Braveheart randall wallace book pdf

Continue

```
1995 American drama film directed by Mel Gibson This article is about the 1995 film. For other uses, see Braveheart (disambiguation). BraveheartNorth American theatrical release posterDirected by Mel Gibson Written by Randall WallaceBased on The 
Sophie Marceau Patrick McGoohan Catherine McCormack Brendan Gleeson CinematographyJohn TollEdited by Paramount Pictures (North America) 20th Century Fox (International) Release dates May 18, 1995 (1995-05-18) (Seattle)
May 24, 1995 (1995-05-24) (United States) Running time178 minutesCountryUnited States[1]LanguageEnglishBudget$65-70 million[2] Braveheart is a 1995 American epic[4] historical war drama film directed, produced, and starring Mel Gibson. Gibson portrays Sir William Wallace, a late-13th century Scottish warrior
who led the Scots in the First War of Scottish Independence against King Edward I of England. The film also stars Sophie Marceau, Patrick McGoohan and Catherine McCormack. The story is inspired by Blind Harry's 15th century epic poem The Actes and Deidis of the Illustre and Vallyeant Campioun Schir William Wallace and was adapted for the
screen by Randall Wallace. Development on the film initially started at Metro-Goldwyn-Mayer (MGM) when producer Alan Ladd Jr. picked up the project from Wallace, but when MGM was going through new management, Ladd left the studio and took the project from Wallace, but when MGM was going through new management, Ladd left the studio and took the project from Wallace, but when MGM was going through new management, Ladd left the studio and took the project from Wallace, but when MGM was going through new management, Ladd left the studio and took the project from Wallace, but when MGM was going through new management, Ladd left the studio and took the project from Wallace, but when MGM was going through new management, Ladd left the studio and took the project from Wallace, but when MGM was going through new management, Ladd left the studio and took the project from Wallace, but when MGM was going through new management, Ladd left the studio and took the project from Wallace, but when MGM was going through new management, Ladd left the studio and took the project from Wallace, but when MGM was going through new management, Ladd left the studio and took the project from Wallace, but when MGM was going through new management, Ladd left the studio and took the project from Wallace, but when MGM was going through new management and the project from Wallace and the p
as star as Wallace. Braveheart was filmed in Scotland and Ireland from June to October 1994 with a budget around $65-70 million.[5] The film, which was produced by Gibson's Icon Productions and The Ladd Company, was distributed by Paramount Pictures in North America and by 20th Century Fox internationally. Released on May 24, 1995,
Braveheart was praised for its action, drama, and romance,[6] though it was criticized for its numerous historical deviations.[7][8] Nonetheless, the movie was successful both critically and commercially. Plot In 1280, King Edward "Longshanks" invades and conquers Scotland following the death of Alexander III of Scotland, who left no heir to the
throne. Young William Wallace witnesses Longshanks' execution of several Scottish nobles, suffers the deaths of his father and brother fighting against the English, and is taken abroad on a pilgrimage throughout Europe by his paternal uncle Argyle, who has Wallace educated. Years later, Longshanks grants his noblemen land and privileges in
Scotland, including jus primae noctis. Meanwhile, a grown Wallace rescues Murron from being raped by English soldiers, but as Wallace fights off the soldiers Murron is captured and publicly executed. In retribution, Wallace
leads his clan to fight the English garrison in his hometown and sends the surviving garrison back to England with a message of rebellion for Longshanks. Longshanks orders his son Prince Edward to stop Wallace by any means necessary while he visits the French King to secure England's alliance with France. Alongside his friend Hamish, Wallace
rebels against the English, and as his legend spreads, hundreds of Scots from the surrounding clans join him. Wallace leads his army to victory at the Battle of Stirling Bridge where he decapitates the English commander Cheltham. Prince Edward fails to send reinforcements to York, enabling Wallace to sack the city, killing Longshanks' nephew
whose severed head is sent to the king. Wallace seeks the assistance of Robert the Bruce, the son of nobleman Robert the Elder, a contender for the Scottish throne for his son by submitting to the English. Worried by the threat of the rebellion, Longshanks sends his
son's wife Isabella of France to try to negotiate with Wallace as a distraction for the landing of another invasion force in Scotland. After meeting him in person, Isabella becomes enamored of Wallace. She warns him of the coming invasion, and Wallace implores the Scottish nobility to take immediate action to counter the threat and take back their
country, asking Robert the Bruce to lead. Leading the English army himself, Longshanks confronts the Scots at Falkirk. During the battle, Scottish noblemen Mornay and Lochlan, having been bribed by Longshanks, withdraw their men, resulting in Wallace's army being routed and the death of Hamish's father, Campbell. Wallace is further betrayed
when he discovers Robert the Bruce was fighting alongside Longshanks; after the battle, seeing the damage he helped do to his countrymen, Robert reprimands his father and wages a guerrilla war against the English assisted by Isabella, with whom he
eventually has an affair. Robert sets up a meeting with Wallace in Edinburgh, but Robert's father conspires with other nobles to capture and hand over Wallace to the English. Learning of his treachery, Robert disowns and banishes his father. Isabella exacts revenge on the now terminally ill Longshanks, who can no longer speak, by telling him that
his bloodline will be destroyed upon his death as she is pregnant with Wallace's child and will ensure that Prince Edward spends as short a time as possible on the throne before Wallace's child replaces him. In London, Wallace is brought before an English magistrate, tried for high treason, and condemned to public torture and beheading. Even whilst
being hanged, drawn and quartered, Wallace refuses to submit to the king. The watching crowd, deeply moved by the Scotsman's valor, begin crying for mercy on Wallace's behalf. The magistrate offers him one final chance, asking him only to utter the word, "Mercy", and be granted a quick death. Wallace instead shouts, "Freedom!", and his cry
rings through the square, the dying Longshanks hearing it. Before being beheaded, Wallace sees a vision of Murron in the crowd, smiling at him. In 1314, Robert, now Scotland's king, leads a Scottish army before a ceremonial line of English troops on the fields of Bannockburn, where he is supposed to formally accept English rule. Instead, he invokes
Wallace's memory, imploring his men to fight with Wallace. Hamish throws Wallace's name as Robert leads them into battle against the English, winning the Scots their freedom. Cast Mel Gibson as William Wallace James Robinson as young
William Wallace Sophie Marceau as Princess Isabella of France Angus Macfadyen as Robert the Bruce Patrick McGoohan as King Edward "Longshanks" Catherine McCormack as Murron MacClannough Brendan Gleeson as Hamish Andrew Weir as young Hamish Peter Hanly as Prince Edward James
Cosmo as Campbell David O'Hara as Stephen of Ireland Ian Bannen as Bruce's father Seán McGinley as MacClannough Brian Cox as Argyle Wallace Stephen Billington as Phillip John Kavanagh as Craig Alun Armstrong as Mornay John Murtagh as Lochlan Tommy Flanagan as Morrison
Donal Gibson as Stewart Jeanne Marine as Nicolette Michael Byrne as Smythe Malcolm Tierney as Magistrate Bernard Horsfall as Balliol Peter Mullan as Veteran Gerard McSorley as Cheltham Richael Byrne as Smythe Malcolm Tierney as Magistrate Bernard Horsfall as Balliol Peter Mullan as Veteran Gerard McSorley as Cheltham Richael Byrne as Smythe Mark Lees as Old Crippled Scotsman Tam White as MacGregor Jimmy Chisholm as Faudron David Gant as the Royal
Magistrate Production Producer Alan Ladd Jr. initially had the project at MGM-Pathé Communications when he picked up the script from Wallace.[9] When MGM was going through new management in 1993, Ladd left the studio and took some of its top properties, including Braveheart.[10] Gibson came across the script and even though he liked it,
he initially passed on it. However, the thought of it kept coming back to him and he ultimately decided to take on the project.[9] Terry Gilliam was offered to direct the film but he declined.[11] Gibson was initially interested in directing only and considered Brad Pitt in the role of Sir William Wallace, but Gibson reluctantly agreed to play Wallace as
well.[3] Gibson (right) on set with 20th Century Fox executive Scott Neeson Gibson and his production company, Icon Productions, had difficulty raising enough money for the film. Warner Bros. was willing to fund the project on the condition that Gibson sign for another Lethal Weapon sequel, which he refused. Gibson eventually gained enough
financing for the film, with Paramount Pictures financing a third of the budget in exchange for North American distribution rights to the film began on June 6, 1994.[5] While the crew spent three weeks
shooting on location in Scotland, the major battle scenes were shot in Ireland using members of the Irish Army Reserve as extras. To lower costs, Gibson had the same extras, up to 1,600 in some scenes, portray both armies. The reservists had been given permission to grow beards and swapped their military uniforms for medieval garb.[13] Principal
photography ended on October 28, 1994.[5] The film was shot in the anamorphic format with Panavision C- and E-Series lenses.[14] Gibson had to tone down the film's battle scenes to avoid an NC-17 rating from the MPAA; the final version was rated R for "brutal medieval warfare".[15] Gibson and editor Steven Rosenblum initially had a film at 195
minutes, but Sheryl Lansing, who was the head of Paramount at the time, requested Gibson and Rosenblum to cut the film down to 177 minutes.[16] According to Gibson in a 2016 interview with Collider, there is a four-hour version of the film and he would be interested in reassembling it if both Paramount and Fox are interested.[17] Soundtrack
Main article: Braveheart (soundtrack) The score was composed and conducted by James Horner and performed by the London Symphony Orchestra. It is Horner's second of three collaborations with Mel Gibson as director. The score has gone on to be one of the most commercially successful soundtracks of all time. It received considerable acclaim
from film critics and audiences and was nominated for a number of award, Saturn Award, Saturn Award, Saturn Award, and Golden Globe Award, and Golden Globe Award, and received its wide release in U.S. cinemas six days later.[18][19] Box office On
its opening weekend, Braveheart grossed $9,938,276 in the United States and $75.6 million in its box office run in the U.S. and Canada.[2] Worldwide, the film grossed $210,409,945 and was the thirteenth-highest-grossing film of 1995.[2] Critical response On Rotten Tomatoes the film has an approval rating of 76% and an average score of 7.30/10
based on 85 reviews. The site's consensus states: "Distractingly violent and historically dodgy, Mel Gibson's Braveheart justifies its epic length by delivering enough sweeping action, drama, and romance to match its ambition."[6] On Metacritic the film has a score of 68 out of 100 based on 20 critic reviews, indicating "generally favorable reviews".
[20] Audiences surveyed by CinemaScore gave the film a grade A- on scale of A to F.[21] Gibson won the Academy Award for Best Director for his work on Braveheart. Caryn James of The New York Times praised the film, calling it "one of the most spectacular entertainments in years." [22] Roger Ebert gave the film 3.5 stars out of four, calling it "An
action epic with the spirit of the Hollywood swordplay classics and the grungy ferocity of The Road Warrior. [4] In a positive review, Gene Siskel wrote that "in addition to staging battle scenes well, Gibson also manages to recreate the filth and mood of 700 years ago. [23] Peter Travers of Rolling Stone felt that "though the film dawdles a bit with the
shimmery, dappled love stuff involving Wallace with a Scottish peasant and a French princess, the action will pin you to your seat."[24] The depiction of the Battle of Stirling Bridge was listed by CNN as one of the best battles in cinema history.[25] Not all reviews were positive, Richard Schickel of Time magazine argued that "everybody knows that a
non-blubbering clause is standard in all movie stars' contracts. Too bad there isn't one banning self-indulgence when they direct."[26] Peter Stack of San Francisco Chronicle felt "at times the film seems an obsessive ode to Mel Gibson machismo."[27] In a 2005 poll by British film magazine Empire, Braveheart was No. 1 on their list of "The Top 10" is a contract."[28] Peter Stack of San Francisco Chronicle felt "at times the film seems an obsessive ode to Mel Gibson machismo."[27] In a 2005 poll by British film magazine Empire, Braveheart was No. 1 on their list of "The Top 10" is a contract."[28] Peter Stack of San Francisco Chronicle felt "at times the film seems an obsessive ode to Mel Gibson machismo."[28] In a 2005 poll by British film magazine Empire, Braveheart was No. 1 on their list of "The Top 10" is a contract."[28] In a 2005 poll by British film magazine Empire, Braveheart was No. 1 on their list of "The Top 10" is a contract.
Worst Pictures to Win Best Picture Oscar".[28] Empire readers had previously voted Braveheart the best film of 1995.[29] Effect on tourism The European premiere was on September 3, 1995, in Stirling.[30] In 1996, the year after the film was released, the annual three-day "Braveheart Conference" at Stirling Castle attracted fans of Braveheart,
increasing the conference's attendance to 167,000 from 66,000 in the previous year, research on visitors to the Stirling area indicated that 55% of the visitors to the Stirling area indicated that 55% of the visitors to the Stirling area indicated that 55% of the visitors from outside Scotland, 15% of those who saw Braveheart said it influenced their decision to visit the country. Of all visitors who saw
Braveheart, 39% said the film influenced in part their decision to visit Stirling, and 19% said the film was one of the main reasons for their visit.[32] In the same year, a tourism report said that the "Braveheart effect" earned Scotland £7 million to £15 million in tourist revenue, and the report led to various national organizations encouraging
international film productions to take place in Scotland [33] The film generated huge interest in Scotland and in Scotland around the world, but also in Scotland itself. [citation needed] At a Braveheart Convention in 1997, held in Stirling the day after the Scotland itself. [citation needed] At a Braveheart Convention in 1997, held in Stirling the day after the Scotland itself. [citation needed] At a Braveheart Convention in 1997, held in Stirling the day after the Scotland itself. [citation needed] At a Braveheart Convention in 1997, held in Stirling the day after the Scotland itself. [citation needed] At a Braveheart Convention in 1997, held in Stirling the day after the Scotland itself. [citation needed] At a Braveheart Convention in 1997, held in Stirling the day after the Scotland itself.
Braveheart author Randall Wallace, Seoras Wallace Clan, Scottish historian David Ross and Bláithín FitzGerald from Ireland gave lectures on various aspects of the film.[citation needed] Several of the actors also attended including James Robinson (Young William), Andrew Weir (Young Hamish), Julie Austin (the young bride) and Mhairi
Calvey (Young Murron).[citation needed] Awards and honors Braveheart was nominated for many awards during the 1995 Oscar season, though it was not viewed by many[who?] as a major contender such as Apollo 13, Il Postino: The Postman, Leaving Las Vegas, Sense and Sensibility, and The Usual Suspects.[citation needed] It wasn't until after the
film won the Golden Globe Award for Best Director at the 53rd Golden Globe Awards that it was viewed as a serious Oscar contender.[citation needed] When the nominations, and a month later, won five including Best Picture, Best Director for
Gibson, Best Cinematography, Best Sound Effects Editing, and Best Makeup.[34] Braveheart became the ninth film to win Best Picture with no acting nominated for the Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture, the other being
The Shape of Water in 2017 and followed by Green Book the following year. [35][36][37] The film also won the Writer's Guild of America Award for Best Original Screenplay. [38] In 2010, the Independent Film & Television Alliance selected the film as one of the 30 Most Significant Independent Films of the last 30 years [39] Award Category
Recipient(s) Result 20/20 Awards Best Cinematography John Toll Nominated Best Costume Design Charles Knode Nominated Best Makeup Peter Frampton, Paul Pattison and Lois Burwell Won Best Cinematography John Toll Nominated Best Costume Design Charles Knode Nominated Best Costume Design Ch
Director Mel Gibson Won Best Screenplay - Written Directly for the Screen Randall Wallace Nominated Best Cinematography John Toll Won Best Costume Design Charles Knode Nominated Best Film Editing Steven Rosenblum Nominated Best Makeup Peter Frampton, Paul Pattison and Lois Burwell Won Best Original Dramatic Score James Horner
Nominated Best Sound Andy Nelson, Scott Millan, Anna Behlmer and Brian Simmons Nominated Best Edited Feature Film Won American Cinema Editors Awards Best Edited Feature Film Won American Cinema Editors Awards Best Edited Feature Film Won American Cinema Editors Awards Best Edited Feature Film Won American Cinema Editors Awards Best Edited Feature Film Steven Rosenblum Won American Cinema Editors Awards Best Edited Feature Film Won American Cinema Editors Awards Best Edited Feature Film Won American Cinema Editors Awards Best Edited Feature Film Steven Rosenblum Won American Cinema Editors Awards Best Edited Feature Film Won American Cinema Editors Awards Best Edited Feature Film Won American Cinema Editors Awards Best Edited Feature Film Won American Cinema Editors Awards Best Edited Feature Film Won American Cinema Editors Awards Best Edited Feature Film Won American Cinema Editors Awards Best Edited Feature Film Won American Cinema Editors Awards Best Edited Feature Film Won American Cinema Editors Awards Best Edited Feature Film Won American Cinema Editors Awards Best Edited Feature Film Won American Cinema Editors Awards Best Edited Feature Film Won American Cinema Editors Awards Editors Editors Awards Editors Editors Editors Editors Editors Editors Editors Editors Editor
Outstanding Achievement in Cinematography in Theatrical Releases John Toll Won Awards E. Sanders and Peter Howitt Won Best Cinematography John Toll Nominated Best Costume Design Charles Knode
Won Best Film Editing Steven Rosenblum Nominated Best Makeup & Hairstyling Peter Frampton, Paul Pattison and Lois Burwell Won Best Costume Design
Charles Knode Won Best Film Music James Horner Nominated Best Makeup Peter Frampton, Paul Pattison and Lois Burwell Nominated Best Production Design Thomas E. Sanders Nominated Best Makeup Peter Frampton, Scott Millan, Anna Behlmer and Brian Simmons Won Camerimage Golden Frog John Toll Nominated Best Makeup Peter Frampton, Paul Pattison and Lois Burwell Nominated Best Production Design Thomas E. Sanders Nominated Best Production Design Thomas E. Sanders Nominated Best Makeup Peter Frampton, Paul Pattison and Lois Burwell Nominated Best Production Design Thomas E. Sanders Nominated Best Production Design Thomas 
Outstanding Achievement in Sound Mixing for Motion Pictures Andy Nelson, Scott Millan, Anna Behlmer and Brian Simmons Nominated Cinema Writers Circle Awards Best Foreign Film Mel Gibson Won[a] Critics' Choice Awards Best Director Won Dallas-Fort Worth Film Critics Association Awards Best Picture Nominated Best Cinematography John
Toll Won Directors Guild of America Awards Outstanding Directorial Achievement in Motion Picture - Drama Nominated Best Director - Motion Picture Mel Gibson Won Best Screenplay -
Motion Picture Randall Wallace Nominated Best Original Score - Motion Picture James Horner Nominated Golden Reel Awards Best Sound Editing - Dialogue Mark LaPointe Won Best Sound Editing - Sound Editing - Dialogue Mark LaPointe Won Best Sound Editing - Sound Editing - Sound Editing - Sound Editing - Dialogue Mark LaPointe Won Best Sound Editing - Sound Editing - Dialogue Mark LaPointe Won Best Sound Editing - Dialogue Mark LaPointe Won Best Sound Editing - Sound Editing - Sound Editing - Sound Editing - Dialogue Mark LaPointe Won Best Sound Editing - Sound Editing - Sound Editing - Dialogue Mark LaPointe Won Best Sound Editing - Dialogue Mark LaPointe Won Best Sound Editing - S
Re-Release or Re-Recording James Horner, Dan Goldwasser, Mike Matessino, Jim Titus and Jeff Bond Nominated Most Desirable Male
Nominated Best Action Sequence Battle of Stirling Nominated National Board of Review Awards Top Ten Films 9th Place Special Filmmaking Achievement Mel Gibson Won Publicists Guild of America Awards Best Music James
Horner Nominated Southeastern Film Critics Association Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writters Guild of America Awards Best Foreign Film 3rd Place Writ
100 Years ... 100 Thrills - No. 91 AFI's 100 Years ... 100 Heroes & Villains: William Wallace - Nominated Hero[41] AFI's 100 Years ... 100 Movie Quotes: "They may take away our lives, but they'll never take our freedom!" - Nominated[42] AFI's 100 Years ... 100 Movie Quotes: "They may take away our lives, but they'll never take our freedom!" - Nominated[42] AFI's 100 Years ... 100 Movie Quotes: "They may take away our lives, but they'll never take our freedom!" - Nominated[42] AFI's 100 Years ... 100 Movie Quotes: "They may take away our lives, but they'll never take our freedom!" - Nominated[42] AFI's 100 Years ... 100 Movie Quotes: "They may take away our lives, but they'll never take our freedom!" - Nominated[42] AFI's 100 Years ... 100 Movie Quotes: "They may take away our lives, but they'll never take our freedom!" - Nominated[42] AFI's 100 Years ... 100 Movie Quotes: "They may take away our lives, but they'll never take our freedom!" - Nominated[42] AFI's 100 Years ... 100 Movie Quotes: "They may take away our lives, but they'll never take our freedom!" - Nominated[42] AFI's 100 Years ... 100 Movie Quotes: "They may take away our lives, but they'll never take our freedom!" - Nominated[42] AFI's 100 Years ... 100 Movie Quotes: "They may take away our lives, but they'll never take our freedom!" - Nominated[42] AFI's 100 Years ... 100 Movie Quotes: "They may take away our lives, but they'll never take our freedom!" - Nominated[42] AFI's 100 Years ... 100 Movie Quotes: "They may take away our lives, but they'll never take our freedom!" - Nominated[42] AFI's 100 Years ... 100 Movie Quotes: "They may take away our lives, but they have a supplied to the freedom!" - Nominated[42] AFI's 100 Years ... 100 Movie Quotes: "They may take away our lives, but they have a supplied to the freedom!" - Nominated[42] AFI's 100 Years ... 100 Movie Quotes: "They may take away our lives away our lives a supplied to the freedom!" - Nominated AFI's 100 Years ... 
Movies (10th Anniversary Edition) - Nominated [44] AFI's 10 Top 10 - Nominated Epic Film[45] Cultural effects and accusations of Anglophobia Lin Anderson, author of Braveheart: From Hollywood To Holyrood, credits the film with playing a significant role in affecting the Scottish political landscape in the mid-to-late 1990s. [46] Sections of the
English media accused the film of harbouring Anti-English sentiment. The Economist called it "xenophobic",[47] and John Sutherland writing in The Guardian stated that: "Braveheart gave full rein to a toxic Anglophobia".[48][49][50] In The Times, Colin McArthur said "the political effects are truly pernicious. It's a xenophobic film."[49] Ian Burrell of
The Independent has said, "The Braveheart phenomenon, a Hollywood-inspired rise in Scottish nationalism, has been linked to a rise in anti-English prejudice".[51] Wallace Monument Tom Church's statue In 1997, a 12-foot (3.7 m), 13-tonne (13-long-ton; 14-short-ton) sandstone statue depicting Mel Gibson as William Wallace in Braveheart was
placed in the car park of the Wallace Monument near Stirling, Scotland. The statue, which was the work of Tom Church, a monumental mason from Brechin, [52] included the word 'Braveheart' on Wallace's shield. The installation became the cause of much controversy; one local resident stated that it was wrong to "desecrate the main memorial to
Wallace with a lump of crap".[53] In 1998, someone wielding a hammer vandalism. This only incited more calls for the statue was encased in a cage every night to prevent further vandalism. This only incited more calls for the statue was encased in a cage every night to prevent further vandalism. This only incited more calls for the statue was
described as "among the most loathed pieces of public art in Scotland".[54] In 2008, the statue was returned to its sculptor to make room for a new visitor centre being built at the foot of the Wallace Monument.[55] Historical accuracy Randall Wallace, who wrote the screenplay, has acknowledged Blind Harry's 15th-century epic poem The Acts and
Deeds of Sir William Wallace, Knight of Elderslie as a major inspiration for the film. [56] In defending his script, Randall Wallace has said, "Is Blind Harry true? I don't know. I know that it spoke to my heart and that's what matters to me, that it spoke to my heart and that's what matters to me, that it spoke to my heart and that's what matters to me, that it spoke to my heart."
incidents in the film that are not historically accurate are taken from Blind Harry (e.g. the hanging of Scottish nobles at the start),[57] there are large parts that are based neither on history nor Blind Harry (e.g. Wallace's affair with Princess Isabella).[7]
for epic adventure".[58] It has been described as one of the most historically inaccurate modern films.[7] Sharon Krossa noted that the film contains numerous historical inaccuracies, beginning with the wearing of belted plaid by Wallace and his men. In that period "no Scots [...] wore belted plaids (let alone kilts of any kind)." Moreover, when
Highlanders finally did begin wearing the belted plaid, it was not "in the rather bizarre style depicted in the film". She compares the inaccuracy to "a film about Colonial America showing the colonial America showing t
film, she wrote, "The events aren't accurate, the clothes aren't accurate.
as a wild and hairy highlander painted with woad (1,000 years too late) running amok in a tartan kilt (500 years too early)."[62] Irish historian Seán Duffy remarked that "the battle of Stirling Bridge could have done with a bridge."[63] In 2009, the film was second on a list of "most historian bean Duffy remarked that "the battle of Stirling Bridge could have done with a bridge."[63] In 2009, the film was second on a list of "most historian bean Duffy remarked that "the battle of Stirling Bridge could have done with a bridge."[63] In 2009, the film was second on a list of "most historian bean Duffy remarked that "the battle of Stirling Bridge could have done with a bridge."[63] In 2009, the film was second on a list of "most historian bean Duffy remarked that "the battle of Stirling Bridge could have done with a bridge."[63] In 2009, the film was second on a list of "most historian bean Duffy remarked that "the battle of Stirling Bridge could have done with a bridge."[63] In 2009, the film was second on a list of "most historian bean Duffy remarked that "the battle of Stirling Bridge could have done with a bridge."[63] In 2009, the film was second on a list of "most historian bean Duffy remarked that "the battle of Stirling Bridge could have done with a bridge."[63] In 2009, the film was second on a list of "most historian bean Duffy remarked that "the battle of Stirling Bridge could have done with a bridge."[63] In 2009, the film was second on a list of "most historian bean Duffy remarked that "the battle of Stirling Bridge could have done with a bridge."[63] In 2009, the film was second on a list of "most historian bean Duffy remarked that "the battle of Stirling Bridge could have done with a bridge."[63] In 2009, the film was second on a list of "most historian bean Duffy remarked that "the battle of Stirling Bridge could have done with a bridge."[63] In 2009, the film was second on a list of "most historian bean Duffy remarked that "the battle of Stirling Bridge could have done with the battle of Stirling 
fictional historiography An Utterly Impartial History of Britain (2007), author John O'Farrell claims that Braveheart could not have been more historically inaccurate, even if a Plasticine dog had been inserted in the film and the title changed to "William Wallace and Gromit".[64] In the DVD audio commentary of Braveheart, Mel Gibson acknowledges
the historical inaccuracies but defends his choices as director, noting that the way events were portrayed in the film was much more "cinematically compelling" than the historical fact or conventional mythos.[7] Jus primae noctis Edward Longshanks is shown invoking Jus primae noctis in the film, allowing the lord of a medieval estate to take the
virginity of his serfs' maiden daughters on their wedding nights. Critical medieval scholarship regards this supposed right as a myth: "the simple reason why we are dealing with a myth here rests in the surprising fact that practically all writers who make any such claims have never been able or willing to cite any trustworthy source, if they have any."
[65][66] Occupation and independence The film suggests Scotland had been under English occupation for some time, at least during Wallace's childhood, and in the run-up to the Battle of Falkirk Wallace says to the younger Bruce, "[W]e'll have what none of us have ever had before, a country of our own." In fact, Scotland had been invaded by
 England only the year before Wallace's rebellion; prior to the death of King Alexander III it had been a fully separate kingdom.[67] Portrayal of William Wallace is one of Scotland's most important national heroes and because he lived in the very distant past, much that
believed about him is probably the stuff of legend. But there is a factual strand that historians agree to", summarized from Scots scholar Matt Ewart: Wallace was born into the gentry of Scotland; his father lived until he was 18, his mother until his 24th year; he killed the sheriff of Lanark when he was 27, apparently after the murder of his wife; he
led a group of commoners against the English in a very successful battle at Stirling in 1297, temporarily receiving appointment as guardian; Wallace's reputation as a military leader was ruined in the same year of 1297, leading to his resignation as guardian; Wallace's reputation as guardian; was ruined in the same year of 1297, leading to his resignation as guardian; was ruined in the same year of 1297, leading to his resignation as guardian; was ruined in the same year of 1297, leading to his resignation as guardian; was ruined in the same year of 1297, leading to his resignation as guardian; was ruined in the same year of 1297, leading to his resignation as guardian; was ruined in the same year of 1297, leading to his resignation as guardian; was ruined in the same year of 1297, leading to his resignation as guardian; was ruined in the same year of 1297, leading to his resignation as guardian; was ruined in the same year of 1297, leading to his resignation as guardian; was ruined in the same year of 1297, leading to his resignation as guardian; was ruined in the same year of 1297, leading to his resignation as guardian; was ruined in the same year of 1297, leading to his resignation as guardian; was ruined in the same year of 1297, leading to his resignation as guardian; was ruined as guardian; was rui
this resulting in his trial for treason and his cruel execution. [68] A. E. Christa Canitz writes about the historical William Wallace further: "[He] was a younger son of the Scottish gentry, usually accompanied by his own chaplain, well-educated, and eventually, having been appointed Guardian of the Kingdom of Scotland, engaged in diplomatic
correspondence with the Hanseatic cities of Lübeck and Hamburg". She finds that in Braveheart, "any hint of his descent from the lowland gentry (i.e., the lesser nobility) is erased, and he is presented as an economically and politically marginalized Highlander and 'a farmer'—as one with the common peasant, and with a strong spiritual connection to
the land which he is destined to liberate."[69] Colin McArthur writes that Braveheart "constructs Wallace as a kind of modern, nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the appearance of nationalist guerrilla leader in a period half a millennium before the a
about Braveheart's "omissions of verified historical facts", McArthur notes that Wallace made "overtures to Edward I seeking less severe treatment after his defeat at Falkirk", as well as "the well-documented fact of Wallace's having resorted to conscription and his willingness to hang those who refused to serve."[70] Canitz posits that depicting "such
lack of class solidarity" as the conscriptions and related hangings "would contaminate the movie's image of Wallace as the morally irreproachable primus inter pares among his peasant fighters. [69] Portrayal of Isabella of France is shown having an affair with Wallace after the Battle of Falkirk. She later tells Edward I she is
pregnant, implying that her son, Edward III, was a product of the affair. In reality, Isabella was around three years old and living in France at the time of the Battle of Falkirk, was not married to Edward III until he was already king, and Edward III was born seven years after Wallace died.[71][7] The breakdown of the couple's relationship over his
liaisons, and the menacing suggestion to a dying Longshanks that she would overthrow and destroy Edward II mirror and foreshadow actual facts; although not until 1326, over 20 years after Wallace's death, Isabella, her son Edward, and her lover Roger Mortimer would invade England to depose - and later murder - Edward II.[72] Portrayal of
Robert the Bruce Robert the Bruce Robert the Bruce did change sides between the Scots loyalists and the English more than once in the earlier stages of the Wars of Scottish Independence, but he probably did not fight on the English side at the Battle of Falkirk (although this claim does appear in a few medieval sources).[73] Later, the Battle of Bannockburn was not
a spontaneous battle; he had already been fighting a guerrilla campaign against the English for eight years.[74] His title before becoming king was Earl of Carrick, not Earl of Bruce.[75][76] Bruce's machinations
around Wallace, rather than the meek idealist in the film, suggests the father-son relationship represent different aspects of the historical Bruce's character. [77][78] In the film, Bruce's father betrays Wallace to his son's disgust, acknowledging it as the price of his crown, although in real life Wallace was betrayed by the nobleman John de Menteith
and delivered to the English, [79] Portrayal of Longshanks and Prince Edward The actual Edward I was ruthless and temperamental, but the film exaggerates his negative aspects for effect. Edward enjoyed poetry and harp music, was a devoted and loving husband to his wife Eleanor of Castile, and as a religious man, he gave generously to charity.
The film's scene where he scoffs cynically at Isabella for distributing gold to the poor after Wallace's execution, not in bed at his home. [80] The depiction of the future Edward II as an effeminate homosexual drew accusations of homophobia
against Gibson. We cut a scene out, unfortunately ... where you really got to know that character [Edward II] and to understand his plight and his pain ... But it just stopped the film in the first act so much that you thought, 'When's this story going to start?'[81] Gibson defended his depiction of Prince Edward as weak and ineffectual, saying: I'm just
trying to respond to history. You can cite other examples—Alexander the Great, for example, who conquered the entire world, was also a homosexual. But this story isn't about Alexander the Great that King Edward throws this
character out a window has nothing to do with him being gay ... He's terrible to his son, to everybody."[83] Gibson asserted that the reason Longshanks kills his son's lover is that the king is a "psychopath".[84] Wallace's military campaign "MacGregors from the next glen" joining Wallace shortly after the action at Lanark is dubious, since it is
guestionable whether Clan Gregor existed at that stage, and when they did emerge their traditional home was Glen Orchy, some distance from Lanark. [85] Wallace did win an important victory at the Battle of Stirling Bridge, but the version in Braveheart is highly inaccurate, as it was filmed without a bridge (and without Andrew Moray, joint
commander of the Scots army, who was fatally injured in the battle). Later, Wallace did carry out a large-scale raid into the north of England, but he did not get as far south as York, nor did he kill Longshanks' nephew.[86] The "Irish conscripts" at the Battle of Falkirk are unhistorical; there were no Irish troops at Falkirk (although many of the English
army were actually Welsh).[87] The two-handed long swords used by Gibson in the film were not in wide use in the period. A one-handed sword and shield would have been more accurate.[88][better source needed] The depiction of English cavalry and infantry soldiers using uniform dress and armor is historically inaccurate. In the feudal armies of
the late 13th and early 14th century, cavalry would have been made up of nobility and knights all in their self-purchased armour and displaying their coat of arms on surcoats and shields. Also the armour shown in the movie, i.e. small metal plates sewn on a fabric did not exist and would have been ineffective since it could have been easily pierced by
swords, spears, arrows etc. Indeed, knights of that time period would have worn mail chausses to protect the indeed, knights of that time period would have been worn over the hauberk, but under
the surcoat. Infantry would have looked very diverse utilizing any kind of armor they could obtain and afford. The Scottish fighters would have been dressed and armed in the same way as their English opponents. [89][additional citation(s) needed] Kilts appeared only in the 16th century, so two centuries after the events in the movie. However, the
cavalry charge depicted at the battle of Stirling bridge (which did not take place at this battle) is a rare example where a movie maker correctly depicts the knights charging towards their enemies with laid in lances rather than drawn swords. [citation needed] [original research?] Home media Braveheart was released on DVD on August 29, 2000. [90] It
was released on Blu-ray as part of the Paramount Sapphire Series on May 15, 2018.[91] It was released on 4K UHD Blu-ray as part of the Paramount Sapphire Series on May 15, 2018.[91] Sequel Main article: Robert the Bruce (film) On February 9, 2018, a sequel titled Robert the Bruce was announced. The film will lead
directly on from Braveheart and follow the widow Moira, portrayed by Anna Hutchison, and her family (portrayed by Gabriel Bateman and Talitha Bateman), who save Robert the Bruce, with Angus Macfadyen reprising his role from Braveheart. The cast includes Jared Harris, Patrick Fugit, Zach McGowan, Emma Kenney, Diarmaid Murtagh, Seoras
Wallace, Shane Coffey, Kevin McNally, and Melora Walters. Richard Gray directed the film, with Macfadyen and Eric Belgau writing the script. Helmer Gray, Macfadyen, Hutchison, Kim Barnard, Nick Farnell, Cameron Nuggent, and Andrew Curry produced the film. [92] Filming took place in 2019 and was completed with a limited cinematic release
the same year. See also Outlaw King; although not a sequel, it depicts events that occurred immediately after the events in Braveheart Rob Roy; historical action drama film featuring Robert Roy MacGregor, an 18th-century Scottish clan chief. References ^ "Braveheart (1995)". British Film Institute. Archived from the original on March 29, 2017.
Retrieved March 28, 2017. ^ a b c d "Braveheart (1995)". Box Office Mojo. Archived from the original on February 12, 2013. A b c THR Staff (April 18, 2017). "Mel Gibson Once Threw an Ashtray Through a Wall During 'Braveheart' Budget Talks". The Hollywood Reporter. Archived from the original on April 18, 2017.
Retrieved April 18, 2017. ^ a b Ebert, Roger. "Braveheart movie review & film summary (1995)". Chicago Sun-Times. Archived from the original on February 4, 2017. Retrieved May 11, 2019. ^ a b "Braveheart".
Rotten Tomatoes. Archived from the original on March 5, 2021. Retrieved May 14, 2022. ^ a b c d e f White, Caroline. "The 10 most historically inaccurate movies". The Sunday Times. Archived from the original on June 15, 2011. Retrieved May 14, 2022. ^ a b c d e f White, Caroline. "The 10 most historically inaccurate movies".
29, 2021 ^ a b gaspare88 (February 7, 2018), Making Of Braveheart Behind The Scenes Documentary, archived from the original on May 29, 2019, retrieved October 26, 2018 ^ Nollen, Scott Allen (January 1, 1999). Robin Hood: A Cinematic History of the English Outlaw and His Scottish Counterparts. McFarland. ISBN 9780786406432. Archived
from the original on June 30, 2021. Retrieved October 26, 2018. ^ "20 things you never knew about Braveheart". Digital Spy. May 24, 2015. ^ Michael Fleming (July 25, 2005). "Mel tongue-ties studios". Daily Variety. ^ "Braveheart 10th Chance To Boost Tourism in Trim". Meath Chronicle. August 28, 2003. Archived from the original on September 3
2015. Retrieved April 30, 2007. ^ Chris Probst (June 1, 1996). "Cinematographers. 77 (6): 76. ISSN 0002-7928. ^ Classification and Rating Administration; Motion Picture Association of America. "Reasons for Movie Ratings (CARA)"
Archived from the original on December 11, 2010. ^ "Mel Gibson reveals secrets from behind the scenes of Braveheart". www.news.com.au. Archived from the original on January 2, 2019. Retrieved January 1, 2019. ^ Levine, Nick (October 26, 2016). "Mel Gibson has a whole hour of unseen 'Braveheart' footage for an extended cut". NME. Archived
from the original on January 2, 2019. Retrieved January 1, 2019. ^ "Mel Gibson Opens Seattle Times". archive.seattletimes.com. Archived from the
original on February 4, 2021. ^ "Braveheart". Metacritic. Archived from the original on February 3, 2019. Retrieved October 26, 2018. ^ "Braveheart (1995) A-". CinemaScore. Archived from the original on February 3, 2019. Retrieved May 6, 2021. ^ Siskel,
Gene. "'Crumb' Digs Deep As the Oscars Come Up Empty". chicagotribune.com. Archived from the original on October 26, 2018. Retrieved October 26, 2018. Retrieved July 19, 2020. "The best – and worst – movie battle scenes". CNN. March
30, 2007. Archived from the original on April 8, 2007. Retrieved April 1, 2007. ^ Schickel, Richard (May 29, 1995). "Cinema: Another Highland Fling". Time. ISSN 0040-781X. Archived from the original on December 7, 2017. Retrieved October 26, 2018. ^ "Film Review -- Macho Mel Beats His Chest in Bloody 'Braveheart'". SFGate. May 24, 1995.
Archived from the original on October 26, 2018. Archived from the original on October 26, 2018. Archived from the original on October 14, 2012. Retrieved
September 16, 2011. ^ "Scotland a nation again for a night". The Herald. Glasgow. September 4, 1995. Archived from the original on August 17, 2016. Retrieved July 10, 2016. ^ Zumkhawala-Cook, Richard (2008). Scotland as We Know It: Representations of National Identity in Literature, Film and Popular Culture. McFarland. p. 147. ISBN 978-0-
7864-4031-3. ^ MacLellan, Rory; Smith, Ronnie (1998). Tourism in Scotland. Cengage Learning EMEA. p. 230. ISBN 978-1-86152-089-0. ^ Martin-Jones, David (2009). Scotland: Global Cinema – Genres, Modes, and Identities. Edinburgh University Press. p. 14. ISBN 978-0-7486-3391-3. ^ "The 68th Academy Awards (1996) Nominees and Winners"
oscars.org. Archived from the original on September 29, 2012. Retrieved October 23, 2011. ^ "BRAVEHEART' CONQUERS\Gibson's epic wins Best Picture\Sarandon, Cage take acting honors. - Free Online Library". www.thefreelibrary.com. Archived from the original on January 2, 2019. Retrieved January 1, 2019. ^ "Oscars Avoids "Envelopegate"
Repeat as 'The Shape of Water' Takes Home Best Picture Prize". The Hollywood Reporter. March 4, 2018. Archived from the original on March 11, 2018. Retrieved January 1, 2019. America, Good Morning America. Archived from the original on March 11, 2018. Retrieved January 1, 2019.
27, 2019. ^ WELKOS, ROBERT W. (March 19, 1996). "WGA Members Prize 'Sensibility' and 'Braveheart'". Los Angeles Times. ISSN 0458-3035. Archived from the original on May 31, 2016. Retrieved March 19, 2019. ^ "UPDATE: How "Toxic" Is IFTA's Best Indies?". Deadline. September 10, 2010. Archived from the original on February 2, 2017.
Retrieved January 23, 2017. ^ AFI's 100 Years ... 100 Movies (PDF). Archived (PDF) from the original on October 26, 2013. ^ AFI's 100 Years ... 100 Movie Quotes Nominees "(PDF). Archived from the original (PDF) on
March 28, 2014. Retrieved June 20, 2013. ^ "HollywoodBowlBallot" (PDF). Archived from the original (PDF) on March 28, 2014. Retrieved June 20, 2013. ^ "AFI's 10 Top 10 Ballot" (PDF). Archived (PDF). Archived from the original on March 26, 2017.
Retrieved June 20, 2013. ^ Boztas, Senay (July 31, 2005). "Wallace movie 'helped Scots get devolution' - [Sunday Herald]". Braveheart.info. Archived from the original on June 29, 2011. Retrieved February 27, 2009. ^ "Economist.com". Economist.com". Economist.com. May 18, 2006. Archived from the original on June 29, 2011. Retrieved February 27, 2009. ^ "John
Sutherland". The Guardian. London. August 11, 2003. Archived from the original on August 20, 2009. Archived from the original on June 29, 2011. Retrieved February 27, 2009. Colin, McArthur (2003). Brigadoon, Braveheart and the
Scots: Distortions of Scotland in Hollywood Cinema. I. B. Tauris. p. 5. ISBN 978-1-86064-927-1. Archived from the original on June 10, 2013. Archived from the original on June 10, 2013. Retrieved February 27, 2009.
"Wallace statue back at home of sculptor". The Courier. October 16, 2009. Archived from the original on October 17, 2009. Archived from the original on October 12, 2007. Retrieved February 27, 2009. Kevin Hurley (September 19, 2004).
"They may take our lives but they won't take Freedom". Scotland on Sunday. Archived from the original on November 1, 2009. Archived from the original on August 24, 2017. Retrieved October 16, 2009. ^ a b Anderson, Lin (2005). Braveheart: From
Hollywood to Holyrood. Luath Press Ltd. p. 27. ^ Unmapping the Territory: Blind Hary's Wallace, Felicity Riddy's chapter in Edward Cowan's The Wallace Book (2007, ISBN 978-0-85976-652-4) ^ Ewan, Elizabeth (October 1995). "Braveheart". American Historical Review. 100 (4): 1219-21. doi:10.2307/2168219. JSTOR 2168219. ^ Krossa, Sharon L.
(October 2, 2008). "Braveheart Errors: An Illustration of Scale". Archived from the original on October 9, 2013. Retrieved June 15, 2009. A Krossa, Sharon L. (October 31, 2001). "Regarding the Film Braveheart". Archived from the original on November 13, 2012. Retrieved November 26, 2009. A History of Scottish Kilts | Authentic Ireland Travel".
Authenticireland.com. Archived from the original on December 5, 2013. Retrieved June 20, 2013. Archived from the original on October 31, 2020. Retrieved January 30, 2016. ^ O'Farrell, John (2007). An Utterly Impartial History of Britain. New
York City: Doubleday, p. 126. ISBN 978-0-385-61198-5. Classen, Albrecht (2007). The medieval chastity belt: a myth-making process. London: Macmillan. p. 151. ISBN 9781403975584. Archived from the original on June 9, 2013. Traquair p. 15 ^ Shelton Lawrence, John; Jewett,
Robert (2002). The Myth of the American Superhero. Grand Rapids, Michigan: Wm. B. Eerdmans. p. 163. ^ a b Canitz, A.E. Christa (2005). "'Historians ... Will Say I Am a liar': The Ideology of False Truth Claims in Medievalism XIII
Postmodern Medievalisms. Suffolk, United Kingdom: D.S. Brewer. pp. 127-142. ISBN 978-1-84384-012-1. McArthur, Colin (1998). "Braveheart and the Representation of History. Praeger. pp. 167-187. ISBN 978-0-275-95402-4. Ewan, Elizabeth (October 1995).
"Braveheart". The American Historical Review. Bloomington: Indiana University Press. 100 (4): 1219-21. doi:10.2307/2168219. ISSN 0002-8762. JSTOR 2168219. OCLC 01830326. ^{\circ} Phillips, Seymour (2011). Edward II. New Haven, CT & London, UK: Yale University Press. ISBN 978-0-300-17802-9. ^{\circ} Penman, Michael (2014). Robert the Bruce: King
of the Scots. New Haven: Yale University Press. ISBN 978-0300148725. pp. 58-59 ^ Traquair pp. 128-176 ^ Traquair p
302-304 ^ Traquair p. 123 ^ Traquair p. 123 ^ Traquair p. 147 ^ Della Cava, Marco R. (May 24, 1995). "Gibson has faith in family and freedom". USA Today. ^ Stein, Ruth (May 21, 1995). "Mel Gibson Dons Kilt and Directs". San Francisco Chronicle. ^ "Gay Alliance has Gibson's 'Braveheart' in its sights", Daily News, May 11, 1995, archived from the original on June
4, 2011, retrieved February 13, 2010 ^ Matt Zoller Seitz (May 25, 1995). "Icon: Mel Gibson talks about Braveheart, movie stardom, and media treachery". Dallas Observer. Archived from the original on December 22, 2007. Retrieved August 19, 2013. ^ Way, George & Squire, Romily (1994). Collins Scottish Clan & Family Encyclopedia. pp. 220–221
 ^ Traquair pp. 77-79 ^ Traquair pp. 81-84 ^ Matt, Easton. "Two-handed swords in Ironclad, Braveheart, Robin Hood & Kingdom of Heaven". YouTube. Archived from the original on June 30, 2021. Retrieved February 26, 2016. ^ Carlin, Martha. "Clothing, Armor, and Weapons of a Mid Thirteenth-Century English Knight". ^ Various (August 29, 2000)
Braveheart, Warner Bros., archived from the original on March 25, 2016, retrieved May 15, 2018. A Busch, Anita (February 9, 2018). "Angus Macfadyen-Led Action Drama 'Robert The Bruce' Drafts Jared Harris, Patrick
Fugit & Others". Deadline Hollywood. Retrieved February 11, 2018. Notes ^ Tied with Ed Wood. ^ Tied with George Watters II for Crimson Tide. External links Braveheart at Wikipedia's sister projects Media from CommonsNews from CommonsNews from Media from CommonsNews from CommonsNews from CommonsNews from Commo
at Box Office Mojo Retrieved from
```

