17

Divine Animation: *Clash of the Titans* (1981)

Dan Curley

Clash of the Titans (1981) is not for purists.[1] While the film focuses on the hero Perseus (Harry Hamlin), renowned for beheading Medusa and rescuing the princess Andromeda from a sea monster, it presents some striking changes to the classical myth. The winged stallion Pegasus no longer springs from the decapitated Gorgon's body, nor does he abandon Perseus in mid-story. Rather, he is the last of Zeus' sacred herd, tamed by the hero and transformed into a trusty steed. The goddess Thetis (Maggie Smith) plays an unexpectedly crucial role, as does her son—not Achilles, as in the Homeric poems, but the monstrous invention Calibos (Neil McCarthy, in close-ups), who replaces Phineus as Perseus' traditional rival for Andromeda (Judi Bowker). Finally, the film boasts a rather peculiar conception of the Titans promised in its title. The many anthropomorphic children of Ouranos (Sky) and Gaia (Earth) are replaced by Medusa and the Kraken, the latter imported from Scandinavian lore to supplant the generic Greek sea monster.[2]

Mentioning these changes is not to challenge their authenticity—as Jon Solomon reminds us, "This is no way to watch a movie"[3]—but to acknowledge and embrace them. The film embodies what we expect from any retelling of myth, visual or literary: innovation, in abundance. Even as myths deploy traditional characters and situations, each version brings new elements and emphases. There was no "single, authoritative, canonical version of the traditional stories."[4] Athenian tragedy, a genre with which cinema has much in common, provides useful examples. Tragedians customarily modified tradition, and audiences expected them to do so.[5] The Perseus myth was a fixture of the Greco-Roman stage, and dramatists

strove to create distinctive plays from it.[6] Likewise, *Clash of the Titans* tailors the myth for movie-going audiences.[7] It matters less whether the film agrees with other versions of the myth than how it handles myth. For the purposes of this chapter, the first function of myth is change.

Another important function of myth since antiquity is a work's self-awareness as a myth-making enterprise.[8] *Clash* takes place in a self-consciously fictive cosmos, whose mortal and immortal characters participate in fashioning the story. The immortals, however, deserve primary consideration. Unlike the gods of *Troy* (2004), who are obscured to the point of atheism,[9] *Clash*'s prominent Olympians not only wield supreme power over human beings but also use their power to implement the expected innovations. Furthermore, their actions emulate the craft of the film's co-producer and visual effects director, Ray Harryhausen (1920–2013), and knowingly conflate divine intervention with Harryhausen's trademark animation. The movie is doubly self-aware, as a myth negotiating its place among versions of the Perseus myth and as cinema with special techniques for bringing myth to life. The theology that emerges from instances of such divine self-consciousness has profound implications for Harryhausen and his legacy.

"Characters and Fantastic Creatures": Cinematic Myth

Clash of the Titans is the capstone to Harryhausen's groundbreaking career.[10] More than any other motion picture artist, Harryhausen developed the cinematic lexicon of modern science fiction and fantasy films. The root of this genre-specific vocabulary was, and remains, animation. Harryhausen was a master of stop-motion animation and its painstaking, frame-by-frame adjustments to inanimate objects—specifically, his creation of detailed and fully articulated models of fantastic creatures. His visual idiom, "Dynamation," integrated stop-motion and live-action footage through techniques such as rear projection, matting, and cross-cutting. In the best Dynamation sequences, human and non-human characters interact convincingly, if not seamlessly, on screen. Although the method seems quaint in an age of computer-generated imagery (CGI), by enabling the dynamic representation of otherworldly monsters and beasts, including those of classical myth, it ushered in a new era of speculative storytelling. Harryhausen noted in his memoirs, "Greek and Roman myths contained characters and fantastic creatures . . . ideal for cinematic adventures."[11] As in *Jason and the Argonauts* (1963) before it, *Clash of the Titans* demonstrates that film, and by extension Dynamation, is a viable medium for myth-making.

An outstanding example of Dynamation is the duel between Perseus and Medusa.[12] The six-minute sequence, which Harryhausen edited himself, builds tension by keeping the monster off screen, in the shadows. When the

Gorgon is finally revealed, her appearance is a far cry from the conventional female body with an unsightly head.[13] Blue scales cover her entire form, which is serpentine from the waist down, complete with a rattlesnake's tail. In addition to her petrifying stare, this Medusa wields a bow and arrow with deadly accuracy. Given the film's concern with transforming the myth, a re-imagined monster is expected; most of its creatures have been remade or invented. Medusa's "performance" is worthy of surprise and delight, from the unexpectedly weary manner in which she drags herself along on her forearms—a homage to the legless character Half Boy (Johnny Eck) in *Freaks* (1932)[14]—to her vivid expressions as she seeks out her quarry. Her eyes, enlivened by "Joan Crawford lighting,"[15] paradoxically attract the audience's gaze, even as Perseus must avert his own. In enabling two mythical adversaries to share the screen, Dynamation aptly renders the fantastic. A bravura sequence like this can only be seen "at the movies."

Although Harryhausen deserves recognition as an auteur who often worked alone by choice or necessity, he himself acknowledged that his films are collaborations: "Not one film I have worked on can I truly say is 'mine.'"[16] His collaborators on *Clash* included assistant animators Steven Archer and Jim Danforth, model-maker Janet Stevens, director Desmond Davis, producer Charles H. Schneer, and screenwriter Beverley Cross (1931–1998, the co-writer of *Jason and the Argonauts*). The contributions of the versatile Cross, who was a playwright, librettist, novelist, and Oxford-trained historian (as well as Maggie Smith's husband), should not be overlooked. *Clash* was always meant to be a Dynamation showcase, but it was Cross who prodded Schneer and Harryhausen to finally make the film.[17] His inventive screenplay matches Harryhausen's effects with a well-honed literary sensibility, exhibiting extensive "understanding and knowledge of the scope of Greek myth"[18] while commenting wryly on the action.

"Let Loose the Kraken!": Divine Interventions

Cross' script exposes the divine machinery that drives the film, after initially plunging the viewer *in medias res* on earth: upon a tempestuous shore, Acrisius (Donald Houston) orders his daughter Danaë (Vida Taylor) and her infant son Perseus to be sealed in a wooden cask and sent into the sea. The exposure of mother and child is one of the myth's most traditional motifs.[19] By this opening, *Clash* aligns itself conspicuously with tradition: Acrisius proclaims his status as ruler of Argos while denouncing Danaë and Perseus by name. Such patent exposition leaves no doubt as to whose myth this is. In addition, the scene establishes a clear cosmic hierarchy: gods on high, mortals below. Stretching his hands heavenward, Acrisius invokes "Zeus and all . . . gods of high Olympus," a gesture that affirms

this cosmic order. Meanwhile, an Olympian is already present: a seagull, seen after the cask plummets into the water, is revealed to be a disguised Poseidon (Jack Gwillim). As mother and son are swept away and Acrisius marches off, the god takes wing and abandons this human cruelty.

Poseidon's departure from the Argive shore initiates a departure from the canonical Perseus myth. During the opening credits, which mark the exposure sequence as a prologue, the gull soars over sweeping mountain vistas to Olympus. The domain of the gods is alight with thunder and lightning, its marble columns and turrets nestled among jagged peaks. Assuming his anthropomorphic form, Poseidon reports the fate of Danaë and Perseus to Zeus (a magisterial Laurence Olivier) and his fellow deities. Against the objections of Hera (Claire Bloom), Zeus declares that Acrisius' kingdom will be destroyed by wind, flood, and, for good measure, a Titan: "Let loose the Kraken!" This dramatic beginning is both conventional and novel. On the one hand, it confirms that the movie is not only a myth but also an epic, which genre often begins with divine councils: call this scene *Clash of the Titans*, book one.[20] On the other hand, even without the appropriation of the Kraken, the destruction of Argos is a bold and programmatic innovation. Any expectations that Acrisius will follow mythic tradition and die by Perseus' hand are demolished along with his city.[21] From the start, the film associates changes to the Perseus myth with divine intervention.

As in Greek myth, chief among *Clash*'s pantheon is Zeus; as Perseus' father, he guides his son as the movie proceeds. Yet Thetis also has agency, and she redresses the thunder-god's mistreatment of her son, Calibos, by meddling with Perseus, lately grown to manhood on Seriphos. According to tradition, Perseus should next run afoul of King Polydectes, who would set him the impossible task of defeating Medusa. But Thetis creates an altogether different path by transporting the sleeping youth to Phoenician Joppa, which labors under Calibos' curse. Here he becomes betrothed to Andromeda well before her sacrifice to the Kraken, which Thetis will demand after Cassiopeia (Siân Phillips) boasts of her daughter's beauty. The Perseus-Andromeda romance does not result from a chance rescue on the hero's return journey. It is the film's heart, inspiring a quest for the Gorgon's head in order to defeat the Kraken. As interventions go, Thetis' has greater consequence for Perseus' story than Zeus' revenge against Argos.

"Arena of Life": Animating Gods

In the movie's fictive cosmos, a new version of the Perseus myth emerges from divine interventions that lend, as Lloyd Llewellyn-Jones puts it, "structure and force" to the plot.[22] The gods implement their will in a special chamber on Mount Olympus beside Zeus' throne room; the special

chamber contains a scale model of a classical dramatic theater. Harryhausen dubbed this model the "arena of life,"[23] suggesting if not mimicking a gladiatorial amphitheater, with the qualifier "of life" evoking the concept of animating in its deepest etymological sense (from the Latin verb *animare*, "to endow with a soul, to enliven"). Terracotta figurines, each representing a mortal on earth, line the chamber walls. The gods interfere with humans' lives by selecting their corresponding figurines and manipulating them in the arena.

It is natural to construe this practice in magical terms,[24] but it also has relevance to the cinema, and specifically to animation. So too in *Jason and the Argonauts* the gods move both human- and monster-shaped pieces over an earthly game board. Just beyond the metaphor of gods as gameplayers lurks that of gods as animators,[25] which *Clash* develops in full. The film's Olympians frequently demonstrate divine power by moving inanimate objects: Thetis speaks through her own statue, then causes it to shatter; Zeus gives Perseus' shield a Cockney accent.[26] But the "arena of life" places the tools of Harryhausen himself—a miniature set and characters—directly in their hands.

The gods use the arena four times during the movie. The initial three instances are programmatic, clustering toward the beginning and instigating mythical innovations. The first of these occurs during the destruction of Argos, when Zeus crushes the figurine of Acrisius and kills his mortal counterpart. Down on earth, the king enters his palace and senses a change in the wind. On Olympus, Zeus leans over the arena and snatches up a figurine, identifiable as Acrisius' from his declamatory stance in the prologue. A point-of-view close-up shows the god's left hand clenching the statuette, with the arena's *orchestra* (stage area) and *cavea* (seating area) in the background. A cracking sound precedes a close-up of the human Acrisius, still surveying the sky. His face registers discomfort, while the cracking sound continues over the next two shots. The figurine begins to crumble in Zeus' hand, while on earth Acrisius is racked with pain. His body stiffens, and his head jolts skyward. The Kraken rages; the city is flooded. Soon Acrisius lies dead amid the rubble, while Zeus, seen in profile against a bank of niches, stares gravely downward. Where his hand once held a whole figurine, there is now only dust.

The second instance, as cruel as the first, begins with Zeus proudly displaying Perseus' adult figurine: "He's had a happy childhood, with the advantage of a strong body and a handsome face. What more could any mortal desire or deserve?" Thetis steps forward: "And what of my son, Calibos?" Selecting a human figurine comparable to Perseus' in stature and charisma, Zeus catalogues Calibos' crimes—including hunting the god's winged horses to near extinction. He places the statuette, seen from above,

in the arena. "He will become abhorrent to human sight . . . He'll be transformed to a mortal mockery, the shameful mark of his vile cruelty." While Zeus pronounces Calibos' fate, the camera zooms past the figurine into a full-screen close-up of its shadow on the arena floor. The shadow, animated on cels, raises its arms and places its hands behind its head to form horns; it stoops over, sprouts a tail, and rises again. The camera pulls back to show the figurine, now hunched and brutish, which Zeus replaces on the wall. "This," he affirms, "is my final judgment."

Thetis is responsible for the arena's third usage. Aggrieved at Calibos' punishment, she curses Andromeda's prospects for marriage: "If my son is not to marry her, then no man will!" She then addresses Perseus' figurine:

> The son of Zeus is to be left to the whim of chance, while mine is punished with deformity. It is time for chance to intervene. Time you saw something of the world, Perseus. Time you came face-to-face with fear. Time to know the terrors of the dark and look on death. Time your eyes were opened to grim reality.

Her words are heard partly in voice-over as the real-life Perseus beds down on Seriphos. In a high-angle close-up, the youth lies on his back and gazes at the sky. The full moon, seen in a reverse low-angle shot, dissolves into Thetis, momentarily framed within its orb. "Far to the east, across the sea, in Joppa," she decrees, turning the figurine onto its back and lowering it off screen into the arena. In a ground-level composite shot of the theater at

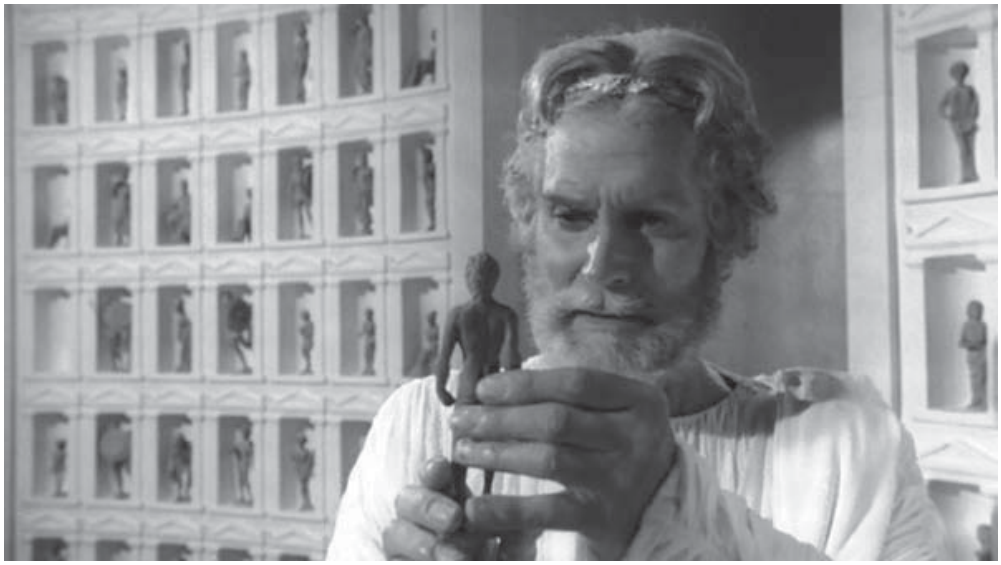

Figure 17.1 Zeus (Laurence Olivier) holds the figurine of Perseus in *Clash of the Titans* (1981). Metro-Goldwyn-Mayer.

Joppa, the figurine dissolves into the sleeping Perseus, while Thetis' larger-than-life arm recedes upward and out of the frame. She looks down upon him, towering over the theater, and fades into the heavens.

"Zeus Complex": Theology and Teleology

These patently cinematic gestures privilege animation as the film's most important kind of divine intervention. The gods are the prime movers of *Clash*'s story, crafting their own master plots on Olympus. Mortals are animated, with the somewhat static scenarios of the arena fully mobilized on earth. Pulverizing the figurine of Acrisius not only ensures his death but also makes it that much more painful and spiteful. Calibos' disfigurement registers in his figurine's distorted shadow. Perseus' relocation from Seriphos shows the closest correlation between heavenly cause and earthly effect. For the first time, the arena itself doubles for a man-made structure: the theater at Joppa, where myths are created and re-created. The significance of the theater as a fictive space in both worlds cannot be overstated. On Olympus, Thetis conjures an entirely new storyline for Perseus, placing him in harm's way and interrupting the tranquil existence that Zeus endorses. On earth, meanwhile, Perseus steps into a new, heroic role within the theater precinct, where the gods provide him with an impressive panoply, "weapons of divine temper," before he ventures into the wider world. Yet Thetis' intervention has more consequence; from the vantage point of the arena, her complete reconfiguration of Perseus' life makes her, for the moment, the superior animator.

Just as the craft of the animator informs the gods' handiwork, so that handiwork speaks to the relationship between Harryhausen and his own creations. The animator who bends miniatures to his will and shapes their stories has a divine status: both controller and creator. Harryhausen invoked these roles in his memoirs, speculating about his own "Zeus complex" and enthusing over "the art of . . . creating an artificial life-force" in his characters.[27] The divine animator is sometimes benevolent. Early in the film, Zeus cradles Danaë's figurine; toward its end, he "reanimates" the prostrate statuette of Perseus, restoring its original upright position and his exhausted son to health. Likewise, in publicity photos Harryhausen looms proudly over his creations or bestows upon them a guiding hand. Nevertheless, like the divinities of *Clash*, Harryhausen can also "terrorize . . . and awe mankind."[28] When not engendering fear or awe in viewers, most of his creatures, exemplified by Medusa, are subjected to violence or danger little different from what the terracotta figurines encounter at the hands of the gods. Given the spectacles made possible by Dynamation, perhaps "arena" is an appropriate term for the replica on Mount Olympus after all.

Why do gods animate, innovate, or otherwise intervene in human affairs? The immortals ponder such matters in their final council. Thetis condemns Perseus' success as "a dangerous precedent." Hera wonders, "What if courage and imagination were to become everyday mortal qualities?" Zeus concedes that gods would be unnecessary, but remains confident: "There is sufficient cowardice, sloth, and mendacity down there on earth to last forever." That the role of the Olympians is to cultivate exemplars of the best human qualities resonates with Harryhausen's storytelling agenda: "Maybe one day someone will again have the courage to make a picture that is pure imagination, with real heroes and real villains."[29] Zeus and Harryhausen each posit a cosmos with room for heroes, whose stories evolve from challenges set by divine animators. Their stories, in turn, inspire and endure. Zeus' last act in the film is to set the myth of Perseus "among the stars and constellations":

> As long as man shall walk the earth and search the night sky in wonder, they will remember the courage of Perseus forever. Even if we, the gods, are abandoned or forgotten, the stars will never fade.

The night sky will preserve and project the myth, now told in its entirety. This outcome surely appealed to Harryhausen, whose life's ambition was to enchant audiences in the dark.

"I Won't Leave You Out": Succession Myths

As if fulfilling Zeus' prediction of a new order, Warner Bros. remade *Clash of the Titans* in 2010. Balanced between fidelity and iconoclasm, the remake uses CGI to render not just its creatures but every aspect of its cosmos. These tensions come home to roost in the remake's treatment of Bubo, the original's (in)famous mechanical owl. This divine gift to Perseus is at home in the cosmos of the 1981 version of *Clash*: the owl is the work of Hephaestus, the inventor of wondrous, automated creations,[30] and thus another example of divine animation/intervention. As the poet Ammon (Burgess Meredith) and Bubo celebrate Perseus and Andromeda's wedding, the poet remarks, "This would make a fine heroic poem . . . or perhaps a play." To Bubo's anxious chirps and whistles he replies, "Oh, don't worry. I won't leave you out." Ammon confirms not only the film's status as myth but also Bubo's rightful place within it.

Contrast this exchange with the owl's cameo in the 2010 version of *Clash of the Titans*. Perseus (Sam Worthington) discovers Bubo buried in a musty chest: "What is this?" "Just leave it," answers the veteran warrior Solon (Liam Cunningham), brushing both Bubo and Perseus aside.[31] This is a

programmatic moment of succession, in which the younger generation of filmmakers replaces its elders. To "just leave" Bubo is to adopt the digital approach of CGI over Harryhausen's "digital" handiwork, and to remake the 1981 film with an entirely different set of motivations.

A succession in special effects technology brings a succession in aesthetics. Bubo is emblematic of Harryhausen's whimsical, idiosyncratic touch—quite literally.[32] Harryhausen frequently criticized CGI as being overused in speculative filmmaking and diluting its own impact; Dynamation, by contrast, "created a fantasy world that was so rare."[33] Such rarity owes much to Harryhausen's hands-on approach, which the gods of his movie sanction by handling their figurines: lifting them up, laying them down, cradling or even crushing them. Stop-motion animation, while fostering the illusion of autonomous motion, documents the contact between animator and model. Perfection is not necessarily the goal. The somewhat unrealistic movement of his creatures, observed Harryhausen, "encouraged the sense that one was watching a miracle."[34] In other words, the animator's visibly invisible hand is precisely what marks Harryhausen's brand of effects as special. CGI, however, distinguishes itself through limitless renderings of the fantastic, all the while hiding its traces. If Dynamation calls attention to its process, digital animation strives for a seamless and, consequently, immersive viewing experience. However realistic or tactile a CGI character appears, the invisible hand of the animators is virtual, and has unparalleled reach.

That reach is evident in the 2010 version of *Clash of the Titans*, which offers an "arena of life" for the twenty-first century—one that obscures its tactile use, apart from Zeus (Liam Neeson) briefly contemplating a statuette of Perseus. The new arena, a vast aerial panorama of the earth, surpasses the original in scale and detail. It teems with vivid, digitally rendered topography: mountains, forests, plains, lakes, oceans, and clouds. No longer relegated to a side chamber, the arena encompasses the whole of the Olympian throne room. The gods, their thrones suspended over the terrain and surrounded by niches, inhabit the arena alongside the figurines. Zeus' throne alone rests atop a low flight of stairs at the edge of the arena, perhaps as a sign of his cosmic superiority.

The dire implication for the immortals—that they are subject to a higher animating power, like mortals in the original movie—is borne out in the many computer-generated displays of godhood, from the sheen on their armor, to Zeus' lightning, to the noxious aura of Hades (Ralph Fiennes). In the 1981 version of *Clash of the Titans*, the hand of the animator is conspicuous, whether of Zeus or Thetis, or the absent-but-present hand of Harryhausen.[35] In the remake, the animator's unseen hand holds the very gods in its grasp. The usurpation of Olympian authority from one film to

the other suggests a succession in theology. Monotheistic audiences of the new millennium might prefer formidable, but not omnipotent, deities. If so, the 2010 version of *Clash* fulfills such spiritual expectations, eroding the gap between gods and mortals, who must occupy the same computer-generated universe. Whereas the original film offered a pantheon of divine animators, the remake's pantheon has become divinely animated.

Notes

1. My thanks to the editors and to audiences of earlier lectures and presentations for helpful comments and suggestions.
2. In the film, Zeus calls the Kraken "the last of the Titans." Later, the Stygian Witches proclaim, "a Titan against a Titan!" to describe the use of Medusa's head as a weapon against the Kraken: the "clash" of the film's title.
3. Solomon (2007) 86 offers this helpful mantra to classicists perturbed by *Troy* (2004) and other blockbusters based on Greco-Roman antiquity.
4. Sommerstein (2005) 164. Burian (1997) 178–80 describes Greek tragedy in similar terms: "repetition and innovation."
5. Compare Sommerstein (2005) 169: "Since no dramatist ever presented a story in precisely the same way as any of his poetic predecessors, the audience could be certain that the play . . . would contain some completely novel features or combinations of features."
6. On remains of tragic (and comic) Perseus plays, see Odgen (2008) 13–17, 69–72.
7. Hankin (2010) 461 reports producer Ray Harryhausen's reaction to those who criticized his changes to the Perseus myth: "They don't realize that when you transpose any story to the screen, you have to compose it in such a way that it will build up logically and hold an audience for an hour and a half. For example, in *Clash* we had to introduce Pegasus early in the picture, but we couldn't have done that if we had adhered strictly to the myth." Wilk (2000) 210 likewise accounts for the movie's innovations in cinematic terms.
8. Exemplary studies of self-conscious myth are March (1987) and Hinds (1987).
9. Keeping the gods off screen in *Troy* was partly a reaction to the divine presence in *Clash of the Titans*: see Winkler (2009) 218.
10. On Harryhausen's career: Wells (2002) 90–101, Bellin (2005) 71–73, Rickitt (2006) 188–90, and Blanshard and Shahabudin (2011) 129–31. The three-volume survey of Hankin (2008–2013) has set a new standard for comprehensiveness.
11. Harryhausen and Dalton (2004) 261.
12. On this sequence, see Pettigrew (1999) 139–41, Harryhausen and Dalton (2004) 271–75, and Hankin (2010) 500–506.
13. See Wilk (2000) 31–54.
14. Harryhausen and Dalton (2004) 273.

15. In *Mildred Pierce* (1945) and other films, Crawford "moves in and out of shadows, or when stationary has a light across only her eyes," noted in Harryhausen and Dalton (2004) 273.
16. Harryhausen and Dalton (2004) 265.
17. Hankin (2010) 461. Harryhausen began considering a Perseus film in the late 1950s; Cross' first treatment dates to 1969: see Harryhausen and Dalton (2004) 261.
18. Llewellyn-Jones (2007) 426.
19. Gantz (1993) 302.
20. Llewellyn-Jones (2007) traces the film's anthropomorphic gods and their interest in human affairs back to the epic tradition.
21. Perseus traditionally kills Acrisius with a discus: Gantz (1993) 310.
22. Llewellyn-Jones (2007) 437.
23. Harryhausen and Dalton (2004) 261.
24. Llewellyn-Jones (2007) 436 likens the figurines to "an ancient Greek . . . *kolossos* or a modern voodoo doll."
25. Blanshard and Shahabudin (2011) 133.
26. An exception is Poseidon, who is shown breathing underwater and transforming himself.
27. Harryhausen and Dalton (2004) 282 and 265, respectively.
28. Llewellyn-Jones (2007) 436. For the gods as "benevolent protectors" or "callous chess-players" in *Jason and the Argonauts*, see Blanshard and Shahabudin (2011) 132.
29. Harryhausen and Dalton (2004) 282, a conscious allusion to the gods' final council.
30. Hephaestean inventions in ancient sources include wheeled tripods, helper-maidens of gold, and the shield of Achilles (Homer, *Iliad* 17.372–613; see Allen (1931) for the text); Pandora (Hesiod, *Works and Days* 59–82; see Solmsen et al. (1990) for the text); and the robot Talos (Apollodorus, *Library* 1.9.26; see Frazer (1921) for the text), whom Harryhausen depicted in *Jason and the Argonauts*.
31. Bubo has a more sympathetic, if silent, cameo in *Wrath of the Titans* (2012), in which he is reunited with his maker, Hephaestus (Bill Nighy).
32. Or that of Steven Archer, Bubo's primary animator: see Pettigrew (1999) 128.
33. Harryhausen and Dalton (2004) 282.
34. Harryhausen and Dalton (2004) 282. Building on the work of structuralist critic Tzvetan Todorov, Blanshard and Shahabudin (2011) 126–27 assert that the "naivety" of certain effects is essential to fantasy viewing.
35. In an instance of true presence, Harryhausen's hand stands in for Olivier's during the deformation of Calibos, moving the figurine to and from the arena; see Hankin (2010) 471.

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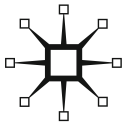

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