

## *Contents*

<i>List of illustrations</i>	<i>page</i> vii
<i>Acknowledgments</i>	x
Introduction: The god of light and the cinema eye	I
1 A certain tendency in classical philology	20
Films as visual texts	22
Authorship: Ancient <i>auctor</i> and cinematic <i>auteur</i>	34
The cinema of poetry	50
<i>Philologia classica et cinematographica</i> : From Classical philology to film philology	57
2 Divine epiphanies: Apollo and the Muses	70
God of light, god of cinema	71
Apollo and oracles	76
Apollo's last frontier	86
The Muse's inspiration	91
Terpsichore's epiphany	93
Down to earth again	103
The return of Apollo	108
3 The complexities of Oedipus	122
From myth to Freud	124
Epic	131
Tragedy	136
Comedy	146
4 Patriotism and war: "Sweet and fitting it is to die for one's country"	154
Homer, Horace, and the heroic tradition	155
Chivalry and classical culture in World War I	160
Simonides in the Great War and in Vietnam	181
Homer, Thucydides, and Horace in World War II	192
What price glory?	202

5	Helen of Troy: Marriage and adultery according to Hollywood	210
	Greek myth Americanized	211
	Wolfgang Petersen's <i>Troy</i> and Robert Wise's <i>Helen of Troy</i>	223
	John Kent Harrison's <i>Helen of Troy</i>	234
	Innocent Helen: Palinodes from Stesichorus to Hollywood	242
6	Women in love	251
	From innocence to experience: Chloe in Pleasantville	252
	Seduction by luxury: Cleopatra and her royal barge	264
	Princess Death	281
	Epilogue: “Bright shines the light”	295
	<i>Bibliography</i>	304
	<i>Index</i>	339