

Chronique

The Journal of Chivalry

Articles, Essays, Reviews

Issue #9
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William The Marshal

Chronique

The Journal of Chivalry

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*The Editors would like to thank
everyone who brought
Chronique #9 into being--
Thank You!*

INTRODUCTION

Greetings and welcome to *Chronique* #9! Although we are short several articles I had wanted to include, I think this issue will remain a good monument for a man whose memory lives in the legend of chivalry. I hope this issue of *Chronique* serves as a pointer to the several fine volumes that discuss the Marshal's life; most notably the Duby work (see REVIEWS) and one by Sydney Painter entitled "William Marshal, Knight Errant, Baron, and Regent of England." Between these two works you can learn much about Marshal and his day. This issue of *Chronique*, relates to the tournaments fought in his day.

In a future *Chronique* we will print an article by the scholar Sydney Anglo relating to how tournaments were won. There is something vaguely foreign in his text; the underside or reality of chivalric life in the Middle Ages, something the romances and the clerks were fighting against and yet something that must be a part of our re-enactments as surely as the knightly gestures and chivalric ethics we strive to teach. Dr. Anglo is also releasing a new book this fall; more about that in #10. We thank him for his generous time and consideration!

For Pennsic this year, we are trying to produce a "mini-*Chronique*" to be distributed free of charge at the main gate to everyone who passes. It is our intention to increase the circulation of *Chronique* dramatically, bringing our experiments and researches to a wider audience. If you would like to seek advertising in this special issue, with a circulation of 10,000, please contact us as soon as possible.

The response from the electronic networks has been substantial; dialog on the QUESTIONS continues at a breakneck pace, and the editors have been forced (or are able) to be more selective. If your response is not chosen, it doesn't mean that it was bad; perhaps someone said the same thing or more likely we just don't have the room. Our email address, *Chronique@aol.com* is there for responses, articles, and the like, but we would prefer it if all official correspondences, such as address changes, renewals, and the like were sent via regular mail. Occasionally, email is lost.

The administrative topics out of the way, I would like to redirect your attention back to the items of real import; William the Marshal and tournaments as they were fought in his day (1170-1180).



FORUM

Question #1—Is intention or outcome more important to virtue?

"Intention. The quality of virtue is exemplified by observance of moral laws, and one can truly follow such laws yet encounter an unintended result. It is also my thought that a person truly virtuous cannot produce a truly bad result, since the inherent morality and goodness of the action must taint the outcome in some way(s), so a bad result would be the product of false virtue (arrogance, greed, etc.)."

—Margo Lynn Hablutzelm

"Both are of equal importance, but only outcome may be known by others. A virtuous outcome that occurs in spite of intent is no virtue. A virtuous intent that results in evil outcome is obviously the same. But, only the person themselves can judge intent, and others can *only* judge outcome. To judge another's intent (which by definition is unknowable) is itself a dishonorable act."

—Rex Deaver

"Intention is the more important. Outcome is an accident of circumstance. However, one cannot live merely on good intentions. Outcome is the proof of our intentions, and the means through which we serve as exemplars, and should so follow close upon intention."

—Steen Jensen

"No problem here, virtue would require we do our best and to attempt an optimal outcome, alas we are not all imbued with the wisdom of Solomon, nor can we be expected to predict the vagaries of fate (God, Allah, kismet, call it what you will), so we can merely *intend* the best outcome, we can not call it a lack of virtue to be unlucky (or even incredibly stupid)."

—Bernard Booth

"It depends on if we are looking at a modern point of view or a more "period" way of looking at things. Nowadays we are often more worried about outcome than intentions. We usually only question intent after having seen the effect. From earlier documents we get the impression that the intent was more important, look for instance at the Crusades. The intention of the Crusades was okay, but the outcome was not, still it was accepted since the intentions were considered good."

—Morgan Broman

"I've always felt that someone who is 'virtuous' was a person who did the right thing without conscious effort to do so. Intention the motivation and outcome the result. Therefore, intention and outcome are more important because the person had to deeply and personally consider the actions he was taking and the effects that result from his actions. It is more important because it shows growth and an awareness that virtue doesn't necessarily have. Unless, of course, the virtue was learned by progress through the intention/outcome to the point where the person just 'knows' what is right."

—Julie Gavello

"Intention - though a fleeting thought of misdeed may pass across the mind of the most pure, to form the intention to perform a misdeed is most serious. To hold otherwise would be to shield those of the blackest heart who merely lack the competence to carry through their intentions."

—Conrad Claus

"Intention is more important. An individual has some control over what he intends to do, but often has no control over the outcome. While virtuous intent can result in undesirable outcome, a virtuous outcome that is tainted by vile intent cannot be truly virtuous. This question is similar to whether or not the ends justify the means."

—Donna E. Green

"Interesting question, particularly as in some early works *vertus* has more to do with martial strength than with the *virtue* we think of as related to moral strength. In 1484 Caxton described *vertue* in this way: 'The roote of all vertue is obedynce and humylite.' (*Introduction to Tales of Aesop*) (I am

ignoring the period definition of *virtue* as female sexual chastity.) In the absolute sense, the outcome is likely to be most remembered. Victors tend to write the histories. But how the victor is viewed by the conquered and by the community around him/them is colored by intent. Even though the Romans won at Masada, the Israelites who died to a person are viewed as the heroes of that conflict. Pyrrhus and his men gave their name to a kind of victory because of the strength of their intent. At the Battle of Maldon the defenders lost, and were overrun, but their heroic last stand and their principled defense of their lands and people is used as a model rather than the victor's slaughter of them. In interpersonal dealings, which are as important to chivalry as martial dealings, the interplay of intent, outcome, and virtue become more cloudy. It is here where the dual basis of virtue, humility and obedience can serve as guideposts. The person taking an action may feel that their virtue is intact because their intent was pure, even if the action miscarried and the outcome was unfortunate. Observers (and potential victims) may see things differently; the actor must then be prepared to take the consequences of his action and uphold his or her honor. This includes taking blame or responsibility despite feeling and being in the right in order to not stain someone else's honor. Being too stiffnecked to bend is not humble; it does not show humility or chivalry to dishonor someone else to preserve your own sense of right. Let's give an example: If I work to assist my lord in the management of his estates, and while he is away I make changes which I feel will make the management less burdensome on him, I am working toward what I judge is the greater good for our household. If, though, when he returns he is embarrassed or humiliated or hurt by my actions (perhaps the change I made takes some task he values or enjoys and gives it to another, or perhaps he fears I found his management style inept or incompetent), the outcome is not good. He may not value my intent: I feel and am virtuous to my intentions and goals; but the final outcome has hurt him. Despite the fact that I may well be in the right, honor insists that I take actions to make things better. It may be enough to simply talk things out; I may need to say 'I made a mistake and must correct it by putting things back to what they were.' I must value humility as an essential ingredient to my virtue. If, on the other hand, I take an action in a crisis which may hurt some, but will help the most and fix the underlying problem, I should not refrain from taking action to avoid hurting the few. ('The good of the many...') I can later attempt to redress the lesser hurt, but I must have the courage to take the action when it needs to be done. I must be obedient to my principles in order to preserve my virtue, no matter what the personal cost. It may be necessary to allow one dike to break and flood a section of fields in order to preserve the lives of the rest of the town. We should all share the winter's hunger that comes as a result, but I should not risk the rest of the town in order to preserve part of the crop. There is no short answer to this complex question. We can only take our principles and use them as guideposts, and review our decisions in the light of outcome in order to continue to learn."

—Pat MacGregor

Question #2—What is nobility?

"A verb. It is defied by the action, and the purpose and cost of that action and qualified by the effectiveness of that deed."

—Greg Robin Smith

"It's an inner projection of quality of thought, confidence, and self-worth. This 'noble' attitude is simply an outward reflection of a person's being. Like wisdom, noble it's a patient, learned person. Birth does not guarantee nobility."

—Julie Gavello

"Nobility is to lead and to be followed, to speak for a people and to hold their trust. As a virtue, it is the acceptance of a due, and the recognition of a duty."

—Steen Jensen

"The strength of character to always hold to the right, though the body may grow faint and the opposition may be as numerous as the grains of sand driven before the tide."

—Conrad Claus

"Nobility is a combination of virtues, as is chivalry. Nobility requires tolerance, forbearance, setting and exemplifying high standards, reasonably articulate speech, control of one's passions, discipline, generosity, charity, lady- or gentlemanly behavior and the ability to make the combination of all these attributes look easy."

—Donna E. Green

"Nobility is to act upon what you feel is good and right, even when it is not always in your own personal interest."
—*Morgan Broman*

"Nobility is that quality which rises above self-concern. However, nobility does not necessarily impart virtue. Nobility has resulted in some of the most heinous crimes in history."
—*Rex Deaver*

"Although this word is often applied solely to those of the noble classes, I think it is more, for there are many of that birthright who I would not call noble. It is a dignity of mein and an assuredness of character which causes others to give respect. Assuredness does not mean arrogance; an arrogant person cannot be noble, no matter what his/her class, because the essential dignity will be lacking."
—*Margo Lynn Hablutzelml*

"Nobility is the result of continuous striving towards the impossible goal of achieving chivalry, particularly as it pertains to lordship and the necessary attitude of selflessness required to carry out the obligations inherent therein. Like chivalry, I look on nobility as being akin to a state of grace, something that most of us manage for only short periods, though we spend a great deal of time and effort trying to attain it. The question of why we should even bother with it at all, if it's such an impossibility to achieve, can easily be answered; as any religion will explain, the striving towards a standard of conduct greater than mortal man can hope to attain isn't pointless, if during the attempt that man grows to a level where, even if he never quite achieves the standard, comes close occasionally and never stops trying."
—*Michael Plotts*

"Nobility is a matter of the mind, not one of the purse or of breeding. Nobility is best exemplified by gentle courtesy to all, adherence to the right (not necessarily to the law), and a willingness to serve wherever the need. 'Nobles' who are not willing to curry their own horses once they are elevated to the peerage have lowered themselves in the esteem of those around them. The most noble act I have ever seen a Knight do was to clean up the privy after a pregnant lady got violently ill within. He didn't call a squire, or walk away. He did what needed to be done, even though he did not know the lady and gave up a chance to fight in order to be of other service."
—*Pat MacGregor*

Question #3—What is courage?

"A pure soul."
—*C. Claus*

"To dare that little extra. To do things that are beneficial for others, even if you risk your own life."
—*Morgan Broman*

"Courage is action taken regardless of consequences to oneself, that one knows to be correct and true by the light of one's moral code. It differs from bravery in that courage is applied to those actions, particularly if long-term in nature, that spring primarily from moral venue, such as faith or duty, rather than the mere withstanding of danger that simple bravery implies."
—*Michael Plotts*

"Courage is the ability to prevent fear from ruling action, it is not fearlessness. Only fools are fearless."
—*Rex Deaver*

"The strength of will to stand up against anything that confronts you. To choose a path that may not always be the easiest to accomplish. To go beyond the personal limits you set and to be willing to continually move beyond any future limitation."
—*Julie Gavello*

"Courage is seeing that something needs to be done and doing it in spite of the danger. The danger can be to one's person or to one's reputation, it does not matter. It is the willingness to risk either on a worthy, or seemingly worthy cause that is courageous."
—*Donna E. Green*

"Courage I believe is linked to consistency, which in turn touches more on the knightly virtue of Franchise than on the virtue of Prowess. A good knight has an ideal of themselves and strives to hold themselves to that standard (Franchise); Courage is tested when that consistency is challenged on the battlefield or in a court. Within the Society (ed. SCA), neither the battlefield or court has the edge it had in the past; here, I believe, the greatest courage is shown in persevering in the face of the absurdity of our game."

—Steen Jensen

"Courage is the strength of your convictions, and standing with them against popular opinion. Courage is being willing to accept the consequences of actions, even when they are unpopular. Courage is being able to stand up and inform a large group why their chosen leader is wrong, instead of being swept along with the crowd despite one's knowledge or beliefs. Courage is following one's religion or creed even in an unfriendly land. Courage is not to be confused with bravery."

—Margo Lynn Hablutzelml

"In my mind there are two kinds of courage: physical courage and moral courage. They are related, but are not the same. Moral courage is facing your demons and overcoming them. For some of us, the demon is going against authority, or those we care about, or taking an unpopular but *right* stand and being willing to suffer the consequences of that act. For others courage might be admitting to a wrong act and taking the consequences of it. But the first step in courage is making a private decision inside to follow the bidding of your honor despite possible repercussions.

"For me, personally, having the courage once to take a bad consequence as a result of doing something I knew should be done has helped me face other potential similar situations with more courage. If you have once lived through a hailstorm of abuse because of a personal stand, and know that you are stronger and better for it, or that someone or some cause you believe in are better for it, you develop more confidence to take a step the next time.

"Physical courage involves risking your flesh and comfort. It may even involve risking death for a right cause. There's a difference between physical courage and fool-hardiness: taking stupid risks just for the thrill may involve no courage at all. I am deathly afraid of needles, and yet for years I went and gave blood (until I was exempted because of medication) because I felt it was my responsibility to help my fellow human beings. I have a low threshold of pain, and would not like to face a situation where doing the right thing risked pain. Yet once when my lord and I were first responders on the scene of a crash, and needed to assist the occupants, I realized afterward that despite some risk of fire and injury we both did what we needed to do and had our shakes and uncertainties later. I suspect that it takes less physical courage to do something like that when primal adrenaline is keeping the fear at bay than to in cold blood walk into that physical fear. I have never had to have physical courage and moral courage at the same time: I've never had to face great physical pain in service of a just cause, or make a life or death decision for myself. (Although I would argue that agreeing to terminate life support for someone you love has a certain amount of physical pain. But I didn't have to face my own personal death.) I can only hope that if I am ever faced with the need, I can make my body do what my honor demands."

—Pat MacGregor

Question #4—One day, a knight and his conroi were riding along a road. They came across a monk and a noble lady, obviously attached to one another, bearing a rich purse. Upon inquiry, it seems that the monk and the lady married, against both the wishes of her parents and canon law. What, according to chivalry, should the knight's party do?

"Sigh. Romeo and Juliet notwithstanding, medieval practice would say that the knight and his company should immediately clap the monk in irons, take custody of the purse, and return the monk to his abbot, the lady and the money to her parents."

—Pat MacGregor

"According to the rules of chivalry, a knight must honor noble ladies and honor God's church. Because of this the knight should not kill the lady and the monk for their transgressions, even though the lady has gone against her duty of obedience to her father and the monk has gone against his vows to the church. It is the father's and the church's place to punish, not the knight's. The monk should be returned to his abbot, so that the abbot, as God's representative, can determine the monk's punishment. The lady should be returned to her father so that he can punish her, as he chooses. The knight should try to determine who owns the contents of the purse and return it to him. If the owner is a good and generous person, he will give the knight some reward for his good deed in returning the purse."

—Donna E. Green

"Loyalty demands that the Lady be returned to the justice of her family, and the monk to the justice of canon law. Courtesy demands that it be done as gently as possible since generosity should draw forth pity for the plight of the lovers. As to the rich purse, I will take the course of young William Marshal and be heedless of it."

—Steen Jensen

"I believe they would take them both prisoner and bring them to the authorities. Now, well, I'm a romantic. If the couple were truly in love and the monk was going to renounce his vows and take on other than 'spiritual' jobs..."

—Julie Gavello

"The monk has abandoned the protections of canon law. He should be challenged to defend his misdeed. If he refuses to fight, or is not capable of doing so, he should be severely beaten in punishment and the money should be seized from him and given to the poor. All respect should be accorded the noble lady."

—Conrad Claus

"A knight's allegiance is not to God, indeed there have been many non-Christian knights, it is not impossible for canon law to be merely wrong or at least fallible. Likewise, there are too many cases to count of ladies running off and getting married contrary to her parents' wishes, and yet being shown in a positive light, thus it is obviously not inherently wrong for this to occur. However, a knight does have a duty to uphold the honour of a lady and, lacking all knowledge of the situation, must adhere to the decision of the two paramours, accepting that love is a great thing, greater than law, greater even than that familial duty."

—Bernard Booth

Question #5 — During a tournament fight, your opponent requests a hold because he is too tired to fight well. Do you grant it?

"No, but I may offer him/her the option to yield."

—Morgan Broman

"Yes."

—Steen Jensen

"Since what a combatant should desire most in an opponent is a good and honorable fight, you should allow him the rest. You benefit from a better fight and you have an opportunity to be generous to your opponent."

—Donna E. Green

"There's a problem here? Precedent exists within the popular fiction of knights bestowing full hospitality to those whom they would fight to kill...Indeed, you gain no honour in defeating an opponent who is not able to fight at their best and there is honour in losing after allowing your opponent leave to rest. This is no different to allowing an opponent to take a drink, change a piece of armour, change weapon, or even to move to keep the sunlight out of a kneeling opponent's face." —Bernard Booth

"I would approach this situation two very different ways, with my opponent being the deciding factor.

"In the first instance, fighting against truly knightly opponents, I assume that the request was made from frustration at being unable, due to exhaustion, to sufficiently honor their consort, as well as myself, with a suitable demonstration of prowess. Since pride, in nearly all opponents, would prevent them from making this request unless they were to the point where a priest would have to be summoned to deliver the Last Rights, I would feel ungenerous in the extreme in denying a brief rest,

to enable them to recover sufficiently to gain honor for their consort. Whether they were knackered from previous hard fights, or if their exhaustion is an advantage I've gained fairly through our own combat is immaterial—the deciding factor is my opponent's request for aid in rendering honor owed, when granting that request is easily possible.

"I consider all my opponents to be truly knightly, save for those that I know definitely fall into the second group, which follows.

"In the second instance, I am fighting someone from that small minority of combatants who have no thought for anything but victory, and even seek to turn their opponent's chivalry to their own advantage. To this opponent, the adage 'all's fair in love and war' rules the day, and any advantage accrued that does not contravene the written letter of the law is not to be scorned. Gamesmanship, not chivalry, is the foundation of their fighting, and their talk of chivalry and honor are only pious mouthings of formulae calculated to gain them acceptance and camouflage their true philosophy. To this opponent, I owe and grant all courtesy due, and will do my damndest to continue in that mode, regardless of provocation. Honor requires this. What I do not owe my opponent is any conspicuous act of chivalry that I conclude is being elicited for the sole purpose of being used against me. 'Good will triumph over Evil, but only if Good is very, very careful.' All combats are different, and is certainly possibly to have joyous, satisfying encounters with individuals who often fall into this second group of opponents, in which case of course, they are entitled to the full range of chivalric expression I feel moved to express during a given combat. It is only when this opponent is in the grip of the Dark Side that I advocate not granting a request that would be given without thought to another opponent. The points of honor we extend to our opponents on the field are a sincere gift of ourselves and our chivalry, and casting them before swine unwilling to appreciate them and rise to the occasion, or worse yet, who intentionally use them against us, devalues the gift. Chivalrous does not mean stupid, or naive."

—Michael Plotts

"No. Each combatant is responsible for maintaining themselves in condition to fight fairly and well. As the contest is a match of skill, and stamina, and agility, and courage, it is appropriate that one should be defeated for lack of endurance. An honorable fighter would not capitalize on an accident suffered by an opponent, but laziness in preparation is not an accident."

—Conrad Claus

"Yes, I would. I don't want to win just because I've taken advantage of someone's fatigue. Although stamina is part of winning; still... I can't really explain it. It just doesn't seem fair to take advantage."

—Julie Gavello

"In practicality, yes, because even if you don't feel your behavior is boorish, everyone else would. I have seen Crown tourneys and other tournaments where the pace of the bouts has left all the fighters physically and psychically exhausted, and a half-hour rest has been granted to all. But if your opponent has reached the end of his strength and you have not, it is a different matter.

"This gets to the root of the difference between SCA recreational fighting and the real world. If I were fighting for my life, or in a tourney for blood, or in which the real world situation hung in the balance, my opponent's lack of strength and stamina would turn into another weapon in my hand. I do not think I would ask for it: if I were simply too exhausted to continue I should either yield or take the first blow and die. However, again, this is a matter of his honor versus yours: no matter what his honor tells him to do, you should grant him his request. It's clear to all that this is a gift from you to him. You need to also accept that you may be giving up victory, and decide if that is what you want to do. A short hold may either give him enough energy to successfully conclude the bout or may sufficiently rock your own concentration that you lose focus."

—Pat MacGregor

Assistant Editor: *What if the shoe were on the other foot--would you ask for such a pause?*

Question #6—As a consort, if it becomes apparent to you that your representative on the field has done something that is unpopular. The combatant thinks they are right. What should you do?

"First talk to him. Ask what happened and convey the opinion from those watching. Work between both opinions to decide what is the next best course of action to follow. If I feel strongly that he behaved in an unsuitable manner, then I would let him know. If there is a question as to what is 'right' discuss it with his Knight (if he has one). Although there is not a great amount of dishonor attached to the Lady, there is some. It is her responsibility to be not only supportive but watchful, basically being a partner."
—Julie Gavello

"Fret? Seriously, there's no clear answer, you have accepted them as your representative so you must do them the honour of believing in them and allowing them to represent you as best they can, this is the honour you bestow upon them in the exchange. You offer the honour of representing you but you must give by taking what they give you."
—Bernard Booth

"This is an interesting one for me to answer, because my champion has a high sense of RIGHT but is known as a maverick, does not follow the common grain, and hence has held some unpopular views. I would first ask my representative whether what he did on the field was wrong, or merely unpopular. If the former, it must be acknowledged. If the latter, I would feel less comfortable if my representative were to bend to popular thought than if he were to stand fast against it. Personal integrity is more important to me than popular opinion, and if you cannot trust yourself, then you can trust no-one. Were I to find my representative capitulating to popular opinion, I would have to question his worth, since it is clear that he does not trust his own judgment. Doing something wrong is one thing, and the consequences must be accepted; doing something right but unpopular is quite another."
—Margo Lynn Hablutzelml

"I have never been a consort, but if I were I would leave it up to the fighters to decide. No one knows as well as the people in the fight what is really happening. I would bring it up with my fighter afterwards though, and ask."
—Morgan Broman

"Help them succeed by improving themselves. Assign them a quest that will either teach everyone why the representative was correct OR why they need to improve their behaviour."
—Greg Robin Smith

"Support the combatant. However, as honor and truth will always win out it would be best to remain relatively silent initially so as to not encourage others to become set in their views."
—Conrad Claus

"What do you think? Is your judgement less than others? Do you not trust your representative? If not, why did you agree to be their consort? If so, then why do you question their honor based on the opinion of others?"
—Rex Deaver

"There are several answers to this question; the 'right' answer depends on your definition of 'popular.' The Populace may want to see an unpopular fighter pounded into the dirt; should a fighter do it? The populace may want every lost limb in Crown tourney to be answered with a point of honor: should a fighter do it? As consort in this situation I would want to find out the facts, privily, before I took an action. What was done, and why? Was injury done (emotional or chivalric, probably not physical), and if so, to whom? Why does my representative feel he is in the right?

"If what you are asking is how I should resolve a dispute between my representative and other fighters, the answer is that I should resolve the situation with my representative so that we are satisfied with the answer. Then I should choose not to be a go-between, but rather facilitate calm and reasonable discourse between those who feel my knight is in error and my knight. If my representative is in error, I should help him find a course which will mend the error as best as possible, and continue to stand by him while he makes reparations and amends. If my representative has done

something off the field which is unpopular, it is even more critical that we meet privily and resolve the matter between ourselves. Until such time as that can be done, it behooves me not to listen to gossip or assist in slander. I should give my representative my respect by letting him tell me his story first, and in private.

"In all, I should remain worthy of his trust until we have had time to discuss it between ourselves. It behooves me to behave nobly and gently toward this representative at all times."

—Pat MacGregor

"If your champion has done something which is so unpopular but the correct, honorable thing to do, a consort should trust and stand by her champion. You should be willing to support him if his cause is just. If your champion has done something which is unpopular and wrong, dishonorable and unjust, explain your feelings to your champion. If he is obstinate and his reasons for his actions do not sway you to his point of view, you should release him as your champion and ask for the return of your favor."

—Donna E. Green

Question #7 — How would you characterize SCA "war"? How do you approach it?

"A gaggle of individual fighters who wander about aimlessly screaming identification requests through the molasses of a heavy helm."

—Conrad Claus

"An SCA war is a field of glory. I seek for deeds that will lift my spirits, amaze my opponents, and cheer my comrades. I would have my feats seen and approved of by the consorts of all those upon the field. I would laugh through all the battles."

—Steen Jensen

"Having fought in a number of Wars, even Pennsics, as fighter, Warlord, and Prince, I would say they are probably very much like a large, early "period"-tourney. There is very little actual control once the battles are started. As a commander you can usually control about 30-50 fighters around you. There are plenty of stupid things being done, mainly due to inexperience. Every person with a fairly large following usually rushes in to get at their opponents first. I personally approach it more like a tactical game, where the fighters are my game-pieces. I am very careful, if I am a commander, NOT to get involved personally in any fighting."

—Morgan Broman

"Honor on the war field is just as important on the tourney field. There's a great advantage (so I'm told) to get away with things because it's harder to see them. I don't think that's honorable."

—Julie Gavello

"In some ways, an SCA 'war' is an exercise in large group fighting, strategy, and maneuvers. I believe that when the feelings run too high about victory and defeat, the war has become something in which we risk physical and moral danger. At my first Pennsic War, it struck me that the Woods Battle was, at it's most basic, 500 (well, it was a long time ago) men and women going off into the woods with sticks to play Capture The Flag. I find that holding this image in my mind helps me see where the lines should be drawn in SCA warfare.

"When folks from opposing kingdoms snarl at one another off the field and who wins becomes so important that the fighting gets dirty, then the war has lost something very important. If we cannot fight with chivalry and fairness, then we've lost something important about ourselves. Skill in strategy, skill in leadership, honor in taking an assignment and doing it well, cleverness in tactics, and chivalry in combat are important goals in SCA Warfare. My favorite war stories involve folks doing creative and period things to help their side rather than being consumed by a desire to see their side win despite all. (For example, an early midrealm scout discovered that the east was using coded bugle calls to transmit information. She deciphered the code, took a horn, and led most of the eastern army away from the midrealm flag long enough to let the time limit expire and the middle take the battle. For me, that is using intelligence, skill, and creativity to succeed. I admire her actions.)

"Some of the war colleges and war commanders I admire most are those who study period en-

counters, analyze strategies, and then adapt those strategies to the ground and current situations.

"Wars give us the chance to have heroics, honor, exhilaration, doughty defenses, stunning strategies, nobility, and fun, and sit down at dinner to analyse and tell good stories about one another at the end of the day."
---Pat MacGregor

Question #8—In SCA war, how important is chivalry versus victory?

"In an SCA war the purpose is to win honor and glory for yourself and for your side. It is not a matter of life and death or of economics. Therefore, chivalry is far more important than victory. If you are chivalrous your opponents will enjoy fighting you and will come back year after year to play with you. If you choose victory at the expense of chivalry, you will soon run out of worthy playmates."
—Donna E. Green

"In wars, I still let my opponent pick up a dropped weapon. If its a pole arm in the middle of a shield wall, no, but single combat yes. Chivalry without victory can survive much better than the other way around."
—Greg Robin Smith

"Chivalry is ALWAYS more important. To loose with grace is a good check on your chivalry."
—Morgan Broman

"There, that's it. In SCA, chivalry is *everything*, it is less important than *nothing*, it outranks right and wrong; titles and pointy hats; winning and losing, *everything*. Put that into the original question and you'll find that the answer still holds sound."
—Bernard Booth

"Chivalry is all; victory is nothing. The field of battle is just one more test of chivalry. To fail that test through the pursuit of victory is pointless. Ours in an idealized war, as were many of their tournaments; I have very little interest in the real thing."
—Steen Jensen

"Victory in an SCA war is the least important goal. Just as we should never take the field to resolve important personal questions, we should never take the field in SCA Warfare because we think that winning is most important. Chivalry in warfare means:

- Taking on lesser known fighters rather than rushing to stand around and watch a fight with a more notable figure. (Every fighter needs to have a chance to fight for his cause, not just the 'hot' fighters.)
- Abandoning the fight, even the battle, to assist chirurgeons or waterbearers.
- Remembering where your nerve endings are and taking blows which you would take in practice.
- Giving up a chance to fight in order to assist the marshalls.No one can have fun if we can't be safe.
- Planning your strategy and sticking to it, even if you have to give up a glory fight to do it. Remembering the orders and values your fighting group has. If you're guarding or working as a shield wall, even if you would rather be a cowboy, do your job and don't grumble. (If you don't say something before the battle starts, and you're opposed to your group's philosophy, your error happened before the battle started.)
- If you are a battle commander, make sure you make the rounds of your troops before the battle starts. If you can facilitate solutions to problems, do it.
- Be a good example: Don't, for example, sanction sneaking in unapproved armor for big shots or other safety offenses.
- Leave your armor off and stay off the field if you can't fight with a good will and a good attitude.

"The most important goals in a SCA war are:

1. Everyone should have a good time.
2. Everyone should remember each other as chivalrous and valiant.
3. We should fight hard on the field and play hard off it.
4. We go home knowing more about each other and feeling we have gained for the experience.

—Pat MacGregor

"Chivalry should be the overriding aspect in all combat within the Society. While in general, I feel we do a fairly good job maintaining this focus on the battlefield, I don't think it comes anywhere close to the level that exists in tournament. I feel that SCA warfare has been badly damaged in this regard by contamination with 20th century attitudes which reflect the major military experiences of our mundane century: ideological struggles expressed by total war, with the goal of forcing unconditional surrender upon the enemy. The King at an SCA war who advocated, in violation of the agreed upon rules for an engagement, deploying his army outside of the boundaries to gain the advantage, when asked where the honor lay in that, responded with 'Victory will be our honor', has supporters in legion upon the battlefields. Somehow the adage 'Chivalrous in tourney, but this is WAR!' has managed to find a roost with a fairly sizeable minority of combatants, and not of all low rank, either. The nomenclature we use for our wars, particularly those terms borrowed from 20th century military jargon, in belief ascerbates the problem. The 'Iron Brigade' for example (these examples are not a hitsie on Caid—they just happen to have an organized army that I'm familiar with, while my own kingdom, the West, being disorganized rabble, has nothing that illustrates my point) is the title of a brigade of the Caiden army. To me, the Iron Brigade is one of two things: 1) a group of Wisconsin regiments from the Civil War, or 2) the 2nd Brigade of the 1st Armoured Division, to which I once belonged. A brigade is an element of a division, composed of multiple battalions. A fire-team is a grenadier, an automatic rifleman and two riflemen. I'm not picking on these examples, which are currently in use, to be the martial equivalent of a costume Nazi. Words mean things, and every time we employ a term that connotes the total-war attitude of the 20th century conflict, we effectively shoot ourselves in the foot and help set the stage for another of the SCA war horror stories that are now standard fare in drive-home discussions on the weekend's events. Reinforcing the standards of chivalry on the SCA battlefield should be a primary focus of all war leaders, and attention to authenticity is a small, but important step in rectifying a swing to the Dark Side that I believe we've ignored too long."

—Michael Plotts

Question #9—A king unjustly determines to slay his son, a prince, or a knight or noble of the realm, you hear of this and could stop it by taking arms against the king. What should you do?

"Remove the Prince from danger and let the King know what I have done and why."

—Morgan Broman

"Challenge the King's son to single combat and attempt to slay him. This would avoid the King's doing an unjust act and you would not have to break oath."

—A. Webster

"I am sworn to the King. I would first respectfully counsel him as to the incorrectness of his course of action. If the King persisted I would renounce my loyalty and knighthood and join the son."

—C. Claus

"Stop it without taking arms against the King. Help the King succeed in coming to the right decision."

—Greg Robin Smith

"I believe of the oaths a knight swears one is to protect the innocent and the other to uphold justice? By the oath sworn, I would have to take arms against the king."

—Julie Gavello

"If unjust is merely a matter of my judgement or of my opinion, I will trust and follow my king. If the king is clearly and willfully in violation of the bonds that tie a father to a son, or a king to his subject,

I will oppose him, though I will keep in mind the example of men of the mad king of France who would not draw, and so unarmed hazarded the King's blade in order to subdue him." -*Steen Jensen*

"Be sure of your facts, no matter which side you determine to be on. Take no action based on libelous or gossiping remark. If one must take up arms against one's sworn lord, one should be prepared to take the consequences after. Treason, after all, is a matter decided by the winning side, not the losing. Once you have decided to make a move, either inform the king of the revolt against him, or take arms. Do not sit back and wait to curry favor of the winner. If you cannot stand for what you believe, you cannot expect others to support your cause later. For me, were the king to truly be in error, I would with sadness oppose him. If it were possible to take him without killing him, it were the best course. But an imprisoned king or prince is a revolt waiting to happen. If the man cannot be persuaded of his error, it is better to slay him than imprison him."
—*Pat MacGregor*

"The knight swears fealty to the crown, not the king, while the crown can do no wrong, the king sure as hell can, and in this case, does. Also, to cite an oft cited (by me at least) poem...

*For knighthood is not in the feat of war,
As for to fight in quarrel right or wrong.
But in a cause which truth can not defear;*

"Says it all really...

—*Bernard Booth*

Question #10. Fighting in a medieval tournament, you take a noble and courageous knight prisoner. After much negotiation, it seems that he cannot pay the ransom you require. What do you do?

"You release your opponent since this is a noble and generous gesture. You may extract from your prisoner a promise of some future service as payment, since he can not pay ransom in material goods. If you meet frequently at tournaments, perhaps he can fight at your side in the next one."

—*Donna E. Green*

"Easy, let him go without ransom, so as not to embarrass the noble knight. Actually I would not even lower myself to haggling in the first place."

—*Morgan Broman*

"If he cannot pay the ransom, set a task as part of his ransom. I would hope that being a knight and honorable he would follow thru with his promise. If the battle is still continuing, have the knight defend a new fighter. Do some kind of service on the field, but nothing that would demean his station."

—*Julie Gavello*

"To release him without *any* ransom, or to reduce the ransom, would be to injure his pride. The correct response would be to request some boon that he *could* fulfill in lieu of the ransom demanded, or part thereof. This must not be something trivial, but of value that could objectively be considered to be to or greater than the demanded ransom."

—*Rex Deaver*

"Set a more reasonable ransom, from a pecuniary, mercenary viewpoint, there's no point in asking more than can be paid, and (to quote a song title) 4% of something's better than 10% of nothing. From the point of view of chivalry and honour, allowing your captive to chose their own ransom gets you neatly off the hook and still (if they are as honourable as yourself) gets you the ransom. Even without the money, it's a deed reminiscent of Saladin (Salah al-Din al-Ayyubi to the purists.)"

—*Bernard Booth*

"If this knight is noble and courageous, I can release him and require him to pay the ransom over time. I would allow him to go free so he could raise the ransom. If he still couldn't pay I would allow him to pay some other way."
—*Conrad Claus*

"I would not lower his ransom as that would impugn his worth, open to question my consistency, and leave us both appearing as though we were fishmongers arguing over a halibut. I would not waive his ransom, as that would leave my friend appearing penurious, and myself capricious. I would, however, pay a portion or even all of it myself, and invite my friends and his to likewise contribute. Thus, I believe courtesy, generosity, and franchise all to be satisfied."
—*Steen Jensen*

"Offer him another option: to perform a deed or a term of service in exchange for either the entire ransom, or for that portion which would remain unpaid. The deed cannot be something which would reflect ill upon him, for we are talking about redemption and not revenge, but it should be something of sufficient worth to make it clear that the ransom is high enough to commend his rank and nobility."
—*Margo Lynn Hablutzelm*

"First, you should ignore the fact that the knight entered the tournament probably knowing that he could not pay the forfeit. That's a matter for his honor and not yours. Simply releasing him in charity would be more cruel than kind, for it would not allow the debt to be paid. Taking his horse, armor, trappings, and entourage would probably pay the ransom, but would leave him without livelihood and possibly be a death warrant. Setting a quest or task for him, or taking him in noble servitude for some time is likely the best answer, to allow him to pay the debt in a chivalrous way. And, it might allow you to form an alliance (should this be desirable) which would have useful properties and benefits to all later."
—*Pat MacGregor*

WHO THEY ARE

BERNARD BOOTH, AKA SCA Lord Melitus Zolotov Fedrov syn Velikij resides in Tasmania, Australia; in the Principality of Lochac, West Kingdom.

MORGAN BROMAN, AKA SCA HRM Morgan de Gray, King of Dracenvald, recently held a pas d'armes. A summary will be held in the next *Chronique*.

CONRAD CLAUS, AKA SCA Conrad of Ascalon is a talented writer and the author of our first piece of original fiction, *The Old Man of the Mountain*. Conrad resides in Salem, OR; Kingdom of An-Tir.

REX DEAVER, AKA SCA Mathurin Kerbusso resides in Overland Park, KS; Kingdom of Calontir.

RICHARD EDWARDS, AKA SCA Sir Richard Fergus FitzAlan, Kingdom of An Tir. Richard makes his home in Olympia, WA., and also penned the review of the Knight in Medieval England, 1100-1400 that appears on p. 63;

DAVID FRIEDMAN, AKA SCA Cariadoc of the Bow, Duke and Knight, generously offered the use of some material from his Miscellany, available from him. Mr. Friedman lives in Chicago, in the Middle Kingdom.

JULIE GAVELLO, AKA SCA Genvieve d'Anjou, lives in Fremont, CA; in the Kingdom of the West.

DONNA GREEN, AKA SCA Juana Isabelle de Montoya y Ramirez, is currently Kingdom Chronicler for the West Kingdom. She makes her less than serious home in San Francisco, with her cat Chievous.

MARGO LYNN HABLUTZELML, AKA SCA Morgan Cely Cain makes her home in Chicago, Ill., well inside the bounderies of the Middle Kingdom.

HUGH T. KNIGHT, AKA SCA Count Rhys of Harlech, Knight, is a principal member of the Company of Saint Michael the Defender, in the East Kingdom. He has contributed several articles to *Chronique*.

PAT MACGREGOR, AKA SCA Mistress Siobhan (the rest of this good Lady's name are lost to me for the moment...) spent many years in the Midrealm, but is now residing in the West.

COLIN MORRIS, University of Southhampton. He is not a member of the SCA; his article was published in 1980.

MICHAEL PLOTTS, AKA SCA Michael St. Sever, Viscount and Knight, resides in Fremont, CA, West Kingdom. His golf balls can't seem to avoid water hazards.

BRIAN R. PRICE, AKA SCA Brion Thornbird ap Rhys, Earl and Knight, OL, is editor of *Chronique*. He lives currently in the West Kingdom.

GREG-ROBIN SMITH, AKA SCA Sior Brand McLiam of Clantarf, makes his home in Seattle Washington, Kingdom of An-Tir.



QUESTIONS

1. Is the appearance of a fight more important than the fight itself?
2. Are the opinions of consorts and the gallery important to the outcome of a fight? Why or why not?
3. You have the choice of two armours that you can use for tournament combat. One is lighter, inauthentic, and will offer you greater speed. The other is heavier, will reduce your speed on the field slightly, but is authentic. Which do you choose, and how do you come to your decision?
4. An opponent fights in armour that you believe to be unsafe; he believes that it is sufficient for his personal defense. What do you do?
5. At the invocation for a large tournament, a lady of the gallery comes forward and objects to one of the combatants, on the basis that she has a complaint against his courtesy. If you were the sponsor of the tournament, what would you do?
6. A combatant is believed, but not proven, to have taken an illegal stimulant before a list. What do you do?
7. The victor of a list is accused of cheating to obtain his victory. In the first instance, he is accused by his opponent. In the second, by a lady of the gallery. In the third, by popular consensus. What should be done in each case?
8. As a consort, you discover that your combatant hedged the rules of a tournament slightly to gain an advantage. What do you do?



CALENDAR

- July 9, 1994 The Seven Deadly Sins Round Table Tourney
Modesto, CA
Kevin Brink, (209)-668-4131
- July 18, 1994 Deadline for *Chronique* #10
Arms and Armour #2
King Rene Tournaments
- July 31, 1994 Pas d'Armes & Class
The Pas d'Armes and Round Tables
The Company of Saint George
West Kingdom Arts & Sciences
Concow, CA
Brian Price, (415)-961-2187
- Aug. 13-20, 1994 Pennsic War
Slippery Rock, PA
- Sept. 24, 1994 Tournoi du Roi Rene
Minneapolis, MN
- October 2, 1994 General Pas d'Armes
West Kingdom Mists Coronet (Sunday)
(*Tentative, with TRH's permission*)
- October 15, 1994 Deadline for *Chronique* #11
Heralds and Heraldic Display
- October, 1994 Company Saint George Fall Pas d'Armes
A 15th Century Pas
Berkeley, CA
- November 12, 1994 The Black Swan Tournament--A Helmschau
Turlock, CA
Kevin Brink (209)-668-4131
- Jan 1, 1995 Deadline for *Chronique* #12
Geoffry de Charnay & The Black Prince
- March 1, 1995 Deadline for *Chronique* #13
The Knightly Sword
-

SOME THOUGHTS ON CHIVALRY & WILLIAM THE MARSHAL

According to some, such as Léon Gautier and David Huizinga, chivalry was at its apex during the rough and tumble days of the 12th century. The period saw a parade of personalities as rich as one could want; Richard I, Saladin, King John, the Templars and the Hospitallers, and last but certainly not least, William the Marshal.

Although these powerful men strode purposefully across the stage of their epoch, they were in a way simpler knights than those who were to follow. Their inclination was towards conflict; towards war, and they honed themselves as fine blades in the service of their liege, their kingdoms and their God. They fought and they loved in a way that was rougher than the ideal put forward in the romances germinating in their day; indeed together with their famous predecessors they strove to do what they thought was right, no matter what the cost.

Chivalry has always been "backward-looking." It requires models from the past on which to base the ideal of the present; Charlemagne's Paladins had the example of Juddas Machabbeas and Alexander to follow (two chivalric icons who retained their potency into the 15th century); Richard I and William Marshal were familiar with the exploits of Charlemagne and Arthur; and in the "High" Middle Ages Geoffry de Charnay, Caxton, and The Dukes of Burgundy could look back at Richard and the Marshal. Today, we look back to all of these men, and their examples provide a rich tapestry of varied hues from which to draw our notions of what constitutes chivalry and honor. For indeed, the con-

cept of chivalry changed from the 11th century to the 16th; it meant different things at different times.

In this issue of *Chronique* we focus on one particular era; the days of the 12th century when "chivalry" as a set of knightly ethics were not as embellished as they were during our usual 14th and 15th century sources. In these days chivalry was a matter of strength, of prowess, of generosity and courage, and of loyalty to one's liege and to one's God. The courtesy of the 13th, 14th and 15th centuries was but a seedlet in the 12th century, a yet to be concocted mixture of courtly, ecclesiastic, and martial impulses.

Many, but by no means all, of those interested in chivalry view the world of the 12th century to be much more pure than the one of what is now called the "High Middle Ages." It is a matter for dispute, and we will see, it is disputed by at least one of our readers ("Chivalry, an Alternative View", pp. 47). As editor I hope that the dialog will continue on this and other matters, because it is my belief that through discussion, argument and learning are hatched the nascent ideals of those who actually practice chivalry today. We learn both by listening and by the examples of those we respect; we learn on and off the field. I hope also that *Chronique* can continue to serve as a vessel for some of this learning; if it causes someone to think, and offers the opportunity to better understand what is being learned in our reenactments, then I am accomplishing my personal mission and will be glad for it.

Brian R. Price

Editor

AKA SCA Brion Thornbird ap Rhys, Earl and Knight, OL

West Kingdom



WILLIAM THE MARSHAL

Reprinted with Permission
Duke Sir Cariadoc of the Bow

William the Marshall is come into France
To win him renown with his sword
 and his lance;
In all that fair country no knight can be found
In battle or tourney to cast William down.

William the Marshall right loyal was he
And valiant in service to good King Henry;
On the helms of French knights he
 made his steel ring
And beside them fought Richard,
 the son of our king.

King Philip of France thought
 the war he had won
When he leagued with Count Richard,
 our King's eldest son,
For an aging king's knights very
 rarely are known
To blithely bear steel
 'gainst the heir to the throne.

Count Richard was doughty and heavy of hand
And called no man master through France or England
But William the Marshal, through all of the West,
Had fought in no combat save he proved the best.

It chanced that our army had suffered a rout
From which fled the king with but a few men about;
Then did Count Richard most fiercely pursue
And his company likewise was valiant but few.

Quoth Henry "Good Comrades, the foe follow fast;
We have fought many battles, but this is the last."
"Nay Sire" said William "I think it not so.
By Your leave I remain here to hinder the foe."

So William the Marshall, with one knight beside,
His leige lord to save turned back in his ride;
His shield on his arm and his lance couched low
He wheeled round his horse and rode straight at the foe.

Count Richard leads rashly, with three men or four,
So quickly he'd come that no armour he wore;
Straight at the leaders rides William in wrath
With Richard Plantagenet right in his path.

They say that Count Richard was valiant and fell,
A Lion in battle, as many tales tell,
But even a hero is apt to get hurt,
When the best lance in Europe comes aimed at his shirt.

Count Richard was valiant, and royally proud,
Yet he stood in his stirrups, and shouted aloud:
"O slay me not Marshall, for armour I've none
And to slay me unarmoured right basely 'twere done."



Sir William replied, for his rage it was hot,
"The Devil may slay you, the Marshall will not."
He slacked not his charge and he bent not his course
But his lance point came down and he slew Richard's horse.

This only remains: ere a month passed away
King Henry of England upon his bier lay;
In grief were his knights, all standing around,
When to them came Richard, the Heir to the crown.

Seeing the Marshall he called him apart:
"But lately you sought with your lance for my heart.
You charged me unarmoured and I would be dead
But your lance struck my arm and my horse died instead."

"Nay Sire" said William "you do me great wrong.
My eye is still clear and my arm is still strong.
I struck were I aimed; had I wished it instead
Your horse would still live and his rider be dead."

"I sought for your death neither then nor before
But would think it no crime to have slain you in war."
"Be pardoned" said Richard "I'll bear you no ire
And pray that me serve me as you served my sire."



The Old Man of the Mountain

*Original Fiction
set in the 12th century*

by

Conrad Claus

AKA SCA Conrad of Ascalon
Kingdom of An Tir

Editor: This is a first for *Chronique*: a work of fiction set in a real-world medieval place. I am curious as to what our readers reaction to the story might be; if positive I have found other such pieces which might be of interest. Let me know what you think.

This story is set in the days of William Marshal, when the Knights Templar were building a reputation for strength and piety. Their

power was practically unchallenged, and their order, reputedly growing from nine original knights defending pilgrims to the Holy Land, grew and flourished until the 14th century.

I hope you enjoy it!



*ather about
gentles so that
I may tell you
a tale of the
Holy Land,
witnessed by mine own father
and related to you from me,
word for word, as if from his
own mouth.*

In the 1169th year following the death of the Lamb I was serving as a lay brother with the Knights of the Order of Saint Thomas of Acre. Because the Order of Acre was a smaller order, it frequently served in strong points held by the Knights Templar. I was the member of one such contingent placed in the fortress of Roche Roussel, high above the Sea of Acre. One night, two Templar Knights came to me with a summons to the personal quar-

ters of Gerald of Ridgfort, the Grand Master of the Templars. Now this was passing strange for not only was it most unusual for a full knight, let alone two to be given over to messenger duty, but also, the timing of the summons was such that both the knights, as well as myself and the Grand Master would find our customary Matins prayers interrupted by my visit to Sir Gerald's quarters, and the Templars have always taken their prayers quite seriously.

It was thus with some interest that I entered the inner chambers. Rising and greeting me by name, Mylord entered into the matter at hand quickly, with the customary bluntness of the Templar.

"Pray you sit. I thank you for joining me, and I apologize that you must miss your prayers. Not one hour past, a delegation from the Old Man of the Mountain arrived and demanded audience. We of the Temple know little of this Old Man, save that he is regarded by the Saracens as of the highest power. I know you have travelled much in the Eastern lands and may know

something of this person. I need to know what forces he commands before I am met with his man."

I began, recalling the tales I had heard, "The Old Man of the Mountain, known to the Paynim as the Shaykh Rashid as-Din as-Sinan rules from the fortress of Masayaf, deep within the unscalable crags of Syria. Through methods most foul, he controls a large area, and many of the surrounding Princes pay him a sizeable tribute.

"The power of the Old Man lies in his cunning and in his followers, who call themselves Nizari Ismailiyah and are filled with an unholy zeal, living only for the purpose of dying at the Old Man's command. The other Saracens, for some unfathomable reason call them 'rope eaters' which translates as hashashins or assassins; the people greatly fear their power for evil. The hashashins believe they will achieve paradise by furthering the goals of the Old Man. They gladly serve him as deceivers, murderers in the night.

"The Old Man's methods are devilishly simple. Any ruler who does not bow his head before him is set upon by these 'rope eaters'. The methods used are countless. But, whatever the method, one thing is sure, the new ruler will be more attentive to the demands of the Old Man than was his predecessor.

"From the fortress of Masyaf, the Old Man of the Mountain has sent forth followers to establish strongholds within the kingdoms of neighboring Princes. Some of these strongholds were secret, most were maintained openly. It is from these bases that the hashashins act, spreading murder and terror. Much as knights will sally forth from strongholds in contested territory. Thus, the power and wealth of the Assassins was gained and held by fear. With such strongholds dotting the land, the Old Man had never even seen the need to undergo the expense of maintaining an army of warriors.

"When demanding tribute from a kingdom for the first time, the Old Man would send a small group of emissaries to visit the prince. After demanding trib-

ute and some initial posturing, the head emissary would demonstrate the extent of the Old Man's power. Acting as the Old Man's representative, the emissary would select one of the junior member of their group, and the junior would quickly dispatch himself, throwing himself off a nearby precipice or falling a knife or some other method, doubtless convinced that paradise awaited him. This demonstration was normally enough to convince even the staunchest of resisters, saving for those who required the more extreme methods."

This I related to the Grand Master. As I did so, Matins paternosters of the collected lay brothers and knights of the Templars echoing sonorously down the halls, I felt myself slip into a melancholy at the thought of the scant numbers of faithful being subjected to the attentions of a ruler universally feared in the Holy Land. This being my state of mind, the Grand Master's question took me unawares.

"You say he has no force of warriors?"

With some puzzlement I answered, "Mylord, he has never seen the need for one."

A great weight seemed to lift from the shoulders of Sir Gerald. Belting on his swordbelt, he summoned one of the two knights, who had waited outside during our talk. Whispering something to the worthy, he sent him off on some errand. He then instructed me to follow him up to the battlements.

Standing upon the battlements in the darkness, the waves of the Sea of Acre, sometimes called the Mediterranean, crashing against the rocks below, I could but scarcely wonder what course of events the night were taking. The Grand Master was a poor guide in this, as he maintained the legendary silence and inscrutability of the Templars. I did not have long to ponder in the darkness before the sound of approaching footsteps could be heard above the waves. Escorted by the two knights, who were both bearing light, entered three men who could only have been emissaries of the Old Man of the Mountain.

The raiments of the emissaries was of the surpassing fineness and beauty of the best saracen goods and contrasted sharply with the rude garments of the Templars. The hashashins appeared unarmoured and un-

"Wearing black cloth of silk, they appeared as nothing so much as three pools of darkness, highlighted occasionally by a dull glint from a silver belt buckle or other furniture."

armed. Wearing black cloth of silk, they appeared as nothing so much as three pools of darkness, highlighted occasionally by a dull glint from a silver belt buckle or other furniture. The older of the three, a man of slight build but goodly height for one of the paynim, was obviously the leader of the evil band. The torchlight, whipped by the seabreeze, cast a flickering glow upon him, lending him an appearance sinister enough to be-

long to the commander of Hell's devilish legions.

Though obviously disconcerted by the unusual nature of the site of the audience, the emissary entered into what appeared in my eyes to be a prepared oration.

William the Marshal was a Templar, a connection that has been attributed to his sojourn to the Holy Lands.

This fact was allegedly unknown by all but a very few men until his death, when an expensively embroidered Templar surcoat was produced from his wardrobe, as Marshal insisted he be buried in it as a Templar, forsaking his wife and daughters.

"We come in the night," he began, "as the night is but one of the tools my master has at his command." Staring boldly into the eyes of the Grand Master, he continued, "My Master demands tribute and obeisance from you, as he has demanded and been given his right from the kings of lands far greater than those you control. The kings of as mighty lands as

Egypt and Constantinople, and as far away as Hungary all pay tribute to my Master. I come now, as his representative, to demand his just due from you." The emissary seemed to have forgotten his earlier discomfort as we was now in rare form, perhaps reinforced by the usual effectiveness of the oration.

On cue, one of the junior emissaries stepped forward. As if by magic, an intricate dagger made in the clever fashion of the saracen appeared in his hand. The two knights tensed, and then relaxed to watchfulness as the Grand Master motioned them to be still. Slowly the knif wielding hashashin raised th blade. The senior emissary gestured to the junior one and said, "as token of our skill and cunning, I bring you the dagger of Shaykh al-Jabal, the poisoned knife, a blade within a blade." The junior twisted the dagger, and withdrew a knife from within the confines of the handle of the larger blade, holding them both up to the seabreeze. After a moment, obviously intended to increase the theatrical impact, the Hashashin lowered the two knives and stepped back.

The second junior then stepped forward and pulled up his left sleeve. He raised his left arm, upon which had been wrapped a bleached sheet of linen, high into the night. The stark whiteness of the cloth contrasted sharply with the star studded darkness of the sky above the battlements. "I bring you a shroud, assign of the price of resistance."

The emissary paused dramatically and then continued, "the power of my Master is without end. As final token of his Power..." He then slowly began to raise his arm in the direction of the knife wielding junior.

"Hold now sirrah." The Grand Master's voice cut across the night. The men on the parapet stood frozen. "I have heard enough of the power of this infidel. I do not believe you know with whom you are met." Sir Girald looked to one of the two knights, "Sir Mortimer, were I to tell you that your brother knight of the Order, Sir Bertrand, feared to die in the service of his Lord, what would you say?"

The questioned knight looked briefly at the other knight before answering, "Then I would call him my brother no more, my lord."

The Grand Master nodded and then turned to the other knight. "Sir Bertrand, were I to tell you that you paynim," Sir Girald then pointed to the shroud carrying junior, "is an enemy of the Lamb who needs to be overcome at this moment, what would you do?"

Sir Bertrand answered immediately, "I would slay him, my lord." The Grand Master snapped back, "It is thus."

Scarcely had the words left the Grand Master's lips than the momentary flash of a startled face was caught as the infidel was caught and hoisted aloft, thrown from the battlements.

With the scream of the saracen still hanging in the air, Sir Girald turned to the hashashin. "Note this: The voices you heard while you waited were of the entire body of the Order, raised in prayer. We arise four times a night for Vespers,

Complins, Matins, and Lauds to attend mass and say these prayers." The Grand Master paused meaningfully, "Our vigilance in doing so makes us light sleepers, thus I have no fear of slinkers in the night."

"Were you able to visit us undetected, it would be of no matter as every man amongst us has cast aside fear of death." The Grand Master smiled a humorless smile, "Further, even were my courage and faith to fail, and I were to give in to your demands on fear of mine own death, it would be no good as each castellan and master of the exchequer among us has pledged to never turn a single strongpoint or coin to free a member of the Order from danger."

"What I should do is drown you in the filthy Sea of Acre for the temerity of suggesting a Templar would be so derelict as to abandon his duty for any reason, let alone threat of meeting his maker."

The assassin began to sputter angrily but Sir Girald cut him off. "What I will do is demand a yearly tribute in recompense

for the injury to the Order's honor your Master's demands have caused. I would think that the sum of 2000 dinars might be sufficient." I gasped involuntarily at the size of the tribute. "Go think on this and bring me an answer at your Master's leisure and convenience." The emissary turned and began to leave. "In the meantime, knights of the Order will be seeking out your burrows in the local kingdoms with which we have treaties and destroying all the vermin we can find. As I said, your Master may dally as much as he wishes with an apology." The emissary stopped and made to turn about. Seeming to think better of it, he and the remaining junior fled before the Grand Master could think of any more demands.

Thus it was that the Templars came to receive tribute from the Old Man of the Mountain. ❖

**When facing the
Lady and monk
who had run off,
what did Marshal
and his friends
do?**

See Duby's Book for the answer

Tournaments in the days of William Marshal

There is no knight more renown, of greater fame for his prowess and for the success earned by him on the tournament field than William the Marshal. I can think of no more suitable memorial for a man of such great memory than to name the format of tournament popular in his day, and responsible for his fame after him.

By the mid-12th century, the era of the rough and tumble tournament was at its zenith. Knights of the day had discovered that the stirrup and heavy lance, used in conjunction with the mass of a full charger, could be used to break up enemy formations and send the enemy away in disarray.

In order to accomplish this technique, tight discipline was re-

quired: the men of the charging line must strike their target at once, in chorus, to achieve the maximum effect. This required training, and in the early days at least, tournaments were little more than training for war. When Richard I licensed tournaments at five sites in England, he cited the following reasons:

"The famous King Richard [I], observing that the extra training and instruction of the French made them correspondingly fierce in war, wished the knights of his kingdom should train in their own lands, so that they could learn the art of tourneying and the art and customs of war and so that the French could not insult the English knights for being crude and less skilled."¹

The men would agree to meet at a given location at a certain time with their respective forces drawn up into two units of war. They would bear with them the mail, casques or heaumes and weapons of war, the sword, lance, and occasionally, the mace.

On a signal, the two units would engage with a crash of equipment, horseflesh, men and earth; the shock was immense and both men, animals and equipment often took great damage. In the earliest days, these tournaments had no boundaries; they raged over whatever terrain features,

¹Clephan, p. 26

including villages, fields, orchards, and vineyards as happened to offer tactical advantage. Sometimes other groups of men would enter the fray, holding themselves fresh until late in the day, when their opponents were weak and the ransoms easier to pluck.

For ransoms represented an advance in the structure of the tournament; a knight captured in such an affair was obliged to forfeit his arms and equipment to his captor—the added risk might have been added to increase the simulation for war, or it might have been a kind of gambling on the outcome, much like a high-stakes game of poker.

In any event, by the mid-12th century, the traditions of ransom were taken as a matter of course. Knights *bachelor*—those unmarried knights without estates—would enter them to gain riches, to replace lost equipment, and to gain renown.

As more second sons became aware of the tournament, they began to use the tournament to replace what they could not get through inheritance. If they were good enough on the tournament field, there was a chance that they could find their way into the service of a great household or, more likely, in the service of a knight's captain, who would hire the unit out to feudal lords for use in their private wars.

During Marshal's day, the majority of these tournaments were held in France—English knights were prohibited from participating on English soil because the Crown felt they were frivolous and that they offered potentially rebellious Barons to congregate with large numbers of armed men.

As the men gathered in France during Marshal's era, 1170-1180, the sides of these near-brawls took on an increasingly national character: the men of Brittany might face in battle the men of Normandy, England, and Flanders.

At a time of such conflict, these martial "games" frequently broke down into full scale brawls, as did the tournament at "*Le Petite Bataille de Châlons*", 1273. At this battle, men fell in droves after the Count of Châlons seized Edward I around the neck.² Footmen leaped to his aide; 75 men were slain.

In addition to the damage that the military men of the age dealt one another, they also caused great damage to crops, dwellings, and the property of countrymen. In 1311 an *oyer et terminer* was convened in Cambridgeshire to answer a charge that a group of illegal tourneyers seized private property in the course of an encounter.³

²Keen, p. 83

³Barker, pp. 52

This, coupled with the Church's concerns about the tournament distracting knights from their worldly duties and encouraging them to vainglory, pride, and foolish expenditure, led to the various Councils of the 12th century which forbade tourneying on pain of excommunication. Of course, these bans were sometimes followed and sometimes not; but the effect was felt; sometimes tourneyers were refused hallowed ground for burial if they were slain in tourney—a grievous penalty for a religious people.

Despite the controls and occasional bans, tourneying flourished during Marshal's day. Men declared the tournament, situated between two towns, and then competed team against team where very little separated the action from real war, except perhaps the element of play.⁴

Here, in an excerpt from Marshal's exploits, we find a reasonably clear description:

...Grand Clangor and Great Noise.
All were eager to strike home.
Here could you hear the clash
of lance against lance, the pieces
falling so thick upon the ground
the horses could not charge.
Great was the press on the plain.
Each troupe shouts its war cry...
Here one might see knights taken
and others coming to their rescue.
On all sides were the horses to be seen
Running and sweating with dread,

Each man eager to do all he could
to win, for in such enterprise
prowess is quickly seen and shown.
Then would you have seen the earth shake
when the young king said, "Enough, charge,
I shall wait no longer."

The king charged, but the count
[his brother, count of Brittany]
stood fast and wisely did not move...
Then those who were about the king
thrust forward with such eagerness
they paid no heed to their king
So far forward did they rush,
That they hurled the others back
—it was no retreat but a rout,
when they had forced them to stand
among the vines, in the ditches.
They went then among the vinstocks
which were thick and heavy on the
ground

and there the horses often fell
Quickly stripped were those who fell
and taken captive, and pitiful...
Count Geoffry with his banner
charged in such strange fashion
when the king came, that all those
who should have been with him were
scattered

Thereupon the king, as he rode up,
could in no place manage to join
with their company, for the enemy fled
and was fiercely pursued the while,
some eager to fight well and nobly,
others eager to win their spoils.
Thus was the king in great alarm
to find himself thus separated.
Upon his right he saw a troop
of enemy soldiers, They might be
forty knights, at the very least.
Holding a lance in his hands
he ran and charged upon them
and so hard struck against them
that his lance broke itself therewith
as if it had been made of glass.
And the enemy abounding there
soon seized him by the reign.
They ran upon him from all sides
whereas it so happened that the king
had none of all his fighting men
but his Marshal who followed him

⁴Duby, pp. 91

closely, for he was in the custom
of being at hand, in case of need...
And William too, William of Dreaux,
who on that day had been captured
and separated from his group,
dressed beneath his tunic
in a coat of mail concealed
and an iron cap upon his head,
and no more nor less than that,
The others were holding in their hands
the king, each of them striving hard,
to strike off his helmet...

The Marshal then came forward
and flung himself upon them.
So hard he struck, before, behind,
so bravely he showed them his mettle
and so drove and so dragged
that he managed to tear away
the headstall of the king's horse,
and with it all the harness, pulling.
And William of Dreaux took
the horse by the neck and made
great efforts to emerge from the battle,
for many were fighting around him
who sought to hold him back.
He struggled mightily to strike,
and often, that William of Dreaux.
The king astutely covered him
with his shield, that he would not be hurt
nor that any man do him harm.
But others in the fight strove
so hard that they tore away the king's
helmet and sore offended him.
The struggle lasted a long time
and was joined nightly for a while
by the Marshal, who fought hard
and heavily, striking great blows...
While the king was in this pass,
Messire Herloin de Vancy
—sceneschal of the count of Flanders—
has some thirty horses
kept from the press of battle.
One of his knights ran up
and came to speak with the Lord Herloin
"In God's name," quoth he, "sweet lord,
sec there, the king is about to be taken.
Come, take him, yours will be the prize.
He has already lost his helmet
and stands amazed in great confusion."

When the Messire Herloin heard him
he delighted greatly at the words
and said: "I believe he is ours."
All spurred their steeds
with great address, after the king.
The Marshal did not wait one moment
but charged, his lance fixed, at them.
He struck them so dreadfully
that his lance splintered altogether.

{Here a verse or two are missing from the
manuscript, doubtless describing William
Marshal thrown back by the shock and
nearly unhorsed}

...to the hock of his horse.
But all was perfectly recovered.
Upon him, as in a battle,
they flung themselves to the assault
as he defended himself against them,
all that he strikes, he strikes down.
Cracks shields, splits helmets.
So mightily did William Marshal fight
that none of those who were there
knew what has become of the king.
Later on, the king was to say,
and all of those who had seen him,
that never was such a feat seen
or heard of from a single knight,
finer than the Marshal's on that day.
The best men praised him mightily.⁴

During the same period, the
1170s, the romantic image of the
knight errant began to appear,
first in the lyric poetry of courtly
love and then in the tales of ad-
venture with Arthur, Alexander
and Chalemagne. The courtly lit-
erature and lyric romances

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⁴Reprinted by kind permission
of Pantheon Books, 1994 from
George Duby's *William Mar-
shal: Flower of Chivalry*.

Arms & Armour

in the days of

William the Marshal

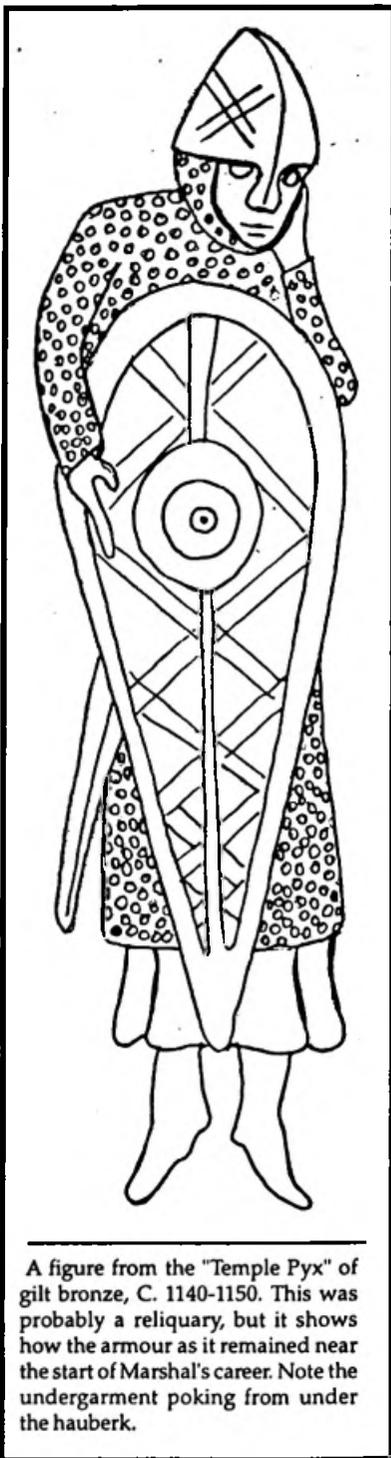
Brian R. Price

AKA SCA

Brion Thornbird ap Rhys, OL
West Kingdom

During the period from the fall of Rome to the 13th century, the armour of the fighting man, miles, and knight changed little. His sword, shield, mount, and heraldic display changed greatly, however, and we will in a few pages try to give a brief overview of what one might have seen if they were tourneying in the days of William the Marshal.

Since the battle of Hastings, men had believed (rightly or wrongly) in the superiority of heavy cavalry. The innovations of the stirrup, the high canted saddle, and the couched lance made a concentrated group of heavy cavalry the dominant force on the Medieval battlefield; the lessons learned in the three crusades of the 12th century had proven the point.



A figure from the "Temple Pyx" of gilt bronze, C. 1140-1150. This was probably a reliquary, but it shows how the armour as it remained near the start of Marshal's career. Note the undergarment poking from under the hauberk.

In 1177, for example, a force of only 400 knights charged and routed Saladin's entire army, and, according to David Edge & John Paddock, (*Arms and Armour of the Medieval Knight*), it was not uncommon for fewer knights to charge Saracen formations consisting of thousands of men.

The Crusades were perhaps the dominant factor in warfare during the 12th century, but the European knight borrowed little from his Saracen opponent.

Helmets

The helmet changed slightly, becoming more rounded in shape from the earlier Norman form, and eliminating the nasal. The "Norman" style, popular from the 9th century, featured a pointed skull and fitted tightly over the coif, which was generally integrated in a single piece with the hauberk. While the Norman style almost always features a nasal style defense, the rounded caps of the 12th century had them perhaps 50% of the time. These rounded casques remained popular until C. 1250, when they changed form and was known as the *cervelière*, precursor to the 14th century bascinet.

Illustrations of these helmets are common, although unfortunately none remain extant for us to study. The luscious *Winchester Bible*, for example, features page after page of knights bearing both the then-current rounded casque and the

older Norman style. In some of the illustrations the helmets appear to be bordered in gold or perhaps latten, the medieval equivalent for brass or bronze. In one illustration, a helmet appears to be covered with painted or perhaps enameled with fleur-de-lis, a treatment that has been found on a 14th century kettle-hat but not on a 12th century helmet. For the most part, the helmets appear to be plain, fitting snugly to the head over a coif without a chin-strap, although they were probably padded with horse-hair, sea-sponge, or hay.

Most of the helmets pictured in the available references show rounded casques, there was a trend towards a flat-topped version that developed into the later heaume or as we know them to day, the "barrel" helm. Or would think that with the success of the Norman casque at causing blows to glance that 12th century armourers would shy from the flat construction, but indeed they were built in great numbers near the end of the century. Many contemporary illustrations, such as the *Silver Shrine of Charlemagne* in Aachen Cathedral (C. 1207), show many such helmets, but they are also shown in the *Maciejowski Bible* (C. 1250) being frequently cut in two, which could indicate a very light construction, great prowess, or exaggeration on the part of the illuminator to create drama. It is likely to have been a combination.

Also found occasionally during this period was the wide-brimmed "kettle-hat" that is normally associated with the 13th, 14th and early 15th centuries. Such pieces are infrequently shown, but appear occasionally in 12th century sources, usually worn by footmen.

Integral Coifs Defense for the Neck

As I have hinted, the neck was still defended by a coif that remained attached to the hauberk, not worn as a separate defense. During the late 13th century coifs were occasionally attached to helmets, at which point they are usually referred to as aventails or camails.

Mail Mufflers Defense for the hands

The Hauberk continued to work, defending the hands through "mufflers" slit at the sleeve to allow the hands to slide out at leisure. Sometimes these mufflers were slit away from the fingers, just as modern gloves sometimes are cut away to give increased mobility for the fingers. Such is the case in an illustration from the Winchester Bible, C. 1170.

Hauberk and Aketon Defending the Body

The hauberk itself covered the entire body, arms and legs, but tended to end at the knee. A few examples show hauberks trailing down to the mid-calf, but this was unusual.

It was during this period, most probably on the Crusades, that the surcoat first came into use. There is some evidence that plain white surcoats were first used on Crusade to protect the knights from the blistering sun, but this does not explain their European popularity in the next century. Perhaps style needs little in the way of logic (consider the armet's rondel, for example!)

In nearly all illustrations from the 12th century there appears to be a garment poking out from beneath the hauberk, although there is not enough evidence to say whether or not it was padded and out of what material it was made. These underpaddings are not present in the 11th century, and serve to assist the student in identifying the very closely related styles of the two centuries. It is probably that the gambeson, aketon or pourpoint came into use during this century—and modern scholarship seems to hold that these terms were used with some abandon, interchangeably, to describe an arming coat.

Chances of mail and cloth Defending the Legs

Padded armour for the body continued to be used, as it would remain for the next two hundred years. Such defenses were adapted for the legs during this period, but as the century progressed more often they were defended by mail chaucers, laced up the back, and extending to defend

the entire foot. Excellent defenses for cavalymen, they allowed 12th century knights to trim the length of their shields, an improvement which in turn allowed closer cavalry work and less weight on the reign-hand.

Shields of the 12th Century

These shields remained long for the duration of the period, with the traditional Norman shape, until C. 1270 when they began to shorten and the top edge flattened out. We can see clearly the development towards the familiar "heater" shape so common in modern Medieval folklore. For the construction of such shields, see *Chronique* #8 ("Construction of the Knightly Shield", by Theodore Monnich) or the upcoming *Chronique* #10 ("The Knightly Shield," by Sir Guy Lak-ing).

Frequently the shields were painted, although during this period the heraldic art was less rigorous than in later days, and knights frequently bore their shields plain or bearing the insignia of a household, order, or temporary badge (a Hospitaller cross, for example).

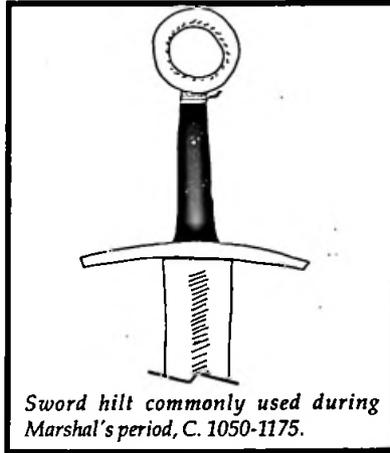
The Lance

The lance remained the predominant weapon of the 12th century. Heavy cavalry charges demanded a steady and powerful arm for the 10-12 foot ash lance to strike true, although the lances of this era are narrow and probably lighter than were the lances born by lance-rests in the 14th-16th centuries. The points were narrower, forged for penetration, and could penetrate a shield if they struck flat. For this reason, it was important for a knight not to flatten his

shield, but to attempt a deflection of his opponent's lance. The failure for this might be a broken arm, an abrupt dismount, capture expense, or even death.

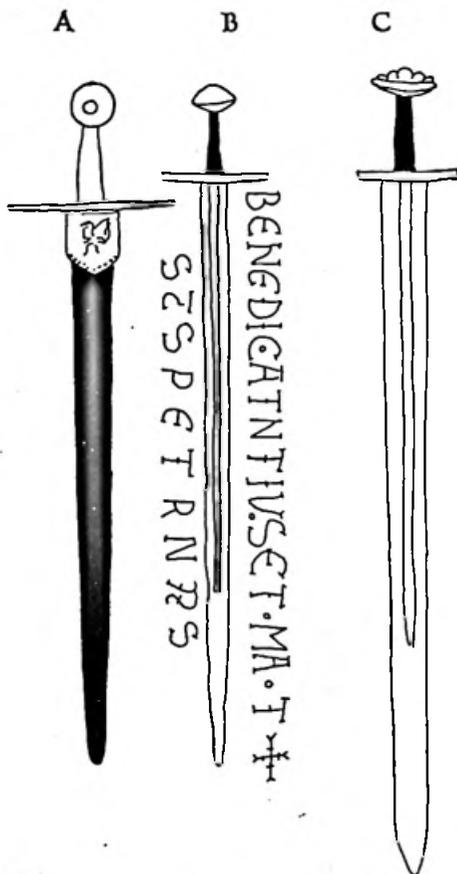
The 12th Century Sword

Swords were used by nearly every knight of the era. Even if they chose another of the knightly weapons, the axe or mace, as their primary, they still carried a sword. Roger de Hoveden, a contemporary chronicler, tells how King Stephan of England was at the Battle of Lincoln (1141) "equal to a thunderbolt, slaying some with his immense battle-axe and striking



Sword hilt commonly used during Marshal's period, C. 1050-1175.

CONTINUED ON P. 66



Three swords from the 12th C.—A) c. 30", from the original in the Musee d'Arme, Paris; B) 37" blade, inscriptions. The second "S" is shorthand for "sanctus." C) 30.5", Berlin Museum fur Deutsch Geschichte. Note inscriptions.

Below: Lewis Chesspiece: note the peculiar helmet.



Figures from the 12th C. Life of St. Guthac; note the shields—shortened w/curved tops.

RUNNING A WILLIAM THE MARSHAL STYLE TOURNAMENT

Brian R. Price
West Kingdom

So you want to run a 12th century tournament, eh? I have taken a few moments to record what went right with our own attempt, and the few things that do go less-than-right, and encourage you strongly to try a tourney of this sort. There is much for the "war" combatant, yet there is also ample opportunity for individual renown and the achievement of glory.

I have taken the time to organize this format because I want to try to share something of this great man and of his life with you; I think that by his example and through your experiences in this tournament style we can all learn more about what Medieval knighthood really meant. It is not a re-enactment of any particular tournament from the period; indeed a few of the elements are from the later years of Edward I and of necessity there are rules concessions to bring the combat in line with what we practice and teach as technique and safety within the SCA. I want to bring

the image of William Marshal and of the tournament of his day closer to you, and I am hoping that you will be able to look within yourself to bring out the knightly character that draws you to SCA combat, and strive not to act out a role but really be that knightly character, whatever your rank or title.

Elsewhere in this issue of *Chronique* you will find historical background for this format; details on arms and armour; instructions for how to put together a Marshal-era harness; and some biographical material on Marshal himself.

This article concerns itself chiefly with the organization, requirements, and marshalling for a Marshal-style tourney. Such tourneys are perfect scenarios for what we know in the SCA as "wars," or they can be adapted, as we did, for use as fund-raising events. The tournament strives to illuminate and explore a key tension governing the early tournament, the power of ransoms on one hand and the need to retain the cohesion of the "mesnie" or "lance" in the face of a determined enemy and the desire of individual knights to win renown and to obtain booty in the form of horses and armour.

The following rules were used for our first run of the tournament, which seemed to run without a hitch.

A TOURNAMENT IN THE STYLE OF WILLIAM THE MARSHAL

Requirements: 20-200 combatants
Heralds and Marshals knowledgeable in the combat
A large field, preferably with terrain features
Coins or tokens for ransoms

¶ A melee style tournament wherein the dedans collect themselves and prepare for battle on the ___ day of ___, in the year of our Lord 1994. They shall issue forth a challenge and enter into battle with the tenans to display their courage and prowess and to win ransoms from their opponents.

¶ Of all Knights, Esquires, Dukes, Earles, Counts, Viscounts, and others whose noble bearing in arms affords them the knightly spirit for combat, they are hereby challenged to appear on the field of battle to defend their courage and prowess against all attackers. They shall assemble themselves, prepared for battle, bearing only tournament weapons, no later than half past eleven in the morning, and shall fight until their martial spirit is exhausted.

¶ Item: Groups of combatants must organize themselves into conroi or mesnie of no more than six combatants, and a banner-bearer, and to equip themselves in a manner befitting knights.

¶ Item: All combatants must purchase their ransoms from the Prize Table. The amount of their ransoms is set according to the following scale:

Dukes or Sovereigns:	8 Dinars
Earls or Counts:	5 Dinars
Barons or Viscount:	4 Dinars
Knight:	3 Dinars
Esquire:	2 Dinars
Lord or Other:	1 Dinar

¶ Item: Dinars may also be purchased for \$.25 or may be given by the Marshal to combatants who display distinctive courage, prowess, or chivalry. Dinars may not be exchanged for money. All monies collected will go to THE PAGE, newsletter of the West Kingdom. (NOTE: You can fill in your own charity here). Dinars may also be purchased by Ladies or Households to support their combatants, or to give out to inspiring individuals as their favour demands.

¶Item: There shall be two Retreats, at which no combat may take place, and at which shall be a Herald who will record the captures of the most noble combatants and later present a scroll displaying the names of captured opponents for his fame and future reverence. These points shall be inviolate and immune from combat of any kind. Ladies, Heralds, and others may view the combats from these areas.

¶Item: There shall be a Royal Retreat for the High Marshal and his staff. The conroi of knights, esquires and other noble combatants will engage at their leisure, attempting to break apart the conroi of others and to outshine them in acts of prowess and courage. Their renown shall be enhanced thereby and they shall prove their valor before the assembled Ladies and Heralds.

¶Item: If a knight, esquire or other is struck with a fair blow, then he is fairly captured and must follow his captor back to the retreat and negotiate a ransom. In order that fairness be observed the High Marshal has chosen to set an amount not to exceed these amounts, according to the rank of the prisoner—an esquire paying much less than a Duke. Recall also that there is an additional ransom required for “plautes of Advantage.”

¶Item: Any knight, squire or other so defeated in combat should consider himself lawfully captured by his antagonist, and must accompany him to the retreat without hindrance.

¶Item: Rescues may be attempted by such as will attempt them. In order to achieve a rescue, a captor must be defeated, according to the rules above, at which point all prisoners are transferred to the victor. Should the victor be a team-member of the prisoner, then of course they are free to fight once again.

¶Item: Following the fighting there shall be a grand feast at which combatants will have the opportunity to share their observances with the populace on who of their opponents committed great deeds of valor and chivalry.

¶Item: Combatants are strongly encouraged to take on the equipment of William Marshal's day, for a great prize will be offered to the most authentically-equipped team. There shall be no grilles but that the one who bears such a device shall be known to be using a “plate of advantage” and shall bear an additional ransom of 2 dinars. Combatants shall only bear the knightly weapons into the list; that is the lance (spear), shield, sword, mace and axe. No weapons of the commons shall be allowed. Spears may only be used if couched.

¶Item: When both the Tenans and the Dedans are seen by the High marshal to be exhausted, the tournament shall be declared ended and the festivities shall commence without delay.



RULES SUMMARY

1. A melee-style combat with captures and ransoms, in the style of William the Marshal (12th C.). Two teams, the defenders (dedans) and the attackers (tenans) compete against one another to acquire ransoms and glory. The tournament can last as long as necessary to satisfy the combatants and the gallery. 2½ hours are recommended.
2. The tournament field shall be only delineated by boundaries, and has two retreats, one for each side. There can be specific points of defense required or not, as the team captains decide. The two retreats function like resurrection points, and are inviolate.
3. Each combatant must possess the number of dinars equal to his rank plus any plates of advantage in order to be on the tourney field. They should carry these dinars on their persons and be prepared to surrender them when their capture is registered at their opponent's redoubt. These dinars sell for \$.25 and the proceeds should be donated to an SCA group or charity.
4. Combatants are defeated when struck with a "killing" blow in the usual SCA style. Wounds remain until the man is captured. When they are defeated, they must accompany their captor to their readout, at a walk, staying within about 3' of their captor. They can only be rescued by the defeat of their captor. They may not hinder their captor nor may they help their comrades on their defense. Combatants who violate this rule are considered to have struck a foul blow and forfeit all dinars to the injured party, at the decision of the High Marshal.
5. A man holding a prisoner must return him to the captor's redout and register the capture in order to be eligible to receive the ransom. He need not return to the redout immediately, but if they are captured with a prisoner in tow then the prisoner might be freed by their new captor. In the case that the original captor is slain, and then his attacker in turn captured before the prisoner is released, then the original prisoner remains a prisoner. To free a man, a victorious comrade must say, "I free you, sir. _____." If this is not done,

then the time has not been taken to untangle his reigns and thus they might remain captured.

6. Rescues might be effected by capturing the holder of a prisoner. This makes for a lively interaction amongst the combatants and is strongly encouraged.

7. There is no single victor. The combatants are encouraged to speak in the reveling that follows of the deeds they have seen that day. They might practice the knightly virtues of largess and generosity, bestowing rich gifts on those men they faced that day, speaking of their opponent's virtue, thus enshrining their names in the halls of chivalrous men.



A WILLIAM THE MARSHAL TOURNNEY

West Kingdom
February, 1994

Wn a warm, sunny day in February, we set about to recreate something of tournaments as they were fought in the days of William the Marshal.

Using the tournament declaration preceding, I had arranged for a site at an event that traditionally featured melee activities, but had sparse attendance. We circulated word of the tournament in advance, building some tension amongst those who have a preference for the chivalry of the 12th and 13th centuries. Such men arose and took to the field that day, making the event a great success and I must say with some pride, a profit-maker for the Prin-

cipality and for the Page, our designated charity.

The rules for the tournament were laid out in advance in the period format shown before. Several people called for clarifications, and in response changes have been made to the edition in this *Chronique*. Circulating the rules beforehand is a good idea, although in reality very few combatants read them in advance. What they did need to know and what needs to be communicated clearly is that some funds are needed because it is the ransom that is critical to generating the tension between captures and cohesion. We called the heads of households for several local units and explained what would be required.

The terrain was a mix of rough terrain with a few shade-bearing trees and plateaus of ground broken by hills. It measured perhaps 150 yards from end to end, and

was 75 yards wide. There were cottages along the Western edge of the field, which we used as hotels for the various units and which we were kindly permitted to be use in our game. We fought around them. Owing to the specifics of our terrain, however, they were not used much for fighting around. The *mesnies* or *conroi* of the combatants hung banners and shields on their cottages, creating a good atmosphere.

central redout existed, smack the center of the field, where mbatants and members of the llerly could purchase dinars (small glass "gemstones") and watch the action. Careful marshaling was required around these areas, but the gallery reported that they liked the central location as made them feel part of the action. In this central location HHander, Princess of the Mists, set herself up with HRM Niobe. The noble ladies watched the progress of the Queen's Guard and kingdom knights with great interest, purchasing dinars for their own use and using them to free their Guardsmen.

A combatant or marshal was required to escort gentles to and from this central location that they might be shielded from any spillover combat. It was good that we did this.

Another gallery was located to the east of the action on a small hill, the point at which the rest of the populace watched the action.

They were situated on a fine little mount and could see much of the action close-up and from the top, two advantages that contributed to their enjoyment.

The redouts were situated at either end of the field. This was perhaps a little too far, by maybe 25 or 30 yards, than they needed to be for the number of combatants we had present. I would use a space 125 yards across for 30 combatants; 150 for 50; 200 for 100+ combatants and 75 yards for less than 30. At each redout was a table and a lady or herald keeping track of the captures. Each table was furnished with a stack of 3 x 5 cards. Each of the men assigned to that side had a card at the table. I would advise in the future also providing fruit and drink at that location. Each redoubt was surrounded by a border extending outwards for roughly 10'. No combat could take place this close to the table and if the line was achieved then a captured man was unable to be released.

When a combatant brought a prisoner to the table, the herald would query to find their name. Searching for and finding their card, they would then record the names of each combatant they possessed at that time. At that point, the prisoners would make payment or arrangements for payment. Records were kept so that future tallies might offer handicaps for combatants with greater reputations might be taken into account

We began the tournament by gathering the combatants and reading the rules. This was done in quick order, remembering that this was a combatant's tourney and was done more for their training and enjoyment than to meet any requirements for pomp or for the enjoyment of the gallery. The rules were read, and the combatants asked if they swore upon pain of forfeiture to abide by them and by the ruling of the High Marshal. They agreed, and I charged them to comport themselves with responsibility and courtesy, as we were short Marshals I would require them to look to the safety of their opponents themselves. In exchange, I would only cry hold if extreme circumstances arose. This only happened on two occasions the entire afternoon.

We broke the teams out into two roughly balanced sides, taking into account rank, experience, reputation and numbers. This was done without quantification, done quickly, and the teams were known as the men from Normandy and the men from England. The names were used as rallying cries throughout the afternoon.

For the description of the tourney itself I will attempt something of a period format, and will return to the exposition following this recounting of a few of the great deeds done that day. Rather than bore the general audience, how-

ever, I will make it available by request.

One team, the one led by his Grace Christian du Glaive, brought the entire Conroi out wearing helmets that were correct for the period and in matching surcoats and with matching shields and banners. Each conroi had a banner-bearer, all armoured, many armed with a broadsword in addition. Christian's Normans made quite a picture with their flat-topped crusader helmets and cohesion. Throughout the afternoon they remained glued to their Duke, and I am not sure he was in danger more than two or three times.

Starting from their own redouts, the combat began with each side sending forth a champion to conduct single combat in the center of the field. This was cause for a great deal of shouting, some bleating, and generally built the tension for the initial charge, which followed immediately.

One group, following two knights of Saint George, Viscount Sir Colin d'Aerg and Sten Halvorsen, moved around the back of the cottages, seeking to gain an advantage of position by emerging in the backfield of the Normans. They were met at the entrance to the last cottage, however, and were forced back with heavy casualties.

Immediately the added tension between taking prisoners and remaining cohesive began to pro-

vide a unique feel to the engagement. High ranking combatants were often targeted by the new knights or by lords seeking to gain riches at little risk to themselves. The addition of the plates of advantage rule helped to level the playing field a bit, although there were several highly skilled but lowly ranked combatants who also had visors, and were thus worth little but who were difficult to capture themselves. Companion of St. George Geoffry Mathias, OL, was one such gentle, fighting as he was with a visored helmet he slew mightily and took many prisoners.

Many single combats were engaged, and sometimes generosity raised its head. On more than one occasion I saw a man yield his right of capture owing to a particularly joyful encounter. Everyone stood out at some point on the field that day; there were too many acts of bravery and loyalty to be recounted by someone of my meager skills (although I have made a crude attempt which appears as a Chronicle elsewhere in this *Chronique*).

Each combatant spent from \$5-\$20 that day, for a good cause, and was able to fight for more or less the entire day on that purse. If they were low on funds they would dart out, looking for prisoners who were of high rank but low risk. A few of these could be had if their challenger was a simple lord and worth little ransom. The ladies and lords of the

gallery provided some ransom also for those combatants who they felt were particularly deserving by their displayed virtue. A couple of times a combatant went looking for a member of the gallery to sponsor their return to the lists, setting up good opportunities for making grand gestures.

We fought there for three and a half hours. The combat was ended by mutual consent, and all retired to the hall to prepare for the revelry that was to follow. During the course of the meal, Sir John Theophilus provided a fish that was given to Master Geoffry Mathias to offer unto the gentle he thought most deserving. Following the story of the famous Pike from William Marshal legend, Geoffry presented it to Sir John of Skye, who had won the prize (a sugarloaf helmet) for the knight of most renown (I polled all of the combatants and the decision was close—Sir Alden came in a very close second. In essence, they both won in the minds of the combatants that day). John then passed the fish again, claiming that it was surely too noble a gift for someone like him. The process was repeated, with the virtues of the intended target being expounded at each step. Nearly every combatant received the fish at some time, including HH Michael, Prince of the Mists. The technique was effective in getting the combatants to speak of the virtues possessed by their opponents, one of the critical elements in all of our post-tourney revels.

Chivalry: An Alternative View

By Hugh T. Knight, Jr.
AKA SCA
Count Rhys of Harlech, knight

As medieval reenactors, we are faced with a variety of choices on almost every issue regarding the degree of authenticity we attempt. I think that all serious reenactors would agree that we should try for the most authentic re-creation we can manage within certain constraints. Some of those constraints include available information, safety, health, the availability of time, cost, and effectiveness for the purpose. For example, we can't allow someone with an early period persona to fight without hand protection any more than we can allow people to fight with sharpened steel weapons. We also apply modern standards of sanitation to our encampments so as to avoid the authentic but unpleasant problems of plague.

On the other hand, we have a responsibility to do what justice we can to our study of the middle ages within those constraints I have mentioned. It's one thing to require a Viking to wear hand protection, but quite another to accept him wearing a fifteenth century sallet with his Viking clothing. Admittedly, we can't achieve the rigorous authenticity of the other reenactment groups (e.g., Civil War groups require absolutely authentic gear or you don't participate—no deviation whatsoever is permitted) because we cover a much larger period and because we know so much less about our era, but we don't have to tolerate the complete lack of authenticity so prevalent in the SCA currently.

If I showed up at a tournament wearing some Frazetta-esque armor purchased from one of the fantasy-oriented armorers all of the true reenactors would justifiably criticize me for ruining the ambiance of the event, and yet I can read in this magazine a

denial of one of the most important aspects of medieval life—behavior. Many of the Forum responses and one entire essay, Sir Sten's essay on Chivalry in *Chronique #7*, specifically or by intent argue in favor of behavioral standards more in keeping with Sir Walter Scott's *Ivanhoe* than with the life and behavior of the likes of Sir John Chandos or Earl William the Marshall.

Sir Sten's essay claims (I'm paraphrasing, and if I unwittingly put any words in the gentleman's mouth which I shouldn't I will apologize) that medieval standards of chivalric behavior were either non-existent or ignored (with the exception of lip service) and that it is somehow nobler for us as SCA knights to behave according to modern notions of "knightliness" than it is to behave as did "dem guys on duh horses". I categorically reject this notion. We must learn what medieval standards of knightly behavior were and then attempt to re-create them to the extent that we can within the constraints imposed upon us by the modern world or else we are just as guilty as the people who show up at SCA tournaments wearing polyester copies of the costumes and armor in *Conan*.

In order to re-create medieval chivalry, we must first decide what we're talking about. The problem is that there are a number of different but equally medieval ideas about chivalry. Probably the most important modern work on the subject to date is *Chivalry* by M. Keen (Yale University Press, New Haven, CT, 1984). His first chapter is dedicated to the sources of information about chivalry. Medieval romances and allegorical fiction were just that—stories, and as such can be ignored as behavioral guidelines except to study the impact which they had on real life. He points out that "An ideal of knighthood culled from what appears so often to be essentially a literature of escape is scarcely a promising model for a social historian to make much of" (p. 3). He recognizes that literature of the period (i.e., not *Ivanhoe*) influenced how knights behaved, and he does (primarily in chapters 2 and 7) discuss the influence of literature upon medieval chivalric beliefs, but he tries to show what chivalry meant to its adherents in real life and emphasizes in several places how that differed from es-

capist literature.

Dr. Keen also discusses how different groups viewed the concept of chivalry. Certainly the Church had a view very different from that of most of the knights: "Looking at matters through priestly eyes, as they naturally most often did, ecclesiastical authors showed a very general tendency to portray chivalry in terms of priestly priorities which most knights either did not fully understand or felt justified in ignoring (Keen, p. 5)."

Another book which expands upon the problems of reading about chivalry from sources other than the knightly class is J. Barnie's *War in Medieval Society: Social Values and the Hundred Years War 1337-99* (London, 1974). Barnie explores how the chivalric class was viewed by other segments of society (e.g., women, the church, commoners, etc.) and how these views differed from the views of the knightly class. He also explores the way chivalric behavior changed over time, which is very important for us to understand since standards of behavior varied according to where, when and who you were.

Each of these alternative viewpoints is valid to study as long as we recognize the source of the opinion, but those of us chosen to represent medieval knights should study the views of our class specifically. For this we should rely heavily upon the kinds of books listed above, but we mustn't forget that there are books from the period which are essential to our study.

Read a good copy of Froissart's Chronicles, if you can find one that hasn't had all of the interesting parts expurgated in favor of dry history (much of which Froissart got wrong anyway). Be advised, however, that Froissart was an unabashed supporter of chivalry in all of its forms, and that when he errs, it is usually on the side of idealization. Even when Froissart idealizes chivalric behavior he is valuable because the idealization he is showing us is one which was believable by the knightly class and therefore plausible. There are a number of other works from period which are also very valuable: Dr. Keen mentions several sources. I particularly recommend Ramon

Lull's *Book of Chivalry* and Bonet's *Tree of Battles* (but remember, Bonet was not himself a practicing knight).

Having disposed of "Sir Walter Scottism" for the inauthentic clap-trap that it is, and having explored sources for gaining a real understanding of medieval chivalric behavior, it is time to discuss what chivalric behavior is and how we, as medieval reenactors, can apply it to our game.

Keen cites the following knightly virtues as being the most common among period authors: *Prouesse* (prowess), *loyauté* (loyalty), *largesse* (generosity), *courtoisie* (courtesy) and *franchise* ("the free and frank bearing that is visible testimony to the combination of good birth and virtue") (Keen 1984, p. 2). Most of the sources I have seen also include some version of courage (see particularly Lull).

How, then do we apply these virtues in the SCA? Very simple: Prowess is self-explanatory, except to say that too often the strictest authenticity mavins (among whom I include myself) ignore prowess in favor of accuracy or authenticity. Both characteristics are essential, and neither can be compromised for the other. For example, one important mission that we have is to lobby for the banning of under-weight (i.e., plastic) armor so that those of us who are trying to do things right aren't hindered by the fact that our armor weighs ten times that of the local stick-jock. Only when we can show prowess with authenticity will we impress the up-and-coming fighters, and only by impressing them can we make a lasting difference.

Another point I would like to make regarding prowess is that it's all right to want to win—too often fighters confuse a "win at any cost" attitude with a healthy desire for the renown which comes from victory. I have often heard people say that winning is unimportant or that we should "lighten up" our fighting to make it more of an elaborate game of tag: this is blatant "Walter Scottism". Medieval knights played hard and they played to win, and so should we. We should constantly be pushing the performance envelope of SCA fighting. Those of us striving to bring au-

thenticity to the SCA will never be successful until we demonstrate that it is possible to be authentic and still be able to win. But we must emphasize that no victory is worth anything unless it is gained chivalrously and honorably and not just technically with in the rules. Honor must always claim pride of place over renown.

Physical bravery is less essential to an SCA knight, simply because our fighting system is so utterly safe (although I've been in some fights...). We have an opportunity to display moral courage, though, every time we fight—by properly acknowledging blows and by giving our opponents a fair chance to hit us (if you are fighting someone on his knees and strike at him from beyond his range with a longer weapon I believe you are guilty of cowardice). Sometimes it takes real courage and strength of will to accept a shot that will defeat you when you really want to win. We must also consider moral courage regarding issues outside of fighting. For example, if the populace of your local group is unfairly punishing someone you don't like, you, as a courageous knight, must stand up for that person, even at the cost of friendships.

Loyalty is a very interesting quality to study. Certainly all SCA knights are required to be in fealty to their king, but how often have each of us heard one say, "well, I'm just not going to do that" when given unpleasant instructions from the sovereign? As long as we are given legal commands which fall within the limits of our oaths of fealty and which aren't outside the scope of the SCA, our fealty requires us to obey our king. Also, we must remember that medieval fealty had a lot more in common with a give-and-take business transaction than it did with the all-or-nothing approach of Japanese Bushido, which many SCA knights confuse with medieval fealty.

I recently had a squire become founding Baron of his group. Since he lived in another kingdom, the monarchs of that kingdom required that he return my belt before they would invest him since they felt that no one should have divided loyalty. Certainly many medieval Lords felt the same way, but it would have been more interesting to have required the squire to remain

in fealty to me and to the monarchs of his own kingdom. If his Kingdom was on a different side from mine in war, the squire could have sent some of his baronial levy to fight with his king while he himself fought for me, or vice-versa, just as often happened in period (e.g., to William Marshall). This would have been an ideal chance to study medieval ideas about fealty, but it was ruined by a king and queen raised in an atmosphere of bushido-like do-or-die service which has nothing to do with medieval practices.

Courtesy means behaving with the manners which appertain to a civilized court. In other words, we must be more than "dem guys on duh horses" (an appellation which was never really appropriate within the high middle ages—even in the eleventh century a knight was expected to be far more cognizant of music, poetry and dance than are most of the SCA knights I know). We must practice the social graces of civilized society, to include dance, music, poetry and gaming.

We must also have and display manners appropriate to our station; just because someone is rude to us or in our presence doesn't give us leave to be rude in return (although it may very well give us license to be cruel—too often people confuse "courteous" with "nice" although the terms have nothing in common). If someone starts yelling and screaming at us when we are marshaling a fight, for example, we must calmly tell that individual to leave the lists without berating him or in any way dropping to his level, and we should then take action against him appropriate to his behavior and to his rank.

Largesse is difficult to display in a monetary sense for most of us, simply because few of us are actually independently wealthy and because we have bills to pay outside of the SCA. As knights, however, we should be generous with our time and labor to help others reach our level of knowledge and performance.

Franchise, or bearing, means to act the part of a medieval nobleman at all times. You can never relax and be just one of the boys, for you are always serving as an example

said— except that people whom every order both rejects and condemns will be put in that place where there is no order, but eternal chaos.³

The significance of the *ordo* was expressed just as clearly by Gerhoh of Reichersberg:

*For every order, and absolutely every profession in the catholic faith and apostolic doctrine has a rule suited to its quality, and by fighting lawfully under this it will be able to attain the crown.*⁴

The interest of contemporary writers in defining knighthood as an order within which God could be rightly served was related to social changes which were particularly apparent in eleventh-century France. The development of the equipment and skills of the heavily armed horsemen made them a *corps d'élite* on the battlefield and created an intense pride in the prowess of the *chevalier*. At the same time a significant shift was taking place in the pattern of land ownership. Georges Duby has shown how in the vicinity of Cluny the great estates of Carolingian days had been divided up amongst forty or more families, who were mostly descended from their Carolingian predecessors. Such families retained a close connection with their lord's household retainers and now formed had duties such as castleguard which kept the link very much alive, but in terms of property they had ceased to be household retainers and now formed a lesser aristocracy, free of the seigneurial *haute justice* which bound the population as a whole. It should be noticed that in Germany the equivalent development did not take place until after 1150. In spite of the importance of this social change it would be naïve to conclude that in France in the eleventh century saw the emergence of a new knightly class which had to be provided with ethical standards corresponding to its new influence. Things were in fact much more complicated than that. The words *militēs* and *chevaliers* were applied to a great range of social levels. The highest aristocracy, and indeed the royal families, prided themselves on being *chevaliers*; and the term in addition could describe the new group of substantial land owners and the many landless, violent men who lived by their weapons and who enjoyed no sort of social esteem. Chivalric literature as it

remains to use from the twelfth century was, not surprisingly, sponsored and paid for by those of the great aristocracy, and we do not know how far it was valued by those knights who supported themselves on their moderate holdings. We are dealing, not only or not primarily with the emergence of a new social class, but with a new style of fighting and above all of changing sensitivities.

The definition of knighthood as an order was part of a conscious attempt to win the military classes for Christ, and it was directed against two other ways of thinking about chivalry. On one hand it represented an abandonment of the insistence that in order to be saved a knight must become a monk. This old negation of worldly occupation was still very much alive at Cluny under abbot Hugh (1049-1109)⁵ and is expressed in the donation by Geoffrey III of Sémur to the Cluniac house of Marcigny in 1088:

*I, Geoffrey of Sémur, have heard the Lord say in the gospel 'unless a man renounce all that he possesses, he cannot be my disciple' (Lk xiv. 33), and recognize the enormity and the profound abyss of my sins. I have chosen rather to be lowly in the house of God than to dwell in the tents of the wicked, and having taken off the belt of worldly service (militariae saecularis) in which I had gravely offended God, to submit myself...to the service of God, whose service is perfect freedom.*⁶

While affirming the value of true chivalry to God's sight, the new way of thinking also opposed the secular views which were being expressed among the knights. It is scarcely surprising that their thinking was marked by display and arrogance. William of Poitiers linked chivalry and pride, *cavalaria et orgueil*, among the things which he was about to renounce.⁷ The warriors had their own standards and way of life, and the poems of the troubadours express a delight in sexuality and, at other times, a love of violence, which were in clear contrast with the accepted Christian order. The two professions, knight and clerk, were often contemptuous of each other. Their rivalry was expressed in discussions whether a clerk or a knight made

the better lover, and one suspects that this was a joke which could at times be all too serious. Some people were torn between the two ethics. Guibert of Nogent remembered the time when as a boy he had been drawn to the knightly pursuits:

And I, enjoying a most harmful liberty, began to misuse my power, to ridicule churches, to hate study, to love the company of my young lay cousins devoted to knightly activities, and profaning the sign of the clerical office to announce remission of sins and to indulge in sleep.⁸

Guibert told the story of how the archbishop Mannasses of Rheims, a great lover of knights, had remarked that the archbishopric would have been a good thing, if only one did not have to keep singing mass.⁹ In the late eleventh century there was thus an intensely secular chivalric ethos, hostile to the clergy, and the literature of the twelfth century makes it clear that the conflict of ethics continued, with knights following their professional inclination to make love or war, and to glorify these in song.

The advocates of Christian knighthood were conscious that they were attempting an innovation. We have already seen how Guibert thought that a Christian *equestris ordo* was a wholly new thing, a recent invention of God's. When Bernard of Clairvaux addressed his pen to a similar theme he did so under the title, *In Praise of the New Militia*. The development during the century of military orders, those monk-warriors devoted to the holy war in Palestine and Spain, was a striking innovation, and Bernard's specific purpose was to encourage recruiting for the Templars; but in reality his thought applied more widely, to all knights who wished to truly serve their Lord.¹⁰ A powerful point of propaganda was the insistence that a true knight was necessarily one who was faithful to the teaching of the church; an exploiter of church and the poor was not a *bad* knight, but had ceased to be a knight at all. This emphasis appeared early in the argument. It is neatly summed up in the slogan *non militia sed malitia*.¹¹ Urban II is said to have offered his hearers in 1095 the premise: '*now they may become knights who hitherto existed as robbers.*'¹² A similar idea lies under the

famous line of the Song of Roland: '*Fust cherstiens, asez ouïst barnet.*' Against the forces of *malitia* the church assembled its formidable powers of teaching and propaganda, including the visual arts. To take only one of many possible examples, there is at St. Benoît-sur-Loire a capital in the transept which re-interprets one of the miracles of St. Benedict and shows the saint releasing a peasant from the unjust knight who had captured him.

To true knights, conversely, preachers were eager to make available whatever support they could. Sermons *ad milites* were probably standard practice in the twelfth century. Sometimes the advice shows real perception of the problems which faced a knight in his attempts to be a faithful Christian, as in a remark by the outstanding recluse Stephen of Muret or Grandmont:

It shows admirable knowledge, and is very pleasing to God, when a man who is involved in an evil enterprise restrains himself from evil. It can be done like this. If a knight is setting out on an expedition for the sake of his secular lord, to whom he cannot refuse obedience, if he wishes to be faithful to God, let him first speak thus in his heart: 'Lord God, I go on this expeditior but I promise that I will be your knight then wanting nothing in it except to be obedient to you, to eliminate evil and to seek after what is good on every occasion as much as I can.'¹³

Stephen gives some details on how such a man should behave and concludes, 'thus he can be a monk who wears a shield upon his neck.' Serious attempts were made to present to the knights their Christian duties in ways they could readily understand. One of these is perhaps a little unexpected. By the middle of the twelfth century a considerable part of the upper classes had become anxious to achieve a tone of elegance in their way of life, and there was a distinct tendency to present Christianity in terms of good manners. In Chrétien de Troyes (a writer well trained in the schools and concerned about ethical questions) we find many pieces of advice about how to behave nicely as well as how to do one's duty as a knight. This was not an eccentricity of Chrétien, for John of Salisbury thought that courtesy is next to godliness: 'there is nothing more civilized than to fol-

low virtue seriously.¹⁴ That this was on the right wave-length for at least some of the military class is suggested by a story from the latter twelfth century of a group of knights who invaded a lecture by Alan of Lille at Montpellier, and demanded to know what constituted the highest courtesy, *maxima curialitas*. He replied that it consisted of liberality and beneficence, and proceeded to improve on the occasion by adding that *summa rulticitas* was continually to steal and pillage. The knights of our time, who do not cease to take from the poor what it theirs, are the greatest boors of all.¹⁵ Perhaps we need not wonder too much at this equation of virtue and good manners, for it lies close to another theme of the age: that true nobility is to be found in character and not in accident of birth.

The message which spoke most clearly to the hearts of the military class was however the summons to holy war. Guibert of Nogent thought that it was the preaching of the first crusade which constituted the new dispensation for the knights, and crusading remained close to the center of the chivalric ideal. To explore its meaning for the equestrian ordo would take us through the whole field of crusading ideology, and all that is necessary here is to notice how the preaching of holy war was expressed in terms which would readily appeal to the knights. It is particularly evident in vernacular poems of the twelfth century that knights are being summoned to the service of Christ in language familiar in their ordinary affairs. A recruiting-song for the second crusade presented the holy war as a tournament appointed by God:

Deus ad un tornei empris
Entre Enferm e Pareis,
Si mande trestus ses amis,
Ki lui volent garantir
Qu'il ne li seient failliz.

*"God has a tournament decreed
Between the power of heaven and hell,
And says to those who serve him well
And who to his assistance speed,
He will uphold them in their need..."*¹⁶

The theme of revenge loomed large in this propoganda. The Chanson d'Antioche began with a description of the crucifixion in which, in response to the sympathetic words of the penitent thief, Christ made the remarkable prophecy:

*"My friend, said he, that people is not
born
That shall avenge me with their
sharpened swords.
The Franks shall deliver all the land,
And they that share in that great
pilgrimage,
Their souls shall enter to our paradise."*¹⁷

Passages such as this suggest to the modern reader that the demands of Christian ethics were being debased to a level where they had become nothing more than military virtues, or even military vices. Undoubtedly this is part of the truth. When the church attempts to speak in contemporary terms it may discover that it has adopted contemporary standards. The underlying intention, however, was a much larger one: the summons to the knights to put their swords at the Lord's disposal was a part of the wider attempt to Christianize society as a whole, and to recognize the value of activities which would once have been regarded as wholly secular. It was associated with attempts to prescribe an ethic for peasants, for merchants and for government officials. No longer was the possession of an order and a rule the peculiar privilege of monks, for as Gerhoh observed every baptized Christian had his rule and his order. The laity had a part in the service of God and even in the protection and reform of the church.¹⁸

The ideal of Christian society had two models. One rested upon the application to mankind as a whole the Pauline doctrine of 'varieties of gifts', which was understood in a hierarchical sense. The structure of human society consisted of the mutual obedience and command of a series of orders appointed by God. This idea was certainly not new, but it was a concept upon which Gregory VII laid much stress:

"The dispensation of divine providence ordained that there should be different grades and diverse orders, so so that when the lesser show

*reverence for the greater and the greater bestow love for the lesser, then a single concord may be made out of the diversity...For the whole could not subsist without the support of the great order of this diversity."*¹⁹

This striving for right order throughout the world issued in the attempt to enlist the aristocracy in the service and protection of the Roman church as *fideles* or *milites sancti Petri*.²⁰ The concept was primarily applied to the situation in Germany and Italy, where the distinctive techniques and ideas of knighthood had not developed as far as in France, but when it was applied in French society (as it was most notably in the preaching of the first crusade) it naturally helped the growth of the idea that the *chevaliers* constituted a distinct order with its own special duties and obligations.

Side by side with this hierarchical model there was also another idea of the right way of ordering society, whose starting-point was the brotherhood and quality which had marked the life of the church at Jerusalem in the time of the apostles.²¹ This was specifically the ideal of the monks, whose way of life was supposed to be a re-enactment of that of the apostles, and it was held with special fervor by the Cistercians. The spirit of primitive communism is evident in the enthusiastic description of life at Rievaulx which Aelred put into the mouth of a novice there:

*And what delights me especially, there is no acceptance of persons, no consideration of family status. Need alone gives rise to differences, only infirmity is a ground for discrimination. For what is produced in common by all is distributed, not according to he dictates of worldly favor or personal love, but to each according to his need.*²²

Cistercian writers were willing to engage in a conscious polemic against the hierarchical view of society, arguing that men were naturally equal and that obedience had become necessary only as a result of sin.²³ On the face of it we would hardly expect this spirit of equality to have much appeal to the *chevaliers*, with their consciousness of military excellence and their increasing pretensions to aristocratic elegance, but it did in fact influence their

understanding of their vocation. The military orders embodied considerable elements of the apostolic ideal, and the Cistercians in particular had an important influence on the emergence of the Templars and the Spanish order of Calatrava. Moreover, participation in holy war was seen as analogous to joining a monastic order. The troubadour Marcabru saw it as a *Lavador*, a new baptism,²⁴ and the literature of the first and second crusades shows in innumerable references how the participants saw themselves as *pauperes*, were taught by the legate Adhémar of Le Puy to reverence and protect the poor, and swore an oath of brotherhood for their assistance in a time of crises. The spirit of equality is shown in the rule of the Hospitallers where they were enjoined to dress humbly:

For our lords the poor, whose servants we acknowledge ourselves to be, go naked and meekly dressed. And shameful it would be if the serf were proud of his lord humble.

The early twelfth century is sometimes presented as the time when a definitive code of chivalry was being formulated. There is a truth in this, but it is a very approximate truth, for there were in reality many contending ideals of knighthood. There were for example the glorification of war and the cult of courtly love. Against them stood the preachers, pastors, and canon lawyers who were endeavoring to build up knighthood as a vocation, within which a man might serve God in his military calling. They did not have one single program for this, since as we would expect in a large enterprise of evangelism, it was fashioned from a number of different sources. We have seen briefly in this paper how the traditional concept of *ordo* was extended so as to bring chivalry within the realm of divine salvation, and how it was influenced by the ideals of service and community derived from the Acts of the Apostles. There were other influences, too: the extension of the rewards of martyrdom to those who died in holy war was an important one. In truth one should think less of a code of chivalry than of conflicting ideals of chivalry, and above all an endeavor to bring many of the vocations of men into the conscious and deliberate service of God. ♦

- ¹Guibert of Nogent, *Gesta Dei per Francos i*, RHC Occ 4 p 124.
- ²Letter of count Guy of Ponthieu to bishop Lambert of Arras, *Recueil des Historiens...de la France*, ed. M.J.J. Brial, 15 (Paris, 1808) p 187: *debeo Ludovicum filium armis militaribus adornare et honorare, et ad militiam pmovere et ordinare*. The reference in the *Song of Roland* is specifically to the weapons proper of the knights, and not to any wider 'law of chivalry': Bédier, *La Chanson de Roland*, (Paris, 1937) line 1143.
- ³Geoffry, *Declamationes ex S. Bernardi sermonibus* 10, PL 184, (1879), col 444 A. Important contributions to our understanding of the *ordo* have been made in a number of studies, written from different starting-points, by Y. Congar, M.D. Chenu, and M. Mollat.
- ⁴Gerhoh of Reichersberg, *Liber de aedificio Dei* 43, PL 194 (1855), col 1302 D. Gerhoh makes it clear that he is not referring only to monks, but to all the baptised, *sive divites sive miseri, nobiles ac servi, mercatores et rustici et omnino concti, qui Christiana professione consentur...*
- ⁵see [H.E.J.] Cowdrey, [*The Cluniacs and the Gregarian Reform*] (Oxford, 1970) part 3.
- ⁶Ed. J. Richard, *Le Cartulaire de Marcigny-sur-Loire* (Dijon, 1957) no 15, pp. 15-17, cited Cowdrey p 140.
- ⁷Ed. A. Jeanroy, *Les Chansons de Guillaume IX* (Paris, 1913) no II p 28.
- ⁸Guibert of Nogent, *De vita sua* I. 15, ed. G. Bourgin (Paris 1904) p. 52.
- ⁹Ibid I. II, p 31.
- ¹⁰There was also however a contrary line of argument. William of St. Theiry described St. Bernard's father as *vir antiquae et legitimae militiae, cultor Dei, justiae texax*, PL 185 (1879) col 227 A.
- ¹¹Anselm ep 86 to contess Adela: *vult dimittere militiam, immo malitiam, quam hactenus...exercuit*, ed. F.S. Schmitt, *S. Anselmi...Opera Omnia*, 3 (Edinburgh 1946) p 211.
- ¹²Fulcher of Chartres, *Historia Iherosolymitana*, RHC Occ 3 p 324. Soome mss read *nunc fiant Christi milites, qui dudum exstiterund raptore*s, but others omit the word *Christi*.
- ¹³Stephen of Grandmont, *Liber de Doctrina* lxiii. I, ed. J. Becquet, *Scriptores Ordinis Grandimontensis*, CC (1968) p 33.
- ¹⁴John of Salisbury, *Policraticus* viii, ed. C.C. J. Webb 2 (Oxford 1909) p 280.
- ¹⁵M. Th. d'Alverny, *Alain de Lille. Textes inédits* (Paris 1965) pp 16-17, n 30.
- ¹⁶J. Bédier, *Les Chansons de Croisade* (paris 1909) no I.
- ¹⁷Ed. Paulin Paris, *La Chanson d'Antioche* (Paris, 1848) O. pp. 10 and 12.
- ¹⁸Themore radical followers of Gregory VII readily appealed to the laity in order to break the power of the simoniac clergy, and already in the ten-fifties at Milan Ariald was expounding some important views about the lay order. See G. Miccoli, 'Per la storia della pateria milanese.', *Chiesa Gregoriana, Ricerche sulla Riforma del Secolo XI* (Florence, 1966) pp. 101-68.
- ¹⁹E. Caspar, *Das Register Gorgors VII*, MGH Epp Sel 2, Vi 35 p 450. The passage is based ultimately on I Cor xii 4-11, but immediately it is an almost verbatim quotation from Gregory I. See P. Ewald and L.M. Hartmann, *Gregorii I Papae Registrum Epostolarum*, MGH Epp I, V 59, Vol I, p 371.
- ²⁰See the valuable discussion by I.S. Robinson, 'Gregory VII and the Soldiers of Christ,' *History* 58 (1973) pp 169-92.
- ²¹The essential texts, ceaselessly quoted, were Acts ii, 42-7 and iv 32.

On Winning

Steen Jensen

AKA SCA

Sir Sten Halvorsen, Baron

✓TO RADNOR AND RAT✓

Winning is not chivalrous. Winning is fortunate, and should never be more.

At first glance, the knightly virtue of Prowess would seem to demand winning as its proof. If you strive for quality in your fighting, will not your victory over the field demonstrate your success? Yes, it will, but it should not. A combatant's reward should be Prowess itself, not its results; to be concerned overly with victory is to fall victim to Vanity, to feel the need to demonstrate your Prowess to others rather than to yourself. In the romances, in history, knights triumphed through the inspiration of

love, the faith in God, or duty to a lord, but never simply for the thrill of victory. Even William Marshal, untouchable in battle, is remembered for his loyalty and consistency much more than for being a brute on the field. Those for whom victory by itself had value were the black knights in history and in literature.

Doesn't victory, properly motivated, have some value? Shouldn't a proper knight have about themselves an air of success, and won't Prowess on occasion produce victory? Yes, though for its negative values, it should be a thing that occurs but is never striven for. However much we find value for winning in Prowess and Franchise (knightly bearing), we find that value's reverse in Courtesy and in Generosity. To strive for victory is to reduce your foe to no more than an obstacle to your goal; to want victory is to rob that possibility from your opponent. The discourtesy and greed of such a desire outweighs any value victory might

have to Prowess and Franchise. A true knight will trust themselves to fate rather than selfishly seek victory; they will fight for many things, but never for themselves.

Am I saying anything that isn't obvious? As I spell this out, I feel that most combatants would nod in agreement. But it is a thing that plagues me, this desire for victory, this need. I find that it is consistently creeping in among my better motivations and having its influence. How about that new helm? It is not authentic for me, but it has good glancing surfaces. Why not toss in an open face so that I can see and breathe? Let's shave a few pounds off my shield. Let's cut my armour to a minimum, for the weight, and so that I can move better. I can still look good, with a fine surcoat, but I'm not authentic anymore. I've turned our re-creation into a sport. And I've been driven not by any knightly virtue, but only by my desire to excel, by my vanity triumphing over all. Even getting

ready for Crown, those extra practices, places victory in too high a light. A Crown, or a Coronet, or any major tournament, should be no more than an interruption in our normal schedule of practice. The victor should be that person upon whom fortune smiles, or who is greatly inspired by the love of their consort, or simply whose prowess, gained humbly and not through need, triumphs.

When what are the reasons for fighting? I offer three. Before combat, I salute the Crown of our Kingdom. Duty to the Crown and to its people is thus the first of my motives. The duty of a combatant, and especially of a knight, is service in arms on the tournament field or at war. If I am able, I am bound by my fealty to fight (I might consider *If I Am Able* in a different essay). To the people, I am bound to my role as an inspiration to chivalry. The field is my stage, and I owe a duty to the populace to shine. Thus, in some tournament ceremonies, a salute to the populace is included.

Do honor to the person for whom you fight this day. The honor you bring to your consort is the second motivation. As brightly as I shine upon the field, that light should show for my lady love. As I fight for gain, that gain should be for honor and honor only, and should be laid in the hands of that person for whom I fight. Only the victor's consort receives the wreath upon the field, but the consorts of all should carry the greater reward of the honor gained for them by their champions. In this I fear we fail; in history and within our society, renown clings more to the combatant than to his inspiration. But once a year, I do attend a tournament where I go nameless, and fight only as the champion of my lady. On that day, I feel much more the knight than I do on most other days of the year.

And salute your most honored opponent. Joy of combat is the last true motivation. When someone comes to me to learn to fight, my first lesson is that of joy. Was that fun? If it wasn't, you

should not fight. You must love this thing we do—its exhilaration and technique, its pain and wonder as a test of honor, its service to Crown and consort. Joy will carry you through times of onerous duty and pained honor. It is the one constant granted to us, and when it finally leaves then it is time to hang our weapons upon the wall.

A desire for victory is not part of chivalry. Fight for the Crown, for the people, for your consort, for joy, but not for yourself. Victory is a powerful lure, but resist it. Fighting is a test of much more than just Prowess. Salute your Crown, your people, your consort, and your most honored opponent; steel yourself against ambition and hold yourself to duty, love and joy; then allow the fates, however you might understand them, to select the winner. ❖

*What 1361 Battle is famous and why is it important? Why is there a record of this battle?
(short answer p.*

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REVIEWS

William Marshal: The flower of chivalry

Georges Duby. 1984, translated by Richard Howard.
Pantheon Books, 153 pp + bibliography. Softcover.

For those who haven't encountered his work, Georges Duby is a preeminent French medieval scholar with a particular flair for illuminating the period in all its aspects. Reading any of his books not only gives us the details and historical minutiae of the topic, but a feeling for the tone, tenor, and philosophical outlook of the time. All of his books are in the format of a collection of lectures; to read them feels like sitting down in a particularly informative and thought provoking seminar. Sometimes the apparent disjunction of the various topics is disconcerting, but the tapestry weaves around us and at the end we have a fuller understanding of our topic than before.

William starts out, atypically for biography, with his death. We come to understand that this vital, healthy man is struck suddenly with weakness and illness, and when death is inevitable, begins the arrangements for the death of a prince. Since our modern death watch is somewhat different than that of the medievals, Duby sets the stage for us:

"When he weakens, when the doctors admit they can do no more, William Marshal summons those who have accompanied him ever since he quit private life. Naturally. Necessarily. Had he ever been alone? Who is ever alone at the beginning of the thirteenth century but the mad, the possessed — marginal figures who are hunted down? An orderly world requires that each man remain swathed in a fabric of solidarities, of friendships, in a *corps*. William summons those who constitute the body of which he is the head. A group of men. His men: the knights of his house, and then his eldest son. He requires this numerous retinue for the great ceremony which is about to begin — that of a princely death.... Good deaths in this age are festivities, they are performed as on a stage before many spectators, many auditors attentive to every gesture, to every word, eager for the dying man to show what he is worth, to speak, to act according to his rank, to bequeath a final example of virtue to those who will follow." (pp. 4-5)

I have enjoyed Duby's works before, and found this one to be an excellent example of the rich information he can convey. It is somewhat frustrating if your intent is to find collated information about any particular topic, since meaty details are scattered throughout the narrative rather than gathered and pre-collated. But this very method of teaching tends to show the complex interweaving of the time: how one's finances, social standing, religious beliefs, and other aspects of life were intertwined so closely that they couldn't be separated.

Duby takes care to describe what he calls "the culture of chivalry" as seen by William and his contemporaries. It is, he says, essentially a male world, in which women play a marginal role. Marriages are business transactions decided upon by men. Women have prescribed roles to play, but except in rare cases never become actors on the stage. In fact, Duby points out, women appear more frequently in "troubadorish" fantasies than they do in real events: it was apparently unusual for women to attend tourneys and pas d'armes, and a woman offering the prize in a tourney was so unusual as to be described in some detail.

Apparently the ladies only appeared at particularly important or "brilliant" tourneys, where their role, described by Duby, is

'... to excite the warriors to greater valor. Under their gaze, the fighting will be all the more ardent; the war, or the simulacrum of war, then assumes the guise of a competition of males, of one of those biological mechanisms. At Joigny, however, the women have a different function: to distract the men, to help them pass the time when time hangs heavy, and when, not being in the lists to fight, the knight in his armor does not know what to do with himself.'

The knights and ladies dance to while away the time, and the greatest among them is obliged to sing the song to which they dance. Duby says that this particular tourney is the only occasion where the interplay between knights and ladies during knightly combat is discussed. But the book goes into explicit detail about the attitudes toward women which constitute knightly virtues in the period. Using anecdotes and examples, Duby shows actions and discusses the attitudes which underly them. (It's interesting to note that the monk and lady scene, described in the forum section of this issue of *Chronique*, actually is attributed to William in this biography. I leave it to you to discover how William acted in this event.)

Duby also describes the four precepts which constrain the knightly ethic in William's time: to keep one's word, and not betray one's sworn faith; to conduct oneself as a champion, by doing battle and gaining triumph, but only within conformance to chivalric laws; to practice largess, or generosity, by which it is said that a knight should keep nothing in his own hands; and to boldly win the love of ladies. [Duby himself says that the fourth is much less important than the other three.]

We can, by reading this book and absorbing the experiences contained within, discover the attitudes and objectives which will guide us if we hope to recreate chivalry and courtesy from this period. It is a dense work, one which needs to be re-read and considered from differing vantage points to absorb the entirety of the lesson. But even to those just beginning to study chivalry, it can be enjoyable and eye-opening.

--Pat MacGregor

REVIEWS

The Knight in medieval England, 1000-1400

Peter Coss

Dover, NH: Alan Sutton, c1993. 0-7509-0059-8. Includes Notes, Index, and a Suggested Reading List.

This well illustrated work follows the development of knighthood in England from its origins until the beginning of the fifteenth century. Some of the main themes addressed include the terminology used for the *miles angolorum* (English knight), heraldic usage and change, and the role of knights in english society.

Much of the book revolves around the change in social status and function of knights. Tthe author's main focus is to trace the changes from mounted warrior to nobility as well as the ensuing changes in duties from fighting to administering justice.

The writing style is very dry and academic, due in great part to the heavy use of economic and familial relationships cited in building his arguments. But there are also a number of interesting stories used to illustrate his points. One example being "The chroniclers tell the story how, in response to Edward I's demands that those who exercise franchises (that is, rights of jurisdiction) should show by what warrant they held them, either the earl of Warenne or the earl of Gloucester (according to the chronicler one reads) presented the royal justices not with a charter but with a rusty sword, declaring: 'Look, my lords, here is my warrant. My ancestors came with William the Bastard, and conquered their lands with the sword, and I will defend them with the sword against anyone wishing to seize them.'"

Anyone interested in the history of knighthood in England during the eleventh to fourteenth centuries will find this book to be of great value.

--Richard A. Edwards
Evergreen State College

AKA SCA Sir Richard Fitzalan
Baron Glymm Mere

ARMS AND ARMOUR CONTINUED FROM P. 36

down many others," but when he finally broke the axe, he drew a sword that remained ready at his side.¹

In the early portion of the century a few blades were still pattern-welded, but the practice died out during the century and only a few utensils were thus made of layered steel.

Following the development of the late 11th century, 12th century swords were relatively short—from 25-30"—compared to their later cousins. The blade shape is most normally what Ewart Oakshott classifies as "type X" and "type XII."² Each of the blades, which may well have been taken from earlier stock and re-hilted, a common practice throughout the Middle Ages, has a fuller of varying width. I have had the opportunity to handle such a weapon, and given the extra weight from a pommel that is heavier than you might expect, the blade moves with little effort, hardly the edged club that the general public has been taught to perceive.

They featured brazil-nut or round

pommels which were occasionally engraved with Latin inscriptions (*Homo Dei* "Man of God" and *In Nomine Domini* "In the Name of the Lord" being two of the most popular).

During the following century, the arms and armour of the knight began to telegraph the monumental changes that were to develop during the 14th century, but until that time, warfare was less a matter of new technology and its employment and more a matter of cohesion, initiative, and prowess. Perhaps it is this simplicity, these qualities of spirit, that draw adherents to this period over the later Medieval eras. ❖

EQUESTRIIS ORDO

Continued from Page 56

²³Bernard of Clairvaux, *Sermones in Cantica* xxiii, 6, PL 183 (1879) col 887 A: *Omnes homines natura aequales genuit.* Although hierarchy and obedience were constituted as a result of sin, Bernard still saw them as God-given dispensations which retained their force in this present world.

²⁴R. T. Hill and T. G. Bergin, *Anthology of the Provençal Troubadors* (Yale 1973) no II, I, pp 13-15.

¹Edge & Paddock, p. 49

²For his full typology, I refer the reader either to "Records of the Medieval Sword" (Boydell, 1991) or "The Sword in the Age of Chivalry," due for re-release later this year.



PUZZLER

During Marshal's Day, What was a "Coustillier" and what did it do? Hint: It is related to a "Culellus."



"Valiantly _____ carries on the fight, his body bathed in sweat, his fever high; Great pain and suffering rack his head, his temples broken since he blew the horn. But still he wants to know if Charles will come; he draws the oliphant and feebly blows. The emperor stands stock still, listening. 'My lords,' says he, 'it goes badly for us. My nephew will this day be lost to us, for I hear by the sound he scarcely lives. Whoever would be with him, ride on swiftly! Sound all the trumpets! Then sixty thousand of them ring so loud, that mountains echo, valleys give reply. The pagans hear but do not take it lightly. And each one says, 'Charles will be on us soon.'"

Who is the Nephew, who is the King, and what is the name of the Nephew's sword? His companion?

The puzzler from last month was from *The Life Of the Black Prince*. It was the Prince himself who spurred on his men at the Battle of Poitiers, where Edward showed the captured French King an extraordinary moment of courtesy.

As the Englishmen gathered in their triumphant glow to a feast, Edward had the captured King John seated at the head of the table, serving the man himself. Objecting to the decision, John spoke: "I am not worthy of such an honor, nor did it appertain to him that he had shown himself by his actions that day." But the Prince was noble. "Dear sir, do not make a poor meal because the Almighty God has not gratified your wishes in the event of the day; for be assured that my lord and father will show you every honor and friendship in his power...."

The feast took place in accord with the Prince's wishes.

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