

BIBLIOGRAPHY

- Austin, Guy (2008) *Contemporary French Cinema*, 2nd edn. Manchester: Manchester University Press.
- Austin, James F. (2004) 'Digitizing Frenchness in 2001: On a "Historic" Moment in the French Cinema', *French Cultural Studies*, 15, 281–99.
- Balio, Tino (1998) 'The Art Film Market in the New Hollywood', in Geoffrey Nowell-Smith (ed.) *Hollywood and Europe: Economics, Culture, National Identity 1945–95*. London: British Film Institute, 63–73.
- Barr, Charles (1986) 'Introduction: Amnesia and Schizophrenia', in Charles Barr (ed.) *All Our Yesterdays: 90 Years of British Cinema*. London: British Film Institute, 1–29.
- Barthes, Roland (2000 [1957]) *Mythologies*. London: Vintage.
- Bergfelder, Tim (2000) 'The Nation Vanishes: European Co-productions of the 1950s and 1960s', in Mette Hjort and Scott Mackenzie (eds) *Cinema and Nation*. London: Routledge, 139–52.
- ____ (2005) 'National, Transnational or Supranational Cinema?: Rethinking European Film Studies', *Media, Culture and Society*, 27, 3, 315–31.
- Beumers, Birgit (2000) '*Sibirskii tsiriul'nik (The Barber of Siberia)*', in Jill Forbes and Sarah Street (eds) *European Cinema: An Introduction*. Basingtoke: Palgrave, 195–206.
- Blandford, Steve (2007) *Film, Drama and the Break-up of Britain*. Bristol: Intellect.
- Brandstrup, Pil Gundelach and Eva Novrup Redvall (2005) 'Breaking the Borders: Danish Coproductions in the 1990s', in Andrew Nestingen and Trevor G. Elkington (eds) *Transnational Cinema in a Global North*.

- Detroit: Wayne State University Press, 141–63.
- Brooke, Michael (n.d.) 'Channel 4 and Film: How a Television Company Became a Major Film Industry Player', *Screenonline*. Online: <http://www.screenonline.org.uk/film/id/1304135/index.html> (accessed 1 November 2009).
- Brown, Tom (2008) 'Spectacle/gender/history: The Case of *Gone with the Wind*', *Screen*, 49, 2, 157–78.
- Brown, William (2009) 'Not Flagwaving but Flagdrowning, or Postcards from Post-Britain', in Robert Murphy (ed.) *The British Cinema Book*, 3rd edn. London: British Film Institute, 408–16.
- Brunsdon, Charlotte (1990) 'Problems with quality', *Screen*, 31, 1, 67–90.
- Brunt, Rosalind (1998) 'Icon' in 'Flowers and Tears: The Death of Diana, Princess of Wales', *Screen*, 39, 1, 68–70.
- Bruzzi, Stella (1996 [1993]) 'Jane Campion: Costume Drama and Reclaiming Women's Past', in Pam Cook and Philip Dodd (eds) *Women and Film: A Sight and Sound Reader*. London: Scarlet Press, 232–42.
- ____ (1997) *Undressing Cinema: Clothing and Identity in the Movies*. London: Routledge.
- Burdeau, Emmanuel (2006) 'Frears dans l'interrègne', *Cahiers du cinéma*, 616, 33–4.
- Burgoyne, Robert (2008) *The Hollywood Historical Film*. Oxford: Blackwell.
- Cardwell, Sarah (2002) *Adaptation Revisited: Television and the Classic Novel*. Manchester: Manchester University Press.
- ____ (2005) *Andrew Davies*. Manchester: Manchester University Press.
- ____ (2007) 'Is Quality Television Any Good?: Generic Distinctions, Evaluations and the Troubling Matter of Critical Judgement', in Janet McCabe and Kim Akass (eds) *Quality TV: Contemporary American Television and Beyond*. London: I.B. Tauris, 19–34.
- Caughie, John (2000) *Television Drama: Realism, Modernism and British Culture*. Oxford: Oxford University Press.
- Chapman, James (2005) *Past and Present: National Identity and the British Historical Film*. London: I.B. Tauris.
- Choderlos de Laclos, Pierre (1961 [1782]) *Dangerous Liaisons*. Harmondsworth: Penguin.
- Christie, Ian (2004) 'British Cinema: A View from (Elsewhere in) Europe', *Journal of British Cinema and Television*, 1, 1, 120–2.
- Christopher, James (2006) 'Review of *The Queen*', *Times Online*, 14 September. Online: http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/film/film_reviews/article637978.ece (accessed 10 November 2009).
- Chung, Hye Seung (2008) 'Reinventing the historical drama, de-westernizing a French classic: genre, gender, and the transnational imaginary in *Untold Scandal*', *Post Script*, 27, 3, 100–15.
- Church Gibson, Pamela (2000) 'Fewer weddings and more funerals: changes in the Heritage Film', in Robert Murphy (ed.) *British Cinema of the 90s*. London: British Film Institute, 115–24.
- ____ (2002) 'From dancing queen to plaster virgin. *Elizabeth* and the end of English heritage?', *Journal of Popular British Cinema*, 5, 133–41.
- Cook, Pam (1996) *Fashioning the Nation: Costume and Identity in British Cinema*. London: British Film Institute.
- Corner, John and Sylvia Harvey (1991) 'Mediating tradition and modernity: the heritage/enterprise couplet', in John Corner and Sylvia Harvey (eds) *Enterprise and Heritage: Crosscurrents of National Culture*. London: Routledge, 45–75.
- Cousins, Russell (1999) 'The Heritage Film and Cultural Politics: *Germinal* (Berri, 1993)', in Phil Powrie (ed.) *French Cinema in the 1990s: Continuity and Difference*. Oxford: Oxford University Press, 25–36.
- Cox, Alex (2007) 'A Very British Cop-Out', *The Guardian*, 15 August. Online: <http://film.guardian.co.uk/features/featurepages/0,,2149012,00.html> (accessed 17 August 2007).
- Craig, Cairns (2001 [1991]), 'Rooms without a View', in Ginette Vincendeau (ed.) *Film/Literature/Heritage: A Sight and Sound Reader*. London: British Film Institute, 3–6.
- Cubitt, Sean (2005) *The Cinema Effect*. Cambridge, MA and London: MIT Press.
- Custen, George F. (1992) *Bio/Pics: How Hollywood Constructed Public History*. Rutgers: New Brunswick.
- Danan, Martine (1996) 'From a "Prenational" to a "Postnational" French Cinema', *Film History*, 8, 72–84.
- Dave, Paul (1997) 'The Bourgeois Paradigm and Heritage Cinema', *New Left Review*, 224, 111–26.
- Dawtre, Adam (2008) 'A Crush of Queens Reign in a Celebrity Age', *Variety*, 409, 10, 19–21.
- De Baecque, Antoine (1992) 'Le cinéma d'Europe à la recherche d'une

- forme', *Cahiers du cinéma*, 455/456, 78–84.
- De Groot, Jerome (2009) *Consuming History: Historians and Heritage in Contemporary Popular Culture*. London: Routledge.
- De la Bretèque, François (1992) 'Le film en costumes: un bon objet?', *Cinémaction*, 65, 111–22.
- Duval, Roland (2007) 'De la "franchouillardise" dans le cinéma français', *Positif*, 557/558, 134–41.
- Dyer, Richard (1994) 'Feeling English', *Sight and Sound*, 4, 3, 17–19.
- ____ (1995) 'Heritage Cinema in Europe', in Ginette Vincendeau (ed.) *Encyclopaedia of European Cinema*. New York: Facts on File, 204–5.
- ____ (2002) 'Homosexuality and Heritage', in *The Culture of Queers*. London: Routledge, 204–28.
- ____ (2007) *Pastiche*. London: Routledge.
- Edginton, Beth (1998) 'Nation', in 'Flowers and Tears: The Death of Diana, Princess of Wales', *Screen*, 39, 1, 79–81.
- Ellis, John (1978) 'Art, Culture and Quality: Terms for a Cinema in the Forties and Seventies', *Screen*, 19, 3, 9–49.
- ____ (1996) 'The Quality Film Adventure: British Critics and the Cinema, 1942–1948', in Andrew Higson (ed.) *Dissolving Views: Key Writings on British Cinema*. London: Cassell, 66–93.
- Elsaesser, Thomas (1986) 'Film History as Social History: The Dieterle/Warner Brothers Bio-pic', *Wide Angle*, 8, 2, 15–31.
- ____ (2005) *European Cinema: Face to Face with Hollywood*. Amsterdam: Amsterdam University Press.
- ____ (2006 [1993]) 'Images for Sale: The "New" British Cinema', in Lester Friedman (ed.) *Fires Were Started: British Cinema and Thatcherism*, 2nd edn. London: Wallflower Press, 52–69.
- Enns, Anthony (2007) 'The Politics of *Ostalgie*: Post-socialist Nostalgia in Recent German Film', *Screen*, 48, 4, 475–91.
- Flaubert, Gustave (2003 [1857]) *Madame Bovary*. Harmondsworth: Penguin.
- Fuller, Graham (2008) 'The Good Old Days', *Film Comment*, 44, 5, 36–8.
- Funder, Anna (2007) 'Eyes Without a Face', *Sight and Sound*, 17, 5, 16–21.
- Galt, Rosalind (2006) *The New European Cinema: Redrawing the Map*. New York: Columbia University Press.
- Garrett, Roberta (1995) 'Costume Drama and Counter Memory: Sally Potter's Orlando', in Jane Dowson and Steven Earnshaw (eds) *Postmodern Subjects, Postmodern Texts*. Amsterdam: Rodopi, 89–99.
- Gelder, Ken (1999) 'Jane Campion and the limits of literary cinema', in Deborah Carmell and Imelda Whelehan (eds) *Adaptations: From Text to Screen, Screen to Text*. London: Routledge, 157–71.
- Geraghty, Christine (1998) 'Story', in 'Flowers and Tears: The death of Diana, Princess of Wales', *Screen*, 39, 1, 70–3.
- ____ (2000) 'Re-examining Stardom: Questions of Texts, Bodies and Performance', in Christine Gledhill and Linda Williams (eds) *Reinventing Film Studies*. London: Arnold, 183–201.
- Gilbert, Sandra M. and Susan Gubar (1989) *No Man's Land: The Place of the Woman Writer in the Twentieth Century – Vol. 2: Sexchanges*. New Haven: Yale University Press.
- Graham, Helen and Antonio Sánchez (1995) 'The Politics of 1992', in Helen Graham and Jo Labanyi (eds) *Spanish Cultural Studies: An Introduction – The Struggle for Modernity*. Oxford: Oxford University Press, 406–18.
- Greene, Naomi (1999) *Landscapes of Loss: The National Past in Postwar French Cinema*. Princeton: Princeton University Press.
- Griem, Julika and Eckart Voigts-Virchow (2002) 'Trashing and Recycling: Regeneration in British Heritage Movies and Costume Films of the 1990s', in Ewald Mengel, Hans-Jörg Schmid and Michael Steppat (eds) *Proceedings Anglistentag 2002 Bayreuth*. Trier: Wissenschaftlicher Verlag Trier, 319–31.
- Grindon, Leger (1994) *Shadows in the Past: Studies in the Historical Fiction Film*. Philadelphia: Temple University Press.
- Hall, Sheldon (2006) 'James Ivory (1928–)', in *Directors in British and Irish Cinema: A Reference Companion*. London: British Film Institute. Online: <http://www.screenonline.org.uk/people/id/532213/index.html> (accessed 1 November 2009).
- ____ (2009 [2001]) 'The Wrong Sort of Cinema: Refashioning the Heritage Film Debate', in Robert Murphy (ed.) *The British Cinema Book*, 3rd edn. London: British Film Institute, 46–56.
- Halle, Randall (2002) 'German Film, *Aufgehoben*: Ensembles of Transnational Cinema', *New German Critique*, 87, 7–46.
- Harper, Sue (1994) *Picturing the Past: The Rise and Fall of the British Costume Film*. London: British Film Institute.
- ____ (2004) 'The Taxonomy of a Genre: Historical, Costume and "Heritage" Film', *Journal of British Cinema and Television*, 1, 1, 137–42.
- Hayward, Susan (2008) 'Reviewing Quality Cinema: French Costume Drama

- of the 1950s', *Studies in French Cinema*, 8, 3, 229–44.
- Hewison, Robert (1987) *The Heritage Industry: Britain in a Climate of Decline*. London: Methuen.
- Higson, Andrew (1995) *Waving the Flag: Constructing a National Cinema in Britain*. Oxford: Clarendon Press.
- ____ (1996) 'The Heritage Film and British Cinema', in Andrew Higson (ed.) *Dissolving Views: Key Writings on British Cinema*. London: Cassell, 232–48.
- ____ (2000) 'The Instability of the National', in Justine Ashby and Andrew Higson (eds) *British Cinema, Past and Present*. London: Routledge, 35–47.
- ____ (2003) *English Heritage, English Cinema: Costume Drama since 1980*. Oxford: Oxford University Press.
- ____ (2004) 'English Heritage, English Literature, English Cinema: Selling Jane Austen to Movie Audiences in the 1990s', in Eckart Voigts-Virchow (ed.) *Janespotting and Beyond: British Heritage Retrovisions Since the Mid-1990s*. Tübingen: Gunter Narr Verlag, 35–50.
- ____ (2006 [1993]) 'Re-presenting the National Past: Nostalgia and Pastiche in the Heritage Film', in Lester Friedman (ed.) *Fires Were Started: British Cinema and Thatcherism*, 2nd edn. London: Wallflower Press, 91–109.
- Hill, John (1997) 'British Cinema as National Cinema: Production, Audience and Representation', in Robert Murphy (ed.) *The British Cinema Book*. London: British Film Institute, 244–54.
- ____ (1999) *British Cinema in the 1980s: Issues and Themes*. Oxford: Clarendon Press.
- ____ (2001) 'Contemporary British Cinema: Industry, Policy, Identity', *Cineaste*, 26, 4, 30–3.
- Hipsky, Martin A. (1994) 'Anglophil(m)ia: why does America watch Merchant-Ivory movies?', *Journal of Popular Film and Television*, 22, 3, 98–107.
- Hjort, Mette (2005) 'From Epiphanic Culture to Circulation: The Dynamics of Globalisation in Nordic Cinema', in Andrew Nestingen and Trevor G. Elkington (eds) *Transnational Cinema in a Global North*. Detroit: Wayne State University Press, 191–218.
- ____ (2010) 'On the Plurality of Cinematic Transnationalism', in Nataša Durovicová and Kathleen Newman (eds) *World Cinemas, Transnational Perspectives*. New York, Routledge, 12–33.
- Hwang, Yun Mi (2011) 'South Korean *Sageuk*: History, Heritage and Cultural Industry', Unpublished PhD thesis, Department of Film Studies, University of St Andrews, UK.
- Iordanova, Dina (1999) 'East Europe's Cinema Industries Since 1989: Financing Structure and Studios', *The Public*, 6, 2, 45–60.
- ____ (2003) *Cinema of the Other Europe: The Industry and Artistry of East Central European Film*. London: Wallflower Press.
- Jäckel, Anne (2003) *European Film Industries*. London: British Film Institute.
- ____ (2007) 'The Inter/Nationalism of French Film Policy', *Modern and Contemporary France*, 15, 1, 21–36.
- James, Nick (2009) 'British Cinema's US Surrender – A View from 2001', in Robert Murphy (ed.) *The British Cinema Book*, 3rd edn. London: British Film Institute, 21–7.
- Jameson, Fredric (1991) *Postmodernism, or, the Cultural Logic of Late Capitalism*. Durham: Duke University Press.
- Johnston, Sheila (1985) 'Charioteers and Ploughmen', in Martin Auty and Nick Roddick (eds) *British Cinema Now*. London: British Film Institute, 99–110.
- Jousse, Thierry (2000) 'L'habit ne fait pas l'académisme', *Cahiers du cinéma*, 548, 42–3.
- Judell, Brandon (2003) "'Girl with a Pearl Earring": Kate Hudson Walks, Vermeer Gawks, and Webber Talks. Interview with Peter Webber'. Online: http://www.indiewire.com/people/people_031218webber.html (accessed 11 May 2007).
- Kemp, Philip (2006) 'Royal Blues', *Sight and Sound*, 16, 10, 28–30.
- Kirschbaum, Erik (2005) 'New Wave of Euro Pix Avoids Europudding Curse', *Variety*, 31 October–6 November, 23–4.
- Kitzinger, Jenny (1998) 'Image', in 'Flowers and Tears: the death of Diana, Princess of Wales', *Screen*, 39, 1, 73–9.
- Klinger, Barbara (2006) 'The Art Film, Affect and the Female Viewer: *The Piano* Revisited', *Screen*, 47, 1, 19–41.
- Koehler, Robert (2005) 'Speaking in Tongues: Entrants Reflect the Increasingly Multicultural Nature of Filmmaking Around the World', *Variety*, 19–25 December, A2.
- Koepnick, Lutz (2002) 'Reframing the Past: Heritage Cinema and Holocaust in the 1990s', *New German Critique*, 87, 47–82.
- Krewani, Angela (2004) 'Heritage as International Film Format', in Eckart

- Voigts-Virchow (ed.) *Janespotting and Beyond: British Heritage Retrovisions since the Mid-1990s*. Tübingen: Gunter Narr Verlag, 161–6.
- Leggott, James (2008) *Contemporary British Cinema: From Heritage to Horror*. London: Wallflower Press.
- LeMahieu, D. L. (1990) 'Imagined Contemporaries: cinematic and televised dramas about the Edwardians in Great Britain and the United States, 1967–1985', *Historical Journal of Film, Radio and Television*, 10, 1, 243–56.
- Luckett, Moya (2000) 'Image and Nation in 1990s British Cinema', in Robert Murphy (ed.) *British Cinema of the 1990s*. London: British Film Institute, 88–99.
- Macnab, Geoffrey (2002) 'That shrinking feeling', *Sight and Sound*, 12, 10, 18–20.
- ____ (2009) 'Eurimages plans contribution system restructure', *Screendaily*, 12 February. Online: <http://www.screendaily.com/eurimages-plans-contribution-systemrestructure/4043269.article> (accessed 26 July 2009).
- Martin-Jones, David (2009) *Scotland: Global Cinema, Genres, Modes and Identities*. Edinburgh: Edinburgh University Press.
- Mazierska, Ewa (2001) 'In the Land of Noble Knights and Mute Princesses: Polish Heritage Cinema', *Historical Journal of Film, Radio and Television*, 21, 2, 167–82.
- McArthur, Colin (1982) 'Scotland and Cinema: The Iniquity of the Fathers', in Colin McArthur (ed.) *Scotch Reels: Scotland in Cinema and Television*. London: British Film Institute, 40–69.
- McGowan, John (2000) 'Modernity and Culture, the Victorians and Cultural Studies', in John Kucich and Dianne F. Sadoff (eds) *Victorian Afterlife. Postmodern Culture Rewrites the Nineteenth Century*. Minneapolis: University of Minnesota Press, 3–28.
- McKechnie, Kara (2001) 'Mrs Brown's Mourning and Mr King's Madness – Crisis in the Monarchy on Screen', in Imelda Whelehan, Deborah Cartmell and I. Q. Hunter (eds) *Retrovisions: Reinventing the Past*. London: Pluto Press, 102–19.
- ____ (2002) 'Taking Liberties with the Monarch: The Royal Bio-pic in the 1990s', in Claire Monk and Amy Sargeant (eds) *British Historical Cinema*. London: Routledge, 217–36.
- Moine, Raphaëlle and Pierre Beylot (2009), 'Introduction. Les fictions patri-
moniales: une nouvelle catégorie interprétative', in Pierre Beylot and Raphaëlle Moine (eds) *Fictions patrimoniales sur grand et petit écran. Contours et enjeux d'un genre intermédiaire*. Bordeaux: Presses Universitaires de Bordeaux, 9–24.
- Monk, Claire (1995) 'The British "Heritage Film" and its Critics', *Critical Survey*, 7, 2, 116–24.
- ____ (2001 [1995]) 'Sexuality and Heritage', in Ginette Vincendeau (ed.) *Film/Literature/Heritage: A Sight and Sound Reader*. London: British Film Institute, 6–11.
- ____ (2002) 'The British Heritage Film Debate Revisited', in Claire Monk and Amy Sargeant (eds) *British Historical Cinema*. London: Routledge, 176–98.
- Murphy, Robert (2001) 'Introduction: British Cinema Saved - British Cinema Doomed', in Robert Murphy (ed.) *The British Cinema Book*, 2nd edn. London: British Film Institute, 1–7.
- ____ (2009) 'Introduction', in Robert Murphy (ed.) *The British Cinema Book*, 3rd edn. London: British Film Institute, 1–2.
- Napper, Lawrence (2000) 'British Cinema and the Middlebrow', in Justine Ashby and Andrew Higson (eds) *British Cinema, Past and Present*. London: Routledge, 110–23.
- ____ (2009) *British Cinema and Middlebrow Culture in the Interwar Years*. Exeter: University of Exeter Press.
- Neale, Steve (1986) 'Melodrama and Tears', *Screen*, 27, 6–23.
- ____ (1990) 'Questions of Genre', *Screen*, 31, 1, 45–66.
- Neely, Sarah (2005) 'Scotland, Heritage and Devolving British Cinema', *Screen*, 46, 2, 241–5.
- Neiiendam, Jacob (2004) 'International Co-productions Face Funding Paradox', *Screendaily*, 4 March. Online: <http://www.screendaily.com/ScreenDailyArticle.aspx?intStoryID=17639> (accessed 12 May 2007).
- Nowell-Smith, Geoffrey (1997) *The Oxford History of World Cinema*. Oxford: Oxford University Press.
- ____ (2004) 'Reflections on the European-ness, or Otherwise, of British Cinema', *Journal of British Cinema and Television*, 1, 1, 51–60.
- Ostrowska, Dorota (2007) 'FRANCE: Cinematic Television or Televisual Cinema: INA and Canal+', in Dorota Ostrowska and Graham Roberts (eds) *European Cinemas in the Television Age*. Edinburgh: Edinburgh University Press, 25–40.

- Ouditt, Sharon (1999) 'Orlando: Coming Across the Divide', in Deborah Carmell and Imelda Whelehan (eds) *Adaptations: From Text to Screen, Screen to Text*. London: Routledge, 146–56.
- Petley, Julian (1986) 'The Lost Continent', in Charles Barr (ed.) *All Our Yesterdays: 90 Years of British Cinema*. London: British Film Institute, 98–119.
- Pidduck, Julianne (2004) *Contemporary Costume Film: Space, Place and the Past*. London: British Film Institute.
- ____ (2005) *La Reine Margot*. London: I.B. Tauris.
- Pihama, Leonie (2000) 'Ebony and Ivory: Constructions of Maori in *The Piano*', in Harriet Margolis (ed.) *Jane Campion's The Piano*. Cambridge: Cambridge University Press, 114–34.
- Pollock, Griselda (1980), 'Artists Mythologies and Media Genius, Madness and Art History', *Screen*, 21, 3, 57–96.
- Powrie, Phil (1997) 'The Nostalgia Film', in *French Cinema in the 1980s: Nostalgia and the Crisis of Masculinity*. Oxford: Oxford University Press, 13–27.
- ____ (1999) 'Heritage, History and "New Realism": French Cinema in the 1990s', in Phil Powrie (ed.) *French Cinema in the 1990s: Continuity and Difference*. Oxford: Oxford University Press, 1–21.
- Quart, Leonard (2006 [1993]) 'The Religion of the Market: Thatcherite Politics and the British Film of the 1980s', in Lester Friedman (ed.) *Fires Were Started: British Cinema and Thatcherism*, 2nd edn. London: Wallflower Press, 15–29.
- Rivi, Luisa (2007) *European Cinema After 1989: Cultural Identity and Transnational Production*. New York: Palgrave Macmillan.
- Roberts, Graham and Heather Wallis (2007), 'BRITAIN: Meet Mr Lucifer: British cinema under the spell of TV', in Dorota Ostrowska and Graham Roberts (eds) *European Cinemas in the Television Age*. Edinburgh: Edinburgh University Press, 6–24.
- Roddick, Nick (2007) 'British cinema now: almost rosy', *Sight and Sound*, 17, 1, 22–4.
- Rosenbaum, Jonathan (2001) 'Defenseless'. Review of *The Luzhin Defence* (Marleen Gorris, 2000). Online: <http://www.jonathanrosenbaum.com/?s=luzhin+defence> (accessed 29 May 2009).
- Rosenstone, Robert (2007) 'In Praise of the Biopic', in Richard Francaviglia and Jerry Rodnitzky (eds) *Lights, Camera, History: Portraying the Past in Film*. College Station: The University of Texas at Arlington, 11–29.
- Sadoff, Dianne F. and John Kucich (2000) 'Introduction', in John Kucich and Dianne Sadoff (eds) *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century*. Minneapolis: University of Minnesota Press, ix–xxx.
- Samuel, Raphael (1994) *Theatres of Memory, Vol. 1: Past and Present in Contemporary Culture*. London: Verso.
- Sargeant, Amy (2000) 'Making and selling heritage culture: Style and authenticity in historical fictions on film and television', in Justine Ashby and Andrew Higson (eds) *British Cinema, Past and Present*. London: Routledge, 301–15.
- Shakespeare, William (1995 [1597]) *King Henry IV: Part 1 and 2*. Buckingham: Open University Press.
- Sonnett, Esther (1999) 'From *Emma* to *Clueless*: Taste, pleasure and the scene of history', in Deborah Carmell and Imelda Whelehan (eds) *Adaptations: From Text to Screen, Screen to Text*. London: Routledge, 51–62.
- Sterne, Laurence (1983 [1759–67]) *The Life and Opinions of Tristram Shandy, Gentleman*. Oxford: Oxford University Press.
- Stone, E. Kim (2004) 'Recovering the Lone Mother: *Howards End* as Aesthetic Anodyne', *Camera Obscura*, 55, 19, 1, 43–75.
- Street, Sarah (2002) *Transatlantic Crossings: British Feature Films in the USA*. London: Continuum.
- ____ (2004) "'The Mirror Crack'd": Heritage, History and Self-reflexive discourse', in Eckart Voigts-Virchow (ed.) *Janespotting and Beyond. British Heritage Retrovisions since the Mid-1990s*. Tübingen: Gunter Narr Verlag, 101–11.
- Tashiro, C. S. (1998) *Pretty Pictures: Production Design and the History Film*. Austin: University of Texas Press.
- Tasker, Yvonne and Diane Negra (2007) 'Introduction: Feminist Politics and Postfeminist Culture', in Yvonne Tasker and Diane Negra (eds) *Interrogating Postfeminism: Gender and the Politics of Popular Culture*. Durham: Duke University Press, 1–26.
- Thabourey, Vincent (2005) 'Review of *Joyeux Noël*', *Positif*, 537, 59.
- Truffaut, François (2009 [1954]) 'A Certain Tendency in French Cinema', in Peter Graham with Ginette Vincendeau (eds) *The French New Wave: Critical Landmarks*. London: British Film Institute, 39–63.

- Urry, John (1990) *The Tourist Gaze: Leisure and Travel in Contemporary Society*. London: Sage.
- Véray, Laurent (2009) 'Un long dimanche de fiançailles et Joyeux Noël: patrimonialisation de la Grande Guerre come antidote aux angoisses mémorielles et à la déprime européenne', in Pierre Beylot and Raphaëlle Moine (eds) *Fictions patrimoniales sur grand et petit écran. Contours et enjeux d'un genre intermédiaire*. Presses Universitaires de Bordeaux, 153–66.
- Vidal, Belén (2005) 'Playing in a Minor Key: The Literary Past Through the Feminist Imagination', in Mireia Aragay (ed.) *Books in Motion: Adaptation, Intertextuality, Authorship*. Amsterdam: Rodopi, 263–85.
- ____ (2007) 'Feminist Historiographies and the Woman Artist's Biopic: The Case of *Artemisia*', *Screen*, 48, 69–90.
- Vincendeau, Ginette (1998) 'Issues in European Cinema', in John Hill and Pamela Church Gibson (eds) *The Oxford Guide to Film Studies*. Oxford: Oxford University Press, 440–8.
- ____ (2000) *Stars and Stardom in French Cinema*. London: Continuum.
- ____ (2001a) 'Introduction', in Ginette Vincendeau (ed.) *Film/Literature/Heritage. A Sight and Sound Reader*. London: British Film Institute, xi–xxxi.
- ____ (2001b [1995]), 'Unsettling Memories', in Ginette Vincendeau (ed.) *Film/Literature/Heritage: A Sight and Sound Reader*. London: British Film Institute, 27–32.
- ____ (2005) 'Un genre qui fait problème: le *Heritage film*. La critique face à un genre populaire des deux côtés de la Manche', in Raphaëlle Moine (ed.) *Le cinéma français face aux genres*. Paris: Association Française de Recherche sur l'Histoire du Cinéma, 131–140.
- Voigts-Virchow, Eckart (2004) "'Corset Wars": An Introduction to Syncretic Heritage Film Culture since the Mid-1990s', in Eckart Voigts-Virchow (ed.) *Janespotting and Beyond: British Heritage Retrovisions Since the Mid-1990s*. Tübingen: Gunter Narr Verlag, 9–31.
- Wayne, Mike (2001/2) 'The Re-invention of Tradition: British Cinema and International Image Markets', *EnterText*, 2, 1. Online: http://arts.brunel.ac.uk/gate/entertext/2_1_pdfs/wayne.pdf (accessed 10 November 2009).
- ____ (2002) *The Politics of Contemporary European Cinema: Histories, Borders, Diasporas*. Bristol: Intellect.

- Wollen, Tana (1991) 'Over our shoulders: nostalgic screen fictions for the 1980s', in John Corner and Sylvia Harvey (eds) *Enterprise and Heritage: Crosscurrents of National Culture*. London: Routledge, 178–93.
- Woolf, Virginia (1993 [1928]) *Orlando: A Biography*. Harmondsworth: Penguin.
- Wright, Patrick (1985) *On Living in an Old Country: The National Past in Contemporary Britain*. London: Verso.

INDEX

- Academy Awards 12, 45, 54
- adaptation 4, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.