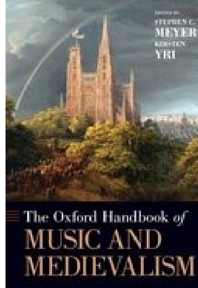

The Oxford Handbook of Music and Medievalism

Stephen C. Meyer (ed.), Kirsten Yri (ed.)

https://doi.org/10.1093/oxfordhb/9780190658441.001.0001

Published: 2020 **Online ISBN:** 9780190658472 **Print ISBN:** 9780190658441

CHAPTER

30 The Many Musical Medievalisms of Disney

John Haines

https://doi.org/10.1093/oxfordhb/9780190658441.013.39 Pages 690–708

Published: 05 March 2020

Abstract

This essay argues that the Disney Company is one of today's main purveyors of medievalism. The idea of Disney as a force for medievalism may strike some academic readers as odd, given the still common view of medievalism as a primarily academic phenomenon. Rather, as argued in the first part of this essay, medievalism is a widespread cultural phenomenon, originating in the sixteenth century, out of which academic medievalism emerged in the eighteenth century. As part of this broader cultural medievalism, the Disney Company has played an increasingly important role in the twentieth and twenty-first centuries. Rather than the literalist historical medievalism that usually preoccupies academics, the Disney Company has followed a looser approach centered on key stereotypes, in keeping with the earliest and most pervasive concept of the Middle Ages from the sixteenth century onward. In all its medievalist products, ranging from early animated films to Fantasyland's iconic monument the Sleeping Beauty Castle, Disney has made music a primary concern.

Keywords: Disney, merchandising, capitalism, orientalism, parody, pastoral, primitivism, supernatural, chivalric

Subject: Musicology and Music History, Music

Series: Oxford Handbooks

ALTHOUGH this essay aims to outline Disney's main musical medievalisms, along the way I will argue for the company's role as one of society's main purveyors of medievalism, as embodied in the ubiquitous Disney Company icon, Sleeping Beauty Castle. The idea of Disney as a force for medievalism may strike some academic readers as odd, given the still common view of medievalism as a primarily academic phenomenon. It will be best, then, to counter this assumption right away. Some thirty years ago, medievalism strutted out on the runway of academic high fashion with a spree of books and articles. This was the nineties, a decade as crucial to the global postsecondary education industry as it was to Disney and other corporate entities. In these publications from the nineties, medievalism was portrayed as an academic thing. The story was nothing short of a grand narrative, one in which learned hermits had groped their way around the medieval elephant and eventually stumbled onto "the Middle Ages," currently the centerpiece of entire university departments, including my own University of Toronto's Center for Medieval Studies. In this narrative of academic medievalism, there were bad guys (Nazi Friedrich Gennrich) and good gals (first woman Anglo-Saxonist Elizabeth Elstob), entrepreneurs ("God's plagiarist" Jean-Paul Migne) and nationalists (French advocate Gaston Paris), preromantic loners (antiquarian Lacurne de Sainte-Palaye) and postromantic ones (independent scholar Leslie Workman).[1] Alternately, medievalism was viewed less as a great enterprise than as a crisis of nostalgia that had given birth to the postmodern Enlightenment.[2] However one looked at it in the 1990s and early 2000s, medievalism was the preserve of academia. It was a conversation among intellectual grown-ups about history and philosophy, an adult conversation that had started in the nineteenth century.

Downloaded from https://academic.oup.com/edited-volume/27961/chapter/211579728 by Universitätsbibliothek Bern user on 25 January 2023

Yet academic medievalism is only a winding trail off a much broader path, the king's way of popular p. 691 medievalism—pop culture, not literature, in Umberto Eco's words.[3] Still ↳ today, the received notion is that the Middle Ages were rescued by academics from oblivion sometime in the nineteenth century.[4] Much the same thing, incidentally, is argued for early music and folk music.[5] As for the beginnings of medievalism, the sixteenth century, it is usually seen as "a period in which the concept of the medieval past was yet unsettled," to quote leading medievalist Richard Utz.[6] Not until the nineteenth century, in other words, did medievalism get started. This assumption is a result of the near dearth of scholarly study on sixteenth-century medievalism. Even David Matthews's exceptionally long view of medievalism, one that ostensibly takes the earliest phase into account, in fact devotes nearly all its pages to the nineteenth century and beyond.[7]

As I have argued for over a decade, however, the sixteenth century is a far more foundational period to medievalism than commonly assumed.[8] It is worth repeating that, long before the sensational 1990s, the Middle Ages were for most of their five-hundred-year existence neither a distinct chronological unit nor the sole province of professors. In fact, the noun *Middle Ages* and the adverb *medieval* did not become standard in English until the mid-twentieth century, at the tail end of the five-century-long reception of the Middle Ages.[9] For early students like William Worcester (late fifteenth century) or Clément Marot (early sixteenth century), the period we now label medieval was just part of antiquity, or at least an extension of antiquity that had the merit, unlike Greek or Roman antiquity, of belonging to each antiquarian's patria: Worcester was after "English antiquities" (*Antiquitates Anglie*) and Marot pined for the "antiquité Françoise."[10] This view of the Middle Ages as a vernacular knock-off of antiquity lasted for most of the modern period, and it is the one that has endured in cinema for over a century. A representative example is Edward Gibbons's *History of the Decline and Fall of the Roman Empire* (1776–1788), which envisions the Middle Ages (not yet so named) as antiquity redux, a descent into Gothic barbarity followed by a revived Eastern Empire that fizzles out with the Saracen taking of Constantinople in the fifteenth century, to paraphrase Gibbons.[11] Thus have the Middle Ages been seen for most of their five-hundred-year existence as a calque of antiquity, as a maternal version of the too distant Greek–Roman father.

Most of the basic preconceptions concerning the Middle Ages prevalent today were established in the 1500s and have remained ensconced in both the popular and the academic imagination for the following five centuries, beginning with the notion of a single thousand-year entity. Over the course of its five-hundred-year reception, the medieval golden age has been consistently associated with a handful of distinct stereotypes that I highlighted in *Music in Films on the Middle Ages* (2014). As I argued then, these stereotypes are less the product of a systematic historiography than the haphazard result of a collective nostalgia for a golden age just out of reach.[12] The six stereotypes are as follows, given here in both chronological and hierarchical order; a few correspond to one of Umberto Eco's "Ten Little Middle Ages." Most fundamental is the chivalric stereotype, which is characterized in musical works by a triumphant horse-riding fanfare and prevalent from the early sixteenth century onward. Next in chronological order are the supernatural Middle p. 692 Ages, dovetailing with Eco's Middle Ages of tradition or occult ↳ philosophy; the main musical associations with this stereotype are various kinds of chant.[13] Third are the primitive Middle Ages (Eco's "barbaric age"), with their rustic folk songs.[14] Next come the pastoral Middle Ages and their trademark hunting horn in stage works and cinema.[15] Fifth are the orientalist Middle Ages, often typified by dance numbers. Last in the history of medievalism are the satirical (i.e., satirized) Middle Ages, which Eco terms *ironical visitation*,[16] a self-parodying universe ideally suited to cinema's time-traveling obsession. Originating in Cervantes's *Don Quixote*, this approached flowered in film with the different cinematic paeans to Twain's *A Connecticut Yankee in King Arthur's Court* and their mashup of cool jazz and European stuffiness.

For nearly a century, Disney has made good use of all six stereotypes. Yet little attention has been paid until now to Disney's medievalism. Only recently has one scholarly volume finally appeared that is dedicated to Disney's medievalism: *The Disney Middle Ages*, edited by Tison Pugh and Susan Aronstein.[17] One reason for this neglect is, as Elizabeth Bell, Lynda Haas, and Laura Sells argued some twenty years ago, that Disney's fantastical worlds are understood by most of us having little to do with the historical period we call the Middle Ages.[18] And yet, Disney has become in our time one of the largest vendors of medievalism, not the narrow academic kind, but the more generic and common type of medievalism that has prevailed over the past five hundred years. Disney, in other words, is the largest provider of medievalism *tout court*, the modern nostalgia for fairy-tale days when brave heroes battled evil monsters and witches, *le bon vieulx temps* (to cite Clément Marot) when chanting priests sang alongside minstrels in the courts of the great kings.[19]

Downloaded from https://academic.oup.com/edited-volume/27961/chapter/211579728 by Universitätsbibliothek Bern user on 25 January 2023

Its medievalism aside, Disney is without contest the most powerful entertainment conglomerate in the world today. Under the direction of chief executive officer and chairman Michael Eisner (1984–2004), the company began a series of aggressive acquisitions that have resulted in its current domination, not only of the global entertainment industry, but also of related and far more lucrative industries ranging from toy markets to vacation resorts. Following Eisner's takeover, the company's burgeoning profits increasingly came not from movies, as one might expect, but from related industries, in particular, theme parks and home videos.[20] Things continued to crescendo in the aughts with Disney's purchase of Pixar (2006) and Marvel (2009), followed in 2012 by the acquisition of the most profitable film franchise of all time, Lucasfilm—already nicknamed "Star Bucks" by Peter Biskind in the late nineties.[21] With the proliferation of Star Wars products in the past few years, Disney has shown just how many more bucks could be bled from George Lucas's franchise. Disney's devouring of the world (to quote Carl Hiaasen's book title) has been achieved thanks to the ruthlessness of its litigation and spin machines.[22] No disaster sticks to the mighty makers of Mickey Mouse, be it Banksy's Dismaland (2015) or Euro Disney's bankruptcy (2017). There is always a happy ending. Following the gruesome alligator killing of a two-year-old boy by the name of Lane Graves at Disney World's Grand Floridian resort in June 2016, a preventable disaster that would have shuttered most other corporations, Disney made its usual swift public-relations recovery. Inexplicably, the mainstream press exonerated the company with ↳ sympathetic releases, and a few months later, the toddler's mauling had revolved out of the news cycle entirely. To replace this too-sad story came the latest in syndicated news offerings about Disney, a Hollywoodian conflict–resolution tale. After suffering a "rare stumble in the fiscal fourth quarter," Disney was poised to swing back, stronger than ever! Iger projected "more robust growth in fiscal 2018 and beyond" thanks to an upcoming slate of Marvel and Star Wars movies.[23] Meanwhile, there was not a word about the size of Disney's settlement with Lane's parents, who, it turned out, would not sue the entertainment colossus.

Next to publicity landmines like child-eating alligators, the tiny posse of Disney's intellectual critics may be a negligible threat, but it still merits the company's vigilance. The starting point of the academic critique of Disney remains film critic Richard Schickel's 1968 tour de force, *The Disney Version*, for which Schickel was "banned, for a time, from Disney screening rooms."[24] Not surprisingly, intellectuals' criticism of the company stepped up during the Eisner era, with seminal works like Norman Klein's *Seven Minutes* (1993), Alan Bryman's *Disney and His Worlds* (1995), and Carl Hiaasen's *Team Rodent: How Disney Devours the World* (1998).[25] Around this time, when the editors of a book on Disney wrote to the company's personnel for access to its archives, they were informed that Disney does not allow third-party books to use the word *Disney* in their titles, with the following threat: "All of our valuable properties, characters, and marks are protected under copyright and trademark law, and any unauthorized use of our protected material would constitute infringements of our rights under said law."[26] During the production of my own book on *Music in Films on the Middle Ages* (2014), I was warned by the publisher (Routledge) to not include photo stills from Disney films, even though the reproduction of screenshots in published research is widespread and within the bounds of the law. Apparently, Routledge had learned that no one, fusty professors included, messes with Disney.[27]

Downloaded from https://academic.oup.com/edited-volume/27961/chapter/211579728 by Universitätsbibliothek Bern user on 25 January 2023

Medievalism as Capitalism

If capitalism and medievalism are intertwined in the history of Disney, it is because these two phenomena have grown up together since their common genesis in the sixteenth century. To summarize my argument so far, the phenomenon we know today as medievalism began in the sixteenth century as a longing for an era that had just passed, a chronologically ambivalent "Gothic antiquity" characterized by a strong chivalric code, a supernatural aura, and a strongly primitive and pastoral feel. This distinctive view of the Middle Ages, in place by the 1500s, was reinforced during this five-hundred-year reception in many an opera. As I stated in *Music in Films on the Middle Ages*, "it would take up an entire book to relate the pre-cinematic fascination with the Chivalric" stereotype alone, not to mention the other five.[28] If such a book is ever written, its usefulness would lie in demonstrating the historical connection between musical medievalisms from the sixteenth to nineteenth centuries and the music of cinema in the twentieth p. 694 ↳ century.[29] For the chivalric stereotype, for example, it would be worthwhile to trace the use of brass passages in operas from Purcell's *King Arthur* (1691) to Arthur Sullivan's *Ivanhoe* (1891) and to continue on to similar music in medievalist film. Regarding the supernatural stereotype, a study of the use of relevant choral passages with nonsensical or "demonic" texts in operas such as Weber's *Freischütz* (1821) could compare the Orff–*Carmina Burana* sound of scores from John Barry's *Lion in Winter* onward, a sound nearly ubiquitous in the superhero film genre.[30] With respect to the primitive Middle Ages, the music of the early modern *romancero* and subsequent folk-song movement could shed considerable light on its musical derivative in medieval film. A study of Wagner's stage works in connection with cinematic medievalist pastoral idioms would be helpful in understanding the pastoral stereotype. In the case of the orientalist Middle Ages, an account of precinematic precursors such as Weber's *Oberon* (1826) would be highly relevant to the study of medieval film.[31] As for medieval parodies, one could begin with operatic paraphrases of *Don Quixote* (1605), such as Richard Strauss's 1898 opera by the same name, to properly situate time-traveling medieval parodies in their historical context.[32]

The long view of medievalism from the 1500s to the present that I have just sketched out has an important parallel development: the history of capitalism. In the conclusion to *Music in Films on the Middle Ages*, I summarized this development with reference to German historians, notably Karl Marx and his most famous follower, Werner Sombart, who in the early twentieth century coined the various phases of capitalism that are still in use today: *Vorkapitalismus* (precapitalism), *Frühkapitalismus* (early capitalism or mercantilism), and *Hochkapitalismus* (high capitalism).[33] As later historians have confirmed, it was indeed in the late Middle Ages when emerged the banking system that would become the backbone of modern industry, what Giovanni Arrighi has called "genesis of high finance."[34] The sixteenth century would inaugurate Europe's aggressive global colonization and capitalism's "first systemic cycle of accumulation," in Arrighi's terminology.[35]

It is no coincidence that the crystalizing of the medieval golden age occurred just as the new economic order of transatlantic mercantilism was taking shape, what Immanuel Wallerstein once called the European world economy, in the sixteenth century.[36] As proof of this, one need look no further than the literature of early capitalist (i.e., mercantile) ventures in the Americas, permeated as they were with the notion of a recently lost European past that could be miraculously recovered in the newly invaded Americas. The early modern equivocation of medieval Europe and indigenous America has been discussed by early modern historians.[37] As pointed out by Andrew Hadfield, the most striking case of this, visually speaking, is the parallel engravings of Old World Picts and New World Algonquians in Thomas Harriot's *Briefe and True Report of the New Found Land of Virginia* (1588): each naked, savage, and, most important, innocent of modernity.[38] As another example (sticking with English invaders of the Americas), Humphrey Gilbert's use of Morris dancers for "the allurement of Savages" of Newfoundland in 1583 is one instance of the European assimilation of their own folk dance practices with those of the New World.[39] This view of America p. 695 ("capitalism's land of promise," as ↳ economist Werner Sombart called it in 1906) as a kind of medieval Eden has not only endured since the 1500s, but also become in the past few centuries crucial to American self-perception.[40]

In the history of American cinema, and more broadly the entertainment industry, the Disney Company (as it calls itself today) is one of the oldest companies and arguably the most successful of all.[41] Founded in 1923 by brothers Walt and Roy Disney, the animation studio got its start by producing animated shorts that were distributed by Universal, one of the so-called Little Three of Hollywood. After the release of *Snow White and the Seven Dwarfs* (1937), Disney switched distributors to Big Five member RKO. The latter agreed to Disney's

Downloaded from https://academic.oup.com/edited-volume/27961/chapter/211579728 by Universitätsbibliothek Bern user on 25 January 2023

prescient demand for control of all future television rights.[42] It is worth emphasizing that Disney's trajectory for almost a century now has been one of steady ascent, contrary to some narratives (including Disney's own) that portray the company as regularly beset by flops. For example, in his hagiography *The Magic Kingdom: Walt Disney and the American Way of Life*, Steven Watts labels the forties the period of "Disney's descent."[43] While Disney did experience some business challenges in the forties, it also experienced successes (notably *Dumbo* in 1941), the most significant of which were its forays into the untapped markets of war propaganda shorts and live-action films.[44] In fact, Disney's well-oiled merchandising machine, more or less in place by around 1930, has consistently pumped out greater and greater profits over the course of the twentieth and twenty-first centuries thanks to a savvy diversification. Already by the early thirties, Disney products ranged from belt buckles and porridge bowls to chewing gum and neckwear, not to mention the successful Mickey Mouse watch.[45] Franchise merchandise, or tie-ins as they are now called, have been Disney's secret weapon from the beginning.

In the selling of this merchandise, the nostalgia for a medievalist golden age has remained the one indispensable ingredient. As a good example of this point, let us briefly compare Disney's merchandise with that of another prescient image-conscious capitalist, Alfred Hitchcock. Early on, Hitchcock had made his admiration for Disney's business acumen clear in a filmic homage, a scene in *Sabotage* (1936) featuring a theatrical showing of the Silly Symphonies short *Who Killed Cock Robin?* By the fifties, Hitchcock and Disney seemed to be moving in parallel motion. Both had their own distribution companies (Hitchcock's Shamley Productions vs. Disney's Buena Vista).[46] Both briefly dabbled with 3D; Disney even branched out, Hitch-like, into live-action films. Both had tapped the potential not only of television ("Hitchcock Presents" vs. "Walt Disney Presents"), but also of magazines (*Alfred Hitchcock Magazine* vs. *Bulletin of the Mickey Mouse Club*), children's books (*Alfred Hitchcock and the Three Investigators* vs. Disney's Little Golden Books series), LP records (*Ghost Stories for Young People* vs. Disney's many sound-recording versions of its feature films), and even board games (*Why?* vs. *Tomorrowland*). Both were busy harnessing the purchasing power of song—Disney much more successfully, with earworms such as "The Ballad of Davy Crockett."[47] What distinguished Disney's brand from Hitchcock's was a distinctly medievalist touch. While the Englishman's

adult world of horror and suspense was epitomized in his trademark ↳ nine-stroke silhouette, the fundamental symbol of Disney's medievalism was Sleeping Beauty Castle.

The Many Musical Medievalisms of Disney

At the heart of Disney's success is music, and at the heart of Disney's music, is song.[48] The just-mentioned Davy Crockett ballad from the fifties is exemplary of the company`s multimedia marketing strategies that have served it so well for nearly a century. This popular song was used to promote an entire range of goods, not only in the domain of television (the original Davy Crockett television series, 1954–1955), but also in print (the Little Golden Book *Davy Crockett*, 1955), sound recording (both 78 and 33rpm LPs with titles like *Walt Disney's Story of Davy Crockett*), and feature film (*Davy Crockett: King of the Wild Frontier*, 1955). This multipronged approach anticipated Robert Iger's more recent (2013) "tent-pole" approach, wherein one film promotes a whole range of ancillary products peddled by companies other than Disney, a franchise in the true sense of the word.[49]

One of the most commercially successful descendants in recent days of the Davy Crockett ballad has been the hit song "Let It Go" from the medievalist *Frozen* (2013).[50] Disseminated through myriad tie-ins, "Let It Go" won both Academy and Grammy Awards; it has been translated into every major language in the world. Key to the song's global success was its singer, Idina Menzel, whose squeaky-clean image differs from that of other tween stars. Trained on the planks of the Broadway stage, Menzel's decidedly old-fashioned alto conforms to a vocal branding that Disney inaugurated back in the thirties. In contrast to characters like Betty Boop (voiced by Mae Questel) or even Disney's own pre-Code Minnie Mouse, Snow White (voiced by Adriana Caselotti) embodied an emerging conservatism in the wake of the film industry's Production Code (aka Hays Code). Thus, Menzel's Princess Elsa in *Frozen* is but one in a long line of man-cooing Disney heroines.[51] Like Elsa, these ladies harken back to a golden age sometime—anytime, really—prior to the bra burnings of second-wave feminism. Princess Elsa, like Rapunzel in *Tangled* (2011) or Ariel in *The Little Mermaid* (1989), pines just as much for her fantastical kingdom as for a more recent time just out of reach.

This nostalgia for a chronologically ambiguous golden age that characterizes *Frozen* and so many other Disney films has been, as mentioned earlier, a hallmark of medievalism since the sixteenth century. Of the

Downloaded from https://academic.oup.com/edited-volume/27961/chapter/211579728 by Universitätsbibliothek Bern user on 25 January 2023

six medievalist stereotypes identified at the beginning of this chapter, *Frozen* makes special use of the supernatural. *Frozen*'s plot presents as its central conflict Elsa's abuse of her magical powers in mistakenly freezing her sister, Anna. This womanly excess is corrected with the assistance of men, notably the troll wizard Grand Pabbie and Prince Hans. The movie's medieval kingdom is populated by magical creatures, from trolls to ghostly snow creatures, both threatening (Marshmallow the monster) and benign (Olaf the snowman). It almost goes without saying that *Frozen* is neither the first nor the last of a medievalist trope p. 697 ↳ playing a prominent role in a Disney film. For the remainder of this essay, I would like to briefly run through the six medievalist stereotypes outlined earlier with a view to highlighting some of Disney's many musical medievalisms over the course of nearly a century.

We begin with the chivalric Middle Ages. As I have previously written, the sound most frequently associated with the chivalric medieval mode in film is the brassy underscore that accompanies horse-riding warriors. Examples of this phenomenon abound, both in Hollywood and in global film, as heard, for example, in the Russian movie *Ilya Muromets* (1956, with a score composed by Igor Morozov) and in the Japanese *Rashomon* (1950, score by Fumio Hayasaka).[52] A related musical *topos* is that of the trumpet fanfare in jousting scenes.[53] The tradition of trumpet fanfares in film, medievalist or nonmedievalist, can be traced back to the nineteenth-century music hall, where trumpet calls frequently marked number changes as one act exited and the other entered.[54] Disney provides us with an early example of a medievalist trumpet fanfare in its cartoon short *Ye Olden Days* (1933). At some point in this musical smorgasbord ranging from Wagnerian opera to coon-song jazz, two pig trumpeters announce Goofy the prince and Minnie the princess.[55] Interestingly, in light of later medieval satires, Disney's vaudevillian fanfare in this early short film functions less as a simple homage to the medievalist tradition than as a parody of it.[56]

Nearly a century later, we find an interesting continuation of this vaudevillian medievalism in the form of canned movie music at Disney's theme parks. The medievalist trumpet fanfare comes courtesy of one of high capitalism's most recognizable sounds, John Williams's main theme (the Luke Skywalker theme) from the original *Star Wars* (1977).[57] One might rightly ask, How medieval is *Star Wars*?[58] Indeed, the film that launched the world's most profitable film franchise has elements from cinematic genres ranging from Western to World War II drama. As I argued in *Music in Films on the Middle Ages*, despite this heterogeneity, the film's fundamental medievalism can be seen from its basic outline: "A naive young man, on the way to freeing a princess captured by an evil lord, meets a hermit who turns him into a knight by training him in the art of sword fighting. After many perilous adventures the princess is rescued from the dark lord, and the young knight and his companions are ceremoniously welcomed as heroes by the reinstated princess, to the sounds of a final rousing brass fanfare." *Star Wars* is not as medieval as, say, *El Cid* (1961), a film that could equally be considered as partly belonging to the biblical epic genre, as pointed out by Stephen Meyer, but the film certainly merits the attention it has received from medievalist scholars as being at least a "pseudo-medieval" film, in Kevin Harty's words.[59] As film scholars Kristin Thompson and David Bordwell have put it, when it was first released in 1977, "*Star Wars* offered chivalric myth for 1970s teens."[60]

Disney has come a long way since its first tentative step into the medievalist Star Wars galaxy, the already-mentioned Star Tours at Disney parks in the late 1980s. Since then, the company's $4 billion purchase of Lucasfilm has paid off many times over thanks to an ocean of merchandise ranging from LEGO toys and T-shirts to ice cream and cookies. The most spectacular Star Wars tie-in is Disney Parks' Star Wars lands. At p. 698 the time of my ↳ writing, the company's Star Wars lands, one each in Disneyland (Anaheim, California) and Disneyworld (Orlando, Florida), are scheduled for completion in late August 2019 and, as always with Disney, are poised to beat all expectations for an "immersive inside-the-movie experience."[61] Along with Pandora Land (opened 2017), the Star Wars extravaganza takes aim at Disney's main competitor in the bustling theme park market, Universal's Wizarding World of Harry Potter, which opened on Disney's Orlando turf in 2010. The lead-up since then to the much-ballyhooed Star Wars land is what Dennis L. Speigel, president of the analysis firm International Theme Park Services, has recently called "the greatest armaments war of attractions we've ever seen." Speigel adds, "It's nothing to spend $500 million and up on a new themed area." In fact, Disney will have spent over $1 billion on the two Star Wars parks alone.[62] Once complete, these industrial extravaganzas will resonate with a sound that Disney has been using for three decades since the original Star Tours, one of medievalism's most recognizable musical staples for over four centuries: the chivalric trumpet fanfare.[63]

Like the chivalric Middle Ages, the stereotype of a supernatural Middle Ages goes back to the earliest phase of medievalism. At the turn of the fifteenth and sixteenth centuries, some of the most frequently printed books after the Bible were Arthurian romances such as the *Prose Tristan*, stories that featured supernatural

Downloaded from https://academic.oup.com/edited-volume/27961/chapter/211579728 by Universitätsbibliothek Bern user on 25 January 2023

monsters and enchanters beginning with Merlin the magician.[64] Since this time, the enchanter-witch has remained a staple of musical medievalism, from Lully's operas to Wagner's *Gesamtkunstwerken*.[65] The film company that has made the most of the supernatural Middle Ages is Disney's nemesis and one of cinema's oldest corporations, Universal Studios. Back when Walt Disney was just getting started in the mid-1920s, Universal nearly put Disney's fledgling animation studio out of business with its popular cartoon character Oswald the Rabbit.[66] A century later, Disney and Universal are still duking it out, with Orlando, Florida, as their battlefield and Hogwarts Castle's dark towers pitted against the cheery banners of Sleeping Beauty's abode.[67]

This is not to say that Disney has not made good use of the supernatural stereotype once in a while. A good example is the 1996 animated feature *The Hunchback of Notre Dame*, lugubrious by Disney standards. Indeed, the film received parental criticism for its inappropriately scary scenes.[68] Still, *Hunchback* did well enough, with related merchandise flooding outlets from Walmart to MacDonald's.[69] To fit *Hunchback*'s dark theme, Disney stable composer Alan Menken drew on a stock musical association with the supernatural Middle Ages, the sound of Gregorian chant, the most famous example being the Dies irae and its occurrence in Ingmar Bergman's *Seventh Seal* (1957).[70] A related musical medievalism is that of an orchestral underscore accompanying a choir singing in Latin or pseudo-Latin in the style of Carl Orff's "O Fortuna" from *Carmina Burana*. First featured in films such as *Conan the Barbarian* (1981, with music by Basil Poledouris), this kind of choral sound has become the staple of big-budget superhero movies since around 2000.[71] We find both the Dies irae and the Latin-like choral passages in Menken's underscore for *Hunchback*.[72] A related cinematic *topos* or the supernatural, although not found in *Hunchback*, is that of a beam of light accompanied by a voiceless choir.[73] It occurs in Disney's *The Sword in the Stone* (1963).[74] p. 699 ↳ In both this film's storybook opening and the pivotal scene where Wart (the young Arthur) pulls the sword from the stone, a beam of light shines down as a choir erupts on an extended vocalise.

We next come to the primitive stereotype, the paradox of medieval people as barbaric and backward but as "possessing a primitive purity that had long vanished from modern music."[75] As mentioned earlier in this chapter, the notion of a medieval golden age as preserved in contemporary folk traditions has been regularly evoked in the course of five centuries of medievalism. The oldest and most influential example of this is the folk-song anthology, beginning with the early Renaissance *romancero* and moving seamlessly to the folk-song movement that includes Johann Gottfried Herder's landmark *Volkslieder* (1778–1779).[76] In medievalist cinema, the aural stereotype of the contemporary folk song as a medieval remnant occurs often; Neapolitan tunes in Pasolini's *Decameron* (1971), for example, the Irish campfire song ("Preab San Ól") in *Snow White and the Huntsman* (2012), or the chanting of the Qur'an in *Kingdom of Heaven* (2005).[77] As already noted, the idea of a secret link between present-day folklore and long-lost medieval traditions, a concept foundational to musical medievalism, goes back to the sixteenth century. For Montaigne writing in the late 1500s, the Southern French folk dances of his day had preserved past traditions in a way not possible in writing. The ability of folk poetry and dance to do this, Montaigne insisted, owed to their "naïveté."[78] Following the sixteenth-century medievalist movement, the word *naïf* would come to signify that which was quintessentially medieval, as in the "style marotique" named after Clément Marot (d. 1544).[79] As mentioned earlier, already in the sixteenth century, the idea of a Middle Ages that was preserved in the rustic art of the folk had extended beyond Europe to the Americas. The song and dance of indigenous Americans was deemed naive enough, untainted enough by European literacy, to have in germ form something essential from Europe's own medieval antiquity.

Over the long term, the primitive Middle Ages' most recognizable incarnation has been the wandering minstrel as a singer of folk songs. The generic minstrel of medievalist film is often portrayed as a performer of folkloric traditions that range from American bluegrass (Disney's 1973 *Robin Hood*) to Irish–Celtic folk music (e.g., *Braveheart*, 1995).[80] Whether he is American or European, the folk singer's special cause is the preservation of ancient and medieval song thanks to "oral tradition" passed on "from generation to generation," in the words of one eighteenth-century French scholar.[81] Thus the academic trend of orality in the late 1900s plays into a much older predilection found on the king's way (as I put it earlier) of nonacademic medievalism. The global troubadour is the folk minstrel's most recent incarnation. Not so long ago, English musicologist Wilfrid Mellers defined the American troubadour—the prototype being the recently laureated Bob Dylan—as a marginalized wanderer who sings on behalf of the folk using the simple music of the folk; in other words, a beatnik spin-off of the naive singer of songs in the style marotique.[82]

The primitive troubadour regularly pops up in films on the Middle Ages. The style of his song ranges from Elizabethan, as in *The Flame and the Arrow* (1950), to Irish–Celtic, as in the already mentioned 2012 *Snow*

Downloaded from https://academic.oup.com/edited-volume/27961/chapter/211579728 by Universitätsbibliothek Bern user on 25 January 2023

p. 700 *White*.[83] The latter example, the dwarf Quert's ↳ melancholy song performed around a campfire, illustrates a typically cinematic conflation of the Western and the medieval film that I have recently called the *Medieval-Western*.[84] It's a blend especially suited to the very American Disney Company. Raised in Kansas City in the first decade of the twentieth century, Walt Disney maintained a deep nostalgia for frontier America and for his Southern heritage, as expressed in films such as *The Three Little Pigs* (1933) or *Song of the South* (1946).[85] It comes as no surprise, then, that Disney has often dished up its Middle Ages with a healthy dollop of American folk song. Such is the case, for example, with the theme song from the Disney television series *The Adventures of Robin Hood*. If we compare the aforementioned Davy Crockett ballad to the Robin Hood theme song, the melodies are remarkably alike in their upbeat mood (both use major keys and similar tempos), their simple triadic construction, and their use of repetition: the words "Robin Hood" in the one ("Robin Hood, Robin Hood, riding through the glen," etc.) and the one-line "Davy, Davy Crockett, king of the wild frontier" refrain in the other.[86] Essentially, both songs come out of the same Medieval-Western mold, with one crucial difference: the Davy Crockett ballad swings, while the Robin Hood theme song does not. Another interesting use by Disney of the troubadour *topos* is that of the minstrel narrator.[87] We find a minstrel narrator in the 1952 Disney film *The Story of Robin Hood and His Merrie Men* that inspired the just-mentioned television series. Opening and ending with the Robin Hood theme song, a minstrel frames the film's narrative.[88] The same device is used in the 1973 animated *Robin Hood*, but this time the Medieval-Western conflation is blatant and parodic. The minstrel narrator, a rooster voiced by honky-tonk star Roger Miller, leans into his soft Southern drawl, an homage to the roots of Disney's founder, who had died only a few years before production on *Robin Hood* began.[89]

Next, we have the pastoral Middle Ages. While the primitive stereotype embodies the chaotic and barbaric side of the Middle Ages, the more recent pastoral stereotype represents its orderly natural beauty. This medievalist pastoralism emerges in the eighteenth century and finds its nineteenth-century fulfillment in the musical universe of Beethoven's Pastoral Symphony or in certain scenes from the medieval operas of Richard Wagner, like the swan that carries Lohengrin.[90] A more recent musical expression of the pastoral Middle Ages is the Irish–Celtic sound emerging in the 1990s with the popularity of performers like Enya and Riverdance. The recently deceased James Horner made use of the Irish bagpipe or uillean pipes and bodhran drum in his score for the very popular *Braveheart* (1995), followed by the Irish tin whistle in the even more popular *Titanic* (1997).[91] Later uses of the tin whistle as an aural signifier of the pastoral Middle Ages include Howard Shore's music for the Lord of the Rings trilogy.[92]

In an apparent follow-up of the nineties trend, Disney has made use of the Irish–Celtic sound in productions like *Tangled* (2011), where composer Alan Menken introduces a Celtic band during the dance scene in the first half of the film. A more pervasive use of the Celtic sound occurs in the animated feature film released the following year, *Brave* (2012). In the very first scene, Scottish composer Patrick Doyle p. 701 introduces the indispensable tin whistle (accompanied by a harp), followed by a fiddle. A few minutes ↳ later, the film's second cue completes the Celtic trinity with the sound of the uillean pipes as the young heroine Merida wanders in the woods. From this point onward, these three musical instruments weave in and out of the underscore to confirm that we are indeed in the Scottish Middle Ages. In the film's final scene, fiddle, whistle, and pipes unite in a reassuring cue that all will be well and that Merida's mother, Queen Elinor, will indeed successfully shape-shift from a bear back to herself—even better, to her former youthful self.[93]

Given Walt Disney's aforementioned predilection for Americana in his company's products, it should come as no surprise that orientalism is the least evoked of the six stereotypes in Disney products.[94] To be sure, the oriental Middle Ages are one of the younger stereotypes, first showing up with the orientalist phenomenon at the turn of the eighteenth and nineteenth centuries. The so-called oriental scale (a minor key with a raised flat degree) is an early favorite, as heard, for example, in Weber's *Oberon* (1826).[95] One of the ways in which medievalist cinema updates this particular operatic tradition is by using sound recordings of Qur'anic chant, beginning with the early sound film *The Crusades* (1935).[96] Another orientalist operatic tradition that carries over into medievalist cinema is the solo dance number. By the fifties, it becomes something of a staple in American films on the Middle Ages—and in the biblical epics studied by Stephen Meyer.[97] Examples of the orientalist dance number from this high point of epic film productivity include *King Richard and the Crusaders* (1954) and *The Conqueror* (1956).[98]

The orientalist dance number occurs in a few Disney films, beginning with the already mentioned *Hunchback* (1996), featuring Esmeralda, voiced by Demi Moore. Seizing on Moore's fame as a pole dancer in the film *Striptease*, Disney uses her husky alto as the voice of the gypsy Esmeralda. Further sealing the

Downloaded from https://academic.oup.com/edited-volume/27961/chapter/211579728 by Universitätsbibliothek Bern user on 25 January 2023

symbiosis between the real Moore and the fake Esmeralda is the fact that both *Hunchback* and *Striptease* were released the same month, June 1996; both films were often exhibited in the same multiplex theater. Like *Striptease, Hunchback* also features a dance number, unusually provocative by Disney standards, that ends with the scantily-clad, barefooted Esmeralda (i.e., Demi Moore) twirling around a spear planted in the ground, a thinly disguised reference to Moore's famous pole dancing in *Striptease*.[99] An interesting Disney variant on the oriental dance number is a parody found in *The Black Cauldron* (1985). Near the beginning of this film, a character is introduced in a tavern located in the castle of the Horned King.[100] In her book *Good Girls and Wicked Witches*, Amy Davis describes this "unnamed, unfeatured character" as "a fat, lascivious dancing girl whose sole function is to entertain the Horned King's human lackeys,"[101] a foil, in other words, to the svelte, young orientalist dancers in many a medievalist film of the fifties and sixties.

This example of a parody leads us to my sixth and final stereotype, the satirical Middle Ages. At first blush, irony would seem ill-fitted to Disney's rosy outlook until one realizes just how much pre-Code Mickey Mouse differed from present-day Disney characters. In his landmark study, *Seven Minutes: The Life and Death of the American Animated Cartoon* (1993), Norman Klein traces the company's transition from its late-p. 702 twenties jazzy anarchy to the puritanical products of the Depression era. Klein considers the 1937 ↳ *Snow White* a turning point in Disney's transition to the barely tapped children's market, in anticipation of the fifties and its "world of consumer marketing … and television."[102] The "whiteness of Snow White," as Klein puts it, contrasted with a series of animated shorts in which Disney put a decidedly ironic spin on its Middle Ages, beginning with the already mentioned *Ye Olden Days* (1933).[103] Musical tricks in these cartoons include spoofs of the trumpet fanfare and the singing minstrel. Renditions of the medieval joust as a modern-day sports event was something of a Disney favorite, as seen and heard, for example, in *Knight for a Day* and *Wotta Knight*, both from the forties.[104] With the coming of the fifties, this ironic Middle Ages would recede from the Disney palette in favor of something more naive, to use the time-honored word. Subsequently, the satirical Middle Ages only rarely occurs in Disney products, one notable example being the 1979 live action *Unidentified Flying Oddball*, with a score by Ron Goodwin of the Miss Marple series fame. This paraphrase of Mark Twain's popular *Connecticut Yankee* novel may take considerable license with Twain's plot, but of all versions, Kevin Harty considers it the "truest to the humor found in the original novel."[105]

There would be more, in fact a great deal more, to say about the musical medievalisms of Disney, especially in areas outside cinema such as the case discussed earlier of the Star Wars fanfare played at Disney parks. More broadly, there would be more to say about music's role in the Disney universe period. Music, the subject of this essay, is as indispensable an ingredient to Disney's medievalism as it is to the company's overall operation. In one way or the other, the sixth liberal art is heard in each of the five major company policies identified by Alan Bryman in his ground-breaking *Disneyization of Society* (2004): theming (an artificial theme applied it to a range of products), hybrid consumption (the bundling of different forms of consumption in a single setting), merchandising (the promotion and sale of goods bearing copyright images or logos), performative labor (including what Bryman calls *emotional labor* like smiling to create illusions such as the Disney-family or the customer-king, and control and surveillance.[106] As Bryman emphasizes, Disney has led the way in the development of these five policies that are now ubiquitous in present-day capitalist society.[107] Given music's indispensability to Disney's success, it is not surprising to find it being used everywhere nowadays as a means of mind control, from the laptops buzzing in our bedrooms to the mood music used in shopping malls and airports.[108] For this reason, the examples presented in the second half of this essay having to do with Disney are suggestive of a much broader development, namely, music's vital role in the twin developments of capitalism and medievalism and their pining for a golden age, once upon a long time ago.

Acknowledgments

An earlier version of this essay was presented at the University of Toronto in the spring of 2014 ("Disney's Many Musical Medievalisms") and in the fall of October 2017 at the Université de Tours ("Médiévismes mécaniques: le cas de Disney"). I am especially grateful to Vasco Zara, Daniel Saulnier, Graeme Boone and Philippe Vendrix for their comments.

Downloaded from https://academic.oup.com/edited-volume/27961/chapter/211579728 by Universitätsbibliothek Bern user on 25 January 2023

p. 703
Notes

1. Besides the “Nazi twins” discussed by Norman Cantor, *Inventing the Middle Ages: The Lives, Works and Ideas of the Great Medievalists of the Twentieth Century* (New York: William Morrow, 1991), 79–117, the musicologist Friedrich Gennrich should be mentioned; Gennrich dedicates *Die Strassburger Schule für Musikwissenschaft* (Würzburg: n.p., 1940), to Adolf Hitler. On the remaining names in this paragraph, see Helen Damico and Joseph Zavadil, eds., *Medieval Scholarship: Biographical Studies on the Formation of a Discipline*, vol. 1, *History* (New York: Garland, 1995), and vol. 2, *Literature and Philology* (1998); Howard Bloch, *God’s Plagiarist: Being an Account of the Fabulous Industry and Irregular Commerce of the Abbe Migne* (Chicago: University of Chicago Press, 1994); and Richard Utz, *Medievalism: A Manifesto* (Kalamazoo, MI: ARC Humanities Press, 2017), 19–21.

2. For example, Kevin Brownlee, Marina Brownlee, and Stephen Nichols, eds., *The New Medievalism* (Baltimore: Johns Hopkins University Press, 1991); Howard Bloch and Stephen Nichols, *Medievalism and the Modernist Temper* (Baltimore: Johns Hopkins University Press, 1996); and Kathleen Biddick, *The Shock of Medievalism* (Durham, NC: Duke University Press, 1998).

3. Umberto Eco, *Travels in Hyper Reality*, trans. William Weaver (San Diego: Harvest, 2002), 61–62.

4. An assumption, incidentally, that also runs through Eco’s influential essay on medievalism in Eco, *Travels*, 61–85. Cf. Cantor, *Invention of the Middle Ages*, 28–29: “We owe to the … early nineteenth century the alteration of the image of a ‘Middle Age’ of barbarism, ignorance, and superstition … invented by fifteenth-century Renaissance Italian humanists … with the shining image of a Gothic culture steeped in idealism, spirituality, heroism, and adoration of women.”

5. On the revival *topos* for early music and folk music, see John Haines, “Antiquarian Nostalgia and the Institutionalization of Early Music,” in *The Oxford Handbook of Music Revivals*, ed. Caroline Bithell and Juniper Hill (Oxford: Oxford University Press, 2014), 71–91.

6. Utz, *Medievalism*, 70.

7. David Matthews, *Medievalism: A Critical History* (Woodbridge, UK: Boydell & Brewer, 2015). While the back-jacket synopsis promises that the author traces “medievalism from its earliest appearances in the sixteenth century” to the present, the book only presents a handful of English sixteenth-century sources on pp. 46 and 132–133.

8. See especially my *Eight Centuries*, 49–88; “Antiquarian Studies”; and *Music in Films*, 3–10 and 153–158.

9. John Haines, “The Revival of Medieval Music,” in *The Cambridge Handbook of Medieval Music*, ed. Thomas F. Kelly and Mark Everist (Cambridge: Cambridge University Press, 2019), vol. 1, 561–581. For a discussion of the topic of periodization (and especially of the division between the Middle Ages and the Renaissance) in early nineteenth-century German historiography, see Laura K. T. Stokes’s contribution to this volume, “Medievalisms in Early Nineteenth-Century German Musical Thought,” pp. 17–37.

10. William Worcestre [Worcester], *Itineraries*, ed. John Harvey (Oxford: Clarendon, 1969), xi; Haines, *Eight Centuries*, 50.

11. Edward Gibbons, *The History of the Decline and Fall of the Roman Empire*, ed. David Womersley (London: Penguin, 2000), esp. 723.

p. 704
12. ↳ Haines, *Music in Films*, 4–10; see also Haines, “The Revival of Medieval Music.” I am less interested in a systematic itemization along the lines of Eco’s categories than in situating different medievalist trends in their historical development. Eco’s frequently cited ten medievalisms (e.g., Matthews, *Medievalism*, 17–18) are found in Eco, *Travels*, 68–72.

13. Eco, *Travels*, 71.

14. Cf. Eco, *Travels*, 69.

15. The closest Eco comes to this are his “Middle Ages of Romanticism” (Eco, *Travels*, 69).

16. Ibid., 69.

17. Tison Pugh and Susan Aronstein, eds., *The Disney Middle Ages* (New York: Palgrave Macmillan, 2012). See also Haines, *Music in Films*, 40–41, 63–6, 79–80, and 152.

18. This point is also made by Elizabeth Bell, Lynda Haas, and Laura Sells, “Introduction: Walt’s in the Movies,” in *From Mouse to Mermaid: The Politics of Film, Gender and Culture* (Bloomington: Indiana University Press, 1995), 4.

19. Marot, cited in Haines, *Eight Centuries*, 50.

20. James B. Stewart, *DisneyWar* (New York: Simon & Schuster, 2005), 96. The company’s profits went from $300 million to $800 million in Eisner’s first three years.

Downloaded from https://academic.oup.com/edited-volume/27961/chapter/211579728 by Universitätsbibliothek Bern user on 25 January 2023

21. Peter Biskind, *Easy Riders, Raging Bulls: How the Sex-Drugs-and-Rock 'n' Roll Generation Saved Hollywood* (New York: Simon & Schuster, 1998), 98–100.

22. Carl Hiaasen, *Team Rodent: How Disney Devours the World* (New York: Ballantine, 1998).

23. Christopher Palmeri, "Disney Expects Renewed Growth in 2017 Following Rare Drop" (Bloomberg), *Toronto Star*, November 12, 2016, B2.

24. Richard Schickel, *The Disney Version: The Life, Times, Art and Commerce of Walt Disney*, 3rd ed. (Chicago: Dee, 1997), 3.

25. Norman Klein, *Seven Minutes: The Life and Death of the American Animated Cartoon* (London: Verso, 1993); Alan Bryman, *Disney and His Worlds* (New York: Routledge, 1995); and Hiaasen, *Team Rodent*.

26. Bell, Haas, and Sells, "Introduction: Walt's in the Movies," in *From Mouse to Mermaid*, 1.

27. See Martha Bayless, "Disney's Castles and the Work of the Medieval in the Magic Kingdom," in *The Disney Middle Ages*, 54n1: "Images of Disney's various castles are readily available online; copyright issues prohibit their inclusion in this volume."

28. Haines, *Music in Films*, 5.

29. The remainder of this paragraph draws on Haines, *Music in Films*, 5–10, where further references are provided.

30. Haines, *Music in Films*, 24, 32, and 129. On a related note, see Jamie Webster, "Creating Magic with Music: The Changing Dramatic Relationship between Music and Magic in Harry Potter Films," in *The Music of Fantasy Cinema*, ed. Janet Halfyard (Sheffield: Equinox, 2012), 193–217.

31. See, most recently, Kirsten Yri, "Inverting the Epic: The Music of Ridley Scott's *Kingdom of Heaven*," in *Music in Epic Film: Listening to Spectacle*, ed. Stephen Meyer (New York: Routledge, 2017), 189–209; and Haines, *Music in Films on the Middle Ages*, 77–78. For the related corpus of fantasy films, see Mark Brill, "Fantasy and the Exotic Other: The Films of Ray Harryhausen;" in *Music of Fantasy Cinema*, 22–24.

32. See Haines, *Music in Films*, 163n45; and John Haines, "The Musical Incongruities of Time Travel in Arthurian Film," in *The Legacy of Courtly Literature: From Medieval to Contemporary Culture*, ed. Deborah Nelson-Campbell and Ruben Cholakian (New York: Palgrave, 2017), 151–174.

p. 705

33. ↳ Haines, *Music in Medieval Films*, 154.

34. Giovanni Arrighi, *The Long Twentieth Century: Money, Power, and the Origins of Our Times* (London: Verso, 2010), 97–111.

35. Ibid., 111–130.

36. Haines, *Music in Films*, 154.

37. See especially Jean-Pierre Sanchez, *Mythes et légendes de la conquête de l'Amérique* (Rennes: Presses Universitaires de Rennes, 1996), 93–100; and Andrew Hadfield, *Literature, Travel, and Colonial Writing in the English Renaissance, 1545–1625* (Oxford: Clarendon, 1998), 114–133.

38. Hadfield, *Literature, Travel*, 115–119. The images are reproduced in Haines, "Antiquarian Nostalgia," 73–75.

39. Haines, *Music in Films*, 155; and John Haines, "The Earliest European Responses to Dancing in the Americas," *U.S. Catholic Historian* 30 (2012): 1.

40. Sombart cited in Haines, *Music in Films*, 145 and 191n73. On which, see, for example, Susan Aronstein's *Hollywood Knights: Arthurian Cinema and the Politics of Nostalgia* (New York: Palgrave, 2005); and Kevin Harty, "'The Knights of the Square Table': The Boy Scouts and Thomas Edison Make an Arthurian Film," *Arthuriana* 4 (1994): 313–323 (the remaining essays in this issue are all devoted to King Arthur in America).

41. As found on its official website, accessed August 5, 2019, https://thewaltdisneycompany.com/.

42. Schickel, *Disney Version*, 213–214.

43. Steven Watts, *The Magic Kingdom: Walt Disney and the American Way of Life* (Columbia: University of Missouri Press, 1997), 243–263. As another example of this "poor Disney" *topos*, see the press releases following Disney's acquisition of Lucasfilm in 2012 (Haines, *Music in Films*, 152).

44. Schickel, *Disney Version*, 263–281.

45. Klein, *Seven Minutes*, 53.

46. On Buena Vista, see Schickel, *Disney Version*, 308–309.

Downloaded from https://academic.oup.com/edited-volume/27961/chapter/211579728 by Universitätsbibliothek Bern user on 25 January 2023

47. “The Ballad of Davy Crockett” was often paraphrased, including as the campaign song for Hubert Humphrey in 1960 (“Hubert, Hubert Humphrey, the president for you and me”). On Hitchcock’s quest for a hit song, see Jack Sullivan, *Hitchcock’s Music* (New Haven, CT: Yale University Press, 2006), chaps. 13, 15, and 18.

48. On the importance of music to Disney early on, see Haines, *Music in Films*, 16.

49. Christopher Palmeri, “Disney Hit as Lone Ranger Misfires” (Bloomberg), *Toronto Star*, August 8, 2013, B6.

50. Incidentally, the success of “Let It Go” also illustrates the point made earlier in this chapter about Disney in the forties, for *Frozen*’s record global profits were buried under syndicated news about 2013 misadventures like *Planes* or *The Lone Ranger*. “Disney Hit as Lone Ranger Misfires,” went one Bloomberg release title, followed by an even more dismal subtitle: “Box-Office Flop Shoots Down Entertainment Empire’s Third-Quarter Profit” (Palmeri, “Disney Hit”). No word about the billions of dollars generated in a single year by *Frozen*’s hit song.

51. See Elizabeth Bell’s essay, “Somatexts at the Disney Shop: Constructing the Pentimentos of Women’s Animated Bodies,” in *From Mouse to Mermaid*, 107–124.

52. Haines, *Music in Films*, 132–152, the chapter entitled “The Riding Warrior.”

53. Ibid., 45–66.

54. Ibid., 48 and 172n20.

p. 706 55. ↳ Ibid., 48.

56. See the context for the famous fanfare in the 2001 *Knight’s Tale* in Haines, *Music in Films*, 63–66.

57. On this theme, see Roger Hickman, *Reel Music: Exploring 100 Years of Film Music*, 2nd ed. (New York: Norton, 2017), 352. For the argument for *Star Wars* (1977) being mainly medievalist, see Haines, *Music in Films*, 148–149.

58. Haines, *Music in Films*, 148.

59. Stephen C. Meyer, *Epic Sound: Music in Postwar Hollywood Biblical Films* (Bloomington: Indiana University Press, 2015), 3; Kevin Harty, *The Real Middle Ages: Films about Medieval Europe* (Jefferson, NC: McFarland, 1999), 5; *El Cid* is included in Harty’s catalogue on pp. 148–149. See also Tom Henthorne, “Boys to Men: Medievalism and Masculinity in *Star Wars* and *E.T.: The Extra-Terrestrial*, in *The Medieval Hero on Screen: Representations from Beowulf to Buffy*, ed. Martha Driver and Sid Ray (Jefferson, NC: McFarland, 2004), 73–89.

60. Kristin Thompson and David Bordwell, *Film History: An Introduction*, 3rd ed. (New York: McGraw–Hill, 2010), 485.

61. Linda Barnard, “Disney’s Pandora Brings Fantasy to Life,” *Toronto Star*, June 10, 2017, T4.

62. Sharon Kennedy Wynne (*Tampa Bay Times*), “Taking a Ride on Disney’s Dark Side,” *Toronto Star*, April 30, 2017, E9.

63. The earliest example of chivalric medieval music cited in Haines, *Music in Films*, 5, comes from Monteverdi’s *Combattimento di Tancredi e Clorinda* (1624).

64. Other sixteenth-century literary examples are discussed in Haines, *Music in Films*, 5–6, including Ariosto’s *Orlando furioso*.

65. Haines, *Music in Films*, 5–6.

66. Universal’s Oswald in the twenties foreshadowed Disney’s more famous leporine competition, Warner’s Bugs Bunny, who began appearing in cartoons from the late thirties onward; see William Moritz, “Animation,” in *The Oxford History of World Cinema*, ed. Geoffrey Nowell-Smith (Oxford: Oxford University Press, 1997), 269.

67. Haines, *Music in Films*, 106–107.

68. Hickman, *Reel Music*, 457; and Haines, *Music in Films*, 81.

69. Haines, *Music in Films*, 80.

70. Ibid., 128. On Menken, see Hickman, *Reel Music*, 452–458; on the 1996 *Hunchback*, see Haines, *Music in Films*, 25 and 77–83.

71. Haines, *Music in Films*, 129. Another famous example is the use of “O Fortuna” in John Boorman’s *Excalibur*, discussed by David Clem in his contribution to this volume, “Hope against Fate or Fata Morgana? Music and Mythopoiesis in Boorman’s *Excalibur*,” pp. 662–689.

72. In addition to the Dies irae, Menken also makes use of the Kyrie. For a summary of the film, see Kevin Harty, *The Reel Middle Ages* (Jefferson, NC: McFarland, 1999), 127–128. See also James Deaville, “The Topos of ‘Evil Medieval’ in American Horror Film Music,” in *Music, Meaning and Media*, ed. Erkki Pekkilä, David Neumeyer, and Richard Littlefield (Helsinki: Semiotic Society of Finland, University of Helsinki and International Semiotics Institute at Imatra, 2006), 26–37.

Downloaded from https://academic.oup.com/edited-volume/27961/chapter/211579728 by Universitätsbibliothek Bern user on 25 January 2023

73. On which see John Haines, “The Musical Incongruities of Time Travel in Arthurian Film,” in *The Legacy of Courtly Literature: From Medieval to Contemporary Culture*, ed. Deborah Nelson-Campbell and Ruben Cholakian (New York: Palgrave, 2017), 151–174.

74. On this film, see Harty, *Reel Middle Ages*, 490–491.

75. Haines, *Music in Films*, 7.

p. 707 76. ↳ On this development, see Haines, “Antiquarian Nostalgia and the Institutionalization of Early Music.”

77. Haines, *Music in Films*, 71, 108, and 122–123; see Chapter 4 of my *Music in Films* for a discussion of folk song in medieval films. For a fuller discussion of music in *Kingdom of Heaven*, see Kirsten Yri, “Inverting the Epic: The Music of Ridley Scott’s *Kingdom of Heaven*,” in *Music in Epic Film*, ed. Stephen C. Meyer (New York: Routledge, 2016), 195–215.

78. Haines, *Eight Centuries*, 51.

79. Ibid., 50 and 128–130.

80. Ibid., 110 as well as chap. 4.

81. Le Comte de Tressan, cited in Haines, *Eight Centuries*, 108.

82. Here paraphrasing Mellers in Haines, “Living Troubadours and Other Uses for Medieval Music,” *Popular Music* 23 (2004): 139.

83. Haines, *Music in Films*, 94–96 and 107–109.

84. Ibid., 158; on the campfire scene, see 104–109.

85. Schickel, *Disney Version*, 55–65.

86. Both can be heard on YouTube by searching “ballad of davy crockett” and “theme song to adventures of robin hood,” respectively.

87. Another classic example of the minstrel narrator is Burl Ives.

88. On this film, see Harty, *Reel Middle Ages*, 252–253.

89. Haines, *Music in Films*, 90.

90. Ibid., 7–8.

91. Haines, *Music in Films*, 19.

92. I am thinking of the Shire or Hobbit theme, as Hickman calls it (Hickman, *Reel Music*, 499). See also Stephen C. Meyer’s contribution to this volume: “From the Music of the Ainur to the Music of the Voice-over: Music and Medievalism in *The Lord of the Rings*,” pp. 611–635.

93. The cue occurs at 1:21:00–1:22:00, Mark Andrews and Brenda Chapman, dir., *Brave* (Buena Vista: Disney/Pixar, 2012).

94. On orientalism, see Kirsten Yri, “Thomas Binkley and the Studio der Frühen Musik: Challenging ‘the Myth of Westernness,’” *Early Music* 38 (2010): 273–280.

95. Haines, *Music in Films*, 77–78.

96. Ibid., 122.

97. See Meyer, *Epic Sound*, 16, 22, 29, 47, 86, and 93–94. Another example of this *topos* occurs in John Boorman’s *Excalibur*. See David Clem’s contribution to this volume, “Hope against Fate or Fata Morgana: Music and Mythopoiesis in Boorman’s *Excalibur*,” pp. 662–689.

98. Haines, *Music in Films*, 78.

99. Ibid., 82–83.

100. Ted Berman and Richard Rich, dir., *The Black Cauldron (25th Anniversary)* (Buena Vista: Disney, 2010), 19:96–20:19. For a bibliography, see Harty, *Reel Middle Ages*, 43.

101. Amy Davis, *Good Girls and Wicked Witches: Women in Disney’s Feature Animation* (Bloomington: Indiana University Press, 2011), 157.

102. Klein, *Seven Minutes*, 106.

103. Ibid., 139–145.

Downloaded from https://academic.oup.com/edited-volume/27961/chapter/211579728 by Universitätsbibliothek Bern user on 25 January 2023

104. Haines, *Music in Films*, 64.

105. Harty, *Reel Middle Ages*, 268.

p. 708 106. ↳ Alan Bryman, *The Disneyization of Society* (Los Angeles: Sage, 2004).

107. Bryman, *Disneyization*, 105–107. The kind of attention currently paid by nearly all institutions—academia included—to branding, for example, was pioneered by the company's theme park. As Schickel relates, already by the sixties Walt Disney's "compulsion to keep the place [Disneyland] perfectly groomed at all times" was "legion," with nightly clean-ups and the yearly replacement of hundreds of thousands of plants, all to accommodate the fact that "Disney refused to put signs asking his 'guests' not to trample them" (Schickel, *The Disney Version*, 317).

108. Muzak was purchased in 2011 by Texas' Mood Media, which was in turn purchased by Apollo Global Management and GSO Capital Partners in 2017; David Lazarus, "The Comeback of Muzak," syndicated news article (*Los Angeles Times*) in *Toronto Star*, July 11, 2017, GT9.

Downloaded from https://academic.oup.com/edited-volume/27961/chapter/211579728 by Universitätsbibliothek Bern user on 25 January 2023