

Chronique

The Journal of Chivalry

Articles, Essays, Reviews

Issue #5
2nd Quarter, 1993

Knighting Ceremonies

Chronique

The Journal of Chivalry

Editor: Brian R. Price
1134 Tamalpais Place
Hayward, CA 94542
(510)-888-1405

Assistant Editor: Steve Beck
126 La Mesa Drive
Salinas, CA 93901
(408)-753-1133

Subscriptions: Ann-Marie Storz
(U.S., Canada,
Europe, Britain,
Japan) 1134 Tamalpais Place
Hayward, CA 94542
(510)-888-1405

**Australian
Subscriptions:** Richard Leseé
(Australia,
New Zealand) POB 436
Hindmarsh
South Australia, 5007
H: 08-346-2396
W: 08-300-2478

All material C. 1992-1993 by *Chronique, The Journal of Chivalry* unless otherwise marked. No part of this journal may be reproduced by any means without the express permission of the editors. The opinions of individual authors do not necessarily reflect the views of the editors or of any reenactment group.

Chronique appears quarterly, focusing on issues of interest to tournament and medieval recreationists. No bias towards any group is intended, and this material should not be construed to reflect the official policies of any entity.

Advertising rate card available upon request.

Chronique

Issue #5: *Knighting Ceremonies*

Introduction.....	2
FORUM.....	3
Craftsmanship Seminars at Stanford.....	13
CALENDAR.....	14
Company of Saint George's Pas d'Armes.....	15
Pas d'armes at the Pennsic War.....	16
<u>Concerning Knighthood</u>	
David Friedman.....	18
<u>The Function of Knighthood</u>	
John of Salisbury, 12th Century.....	19
<u>The Chivalric Ideal</u>	
Diaz de Gamez, 15th Century.....	20
<u>The Ordene de Chevalerie</u>	
Anonymous, 13th Century French	
Trans. William Morris, 1915.....	22
<u>The Making of a Knight</u>	
William Durandus, C. 1295.....	38
<u>Medieval Ceremony</u>	
Excerpted from <u>Chivalry</u>	
E. Warre Cornish, 1908.....	41
<u>Symbols in Vigils</u>	
Sten Jenson.....	48
<u>The Various Ceremonies used</u>	
<u>at the Conferring of Knighthood</u>	
Excerpted from Ashmole's Order of the	
Garter, C. 1672.....	51
<u>The Middle Kingdom's Knighting Ceremony.....</u>	56
<u>The Kingdom of Caid's Knighting Ceremony.....</u>	59
<u>The West Kingdom's Knighting Ceremony.....</u>	63

Many thanks must be extended to all of the above contributors and to everyone who helped bring Chronique #5 into being.

THANK YOU!

Introduction

Welcome to Chronique #5! Although I regret that I have been ill these past months, through the efforts of others Chroniques #5 and #6 will continue to arrive on schedule. I must thank, with a hardy and heartfelt sincerity, the following: In chief, my Lady and Fiancée Ann-Marie Storz, for her enduring support and effort to see both me and this journal through the struggle; Anthony Bryant, who has brought new expertise in layout and commercial production to my attention and who has given to Chronique large amounts of his time to the point of largesse; and Donna Green, who has continued to support our journal with her time and resources.

Several editorial decisions have been made during the last few months--I am adding a few more graphic elements, have found more interest in advertising, and have determined to distinguish more clearly between period documents and modern essays or articles. To this last, you may notice in the Table of Contents that some of the articles are done in italics--these are period sources, probably in translation, and they will generally be done in a font similar to this one, unless it proves too distracting. The articles done in plain old print are the modern ones, and will continue to appear in Palatino. Let me know what you think if it makes any difference.

We are excited about the upcoming Pennsic issue, #6, which will center around Arms and Armour. Several interesting articles have been promised or received, and we will feature interviews with some of the most talented armourers currently working in the United States. We will gain a glimpse into their world, seeking to discover why they work, what they intend by their efforts, and something of the work that goes into creating these masterpieces. Additionally, we will feature two centerfold pages of photographs featuring their work, something that should prove to be a treat.

We are also hoping to put together a "mini-Chronique" to pass out at the Pennsic gate, free of charge, to introduce many new people to Chronique at one time. With more people interested and contributing, we hope to increase still further the richness of Chronique.

Two pas d'armes are taking place over the summer; the St. Georges' one here in Berkeley and another sponsored by the Company of Saint Michael at Pennsic. We hope to obtain pictures and accounts for the December issue.

Thank you for patronizing Chronique and the entire editorial staff hopes that you enjoy this issue--and we strongly encourage everyone--especially non-fighters--to yield up their thoughts on the questions and discussions we propose. EVERYONE IS QUALIFIED!

FORUM

CONTRIBUTING TO FORUM

The FORUM section is intended to provide a place to discuss any issue concerning knighthood, chivalry, or the tournament. The QUESTIONS are meant to act as a spark to direct discussions towards a particular topic related to the theme of the next issue, but they are not meant to stifle the discussion on other topics. IF YOU FEEL STRONGLY ABOUT SOMETHING WE ARE DISCUSSING OR HAVE DISCUSSED IN THE PAST—WRITE! I hope that many of these discussions will continue for years.

THE ROUND TABLE

Opening the first round table discussion at the West Kingdom Crown Tournament on March 20, 1993, I was pleasantly surprised at the interest and intensity that propelled our discussion of knightly virtue forward.

Gathering around the generously proffered fire of Sir Sten Halverson, we discussed several topics arranged around a theme and taken from the first three *Chroniques*. Although there was some wandering around subjects only peripherally related to the chivalric focus, after a short time we settled into a discussion which tried to get at the meaning of the term chivalry.

Many agreed that chivalry was indeed a collection of virtues that the SCA has divorced, perhaps artificially, from the virtue of prowess and applied what perhaps should be called "noble" behavior to people displaying these virtues but who do not practice martial prowess and thus are not knights. Everyone felt there was a distinction between "knightly" and "chivalrous," and most of these distinctions centered around the virtues of prowess and defense.

We examined in some detail some of the specific virtues that might be included in the chivalric ethic; prowess, courage, loyalty, courtesy, fidelity, honesty, defense and justice. There were some, however, who felt that chivalry was not an umbrella term covering these other virtues, but was rather a single virtue unto itself, although try as I might I could not distill the quality that they felt the term chivalry described.

The discussion lasted for approximately four hours, breaking up little by little until only a few diehards sat shivering and philosophizing around the

pitiful remains of a fire. There will be some changes in the future, but the round table discussion caused people to think about their views, and when placed on the table invited changes of opinion and discussion that I hope went a little distance towards expanding the quality of thought put into the concept of chivalry as it is practiced by modern tourneyers. I hope to continue this new tradition at each Crown Tourney, and strongly recommend it to the readers of *Chronique*.

As a side note, I have also recently heard that Richard Lessee, our Australian subscriptions editor, held a similar Roundtable at the Rowany Festival this April last, but have not yet heard what was discussed.

Brian R. Price
AKA SCA Earl Sir Brion Thornbird, OL
Kingdom of the West
Editor, *Chronique*

Whoa! Whoa! I've recently heard a complaint expressing concern that these chivalric roundtables were becoming "de rigueur" for young combatants seeking knighthood! I must emphasize that this was never my intent—and indeed I don't think it would be good to have this as another "merit badge." My whole intent here is to attempt to stimulate discussion concerning elements of philosophy and the historical framework in which we purport to operate. The Roundtables were begun as a tool for discussing elements of philosophy for HRM Mari's Queen's Guard. Does anyone seriously believe that recommending an interest in these topics could have a negative impact on the SCA?—Earl Sir Brion Thornbird, Editor.

QUESTION #1: WHAT IS THE MOST IMPORTANT ELEMENT OF THE KNIGHTING CEREMONY AS PRACTICED IN YOUR REENACTMENT GROUP—WHY?

"I have always been under the impression that the most important element in the knighting ceremony in the SCA was when the new knight got the triple sword slap. Since it seems such a traditional element, I imagine that's why all the attention is focussed on it, and that is the point where the king says, I dub thee once, I dub thee twice, I dub thee knight."

Anthony J. Bryant
AKA SCA Baron Edward of Effingham, OP
Editor, *Creative Anachronist*

Editor: While this is indeed the tradition in the SCA, as we will see in the other articles enclosed, the "dubbing" as we grant with the sword slaps have evolved from the "collée." We have adopted the tradition of giving both the "buffet" and the "dubbing," which were originally the same gesture.

QUESTION #2: WHY IS A WHITE BELT CHOSEN FOR SCA KNIGHTS AND WHAT SHOULD IT MEAN?

"There are a few occasions in medieval romances where the knight's belt is described as white, but I have also run across references to jewelled girdles, We're told by some that the white is for purity, but that's hardly a selling point with some of the Chiv's I know.... at any rate, SCA tradition deems it should be white, so, for want of a better reason, it is white."

Anthony J. Bryant

QUESTION #3: WHAT SYMBOLISM SHOULD THE SWORD HAVE FOR SCA KNIGHTS? SHOULD IT EVER BE USED IN REAL FIGHTING?

"In Period usage, the giving of the new knight his sword was pretty much what made him a knight. Although to the SCA knight the sword may not even consider that to be the case, but it is the sword that marks him as a knight, just as much as the white belt, spurs, and chain. Should it be used in fighting? I can't imagine a case where the sword would be used in real fighting, unless one is mugged on the way home from a revel late one night..."

Anthony J. Bryant

QUESTION #4: WHAT DO SPURS MEAN TO SCA KNIGHTS? SHOULD SQUIRES WEAR THEM? EQUESTRIANS?

"As one of the recognized symbols of the SCA knight, spurs should only be worn by them. I can understand riders wearing them for the duration of equestrian activities, but they definitely shouldn't be part of the day-to-day garb of anyone not "entitled" to wear them. Meridies, and I think maybe Trimaris, grant to squires the right to wear silver spurs, and knights gold ones. This causes problems when crossing borders, as we often do, for wars or other recreational activities. My personal feelings are that kingdoms may set whatever sumptuary laws they wish regarding their own regalia, but items of regalia for Society-wide orders (the Peerages) shouldn't be infringed upon by any kingdom's traditions. The Orders don't belong to any one kingdom, and that kingdom has no right to appropriate regalia or apply other regulations to details that don't otherwise exist. The same goes for the

southern kingdoms' traditions of gold chains for knights, silver for squires, and black for men-at-arms (what is that, a squire's squire?)."

Anthony J. Bryant

QUESTION #8: WHAT WAS THE "COLLAR OF S?"

"The Collar of S's was a badge of the Lancastrian house. You can see it on the necks of many knights and ranking royalty during the latter part of the War of the Roses. Some kingdoms have suggested we use similar collars with a monogram for our kingdoms for peers. I don't know if this was ever put into effect, though."

Anthony J. Bryant

QUESTION #10: IS FEALTY SWORN TO THE MAN OR TO THE OFFICE?

"Fealty is sworn to the man. Get real. It is a pact between individuals."

Anthony J. Bryant

NOTES FROM THE EDITOR ON FIELD APPEARANCE

I first began my interest in tournaments with an interest in the fighting itself—there was little care in our local circle, with several notable exceptions, for authenticity. Function was nearly always the only concern voiced when our trainers spoke to the novices on selecting new equipment.

The most outstanding exception was Master Valerius Paencalvus—whose inspiration and "school" or armour style has since influenced a generation of armourers and hundreds of combatants. As novices, our eyes were drawn to his work because it was "flashy" and had an intangible quality of "rightness" which I now know to be the child of an almost painful attention to detail. A Valerius helmet was the cornerstone around which most of us tried to build our appearance, and though it took a long time, all of the novices eventually took up a real interest in a more authentic approach to field appearance.

One thing I learned by Count Valerius' hand is that there are two important reasons for making armour as period as possible. First, the 500 years of experience built by our medieval predecessors can, and should, be part of our primary instruction. They constructed armours in such a way as to balance mobility and defense according to the weapons, tactics, and technology of the day. They were life-long experts, equipping their knightly

patrons in such a way as to preserve their life and their health in the most dangerous of circumstances.

There is a distressing tendency amongst many who armour for the SCA to dismiss this body of knowledge in favor of the experiences and traditions of the SCA subculture. While we as armourers need to take into account these experiences and traditions, I believe we also have a responsibility to study the record, educate our clients and the populace in general, and select historically accurate pieces that function well in SCA tournaments.

In the marshallate too there has been a bias against authenticity. Granted, the mission of the marshallate has been to increase the level of safety on the field. However, I don't think there has been much concern or interest in period solutions to safety problems. Never in my experience, saving for decisions concerning footwear, have I heard the marshallate consider whether or not a pending change in the rules might reflect a more period solution. Safety is our primary concern, but there are period solutions to our problems. I think the marshallate should legislate armour requirements only when there is a chance for the loss of life—the neck, sternum, head, kidneys and spine spring immediately to mind.

Part of the problem might be that to many the question is one of more authenticity *versus* more safety. The two, however, are not mutually exclusive and we should not teach people that they are.

To illustrate the point, I have heard recently two complaints against legharnesses. The first was that a leg harness where the lames "met" under the cop was judged by this individual to be unsafe. Every example of authentic knee articulation that I have had the pleasure to examine has had this technique in place—and it wasn't unsafe for them! The second complaint argued that knee cops need to have wings on the inside of the knee—or these too are unsafe. I have heard it argued that pignoses are unsafe; years ago finger gauntlets met with a similar marshallate-ruled demise.

Neither the knee nor the hand, although delicate, are "critical" areas of the body where damage is life-threatening. I as a combatant do sign a waiver acknowledging that this combative activity is dangerous and that I accept the consequences of my participation. Since I have been around the tournament for a long time, I think I know where I am usually hit, and should decide how to armour myself.

I believe in personal responsibility; that this responsibility is a cornerstone of the chivalric philosophy. As an armourer, I think my responsibility is to

assist the marshallate and the populace to select safe, authentic equipment. As a combatant, my responsibility is to both myself and to my opponent, to select armour that defends me well according to how I fight. I also bear the responsibility to see to the safety of my opponent and not to cause him / her harm if it can be avoided. I don't think safety and authenticity are exclusive, but in having our cake and eating it too some time and effort must be expended—but it is worth the effort because we all benefit by the increase in aesthetic and safe equipment that appears as an example on the tournament field.

Brian R. Price

AN ENTRY ON THE DEFINITION OF CHIVALRY, FROM NORRIS J. LACY'S THE ARTHURIAN ENCYCLOPEDIA, PP. 103-104

*Anyone who makes the attempt to define "chivalry" in a few paragraphs is destined to fail, simply because the term denoted differing states and obligations, depending upon whether we are dealing with the early or the late Middle Ages, with political and social reality or literary inspiration, and so on. We can, however, make some generalizations. By its origins, "chivalry" denotes a purely military status (the very word *chevalier* in French suggests a mounted soldier). Yet in its literary and social implementation chivalry was far more than that. It could develop into an elaborate code, and it was in many cases inextricably linked up (in complex ways) with courtly love.*

*L'Ordene de Chevalerie, an early 13th century French treatise on the theory of knighthood [ed: see the complete text in translation elsewhere in this *Chronique*.], tells us that the knight's duties were the following: to love God and be willing to spill one's blood for Him; to possess justice and loyalty, protecting the poor and the weak; to remain clean in flesh and pure in spirit, avoiding in particular the sin of lechery; and, remembering that death is before us all, to strive for candor and flee from pride. In a more practical piece of advice, the knight is told not to witness false judgement or treason, never to deny his protection to a lady or maiden, to be abstemious, and to attend Mass daily.*

*Sidney Painter, writing on chivalry in medieval France [ed: Painter's book is *French Chivalry*], divides his subject into three categories: Feudal chivalry, Religious chivalry, and Courtly love. The ideals of the first were prowess (meaning courage, strength, and skill in the use of weapons), and loyalty, with generosity and courtesy considered important corollaries. Religious chivalry added to these virtues piety, temperance, and chastity (and of course adherence to the tenets and causes of the Church and, secondarily, to the demands of the Prince). Finally, courtly love wedded the adoration of the lady to the chivalric ethic, holding love to be an ennobling, even perfecting, force. Adoration, fidelity, and the acquisition of*

certain social graces assumed an importance approaching—and in some cases surpassing—that of military skills and devotion to political or religious causes.

As Painter's discussion suggests, medieval Arthurian literature could emphasize the knight's devotion to God, to the king and social order, or to a lady; alternatively, writers could attempt a synthesis of two or all three of these obligations. Such a synthesis was not always comfortable or effective. In earlier French romances (e.g., those of Chrétien de Troyes), the knight often fails to understand that chivalry and love are, or can be, compatible. Thus, Chrétien's heroes may err by neglecting chivalry (Erec) or by neglecting the lady for the pleasures of knighthood (Yvain). In Chrétien's Lancelot, however, the service of the lady is clearly paramount, and it is that service that gives meaning to the chivalrous vocation. In later works (the Vulgate Cycle), the quest for the Grail assumes priority, as a higher conception of chivalry supplants both courtly love and the social / political functions of knighthood. Malory often sees the demands of chivalry as incompatible with those of love: the successful Grail quester must keep himself pure (whereas the earlier French poets often interpreted "purity" in a relative way). For Galahad, amorous satisfaction would interfere with his higher calling.

Whatever the particular conception of chivalry, certain virtues remain constant. Constancy itself, the singleminded devotion to a goal, was the ideal. The knight was sworn to uphold the good and overturn evil, and he was obligated to protect the poor, the weak, the downtrodden (and specifically—according to some texts—widows, maidens, and orphans). Generosity, as Chrétien reminds us, is the queen of virtues, for knights as for others. This ideal entitled various practices, from offering hospitality to bestowing gifts to freeing captives on their word. Conversely, the knight must himself be honest and trustworthy, keeping his word and his promises.

Moreover, a knight's reputation was carefully cultivated and prized, since it was considered an accurate indication of his character; but in building and nurturing that reputation he often sought adventure for its own sake, savoring the pleasure of successful martial (or amatory) encounters. While such events—or at least the martial ones—might usefully hone the knight's skills, numbers of texts (most notably Chrétien's Perceval) offered examples of knights who sought adventure solely for the purpose of acquiring glory, without understanding that only unswerving service to an ideal or to a person could give meaning and value to chivalry.

Not surprisingly, there grew up around general chivalric precepts a code of social conduct that could become very complex and that could (and sometimes did) become little more than a meaningless ritual. It was normally assumed that a knight should possess the social graces and abilities expected of the nobility (the low-born being generally excluded from chivalric ranks), and certain knights (e.g., Gawain) take obvious pleasure in demonstrating their mastery of manners, conversational skills,

and techniques of seduction. Discretion and restraint were considered virtues, but these too could go awry. Chrétien's *Preceval* is advised, for example, not to talk excessively, and he mistakes such trivial rules for the more important precepts of chivalry. The possibility of such error, cultivating ritual instead of performing useful service, was exploited by a number of authors, who used *Gawain* or other knights as examples of chivalry gone wrong.

you need never calligraph again. save your sanity With
postscript Calligrafonts for your macintosh or ibm -pc.

Available now:

littera bastarda

round bastarda

carolingian

ARTUAGH (ANGULAR IRISH)

complete with ligatures, variations and special characters:

ε, α, ϖ, α, δ, β, ζ, η, θ, ζ, ε, τ, ξ, ζ, Π, Δ, Π

To be offered soon:

Insular minuscule, Insular majuscule, Luxeuil majuscule (with ligatures package), Early gothic, Textura, Textura prescissus, Lombardic caps, Gothic drop-caps, and many others (including a full Futhark/runic font, and a heraldic dingbat font).

Many fonts were designed directly from scanned existing Period exemplars, not from modern calligraphic hands that were based on Period styles.

Write for more information, or order any or all of the above at \$15 per font. Specify Macintosh or PC format. Make checks payable to:

Anthony J. Bryant, 5827 Bayview Ave., Richmond, CA 94804

If Chaucer had used a computer, he'd've finished the *Canterbury Tales*!

QUESTIONS

1. Where should the line be drawn between safety and authenticity in armour standards?
2. To what degree should "sporting equipment" rather than period armours be allowed on the field?
3. What responsibility, if any, should armourers bear for field authenticity?
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?
5. Should armourers strive to copy authentic pieces or should they try only to work in a period style? Should they bother at all?
6. What matters most to you as a combatant--looking authentic or having equipment that is more competitive in function? Why?
7. What periods are the most effective for the kind of combat you engage in? Why?
8. What responsibilities does an armourer bear, if any, for the durability, adherence to local rule standards, and workmanship?
9. There seems to be a trend, expressed over time, of armour regulations in the SCA gradually pushing the "plate" requirements higher and pushing many of the "period" armours out. What do you think of this trend? What would you do about it?

10. It has been ruled by the SCA marshallate that "finger" gauntlets popular in the 14th and 15th centuries are disallowed. Do you agree with this?
11. How much armour should be regulated and how much should be up to the discretion of the combatant? Should there be more than one standard?
12. In a fight, who bears the primary responsibility for the safety of your opponent?
13. Is a "pignose" visor unsafe? Spurs worn on the field? Gothic elbows?
14. What is your opinion of the apparent dominance of "grilles" on SCA helmets? Why is this true? What do you suggest?
15. What dollar value would you place on a high-quality, servicable helmet, that is well-made but does not have much embellishment?
16. How much do you think swords from the 14th and 15th century weighed? Shields?
17. What would you do if you met an opponent whose armour was correct in every detail, but was illegal by your rules system?
18. What constitutes a "safe" helmet? A comfortable one?
19. What would you do if you met an opponent who fought with a clear lexan or plexiglass shield? What would you think about such a combatant?
20. What does a combatant's armour tell you about them?

CRAFTSMANSHIP SEMINAR

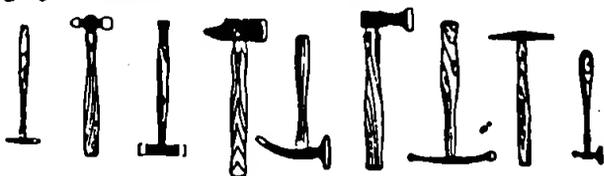
STANFORD UNIVERSITY
Friday afternoons, Palo Alto, CA

This is the 10th year that 294C has offered this format: a speaker's seminar devoted to the pleasure and potential of hands-on, process-intense activity. Such work might be self-described as a profession, career, hobby, craft, or "just something that I do," but for each presenter, the ever evolving toolset, array of processes, sense of standards, concern for both past and future work, has become a consuming passion. While a beautifully built piece of furniture, a restored automobile or element of forged medieval armour does "speak for itself," it also speaks most eloquently for the values, pride, and humanity of the maker.

The term "craftsmanship" is perhaps a bit like "art" in that most people have a general sense of meaning, but when a definition is sought, the specifics become elusive. David Pye, architect and past professor of furniture design at the Royal College of Art, London, proposed that the term was so bogged-down in romantic connotations as to be nearly useless. He proposed new definitions of hands-on activity based on the degree to which a worker could affect the work through process. Others tend to view "craftsmanship" as synonymous with quality. Why is it important for us to reflect on these definitions? Why is it important to view art as an intangible process rather than a tangible object? Aside from being a lot of fun, this seminar is dedicated to heightening the sense that art and expression is accessible through craftsmanship in the designing and making of things.

The seminar is offered on a pass/no pass basis for 1 unit. In addition to presentations in room 556 Terman, the seminar may also meet in the Design Loft Courtyard for, among other things, a hands-on blacksmithing experience, and there will be at least one off-campus expedition. The seminar is organized by Douglas Freund, a full-time instructor of jewelry making and machine shop at Lick-Wilmerding High School in San Francisco. For further information he can be reached at (415)-337-5224

Ed. Note: *I gave the first seminar of the season on medieval armour reproductions and would highly recommend the whole seminar.*



Calendar

If your group is planning a tournament re-enactment or you know of a special event relevant to *Chronique's* readership, please do not hesitate to submit a copy of the event announcement or other information.

- July 21, 1993 Deadline for *Chronique* #6
 Arms and Armour #1
- July 31, 1993 Company of Saint George Summer Pas d'Armes
 Berkeley, CA
 (see event announcement)
- August, 1993 Pennsic War: *Slippery Rock, PA*
 Company of St. Michael Pas d'Armes
 (see event announcement)
- Oct. 7, 1993 Deadline for *Chronique* #7
 Courtly Love
- Jan. 10, 1994 Deadline for *Chronique* #8
 The Squire
- Apr. 10, 1994 Deadline for *Chronique* #9
 William the Marshal Tournaments
- July 1994 Deadline for *Chronique* #10
 Arms and Armour #2
- Oct. 1994 Deadline for *Chronique* #11
 Heralds and Heraldic Display



The Company of Saint George Summer Pas d'Armes

The Company of Saint George, Being knights, squires, and Lordes who seek to embolden themselves in the practice of armes, do hereby announce their intencion to stand for their second Pas d'Armes, to be held in the CAROUSEL section of Tilden Park, Berkeley, on July 31, 1993.

¶ Item: The combat is to be fought for honor only, not for gain.

¶ Item: A King of Armes shall be selected to cry the challenge and to draw the challengers together into a group, with their pennons, and to give them opportunity to make their identities and their intentions for the day known to the company.

¶ Item: The Companions present will at this time offer themselves for challenge in the same manner as the previous pas, held November 1992.

¶ Item: All combatants must hear the rules binding the encounter and swear their adherence.

¶ Item: Each combatant must provide himself with a pennant bearing his device, much in the same manner as for the Crown Tournament of the West.

¶ Item: There will be for the challenge a Tree of Shields; the shield sable for group encounters, with no limit on numbers; the shield azure, to indicate combats of "counted blows"; the shield purpur, to indicate single combats; and the shield argent, to indicate combats at the barriers.

¶ Item: Each combatant will have the opportunity to offer a persuasive challenge and introduction, competing for the honor of first, second, and third encounter. The ladies present in the gallery will also choose the honor for the second half of the pas. All companions will observe the challengers and other companions to observe who amongst them displays the most effective chivalric demeanor.

¶ Item: The combats shall begin at eleven in the morning, and shall end by four in the afternoon, after which shall follow an especial feast.

Contact Sir Sten Jenson, (510) 528-2098 for further information.



Unto all Dukes, Princes, Counts, Knights, Squires, and barons in the Knoꝛne Worlde, and to any others seeking glory through the practice of arms, does Count Rhys of Harlech, Knight, send greetings this XXV day of February, AG XXXII.



Let all know by these presents that at the Great Tennis War to be held in the Laurel Kingdom of the East in the year of the society XXXIII there will be held a great passage of arms so that all may get practice in those arts appropriate to men of noble birth and so that such men may win greater love in the eyes of their ladies. Of which passage at arms the defenders will be the noble and puissant Company of the Knights of Saint Michael the Defender, a tournament society of Eastern knights dedicated to the practice of arms as they were done by our venerable and noble ancestors.

¶ And to make this better known, all those who will venture to issue challenge on the Tuesday preceding the day of the passage will be given little cards to carry bearing the badge of the Company so that everyone may know who are the combatants.

¶ And for those who display great courage, chivalry, and prowess there will be gifts such as may be given to one's lady so that she may know what honor was won. ¶ And all those wishing to participate in the passage of arms should come or send their herald to the battlefield on Tuesday and there they will find a challenge tree bearing four shields and they should touch the shield they wish to indicate the weapons they wish to fight, that is to say weapon and shield, two handed sword, glaive or spear; and all combat shall be fought with weapons of peace, that is to say blunted and rebated, except those who wish may ask for combat with weapons of war. ¶ And on the following day, that is to say Wednesday, at a time which will be announced when the challenges are made, all those who have made challenge should come to the same battlefield, with their lady or consort and herald, if they have one, and their retainers, and the members of the company shall strive to give them satisfaction in the style of combat which they have chosen. ¶ And lastly, any who wish to contact me as given below so that they may be better prepared to offer suggestions.

Count Rhys of Harlech, Knight

Hugh T. Knight, Jr. 220 W. Kleinhands St., Easton, PA 18042 (215) 559-8085

Concerning Knighthood

If a man act in honorable wise when he gains thereby glory, repute, or the love of a fair lady, none may know if he is in truth an honorable man. When he chooses between the honor on one hand and all that he desires on the other, then may his honor be known. The man who, fighting for a crown he fiercely desires, yet accepts without dispute the blow that ends his hopes, is in truth honorable- the more so when no soul but himself would have known the blow was true had he said otherwise. He who refuses to accept the blow until he can no longer do so without open shame is no honorable man, howsoever gentle and courtly he may appear in other lists, where there is nothing to be won or lost save that reputation which men miscall honor.

It has been the custom in certain lands, that, when a knight is dubbed, the King calls the knights to assemble, whereas the eldest approaches the throne to complain that there is one absent who has by right a place among their company. To this the King assents, and calls out him who is to be dubbed. And all this is in token that a knight is made neither by the King nor all the chivalry assembled; their part is but to recognize that he has made himself a knight. Neither belt, spurs, nor chain makes up the knight, nor yet the accolade of any King.

And as kings and knights are but men and fallible, so may they be mistaken, and some may wear the three tokens who are not knights, and some be truly knights who wear neither belt, spur, nor chain. But Allah alone knoweth all.

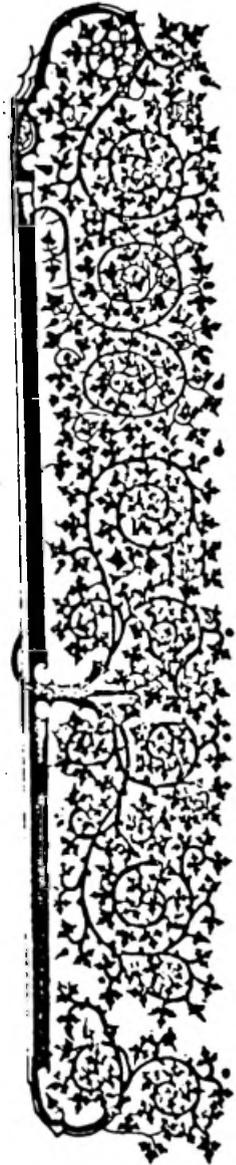
David Friedman
AKA SCA Duke Sir Cariadoc of the Bow
Middle Kingdom

The Function of Knighthood

John of Salisbury, 12th Century

Translated by J. Dickenson

But what is the office of the duly ordained soldiery? To defend the Church, to assail infidelity, to venerate the priesthood, to protect the poor from injuries, to pacify the province, to pour out their blood for their brothers (as the formula of their oath instructs them), and, if need be, to lay down their lives. The high praises of God are in their throat, and two-edged swords are in their hands to execute punishment on the nations and rebuke upon the peoples, and to bind their kings and their nobles in links of iron. But to what end? To the end that they may serve madness, vanity, avarice or their own private self-will? By no means. Rather to the end that they may execute the judgment that is committed to them to execute; wherein each follows not his own will but the deliberate decision of God, the angels, and men, in accordance with equity and the public utility...For soldiers that do these things are "saints," and are the more loyal to their prince in proportion as they more zealously keep the faith of God; and they advance the more successfully the honor of their own valor as they seek the more faithfully in all things the glory of God.

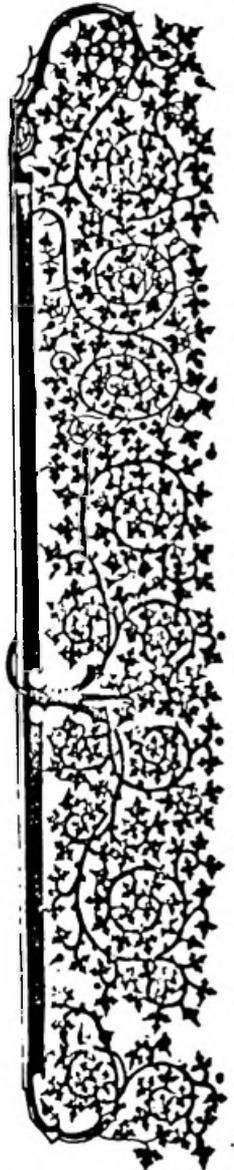


The Chivalric Ideal

Diaz de Gamez, 15th century

The Unconquered Knight, Trans. J. Evans

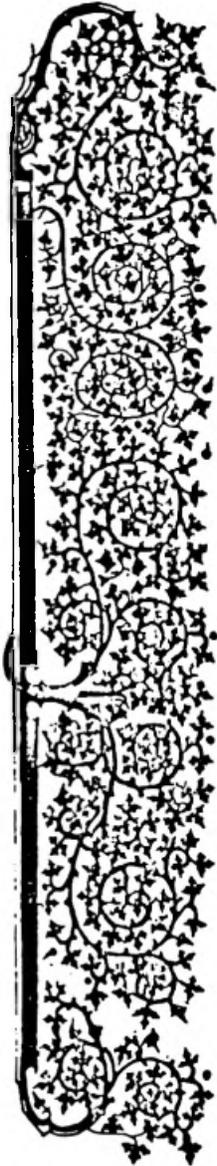
Now it is fitting that I should tell what it is to be a knight: whence comes this name of knight; what manner of man a knight should be to have a right to be called knight; and what profit the good knight is to the country wherein he lives. I tell you that men call knight the man who, of custom, rides upon a horse. He, who, of custom, rides upon another mount is no knight; but he who rides upon a horse is not for that reason a knight; he is only rightly called a knight who makes it his calling. Knights have not been chosen to ride an ass or a mule; they have not been taken from amongst the feeble or timid or cowardly souls, but from among men who are strong and full of energy, bold and without fear; and for this reason there is no beast that so befits a knight as a good horse. Thus have horses been found that in the thick of battle have shewn themselves as loyal to their masters as if they had been men. There are horses who are so strong, fiery, swift and faithful, that a brave man, mounted on good horse, may do more in an hour of fighting than ten or mayhap a hun-



dred could have done afoot. For this reason do men rightly call him knight.

What is required of the good knight? That he should be noble. What means noble and nobility? That the heart should be governed by virtues. By what virtues? By the four that have already named. These four virtues are sisters and so bound up with the other, that he who has one, has all, and he who lacks one, lacks all. So the virtuous knight should be wary and prudent, just in the doing of justice, continent and temperate, enduring and courageous; and withal he must have great faith in God, hope at His glory, that he may attain the guerdon of the good that he has done, and finally he must have the charity and the love of his neighbor.

Of what profit is a good knight? I tell you that through good knights is the king and the kingdom honored, protected, feared, and defended. I tell you that the king, when he sends forth a good knight with an army and entrusts him with a great enterprise, on sea or on land, has in him a pledge of victory. I tell you that without good knights, the king is like a man who has neither feet nor hands.



* The Ordene de Chevalerie
An Anonymous Poem dating from the mid-13th century
Translated by William Morris,

Editor: *There is an unfortunate scarcity of material relating to the actual ceremonies practiced for knightings during the Middle Ages, particularly from the years prior to the fifteenth century. I present this poem as an example of the symbolic authority our medieval ancestors placed on various elements of the knightly accoutrement: the bath, the bed, the white robe and crimson undertunic, the white belt, spurs, hose and shoes, and lastly, the sword. For the medieval knight, life was steeped in a Christian tradition of symbolism that may not have been far from his mind as he approached the most important ceremony of his life- his knighting.*

No one knows who originally penned the Ordene, but although it is very obscure now, it was very popular following its appearance, probably around the year 1250. Copies of it were placed into many miscellany- type manuscripts, and it is referred to over and over as an authority down to the 15th century. To the modern reader the text of the poem might seem difficult, but I would encourage you to have someone in a small group read it aloud, and then talk about the ideas presented.

The tale begins by telling how Count Hugh de Tabarie, knight, is taken in battle by a Saracen force led by the "King of the Moslems" Saladin himself. Saladin comments on Hugh's prowess, and then offers him a choice: he can either pay a ransom of 100,000 besants, or be killed. Hugh protests that even if he sold all he lands he could not come up with that sum, to which Saladin replies that his friends should, in recognition of Hugh's great value to Christendom, raise the money for him. Hugh still complains, and Saladin gives him leave to depart, with two years to raise the money, or return to prison. When Hugh is preparing to leave, Saladin steals in and requests that Hugh show him how a Christian Knight is made. When Hugh declines, Saladin declares that he can effectively rot in prison until he accepts. Outmaneuvered, Hugh acquiesces.

First, in what I think may be a medieval joke, Hugh puts Saladin through a ceremonial bath. Earlier in the passage Hugh stated that one who did not hold the Christian faith and who was not baptised could not be a knight- has Hugh just pulled one over on the "King of the Moslems" by tricking him into a baptism? It is a debatable, but amusing possibility. Hugh then takes Saladin through all of the elements of the knighting ceremony, with Saladin asking at each point for Hugh to tell of the significance of the event. Hugh leads Saladin to rest on a bed, symbolizing the rest of Heaven reserved for those virtuous souls who keep the faith and do God's work; dresses him in a white tunic, symbolizing the new, clean soul; the crimson tunic, symbolizing the ultimate sacrifice of blood that the Knight must

be willing to shed at any time; the brown socks tying the Knight to the earth from whence he came and to which he will return; the black shoes representing the danger of pride that lurks hidden and yet ever present for all knights, past and present; a white coif which represents faith, as with the tunic (I'm not sure what the difference is between the two); a white belt, symbolizing purity of body and of spirit—the knight must remain above lust and avarice, the poet says; gilt spurs, for to expedite the work of heaven; and lastly, the sword, which has two edges— to attack enemies of the faith and to defend those of lower station. Additionally, Hugh admonishes Saladin to defend the ladies, to avoid being thought ill of by them, and to hear mass and to hold the fast in remembrance of Christ's passion.

For the significance of this poem, I must appeal to Dr. Maurice Keen (Chivalry, pp. 7-8)

"The *Ordene de Chevalerie* is a very interesting poem. The fact that it is Saladin whom Hugh is taking through the steps of initiation into knighthood shows what a far cry there is from this piece, in spite of its crusading setting, to the militant crusading zeal of St. Bernard's ideal of chivalry. Though the ritual is a specifically Christian ritual and chivalry is portrayed as a path towards Christian salvation in the repose of paradise, the making of a knight is portrayed as an entirely secular rite which has no need for a priest or for the churches altar for its accomplishment. The emphasis upon the discipline under which the knight must keep he body may echo distantly what John of Salisbury had to say about the rigour of the Romans, but the spirit of the poem is much closer the the chivalrous ideology of the romances. Two of their classic knightly virtues, loyalty and courtesy, are expressly stressed: hardiness and prowess are assumed (what has drawn Saladin to Hugh is that he recognizes him as a man of prowess, a *preux d'homme*). And the poem ends with a bow to largesse, as Saladin frees Hugh and sends him home with the price of his ransom advanced from the Sultan's own treasury. Of the four commandments that Hugh gives, the two first, that the knight must eschew false judgement and aid womankind, recall the two classic themes of romantic narrative. What we are hearing about, though, belongs to the world of reality, not that of illusion: we know that countless men did go through ritual similar to that the poem describes in order to become knights, and its popularity attests that its interpretation of the symbolism of the rite must have been widely understood. It offers an excellent introduction to what men understood chivalry to mean."

The Ordene de Chevalerie

*Keep the company of
wise men*

*This tale is about the King
of the Saracens, the great
Saladin-*

*-An evil man of pride and
will who came to battle
with Hugh de Tabarie,
Knight of Galilee.*

*God's fortune did not
shine on Hugh, and he
was taken prisoner, and
brought before Saladin
himself.*

That the wise speak is goodly gain,
For thereby do we win amain
Of sense, of good and courtesy:
'Tis good to haunt the company
Of him who of his ways hath heed,
And hath no keep of folly's deed.
For as in Solomon we find,
That man that is of wisdom's kind
Doth well in every deed there is;
And if at whiles he doth amiss
In whatso wise, unwittingly,
Swift pardon shall he have thereby,
Whereas he willeth penitence.

But now I needs must draw me hence
To rhyiming, and to tell in word
A tale that erewhile I have heard,
About a King of Paynemry
A great lord of days gone by;
He was full loyal Saracen
And his name hight Saladin.
Cruel he was, and did great scathe
Full many a time unto our faith,
And to our folk did mickle ill
Through pride of heart and evil will.
So on a time it fell out so
That 'gainst him to the fight did go
A Prince hight Hugh of Tabary,
Therewith was mickly company,
The Knights of Galilee, to hand;
For lord was he of that same land.
That day were great deeds done amain,
But not was our Creator fain,
He that the lord of glory hight,
That we should vanquish in the fight;
For there was taken the Prince Hugh
And let along the streets and through,
And right before Saladin,

Saladin spoke to Hugh in Latin, and gives him a choice: Hugh can either perish as a prisoner or pay a ransom of 100,000 besants.

Hugh says he would prefer to be ransomed, but he could not raise 100,000 besants even if he sold all of his property.

Saladin retorts that a man of Hugh's chivalry should be able to gain the sum from his friends.

Since Hugh does not warm to this idea, Saladin gives him a two year reprieve during which he is to raise the money. If he cannot, then he must return on here to prison, on his own honor.

Hugh thanks him for this.

Who greeted him in his Latin,
For well he knew it with certainly:

"Hugh, of thy taking fain am I
By Mohomet," so spake the King;
"And here I promise thee one thing,
That it behoveth thee to die
Or with great ransom thee to buy."
Then answered him the lord Sir Hugh,
"Since choice thou givest me hereto
Unto the ransom do I fall
If so be I have wherewithal."

"Yea," said the King, "then payest
thou
An hundred thousand besants now."

"Ah Sir, this thing I may not do
If all my lands I sell thereto."
"Yet dost thou well." "Yea Sire and
how?"

"Thou are full of hardihood enow
And full of mighty Chivalry,
Thy lords shall nought gainsay it thee,
But with thy ransom deal they should
And give thee a gift full good,
And in this wise quit shoudst thou
be."

"Yet one thing would I ask of thee,
How may I get me hence away?"
Then therto did Saladin say:
"Hugh, unto me shalt thou make oath
That by thy faith and by thy troth
To come again unto this place
Without fail in a two year's space,
And they to pay thy ransom clear,
Or come back to the prison here.
Thus wise from henceforth are thou
quit."

"Sir," quoth he, "have thou thank for
it
And all my faith I pledge thereto."

Hugh prepares to leave, but Saladin takes him aside to ask one more thing-

Will Hugh, as he is in debt to Saladin, show him how Knights are made?

Hugh declines, saying that because Saladin is not a Christian, and not baptized, he cannot be made knight-

For a gloss of veneer does not improve hidden flaws.

And it would shine ill upon Hugh amongst the Chivalry were he to undertake this request.

Saladin then threatens to put him back into prison,

Hugh capitulates, and agrees.

As they begin, the Sultan asks Hugh to explain each step in the process and what each item symbolizes.

Then craveth he a leave-to-go
That he may come to his own land.
But the King takes him by the hand
And leads him to his chamber fair
And prayeth him full sweetly there:

"Hugh," saith he, "by the faith ye owe
Unto the God whose law ye know,
Now make me wise: for sore I crave
The right road straight-away to have,
And I have will to learn aright
In wat wise one is made a Knight."
"Fair sir," he said, "this may not be,
And wherefore I will tell to thee:
The holy order of Knighthood
In thee will nowise turn to good;
For evil law thou holdest now,
Nor faith nor Babtism hast thou.
Great fool is he that undertakes
To clothe and cover o'er a jakes
With silken web, and then to think
That never more the same shall stink;
In nowise one may do the feat,
E'en so to me it were unmeet
To lay such an order upon thee,
O'er hardy were such deed to me,
For sore blame thereby I should win."
"Ha Hugh," quoth he, "nought lies herein
This is no evil deed to do
For in my prison dost thou go
And needs must do the thing I will
Howso it thee it semeth ill."
"Sir, since ye drive me to the thing
And nought avails my nay-saying,
Then riskless I the work shall earn."

Therewith he fell the King to learn
In all wise what behoved to do
With face and hair and beard
thereto,
And did clothe himself right well
As to a new-made Knight befel,
And in that bath wash lithe and limb.
Then 'gan the Soudan ask of him
What these same things signify,

The Bath symbolizes rebirth, and might be a sort of baptism. Saladin will come forth, "free from felony, and fulfilled with courtesy."

The ritual bed symbolizes the repose of paradise that awaits God's faithful serounts.

The white tunic symbolizes cleanliness of spirit and to remind them of God's ways.

And answered Hugh de Tabarie:
"This bath wherein thy body is
Forsooth it signifieth this.
For e'en as infants born in sin
Stainless from out the font do win,
When they to babtism are brought,
E'en so Sir Soudan, now ye ought
To come forth free from felony,
And be fulfilled of courtesy;
In honesty and in good will
And kindness shoudst thou bathe thee
still
And grow beloved of all on earth."
"Beginning this fight well of worth,
By God the great," spake forth the
King.

Then from that fair bath
outgoing
He laid him in a full fair
bed
That dearly was apparalled.
"Tell me without fail, High," he saith,
"What this same bed betokeneth."
"Sire, betokeneth now the bed
That one by Knighthood should be
led
The bed of Paradise to win
Which God gives his friends therein.
For there a bed of rest there is
Made for now evil man y wis."
So on the bed a while he lay
And did on there in full fair array,
Which was of linen white of hue.
Then in his Latin said Sir Hugh:
"Sir, deem not that my word is in
vain,
The web that next your skin hath lain
All white, would you do this to wit,
That Knights should ever look to it
To hold them clean, if they will well
To come their ways with God to
dwell." ✓

The scarlet tunic reminds the knight that he might have to shed his blood in service of God and the Holy Church.

Shoes of brown or black serve to remind the knight of death, and the earth to which he is to return.

They should remind him also to guard against Pride.

The white belt reminds the knight to keep "his flesh clean" and to avoid scandal of the body.

With scarlet gown he clad him then
And marvelled Saladin again
Wherefor the Prince bedight him so.
"Hugh," said he, "now I fain would know
What this same gown betokeneth."
Then Hugh of Tabarie answereth:
"This gown in gift is given withal
That ye may know the sum of all
And fail not more your blood to give
In serving God while ye live,
And Holy Church to fortify
That be no man it fare awry.
For all these deeds to Knights are meet
If they to God would make them sweet.
The scarlet gown betokenth this."
"Hugh," said he, "much my marvel is."

Shoes on his feet he then did no
Of loose-wrought say all brown of
hue,
And spake he: "Sir, withouten fail
For thy remembrance doth avail
This foot-gear is shapen black,
That ne'er shalt thou the memory lack
Of death, and earth to lie in low,
Whence cam'st thou, wither thou dost go.
So ward ye then your eye, withal,
Lest into pride at last ye fall,
For never o'er a Knight should pride
bear sway or in his heard abide;
Of simpleness should he have heed."
"All this is good to hear indeed,"
Spake then the King, "nor grieveth me."

Then upright on his feet stands he
And girds him with a belt withal
That white is and of fashion small.
"Lo sire, this little belt doth mean
That thou thy flesh shalt hold all clean,
Thy reins and all th body of thee
And hold it ever steadfastly;
Yea, even as in virginhood
Thy body to hold clean and good,

*He should steer clear of lechery,
because God dislikes "unclean"
things.*

*The spurs indicate a readiness to
serve, in his case, God.*

*The sword symbolizes the ability
and duty to defend against foes,
blend right and loyalty.*

*He should defend the poor against
the powerful influence of the rich,*

And lechery to blame and ban.
For ever loveth knightly man
To hold his body free from stain
Lest he be shamed and honour wane.
For unclean things God hateth sore."
The King said: "Goodly is thy lore."

Two spurs thereafter did
he on
His feet and word within
he won:
"Sir, e'en as swift and speedily
Ad ye would wish thine horse should
be,
And of good will to run aright
When ye with spurs his sides do smite,
That swiftly he may wend all wise,
And here and there as ye devise,
These spurs betokeneth without doubt
(Gilt as they be all round about)
That ever heart should be in you
To serve your God your life days
through.
For even thus doth every Knight
That loveth God in heart aright,
To serve him with a heart full dear."
Fain then was Saladin to hear.

Therewith he girt to him a
sword
And Saladin hath asked the
word
What thing betokeneth the brand.
"Sir," said he, "'tis a guard to hand
'Gainst onslaught of the Fiend to bear,
Even as now thou seest here;
The two-edged blade doeth learn thee
lore
How a good Knight should ever more
Have blended right and loyalty.
Which is to say it seemeth me,
to guard the poor folk of the land
Against the rich man's heavy hand,

For thus is mercy.

*The white coif symbolizes
the freedom of the heart
from guilt-*

*The knight must thus hold
himself above reproach,
that he may enter God's
paradise.*

*Hugh declines to give
Saladin the Colee, or "buf-
fet"*

*He cannot because he is
Saladin's prisoner, and
the Colee, a "memory-stir-
ring thing," cannot be
given by a prisoner to his
master.*

And feeble people to uphold
'Gainst shaming of the strong and bold;
This then is Mercy's work to win."
All this yeasateth Saladin,
Who hearkeneth well all words he said.

T hereafter set he on his head
A coif which was all shining white
And told its tokening all aright.
"Now look hereon Sir King," said he,
"E'en as this coif, as thou dost see,
Is wholly without stain or sear,
And fair and white, and clean and clear,
And sitteth now upon thine head:
So on the day of doom and dread,
Free from the great guilt we have wrought
And clear and clean from deeds of nought
Which ever hath the body done,
We then must render everyone
To God that we may win the prize
Of all delights of Paradise.
Because no tongue may tell the tale,
Ear hearken, nor a heart avail,
To think of Paradise the fair,
And what his friends God giveth there."
To all this hearkened well the King,
And afterward he asked a thing,
If aught he lacked whereof was need.

Y ea sir, but dare I not the deed."
"What is it then?" "The stroke,"
said he.
"Why hast thou given it not to me
And told me its betokening?"
"Sir, 'tis the memory-stirring thing
Of him who hath ordained the Knight
And duly with his gear him dight
Now I will lay it not on thee,
For in thy prison here I be,
Nor ugly deed here may I do,
Lest men lay wite on me thereto;
Nor by me shall the stroke be laid;
With things so done, be thou apaid.

*But Hugh agrees to teach him what
is expected of the new knight-*

*He should avoid falsehood and trea-
son*

*He should not cause woe amongst
the ladies, and be ready to defend
them at a moment's notice.*

*Women should be worshipped- and
mightly deeds done for them.*

*The Knight should observe fasting
on Fridays, in remembrance of
Christ's passion.*

*If for some reason he cannot fast,
then he should give alms or some
other such deed that is pleasing to
God.*

Yet will I show thee further-
more,
And learn and tell thee o'er
and o'er

Three matters weightiest to tell,
Whereof should new Knight wot full well,
And hold them all his life-days through,
If honour he would come until.

And this is first of all I wot,
That with false doom he meddle now
Nor in the place of treason bide
But light wend him thence and wide;
But if the ill he may not turn,
Thence forth away must be full yerne.
The other matter liketh well.

Never may Dame nor Damosel
Of him have any evil rede;
But if the rede of him they need
Aid them should he with all his might,
If he would fair fame aright.
For women should of worship be,
And deeds for them done mightily.

This also must thou look unto
That rightwise abstinence
to do,

And this I tell you verily
On Fridays must there fasting be,
The holy memory to bear
How Christ was smitten with the spear
Even for our redemption
And gave to Longuis pardon.
On that same day till life be past,
For the Lord's sake, then, should one fast,
But if it be for sickness sake,
Of fellowship against it make;
Of if perchance one may not,
The peace of God must then be got
By almsdeed or some otherwise.

he next and last thing I
devise,

The knight should hear mass daily.

The King enters the hall, arrayed in his Knightly gear, amongst his nobles.

He places Hugh at his side, in a place of honor.

He praises Hugh's martial virtue, and promises that as a gift he will return prisoners with free passage. (This may only apply to Hugh and his party- I'm not sure- ed.)

Hugh requests ten men to assist him in his ransoming.

Mass should one hear each day and all,
And offer if one have withal;
For right well offering lies ywis
That laid upon God's table is:
For there it beareth mickle might."

So hath the King heard all aright
Of all that Hugh hath told him there,
And joy he maketh great and fair.
Then stood the King upon his feet

Apparelled as was meet:
He entered straight his feast-hall fair,
And fifty admirals he found there
Who all were men of his country;
Then on his high-seat down sat he,
And Hugh before his feet sat down,
But seen had place of more renown
For the King made him sit on high.

Then spake the King: "Know verily
Because thou are a valiant man
A right fair gift for thee I can;
For this I grant thee frank and free;

When so thy folk shall taken be
In battle pitched, or in the fray
For thy love they shall go their way,
If this to crave, thou come to hand.
But if thou ride amidst my land
Without impeach fair shalt thou go
And on thy palfrey's neck thereto
Shalt lay thy helm before men's eyes
That nought of fray 'gainst thee arise.
Moreover of thy taken men Now I will give thee
up to ten

If thou wilt have them whence with thee."
"Sir," said he, "of thy much mercy
Much thank and good can I: but yet
One thing I would not all forget.
Thou ledest me to seek and crave
Of good men, if I might them have,
To help me in my ransoming:
But never shall I find, O King,

Saladin advances him 50,000 besants to make his travail easier.

Hugh should go around to Saladin's nobles, and solicit monies from them.

In the end, 13,000 was still outstanding.

Instead of collecting the ransom, Saladin advances Hugh the full amount of his ransom before sending him on his way.

Hugh tries to use the money to ransom his companions, but fails.

A valianter than thou ywis;
 Therefore give me, as right it is,
 E'en that ye learned me crave of you."
 King Saladin, he laughed thereto,
 And spake as one well pleased would say:
 "Right well hast thou begun the way,
 And fifty thousand besants bright
 Now will I give to thee outright;
 By me thou shalt not fail herein.:"
 Unto his feet then did he win
 And to the lord Hugh spake he so:
 "To every baron shalt thou go
 And I will wend along with thee."
 "Sir," said the King, "give him
 and me

Wherewith this mighty lord to buy."
 To giving fell they presently,
 The Admirals all round about,
 Till all the ransom was told out
 And remnant was, if all were paid,
 Of thirteen thousand besants weighed;
 So much they promised him, and gave.
 Then would lord Hugh the free
 leave have

To get him gone from Paynemry.
 "Thus wise thou partest not from me,"
 Said then the King, "until ye get
 The remnant that is over yet
 Of what behight they to be told
 For all those besants of mere gold
 From out my treasure we take."
 Then to his treasurer he spake
 To give the besants to Sir Hugh,
 And take them after, as was due,
 Of them who has the promise made.
 Then he the besants duly weighed
 And gave them to the Count Sir Hugh,
 Who took them, would he, would he no.
 But he to take them was unfain;
 Liever were he to buy again
 His folk who in the prison were
 In thralldom and right heavy cheer,
 In hand of barons Sarrazin.

Saladin again refuses to release prisoners, and Hugh is wroth.

In the end, the ten are released, and can accompany Hugh home.

But when thereof heard Saladin,
Then by his Mawmet strong he swore
They should be ransomed never more.
And when Hugh heard it, for his part
Great wrath he had within his heart,
But further durst not pray the King,
Since be my Mawmet swore the thing.
Nor durst he wroth him more that day.
Therewith he bade them to array,
Those ten fellows, whom he did crave
The road to their own land to have.
Yet did he tarry from the road
And there for eight days yet abode
In feast full great and all delight.
Then he let-pass craved aright
To pass therewith the foeman's land.
And Saladin gave 'neath his hand
Of his own folk great company.
Of fifty fellows there had he,
And they from Paynemry him lead
Without ill pride or evil deed,
That never had they fight or fray.
So took they then the backward way,
And to their land ride frank and free.
Therewith the Prince of Galilee
In likewise gat him home again,
But for his folk hard was his pain
That he behoved to leave behind,
Whereof no mending might be find.

So to his own land is he come
With but those ten and hath no more.
Thenshareth he the wealth good store
That thence awayward he had
brought,
And unto no man giveth nought,
That wealthy wax they, each, and hall.

Fair sirs, well ended is the take
Amidst good people of good will;
For nought it shall be the ill,
Who nore more the sheep shall hear
By God and Paradise the dear!

Most people will read this and other tales and miss the essence and the "gold" of the lessons contained therein.

But some will take these matters to heart, and will find two things of value in this work:

1. How a knight is made; and why knights are important to a kingdom.

-They defend the land
And keep justice

-Defending against brigands
And Saracens.

For well be he his jewels tyne
Who casteth them before the swine:
They shall but tread them under feet,
And deem them neither good nor sweet.
For nothing of it should they wot
But ever understand it not,
And whoso such a tale should tell,
Down trod he should be e'en as well,
And held of nought by their un-wit.

But we who willeth learn
of it,
Two things in this tale shall
find

Well worthy worship in his mind.
And this is the first, to wot aright
In what wise one is made a Knight
Such as the whole world worship shall
Whereas he wardeth one and all.
For if there were not fair Knighthood
Then Lordship were but little good:
For Holy Church it wardeth still,
And from ill doer's evil will
In right and justice keepeth all;
So this I raise what e'er befall.
Who loves it not is such as they
Who would the mass-cup steal away
That doth upon God's altar stand,
And no man now may turn their hand
Lo, how their rightwiseness hath care
For all men good defense to bear,
For drove they not ill men away,
Good men might sure not ever a day.
Then all were Sarracens in sooth,
And Albigeois and men uncouth,
Folk of the law of devilry,
Who should make our faith deny:
But these the Knighthood have in fear.
Therefore should we hold full dear
In honour and in worship meet,
And ever rise upon our feet
Against their coming from afar.
Certes well worth the shame they are

*The knight should, "do ye
theright, come what may."*

*And this will bring him
fame (and renown).*

*And if he follows this, he
will enter Paradise.*

*So the young should wor-
ship knighthood in the
sense of holding it dear,
because the Knight is above
all men, excepting the
Priests.*

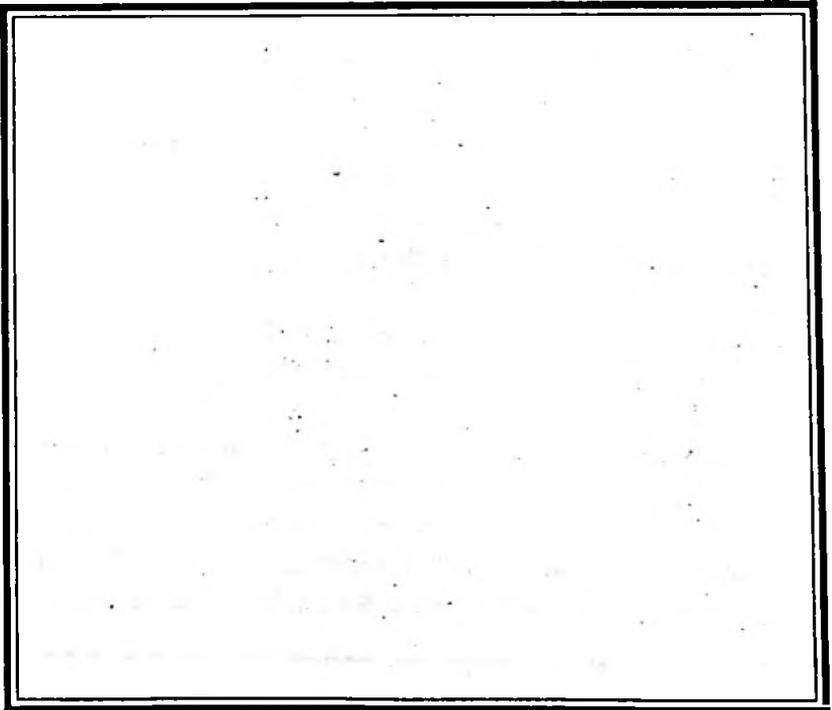
*The case of Hugh should
hold strong, whose virtue
brought him honor from a
powerful foe.*

Who hold such men in grudge and hate.
For now forsooth I tell you straight,
That power full due still hath the Knight
To have his weapons all aright,
And them in holy church to bear
When he hath will the mass to hear:
That missay may no evil one
The worship of the Mary-Son;
Or the all-hallowed sacrament,
From whence is our salvation sent.
And if missayeth and wight,
There may he slay the same outright.

Some deal more needeth yet to say:
Do ye the right, come what come may.
The Knight is bidden hold this same
If he would win the word of fame
This word be must well understand.
Boldly I tell you out of hand
If he after his Order doth
None hinder may, or lief or loth,
But we went straight to Paradise.

So have I learned you this devise
To do the thing ye should of right
In worship ever of a Knight
Over all men; saving the priest
Who doth the sacrament and feast
Of God's own body. This I tell
True tale that ye may know it well
Of what betided to Prince Hugh,
A valiant man and wise thereto.
Of Saladin great praise had he
Whereas he found his valiancy:
Also be made him honoured fair
Whereas he wrought with pain and care
After his might good works to win.
For good gain lieth still therein,
And in the Latin read I this
Of good dead ever good end is.
So for our ending let us pray
To him who endeth never a day,

That coming to the end of all
We to good ending may befall,
And win unending joyance then
Which hath no end for righteous men.
And pray for him who wrote as well
With Jesus Christ for aye to dwell
And in the love of Mary May.
Now each and all, amen we say.



The Making of a Knight

William Durand's Pontifical, C. 1295

Excerpted from J. Miller's *Chaucer: Sources and Background*

1. The blessing of the new knight proceeds in this manner. The Bishop, before the reading of the Gospel, blesses his sword, saying:

2. Blessing of the sword: Grant, we pray, O Lord, our prayers, and see fit to bless with the hand of your majesty this sword with which your servant desires to be girt, to the end that he may be a defender of the



Church, of widows, of orphans, and of all the servants of God, against the cruelty of Pagans, and that he may be the terror and dread of his other enemies, ensuring for him the performance of equitable prosecution and justice. Response: Amen.

3. Another blessing. ✠ Holy Lord, Father Almighty, Eternal God, through the invocation of your holy name and through the coming of Christ your son, our Lord, and through the gift of the Holy Spirit, the Paraclete, bless this sword, so that this man, your servant, who is to girt today with it, by favor of your benevolence, may trample under foot his invisible enemies and, gaining victory in all things, always remain safe and sound.

4. At this point other blessings of arms may be recited. Then, the arms having been blessed, before he girds him on with the sword, he first says:

5. Blessed be the Lord my God, who teacheth my hands to fight, and my fingers to war. / [My mercy, and my refuge: my support, and my deliverer: My protector, and I have hoped in him: who subdueth my people under me. / Lord, what is man, that thou art made known to him?] And after the first three verses, with Gloria Patri, he says: Keep safe your servant. Be to him,

O Lord, a tower. Hear our prayers, O Lord. The Lord be with you. Let us pray.

6. O Lord, omnipotent father, eternal God, who alone establish and lawfully rule the order of all things: who to put down the malice of reprobates and to defend justice have, by your beneficent disposition, permitted men on earth the use of the sword, and have willed to institute a Chivalric Order for the protection of the people: and who said by way of the blessed John to the soldiers who came to him in the desert that they should do violence to no man, but be content with their pay: we humbly pray that, just as you granted to your child David the power to vanquish Goliath, and as you caused Judas Machabeus to triumph over the nations and who did not call upon your name, so grant, through your heavenly bounty, to this your servant, who comes as a new recruit to put his neck under the military yoke, the power and valor to defend the faith and justice, increase in him faith, hope, and charity, the fear as well as the love of God, humility, perseverance, obedience and good patience, and direct him lawfully in all things, so that he will never injure anyone unjustly with this or with any other sword, and so that he will defend with all just and lawful causes, and so that, just as he is raised from inferior station to the new honor of chivalry, so, putting off the old man with his deeds, he will put on the new man, to fear you and render you just worship, to avoid the society of the wicked, to pour out his charity upon his neighbor, to obey the articles of his oath lawfully in all things, and to fulfill his office justly at all times. Through Jesus Christ our Lord. Response: Amen.

7. After this the Bishop takes up the unsheathed sword from the altar, and puts it in the knight's right hand, saying: Receive this sword in the name of the Father, the Son, and of the Holy Spirit, and use it for your defense and that of the holy Church of God, and for the confusion of the enemies of the Cross of Christ and the other Christian faith and of the crown of the kingdom of England (or other), and, insofar as human frailty permits you, injure no man unjustly with it. May He consider you worthy of honor, who with the Father and the Holy Spirit lives and reigns now and forever, ✠ Response: Amen.

8. Next, when the sword has been sheathed, he girds him with the sword

and its sheath, saying: Gird thy sword upon thy thigh, O thou most mighty, in the name of our Lord Jesus Christ, and remember that the saints have conquered kingdoms not with the sword, but by faith. ✠

9. When the sword has been thus girt, the new knight draws it from its sheath, and manfully brandishes it unsheathed three times and, after wiping it on his arm, returns it quickly to its sheath.

10. Which done, as a sign of the knight's chivalric character, the Bishop gives him the kiss of peace, saying: As a knight, be peace-loving, active, faithful, and dedicated to God. ✠

11. Then he slaps him lightly on the ear, saying: Awake from the sleep of malice, and be vigilant in the faith of Christ, and keep a praiseworthy name.
✠ Amen.

12. Then the nobles present put on his spurs, where this is the custom, and the antiphon is sung: Thou art beautiful above the sons men; gird thy sword upon thy thigh, O most mighty.

13. Prayer. Omnipotent God eternal, pour out the grace of your blessing upon this your servant N[ame], who desires to be girt with an honorable sword, strengthen him with trust in the power of your right hand, and protect him with the heavenly hosts against every adversary, that he never be disturbed by the tempests of war in this world.

14. Finally, the Bishop gives him his standard, where it is the custom to do so.



Medieval Ceremony

Excerpted from F. Warre Cornish's Chivalry, C. 1908

Editor: *Although E. Warre Cornish's book is indeed outdated as far as scholarship is concerned, I have included some of his thoughts on medieval ceremony because he clearly states the case for something I think is important when considering the knighting ceremony. As he says, medieval man was steeped in ceremony and structure from the time of his earliest memories. The symbolism and ceremony gave structure to the chaos that reigned following the collapse of Roman order, and we have gained something as a culture from this ceremony. For re-enactors and tournament participants, knighthood is something that is real; it is a goal and can be one of the richest struggles undertaken by the candidate. For many, the knighting ceremony is the apex of their tournament recreation- an event that may be as important as it was to their historical counterparts. I think Mr. Cornish makes the case for ceremony clearly, and his words are worth considering.*

Medieval Ceremony

...A boy of knightly birth was reared in ceremony. From his early childhood he learned to look upon himself and his equals as a different degree and almost of a different nature from his fellow creatures who were not of gentle condition. Heraldic pride and distinction of degree were among his first impressions: and when he went to be page at a castle or lord or the palace of a Bishop or Abbot, his daily life was regulated by degree and precedence. The puerilities of ceremony which are incidental to such a training were worth what they cost; and as they were accepted in good faith and not looked upon as puerile, they did not create a theatrical or insincere habit of mind.

The heir of the greatest house in France or England might discharge menial offices about his lord's stable and bed chamber without derogation from pride and place; and thus learning as groom, valet, and table-servant the practical details of daily service, which were to be rendered to himself when he had passed through degrees of page and squire and become a knight, the universal obligation of precedence and etiquette became to him as much a matter of course in the relation of knight to squire and squire to page. The notion of due order and seemly state was inseparable from that of service, and had its value when speech and action were less under the control of rules of breeding than in our more conventional society; and this goes far to excuse the defects and excesses of both.

The household of a feudal lord was organized in the same manner as the court of a sovereign prince. The tradition of service at the Emperor's court was symbolically represented by the seven electors; the Archbishops of Mentz, Treves and Cologne, the Dukes of the four nations, Franks, Swabians, Saxons, and Bavarians, who bore severally the offices of Chancellors of the three kingdoms, Cupbearer, Master of the Meats, Marshal or Master of the Horse, and Chamberlain.

The Imperial court of the king of the Franks became the model of other courts, and offices, all originally involving personal service, were multiplied. Every seigneur had his chaplains, chamberlain, steward, squires to carve, and squires at the table, squires of the body, cupbearer, seneschal, marshal, falconer, huntsman, with their substitutes and subordinates; and to each was assigned his own place and precedence, and the duty and rights pertaining to his place.

The ceremonies attending the giving of knighthood have often been described: everything was symbolical, actions, arms, and dress. Knighthood was considered to be the sister of the Holy Orders. Some carried the analogy so far as to deem celibacy as part of the knight's devoir. The perfect knight, like the Companions of the Temple and St. John, should abstain from marriage; though the obligations and rights of love were common (strange as it may seem) to knights and clerks:—

Et quand venra a ami faire,
et amez un biau clerc debonnere
qui soit vaillant, preux, et courtois,
ou un biau chevalier ancois;
qu'en chevalier et en clergie
est tres-toute la courtoisie.

Chastity, in any case, was one of the knightly virtues; though the practice of knighthood fell here far short of its ideal.

The ancient ceremonial dubbing of a knight was simple. Geoffry Plantagenet (1129), with twenty-five companions who were to be knighted also, was vested in white and red, armed with a hauberk and chausses de mailles, a shield with golden lions hung around his neck, a helmet set with jewels upon his head, and lance and sword in his hand. He vaults upon his horse without aid of stirrups or sautoir, and enters the forests. So the Monk of Marmoutier. The *chanson de geste*, by Godfrey de Bouillon, describes the same scene, but with more embellishment of jewelry and upholstery.

The delivery of the sword is the principle act of initiation. A little later comes in that part of the ceremony which alone survives, the accolade or collée, whether given with the flat of the sword or with the hand. Sometimes, in the rough play of simple times, it is a blow so heavy that the young knight declares he would have borne it from no one else.

When knighthood came into its prime, the symbolism which accompanied it became more elaborate and conscious. The novice was solemnly conducted into a bath, the symbol of purification; he was then conducted to the bed, and on rising from it was clothed in a white robe, the emblem of purity (the "chrisom") of candidates for baptism, and a scarlet doublet, the emblem of nobility. The night before his admission to the Order, in imitation of the vigil of catechumens on Whitsun Eve, he kept the *veillé des armes* in church, fully armed and alone, or in company with the priest and his sponsors: then confessed and received absolution, heard mass and took the sacrament. He then presented his sword to the priest, who laid it on the altar, blessed and returned it. Next, the novice, after kneeling at the feet of the lady who was to arm him, gave his sword to his patron knight (adouber) to whom he now made his knightly vow. He was then invested by squires and ladies with hauberk, chausses, brassards, gauntlets, spurs and the rest of his armour, and lastly with the sword and sword belt. Then, kneeling before his patron; he received the accolade, three strokes with the flat of the sword and the soufflet or collée, a light blow on the cheek, accompanied by the words, 'Au nom de Dieu, de St. Michel et de St. George, je te fais chevalier: sois preux, hardi, et loyal.' Then followed largesse, both to the new knight from his patron, and from himself to his companions and inferiors, in token of the noble liberality which was one of the first knightly virtues. For 'largess and courtesy (it was said) are the two wings of chivalry.'

The white robe and bath were taken to represent baptism; the accolade and the collée, confirmation; the word espouser, used as an equivalent of adouber, holy Matrimony.

A somewhat different interpretation of the ceremonies attending knighthood is given in a romance of the thirteenth century, called l'Ordene de Chevalerie, purporting to be written by Hugh de Tabarie,¹ a prince of Galilee, in the time of Saladin. The bath signifies the cleansing of sin; the bed on which the novice is laid, repose in paradise; the white sheets, chastity. The red robe which he puts on denotes that he will shed his blood in defense of the Holy Church; the shoes, brown or black (cauchement noire), the earth, in which we shall all like, for pride is unbecoming in a knight; the white girdle, a clean life; the spurs, ready service; the two edges of the sword, self-defense and succor to the weak; the white coif, a pure

The origin of these ceremonies is obscure. Probably the girding on of the sword and receiving of the novice into the ranks of complete warriors are *primaeval*; and the development of the details is part of the growth of ceremony and symbolism which, as we have already pointed out, is a mark of the crusading age.

One of the noble extravagances of chivalry took the form of vows. Originally the vow is the offering of some precious thing to gain the favor of deity and obtain a favor. Jephthah's vow, the vow of Agamemnon, the 'Sacred Spring' of the Romances, are instances of this. The vow of chivalry was a mode of calling God and the Saints to witness a resolve, and in so conspicuous a manner as to draw the attention of men. Knights vowed that they would not cut their hair, or change their clothes, or sleep in a bed, or eat meat, or drink wine, until they had achieved some particular exploit.

Edward I of England, sitting in state in Westminster Hall, caused five live swans with gold chains about their necks to be brought into the hall, and laying his hands on them swore with all his court, "Before God, our Lady and the Swans," that he would be avenged on the Scots. Sir Walter Manny (1339) vowed before God and Heron that he would be the first to set foot on the soil of France; and Sir James Audley (1346) that he would be the first in the field and the best knight, or die. Joinville (1250) tells of a knight who for some private quarrel had sworn that he would not wear his hair cut after the knightly fashion, but long and parted down the middle as women do, till he were avenged. When his enemy was disgraced he came and sat down on a bench in the hall, before King and his lords, and had his hair cut. Jocelin de Courtenay, Prince of Edessa (1123), took a vow not to change his clothes, eat flesh or drink wine, except at Mass, till he should be relieved of a charge imposed upon him by King Baldwin II, King of Jerusalem. Jehan de Saintre rode for three years with four knights and squires, with helmets chained to their left shoulders, until they have accomplished their vow to defy with sword and lance a like number of knights and squires for the beauty of their mistresses. We may compare with this the extravagance of Pierre Vidal the troubadour, who, when Raymond de Toulouse died, let his hair, beard, and nails grow, and cropped the ears and tails of his horses.

The commonest vow, one which combined religion with adventure, and assured the soldier of salvation on condition of following the sport which he loved best, was that of going on crusade in the Holy Places, or against the moors in Spain, or the heathen on the German border. The vow was often taken lightly, but was sometimes a true sacrifice. Joinville, whose devotion to his master cannot be gainsaid, refused to go with him on the second crusade. "He had served God and King beyond the sea ..and now

if he wished to do what was pleasing to God, he should remain at home and defend his people against those who oppressed and impoverished them." Blacas, the troubadour, knowing something of the woes of crusaders, refused when urged to take the cross:

Je ferai ma penitance
entre mer et Durance,
aupres de mon manoir.

Others thought to get the merits of pilgrimage by paying for them in the holy earth of the Campo Santa at Pisa, whence the Pisans made a good profit; for all vows were a bargain, and might be interpreted literally; or by dying in the habit of a pilgrim or a monk.

Such vows are in part produced by the same spirit of sacrifice or self-mortification which is seen in the self-imposed rigors of saints; a sense that no sacrifice can be equal to the debt owed by the soul that is saved; they bear witness an intensity of feeling, the expression of which cannot but be extravagant; they speak also of a pride of personal worth, which if half-savage, is also dignified; they may be compared with the violent gestures—for gesture too is symbolical—which often accompanied strong emotion those days, and was not thought unseemly. The tremendous defiance Henry II—"God, I will take from thee that part of me thou lovest best, soul!"—the furious gestures of Becket's murderers; the transports of rage to which Henry II and his son John gave way, and which they themselves described to the infusion of devil's blood in their race; the savage outrages committed upon the body of Simon de Montfort, and the no less savage retaliation made by his sons upon Henry of Almaine in the church at Viterbo; the outbursts of fury which stain the lives of the Cid, the Douglas, Edward I, Robert Bruce; and on the other hand the exaggerated parables by which St. Francis put his precepts into action, and the refusal of Coeur de Lion to look upon Jerusalem, since he had not been able to save it from the infidels—all these and many more instances of violent and (as we should call it) theatrical exaggeration are the marks of a state of civilization in which passions were more keenly felt and more dramatically expressed than in our cooler age. Our emotions, like our customs, tend to a level of similarity. Symbolical action was natural then (as in the times of the Hebrew prophets), because life was more pictorial, more vivid and brightly colored. The public joy which attended the procession of Cimabue's picture through the streets of Florence to dance and sing crowned with roses in the open spaces of his city. No expenditure was grudged which could beautify the sculpture or adorn with vivid imagery of fresco, mosaic, and glass, the walls and windows of churches. Henry III more truly

expressed the true medieval feeling, when he built Westminster Abbey and brought in Italian craftsmen to decorate his chambers at Windsor and St. Stephen's, than the grim barons who grudged his lavish outlay and bade him, "live on his own." We must figure to ourselves a state of society which was not ashamed of the joy of living, and loved all the outward signs of joy—so that life without such signs would be, as it were, silence instead of speech. Ceremony was a language, not an artificial convention, however it may have been travestied in later times by heralds, masters of ceremonies, and sacristans.

Ceremony reached its height in England under the "new Monarchy" of York and Tudor. The queen of Edward IV dined alone, whilst her mother and sisters and the lords of the court waited for hours on their knees. How different from the time when St. Hugh of Lincon pushed in among the courtiers and sat down by side of Henry II, or when St. Lewis did justice under the oak at Vincennes. Kings gained no honor by being thus uplifted above their subjects; and ceremony grew stale when it was prescribed, and

became a thing of rules, instead of natural homage to superior rank and a dutiful acknowledgment of the command to render honor where honor is due.



*Seal of the college of St. George's Windsor (C.1350)
(reproduced from D. Lysons, *Magna Britannia*, I)*

At banquets, weddings, coronations, funerals, and above all at tournaments, similar pomp and state was observed. All was ordained and punctually carried out by heralds and pursuivants, who arranged the precedence of the guests, and marshaled the processions accompanying the principal personages, marked out the lists, received the champions and inquired into their claims, examined their arms, judged knightly or unknighthly conduct, and proclaimed the victors. The regulations of all ceremonies were pre-

scribed with the greatest minuteness, and the elaboration of details carried into what would appear to us as a childish excess, if we did not bear in mind that symbolism and authority had in ancient days a value which we find it

difficult to estimate.

We have laid stress upon the importance of chivalric ceremony at this time, because ceremony was in the first place the only way of representing to an unlearned age, whose chief education was through the eyes, the value of that which it represented; and, secondly, because the society of the Middle Ages can only be understood—so far as any society can be understood—through its own expression of its convictions; and state and ceremony were the natural expression of the dignity of knighthood. We are not justified in setting down heraldry, ritual and stately ceremonial, as mere trappings of state, because they have lost meaning to us. They were part of the life of the ages which built the cathedrals, and instituted the Orders of the Temple and St. John, of St. Francis and St. Dominica; and the same ages produced the Magna Carta, the legislation of Edward I, the *Summa* of Thomas Aquinas, and the *Divine Comedy*.

-Notes-

Ed. *It is generally established that this is in fact not true—the Ordene is about Hugh but was probably not written by him.*

Ed. *William Marshal was buried in the tunic of a Templar, which he brought home with him from his crusade, even though he did not practice with the Templar knights when back in England. His tomb may still be seen in the Templar church*

The "Lance" or "Gleve"

"Toward the middle of the 14th century, the assignment of individual support branches to the individual knight finally led to the formation of the concept of the "gleve" or "lance," by which term one understood a knight with his accompanying men. The individual knight, of course, still appeared in combat, and was called a "one-man team," but as a general rule, the strength of a force was counted in gleves... There could be as many as ten men in a gleve, both horsemen and footmen, but once again this is a new proof as to how strongly the knight was regarded as the decisive arm, namely, that the strength of armies was reckoned by gleves."

*Hans Delbruck, MEDIEVAL WARFARE
P. 270*

Symbols in Vigils

Steen Jensen

AKA SCA Sir Sten Halverson

Kingdom of the West

At my vigil, it rained and thundered. The Chivalry raised a tarp over me, then crowded in to stay dry. Some, I've been told, remained in the rain to make sure that the thing did not collapse. The words they spoke to me moved me and altered my view of the society, but perhaps my strongest impression remains that of the press of the peers of the chivalry all around, and that it included me. In my mind, that was my acceptance into the order.

According to the *Ordene de Chevalerie*,¹ by way of Maurice Keen, a candidate for knighthood would bathe in the bath of courtesy and bounty, lay upon a bed to remind himself of the paradise he will gain through chivalry, then dons a white robe of cleanliness, a scarlet cloak to signify his duty to shed blood, brown socks which stand for earth to which he will return after death, the white belt of virginity to remind him to restrain his lust, and gold spurs to prod himself to God's commandments as we would prod his steed into battle. Last, a sword is girded on whose double edge signifies that justice and loyalty go together, and that a true knight must defend the weak against the oppressor. The meanings themselves are unimportant, and probably shifted along with the changing view of chivalry—in our own society (ed. the SCA), the few symbols we have retained have drawn to themselves quite their own meaning—but what should be seen is that symbols played an enormous role in the thoughts and actions of these folks. If we want to approach their world, we must acquiesce to the strength of such symbolic thought. At my vigil, the pressing in of the cold and wet members of the chivalry became a very potent symbol.

The chain, belt or baldric, and the spurs, within the Society, are the most important symbols of the Chivalry, and I like to present them at a vigil as objects of contemplation. At my squire's own vigil, I spent considerable time simply arranging these three, finally leaving the belt and spurs neatly arrayed while surrounding them, untidily, with the chain. Once I had it done, I knew that it was correct, but even now I cannot fully explain why. The power of the best symbols is that they cannot be fully fathomed, and that even the attempt to understand them may do them harm.

Other symbolically important objects are swords, helmets, shields, and any or all of the candidate's armour. The appropriateness of any of these objects to the candidate's vigil depends upon their value to the candidate. Some

candidates don't own a sword, or have a shield that to them is merely plywood, or wear a borrowed helm—it is best to talk to the person before carting the stuff to the vigil site. Often, a candidate will have other objects that to them have a special meaning. On one occasion, a fellow who was in law enforcement included his badge in his vigil.

The site is a powerful factor. I prefer a setting open to the night sky where the candidate is positioned to look back upon the lights of the distant encampment. While emphasizing the closeness of the Chivalry, such a site reminds the candidate of the vastness of the world—pride and humility in one. However, the focusing power of a closed tent certainly has its own attraction.

Gestures, such as the chivalry crowding in around me, have their own power. One wise, old knight of my acquaintance has come up with a ceremony in which members of the Chivalry take on the guise of various knightly virtues and so offer words to the candidate. Being a simple fellow, I had misgivings, but, having taken part in several of these ceremonies, I cannot deny their power. Most gestures, however, are not so elaborate. They involve how visiting members of the Chivalry are seated, how they comport themselves, how the candidate is brought to the site of the vigil, and how the vigil ends. The usual raucous behavior of the waiting chivalry, if it is too near the site, works negatively to lessen the seriousness of the vigil; if it is at a polite distance, it becomes instead a symbol of the joy of the occasion.

Overuse of symbols can be as serious a problem as their under appreciation. Polonius gave Laertes good advice,² but its effect was lost through the ponderousness of the words. A site cluttered with props, or an overlong ceremony, will overload a candidate's impressionability, spilling over into his sense that we are taking this all too damn seriously. The threshold differs from candidate to candidate, but all is lost if it is crossed, so I always err on the side of simplicity.

Be guided by your intuition as much as by your brain. Symbolic language is felt more than understood (a big reason that it has fallen to the roadside in our rational age). If it looks right, it probably is; if it feels cluttered, thin it out. A friend of a candidate once asked me if he might bring the fellow a plate of food. It felt wrong, so I said no. My only thought was that the candidate would better remember the vigil on an empty stomach. Was I right? I don't know. But my gut tells me that I made the right call.

A vigil is a rite of passage, a ghost of a thing that has fallen out of custom in our (ed. modern) culture. At a good vigil, a candidate is open and willing

for impression by both word and image. Folks in the middle ages took good advantage of this susceptibility, and we can too, if we make use of the power of symbols as well of that of language. But don't get too solemn about it; my squire has said that the one thing he liked a lot about his vigil, which was set far out in a cow pasture, was that everyone had to wade through a lot of, ah, well, manure to get to the good stuff. At your next vigil, think with your head, think with your gut, and the good stuff will come.

-Notes-

¹The *Ordene de Chevalerie* is the influential 13th century treatise on knight-hood penned by an anonymous, but powerful author.

²Hamlet, Act I Scene II:

“Yet here, Laertes? Abroad, abroad for shame!
The wind sits in the shoulder of your sail,
And you are stayed for. There—my blessing with thee!
And these few precepts in my memory
Look thou character. Give thy thoughts no tongue,
Nor any unproportioned thought his act.
Be thou familiar, but by no means vulgar:
Those friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel;
But do not dull thy palm with entertainment
Of each new-hatched, unfledged comrade. Beware
Of entrance to a quarrel; but being in,
Bear't that the opposed may beware of thee.
Give every man thine ear, but few voice;
Take each man's censure, but reserve thy judgment.
Costly the habit as the purse can buy,
But expressed in fancy; rich not gaudy;
For the apparel oft proclaims the man,
And they in France of the best rank and station
Are most select and generous chief in that.
Neither a borrower nor a lender be;
For a loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
This above all: to thine own self be true,
And it must follow, as the night and day,
Thou canst not then be false to any man.
Farewell. My blessing season this in thee!”

The Various Ceremonies Used at the Conferring of Knighthood
Excerpted from Elias Ashmole's Order of the Garter, C. 1672
Chapter I, Section IX

Editor: Although the language Ashmole uses here can prove really cumbersome, I have included it as a primary source because many of the ideas he presents will be interesting and draw many of the other pieces in this Chronique together.

At length, he discusses elements of the adoubement (although his analysis is way off the mark according to the work of modern scholars), the collée, the vigil, bath, sword, the role of the altar and of religion in general, vows and oaths.

Remember that these ideas are of a seventeenth-century herald-scholar looking back on ancient tradition of chivalry and trying to piece together some order and meaning that went back to the classical heritage. Often the links these early scholars draw is far too tenuous—but there is a sincerity in the work that still rings right three hundred years later.

Chapter I, Section IX

Besides the donation of the before-mentioned honorary ensigns, there were sever ceremonies and formalities, begun to be used in the middle ages, at the investiture of knights, from which we shall set down by way of instance.

The most ancient of these, the investing of the knight with a belt and sword; and this was performed, either by putting the belt loose over the shoulders, or girding it closed about the waist: the bend in armoury represents the one, and the fess the other. Of this kind of honor we have spoken before.

The first Christian Kings and Princes at the giving of the Cingulum Militaire, kissed the new knight on the left cheek and used these words, *In the honor of the father, the son, and the holy ghost, I make you a knight.* And this was called Osculum Pacis, the Kiss of Favor of the Brotherhood.

Some think this to be the same with the *Accolade*, or Ceremony of Embracing, which was performed by Charles the Great, who before his expedition against Hungarians, knighted his son Lewis the Debonaire, at the city of Ratisbone; for upon the girding him with the Military Belt and Sword, he gave him the accolade, that is, he embraced him, (though it be rendered for kissing in the translation of Favin) and this was the first time we observe the ceremony of the *Accolade* to have been used.

It was the time of the Emperor that the way of Knighting by the Colaphum, or giving of a blow to the ear was used, in sign of sustaining future hardships and endurances; which is thought to have been derived from the manner of manumission of a slave among the Romans, where first the Praetor gently strick him on the head with the Vindicta, a rod so called, after which the Lictor did the like, and moreover struck him on the face and back with his hand, in token of full liberty and freedom.

This custom was retained long after both in Germany and in France (much like the percocada, or blow on the neck, given in Spain at the Creation of the *Cavaleros de Espuda d'Orada*, or *Knights of the Golden Spur*) as appears from a clause, in the instrument of the Frizons enfranchisement to this effect. That the Potestate or Governor of the Country should gird the sword about him, who was to be knighted, and then give him a Box on the Ear with his hand, with which Ceremony ee was made a knight, he also gave him special charge and command, that thenceforth he should go armed after the manner of knights in the sacred empire, of the Kingdom of France.

It is also said that this Emperor ordained, that no King should succeed the Empire, if he were not knighted, as foresaid, before his Coronation. And there is an eminent example in this formality in William Earl of Holland, who when he came to be chosen King of the Romans, Anno Domini 1247, preparation was first made to create him knight, according to the custom of other Christian Emperors (before they were admitted to take them upon the Royal Diadem), to which purpose he was presented by John, King of Bohemia, before Petrus Caprucius Cardinal of Saint George, the Pope's legate, whome the King besought in behalf of his elected esquire (for so Earl William was yet called) that he might have the Oath of his profession administered to him, and be inscribed into the Military College: which he having taken, the King of Bohemia gave him the blow on the Ear, and then pronounced the words of signification, after which he was girt on with the sword.

The ceremony at large is to be found in Selden's *Titles of Honor*, Pages 442, 443, and 444, as also in *Jurisprudencia Heroica*, p. 400, 401.

In the time of the saxons here in England, knights received their insitution at the hands of great prelates or abbots, it being the opinion of our ancestors, that nothing so happily succeeded, as that which was performed by religious persons; in the accomplishing of which solemnity they were very punctual, by adding diverse ceremonies, as watching, fasting, bathing, consecrating of the sword, and the like: and how solemnly these things were observed, will appear in the famous constitution, mentioned by Ingulphus (speaking of Howard Lord of Brune, in Linconshire, who coming into England from Flanders (where he had lived in exile) with a considerable assistance, and force of his friends and followers to recover his fathers possessions; received the honor of knighthood from Brand, abbot of Saint Edmundsbury), whence being thence transcribed by our lerned Selden, Cambden, and Mr. Dugdale, upon a like occasion, we were to omit it.

Shortly after the conquest, the custom of receiving knighthood from religious persons began to be restrained here in England, in so much as the Synod held in Westminster in the year of our lord 1102 viz. *anno tertio Hen. primi* it was among other things ordained, *Ne Abbates faciunt Milites*; by which word abbates, we supposed in understood to be all religious persons.

However, the religious ceremonies for the most part continued, especially the vigils and the bathings; an eminent example whereof we have in the time of Edward the First, who to adorn the splendor of his court, and augment the glory of his intended expedition into Scotland, did at Whitfontide in the four and thirteenth year of his reign, begirt Edward of Carnarvan his eldest son, with the military belt, and this young prince, immediately, at the high Altar in Westminster Abbey, conferred the same Honor upon near three hundred Gentlemen, the sons of Earls, Barons, and Knights. The habit, equipage, attendants, and Ceremonies of which grand solemnity, being already transcribed at large, out of Matthew of Westminster, both by Mr. Seldon and Mr. Cambden, we shall thereunto refer our reader.

But in their regard their author tells us, that in the number of these knight, were about three hundred, and the old Annals of Ireland, cited by Mr. Selden, add one hundred more, which was further wide of the mark, we will here out of respect to truth, to the memory of those noble persons, with such as are descended from them, take occasion to give a perfect catalog of names, which amount to no more than 267.

Only first, we shall take notice, because that part of the ceremony, namely, the bathing is not remembered by Matthew of Westminster, that it is not only implied in the solemnity of the vigils then held, but we find in the accounts of the great wardrobe, for the aforesaid year, among the Robes and Ornaments appointed to the young prince, there were six ells of Cloth delivered out for the covering of his bath.

The religious ceremonies of *Bathing, Watching, and offering up of the sword at the high altar*, are retained amongst us at this day, but restrained only to that peculiar degree of knighthood, which from hence hath the denomination of the *knights of the bath*.

[there follows a list of the 267 knights knighted by Edward I]

These religious ceremonies were not alone observed here in England, by the Saxons and Normans, but also by the French, Spaniards, and other nations abroad. Concerning the first of these *Jean du Tillet*, a French writer in his memoirs saith, that the old French, being observers of formes and ceremonies, in most of their actions, brought in many customs to be observed at the making of knights, enjoining them before the solemnities, to watch, bath, and do other things to teach them that upon taking their order, it did behove them to be pure of heart and mind, and of virtuous inclinations, valiantly to suffer for the virtues sake, all manner of pains and necessities, to be circumspect in word and in deed, and above all, to observe faith and truth.

And much to the same effect, but more particularly to the ceremonies used, Favin tells us, that the proof of nobility being made (after the manner which a little before he sets down), watching the night before in the church or chapel, with devout prayers, and meditation: when morning came, he entered into his bath, to wash and make clean his whole body, whereby he was given to know and understand, that in all his following life time, he ought to be neat and clean, while disposed to embrace virtue, and to use in all his actions, modesty, providence, and wisdom.

And the like religious ceremonies were heretofore (about the time of Adolphus the tenth) observed in Spain at the creation of knights, whether they were Caballeros de Espuela d'Orda or Armados (which are no other than our Equites Aurati, or Knight's Bachelors) may be seen in the Titles of Honor, our learned Selden having collected and transcribed thither the manner of such creation, from the Spanish Partidas; and is briefly thus.

The person to be knighted was bathed in the evening, and presently laid in bed, then clothed in rich robes, and led to the church, to perform his vigils; and being over, the mass heard, his spurs were put on, and his sword girt unto him, then drawn out, and put into his right hand; whereupon the Oath was forthwith administered to him, which taken, he that followed the Dignity, gave him una Perfocade, a blow or stroke on the neck, saying, god assist you in the pefomance of that which you have promised.

To the aforesaid ceremonies of creating a knight, an oath was the most paradjoined, which drew its original from the Military Oath, imposed anciently upon the Roman soldiers, several particulars of which are collected by Sir William Segar, sometime Garter, Principal King of Arms.

This oath of vow of profession Favin observes to have been at all times, and in all places, continually uniform and alike—and to the same purpose cites a passage out of Saint Hierom, relating to Nepotianus, who had the military belt bestowed upon him, to the end, that he should relieve and protect widows, fatherless, the oppressed and the miserable, and these particulars, together with the defense of the church of God, made up afterwards the general substance of the general vow, which for a knight to observe and keep, and to perform all that belongs to the Order of Knighthood, was (as mister Seldon observes) esteemed as meritorious, as to do all that a monk, Frier, or regular canon would.

In the aforesaid example of William Earl of Holland, it is particularly mentioned, that at the request of the King of Bohemia, he might have the vow of his profession administered; whereupon Cardinal Petrus Capucius gave him admonition, what a knight ought to be, in an acrostick, according to the etymology of his name, Miles, thus,

M agnimus in adversitate
I ngenuus in consanguinitate
L argistuus in Honestate
E gregarius in curialitate &
S trenuus in virili probitate

Among the religious ceremonies of making a knight, set down by Mr. Seldon, Favin, and Petrus Blessensus, there is particular mention of consecrating the sword, offering it to the altar, and receiving it from thence; which manner of reception from the Altar, was an implicit kind of taking of an oath, as may be deduced from the said Petrus, who saith, that candidates in this time received their swords from the altar, that they might be professed themselves the sons of the church, and that they received the sword, to the honor of the priesthood, defense of the poor, punishment of malefactors, and deliverance of their country.

Lastly, at the institution of those Christian orders of Knighthood, erected for the defense of the Holy Land the knights entered into a solemn vow and oath, chiefly to propogate, and fight in defense of the christian faith, and to repel the violence and cruelties of pagans and saracens.

In time, among the various ceremonies performed at the admission of knights, in all the several orders and societies of knighthood, whether religious or secular, which have been erected, there are none esteemed greater, or ought to be more solemnly observed, than the taking of the oath.

It was in times of Peace and great leisure, that the before-mentioned solemn and tedious ceremonies, used at the making of knights, were observed; whether by great princes in their own courts, or by Ecclesiastics in the Church: but much otherwise in times of war, or on a day of battle, where the hurry throng of affairs, gave not the time for so long and troublesome ceremonies: and therefore, before the joining of battle, as after the victory obtained, (the one to encourage and stir up the valor and virtue of all gallant men to overcome: the other to reward the eminent prowess, and valiant performances of those who happened to survive) it was usual for the prince or general, in the field and fight of the whole army, to give those who he thought fit to advance the honor of knighthood (they being humbly kneeling before him) a stroke with a naked sword, flat-wise upon the shoulders, or else touch their heads or shoulders lightly as aforesaid, without any other ceremony, except pronouncing the words of creation, which latter kind the ceremony is used in Europe at this day, it supplying all the rest: and this we commonly call dubbing, the old English word used for creating a knight.

The Middle Kingdom Knighting Ceremony
From the Ceremonial Liturgies of the Middle Kingdom

The herald shall call forth a knight or master previously chosen:

Herald: Their Majesties call forth Sir (Master) N.

Knight: Your Majesty, I beg a boon.

King: Ask, and if it be within Our power and a proper thing, it shall be yours.

Knight: I ask that your Majesty bestow the accolade of knighthood upon N.



Then the king shall say to the herald:

King: Summon the members of Our most noble Order of the Chivalry.

Herald: Their Majesties call the Knights and Masters-at-Arms of the Society.

All members of the chivalry shall approach the Throne and kneel before the king, and the King shall say:

King: Noble Sirs, is it your judgement that N. is worthy to be numbered among our Chivalry in prowess, loyalty, and courtesy?

After the assembled Chivalry answer "aye," the King shall say to the Herald:

King: Call forth the Candidate.

Herald: Lord (Lady) N., stand forth and kneel before your King!

After the candidate comes forward and kneels, the King shall say:

King: Right mindful of your prowess on the field, and responsive to the wishes of your peers, We are minded to make you Knight.

Know that to wear the belt and chain of a Knight is to hold a sacred trust; that the obligations of knighthood will demand your efforts every moment of your life.

A Knight of the Society must be respectful of all religions, never offending the faith of another. A knight must respect all those who are weak or defenseless, whether because of age, infirmity, poverty, or vow, and be steadfast in defending them.

A Knight must love his Kingdom and his province, and fulfill most faithfully his feudal duties to his baron and his King.

His word must be dependable beyond doubt or question. He must never flee from the face of his foes. He must be generous to all. And always and everywhere, he must be the champion of the right and the good.

The Laws of the Society and the customs of the Kingdom require that a Knight be prow, as you have demonstrated upon the field; that a Knight be courteous, as you have shown yourself to be and as these noble gentlemen and ladies attest; and that a Knight be loyal to his Kingdom and to the Society.

Do you then desire to accept the burden of knighthood and swear fealty to the Crown?

Candidate: I do.

King: Then swear fealty and pay homage to the Crown of the Middle Kingdom.

The herald shall say, by phrase, and the candidate shall repeat:

I here swear fealty and do homage to the Crown of the Middle
Kingdom;
To ever be a good Knight and true,
reverent and generous,
shield of the weak,
obedient to my liege-lord,
fornost in battle,
champion of the right and the good,
this swear I, N.

King: This do We swear and will never forget:
To be your liege-lord, rewarding fealty with love,

valor with honor, and oath-breaking with vengeance (justice).

The King shall then receive the belt and shall give it into the hands of the candidate's lady (or lord) saying as it is buckled around him (her):

King: Wear this belt in token of your prowess.

The King shall receive the chain, saying as he places it about the candidate's neck.

King: Wear this chain in token of your fealty.

If spurs are available, they may be buckled on as the King says:

King: Wear these spurs in outward token of your new station.

The King may hither give a sword to the new Knight and say, or may simply say:

King: Bear your sword with strength, so disposing your heart to goodness that you never use (it/this sword or any other) to injure anyone unjustly, but always use it to defend the just and the right.

Then shall the King receive Oathbinder and shall strike the candidate upon the shoulders with the flat of the blade, saying:

King: Bear these blows and no others. Rise, Sir N.

The King, may, at his choice, use these words to accompany the blows, or words of his own choice:

**King: Bear these blows and no others.
In remembrance of oaths given and received.
(Strikes right shoulder)
In remembrance of your lineage and obligations.
(strikes left shoulder)
Be thou a good knight.
(strikes head)
Rise, Sir N.**

Or the King may, at his choice, use these words to accompany the blows:

**King: Bear these blows and no others. We dub thee once, twice, thrice.
Rise, Sir N.**

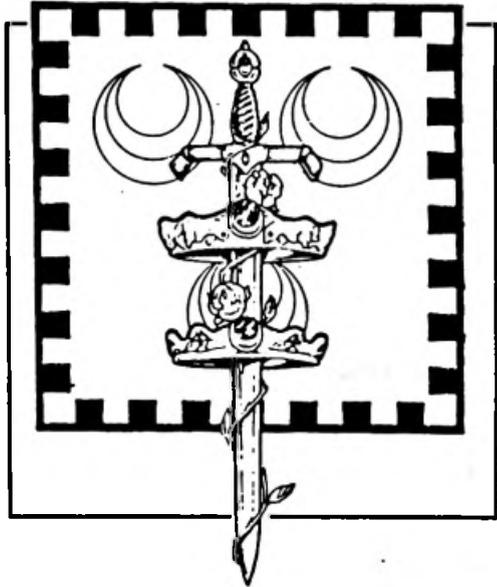
The new Knight shall rise, be greeted by the Chivalry as the herald reads the prodomation of elevation, then all shall retire in good order.

The Kingdom of Caid's Knighting Ceremony

Notes from the reign of Brion and Alysandra

Advance preparations: *Knighting should generally take place at major Kingdom events, preferably at formal courts. The Candidate for knighthood should be given at least a week's advance notice, so that he may make any desired arrangements for special attire, keeping vigil over his armour, etc.*

The Candidate's banner (or shield bearing his device), if available, and his dress sword should be placed at the rear of the hall before Court is to begin. The Candidate shall designate two or three Knights to accompany him in his entrance procession: a Sponsor, who walks to his right; a Knight to act as sword-bearer, with the spurs hanging from the quillions; and a Knight to bear his banner or shield. If he has no banner or shield, only two Knights are needed.



It should be determined in advance whether the Candidate wishes to swear fealty on a sword, or with his hands between those of the King. The King should be informed who will be giving the belt and chain. The Kingdom is responsible for providing the spurs should no one else claim that privilege.

At the appropriate time in Court, the King takes the Great Sword of Caid in hand, either across His knees or with the point down, hands on the quillions. He directs the Herald to summon the Chivalry of Caid. Each Knight may be accompanied by one squire, to carry his banner or shield; these will split off to the left and right of the dais as they approach the Thrones.

Herald: Let all Knights come forward, and attend their Majesties.

The Knights come forward and kneel, including those who will escort the Candidate.

King: Sir [sponsor], please bring forward [candidate].

The Sponsor leads his brother Knights of escort to the rear of the assembly, where the Candidate is waiting with his accoutrements. The knights escort the Candidate before the Thrones in the following order:

Sword and Spurs
Sponsor Candidate Banner
Queen King

The procession halts and all bow. The two escorts kneel; the Candidate and his Sponsor remain kneeling.

As an option, the Sponsor may here say:

Sponsor: My Liege, it is my privilege to present [candidate],
That he may be made a part of our noble brotherhood.

King: Do you and your brother Knights
affirm his worthiness for this high honor, Sir [sponsor],
accepting him as your Peer,
In Chivalry, honor, and valor on the field?

Sponsor: I do, my Liege, as do my brother Knights.

King: My Lady Queen, is it your judgement that [candidate] fulfills the
requirements of a true Knight?

END OF OPTION

King: [candidate],
well pleased with your prowess on the field
and your gentle conduct at all times,
and responsive to the wishes of your Peers,
We are minded to create you a Knight.
Will you accept from Us this honor,
and these badges of your ability and Knighthood,
and will you swear fealty to this, Our Crown and Throne
in all matters concerning this realm?

Candidate: I will, Your Majesty.

King: Let the candidate be vested with the spurs.

The sword-bearer hands the sword to the banner-bearer or another Knight, and kneels to buckle the spurs on the Candidate's heels, assisted by the Sponsor. The King returns with the Great Sword of Caid to the Cancellor, who remains nearby. The Sponsor returns to the Candidate's side, and the Sword-bearer retrieves the Candidate's sword.

King: Let the Candidate's sword be brought forward.

The Sword-bearer presents the sword to the King, who gives it to the Sponsor. The Sponsor girds the Candidate with it.

King: Remain forever worthy of this sword, [candidate], and remember
that the Sword has two edges, Justice and Mercy.

Their Majesties stand.

King: With what sword do you wish to be knighted?

The Candidate answers. (Popular choices have been: The Sponsor's personal sword, the King's personal sword, the sword of the King's champion or the Queen's champion.) The King receives the named sword, and lightly strikes the Candidate thrice with the flat of the blade, first on the right shoulder, then on the left, then on the crown of the head.

King: Be thou a true Knight, Sir [new Knight].

The King returns the sword to its rightful place, then raises the new Knight.

(As an OPTION, if the new Knight wishes to receive the buffet, the King at this point embraces him, then delivers it: a good solid punch to the right shoulder, of sufficient strength to stagger the recipient.)

King: Let this be the last blow you receive unanswered.
END OF OPTION

The Queen then receives the white belt, and girds it around the new Knight's waist.

Queen: Wear this belt, Sir [new Knight], in token of your Chivalry.

Knight: My Lord King, I wish now to pledge my fealty.

King: On which sword do you wish to swear?

The new Knight answers. (popular choices have been: The Great Sword of Caid, the King's personal sword, the new Knight's personal sword.) The named sword is presented hilt-first to the King, who holds it across his palms. The new Knight lays his hands on the King's hands, with the blade between them. (OPTION: The new Knight may swear fealty by placing his hands between those of the King.)

Herald / New Knight: Here do I swear, by mouth and hand,
fealty and service to the Crown and Kingdom of Caid:

To speak and to be silent,
to do and to let be,
to come and to go,
to strike and to spare,
in such matters as concern this Realm;
in need or in plenty,
in peace or in war,
in living or in dying,
until the King depart His throne,
or death take me,
or the world end,
so swear I, [new Knight's name]

King: And this do We hear, Sir [knight].
And We, for Our part,
swear fealty to you and to all your household,
to protect and defend against every living creature,
with all of Our power,
until We depart from the throne,
or death take Us,
or the World end,
So say We, N., King of Caid

Queen: And so say we, N., Queen of Caid.

The new Knight remains kneeling as the sword is returned to its proper place. The King receives the chain of knighthood from whomever is providing it, and places it around the neck of the new Knight.

King: Take now the weight of this chain, symbol of the fealty you have sworn.

The new Knight raises his joined hands, and the King raises him up. The Queen presents the new Knight with a yellow rose.

Queen: Sir [Knight], We pray you to accept this rose as a token of of the courtesy We know you will maintain, as you have thus hitherto.

he new Knight kisses the Queen's hand.

Knight: Thank you, my Lady.

King: Congratulations, Sir [new Knight]. Go now to your brothers.

If he has no further business with the Knights, the King says:

King: Thank you gentlemen, you may retire.

The Knights bow, draw their swords, salute, sheath their weapons, and retire.

Knighting Ceremony of the West Kingdom

Before the ceremony, the following items need to be assembled or arranged:

For the Order of Chivalry: A chain, belt, pair of spurs, name of the spokesperson (if any) and the name of any attendants.

For the Candidate: Which sword to swear fealty on, which sword to be knighted by, the squire's Knight, if any; and if the candidate will accept the buffet.

For the Heralds: The blazon of the candidate's arms and to know if the candidate is a member of the Queen's Guard.



Herald: The strength and stability of the Kingdom lie in these virtues of its people: creativity, service, and chivalry - for if any of these are lacking, the Kingdom fails. The fighters of the Kingdom defend it with their swords and with their honor bring it glory on the field.

Let all members of the Order of Chivalry of this Kingdom here present come forward and kneel before the Crown.

The chivalry shall come forward and kneel before the Throne.

If there is to be a SEARCH for the candidate, use the following, otherwise, use the section entitled PROCESSIONAL, below.

King: What business have you before us?

The spokesperson stands and says:

Spokesperson: Your Majesty, we, the Chivalry of the West, feel our numbers are not complete, and that there is one here present whose honor, prowess, and chivalry; both on the field and in the hall, entitles him / her to recognition as our Peer.

King: We are agreed. Go forth and bring the candidate to Us.

The spokesperson shall turn, with attendants, and with some indirection, search assembled populace. Then they shall find the candidate and bring him / her before the King.

Spokesman: We here present [candidate] for Your Majesty's consideration as a candidate for membership in Our order.

King: You have spoken with Us of him / her before. We are in agreement that he / she is worthy of Membership in your noble Order.

END OF OPTION

PROCESSIONAL VERSION-Use this if the candidate does not wish the "search" form given above.

King: We are minded to admit [candidate] to your Right Noble Order. Let him / her now be brought forth.

Herald: Let [candidate] be brought before Their Majesties.

The spokesman and Attendant go to the candidate, who is standing at the back of Court. If the candidate wishes a procession, then the candidate and the procession shall come forward instead. The candidate comes forward flanked by the Spokesman and Attendant, both of whom are Members of the Order. The candidate kneels, as does the attendant. The Spokesman turns slightly to face the populace.

CONTINUE at this point in the ceremony, no matter which of the two previous methods is used.

King: Kneel.

When the candidate has knelt on the cushion(s):

King: [candidate]
Right mindful of your prowess on the field,
and responsive to the wishes of your Peers,
We are minded to create you
a Member of the Order of Chivalry.
Will you accept from Us this honor,
and will you swear fealty to this,
Our Crown and Throne of the Kingdom of the West?

If the candidate does not feel that they can swear fealty, use the MASTER AT ARMS ceremony instead.

Candidate: Yes, Your Majesty.

If the Candidate is a member of the Queen's Guard, then the Queen shall say:

Queen: You are a member of My Queen's Guard. I thank you for your service to Me and only regret that I must lose you from My Guard to your new estate.

Candidate: It was my honor to service You on Your guard. I return this baldric to You as a sign that me service to You in that capacity is ended.

If the candidate is squire of a Knight or the fostering of a Master-at-Arms, then the King should say:

King: If you are squired to any Knight of this Realm, name him now.

Candidate: Your Majesty, I am squired to Sir [Knight].

Herald: Sir [Knight], approach Their Majesties.

King: Sir [Knight], We are minded to Knight your squire [candidate]. Will you now release him from, your service and release him from whatever fealty exists between you?

Knight: I now release you, [candidate], from my service and the fealty we have had between us.

Candidate: It has been my honor and pleasure to train with you. I release you, Sir [knight], from all of the responsibilities and duties you took upon yourself when I became your Squire (I here return this token of my bond to you).

Candidate returns his squire's belt, if there was one.

CONTINUE

King: On which sword do you wish to swear fealty?

The candidate shall reply, and this sword shall be presented, hilt foremost, to the King. The King shall take it and lay it across his upraised palms.

King: Place your hands upon Our own.

The candidate shall place his hands upon the hands of the King.

Herald: To your Liege lord and before your Peers, repeat after me:
Here do I swear, by mouth and hand,
fealty and service, to the Crown and Kingdom of the West.
To Speak and to be silent, to come and to go;

To Strike and to spare, to do and to let be;
In such matters as concern the Kingdom
On my honor, and the lawful command of the Crown.
In Need or in plenty, in peace or in war,
in living and in dying, from this hour henceforth,
Until the King depart from his Throne,
Or death take me, or the world end,
so say I, [candidate].

King: And this do We hear,
nor fail to remember
And we for our part do swear fealty to you, [candidate]m
to protect and defend you,
and all of your household,
with all of Our power,
until We depart from Our throne,
or death take Us, or the world end,
So say We, [King], King of the West.

King: By what sword do you wish to be Knighted?

The candidate shall reply. If the sword chosen is a different sword, then the sword of fealty shall be returned to its owner and the new sword shall be presented hilt foremost to the King.

King: By what name do you wish to be Knighted?

The candidate shall reply.

The King shall then lightly strike the candidate three times with the flat of the blade, first upon the left shoulder, next upon the right shoulder, and finally upon the top of the head, while saying:

King: I dub thee once...I dub thee twice...I dub thee Knight.

The sword shall be returned to its owner.

If the new Knight wishes, the buffet may be given.

BUFFET OPTION

King: Bow your head.

The new Knight shall bow his head.

King: Know, now that you are made a Knight, that you must succour the defenseless, seek justice for those of every station, and maintain the

honor of Knighthood. Let this blow remind you that Knighthood shall bring you pain as well as honor.

The King shall deliver a light, symbolic slap to the cheek of the new Knight.

CONTINUE

King: Rise, Sir [new Knight].

King: Are there Spurs?

If spurs are to be presented to the new Knight, two knights shall come forward and place the spurs upon his heels. When they have finished, the King shall say:

**King: Wear these spurs in token of your rank.
Is there are chain?**

The King may ask the history of this chain, if there is any. The Knight shall briefly tell of the history of the chain. Next the King shall take the chain of Knighthood and place it around the neck o the new Knight, saying:

**King: Wear this chain in token of your fealty.
Is there a belt?**

A Knight will hand the King a Knight's belt. The King will hand the belt to the Queen, and may optionally ask if there is a history of the belt. The Queen shall take the belt of Knighthood and fasten it about the waist of the new Knight, saying:

Queen: Wear this belt in token of your chivalry.

Then the King and Queen shall congratulate the new Knight and the King shall say:

King: Go now to your peers.

The herald shall exhort the cheers of the populace. The Chivalry shall congratulate the new Knight. While this is being done, the herald shall read the scroll of proclamation - if no scroll is present the herald shall read the appropriate text from the book.



Brian R. Price
1134 Tamalpais Place
Hayward, CA 94542
(510)-888-1405

*Books
Monographs*

Free shipping for Chronique subscribers!

Monographs

1. Historical Forms of the Tournament for SCA Combat: History, Resources, Examples.

Earl Sir Brian Thornbird Ap Rhys, OL
Notes prepared for the Collegium Occidentalis, Kingdom of the West, 1992. Contains analysis of modern and period tournaments, period challenges, and notes on how to hold these tournaments in the SCA.
36pp, Monograph, Illustrations \$5.00

2. Selecting armour for use in the SCA

Earl Sir Brian Thornbird Ap Rhys, OL
Notes prepared for the Collegium Occidentalis, 1992. A brief examination of the concerns for new combatants who are considering an authentic set of equipment.
16pp, Monograph, Illustrations \$2.50

3. King Rene's Tournament Book

Translated by Dr. Elizabeth Bennett
An excellent translation of an important 15th century tournament treatise. With equally competent illustrations by Will McLean, this work is a strong contribution to the literature available for tournament recreationists.
26pp Paper, 8 1/2 x 11, Illustrated \$6.00

4. Introduction to Swordsmanship

Earl Sir Brian Thornbird Ap Rhys, OL
Class notes provided for the fall session of Collegium Occidentalis, 1992. Thoughts on training oriented for the beginning combatant, including notes on philosophy, balance, focus, awareness, stance, movement and instructions for building the first offensive blow—the so-called "anap."
Available May, 1993
40pp, Monograph, photographs \$5.00

5. The Essence of SCA War

Earl Sir Brian Thornbird Ap Rhys, OL
Fall Collegium Occidentalis notes, these notes discuss the various philosophies of SCA war, attempting to get at the tension between war and tournament and offering a solution to the dilemma that balances single and group engagements. Looks at the impact of philosophy, conventions, rules and political arrangements.
Monograph \$4.00

6. Organization for SCA War

Earl Sir Brian Thornbird Ap Rhys, OL
Notes for the Spring Collegium Occidentalis, 1993, available May 1993. Examines techniques of organization for SCA units and armies, emphasizing solutions aimed at reducing the disruption to the chivalric intent of SCA combats. Discusses training and attitudes, period solutions and analyses the success of some SCA units.
Monograph \$5.00

7. The Company of Saint George

A guidebook describing the intent, philosophy, and practices of a modern tournament society. Although the book is intended as a guide for those interested in the order or curious about its intent, it may prove useful for those considering similar groups.
Monograph \$3.00

8. Armouring Technique I: Metalworking Basics

Surveys the basic principles of steel and iron materials; stretching, doming, basic hammer technique, filing, riveting, some rudimentary leatherwork.
Available April, 1993
Monograph, photographs, illua. \$6.00

Books

Dispatches of Milanese Ambassadors, 1450-1461

Kendal and Ilardi, Ohio State

An interesting variety of letters concerning social, political and diplomatic affairs of France, Italy, and Burgundy during the 15th century.

2 Vols, Hard \$14.95

Records of the European Sword
Eward Oakshott

A wholly new and profously illustrated volume that offers a typology of medieval swords. An excellent selection with a photograph and text on each piece. A most impressive work and a mut for anyone interested in recreating medieval swords.

310pp,hard, photos \$70.00

Forthcoming Books

The Book of the Tournament

Brian R. Price

AKA Earl Sir Brion Thornbird

A collection of essays relating to all aspects of the modern tournament experience. Gives a mix of practical and philosophical pointers for tourneyers, marshals, consorts. There are plans for an illuminated and calligraphed edition as well, and this one should have a few of the miniatures included.

Paper and Hard editions

Summer 1993

A Western Dancing Master

Ann-Marie Storz

AKA Lady Anne of Alanwyck

Done in the style of the great treatises of the 15th and 16th centuries, this expansive work contains nearly 70 dances taken from authentic sources. Each dance includes written music and there is a wealth of historical information presented in the favored dialog-format of the 15th century.

Paper and Hardcover editions

Summer 1993

Masterpieces of Medieval Armour Reproductions

Brian R. Price

AKA Earl Sir Brion Thornbird

Featuring essays on the armourer's art, extensive photographs and commentary from the finest reproduction armourers, the book examines armour from many unusual perspectives. The finest modern armourers talk about their philosophies and about how and why they work.

Christmas 1993

To Order

Checks payable to Ann-Marie Storz (see inside cover for address)

Shipping free to *Chronique* subscribers; else add \$2.00 per piece to a maximum of \$4.00 for shipping and handling.

Back Issues

\$4 per copy

Chronique #1

- A 15th C. Tournament Treatise of Uncertain Authorship
Ray Lischner
- Some Tournament Functions in Recreation Societies
Brian Price
- Tournaments to Enhance Chivalry
Hugh T. Knight, Jr.
- The Purpose of the Tournament of Chivalry
Brian Price

Chronique #2

- A Game by Any Other Name
Stephan H. Beck
- Excerpt from the Institution, Laws, and Ceremonies of the most Noble Order of the Garter, a tract entitled, "Of Virtue and Honor."
E. Ashmole, 1672
- Jacks for the Company of Saint George Text and Illus. by
G.A. Embleton, Introduction by Gavin Danker
- Knightly Orders and Tournament Societies
Brian R. Price

Chronique #3

- Conduct Around the Field
Brian R. Price
- On Chivalry: An excerpt from the famous essay: THE SUBJUGATION OF WOMEN
J.S. Mill
- The Battle of Poitiers (1356)
An Excerpt from Foissart's Chronicles
- The Company of Saint George
Brian R. Price

GALINN GRUND VIKING CENTER

909 West Eighth Street
Davis, California 95616

Galinn Grund is an independent special interest group promoting greater awareness of the Viking Age. Come join us in our research and re-creation of Viking activities, culture, and lifestyles. Galinn Grund welcomes both newcomers and veteran medievalists, regardless of background or current knowledge of the Viking world.

What does a Viking look like? How does a Viking act? Our goal is to help you re-create a recognizable, believable persona that makes it apparent you are a Viking even when you're not looting, burning, or pillaging. At Galinn Grund you don't have to choose between being authentic and having fun; being an authentic Viking *is* fun!

Our interests include:

Armor and Weapons	Minting
Art and Design	Music
Beadwork	Names and Nicknames
Bardic Arts	Pavillions
Brewing	Persona Development
Carving	Poetry
Cooking	Pottery
Documentation	Research
Embroidery	Runes and Rune Cutting
Fighting	Shoes and Boots
Games	Smithing
Garb	Society and Culture
History	Spinning
Jewelry	Technology
Language	Weaving
Literature	Woodworking

Meetings are held every other week in Davis.
For further information, call Roark the Peacock
(916/759-0323) or Ragnarr Grimsson (916/447-8814).

Galinn Grund is Old Norse for Enchanted Ground

LORICA

A semi-annual journal of arms and armour.

Past articles have included:

The Bascinet

The Securing of Coifs and Aventails

The Crossbow: A Brief History

Italian Armour from the Altarpiece of St. John and St. James c1371

A Typology of Bascinets

Components of a Late Fourteenth Century Arm Harness, Bascinet, and Cuirass from the Castle of Churburg

The Chalcis Bascinet Style

Notes from the Effigy of the Third Earl of Warwick

Munitions Armour of the Sixteenth Century

The Development of the Glancing Surface and Its Effect on 14th Century Armour

Notes on the Tower of London Helm

Lorica is published by Historical Research Press:

240 E. Palmer

Northlake, IL 60164

Subscriptions are \$10.00-US per year.

Checks should be made payable to *Douglas W. Strong*

CHRONIQUE

Brian R. Price
1134 Tamalpais Place
Hayward, CA 94542

