

# Getting Schmedieval: Of Manuscript and Film Prologues, Paratexts, and Parodies

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This introduction examines how historical effects in cinematic medievalism are produced through analogies between their shared marginal paratexts, including historiated letters, prefaces, opening title sequences, film prologues, and intertitles. Close attention to the cinematic paratext of medieval films such as *The Adventures of Robin Hood*, *Richard III*, *Prince Valiant*, *El Cid*, and *Monty Python and the Holy Grail* offers us insights not only into connections between medieval manuscript culture and film but into the way analogies drawn within medieval films between old and new media blur if not fully deconstruct distinctions between the shock of movie medievalism and the schlock of movie schmedievalism, between serious historical film and the historical film parody.

**KEYWORDS:** film, scroll, title sequence, parody, schlock, paratext, prologue, manuscript, medievalism

Film critics and historians have by and large rejected what has come to be known as the fidelity model of criticism when discussing films about history or set in an historical period, arguing that it is better to treat these films as films than to evaluate them in terms of how faithfully and how accurately they portray history (Stam, “Beyond Fidelity,” “Introduction”; Mazdon, *Encore Hollywood*).<sup>1</sup> Instead of examining what a given film says about the medieval past, for example, critics examine cinema as an instance of medievalism, explore how a film and its audience use the medieval imaginary to make sense of the present; similarly, rather than being regarded as documenting history “as it really was,” historical films are analyzed in terms of their narrative structure and to see how they produce history effects, how the film makes the past seem historically authentic and socially relevant.<sup>2</sup>

While the rejection of the fidelity model is useful insofar as it invites us to attend more fully to film as film in general and to movie medievalism in particular, the turn away from fidelity has foreclosed a discussion of some important aspects of films related to history and historicist critical practice, aspects that have become more prominent and more developed in the wake of the digitalization of film. This foreclosure involves two contradictory tendencies. On the one hand, critics and historians adopting the anti-fidelity approach to film have not been historical enough. While typically historicizing a given historical film in relation to its moment of production, its marketing, and the reception of its original theatrical release, anti-fidelity critics and historians haven't historicized changes in what Gérard Genette would call the cinematic paratext: opening title sequences, trailers, movie posters; interviews with filmmakers and historian consultants; and their extension and dispersal through new digital and electronic media: DVD audiocommentaries by directors and historians, deleted scenes, animated menus, official film websites, fan websites, trailer websites; and so on.<sup>3</sup> In his audiocommentary on the theatrical release DVD edition of *Alexander*, Robin Lane Fox points out how the film condensed events and otherwise altered the historical narrative and the reasons why. Similarly, the "Pilgrim's Guide" on the first DVD edition of Ridley Scott's *Kingdom of Heaven* is described as an "historical reference track" that "provides background information on the real people and true events depicted in the film." The guide includes various kinds of information, some of it moralizing commentary about the present, some of it paratextual information such as identification of the actors by name, and some of it historical background; all appear on an elongated red cross or blazon at the bottom of the screen (Figure 1).



Figure 1: Footnoting History on Film on DVD in *Kingdom of Heaven* (dir. Scott).

The commentary works like footnotes, recalling the intertitles of certain silent movies, particularly D. W. Griffith's *Intolerance* (1916), which actually included titles marked "footnote."<sup>4</sup> More expansively, both the two-disc theatrical and the four-disc extended-version DVDs of *Kingdom of Heaven* include a six-part documentary on the film's pre-production, post-production, and theatrical release.

Some DVD editions of medieval films such as *The Vikings*, *Tristan + Isolde*, and *Beowulf & Grendel* appeal to the viewer's interest in genetic criticism and historical accuracy by including "making of" documentaries. The theatrical version *Kingdom of Heaven* DVD includes A&E television channel *Movie Real: Kingdom of Heaven*, while the extended version includes a "new featurette on the film's historical accuracy" entitled "Creative Accuracy: The Scholars Speak." Even in avowedly Marxist cases, the "let film be film" approach to the historical film, in short, remains in some key respects oddly ahistorical, neglecting ways in which these new paratextual phenomena, in some ways the equivalent of footnotes, strengthen the argument advanced by Hayden White and others that film, like print, does history.

On the other hand, anti-fidelity critics and historians have been too historical; that is, they have narrowly limited their historicism to a consideration of a given film's moment of production—its own historical background—and reception, thereby reverting either to the Old Historicism or opting for a narrative model of history so general that it leaves the specificity of film behind.<sup>5</sup> More significantly, what I call posthistorical developments in film production and reception haven't thus far received critical attention: the release of films on video and DVD has made older films retrospectively readable in light of later films in ways wholly different from film revivals in the art-house cinemas that closed in the 1980s; similarly, digitalization has altered the ontological status of film itself. Recut editions released on DVD may include either more or less footage, such as the three different DVD editions of *Alexander*: the theatrical release, a "director's cut" that both omits footage in the theatrical release and includes shots not in it, and a third "*Alexander Revisited: The Final Cut*," adding nearly forty previously cut minutes and comprising two Acts with an intermission and with a new introduction by Oliver Stone. New DVDs may have a new, fuller screen transfer, such as the 2005 three-disc DVD edition of *Ben-Hur*.<sup>6</sup> By enabling film viewings outside of film archives, these posthistorical developments arguably enable the historicizing moves frequently made by anti-fidelity critics and historians. Yet these posthistorical developments have effectively been repressed, I want to suggest, precisely because they open up hermeneutic possibilities for relating film and history that can't be folded into discrete historical moments or into narratives which would claim to be historical by virtue of their opposing "early" and "late," "then" and "now," "before" and "after," and so on.

This special issue of *Exemplaria* devoted to "Movie Medievalism" intends to develop a more productive dialogical model of cinematic fidelity that would apply more generally to films that claim to be related to history, a model that reconceives the past and present as the remediation of old media by newer media and that is at once historicist and post-historicist.<sup>7</sup> "Movie medievalism" is defined here as broadly as possible to include films set in the Middle Ages as well as films with contemporary settings that allude to the Middle Ages or are anchored in them. The contributors are not concerned, however, to set up classifications and hierarchies among medieval films; such classifications would return us to a naïve, even absurd version of the fidelity model based on temporal and geographical distinctions. The

“most medieval” films would be those set in the Middle Ages and made in Europe, the “least” those set in the contemporary U.S. or made there, and so on. Instead, the essays dialectically explore homologies between medieval literary and visual culture, on the one hand, and film storage and writing, on the other.<sup>8</sup> This special issue is addressed both to medievalists interested in film and digital media, on the one hand, and to historians and film theorists interested in the historical film, on the other. The articles will speak for themselves.

Close attention to the cinematic paratext of medieval films, particularly the opening and closing title and credit sequences, offers us insights not only into connections between medieval manuscript culture and film but into the way analogies drawn within medieval films between old and new media—book and film, for example—blur if not deconstruct distinctions between the shock of serious movie medievalism (to play on Kathleen Biddick’s title) and the schlock of movie schmedievalism, between serious historical film and the historical film parody, a genre hitherto entirely neglected both by historians and film critics.<sup>9</sup> Indeed, we may read the avowed film parody, such as Mel Brooks’s *Robin Hood, Men in Tights* (1984), as engaged in reinscribing just these distinctions. Instead of attempting to cordon off the schlocky parody from the serious historical film about the Middle Ages, I want to examine how and why the boundary between is drawn and redrawn and how the serious and schlocky circulate and contaminate one another, how film gets schmedieval as well gets medieval, to paraphrase the line “I’m gonna get medieval on your ass” in *Pulp Fiction* taken up by Carolyn Dinshaw (“Coda”) and Valentin Groebner (*Defaced*, 11-15) in their analyses of medieval literature and images.<sup>10</sup> Examining a critical blind spot in medieval film studies, namely, paratextual elements such as audiocommentary and opening and end title sequences, will make possible a fuller understanding of the authority academics do and do not have both in film and in writing about it as well as a consideration of their place in the cinematic paratext.

What follows falls into three parts, all of which focus on ways in which film writing and academic authority attempt (and fail) to solve problems opened by the use of analogy in medieval films and their digitalization. In the first part, I focus on how historical effects in cinematic medievalism are produced through analogies between shared marginal paratexts, including historiated letters, prefaces, opening title sequences, film prologues, and intertitles. I then offer a close reading of the DVD edition of Carl Dreyer’s *Passion of Joan of Arc* (1928) to examine how the digitalization of film has required new paratexts, especially an academic audiocommentary to establish the DVD as an historically accurate simulation (contradiction intended) of the film Dreyer released. In the third part, I pursue the implications of the digitalization of film for the academic paratext in a legal case in 2005 involving Ridley Scott’s *Kingdom of Heaven* and James Reston’s 2001 book *Warriors of God: Richard the Lionheart and Saladin in the Third Crusade*, which entails analogies between the film, the opening title sequence of Laurence Olivier’s *Richard III* (1955), and the paratext of Reston’s book.

## (Sc)Roll ‘em!

Over the past two decades, a number of medieval scholars have drawn analogies between older, pre-print medieval manuscripts and “post-print” digital media, reconceiving the transition from script to print in digital terms, as an interface.<sup>11</sup> Though these scholars tend not to mention celluloid or digital film, it is easy enough to draw a similar analogy between medieval manuscripts, prefaces, prologues, and historiated letters, on the one hand, and prologues and opening title sequences in films, on the other.<sup>12</sup> The analogy between pre-print paratexts (prologues and prefaces) and the cinematic paratext (opening title sequences) is not one analogy among others, I want to suggest, but offers a metaperspective on the way analogy itself is central to any dialogical model of medieval history and film, film as medieval literary adaptation, celluloid movie medievalism and digital movie medievalism, and old/medieval and new/electronic media.

The title sequences of medieval films themselves draw analogies between film and older, medieval media. Many medieval films cite medieval manuscripts and books, ranging from the parchment scroll, in *The Adventures of Robin Hood*, to the jewel-encrusted book and turning pages that open *Les visiteurs du soir* (Figure 2). Similarly, a shot of a manuscript purporting to be the archival record of the trial of Joan of Arc opens Carl Dreyer’s *Passion of Joan of Arc* (Figure 3).

To be sure, medieval films are not alone in using books and turning pages in opening title sequences. As Georg Stanitzek notes, “the book motif ... has played a significant role in title sequences since early film” (*Texts*, 38) and he adds that the title, credits, and characters often appear on turning pages (see also the essays in *Paratexte in Literatur*). Yet medieval films point up the medievalism of opening sequences in general by the very slightness of the modifications required to adapt the combination of prologue and titles to the illuminated manuscript or scroll. That is to say, there is an analogy, along the lines Henry Petroski notes, between one medium and another in terms of storage—scroll and film roll (“From Scrolls,” 38-39; and Weitzman, *Illustrations*, 112-23). Similarly, the rolling prologues of George Lucas’s *Star Wars* films, which of course have medieval elements, most immediately recall the style of earlier serials, but the style common to both *Star Wars* and serial films is indebted to the medieval roll. Karl Frederick Morrison (*History*, 109) describes the roll in ways that bear on such prologues, implicitly linking the roll and film roll.

Unlike a scroll (*volumen*), a roll (*rotula*) moves from top to bottom, rather than from side to side.... [B]oth display the essential difference from the codex that the movement of the eye proceeds along a continuous strip, rather than, as in codices, being sharply framed by the ... contours of the page. Indeed, the processual movement in perusing a roll from top to bottom is, if anything, more pronounced than that in perusing a scroll. For, since texts on scrolls were written in columns, they are moved both from one side to another, along the band, and also up and down the individual columns.



Figure 2: Visiting Medieval History as Open Book in *Les visiteurs du soir* (dir. Carné).



Figure 3: True Record(ing) in the Archive of *The Passion of Jean of Arc* (dir. Dreyer).

Similarly, Erwin Panofsky ("Style and Medium," 108-12) compares "printed titles or letters" to medieval *tituli* and scrolls in a discussion of silent film:

The silent movies developed a definite style all their own, adapted to the specific conditions of the medium. A hitherto unknown language was forced upon a public not yet capable of reading it.... For a Saxon peasant of around 800 it was not easy to understand the meaning of a picture showing a man as he pours water over the head of another man.... For the public of around 1910 it was no less difficult to understand the meaning of the speechless action in a moving picture, and the producers employed means of clarification similar to those we find in medieval art. One of these were printed titles or letters, striking equivalents of the medieval *tituli* and scrolls (at a still earlier date there even used to be explainers who would say, viva voce, "Now he thinks his wife is dead but she isn't" or "I don't wish to offend the ladies in the audience but I doubt that any of them would have done so much for her child").

My point is not that there are specific kinds of title sequences for medieval films; rather, all title sequences have something more or less medieval about them in that they combine images and texts, animate the letter. The more playful and creative the title sequence, the more animated and moveable the type, in other words, the more medieval the sequence is.

Medieval movies create historical effects by means of analogy between one medium or image and another or between text and image. For example, the title sequence of *El Cid* ends with a dissolve match cut from a storyboard of a castle to the cinematic realization of that storyboard in an establishing shot. The time the dissolve takes in the match cut is extended through time lapse photography showing the dawn turning into day. Just as we transition from one medium to another, so we transition from one time to another, a dawn of a new conflict and a new peace. The prologue of the *Adventures of Robin Hood* draws on a more medieval analogy between film and parchment roll. Written in vaguely medieval lettering on what appears to be parchment, the prologue dissolves into a medium close-up of a man reading it aloud to a crowd from a roll as the camera pulls back into an establishing long shot. This opening dissolve is echoed in a number of key scenes involving parchment, especially an order signed by the Sheriff of Nottingham for Robin Hood's death.

Laurence Olivier's *Richard III* (1955) even more closely models itself on medieval analogues. The opening title sequence begins with a series of four still frames that either fade into black or dissolve from one into the other, beginning with "A London film," "in VISTAVISION Colour by Technicolor," "Laurence Olivier presents *Richard III* by William Shakespeare," and then "with some interpolations by David Garrick Colley Cibber etc." The last three of these title cards are on a yellow "parchment" or "vellum" with fancy red and black calligraphy; this continues as the camera begins to run rather quickly down the prologue, which is now a continuous text linked by complex illuminated arabesques, so that we

read it like a medieval roll. The prologue is broken up into “pages,” mimed by large initial letters and ornamental green designs or an illustration such as a family tree with heraldic shields on its branches in the margins and bottom of each new sentence. The prologue text imitates the integration of prologue and cast credits that flow by. The first sentence refers to history as an interweaving that may refer as well to interweaving of prologue and actors’ credits: “The Story of England, like that of many another land is an interwoven pattern of history and legend.” The second sentence similarly serves as a kind of metacommentary on the title sequence: “The history of the world, like letters without poetry, flowers without perfume, or thought without imagination, would be a dry matter indeed without its legends, and many of those scorned by proof a hundred times seem worth preserving for their familiar sakes.” The comparison to flowers is echoed in the white and red roses that follow as well as the later reference to the House of York being “in its final flower.”

The title sequence further integrates prologue and titles through a number of matches of text and image. The Yorkist claim to the throne is subtly undermined by an asymmetry in the letter “T” that begins the house of York and the House of Lancaster. The “T” in the title sequence further integrates prologue and titles through a number of matches of text and image. The Yorkist claim to the throne is subtly undermined by an asymmetry in the rubrication of the letters “T” that begin “The House of York” and “The House of Lancaster.” The foliate “T” in Lancaster incorporates a red rose. The white rose stands next to the “T” for the House of York, however. Actors are credited under “Principal Characters to the plot” and divided into those “Adherent to the House of York” and those “Lately adherent to the house of Lancaster.” Stanley Baker’s credit as Henry, Earl of Richmond, is integrated by being placed below a red-and-white rose, serving as a kind of punctuation mark separating him from the Lancastrians and marking his character as the means by which the Wars of the Roses were resolved. The prologue resumes after another red-and-white rose: “Here now begins one of the most famous and at the same time the most infamous of the legends that are attached to”—and the sentence is completed after an intervening image of a castle, “The Crown of England.” In a transitional cut matching word and image, the text dissolves into a close-up shot of a huge mock crown suspended in the air by wires, and the camera tilts down, as it did in the prologue, to an establishing shot of Edward IV being crowned King. This film image of the crown echoes in turn an illustration in the prologue of a joust between a white and a red knight with a crown suspended in the air above their crossed lances.

Movie medievalism creates the effect of being historical by citing and comparing film to an earlier medium, which counts as authentic because of its closeness to the historical moment being filmed, a moment which comes pre-fabricated. There was a similar remediation element inside the history of MS lettering, including the use of archaic lettering and framing of the author in relation to the letter as well.<sup>13</sup> In other words, fidelity does not disappear as a criterion in the production and reception of historical films; rather, what counts as fidelity or historical accuracy is explicitly registered through the remediation or simulation of “original” documents

or materials. The prologues and title sequences perform a crucial role in creating a history effect by framing and thereby heightening analogies not only between film and earlier media but also between that earlier medium, seen in the film, and the historical medium it simulates.<sup>14</sup> Even when a direct citation is possible, there is usually a remediation of what is cited. The 1954 *Prince Valiant*, for example, uses panels from the Hal Foster comic book for the opening title sequence (Figure 4).



Figure 4: *Prince Valiant* from Comic Book to Painting to Film (dir. Hathaway).

Yet one image in the film may combine two different panels from the comic books, or otherwise add or omit figures, as well as altering the colors of the panels to make them look more like paintings.<sup>15</sup> The move from older medium into film via a match implies that film is superior to the older medium by virtue of film's greater immediacy and seeming transparency. Yet the implicit hierarchy of film over the earlier, simulated medium authorizing its status as historical film is undermined by the fact that the film claims to be historical through analogy.

In the varied ways in which title sequences overlap with prologues, they bear comparison to medieval prefaces and prologues, which have a similar framing function (see Alistair Minnis, *Medieval Theory*, and also *Medieval Theory and Criticism*). Ruth Evans ("Afterword," 373-77) comments that prologues are "designed to stand outside the works they introduce" and "offer frames for reading those works, frames that promise the reader a certain transparency of the ensuing text. A frame demarcates the boundary between inside and outside, showcasing a visual image as well as confining it." Yet prologues are in practice far from transparent, Evans points out:

[M]edieval prefaces in fact constantly overstep the line, disorganizing the categories of center and periphery, *theoria* and *praxis*.... Medieval prologues are in fact notoriously unstable.... [They] might be read as both inside and outside, inessential and essential: not dispensable keys to those texts, or even detachable texts, but simultaneously implicated in the writings they preface ... and yet also outside them.

Manuscript illuminators increased the authority of an image of an author in medieval manuscripts by placing it outside the written area, thereby giving the unframed image greater immediacy. Opening title sequences similarly offer a frame for interpreting the

film that follows and are even more unstable than medieval prologues in the extremely varied and unregulated ways they overlap with prologues and are placed in films.

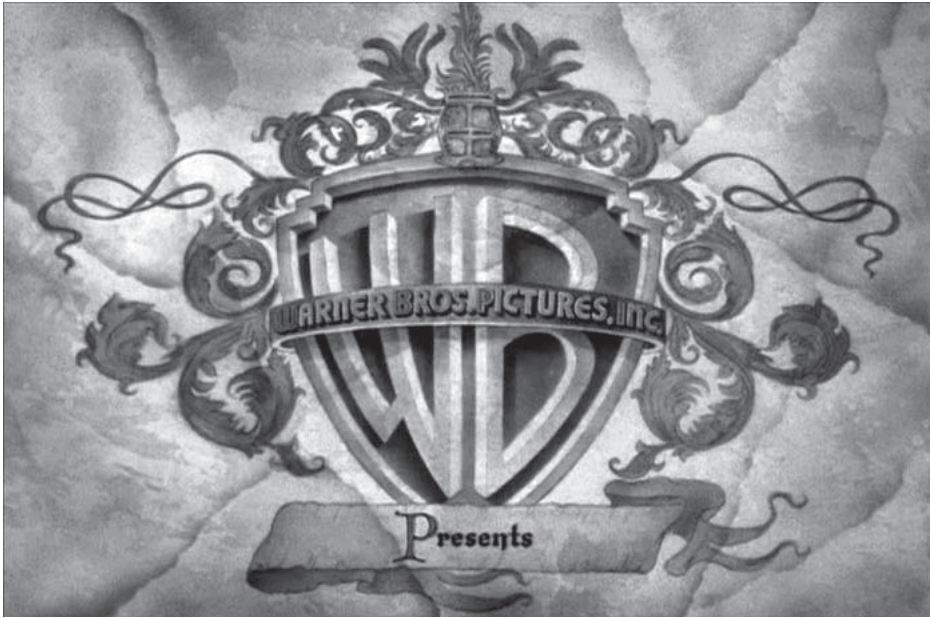


Figure 5: Incorporating the Logo(s) in *The Adventures of Robin Hood* (Dir. Curtiz and Keighley).

Some title sequences try to integrate the titles and the prologue as fully as possible in order to maximize the sense of analogy between film and past and thereby reduce anachronism. For example, *The Adventures of Robin Hood* opens with the Warner Brothers logo on “vellum,” with its typical art deco lettering encased in an elaborate shield-shaped cartouche, with “Presents” written (as is “photographed in Technicolor” in the film title credit) across a scroll-like banner unfolding below (Figure 5).<sup>16</sup>

*Monty Python and the Holy Grail* (dir. Jones and Gilliam, 1975) might be positioned at the opposite end of the spectrum. It begins with the title sequence for what turns out to be the wrong film, followed by a series of interruptions of the “real” credits that call parodic attention to themselves. Yet the film’s attention to the function of title sequences, prologues, and intertitles suggests that this is no simple opposition between faithful simulation or integration, on one end, and anachronistic, parodic betrayal, on the other. For just as *The Adventures of Robin Hood* is not merely a children’s adventure film, so *Monty Python’s Holy Grail* is not only a parody. Indeed, it could be called an avant-garde medieval film for exploring the (dys)functional and playful, animated ways in which medieval prefaces and prologues attempt to frame and mark boundaries (Camille, *Image on the Edge*). *Monty’s* intertitle sequences, which are closely based on medieval manuscript marginalia, radicalize their own failure to arrest the supplementary play of image and word, of text and paratext. The titles introducing various “tales” or

episodes often draw on medieval sources: for example, the letter “R” in “The Tale of Sir Robin” is a fabulous twisted animal. One animated sequence involves angels raising up the words “The Quest for The Holy Grail.” In a remarkable animated sequence introducing the Tale of Sir Galahad, a monk jumps off a springboard and lands on a branch in an historiated C that includes a nun sitting on a chair. The monk twirls around until he stops upside down with his naked rear end turned to the nun, whose facial expression registers her shock. This sequence animates the kind of obscene marginalia sometimes found in medieval manuscripts and also sets up the tale, which involves a number of randy women trying to sleep with Galahad (Camille, “Obscenity”; Caviness, “Obscenity”). These medieval-looking intertitles are used in a sequence that parodies the use of the book in opening title sequences, with a book open to a page showing “The Book of the Film” written on it and then a still from the film on the facing page as a match.

Moreover, *Monty Python and the Holy Grail* allegorizes the limits of such supplements by literalizing the death of the academic and animator. Fairly early in the film, an historian, identified as “A Famous Historian” by a title, begins explaining the action but is immediately cut down by a knight on horseback; his scene is introduced with the clapboard identifying it as a take, and his death continues to haunt the film as we glimpse his wife and the police trying to find the assassin. Later, the lettering of the tale of Sir Lancelot is disrupted (Figure 6) and we cut to the artist (a cartoon bearing a strong resemblance to Samuel

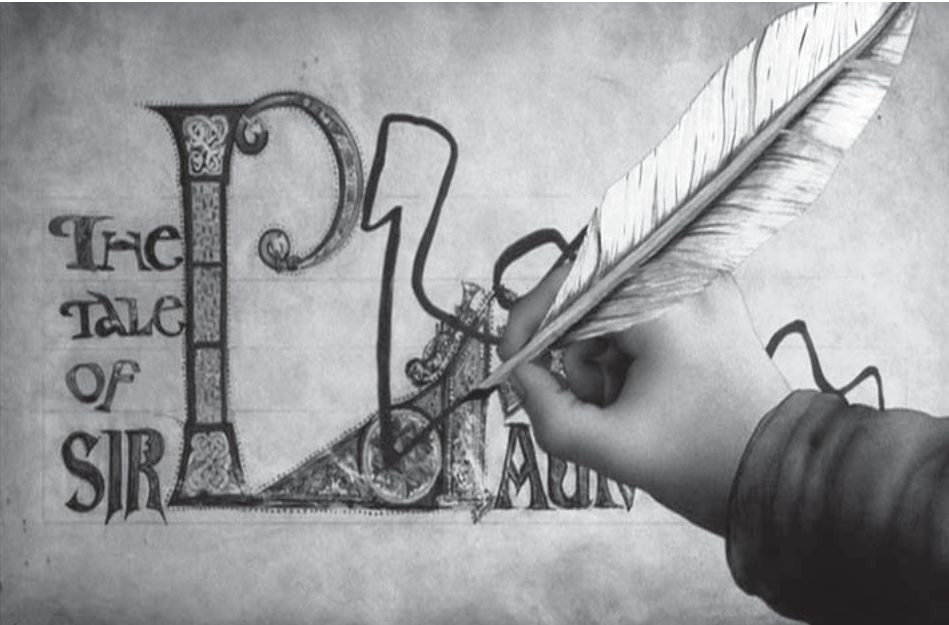


Figure 6: Writing Goes Awry in *Monty Python and the Holy Grail* (dir. Jones and Gilliam).

Johnson) at his desk in a library; he leaves and goes outside to see what is shaking the building, and dispels the animated leaping sun and clouds which interrupted

his work. Towards the end, the film's animator, Terry Gilliam, is seen at his desk, recalling the scribe in his library, but in this case he falls back and dies. The film's parody of the academic's and the author's authority, as it is established through film writing, is a serious allegory of the movie medieval paratext incorporating scholarly knowledge both of medieval prologues and animated letters of medieval illuminated manuscripts. Furthermore, in inhabiting the undecidable no (wo)man's line of paratextual borderlines and thresholds of frivolous parody and serious play with regard to the play of word and image in the margins of cinema and medieval manuscripts, *Monty Python and the Holy Grail* recapitulates the debate in modern medieval literary criticism over whether images are merely decorative and ornamental or meant to be read as serious commentary on the text (compare Salter and Pearsall, "Pictorial Illustration," with Laura Kendrick, *Animating*, 217-25).

### DVD Criteria and the Passing of Joan of Arc

The use of textual supplements in celluloid medieval film have multiplied in digital transfers of films, which introduce a new kind of fidelity, namely, of the DVD to the film itself, and which are also caught up in the kinds of contradictory drives Philip Rosen notes in celluloid film both to preserve the past as it really was (document it indexically and thus "accurately") and to restore it according to a presumed "original" even if that original never existed (thereby justifying the use of new materials and methods and thus introducing anachronisms) through paratextual supplements.<sup>17</sup> The 1999 Criterion DVD edition of Carl Dreyer's *Passion of Joan of Arc* is an excellent case in point. The DVD menu allows the viewer to watch the 1928 film three different ways: without sound; with a modern "Voices of Light" music soundtrack; or with an audiocommentary in English by Casper Tybjerg, a University of Copenhagen Dreyer scholar. Yet none of these options allows the viewer to see the film released by Dreyer.<sup>18</sup> As the opening title says, following the Janus film and Gaumont logos, "The Cinémathèque Française presents a film restored in 1985, THE PASSION OF JOAN OF ARC directed by Carl Th. Dreyer"; a scrolling prologue outlines the history of the film and assures us that the reconstituted French version that follows is "probably very close to the original." A textual supplement follows, though unacknowledged as such, giving a second opening title sequence, this time in French and with few English subtitles. All three versions on the DVD include this prologue and title sequence. However, as the non-expert viewer will only learn through an additional paratextual DVD supplement, namely, Tybjerg's audiocommentary, *The Passion of Joan of Arc* had no opening or closing credits when it was first released. As Tybjerg says:

None of the people involved in the making of the film were named in the film. Dreyer wanted it that way. He said: Why put our names on the film? Why impose our livelihoods on the characters we play? That takes away all illusion from the audience. We have to become really capable of giving the audience the impression that they are watching reality through a keyhole.

The authority Tybjerg wishes to help confer upon Dreyer and his film needs paratextual support in the form of Tybjerg's own academic audiocommentary, which oddly enough is heard over the added French title sequence.

Tybjerg interestingly, one might say symptomatically, also distorts Dreyer's own academic paratextual supplement. Tybjerg says that the film begins with the manuscript of the trial record, but it in fact begins with a scrolling second prologue describing the history, not of Dreyer's artifact, but of the manuscript; this prologue continues in intertitles which are intercut with the images of the trial record. Moreover, Tybjerg notes that the wording of the prologue resembles an introduction to the trial documents written by the film's historical consultant, Pierre Champion. Tybjerg mentions in passing the ways in which Dreyer puts his film at a remove from each of his textual sources: "By presenting us with what appears to be the original text, Dreyer asserts that what he is presenting us with is historically accurate. He enlisted the leading historical expert, Pierre Champion, as historical adviser and the wording of the introductory titles resembles his introduction to the text of the trial." By presenting us with what appears to be the original text, Dreyer asserts that what he is presenting us with is historically accurate. He enlisted the leading historical expert, Pierre Champion, as historical adviser and the wording of the introductory titles resembles his introduction to the text of the trial. Despite his scrupulousness, Tybjerg does not pause to consider how Dreyer's doubling of textual authorities might inscribe a more complicated account of history than one based on authenticity, subtly calling the textual authority into question through the use of simulacra. The academic repeats Dreyer's own repression of his textual sources.<sup>19</sup>

The double opening in turn might be brought to bear on the film's two "signature" scenes, the first of which is a forgery and the second Joan's own signing of her confession and abjuration.<sup>20</sup> In both cases, the prelate Loyseleur's hand guides the signing. In the film's prologue, the film and the manuscript of the trial record are closely identified as the pages, loose in their binding, are turned back and forth by an authorial hand which pauses at certain rubrics. In the forgery scene, the camera pans from Loyseleur's authoritative finger indicating King Charles's authentic signature, down the real letter, and onto the forged letter with an obedient hand copying Charles's signature. This forged document, which Joan cannot read since she is illiterate, and which Loyseleur uses to deceive Joan, is linked to shots of Bishop Cauchon looking through a peephole.<sup>21</sup> There is no mention of the forgery in the trial testimony. By making Cauchon a figure of the knowing spectator, one who can read, Dreyer also makes clear that we are like a prosecutor, looking for evidence from a distance and from a blocked perspective, unable to extract the truth and dependent on what may be forgeries. The second signature we see, Joan's own, is in turn doubled as Joan puts a cross down next to her name.

In his audiocommentary on this scene, Tybjerg again points to a supplement, an "h" in the spelling of Joan's name, and another simulacrum: "The signature on the abjuration document of Jehanne here closely resembles that on a letter from 1429 which may be that of the real Jeanne herself." This spelling was also doubled by

another paratextual element, namely, the original film title: “The spelling Jehanne with an “h” was used for the original title of Dreyer’s screenplay: *Jehanne, la passion et la morte d un sainte* (*Jeanne, The Passion and Death of a Saint*).”<sup>22</sup> Thus, the DVD paratext is a necessary supplement to a viewing of Dreyer’s “original” film.<sup>23</sup> While the DVD lets one view the film in a manner closest to Dreyer’s design (with the sound turned off beginning with the second chapter where the film proper begins), the non-specialist viewer can only come to want to view the film this way by first listening to the audiocommentary. The audiocommentary keys in precisely to the supplement of paratextual elements within the film itself, the borders of which are not defined by the film shown in its initial theatrical release, in any case, but include the screenplay, reviews, interviews, and so on.<sup>24</sup>

### **The Academic Paratext and the Law in Movie (Sch)Medievalism: All That the Kingdom of Heaven Allows**

The assassinated “Famous Historian” scene in *Monty Python and the Holy Grail* invites us to consider more broadly the role of the academic paratext and the place of the academic in film title sequences.<sup>25</sup> I want to focus on an example involving historian James Reston’s 2001 book *Warriors of God: Richard the Lionheart and Saladin in the Third Crusade* and Ridley Scott’s 2005 film *Kingdom of Heaven*. Reston contended that the script for *Kingdom of Heaven* was “strikingly similar” to his *Warriors of God*.<sup>26</sup> According to Reston, Scott and screenwriter William Monahan stole their main character, an obscure knight named Balian of Ibelin, from the first 105 pages of Reston’s book, and appropriated the film’s title from the second chapter heading, “Kingdom of Heaven.” Reston’s attorney threatened to file a copyright infringement lawsuit if Reston was not given credit and compensation for the film. As we can see, the legal basis of Reston’s lawsuit was analogy, particularly to a part of Reston’s paratext, namely, the title of his second chapter. The book and film were too similar, in Reston’s view, for it to be just coincidence. Reston spent more than two years researching his “dramatic account of the Third Crusade,” according to his attorney, who added that it “strains credulity” to believe that screenwriter Monahan would have focused on the same time period and characters without having read Reston’s book.

Fox refused to settle, and Reston dropped his suit. My concern is not with the merits of his case or lack thereof but with the way that the paratext of *Warriors of God* suggests that Reston wanted to have his book optioned as a film. In the foreword, Reston relates an anecdote about his viewing of medieval movies:

In my youth I was engrossed in the plays of Shakespeare and the novels of Sir Walter Scott that dwelt on this material [about Richard I]. In the hills of northern Virginia where I grew up, I loved to ride behind the hay wagons and manure-spreaders drawn by great sumpter horses, and to imagine these massive animals pulling the battle wagons of King Arthur and King Richard. In those same hills as I grew older, my favorite spot to watch the sun set over the Blue Ridge was a hill called Ivanhoe.

I thrilled to the mail-clad warriors and their lovely liege ladies of the Hollywood movies: Elizabeth Taylor, Joan Fontaine, and Robert Taylor in *Ivanhoe*, Errol Flynn, Claude Rains, Basil Rathbone, and Olivia de Havilland in [*The Adventures of*] *Robin Hood*, James Mason, Rex Harrison, George Sanders, and Laurence Harvey in *King Richard and the Crusades*, Katharine Hepburn, Anthony Hopkins, and Peter O'Toole in *The Lion in Winter*.<sup>27</sup>

xv

Reston describes his dramatic account in cinematic terms: "In the story of the third Crusade there is also a stellar supporting cast: a host of sterling knights on both sides" (xvi). He adds that the "setting" of the "epic confrontation" he recounts is the Holy Land (xvi). More strikingly, just after the table of contents, the "principal characters" of Reston's books laid out on the page look very much like the characters in the title sequence of Laurence Olivier's *Richard III*. Both the table of contents and the cast of characters have the same design and fonts. Just as the credits in Olivier's film, which mime a scroll, divide the characters into the Houses of York and Lancaster, so the "characters" in Reston's book are divided into Crusaders and Muslims. Reston's book, which contains no footnotes but does have a bibliography, is written not just to the general reader but the film producer as well.<sup>28</sup>

Some historians of the Crusades still chastise films like *Kingdom of Heaven* for blending fiction and fact and because, it was said, Ridley Scott's view of Saladin has more to do with his depiction in Sir Walter Scott's 1825 novel *The Talisman* than with recorded historical fact.<sup>29</sup> Christopher Tyerman, for example, does not hold back in attacking such fiction and films about the Crusades as trash:

Casual modern acquaintance with the Crusades stems from the wide dissemination of crusading motifs from the early 19th century, a rather precious, sentimental vision of an invented medieval past, as in Walter Scott's popular and influential *Ivanhoe* and *The Talisman*, the latter actually set during the Third Crusade.... [T]he cultural familiarity on which these works relied was maintained into the 20th and 21st centuries chiefly by the popular media of Hollywood, television, and imaginative literature, not all of it describing itself as fiction. Crossovers between history and entertainment at least suggest a market, if only for what the great American crusader scholar of the first half of the 20th century, J. La Monte, forensically described as "worthless pseudo-historical trash."  
*Crusades*, 7

Though Reston's ambition to write a book that could be optioned as a film may exceed that of most historians, he is far from alone in wanting to cross over from the academic paratext into the cinematic paratext in the form of a film credit. A similar desire is registered symptomatically in anecdotes a number of historians have told in interviews about their childhood experiences of movie medievalism. For example, historian Michel Pasterou, who worked as a consultant on Jean-Jacques Annaud's film *The Name of the Rose* (1986), mentions seeing two films by Richard Thorpe, *Ivanhoe* (1952) and *Knights of the Round Table* (1953), as a child as a formative experience and expresses his continued admiration for them.<sup>30</sup> And Jacques le Goff (who also worked as the consultant on Annaud's *The Name*

of the Rose) mentions *Ivanhoe* in similar terms (see Morrissey, *Historiens* 64-65).<sup>31</sup> The desire shared by historians like Natalie Zemon Davis to reach a wider audience through film than they can through print has meant that, in practice, the border between history and fiction, history and film, has often been blurred. The historian not only finds fiction in the archives, but film in the archives as well.<sup>32</sup>

In her book *Historiens et Cinéastes*, on historians advising on French historical films of the 1970s and 1980s, Priska Morrissey defines the role of the academic historian consultant as follows:

An historian makes contact with the director, is engaged by the production, signs a contract and is paid for his work. His name appears in the film credits. A historian film consultant, who can creep up on the executive in control of commercial and artistic creation, is hired with the intention to keep anachronisms from being so conspicuous as to make the film unbelievable, to make the work ridiculous. 49

Yet consulting in practice never has this prophylactic function since anachronism is inevitable. Georges Duby, for example, mentions in *History Continues* (110-11) thinking of making a film of one of his books and quickly abandoning the idea:

There was much discussion of filming my *Dimanche de Bouvines*. Serge July wrote a screenplay for it. The two of us had a terrific time working on it, but we immediately encountered insuperable obstacles. It wasn't the background that stopped us as much as it was the demeanor, gestures, and speech of the actors. . . . How was I to answer Gérard Depardieu when he asked me how Philip Augustus got down from his horse or how he might have bitten into a hunk of bread on the morning of the battle or how he would have gone about chasing a girl? And what about Jeanne, countess of Flanders, whom the audience expected to appear? Who should get the part? Nastasia Kinski? Who could be cast in the role without committing an anachronism?"

Historical accuracy can itself produce ridiculous consequences. Speaking of *The Return of Martin Guerre*, for example, screenwriter Jean-Claude Carrière says that to have been historically accurate, the actors would have had to speak Occitan, in sixteenth-century style. They kept a few words to remind French viewers of the original, but otherwise modernized. Otherwise, he says, "today's public would have found this absurd and would have laughed" (Morrissey, 275).<sup>33</sup> Historians may themselves contribute to a certain amount of ridiculousness that Morrissey sees as their role to eliminate.<sup>34</sup> For example, Robin Lane Fox, Oliver Stone's historical adviser for *Alexander*, wanted not only to ride in the cavalry charge at the battle of Gaugamela but to have a credit for his acting the part of a soldier, "and introducing ..." (*Making*, 31). He didn't get one.<sup>35</sup>

## The Schlock of Medievalism Studies

In thus linking the cinematic paratext to the academic paratext, I mean to suggest that the cinematic schlock of medievalism extends to the academic schlock of

medieval studies in particular and, I would argue, to academic history and literary studies in general, from the New Historicism to the New Historici-sham-anism. As David Simpson comments in a review of Greenblatt and Catherine Gallagher's *Practicing the New Historicism*,

The new historicism, in its early essays, emphasized the cinematic bringing to life of the past—avowedly “representational” but giving the effect of the real.... Like a slice of movie footage, the new historicist past was wholly there and yet not there, and not implicated in any pattern beyond that of its own telling, except by loose association with something in the teller's own place and time that was itself resistant to full knowledge. Some said that this was as much of history as we could have in an age that had forgotten how to think historically; others found only another incarnation of “slice-of-life” criticism, now in a mode more fully cinematic than ever.<sup>36</sup>

I take up more fully the problem the academic paratext poses for the New Historicism in my article in this issue.

For now, I conclude this introduction with the following suggestion: Instead of viewing films set in the Middle Ages or about medievalism as a childish offshoot of serious medieval studies, one might reverse the assumption and argue that because medieval visual culture is always media effects, the only serious way to study them is through the lens and screens of multi-media. The ridiculousness of the historical film and the seriousness of schlock are symptomatic of there being no *cordon sanitaire* separating the mediatized imagination of the historian from that of the filmmaker, whose notion of historical accuracy is arguably already formed by the codes of cinematic realism. Consider the French historian and consultant for Victor Fleming's *Joan of Arc* (1948), Paul Doncoeur. Doncoeur published a very favorable piece about the film, praising its battle scenes (even though the victorious French use poleguns in the siege of Orléans before they had been invented), the year the film was released. The battle scenes were shot on a sound stage, and, combined with lack of blood due to the Hollywood Code that then governed the film's production, now seem utterly fake. From the perspective of film as the not-so-repressed unconscious of academic medievalism studies, we may reasonably conclude that the serious study of medievalism, however brilliant, original, and illuminating it may be, is informed by what some scholars wish to repress, namely, a juvenile, schmedieval, and cinematic fantasy of scholarship (finding and decoding the truth in the original archival document as the Holy Grail) akin to *Indiana Jones and the Last Crusade* or, in the academic's cut, *Raiders of the Lost Archive*.

# Notes

- <sup>1</sup> For a rather heated exchange between a film critic and an historian on how to read historical films, see Ginette Vincendeau, “Let Films Be Films,” and Natalie Zemon Davis, “Author’s Response.” The most sophisticated work on history and film has been done by Philip Rosen in *Change Mummified* (2001). For earlier work in the field, see his comprehensive note 12 (365). See also William Guynn, Marnie Hughes-Warrington, David Eldridge, Dudley Andrews, and the “Film and History” supplement in the Spring 2004 issue of *Cinéaste*, in particular the articles by Robert A. Rosenstone, Mark C. Carnes, and Robert Toplin. On new historicism and film, see Christian Keathley.
- <sup>2</sup> See, for example, Robert Burgoyne. On medieval film, see especially the encyclopedic work of François Amy de la Bretèque (including “Le Moyen Âge au cinéma,” which he edited) and the essays in *Le Moyen Âge vu par le cinéma européen*, edited by Xavier Kawa-Topor. See also “Postmodern Medievalisms” and articles by Sandra Gorgievski; Martha Driver, Stuart Airlie, and David Williams.
- <sup>3</sup> Genette defines the paratext as “all of the marginal or supplementary data around the text. It comprises what one could call various thresholds: authorial and editorial (i.e., titles, insertions, dedications, epigraphs, prefaces and notes); media related (i.e., interviews with the author, official summaries) and private (i.e., correspondence, calculated or non-calculated disclosures), as well as those related to the material means of production and reception, such as groupings, segments, etc.” (“Proustian Paratexte,” 63). See also Georg Stantizek. On prefaces, see Jacques Derrida. For a related account of the importance of bibliographic codes such as fonts, paper quality, book size, and so on, see Jerome McGann. No book or article has yet been written on the cinematic paratext. The critical literature on opening title sequences is extensive, however, and most of it is in French and German. Nothing, as far as I know, has been written on closing credit sequences. See Gemma Solana and Antonio Boneu, Nicole de Mourgues, Leopold Joseph Charney, Deborah Allison, Soren Kolstrup, Sarah Boxer, John C. Welchman, Jeff Bellantoni and Matt Woolman, Matt Woolman, and Emily King. On trailers, see Kernan.
- <sup>4</sup> The extended four-disc DVD edition of *Kingdom of Heaven* has an “Engineer’s Guide” that offers different footnotes in the same form.

- The second disc of the British Film Institute’s two-disc DVD edition of animated films by the Quay Brothers is entitled “Footnotes.”
- <sup>5</sup> Burgoyne, for example, does not distinguish between print narrative and film narrative.
  - <sup>6</sup> Conversely, anachronisms may also become illegible overtime. What once may have seemed anachronistic may no longer register as such with younger viewers. Ingrid Bergman brought her own romantic history to the role of Joan in Victor Fleming’s 1948 film and that history is now unknown to most viewers under fifty years of age who might see the film for the first time on its 2004 DVD release.
  - <sup>7</sup> Richard Grusin and Jay David Bolter focus on digital media and on a tension between immediacy or transparency and hypermediacy, or the framing of one medium by another. Though medieval art is their point of departure, they do not take account of remediations of the past in the present or consider why medievalism plays such a large part in figuring digital media. Their focus on concealment (their critical gesture being the exposure of what is concealed) does not take account of the palimpsestic effects of media either.
  - <sup>8</sup> Any such classification system would also need to take into account the place of the medieval in the cinematic paratext. In *Bram Stoker’s Dracula*, *Vlad*, *Night Watch*, *National Treasure*, and *Underworld Evolution*, the medieval prologue serves as the film’s backstory. For a related use of medieval framing, see a scene in *Van Helsing* in which a medieval wall illustration in a medieval castle showing two knights fighting and surrounded by text about werewolves becomes an animated digital film-within-a-film as the knights turn into a vampire and a werewolf and break out of the illustration.
  - <sup>9</sup> Neither Wes Gehring nor Dan Harries examines Bud Yorkin’s *Start the Revolution Without Me* (1970), Terry Jones’s *Erik, the Viking* (1989), Sam Raimi’s *Army of Darkness* (1993), *Monty Python and the Holy Grail*, Jean Pierre Poiré’s *The Visitors* and *Just Visiting*, and so on. On parody and medieval film, particularly *Monty Python and the Holy Grail*, see Sandra Gorgievski.
  - <sup>10</sup> Eli Roth’s film *Hostel* (2005), presented by Quentin Tarentino, makes multiple references to the “getting medieval” torture scene in *Pulp Fiction*, including having the hero, Paxton (Jay Hernandez), wear a knight’s helmet in the torture chamber and a torture chamber worker wear a chain mail vest and gloves.

- <sup>11</sup> See Julia Crick, Martha W. Driver, "Medieval Manuscripts," Michael Camille, "Sensations," Edward Christie, P. R. and Rivkah Zim Robinson, and Martin K. Foy. For a more broadly ranging account of the scroll and book as analogues to film, see Peter Stallybrass.
- <sup>12</sup> Analogies between medieval and modern mass media have frequently been drawn. See Marie-Thérèse Poncet on animation and Alain Renoir on *Sir Gawain and the Green Knight*. Scholars have also drawn comparisons to other medieval and early modern visual and print culture and modern mass media and visual technologies. See Richard Burt's article on the Bayeux Tapestry and cinema in this issue of *Exemplaria* and Anne Hollander, 12-71. Mario Biagioli writes of Galileo's illustrations of the lunar surface in *Sidereus nuncios* (1610) that "to Galileo what counted ... was not a snapshot of individual luminous dots around Jupiter, but the 'movie' of their motion" and adds in a footnote that his "reference to Galileo's observation as a kind of movie is not meant metaphorically. While Galileo's visual narrative is articulated on the printed page rather than on film, its logic is distinctly cinematic" (103). On the way cinema played a foundational role in Panofsky's art history, see Levin. For a similar account of the role cinema played in Aby Warburg's art history, see Michaud. Historian Jean-Claude Schmitt has Schmitt say he felt he had already seen the film when he saw the storyboards for *The Name of the Rose*, and compares the storyboards to illuminated manuscripts; Schmitt also compares medieval narratives to videogames and virtual images (Morrissey, 304; 316-17). My point in drawing an analogy between medieval manuscripts and film title sequences is less that medieval manuscript and visual culture is like film than that film is like medieval manuscript and visual culture.
- <sup>13</sup> Laura Kendrick notes the copying of a classical Roman author image on papyrus and the way the unframing of the author's face added to his immediacy (179-80). Kendrick also notes that "Initiated letters may also be historiated ... they may frame and participate in the pictorial representation of the action of the story" (179-80).
- <sup>14</sup> The prologue of Disney's *Sleeping Beauty*, narrated in voice-over, is "read from" an illustrated book (the medieval illuminated manuscript remediated as a comic book, or storyboard for the animated cartoon that follows), set on a lectern with one of the Cluny unicorn tapestries visible behind it; the leaves of the book turn by themselves. The camera moves in on the image of the birth of Aurora to the point of excluding all text, and then back out again to see the entire double-page opening of the book. The prologue with its static pictures soon dissolves into the animated cartoon.
- <sup>15</sup> For a comparison between the film and comic book panels the film cites, go to my webpage at [www.clas.ufl.edu/~rburt/middleagesonfilm/princevaliantcomicpanels.htm](http://www.clas.ufl.edu/~rburt/middleagesonfilm/princevaliantcomicpanels.htm). The later *Prince Valiant* (dir. Anthony Hickox, 1997) also uses images from the comics and includes animated interludes from the comics which then dissolve into the film. See my webpage at [www.clas.ufl.edu/~rburt/middleagesonfilm/valiant1997.html](http://www.clas.ufl.edu/~rburt/middleagesonfilm/valiant1997.html).
- <sup>16</sup> The incorporation of the Warner Brothers logo into the design of the opening title sequences is typical of films produced by Warner. For a more recent example, see *Phantom of the Opera*.
- <sup>17</sup> See especially chapter two, "Entering History: Preservation and Restoration," Rosen, 43-87. It is worth pointing out that medievalism was central to the nineteenth-century debates about restorationism and preservationism. Rosen discusses, especially Gothic churches. Similarly, the medieval book is central to scholarship on hypertext and the book. See Eco ("Afterword," 295). The transition from celluloid to digital film and from video to DVD has introduced further analogies between book and film or television. For example, the DVD for the French television series *Kaamelot* is modeled on a book. "Livre I" is the title of the DVD of the show's first season, and the DVD cover simulates an embossed leather book cover and, like a French book, is encircled by a paper advertising band that invites the viewer to "discover the true history of King Arthur!" The *Kaamelot* DVD draws the analogy between DVD and book in other ways as well. The third of three discs in the set is called "addendum"; behind each disc is a cartoonish version of a medieval manuscript image; and the DVD menu says "read a chapter." Similarly, the extended DVD editions of Peter Jackson's three *Lord of the Rings* films are each made to look like a book. Each film has two additional discs of extras that are meant to be viewed together, thereby binding the three editions into a set.
- <sup>18</sup> The DVD pulls away from Dreyer's film in other ways. For example, the "Voices of Light" video essay, which resembles an advertisement, complete with blurbs for the CD, plays the music while

showing all of the iconic images of Joan of Arc that Dreyer carefully omitted from his film.

<sup>19</sup> Tybjerg often notes that the putative source, Joseph Delteil's novel, bears no resemblance to the film. The same is true of Dreyer's other films. Mikhail Iampolski develops this misquotation and citation of a source unrelated to the film into a sophisticated theory about repression.

<sup>20</sup> Rivette's film *Jeanne la Pucelle* has a scene where Joan learns to write her name with the aid of a monk. There are two crosses above them in the second of the two scenes, perhaps an allusion to Dreyer's supplement of the name and the cross.

<sup>21</sup> The peephole scene happens in Joan's cell, when Loyseleur is getting her to sign the document, which it turns out she cannot read. "The knowing spectator thus comes to occupy a position uncomfortably close to that of Cauchon observing through a peephole."

<sup>22</sup> In the margins of the Latin trial transcript, there is a note at this point—"responsio mortifera." Dreyer's idea to include the note is described in the screenplay.

<sup>23</sup> The same kinds of issues may be seen in literary studies, where the issue of restoration now predominates over earlier concerns about fidelity. One example is a recent reconstruction of Shakespeare's *Pericles*; see Robertson's review.

<sup>24</sup> The DVD edition of Luc Besson's *The Messenger* (1999), discussed in this issue by Nickolas Haydock, also bizarrely mixes serious and schlocky scholarship. Besson draws on low-key science fiction elements he had explored in his previous film, *The Fifth Element* (the diva alien woman reappears in the headdress of Faye Dunaway), and uses weaponry, armor, and siege equipment that are clearly anachronistic, approaching the mix of medieval and fantasy seen in *Conan, the Barbarian* (dir. John Milius, 1982); similarly, *The Messenger* soundtrack is a mix of synthesized modern music and traditional chorale and orchestral music. Yet a documentary on *The Messenger* DVD, entitled *The Search for the Real Joan of Arc: An Extensive First Look Beyond the Icon*, goes out of its way to claim that the film is about the historical Joan and was based on six months of extensive research in the archives; the documentary intercuts images of warfare from medieval illuminated manuscripts, said to be "the newsreels of their day," with footage of the Siege of Orléans in the film. Though Joan is illiterate in Luc Besson's film and signs her name with an "X," Milla Jovovich says they found

Joan's "actual signature" in the archives as the signature is shown in close-up in the documentary. Olivier Bouzy, director of the Joan of Arc Research Center in France, and two descendants of Joan of Arc are also interviewed. The documentary also shows the real locations where events happened, though they are not used in the film, except for Rheims Cathedral. And though the script is full of contemporary slang expressions such as "Whatever," "Yesss!," "That bitch!," and "Go fuck yourself," Jovovich says the filmmakers had the Latin transcripts translated into English and that "much of the dialogue is taken verbatim from these transcripts." The Conscience is a kind of post-allegorical figure, impressively able to establish different scenarios that explain how Joan found the sword, for example, yet unable to say which if any is the true version. The film also has montage sequences (the crowning of the Dauphin; the montage of Joan entering Rheims and the English King saying "I want that girl. I want that girl burned," and so on) that resemble film trailers in general and shots of which are used in the film's second theatrical trailer as well, suggesting that the film itself is one long trailer for a film of Joan of Arc that can never be made (a film that would give a way of reading the signs correctly). (The animated DVD menu is also very much like a film trailer: the words "Witch Warrior Savior Legend" appear successively.) Just as Conscience resists Joan's certainty that she knows how to read the signs that God has supposedly given her and mocks her vision of her death by ivy overgrowth as romantic, so too the film offers resistance to our desire to read Joan as a romantic heroine ("that's too simple," Conscience says midway through the trailer, just after the film appears to have a happy ending). The sequence of images of a decaying and then disappearing corpse that Conscience shows Joan suggests that the grotesque reality of Joan has been lost and replaced with a beautiful romantic view of her.

<sup>25</sup> On academics as film consultants, see Priska Morrissey; Olivier Bouzy; Natalie Davis (*Return*, "Any Resemblance," "Movie?"); Kathleen Coleman; Louis Van den Ecker; Marnie Hughes-Warrington. On Hollywood in the 1950s, there is David Eldridge, *Hollywood's History Films*; more than half of this fascinating book is made up of paratexts in the form of interviews. For films having to do with academics in the Middle Ages, see *Timeline*; *The Name of the Rose*; *Indiana Jones and*

*the Last Crusade*; *Van Helsing*; and *The Da Vinci Code*. On the academic paratext, see Burt, 1998.

<sup>26</sup> See “Fox Rejects Copyright”; “Crusader Epic”; and Sharon Waxman.

<sup>27</sup> Significantly, these comments are in Reston’s paratextual foreword (xv). Reston also later mentions *The Lion in Winter* (the play) and *Ivanhoe* (the novel), 61; 63; and 199.

<sup>28</sup> In the acknowledgements, placed at the back of the book, Reston produces a kind of scholar-as-tourist effect, relating anecdotes first about the libraries he worked in and then about the places in the Middle East he visited while researching and writing the book.

<sup>29</sup> See “Crusades film” and Neil Smith’s article.

<sup>30</sup> There is something of a *mise-en-abyme* here in which academic and film research archives take turns serving as the ground of the other. Medieval films regularly involve extensive archival research, which in turn is informed by research in fiction and film, which in turn draws on the writings of historians, some of whom find fiction in the archives which may become the basis for films, and so on.

For an astute use of archival material, see Kelly’s article in this issue, “Hollywood Simulacrum.”

<sup>31</sup> Films such as Terry Gilliam’s *Time Bandits* (1981) and *The Fisher King* (1991) thematize a relation between childhood and the Middle Ages.

<sup>32</sup> Medieval historian Jacques le Goff compares historian Jules Michelet to director Abel Gance (Morrissey, 207). Norman Cantor mentions several films in the introduction to *Inventing the Middle Ages* (x-xii). George Duby refers to his book, *William Marshal: The Flower of Chivalry*, as a “swashbuckling romance” (116).

<sup>33</sup> Carrière adds that being too modern with slang—even the slang then currently in use in Provençal—would have also been laughable (Morrissey, 275).

<sup>34</sup> Conversely, we may not say that the same filmmakers have a positivist view of history when it comes to historical research and historical accuracy and thus seem ridiculous to professional historians.

<sup>35</sup> Robin Lane Fox did get a credit for historical consultant and he has an audiocommentary on the DVD edition of the theatrical version of the film.

<sup>36</sup> On the New Historicism and cinema, see Keathley, 138.

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