

LIT 113: Foundations: Bible & Classics

Autumn Semester, 20 Credits

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Office Hours: Tuesdays 10–12

General Information:

It is recommended that all English Literature students take this module.

The Bible, Greek and Roman mythology, represent some of the central sources for European literary imaginations. Their themes inform writing of all periods and genres, from Dante Alighieri to Philip Pullman, from phrases like ‘a wolf in sheep’s clothing’ to Virginia Woolf. Their authors have inspired the creation of figures such as Aeneas, Beelzebub, Faustus, Odysseus and Satan; the representation of Eve and Judas, of ‘sin’, ‘betrayal’, ‘the underworld’ or ‘hell’; of ‘redemption’, ‘metamorphosis’ and a variety of allegorical modes.

When we understand the ways in which biblical and classical writers shaped their narratives, and how creative authors revised, resisted or radicalised their themes, we have several important keys to unlock crucial facets of English literary tradition. When we appreciate the rich linguistic heritage of sources like the 1611 King James Bible we can recognise the origin of many familiar and reworked phrases (not all of them tasty): ‘bite the dust’; ‘forbidden fruit’; ‘skin of my teeth’; ‘fatted calf.’

Teaching:

There are two lectures and one seminar each week. Lectures will provide an introduction to the ancient source and contextual information for the study of literary texts that we will discuss in detail in seminars. An ancient source and a literary text will be discussed in parallel to expose the ways that comparison is *mutually illuminating*. We will examine a range of material from the 6th century BCE to the 21st century CE. A full reading list is available at the end of this document.

Assessment:

- 50% Essay, to be written during the semester
- 40% Close reading examination, during the exam period
- 10% Informal seminar contributions (guidelines for participation are on MOLE)

Required Texts:

Most readings will be available online or on MOLE as e-offprints. You should make sure that you have access to the following:

1. Shakespeare, *Titus Andronicus*.

Most of you will be studying Shakespeare later on in your degree so it would make sense to invest in a complete works. Blackwells will be stocking the Norton edition. If you want to buy a single-text edition of *Titus Andronicus*, we recommend the most recent Arden, Cambridge and Oxford edition.

* We will be discussing this play in week 9; you should start reading it now.

2. Margaret Atwood, *The Year of the Flood*

→ https://www.amazon.co.uk/Year-Flood-Margaret-Atwood/dp/0349004072/ref=sr_1_1?ie=UTF8&qid=1473266654&sr=8-1&keywords=margaret+atwood+year+of+the+flood

* We will be discussing this book in week 6; you should start reading it now.

3. It is recommended but **not required** that you buy the HarperCollins Study Bible (2006 edition or later); this edition has helpful notes and essays that make understanding the Bible more straightforward.

→ https://www.amazon.co.uk/HarperCollins-Study-Bible-NRSV-Student-Harold-Attridge/dp/0060786833/ref=sr_1_1?ie=UTF8&qid=1473080168&sr=8-1&keywords=harper+collins+study+bible

However, **all biblical texts are available online** at biblegateway.com. Please make sure you read the texts according to the New Revised Standard Version; additionally, the King James Version has been influential in literature, and you may find the phrasing helpful in making connections to its literary descendants. If you wish to purchase a KJV, we recommend the Oxford World Classics edition.

Likewise, **most classical texts** can be found at perseus.tufts.edu.

A list of useful books is found at the end of this handbook.

Schedule & Texts

Week 1

26 September, 28 September

Introduction: Historical Context & Methods

Read for seminar: Extract from Ovid's *Metamorphoses* (on MOLE) and Carol Ann Duffy's poem 'Mrs Midas':

<http://www.scottishpoetrylibrary.org.uk/poetry/poems/mrs-midas>

** please come to seminars prepared with an example of a text that you think interprets themes found in classical or biblical texts **

Week 2

3 October: Homer's *Iliad*

Read: *Iliad* Books 1, 6, & 24

Available:

<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0134> or

listen: <https://librivox.org/the-iliad-pope-translation-by-homer/>

5 October: Professor Adam Piette, Homer's Epics in Contemporary Culture

TW: war violence

Watch: *O Brother Where Art Thou?* (2000). **Optional screening: Tuesday 27**

September, 5-7pm, Hicks LT 10. Bring your own popcorn! ☺

OR Available via the link on MOLE

Read: "The Helmet", "The Parting", and "Ceasefire"

Available:

<http://nauplion.net/HELMET.HTM>

<http://resources.teachnet.ie/ckelly/ceasefire.htm>

<https://briefpoems.wordpress.com/tag/michael-longley/>

Week 3

10 October: Dr Katherine Ebury, Joyce, *Ulysses*

Read: Episode 4, "Calypso" and Episode 18, "Penelope"

Available on MOLE

14 October: Homer's *Odyssey*

Read: *Odyssey* Books 1-2, 5.1-279, 7.236-297

Available:

<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0218> or

listen: <https://librivox.org/the-odyssey-by-homer/>

Week 4

17 October: Creation

Read: Genesis 1-2

Optional: John 1:1-18

19 October: Dr Iona Hine, William Blake, *The First Book of Urizen*

Read: *The First Book of Urizen*

Available:

http://mail.nysoclib.org/digital_archives/ebooks/Blake_Book_of_Urizen/OCTAVO/BLKURZTR.PDF

Or

<http://www.blakearchive.org/exist/blake/archive/work.xq?workid=urizen&java=no>

Week 5

24 October: Dr Katie Edwards: The Fall

Read: Genesis 3

Optional: 1 Corinthians 15:22; Psalm 51:5; Romans 5:12-21

26 October: Dr Katie Edwards: Angela Carter, *The Magic Toyshop*
Read: Selected chapters, TBA, available on MOLE

Week 6

31 October: The Flood

Read: Genesis 6–11

Optional: 1 Enoch 1–36 (AKA The Book of the Watchers)

Available:

<http://www.augsburgfortress.org/media/downloads/9780800699109Chapter1.pdf>

2 November: Margaret Atwood, *The Year of the Flood*

Read: *The Year of the Flood*

Week 7 – Reading Week – no class

Week 8

14 November: Sacrifice

TW: Human sacrifice, intimate violence among families

Read: Genesis 22, Judges 11

16 November: Dr Madeleine Callaghan: Wordsworth, Michael

Read: Wordsworth, Michael

Available: <http://www.bartleby.com/41/372.html>

Week 9

21 November: Dr Tom Rutter: Introduction to Ovid

TW: Sexual Violence

Read: Ovid, *Metamorphoses* 6.412–674

Available:

<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0028%3Abook%3D6%3Acard%3D412>

23 November: Dr Tom Rutter: Shakespeare, *Titus Andronicus*

Read: *Titus Andronicus*

Week 10

28 November: Dr Katherine Ebury: T. S. Eliot, the Bible, & Classics

Read for seminars: T. S. Eliot, Waste Land, The Fire Sermon

Available: <https://www.poetryfoundation.org/poems-and-poets/poems/detail/47311>

30 November: Transformation

Read: Ovid, *Metamorphoses* 3.314–336

Week 11

5 December: Vergil, *The Aeneid*

Read: Vergil, *The Aeneid*, books 1, 2, & 12

Available:

<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0054%3Abook%3D1%3Acard%3D1>

7 December: Dr Tom Rutter, Milton, *Paradise Lost*

Read: *Paradise Lost* books 1–2

Available: <https://www.poetryfoundation.org/poems-and-poets/poems/detail/45718> & <https://www.poetryfoundation.org/poems-and-poets/poems/detail/45738>

Week 12: Exam Prep

12 December: Dr Amber Regis, Kate Tempest & Tiresias

Read: Kate Tempest, “Tiresias,” in *Hold Your Own* (on MOLE); and <http://poetrysociety.org.uk/poems/from-brand-new-ancients/>

Watch: <https://www.youtube.com/watch?v=JLW1B3ib7ZM>

14 December: Extra office hours. Please email for appointments or drop in.

Full Reading List

The Bible & English Literature:

The Cambridge Companion to Medieval English Theatre (Cambridge: Cambridge University Press, 2008)

Beatrice Groves, *Texts and Traditions: Religion in Shakespeare, 1592-1604* (Oxford & New York: Clarendon Press, Oxford University Press, 2007)

Stephen Prickett, *Origins of Narrative: The Romantic Appropriation of the Bible* (Cambridge: Cambridge University Press, 1996)

Retellings: the Bible in Literature, Music, Art and Film (Leiden & Boston: Brill, 2007)

Reference:

W. R. F. Browning, *A Dictionary of the Bible* (Oxford: Oxford University Press, 2004)

Martin H Manser et al, *The Facts on File Dictionary of Classical and Biblical Allusions* (New York: Checkmark Books, 2003)

David H Aaron, *Biblical Ambiguities: Metaphor, Semantics, and Divine Imagery* (Leiden: Brill, 2001)

James Stokes Ackerman, *On Teaching the Bible As Literature* (Bloomington & London: Indiana University Press, 1967)

George Aichele, ed., *Culture, Entertainment and the Bible* (Sheffield: Sheffield Academic Press, 2000)

George Aichele, Peter Miscall and Richard Walsh, 'An Elephant in the Room: Historical-Critical and Postmodern Interpretations of the Bible', *Journal of Biblical Literature*, 2009, Vol.128 (2), pp.383-404 [available via JSTOR/ STAR]

George Aichele and Tina Pippin, *The Monstrous and the Unspeakable: the Bible as Fantastic Literature* (Sheffield: Sheffield academic Press, 1997)

Robert Alter, *The Art of Biblical Narrative* (New York: Basic Books, 1981)

Robert Alter, *Canon and Creativity: Modern Writing and the Authority of Scripture* (New Haven & London" Yale University Press, 2000)

Robert Alter and Frank Kermode, eds., *The Literary Guide to the Bible* (London: Collins, 1987)

- Yairah Amit, *Reading Biblical Narratives: Literary Criticism and the Hebrew Bible* (Minneapolis: Fortress Press, 2001)
- Shimon Bar-Efrat, *Narrative Art in the Bible* (Sheffield: Almond, 1989)
- Roland Bartel et al, eds., *Biblical Images in Literature* (Nashville: Abingdon Press, 1975)
- Adele Berlin, *Poetics and Interpretation of Biblical Narrative* (Sheffield: Almond, 1983)
- Robert F Berkhofer, *Beyond the Great Story: History as Text and Discourse* (Cambridge, MA & London: Belknap Press of Harvard University Press, 1995)
- The Blackwell Companion to the Bible in English Literature*, eds., R. Lemon, E. Mason, J. Roberts and C. Rowland, (Wiley-Blackwell, Oxford, 2009, rep. 2010) [also available electronically]
- Roland Boer and Jorunn Økland, eds., *Marxist Feminist Criticism of the Bible* (Sheffield: Sheffield Phoenix Press, 2008)
- Melvyn Bragg, *The Book of Books: The Radical Impact of the King James Bible 1611-2011* (London: Hodder & Stoughton, 2011)
- Gordon Campbell, *Bible: The Story of the King James Version, 1611-2011* (Oxford: Oxford University Press, 2011)
- Mary Wilson Carpenter, *Imperial Bibles, Domestic Bodies: Women, Sexuality and Religion in the Victorian Market* (Athens, Ohio: Ohio University Press, 2003)
- Eric S Christianson, Peter Francis and William R Telford, eds., *Cinéma Divinité: Religion, Theology and the Bible in Film* (London: SCM, 2005)
- Elizabeth Clarke, *Politics, Religion and the Song of Songs in Seventeenth Century England* (Basingstoke: Palgrave Macmillan, 2011)
- Jeanie C Crain, *Reading the Bible as Literature* (Polity, 2010)
- David Crystal, *Begat: The King James Bible and the English Language* (Oxford: Oxford University Press, 2011)
- Marguerat Daniel and Yvan Bourquin, *How to Read Bible Stories: an Introduction to Narrative Criticism* (London: SCM, 1999)
- Musa W Dube, *Postcolonial Feminist Interpretation of the Bible* (St. Louis, MO: Chalice Press, 2000)

- Musa W Dube, ed., *Other Ways of Reading: African Women and the Bible* (Atlanta, GA: Society of Biblical Literature, 2001)
- John M Evans, *Paradise Lost and the Genesis Tradition* (New York: Oxford University Press, 1968)
- Eryl W. Davies, *The Dissenting Reader: Feminist Approaches to the Hebrew Bible* (Aldershot: Ashgate, 2003)
- J Cheryl Exum and David J A Clines, eds., *The New Literary Criticism and the Hebrew Bible* (Sheffield: JSOT Press, 1993)
- Rachel Falconer, *Hell in Contemporary Literature: Western Descent Narratives Since 1945* (Edinburgh: Edinburgh University Press, 2007)
- Anne Ferry, 'Milton's Creation of Eve' *SEL: Studies in English Literature, 1500-1900* 28.1 (1988), 113-32
- Margalit Finkelberg and Guy G Stroumsa, *Homer, the Bible, and Beyond: Literary and Religious Canons in the Ancient World* (Leiden: Brill, 2003)
- David C Fowler, *The Bible in Middle English Literature* (Seattle & London: University of Washington Press, 1984)
- Amelia Devin Freedman, *God as an Absent Character in Biblical Hebrew Narrative: a Literary-Theoretical Study* (New York: Peter Lang, 2005)
- Northrop Frye, *The Great Code: the Bible and Literature* (London: Ark Paperbacks, 1983)
- Tikva Simone Frymer-Kensky, *Studies in Bible and Feminist Criticism* (Philadelphia, PA: Jewish Publication Society, 2006)
- John Gabel et al, eds., *The Bible As Literature: An Introduction* (Oxford: Oxford University Press, 2005)
- Robert Goss and Monica West, eds., *Take Back the Word: A Queer Reading of the Bible* (The Pilgrim Press, 2000)
- Deryn Guest, *When Deborah Met Jael: Lesbian Biblical Hermeneutics* (London: SCM, 2005)
- Deryn Guest, Robert Goss et al, eds., *The Queer Bible Commentary* (SCM Press, 2006)
- Hannibal Hamlin and Norman W Jones, eds., *The King James Bible After Four Hundred Years* (Cambridge: Cambridge University Press, 2010)
- Andrew Hass et al, *The Oxford Handbook of English Literature and Theology* (Oxford: Oxford University Press, 2009)

- Adrian Hastings, Alistair Mason, and Hugh Pypier, eds., *The Oxford Companion to Christian Thought* (Oxford: Oxford University Press, 2000)
- Ronald S Hendel, 'Mind the Gap: Modern and Postmodern in Biblical Studies', *Journal of Biblical Literature*, 2014, Vol.133(2), pp.422-443
- TR Henn, *The Bible as Literature* (London: Lutterworth, 1970)
- Rosemary Jackson, *Fantasy: The Literature of Subversion* (London: Methuen, 1981)
- Mary Jacobus, 'Tess' Purity', *Essays in Criticism*, XXVI: 4 (October 1976), 318-38
- David Jasper, 'Religion and literature: Critical reflections on reading the Bible, literature, theology and culture to 2000', *Koers: Bulletin for Christian Scholarship*, 1996, Vol.61 (1)
- Theodore W Jennings, Jr., *Jacob's Wound: Homoerotic Narrative in the Literature of Ancient Israel* (New York & London: Continuum, 2005)
- Gabriel Josipovici, *The World and the Book: a Study of Modern Fiction* (St Albans: Paladin, 1973)
- _____, *The Book of God: a Response to the Bible* (New Haven & London: Yale University Press, 1988)
- Nyasha Junior, *An Introduction to Womanist Biblical Interpretation* (Westminster John Knox Press, 2015)
- Musimbi R A Kanyora, *Introducing Feminist Cultural Hermeneutics: an African Perspective* (London: Sheffield Academic Press, 2002)
- Frank Kermode, *The Genesis of Secrecy: On the Interpretation of Narrative* (Cambridge, MA & London: Harvard University Press, 1979)
- Jeannette King, *Woman And the Word: Contemporary Women Novelists and the Bible* (Basingstoke: Palgrave Macmillan, 2000)
- Larry J Kreitzer, *Gospel Images in Fiction and Film: on Reversing the Hermeneutical Flow* (London: Sheffield Academic Press, 2002)
- Kenneth R R Gros Louis, *Literary Interpretations of Biblical Narratives* (Nashville: Abingdon, 1982)
- David Jasper and Stephen Prickett, eds. *The Bible and Literature: A Reader* (Oxford: Blackwell, 1999)

- Walter S H Lim, 'Adam, Eve, and Biblical Analogy in *Paradise Lost*' *SEL: Studies in English Literature, 1500-1900* 30.1 (1990), 115-31
- Oliver Lovesey, 'Reconstructing Tess', *SEL: Studies in English Literature, 1500-1900* 43.4 (2003), 913-38 [available through JSTOR]
- Steven Marx, *Shakespeare and the Bible* (Oxford: Oxford University Press, 2000)
- Judith E McKinlay, *Reframing Her: Biblical Women in Postcolonial Focus* (Sheffield: Sheffield Phoenix Press, 2004)
- Stephen D Moore, *God's Beauty Parlor: and Other Queer Spaces in and around the Bible* (Stanford, CA: Stanford University Press, 2001)
- _____, *Empire and Apocalypse: Postcolonialism and the New Testament* (Sheffield: Phoenix Press, 2006)
- Eva Mroczek, *The Literary Imagination in Jewish Antiquity* (Oxford University Press, 2016)
- David Norton, *A History of the Bible as Literature: Vol.1: From Antiquity to 1700* (Cambridge: Cambridge University Press, 1993)
- _____, *A History of the Bible as Literature: Vol. 2: From 1700 to the Present Day* (Cambridge: Cambridge University Press, 1993)
- _____, *A Textual History of the King James Bible* (Cambridge: Cambridge University Press, 2005)
- _____, *The King James Bible: A Short History from Tyndale to Today* (Cambridge: Cambridge University Press, 2011)
- Judy Pocock, "'Through a Glass Darkly": Typology in Toni Morrison's Song of Solomon', *Canadian Review of American Studies*, 2005, 35(3), pp.281-298
- Stephen Prickett, ed., *The Edinburgh Companion to the Bible in the Arts* (Edinburgh: Edinburgh University Press, 2014)
- David Punter, *The Literature of Pity* (Edinburgh: Edinburgh University Press, 2014)
- Hugh S. Pyper, *An Unsuitable Book: the Bible as Scandalous Text* (Sheffield: Sheffield Phoenix Press, 2005)
- Walter L. Reed, *Dialogues of the Word: the Bible as Literature According to Bakhtin* (Oxford: Oxford University Press, 1993)
- Emily K Ronald, 'More than "Alone with the Bible": Reconceptualizing Religious Reading', *Sociology of Religion*, 2012, 73(3), pp.323-344

- Deborah W. Rooke ed., *A Question of Sex: Gender and Difference in the Hebrew Bible and Beyond* (Sheffield: Sheffield Phoenix Press, 2007)
- Erin Runions, *How Hysterical: Identification and Resistance in the Bible and Film* (New York & Basingstoke: Palgrave Macmillan, 2003)
- Michael Satlow, *How the Bible Became Holy* (Yale University Press, 2014)
- Peter A. Schock, *Romantic Satanism: Myth and the Historical Moment in Blake, Shelley and Byron* (Basingstoke: Palgrave Macmillan, 2003)
- Silvia Schroer & Sophia Bietenhard, eds., *Feminist Interpretation of the Bible and the Hermeneutics of Liberation* (London: Sheffield Academic Press, 2003)
- Jon Singleton, 'The Dissonant Bible Quotation: Political and Narrative Dissension in Gaskell's *Mary Barton*', *ELH*, 2011, 78(4), pp.917-941
- Dorothy Solle, *Great Women of the Bible in Art and Literature* (Grand Rapids, MI: WB Eerdmans, 1994)
- Lesleigh Cushing Stahlberg, *Sustaining Fictions: Intertextuality, Midrash, Translation and the Literary Afterlife of the Bible* (New York & London: T & T Clark, 2008)
- Shirley A Stave, *Toni Morrison and the Bible: Contested Intertextualities* (New York: Peter Lang, 2006)
- Meir Sternberg, *The Poetics of Biblical Narrative* (Bloomington: Indiana University Press, 1985)
- Caroline Vander Stichele and Todd Penner, eds., *Her Master's Tools: Feminist and Postcolonial Engagements of Historical-critical Discourse* (Atlanta: Society of Biblical Literature, 2005)
- Ken Stone, ed., *Queer Commentary and the Hebrew Bible* (Sheffield: Sheffield Academic Press, 2001)
- Matthew Sturgis, *It Ain't Necessarily So: Investigating the Truth of the Biblical Past* (London: Headline, 2001)
- Thomas L. Thompson, *The Bible in History: How Writers Create a Past* (London: Pimlico, 2000)
- Jerome T. Walsh, *Style and Structure in Biblical Hebrew Narrative* (Collegeville, Minn.: Liturgical Press, 2001)
- Helen Wilcox, 'Measuring up to Nebuchadnezzar: Biblical Presences in Shakespeare's Tragicomedies', in Adrian Steele (ed), *Early Modern Drama and the Bible* (Basingstoke: Palgrave Macmillan, 2011) 48-67

Helen Wilcox, *1611: Authority, Gender and the Word in Early Modern England* (Oxford: Blackwell, 2013)

Terence R Wright, *DH Lawrence and the Bible* (Cambridge: Cambridge University Press, 2000)

Classical Sources and English Literature

Electronic Resources

Rachel Bowlby, *Freudian Mythologies: Greek Tragedy and Modern Identities* (Oxford: Oxford University Press, 2009)

The Cambridge Companion to Greek and Roman Theatre (Cambridge: Cambridge University Press, 2007)

Kenneth Haynes, *English Literature and Ancient Languages* (Oxford: Oxford University Press, 2007)

Homer, *The Odyssey* (Salt Lake City: Project Gutenberg Literary Archive Foundation, 2002)

The Iliad (Salt Lake City: Project Gutenberg Literary Archive Foundation, 2004)

Charles Martindale and Anthony Brian Taylor, *Shakespeare and the Classics* (Cambridge: Cambridge University Press, 2011)

Victoria Moul, *Jonson, Horace and the Classical Tradition* (Cambridge: Cambridge University Press, 2010)

Sarah Nooter, *When Heroes Sing: Sophocles and the Shifting Soundscape of Tragedy* (Cambridge: Cambridge University Press 2012)

Ovid: *Tales from Ovid*, ed. Ted Hughes (Faber, 1997)

Sophocles' Oedipus Rex (New York: Bloom's Literary Criticism, 2007)

Sophocles, *Oedipus Trilogy* (Salt Lake City: Project Gutenberg Literary Archive Foundation, 2006)

Virgil, *The Aeneid* (Salt Lake City: Project Gutenberg Literary Archive Foundation, 1995)

Reference

The Cambridge Companion to Greek and Roman Theatre, ed. Marianne McDonald and J. Michael Walton (Cambridge: Cambridge University Press, 2007)

Companion to Literary Myths, Heroes and Archetypes (London: Routledge, 1992)

Martin H Manser et al, *The Facts on File Dictionary of Classical and Biblical Allusions* (New York: Checkmark Books, 2003)

The Oxford Dictionary of Classical Myth and Religion, ed. Simon Price and Emily Kearns (Oxford: Oxford University Press, 2003)

Secondary & Critical Material

Jonathan Bate, *Shakespeare and Ovid* (Oxford: Clarendon, 1993)

Michael Bell, *Literature, Modernism and Myth: Belief and Responsibility in the Twentieth Century* (Cambridge: Cambridge University Press, 2006)

Scott A Belsky, 'The Poet Who Sings Through Us: Homer's Influence in Contemporary Western Culture', *College Literature*, Vol. 34(2), 2007, pp.216-228

Alice Bennett, 'Unquiet Spirits: Death Writing in Contemporary Fiction', *Textual Practice*, Vol. 23(3), 2009, p.463-479 – includes discussion of Margaret Atwood's *The Penelopiad*

Stephen Benson, *Contemporary Fiction and the Fairy Tale* (Detroit, Mich. Wayne State University Press, 2008)

Eavan Boland, *Object Lessons: the Life of the Woman and the Poet in Our Time* (Manchester: Carcanet, 2006)

Felicia Bonaparte, 'The Deadly Misreading of Mythic Texts: Thomas Hardy's "Tess of the d'Urbervilles"', *International Journal of the Classical Tradition*, Vol. 5, No. 3, "Classical Mythology and Nineteenth-Century English Literature," 1998 Bristol Myth Colloquium (Winter, 1999), pp. 415-431

Susanna Braund, '“We're here too, the ones without names”: A study of female voices as imagined by Margaret Atwood, Carol Ann Duffy, and Marguerite Yourcenar', *Classical Receptions Journal*, Vol. 4(2), 2012, pp.190-208

Brown, Sarah Annes, 'Science Fiction and Classical Reception in Contemporary Women's Writing', *Classical Receptions Journal*, Vol. 4(2), 2012, pp.209-223

Michael Burden ed., *A Woman Scorn'd: Responses to the Dido Myth* (London: Faber, 1998)

Judith Butler, *Antigone's Claim: Kinship Between Life & Death* (New York & London: Columbia University Press, 2000)

- Michael A. Calabrese, *Chaucer's Ovidian Arts of Love* (Gainesville: University Press of Florida, 1994)
- Anne Carson, *Nox* (New Directions, 2009)
- Cheney, Patrick, *Marlowe's Counterfeit Profession: Ovid, Spenser, Counter-nationhood* (Toronto & London: University of Toronto Press, 1997)
- Chernaik, Warren L., *The Myth of Rome in Shakespeare and His Contemporaries* (Cambridge & New York: Cambridge University Press, 2011)
- Patrick Curry, *Defending Middle-earth: Tolkien, Myth and Modernity* (Boston: Houghton Mifflin, 2004)
- Marilynn Desmond, *Reading Dido: Gender, Textuality and the Medieval Aeneid* (Minneapolis & London: University of Minnesota Press, 1994)
- Jim Ellis, *Sexuality and Citizenship: Metamorphosis in Elizabethan Erotic Verse* (Toronto & London: University of Toronto Press, 2003)
- Lynn Enterline, *The Rhetoric of the Body from Ovid to Shakespeare* (Cambridge: Cambridge University Press, 2000)
- Rachel Falconer, *Hell in Contemporary Literature: Western Descent Narratives Since 1945* (Edinburgh: Edinburgh University Press, 2007)
- Lillian Feder, *Ancient Myth in Modern Poetry* (Princeton & Guildford: Princeton University Press, 1971)
- Sharon Friedman, ed., *Feminist Theatrical Revisions of Classic Works: Critical Essays* (Jefferson, NC & London: McFarland, 2009)
- John M. Fyler, *Chaucer and Ovid* (New Haven & London: Yale University Press, 1979)
- Margalit Finkelberg and Guy G Stroumsa, *Homer, the Bible, and Beyond: Literary and Religious Canons in the Ancient World* (Leiden: Brill, 2003)
- John Fletcher, 'The scenography of trauma: a 'Copernican' reading of Sophocles' Oedipus the King', *Textual Practice*, Vol. 21(1), 2007, p.17-41
- Stuart Gillespie, *English Translation and Classical Reception: Towards a New Literary History* (Chichester: Wiley-Blackwell, 2011)
- Barbara Goff, *Classics and Colonialism* (London: Dickworth, 2005)
- Margreta De Grazia, 'When did Hamlet become modern?', *Textual Practice*, 17:3, 2003, pp.485-503

- Emily Greenwood, 'Re-rooting the classical tradition: new directions in black classicism', *Classical Receptions Journal*, Vol. 1(1), 2009, pp.87-103
- Erling B. Holtmark, *Tarzan and Tradition: Classical Myth in Popular Literature* (Westport, Conn & London: Greenwood Press, 1981)
- Isobel Hurst, *Victorian Women Writers and the Classics: the Feminine of Homer* (Oxford: Oxford University Press, 2008)
- Amber Jacobs, *On Matricide: Myth, Psychoanalysis, and the Law of the Mother* (New York: Columbia University Press, 2007)
- International Journal of Classical Tradition*: 'Classical Mythology in Nineteenth-Century Tradition', 5:3, 1999 – special edition of journal with number of useful essays
- Kiley Kapuscinski, 'Ways of Sentencing: Female Violence and Narrative Justice in Margaret Atwood's *The Penelopiad*', *Essex Human Rights Review*, Vol.4 (2), 2007 [pages unnumbered]
- Rama Kundu, 'Margaret Atwood's Re-creation of the Philomel myth in "Nightingale"', *Interlitteraria*, Issue 13, 2008, pp. 382-393
- Eric Langley, *Narcissism and Suicide in Shakespeare and His Contemporaries* (Oxford: Oxford University Press, 2009)
- Linda M. Lewis, *The Promethean Politics of Milton, Blake, and Shelley* (Columbia: University of Missouri Press, 1992)
- Oliver Lovesey, 'Reconstructing Tess', *SEL: Studies in English Literature, 1500–1900* 43.4 (2003), 913–38
- Raphael Lyne, *Ovid's Changing Worlds: English Metamorphoses, 1567-1632* (Oxford: Oxford University Press, 2001)
- A. A. Markley, *Stateliest Measures: Tennyson and the Literature of Greece and Rome* (Toronto & London: University of Toronto Press, 2004)
- Charles Martindale, *Ovid Renewed: Ovidian Influences on Literature and Art from the Middle Ages to the Twentieth Century* (Cambridge: Cambridge University Press, 1988)
- Charles Martindale and Anthony Brian Taylor, *Shakespeare and the Classics* (Cambridge: Cambridge University Press, 2011)
- McCall, John P., *Chaucer Among the Gods: the Poetics of Classical Myth* (University Park & London: Pennsylvania State University Press, 1979)

- Shara Mccallum, 'Eavan Boland's Gift: Sex, History, and Myth', *The Antioch Review*, 2004, Vol.62(1), pp.37-43
- Laura K. McClure ed., *Sexuality and Gender in the Classical World: Readings and Sources* (Oxford: Blackwell, 2002)
- E. M. Meletinskiĭ, *The Poetics of Myth* (New York & London: Routledge, 2000)
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