

Gregory Weber
 History 586-B, Undergraduate Research Seminar on the Crusades
 Kansas State University
 Spring 2013
 Instructor: Prof. David Defries

Cecil B. DeMille and *The Crusades*' Lionheart: An examination of King Richard I's depiction in *The Crusades* (1935) and its effects on the public's perception of him

Abstract: Much scholarly work has been done on Cecil B. DeMille and his movies in general, but not much has been done on DeMille's *The Crusades* (1935) specifically. This is especially the case with the film's depiction of King Richard I of England. DeMille developed his own depiction of Richard through his religious upbringings and Harold Lamb's book *The Flame of Islam*. DeMille depicts Richard as a masculine, self-centered warrior king, who most importantly to DeMille, changes his ways and finds his faith in God while on the Crusades. Despite DeMille's influence and directing, this depiction did not fully translate to audiences at the time of the film's release.

King Richard I of England (1157-1199), or as he is more commonly known, Richard the Lionheart, is one of the most famous kings in English history, and as a result is frequently depicted in films. However, depictions of Richard have varied widely. Richard's depiction in *The Crusades* (1935) by legendary director Cecil B. DeMille, is a case in point. The film's depiction of King Richard as a crusader is a product of DeMille's personal religious and historical beliefs. These beliefs prompted the director to portray Richard as a strong masculine warrior-king, who at first is self-centered and has a mistrust of religion, but most importantly, while on crusade learns to love others and have faith in God. Despite DeMille being influential, and DeMille's powerful direction, his depiction of Richard in the film was not perceived by audiences in the way he had intended.

The Crusades generated quite a lot of buzz at the time of its release due to the fact that it was a Cecil B. DeMille film, and featured well-known stars of the time, such as Henry Wilcoxon and DeMille's own daughter, Katherine DeMille. There was so much anticipation of the film that advertisements and fashion articles were produced hawking metal mesh fashions and jewelry "directly inspired" by the film, *The Crusades*.¹ The film cost over 1.3 million dollars to make, but grossed almost 1.5 million making it a financial success.² *The Crusades* does not focus specifically on one crusade, but instead compiles or "telescopes the seven historic Holy Land campaigns, which occurred between 1096 and 1291."³ DeMille explained why he chose to combine multiple Crusades together in the film by saying, "we chose the year 1187 as the focal point for our story, but did not hesitate to bring in elements from other crusades before or after that exact time."⁴

¹ Carolyn Van Wyck, "Who Has a Birthday?", *Photoplay*, October, 1935, 88.

² Robert S. Birchard, *Cecil B. DeMille's Hollywood* (Lexington, Kentucky: The University Press of Kentucky, 2004), 283.

³ Birchard, *Cecil B. DeMille's Hollywood*, 283.

⁴ Jeremy Arnold, "The Crusades (1935)," accessed on March 7, 2013, <http://www.tcm.com/tcmdb/title/71944/The-Crusades/articles.html>.

The Crusades starts out with Muslim warriors destroying Christian landmarks in Jerusalem and selling Christian women into slavery. A Christian hermit is in Jerusalem witnessing these atrocities and in front of Saladin vows to bring the army of God to liberate Jerusalem. The film then cuts to King Richard I having fun with his men in a field. Richard proceeds to chase his minstrel to the blacksmith where he sees the blacksmith forging his new sword and the king starts working on it himself. Soon after, a messenger arrives to tell Richard that King Phillip of France (1165-1223) has arrived with his sister, Alice, to inform Richard of the French king's decision to take the cross and go on crusade. Richard is not pleased that Phillip has arrived and even less so when he sees that Phillip brought along his sister, to whom Richard is betrothed. The hermit from the opening scene then arrives in the city to recruit for the crusades, and Richard sees a way out of his betrothal. He declares he is taking the cross, and therefore nullifies his betrothal to Alice, who also decides to take the cross in order to follow Richard.

On the way to the ships in southern Europe that will take the crusaders to the Holy Land, Richard agrees to a deal with the ruler of Navarre. In exchange for food for the journey to Acre, Richard will marry the ruler's daughter Berengaria. The latter is reluctant to love Richard because she observed him beating one of his men for accidentally whipping his horse. This reluctance only increases after he sends his sword, to their wedding ceremony as his proxy because he did not want to be bothered with attending. On his way to the docks to leave for Acre, Richard finally sees how beautiful Berengaria is and from then on they begin to fall in love and Richard begins to change his ways.

Richard and the entirety of the crusader armies (including Phillip of France) sail to Acre where the audience is first introduced to the Muslim ruler, Saladin at a meeting with all the crusader leaders. At this meeting Saladin sees Berengaria and falls for her. During the siege of Acre Richard finds out that his brother John has declared himself King of England and Alice of France will wed whoever claims himself king of England. Phillip of France tells Richard that he must choose between two options: He can stay with Berengaria, but France will withdraw from the crusade, or he can marry Alice and France will support Richard as King of England. Richard takes a stand and crowns Berengaria queen of England, daring anyone to challenge his legitimacy as king. This causes an argument that the hermit finally stops by reminding them of their religious duty. That night during the Siege of Acre, Berengaria is captured by Saladin after she walks out into no-man's land trying to commit suicide due to her feeling of guilt over causing the controversy of who should be king of England. After capturing Acre in grand fashion, Richard is determined to rescue Berengaria from Saladin and sets out with his men for Jerusalem. While with Saladin, Berengaria overhears one of Richard's political enemies tell Saladin of his plan to assassinate her husband. Berengaria agrees to be Saladin's wife if Saladin rescues Richard from the assassins. Once rescued, Richard meets with Saladin and strikes a deal with him that opens Jerusalem to pilgrims of both faiths. Richard assumes he lost his love Berengaria, and finally prays to God outside Jerusalem begging to see her once again. The next day when he is sitting outside the gates of Jerusalem he sees that Saladin had let Berengaria go and the pair embrace.

As alluded to earlier, Cecil B. DeMille is one of the most legendary film directors ever and his impact is still felt in Hollywood today. Film historian Robert Birchard asserts that no other director in Hollywood from 1914-1959, had as much power or had "box-office success [as] staggering" as DeMille.⁵ Throughout his career, DeMille directed seventy motion pictures and in

⁵ Birchard, *Cecil B. DeMille's Hollywood*, xi.

1952 won the Academy Award for Best Picture for *The Greatest Show on Earth*.⁶ His most well-known films include the Hollywood classic *Cleopatra*, and the epic *The Ten Commandments*, which stars Charlton Heston, and is shown every year on television in the United States around the time of Passover/Easter. DeMille started directing during the silent movie era, successfully transitioned into talking movies, and then directed large colorful epics until he died. He also helped found the Jesse L. Lasky Feature Play Company, which later became the film company known today as Paramount Pictures.⁷ Ephraim Katz writes in his book *The Film Encyclopedia* that DeMille is seen as the man responsible for making Hollywood the world's most important film production center.⁸

As one of the great directors during the beginning of the film industry, DeMille's impact has reached all the way up to present day film makers such as Ridley Scott. Some film historians assert that one of the major influences for Ridley Scott's crusades movie, *Kingdom of Heaven* (2005), was *The Crusades*.⁹

In particular, Nickolas Haydock believes that Cecil B. DeMille used *The Crusades* as a platform to show that diplomacy and peaceful negotiations can work, just as they did in the case of Saladin and Richard, and that this belief was part of the reason why Ridley Scott was directly influenced by DeMille's *Crusades*.¹⁰ He bolsters his argument by discussing the similarities in the depiction of Richard I in DeMille's film and the main character in Scott's *Kingdom of Heaven*. Haydock asserts that by depicting Richard as forging his own sword at the beginning of the film, DeMille is trying to connect with the American image of a hard-working self-made man, which Scott copied with his main character in *Kingdom of Heaven*, a blacksmith named Balian.¹¹ He continues on by stating that in *The Crusades*, Richard was unwilling to go, felt his place was back home, and did not believe in fighting god's war, much like Balian in *Kingdom of Heaven*.¹² Finally, he argues that Richard was depicted as having to struggle through pain and war to find God, just like Scott's main character.¹³ The parallels between the two films show the impact that *The Crusades* has had on cinema up to this day. Also, many of the interpretations by Haydock of Richard's depiction in *The Crusades* are similar to what DeMille intended Richard to be depicted as, but Haydock is incorrect in thinking DeMille's main goal was to depict Richard as an example of diplomacy because the director's main aim was to show Richard as a man redeemed by his faith in God.

Today, most people think of Richard as the king who is absent from England during the tales of Robin Hood. Contrary to the popular focus on Richard's role in Robin Hood, historians tend to focus on Richard's role in the Third Crusade. In 1200, the poet Ambroise wrote an epic focusing on Richard's grand chivalric deeds in the crusades called *Estoir de la guerre sainte*.¹⁴ Over time though, writings and opinions of Richard in the Crusades changed. In the early seventeenth century, Samuel Daniel wrote that Richard pursued an expensive war in a far off

⁶ Birchard, *Cecil B. DeMille's Hollywood*, xiii-ix.

⁷ Ephraim Katz, *The Film Encyclopedia* (New York: Thomas Y. Crowell Publications, 1979), 325.

⁸ Katz, *The Film Encyclopedia*, 325.

⁹ Nickolas Haydock, *Movie Medievalism: The Imaginary Middle Ages* (North Carolina: MacFarland & Company, 2008), 148-149.

¹⁰ Haydock, *Movie Medievalism*, 148-149.

¹¹ Haydock, *Movie Medievalism*, 148-149.

¹² Haydock, *Movie Medievalism*, 150.

¹³ Haydock, *Movie Medievalism*, 150.

¹⁴ Christopher Tyerman, *The Debate on the Crusades* (Manchester, United Kingdom: Manchester University Press, 2011), 12.

country when England was trying to focus on staying out of “continental entanglements” and thus caused widespread hardship across England.¹⁵ Daniel’s perception of Richard as a self-centered ruler is very similar to DeMille’s and reflects the shift in thinking that occurred between when Ambroise wrote his epic about the chivalry of Richard, and when Daniel wrote his criticism of the king. Daniel’s negative views became more of the general consensus until another shift occurred in the nineteenth century.¹⁶ Writings and depictions of Richard in the nineteenth century begin to reflect growing nationalism in England. Richard’s stories served as examples of national pride for the English and forced “the crusades into national histories and consciousness” during a time of rising colonialism.¹⁷ It is important to keep these depictions in mind as we examine scholars’ interpretations of and writings about *The Crusades*.

There has been scholarly work done on many of Cecil B. DeMille’s films, and on DeMille himself, but not much covering *The Crusades* and almost none on the depiction of Richard in the film. When scholars do write about the film, they typically write about its orientalist elements. Laura A. Finke and Marin B. Shichtman discuss how the film is one of the earliest movies to play out the orientalist belief that the Crusades were a “clash of civilizations.”¹⁸ It is common in film and media to promote this orientalist belief by setting two chivalrous heroes, such as Richard and Saladin, against each other, while they are surrounded by violence and moral depravity, which was done in DeMille’s movie.¹⁹ Finke and Shichtman conclude by explaining that the orientalism is especially exemplified by background schemes and scenery.²⁰ The evidence they use to support this claim is the depiction of a harem in the background of *The Crusades*.²¹

Unlike Haydock, Finke and Shichtman, Lorraine Kochanske Stock specifically examines the depiction of Richard I, in *The Crusades*, and frames the examination around an exchange in the film in which Alice of France looks at her brother, Phillip of France, after observing Richard in his hall, and says, “He is not an ardent suitor, is he brother?” Stock argues that historians have debated whether Richard was homosexual or not, and that DeMille represented him as homosexual or at least sexually ambiguous throughout the movie. She states that in the first part of the movie, DeMille chooses to paint Richard as a man who is trying to escape any commitment to women because he finds them abhorrent, and that is why he embarks on the Crusade.²² Stock continues her argument by claiming that DeMille “hetero-normalized” Richard, by giving greater significance and romance in the movie to his marriage to Berengaria than existed in real life.²³ This allows the director to hide his depiction of Richard I as homosexual or sexually ambiguous, and accentuate the debate to whether King Richard I was homosexual or not.²⁴ Stock claims DeMille received the idea for depicting Richard in this hetero-normal way from the 1922 film *Robin Hood*, by Alan Dwan and Sir Walter Scott’s *Ivanhoe*, in which Richard

¹⁵ Tyerman, *The Debate on the Crusades*, 58.

¹⁶ Tyerman, *The Debate on the Crusades*, 58.

¹⁷ Tyerman, *The Debate on the Crusades*, 115-116.

¹⁸ Laura A. Finke and Martin B. Shichtman, *Cinematic Illuminations: The Middle Ages on Film* (Baltimore: Johns Hopkins University Press, 2010), 197.

¹⁹ Finke and Shichtman, *Cinematic Illuminations*, 202.

²⁰ Finke and Shichtman, *Cinematic Illuminations*, 215.

²¹ Finke and Shichtman, *Cinematic Illuminations*, 215.

²² Lorraine Kochanske Stock, “He’s Not an Ardent Suitor, is He Brother?”, in *Queer Movie Medievalisms*, ed. Kathleen Coyne Kelly and Tison Pugh (Great Britain: Ashgate Publishing, 2009), 65, 73-74.

²³ Stock, “He’s Not an Ardent Suitor, is He Brother”, in *Queer Movie Medievalisms*, 65 75-77.

²⁴ Stock, “He’s Not an Ardent Suitor, is He Brother”, in *Queer Movie Medievalisms*, 65.

is depicted as the ideal crusader knight and a “robust man’s man.”²⁵ To conclude her argument she discusses the perceptions of Richard among the viewers (and specifically her colleague Warren) of *The Crusades*. She writes:

“In the first half of *The Crusades*, Richard is definitely not an ‘ardent suitor is he?’ Later in the film, the director creates a fantasy about a romantic attraction between Richard and his historical wife. However, the film’s fictive Berengaria (as well, perhaps, as the actual woman) remains a bride, never achieving the status of sexually experienced wife, leaving any determination about Richard’s possible homosexuality up to the interpretation of moviegoers like Warren, who read the cinematic signs and ‘know he was gay.’”²⁶

Stock is assuming that due to subtle signs in the film and viewers’ knowledge it is obvious that DeMille chose to present Richard I as sexually ambiguous or homosexual and the viewer will instinctively catch onto that. Aside from her assumption that Richard is depicted as a “manly-man”, Stock is wrong about how and why DeMille depicted Richard in *The Crusades* and is incorrect about how the viewer perceived Richard after watching the film.

In order to fully understand why DeMille depicted Richard in the way he did, one must examine the main influences on DeMille including his religious upbringing, and his main historical source for the film.

DeMille grew up with a strong Christian influence from his father. His father was an Episcopalian clergyman and a college professor at Columbia University.²⁷ His father instilled in him a love for theater due to the fact that he was also a playwright before he passed away.²⁸ In addition, his mother helped run a theater company after his father’s death.²⁹ As a result of his family’s work, DeMille became very interested in the entertainment industry and enrolled in New York’s Academy of Dramatic Arts at a young age.³⁰ There he undoubtedly learned the power of media and realized that he could use it to show the world different opinions. If one looks at DeMille’s work, it is easy to see that he explored quite a few biblical or religious themes. DeMille made *The Ten Commandments* (1923), *The King of Kings* (1927), *The Sign of the Cross* (1932), *The Crusades* (1935), *Samson and Delilah* (1949), and *The Ten Commandments* (1956).³¹ In fact, his obituary in the *Los Angeles Times*, credits him with inventing the biblical epic as a film genre.³² This was not a mere coincidence. When DeMille was asked about why he made such religious films, he said that it was because of his religious upbringing and that “biblical characters were [my] heroes just as cowboys and supermen are for many children of today.”³³ The famous evangelist Billy Graham said that DeMille was “a prophet in celluloid that has had the privilege of bringing the word of God to more people throughout the world, than any other man.”³⁴ DeMille believed he was helping people and used his education in

²⁵ Stock, “He’s Not an Ardent Suitor, is He Brother”, in *Queer Movie Medievalisms*, 66-67.

²⁶ Stock, “He’s Not an Ardent Suitor, is He Brother”, in *Queer Movie Medievalisms*, 78.

²⁷ Katz, *The Film Encyclopedia*, 325.

²⁸ Katz, *The Film Encyclopedia*, 325.

²⁹ Katz, *The Film Encyclopedia*, 325.

³⁰ Katz, *The Film Encyclopedia*, 325.

³¹ Katz, *The Film Encyclopedia*, 326.

³² Gene Blake, “Death Takes Cecil B. DeMille, 77,” *Los Angeles Times*, Thursday Morning January 22, 1959, 12.

³³ Blake, “Death Takes Cecil B. DeMille,” 12.

³⁴ “Cecil B. DeMille Dies; Heart Fails,” *Los Angeles Evening Mirror News*, January 21, 1959, 1.

theater to spread the word of God just as Billy Graham said he did, as seen by this excerpt from DeMille's speech at *The Ten Commandments* premiere:

"Those who see it shall come from the theater not only entertained and filled with the sight of big spectacle, but filled with the spirit of truth. That it will bring to its audience a better understanding of the real meaning of this pattern of life that God has set down for us to follow."³⁵ DeMille goes on to speak of how Moses is the audience and is every man because he struggles with despair and hardship, but through that earns redemption and finds his faith.³⁶ This is very similar to what he says about Richard I in a meeting with the production studio before making *The Crusades*:

He said to the studio representative that Richard I "is the audience," and that it is necessary to show "his acquirement of God and spiritual understanding."³⁷ It is possible that because in his youth, DeMille saw biblical characters as his heroes, he saw Richard I in the vein of a biblical character and as a defender of Christianity. Therefore DeMille saw Richard as a hero from whom people could learn about God, like he did with biblical heroes as a child.

The beginning and end of the movie show the change in Richard that DeMille said was so critical for the audience. In the beginning of the film, when Phillip of France is waiting for Richard, Richard's brother John says he is ashamed that Richard does not believe in God and that it is an open scandal in the kingdom.³⁸ Directly after this, Richard arrives in the hall to meet his guests and Phillip tells him of a "miracle" occurring in which multiple rulers, including himself, are joining the Crusade.³⁹ Richard scoffs at this and replies, "let them go, I have no love for monks and shaved pates."⁴⁰ When the hermit arrives from the Holy Land to preach about the Crusade, Richard is uninterested until the hermit declares that all other oaths are nullified when a man takes the Crusade. Richard looks at his minstrel and excitedly declares "I see the way out" and takes the cross in order to avoid his betrothal to Alice.⁴¹ The hermit tells Richard after he takes his oath of the crusades that Richard can lie to him, but not God and that "the cross will humble you and will burn into your heart until your pride is in the dust."⁴² Richard reflects on this warning from the hermit at the end of the movie. This sequence of events establishes Richard to the audience as a man who does not believe in God and rather than being motivated by faith, only takes himself and his countrymen on a crusade to escape a betrothal. This also shows how Richard is depicted as self-centered, which is very similar to what Daniel wrote. Richard is so self-centered that he will take the country's army on crusade in order to avoid his own personal commitment.

The end of the movie shows just how much Richard's faith changes. As mentioned earlier, Richard is rescued by Saladin and meets with him in Saladin's tent. At this meeting Saladin agrees to let Christian pilgrims into Jerusalem, as long as Richard never sets foot in the city. Richard agrees to this in order to stop the bloodshed that a continued war will cause, and

³⁵ Simon Louvish, *Cecil B. DeMille: A Life in Art* (Great Britain: Faber and Faber, 2008), 410.

³⁶ Louvish, *Cecil B. DeMille: A Life in Art*, 410.

³⁷ Birchard, *Cecil B. DeMille's Hollywood*, 285.

³⁸ *The Crusades*, directed by Cecil B. DeMille (1935; Universal City, CA: Universal Studios Home Entertainment, 2006), DVD.

³⁹ *The Crusades*.

⁴⁰ *The Crusades*.

⁴¹ *The Crusades*.

⁴² *The Crusades*.

tells Berengeria to take his sword to the holy city as he had vowed to do in order to prove his love.⁴³ After Richard leaves he leans beneath a tree and prays to God saying among other things: “Oh God, I was blind and now I see. I know now that you really are here. I have come through blood to your Holy City. Have pity on the fool that I am. The holy man was right, your cross has burned deep into my heart.”⁴⁴ This quotation shows the “acquirement of God and spiritual understanding” that DeMille cared so much about showing the audience.⁴⁵ It also shows how Richard has learned to care for someone else because he is determined to keep the vow he made to Berengeria, to take his sword into Jerusalem, and didn’t want to cause more people to die in a continued war.

Religion, was not the only thing that helped shape DeMille’s depiction of Richard in *The Crusades*.

DeMille wrote in an article about making *The Crusades* that when making a historical film the greatest amount of time is spent looking at historical documents. In this case, Harold Lamb’s two part Crusades history *Iron Men and Saints*, and *The Flame of Islam* influenced DeMille more than any other.⁴⁶ Lamb was the screenwriter for *The Crusades* and according to Richard Birchard’s biography of DeMille, Lamb’s history of the Crusades was what inspired the film in the first place.⁴⁷

The depiction of Richard as a masculine warrior king is one of the most important elements derived from Lamb’s book. At the first appearance of Richard in *The Flame of Islam*, Lamb describes Richard’s personality quite thoroughly. Lamb begins by saying that Richard “found satisfaction in the bravery of a tournament.”⁴⁸ As written earlier, the first appearance of Richard in the film is of him having fun with his men. What Richard was doing with his men was practicing jousting and tournament games which is what Lamb says Richard “found satisfaction in.”⁴⁹ Lamb states that Richard was never more content than when he wielded a sword and lance.⁵⁰ After Richard finishes his jousting practice in the film, he chases his minstrel to the blacksmith’s where he finds the blacksmith making a new sword for him. After playfully fist fighting the blacksmith he begins forging the sword himself. While forging the sword, Richard’s messenger comes to him to tell him Phillip has arrived and they begin discussing Richard’s beliefs. Richard says that he only believes in what he knows and he says proudly with a smirk that he knows the feeling of a lance in his hand, has seen men fall before him, thus showing Richard’s comfort with war.⁵¹ Lamb ends his description of Richard’s character by stating that Richard “cared not a jot for statecraft,” but would rather be out at war.⁵² In that same meeting with his messenger mentioned before, Richard shows reluctance to use negotiation or diplomacy by telling his messenger that he would rather fight and plans to cut his way across France with his new sword.⁵³ Following that, Richard meets with Phillip. Throughout his entire meeting with Phillip, Richard avoids any questions about his betrothal, any music about it by his minstrel, and

⁴³ *The Crusades*.

⁴⁴ *The Crusades*.

⁴⁵ Birchard, *Cecil B. DeMille’s Hollywood*, 285.

⁴⁶ Cecil B. DeMille, “How a Motion Picture is Put Together,” *The International Photographer*, May 1935, 10.

⁴⁷ Birchard, *Cecil B. DeMille’s Hollywood*, 283.

⁴⁸ Harold Lamb, *The Crusades: The Whole Story of the Crusades*, (New York: Bantam Books, 1962), 360.

⁴⁹ Lamb, *The Crusades*, 360.

⁵⁰ Lamb, *The Crusades*, 360.

⁵¹ *The Crusades*.

⁵² Lamb, *The Crusades*, 361.

⁵³ *The Crusades*.

when Richard is asked about a deal between France and England he immediately dodges the question and goes to see the hermit in the middle of the castle grounds. Richard is quite clearly depicted as preferring to have fun by practicing jousting, enjoys when he is at war, and would rather avoid statecraft, just like in Lamb's history of the Crusades.

Lamb spends quite some time on Richard's role in the siege of Acre and the fighting that continued after. DeMille does the same in *The Crusades* and it is quite clear that DeMille based Richard's role in battle off of Lamb's writings. Lamb writes that Richard was ill during the siege at Acre, but he was still very active in the battle's command.⁵⁴ According to Lamb, Richard could barely contain himself from leading his men.⁵⁵ Lamb contends that Richard was waiting for the siege engines and once they arrived they were immediately sent into the fight.⁵⁶ In DeMille's film Richard is seen helping with the siege machines before battle breaks out and then after fighting breaks out, he leads them into the battle. Although in Lamb's book Richard wasn't personally leading the engines into battle like he was in the film, he still commands from his sickbed inspiring his men to tear down a tower in the fortress of Acre and he even shoots his crossbow at his enemy from his sickbed.⁵⁷ In *The Crusades*, after the siege tower reaches the wall, Richard leads his men out by hacking his way through Muslim soldiers. After Acre is captured in the film, Richard sets off on his search for Berengeria and leads a small group of his men on horseback into Muslim cavalry. Although according to Lamb he wasn't able to physically be at the front of his men during the battle of Acre, he was able to do so at the battle of Jaffa, and even rode his horse through Saladin's lines with a small group of men.⁵⁸ Lamb writes that Richard took a horse, charged forward with a dozen other men, broke a Muslim cavalry charge "his great sword swinging over his head" and then dismembered and beheaded his opponents, causing a retreat by Saladin's forces.⁵⁹ In the film when Richard storms the walls of Acre, he comes through the siege tower swinging his sword above his head and men start backing away, in a similar fashion to Lamb's writings. Later on, Richard is faced with a charging Muslim cavalry, and takes the lead and charges into the bulk of the Muslim cavalry and defeats them, just like in Lamb's book. It is possible that DeMille took the account of the one battle in Lamb's book and decided to spread out that battle's heroics between all the fighting in *The Crusades*. This would be advantageous for DeMille because it is much more interesting and helps the audience become fixated with Richard. By becoming fixated with Richard, the audience will only move closer to one of DeMille's goals of having the audience realize the power of God through Richard's redemption.

Despite all the effort DeMille put into depicting Richard as the masculine, self-centered, warrior-king, who finds God and love while on the Crusades, the audience did not perceive Richard that way. The only way to see how the audience perceived the film at the time it was released, is by looking at the film critics' reviews. The critics who reviewed the movie when it was released focused on mainly two to three things about Richard. They focused on the fact that he went on a crusade to escape marriage, that his love story with Berengeria was a beautiful one, and that he was a great leader. In fact, even the actor who played King Richard I, Henry Wilcoxon, seemed to focus on the glory of Richard and how gratifying it would be to serve with

⁵⁴ Lamb, *The Crusades*, 362.

⁵⁵ Lamb, *The Crusades*, 362.

⁵⁶ Lamb, *The Crusades*, 362-363.

⁵⁷ Lamb, *The Crusades*, 365.

⁵⁸ Lamb, *The Crusades*, 406-407.

⁵⁹ Lamb, *The Crusades*, 406-407.

him. Wilcoxon said in an interview that if the Crusades were to have happened in his time, that he would want to be right next to Richard “to drive Saladin out of the Holy Land with mace and long-sword.”⁶⁰ A reviewer of the film in *Photoplay* magazine wrote that Richard is “forthright and forceful,” that Richard takes the crusade to avoid marriage with Alice, and that Richard and Berengaria fall in love with each other despite both being reluctant.⁶¹ Another reviewer from *Motion Picture Magazine* writes that the Crusades were a time were men “lived and died by the sword,” “there was bloodshed and bravery,” and this was brought to life by DeMille and by “the dynamic English King Richard.”⁶² In a lengthy article about the making of *The Crusades*, a critic writes that when the hermit arrived at Richard’s residence, Richard learned of the atrocities in Jerusalem and realized that he could “escape diplomatically” from his marriage to Alice of France.⁶³ He continues on by saying that at Acre, Richard charged his way through the lines while arrows were raining down and fireballs were being launched at the walls of Acre.⁶⁴ As shown by these reviews, one of the perceptions among the viewers was the fact that Richard’s motivation to go on the Crusade was a purely self-centered one in which he wanted to get out of an arranged marriage with Alice of France. This is part of the depiction of Richard that DeMille tried to present to the audience, but it loses its effect when the viewers don’t perceive the change from a self-centered ruler to one who finds love and faith in God while on crusade. The viewers also perceived that Richard and Berengaria were reluctant to marry each other, despite this not being one of DeMille’s main points in his depiction of Richard. Finally, viewers did tend to pick up on another part of DeMille’s intended depiction of Richard that he was a masculine, warrior-king. Almost every reviewer discussed the glory, or bravery of Richard and even the actor portraying Richard discussed it. Somehow despite DeMille’s popularity and influence, he was not able to have his extremely important spiritual conversion of Richard be perceived by the audience. This inability to create his intended perception among his audience could be a combination of many different factors at the time of the film’s release. Possibly the religious landscape of the country, or events transpiring in the world, but this question is best suited for another paper entirely. The fact remains that despite DeMille’s best efforts, his unique depiction of Richard during the Crusades did not create the perception of Richard among viewers that DeMille had intended.

DeMille’s depiction of King Richard as a Crusader was definitely a product of DeMille’s personal beliefs on religion and the history books he used as the basis for his film. These beliefs and sources are what caused DeMille to portray Richard as a strong masculine warrior-king, who at first is self-centered and has a mistrust in religion, but while on crusade learns to love others and have faith in God. Despite DeMille’s attempts and influence, the depiction of Richard he put on screen in *The Crusades* did not result in creating the perception of Richard among the viewers at the time of the film’s release that DeMille had intended. The intended depiction of Richard by DeMille and the actual perception of Richard by the film’s audience is different than what some scholars believed it would be. As mentioned earlier, many historians have asserted that DeMille was extremely influential, but as seen through the reviews at the time *The Crusades* was released, his influence did not reach the audience.

⁶⁰ Tom Sherwin, “Taking Tragic Heroes in Stride—that’s Wilcoxon,” *Motion Picture*, January 1935, 71.

⁶¹ “The Shadow Stage: A Review of New Pictures,” *Photoplay*, October 1935, 66.

⁶² Gunnar Norberg, “Tip-offs on the Talkies,” *Motion Picture Magazine*, January 1936, 6.

⁶³ Martin Fisher, “When Knights Were Bold,” *Motion Picture*, September 1935, 62.

⁶⁴ Fisher, “When Knights Were Bold,” 62.

**Appendix A:
Advertisements and Articles for *The Crusades* inspired fashion**

Photo A1: Advertisement from October 1935 edition of *Motion Picture* magazine.

Cheers for Joby

JOBY RALSTON (Dr. Dick Arlen to you) was responsible for saving the life of little Rickety, the Arlen heir, when he suddenly jumped from their yacht into the water to retrieve his toy auto. **J**OBY, a fine swimmer, jumped in, clothes and all, and rescued the baby.

So Red the Roof

OF all the red, red roofs we have ever seen, the reddest is the roof of **JACK LARUE'S** new home in San Fernando Valley. You can see it for miles, as conspicuous as the button on the smoke-house door.

Loy's Next—Likewise Garbo

MYRNA LOY, who left Hollywood for New York and Europe in a huff, is returning to play *The Prisoner of Zenda* opposite her old side-kick, **WILLIAM POWELL**. **G**ARBO'S first, upon her return from Sweden will be *Camille*.

Hollywood's Newest Warbler

FOX is all excited over **ROCHELLE HUDSON'S** singing voice and so firmly does **WINFIELD SHEEHAN** believe in her vocal talents that he is putting her in a **JOHN BOLES** picture, *The Song and Dance Man*.

Rave Notices

SINCE *Escapade*, they are comparing **LUISE RAINER'S** screen technique with **ELISABETH BERGNER'S** and she richly deserves it. The Viennese discovery replaced **MYRNA LOY** when that lady left for Europe and she has become an overnight rave.

Mae Goes Social

MAE WEST is going social on us and has added to her staff, **MARCEL VENTURA**, once secretary to the **KING OF SPAIN**. He doubles as butler when she entertains in her dressing room, and interpreter when foreign visitors come up to see her sometime.

C. B.'s Showing Okayed

CECIL B. DE MILLE slipped out of Hollywood recently, took to his yacht and sailed down to San Diego, where he showed his new picture, *The Crusades*, to an enthusiastic audience. **D**E MILLE sat in front of the screen, carefully watching audience reaction, and is said to be completely satisfied with results.

After the showing he took to the high seas in his yacht with a \$40,000 library of Bible history, borrowed from the Boston library and sent out at heavy insurance rates. With him are **HAROLD LAMB**, authority on Bible matters, and **JEANNE McPHERSON**, scenarist. They are starting *Sensou and Delilah*.
(Continued on page 78)



Hollywood's De Milles, the first show in "The Crusades" wears a new style with metal meshed to the ultra smart style of the Crusades.

Lowly Last Mesh Bag to make

FROM

Crusading Men at Arms

comes the Vogue of

METAL MESH



Whiting & Davis, Inc. New York, N.Y. 10017
Whiting & Davis, Inc. Chicago, Ill. 60601
Whiting & Davis, Inc. Philadelphia, Pa. 19106
Whiting & Davis, Inc. Boston, Mass. 02108
Whiting & Davis, Inc. San Francisco, Calif. 94104
Whiting & Davis, Inc. Los Angeles, Calif. 90017
Whiting & Davis, Inc. New Orleans, La. 70112
Whiting & Davis, Inc. Dallas, Texas 75201
Whiting & Davis, Inc. Houston, Texas 77002
Whiting & Davis, Inc. Miami, Fla. 33130
Whiting & Davis, Inc. Fort Worth, Texas 76102
Whiting & Davis, Inc. San Antonio, Texas 78201
Whiting & Davis, Inc. Austin, Texas 78701
Whiting & Davis, Inc. San Diego, Calif. 92101
Whiting & Davis, Inc. Phoenix, Ariz. 85001
Whiting & Davis, Inc. Salt Lake City, Utah 84101
Whiting & Davis, Inc. Denver, Colo. 80201
Whiting & Davis, Inc. Kansas City, Mo. 64101
Whiting & Davis, Inc. St. Louis, Mo. 63101
Whiting & Davis, Inc. Minneapolis, Minn. 55401
Whiting & Davis, Inc. St. Paul, Minn. 55101
Whiting & Davis, Inc. Portland, Ore. 97201
Whiting & Davis, Inc. Seattle, Wash. 98101
Whiting & Davis, Inc. Tacoma, Wash. 98401
Whiting & Davis, Inc. Vancouver, B.C. V6C 2K1
Whiting & Davis, Inc. Victoria, B.C. V8V 1A1
Whiting & Davis, Inc. San Jose, Calif. 95101
Whiting & Davis, Inc. Oakland, Calif. 94601
Whiting & Davis, Inc. San Francisco, Calif. 94101
Whiting & Davis, Inc. Berkeley, Calif. 94701
Whiting & Davis, Inc. Alameda, Calif. 94501
Whiting & Davis, Inc. Fremont, Calif. 94501
Whiting & Davis, Inc. Hayward, Calif. 94501
Whiting & Davis, Inc. Union City, Calif. 94501
Whiting & Davis, Inc. San Leandro, Calif. 94501
Whiting & Davis, Inc. Alhambra, Calif. 91801
Whiting & Davis, Inc. Rosemead, Calif. 91768
Whiting & Davis, Inc. San Gabriel, Calif. 91776
Whiting & Davis, Inc. San Dimas, Calif. 91773
Whiting & Davis, Inc. Fontana, Calif. 91732
Whiting & Davis, Inc. Rialto, Calif. 91776
Whiting & Davis, Inc. San Bernardino, Calif. 91701
Whiting & Davis, Inc. Redlands, Calif. 91764
Whiting & Davis, Inc. West Covina, Calif. 91791
Whiting & Davis, Inc. Azusa, Calif. 91701
Whiting & Davis, Inc. San Marcos, Calif. 92372
Whiting & Davis, Inc. Escondido, Calif. 92025
Whiting & Davis, Inc. Vista, Calif. 92083
Whiting & Davis, Inc. San Diego, Calif. 92101
Whiting & Davis, Inc. Chula Vista, Calif. 91910
Whiting & Davis, Inc. San Marcos, Calif. 92372
Whiting & Davis, Inc. Escondido, Calif. 92025
Whiting & Davis, Inc. Vista, Calif. 92083
Whiting & Davis, Inc. San Diego, Calif. 92101
Whiting & Davis, Inc. Chula Vista, Calif. 91910

MADE IN  THE U.S.A.

WHITING & DAVIS COMPANY

Whiting & Davis, Inc. New York, N.Y. 10017
Whiting & Davis, Inc. Chicago, Ill. 60601
Whiting & Davis, Inc. Philadelphia, Pa. 19106
Whiting & Davis, Inc. Boston, Mass. 02108
Whiting & Davis, Inc. San Francisco, Calif. 94101
Whiting & Davis, Inc. Los Angeles, Calif. 90017
Whiting & Davis, Inc. New Orleans, La. 70112
Whiting & Davis, Inc. Dallas, Texas 75201
Whiting & Davis, Inc. Houston, Texas 77002
Whiting & Davis, Inc. Miami, Fla. 33130
Whiting & Davis, Inc. Fort Worth, Texas 76102
Whiting & Davis, Inc. San Antonio, Texas 78201
Whiting & Davis, Inc. Austin, Texas 78701
Whiting & Davis, Inc. San Diego, Calif. 92101
Whiting & Davis, Inc. Phoenix, Ariz. 85001
Whiting & Davis, Inc. Salt Lake City, Utah 84101
Whiting & Davis, Inc. Denver, Colo. 80201
Whiting & Davis, Inc. Kansas City, Mo. 64101
Whiting & Davis, Inc. St. Louis, Mo. 63101
Whiting & Davis, Inc. Minneapolis, Minn. 55401
Whiting & Davis, Inc. St. Paul, Minn. 55101
Whiting & Davis, Inc. Portland, Ore. 97201
Whiting & Davis, Inc. Seattle, Wash. 98101
Whiting & Davis, Inc. Tacoma, Wash. 98401
Whiting & Davis, Inc. Vancouver, B.C. V6C 2K1
Whiting & Davis, Inc. Victoria, B.C. V8V 1A1
Whiting & Davis, Inc. San Jose, Calif. 95101
Whiting & Davis, Inc. Oakland, Calif. 94601
Whiting & Davis, Inc. San Francisco, Calif. 94101
Whiting & Davis, Inc. Berkeley, Calif. 94701
Whiting & Davis, Inc. Alameda, Calif. 94501
Whiting & Davis, Inc. Fremont, Calif. 94501
Whiting & Davis, Inc. Hayward, Calif. 94501
Whiting & Davis, Inc. Union City, Calif. 94501
Whiting & Davis, Inc. San Leandro, Calif. 94501
Whiting & Davis, Inc. Alhambra, Calif. 91801
Whiting & Davis, Inc. Rosemead, Calif. 91768
Whiting & Davis, Inc. San Gabriel, Calif. 91776
Whiting & Davis, Inc. San Dimas, Calif. 91773
Whiting & Davis, Inc. Fontana, Calif. 91732
Whiting & Davis, Inc. Rialto, Calif. 91776
Whiting & Davis, Inc. San Bernardino, Calif. 91701
Whiting & Davis, Inc. Redlands, Calif. 91764
Whiting & Davis, Inc. West Covina, Calif. 91791
Whiting & Davis, Inc. Azusa, Calif. 91701
Whiting & Davis, Inc. San Marcos, Calif. 92372
Whiting & Davis, Inc. Escondido, Calif. 92025
Whiting & Davis, Inc. Vista, Calif. 92083
Whiting & Davis, Inc. San Diego, Calif. 92101
Whiting & Davis, Inc. Chula Vista, Calif. 91910

65

⁶⁵ Whiting & Davis Company, Advertisement, *Motion Picture*, October, 1935, 65.

Appendix A continued

Photo A2: Article from October 1935 edition of *Photoplay*.

WHO HAS A BIRTHDAY?

Give her delicate perfume. Joan Bennett prefers a concentrate or, as below, a fragrant essence of flowers from old-fashioned gardens.

Ida Lupino discovers a jewel-studded compact in her gold mesh evening bag which was directly inspired by Paramount's film "The Crusades"

Up to the minute, a streamlined loose powder vanity. In three color combinations: black, red and platinum with gold. With or without rouge

Our very newest leaflet "Tips To Teensters" is especially designed to answer the many questions concerning skin and hair problems which are put to us by our younger readers. You may have this on request for the usual stamped, self-addressed envelope, or personal advice on any other beauty problem. All letters are confidential, of course. Please address letters to Carolyn Van Wyck, Photoplay Magazine, 1926 Broadway, New York, N. Y.

66

⁶⁶ Carolyn Van Wyck, "Who Has a Birthday," *Photoplay*, October, 1935, 88.

Bibliography

Primary Sources:

Birchard, Robert S. *Cecil B. DeMille's Hollywood*. Lexington, Kentucky: The University Press of Kentucky, 2004.

Blake, Gene. "Death Takes Cecil B. DeMille, 77." *Los Angeles Times*, Thursday Morning January 22, 1959.

"Cecil B. DeMille Dies; Heart Fails." *Los Angeles Evening Mirror News*, January 21, 1959.

The Crusades. DVD. Directed by Cecil B. DeMille. 1935; Universal City, CA: Universal Studios Home Entertainment, 2006.

DeMille, Cecil B. "How a Motion Picture is Put Together." *The International Photographer*, May 1935.

Fisher, Martin. "When Knights Were Bold." *Motion Picture*, September 1935.

Lamb, Harold. *The Flame of Islam*. 1930. Reprinted as *The Crusades: The Whole Story of the Crusades*, New York: Bantam Books, 1962.

Louvish, Simon. *Cecil B. DeMille: A Life in Art*. Great Britain: Faber and Faber, 2008.

Norberg, Gunnar. "Tip-offs on the Talkies." *Motion Picture*, January 1936.

"The Shadow Stage: A Review of New Pictures." *Photoplay*, October 1935.

Sherwin, Tom. "Taking Tragic Heroes in Stride-that's Wilcoxon." *Motion Picture*, January 1935.

Van Wyck, Carolyn. "Who Has a Birthday." *Photoplay*, October, 1935.

Whiting & Davis Company. October, 1935. Advertisement. *Motion Picture*, 65.

Bibliography continued

Secondary Sources:

- Arnold, Jeremy. "The Crusades (1935)," accessed on March 7, 2013.
<http://www.tcm.com/tcmdb/title/71944/The-Crusades/articles.html>.
- Finke, Laura A., and Martin B. Shichtman. *Cinematic Illuminations: The Middle Ages on Film*. Baltimore: Johns Hopkins University Press, 2010.
- Haydock, Nicholas. *Movie Medievalism: The Imaginary Middle Ages*. North Carolina: MacFarland & Company, 2008.
- Katz, Ephraim. *The Film Encyclopedia*. New York: Thomas Y. Crowell Publications, 1979.
- Stock, Lorraine Kochanske. "He's Not an Ardent Suitor, is He Brother." In *Queer Movie Medievalisms*, edited by Kathleen Coyne Kelly and Tison Pugh, 61-78. Great Britain: Ashgate Publishing, 2009.
- Tyerman, Christopher. *The Debate on the Crusades*. Manchester, United Kingdom: Manchester University Press, 2011.