

The Medieval Hero on Screen

*Representations
from Beowulf to Buffy*

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2004



McFarland & Company, Inc., Publishers
Jefferson, North Carolina, and London

Not Your Typical Knight: The Emerging On-Screen Defender

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Sean Connery epitomizes the strong, handsome, aristocratic, athletic, valiant, and virtuous (almost picture-perfect) medieval knight of the movies whose nobility is shown in scene after scene. This hero is the gentle yet powerful leader who protects and helps those in need and, despite the great odds against him, wins because he represents justice. Over the last two decades or so, depictions of on-screen heroic medieval knights have shifted to include a variety of alternatives. These characterizations range from the aristocratic, almost pristine Lancelot of *Excalibur* (1981), to the disinherited Robin, his foreign friend Azeem, and, briefly, an armored Marian of *Robin Hood: Prince of Thieves* (1991), the mercenary Lancelot of *First Knight* (1995), William Thatcher, the peasant squire and would-be knight of *A Knight's Tale* (2002), an ogre, fighting princess, and talking donkey in the animated tale *Shrek* (2001), and finally the modern medieval "knights" Buffy, Giles, Xander, and Willow of the *Buffy the Vampire Slayer* television series (1997 through 2003). These changing portrayals of knights and heroes show us on-screen defenders who rarely fit the picture of traditional medieval knights and thus challenge our definitions of what constitutes a knight or hero.

The on-screen traditional medieval hero derives from heroes of medieval literature such as King Arthur, Sir Gawain, Sir Lancelot, and Sir Galahad. The medieval heroes are set apart from their enemies by their brawny physiques, their devotions to God, king, and lady, and their fighting abilities—which are used to promote justice. In *Excalibur*, King Arthur's and Sir Lancelot's good looks and actions define them as heroes.

(Mordred, although he is good-looking, wages an unjust war against his rightful king, murders knights, and murders his own mother, eliminating him from the hero category; heroes must at least try to behave righteously in addition to "looking good" in order to be true knights.) These heroes follow a chivalric code that echoes expectations expressed in medieval writings. Sir Thomas Malory's King Arthur requires his knights to take the following oath:

Never to do outrage nothir mourthir, and allwayes to fle treason, and to gyff mercy unto hym that askith mercy ... and allwayes to do ladyes, damesels, and jantilwomen and wydowes socour: strength hem in hir ryghtes, and never to enforce them, uppon payne of dethe. Also, that no man take no batayles in a wrongfull quarell for no love no worldis goodis.¹

Ideally, Arthur's knights are to be honorable, courageous, God-fearing, merciful, and just; they defend the weak and helpless and victoriously fight battle after battle for righteous causes. Traditionally, medieval knights are strong, courageous aristocratic men who have the natural abilities and equipment (armor, weapons, and horses) needed for battle and defense of the kingdom, the Church, and the weak—especially ladies. Their obligations to their lords, Church, and people to uphold justice help to control these powerful men as they maintain the standards of society.² Likewise, the medieval hero in the movies is the strong, silent type who also happens to be brave and handsome. Of course, this describes some of their enemies, as well. The quality that seems to separate the heroes from the villains is the heroes' determination to seek a larger justice.

The chivalric knight looks beyond his own interests to those of others, helping to solidify his society against lawlessness and evil. For example, near the end of *Excalibur*, Sir Perceval reminds King Arthur that his welfare is linked to the welfare of his kingdom, that the king and the land are one, giving Arthur strength to destroy the evil Mordred. This fight against anarchy and evil is articulated in themes found in many modern movies, including the *Star Wars*, *Lord of the Rings*, and *Harry Potter* film serials, as well as in medieval texts. As Richard Kaeuper observes, "Christine de Pisan, writing in the early fifteenth century, ... posited the creation of chivalry as one antidote to a world gone wrong."³

The heroes (some of them are knights) in the more modern adventure films are not necessarily perfect, but they, too, strive to make the world a better place, battle by battle. Our modern expectations of what "knights" or heroes should be are not as delineated as medieval notions of knighthood. Many of our heroes are not born into wealthy or noble families. (See, for example, the Lancelot of *First Knight* or William

Thatcher of *A Knight's Tale*.) Other heroes exhibit flaws or weaknesses. The beautiful Morgana of *Excalibur* easily manipulates Merlin; Shrek of *Shrek* allows his distrust of others and his impetuosity to govern him for a time. We may not expect our heroes to have perfect lineages or to behave ideally all the time; we do, however, expect nobility of heart, complete with a willingness to risk everything for a greater cause.

Perhaps this accepted fallibility in our modern heroes indicates an understanding of the human nature of all of us. Yet we still search for heroes—for people who enrich our lives through their abilities, their virtues, or their sacrifices. In an excerpt from *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, Bruno Bettelheim comments: "To find deeper meaning, one must become able to transcend the narrow confines of a self-centered existence and believe that one will make a significant contribution to life—if not right now, then at some future time."⁴ Our modern heroes display this attribute of altruism more than they display physical perfection. Over the last twenty years, ever more modern characterizations show on-screen heroes as being superior while still having human failings. On the screen, in *Robin Hood: Prince of Thieves*, *First Knight*, *Shrek*, *The Knight's Tale*, and *Buffy the Vampire Slayer* (both the movie and the television series), concepts of heroes are constantly being reshaped.

Some films present traditional heroes while also suggesting that other representations are possible. For example, in *Robin Hood: Prince of Thieves*, while Kevin Costner's Robin of Locksley is a fairly typical hero (aristocratic, tall, strong, an able swordsman and archer, wise, and compassionate), Morgan Freeman's character Azeem (a tattooed foreigner, "Moor and Saracen") bends the definition of a knight. (He is not white, Christian, English, French, or aristocratic.) Even so, Azeem's noble bearing combined with his loyalty to Robin, and his knowledge and fighting prowess make him a valued fellow knight. The character of Marian, however briefly, demonstrates the emerging concept of a woman as a defender. A disguised Marian wears a suit of armor and battles Robin; he fights back, believing her to be a young man. For a short time, she mimics the fighting abilities found in agile young knights. However, she is not a knight but rather a lady, as Robin finds out when he has her cornered and forces her wrist over flames of a candle. An all-too-female scream explodes from the armored figure. Once her identity is unmasked, she seems to lose all ability to fight for herself. For the rest of the film, she relies on the men to protect and to rescue her; yet her short time as a defender foreshadows the emergence of other on-screen fighting females who do not lose their abilities to defend themselves and others.

Six years after *Robin Hood: The Prince of Thieves* demonstrated the potential fighting prowess of women, the movie *First Knight* returns

physical combat to the male arena with its traditional gendered view of knights, as it plays up the premise that common men can shape themselves into knights. This retelling of the love triangle of King Arthur, Guinevere, and Lancelot removes Lancelot from his legendary (royal) lineage. Instead he is a mercenary. The film points out that his lack of family connections does not keep him from knightly pursuits, such as helping those in need. After one of his money-earning, sword-fighting exhibitions, Lancelot tells his defeated opponent that part of his strength is that Lancelot does not care whether he lives or dies. Of course, once he sees the beautiful young Guinevere, Lancelot begins to care about her and then about Arthur's Camelot. Protecting and defending Guinevere become his primary goals. Lancelot's daring rescues of Guinevere involve fighting scenes that emphasize his unorthodox approach to fighting. These moments imply that his ability to defeat his enemy is in part due to his constant "real-life" training. After being knighted by King Arthur (amid voiced concerns that the other knights know nothing about Lancelot's background), Lancelot demonstrates to the other knights of the Round Table his courage and fighting skills during battle. His battle prowess befits a knight, and so they accept him into their ranks. This medieval hero breaks through barriers of wealth and status.

Even though *First Knight* takes its knight-hero from a nonaristocratic background, Lancelot's focus in the film stays with knight-worthy tasks such as helping Guinevere and King Arthur. On the other hand, the film *A Knight's Tale* crafts its main hero as a disguised peasant whose goal is to win tournaments. This movie plays with the "fair unknown" motif often found in medieval romance literature. Generally, in medieval tales, the young knight (perhaps Perceval, Lancelot, or Gareth) rises from an obscure background to shine forth as a worthy knight. Knights in these medieval contexts are later shown to be worthy aristocrats, born of the blood royal. The knights who prove themselves through their noble actions are of aristocratic lineage.

In a thoroughly modern sense (in which a person's worth is not based on lineage), this film mocks many of the traditional medieval expectations, making the knight a son of a peasant instead of a noble. After William loses his livelihood because his former master (a knight) dies, he takes his master's armor and horse and begins a life of masquerade. He does this both because competing in tournaments is his dream and because winning at tournaments earns him (and his gambling friends) money.

In *A Knight's Tale*, the desire to excel is emphasized as a common link among "true knights," though contrary to the traditional on-screen knight, such as Lancelot or Gawain, William does not save any damsels in distress, regain a lord's kingdom, or destroy great evil. He wins

tournaments. In one case, all the other combatants withdraw from battle when they learn that their opponent is Prince Edward, but William continues to joust. Near the end of the film, William's true parentage is exposed; he is identified as being the son of a commoner. William is arrested, punished, and put in the stocks for the public to ridicule. In a traditional tale, someone might have revealed that he is truly the son of a king or a prince—that he really has noble blood. William has no such ancestors. Instead, in this tale, the prince, his fellow jouster, elevates William's position in society. As he prepares to release William from the stocks, Prince Edward comments: "What a pair we make, eh. Both trying to hide who we are, both unable to do so. Your men love you; if I knew nothing else about you, that would be enough, but you also tilt when you should withdraw, and that is knightly, too." After the young man's release, Prince Edward's next action, after proclaiming (in an outright lie) William's aristocratic lineage, is to knight him. The ending of the movie merges the traditional expectations of rank for a knight (knights must have the proper lineage or be knighted by royalty) with the modern expectations of "knights" (anyone may follow a dream and succeed, if he or she tries hard enough).

The animated film *Shrek* may seem like an unlikely "medieval movie" after the previous examples of *Excalibur*, *Robin Hood: Prince of Thieves*, *First Knight*, and *A Knight's Tale*; nonetheless, this fairy tale plays to our traditional expectations of knights who will fight against all odds to succeed in their quests and ladies who need to be rescued; all the while, it requires us to see beyond appearances. This movie provides many twists and turns on concepts of the heroic. The main character, an ogre, agrees to take the mission to rescue the princess not to do what is "right" but to win back his swamp. He does, by the end of the movie, embrace a less egotistical attitude. When Donkey asks what his problem is, Shrek comments: "It's the world that seems to have a problem with me. People take one look at me and go 'Aaagh! Help! Run! A big, stupid, ugly ogre!' They judge me before they even know me."⁵ His heartfelt comment points out that many people base their expectations of whether or not a character is a hero or a villain on his or her appearance, not on the many other qualities the character might have. Shrek almost allows this prejudice to keep him from being a hero, as he tries to maintain his antisocial behavior. He might look like a monster, but saving Princess Fiona ultimately becomes more important to him than avoiding others who may judge him.

In fact, none of the characters in *Shrek* fits the traditional recipe for "heroes." Donkey's willingness to help his newfound friend, even to the point of sneaking into a dragon's castle, is loyal and heroic. Donkey does not look like a "noble steed"; he faints at the sight of blood, and he is

not the silent type. When the princess meets Donkey, she says, "It talks?" and Shrek replies, "Yeah, it's getting him to shut up that's the trick." While members in the audience may laugh, Donkey's human failings—not being strong (or more horselike), brave, or taciturn—place him outside the typical "hero" mode.

Princess Fiona does not represent the typical princess type either, no matter how much she seems to try to do so. Granted, she is beautiful and needs to be rescued from a fire-breathing dragon, but during her spare time she has learned martial arts. (Most fairy-tale princesses would have spent the time in more feminine pursuits, such as needlepoint.) Fiona lets out a loud belch in front of Shrek and Donkey just as Donkey corrects Shrek for his impolite behavior of belching in front of Princess Fiona. When a very annoying Robin Hood decides to save Fiona from Shrek, she punches and hits and kicks her way through Robin's Merry Men as if they are paper cutouts. (The choreography of this fight scene, with its lively, fast-paced, and artistically placed karate chops and kicks, visually alludes to similar fighting scenes found in the action movie *Charlie's Angels*, which also stars Cameron Diaz.) Just as Diaz's Angel character can defend herself from evil men and women, her Fiona is more than able to defend herself from an entire group of outlaws. Hence in *Shrek* the emerging heroes (a very large ogre, a donkey, and a princess who can fight) care enough about one another to fight against the oppression found in their society.

The hero-knights of *Excalibur*, with their aristocratic lineage, bravery, brawny physiques, and willingness to fight for justice, provide viewers with fairly clear-cut depictions of good and evil. However, the characterization of the emerging defender in more recent medieval movies encompasses other knights, as well, who are not as likely to be considered traditional. Whether they be foreigners, women, commoners, or ogres, the hero knights demonstrate fighting skills and a willingness to help others. This sense of sacrifice for society's good connects the traditional medieval knight to the many incarnations of the defending hero seen in various medieval movies over the past twenty years.

One out-of-the-ordinary example of a modern mythos that retains many elements of medieval movies is the on-screen world created by Joss Whedon in the *Buffy the Vampire Slayer* movie (1992) and television series (1997–2003). The knights or heroes in this world fight evil, defend, and aid those who need help, and become proficient in hand-to-hand combat, including fighting with swords and other medieval devices. In Whedon's work, the "chosen one" is not Sir Galahad or Sir Lancelot or Sir Perceval; the protector of the weak is Buffy. *Buffy the Vampire Slayer* transposes concepts of chivalry and knighthood from aristocratic and gendered definitions as this young woman and her friends



Buffy (Sarah Michelle Geller) confronts Spike (James Marsters) in *Buffy the Vampire Slayer* (1997–2003).

arm themselves night after night to make their town of Sunnydale a safer place.

While she might seem to be a fairly typical young woman, Buffy is the Slayer. She is the modern on-screen knight. She becomes the Slayer when the previous one dies. As the Slayer, "Though she has to work out to stay in shape, and trains with weapons, she possesses superhero strength, reflexes, and agility, and she heals faster than other human beings."⁶ Her vocation is to fight evil, and she does so, always aware that as the Slayer, her vocation is framed by death. Throughout the series, she is unconventional, relies on others, and saves the world from multiple demon infestations and apocalypses. Her instincts and her "keen fashion sense" help her identify evil, dress well, and survive. She also saves her friends, the weak, and the downtrodden. As Farah Mendlesohn mentions, when Buffy rescues Willow, she "fulfills the role of shining knight without conflict, constantly reinforcing both the importance of her work and her sense of competence."⁷ I would also argue that the rescues of her friends and of others echo the exploits of earlier film heroes and



The hero, in sequins and spaghetti straps, with Angel (David Boreanaz) in *Buffy the Vampire Slayer* (1997–2003).

place her within their realms as a chivalric defender and as a member of a tightly knit group that serves its community through sacrifice.

In the episode “Killed by Death,” in Season Two, Buffy identifies herself as one of the good guys: “Grown-ups don’t believe you, right? I do. There are real monsters, we both know that. But there’re also real heroes, too, that fight monsters. That’s me.”⁸ Rhonda V. Wilcox points

out: “*Buffy* often manages an impressive convergence of realism with heroic romance. It is a rich text, with a humane and believable mixture of attitudes.”⁹ Characters react and respond to one another and circumstances in a variety of ways. In the series, characters grow, change, and even die.¹⁰ Buffy displays knightly capabilities as she defends sick children against a demon; throughout the series she also demonstrates the virtues of bravery and self-sacrifice. Christopher Golden and Nancy Holder, in their book, *Buffy the Vampire Slayer, the Watcher’s Guide*, Volume 1, comment that Buffy demonstrates a “courage that is rare in the human race, and it is even rarer for one so young to be mature enough to understand the nature of sacrifice.”¹¹

Buffy seems to be an unlikely hero: rather than being an aristocratic adult male, tall, and muscular, she is a girl, petite, and slight. She resembles a “damsel in distress” far more than the “knight in shining armor.” And Buffy cult tradition has it that it is specifically this image that makes this hero so powerful. She should be the victim but instead becomes the hero: “Into every generation, a Slayer is born. One girl, in all the world, a Chosen One. One born with the strength and skill to hunt the vampires—to stop the spread of their evil....”¹² Her life mission is to protect others from evil. For many viewers, this depiction of strength in a young woman is heartening. Camille Bacon-Smith, in her foreword to the collection *Fighting the Forces: What’s at Stake in Buffy the Vampire Slayer*, claims that Joss Whedon has “created” a “positive heroic role model for girls.”¹³ Buffy appears to be the underdog, a lightweight, and, quite frankly, often not very motivated. Despite her vocation as a Slayer, she is also human. In other words, she makes mistakes, allows her emotions to get the better of her, and even reacts in not-so-pleasant ways to circumstances, becoming moody, careless, angry, and sullen. While traditional medieval movies focus on the near-perfection of knights, the emerging knight of the modern medieval work is shown to be human. Such less-than-stellar reactions, mistakes, and emotions allow many viewers to relate to characters in *Buffy the Vampire Slayer*.

On the other hand, Buffy constantly shows herself to be crafted of the same material as medieval knights are. She, too, has trained with the quarterstaff, the sword, and the crossbow. Like Lancelot, her quests seem to be never-ending. In episode after episode, crisis after crisis, she rescues those who need help. (At her high school graduation she is given the title of “Class Protector” since, because of her actions, that graduation class has had the lowest mortality rate of any previous class in Sunnydale). Zoe-Jane Playden claims in her article “What You Are, What’s to Come: Feminisms, Citizenship and the Divine” that Buffy should be placed “outside the mainstream of super-heroes.”¹⁴ As a woman who uses knowledge and skill, she does not fit into those categories of modern

(male) fictional heroes (for example, Superman, Batman, Spider-Man). Instead, if one looks beyond her physical appearance and her personality, Buffy's constant defense of the weak, her leadership abilities, and her unorthodox approaches link her to the traditions of the medieval knight that we see in the emerging on-screen defender. She fights and protects, sometimes amazing even herself as she wins.

Joss Whedon's *Buffy the Vampire Slayer* mythos contains many champions, not just Buffy. They, too, are unlikely heroes: Willow, the extremely intelligent, sweet misfit; Xander, the foot-in-the-mouth jokester; and Giles, the British librarian (and Watcher). While these may not seem to be typical descriptions of heroes, Willow, Xander, and Giles constantly help Buffy in her fight against evil. These close connections for Buffy dilute the isolation that previous slayers have endured and force Buffy time and again to think beyond herself. She has her own, albeit small, brotherhood of knights. In the episode "Primeval" in Season Four, Giles, Willow, and Xander reinforce their unity with Buffy as they magically send their abilities into her, creating an even more powerful slayer. This episode overtly expresses the closeness of the group. Throughout the series, the loyalty and love these characters have for one another heighten their capabilities to defend one another and others. Buffy learns to use the strengths of her friends—their abilities to think, read, decipher, feel, care, use computers, problem-solve—often relying on them to provide her with what she needs so that she can fight.

One can argue that in many episodes of *Buffy the Vampire Slayer*, her friends and Watcher are actually braver than Buffy is; after all, they do not have the strength, agility, and healing abilities that she has, and yet they rush into the fray (knowing their own limitations and mortality) to help Buffy. Not only does this variety of character types as heroes promote diversity but it also changes the (modern) standard, allowing smart and caring people to become role models (instead of limiting the field to athletes, rock stars, and celebrities).

Intelligence becomes a desired characteristic for heroes; reading, researching, and learning are the components for success and survival. Most medieval movies have scholar/magician characters (Merlin, Gandalf, Dumbledore) that provide help, particularly in the form of knowledge, to the knights. The TV series stretches this notion to include heroes as users of the commodities of learning and knowledge. While the bookish Giles becomes the seeker of knowledge, the researcher who identifies the problem, providing Buffy with the knowledge she needs in order to defeat evil, the others, too—including Buffy—research and learn. As they fight evil, they gather knowledge.

Knowledge actually becomes one of the many weapons in the group's arsenal. Often the research involved takes effort from the characters. They

have to work at obtaining the information they need; rarely does it appear without exertion. The task of spending hours looking through books or papers is not glamorous; research demands that the heroes forego other perhaps more entertaining activities. They sacrifice their time and energy to fight against evil. In *Buffy the Vampire Slayer*, viewers see the rewards of these endeavors as, time after time, some evil creature is defeated because the heroes were able to identify a weakness. A prime-time TV show actually encourages reading! Librarians and various associations have been quick to tie into this wave of encouragement. Christopher Golden and Nancy Holder note this phenomenon:

Recognizing this enthusiasm [that viewers have for the TV series], the American Library Association has made *Buffy* the focus of its latest "READ" promotional poster. The poster includes the entire *Buffy* cast and the caption "Slay Ignorance at the Library."¹⁵

Books and the need for knowledge play a part in almost every episode of *Buffy the Vampire Slayer*. The heroes need knowledge to fight the good fight, to succeed, and to maintain their community against larger threats of isolation, ambiguity, and hopelessness. After all, they must continue to live their "regular lives" in the midst of slaying.

Language and learning become tools that all the heroes in *Buffy* wield. Even Buffy, who prefers physical combat to reading, comprehends the necessity of gathering information (see the episode "Teacher's Pet" in Season One). It is through her research that Buffy obtains the information she needs to save Xander from yet another monster that wishes to destroy him. Buffy explains to Giles that a bat is the natural enemy of the praying mantis: "Bats eat them—a praying mantis hears sonar, its whole nervous system goes kaplooiie."¹⁶ Armed with a tape of the sonar, Buffy and Giles go forth and save Xander from the deadly, larger-than-human-sized monster. Buffy, Giles, Willow, and Xander often spend hours going through the books, surfing the Internet, and discovering information to aid in the fight against evil.

While the big, strong knights in shining armor (so often played by Sean Connery) have become stereotypical on-screen medieval heroes, the emerging hero is quite different. The emerging on-screen defender may come in many shapes and sizes (and from various socioeconomic classes), but he or she still strives to make his or her world a better place in spite of the sacrifices he or she must make. The defender uses every type of information and knowledge he or she can gather to defeat evil and to protect others. The hero may be a tall, dark Saracen like Azeem, a peasant like William Thatcher, an ogre, a donkey, a princess expert in martial arts, a quiet young intellectual like Willow, a class clown (Xander),

a petite young blonde (Buffy), or even a librarian (Giles). The emerging defender works in grays. Like issues in real life, circumstances, quests, and even monsters are not limited to the proverbial black and white. Our on-screen heroes, while they are heroes, are also fallible human beings with problems they need to overcome even as they continue the fight against ignorance and evil.

Notes

1. Sir Thomas Malory, *The Works of Sir Thomas Malory*, ed. Eugène Vinaver, 2nd ed. (Oxford: Oxford University Press Paperbacks, 1977), p. 75.
2. Richard Barber, *The Knight and Chivalry*, rev. ed. (Woodbridge, U.K.: Boydell Press, 2000), pp. 136–7.
3. Richard Kaeuper, "The Societal Role of Chivalry in Romance: Northwestern Europe," in *The Cambridge Companion to Medieval Romance*, ed. Roberta L. Krueger (Cambridge: Cambridge University Press, 2000), p. 107.
4. Bruno Bettelheim, "Introduction: The Struggle for Meaning," in *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (New York: Random House, 1989), pp. 3–4.
5. *Shrek*, animated film produced by Aron Warner, John H. Williams, Jeffrey Katzenberg, with Mike Myers, Eddie Murphy, Cameron Diaz, and John Lithgow, VHS, (Universal City: DreamWorks Home Entertainment, 2001).
6. Nancy Holder, Jeff Mariotte, and Maryelizabeth Hart, *Buffy the Vampire Slayer: The Watcher's Guide*, Vol. 2 (New York: Pocket, 2000), p. 3.
7. Farah Mendlesohn, "Surpassing the Love of Vampires," in *Fighting the Forces: What's at Stake in Buffy the Vampire Slayer*, ed. Rhonda V. Wilcox and David Lavery (Lanham: Rowman & Littlefield Publishers, Inc., 2002), p. 52.
8. "Killed By Death," in *Buffy the Vampire Slayer: The Script Book, Season Two*, Vol. 4 (New York: Pocket, 2003), p. 34.
9. Rhonda V. Wilcox, "Who Died and Made Her the Boss?" in *Fighting the Forces*, p. 16.
10. Roz Kaveney, "She Saved the World, a Lot," in *Reading the Vampire Slayer*, ed. Roz Kaveney (New York: Tauris Parke Paperbacks, 2002), p. 2. Kaveney notes: "The show constantly tinkered with its own premises—important characters died or became evil."
11. Christopher Golden and Nancy Holder, *Buffy the Vampire Slayer: The Watcher's Guide*. Vol. 1, ed. Christopher Golden and Nancy Holder (New York: Pocket, 1998), p. 8.
12. "Welcome to the Hellmouth," in *Buffy the Vampire Slayer: The Script Book, Season One*, Vol. 1 (New York: Pocket, 2000), pp. 29–30.
13. Camille Bacon-Smith, "Foreword," in *Fighting the Forces*, p. xiii.
14. Zoe-Jane Playden, "What You Are, What's to Come: Feminisms, Citizenship and the Divine," in *Reading the Vampire Slayer*, p. 120.
15. Golden and Holder, *Buffy the Vampire Slayer*, pp. 34–35.
16. "Teacher's Pet," in *Buffy the Vampire Slayer: The Script Book, Season One*, Vol. 1 (New York: Pocket, 2000), p. 243.

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Filmography

- 1981 *Excalibur*, d. John Boorman, with Nicol Williamson. U.S.: Orion.
- 1991 *Robin Hood: Prince of Thieves*, d. Kevin Reynolds, with Kevin Costner, Morgan Freeman. U.S.: Morgan Creek.
- 1992 *Buffy the Vampire Slayer*, d. Fran Rubel Kuzui, with Kristy Swanson, Donald Sutherland, Luke Perry, Rutger Hauer, Paul Reubens. U.S.: 20th Century-Fox.
- 1995 *First Knight*, d. Jerry Zucker, with Richard Gere, Julia Ormand, Sean Connery. U.S.: Zucker Brothers, Columbia.

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- 2001 *Buffy the Vampire Slayer: The Complete First Season on DVD*, with Sarah Michelle Gellar, Nicholas Brendon, Anthony S. Head, Alyson Hannigan, Charisma Carpenter. U.S.: 20th Century-Fox.
- A Knight's Tale*, d. Brian Helgeland, with Heath Ledger. U.S.: Columbia, Escape Artists/Finestkind Prod.
- Shrek*, d. Andrew Adamson and Vicky Jenson, with the voices of Mike Myers, Eddie Murphy, Cameron Diaz, John Lithgow. U.S.: Dream-Works.
- 2002 *Buffy the Vampire Slayer: The Complete Second Season on DVD*, with Sarah Michelle Gellar, Nicholas Brendon, Anthony S. Head, Alyson Hannigan, Charisma Carpenter. U.S.: 20th Century-Fox.
- 2003 *Buffy the Vampire Slayer: The Complete Third Season on DVD*, with Sarah Michelle Gellar, Nicholas Brendon, Anthony S. Head, Alyson Hannigan, Charisma Carpenter. U.S.: 20th Century-Fox.