

## European History on Film: Studies in Medieval(ist) Historiography and Historiophoty

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### Course Description

Neither academic histories nor historical films are the past; rather, both are representations of the past, governed by certain discursive conditions and constructed according to generic requirements. This course examines the points of contact and divergence between these two modes of representing the past, in light of their different purposes and criteria for success, using as specific case studies a selection of films concerning the European Middle Ages.

Medieval films have some specific cinematic characteristics that distinguish them from other films set in the past. First and foremost, they tend to be far more “ahistorical” than are other historical films. This is not simply a question of their “authenticity,” for current critical consensus recognizes that “fidelity” to the “real past” is an impossible and inappropriate goal for any type of historiophoty. Yet, cinematic medievalism, in comparison with films set in other historical periods, more insistently allegorizes contemporary concerns, rather than trying to apprehend the alterity of the period being depicted. This is a result of many factors, including (but not limited to) the distorted image of the Middle Ages that dominates in modern popular culture, and the fact that many medieval movies actually film medieval literature (such as Arthurian legends) rather than medieval events. However, the ahistoricity of medieval movies – their status as allegories for contemporary concerns – renders them excellent “texts” through which to understand the twentieth- and twenty-first-century *milieux* in which they were created and consumed.

Hundreds of medieval films have been produced, and more are on the way. Out of this vast array of possibilities, the course will focus on thirteen movies. Most of the films are European, although a few are either American or Euro-American co-productions. In terms of production, they range chronologically from the 1920s (Inter-war Europe) through the 1990s (EU/post-Cold War Europe), and geographically from the Soviet Union through Poland, Germany, Sweden, England, France and Spain to the United States. In terms of the events depicted, or the literary texts filmed (as the case may be), all date chronologically from the High and Late Middle Ages (that is, the twelfth through the fifteenth centuries) and range geographically from the Mongol Empire through the Russian Principalities, Scandinavia, the Lands of the Knights of the Hospital of St. Mary of Jerusalem (the Teutonic Knights), the Holy Roman Empire of the German Nation, the Angevin Empire, the territories disputed in the Hundred Years War, and Castile. The geographical coverage of the films is extensive, albeit not comprehensive; the chronological range, however, is limited to the “classic” (best known) centuries of the Middle Ages. For future reference, students should bear in the mind that the Early and Central Middle Ages were quite different from the eras covered by the course.

The films, in order of discussion, are:

The Films:

1. **“The Vikings”** (USA, 1958; director Richard Fleischer)

Based on the 1951 novel *The Viking* by Edison Marshall (1894 – 1967)

Main medieval source = 12c (?) Old Norse “Ragnar’s Saga” (trans. Ben Waggoner, Ben, *The Sagas of Ragnar Lodbrok*; The Troth, 2009)

2. **“Becket”** (UK, 1962; director Peter Glenville)

Based on the 1959 play *Becket, or the Honor of God* (*Becket ou l'honneur de Dieu*) by Jean Anouilh (1910 – 1987), as translated by Lucienne Hill and adapted for the Broadway stage in 1960 by producer David Merrick.

No main medieval source; Anouilh did research by reading the works of professional historians and various biographies (medieval and modern) of St. Thomas Becket.

3. **“The Lion in Winter”** (USA, 1968; director Anthony Harvey)

Based on the 1966 Broadway play *The Lion in Winter (A Comedy in Two Acts)* by James Goldman (1927 – 1998), adapted for the screen by Goldman.

No main medieval source; Goldman did research by reading the works of professional historians.

4. **“The Adventures of Robin Hood”** (USA, 1938; directors Michael Curtiz [castle sequences] and William Keighley [forest sequences])

Original screenplay by Norman Reilly Raine and Seton I. Miller “based upon ancient Robin Hood legends”

Plot elements taken from 17c “garlands” and ballads including “*Robin Hood and Maid Marian*,” *Robin Hood and Little John* (1624), *Robin Hood and the Curtal Friar* (mid 17c), and Martin Parker, *True Tale of Robin Hood* (1632)

No medieval sources were used directly, but the 17c depictions drew upon a series of 15c plays and ballads including *A Gest of Robyn Hode*, *Robin Hood and the Monk*, *Robin Hood and the Potter*, *Robin Hood’s Death* and *Robin Hood and Guy of Gisborne*

5. **“Sorceress”** (“Le moine et la sorcière”) (France, 1987; director Suzanne Schiffman)

Screenplay by Suzanne Schiffman and Pamela Berger, based on a 13c document analyzed in a well-known study by a professional medieval historian: Jean-Claude Schmitt, *The Holy Greyhound. Guinefort, healer of children since the thirteenth century* (1983, Cambridge University Press; translated from the 1979 French original, *Le saint lévrier*).

6. **“The Messenger”** (France, 1999; director Luc Besson)

Retells a well-known and frequently-filmed story, on the basis of a new script – co-authored with Andrew Birkin - that grew out of Besson’s research at the Museum of Joan of Arc in Orleans.

7. **“The Adventures of Marco Polo”** (USA, 1938; director Archie Mayo)

Screenplay by Robert E. Sherwood, based on the Prologue and Chapter Three of *Le Devisement dou monde* (*Description of the World*), known in English translation as the *Travels of Marco Polo*, “ghost-written” in 1298/1299 for the Venetian merchant Marco Polo by Rustichello of Pisa.

8. **“The Seventh Seal”** (Sweden, 1957; director Ingmar Bergman)

From the director’s original script, inspired by the visual arts of the period during and after the Black Death of 1348/1349.

9. **“Kriemhild’s Revenge”** (Germany, 1924; director Fritz Lang)

Based on the anonymous romance of c. 1200, *Die Nibelungenlied*. The film is part two of a larger whole. Part one is entitled “Siegfried.”

10. **“El Cid”** (US, 1961; director Anthony Mann)

Based on the play *Las Mocedades del Cid* by Guillen de Castro (1569-1631), an adaptation of the anonymous *Las Mocedades de Rodrigo* (*The Youthful Deeds of Rodrigo*) of c. 1300, and filmed under the guidance of the historian and philologist Ramón Menéndez Pidal (1869 – 1968), author of *La España del Cid* (1929).

11. **“Alexander Nevsky”** (USSR, 1938; director Sergei Eisenstein and Dmitri Vasilev)ev)

From a script co-written by Eisenstein and the KGB official Pyotr Pavlenko, based on historical works and popular legends concerning the Russian national hero and saint of the orthodox church, Alexander Nevsky.

12. **“Krzyzacy” aka “Order of Teutonic Knights”** (Poland, 1960; director Aleksander Ford)

Based on the novel *Krzyzacy* (in English translation called *The Teutonic Knights*) by Henryk Sienkiewicz, serialized 1897 – 1900, then published in book form in 1900.

13. **“Excalibur”** (USA, 1981; director John Boorman)

Adapted for the screen by Rospo Pallenberg from Sir Thomas Malory’s *Le Morte d’Arthur* (written 1470, printed 1485).

All students will be expected to view each film, in its entirety, in advance of class discussion. The films may be purchased, rented, viewed on reserve in the FIU library, or viewed during the Monday evening showings that will follow each seminar meeting (8 – 10:30 PM) beginning immediately on August 23. Each unit will also include, in varying proportions as appropriate, additional readings and viewings concerning (1) historical film in general, (2) cinematic medievalism in particular, (3) the circumstances of production of the film in question, (4) professional (medievalist) scholarship on the topic depicted in the given film, and (5) sources from the period depicted in the film or the medieval literary work being adapted for the screen in the given film.

Assignments for students in the seminar will consist of in-class presentations and discussions of both group and individual readings. Presentations of individual readings must be accompanied by a written

handout, to be distributed to the other students in the course and to the instructor. Students who are TAs for EUH 2021 with Prof. Lifshitz will also draw on course materials for their own discussion sections, and when grading undergraduate assignments in the course (most likely both for Fall 2010 and Spring 2011). TAs will not be able to use the material connected with “Krzyzacy” until Spring 2011.

The following books have been ordered for the course and are to be read and discussed by all participants:

Veronica Ortenberg, *In Search of the Holy Grail: The Quest for the Middle Ages* (Hambledon and London ISBN 1852855320)

Mark Mazower, *Dark Continent: Europe's Twentieth Century* (Vintage ISBN-10: 067975704X ISBN-13: 978-0679757047)

*The Sagas of Ragnar Lodbrok*, trans. Ben Waggoner (The Troth, [ISBN 978-0-578-02138-6](#))

Jean Anouilh, *Becket* (Riverhead Trade 978-1573225083)

Malcolm Vale, *The Ancient Enemy: England, France and Europe from the Angevins to the Tudors, 1154 – 1558* (Continuum 978-1847252517)

Daniel Hobbins, *The Trial of Joan of Arc* (Harvard University Press, 978-0674024052)

Johan Huizinga, *The Autumn of the Middle Ages* (University Of Chicago Press 978-0226359946)

The course is designed to give students practice in preparing classes and lectures of their own. The reading assignments are examples of the types of thing you would read were you to be putting together lectures on a given topic in cinematic medievalism. When you come to class, you will practice talking about what you have found, as if you were putting together your lecture or discussion plan. There are twelve formal class meetings, at which everyone will be expected to participate. Students will earn anywhere from 1 through 15 points at each class meeting, depending upon their level of engagement in the discussions and the quality of their presentations and handouts, for a total of 96 points. Class meetings at which you do not make an individual presentation are worth up to 5 points each (total of 30); class meetings at which you make a small presentation are worth up to 7 points each (total of 21); class meetings at which you make a large presentation are worth up to 15 points each (total of 45). Feel free to request your point totals from me at any time. An additional 1 - 4 points are may be awarded for contributions during the first meeting, to bring the total to 100.

Cumulative Point Totals for Final Grades:

Total points	Final Grade
93+	A
86+	A-
79+	B+
72+	B [minimum grade to receive graduate credit]

65+	B-
60+	C+
55+	C
50+	C-
45+	D+
40+	D
Grade not in use	D-
39 or below	F

### **Monday August 23 Course overview/Assignment of Presentation Topics**

Each student should select three large and three small presentation topics, all scheduled for different days over the course of the semester. As a large “presentation,” a student may elect to be the principal discussant responsible for the group reading on a given day. If necessary, additional small presentation topics will be added during the first class meeting to accommodate all enrolled students. At present there are 45 large presentations and 46 small ones.

### **Monday August 30 Vikings (1958)**

Group Reading:

*The Sagas of Ragnar Lodbrok*, trans. Ben Waggoner

Individual Large Presentations:

Edison Marshall, *The Viking* (1951) – GL special collections, in room use only 4<sup>th</sup> floor (PS3525.A7266 V55 1951)

Martin Arnold, *The Vikings: Culture and Conquest* - GL Reserve DL65.A73 2006

*Medieval Scandinavia: an encyclopedia* GL Reference Collection - 2nd Fl. DL30 .M43 1993

Individual Small Presentations:

*Medieval Film* eds. Anke Bernau and Bettina Bildhauer (Manchester UP, 2009) On Reserve Green Library – chapter 2, Sarah Salih, “Cinematic Authenticity Effects”

Margaret Cormack, “Fact and Fiction in the Icelandic Sagas” *History Compass* 5/1 (2007): 188–204 (electronic access via FIU institutional subscription)

John Aberth, *A Knight at the Movies: medieval History on Film* – GL Reserve: Chapter 2 “Lights! Camera! Pillage!”

Marnie Hughes-Warrington, ed. *The History on Film Reader* Reading 23: Rosenzweig & Thelen, “The Presence of the Past”

Marnie Hughes-Warrington, ed. *The History on Film Reader* Reading 3: Rosenstone, “History in Images”

Marnie Hughes-Warrington, ed. *The History on Film Reader* Reading 2: Davis, "Any Resemblance to Persons Living or Dead"

**Monday September 6 No Class Labor Day**

**Monday September 13 "Becket" (1962)**

Group Reading:

Jean Anouilh, *Becket*

Individual Large Presentations:

Michael Alexander, *Medievalism: the Middle Ages in modern England* GL Reserve DA110.A44 2007

Michael Staunton, *Thomas Becket and his biographers* GL Reserve DA209.T4S83 2006

*The Lives of Thomas Becket* trans. Michael Staunton GL Reserve DA209.T4 L58 2001

Individual Small Presentations:

*Medieval Film* eds. Anke Bernau and Bettina Bildhauer (Manchester UP, 2009) – "Medievalism, the period film and the British past in contemporary cinema" – Andrew Higson

*Documents illustrating the history of civilization in medieval England, 1066-1500* ed. R. Trevor Davies DA170 .D3 1969 GL Reserve

Marnie Hughes-Warrington, ed. *The History on Film Reader* Reading 16: Cyrino, "Gladiator (2000)"

**Monday Sept 20 "The Lion in Winter" (1968) and "The Adventures of Robin Hood" (1938)**

Group Reading:

Malcolm Vale, *The Ancient Enemy: England, France and Europe from the Angevins to the Tudors, 1154 – 1558*

Individual Large Presentations:

James Goldman, *The Lion in Winter (A comedy in Two acts)* GL Reserve PS 3513.O337 L5 1966b

*Eleanor of Aquitaine: Lord and Lady* eds. Wheeler and Parsons GL Reserve DA209 .E6 E427 2003

Marnie Hughes-Warrington, ed. *The History on Film Reader* Readings 27: Maltby, "On the Prospect of Writing Cinema History" + Reading 4: Landy, "The Historical Film" + Reading 6: Comolli, "Historical Fiction"

Individual Small Presentations:

*Documents illustrating the history of civilization in medieval England, 1066-1500* ed. R. Trevor Davies DA170 .D3 1969 on reserve (twice, once for continental territorial wrangling, once for the conflicts of John's reign)

John Aberth, *A Knight at the Movies: medieval History on Film* - on reserve in Green Library: Chapter 4 "Splendid in Spandex"

Haydock, *Movie Medievalism* ch. 3 on Arthuriana

Marnie Hughes-Warrington, ed. *The History on Film Reader Reading 15: Aronstein, "Revisiting the Round Table"*

Laurie A. Finke and Martin Schichtman, *Cinematic Illuminations* ch. 4 "Mirror of Princes" GL Reserve PN 1995.9 .M52 F56 2010

**Monday Sept 27 – no class, instructor out of town**

**Monday October 4 "Sorceress" (1987)**

Group Reading:

Veronica Ortenberg, *In Search of the Holy Grail: The Quest for the Middle Ages*

Individual Large Presentations:

Jean-Claude Schmitt, *The Holy Greyhound: Guinefort, Healer of Children since the Thirteenth Century* GL Reserve GR 162 .D65 S3413 1983

Laurie A. Finke and Martin Schichtman, *Cinematic Illuminations* Part I: Theory and Methods of Cinematic Medievalism (chapters 1 – 3) GL Reserve

Individual Small Presentations:

*History goes to the movies: studying history on film* by Marnie Hughes-Warrington.  
<http://www.netLibrary.com/urlapi.asp?action=summary&v=1&bookid=171331>. Online NetLibrary eBooks (4-Hour Access) – Introduction and Chapter 1 "Words and images, images and words"

*History goes to the movies: studying history on film* by Marnie Hughes-Warrington.  
<http://www.netLibrary.com/urlapi.asp?action=summary&v=1&bookid=171331>. Online NetLibrary eBooks (4-Hour Access) – Chapter 2 "Genre"

*History goes to the movies: studying history on film* by Marnie Hughes-Warrington.  
<http://www.netLibrary.com/urlapi.asp?action=summary&v=1&bookid=171331>. Online NetLibrary eBooks (4-Hour Access) – Chapter 3 "Pasts, presents, futures"

Marnie Hughes-Warrington, ed. *The History on Film Reader* Reading 20: Pierson, "A Production Designer's Cinema"

**Monday October 11 “The Messenger” (1999)**

Group Reading:

Daniel Hobbins, *The Trial of Joan of Arc*

Individual Large Presentations:

*Joan of Arc: the image of female heroism* by Marina Warner GL Reserve (from Biscayne Bay Library DC103 .W27 1981)

*The virgin warrior: the life and death of Joan of Arc* by Larissa Juliet Taylor GL Reserve DC103.T39 2009

*Fresh verdicts on Joan of Arc* eds. Wheeler and Wood GL Reserve DC103.F75 1996

Individual Small Presentations:

John Aberth, *A Knight at the Movies: medieval History on Film* - on reserve in Green Library: Chapter 6 “Movies and the Maid”

Laurie A. Finke and Martin Schichtman, *Cinematic Illuminations* ch. 4 “The Politics of Hagiography” GL Reserve

Marnie Hughes-Warrington, ed. *The History on Film Reader* Reading 13: Desser & Studlar, “Never Having to Say You’re Sorry”

Marnie Hughes-Warrington, ed. *The History on Film Reader* Reading 8: Turim, “Flashbacks in Film”

CHAPTER 4 OF “MOVIE MEDIEVALISM” BY HAYDOCK = “SHOOTING THE MESSENGER”

**Monday October 18 “The Adventures of Marco Polo” (1938)**

Group Reading:

“The Travels of Marco Polo” ([www.gutenberg.org](http://www.gutenberg.org))

Individual Large Presentations:

*The Mongols* by David Morgan GL Reserve DS19 .M67 1986

Marnie Hughes-Warrington, ed. *The History on Film Reader* Reading 17: Baudrillard, “History” + Reading 18: Rosen, “Detail and Historicity” + Reading 19: Barthes, “The Romans in Films”

Individual Small Presentations:

Polo, Marco. *The Travels of Marco Polo. With 25 Illus. in Full Color from a Fourteenth-Century MS. in the Bibliothèque Nationale, Paris.* New York: Orion Press, 1958. Green Library Curriculum Coll. Juvenile Collection G370 .P72 1958a – will be on course reserves

*Medieval Film* eds. Anke Bernau and Bettina Bildhauer (Manchester UP, 2009) – ch. 3, “A Time of Translation: linguistic difference and cinematic medievalism” (Carol O’Sullivan)

Martha Driver, “Teaching the Middle Ages on Film: Visual Narrative and the Historical Record” *History Compass* 5/1 (2006) – article plus Teaching and Learning Guide

*History goes to the movies: studying history on film* by Marnie Hughes-Warrington.  
<http://www.netLibrary.com/urlapi.asp?action=summary&v=1&bookid=171331>. Online NetLibrary eBooks (4-Hour Access) – Chapter 4 “identity”

*History goes to the movies: studying history on film* by Marnie Hughes-Warrington.  
<http://www.netLibrary.com/urlapi.asp?action=summary&v=1&bookid=171331>. Online NetLibrary eBooks (4-Hour Access) - Chapter 5 “Reality”

### **Monday October 25 “The Seventh Seal” (1957)**

Group Reading:

Johan Huizinga, *The Autumn of the Middle Ages*

Individual Large Presentations:

Meiss, Millard, *Painting in Florence and Siena after the black death; the arts, religion and society in the mid-fourteenth century*. GL Reserve ND621.F7 M4 1964

Paul Binski, *Medieval death: ritual and representation* GL Reserve BT825.B474 1996

*Medieval Scandinavia: an encyclopedia* GL Reference Collection DL30 .M43 1993

Individual Small Presentations:

*Medieval Film* eds. Anke Bernau and Bettina Bildhauer (Manchester UP, 2009) – ch. 8 “Medieval noir: anatomy of a metaphor” by John Ganim

Nickolas Haydock, *Movie Medievalism* chapter 2 “Time Machines” GL Reserve PN1995.9.M52 H39 2008

John Aberth, *A Knight at the Movies: medieval History on Film* – GL Reserve Chapter 5 “Welcome to the Apocalypse”

Laurie A. Finke and Martin Schichtman, *Cinematic Illuminations* – GL Reserve ch. 9 “Apocalyptic Medievalism”

Marnie Hughes-Warrington, ed. *The History on Film Reader* Reading 26: Smith, “Selling My Heart”

Marnie Hughes-Warrington, ed. *The History on Film Reader* Reading 12: Burgoyne, “Prosthetic Memory”

### **Monday November 1 “Kriemhild’s Revenge” (1924)**

Group Readings:

Mark Mazower, *Dark Continent: Europe's Twentieth Century*

Individual Large Presentation:

Das Nibelungenlied: Song of the Nibelungs

<http://www.netLibrary.com/urlapi.asp?action=summary&v=1&bookid=187925> An electronic book accessible through the World Wide Web; Online NetLibrary eBooks (4-Hour Access)

Individual Small Presentations:

*Medieval Film* eds. Anke Bernau and Bettina Bildhauer (Manchester UP, 2009) – "'Poison to the infant, but tonic to the man' – Timing *The Birth of a Nation*" (Anke Bernau) GL Reserve

*History goes to the movies: studying history on film* by Marnie Hughes-Warrington.

<http://www.netLibrary.com/urlapi.asp?action=summary&v=1&bookid=171331>. Online NetLibrary eBooks (4-Hour Access) – Chapter 7 "Propaganda"

*History goes to the movies: studying history on film* by Marnie Hughes-Warrington.

<http://www.netLibrary.com/urlapi.asp?action=summary&v=1&bookid=171331>. Online NetLibrary eBooks (4-Hour Access) – Chapter 8 "Selling history" and conclusion

Marnie Hughes-Warrington, ed. *The History on Film Reader* Reading 24: Hutcheon, "Irony, Nostalgia, and the Post-Modern"

### **Monday November 8 "El Cid" (1961)**

Group Reading (either or both):

*Las mocedades de Rodrigo/The youthful deeds of Rodrigo, the Cid* ed/trans Matthew Bailey GL Reserve PQ6366 .A4 2007

LAS MOCEDADES DEL CID by Guillén de Castro y Bellvis at

<http://w3.coh.arizona.edu/projects/comedia/castro/moccid.html>.

Individual Large Presentations:

*Medieval Iberia: readings from Christian, Muslim, and Jewish sources* ed. Olivia Remie Constable GL Reserve DP97.4 .M43 1997

Individual Small Presentations:

*Medieval Film* eds. Anke Bernau and Bettina Bildhauer (Manchester UP, 2009) – chapter 7 "Border Skirmishes: Weaving Around the Bayeux Tapestry and Cinema in Robin Hood: Prince of thieves and El Cid" by Richard Burt GL Reserve

*Las mocedades del Cid* by Guillén de Castro; ed. James Crapotta and Marcia L. Welles GL Reserve PQ6321.C7 M7 2002

John Aberth, *A Knight at the Movies: medieval History on Film* - on reserve in Green Library: Chapter 3 "God (and the Studio) Wills It!" GL Reserve

Laurie A. Finke and Martin Schichtman, *Cinematic Illuminations* – GL Reserve ch. 7 "The Crusades"

Marnie Hughes-Warrington, ed. *The History on Film Reader* Reading 14: Young, "In the Combat Zone"

### **Monday November 15 "Alexander Nevsky" (1938)**

Group Listening:

Listen to one (or more) of the dozens of versions of Sergei Prokofiev's famous score, "Alexander Nevsky," in the FIU libraries.

Individual Large Presentations:

*The cinema of Eisenstein* by David Bordwell GL Reserve PN1998.3.E34 B67 1993

*Russia and the Golden Horde: the Mongol impact on medieval Russian history* by Charles J. Halperin GL Reserve DK90 .H28 1985

*Medieval Russia: a source book, 850-1700* ed. Basil Dmytryshyn GL Reserve DK3 .D56 1991

*Medieval Russia: 980-1584* by Janet Martin GL Reserve DK71 .M29 2007

*Medieval Russia's epics, chronicles, and tales* Ed/trans Serge A. Zenkovsky GL Reserve PG3213.Z4 1974

*The Image of Aleksandr Nevskiy in Medieval Russia: Warrior And Saint* by Mari Isoaho GL Reserve DK93 .I76 2006

Individual Small Presentations:

*Medieval Film* eds. Anke Bernau and Bettina Bildhauer (Manchester UP, 2009) – ch. 6, "Towards a Theory of Medieval Film Music" (Alison Tara Walker) GL Reserve

Marnie Hughes-Warrington, ed. *The History on Film Reader* Reading 25: Eckert, "The Carole Lombard in Macy's Window"

### **Monday November 22 "Krzyzacy" (1960)**

Group Reading:

*The Teutonic Knights* by Henryk Sienkiewicz GL Reserve PG7158.S4 K73 1993

Or on [www.gutenberg.org](http://www.gutenberg.org) as "The Knights of the Cross" or "Krzyzacy"

Large Individual Presentations:

Desmond Seward, *The Monks of War: the military religious orders* CR4701.S48 1995 [FIU's copy has been lost – a replacement is on order and will be placed on reserve when it arrives]

*Lithuania ascending: a pagan empire within east-central Europe, 1295-1345* by S.C. Rowell GL Reserve DK505.7.R68 1994

Marnie Hughes-Warrington, ed. *The History on Film Reader* Reading 22: Giroux, "Memory and Pedagogy" + Reading 7: Doane, "The Representability of Time" + Reading 9: Deleuze, "Cinema 2"

Individual Small Presentation:

Laurie A. Finke and Martin Schichtman, *Cinematic Illuminations* – GL Reserve ch. 6 "The Hagiography of Politics"

**Monday November 29 "Excalibur" (1981)**

Group Reading:

Malory, *Le morte Darthur*, as published by Caxton: <http://quod.lib.umich.edu/cgi/t/text/text-idx?c=cme;idno=MaloryWks2>

Individual Large Presentations:

*King Arthur: myth-making and history* by N.J. Higham GL Reserve DA152.5.A7H53 2002

*Before Malory: reading Arthur in later medieval England* by Richard J. Moll GL Reserve DA152.5.A7M65 2003

*History on the edge: Excalibur and the borders of Britain 1100-1300* by Michelle R. Warren GL Reserve DA175.W35 2000

Individual Small Presentations:

Sir Thomas Malory, *Le morte Darthur, or, The hoole book of Kyng Arthur and of his noble knyghtes of the Rounde Table : authoritative text, sources and backgrounds, criticism* edited by Stephen H.A. Shepherd GL Reserve PR2041.M37 2004

John Aberth, *A Knight at the Movies: medieval History on Film* - on reserve in Green Library: Chapter 1 "The Holy Grail of Hollywood"