



Queer Movie Medievalisms

Edited by Kathleen Coyne Kelly, Northeastern University, USA and Tison Pugh, University of Central Florida, USA

Queer Interventions



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How is history even possible, since it involves recapturing a past already lost? It is through this urge to understand, feel and experience, that films based on medieval history are made. They attempt to re-create the past, but can only do so through a queer re-visioning that inevitably replicates modernity. In these mediations between past and present, history becomes misty, and so, too, do constructions of gender and sexuality leading to the impossibility of heterosexuality, or of any sexuality, predicated upon cinematic medievalism. *Queer Movie Medievalisms* is the first book of its kind to grapple with the ways in which mediations between past and present, as registered on the silver screen, queerly undercut assumptions about sexuality throughout time. It will be of great interest to scholars of Gender and Sexuality, Cultural and Media Studies, Film Studies and Medieval History.

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Introduction: queer history, cinematic medievalism, and the impossibility of sexuality, Kathleen Coyne Kelly and Tison Pugh; The law of the daughter: queer family politics in Bertrand Tavernier's *La Passion Béatrice*, Lisa Manter; Queering the Lionheart: Richard I in *The Lion in Winter* on stage and screen, R. Barton Palmer; 'He's not a ardent suitor, is he, brother?': Richard the Lionheart's ambiguous sexuality in Cecil B. DeMille's *The Crusades* (1935), Lorraine Kochanske Stock; 'In the company of Orcs': Peter Jackson's queer Tolkien, Jane Chance; The Eastern Western: camp as a response to cultural failure in *The Conqueror*, Anna Klosowska; 'In my own idiom': social critique, campy gender, and queer performance in *Monty Python and the Holy Grail*, Susan Aronstein; Performance, camp, and queering history in Luc Besson's *Jeanne d'Arc*, Susan Hayward; Sean Connery's star persona and the queer Middle Ages, Tison Pugh; Will Rogers' pink spot: *A Connecticut Yankee* (1931), Kathleen Coyne Kelly; Danny Kaye and the 'fairy tale' of queerness in *The Court Jester*, Martha Bayless; Mourning and sexual difference in Hans-Jürgen Syberberg's *Parsifal*, Michelle Bolduc; Superficial medievalism and the queer futures of film, Cary Howie; Afterword, Glenn Burger and Steven F. Kruger; Index.

About the Editor

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