

# CLASGR01 / CLASGR12: Approaches to the Reception of the Classical World

[View Online](#)

- 
- Solomon, J. (2001) 'Melpomene: Ancient Tragedy and the Satyricon', in *The ancient world in the cinema*. Rev. and expanded ed. London: Yale University Press, pp. 259–274.
- Aeschylus, Shapiro, Alan, and Burian, Peter (2003) *The Oresteia*. Oxford: Oxford University Press.
- Aitken, Ian (2001) *European film theory and cinema: a critical introduction*. Edinburgh: Edinburgh University Press.
- Alpers, S. (1991) 'The Museum as a Way of Seeing', in *Exhibiting cultures: the poetics and politics of museum display*. London: Smithsonian Institution Press.
- Anderson, R. G. W. and British Museum (2003) *Enlightening the British: knowledge, discovery and the museum in the eighteenth century*. [London]: British Museum Press.
- Armstrong, Richard H. (2005) *A compulsion for antiquity: Freud and the ancient world*. Ithaca: Cornell University Press.
- Ashton, Sally-Ann (2004) *Roman Egyptomania*. London: Golden House.
- Aston, T. H., Mitchell, L. G., and Sutherland, Lucy Stuart (1986) *The history of the University of Oxford: Vol.5: The eighteenth century*. Oxford: Clarendon.
- Ayres, Philip J. (1997) *Classical culture and the idea of Rome in eighteenth-century England*. Cambridge, U.K: Cambridge University Press.
- Bailey, Donald M. et al. (2008) *Catalogue of the terracottas in the British Museum: Volume IV: Ptolemaic and Roman terracottas from Egypt*. London: British Museum.
- BAKOIANNI, A. (2008) 'ALL IS WELL THAT ENDS TRAGICALLY: FILMING GREEK TRAGEDY IN MODERN GREECE', *Bulletin of the Institute of Classical Studies*, 51(1), pp. 119–167. Available at: <https://doi.org/10.1111/j.2041-5370.2008.tb00278.x>.
- BAKOIANNI, A. (2010) 'VOICES OF RESISTANCE: MICHAEL CACOYANNIS' THE TROJAN WOMEN (1971)', *Bulletin of the Institute of Classical Studies*, 52(1), pp. 45–68. Available at: <https://doi.org/10.1111/j.2041-5370.2009.tb00746.x>.
- Base textuelle FRANTEXT (no date).
- Beard, Mary and Henderson, John (1995) *Classics: a very short introduction*. Oxford:

Oxford University Press.

Beard, Mary and Henderson, John (2001) *Classical art: from Greece to Rome*. Oxford: Oxford University Press.

Bennett, Tony (1995) *The birth of the museum: history, theory, politics*. London: Routledge.

Berezin, Mabel (1997) *Making the fascist self: the political culture of interwar Italy*. Ithaca, [N.Y.]: Cornell University Press.

Berger, John (2008) *Ways of seeing*. London: Penguin.

Bernal, Martin (1987) *Black Athena: the Afroasiatic roots of classical civilization, Vol.1: The fabrication of Ancient Greece, 1785-1985*. London: Free Association Books.

Bohannan, L. (no date) 'Shakespeare in the Bush. An American anthropologist set out to study the Tiv of West Africa and was taught the true meaning of Hamlet'.

Bondanella, Peter E. (1987) *The eternal city: Roman images in the modern world*. Chapel Hill: University of North Carolina Press.

Bourqui, Claude and Conesa, Gabriel (1999) *Les sources de Molière: répertoire critique des sources littéraires et dramatiques*. Paris: SEDES.

Bowman, L. (2002) 'Buffy the Vampire Slayer: The Greek Hero Revisited'.

Bradby, David and Calder, Andrew (2006) *The Cambridge companion to Moliere*. Cambridge: Cambridge University Press.

Bridges, Emma, Hall, Edith, and Rhodes, P. J. (2007) *Cultural responses to the Persian Wars: antiquity to the third millennium*. Oxford: Oxford University Press.

Brink, C. O. (1986) *English classical scholarship: historical reflections on Bentley, Porson and Housman*. Cambridge: Clarke.

British Museum - Room 1: Enlightenment (no date).

Browne, E. Martin (1969) *The making of T.S. Eliot's plays*. Cambridge: Cambridge University Press.

Calder, Andrew (1993) *Molière: the theory and practice of comedy*. London: Athlone.

Caprotti, F. (2009) 'Scipio Africanus: film, internal colonization and empire', *Cultural Geographies*, 16(3), pp. 381–401. Available at: <https://doi.org/10.1177/1474474009105054>.

Caygill, Marjorie (2003) *The British Museum: 250 years*. London: British Museum.

Caygill, Marjorie and British Museum (2009) *Treasures of the British Museum*. London: British Museum Press.

Challis, Debbie (2008) *From the Harpy Tomb to the wonders of Ephesus: British archaeologists in the Ottoman Empire, 1840-1880*. London: Duckworth.

Charvet, P. E. and Yarrow, P. J. (1967) *A literary history of France: Vol.3: The seventeenth century, 1600-1*.

Clarke, M. L. (1945) *Greek studies in England 1700-1830*. Cambridge: Cambridge University Press.

Cogan, Eliezer (1789) *An address to the dissenters on classical literature: By E. Cogan* [electronic resource]. Cirencester: printed by S. Rudder. And sold by S. Crowder, London.  
Coleman, K.M. (2004) 'The Pedant Goes to Hollywood: The Role of the Academic Consultant', in *Gladiator: film and history*. Malden, MA: Blackwell Pub, pp. 45-52.

Cuno, James B. (2008) *Who owns antiquity?: museums and the battle over our ancient heritage*. Oxford: Princeton University Press.

Cuno, James B. (2009) *Whose culture?: the promise of museums and the debate over antiquities*. Oxford: Princeton University Press.

Delcourt, Marie (1934) *La tradition des comiques anciens en France avant Molière*. Liège: Faculté de philosophie et lettres.

Drower, Margaret S. (1995) *Flinders Petrie: a life in archaeology*. 2nd ed. Madison, Wis: University of Wisconsin Press.

Dunnett, J. (2006) 'The rhetoric of romanità: representations of Caesar in fascist theatre', in *Julius Caesar in western culture*. Malden, MA: Blackwell, pp. 244-265.

Edwards, Catharine (1999) *Roman presences: receptions of Rome in European culture, 1789-1945*. Cambridge: Cambridge University Press.

Eliot, T. S. (1951) *Selected essays*. 3rd enlarged ed. London: Faber.

Eliot, T. S. (1957) *On poetry and poets: [essays]*. New York: Farrar, Straus and Cudahy.

Eliot, T. S. (1969) *The complete poems and plays*. London: Faber.

Eliot, T.S. (1969) 'The Family Reunion', in *The complete poems and plays*. London: Faber and Faber.

Eric Greene (1998) *Planet of the apes as American myth*. Hanover, NH: Wesleyan University Press.

Falasca-Zamponi, Simonetta (1997) *Fascist spectacle: the aesthetics of power in Mussolini's Italy*. Berkeley: University of California Press.

Forehand, W.E. (1974) 'Adaptation and Comic Intent: Plautus' *Amphitruo* and Molière's *Amphitryon*', *Comparative literature studies*, 11, pp. 204-217.

Foucault, M. (1989) 'Las Meninas', in *The order of things: an archaeology of the human*

sciences. London: Routledge.

Foucault, Michel (1985) *The history of sexuality: Vol. 2: The use of pleasure*. London: Penguin Books.

Galanakis, Ioannis, Greece, and Ashmolean Museum (2011) *Heracles to Alexander the Great: treasures from the royal capital of Macedon, a Hellenic kingdom in the age of democracy*. Oxford: Ashmolean Museum.

Gardner, , A. (2007) 'The Past as Playground: The Ancient World in Video Game Representation', in *Archaeology and the media*. Walnut Creek, Calif: Left Coast Press, pp. 255–272.

Gidal, Eric (2001) *Poetic exhibitions: romantic aesthetics and the pleasures of the British Museum*. Lewisburg [Pa.]: Bucknell University Press.

Gillespie, Carol and Hardwick, Lorna (2007) *Classics in postcolonial worlds*. Oxford: Oxford University Press.

Gillies, John (1769) *An inquiry, whether the study of the ancient languages be a necessary branch of modern education? Wherein, by the way, some observations are made on a late performance, intitled, Essays on the origin of colleges* [electronic resource]. Edinburgh: printed by Sands, Murray, and Cochran. Sold by W. Gray, Edinburgh; by D. Baxter, Glasgow; and by J. Knox, London.

Goldhill, S. (2007) 'Naked and O Brother, Where Art Thou? The Politics and Poetics of Epic Cinema', in *Homer in the twentieth century: between world literature and the western canon*. Oxford: Oxford University Press, pp. 245–267.

Gordon, Lyndall (1988) *Eliot's new life*. Oxford: Oxford University Press.

Grafton, A. (1983) 'Polyhistor into Philolog: Notes on the Transformation of German Classical Scholarship, 1780–1850', *History of universities*, 3, pp. 159–192. Available at: <http://copac.ac.uk/search?rn=6&mtl=Journals & other periodicals&ti=history of universities&sort-order=rank>.

Grafton, Anthony (1997) *The footnote: a curious history*. [Rev. ed.]. Cambridge, Mass: Harvard University Press.

Hall, E. (2004) 'Towards a Theory of Performance Reception', *Arion*, 12(1), pp. 51–89.

Hall, E. (2008a) 'Class Consciousness', in *The return of Ulysses: a cultural history of Homer's Odyssey*. London: I.B. Tauris.

Hall, E. (2008b) 'Putting the Class into Classical Reception', in *A companion to classical receptions*. Malden, Mass: Blackwell.

Halperin, David M. (1995) *Saint Foucault: towards a gay hagiography*. New York: Oxford University Press.

Hardwick, L. (2003a) 'Film and Poetry', in *Reception studies*. Oxford: Oxford University

Press, pp. 71–97.

Hardwick, L. (2003b) 'Film and Poetry', in *Reception studies*. Oxford: Oxford University Press, pp. 71–97.

Hardwick, Lorna and Classical Association (Great Britain) (2003) *Reception studies*. Oxford: Oxford University Press.

Hardwick, Lorna and Stray, Christopher (2008) *A companion to classical receptions*. Malden, Mass: Blackwell.

Harrop, S. (2008) 'Ezra Pound's *Women of Trachis*: Modernist Translation as Performance Text', *Platform*, 3(1).

Haskell, Francis and Penny, Nicholas (1998) *Taste and the antique: the lure of classical sculpture, 1500-1900*. London: Yale University Press.

Hawara in the Roman period (no date).

Henneberg, K. von (2004) 'Monuments, Public Space, and the Memory of Empire in Modern Italy', *History & Memory*, 16(1), pp. 37–85. Available at: <https://doi.org/10.2979/HIS.2004.16.1.37>.

Hinchliffe, Arnold P. (1985) *T.S. Eliot: plays*. London: Macmillan.

HOBDEN, F. (2009) 'History Meets Fiction in Doctor Who, "The Fires of Pompeii": A BBC Reception of Ancient Rome on Screen and Online', *Greece and Rome*, 56(02). Available at: <https://doi.org/10.1017/S0017383509990015>.

Holtsmark, Erling B. (1981) *Tarzan and tradition: classical myth in popular literature*. Westport, Conn: Greenwood Press.

Howarth, W. D. (1982) *Molière, a playwright and his audience*. Cambridge: Cambridge University Press.

James, P. (2009) 'Crossing Classical Thresholds: Gods, Monsters and Hell Dimensions in the Whedon Universe', in *Classics for all: reworking antiquity in mass culture*. Newcastle upon Tyne: Cambridge Scholars, pp. 237–261.

Jenkins, Ian and British Museum (1992a) *Archaeologists & aesthetes: in the Sculpture Galleries of the British Museum 1800-1939*. London: Published for the Trustees of the British Museum by the British Museum Press.

Jenkins, Ian and British Museum (1992b) *Archaeologists & aesthetes: in the Sculpture Galleries of the British Museum 1800-1939*. London: Published for the Trustees of the British Museum by the British Museum Press.

Jenkins, Ian, Sloan, Kim, and British Museum (1996) *Vases & volcanoes: Sir William Hamilton and his collection*. London: published for the Trustees of the British Museum by the British Museum Press.

Jenkins, Lee M. and Davis, Alex (2007) *The Cambridge companion to modernist poetry*. Cambridge: Cambridge University Press.

Jenkyns, Richard (no date) *The Victorians and Ancient Greece*. Oxford: Blackwell.

Jocelyn, H. D. (1988) *Philology and education: a review discussion of C.O. Brink's English classical scholarship : historical reflections on Bentley, Porson and Housman*. Liverpool, England: Liverpool Classical Monthly.

Kallendorf, Craig (2007a) *A companion to the classical tradition*. Oxford: Blackwell.

Kallendorf, Craig (2007b) *A companion to the classical tradition*. Oxford: Blackwell.

Kallendorf, Craig (2007c) *A companion to the classical tradition*. Oxford: Blackwell.

Kaplan, E.A. (1998) 'Classical Hollywood Film and Melodrama', in *The Oxford guide to film studies*. Oxford: Oxford University Press, pp. 272–288.

Kelly, Christopher (2006) *The Roman Empire: a very short introduction*. Oxford: Oxford University Press.

Kolker, R.P. (1998) 'The Film Text and Film Form', in *The Oxford guide to film studies*. Oxford: Oxford University Press, pp. 11–29.

Kopff, E.C. (2000) 'Italian fascism and the Roman empire', *Classical Bulletin*, 76(2).

Kovacs, George and Marshall, C. W. (2011) *Classics and comics*. New York: Oxford University Press.

Kristensen, T.M. (2007) 'Special Reviews Section: Archaeological engagements: new media and beyond', *European Journal of Archaeology*, 10(1), pp. 73–74. Available at: <https://doi.org/10.1177/1461957108091483>.

Kyriakos Demetriou (no date) *Classics in the Nineteenth Century* [Hardcover]. Thoemmes Continuum.

Laurence, R. (1999) 'Tourism, townplanning and romanitas: Rimini's Roman heritage', in *The uses and abuses of antiquity*. Bern: P. Lang, pp. 187–205.

Legaspi, M. (2009) 'The Quest for Classical Antiquity at Eighteenth-Century Göttingen', *History of universities*, 24, pp. 139–172. Available at: <http://copac.ac.uk/search?rn=6&mtl=Journals & other periodicals&ti=history of universities&sort-order=rank>.

Leonard, Miriam and Zajko, Vanda (2006) *Laughing with Medusa: classical myth and feminist thought*. New York: Oxford University Press.

Levenson, Michael (1999) *The Cambridge companion to modernism*. Cambridge: Cambridge University Press.

Lewine, A.E. (2008) 'Ancient Rome in modern Italy: Mussolini's manipulation of Roman

history in the Mostra Augustea della romanità', *Studies in Mediterranean Antiquity*, 2(1).  
Lindberger, Örjan (no date) *The transformations of Amphitryon*. Stockholm: Almqvist & Wiksell.

Lowe, Dunstan and Shahabudin, Kim (2009) *Classics for all: reworking antiquity in mass culture*. Newcastle upon Tyne: Cambridge Scholars.

Macdonald, Sharon (2006) *A companion to museum studies*. Malden, Mass: Blackwell.

MacKinnon, Kenneth (1986a) *Greek tragedy into film*. Rutherford: Fairleigh Dickinson University Press.

MacKinnon, Kenneth (1986b) *Greek tragedy into film*. Rutherford: Fairleigh Dickinson University Press.

Macleod, Suzanne (2005) *Reshaping museum space: architecture, design, exhibitions*. London: Routledge.

Mallinson, J. (1994) 'Molière *Amphitryon* – Rereading a Comedy', *Nottingham French studies*, pp. 43–52.

Manuwald, Gesine (2010) *Roman drama: a reader*. London: Duckworth.

Marchand, Suzanne L. (1996) *Down from Olympus: archaeology and philhellenism in Germany, 1750–1970*. Princeton, N.J: Princeton University Press.

Marianne McDonald (1983) *Euripides in cinema*. Philadelphia: Centrum Philadelphia.

Marshall, C.W. (2003) 'Aeneas the Vampire Slayer: A Roman Model for Why Giles Kills Ben', *Slayage: The Online International Journal of Buffy Studies*, 3(1), pp. 34–39.

Marshall, C.W. (2011) 'The Furies, Wonder Woman, and Dream: Mythmaking in DC Comics', in *Classics and comics*. New York: Oxford University Press, pp. 89–101.

Martindale, Charles and Thomas, Richard F. (2006) *Classics and the uses of reception*. Malden, Mass: Blackwell.

Martindale, C.M. and Thomas, R.F. (2006) 'Introduction: Thinking Through Reception', in *Classics and the uses of reception*. Malden, Mass: Blackwell.

Marx, Karl (1954) *The eighteenth brumaire of Louis Bonaparte*. 3rd rev. ed. London: Lawrence & Wishart.

Mason, H.A. (1963) 'The Women of Trachis', *Arion*, 2(1), pp. 59–81.

McDonald, M. (2001) 'Eye of the Camera, Eye of the Victim: Iphigenia by Euripides and Cacoyannis', in *Classical myth & culture in the cinema*. Oxford: Oxford University Press, pp. 90–117.

McDonald, M. (2008) 'A New Hope: Film as a Teaching Tool for Classics', in *A companion to classical receptions*. Malden, Mass: Blackwell, pp. 327–341.

McDonald, M. and Winkler, M.M. (2001) 'Michael Cacoyannis and Irene Papa on Greek Tragedy', in *Classical myth & culture in the cinema*. Oxford: Oxford University Press, pp. 72–89.

McKitterick, D. (2007) 'Publishing and perishing in classics: E. H. Barker and the early nineteenth-century book trades', in *Classical books: scholarship and publishing in Britain since 1800*. London: Institute of Classical Studies.

Memphis under Ptolemaic Rule (no date).

Message, Kylie (2006) *New museums and the making of culture*. Oxford: Berg.

Michelakis, P. (2001) 'The Past as a Foreign Country? Greek Tragedy, Cinema and the Politics of Space', in *Homer, tragedy and beyond: essays in honour of P.E. Easterling*. London: Society for the Promotion of Hellenic Studies, pp. 241–257.

Michelakis, P. (2004a) 'Greek Tragedy in Cinema: Theatre, Politics, History', in *Dionysus since 69: Greek tragedy at the dawn of the third millennium*. [Oxford]: Oxford University Press, pp. 199–217.

Michelakis, P. (2004b) 'Greek Tragedy in Cinema: Theatre, Politics, History', in *Dionysus since 69: Greek tragedy at the dawn of the third millennium*. [Oxford]: Oxford University Press, pp. 199–217.

Michelakis, P. (2006) 'Reception, Performance, and the Sacrifice of Iphigenia', in *Classics and the uses of reception*. Malden, Mass: Blackwell, pp. 219–226.

Mirzoeff, Nicholas (2002) *The visual culture reader*. 2nd ed. London: Routledge.

Mitchell, Timothy (1991) *Colonising Egypt*. Berkeley, Calif: University of California Press.

Moatti, Claude (1993) *In search of ancient Rome*. London: Thames and Hudson.

Molière et al. (2010a) *Œuvres complètes*. [Paris]: Gallimard.

Molière et al. (2010b) *Œuvres complètes*. [Paris]: Gallimard.

Momigliano, A. (1982) 'New Paths of Classicism in the Nineteenth Century', *History and Theory* (Beiheft), 21(4).

Moody, Anthony David (1994a) *The Cambridge companion to T.S. Eliot*. Cambridge: Cambridge University Press.

Moody, Anthony David (1994b) *Thomas Stearns Eliot, poet*. 2nd ed. Cambridge: Cambridge University Press.

Moody, Anthony David (1996) *Tracing T.S. Eliot's spirit: essays on his poetry and thought*. Cambridge: Cambridge University Press.

Morgan, Victor and Brooke, Christopher Nugent Lawrence (2004) *A history of the University of Cambridge*. Vol. 2: 1546–1750. Cambridge: Cambridge University Press.



- Moser, Stephanie and British Museum (2006) *Wondrous curiosities: ancient Egypt at the British Museum*. Chicago: University of Chicago Press.
- Mussolini, B., Susmel, Edoardo. and Susmel, D. (1951) *Opera omnia di Benito Mussolini*. La Fenice.
- Nadel, Ira Bruce (1999) *The Cambridge companion to Ezra Pound*. Cambridge: Cambridge University Press.
- Nelis, J. (2007) 'Constructing Fascist Identity: Benito Mussolini and the Myth of "Romanità"', *The Classical World*, 100(4), pp. 391–415.
- Nelson, Robert S. (2000) *Visuality before and beyond the Renaissance: seeing as others saw*. Cambridge, U.K.: Cambridge University Press.
- Newhouse, Victoria (2005) *Art and the power of placement*. New York: Monacelli Press.
- Nisbet, Gideon (2006a) *Ancient Greece in film and popular culture*. Bristol: Bristol Phoenix.
- Nisbet, Gideon (2006b) *Ancient Greece in film and popular culture*. Bristol: Bristol Phoenix.
- Notaro, Anna (2000) 'Exhibiting the New Mussolinian City: Memories of empire in the World Exhibition of Rome (EUR) ', *GeoJournal*, 51(1/2), pp. 15–22. Available at: <https://doi.org/10.1023/A:1010893010920>.
- Notaro, A. (2000) 'Resurrecting an imperial past: Strategies of self-representation and "masquerade" in fascist Rome (1934-1938)', in *The hieroglyphics of space: reading and experiencing the modern metropolis*. London: Routledge, pp. 59–69.
- P. O'Brien (1989) *Warrington Academy, 1757-86*. Wigan: Owl Books.
- Painter, Borden W. (2005) *Mussolini's Rome: rebuilding the Eternal City*. New York: Palgrave Macmillan.
- PALUMBO, D. (2008) 'The Monomyth in James Cameron's *The Terminator*: Sarah as Monomythic Heroine', *The Journal of Popular Culture*, 41(3), pp. 413–427. Available at: <https://doi.org/10.1111/j.1540-5931.2008.00528.x>.
- Paul, J. (2008) 'Working with Film: Theories and Methodologies', in *A companion to classical receptions*. Malden, Mass: Blackwell, pp. 303–314.
- Perry, J.S. (2001) 'Ancient Collegia, modern blackshirts?: The study of Roman corporations in fascist Italy', *International Journal of the Classical Tradition*, 8(2), pp. 205–216. Available at: <https://doi.org/10.1007/BF02701807>.
- Petrie, W. M. Flinders et al. (1886) *Naukratis*. London: Trübner.
- Petrie, W. M. Flinders et al. (1889) *Hawara, Biahmu, and Arsinoe*. London: Field & Tuer.

Pfeiffer, Rudolf (1976) *History of classical scholarship, from 1300 to 1850*. Oxford: Clarendon Press.

Pitcher, L.V. (2009) 'Saying "Shazam": The Magic of Antiquity in Superhero Comics', *New Voices in Classical Reception* [Preprint], (4).

Plautus, Titus Maccius (2000) *Amphitruo*. Cambridge, U.K.: Cambridge University Press.

Plautus, Titus Maccius and Melo, Wolfgang David Cirilo de (2011) *Plautus*. Cambridge, Mass: Harvard University Press.

Pocock, J. G. A. (1999) *Barbarism and religion*. Cambridge: Cambridge University Press.

Pomeroy, Arthur John (2008a) *Then it was destroyed by the volcano: the ancient world in film and on television*. London: Duckworth.

Pomeroy, Arthur John (2008b) *Then it was destroyed by the volcano: the ancient world in film and on television*. London: Duckworth.

Pommier, R. (1996) 'Sur une clef d' *Amphitryon*', *Revue d'histoire littéraire de la France*, 96, pp. 212–228.

Porter, Roy (2001) *The Enlightenment*. 2nd ed. Basingstoke: Palgrave.

Potter, A. (2009) 'Hell Hath No Fury Like a Dissatisfied Viewer: Audience Responses to the Presentation of the Furies in *Xena: Warrior Princess* and *Charmed*', in *Classics for all: reworking antiquity in mass culture*. Newcastle upon Tyne: Cambridge Scholars, pp. 217–236.

Pound, Ezra (1935) *Make it new: essays*. New Haven: Yale University Press.

Pound, Ezra (1952) *Guide to kulchur*. Norfolk, Conn: New Directions.

Pound, Ezra and Eliot, T. S. (1954) *Literary essays of Ezra Pound*. London: Faber.

Prettejohn, E. (2006) 'Reception and Ancient Art: The Case of the *Venus de Milo*', in *Classics and the uses of reception*. Malden, Mass: Blackwell.

Priestley, Joseph (1788) *Miscellaneous observations relating to education: More especially as it respects the conduct of the mind*. The second edition. By Joseph Priestley [electronic resource]. Birmingham: printed by M. Swinney, for J. Johnson, London.

Prins, Yopie (1999) *Victorian Sappho*. Princeton, N.J.: Princeton University Press.

Quartermaine, L. (1995) '"Slouching towards Rome": Mussolini's imperial vision', in *Urban society in Roman Italy*. London: UCL Press, pp. 203–215.

Racine, Jean, Viala, Alain, and Morel, Jacques (1980) *Théâtre complet*. Paris: Garnier.

Roisman, H.M. (2001) 'Predestination in Greek Literature and the Terminator Films', *Classical and modern literature*, 21(2), pp. 99–107. Available at:

<http://copac.ac.uk/search?&mtl=Journals & other periodicals&ti=Classical and Modern Literature &sort-order=rank&rn=2>.

Rose, P.W. (2001) 'Teaching Classical Myth and Confronting Contemporary Myths', in *Classical myth & culture in the cinema*. Oxford: Oxford University Press, pp. 291–318.

Rotrou, Jean and Forestier, Georges (1998) *Théâtre complet*. Paris: Société des textes français modernes.

Sandywell, Barry and Heywood, Ian (1999) *Interpreting visual culture: explorations in the hermeneutics of the visual*. London: Routledge.

Scherer, J. (1973) 'Dualités d' *Amphitryon*', in *Molière - stage and study: essays in honour of W.G. Moore*. Oxford: Clarendon Press, pp. 185–197.

Scott, Virginia (2000) *Molière: a theatrical life*. Cambridge: Cambridge University Press.

Searby, Peter (1997) *A history of the University of Cambridge: Vol. 3: 1750-1870*. Cambridge: Cambridge University Press.

Segal, Erich (1987) *Roman laughter: the comedy of Plautus*. 2nd ed. New York: Oxford University Press.

Shanks, M. and Tilley, C. (1992) 'Presenting the Past: toward a redemptive aesthetic for the museum', in *Re-constructing archaeology: theory and practice*. 2nd ed. London: Routledge, pp. 68–99.

Shero, L.R. (1956) 'Alcmena and *Amphitryon* in Ancient and Modern Drama', *Transactions and Proceedings of the American Philological Association*, 87, pp. 192–238. Available at: <https://doi.org/10.2307/283881>.

Siegel, J. (2008) 'The Coens' "O Brother, Where Art Thou?" and Homer's *Odyssey*', *Mouseion: Journal of the Classical Association of Canada*, 7(3), pp. 213–245. Available at: <https://doi.org/10.1353/mou.0.0029>.

Simon, Brian (1974) *The two nations and the educational structure, 1780-1870*. London: Lawrence & Wishart.

Simpson, Moira (1996) *Making representations: museums in the post-colonial era*. London: Routledge.

Sloan, Kim, Burnett, Andrew, and British Museum (2003) *Enlightenment: discovering the world in the eighteenth century*. London: British Museum.

Solomon, J. (2001) 'Melpomene: Ancient Tragedy and the *Satyricon*', in *The ancient world in the cinema*. Rev. and expanded ed. London: Yale University Press, pp. 259–274.

Sophocles et al. (1989) *Elektra: a play*. Princeton: Princeton University Press.

Sophocles and Pound, Ezra (1956) *Women of Trachis*. London: N. Spearman.

Sorlin, Pierre (1991) *European cinemas, European societies, 1939-1990*. New York: Routledge.

Spencer, Patricia (2007) *The Egypt Exploration Society: the early years*. London: Egypt Exploration Society.

Stephen, B. (2011) *New College, Hackney (1786-96): A Selection of Printed and Archival Sources*. 2nd edn.

Stoddart, H. (1995) 'Auteurism and Film Authorship Theory', in *Approaches to popular film*. Manchester: Manchester University Press, pp. 37–58.

Stone, M. (1999) 'A flexible Rome: Fascism and the cult of romanità', in *Roman presences: receptions of Rome in European culture, 1789-1945*. Cambridge: Cambridge University Press, pp. 205–220.

Stray, C. (1993) 'Ideology and Institution: English Classical Scholarship in Transition', *Annals of scholarship : metastudies of the humanities and social sciences*. , 10, pp. 111–131. Available at: <http://copac.ac.uk/search?&mtl=Journals & other periodicals&ti=Annals of Scholarship &sort-order=rank&rn=2>.

Stray, C. (1996) 'Scholars and Gentlemen: Towards a Sociology of English Classical Scholarship', in *Aspects of nineteenth-century British classical scholarship: eleven essays*. Liverpool: Liverpool Classical Monthly.

Stray, C. (2007) 'Non-identical twins: classics at nineteenth-century Oxford', in *Oxford classics: teaching and learning, 1800-2000*. London: Duckworth.

Sullivan, J.P. (1964) 'Ezra Pound on Classics and Classicists', *Arion*, 3(1), pp. 9–22.

Svetlana, A. (1991) 'The Museum as a Way of Seeing', in *Exhibiting cultures: the poetics and politics of museum display*. London: Smithsonian Institution Press.

Tanner, R.G. (1970) 'The Dramas of T. S. Eliot and Their Greek Models', *Greece & Rome*, 17(2), pp. 123–134. Available at: <http://www.jstor.org/stable/642754>.

The Petrie Museum of Egyptian Archaeology (no date).

'The Women of Trachis' (no date) in *The complete Sophocles*. Oxford: Oxford University Press.

Thompson, Dorothy J. (1988) *Memphis under the Ptolemies*. Guildford: Princeton University Press.

Turner, F.M. (1989) 'Why the Greeks and not the Romans in Victorian Britain?', in *Rediscovering Hellenism: the Hellenic inheritance and the English imagination*. Cambridge: Cambridge University Press.

Turner, Frank M. (1981) *The Greek heritage in Victorian Britain*. London: Yale University Press.

- Vincendeau, G. (1998) 'Issues in European Cinema', in *The Oxford guide to film studies*. Oxford: Oxford University Press, pp. 440–448.
- Vishnia, R.F. (2008) 'Ancient Rome in Italian cinema under Mussolini: The case of *Scipione l'Africano*', *The Italianist*, 28(2), pp. 246–267. Available at: <https://doi.org/10.1179/026143408X363550>.
- Visser, R. (1992) 'Fascist Doctrine and the Cult of the Romanita', *Journal of Contemporary History*, 27(1), pp. 5–22.
- Walton, J. Michael (2009) *Euripides our contemporary*. London: Methuen Drama.
- Whitworth, Michael H. (2010) *Reading modernist poetry*. Oxford: Wiley-Blackwell.
- Wilson, David M. and British Museum (2002) *The British Museum: a history*. London: British Museum Press.
- Winkler, Martin M. (2009) *Cinema and classical texts: Apollo's new light*. Cambridge: Cambridge University Press.
- Wyke, M. (1999) 'Sawdust Caesar: Mussolini, Julius Caesar, and the drama of dictatorship', in *The uses and abuses of antiquity*. Bern: P. Lang, pp. 167–186.
- Wyke, Maria (1997) *Projecting the past: ancient Rome, cinema, and history*. London: Routledge.
- Wyke, Maria (2007) *Caesar: a life in western culture*. London: Granta.
- Zacharia, K. (2008) '"Reel" Hellenisms: Perceptions of Greece in Greek Cinema', in *Hellenisms: culture, identity, and ethnicity from antiquity to modernity*. Aldershot: Ashgate Variorum, pp. 321–353.