

Leen Engelen and Roel Vande Winkel (eds)

## Perspectives on European Film and History



## Contents

Pre	face	1
Ack	cnowledgements	3
Pro	logue: Historical Film as Palimpsest Bruno De Wever	5
[1]	No Way to do History? Towards an Intertextual Model for the Analysis of Historical Films LEEN ENGELEN	13
[2]	An Icon of Change: <i>Andrei Rublev</i> (1966) as a Historical Film about the Birth of Russia  Pascal Vandelanoitte	33
[3]	Luc Besson's <i>The Messenger</i> (1999): Remaking Joan of Arc for the New Millennium Brett Bowles	53
[4]	Artist Legends and the Historical Film. Alexander Korda's Rembrandt (1936)	75
[5]	The World Turned Upside Down: <i>Cromwell</i> (1970), <i>Winstanley</i> (1975), <i>To Kill A King</i> (2003) and the British historical film JAMES CHAPMAN	111
[6]	'A truly fatherlandish epic'? Karl Grune's Waterloo (1928)	133

[7]	Reframing the Past to Change the Future. Reflections on Herbert Wilcox's <i>Dawn</i> (1928) as a Historical Documentary and War Film LIESBET DEPAUM	157
[8]	Hitler's Downfall, a film from Germany (Der Untergang, 2004) ROEL VANDE WINKEL	183
[9]	The Time Which Is Yet To Come: Understanding My Friend Ivan Lapshin (1983-1985) Jasmijn Van Gorp	221
[10]	Vera Drake (2004): The comfort of strangers, the discomforts of strangeness  AMY SARGEANT	239
Epil	ogue: The Promise of History on Film ROBERT A. ROSENSTONE	253
Not	es on the Contributors	263
Inde	ay .	267