

ENG4970 Honors Thesis, Section 9026
Project Outline
Eric M. Lachs
Spring 2006

Outline Section	Page Number
Advisor Information	2
Proposed Topic	2
Proposed Form	2
Submission Information	2
Possible Themes	2
Books Cited	3
Films Cited	4
Textual Citations	5 – 16
Summary of Films	17
Image Captures	18 – 21
Proposed Arguments	22
Title Page	23
Table of Contents	24
List of Figures	25 – 26
Acknowledgements	27
Proposal	28
Abstract	29
Sources Cited	30 – 31
Biographical Sketch	32

Primary Advisor: Dr. Richard Burt
4314 Turlington Hall
rburt@english.ufl.edu

Secondary Advisor: Dr. Nora Alter
253 Dauer Hall
nma@clas.ufl.edu

Proposed Topic:

This thesis will trace the revisionist history appropriated by the film epic as it relates to the cinema's unique aesthetic. The essay will cite Siegfried Kracauer's *The Mass Ornament* and other modernist theory as a means of analyzing classic (*Ben Hur*, *El Cid*, etc.) and contemporary (*Braveheart*, *Gangs of New York*, etc.) epics.

Proposed Form:

The student will meet with each reader during office hours to discuss progress and consider revisions, with the goal of producing a thirty to fifty page academic essay that appropriately considers the topics.

Submission Information:

Submit one full copy of your honors thesis by Wednesday, April 26, 2006 to:

1. Primary Advisor
2. Secondary Advisor
3. John Murchek or Kim Emery in 4012 Turlington Hall
4. Linda O'Donnell in room 105 of the CLAS Academic Advising Center

Possible Themes:

- The Epic
- History
- Film Theory
- Spectatorship
- Representations of the Crowd
- Ideology
- Revolution and War
- Visual Aesthetic
- Religion

Books Cited:

1. Kracauer, Siegfried. *The Mass Ornament: Weimar Essays*. Cambridge, Massachusetts: Harvard University Press, 1995.
 - 1.1. The Mass Ornament (75-86)
 - 1.2. On Bestsellers and their Audience (89-98)
 - 1.3. The Group as Bearer of Ideas (143-170)
 - 1.4. The Hotel Lobby (173-185)
 - 1.5. The Little Shopgirls Go to the Movies (291-304)
 - 1.6. Cult of Distraction: On Berlin's Picture Palaces (323-328)
2. Kracauer, Siegfried. *Theory of Film: The Redemption of Physical Reality*. Princeton, NJ: Princeton University Press, 1960.
 - 2.1. The Establishment of Physical Existence (41-59)
3. Kracauer, Siegfried. *From Caligari to Hitler: A Psychological History of the German Film*. Princeton, NJ: Princeton University Press, 1947.
 - 3.1. Propaganda and the Nazi War Film (278-303)
4. Gallagher, Catherine and Stephen Greenblatt. *Practicing New Historicism*. Chicago, IL: Chicago University Press, 2000.
 - 4.1. The Touch of the Real (20-48)
 - 4.2. Counterhistory and the Anecdote (49-74)
5. Kaplan, Amy. *The Anarchy of Empire in the Making of U.S. Culture*. Cambridge, Massachusetts: Harvard University Press, 2002.
 - 5.1. Birth of an Empire (146-170)
6. Winkler, Martin M. ed. *Classical Myth and Culture in the Cinema*. New York, NY: Oxford University Press, 2001.
 - 6.1. Film Sense in the Aeneid (Fred Mench, 219-232)
7. Braudy, Leo and Marshall Cohen ed. *Film Theory and Criticism: Introductory Readings (5th Edition)*. New York, NY: Oxford University Press, 1999.
 - 7.1. An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator (Tom Gunning, 818-832)
 - 7.2. The Work of Art in the Age of Mechanical Reproduction (Walter Benjamin, 731-751)
8. Bondanella, Peter. *Italian Cinema: From Neorealism to the Present (3rd edition)*. New York, NY: Continuum International Publishing Group, 2001.
9. Baudelaire, Charles. *The Painter of Modern Life*. Cambridge: Cambridge University Press, 1981.
10. Dirks, Tim. Box-Office Top 100 American Films of All-Time. March 2006. The Greatest Films. 1 April 2006 <<http://www.filmsite.org/boxoffice.html>>.
11. Thomas, Bob. *Thalberg: Life and Legend*. Beverly Hills, CA: New Millennium Press, 2000. 1-54.

Main Films Cited:

1. *Ben-Hur* (1959). Dir. William Wyler. With Charlton Heston and Jack Hawkins. Warner Home Video DVD, 2005. 222 minutes.
2. *Spartacus* (1960). Dir. Stanley Kubrick. With Kirk Douglas and Laurence Olivier. Criterion Collection DVD, 2001. 196 minutes.
3. *El Cid* (1961). Dir. Anthony Mann. With Charlton Heston and Sophia Loren. Criterion Collection Laserdisc, 1996. 182 minutes.
4. *Braveheart* (1995). Dir. Mel Gibson. With Mel Gibson and Sophie Marceau. Paramount Home Video, 2000. 177 minutes.
5. *Gladiator* (2000). Dir. Ridley Scott. With Russell Crowe and Joaquin Phoenix. Dreamworks Home Video, 2000. 155 minutes.
6. *Gangs of New York* (2002). Dir. Martin Scorsese. With Leonardo DiCaprio and Daniel Day-Lewis. Miramax Home Entertainment, 2003. 167 minutes.

Mentioned Films:

1. *Gone with the Wind* (Victor Fleming, 1939)
2. *The Ten Commandments* (Cecil B. DeMille, 1956)
3. *Titanic* (James Cameron, 1997)
4. *Doctor Zhivago* (David Lean, 1965)
5. *Ben-Hur* (Frank Niblo, 1925)
6. *Star Wars* (George Lucas, 1977)
7. *Messalina* (Enrico Guazzoni, 1923)
8. *Battleship Potemkin* (Sergei Eisenstein, 1925)
9. *The Birth of a Nation* (D. W. Griffith, 1915)
10. *Intolerance* (D. W. Griffith, 1916)
11. *The Life of Brian* (Terry Jones, 1979)
12. *Citizen Kane* (Orson Welles, 1941)
13. *The Crowd* (King Vidor, 1928)
14. *The Lord of the Rings* (Peter Jackson, 2001-2003)
15. *Troy* (Wolfgang Peterson, 2004)
16. *Schindler's List* (Steven Spielberg, 1993)
17. *Gettysburg* (Ronald F. Maxwell, 1993)

Textual Citations:

1. Kracauer, Siegfried. *The Mass Ornament: Weimar Essays*.

1.1. The Mass Ornament (75-86)

- 1.1.A. The position that an epoch occupies in the historical process can be determined more strikingly from an analysis of its inconspicuous surface-level expressions than from the epoch's judgment about itself. Since these judgments are expressions of the tendencies of a particular era, they do not offer conclusive testimony about its overall constitution. The surface-level expressions, however, by virtue of their unconscious nature, provide unmediated access to the fundamental substance of the state of things.
- 1.1.B. The process began with the Tiller Girls. These products of American distraction factories are no longer individual girls, but indissoluble girl clusters whose movements are demonstrations of mathematics; ...performances of the same geometric precision are taking place in what is always the same packed stadium. One need only glance at the screen to learn that the ornaments are composed of thousands of bodies, sexless bodies in bathing suits. The regularity of their patterns is cheered by the masses, themselves arranged by the stands in tier upon ordered tier.
- 1.1.C. The bearer of the ornaments is the mass and not the people, for whenever the people form figures, the latter do not hover in midair but arise out of a community.... Those who have withdrawn from the community and consider themselves to be unique personalities with their own individual souls also fail when it comes to forming these new patterns. The patterns seen in the stadiums and cabarets betray no such origins. They are composed of elements that are mere building blocks and nothing more. The construction of the edifice depends on the size of the stones and their number. It is the mass that is employed here. Only as parts of a mass, not as individuals who believe themselves to be formed within, do people become fractions of a figure.
- 1.1.D. The mass movements of the girls, by contrast, take place in a vacuum; they are a linear system that no longer has any erotic meaning but at best points to the locus of the erotic. Moreover, the meaning of the living star formations in the stadiums is not that of military exercises. No matter how regular the latter may turn out to be, the regularity was considered a means to an end; the parade march arose out of the patriotic feelings and in turn aroused them in soldiers and subjects. The star formations, however, have no meaning beyond themselves, and the masses above whom they rise are not a moral unit like a company of soldiers.
- 1.1.E. Rather, the girl-units drill in order to produce an immense number of parallel lines, the goal being to train the broadest mass of people in order to create a pattern of undreamed-of dimensions. The end result is the ornament, whose closure is brought about by emptying all the substantial constructs of their contents. Although the masses gave rise to the ornament, they are not involved in thinking it through.
- 1.1.F. The ornament resembles aerial photographs of landscapes and cities in that it does not emerge out of the interior of the given conditions, but rather appears above them. Actors likewise never grasp the stage setting in its totality, yet they consciously take part in its construction; and even in the case of ballet dancers, the

figure is still subject to the influence of its performers. The more the coherence of the figure is relinquished in favor of mere linearity, the more distant it becomes from the immanent consciousness of those constituting it. Yet this does not lead to its being scrutinized by a more incisive gaze. In fact, nobody would notice the figure at all if the crowd of spectators, who have an aesthetic relation to the ornament and do not represent anyone, were not sitting in front of it.

- 1.1.G. The structure of the mass ornament reflects that of the entire contemporary situation. Since the principle of the *capitalist production process* does not arise purely out of nature, it must destroy the natural organisms that it regards either as means or as resistance. Community and personality perish when what is demanded is calculability; it is only as a tiny piece of the mass that the individual can clamber up charts and can service machines without any friction.
- 1.1.H. The production process runs its secret course in public. Everyone does his or her task on the conveyor belt, performing a partial function without grasping the totality.
- 1.1.I. Like the pattern in the stadium, the organization stands above the masses, a monstrous figure whose creator withdraws it from the eyes of its bearers, and barely even observes it himself. It is conceived according to rational principles which the Taylor system merely pushes to their ultimate conclusion.
- 1.1.J. When significant components of reality become invisible in our world, art must make due with what is left, for an aesthetic presentation is all the more real the less it dispenses with the reality outside the aesthetic sphere. No matter how low one gauges the value of the mass ornament, its degree of physical reality is still higher than that of artistic productions which cultivate outdated noble sentiments in obsolete forms—even if it means nothing more than that.
- 1.1.K. Reason does not operate within the circle of natural life. Its concern is to introduce truth into the world. Its realm has already been intimated in genuine fairy tales, which are not stories about miracles but rather announcements of the miraculous advent of justice.... In serving the breakthrough of truth, the historical process becomes a process of demythologization which effects a radical deconstruction of the positions that the natural continually reoccupied.
- 1.1.L. The human figure enlisted in the mass ornament has begun the exodus from lush organic splendor and the constitution of individuality toward the realm of anonymity to which it relinquishes itself when it stands in truth and when the knowledge radiating from the basis of the man dissolves the contours of visible natural form.
- 1.1.M. It is the rational and empty form of the cult, devoid of any explicit meaning, that appears in the mass ornament. As such, it proves to be a relapse into mythology of an order so great that one can hardly imagine its being exceeded.
- 1.1.N. These practices...seek to recapture just what the mass ornament had happily left behind...that is, exalting the body by assigning it meanings which emanate from it and may indeed be spiritual but which do not contain the slightest trace of reason.
- 1.1.O. Enterprises that ignore our historical context and attempt to reconstruct a form of state, a community, a mode of artistic creation that depends upon a type of man who has already been impugned by contemporary thinking—a type of man by who all

rights no longer exists—such enterprises do not transcend the mass ornament’s empty and superficial shallowness but flee from its reality.

1.1.P. The mass ornament will fade away and human life itself will adopt the traits of that ornament into which it develops, through its confrontation of truth, in fairy tales.

1.2. On Bestsellers and their Audience (89-98)

1.2.A. The popularity of certain literary products must therefore be attributable to causes other than just their encapsulated contents. On the contrary: the more veins of gold they conceal in their depths, the more readily they are generally despised by the masses, which prefer browsing to dowsing.

1.2.B. It is the sign of a successful sociological experiment, proof that elements have once again been blended in such a way as to correspond to the taste of the anonymous mass of readers. The success of a particular book can be explained only by the needs of these readers, who greedily devour certain components while decisively rejecting others.

1.2.C. The success of a book as a commodity ultimately depends on the book’s ability to satisfy the demands of a broad social stratum of consumers. These demands are much too general and constant for their direction to be determined by private inclinations or mere suggestion. They must be based on the social conditions of the consumers.... The proletariat primarily reaches for books whose contents have been given a stamp of approval, or else it reads up on what the bourgeoisie has already read. It is still the bourgeoisie that accords certain authors dubious fame and indubitable wealth.

1.3. The Group as Bearer of Ideas (143-170)

1.3.A. A stone cast into a pool of water creates concentric waves whose shape and size are a function less of the stone’s particular form and makeup than of the force and direction of the throw. Similarly, every idea which strikes the extant social world evokes in that world a response whose course is determined by general factors.

1.3.B. Whereas it is true that a socially effective idea is cast out into the world by individual personalities, its actual corporeality is produced by the group. The individual does generate and proclaim the idea, but it is the group that bears it and makes sure it is realized. Political parties advocate the achievement of certain goals, and clubs are formed for various purposes: there are groups of the most varied makeup.

1.3.C. Groups whose accord is based on an idea arise and perish with this idea; their unity is fully encompassed by a specific concept that will come to life through them. It is obvious just which groups are actually at issue in this context—namely, those groups that must constitute themselves to realize an idea, if this idea is to move from the stage of proclamation to that of realization.

1.3.D. The absolutely sovereign idea evolves in a sphere impervious to any individual impulses; the particular will (understood as the will of the autonomous individual) is irrelevant to it. According to the adherents of this doctrine, the particular person is an utterly accidental entity without an essential core; for them, only the idea has meaning and substantive content, an idea that demands submission from everyone. Individuals are ephemeral, whereas the idea, which is eternal, remains untouched by time.

1.4. The Hotel Lobby (173-185)

1.4.A. Without being an artwork, the detective novel still shows civilized society its own face in a purer way than society is usually accustomed to seeing it. In the detective novel, proponents of that society and their function give an account of themselves and divulge their hidden significance.

1.4.B. In the house of god, which presupposes an already extant community, the congregation accomplishes the task of making connections. Once the members of the congregation have abandoned the relation on which the place is founded, the house of god retains only a decorative significance. Even if it sinks into oblivion, civilized society at the height of its development still maintains privileged sites that testify to its own nonexistence, just as the house of god testifies to the community united in reality. Admittedly, society is unaware of this, for it cannot see beyond its own sphere; only the aesthetic construct, whose form renders the manifold as a projection, makes it possible to demonstrate this correspondence.

1.4.C. The typical characteristics of the hotel lobby, which appears repeatedly in detective novels, indicate that it is conceived as the inverted image of the house of god. It is a negative church, and can be transformed into a church so long as one observes the conditions that govern both spheres.

1.4.D. In both places people appear there as guests. But whereas the house of god is dedicated to the service of the one whom people have gone there to encounter, the hotel lobby accommodates all who go there to meet no one. It is the setting for those who neither seek nor find the one who is always sought, and who are therefore guests in space as such—a space that encompasses them and has no function other than to encompass them. The impersonal nothing represented by the hotel manager here occupies the position of the unknown one in whose names the church congregation gathers.

1.5. The Little Shopgirls Go to the Movies (291-304)

1.5.A. Today's world can be recognized even in those films that are set in the past. It cannot examine itself all the time, because it may not examine itself from all sides; the possibilities for inoffensive self-portraits are limited, whereas the demand for material is insatiable. The numerous historical films that merely illustrate the past (rather than showing the present in historical guise, as in *Potemkin*) are attempts at deception according to their own terms. Since one always runs the danger, when picturing current events, of turning easily excitable masses against powerful institutions that are in fact often not appealing, one prefers to direct that camera toward a Middle Ages that the audience will find harmlessly edifying. The further back the story is situated historically, the more audacious filmmakers become. They will risk depicting a successful revolution in historical costumes in order to induce people to forget modern revolutions, and they are happy to satisfy the theoretical sense of justice by filming struggles for freedom that are long past.

1.6. Cult of Distraction: On Berlin's Picture Palaces (323-328)

1.6.A. Elegant surface splendor is the hallmark of these mass theaters. Like hotel lobbies, they are shrines to the cultivation of pleasure; their glamour aims at edification.

1.6.B. The community of worshippers, numbering in the thousands, can be content, for its gathering places are a worthy abode.

- 1.6.C. Alongside the legitimate revues, such shows are the leading attraction on Berlin today. They raise distraction to the level of culture; they are aimed at the masses.
- 1.6.D. Critics chide Berliners for being addicted to distraction, but this is a petit bourgeois reproach. Certainly, the addiction to distraction is greater in Berlin than in the provinces, but the tension to which the working masses are subjected is also greater and more tangible; it is an essentially formal tension, which fills their day fully without making it fulfilling.
- 1.6.E. Rather, they should rid their offerings of all trappings that deprive film of its rights and must aim radically toward a kind of distraction that exposes disintegration instead of masking it. It could be done in Berlin, home of the masses—who so easily allow themselves to be stupefied only because they are so close to the truth.
2. Kracauer, Siegfried. *Theory of Film: The Redemption of Physical Reality*.
- 2.1. The Establishment of Physical Existence (41-59)
- 2.1.A. Among the large objects, such as vast plains or panoramas of any kind, one deserves special attention: the masses. No doubt imperial Rome already teemed with them. But masses of people in the modern sense entered the historical scene only in the wake of the industrial revolution. Then they became a social force of first magnitude. Warring nations resorted to levies on an unheard-of scale and identifiable groups yielded to the anonymous multitude which filled the big cities in the form of amorphous crowds. Walter Benjamin observes that in the period marked by the rise of photography the daily sight of moving crowds was still a spectacle to which eyes and nerves had to get adjusted.... As might be expected, the traditional arts proved unable to encompass and render it. Where they failed, photography easily succeeded; it was technically equipped to portray crowds as the accidental agglomerations they are. Yet only film, the fulfillment of photography in a sense, was equal to the task of capturing them in motion. In this case the instrument of reproduction came into being almost simultaneously with one of its main subjects. Hence the attraction which masses exerted on still and motion picture cameras from the outset.
3. Kracauer, Siegfried. *From Caligari to Hitler: A Psychological History of the German Film*. Princeton, NJ: Princeton University Press, 1947.
- 3.1. Propaganda and the Nazi War Film (278-303)
- 3.1.A. It was Goebbels who praised Potemkin as a pattern and intimated that the Nazi “Revolution” should be glorified by films of a similar structure. As a matter of fact, the few representative films of Hitler Germany are as far from Potemkin as the Nazi “Revolution” was from a revolution. How could they be otherwise? Like the great silent Russian films, they naturally stress the absolute dominance of the collective over the individual; in Potemkin, however, this collective is composed of real people, whereas in *Triumph of the Will*, spectacular ornaments of excited masses and fluttering swastika banners serve to substantiate the sham collective that the Nazi rulers created and ran under the name of Germany.
- 3.1.B. The Nazis had painstakingly prepared the ground for such a metamorphosis: grandiose architectural arrangements were made to encompass the mass movements, and, under the personal supervision of Hitler, precise plans of the marches and parades had been drawn up long before the event. Thus the Convention could evolve literally in a space and time of its own; thanks to perfect manipulation, it became not

so much a spontaneous demonstration as a gigantic extravaganza with nothing left to improvisation.

- 3.1.C. The front ranks of the labor service men were trained to speak in chorus—an outright imitation of communist propaganda methods; the innumerable rows of various party formations composed *tableaux vivants* across the huge festival grounds. These living ornaments not only perpetuated the metamorphosis of the moment, but symbolically presented masses as instrumental super-units.
4. Gallagher, Catherine and Stephen Greenblatt. *Practicing New Historicism*.
 - 4.1. The Touch of the Real (20-48)
 - 4.1.A. “Analysis,” writes Clifford Geertz in the essay “Thick Description” that opens his celebrated book, *The Interpretation of Cultures* (1973), “is sorting out the structures of signification—what Ryle called established codes, a somewhat misleading expression, for it makes the enterprise sound too much like that of a cipher clerk when it is much more like that of the literary critic—and determining their social ground and import.”
 - 4.1.B. The crucial self-defining move in Geertz’s essay on “thick description” comes when the anthropologist pulls away from Gilbert Ryle’s distinction between a twitch and a wink (and between both of these and a parody of a wink or even the rehearsal of this parodic wink). Geertz remarks “all this winking, fake-winking, burlesque-fake-winking, rehearsed-burlesque-fake-winking, may seem a bit artificial.” What would be the alternative to such artificiality? How could the distinction between “thin description” and “thick description” (the one merely describing the mute act, the other giving the act its place in a network of framing intentions and cultural meanings) be linked, as Geertz puts it, to something “more empirical”? The answer is still, it turns out, a little story—that is, an anecdote; however, it is not one of the little stories Oxford philosophers make up for themselves, but rather one of the little stories anthropologists record, or are supposed to record during the great disciplinary rite of passage known as fieldwork.
 - 4.1.C. The raw excerpt from the field notes makes a stronger claim to reference—it points more directly to a world that has some solidity and resistance—than Ryle’s invented example, but the former is no less a textual than the latter.... What “we” anthropologists call “our data,” Geertz writes, “are really our own constructions of other people’s constructions of what they and their compatriots are up to.” “This little drama,” as he calls the passage he quotes from his field notes, is meant to show that there is rather less observation and considerably more explication—*explication de texte*—than anthropologists generally admit to.
 - 4.1.D. The interpreter must be able to select or to fashion, out of the confused continuum of social existence, units of social action small enough to hold within the fairly narrow boundaries of full analytical attention, and this attention must be unusually intense, nuanced, and sustained.... The point is that to understand what people are up to in any culture you need to be acquainted “with the imaginative universe within which their acts are signs.”
 - 4.2. Counterhistory and the Anecdote (49-74)
 - 4.2.A. Like Fineman and Barthes, new historicists linked anecdotes to the disruption of history as usual, not to its practice: the undisciplined anecdote appealed to those of us who wanted to interrupt the Big Stories. We sought the very thing that made

anecdotes ciphers to many historians: a vehement and cryptic particularity that would make one pause or even stumble on the threshold of history. But for this purpose, it seemed that only certain kinds of anecdotes would do: outlandish and irregular ones held out the best hope for preserving the radical strangeness of the past by gathering heterogeneous elements—seemingly ephemeral details, overlooked anomalies, suppressed anachronisms—into an ensemble where they ground and figure, “history” and “text” continually shifted. The desired anecdotes would not, as in the old historicism, epitomize epochal truths, but would instead undermine them. The anecdotes would open history, or place it askew, so that literary texts could find new points of insertion. Perhaps texts would even shed their singular categorical identities, their division into “literary” and “historical”; at the very least, “history” could be imagined as part of their contingency, a component of their time-bound materiality, and element of their unpredictability. Approached sideways, through an eccentric anecdote, “history” would cease to be a way of stabilizing texts; it would instead become part of their enigmatic being.

- 4.2.B. Anecdotes consciously motivated by an attempt to pry the usual sequences apart from their references, to use Barthes’s terms, might also point toward phenomena that were lying outside the contemporary borders of the discipline of history and yet were not altogether beyond the possibility of knowledge per se. New historicists deliberately departed from the literary-historical practice of creating embrasures for holding texts inside of established accounts of change and continuity; we used anecdotes instead to chip away at the familiar edifices and make plastered-over cracks appear. However, because we also hoped to learn something about the past, the cracks themselves were taken to be recovered matter. Or, adjusting our metaphor slightly, the anecdote could be conceived as a tool with which to rub literary texts against the grain of received notions about their determinants, revealing the fingerprints of the accidental, suppressed, defeated, uncanny, abjected, or exotic—in short, the nonsurviving—even if only fleetingly. New historicist anecdotes might, as Fineman’s analysis proclaims, provoke new explanations, but these were not taken to be exclusive, uniform, or inevitable. The histories one wanted to pursue through the anecdote might, therefore, be called “counterhistories,” which it would be all the more exhilarating to launch if their destinations were as yet undetermined and their trajectories lay athwart the best traveled routes.
- 4.2.C. We’ll be using the term “counterhistory” to name a spectrum of assault on the *grands récits* inherited from the last century. We take the term from Amos Funkenstein, who finds its earliest instances in rabbinical polemics against the Gospels, but who applies it to the early stages of secular history as well. Counterhistory opposes itself not only to dominant narratives, but also to prevailing modes of historical thought and methods of research; hence, when successful, it ceases to become “counter.” The *grands récits* of the nineteenth century themselves began as counterhistories, and Funkenstein claims that history as a discipline has its roots in rebellion against the convenient, self-justifying, official stories of priests and rulers.
- 4.2.D. The counterhistorical spirit was, moreover, very widespread, inspiring poststructuralists with a Nietzschean contempt for history’s normal epistemological assumptions, but also touching many whose faith in the possibility of historical

knowledge remained quite undisturbed, even as they took up a rhetorical stance in opposition to history's dominant narrative discourse.... Less resolutely structuralist was the host of feminist, anti-racist, working-class, and other radically revisionist historians, practitioners of "history from below" who professed to counter the history of the victors with that of the vanquished. Also bearing the pressure of counterhistory were some studies that had nothing to do with structuralism, postmodernism, or radical politics, but that instead made use of new statistical techniques to develop "counterfactual" arguments in social and economic history. Counterfactuals were, in turn, near neighbors to one of the most popular genres of postwar fiction, "alternate histories."

- 4.2.E. The new historicist anecdote was a conduit for carrying these counterhistorical insights and ambitions into the field of literary history. In might, indeed, be said to have carried too many of them in ill-assorted bunches, for the anecdotes often seem to combine desires for maintaining enigmas and for recovering lost worlds, for anachronizing events and for historicizing texts. The anecdotal impulse in new historicism, that is, drew from different and not always strictly reconcilable parts of the counterhistorical spectrum. But these very inconsistencies may account for some of the anecdotes' appeal; instead of making choices, they combined theoretically paradoxical elements, letting one have one's Nietzschean skepticism along with a desire to make contact with the "real," or driving one to divulge the suppressed unofficial, authentic story as well as to imagine what might have, but did not, actually happen.
5. Kaplan, Amy. *The Anarchy of Empire in the Making of U.S. Culture*.
- 5.1. Birth of an Empire (146-170)
- 5.1.A. In a scene from *Citizen Kane* celebrating the success of the owner's newspaper, Kane twice poses a rhetorical question to his journalists: "Well gentlemen, are we going to declare war on Spain?" His friend Leland wryly responds: "The *Inquirer* already has," to which Kane retorts: "you long-faced, overdressed anarchist." During this repartee, Kane as the host welcomes in the evening entertainment: a chorus line of women spottily clad in stars and stripes and toting toy rifles, led by a marching band of black musicians. The shooting script of the film originally called for a longer debate between Leland and Kane about the impending U.S. intervention in Cuba. Kane proposes sending Leland to Cuba as special correspondent to compete with Richard Harding Davis, but Leland rejects the offer and challenges the paper's commitment to warmongering. This debate was cut from the final version of the film when the setting was changed from a brothel to a banquet hall to pass the production code. In the final screen version, traces of war talk and illicit sexuality from the shooting script linger on the costumed female bodies of the chorus line.
- 5.1.B. If the Spanish-American War then disappeared from the screen, its evocation of an American empire continued to inform the genealogy of American cinema. Veiled allusions to the war inform D. W. Griffith's landmark film, *The Birth of a Nation* (1915).
- 5.1.C. These early war films seem to fulfill J. A. Hobson's observation that "jingoism is the lust of the spectator," wherein the desire to observe the spectacle of war with the immediacy of a sporting event overtakes any interest in the political context of

- narrative. This notion of jingoism as spectatorial lust dovetails interestingly with Thomas Gunning's analysis of early film as a "cinema of attractions."
- 5.1.D. As on the pages of historical romances and newspaper reports, the charged visual relation on screen appeared to be primarily not that between U.S. troops and their enemies or their allies, but one that took place between the spectacle of American troops abroad and their domestic audience at home. As Paul Virilio notes about the intimate connection between war and cinema, "War can never break free from the magical spectacle because its very purpose is to produce that spectacle."
6. Winkler, Martin M. ed. *Classical Myth and Culture in the Cinema*.
- 6.1. Film Sense in the Aeneid (Fred Mench, 219-232)
- 6.1.A. Most people who think of Virgil's artistry in visual terms tend to describe him as a painter, citing, for example, the backdrop painting of the harbor scene in book 1 of the *Aeneid*. But actually more striking is the extent to which he employs the techniques of a film director, of which montage is but one.
- 6.1.B. Bodies will litter the ground on both sides. Montage and camera shifts give rapidity of motion to the external action, which mirrors the agitated emotions of the participants. Also effective is the alternation between mass and individual, letting the champions stand out against the background of their forces. The fight is essentially between Aeneas and Turnus, but the principal victims will be the masses on both sides.
7. Braudy, Leo and Marshall Cohen ed. *Film Theory and Criticism: Introductory Readings (5th Edition)*.
- 7.1. An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator (Tom Gunning, 818-832)
- 7.1.A. The first audiences, according to this myth, were naïve, encountering this threatening and rampant image with no defenses, with no tradition by which to understand it. The absolute novelty of the moving image therefore reduced them to a state usually attributed to savages in their primal encounter with the advanced technology of Western colonialists, howling and fleeing in impotent terror before the power of the machine. This audience of the first exhibitions exists outside of the willing suspension of disbelief, the immediacy of their terror short-circuiting even disavowal's detour of "I know very well...but all the same." Credulity overwhelms all else, the physical reflex signaling a visual trauma. Thus conceived, the myth of initial terror defines film's power as its unprecedented realism, its ability to convince spectators that the moving image was, in fact, palpable and dangerous, bearing towards them with physical impact. The image had taken life, swallowing, in its relentless force, any consideration of representation—the imaginary perceived as real.
- 7.2. The Work of Art in the Age of Mechanical Reproduction (Walter Benjamin, 731-751)
- 7.2.A. The mass is a matrix from which all traditional behavior towards the work of art issues today in a new form. Quantity has been transmuted into quality. The greatly increased mass of participants has produced a change in the mode of participation. The fact that the new mode of participation first appeared in a disreputable form may not confuse the spectator. Yet some people have launched... the same ancient lament that the masses seek distraction whereas art demands concentration from the spectator.

- 7.2.B. Mass reproduction is aided especially by the reproduction of the masses. In big parades and monster rallies, in sports events, and in war, all of which nowadays are captured by camera and sound recording, the masses are brought face to face with themselves. This process, whose significance need not be stretched, is intimately connected with the development of the techniques of reproduction and photography. Mass movements are usually discerned more clearly by a camera than by the naked eye. A bird's-eye view best captures gatherings of hundreds of thousands. And even though such a view may be as accessible to the human eye as it is to the camera, the image received by the eye cannot be enlarged the way a negative is enlarged. This means that mass movements, including war, constitute a form of human behavior which particularly favors mechanical equipment.
8. Bondanella, Peter. *Italian Cinema: From Neorealism to the Present (3rd edition)*. New York, NY: Continuum International Publishing Group, 2001.
9. Baudelaire, Charles. *The Painter of Modern Life*. Cambridge: Cambridge University Press, 1981.
- 9.1. An Artist, Man of the World, Man of Crowds, and Child
- 9.1.A. Do you remember a picture (for indeed it is a picture!) written by the most powerful pen of this age and entitled *The Man of the Crowd*? Sitting in a cafe, and looking through the shop window, a convalescent is enjoying the sight of the passing crowd, and identifying himself in thought with all the thoughts that are moving around him. He has only recently come back from the shades of death and breathes in with delight all the spores and odours of life; as he has been on the point of forgetting everything, he remembers and passionately wants to remember everything. In the end he rushes out into the crowd in search of a man unknown to him whose face, which he had caught sight of, had in a flash fascinated him. Curiosity had become a compelling, irresistible passion. Now imagine an artist perpetually in the spiritual condition of the convalescent, and you will have the key to the character of M. G.
- 9.1.B. The crowd is his domain, just as the air is the bird's, and water that of the fish. His passion and his profession is to merge with the crowd. For the perfect idler, for the passionate observer it becomes an immense source of enjoyment to establish his dwelling in the throng, in the ebb and flow, the bustle, the fleeting and the infinite. To be away from home and yet to feel at home anywhere; to see the world, to be at the very centre of the world, and yet to be unseen of the world, such are some of the minor pleasures of those independent, intense and impartial spirits, who do not lend themselves easily to linguistic definitions. The observer is a prince enjoying his incognito wherever he goes. The lover of life makes the whole world into his family, just as the lover of the fair sex creates his from all the lovely women he has found, from those that could be found, and those who are impossible to find, just as the picture-lover lives in an enchanted world of dreams painted on canvas. Thus the lover of universal life moves into the crowd as though into an enormous reservoir of electricity. He, the lover of life, may also be compared to a mirror as vast as this crowd: to a kaleidoscope endowed with consciousness, which with every one of its movements presents a pattern of life, in all its multiplicity, and the flowing grace of all the elements that go to compose life.
- 9.2. Modernity

- 9.2.A. He is looking for that indefinable something we may be allowed to call 'modernity', for want of a better term to express the idea in question. The aim for him is to extract from fashion the poetry that resides in its historical envelope, to distil the eternal from the transitory. If we cast our eye over our exhibitions of modern pictures, we shall be struck by the general tendency of our artists to clothe all manner of subjects in the dress of the past. Almost all of them use the fashions and the furnishings of the Renaissance, as David used Roman fashions and furnishings, but there is this difference, that David, having chosen subjects peculiarly Greek or Roman, could not do otherwise than present them in the style of antiquity, whereas the painters of today, choosing, as they do, subjects of a general nature, applicable to all ages, will insist on dressing them up in the fashion of the Middle Ages, of the Renaissance, or of the East. This is evidently sheer laziness; for it is much more convenient to state roundly that everything is hopelessly ugly in the dress of a period than to apply oneself to the task of extracting the mysterious beauty that may be hidden there, however small or light it may be.
- 9.2.B. Modernity is the transient, the fleeting, the contingent; it is one half of art, the other being the-eternal and the immovable. There was a form of modernity for every painter of the past; the majority of the fine portraits that remain to us from former times are clothed in the dress of their own day.
- 9.2.C. Woe betide the man who goes to antiquity for the study of anything other than ideal art, logic and general method! By immersing, himself too deeply in it, he will no longer have the present in his mind's eye; he throws away the value and the privileges afforded by circumstance; for nearly all our originality comes from the stamp that impresses upon our sensibility.

9.3. The Dandy

- 9.3.A. The English novelists, more than others, have cultivated the 'high life' type of novel, and their French counterparts who, like M. de Custine, have tried to specialize in love novels have very wisely taken care to endow their characters with purses long enough for them to indulge without hesitation their slightest whims; and they freed them from any profession. These beings have no other status but that of cultivating the idea of beauty in their own persons, of satisfying their passions, of feeling and thinking. Thus-they possess, to their hearts' content, and to a vast degree, both time and money, without which fantasy, reduced to the state of ephemeral reverie, can scarcely be translated into action. It is unfortunately very true that, without leisure and money, love can be no more than an orgy of the common man, or the accomplishment of a conjugal duty. Instead of being a sudden impulse full of ardour and reverie, it becomes a distastefully utilitarian affair. If I speak of love in the context of dandyism, the reason is that love is the natural occupation of men of leisure. But the dandy does not consider love as a special aim in life.
- 9.3.B. Clearly, then, dandyism in certain respects comes close to spirituality and to stoicism, but a dandy can never be a vulgar man. If he were to commit a crime, he might perhaps be socially damned, but if the crime came from some trivial cause, the disgrace would be irreparable.

10. Dirks, Tim. Box-Office Top 100 American Films of All-Time. March 2006. The Greatest Films. 1 April 2006 <<http://www.filmsite.org/boxoffice.html>>.

11. Thomas, Bob. *Thalberg: Life and Legend*. Beverly Hills, CA: New Millennium Press, 2000.

Summary of Films						
Movie Title	Ben-Hur	Spartacus	El Cid	Braveheart	Gladiator	Gangs of New York
Year	1959	1960	1961	1995	2000	2002
Director	William Wyler	Stanley Kubrick	Anthony Mann	Mel Gibson	Ridley Scott	Martin Scorsese
Running Time	222 min.	196 min.	182 min.	177 min.	155 min.	167 min.
Aspect Ratio	2.76 : 1	2.20 : 1	2.35 : 1	2.35 : 1	2.35 : 1	2.35 : 1
Setting	1 st Century Jerusalem	1 st Century BC Rome	11 th Century Spain	13 th Century Scotland	1 st Century Rome	19 th Century New York
Conflict	Incoming Roman legions	Roman armies	Incoming Moor armies	Oppressive British rule	Roman emperor	Anti-immigrant street gang
Protagonist	Judah Ben-Hur (Lives)	Spartacus (Dies)	Rodrigo Diaz de Bivar, El Cid (Dies)	William Wallace (Dies)	Maximus (Dies)	Amsterdam Vallon (Lives)
Antagonist	Messala (Dies)	Crassus (Lives)	Ben Yussuf (Dies)	Edward the Longshanks (Dies)	Commodus (Dies)	Bill "The Butcher", William Cutting (Dies)
Love Interest	Esther	Varinia	Jimena	Princess Isabelle	Lucilla	Jenny Everdeane
Tagline	The Entertainment Experience of a Lifetime	The Thrilling Adventure that Electrified the World	The Greatest Adventure and Romance in a Thousand Years	His passion captivated a woman. His courage inspired a nation. His heart defied a king.	A general who became a slave. A slave who became a gladiator. A gladiator who defied an emperor.	America was Born in the Streets

Images:

The History



Figure 1-1. Christ's crucifixion in *Ben-Hur*



Figure 1-4. The Scottish victory at the Battle of Stirling Bridge in *Braveheart*



Figure 1-2. Slave massacre at the Silarus river in *Spartacus*



Figure 1-5. Marcus Aurelius at war in Germania in *Gladiator*



Figure 1-3. Spanish siege of Valencia in *El Cid*



Figure 1-6. Parade celebrating the abolition of slavery in *Gangs of New York*

The Battle



Figure 2-1. Chariot race in *Ben-Hur*



Figure 2-4. Scottish rebellion in *Braveheart*



Figure 2-2. Slave rebellion in *Spartacus*



Figure 2-5. Germania battle in *Gladiator*



Figure 2-3. Moor invasion in *El Cid*



Figure 2-6. Riot suppression in *Gangs of New York*

The Ornament



Figure 3-1. Galley rowing in *Ben-Hur*



Figure 3-4. Cheering soldiers in *Braveheart*



Figure 3-2. Slave assembly in *Spartacus*



Figure 3-5. Roman cavalry in *Gladiator*



Figure 3-3. Spanish troops in *El Cid*



Figure 3-6. Irish church congregation in *Gangs of New York*

The Crucifixion



Figure 4-1. Judah Ben-Hur in *Ben-Hur*



Figure 4-4. William Wallace in *Braveheart*



Figure 4-2. Spartacus in *Spartacus*



Figure 4-5. Maximus in *Gladiator*



Figure 4-3. Rodrigo Diaz de Bivar in *El Cid*



Figure 4-6. Happy Jack in *Gangs of New York*

The God Figure



Figure 5-1. Tiberius Caesar in *Ben-Hur*



Figure 5-4. King Edward the Longshanks in *Braveheart*



Figure 5-2. Marcus Licinius Crassus in *Spartacus*



Figure 5-5. Commodus in *Gladiator*



Figure 5-3. Ben Yussuf in *El Cid*



Figure 5-6. William "Bill the Butcher" Cutting in *Gangs of New York*

Proposed Arguments:

1. The historian/anthropologist/interpreter referred to by Gallagher and Greenblatt is an analog of the film director
 - a. Thin Description=history
 - b. Thick Description=film’s appropriation of history
 - c. The anecdote=A major episodic scene that subverts history for aesthetic

Practicing New Historicism (Gallagher and Greenblatt)		
Movie Title	The Anecdote	The Historian
Ben Hur	Chariot Race	William Wyler
Spartacus	Slave Uprising	Stanley Kubrick
El Cid	Warfare	Anthony Mann
Braveheart	Warfare	Mel Gibson
Gladiator	Slave Battles	Ridley Scott
Gangs of NY	Gang Warfare	Martin Scorsese

2. Kracauer’s Mass Ornament is applicable to the de-emphasis of history in favor of visual aesthetic in the film epic
 - a. The mass applies to
 - i. the diegetic crowds
 - ii. the non-diegetic actors controlled by directors and producers
 - iii. the extra-diegetic audience and theater-goers
3. The mass is ultimately dehumanized and chaotic, except in their support of a singular inflexible idea
4. Kracauer’s Hotel Lobby analogy presents a distinctive model for considering the relation between the mass, the anonymous individual, and the main characters

The Hotel Lobby (Siegfried Kracauer)				
Movie Title	The Hotel Lobby	The Hotel Manager	The Church	God
Ben Hur	The Colosseum	Ben Hur	Rome	Messala / Caesar
Spartacus	The Gladiator Arena	Spartacus	Rome	Crassus
El Cid	Spain	El Cid (Rodrigo Diaz de Bivar)	The Palace	Ben Yussuf / Al Kadir
Braveheart	Scotland	William Wallace	England	Edward the Longshanks
Gladiator	The Colosseum	Maximus	Rome	Commodus
Gangs of NY	The NY streets	Amsterdam	The Five Points	Bill the Butcher

5. Baudelaire’s manifesto on modernist art reflects on
 - a. the incapability of considering history without being influenced by the present
 - b. the inseparability of the crowd from modern consciousness
 - c. the ideological desire to enter the crowd

THE HISTORICAL EPIC FILM: VISUALIZING REALITY THROUGH
CROWDS, CULTURE, AND COUNTERHISTORY

by

Eric Michael Lachs

A thesis presented in partial fulfillment of the requirements
For graduation with High Honors as a Bachelor of Arts
In the College of Liberal Arts and Sciences

University of Florida

May 2006

TABLE OF CONTENTS

<u>Contents</u>	<u>Page</u>
LIST OF FIGURES	iii
ACKNOWLEDGEMENTS	iv
PROPOSAL	v
ABSTRACT.....	vi
THESIS INTRODUCTION	1
HISTORY	4
THE MASSES	11
SOURCES CITED.....	35
BIOGRAPHICAL SKETCH.....	37

LIST OF FIGURES

<u>Figure</u>	<u>Page</u>
1-1. Christ’s crucifixion in <i>Ben-Hur</i>	3
1-2. Slave massacre at the Silarus river in <i>Spartacus</i>	3
1-3. Spanish siege of Valencia in <i>El Cid</i>	3
1-4. The Scottish victory at the Battle of Stirling Bridge in <i>Braveheart</i>	3
1-5. Marcus Aurelius at war in Germania in <i>Gladiator</i>	3
1-6. Parade celebrating the abolition of slavery in <i>Gangs of New York</i>	3
2-1. Chariot race in <i>Ben-Hur</i>	8
2-2. Slave rebellion in <i>Spartacus</i>	8
2-3. Moor invasion in <i>El Cid</i>	8
2-4. Scottish rebellion in <i>Braveheart</i>	8
2-5. Germania battle in <i>Gladiator</i>	8
2-6. Riot suppression in <i>Gangs of New York</i>	8
3-1. Galley rowing in <i>Ben-Hur</i>	11
3-2. Slave assembly in <i>Spartacus</i>	11
3-3. Spanish troops in <i>El Cid</i>	11
3-4. Cheering soldiers in <i>Braveheart</i>	11
3-5. Roman cavalry in <i>Gladiator</i>	11
3-6. Irish church congregation in <i>Gangs of New York</i>	11
4-1. Judah Ben-Hur in <i>Ben-Hur</i>	12

4-2. Spartacus in <i>Spartacus</i>	12
4-3. Rodrigo Diaz de Bivar in <i>El Cid</i>	12
4-4. William Wallace in <i>Braveheart</i>	12
4-5. Maximus in <i>Gladiator</i>	12
4-6. Happy Jack in <i>Gangs of New York</i>	12
5-1. Tiberius Caesar in <i>Ben-Hur</i>	17
5-2. Marcus Licinius Crassus in <i>Spartacus</i>	17
5-3. Ben Yussuf in <i>El Cid</i>	17
5-4. King Edward the Longshanks in <i>Braveheart</i>	17
5-5. Emperor Commodus in <i>Gladiator</i>	17
5-6. William “Bill the Butcher” Cutting in <i>Gangs of New York</i>	17

ACKNOWLEDGEMENTS

I thank the University of Florida for use of their video library and resources. I give special thanks to Professors Richard Burt and Nora Alter for reading and advising my thesis. I am obliged to all of my Film and Media Studies teachers in the English department: Dr. Nora Alter, Dr. Sylvie Blum, Dr. Richard Burt, Dr. Susan Hegeman, Dr. John Murchek, Dr. Joseph Murphy, Dr. Scott Nygren, Dr. Robert Ray, and Dr. Mary Watt.

PROPOSAL

This thesis will trace the revisionist history appropriated by the film epic as it relates to the cinema's unique aesthetic. The essay will cite Siegfried Kracauer's *The Mass Ornament* and other modernist theory as a means of analyzing classic (*Ben Hur*, *El Cid*, etc.) and contemporary (*Braveheart*, *Gangs of New York*, etc.) epics.

The student will meet with each reader during office hours to discuss progress and consider revisions, with the goal of producing a thirty to fifty page academic essay that appropriately considers the topics.

Abstract of thesis presented in partial fulfillment of the requirements
For graduation with High Honors as a Bachelor of Arts
In the College of Liberal Arts and Sciences
At the University of Florida

THE HISTORICAL EPIC FILM: VISUALIZING REALITY THROUGH
CROWDS, CULTURE, AND COUNTERHISTORY

by

Eric Michael Lachs

May 2006

Primary Advisor: Dr. Richard Burt
Secondary Advisory: Dr. Nora Alter
Major Department: English

The following thesis investigates the circumstances of the historical film epic with regard to history and the masses. Modernism, historicism, and cultural theory provide the theoretical foundation with which the essay navigates epic ideology and visual aesthetic. Three classic and three contemporary epics—*Ben-Hur* (William Wyler, 1959), *Spartacus* (Stanley Kubrick, 1960), *El Cid* (Anthony Mann, 1961), *Braveheart* (Mel Gibson, 1995), *Gladiator* (Ridley Scott, 2000), and *Gangs of New York* (Martin Scorsese, 2002)—provide pragmatic scenes and examples for analyzing the unique medium and considering the necessary exchanges between historical authenticity and visual grandeur. Several sets of images accompany the text for the purpose of exposing the conventions inherent to the historical epic and conflating historical revision with the filmmaking process.

SOURCES CITED

- Baudelaire, Charles. *The Painter of Modern Life*. Cambridge: Cambridge University Press, 1981.
- Ben-Hur* (1959). Dir. William Wyler. With Charlton Heston and Jack Hawkins. Warner Home Video DVD, 2005. 222 minutes.
- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." *Film Theory and Criticism: Introductory Readings (5th Edition)*. Edited by Leo Braudy and Marshall Cohen. New York, NY: Oxford University Press, 1999. 731-751.
- Bondanella, Peter. *Italian Cinema: From Neorealism to the Present (3rd edition)*. New York, NY: Continuum International Publishing Group, 2001.
- Braveheart* (1995). Dir. Mel Gibson. With Mel Gibson and Sophie Marceau. Paramount Home Video, 2000. 177 minutes.
- Dirks, Tim. Box-Office Top 100 American Films of All-Time. March 2006. The Greatest Films. 1 April 2006 <<http://www.filmsite.org/boxoffice.html>>.
- El Cid* (1961). Dir. Anthony Mann. With Charlton Heston and Sophia Loren. Criterion Collection Laserdisc, 1996. 182 minutes.
- Gallagher, Catherine and Stephen Greenblatt. "Counterhistory and the Anecdote." *Practicing New Historicism*. Chicago, IL: Chicago University Press, 2000. 49-74.
- Gallagher, Catherine and Stephen Greenblatt. "The Touch of the Real." *Practicing New Historicism*. Chicago, IL: Chicago University Press, 2000. 20-48.
- Gladiator* (2000). Dir. Ridley Scott. With Russell Crowe and Joaquin Phoenix. Dreamworks Home Video, 2000. 155 minutes.
- Gangs of New York* (2002). Dir. Martin Scorsese. With Leonardo DiCaprio and Daniel Day-Lewis. Miramax Home Entertainment, 2003. 167 minutes.
- Gunning, Tom. "An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator." *Film Theory and Criticism: Introductory Readings (5th Edition)*. Edited by Leo Braudy and Marshall Cohen. New York, NY: Oxford University Press, 1999. 818-832.
- Kaplan, Amy. "Birth of an Empire." *The Anarchy of Empire in the Making of U.S. Culture*. Cambridge, Massachusetts: Harvard University Press, 2002. 146-170.

- Kracauer, Siegfried. "Cult of Distraction: On Berlin's Picture Palaces." *The Mass Ornament: Weimar Essays*. Cambridge, Massachusetts: Harvard University Press, 1995. 323-328.
- Kracauer, Siegfried. "The Establishment of Physical Existence." *Theory of Film: The Redemption of Physical Reality*. Princeton, NJ: Princeton University Press, 1960. 41-59.
- Kracauer, Siegfried. "The Group as Bearer of Ideas." *The Mass Ornament: Weimar Essays*. Cambridge, Massachusetts: Harvard University Press, 1995. 143-170.
- Kracauer, Siegfried. "The Hotel Lobby." *The Mass Ornament: Weimar Essays*. Cambridge, Massachusetts: Harvard University Press, 1995. 173-185.
- Kracauer, Siegfried. "The Little Shopgirls Go to the Movies." *The Mass Ornament: Weimar Essays*. Cambridge, Massachusetts: Harvard University Press, 1995. 291-304.
- Kracauer, Siegfried. "The Mass Ornament." *The Mass Ornament: Weimar Essays*. Cambridge, Massachusetts: Harvard University Press, 1995. 75-86.
- Kracauer, Siegfried. "On Bestsellers and Their Audience." *The Mass Ornament: Weimar Essays*. Cambridge, Massachusetts: Harvard University Press, 1995. 89-98.
- Kracauer, Siegfried. "Propaganda and the Nazi War Film." *From Caligari to Hitler: A Psychological History of the German Film*. Princeton, NJ: Princeton University Press, 1947. 278-303.
- Mench, Fred. "Film Sense in the Aeneid." *Classical Myth and Culture in the Cinema*. Edited by Martin M. Winkler. New York, NY: Oxford University Press, 2001. 219-232.
- Spartacus* (1960). Dir. Stanley Kubrick. With Kirk Douglas and Laurence Olivier. Criterion Collection DVD, 2001. 196 minutes.
- Thomas, Bob. *Thalberg: Life and Legend*. Beverly Hills, CA: New Millennium Press, 2000. 1-54.

BIOGRAPHICAL SKETCH

Eric Michael Lachs was born on December 31st, 1983 in New Jersey. He moved to Florida seven years later, continuing through high school. He obtained a high school diploma in June 2002, and enrolled in the University of Florida to pursue film studies. He is currently an undergraduate film student enrolled in the College of Liberal Arts and Sciences at the University of Florida, anticipating graduation Magna Cum Laude in May 2006.