



Cinematic Illuminations

THE MIDDLE AGES ON FILM



LAURIE A. FINKE AND MARTIN B. SHICHTMAN

Cinematic Illuminations The Middle Ages On Film

Paul B. Sturtevant



Cinematic Illuminations The Middle Ages On 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

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

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* *Telecinematic Stylistics* Christian Hoffmann, Monika Kirner-Ludwig, 2020-05-14 Over the last two decades the study of discourse in film and television has become one of the most promising research avenues in stylistics and pragmatics due to the dazzling variety of source material and the huge pragmatic range within it Meanwhile with the advent of streaming and the box set film and television themselves are becoming separated by an increasingly blurred line This volume closes a long standing gap in stylistics research bringing together a book level pragmatylistic showcase It presents current developments from the field from two complementary perspectives looking stylistically at the discourse in film and the discourse of and around film This latter phrase comes to mean the approaches which try to account for the pragmatic effects induced by cinematography This might be the camera work or the lighting or the mise en scene or montage The volume takes a multimodal approach looking at word movement and gesture in keeping with modern stylistics The volume shows how pragmatic themes and methods are adapted and applied to films including speech acts im politeness implicature and context In this way it provides systematic insights into how meanings are displayed enhanced suppressed and negotiated in both film and televisual arts *Medieval Afterlives in Popular Culture* G. Ashton, D. Kline, 2012-12-10 This book is concerned with our ideological technical and emotional investments in reclaiming medieval for contemporary popular culture The authors illuminate both medieval and contemporary popular culture in surprising and productive ways while interrogating the many ways in which metamediievalism reinterprets and reconceptualises the medieval **Filming the Middle Ages** Bettina Bildhauer, 2013-06-01 In this groundbreaking account of film history Bettina Bildhauer shows how from the earliest silent films to recent blockbusters medieval topics and plots have played an important but overlooked role in the development of cinema *Filming the Middle Ages* is the first book to define medieval films as a group and trace their history from silent film in Weimar Germany to Hollywood and then to recent European co productions Bildhauer provides incisive new interpretations of classics like Murnau's *Faust* and Eisenstein's *Alexander Nevsky* and she rediscovers some forgotten works like Douglas Sirk's *Sign of the Pagan* and Asta Nielsen's *Hamlet* As Bildhauer explains both art house films like *The Seventh Seal* and *The Passion of Joan of Arc* and popular films like *Beowulf* or *The Da Vinci Code* cleverly use the Middle Ages to challenge modern ideas of historical progress to find alternatives to a print dominated culture and even to question what makes us human *Filming the Middle Ages* pays special attention to medieval animated and detective films and provactively demonstrates that the invention of cinema itself is considered a return to the Middle Ages by many film theorists and film makers *Filming the Middle Ages* is ideal reading for medievalists with a stake in the contemporary and film scholars with an interest in the distant past **The Vikings on Film** Kevin J. Harty, 2014-01-10 Factual and fanciful tales of the Nordic warriors known as

Vikings have proven irresistible to filmmakers for nearly a century. Diverse prominent actors from Kirk Douglas, Richard Widmark and Sidney Poitier to Tim Robbins and John Cleese and noted directors including Richard Fleischer, Clive Donner and Terry Jones have all lent their talents to Viking related films. These fourteen essays on films dealing with the Viking era discuss American, British and European productions. Analyzed in detail are such films as *The Vikings* 1958, *The Long Ships* 1964, *Alfred the Great* 1969, *Erik the Viking* 1989 and *Outlander* 2008 as well as two comic strip adaptations, the 1954 and 1989 films of *Prince Valiant* and the animated *Asterix and the Vikings* 2006. A comprehensive filmography is also included.

The United States of Medievalism Tison Pugh, Susan Aronstein, 2021-08-31. *The United States of Medievalism* contemplates the desires, dreams and contradictions inherent in experiencing the Middle Ages in a nation that is so temporally, spatially and at times politically removed from them. The European Middle Ages have long influenced the national landscape of the United States through the medieval sites that permeate its self-announced republican landscapes and cities. Today American built medievalisms continue to shape the nation's communities, collapsing the binaries between past and present, medieval and modern, European and American. The volume's chapters visit the nation's many medieval inspired spaces from Sherwood Forest in Texas to California's San Andreas Fault. Stops are made in New York City's churches, Boston's gardens, Philadelphia's Bryn Athyn Cathedral, Orlando's Magic Kingdom, Appalachian highways, Minnesota's Viking Villages, New Orleans's Mardi Gras and the Las Vegas Strip. As the editors and their fellow essayists take the reader on this cross-country trip across the United States, they ponder the cultural work done by the nation's medievalized spaces. In its exploration of a seemingly distant period, this collection challenges the underexamined legacy of medievalism on the western side of the Atlantic. Full of intriguing case studies and reflections, this book is informative reading for anyone interested in the contemporary vestiges of the Middle Ages.

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 Devil's Historians**
Amy S. Kaufman, Paul B. Sturtevant, 2020-05-28 The Devil's Historians offers a passionate corrective to common and very dangerous myths about the medieval world

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