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The anthology you hold in your hands is the first volume of *Metaforms: Studies in the Reception of Classical Antiquity*. The series aims to publish monographs and collected volumes devoted to the critical investigation of a broad and diverse field: the reception of Greco-Roman antiquity. It is particularly committed to research that considers the practices, premises, and constituting effects of creative work that deals directly with past traditions in a variety of media and discourses including, but not limited to, literature, film, and the visual arts.

We decided to launch the series with a collection of papers on film. Cinema, television, and video have taken a central place in our daily lives and influence us as individuals and in our social relationships. There are multiple operatives that determine these processes. One is that the camera's viewpoint creates and determines our field of vision, suggesting a uniquely configured but vividly memorable impression of reality. With a new method of seeing, viewing the mechanically or electronically rendered representation of a physically rendered experience, viewers can identify their own perception as if they themselves had been present at given circumstance. As a result, the camera's viewpoint shapes and constructs our body and gender relationships. We "see" as if innate and natural a visual recollection of masculine and female bodies – a combination of powerful muscles and soft skin, lavish costumes, hairdos, make-up and settings, as well as the pathos laden music and a certain kind of language aesthetic, satisfying both hetero- and homosexual tastes. It is our challenge in the study of image making and reception in the twenty-first century to comprehend how all this is happening and how the film industry is changing our understanding of ourselves, our culture and society, and how cultural and social knowledge and experience are conveyed through film and moving images.

More than a hundred years ago, filmmakers made their primary focus imaginative and widely promulgated visions of antiquity, creating a profound effect on the critical, popular, and scholarly reception of antiquity. In this volume, scholars from a variety of countries and varying academic disciplines have addressed film's way of using the field of Classical