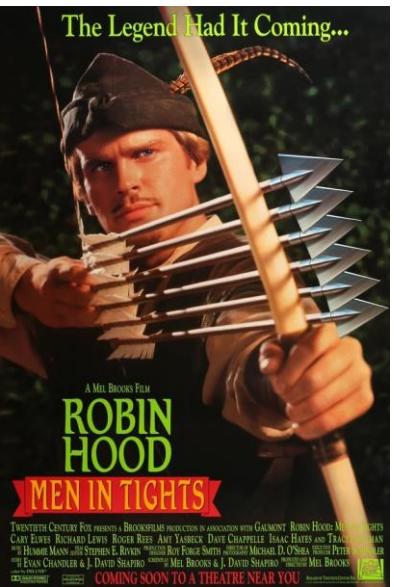
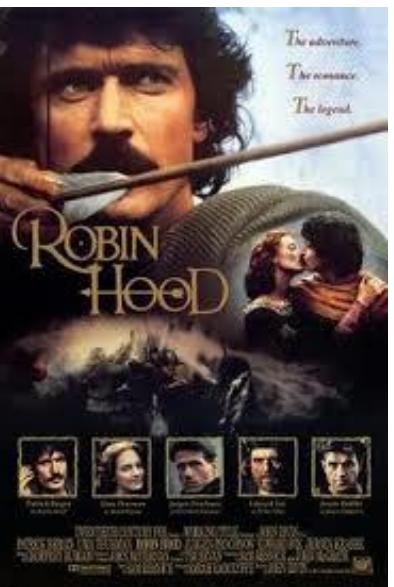
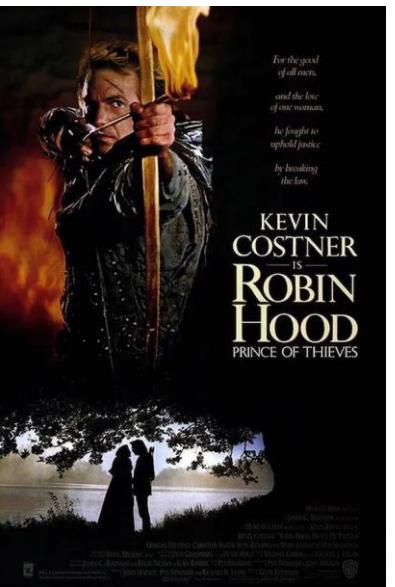
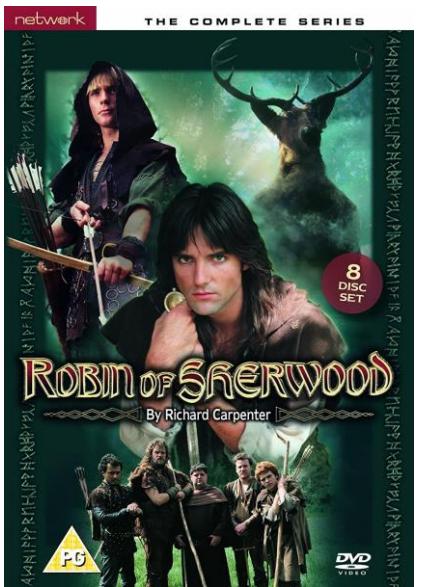
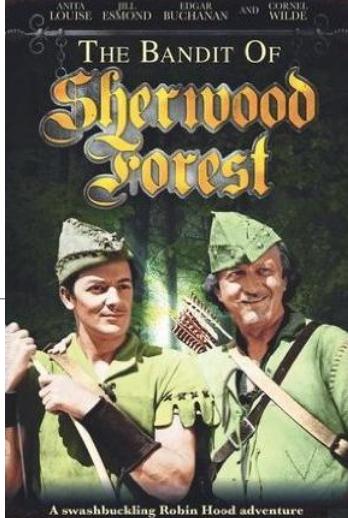
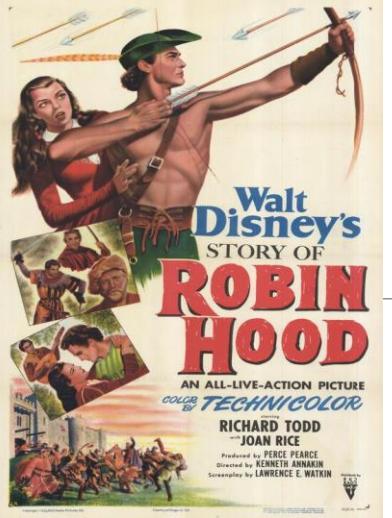
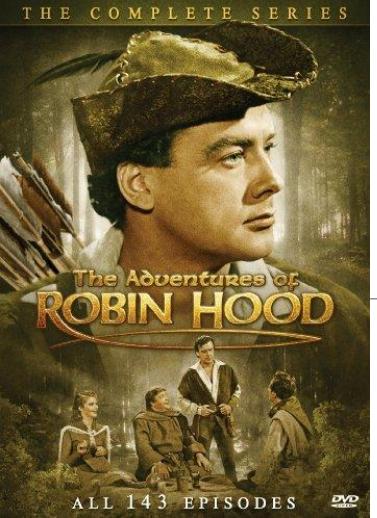
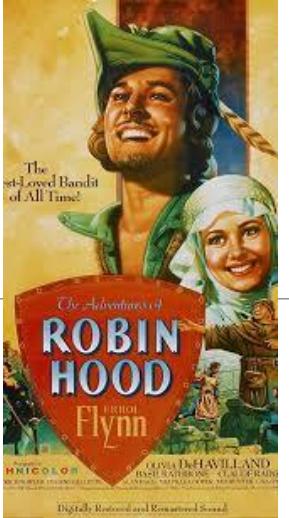
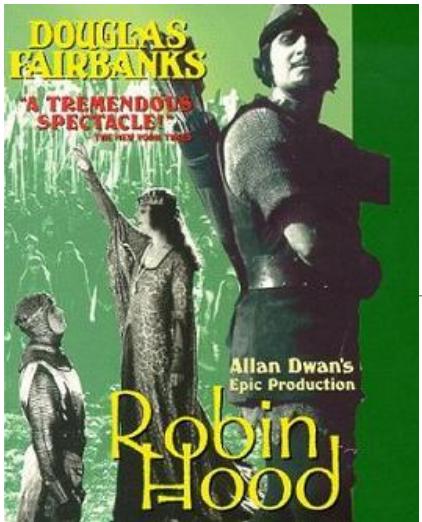


# *Robbie Hood* and Australian Medievalism

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Sabina Rahman



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The first thing everybody notices (or perhaps does not even need to notice) about films set in the Middle Ages, is that the characters are usually white. The fantasy of the Middle Ages has always been the exclusive province of European colonialism, representing the historical legitimisation of white, Christian, European domination. A non-white character in such a landscape would surely seem “unrealistic” and need explaining.

Laurie A. Finke and Martin B. Shichtman, “Inner-City Chivalry in Gil Junger’s *Black Knight*: A South Central Yankee in King Leo’s Court” in *Race, Class, and Gender in “Medieval” Cinema*, ed. Tison Pugh and Lynn Ramey (New York: Palgrave Macmillan, 2007), pp. 107-121.





ROBBIE HOOD



