



Cover image: Maria Corda in *The Private Life of Helen of Troy*. The William Knight Zewadski Collection.



2.1. A strange Sphinx in Pier Paolo Pasolini's *Oedipus Rex*. Frame enlargement.



2.2. Poet and Sphinx in Jean Cocteau's *The Testament of Orpheus*. Frame enlargement.



2.3. The Poet before a painting of Oedipus in Jean Cocteau's *The Testament of Orpheus*. Frame enlargement.



3.1. Medea before her infanticides in Pier Paolo Pasolini's *Medea*. Frame enlargement.



3.2. Poster for Jules Dassin's *A Dream of Passion*. Author's collection.



3.3. The infanticide in Satoshi Miyagi's *Medea*. Frame enlargement.



3.4. Medea and her dead children in Jacques Lasalle's stage production of *Medea*. Frame enlargement.



3.5. Dead Alcimenes in *Olympus*. Frame enlargement.



4.1. Aristophanes as spectator in Edward Dmytryk's *Mirage*.



4.2. American lobby card for Alfred Stöger's *Triumph der Liebe*. The William Knight Zewadski Collection.



4.3. Lysistrata and Agathos in Alfred Stöger's *Triumph der Liebe*. The William Knight Zewadski Collection.



4.4. Belgian poster for *Destinées*. Author's collection.



4.5. The assemblywomen about to strike in George Marshall's *The Second Greatest Sex*. The William Knight Zewadski Collection.



4.6. Liza (l.) and Birdie (ctr.) in George Marshall's *The Second Greatest Sex*. The William Knight Zewadski Collection.



4.7. The two stories of Fritz Kortner's *Die Sendung der Lysistrata*. *Illustrierte Film-Bühne*. Author's collection.



4.8. Harriet Andersson (l.), Bibi Andersson (ctr.), and Gunnel Lindblom (r.) in Mai Zetterling's *The Girls*. Frame enlargement.



4.9. Lysistrata and Lampito on the Acropolis in Francesc Bellmunt's *Lisístrata*. Frame enlargement.



4.10. Alicia Strada (ctr.) and rival gang bosses (extr. l. and r.) negotiating for peace in Melvin James's *A Miami Tail*. Frame enlargement.



6.1. Cochise and the dust of doom in John Ford's *Fort Apache*. Frame enlargement.



6.2. The harmonious symmetry of nature and civilization in John Ford's *My Darling Clementine*. Frame enlargement.



6.3. The accused in John Ford's *The Prisoner of Shark Island*. Frame enlargement.



6.4. The dark side of the antihero in John Ford's *The Searchers*. Frame enlargement.



6.5. The poetic ending of John Ford's *The Searchers*. Frame enlargement.



6.6. The hero as social outcast in John Ford's *The Man Who Shot Liberty Valance*. Frame enlargement.

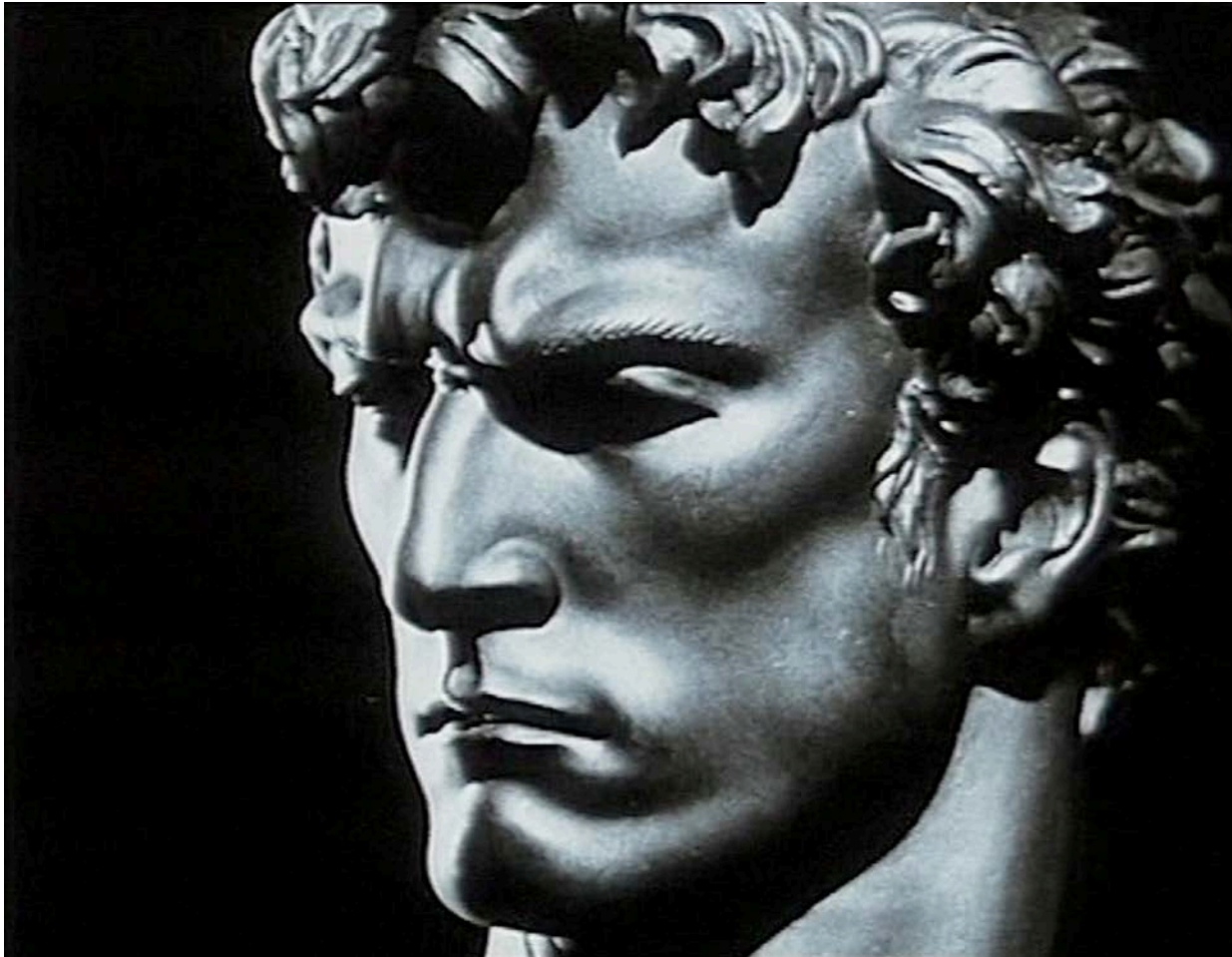


6.7. The *chiaroscuro* effect in John Ford's *The Man Who Shot Liberty Valance*. Frame enlargement.



6.8. A summation of American culture in John Ford's *The Man Who Shot Liberty Valance*. Frame enlargement.

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7.2. The head of Arno Breker's *Bereitschaft* in the short film *Arno Breker*. Frame enlargement.



7.3. Leonidas and the nocturnal landscape in Zack Snyder's 300. Frame enlargement.



7.4. Leonidas' dead body in Zack Snyder's *300*. Frame enlargement.



8.1. Nero and Agrippina in Paul Marcus's *Nero*. Frame enlargement.



8.2. Mother and son in John Frankenheimer's *The Manchurian Candidate*. Frame enlargement.



8.3. Mother and son in Jonathan Demme's *The Manchurian Candidate*. Frame enlargement.



9.1. Odysseus and a romantically spellbound Nausicaa in Franco Rossi's *Odissea*. Frame enlargement.



9.2. Helen in Franco Rossi's *Odissea*. Frame enlargement.



9.3. A probing Penelope in Franco Rossi's *Odissea*. Frame enlargement.



9.4. Odysseus and Penelope's reunion in Franco Rossi's *Odissea*. Frame enlargement.



9.5. Dido in Franco Rossi's *Eneide*. Frame enlargement.



9.6. Dido, doomed and defeated, in Franco Rossi's *Eneide*. Frame enlargement.



10.1. Helen and Paris in Giovanni Pastrone and Luigi Romano Borgnetto's *La caduta di Troia*. Detail of frame enlargement.



10.2. Helen in Manfred Noa's *Helena: Der Untergang Trojas*. Frame enlargement.



10.3. Helen in Alexander Korda's *The Private Life of Helen of Troy*. The Jerry Murbach Collection.



10.4. Swedish poster for Gustav Edgren's *Sköna Helena*. Author's collection.



10.5. Studio publicity for George Cukor's *Heller in Pink Tights*. The Jerry Murbach Collection.



10.6. Studio publicity of Helen for Robert Wise's *Helen of Troy*. Author's collection.



10.7. Lobby card of Helen in Giorgio Ferroni's *La guerra di Troia*. The William Knight Zewadski Collection.



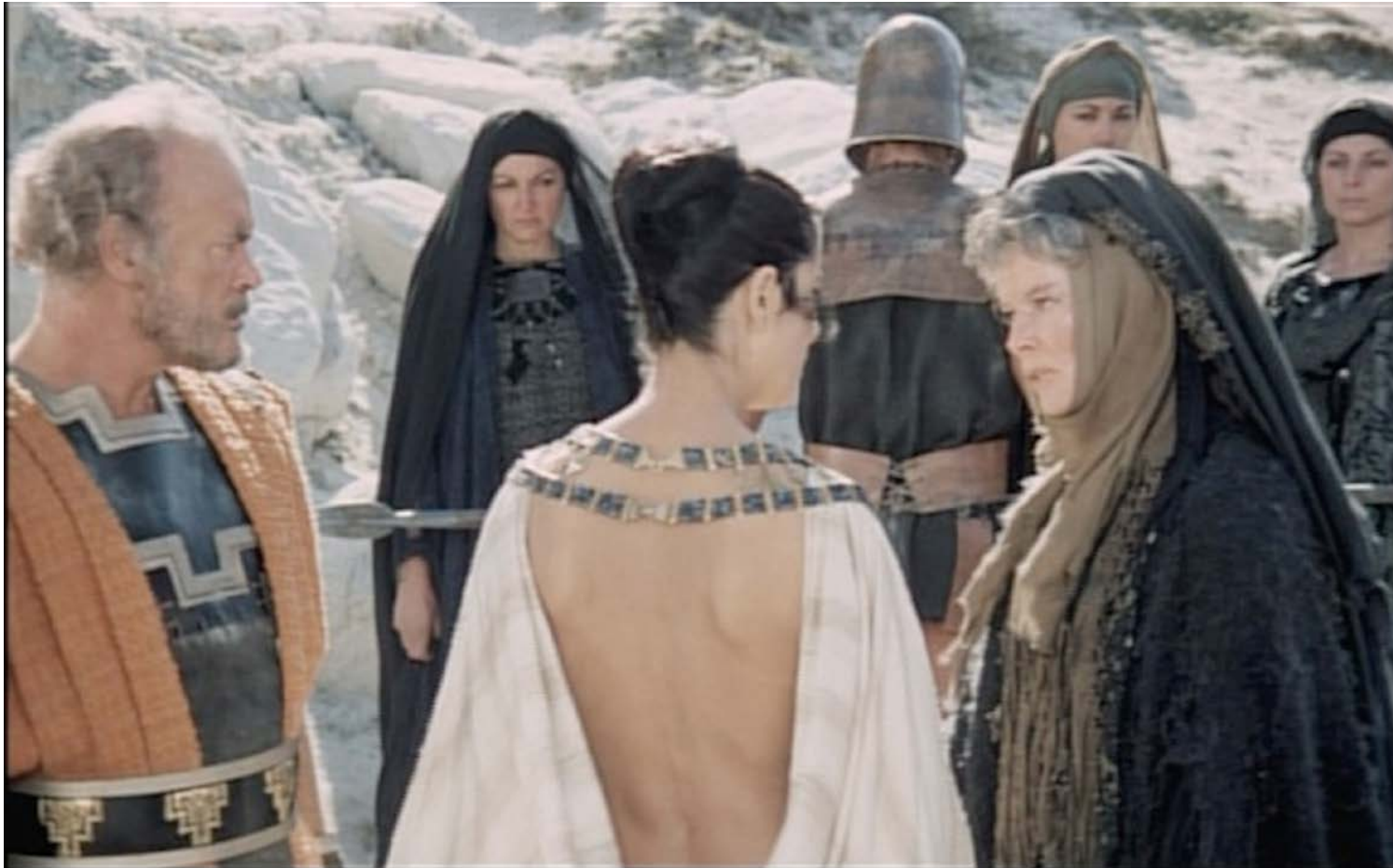
10.8. Helen (l.) and her Egyptian rival in Giorgio Ferroni's *The Lion of Thebes*. Author's collection.



10.9. Studio publicity of Helen in Richard Burton and Nevil Coghill's *Doctor Faustus*. The Jerry Murbach Collection.



10.10. Helen, once more, in Franco Rossi's *Odissea*. Frame enlargement.



10.11. Menelaus (l.), Helen (ctr.), and Hecuba (r.) in Michael Cacoyannis's *The Trojan Women*. Frame enlargement.



10.12. Tyndareus and Helen in John Kent Harrison's *Helen of Troy*. Frame enlargement.



10.13. Helen in Wolfgang Petersen's *Troy*. Frame enlargement.



10.14. Helen in Frédéric Azémar and Stéphane Giusti's *Odysseus*. Frame enlargement.



10.15. Detail of Italian poster for Marc Allegret's *Loves of Three Queens*. Author's collection.