

# CONTENTS

<b>'Movies That Exist Merely to Tell Entertaining Lies'?: Biography on Film</b>	<b>1</b>
Thomas S. Freeman and David L. Smith	
<b>Filming a Legend: Anthony Mann's <i>El Cid</i> (1961)</b>	<b>43</b>
Thomas S. Freeman	
<b>Joan of Arc Through Medieval Eyes and Modern Lenses: Dreyer 1928 and Bresson 1962</b>	<b>77</b>
Elisabeth van Houts	
<b>Blood, Lust, and the Virgin Queen: Helen Mirren's <i>Elizabeth I</i></b>	<b>99</b>
William B. Robison	
<b><i>Shakespeare in Love</i> and <i>Anonymous</i>: Two Films</b>	
<b>More or Less About Shakespeare</b>	<b>123</b>
David Bevington	
<b><i>That Hamilton Woman</i> (1941)</b>	<b>149</b>
Samantha A. Cavell	

<i>Twelve Years a Slave</i> and the ‘Unthinkability’ of Enslaved Autobiography Sean M. Kelley	171
<b>Lincoln Biography and National Reconciliation in the Films <i>Birth of a Nation</i> and <i>Lincoln</i></b> Kate Masur	191
<i>The Trials of Oscar Wilde</i> (1960) David L. Smith	215
<b>Infectious Enthusiasm: <i>The Story of Louis Pasteur</i> (1936)</b> Bart K. Holland	237
<b>Filming and Formatting the Explorer Hero: Captain Scott and Ealing Studios’ <i>Scott of the Antarctic</i> (1948)</b> Klaus Dodds	257
<b>Inside JFK’s White House: The Myth of John F. Kennedy and <i>Thirteen Days</i> (2000)</b> Andrew Priest	277
<b>Power and Its Loss in <i>The Iron Lady</i></b> Florence Sutcliffe-Braithwaite and Jon Lawrence	295
<b>Index</b>	319