

Jocelyn Penny Small: *Bibliography*

Andersen, K. (2007) *The Geometry of an Art. The History of the Mathematical Theory of Perspective from Alberti to Monge. Sources and Studies in the History of Mathematics and Physical Sciences* (New York).

ARV² Beazley, J. D. (1963) *Attic Red-figure Vase-painters*, 2nd Edition (Oxford).

BAD Beazley Archive Database: <http://www.beazley.ox.ac.uk/pottery/default.htm>

Beer, J. (2004) *Sophocles and the Tragedy of Athenian Democracy. Contributions in Drama and Theatre Studies* 105 (Westport, CT).

Bergmann, B.; De Caro, S.; Mertens, J. R.; and Meyer, R. (2010) *Roman Frescoes from Boscoreale. The Villa of Publius Fannius Synistor in Reality and Virtual Reality* (New York).

Bieber, M. (1961) *The History of the Greek and Roman Theater*, 2nd ed. (Princeton).

Blanz, V; Tarr, M. J.; Bülthoff, H. H.; and Vetter, T. (1996) "What object attributes determine canonical views?," *Technical Report No. 42* of the Max-Planck-Institut für biologische Kybernetik. Arbeitsgruppe Bülthoff (Tübingen). Available at: <http://www.kyb.tuebingen.mpg.de/publications/pdfs/pdf1507.pdf>.

Brown, A. L. (1984) "Three and Scene-Painting Sophocles," *Proceedings of the Cambridge Philological Society* 290 (n.s. 30),1-17.

Brownson, D. D. (1981) "Euclid's Optics and its Compatibility with Linear Perspective," *Archives for History of Exact Sciences* 24, 165-94.

Bulle, H. and Wirsing, H. (1950) *Szenenbilder zum griechischen Theater des 5. Jahrhunderts v. Chr.* (Berlin).

Camerota, F. (2000) "Optics and the Visual Arts: the Role of Σκηνογραφία" in *Homo Faber: Studies on Nature, Technology and Science at the Time of Pompeii* edited by J. Renn and G.Castagnetti (Rome) 121-139.

Christensen, J. (1999) "Vindicating Vitruvius on the Subject of Perspective," *Journal of Hellenic Studies* 119, 161-66.

- Csapo, E; and Slater, W. J. (1994) *The Context of Ancient Drama* (Ann Arbor).
- Edgerton, Jr., S. Y. (1975) *The Renaissance Discovery of Linear Perspective* (New York).
- Gros, P. (2008) "The Theory and Practice of Perspective in Vitruvius's *De Architectura* in *Perspective, Projections, and Design: Technologies of Architectural Representation* edited by M. Carpo and F. Lemerle (New York) 5-17.
- Iacopi, I. (2008) *The House of Augustus Wall Paintings*, translated by J. Scott (Milan).
- Ings, S. (2007) *A Natural History of Seeing. The Art and Science of Vision* (London).
- Irby-Massie, G. L; and Paul T. Keyser, P. T. (2002) *Greek Science of the Hellenistic Era* (London and New York).
- Iversen, M. (2005) "The Discourse of Perspective in the Twentieth Century: Panofsky, Damisch, Lacan," *Oxford Art Journal* 28, 191-202.
- Kenner, H. (1954) *Das Theater und der Realismus in der griechischen Kunst* (Vienna).
- Knorr, W. R. (1991) "On the Principle of Linear Perspective in Euclid's *Optics*," *Centaurus* 34, 193-210.
- Latham, R. (1951) translator, *Lucretius. On the Nature of the Universe* (Baltimore).
- Lattimore, R. (1953) *The Complete Greek Tragedies. Aeschylus I* (Chicago).
- Lehmann, P. W. (1953) *Roman Wall Paintings from Boscoreale in the Metropolitan Museum of Art* (Cambridge, MA).
- LCL Loeb Classical Library* (London and Cambridge, MA).
- Ley, G. (1989) "Agartharchos, Aeschylus, and the Construction of a Skene," *Maia* 41, 35-38.
- Little, A. M. G. (1971) *Roman Perspective Painting and the Ancient Stage* (Kennebunk, Maine).
- Macknik, S. L.; Martinez-Conde, S.; and Blakeslee, S. (2010) *Sleights of Mind. What the Neuroscience of Magic Reveals about Our Everyday Deceptions* (New York).

Morgan, M. H., Translator (1960) *Vitruvius. The Ten Books on Architecture* (New York).

OLD Glare, P. G. W. Editor (1982) *Oxford Latin Dictionary* (Oxford).

Padgett, J. M.; Comstock, M. B.; Herrmann, J. J.; and Vermeule, C. C. (1993) *Vase-Painting in Italy. Red-figure and Related Works in the Museum of Fine Arts, Boston* (Boston).

Panofsky, E. (1991) *Perspective as Symbolic Form*. Translated by Christopher S. Wood (New York) from "Die Perspektive als symbolische Form," *Vorträge der Bibliothek Warburg 1924-25* (Leipzig and Berlin: 1927) (New York).

Perry, B. E. (1937) "The Early Greek Capacity for Viewing Things Separately," *Transactions of the American Philological Association* 68, 403-427.

Pickard-Cambridge, A. W. (1946) *The Theatre of Dionysus in Athens* (Oxford).

Pollitt, J. J. (1974) *The Ancient View of Greek Art. Criticism, History, and Terminology* (New Haven and London).

Richter, G. M. A. (1974) *Perspective in Greek and Roman Art*. (London and New York).

Rouveret, A. (1989) *Histoire et imaginaire de la peinture ancienne*. BEFAR 274 (Rome).

Rowland, I. D. and Howe, T. N. Editors (1999) *Ten Books on Architecture. Vitruvius* (New York and Cambridge).

Scott-Kilvert, I. Translator (1979) *Polybius. The Rise of the Roman Empire* (Harmondsworth).

Schörner, G. (2002) "Bühnenmalerei" in *Die Geburt des Theaters in der griechischen Antike* edited by S. Moraw and E. Nölle (Mainz am Rhein) 27-69.

Senseney, J. R. (2011) *The Art of Building in the Classical World. Vision, Craftsmanship, and Linear Perspective in Greek and Roman Architecture* (New York and Cambridge).

Shorey, P. Translator (1963) *Plato's Republic* in E. Hamilton and H. Cairns, *The Collected Dialogues of Plato including the Letters*, 2nd Printing with Corrections (Princeton).

Small, J. P. (2003) *The Parallel Worlds of Classical Art and Text* (Cambridge).

Small, J. P. (2009) "Is Linear Perspective Necessary?" in *New Perspectives on Etruria and Early Rome* edited by Sinclair Bell and Helen Nagy (Madison, WI 2009) 149-57.

Summers, D. (2007) *Vision, Reflection, and Desire in Western Painting* (Chapel Hill, NC).

Veltman, K. (2004) *The Sources of Perspective. The Sources and Literature of Perspective. Vol. 1.* URL: <http://www.sumscorp.com/perspective/> then scroll down to *Sources of Perspective* for the pdf.

White, J. (1956) *Perspective in Ancient Drawing and Painting* (London).

Wiles, D. (2004) *The Masks of Menander: Sign and Meaning in Greek and Roman Performance* (Cambridge).

Willats, J. (1997) *Art and Representation. New Principles in the Analysis of Pictures* (Princeton).