

Chronique

The Journal of Chivalry

Articles, Essays, Reviews

Issue #7
4th Quarter, 1993

Courtly Love

Chronique

Issue #7
Courtly Love

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Great thanks to all the above contributors and to everyone who helped Chronique #7 into being!

THANK YOU!

Change of address!

As of the publication of this Chronicle, the editors and proofreader have both changed addresses—please direct correspondence to the new addresses listed on the inside cover.

Additionally, the editors can be reached through EMAIL at the following account number:

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It is our hope that this will facilitate communications—submissions may be sent electronically, with a much quicker response time. This should enable those in Australia and England to respond with greater speed and less expense.



INTRODUCTION

Greetings once again! I am pleased to offer tournament re-enactors the material in this *Chronique*-- in this issue we touch on one of the less thought about elements of modern tournament re-enactments, the influence of Courtly Love on the chivalric ideals and the role of the Lady in tournament re-enactments. There is, unfortunately, far more material available on this topic than we can squeeze into these tiny pages, but I have tried to give you a selection of material that mixes the historical references, points out a direction for further research, and offers a few opinions concerning the reality of the knight / consort relationship as it is now practiced, particularly within the SCA.

On that note, I would also like to introduce a few editorial decisions. It is the opinion of the editor that all tournament re-enactors are to be regarded as knightly combatants when they participate in an activity that requires us to act, "in a knightly and chivalrous manner at all times." After many discussions and much thought, I have decided to begin substituting "knight" in most instances, and although in many cases "combatant" will still be used, "fighter" will not. David Stuart Hoonstra presents a strong argument, which we will include in the next issue (#8, *Squires*), that we should thus "ennoble" all combatants within the list at authorization and attainment of the award of arm. Also, *Chronique* makes no attempt to be "politically correct" in terms of the use of the English language. The Middle Ages were about as far from politically correct as it is possible to be, and as editor I shall continue to use "he" to mean he and when referring to knightly combatants, and will assume that most consorts are indeed Ladies. I mean this with no disrespect intended for the valiant Lady knights and esquires I know and have the pleasure to cross swords with, but it is not medieval in flavor to use "he/she" and the like so it will not appear herein. When we say "knights" we mean all combatants, male and female.

In this issue you will find included in the centerfold a questionnaire which will assist the editors to select appropriate material, help us in making marketing and formatting decisions. Please take a few moments to fill out the material and return it to us.

I must also apologize, as well, for the long delay that some of you experienced in the receipt of issue #6. I have just completed, with apparent success, a battle with cancer and the issues were simply not all

mailed on time. Part of the mailing labels were misplaced in our move to Mountain View and the issues were not shipped in a timely manner. Since the last issue, the new *Company of Saint Michael* sponsored an extremely successful pas d'armes at Pennsic War. I am told that it was a great success; an introduction to their company will appear in Chronique #8. Also, at the *Black Swan* tournament here in the West, a local SCA chapter experimented with a Tudor-style barrier-combat with judged blows. We hope to offer something of a report on how this worked as well. A new tournament company *The Company of the Star*, was founded in Florida (AKA The Kingdom of Trimaris), along similar lines to our own American *Company of Saint George*. The interest in authentic tournament formats and social organization continues to grow, and I shall endeavor to keep you abreast of the experimentation as it occurs.

Two events are planned that I am excited about: First, in February there will be a *William the Marshal style* tournament, held in the Bay Area, as a fund-raiser for the local kingdom SCA newsletter, *The Page*. There will be captures rather than kills, and ransoms are required each time a captured knight or esquire is brought to the recess. See the event announcement for more information. Second, the *Armourer's Symposium*, now extended over July 21-23, may be held at Stanford University and we are hopeful that in addition to armourers of high quality that we can include also a talk given by one of the authorities in the field. There is a strong possibility that we can also include a few authentic pieces on loan from one of the more prestigious collections in the United States.

I am still searching for someone with ability in Medieval French, to continue the translation of Geoffry de Charnay's *Livre Chevalerie*. This was begun some time ago, but unfortunately the project seems to be stalled and I would like to set it going again. If you know *anyone* who might be interested in doing the translation, perhaps in trade for some armour bits, please send them to me.

In the next issue, we will feature articles and essays about what it meant, and what it means today, to be a squire. I have articles in hand about current squires, and am drafting one of my own on the background for their role in the period of the High Middle Ages. David Stuart Hoornstra will also make his proposal, and will speak also in another essay on Points of Honor. I expect that there will be more on the topic as well. Additionally, there will be an article by Ted Monnich, curator of the South Carolina State Museum, on the knightly tournament shield. Until next time, I hope you enjoy the material! ♦

FORUM

QUESTIONS FROM CHRONIQUE #6 ON *COURTLY LOVE*

Question #4: How is courtly love as practiced in the SCA different from how it was practiced in period?

"My knowledge of Courtly Love in period is limited, being restricted to out-of-period romances such as Sir Walter Scott's *Ivanhoe*, to various plays and poetry of Elizabeth I's period, and to Andreas Cappellanus's self-contradictory treatise, 'The Art of Courtly Love.' Neither the first nor the last actually is an unimpeachable source on how courtly love was practiced, while the Elizabethan examples are usually directed at the virgin queen herself and, several historians have argued, served as period propaganda with various underlying motives. Thus I do not consider myself competent to comment on how Courtly Love was practiced in period; I will have to wait and expand my education.

"Within the SCA, I consider that courtly love is expressed most commonly as an extension of one concept of chivalry— courteous and generous (and frequently what could be termed ceremonial) behavior towards women— and, perhaps, a degree of gentle flirtation (if either party has cultivated the skill.)

"However, one could define Courtly Love more tightly as the relationship between fighter and the person whose favor that fighter wears. My observations within the SCA are that this form of Courtly Love follows (generally) two patterns: these are people who are currently in a 'modern love' relationship (dating, married, or a long-term equivalent), or, they are people who have diplomatically agreed that they can work together in the event of the fighter winning a crown. (There may well be shades between these...my relative inexperience within the SCA cannot have given me a complete vision of all relationships.) As such, those relationships may exhibit no aspects of the period descriptions of Courtly Love, at least to the outside observer. At any rate, the specific natures of the people involved tends to dictate, in my opinion, how much ceremonial courtesy and deference is shown between any given pair."

-Sheryl A. Knowles
AKA SCA Teleri Tawel
Kingdom of the West

Question #5: Should we strive towards an ideal of courtly love that is closer to the medieval model and how would or should this be done?

"Ah, t'would be good, I would think, to define what we consider the ideal of courtly love. Capellanus, it could be argued, obviously thought his the definitive description of Courtly Love and that could be summed as the ennobled suffering focused on a member of the opposite sex, with adulterous consummation as its goal. He particularly recounts arguments to the point that Love, by its nature, is an extra-marital phenomenon. On the other hand, Henry Lee and others in the evolving imagery of the cult of Gloriana extolled Courtly Love as that which impels a knight to serve with faithfulness and affection, the perfect, virtuous, and unattainable mistress.

"Even in Capellanus' day, his description of the 'ideal' situation could be considered scandalous. As members of a modern culture with its own mores, we would still run into a measure of censure were we to advocate all the practices Capellanus considered, for they included rape and adultery. On the other hand, insisting on following an unrequited passion is considered more likely viewed as a mental aberration or obsession and so the modern practice would be to send an impassioned devotée of Gloriana in for counseling. Thus neither form is completely practical in our own world.

"Nevertheless, what the two forms have in common—ennobling inspiration provided by the admiring of a member of the opposite sex—does, indeed, seem to be the basis for the SCA's requirement for a consort, and by extrapolation, the basis for the SCA version of Courtly Love.

"I cannot say how much a consort truly inspires his/her fighter; but I do know there are fighters who believe themselves so inspired..as well as those who, at the very least, put on the trappings of that belief. Those trappings take on the form of speeches, poetry, and ceremonial acknowledgment towards the Inspiration and these, of course, are trappings of (Elizabethan) Courtly Love and may be encouraged within the SCA. The ennobling aspect, too, I believe we encourage: striving to better ones' self and perform deeds of honor with modesty and grace and decidedly within our purview." *-Sheryl A. Knowles*

Question #6: What makes a Lady or Lord worthy of love?

"Ah, this is hard. What virtues do you find most inspiring? Someone who is themselves noble— kind, generous, courteous, dedicated— may well be ennobling. If you've taken such a one as an ideal and model, you certainly are inspired to surpass your own beliefs in yourself.

"However, being human, we have our bits of clay. If one waits to find perfection, one will never love. Therefore each within himself— whether realized or not— knows there are virtues he must love above others. Which virtues, I suspect, vary from individual to individual, possibly unrecognized until the person chooses to love...and evaluates what it is in his loved one that is of chief importance.

"For myself, I value honor highly and trust with all my soul that the fighter who wears my favor will never do anything that would sully his or my honor. Although I hope to endeavor to be gracious and courtly to as many as possible, I would reserve my love for those I trust."
 -Sheryl A. Knowles

Editor: Teleri brings up an interesting point here: that love is connected to nobility which is in turn connected to virtue. The question of nobility is one that we shall discuss at great length in Chronique #9, along side of old William the Marshal. For now, though, it bears thought. Which virtues do you consider important to become noble? How much of nobility is action and how much can be credited to intention?

Question #7: Passion, Sincerity, Admiration. Which of these is most important to love, and why?

"Passion Capellanus equates with lust. Sincerity is often blind. Thus, for me, of the choices given, admiration is the most important to Courtly Love. In order to entrust my honor unto another, to respect him that much must mean that I find in him qualities that I admire. In turn, for him to wish to honor me requires that he has found something he respects in me. In truth, I believe respect is a better word for the quality I find most important."
 -Sheryl A. Knowles

Question #8: What is a consort's most important duty to her fighter?

"In my mind, the tournament itself is a crucible in which the combatant tries his values, matching his own skills against another's, mutually attempting to conquer the lingering doubts, reservations, and to generally improve one another. The supreme test of these virtues seems to be the competition between winning and virtue—since many combatants are placed in the position of having to accept a blow and thus ending their chances at placing a Crown or Coronet upon their consort's brow. This test requires that the combatant see clearly that honor is better served by accepting the blow rather than the lure and glitter of victory. It is this test that challenges a combatant's values and puts them on display for the gallery to see.

"The consort has an important duty in the process—safeguard the honor and reputation of the combatant by trying to overcome the same obstacle and make sure he makes the right choice. In our form of combat, what appears to be true often has a greater impact than what is true, or what the combatant thinks is true. The consort must have the courage to face her consort and see that his renown is defended by acting to understand and direct, if necessary, his actions. Usually, there is no such requirement. But there comes a day when things don't look as clean as they ought, and she is put in a terrible, difficult position. I think it is her duty to act in defense of her consort by doing whatever is necessary, what is effective, to change a bad circumstance. It is difficult and, I think, she grows as much as her combatant does when undergoing the challenge of the tournament."

*-Brian R. Price
Editor, Chronicle*

"I believe a consort's chief duty is to try to set a standard of behavior—passive and active—by which the fighter and consort may monitor the fighter's behavior. This is hard. It requires absolutely inspiring constant example of the consort or a great deal of discussion and self-understanding between the pair; and, at any rate, it requires a great deal of watching her own behavior and attitudes on the part of the consort."

-Sheryl A. Knowles

Question #9: What should a consort do when she believes her representative on the field is acting poorly? With dishonor?

"This is heart-breaking, but I think that when a consort cannot approve of her fighters behavior, she must make him aware of the fact. There are several steps that I can see: 1) She would take him aside and ask him to think about what he has been doing and why he has been doing it, and explain that what she has seen/heard worries her, 2) if making him think is not sufficient, she should ask him to retire from the field, and 3) if that cannot suffice, she must request the return of her favor and deny him the right to champion her."

-Sheryl A. Knowles

Question #10: Why do you, as consort, allow yourself to be fought for?

"Several of my dearest friends are fighters; this is something they love doing. Therefore, because I love them, I want them to reach their highest potential as fighters. If the one who wears my favor believes that my belief in his highest potential can help him do that, then I will do my best to support, counsel and share with him...as he too shares, supports, and counsels me. He has helped and continues to help me grow; I hope to help him grow as well."

-Sheryl A. Knowles

Question #11: Should a tournament combatant be allowed to compete for his own honor rather than that of a consort? Why or why not?

"If there is no one who believes in him more than he believes in himself...if there is no one he wishes to honor...rather than put on a false show or feel like he is betraying himself by being forced to select a consort, a fighter should be allowed to compete for his own honor.

"On the other hand, I do not hold this opinion if the competition is for a position of responsibility as in the SCA competitions for Crown or Coronet, where the responsibilities have been proven more than most individuals alone can bear. A consortless fighter should in such a case, choose to do what is best for the body politic as a whole, and not compete. This is *my* opinion."

-Sheryl A. Knowles

Question #1: To what degree has your participation in these tournament re-enactments affected other aspects of your life?

Editor: These questions follow out of sequence because they do not follow the Courtly Love theme, and we wanted to begin the forum questions with our topic.

"SCA Crown and Coronet tourneys have affected my life very little: they provide an evening's discussion around an SCA campfire, and, as appropriate, a term of service for a friend or acquaintance on a court...but none of my life outside the SCA has any interest at all in the event.

"Rose tourneys have provided a bit more conversational interest as I can relate to outsiders reactions of the ladies (usually) who unexpectedly receive a rose, to illustrate in conversation how the SCA is a bastion of gallantry.

"The pas d'armes have provided still more conversational fuel in outside relationships, for herein come stories of varied battles and pageantry that relates directly to their memories of myth and legend out of their own readings. One against several, interesting weapons, clever rhymes...all at close enough range that I, an observer, can appreciate them and so pass on first-person stories (which I can almost never do from wars). And these are usually coupled with thoughts inspired by round-table discussions...and so those are what I talk about to learn a bit more of the virtues and ideals we in the 'current Middle ages' are trying to recapture.

"Yet— more important than any of these— I am still overwhelmed at my reactions to and the thoughts inspired by the recent Black Knight's Tourney. Almost all those I've talked with who were there took away a sense that the fighters faced Sins within themselves...and that the actual men representing the Sins (though wonderful!) were not as significant as the concepts they represented. Weeks later I am still talking with SCA people and outsiders about that feeling...and I am still analyzing how it made me feel about myself. That was a tournament that made me think...and taught me a little more about myself."

-Sheryl A. Knowles

QUESTIONS FROM CHRONIQUE #4 ON KNIGHTING CEREMONIES
Question #4: What do spurs mean to SCA knights? Should squires wear them? Equestrians?

"In past times the knightly spurs were an acknowledgment of the equestrian nature of the knightly class. 'Dad' (the king) was giving you the keys to the family car (your horse and the levy of troops you owed him). To most knights in the SCA, spurs are merely symbolic, like a gold plated set of keys to a car that many can't drive. If you can't drive, you don't need keys. Therefore: knights should wear their spurs when they are a) riding, and b) at court. Squires and any other equestrians can and should wear their spurs only when riding.

"Spurs should only be worn on the field if a) when fighting you've been knocked from the saddle and intend to continue to fight on foot, b) you are pretentious, or c) you hope to trip your opponent or yourself, bringing merriment to all."

-Gavin Danker

AKA SCA Gavin Malcouer
Kingdom of Caid

Question #8: What was the 'Collar of S'?

"For me this brings up a further question: How did an item of livery for the servitors of John of Gaunt's household become general Lancastrian livery, then Royal livery, and eventually, seemingly become an item used in the Orders of Honor...where, like our white and red belts, it seems more regalia than a badge of service. Fads becoming fashion?"

-Sheryl A. Knowles

Question #10: Is fealty sworn to the man or to the office?

"I am new enough to the SCA that Anthony J. Bryant's answer raised for me another question. If, indeed, fealty is sworn to the man (and it seems logical that is the case, else oaths would not be retaken each time a new ruler accepts the crown) would it not be possible that once in a while there would be some amongst the peerages who would refuse to so swear for an entire reign? I have no way of knowing that this have ever happened, but, given that in the SCA thrones are won by strength of arm alone, I can imagine that such might happen when the Crown winner is a person with little claim to knightly or chivalric

virtues save for prowess. Has there ever been such a case of oath-avoidance? Or, rather, might this not represent the type of case wherein one appreciates the perceived flexibility of the fealty oath so that one could in good conscious swear to the office and not to the man."

-Sheryl A. Knowles

QUESTIONS FROM CHRONIQUE #5 ON *ARMS AND ARMOUR*

Question #4: If "Auto-Repair Technicians" charge from \$25-\$75 per hour, why do you think armourers can expect only \$10-\$15 per hour for their best work?

"I can only hazard a guess that an armourer charges below his time and skill's worth for the same reason that I donate ink drawings and illuminations to various SCA publications and friends—and that is if I charged my going rate (as I do as a computer graphics illustrator / animator to 'real world' clients), few within the SCA and fewer in the official SCA publishing business could afford my work—and so I would not have a chance to do it. Thus I do it for love, absorbing the costs of pen, ink, paper, paints and vellum, as well as my time. The basic costs for an armourer are, I expect, rather higher so I am guessing that he/she is essentially absorbing the cost of his /her time at the very least.

"Jobs outside the SCA absorb almost no cost in time or materials—and do very little for the love of doing what they would not otherwise have the chance to do. If that was all we wanted we would not likely be in the SCA. *sigh* Our loss; our gain." -Sheryl A. Knowles

From the Editor: Speaking as one who spent several years as a professional armourer, I can say candidly that it was not my intent to donate my time and that the extreme arduousness of armouring did not seem to bring a requisite fiscal reward for the skills required. I and my apprentices and partners did indeed feel that there was a certain amount of donated effort in SCA pieces; sort of a subsidy on the "retail" prices we would charge to collectors, motion picture companies, and the like. However, there is a feeling amongst much of the SCA that armourers are indeed too expensive—and much of this is probably due to a lack of knowledge in how much effort and calculation goes into producing a "Masterwork" piece.

When I posed the question, I was curious to see what the responses would be. Certainly classical economical analysis has much to do with this—the theories of supply and demand— as does the inability of the armourer of fine

armours to distinguish his work from the makers of sporting gear. It is difficult to train the eye of the average person in the SCA to appreciate the subtlety of medieval lines (as opposed to modern ones), but it is an educational imperative I believe armourers, and armoured Laurels in particular, have to the SCA. Perhaps over time this will relieve much of the problem. In my own experience, I have found a small, but growing number of combatants who appreciate the differences between attempted authenticity and sporting equipment—and it gladdens my heart to see it.

Question #5: Should armourers strive to copy authentic pieces or should they try only to work in a period style? Should they bother at all?

“Would this not echo the old apprentice system? One learns by copying the best—and only when one has mastered the best is one qualified to develop one's own style or, truly to understand the ‘period style’. At least in the SCA, for its avowed educational purpose, it would seem very appropriate to learn by copying and thence understanding period style.”

-Sheryl A. Knowles

Question #8: What responsibilities does an armorer bear, if any, for the durability, adherence, to local rule standards, and workmanship?

“I found myself shocked at the thought that any armorer would build pieces that weren't of the finest durability and workmanship he could achieve. If, of course, he were familiar with local rule standards, would expect him to mention them to his client and discuss whether or not that was what the client intended. If he is not so familiar, I would hope that it would be a sign of an experienced craftsman to inquire of the use to which the piece would be put and ask for the standards to be met. Both those scenarios put the ultimate responsibility for standards decisions on the client—but the armorer would, I think, feel obliged to meet (or exceed) his client's specifications.”

-Sheryl A. Knowles

Question #20: What does a combatant's armour tell you about them?

“As I once mentioned to Sir John Theophilus, superficially (it seems to me) ‘spiffy’ armour (in my daughter's words) ‘...denotes the time, money, and dedication to authenticity a fighter is willing to put in (at least in part) to this activity of theirs...’. But, I am reminded of a kendo class in Tokyo where a student once confessed to me that she was pleased with the reaction her gi frequently got her: more respect than a novice normally warrants. It showed much wear and many wrinkles. She had purchased it from a black belt.”

-Sheryl A. Knowles

Comments from the Editor on the educational mission of the Tournament Societies and the techniques through which novices learn virtue and ethics.

"Recently I have been reading *The De-Valuing of America* by William J. Bennett, a high-level administrator who worked under Presidents Reagan and Bush. The social ills of our nation are a special interest of mine, and I have found much of interest within the pages of his book. One idea in particular has caused me to turn some thought to the technique we use in tournament re-enactment societies to train novices in the virtues and ethics attached to our interpretations of medieval chivalry. Bennett's phrase "notions into convictions" struck me forcefully, because I think this sums up the method of value transmission well and describes accurately the educational technique we use in the SCA to teach something of real value.

"Our society at large faces a crises of "valuelessness", a wishy-washy approach to ethics that has been called "situational". This system fails to teach right and wrong, challenging each individual to forge their own value system and disregarding the Western cultural values transmitted from the North Atlantic cultural base. I believe this approach to be destructive to the nation as a whole, and one of the things I like about encouraging chivalry is that the chivalric virtues are a crystal clear distillation of the best Western society has offered the world—the virtues of excellence, the value of work, individual expression and independent thought. All of these are to be found within the chivalric icon; the medieval knight is expected to be strong, honest, humble, defender of the weak and of his faith, loyal, courageous, and forthright. A distillation of Western values.

"To learn all of this takes time and attention, and no matter how bright the novice is, time is still required. Additionally, there is no particular "core curricula" for these virtues— so the novice must pick them up piecemeal. In a way this is a good thing—because there is a divergent body of opinion on what is important and the combatant learns from many teachers. Although each differs in flavor in what they say, there are some strong underlying themes that connect them together—the chivalric themes and values discussed earlier and in the pages of *Chronique*.

"I call those 'novices' who have been involved with tournament re-enactment for only a short time— everyone begins with a different set of experiences and dispositions that makes their progress very different— and I mean no disrespect using the term. There is a great deal to

be learned about medieval history, knighthood, the feudal system, the role of squires, nobles, consorts, heralds; the rules systems, etc. More important than these rules systems are the values we try to transmit; chiefly through the example of the most visible combatants—the peers. I call this technique “chivalry by example” and I believe it to be the most important thing that we convey to novices and to the populace.

“At first, the novice has little knowledge of what makes the tournament and the tournament society work. Many use approaches gained from other activities—from other martial arts, sports, or games. However, each of these differs from what we teach in an important way; most martial arts are Eastern-based and teach values that often ring differently than the Western ones that our society is based on; many sports feature a strong emphasis on winning, on the defeat of the opponent, as the core goal—sportsmanship is a nicety tagged on. In our effort it is sportsmanship rather than winning that brings real victory. With games, using the rules to defeat the opponent seems to bring an approach that is heavy with the legalistic “if its not forbidden then its OK” and is directly counter to adhering to both the spirit and the letter of the law. Each of these approaches brings baggage that will hinder the combatant as he tries for acceptance with the body of fighting men, both average and elite. Over time, many novices progress out of this stage of “noviceness” and into a more comfortable fitting with the society surrounding the tournament re creation.

“To tie this with Bennett’s book, these “notions” begin with the novice beginning to copy the actions of those combatants who he respects. This is simple patterning, like the giving of a point of honor by a beginner. He may have no idea why it is done, but he gives it because that seems to be what is expected by his fighting peers and the populace. We all learn in this way, and thus the examples of those around him are of crucial importance. They must impart the right message of “how to succeed” or he will copy something that is out of step with the medieval ideal we try to practice.

“Eventually the copying of gesture begins to suggest a meaning behind the action, and through experience, discussion and thought the novice begins to have “notions” or rough ideas of what chivalry might be about. He keeps at it, striving year after year to excellence both on and off the tournament field, having fun in the process (it is and should be the fun that keeps us coming back for more!), until his “notions” become supported or modified by a larger body of experience and knowledge. Lo and Behold, these “notions” become philosophic beliefs; “convictions.”

QUESTIONS

1. What is the meaning of the squire's belt?
2. What qualities should the ideal squire possess?
3. Will all good squires make good knights?
4. As a squire, you bear the honor for both your lady and your knight onto the field--how are the two related?
5. As a squire, you have been given two contradictory sets of orders, one from your knight and one from your lady. Assuming that the two orders are mutually exclusive, what should you do?
6. In order to "guard a knight's back" would it be better to preserve life or honor? Why?
7. A Baron in whose service your knight is sworn makes war against his King. Who should your knight follow? If he follows his Baron, is he in rebellion?
8. As a squire, you are sent on an errand for your knight that you believe breaks his fealty with his King. What should you do?
9. The virtue of "faith" was an important element of medieval chivalry. Is there an equivalent in modern reenactment societies?
10. What is the most common thing that blocks learning; --in fighting or in anything else?
11. What is glory? How is it different from honor?

MORE QUESTIONS ON P. 62

CALENDAR

- Dec. 27, 1993-
Dec. 27, 1995 Baron Tristan of Pheonix Hall's Challenge
Turlock, CA
- Jan 15, 1994 *Deadline for Chronique #8*
The Squire
- Feb. 12, 1994 William the Marshal Tournev Fundraiser
Proceeds donated to The Page
Bay Area, California
- Feb. 16-21, 1994 Estrella War
Pheonix, AZ
- Apr. 9, 1994 Pas d'Armes
Davis, CA
Contact Laurie Cavanaugh, (916)-756-3837
- Apr. 10, 1994 *Deadline for Chronique #9*
William the Marshal Tournaments
- Apr. 23, 1994 Company of the Star
Spring Pas d'Armes
Titusville, FL
- May 21, 1994 Company of Saint George
Spring Pas d'Armes
Berkeley, CA
- July 1, 1994 *Deadline for Chronique #10*
Arms and Armour #2
King Rene Tournaments
- July 21-23, 1994 Arms and Armour Symposium
Bay Area, California
- Aug. 13-20, 1994 Pennsic War
Slippery Rock, PA
- Sept. 24, 1994 Tournoi de Roi Rene III
Minneapolis, MN



A WILLIAM THE MARSHAL TOURNAMENT

Fund-Raising event for the PAGE
Newsletter of the West Kingdom



Join us at the Camp Herms, El Cerrito, CA, on February 12 as Earl Sir Brion Thornbird hosts a tournament in the manner as was fought in the days of our most revered ancestor, Sir William Marshall, Earl of Pembroke. 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 of no more than six combatants, and a banner-bearer, and to equip themselves in a manner befitting knights. Item: They must, in addition, provide an item of ransom which is given to the Marshal at the Prize Table. In exchange for his gift will be considered and a numbered of Crownes offered. These tokens shall be the ransom during this fighting, and more should be granted for greater gifts. Item: Crownes may also be purchased for \$.25 or may be given by the Marshal to combatants who display distinctive courage, prowess, or chivalry. Crownes may not be exchanged for money. All monies collected will go to THE PAGE, newsletter of the West Kingdom. Crownes

may also be purchasèd by Ladies or Households to support their combatants, or to give out to inspiring individuals as their favour demands.

¶Item: There shall be a Retreat, 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 contri of knights, esquires and other noble combatants will engage at their leisure, attempting to break apart the contri 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 Herald.

¶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: Dukes or Sovereigns: 10 Crownes; Earl or Count, 7 Crownes; Viscount or Baron, 5 Crownes; Knight, 4 Crownes; Sergeant, 3 Crownes; Esquire, 2 Crownes; Lord or Other, 1 Crowne. A helmet grille is to be considered a "plate of advantauge" and shall require the payment of an additional 2 Crownes.

¶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 hinderance.

¶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

CONTINUED ON PAGE 60



Pass du **R**oi **R**ene



*A challenge to be held on
the twenty-third day of the ninth
month, Anno Societas XXVIII, in
the Barony of Nordekgogen.*

Contact Lisa Leidor (612)-824-1535

Be it knowne to alle gentlemen, that the Com-
pany of Sainte George, desirous of againe test-
ing their prowess upon the field of honor, and to
celebrate the feast of their most undoubted pa-
tron, St. George, will hold their number against
all comers in the locality of Berkeley, CA, on the 21 of May, the
year of our lord 1994. **I**tem: This pass shalle have the same
rules as applied to the previous two, with a grand feast to follow.
Item: In order to foster the spirit of generosity and magnanim-
ity that the Company believes important, the Companions of St.
George are requesting that all combatants bring a ransom of a
medieval object to be taken and auctioned at June Crown, with
the proceeds to be donated to THE PAGE, newsletter of the
West Kingdom. **I**tem: Reservations are required for both pass
and feast, as the tourney format will only function with so many
combatants, and the hall is only so large. **I**tem: Please make
your reservations early and include \$12 for the feast if you plan to
attend. For further information, contact Sir Brion Thornbird, Earl
of Alanwyck, AKA Brian Price, 415-961-2187.

In order to bring much glory and honor unto my Lady,
 Baroness Branna of Phoenix Hall,
 and for the Glory and Honour of combat,
 I, Baron Cristian of Phoenix Hall, will accept all
 challenges. I will meet challengers and fight all fights
 at Phoenix Hall, Principality of Cyruaga,
 December 17, U.S. MCMXXII
 through
 December 17, U.S. MCMXX
 being the 10th anniversary of our marriage.

Contests of skill shall be:

Four courses with lance at the rings, Four courses with
 lance at the quintain, Four courses with sword

-- Or --

Single sword at the barrier, Halberd at the Barrier,
 Two-handed sword, Sword and Shield,
 any being with courtes blades.

The contests of skill and courage shall be
 the choice of the challenger.

Challenges to be made in person, or call (207)-358-0807



Armourer's Symposium



Medieval Faire

July 21-23, 1994

In order to foster increased quality and skill amongst the armourer's working for re-enactors and collectors, *Chronique* is sponsoring a armourer's symposium and Medieval Faire to be held in the Bay Area from July 21-23, 1994.

The Faire and Symposium has two purposes: to facilitate contact and exchange between armourers, and thus to expand the base of knowledge and quality of work being produced, and second, to display the fine works of reproduction armourers for a targeted public market that will enable the armourer to contact clients more interested in having fine work produced. It is our feeling that these two constraints are the two elements that hold armourers back, and we would like to offer some assistance to help solve the problem.

We will offer classes in technique and history, including hands-on demonstrations on raising; a dealer room devoted to armourers and bladesmiths in which re-enactors and collectors have been invited; a show room containing authentic examples of armour pieces and the finest works by some of today's re-enactors; a high-quality souvenir program with a listing of armourers, sources for materials and supplies, and articles and essays; a "chivalry" feast on Friday evening to discuss field appearance and the role of armour in tournament re-enactment; a Saturday evening banquet where show awards will be offered; and demonstrations of a 14th century pas d'armes, music, dance, and other Medieval crafts to entertain and educate.

We are striving for something here that is not a local event, but is rather an international gathering. The knife-makers have many shows and the gold- and silversmiths have their conferences, but there is nothing of the kind for armourers. We hope to bring in talented armourers from across the country to teach.

Pre-Registration materials are now available-- please send to the Editor today for an your packet!

Chronique Classifieds

Do you want to get rid of that old helmet? Are you accepting commissions? Beginning with *Chronique* #8, we will include new classified advertising to individuals and small businesses. We are including this low-cost service because we feel that there is a large gap in between the display ad rates and what is affordable for those trying to sell only an object or two or who have a very restricted budget.

Classified ads might include challenges, old pieces of armour, costumes, or other gear; service pitches, etc.

Four lines are only \$1.50! 25 Characters are allowed per line. Additional lines are .25. Bold print or a border can be added for .50 each. Advertisements are due a week after the deadline for articles, and do not earn credit for free issues of the journal. *Chronique* assumes no responsibility for the quality of goods sold or the veracity of advertising statements. All ads must be prepaid.

CHALLENGES

Baron Tristan of Pheonix hall will accept all challengers to mark the occasion of his anniversary with Baroness Brenna of Pheonix Hall. See p. 20 for details.

I, Stalwart of Dorkington, will defend the bridge of Carrington Cross at Hedgeway park on Dec. 10, 1993. Be there!

NONE SHALL PASS! At the great Pennsic war, my knight has instructed me to exchange arms with 50 knights. I shall do this on Aug. 12 at the Runestone field.

MERCHANDISE

Fingered Gauntlets! Size L, lots of fluting. 14th century and very comfortable! \$450. Brian 415-961-2187

Crusader Helmet:
Norham Annouries size L with roundface visor (attached) and lower plate for camail attachment. New! \$200 OBO
Tony (415)-967-2887

Blank Books: Custom Bound volumes to record challenges, notes, diaries, etc. \$20-\$40 Contact Jenny at (415)-988-1241

MISC.

The Page, Newsletter of the West Kingdom, is running critically short on funds! Please demonstrate your largesse by contributing and by attending the William the Marshal tourney fundraiser to be held at Mists Games. All proceeds from the tourney go to the PAGE. Make checks payable to "The Page." Send to Donna Green, 645 Bush Street #206, San Francisco, CA 94108. Thank you! SCA Calendars also available for \$2.50 and will be at West Kingdom 12th night.

Courtly Love

It is the opinion of Maurice Keen, the pre-eminent scholar on topics chivalric, that the Carolingian and Germanic warrior ideal was slowly altered in the face of new influences, the influences of church and court, and that the chivalric ideal entered into a symbiotic relationship with these conflicting pictures of what the ideal knight should be.

Beginning in the 11th century and continuing through the 16th, the actions and experiences of the knight changed and were changed by these competing values. On one hand, the church put forward their view of what knighthood should be in the knight of Christ-- the crusader, the provider of justice, humble defender of the weak and the oppressed. The crusades and the peace and truces of God were evidence of this attempt. Also, knighting ceremonies become increasingly like coronation or ecclesiastical ceremonies, and God plays a great role in some ceremonies. Indeed, knighting ceremonies were often included in ecclesiastical books of ceremony by the 14th century.

Aside from the wishes of the knight as warrior and member of the nobility, there was another crucial force at work on his ideal, and it was the force of court and of the lady. Here, chivalry adopted numerous civilizing virtues that worked to transform the rough knight into a polished gentleman who could carry out the needs of state and of lady. He gained courtesy, generosity, and civility, amongst others. The lady provided direct inspiration for the romantic tales of Chretien de Troyes and others, which told tales of gallantry and courage that were at once an inspiration and training tool for young members of the chivalry. These templates, orbiting around the tales of King Arthur and Charlemagne, provided the models for countless generations of tales that continue to the present day, and allegorical material for thematic pas d'armes and tournaments.

In this issue of *Chronique* we present some of the research done on this topic, hoping that it provides some background and understanding on these important influences of the chivalric ideal to which we are all drawn.

Brian R. Price
Editor

The Advent and Impact
of
Courtly
Love

Ann-Marie S. Price
AKA SCA Mistress Ann of
Alanwyck
Kingdom of the West

In the mid-eleventh century, a cultural institution arose which changed the "Warrior Society" of the previous five centuries into the "Chivalrous Society" of the High and Late Middle Ages. It changed the status of women, dictated the dominant forms of literature, and helped to revive an interest in Greek and Latin philosophies. It came not in the dramatic form of war or plague or social upheaval, but in the rather soft and unexpected form of poetry.

Beowulf and *The Song of Roland* best exemplify the values of the Warrior Society that characterized the early medieval period (from about the sixth century through the eleventh). They are the archetypes of all that was good and noble in their time. The values are the "warrior values" of courage, strength, prowess, loyalty, generosity. These virtues belong exclusively to men. Women are unimportant. Roland's wife Aude is only mentioned in that she is fortunate to have so *preux*¹ a husband, and that she dies of grief upon learning of his death. In *Beowulf*, the Queen of Danes only appears serving mead in her husband's hall. In other tales from this tradition,

women appear as temptations to be overcome and avoided, traitors who destroy the hero, or occasionally in the form a Saracen princess who falls in love with the hero and rescues him by pleading with her father or by betraying her own people. In each of these cases, the female characters little affect the male heroes, and never positively.

After the mid-eleventh century, these popular images begin to change. Women are no longer *Eva rediviva*, the temptress who caused man to be cast from paradise, but rather the inspiration and source of noble and chivalrous behavior. Even the detractors of courtly love are taken in by this most fundamental precept. The Knight of La Tour-Landry [1371], who vehemently denounces courtly love to his daughters admits:

*"that in good love and true, may be but wealth and honour, and also the lover is the better therefore, and more gay and jolly; and also the more encouraged to exercise himself more oft in arms, And taketh therefore better manner in all estates, for to please unto his lady love."*²

This altered perception marks the change from the Warrior Society of the earlier epics to the Chivalrous Society typified by Arthurian Romances and even our own modern conceptions of Medieval life: the knight bearing his lady's favor into battle to win honor and prove himself worthy of her love. This is the fundamental tenant of courtly love.

¹**Editor:** The medieval French word *preux* meant a grouping of knightly virtues--prowess, courage, and power; combined with the drive that makes a man of action different from a follower. If you add the ability and the will to seize the initiative to the previous list of virtues, I think you have it.

²*Book of the Knight of La Tour-Landry, The.* Anonymous MSS (Harleian MS. 1764) of the reign of Henry VI (1371). G. S. Taylor, Ed.; John Hamilton Ltd., London: 1906. p. 248.

Origins

Courtly love originated in the south of France, probably when some wandering minstrel, hoping to sing for his supper, approached a castle. The lord of the manor was not in, and the lady was tired of hearing about deeds of arms. So instead the minstrel wrote a song praising her beauty and graces, or perhaps sang a song about the love he left behind, a love who still held his heart. This pleased the lady who rewarded the minstrel (as lady of the manor, largess was well within her prerogatives), or perhaps her lord rewarded him for delighting his lady. At any rate, it proved profitable and gained popularity quickly.

William IX, Duke of Aquitaine, a poet himself, began composing verses in this new fashion. Being master of one of the largest provinces in Europe, he knew little of unrequited love -- or lust-- and his poetry reflects this, being more a description of his longing and how he plans to satisfy this longing.

"With the sweetness of the new season the woods leaf and the birds sing, each in its own language, following the measure of a new song; this is indeed the time when it is good for a man to have what he most desires. But from there where, for me, are all that is best and most beautiful, neither messenger nor letter comes. So my heart knows neither sleep nor laughter, I dare not take a step until I learn for certain that the end will be as I would have it...."

"I still remember one morning when we made peace, and she gave me the greatest of gifts: her love and her ring. May God let me live until the day when I have my hands under her cloak!..."³

³Guilhelm de Peitieu. Duke of Aquitaine, "Love Song." C. 1120 *Medieval Lyrics of Europe*. Willard R. Trask, Trans., The World Publishing Company, Cleveland: 1969. p. 22.

Unsubtle as this poem may seem to modern ears, the fact that it was written by such a prominent person gave the entire genre respectability.

William's granddaughter, Eleanor of Aquitaine, once Queen of France and later Queen of England, continued his patronage of poets, and was, after their fashion, richly rewarded. Literally hundreds of works were dedicated to her all over Europe.

*God save lady Alianor
Queen who art the arbiter
Of honor, wit, and beauty,
Of largess and loyalty.⁴*

*Were the lands all mine
From the Elbe to the Rhine,
I'd count them little case
If the Queen of England
lay in my embrace.⁵*

This composition of verse rapidly became a popular game. Courtiers enhanced their best qualities while striving to become worthy of a lover. Love was an ornament and a catalyst to chivalry. Men began to compose verse in earnest; they fought for the notice of a Lady upon the field; courtesy was highly valued.

At this same time, gentlewomen in Provence had established "courts of love," which were a sort of parody on feudal courts. Just as vassals would bring their grievances to their feudal lords for judgment, a lover could plead his case or ask advice of a court of ladies.

When Eleanor set up royal court in Poitiers, she summoned her eldest daughter, Marie, Countess of Champagne, to be her *maitress d'ecole*. Marie's job was to teach the young,

⁴Philippe de Thau, *Le Bestiaire de* as quoted in *Eleanor of Aquitaine and the Four Kings*, Amy Kelly, Vintage Books, New York: 1950. p.130. ⁵Lachmann and Haupt, *Des Minnesangs Fruhling* as quoted in Kelly, p. 130.

⁵Lachmann and Haupt, *Des Minnesangs Fruhling* as quoted in Kelly, p. 130.

high spirited princes, princesses, and their retainers manners and civilized behavior. She chose as her vehicle the emerging tradition of courtly love, adapting both the love poetry of the day and Ovid's *Ars Amatoria* and *Remedia Amoris* [Ed: Ovid was a classical writer of great fame recently rediscovered during the 14th C.]. But where Ovid concerned himself with how one should behave in order to seduce a lady, Marie reinterpreted that to mean that unless one behaved properly, one was not worthy of the lady's love (let alone her physical favors). The princes and princesses could find examples of proper behavior in the Arthurian Romances which (not coincidentally) Marie and Eleanor commissioned. To give structure to these ideas Marie drew upon the courts of love of the Provencal, the rules for which were recorded by her chaplain, Andre.⁶

Influences

Given the lively nature of the youngsters who played this game and the sensual nature of its founding literature, it is hardly surprising that the courts handed out decisions on physical love as well as romantic love. How seriously the physical aspects were pursued (if at all) is a matter of some debate. The poetry indicates it was fairly widespread. Practical examples indicate otherwise; adultery was a serious offense and a women risked everything thereby.

"If a husband suspected his wife of infidelity, he could warn her and her supposed lover and if he found them together after the warning, he was allowed to kill both of them. If a noble considered anyone a menace to the chastity of his daughter, he could forbid them to approach her and slay him if he violated the prohibition. While a father was not permitted to take the life of an erring daughter, a girl who allowed herself to be deprived of her virginity lost all share in the family inheritance. If a man who had been intrusted with the guardianship of a young girl seduced her,

*he lost his fief. If he raped her forcibly, he was to be hanged."*⁷

This is hardly a permissive environment, and while the courtly love gave some legitimacy romantic liaisons, it is doubtful that they were as common as poets would have you believe.

Attitude shifts, however, were nearly universal. The philosophy which took root in Poitiers had,

*"as has well been said, more than a little to do with freeing woman from the millstone which the church in the first millennium hung about her neck as the author of man's fall and the facile instrument of the devil in the world. The court of Poitiers gave its high sanction to ideals which spread so rapidly throughout Europe that the doctrine of the inferiority of woman has never had the same standing since."*⁸

Before courtly love, the church and popular literature shared the same view of women, but the secular view of women which dated from pre classical Greece began to soften as the view of women as the inspiration of noble behavior gained ascendancy. This behavior, if truly inspired, should touch all aspects of the knight's life - his manners and behavior towards women, his dress, his peaceful activities (poetry, music, and dance), and his prowess on the tournament and battle fields. This last was particularly clever, for by suggesting a tie between courtly love and tournaments, Marie joined the causes of the two most popular aristocratic pastimes against the condemnation of the Church. For if the Church was vehemently opposed to tournaments (it decreed that any who perished in tournaments would go to Hell), it was positively vituperative about courtly love, attributing all manner of sins and vices to

⁷Sidney Painter, *French Chivalry*, Great Seal Books, Ithica, New York: 1940. p.99.

⁸Kelly, p. 207.

⁶Kelly, pp. 202 - 207.

its practitioners. But eloquent poets countered that, both tounge in cheek

*"What have I to do with Paradise?...There go the aged priest, the old cripple, and the maimed who all day and all night cough before the alters...there go those who wear worn old mantles and old tattered clothes; who are naked, barefoot, and covered with sores; who are dying of hunger, thirst, cold and misery. These people go to Paradise - with them I have nothing to do. But to Hell I will go, for to Hell go the fair clerks and the handsome knights who have been slain in lounneys and magnificently conducted wars;...there go the lovely courtly ladies who have two or three lovers besides their husbands; there go the gold, silver and rare furs; there go the harpers, jongleurs, and the kings of this world."*⁹

and somewhat more seriously

*"A man should lead a better life when he has taken as a wife, or mistress too, a lady fair. You know that he would never dare to say he has the right to claim her love when he has lost his fame and reputation. Surely you would start to grow resentful too, if you became a lesser man."*¹⁰

¶his perception was seen to hold true in the real world as well as in the ideal. Marshal Boucicaut's success in tournaments and jousts was credited to the love he felt for his lovely and worthy lady.¹¹ Similarly, Froissart said of Edward III

"if he should be amorous it would be entirely good for him, for his realm, and for all his knights and esquires, for he would be more content, more gay, and more martial; and he would hold more jousts,

⁹*Aucassin and Nicolette*, C. 1200 as quoted in Painter, p. 164.

¹⁰Chretien de Troyes, *Yvain*, 1177, Ruth Harwood Cline, Trans., The University of Georgia Press, Athens: 1975. pp. 69 - 70 (lines 2317 - 2330)

¹¹See primarily *Le livre des saicts du Mareschal du Boucicaut*

*more lounney, more feasts, and more reuels than he had before; and he would be more able and more vigorous in his wars, more amiable and more trusting toward his friends and harsher toward his foes."*¹²

¶or, as Wolfram Von Eschenbach said, "a man aiming at love through knightly deeds is, after all, playing for very high stakes."¹³

¶hat courtly love enjoined men to treat women with utmost respect is axiomatic

*"If you find, near or at a distance a lady who requires assistance, or a distressed and troubled maid who tells you she has need of aid, with her request you must concur: all honor lies in helping her. The man who does not honor women shows honor must be dead within him. Serve ladies and serve maids dear son; you'll be admired by everyone. And, if a favor you desire, do nothing to provoke her ire. He who receives a maiden's kiss has much, and if she grants you this there is no more that you may take."*¹⁴

And again, history bears this principle out. In the Albigenian Crusade, Count Simon de Montfort refused to harm or rob ladies even if they were heretics. When the crusaders took Lavaur, eighty Knights were executed, four hundred common folk were burned to death but only one lady of gentle birth - the sister of the commander - was killed; the rest were allowed to escape. During the Hundred Years War, the Duke of Bourbon captured the Duchess of Brittany; she asked if she were his prisoner. "No," he replied, "we do not war on ladies," and with the exception of a copy of

¹²*Chronicles of Froissart* C. 1388 as quoted in Painter, p. 141.

¹³Wolfram Von Eschenbach, *Parzival*, C. 1211 Helen M. Mustard & Charles E. Pas-sage Trans., Vintage books, New York: 1961 p.65

¹⁴Chretien de Troyes, *Perceval*, C. 1191 Ruth Harwood Cline, Trans., The University of Georgia Press, Athens: 1983. p17 (line 533 - 541).

a treaty she was carrying, all her effects were returned to her and she was escorted safely to the nearest castle held by her partisans. Froissart repeatedly cites cases where knights protect the gentle ladies of captured towns and fortresses from the common soldiers.

Even more convincing of this behavior pattern are those examples where the knights fail to live up to this code. Monstrelet is genuinely appalled when the knights join in the rape of noble women at the capture of Soissons.

*"There is not a Christian but would have shuddered at the atrocious excesses committed by this soldiery in Soissons: married women violated before their husbands, young damsels in the presence of their parents and relatives, holy nuns, gentlewomen of all rank, of whom there were many in the town: all, or the great part, were violated against their wills, and known carnally by diverse nobles and others, who, after having satiated their own brutal passions, delivered them over without mercy to their servants; and there is no remembrance of such disorder and havoc being done by Christians, considering the many persons of high rank that were present, and who made no efforts to check them."*¹⁵

Monstrelet and other chroniclers imply that this behavior was relatively rare.

Additionally, courtly love demanded well born men dress according to their stations and learn the graces to please a lady. Geoffroi de Vigeois, a contemporary of Eleanor and Marie's reminisces:

"Time was, when the Bishop of Limoges and the Viscount of Comborn were content to go in sheep and fox skins. But today, the humblest would blush to be seen in such poor things. Now they have cloths fashioned of rich and precious stuffs, in colors to suit their humor....As for women,

*you might think them adders, if you judged by the tails they drag after them."*¹⁶

If men wished to be accepted into gentle society, they were also required to learn social graces, those who refused were outcast. In one case, when a lady invited a certain man to dance, he:

*"not only declined this but would not listen to music or take any part in the other entertainments offered him, but kept saying that such trifles were not his business. And when finally the lady said to him: 'What then is your business?' he answered with a scowl: 'Fighting.' Whereupon the lady replied at once: 'I should think it a good thing, now that you are not away at war or engaged in fighting, for you to have yourself greased all over and stowed away in a closet along with all your battle harness, so that you won't grow any rustier than you already are'; and so, amid much laughter from those present, she ridiculed him in his stupid presumption."*¹⁷

Thus a knight had to learn the arts, but he did not necessarily have to possess them before he found his lady. When Perrot de Beaumarchais asked a lady whether she would prefer a man with prowess or one possessed of all the courtly arts, she replied, "Prowess. I can teach him courtesy."¹⁸

The Warrior virtues of largess, prowess and fidelity were still requisite for the courtly knight, but no longer did men hold a monopoly on virtue. The lady, too, was expected to show generosity and loyalty. Without her, there would be no chivalry. Whereas the warrior society claimed that women loved men because they were great, the courtly society said that a man was great because a woman loved him.

*"O what a wonderful thing is love, which makes a man shine with so many virtues and teaches everyone, no matter who he is, so many traits of good character!"*¹⁹

¹⁵*The Chronicles of Enguerrand de Monstrelet.* 1414 Thomas Jones, Trans., George Routledge and Sons, London: 1867. p.303.

Andreas Cappellanus

&

Introduction by
Ann Marie S. Price
AKA SCA

MISTRESS ANN OF ALANWYCK
KINGDOM OF THE WEST

Translation by
John Jay Parry,
Columbia University
1941

De Arte
Honeste Amandi

(The Art of
the True Lover)

C. 1170

Andreas Capellanus (Andre the Chaplain) was chaplain to the Countess Marie of Champagne. He accompanied her to Poitiers in the 1170's when she went to join the court of her mother Eleanor of Aquitaine, then Queen of England. There he aided Eleanor and Marie in setting up and running their "courts of love." Almost certainly at Marie's request, he wrote *De Arte Honeste Amandi* (*The Art of the True Lover*), now commonly called *The Art of Courtly Love*. The treatise describes what courtly love is¹, how the game was played, and interestingly, a rebuff of the entire institution.²

Andreas's book is one of the most important from that era because he describes the everyday amusements of the nobility, what was considered tasteful behavior, and by his rebukes, how they actually conducted their affairs. Even courtly love's detractors (and there were many) don't stray tremendously in their advice from that given by Capellanus. The Knight of La Tour-Landry [c. 1371] tells his daughters not to enter into illicit affairs, because, if it becomes

known, it will ruin their reputations. Compare that to Andreas, who says that lovers must always conduct their affairs with discretion, because love cannot survive the harsh light of exposure.

¹The term *amore courtois* or "courtly love" is not medieval. It was first used by the French medievalist Gaston Paris in 1883 to describe the social system which evolved in Europe in the 12th, 13th, and 14th centuries.

²Whether this retraction reflected the stirrings of his own conscience or an attempt to placate the church has never been established. This third book consists of a list of the evils that love inspires men to perform and a tirade against all women ascribing every bad trait to them imaginable.

It is hardly surprising that the doctrine of courtly love condemns neither pure (platonically) love nor adulterous love, since neither Queen Eleanor nor Countess Marie were particularly happily married (although Eleanor's marriage to Henry II of England may have started out as a love match). But Capellanus does make it abundantly clear that love lives only with the upper classes (rarely, one may find it among the middle classes, but never among peasants).

The following are excerpts from The Art of Courtly Love as translated by John Jay Parry at Columbia University, 1941.

THE ART OF COURTLY LOVE BOOK ONE

CHAPTER I: WHAT LOVE IS

Love is a certain inborn suffering derived from the sight of and excessive meditation upon the beauty of the opposite sex, which causes each one to wish above all things the embraces of the other and by the common desire to carry out all of love's precepts in the other's embrace.

CHAPTER II: BETWEEN WHAT PERSONS LOVE MAY EXIST

Now, in love you should note first of all that love cannot exist except between persons of the opposite sexes. Between two men or two women love can find no place, for we see that two persons of the same sex are not at all fitted for giving each other the exchanges of love or for practicing the acts natural to it. Whatever nature forbids, love is ashamed to accept.

CHAPTER IV: WHAT THE EFFECT OF LOVE IS

Now it is the effect of love that a true lover can not be degraded with any avarice. Love causes a rough and uncouth man to be distinguished for his handsomeness; it can endow a man even of the humblest birth with nobility of character; it blesses the proud with humility; and the man in love becomes accustomed to performing many services gracefully for everyone. O what a wonderful thing is love, which makes a man shine with so many virtues and teaches everyone, no matter who he is, so many traits of good character! There is another

thing about love that we should not praise in few words: it adorns a man, so to speak, with the virtue of chastity, because he who shines with the light of one love can hardly think of embracing another woman, even a beautiful one. For when he thinks of his beloved, the sight of any other woman seems to his mind rough and rude.

CHAPTER VI: IN WHAT MANNER LOVE MAY BE ACQUIRED, AND IN HOW MANY WAYS

A beautiful figure wins love with very little effort, especially when the lover who is sought is simple. But a wise woman will seek as a lover a man of praise-worthy character. Character alone is worthy of the crown of love. Many time fluency of speech will incline to love the hearts of those who do not love, for an elaborate line of talk on the part of the lover usually sets love's arrows a-flying and creates a presumption in favor of the excellent character of the speaker. Know, then, that the chief rules in love are these twelve that follow:

- I. Thou shalt avoid avarice like the deadly pestilence and shalt embrace its opposite.
- II. Thou shalt keep thyself chaste for the sake of her whom thou lovest.
- III. Thou shalt not knowingly strive to break up a correct love affair that someone else is engaged in.
- IV. Thou shalt not choose for thy love any one whom a natural sense of shame forbids thee to marry.
- V. Be mindful completely to avoid falsehood.
- VI. Thou shalt not have many who know of thy affair.
- VII. Being obedient in all things to the commands of ladies, thou shalt ever strive to ally thyself to the service of Love.
- VIII. In giving and receiving love's solaces, let modesty be ever present.
- IX. Thou shalt speak no evil.
- X. Thou shalt not be a revealer of love affairs.
- XI. Thou shalt be in all things polite and courteous.
- XII. In practicing the solaces of love, thou shalt not exceed the desires of thy lover.

CHAPTER VII:
THE LOVE OF THE CLERGY

A clerk ought to be a stranger to every act of love. But since hardly anyone ever lives without carnal sin, and since the life of the clergy is, because of the continual idleness and the great abundance of food, naturally more liable to temptations of the body than that of any other men, if any clerk should wish to enter into the lists if Love let him speak and apply himself to love's service in accordance with the rank or standing of his parents.

CHAPTER VIII:
THE LOVE OF NUNS

We condemn absolutely the love of nuns and reject their solaces just as though they carried the plague. Therefor we do not want you to know any words that may be used to solicit them.

CHAPTER XI:
THE LOVE OF PEASANTS

If you should, by some chance, fall in love with a peasant woman, be careful to puff her up with lots of praise and then, when you find a convenient place, do not hesitate to take what you seek and to embrace her by force.

BOOK TWO

CHAPTER I:
HOW LOVE, WHEN IT HAS BEEN
ACQUIRED, MAY BE KEPT

The man who wants to keep his love affair for a long time untroubled should above all things be careful not to let it be known to any outsider. Furthermore a lover ought to appear to his beloved wise in every respect and restrained in conduct, and he should do nothing disagreeable that might annoy her. If a lover is lavish in giving, that helps him retain a love he has acquired. Also, if the lover is one who is fitted to be a warrior, he should see to it that his courage is apparent to everybody, for it detracts very much from the good character of a man if he is timid in a fight. Then too, he must keep in mind the general rule that lovers must not neglect anything that good manners demand or good breeding suggests. Love may also be retained by indulging in the sweet and delightful solaces of the flesh, but only in such manner and in such number

as they may never seem wearisome to the loved one. Furthermore a lover should make every attempt to be constantly in the company of good men and to avoid completely the society of the wicked. For association with the vulgar makes a lover who joins them a thing of contempt to his beloved.

CHAPTER IV:
HOW LOVE MAY COME TO AN END

Love comes to an end if one of the lovers breaks faith or tries to break faith with the other, or if he is found to go astray from the Catholic religion. It comes to an end also after it has openly been revealed and made known to men. So, too, if one of the lovers has plenty of money and does not come to the aid of the other who is in great need and lacks a great many things, then love usually becomes very cheap and comes to a ignominious end.

You may, however, ask whether a love once ended can ever come to life again. If the failure of love comes from ignorance of some particular thing, there is no doubt but that it may be revived; however, where it grows out of some misdeed of the lover or of some defect in his nature, we cannot remember any case where it has revived.

CHAPTER VII:
VARIOUS DECISIONS IN LOVE CASES

A certain knight loved his lady beyond all measure and enjoyed her full embrace, but she did not love him with equal ardor. He sought to leave her, but she, desiring to retain him in his former status, opposed his wish. In this affair, the Countess [de Champagne] gave this response: "It is considered very unseemly for a woman to seek to be loved and yet to refuse to love. It is silly for anybody disrespectfully to ask of others what she herself wholly refuses to give to others."

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«A certain man asked the Lady Ermengarde of Narbonne to make clear where there was greater affection - between lovers or between married people. The lady gave him a logical answer. She said: "We consider that marital affection and the true love of lovers are wholly different and arise from entirely different sources, and so the ambiguous nature of the word prevents the comparison of the things and we have no place for them in different classes. Comparisons of more or less are not valid when things are grouped together under an ambiguous heading and the comparison is made in

regard to that ambiguous term. It is no true comparison to say that a name is simpler than a body or that the outline of a speech is arranged better than its delivery.

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¶ The same man asked the same lady this question. A certain woman had been married, but was now separated from her husband by a divorce, and her former husband sought eagerly for her love. In this case the lady replied: "If any two people have been married and afterwards separate in any way, we consider love between them wholly wicked."

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¶ A certain lady, while her lover was on an expedition overseas and she had no hope of his early return and nearly everybody had given up all hope that he would ever come, sought for herself another lover. But a confidant of the first lover, who was very much grieved by the lady's change of faith, forbade her this new love. The woman did not accept his advice and defended herself by saying, "If a woman who is left a widow by the death of her lover may seek a new love after two years have elapsed, this should be much more permissible for a woman who is left a widow while her lover is still alive and who for this length of time hasn't had the satisfaction of any messenger or letter from him, especially when there has been no lack of messengers." After the question had been disputed pro and con for a long time it was referred to the Countess of Champagne, who settled it with this decision. "It is not right for the lady to give up her love because her lover has been away for a long time (unless she knows that he was the first to fail in his love or that he has clearly been unfaithful) in cases in which it is obvious that his absence is due to necessity or to some especially praise worthy cause. Nothing should bring more joy to the soul of a woman who is in love than to hear from distant regions the praise of her lover or to know that he is respected by honorable assemblages of great men. That he is said to have refrained from communicating with her by letters or messengers may be considered great prudence on his part, since he may not reveal this secret to any third party. If he had sent letters, even though their contents were kept secret from the bearer, it might easily happen, through the wickedness of the bearer or because he died on the journey, that the secret of their love would be made public."

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Still another love case came up. A certain lover, when he has lost an eye or some other ornament of the body while fighting bravely, is rejected by his loved one as unworthy and loathsome, and she denies him the customary embraces. Opposed to this woman is the opinion of the lady of Narbonne, who said on the subject: "We think that a woman is unworthy of any honor if she has decided that her lover ought to be deprived of her love because of some deformity resulting from the common chance of war, which is apt to happen to those who fight bravely. Ordinarily the bravery of men very much incites the love of women and makes them retain this love for a long time. Why, then, should some deformity of the members which naturally and inevitably results from this bravery afflict a lover with the loss of his love?"

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¶ Again. A certain knight was in love with a woman who had given her love to another man, but he got this much hope of her love that if it should ever happen that she lost the love of her beloved, then without a doubt her love would go to this man. A little while after, this woman married her lover. The other knight then demanded that she give him the fruit of the hope she had granted him, but this she absolutely refused to do, saying that she had not lost the love of her lover. In this affair the Queen gave her decision as follows: "We dare not oppose the opinion of the Countess of Champagne, who ruled that love can exert no power between husband and wife. Therefore we recommend that the lady should grant the love she has promised."

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CHAPTER VIII: THE RULES OF LOVE

Let us come now to the rules of love.

- I. Marriage is no real excuse for not loving.
- II. He who is not jealous cannot love.
- III. No one can be bound by a double love.
- IV. It is well known that love is always increasing or decreasing.
- V. That which a lover takes against the will of his beloved has no reliab.
- VI. Boys do not love until they arrive at the age of maturity.
- VII. When one lover dies, a widowhood of two years is required of the survivor.
- VIII. No one should be deprived of love without the very best reasons.

- IX. No one can love unless he is impelled by the persuasion of love.
- X. Love is always a stranger in the home of avarice.
- XI. It is not proper to love any woman whom one should be ashamed to seek to marry.
- XII. A true lover does not desire to embrace in love anyone except his beloved.
- XIII. When made public, love rarely endures.
- XIV. The easy attainment of love makes it of little value.
- XV. Every lover regularly turns pale in the presence of his beloved.
- XVI. When a lover suddenly catches sight of his beloved, his heart palpitates.
- XVII. A new love puts flight to an old one.
- XVIII. Good character alone makes any man worthy of love.
- XIX. If love diminishes, it quickly fails and rarely revives.
- XX. A man in love is always apprehensive.
- XXI. Real jealousy always increases the feeling of love.
- XXII. Jealousy, and therefore love, are increased when one suspects his beloved.
- XXIII. He whom the thought of love vexes, eats and sleeps very little.
- XXIV. Every act of a lover ends in the thought of his beloved.
- XXV. A true lover considers nothing good except what he thinks will please his beloved.
- XXVI. Love can deny nothing to love.
- XXVII. A lover can never have enough of the solaces of his beloved.
- XXVIII. A slight presumption causes a lover to suspect his beloved.
- XXIX. A lover who is vexed too much by passion does not love.
- XXX. A true lover is constantly and without intermission possessed by the thought of his beloved.
- XXXI. Nothing forbids one woman being loved by two men or one man by two women.

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BOOK THREE

THE REJECTION OF LOVE

If you will lend attentive ears to those things which after careful consideration we wrote down for you because you urged us so strongly, you can lack nothing in the art of love, since in this little book we gave you the theory of the subject, fully and completely. You should know that we did not

do this because we consider it advisable for you or any other man to fall in love, but for fear lest you might think us stupid; we believe though, that any man who devotes his efforts to love loses all his usefulness. Read this little book, then, not as one seeking to take up the life of a lover, but that, invigorated by the theory and trained to excite the minds of women to love, you may, by refraining from so doing, win an eternal recompense and thereby deserve a greater reward from God. For God is more pleased with a man who is able to sin and does not, than with a man who has no opportunity to sin.

Now for many reasons any wise man is bound to avoid all the deeds of love and to oppose all its mandates. The first of these reasons is one which it is not right for anyone to oppose, for no man, so long as he devotes himself to the service of love, can please God by any other works, even if they are good ones. For God hates, and in both testaments commands the punishment of, those whom he sees engaged in the works of Venus outside the bonds of wedlock or caught in the coils of any sort of passion.

There is still a third thing which persuades every body to avoid love: by it one friend is estranged from another and serious unfriendlinesses grow up between men, and these even lead to homicide or many other evils. No one is so bound to another by the bonds of affection or friendship that if he finds out that the other man is suing urgently for the love of his wife or his daughter or some near relative he will not once be filled with a spiteful hatred toward him or conceive a venomous anger. He who neglects the honor of a friend for the sake of serving the flesh is thought to live for himself alone, and so, it seems, every man should turn from him as an enemy of human kind and should flee from him as from a venomous beast.

It is not considered to a woman's credit either if she begins to devote herself to the employments of love, even if she is loved by one of royal race. Indeed, although in men an excess of love or of lechery is tolerated on account of the boldness of the sex, in women it is considered a damnable offense; a good woman's name is ruined by it, and every wise person looks upon her as an unclean harlot and holds her in utter contempt.

Another argument, too, seems clearly to oppose lovers. By love and the work of Venus men's bodies are weakened, and so they are made less powerful in warfare. By love men are weakened in three

CONTINUED ON PAGE 59

Poems of Courtly Love

No discussion of courtly love could ever be complete without including several of the poems of courtly love, which were at the heart of the institution. Here is a sampling of these works.

What we hope to offer you here is a gallery of poetic pieces that show the depth and feel of this most eloquent mode of expression. Poems of courtly love address the width and breadth of character, and in each one you should find evidence of the nobility that medieval courtiers believed was to be gained through love. For them, love was a path towards virtue, a spur that increased the lengths to which a man would go to and thus encouraged excellence. Knights high and low composed such sonnets to their beloved, and that they were inspired by such love cannot be in doubt.

On the pages following you can find translations of a few of these poems; we hope you enjoy the ride through these memories of an influence on chivalry, and perhaps be moved to contribute something of your own to someone who inspires you in the future.

-Ann Marie S. & Brian R. Price
Editors

To Bel Bezer
on Her Dismissal of the Poet
Bernart de Ventadorn
Provençal, Twelfth Century.

In vain at Ventadorn full many a friend
 Will seek me, for my lady doth refuse me,
And thither small my wish my way to wend,
 If ever thus despitefully she use me.
On me she frowningly her brow doth bend,
For why? My love to her hath ne'er an end,
 But of no other crime can she accuse me.

The fish full heedless falleth on the prey,
 And by the hook is caught; e'en so I found me
Falling full heedless upon love one day,
 Nor knew my plight till flames raged full around me,
That fiercer burn than furnace by my say;
Yet ne'er an inch from them can I away,
 So fast the fetters of her love have bound me.

I marvel not her love should fetter me,
 Unto such beauty none hath e'er attained;
So courteous, gay, and fair, and good, is she,
 That for her worth all other worth hath waned,
I cannot blame her, she is of blame free,
Yet I would gladly speak if blame there be,
 But finding none, from speaking have restrained.

I send unto Provence great love and joy,
 And greater joy than ever tounge expresseth,
Great wonder work thereby, strange arts employ,
 Since I give my heart no whit possesseth.

Dalun Song

French, twelfth century

In orchard where the leaves of hawthorn hide,
The lady holds a lover to her side,
Until the watcher in the dawning cried.
Ah God, ah God, the dawn! it comes how soon.

Ah, would to God that never night must end,
Nor this my lover far from me should wend,
Not watcher day nor dawning ever send!
Ah God, ah God, the dawn! it comes how soon.

Come let us kiss, dear lover, you and I,
Within the meadow where pretty songbirds fly;
We will do all despite the jealous eye:
Ah God, ah God, the dawn! it comes how soon.

Sweet lover come, renew our lovemaking
Within the garden where the light birds sing.
Until the watcher sound the severing.
Ah God, ah God, the dawn! it comes how soon.

Through the soft breezes that are blown from there,
From my own lover courteous noble and fair,
From his breath have I drunk a draught most rare.
Ah God, ah God, the dawn! it comes how soon.

Gracious the lady is, and debonaire,
For her beauty many look at her,
And in her heart is loyal love astir.
Ah God, ah God, the dawn! it comes how soon.

Tant Con Je Vivrai

Adam de la Halle

French, thirteenth century

So long as I live I shall love none other than you.
Never will I leave you so long as I live.
No: I will serve you faithfully,
To whose service I have given all my being.
So long as I live I shall love none other than you.

D'altoro ier fui 'n parlamento

Ruggieri Pugliese

Italian, Thirteenth Century

I spoke to her whom I well loved, and she said to me with grief—
"My father marries me 'gainst my will; I love you for relief!
You are my God on earth; I put myself in your hands
for love of you, I want him not; he nor his lands.

"In truth I should be dead, my heart from my body is torn.
My father makes ready this wedding, and I am quite forlorn.
Help me oh my Lord and my god, this man takes me by force.
If he lie dead before me, I would feel no remorse.

"Take me lover, save me from this misery!
Send me somewhere, anywhere, that I can safely be.
I have no power o'er my father who is murdering me.
All the help he gives; turns my joy to misery!"

"Your marriage grieves me to the heart, yet Lady, it must be.
Reason forbids anything else, as you can plainly see.
I love you well and I would not have you commit a fault
that would bring shame on you, when your name I would exalt!

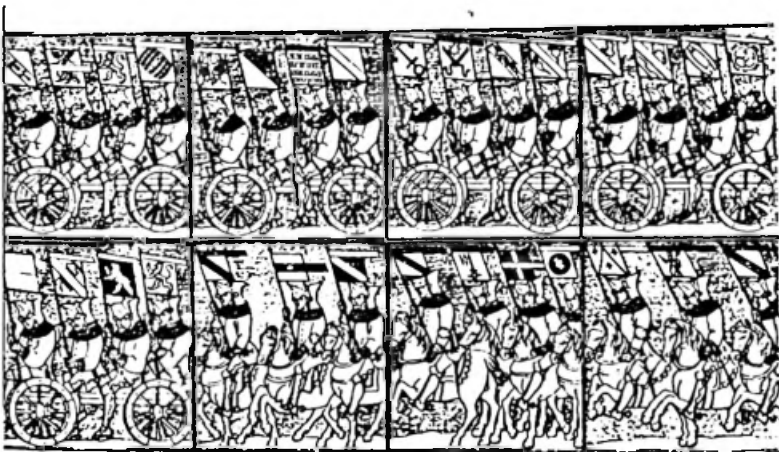
"Many ladies marry men that they despise;
they treat them well and pleasantly, but love them in no wise.
So you should do, and when I hold you naked in my arms,
unhappiness will leave you; great joy will keep us warm."

La Mi Tenne la Staff et lo Montai in Arcione
Italian, Fourteenth Century

She held the stirrup for me, and I climed into the saddle;
 She handed me the lance and I put the shield on my arm;
 She gave me the sword and bound on the spur;
 She put on my helmet and I talked to her of love.

“Good-bye, fair sister, for I am going to Avignon
 And from Avignon into France to win honor.
 If I strike a blow with my lance I will strike it for your love;
 If I die in battle, I will die for your honor.”

“The married women will say: ‘Our lover is dead.’
 The maidens will say: ‘He died for our love.’
 The widows will say: ‘It is right to do him honor.
 Where shall we bury him? In St. Mary’s of the Flower.
 With what shall we strew him? With roses and violets.’”



Love is Soft

English, Fourteenth Century

Love is soft and love is sweet, and speaks in accents fair;
Love is mighty agony, and love is mighty care;
Love is utmost ecstasy and love is keen to dare;
Love is wretched misery; to live with, it's despair.

Love's a lottery, mars your luck or gives you pleasures gay;
Love is lecherous, love is loose, and likely to betray;
Love's a tyrant here on earth, not easy to gainsay;
Love throughout this land of ours sends faithful ones astray.

Love's a stern and valiant knight, strong astride a steed;
Love's a thing that pleasures every longing woman's need;
Love persists and keeps its head like any glowing gleed;
Love puts girls in a flood of tears, they rage and cry indeed.

Love maintains his bailiwick in every path and street;
Love can wet with tear the cheek of any maiden sweet;
Love by chance brings misery inflamed with fever heat;
Love is wise and love is wary, wants its way complete.

Love's the softest, sweetest thing that in the heart may sleep;
Love is craft and for its woes is well equipped to weep;
Love is false and love is eager, forces folk to long;
Love is foolish, love is firm, and love is comfort strong.

Love is weal and love is woe, in gladness can maintain us;
Love is life and love is death, and love can well sustain us.
If love had strength for suffering as first it has when keen,
Then love would be the worthiest thing the world had ever
seen;

But this is what is sung of it, and so it's ever been:
"Love begins in mighty pain and ends in greif and spleen,
With noble lady, steady wife, with virgin or with queen."

Description of an early 15th Century Tournament

Christine de Pizan's
The Book of the Duke of True Lovers,
1405

Translated by
Thelma S. Fenster

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But now I must return to my principle subject. Preparations for the grant and lovely festival, at which many people amused themselves, were hurried along. The jousts were proclaimed: he who won the jousting would receive a jewel of great worth, and thus the prize, and there would be twenty capable knights who would joust with all the venans. The day for the gathering was set, and it would take place in a fair meadow, where there is a castle with six towers overlooking a pond. In the fields tents were set up, and high and wide scaffolding and pavilions were erected, and all the arrangements were made for jousting. Now, without adding further detail, I tell you that when the day came that we had planned, my Lady arrived toward evening. I set out to meet her with a fine company of noble people. There were, to be sure, more than three pairs of minstrels, trumpets, and drums; they blew so loudly that the hills and valleys resounded.

You understand that I was filled with joy when I saw my goddess come to my house. Nothing else could have happened to me that would have given me such joy. As I met her along the way with a very noble retinue, I approached her litter and greeted her, and her me. My beautiful Lady said to me, "You are giving yourself a great deal of trouble, my friend, coming here now. There is no need to." Thus with me talking hap-

pily to my sweet, dear Lady of one thing or another, we approached the castle. Riding next to her litter I certainly had enough of a reward for my trouble, I thought, because my great joy doubled when I perceived her behaving toward me in a friendlier fashion than ever before. We arrived at the castle where we found a fine group of ladies who curtsied before her in the manner due her station. She entered the courtyard, alighted from the litter, and was received with great joy. At her side, I guided her through the house into the changing rooms. My father, upon whom I depended and whose property I would inherit, had had all the lodgings decorated.

When the wine and sweets were brought by the bearers and the fair one invited me to partake of them with her. After that, my party withdrew and went elsewhere, allowing the Lady her privacy. I went off to another room on the right, where I dressed, attiring myself to dance the Allemande. So that the festival would lack nothing to make it perfect, I had had a hundred rich liveries made to my design. I believe that twenty-five of them—the knights wore them—were made of green velvet with appliqués in hammered gold cloth. The next day, after the joust, the squires and gentlemen (certainly not the servitors) put on satin that had been embroidered in silver with no thought to cost. When we were dressed, we went to my Lady. There I found a great throng of noble ladies and married women and maidens from the country-side who had come to the festival. Immediately I greeted my Lady, as well as all the others, and I'm sure I blushed. I said, "My Lady, it is time for the evening meal." Then, without waiting, I took her arm and led her into the dining hall. The others followed. Knights escorted ladies, and those minstrels trumpeted so that the sound rang out, lending luster to the festival, which was a very lovely thing to see! I seated my Lady in a prominent position at the high table; I don't think it displeased her! Next I seated my mother, quite near to her. Four countesses sat after her, who took their places rightfully. And in order, throughout the hall, each according to her rank, the noble ladies were all seated, and the gentlemen sat alongside. In sum, I believe that all were copiously served with meats and

wines at supper—I'm not guessing at that. Now without lingering here on the details, I'll tell you simply that when we had finished eating, after the sweets, we drank, and then minstrels came forward and began to trumpet in gracious harmony. Soon the latest dance began, joyful and gay, and every man was happy, looking at the handsome celebration.

At that I hung back no longer, instead going straightaway to invite my Lady to dance. She demurred a bit but did not refuse me. I took her by the arm and led her to the dance, then back to her place—and there can be no doubt I was so head over heels in love that I felt transported by joy at being near her. I would have abandoned heavenly Paradise for this, I believe, nor could I have asked for better. What charmed and gladdened me more was her very sweet face which bore no sign of reticence or refusal, but was so pleasant, and appeared so favorable toward me through the amiable offices of Sweet Look, that I believed she viewed with approval all that I said and did. I saw it in her actions, and I cried out for the great joy I felt, so that it seemed I would fly! It was fitting for me to approach her gaily.

And thus, pleasurably, we had danced a great part of the night away when the party ended. It was time to retire and the beds were readied. Then I escorted my Lady, blonde as amber, to her room. We exchanged many a gracious word and, after her eyes had gazed at me—the better to set me aflame—and after partaking of the sweets, I took leave of her and of all the ladies. In fine beds, under rich covers, we retired to our various places. But I didn't stop thinking all night about the beauty that was hers!

In the morning, like one burning with love, I was already longing to see my Lady. I got out of bed the moment I saw it was time. The house was already full of brave and valorous knights and squires jousting with blunted tips, often bringing each other down. When I was ready and mass had been said, I went out, but because I hadn't seen my Lady I became pensive. I set out to find her and came upon her newly up and refreshed and already at mass; she was

hurrying to hear it so as to prepare her attire. Her handsome person impressed everyone, in truth. As she left the chapel I greeted her courteously, and she said lovingly: "Fair cousin, welcome! You have many a task ahead, and he who will have a beautiful lady will become known at the joust!"

I began to smile and found the courage to say, "My Lady, I wish to make a request of you, and if you are willing to grant it, I will be very happy. It is that it may please you to give me the sleeve of one of your bodices and periwinkle chaplet to wear upon my helmet. Were you to give me a kingdom, I don't believe I would love it more, not would I be more joyful." My Lady thought a bit and then said, "Fair cousin, certainly it would be better for you to have a gift for your services from another lady for whom you would soon perform chivalrous and noble deeds. Many a lady of distinction has come here and it isn't possible that you won't find a lady and without risk to anyone—it's good to know that. It is from her that you must have a gift to place upon the crest of your helmet, for whom you must engage in deeds of chivalry. Let your effort be rewarded by your lady and friend, not by me. Mind you, I'm not saying that I might refuse your request or submit to the grief of doing so. I would do more for you, but I don't want anyone to know it."

When she herself seized a knife from behind her drapes and she cut the ermine and gold sleeve of one of her bodices and gave it to me, for which I thanked her heartily. Later I received from her the verdant chaplet, about which I was happy and gay. I said I would wear it on my crest and that I would joust for her love, and that she should take it all in good part, for I still had to learn how. My well-bred Lady grew silent and gave no sign of whether this pleased or displeased her, and I no longer dared speak.

I took my leave, for it was time to go. Our meal was prepared early that day and we all dined briefly in our chambers. Then we went out to the fields where the jousts were to take place. We proceeded over the field to the handsome pavilions that were erected. The equipment was already there, the lances were being readied, and the

chargers were being put through their paces. You would have seen high saddles with stirrups, white red and green, and covered with devices, shields of many colors, and painted lances. There was a great deal of equipment, much noise, and the sound of many voices. There were many people in many a selion. In my tent I armed and readied myself, but I lingered there a while since it was not appropriate for me to lead off the jousting. We were twenty in our unit and all outfitted alike, and we were all knights, who would joust with those from outside.

My cousin, about whom I spoke above, who had abundant goodness, was the first on the field. He was quite accustomed to that. He entered in such magnificent display, in complete regalia, that he seemed kin to a king; his helmet laced on, he himself outfitted beautifully, with banner and painted lances, and with a very handsome company. You could have seen and heard many a piper around there spreading cheer about. But we'll talk no more of that. I had had my tents set up there awaiting those from outside, where they could stay and shelter themselves. Believe me that before the day was out many valorous gentlemen came there, who gave us a good match in the joust. Others, who came to observe, sat on horseback.

Without waiting long my cousin found his joust with a knight who aimed his lance at him, but by cousin didn't turn away. He met him and in the encounter knocked him from his horse so soundly that blood must have been spilled. We had won the *commençaïlle*! At that time you would have heard the heralds cry and loudly call out his name, which was known in England and many a land. Then from the tent five of our men issued forth; they did not fail to find a challenger. Each one of them, in truth, did his duty so very well that he should be renowned for his deeds. The jousting over the fields began now high and low. In double file and strongly reinforced, our men went forth, as they should, heralds cried out, and those knights jousted enthusiastically throughout the different ranks, on great and eager chargers.

My lady, and many another, pictures of

beauty, were in the richly draped spectators' galleries, graduated by many steps, the high-born ladies wearing crowns. There were twenty ladies with blond tresses whose sovereign and mistress was the Lady on my mind. All twenty ladies, for sure, were garbed in white silk with a device embroidered in gold—they seemed like goddesses came from Heaven, or faeries, made exactly as one might wish, all perfect. You may be sure that they inspired many clear exploits during that day. The scene could not have given only small pleasure to those who looked upon such creatures, so the combatants made great efforts to increase their worth and to outshine one another to earn lady's favor. There you might have seen many blows struck in different ways, and how one struck and unseated another, and how the next, with another sort of stroke, aimed at the visor eye slits, or shield or helmet, the one unhelming the other, or bringing him down in a heap, and then another came along who removed him from the field. Lances broke, blows resounded, and those minstrels trumpeted loudly, so that God thundering might not have been heard. And thus, one against the other, they delivered great blows on both sides.

At the point I left my tent, my lance at the rest, happier than a merlin, firmly in the stirrups, armed all in white on a white-caparisoned charger, with no other color—no red, no green—but fine gold. All who were in the pavilion issued forth and struck many a fine blow. Our men were armed all in white, and the lances they bore where of no color but white. I had ordered the richly-designed sleeve given to me by my Lady to be attached securely to my crest so that no one might tear it off, and on my helmet the green chapel. With a good company of men, I set out, for I was yearning to see my very winsome goddess. I arrived where the jousting was, filled with joy. I raised my eyes to where she was and received her sweet look, and so had no thought of any harm. I passed in review before her, and then quickly helmeted myself and withdrew to the ranks.

At once, in my Lady's view, a noble count gave me my lance, saying that it would be a great dishonor if I didn't joust well when

I had such a noble crest! With my lance lowered, and wishing to be well-positioned, I spurred my charger without restraint to one another. You could have seen him come toward me, and we didn't falter in the encounter! But since it's embarrassing to tell of one's own deeds, I would not like to continue in the vein, except to say that my noble Lady thought my feats that day so well done that she gave me very great praise (thanks be to her!) and in the end she gave me the prize for the defenders. I took it, with the kind agreement of the ladies, and I was thoroughly jubilant. Know surely that all day long, to my ability, I did my duty as my young years allowed. If I performed deeds of prowess there, no praise of mine, for it can be said that Love did it all, not I, and one mustn't make anything of it. There's no doubt that Love had found many experienced knights in that group, much better than me, for men of high and lesser station had come from everywhere and had better earned the prize—they knew it well. But I believe that the ladies chose me because they saw how fervent I was. That's why I think that in giving me the prize they took good will for accomplished fact, so that I would more willingly enter the jousts. The prize announced the challengers was given to a skilled German, a powerful jousting champion among a thousand.

Thus the jousting lasted all day. New challengers appeared continuously and our men jousting against all comers. What should I say, in sum? All did fine and well, but there is no need for me to describe all the blows struck—who, what, how, and in what style—for that's beside my point, nor is it what I propose to report. Night came, the jousting subsided. All the men and women left and returned to the castle, where the cooks were hurrying supper.

I sent my gentlemen to the outside lodgings, on behalf of the worthy ladies and myself, to beseech both the foreign gentlemen and those of my acquaintance, as I would friends, and as many as I could, to come and join us in celebrating. Thus I had a Round Table announced all about so that whoever wished would come to the feast. From the greatest to the least they came, with none remaining outside. And so barons from many countries were there—no

need to ask whether the assembly was large, for so many people were welcomed with enormous joy that the castle was filled. I received them gladly. There was a great throng of knights and other gentlemen from many a land, and I honored each expressly and according to his rank. The meal was copious and memorable. When we arose from the table, minstrels trumpeted and noble partners drew themselves up for dancing. There wasn't one who didn't have on clothing richly embroidered with gold and silver work in great bands, and you would have seen the ladies all dressed alike, in the same liveried attire. They readied themselves to dance elegantly. You would have seen a joyous ball begin happily, where many a gracious, noble lady and demoiselle courteously sought out the foreign guests and invited them to dance, leading the way. You would have seen round dances progressing through the hall, each guest striving to dance gaily.

*He met him and in the
encounter knocked him
from his horse so soundly
that blood must have
been spilled.
We had won the
commençaile!*

And I, in whom Love had kindled the flame of desire, had no thought, glance, or wish but for my Lady. I delayed dancing a bit so that no one would perceive or know my thoughts. Rather, I remained with the knights who were not dancing until the

CONTINUED ON PAGE 61

Ulrich von Lichtenstein

*Courtly love and the field of valor:
a 13th century odyssey*

Brian R. Price

Poem Translated by Richard
Barber

We have seen how courtly love and the life of court and castle affected chivalry and the knight in general, but in the life and adventures of a real 13th century knight, we can see to what extremes the tenants discussed earlier were taken to and how these literary ideals affected real knights.

By the 13th century, the free-for-all melees of William Marshal had begun to give way to more individualistic contests as described here and in contemporary chronicles. Jousts and single combats were becoming more common—with the joust being far and away the most common. In the famous *Manesse* Anthology, compiled around the exploits of Ulrich during the fourteenth century, we can see many aspects of likely encounters where combatants fight on horseback, highly colored and identifiable in their heraldic livery, jousting and combating on another in single combat with swords from horseback, all under the auspices of the ladies, who watch from towers and galleries. The knights seem to wear unreinforced mail hauberks, with "sugarloaf" helmets graced with outlandish crests of various types—a bird, a dragon's head, a tree, what appear to be horns, and others which are closer to being unidentifiable. We see lances, bearing coronels, broken on chest and shield. We see single combats with swords both on horseback and on foot. We see horses brought heavily down in front of the gallery, pieces of splintered lances flying through the air. In two of the panels swords

seem to have been driven completely through the helm, and blood spills forth.

Frauendienst: The Service of Ladies

Ulrich's travels were recorded in the autobiographical *Frauendienst*, or the *Service of Ladies*. In this classic account, Ulrich begins by declaring his love for a lady, who spurns his advances, and that he decides to take up the "Venus journey" to win her love. He intends the journey to honor all women, not only his intended, beginning his journey in Venice, having made very elaborate preparations.

There is indeed a catch that lends a strong air of comedy to the whole affair: Ulrich made the entire journey, by his own account breaking 307 spears and giving 271 rings to his knightly opponents, dressed as Venus herself. The account features several accounts of his narrow escapes, since he tries to and contends that he was successful in hiding his true identity throughout the affair.

Ulrich left Venice on April 25, 1226, traveling through Tirol and ending at Vienna a month later, having met knightly challengers along the entire route.

We must, of course, take the purpose of these accounts carefully into account. They are highly literary in flavor, and although many of the facts and dates seem to be accurate enough, there is still something of romantic exaggeration in the tradition of giants and dragons in literature that might give us pause. During the height of the challenge, Ulrich claims to have scampered off for three days bliss with his wife—even while engaging in this whole affair in order to win the love of another.

What we can see clearly in the brief excerpt here is that the tenants of Courtly Love did indeed make themselves felt amongst the chivalry. The ladies of court were struggling to change their social position, and courtly love gave them a way to raise themselves above the lowly status they had previously been accorded. As the knightly class struggled to carve out a new definition of their social role as competing con-

ceptions of chivalry came forward (from the church, from the knight himself, and from the agent of the courtly lady—from the troubadours and romanciers), the ladies of the aristocracy made efforts of their own to chip out a niche. That they were successful to a degree can be plainly seen in the later accounts of chivalric culture, which accords the lady a high place in the iconography of the knight, a noble creature to be defended and obeyed.

Courty love, although extreme and according to later critics (such as Christine de Pizan) damaging to the Lady in particular, was indeed an active force in the newly radiant culture arising during the eleventh and twelfth centuries. The games played by lovers were at times extreme, and the ends to which a lover was expected to go to win the love of a [even married] woman was indeed occasionally absurd. But these games were played, and played at with vigor and energy, and they had a lasting effect on the chivalric mythos even as courtly love itself fell into disrepute. In the days of Ulrich von Lichtenstein, following his *Venusfahrt*, courtly love was a very real concept that spurred his taking of an extreme adventure of his own making, enduring hardship after hardship and demonstrating his prowess against many challengers to attract the attention of his Lady.

I have a brief translation of part of Ulrich's account, found in Richard Barber's *The Reign of Chivalry*. In this telling account, Ulrich gives his reasons for the challenge, and advises knights who would win the hearts of their intended loves to engage in such contests, for they bring courage and renown, and that he who spurns such challenges is indeed a coward and not worthy of love. ♦

*Richard Barber is a prolific author on chivalric topics; his works include *The Reign of Chivalry*, *The Knight*, *Chivalry*, and *Tournaments: Jousts, Chivalry and Pageants in the Middle Ages*.*



 Ulrich von Lichtenstein's Lyric

Knights who seek for honor, you should make sure
 Of serving when armed your ladies of worth
 If you wish to use your time
 In knight's ways, with honor,
 Pay court to the fairest women.

Your courage should be high as you bear your shield
 You should be polished, bold, blithe and gentle
 Serve knighthood with all your skill
 And be glad, set love high,
 Thus you shall win high praises.

Think now of the greetings of great ladies,
 How sweet they make the life of their friends.
 He who wins the ladies' greetings,
 Wins honor, his desire;
 His joy is all the sweeter.

The Knight who with his shield will ward off shame
 Should always strive to use his utmost strength
 For deeds of arms bring honour,
 Worth and praise are his due,
 But both are dearly purchased.

A man's heart is tested in deeds of arms
 Cowardice is always foreign to arms
 False is that man to woman
 Who has fear in his heart
 Which he covers with his shield!

Bring my shield here! Today you shall see me
 In the service of my dearest lady
 I must win her my love;
 She shall greet me or I
 Perish as a strive to serve.

By my toil and service I will bring to her
 To love me more than I love her myself
 Many spears shall break on me,
 Now fetch my spear and sword!
 That will make her smile on me;
 That will make her kind to me!

A selection from Ovid's Book of Loves,
Book Two, Poem IV Lines 1-21
Ovid, 43 B.C. - 1 B.C.

I would not dare to deny my absolute absence of morals;
I would not smother my faults under a blanket of lies.
No: I own up; I confess, if any confession can help me;
 Wailing My grievous fault, how I lash out at my sins!
I hate what I am, and yet, for all my desiring,
 Cannot be anything else-what a misfortune to bear!
Borne along like a ship tossed on tempestuous waters,
 Out of control, I lack will power to keep me aright.
There is no definite One whose beauty drives me to frenzy;
 No: there are hundreds, almost, keeping me always in love.
If there's a modest one, whose eyes are always cast downward,
 I am on fire, in a snare, set by her innocent ways.
If one is forward and brash, I rejoice that she's not country-simple;
 I forsee quite a romp, bouncing around on her bed.
If she seems cold and austere, behaving like one of the Sabines,
 I suspect that she craves more than she's willing to show.
If she has read any books, I am overwhelmed by her culture;
 Never read one in her life?-that makes her sweet and
 unspoiled.
One of them says my songs make a boor out of Callimachus--surely,
 There's the critic for me; any admirer I love.
Somebody else comes along, sure of one thing, I'm no poet;
 Wouldn't it be a delight to lay her objections to rest?



One steps soft, and I love the way she moves; and another
 Is hard, but the touch of a man might make her melt in your
 arms.
 One sings beautiful songs, and one plays beautiful music-
 Kiss the mouth of one, hold the other's hands!
 One is a dancer, swaying, the perfect picture of rhythm,
 Movements luring my heart with the seduction of art.
 Let Hippolytus stand in my shoes, and adopt my demeanor-
 Straightaway before your eyes what a Priapus will rise!
 That one is tall and a peer of the epic daughters of heros-
 Wonderful sight to behold, lying full length on a bed!
 This one is cunning, and short, and I am the victim of either;
 Whether they're tall or short, both suit the wish of my heart.
 One does not dress very well-imagine her fitted by Dior!
 One is stunningly gowned--think of her negligee!
 Redheads, or blondes, or brunettes, no matter; I'm theirs for the
 taking,
 Dark complexion or fair, I'm not the fellow to care.
 Dusky tresses and neck snow-white-why that could be Leda!
 Golden, shot with bronze fire-that was Aurora's appeal.
 All of the legends there are, translations, original sources,
 I can adapt to my love, put any version to use.
 Fresh ones (not legends, but girls) and older ones attract me,
 These my mature *savoir-faire*,
 those by endearing young charms.
All-embracing, I think, is the proper term for my passion;
 There's not a sweetheart in town I'd be reluctant to love.



Chivalry

Sten Jenson

AKA Sir Steen Halverson

Kingdom of the West

AN INSIGHTFUL ANALYSIS OF CHIVALRY IN THE MODERN DAY, WRITTEN BY AN EXPERIENCED AND HIGHLY RESPECTED KNIGHT IN THE SOCIETY FOR CREATIVE ANACHRONISM.



During many years in the Society, I could not define chivalry, other than to wave my arms about and say such things as, "it's what we're striving for," or "it's what its all about." The term seemed an elusive catch-all for something more visceral than intellectual. Then I began to think, and talk, and have come up with the following: Chivalry is a romantic ethic. By romantic, I mean an ethic that is heavy on the ideal, and light on the practical, and is so doomed to failure in the real world. Arthur falls; Roland dies; Don Quixote is no more than a glamorous fool.

The first problem in discussing chivalry within the Society [Editor: The S.C.A.] is that it is a word with many distinct meanings. We must weed out the less interesting before we can even begin a discussion of the use that lies at the heart of this game that we play. First, there are the authentic medieval uses, which range from the early, "dem boys on da horses," through, "the behavior of

the boys on the horses," to the late period, "the idealized conduct of the knights." With due courtesy to proponents of strict authenticity I would argue that none of these are at the core of the use of the word within the Society.

An important thing to notice about chivalry, as can be seen from its progress through the Middle Ages, is that the particulars of its meaning evolve. Chivalry has never stood still; that is the great reason that it is so elusive, and continues to have such power. For it to have meaning for us in the Society, and not merely be a dusty historical oddity, it must adapt to our needs. In all Medieval contexts, chivalry is tied to martial activities, but in our modern use, I would find it difficult to face a non-fighting member of the Society and tell them that they can not be a chivalrous person. The word, in so far as it has meaning for us today, has shed its martial past.

Even limited to its modern use, the word splinters into at least three distinct directions. The first is an echo of its original use—"dem boys and girls with da white belts and baldrics." The second use is in reference to specific acts—chivalrous deeds on and off the field. While such actions are informed by a more abstract notion of chivalry, discussion around them most often bogs down on the specifics of the actions,¹ and whether or not a deed should or should not, when and when not, be counted as chivalric. I am happiest to grant that a great many actions can be motivated by chivalry, then move on to discuss what it is that motivates. And here, I believe

¹Editor: It's interesting to note that in period, these "practical" considerations were important to tracts on chivalry. Geoffrey de Charnay's *Questions for the Joust, Tournament and War* poses a series of practical questions to members of the short-lived Order of the Star (14th century), Honoret Bonet's *Tree of Battles* examines practical questions of war and fealty in what is considered to be the first tract on international relations.

we find that chivalry drives the Society.

This last sense of chivalry is not divorced from all the others I have mentioned. It arises out of the medieval tradition and is expressed through the deeds of our exemplars, most notably the members of our own Chivalry. For my particulars, I look to the virtues of the medieval knight, fully aware that, even among the writers of the time, these virtues were a point of contention. I would first choose *courtesy*—the equal and polite regard for all in the Society from crowned heads to the greenest newcomer who is wearing a bed-sheet T-tunic, along with a due reverence to earned and bestowed honors. *Generosity* is the second virtue, manifest in the Society mainly in time and energy, but including a willingness to forgive weakness in others, and to grant trust. The third virtue is *loyalty*, to your Crown and to your peers, to your household or group, to your consort, and to yourself in your own belief in the Soci-

ety and in your own honor. The last of the core virtues is *consistency*, a virtue I derive from the medieval virtue of *Franchise*. Franchise revolves around the bearing of a knight, that he should never forget himself, and

An important thing to notice about chivalry, as can be seen from its progress through the Middle Ages, is that the particulars of its meaning evolve.

should always carry himself as befits his station. For us (and to some degree them, I believe), it becomes a matter of consistency and courage. These are roles that we play, and try as we might, we will never be as consistent as someone born to them. But we must try, and when we fail, as we will, we must find the courage to make amends as best we can and then to try harder. That is the virtue of *consistency*.

Aside from these core virtues of chivalry, we have variation built along the lines of a social order. We have three peerages, and each has their own particular virtue and expression. For the Chivalry (myself included), we have the old virtue of prowess, expressed through the need to defend. We have our wars, we have the odd tug to be nose-y whenever we see a sign of trouble, and I believe we tend to be the most passionate and the least thoughtful in defense of the whole, odd game we play. The virtue of the Order of the Pelican is service expressed in sacrifice. This virtue and expression may seem to be an extension of generosity, but its depth and passion astounds my lazy spirit, and causes me to see it as a distinct virtue. The Order of the Laurel holds the virtue of magnificence, manifest in adornment. This may seem an odd, materialistic virtue, but the Society would only be a shadow of itself if we did not strive to look the part, and where possible to be the part (through authenticity).

Though each order of peerage has its own particular virtue, each necessarily shares a little in that of the others, while all share equally in the core. If you will, if chivalry is at the heart of the Society, then the Chivalry defend it, the Pelicans sacrifice for it, and the Laurels adorn it. Take any away, or even fail to appreciate the contribution of one, and you cause our little tripod to fall.

♫ I trust that it won't. In the real world, such a system that it is built on trust, and courtesy, and on the frailty of human effort will fall to cynicism, practicality, and self-interest, even as it fires the imagination of its destroyers. All that would remain would be tales that would renew themselves generation after generation as people grasp after the ideals only to fail again and again. We in the Society have not these problems. We can leave the baggage of reality when we go off on our weekends; we can live the romance of our ethic without the damning weight of the full range of human behavior.

Chivalry probably had another name before this, stretching back into the past as a title for unlivably high ideals. During the Middle Ages, a particularly appealing group of virtues coalesced around the new term (I suspect because the reality was correspondingly harsh and brutal), and chivalry, changing with each romantic revival, has colored Western culture ever since. The Society is just the current outbreak.

Chivalry is a romantic ethic, doomed to failure. Arthur fails; Don Quixote was a fool. But I come away from

good events with a heart full of courtesy and generosity, with a strengthened sense of my own honor, and with a little more courage and persistence in the face of a less than ideal world. That is the reason that during the Middle Ages warriors and rulers at their leisure turned to dreams. That is the reason we today are drawn to these virtues of chivalry. We may never live out a romantic ethic, but it is a food as nourishing as any at the table, and a wealth as dear as any coin of the time. ♦

Sten Jenson, aka SCA Sir Steen Havlerson, is a highly respected West Kingdom knight with experience in both the Kingdoms of the East and the West. Known as a philosopher and a knight whose conduct is almost above reproach, he is a frequent contributor to Chronicle and to ad-hoc discussions of knight-hood and chivalry at West Kingdom events. He is a writer working towards the sale of his first novel.

On Inspiration

*Being a study of the
role of the consort*

Andrea Chamberlain
AKA SCA VISCONTRESS
TALITHA VON KORKE

What is inspiration? Is it just a medieval affectation, or does an inspirational consort have a tangible effect upon a fighter's prowess? Inspiration is no more an affectation today than it was during the Middle Ages. Inspiration is the channel for focus.¹

There are three kinds of focus—"Anger", which is the sort used by berserkers, football players, etc.; "Joy", which centers on the love of the game and the fun of combat; and "Pure" focus, analogous to the focus used in oriental martial arts. Inspiration has virtually no effect on the Anger focus, though it is to be hoped that sufficient Inspiration will keep a fighter from the Anger Focus and from being actually angry on the field. Inspiration plays a slightly greater role in the Joy focus, mostly through the general joy of the relationship. The main purview of inspiration which can be improved by conscious action is its relationship to Pure Focus.

The observation has been made that some fighters who have not attained their potential fail to do so because they lack focus. While there are a few proficient fighters whose consorts do not offer inspiration in the manner described here, many fighters seem to fall short of achieving focus and, consequently, their potential when their consorts fall short of committed inspiration.²



¹This is intended primarily to serve as a possible guideline for Consorts, although fighters who have previously asserted they do not need inspiration may wish to consider what follows and think about asking (or allowing) their consort to put into practice what is described here. This article is not written to be politically correct; instead it is written from the point of view of the most common combination, the female consort to a male fighter. If this does not fit your experience, I ask you to simply reverse the personal pronouns and I hope this article will still have meaning and is of use to you.

²Editor: I feel that there are many reasons for this lack of focus; fighting at a high level is probably no more than 50% technique, and the rest is mental in nature.

As a consort, what you offer in the way of inspiration is mostly your demeanor on the field of combat, but inspiration begins well before the tourney.

Before you even go to the event, your behavior matters, particularly if you live with your fighter. You need to be understanding of the time he will want to spend practicing and of the time spent repairing or modifying armour (though it is perfectly acceptable for you to expect that he clean up the metal and rattan shavings from the living room carpet!). If you are in a relationship with your fighter, be aware that you share your fighter with his commitment to combat. Don't be jealous of this. When he fights, if his motivations are right, he fights for you as much as he fights for his enjoyment.

One of the things your fighter will receive from you is a favor. Remember that your favor is more than a piece of fabric.³ It is a symbol. Your favor carries your love, or at least your respect, and needs to be made with love. Regardless of how much time the favor requires, or how many modifications he wants to the favor, recognize that he is to be inspired by it, so inspire him to do his best for you by doing your best for him with the favor. And remember that no matter how perfect your favor looks, if your fighter remembers hours of snappishness on your part while you made it, the snappishness will affect him also. Understand, and make sure that your fighter knows you understand, that your favor will be worn under combat conditions. If you make a favor that is predominately white and it is worn in wars as well as tournaments (or even just a dusty tournaments!) acknowledge to yourself and to your fighter that your favor is going to get dirty. If it is a delicate favor, it will probably get damaged. Recognize this as a consequence of the materials used and the conditions endured and do not hold your fighter accountable if this

³Editor: In a future *Chronique* will follow an article discussing favors and examples from period romances. Sleeves were often given, but in the SCA the tradition seems to have evolved to be a strip of cloth, embroidered or appliqued, and attached to the belt or tied around the sleeve.

happens. And, if your favor does not attach firmly to his clothing or his armour, realize that no disrespect is intended to you or to your love, the favor may come loose in the heat of battle (particularly at a war— at a tourney it will be obvious and easily retrieved, but at a war it could well be lost). Accept this as a natural consequence of the design.⁴

You also have some responsibility to do your part to ensure that he looks good on the field. A fighter who looks pretty on the field has a psychological advantage over one who does not⁵, and as his inspiration you should do what you can to enhance all your fighter's advantages. If you are in a close relationship with your fighter and have sufficient resources to do so, I strongly recommend either buying as a gift or giving your fighter permission to buy armour that reflects his abilities (or even implies a level beyond his current abilities). Making a surcoat is another valuable symbol of your love (or respect) for your fighter and will contribute immensely to his appearance. As with a favor, all possible care should be taken to make the surcoat everything he wants it to be⁶, in addition to acknowledging to yourself that it, too, is a transient thing. Fabric will not remain unblemished and untorn through the rigors of combat. Do everything you can to ensure the long life to your fighter's surcoat, but do not give the impression that damaging the fabric is an unforgivable offense.

⁴Editor: This does not give the combatant leave to treat the favor with less respect; it should be highly valued and well defended!

⁵Editor: There is a striking difference, also, between a well-executed appearance that conveys confidence ability, and this appearance is often enhanced by selecting equipment that is authentic as well as expressive.

⁶Editor: I have always felt that the surcoat is generally made around his specifications (keeping in mind that he must be able to move gracefully in it), and that the favor is more an expression of what she wants it to be—it is her expression of her trust and confidence.

At the Tourney

Bear in mind the following, insignificant details as they may seem. Little irritants add up quickly under the stress of combat. In all likelihood, your fighter wants what he says; not what you think he implies. If he says something will do (such as the tightness of a strap), don't change it. You will only frustrate him and send him onto the field with a bit of annoyance.

Don't be oversolicitous. Everyone else will be (especially when it comes to offering water on a hot day) and he needs for you to give him a little space.

*Do not berate
your fighter for
losing, and do not
pressure him to
win.*

Be certain that an organized, accessible container with a hammer, leather thong, rivets, washers, duct tape, strapping tape, and a small anvil is packed. While you may wish to bring the tape to the field, discuss whether the rest of the repair kit should stay at camp and if they do, be certain they are readily available if he needs them during a fight. Especially during important tournaments, nothing will vex a fighter more than having to fix something in a hurry and not being able to find what he needs.

Talk to your fighter. Discuss non-fighting issues such as whether or not to accept an invitation to dinner or to a party. After fighting all day he may appreciate being someone's guest, or me may want to rest or to spend time with you.

You may wish to do your best to keep your camping area neat and know where everything really is when your fighter is trying

to arm minutes before the lists close. Little things, especially things that go wrong, are going to matter. Think of each thing which goes wrong as being like an insect buzzing in his ear, distracting him and inhibiting his focus, and of the things that go right as being like butterflies, scarcely noticeable though immensely pleasing. Buzzing insects are far more conspicuous, more so when there are a lot of them. If your fighter gets snappish, do your part to minimize the annoyance and be assured that once the fighting is over (or once things begin to go right again) he will recognize that he has been snappish and apologize (*Editor*—or he ought to!) Fighting is a high-stress activity, and your patience will help.⁷

This brings us to the most important thing, which is your inspiration on the field. There is much less to actually do at the list field, but it is critical that it be done with sincerity.

First, do not tease your fighter—particularly about being sweaty from combat. He is paying for your glory and your honor with that sweat. Keep in mind that at the tournament, he will probably want (and deserve) a hug from you, whether he won or lost, so be aware that your clothes need to be able to withstand sweaty armor (most tourney wear is not made delicate anyway; you just need to be aware that the sweat will not destroy you). You do not need to give him a "bear-hug" just let him squeeze you with one arm. Also, try not to grimace when you help him put sweaty gloves back on. He is about to wear them for several minutes; the least you can do is be gracious when you have to touch them for a few seconds.

Be aware that, even in defeat, he does not always want consolation. If the fight was

⁷*Editor: Part of the challenge of the tournament is to maintain your knightly demeanor, even in the face of blatant discourtesy or a million annoyances. As a combatant, do your best to keep your focus in spite of these minor annoyances, and do not allow them to destroy your focus and make you less than pleasant to be around. It is your responsibility.*

glorious fun, the loss will not matter—and you should not try to make it matter. If he lost because of a common error on his part, express a hope that he will find a way to overcome the error. If he lost because of sloppiness, remember that potential is a relative thing affected by the weather, by hunger or thirst, the lightness of armour straps, the need to go to the bathroom, how much fun the previous fight was, who his current fight was against, whether or not the herald stepped on his salute, how much sleep he had the night (or week) before, how well things went when he woke up, and the way you are behaving. All of these things will play a part not only in how well he does at the moment, but how well he is capable of doing overall.

Do not berate your fighter for losing, and do not pressure him to win. Keep in mind that in losing, he demonstrates more of your love and inspiration. When he wins, the victory is more proof of his prowess than of your inspiration. When he dies honorably he shows that he doesn't have to win to have your love and support. And, no matter how sure you are that he will win every combat, don't give your fighter the impression that the only way you will be happy is for him to win. Your first concern should be that he has fun, and then all you can reasonably ask for is that he do his best. The more pressure your put on your fighter, the more you sabotage his ability to focus and to do his best.

Care. Your first concern after each combat, win or lose, should be weather or not your fighter had fun. If he had fun, nothing else matters. Offer him a towel and food or drink (without pressuring him to accept either) and offer to find out who his next opponent will be (If he does ask you to go to the list table for this, respect the pressure under which the list official is operating, particularly at a Crown or Coronet). The list official has a great deal of responsibility and accountability, so be considerate of their need for space. Ask if they have a moment to help you, and know your lord's number. This will make it much easier to find your lord's next pairing. And Be sure to thank the list official for taking the time to answer your question.

At the List Field

Finally, pay attention. Your fighter is out there for you; what he is doing should matter to you. When you stand at the edge of the field, you offer thanks to your fighter for putting his body and his well being on the line in order to show everyone watching how well you chose your champion. I recognize that it can be very difficult to watch, and that every blow which hits him sounds good, but try to see the whole fight. With a bit of experience you will realize that the loudest blows are hitting the shield; and you will be able to tell if a particular blow was tippy, light, or glancy.⁸

Even if you can't tell a "wrap" from a "cross", do your best to be prepared to try to answer your fighter's questions about particular blows.

From the moment your fighter is called to arm and stand ready you should be helping him to arm, if he wants it. This may include running for shared armour, if necessary, aiding him with putting on gloves or gauntlets; and handing him his sword and shield. When he is called to report you may wish to go to the edge of the list field with him. Then you may wish to gather your own focus. Whether you go to the list field with him or not, you should let him know where you will be. No matter how well focused he is, if he turns to salute you and cannot find you, his concentration may be damaged. As a courtesy to your fighter do not let your attention falter once he is on the field. When he turns to salute you, he should not only be able to find you, but you should be paying attention. If he looks to you for support and you are chatting with someone, unaware that he has even saluted, he will be disappointed and may be distracted from his combat.

CONTINUED ON PAGE 62

⁸Editor: I must confess I disagree strongly with this statement. Only the man in the helmet can analyze any single blow; the populace can judge only whether a whole fight looked clean or not.

Monographs

Sir Brion Thornbird

1. Historical forms of the Tournament for SCA combat: History, Resources, Examples.

Notes prepared for the Collegium Occidentalis, Oct. 1992. Contains an analysis of modern and period tournaments, period challenges, and notes on how to hold these tournaments in the SCA. 36 pp. \$5.00

2. Selecting armour for use in the SCA

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An updated guidebook describing the intent, philosophy, and practices of a modern tournament company. Although the book is intended as a guide book for those interested in the Company, it also contains new information on how to construct a 14th century set of equipment for tournament combat and provides a template for others considering similar groups. \$5.00

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A compact compilation of information helpful to those who planned to participate in the William the Marshal Fundraising tournament in February, 1994. \$2.50 goes as a donation to THE PAGE for every copy sold. \$5.00

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ANDRES CAPPELLANUS

CONTINUED FROM PAGE 34

very logical ways: by the mere act of Venus, as the physiologists tell us, the powers of the body are very much lessened; love causes one to eat less and drink less, and so not unreasonably the body, being less nourished, has less strength; finally, love takes away a man's sleep and deprives him of all rest. But the lack of sleep is followed in a man by bad digestion and great weakening of the body. Since, therefore, bodily strength is a great and especial gift to man, you will do wrong if you strive after things which can for any reason cause this particular gift to fail in you or to be in any way decreased. The loss of sleep also causes frequent alterations in the brain and in the mind, so that a man becomes raging mad.

Besides this there is another reason why love seems very hateful, and this is that he often carries unequal weights and always makes a man fall in love with some woman whom he cannot by any amount of solicitation obtain, since she does not return his love, not having been wounded by cupid's arrow.

+ + +

FOOTNOTES FROM P. 29

ADVENT AND IMPACT OF COURTLY LOVE

¹⁶*The Chronicle of Geoffroi de Vigeois* 1170? as quoted in Kelly, p. 209.

¹⁷Baldesar Castiglione, *The Book of the Courtier*, 1507?, Charles Singleton, Trans., Anchor Books, Garden City, New York: 1959

¹⁸*Recueil général des jeux-partis français*, as quoted in Painter, p. 135.

¹⁹Andreas Capellanus, *The Art of Courtly Love*. 1180 John Jay Parry, Trans., W.W. Norton & Company, New York: 1941.

ANN-MARIE S. PRICE IS THE ASSISTANT EDITOR FOR SUBSCRIPTIONS FOR CHRONIQUE, A CHEMIST, AKA SCA MISTRESS ANN OF ALANWYCK.

WILLIAM MARSHAL TOURNEY
CONTINUED FROM P. 19

Mistress Games Autocrat

Sir John Theophilus
(John Schmidt)

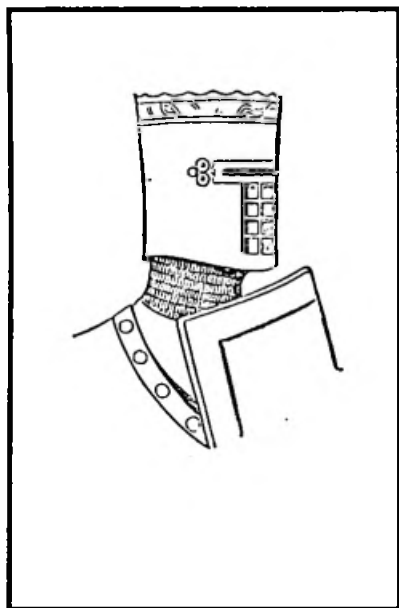
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authentically-equipped team. A guide book is available for \$2.50 (proceeds to THE PAGE) to assist combatants with their appearance and to give some background for these tournaments.

Held in conjunction with the Mistress Games, we hope that many will turn out to sample this new kind of tournament, fought in the very old style of William Marshal, and participate in the games to be held concurrently. We also strongly encourage combatants to attend the feast, at which their deeds may be extolled by Heralds and Minstrels, and they will have the opportunity to extoll the virtues of their opponents and conroi members.

We are calling grilles "plates of advantage" to encourage the use of authentic helmets and equipment, and are thus asking for two crowns more in ransom to combatants who have these 14th-15th century additions. Knightly weapons are considered to be the sword, shield, mace, and axe. Spears may only be used if couched.

Earl Sir Brion Thornbird
(415)961-2187



Directions

FROM THE NORTH: Hwy 80 to Richmond. Exit at El Cerrito/San Rafael bridge (Cutting Blvd.). Turn left at the end of the off ramp and proceed under the freeway. Turn right onto San Pablo Ave., left onto Potrero, follow until it ends. ♦ Turn right onto Arlington Blvd., go up the hill. Left at Thor's Bay Road, before the tennis courts in Arlington Park, follow Boy Scout and S.C.A. signs to Camp Herms.

FROM THE SOUTH: Hwy 80 to Richmond. Exit Potrero Avenue exit, and follow it until it ends. Follow directions from ♦ above.



CONTINUED FROM PAGE 44

messengers came to tell me that I should go into the ballroom without delay, for my Lady was sending for me, asking for me in great earnest. I was certainly happy about that! With a fine company of gentlemen I entered the room, where no one was sad but rather all were vying with each other at dancing. When I reached my Lady, she said, "Fair cousin, why aren't you dancing?" I replied, "Come, my Lady, and dance with me, and show me the way!"

She said that I should first dance with another. And so, to begin, I led a pretty lady cheerfully onto the floor. I danced her around once or twice, then escorted her back to her place. Then I took my Lady by the hand and led her to the dance happily, with her consent. The dancing lasted thus the greater part of that night and later was dispersed. Each guest retired, to lie down between fine white linens.

Day came, and what should I say? Why would I prolong my subject without reason? The next day squires jousted amongst the entire day, who departed themselves well in every way. There were twenty, dressed in green and bearing a device, who won the day, and the ladies came to observe them and bestow the prize. There were twenty young ladies dressed in green who had golden chaplets in their hair, and all were very great ladies, noble and beautiful. Because of them many chargers with high saddles were brought down in encounters that day, and there was much striking of shields of breaking of lances. There one saw many a praiseworthy blow given and received. But I didn't want to continue making along account of that, for it pleases me more to talk about what I began this story for, and what I thought, did, and said in this love, about which I've since uttered many a plaint.

The pleasant festival lasted three whole days—that's no invention—at which all were welcome and took their ease. Then the feast dispersed, but my Lady did not leave the place for another whole month. I beseeched him who was a master to grant that month's stay, which he did, and for that I would willingly have paid him rent, had I dared! ♦

CHRISTINE DE PISAN 1365-1430?

The most popular and prolific lady author of the Middle Ages, Christine de Pisan penned several famous works, her early pieces dealing mainly with topics of love; *The Debate of Two Lovers*, *The Book of Three judgements*, and *the Tale of Poissy* (all C. 1400). Later she turned to more serious works, such as *The Epistle of Othea to Hector*, *Moral Teachings and Moral Proverbs*, *The Book of the Road of Long Learning*, *the Book of the Mutation of Fortune*, *The Book of Human Integrity*, *The Book of Deeds and Good Customs of the wise King Charles V*; *the Book of the City of Ladies*; and *the Avision-Christine*.

Much of her work is critical of the damage that could be done to women through adulturous affairs, and she is considered one of the first women's rights advocates.

EDUCATION

CONTINUED FROM PAGE 15

"Give him more time and these convictions build, gradually developing a certain elegance and coherence. In their best form they are a skimming of the medieval base modeled around our updated modern values. What emerges is an inspirational model of ethics and virtue that supports our nation and our society—we are able to transmit values in a valueless society and hew a good citizen who cares about those around him from the fabric of self-centeredness that valuelessness teaches. I believe that this is the thing that we do that gives us the right to consider ourselves an "educational" organization, more than what we teach about Medieval society, and I think Bennett's phrase "notions into convictions" sums up our technique nicely."♦

-Brian R. Price
Editor, *Chronique*

MORE QUESTIONS

Continued from p. 16

12. Within the SCA, how long does, or should, it take to develop the skills and graces required for knighthood? What are these skills?
13. What does it mean to be a knight in our modern re enactment societies?
14. At what point does the fealty that is sworn to a modern "king" end? Does it or should it supersede the "mundane" laws of the region.



ON INSPIRATION

CONTINUED FROM PAGE 58

What follows is a description of my own behavior, in the hope that an example will give you direction. Realize that every fighter and every Lady is different; there may be actions which are far more comfortable for you or your fighter than they are for Garick and myself. This is not "the way inspiration is done" but the way that I inspire Garick. While the fighters are being identified and saluting the Crown, I stand there, thinking at him a hope that he will have fun. Then I gather my own serenity. Once the herald gives the opportunity to salute the "one whose favor he bears," I suppress whatever nervousness or concern I might have so that he sees me, we will see my support and my strength. While he kneels, I touch my hand to my lips. As he centers his focus, I think about how much I love him. I do not interrupt his gathering together his focus and do not rush him. Once he has his center, he extends his sword to me and I acknowledge the salute. Throughout the salute, I attempt to maintain a graceful bearing. I feel that it is important, if indirectly, that I be graceful at the edge of the list field in order to insure that his last vision of me is one of support and love. ♦

Andrea Chamberlain writes from her home in Austin, Texas. Known in the S.C.A. as Viscountess Talitha von Kopke, she has lived in the Kingdoms of An-Tir, the West, and now Ansteorra. She reigned as Princess of the Mists during 1992-1993, an honor won for her by her lord, Viscount Sir Garick Von Kopke.

PUZZLER

"...And I tell you that the first and principal thing is that they should keep the oath which they have made to their lord to whom they belong, and to whom they have sworn and promised to do all that he shall command for the defense of his land, according to what is laid down by the laws. He is no true knight who, for fear of death, or of what might befall, fails to defend the land of his lord, but in truth he is a traitor and forsworn. A knight must be obedient to him who is acting in place of his lord as governor of the host, and if he is not obedient to him he is no good knight but is overbearing and insolent. And knights, especially those who are in the king's service, or in a lord's, should in thought and deed be occupied only with the practice of arms, and with campaigning for the honour of their lord, and for his peace, as says the law...the law says that a knight must not till the soil, or tend vines, or keep beasts, that is to say, be a shepherd, or be a match-maker, or lawyer; otherwise he must lose knighthood and the privileges of a knight..."

From whence does this passage come?

**ANSWER TO THE
PUZZLER IN
CHRONIQUE #6
(P. 27):**

The conversation comes from the esteemed Parsival, by Wolfram von Eschenbach. It is from the dialog between the brothers Feirefiz and Parsival as they meet in combat, identities unknown.

A 13th century romance of very high quality, Wolfram speaks of knighthood on many levels. On the mundane level, he speaks in great detail of tournaments, armour, and the martial clashes that engage the knights as they quest for adventure and favor on behalf of the ladies and their King and relations. On a higher plane, he discusses knighthood on a spiritual level, speaking of the grail quest as an allegory for the improvement that each knight should seek within himself. I highly recommend the translation by Helen M. Mustard and Charles E. Passage, Vintage Books, C. 1961.

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