



Medieval History In The Movies

WJ Hussar



Medieval History In The Movies:

A Knight at the Movies John Aberth, 2003 First Published in 2003 Routledge is an imprint of Taylor Francis an information company Remaking the Middle Ages Andrew B.R. Elliott, 2014-01-10 Proposing a fresh theoretical approach to the study of cinematic portrayals of the Middle Ages this book uses both semiotics and historiography to demonstrate how contemporary filmmakers have attempted to recreate the past in a way that while largely imagined is also logical meaningful and as truthful as possible Carrying out this critical approach the author analyzes a wide range of films depicting the Middle Ages arguing that most of these films either reflect the past through a series of visual signs a concept he has called iconic recreation or by comparing the past to a modern equivalent called paradigmatic representation Medieval film Anke Bernau, Bettina Bildhauer, 2021-06-15 Medieval film explores theoretical questions about the ideological artistic emotional and financial investments inhering in cinematic renditions of the medieval period What does it mean to create and watch a medieval film What is a medieval film and why are they successful This is the first work that attempts to answer these questions drawing for instance on film theory postcolonial theory cultural studies and the growing body of work on medievalism Contributors investigate British German Italian Australian French Swedish and American film exploring topics such translation temporality film noir framing and period film and find the medieval lurking in unexpected corners In addition it provides in depth studies of individual films from different countries including The Birth of a Nation to Nosferatu and Robin Hood Prince of Thieves Medieval Film will be of interest to medievalists working in disciplines including literature history to scholars working on film and in cultural studies It will also be of interest to undergraduates postgraduates and to an informed enthusiast in film or medieval culture Film and Fiction T. A. Shippey, Martin Arnold, 2003 Essays on the continuing power and applicability of medieval images with particular reference to recent films The middle ages provide the material for mass market films for historical and fantasy fiction for political propaganda and claims of legitimacy and these in their turn exert a force well outside academia The phenomenon is too important to be left unscrutinised these essays show the continuing power and applicability of medieval images and also it must be said their dangerousness and often their falsity Of the ten essays in this volume several examine modern movies including the highly successful A Knight's Tale Chaucer as a PR agent and the much derided First Knight the Round Table fights the Gulf War Others deal with the appropriation of history and literature by a variety of interested parties King Alfred press ganged for the Royal Navy and the burghers of Winchester in 1901 William Langland discovered as a prophet of future Socialism Chaucer at once venerated and tidied into New England respectability Vikings Normans and Saxons are claimed as forebears and disowned as losers in works as complex as Rider Haggard's Eric Brighteyes at once neo saga and anti saga Victorian melodrama provides the clichés of the bad baronet who revives the droit de seigneur but baronets are notoriously modern creations and of the bony grasping hand of the Catholic Church and its canon lawyers an image spread in ways eerily reminiscent of the modern urban legend in its Internet

forms Contributors BRUCE BRASINGTON WILLIAM CALIN CARL HAMMER JONA HAMMER PAUL HARDWICK NICKOLAS HAYDOCK GWENDOLYN MORGAN JOANNE PARKER CLARE A SIMMONS WILLIAM F WOODS Professor TOM SHIPPEY teaches in the Department of English at the University of St Louis Dr MARTIN ARNOLD teaches at University College Scarborough *Queer Movie Medievalisms* Tison Pugh, 2016-12-05 How is history even possible since it involves recapturing a past already lost It is through this urge to understand feel and experience that films based on medieval history are made They attempt to re create the past but can only do so through a queer re visioning that inevitably replicates modernity In these mediations between past and present history becomes misty and so too do constructions of gender and sexuality leading to the impossibility of heterosexuality or of any sexuality predicated upon cinematic medievalism *Queer Movie Medievalisms* is the first book of its kind to grapple with the ways in which mediations between past and present as registered on the silver screen queerly undercut assumptions about sexuality throughout time It will be of great interest to scholars of Gender and Sexuality Cultural and Media Studies Film Studies and Medieval History *Movie Medievalism* Nickolas Haydock, 2014-01-10 This work offers a theoretical introduction to the portrayal of medievalism in popular film Employing the techniques of film criticism and theory it moves beyond the simple identification of error toward a poetics of this type of film sensitive to both cinema history and to the role these films play in constructing what the author terms the medieval imaginary The opening two chapters introduce the rapidly burgeoning field of medieval film studies viewed through the lenses of Lacanian psychoanalysis and the Deleuzian philosophy of the time image The first chapter explores how a vast array of films including both auteur cinema and popular movies contributes to the modern vision of life in the Middle Ages while the second is concerned with how time itself functions in cinematic representations of the medieval The remaining five chapters offer detailed considerations of specific examples of representations of medievalism in recent films including *First Knight* *A Knight's Tale* *The Messenger* *The Story of Joan of Arc* *Kingdom of Heaven* *King Arthur* *Night Watch* and *The Da Vinci Code* The book also surveys important benchmarks in the development of Deleuze's time image from classic examples like Bergman's *The Seventh Seal* and Kurosawa's *Kagemusha* through contemporary popular cinema in order to trace how movie medievalism constructs images of the multivalence of time in memory and representation Instructors considering this book for use in a course may request an examination copy here **The Middle Ages in Popular Imagination** Paul B. Sturtevant, 2018-02-28 It is often assumed that those outside of academia know very little about the Middle Ages But the truth is not so simple Non specialists in fact learn a great deal from the myriad medievalisms post medieval imaginings of the medieval world that pervade our everyday culture These like *Lord of the Rings* or *Game of Thrones* offer compelling if not necessarily accurate visions of the medieval world And more they have an impact on the popular imagination particularly since there are new medievalisms constantly being developed synthesised and remade But what does the public really know How do the conflicting medievalisms they consume contribute to their knowledge And why is this important In this book the

first evidence based exploration of the wider public's understanding of the Middle Ages Paul B Sturtevant adapts sociological methods to answer these important questions Based on extensive focus groups the book details the ways both formal and informal that people learn about the medieval past and the many other ways that this informs and even distorts our present In the process Sturtevant also sheds light in more general terms onto the ways non specialists learn about the past and why understanding this is so important **The Middle Ages in Popular Imagination** will be of interest to anyone working on medieval studies medievalism memory studies medieval film studies informal learning or public history

The Middle Ages and the Movies Robert Bartlett, 2022-08-04 From Ingmar Bergman's *The Seventh Seal* to Monty Python an investigation into how eight key films have shaped our understanding of the medieval world In *The Middle Ages and the Movies* eminent historian Robert Bartlett takes a fresh cogent look at how our view of medieval history has been shaped by eight significant films of the twentieth century The book ranges from the concoction of sex and nationalism in Mel Gibson's *Braveheart* to Fritz Lang's silent epic *Siegfried* the art house classic *The Seventh Seal* and the epic historical drama *El Cid* Bartlett examines the historical accuracy of these films as well as other salient aspects how was Umberto Eco's *Name of the Rose* translated from page to screen Why is Monty Python and the Holy Grail funny And how was Eisenstein's *Alexander Nevsky* shaped by the Stalinist tyranny under which it was filmed

Music in Films on the Middle Ages John Haines, 2013-10-30 This book explores the role of music in the some five hundred feature length films on the Middle Ages produced between the late 1890s and the present day Haines focuses on the tension in these films between the surviving evidence for medieval music and the idiomatic tradition of cinematic music The latter is taken broadly as any musical sound occurring in a film from the clang of a bell off screen to a minstrel singing his song Medieval film music must be considered in the broader historical context of pre cinematic medievalisms and of medievalist cinema's main development in the course of the twentieth century as an American appropriation of European culture The book treats six pervasive moments that define the genre of medieval film the church tower bell the trumpet fanfare or horn call the music of banquets and courts the singing minstrel performances of Gregorian chant and the music that accompanies horse riding knights with each chapter visiting representative films as case studies These six signal musical moments that create a fundamental visual aural core central to making a film feel medieval to modern audiences originate in medievalist works predating cinema by some three centuries

History on Film/Film on History Robert A. Rosenstone, 2023-11-30 *History on Film Film on History* has established itself as a classic treatise on the historical film and its role in bringing the past to life In the fourth edition of this widely acclaimed text Robert A Rosenstone argues that to leave history films out of the discussion of the meaning of the past is to ignore a major means of understanding historical events This book examines what history films convey about the past and how they convey it demonstrating the need to learn how to read and understand this new visual world and integrating detailed analysis of films such as Schindler's List *Glory* *October* and *Reds* Advocating for the dramatic feature as a legitimate way of doing history this edition includes a new

Preface and a new chapter that focuses on films produced in Latin America Africa the Middle East India and East Asia Examining the codes and conventions of how these films tell us about the past and providing guidance on how to effectively analyse films as historical interpretations this book is an essential introduction to the field for students of history and film

Cinematic Illuminations Laurie A. Finke, Martin B. Shichtman, 2009-12-07 This engaging new study analyzes cinematic treatments of the Middle Ages within a diverse range of popular and artistic films At a time when students have more experience with watching movies than with reading and evaluating literature and history *Cinematic Illuminations* harnesses the power of popular culture to make accessible a period that often seems forbidding and remote From *The Seventh Seal* and *The Lion in Winter* to *Monty Python and the Holy Grail* the authors examine the ways in which the twentieth century has reimagined medieval times Such analysis brings to life for students the literature poetry history and art of the Middle Ages Drawing from current critical approaches to both medieval and film studies Laurie A Finke and Martin B Shichtman focus on two main issues of historical film First is the inherent tension between the artifice required by film to create historical reality and the accuracy central to claims of history Second are the ways iconography and filming conventions rewrite our understanding of the historical period portrayed in the film In this case the authors ask how do contemporary representations of the Middle Ages influence cultural fantasies about our own time Their detailed and accessible readings reveal just how strongly medieval history continues to resonate with modern audiences *Cinematic Illuminations* offers medievalists literary and cultural theorists and film theorists and buffs a fresh approach to understanding how popular culture interprets and makes use of the past through the medium of film

Introduction to Medieval Europe 300-1500

Wim Blockmans, Peter Hoppenbrouwers, 2017-11-03 *Introduction to Medieval Europe 300-1500* provides a comprehensive survey of this complex and varied formative period of European history covering themes as diverse as barbarian migrations the impact of Christianisation the formation of nations and states the emergence of an expansionist commercial economy the growth of cities the Crusades the effects of plague and the intellectual and cultural life of the Middle Ages The book explores the driving forces behind the formation of medieval society and the directions in which it developed and changed In doing this the authors cover a wide geographic expanse including Western interactions with the Byzantine Empire and the Islamic World This third edition contains a wealth of new features that help to bring this fascinating era to life including In the book A number of new maps and images to further understanding of the period Clear signposting and extended discussions of key topics such as feudalism and gender Expanded geographic coverage into Eastern Europe and the Middle East On the companion website An updated comparative and interactive timeline highlighting surprising synchronicities in medieval history and annotated links to useful websites A list of movies television series and novels related to the Middle Ages accompanied by introductions and commentaries Assignable discussion questions and the maps plates figures and tables from the book available to download and use in the classroom Clear and stimulating the third edition of *Introduction to*

Medieval Europe is the ideal companion to studying Europe in the Middle Ages at undergraduate level **Film History**, 2002 The Reel Middle Ages Kevin J. Harty, 2015-08-13 Those tales of old King Arthur Robin Hood The Crusades Marco Polo Joan of Arc have been told and retold and the tradition of their telling has been gloriously upheld by filmmaking from its very inception From the earliest of Georges Melies's films in 1897 to a 1996 animated Hunchback of Notre Dame film has offered not just fantasy but exploration of these roles so vital to the modern psyche St Joan has undergone the transition from peasant girl to self-assured saint and Camelot has transcended the soundstage to evoke the Kennedys in the White House Here is the first comprehensive survey of more than 900 cinematic depictions of the European Middle Ages date of production country of origin director production company cast and a synopsis and commentary A bibliography index and over 100 stills complete this remarkable work *Medieval Women on Film* Kevin J. Harty, 2020-04-02 In this first ever book length treatment 11 scholars with a variety of backgrounds in medieval studies film studies and medievalism discuss how historical and fictional medieval women have been portrayed on film and their connections to the feminist movements of the 20th and 21st centuries From detailed studies of the portrayal of female desire and sexuality to explorations of how and when these women gain agency these essays look at the different ways these women reinforce defy and complicate traditional gender roles Individual essays discuss the complex and sometimes conflicting cinematic treatments of Guinevere Morgan Le Fay Isolde Maid Marian Lady Godiva Heloise Eleanor of Aquitaine and Joan of Arc Additional essays discuss the women in Fritz Lang's *The Nibelungen* Liv Ullmann's *Kristin Lavransdatter* and Bertrand Tavernier's *La Passion Beatrice*

Filmography of World History Deanne Schultz, 2006-12-30 Global in scope and a practical tool for students and teachers of history *Filmography of World History A Select Critical Guide To Feature Films That Engage The Past* includes description and analysis of over 300 historical films A companion to Grant Tracey's *Filmography of American History* this critical reference book selects movies that represent aspects of world history from the middle ages through the twentieth century These films adopt as their subject a wide range of historical events people and societies of Africa Asia Pacific Europe and Canada and Latin America Films are arranged alphabetically with cross referencing by geographic area time period and five themes History as Biography Crossing Cultures Civil International and Sectarian Conflict Society Modernization and Tradition and Redefining Historical Narrative Each film entry includes production data current U S home videodistributors geographical and time setting plot description and references to critical literature Over half of the entries provide extended analysis of the historical interpretation the film brings to the screen *Filmography of World History* argues for the potential of feature films to teach us about the past and its reconstruction in academe and popular culture The book offers an historian's perspective on films as varied as *Ararat* *Black Rain* *Lin Zexu* *Saladin* *Winstanley* *Judgment at Nuremberg* *Distant Thunder* *The Official Story* *Cabeza de Vaca* *Newsfront* *Lumumba* *Daresalam* and *The Great White Man of Lambar n* *Gender, Agency and Violence* Dr Ulrike Zitzlsperger, 2013-10-03 *Gender Agency and Violence European Perspectives from Early*

Modern Times to the Present Day centres on literary cinematic and artistic male and female perpetrators of violence and their discourses This volume takes an interdisciplinary and cross European approach covering French German English and Italian case studies from the sixteenth to the twentieth century and allowing for the exploration of recurrent themes The contributions also facilitate an insight into how the arts and media respond to historical turning points which time and again challenge the link between gender agency and violence for individuals and society alike

Race, Class, and Gender in "Medieval" Cinema L. Ramey, T. Pugh, 2007-02-19 The medieval film genre is not in general concerned with constructing a historically accurate past but much analysis nonetheless centers on highlighting anachronisms This book aims to help scholars and aficionados of medieval film think about how the re creation of an often mythical past performs important cultural work for modern directors and viewers The essays in this collection demonstrate that directors intentionally insert modern preoccupations into a setting that would normally be considered incompatible with these concepts The Middle Ages provide an imaginary space far enough removed from the present day to explore modern preoccupations with human identity

Hollywood's History Films David Eldridge, 2006 The story of mankind Economic history Thrill history Political history Social history Researching history Living history Intellectual history Teachers' Manual to Accompany World History in the Making and World History To-day Albert Edward McKinley, Arthur Charles Howland, Matthew Lincoln Dann, 1928

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Table of Contents Medieval History In The Movies

1. Understanding the eBook Medieval History In The Movies
 - The Rise of Digital Reading Medieval History In The Movies
 - Advantages of eBooks Over Traditional Books
2. Identifying Medieval History In The Movies
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Medieval History In The Movies
 - User-Friendly Interface
4. Exploring eBook Recommendations from Medieval History In The Movies
 - Personalized Recommendations
 - Medieval History In The Movies User Reviews and Ratings
 - Medieval History In The Movies and Bestseller Lists

5. Accessing Medieval History In The Movies Free and Paid eBooks
 - Medieval History In The Movies Public Domain eBooks
 - Medieval History In The Movies eBook Subscription Services
 - Medieval History In The Movies Budget-Friendly Options
6. Navigating Medieval History In The Movies eBook Formats
 - ePub, PDF, MOBI, and More
 - Medieval History In The Movies Compatibility with Devices
 - Medieval History In The Movies Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Medieval History In The Movies
 - Highlighting and Note-Taking Medieval History In The Movies
 - Interactive Elements Medieval History In The Movies
8. Staying Engaged with Medieval History In The Movies
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Medieval History In The Movies
9. Balancing eBooks and Physical Books Medieval History In The Movies
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Medieval History In The Movies
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Medieval History In The Movies
 - Setting Reading Goals Medieval History In The Movies
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Medieval History In The Movies
 - Fact-Checking eBook Content of Medieval History In The Movies
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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