories; business of rock; and social and culture issues. Each chapter combines two approaches, providing a summary of current knowledge of the area concerned as well as the consequences of that research and suggesting profitable subsequent directions to take. This text investigates and presents the field at a level of depth worthy of something which has had such a pervasive influence on the lives of millions.***

***Uses primary evidence to ask anthropological questions about kinship and families in ancient Egyptian society. This multi-disciplinary book explores the textual analysis of heavy metal lyrics written in languages other than English including Japanese, Yiddish, Latin, Russian, Hungarian, Austrian German, and Norwegian. Topics covered include national and minority identity, politics, wordplay, parody, local/global, intertextuality, and adaptation.***

***The reinvention of the classical hero in contemporary mass media***

***The Iliad and Odyssey Seen Differently***

***The Bloomsbury Handbook of Rock Music Research***

***Metadata***

***Representation, Play, Transmedia***

***Greeks and Romans on the Latin American Stage***

The Nage people of the eastern Indonesian island of Flores refer to someone who begins something but is regularly distracted by other matters as "a dog pissing at the edge of a path." In this first comprehensive study of animal metaphors in a non-Western society, Gregory Forth focuses on how the Nage understand metaphor and use their knowledge of animals to shape specific expressions. Based on extensive field research, *A Dog Pissing at the Edge of a Path* explores the meaning and use of over 560 animal metaphors employed by the Nage. Investigating how closely their indigenous concept of pata péle corresponds to the Greek-derived English concept of metaphor, Forth demonstrates that the Nage people understand these figures of speech in the same way as Westerners – namely as conventional ways of speaking about people and objects, not expressions of an essential identity between their animal vehicles and human referents. Theoretically engaging with anthropology's recent ontological turn, the book considers whether metaphors reveal significant differences in conceptions of human-animal relations, the human-animal contrast, and human understanding of other humans in different parts of the world. An incredible catalogue of animal-based linguistic art and Nage verbal conventions, *A Dog Pissing at the Edge of a Path* illuminates essential features of metaphorical thought everywhere.

*Metadata: A Bibliography of Heavy Metal Resources* is the first book-length bibliography of resources about heavy metal. From its beginnings in the late 1960s and early 1970s, heavy metal has emerged as one of the most consistently popular and commercially successful music styles. Over the decades the style has changed and diversified, drawing attention from fans, critics, and scholars alike. Scholars, journalists, and musicians have generated a body of writing, films, and instructional materials that is substantial in quantity, diverse in approach, and intended for many types of audiences, resulting in a wealth of information about heavy metal. *Metadata* provides a current and comprehensive bibliographic resource for researchers and fans of metal. This book also serves as a guide for librarians in their collection development decisions. Chapters focus on performers, musical instruction, discographies, metal subgenres, metal in specific places, and research relating metal to the humanities and sciences, and encompass archives, books, articles, videos, websites, and other resources by scholars, journalists, musicians, and fans of this vibrant musical style.

This edited volume groups research on the significance of ancient feet and footwear, much of which was presented, discussed and reviewed at the conference: *Shoes, Slippers and Sandals: Feet and Footwear in Antiquity*, held at Newcastle University and the Great North Museum from 29 June–1 July 2015. Ancient dress and adornment have received significant consideration in recent scholarship, though, strikingly, feet and footwear have featured relatively little in this discussion. This volume aims to rectify this imbalance through its fifteen chapters covering a wide range of aspects associated with feet and footwear in classical antiquity. Contributions are grouped under four headings: "Envisaging footwear", "Following footprints", "One from a pair" and "Between representation and reality", reflecting the broad range and interdisciplinary nature of the approaches undertaken.

An introduction to women and gender in the classical world that draws on the most recent research in the field *Women in Classical Antiquity* focuses on the important objects, events and concepts that combine to form a clear understanding of ancient Greek and Roman women and gender. Drawing on the most recent findings and research on the topic, the book offers an overview of the historical events, values, and institutions that are critical for appreciating and comparing the life situations of women across both cultures. The author examines the lifecycle of women in ancient Greece and Rome beginning with how young females acquired the gendered characteristics necessary for adulthood. The text explores female adolescence, including concerns about virginity, medical views of the female body, religious roles, and education. Views of marriage, motherhood, sexual activity, adultery, and prostitution are also examined. In addition, the author explores how women exercised authority and the possibilities for their civic engagement. This important resource: Explores the formation of classical women's social identity through the life stages of birth, adolescence, marriage, childbirth, old age, and death Contains

information on the most recent research in this rapidly evolving field Offers a review of the life course as a way to understand the social processes by which Greek and Roman females acquired gender traits Includes questions for review, suggestions for further reading, and a glossary of key terms Written for academics and students of classical antiquity, *Women in Classical Antiquity* offers a general introduction to women and gender in the classical world.

*Animal Metaphors in an Eastern Indonesian Society*

*The Smells and Senses of Antiquity in the Modern Imagination*

*Medievalism and Metal Music Studies*

*Moved by Stone*

*Feet and Footwear in Classical Antiquity*

*A Life History from Antiquity to the Present*

This edited collection investigates metal music's enduring fascination with the medieval period from a variety of critical perspectives, exploring how metal musicians and fans use the medieval period as a fount for creativity and critique.

From gaming consoles to smartphones, video games are everywhere today, including those set in historical times and particularly in the ancient world. This volume explores the varied depictions of the ancient world in video games and demonstrates the potential challenges of games for scholars as well as the applications of game engines for educational and academic purposes. With successful series such as "Assassin's Creed" or "Civilization" selling millions of copies, video games rival even television and cinema in their role in shaping younger audiences' perceptions of the past. Yet classical scholarship, though embracing other popular media as areas of research, has so far largely ignored video games as a vehicle of classical reception. This collection of essays fills this gap with a dedicated study of receptions, remediations and representations of Classical Antiquity across all electronic gaming platforms and genres. It presents cutting-edge research in classics and classical receptions, game studies and archaeogaming, adopting different perspectives and combining papers from scholars, gamers, game developers and historical consultants. In doing so, it delivers the first state-of-the-art account of both the wide array of 'ancient' video games, as well as the challenges and rewards of this new and exciting field.

*Kinship and Family in Ancient Egypt*

*Fellini's Eternal Rome*

*Introducing the Medieval Ass*

*The Remarkable History of Jason and the Golden Fleece*

*Encyclopedia of Heavy Metal Music*

*Paganism and Christianity in the Films of Federico Fellini*