



The Privy

Barony of Terra Pomaria

Words from their Excellencies



The Privy

January 1st, 2010

Greetings unto the Noble Populace of the Barony of Terra Pomaria,

As the new year begins We look forward to the upcoming year and season with hope and excitement, and reflect upon the past year, our hearts are warmed by the friendships that we have enjoyed throughout the year. At the time of this missive we are preparing to travel north to the 12th night Coronation of our new King and Queen. We have much to celebrate as one of our own, HL Juliana van Aardenburg will be elevated as a member of the Order of the Pelican. We also look forward to the elevation of my former squire brother, Viscount Gustave

Biskaldarazi, to the Order of the Chivalry.

We hope to see you all there, and for those that are unable to make the journey, we will see you throughout the upcoming event season. We are excited about Winter's End which is a mere two months away. Please consider competing in the A & S Championship, or if the flash of steel is more your taste then possibly the Rapier Championship.

Yours in service to Terra Pomaria,
Sire Ruland & HE Emma von Bern,
Baron and Baroness of Terra Pomaria

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Upcoming Events

- January 8-10th— 12th Night, Barony of Glymn Mere, Olympia, Tumwater, Lacey WA
- January 16th— Midwinters Feast, Barony of Adiantum, Eugene OR
- February 6th— Briaroak Birl, Shire of Briaroak, Roseburg, OR
- February 6th— Founding Revel, Barony of Stromgard, Vancouver, WA
- February 8th-15th— Estrella War, Kingdom of Atenveldt
- February 27th— Winter's End, Barony of Terra Pomaria, Marion and Polk Counties, OR
- March 5th-7th— Kingdom A&S/ Kingdom Bardic, Barony of Glymm Mere, Olympia, Tumwater & Lacey, WA
- March 12th-14th— Mounted Archery Marshalling Workshop, Shire of Mountain Edge, Yamhill County, OR
- March 19th-21st— Summits Spring Coronet, Barony of Adiantum, Eugene, Oregon
- March 20th Mountain Edge Defender Tournament, Shire of Mountain Edge, Yamhill County, OR



HL Juliana van Aardenburg receiving a
Thank you from Their Highnesses Brogan
O'Bryant the Bull and Johanna Kjooppmanntr

January 2010

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Curia

Their Royal Majesties of An Tir

Cedric Rolfsson and Elizabeth Owles

Their Highnesses of the Summits

Abu Nur Rustam Ibn Abdallah and Suvia filia Hereberti

Excellencies of Terra Pomaria

Roland and Emma von Bern

His Excellency Roland von Bern

SirRulandvonbern@hotmail.com

Her Excellency Emma von Bern twyla_lawson@hotmail.com

"...What a family is without a steward, a ship without a pilot, a flock without a shepherd, a body without a head, the same, I think, is a kingdom without the health and safety of a good monarch."

-Queen Elizabeth the First, to her brother King Edward c. 1550

Officers of Terra Pomaria

SENESCHAL: HL Maccus of Elgin (Mark Chapman) chap65@comcast.net Baronial Address: PO Box 7973, Salem OR 97303

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HEAVY MARSHAL: Lucas Von Brandenburg benmbiker@msn.com

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SCRIBE: Brigit of Guernsey (Beth Harrison) Brigitspins@yahoo.com



His Highness Abu Nur Rustam Ibn Abdallah cuts the haggis at Hogamany, 2010

Champions of Terra Pomaria

Heavy Defender: Alail Horsefriend

Archery: Maccus of Elgin

Arts & Sciences: Brigit of Guernsey - brigitpins@yahoo.com

Rapier: Sabastian de Winter

Youth Champion: James Windswift

Local Gatherings

Ceilidh: 2nd Monday, October-May, 7pm, Pringle Community Hall, 606 Church St SE, Salem. Contact: tpchatelaine@gmail.com Wearing garb is requested, Gold Key is available

Business Meeting: 3rd Monday, 7pm, Round Table Pizza at Keizer Station, Contact: HL Maccus of Elgin (Mark Chapman) chap65@comcast.net

Scribal Night: 3rd Thursday, 6pm, 6024 Fircrest st SE, Salem Contact for questions, directions or to RSVP attendance to Brigit of Guernsey (Beth Harrison) Brigitpins@yahoo.com

Armoring: Contact: Roland (Heath) SirRulandvonbern@hotmail.com (modern attire)

Archery Practice: For information contact: Cherise MacGill. Curt-brandi@msn.com

Heavy Weapons / Rapier Fencing Fighter Practice : Wednesday evenings, starting at 7pm. 720 Farmland Rd. Keizer, OR 97303. During the months of November through May, and any bad weather, we will be at Clearlake Elementary School: 7425 Meadowglen St NE, Keizer, OR 97303. Contact HL Lucas von Brandenburg benmbiker@msn.com

A & S Day: Contact Countess Berengaria de Montfort de Carcassonne, OR, OP .

Open Castle : This gathering is an opportunity for the members of Our Great Barony to gather at the home of the Baron & Baroness to have informal discussions, work on projects together, potluck, and just enjoy each other's company. It is also a chance for members of the Barony (both new and old) to get to know one another better. Please consider joining us, it always ends up being a fantastic time for all who attend. This gathering is generally held the 3rd Thursday of every month from 7-10 p.m. This gathering is in modern clothing. For further information, contact the Baroness, Emma von Bern at twyla_lawson@hotmail.com

Bardic Music Night

Dates / times currently irregular, by appointment at the home of HL Juliana van Aardenburg. Learn the songs that are sung at bardic circles so you can participate at your next event or come to just listen to songs and stories. For more information contact HL Juliana van Aardenburg julianavana@comcast.net at 503-363-7512. Dress is modern.

Legal Stuff

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Submissions guidelines: If you wish to submit articles or notices, they are welcomed and will be published as space permits. Please understand that all submissions are subject to formatting and spelling adjustments. The chronicler reserves the right to edit any submissions for inappropriate content and may make changes to the final copy to ensure entries meet all guidelines for acceptability. Submission deadline for the upcoming month's Privy is by Business Meeting (3rd Monday of the month) and may be sent by hardcopy, disk or email to the Chronicler.



Chroniclers Words

Greetings unto the Populace of the Barony of Terra Pomaria!

It is my hope that everyone had a good Holiday season and I am looking forward to the new year. There are several events coming up and I hope to see many of you at the feasts in the area.

As always I am looking for photos, stories and tales of our local events. Also I would LOVE to have articles written by our populace to include in our Privy. I have decided to forgo having a crossword in the Privy. If you want it back please let me know and I will continue to include one every month.

If you have any questions feel free to ask. I am more than willing to provide electronic copies of the photos that you see in our privy as well. Simply ask me when you see or email me at ladyfortunethomas@gmail.com Email is probably better.

Yours in Service, Fortune verch Thomas



A History of the Knights Templar in the Crusades: A Basic Overview Part 3

compiled by Ron "Modar" Knight

While Peter the Hermit was leading his band of ragtag pilgrims to the Holy Lands, Pope Urban II was using the time until August 15th (of the year 1096) to prepare for the crusade that the army would undertake. While Urban was ecstatic over the response he had received from those wishing to go on the crusade, he realized he needed to give substance to the call for Holy War that he had given. To address this, he reassembled the bishops present and began forming the regulations and plans for the crusade.

Among the rules adopted were: 1) any man who took the vow to join the crusade must fulfill the vow or be excommunicated; 2) any man who went on the crusade, but returned home before its mission was accomplished, would be excommunicated; 3) every man who took the vow to join the crusade must wear a cross made of red cloth sewn to his surcoat, or outer garments, as a public declaration of his vow. (The style of cross was a standard "straight arm" cross.);

and 4) anyone fearing for their possessions while on the crusade could leave them for safekeeping with their local bishops, who would be held responsible for their safe and complete return. (Presumably if someone did not return from the crusade, their possessions would become the property of the Church.). Also, it was declared that those not physically fit should be discouraged from taking part in the crusade.

The choice of a departure date was selected so that the southern harvests would be gathered in and available to supply the armies. The various military factions would be sent, via different routes, to Constantinople. Once all had arrived, they would merge and launch a common campaign. The reason for the different routes was two-fold. One, smaller groups would put less strain on areas the armies were traveling through to accommodate them, and two, this would keep friction between the various factions to a minimum.

When news of these soon to be approaching armies reached Emperor Alexius, he was overwhelmed. When he had asked for help, he had assumed he



would receive 3-4 thousand troops, which he could assimilate into his forces to bolster the troops. What he got was, first the chaotic band of Peter the Hermit's pilgrim/fighters who were really nothing but more trouble for him, and now the Pope was sending whole armies with thousands of knights, as well as foot-soldiers and a whole retinue of camp followers, all led by nobles. With some alarm, he began trying to prepare for the onslaught by sending caches of food and supplies to points along the routes that the armies would be traveling. Hopefully this would stem any problems that the moving armies might cause, but after the debacle with Peter the Hermit's entourage, Alexius feared the worst.

Perhaps Alexius was correct to worry because there was a real "cast of characters" that would lead the various military factions or armies to Constantinople. All were nobles and many were Princes, in blood if not title. Each was going on the great Crusade for their own reasons. Amongst these nobles were Hugh of Vermandois (sometimes referred to as Hugh le Maisne), Godfrey de Bouillon with his two brothers Baldwin and Eustace, Bohemond of Taranto and his nephew Tancred, Raymond of Toulouse and Adhemar of Monteil, Robert of Normandy with Robert of Flanders and Stephen of Blois.

Hugh, the Count of Vermandois, was brother to Philip I, the King of France. A writer of the time, William of Tyre referred to him as Hugh the Great, but history has shown that Hugh was totally ineffective as a warrior, and that his only greatness came in his boasting, and his love of finery. Yet, despite his faults, he led the first group (after Peter the Hermit) to Constantinople, his army leaving in mid-August of 1096.

Godfrey de Bouillon was the Duke of Lower Lorraine. He and his brothers were sons of Eustace II, Count of Boulogne. They were also descendant of Charlemagne through their mother Ida who was the daughter of Duke Godfrey II of Lower Lorraine. Godfrey was described as the "ideal knight of Christendom". He was tall, well-built, blond and bearded. He was a pious, near-ascetic man with simple tastes and unfailing gracious behavior. He was known to have great strength, and there is at least one account of him wrestling a huge bear. Another account relates him killing a camel by slicing its head off with a single

sword stroke. He was deeply religious and devoted to prayer. He would many times pray so long before meals that members of his entourage would complain that their meals were cold before they were allowed to eat. Unlike other leaders of the crusade who carried with them luxuries from home, Godfrey had in his tent, no carpets, no curtains, no silk hangings, and no furniture. He would sit on the ground and use a sack of straw to lean against. He sold and mortgaged all of his lands to finance a fighting force that he would command in the Crusade. When his force left for Constantinople in August of 1096, some days after Hugh of Vermandois' army had departed, he was 36 years of age.

Baldwin of Le Bourg was brother to Godfrey, but there the common thread ended. He was taller than Godfrey, "almost a giant", and was dark-haired, clean-shaven, and had very pale skin. Baldwin was a complex man with many facets to himself. He enjoyed finery and never appeared in public without wearing a mantle. He was scholarly and a person of exquisite and exacting manners. He was known to be tough, hard, and cold toward people. Yet despite this, he is known for his chief vice which was veneriness. He is also known for his excessive love of his brother Godfrey. Baldwin tried to model himself after Godfrey, to whom virtue seemed to come easy. Yet Baldwin always fell short, and thought of himself as a constant sinner. It was originally intended for Baldwin to enter the Church, as was the usual case with many younger sons. He had no real desire to be part of the church, and the Crusade provided a way for him to escape that life. He was married to a high-born Englishwoman named Godhilde who accompanied him, along with their children, on the Crusade. He was 32 years old.

Eustace played only a minor role in the Crusade. Being the eldest of the three brothers and inheritor of their parent's land, he soon returned from the Crusade to manage the estates.

Bohemond was the Norman Prince of Taranto (also called Otranto) located in Italy. He would lead another army on Crusade. A description of him written by Anna Comnena, the Byzantine Emperor's eldest daughter, shows the impression he made when he arrived in Constantinople:

Never before had anyone set eyes on a man like this in



A History of the Knights Templar in the Crusades cont...

our country, whether among the Greeks or the barbarians, for he was a marvel to behold and his reputation was terrifying. Let me describe this barbarian's appearance more particularly - he was so tall in stature that he overtopped the tallest by nearly one cubit, narrow in the waist and loins, with broad shoulders and a deep chest and powerful arms. And in the whole build of the body he was neither too slender nor overweighted with flesh, but perfectly proportioned and, one might say, built in conformity with the canon of Polykleitus...

...His skin all over his body was very white, and in his face the white was tempered with red. His hair was yellowish, but did not hang down to his waist like that of the other barbarians; for the man was not inordinately vain of his hair, but had it cut short to the ears. Whether his beard was reddish, or any other color I cannot say, for the razor had passed over it very closely and left a surface smoother than chalk...His blue eyes indicated both a high spirit and dignity; and his nose and nostrils breathed in the air freely; his chest corresponded to his nostrils and his nostrils explained the breath of his chest. For by his nostrils nature had given free passage to the high spirit that bubbled up from his heart. A certain charm hung about this man but was partly marred by a general air of the horrible. For in the whole of his body the entire man showed implacable and savage both in his size and glance, or so I believe, and even his laughter sounded like roaring. He was so made in mind and body that courage and passion reared their crests within him and both inclined to war. His wit was manifold and crafty and able to find a way of escape in every emergency. In conversation he was well-informed, and the answers he gave were quite irrefutable. This man, who was of such a size and such a character, was inferior to the emperor alone in fortune and eloquence and other gifts of nature.

He was the son of the Norman Conqueror, Robert Guiscard. He was pure Norman and was described as having a Norman's cruelty and a Norman's belief that the whole world was ripe for conquest. He was known to be totally unscrupulous and very dangerous. He had spent the thirteen years previous to the call for Crusade, fighting against Emperor Alexius in Greece and Macedonia. Now he would be fighting on the same side as Alexius. He made the choice to join the Crusade both for all the trouble he could create, plus all the territory and glory he could grab.

When he, his nephew Tancred and his army left Italy in October of 1096, he was approximately 40 years of age.

Raymond IV of Toulouse, Count of Toulouse and St. Giles, would assemble another force for the Crusade at his own expense. Son of Almodis, Princess of Barcelona, he was known as a man of great probity and to be very intelligent. He had fought the Almoravides in Spain and was proud of the fact that he had lost an eye in single combat while fighting the Moors. While having both a Spanish gravity and Spanish sensuality, he was deeply religious. Yet maintained a reputation as a womanizer. He married often and was twice excommunicated by the Church for marriages of consanguinity. The last of his wives was Elvira, the natural daughter of Alfonso VI, King of Leon and Castile. Raymond joined the Crusade because he felt that he would die soon and hoped to die in the Holy Land. When his forces left from their gathering point in France in October of 1096, he was nearly 60 years of age. He would arrive in Constantinople on April 22, 1097. Once there he would develop a dislike for Bohemond and would spend most of the Crusade campaign at odds with the Prince of Taranto, trying to neutralize his efforts.

Adhemar of Monteil, Bishop of le Puy, at the age of 50 would accompany Raymond of Toulouse to Constantinople. He had been the first person to kneel before the Pope when the Crusade was declared. Most likely this act of fealty had been preplanned to give credence to the selection of him as Papal Legate to the Crusade. When he arrived in Constantinople he was to assume command of the united forces and lead them into the Holy Lands.

Robert of Normandy, Duke, was the son of William the Conqueror and brother to King William Rufus. He would lead the last of the initial armies to the Holy Land. Although Robert was first born, his rebelliousness and hot temper caused William the Conqueror to deny him the throne, and give it to his brother. Robert was also gregarious, mischievous, and a lover of creature comforts. He was nicknamed Curthose (meaning Short Boots), to reflect the fact that he did not fill his father's shoes. His forces would leave from France in October of 1096.

Stephen of Blois, Count of Chartres, Blois & Troyes



would accompany Robert of Normandy on Crusade, but not out of any desire to. Stephen, who was the son-in-law of William the Conqueror was a very rich and very amiable man. According to one Abbot of the time, "Stephen owned as many castles as there were days of the year." It was at the threatening insistent of his wife that Stephen found himself headed to the Holy Lands. William the Conqueror's daughter, Adela, took after the Conqueror more than any of his sons did. Since she couldn't go on the Crusade, she made sure Stephen would.

Robert of Flanders would also accompany this force. But unlike Stephen of Blois, he looked forward to the crusade. He is described as a warrior-pilgrim both by inheritance and inclination.

Besides these leaders, the armies were composed of other noblemen and knights, thousands of mounted troops, plus several thousand more non-mounted forces including pikemen and archers. Accompanying all of these men were hundreds of carts and thousands of grooms, carters, fletchers, ironsmiths, cooks, tentmen, servants and camp followers. The camp followers were composed of the wives and families of the nobles and fighting forces, unattached females (and males) who sold their services (both sexual and non-sexual) to the soldiers, and vagabonds who followed along doing scut work in exchange for food leavings and perhaps a chance at finding "souvenirs" on the fields after battles. And on top of this, the armies were priest-ridden. Every nobleman and knight had a private chaplain with him and every company of soldiers had an attendant priest assigned to them. In effect, almost 1 out of every 150 people on Crusade was a priest.

The first of the Armies of Princes, led by Hugh of Vermandois, traveled from France to Bari (in southern Italy) then crossed the Adriatic Sea to Dyrrachium (what is in present day known as Durres in Albania) and from there via Thessalonika to the city of Constantinople. No undue hardships or unexpected problems were encountered by this force. Upon arrival at the Byzantine Capital, Hugh was asked to swear an oath of loyalty to the Byzantine Empire, so as to prevent the crusaders from changing their minds about fighting the Saracens and attacking their Byzantine allies. Hugh did so readily enough. But then he was

detained by the Emperor and not allowed full liberty. Most likely this was an effort to maintain control of Hugh's forces until the rest of the armies arrived. Hugh was willing to partake of the Emperor's hospitality. After all, he could partake of the amenities of the palace for weeks before having to go back into the field, which he did not enjoy anyway.

The next army to depart was led by Godfrey de Bouillion and his two brothers Baldwin and Eustace. They traveled a route similar to the one that the People's Crusade led by Peter the Hermit took, going through Germany and crossing over into Hungary around the beginning of October. The way had been smoothed by one of de Bouillion's noblemen named Godfrey d'Esch who knew the King of Hungary. Arrangements were made for extra provisions and guides to lead them through Hungary. Godfrey was so pleased with King Coloman's assistance that to guarantee the behavior of his men, he sent orders via heralds to the entire army that anyone who committed any kind of violence on any Hungarian for any reason would be immediately put to death and all his goods and possessions here and back home would be confiscated.

The army paused in Belgrade to regroup and resupply then traveled toward Nish. Halfway to Nish, the army was met by envoys of the provincial governors, who would finish guiding them to Constantinople. This was a totally uneventful journey, nothing compared to the travesty faced by the Peter the Hermit's pilgrims. The army's next stop-over was at Philippopolis, in Thrace. The city had been founded by Philip of Macedon and built on three hills located in the midst of a vast plain. It held a taste of foreign wonders for the crusaders. There were immensely high walls around the city, and everywhere were Greek temples and Christian churches. Many were awe-struck with its beauty. It was here that ill news would reach Godfrey de Bouillion. News (actually rumors) of Hugh of Vermandois' detainment was reported. According to the report, Hugh was in prison for reasons unknown. Godfrey immediately dispatched Henry d'Esch and Baldwin of Mons (Count of Hainault) to go to Constantinople to intercede with the Emperor.

Godfrey then began moving his troops onward, hoping to meet the two emissaries on their way back from meeting with the Emperor as soon as possible.

*A History of the Knights Templar in the Crusades cont...*

When the troops had gotten to the city of Adrianople, and then beyond without hearing any word back from the Emperor, Godfrey and his brothers were afraid that they too would be arrested and their troops disarmed when they reached Constantinople. They decided to display a show of force. The army was camped in a rich pastureland. Troops were then sent out in all directions to conduct murderous raids on the nearby villages. For eight days these raids continued, until word finally arrived that Hugh was no longer being detained. They were also informed about Hugh's oath of loyalty, and hoped that such would prevent further misunderstanding and bloodshed.

Despite or because of all of this, Godfrey and his commanders still distrusted the Emperor, had a low opinion of the local officials, and expected trouble and betrayal from the Byzantines but they kept the troops marching toward the Byzantine capital. They arrived in Constantinople on December 23, 1096. The next few months would be very hectic.

Godfrey's army was camped on the northern bank of the area known as the Golden Horn. The high officers were given places in monasteries and private houses to billet. The soldiers lived in tents. Life for them was miserable as it was a bitter winter. Cold winds constantly blew in from the Black Sea, there were sudden immense snowstorms, and almost every day it rained.

Godfrey was invited to stay at Blachernae Palace, the Imperial residence, by the Emperor and encouraged to do so by Hugh of Vermandois. He refused to do so. He was the Duke of Lower Lorraine and of the lineage of the great Charlemagne. Neither a foreign emperor or the mere brother of a French king going to determine what he was going to do. He sent Henry d'Esh, Conon de Montaigue and his brother Baldwin to Emperor Alexius with excuses for not staying at the palace. The real reason behind Godfrey's refusal was that by avoiding a direct meeting with the Emperor, he could keep from giving an oath of loyalty. Godfrey was a visitor on foreign soil and didn't trust or want to get too friendly with the land owner.

Emperor Alexius was not pleased with Godfrey's refusal to attend the palace or grant an oath of loyalty. He did not believe the crusaders to be completely trustworthy, and feared that when all the princes and

their forces arrived they would turn their weapons against him. Hence, he needed each army leader to swear loyalty. To be sure they didn't stir up any trouble, Alexius had a small army of his own camp behind Godfrey's army, thereby placing Godfrey's troops between themselves and the sea.

Towards the end of March 1097, with the other armies due to arrive soon, and Godfrey still not having taken an oath (or even meeting with the Emperor), Alexius decided to try and force the matter. He wanted Godfrey sworn to him as incentive for the other army leaders to swear loyalty. He therefore ordered that the food supplies for de Bouillion's army be cut off. First fodder for the horses was stopped. Then fish deliveries, and finally bread supplies. The crusaders went on a wild rampage.

For six days fought the crusaders fought the troops who were guarding them, killing many and capturing sixty. They broke through the troop lines and invaded nearby villages, capturing vast amounts of food and fodder. Having tasted blood, the crusaders were ready for more. Godfrey and his commanders decided the time to attack the city of Constantinople had come. Their encampment was not far from the bridge that crossed the headwaters of the Golden Horn area. It was only a few hundred yards beyond the far side of this bridge that lie the high walls that protected the Emperor's resident, the Blachernae Palace. If they could capture the Emperor, they could take possession of the Byzantine Empire.

The crusaders struck on Good Friday. On this day the populace of the Byzantine Empire were observing solemn rites. It was unthinkable to them that anyone would shed blood on the day commemorating the shedding of Christ's blood. Alexius sent messages to Godfrey asking him not to attack now, but to wait until the day after the Resurrection. Godfrey took this as a sign of weakness and pressed the attack. Finally Alexius was forced to station bowmen along the walls, but ordered them to try not to kill, to shoot without aiming, hoping to drive the crusaders back by the sheer multitude of arrows.

The crusaders still continued to advance so at nightfall Alexius ordered a company of his nobles armed with bows and long lances to open the gates and ad-



vance on the besieging forces. The nobles were ordered not to aim at the crusaders, but only at their horses. He was attempting to avoid bloodshed at all costs. Fortunately the crusaders broke ranks and fled back to their camp area when the general advance began.

The following day Hugh of Vermandois was sent by the Emperor from the palace to Godfrey with a message. Hugh spoke about how dangerous it would be to continue fighting, and asked what was wrong with giving an oath to Alexius. Godfrey replied that Hugh had been turned into a lackey and slave and that there was nothing to be gained by being obedient to the Emperor. Hugh responded that there was much to be gained, among other things was protection, provisions, friendship and treasure. Godfrey countered by saying he wanted nothing from the Emperor and would act as he saw fit. Hugh carried this message back. The Emperor ordered an attack on Godfrey's army for the day after Easter Sunday. By Monday afternoon Godfrey and company were in full retreat.

Godfrey, after this second defeat, realized the futility of his situation and agreed to swear loyalty. His army was ferried across the straits and camped in Pelecanum. He was invited into the Bucoleon Palace, also known as the Great Palace, located in the southern quadrant of Constantinople. In one of its many throne rooms, Godfrey knelt before Alexius and swore an oath of loyalty. The Emperor then embraced him and declared him an ally and vassal. Peace again resided between Byzantium and the Crusaders. An uneasy, untrusting peace - but peace.

After Godfrey de Bouillon's forces, the next army headed on crusade belonged to the Prince of Taranto, Bohemond. His troops made the journey from Italy to the Byzantium capital very slowly. throughout the journey the army behaved in a suspiciously scrupulous and absolutely correct manner. In fact they arrived, totally without incident, in Constantinople on April 9, 1097.

Emperor Alexius had no trust for Bohemond, having fought against him in previous years. The Emperor knew Bohemond to be a brilliant commander and a relentless enemy capable of astonishingly audacious acts. However, Bohemond was extremely friendly and

readily swore an oath of allegiance to the Emperor. (His nephew Tancred refused to take an oath. Instead, Tancred waited until Bohemond's forces were being moved out of the city then slipped through and out of Constantinople in the night to avoid having to take the oath.) Bohemond behaved in an exemplary manner with ingratiating punctiliousness while a guest of the Emperor. He made only one minor breach of etiquette. In an effort to use his oath as a lever to enhance his own status, Bohemond asked the Emperor to place upon him a title such as Grand Domestic of the East or Viceroy of Asia, and give him command of all the armies east of Constantinople. Alexius declined to accept this opportunity.

Raymond IV, Count of Toulouse and St. Giles, who led the next army was a quiet and reserved leader. He could be obstinate, yet always remained courteous in his words and actions. He was also deeply religious and believed in visions, miracles and the divine power of relics. This would account for his deep attachment to his fellow crusader, Adhemar of Monteil, the Bishop of Le Puy. Bishop Adhemar, on the other hand, was more pragmatic in his outlook on life. He didn't believe in visions, or miracles, or holy relics. He considered himself a searcher who valued truth above all else. Traveling with them were Adhemar's younger brothers, Francis-Lambert of Monteil and William-Hugh of Monteil.

Raymond reached Constantinople in advance of his army. He was given lodging in a palace outside the city walls and accorded with respect and service due him. He was shortly summoned for an audience with the Emperor, where he was asked to give his oath of loyalty. He refused. A courteous, but strained conversation commenced. Raymond insisted that because he was a sovereign prince, and second in command of the entire Crusader armies, behind Bishop Adhemar, he could not take such an oath as a matter of principle. The Emperor's concerns were voiced. In the end, Raymond took a qualified oath to respect the life and possessions of the Emperor and to do nothing that would bring harm to them. This resulted in Raymond gaining respect from the Emperor, and unlike Godfrey or Bohemond, he was invited to return to the Byzantium court. Two days after giving his oath, Raymond led his army to Pelecanum along with the other armies. As this combined force headed on, a few of the survivors of the Peter the Hermit's crusade, including Peter himself,



A History of the Knights Templar in the Crusades cont...

joined them.

When the last army arrived at Constantinople in the early part of May 1097, the other forces had already struck their camps and headed toward Nicaea. But circumstances would let this army catch up with them. This last force was led by Robert, Duke of Normandy and Stephen of Blois. Both Robert and Stephen readily gave their oaths as they were anxious to catch up with the main body of armies. They were immediately ferried to across the straits to Asia, where they headed toward Nicaea.

Finally, all the armies had arrived at Constantinople and were now on their way to Jerusalem.



Lord Ji'lid ibn Hyder shows off his first ever scribal work at 11th night, 2009.

Ottoman Costume

An Overview of 16th Century Turkish Dress

by Master Giles de Laval

Shirts (*gömlek*)

- Women's shirts were tunic style, between knee and ankle length. They had long straight sleeves, or long full sleeves, presumably gathered onto the shoulder. They had a round neck with a vertical slit which reached the bust and was closed by three or four small buttons. Shirts were commonly made of a fine, sheer fabric such as a linen or cotton gauze, and were usually white.
- Men's shirts were similar, having long straight sleeves and falling to the knee. Also possible is an unusual cut, probably Egyptian in origin, which uses only two curved seams.

Trousers (*salvar*)

- Both men and women wore trousers of similar cut, loose on the leg and tapering to the ankle. Excessively baggy trousers did not come into fashion until the late 17th century. Trousers were made of satin, silk, or light cotton.

Caftan (*kaftan*, *entari*)

- Caftans of various styles were the main item of dress for both men and women.
- Caftans are fairly simple in construction and tailoring, using mostly straight seams; it was the quality of the fabric that was intended to impress (although the majority of surviving caftans are of plain material).
- They generally have round necks, sometimes with a small stand-up collar.
- Women's caftans likewise had round necks: styles that had low round or square necklines or even came under the bust date to the late 18th century. 16th century caftans did not expose the bosom.
- They usually have buttons to the waist, either jewelled or covered in the same fabric as the caftan. The buttons fastened through loops rather than buttonholes, often attached to frogging in braid or similar fabric across the chest. This frogging seems to be more prevalent on men's garments than women's, although it found on caftans of both genders.
- Caftans were usually three-quarter to full length, although shorter knee length caftans were worn for sport or battle.
- Women also wore a shorter hip to thigh length caf-



tan called a *hirka* under or sometimes over a full-length caftan.

- Sleeves were short, wrist or ankle length. Short sleeves came to the elbow, with a curved cutout in front where the arm would bend. Wrist length sleeves extended just past the fingertips, and were worn bunched up at the wrist and fastened tightly with buttons (This type of sleeve could also be detachable, to mix and match with short-sleeved caftans). Ankle length sleeves were purely decorative, falling empty behind and worn only on the outer garment.
- The sultan and his court would frequently wear three caftans: one with wrist length sleeves under another with short sleeves, under another with decorative ankle length sleeves, so their contrasting fabrics could all be seen and admired.
- Women tended to wear wrist length sleeves, with short sleeves only on the outer garment. They did not seem to wear ankle length sleeves at all. (Early 17th century illustrations depict women with decorative flared turned-back cuffs, which be easily achieved by buttoning the sleeve differently at the wrist; it seems likely this was also a 16th century practice.) Sleeves split all the way to the elbow and hanging open did not come into fashion until the 18th century.
- Women's caftans did not seem to have the overlapping triangular front gores of the men's caftans: however, these gores are present on a surviving outer caftan from the Topkapi Saray Museum.
- Women's caftans seem to have been tailored quite close to the body. Several 17th century illustrations depict caftans being worn fastened with only every third or fourth button, so as to gape open and show off the fabric of the *hirka* underneath; it is probable this was also a 16th century practice.

Fabrics

- Fabrics ranged from light silks, satins and cottons to sumptuous polychrome silks and gold threaded brocades to Italian style velvets and velvet brocades, the more colourful the better (dark or sombre colours were uncommon).
- Solid colours, moiré, subtle jacquard patterns, trip-

let spots, stylised tiger stripes, ogival designs and especially naturalistic and stylised floral patterns were all popular. Checks and stripes are almost never seen.

- Caftans of lighter weight materials were worn closer to the body, with the heavier fabrics being the outer layers.
- Cotton was the usual lining material, with fur sometimes used to line a heavy outer coat. Silk facing was used at the neck, cuffs, hem and side slits, and was usually a contrasting colour to the caftan and lining fabrics.
- Apart from the quality and cost of the fabrics, there was little difference in the styles or articles of dress between rich and poor, nor between those of Muslims and non-Muslims.

Belts and sashes (*uğkur*)

- The Ottomans were unusual among Islamic cultures for not treating the belt as a symbol of martial power and prestige. Belts are rarely shown in painting before the 17th century, and were not a conspicuous part of male civilian dress.
- Sashes were made of a folded and seamed length of linen, measuring approximately 2m long by 15 cm wide. They featured elaborate gold-embroidered end panels, around 12-15 cm long.
- Several 16th belts in the Topkapi Saray Museum are presumed to be women's. They are of ivory, silver or mother of pearl plaques, joined by links or mounted on leather. They are elaborately decorated with gold or silver scrollwork, and set with jewels. Their length would indicate they were worn around the waist, not the hips.

Headwear

- Men wore an enormous white turban wrapped over a red cap with a high crown that projected above the turban. Blue and black caps are also sometimes seen in period illustrations.
- The turban was sometimes decorated with a spray of peacock, ostrich or highly-prized black heron feathers, set in a tulip shaped ornament and worn on the right hand side.



- Women most probably wore veils or head scarves (peçe) of light, fine fabric, possibly embroidered. This was held in place with an elaborate, heavily embroidered headband which tied across the forehead, such as survived in the tombs of Hürrem Sultan (d. 1558) and Safiye Sultan (d.1595).
- At no time would a woman ever have appeared in public without her head covered.
- The *yasmak* consisted of two pieces of fine muslin, one tied across the face below the nose, and the other tied across the forehead, draping the head. This was commonly worn out-of-doors along with the outer caftan or mantle (*ferace*), or in the presence of unrelated men. (The use of the term “veiled” in this instance refers to the *yasmak*; a Turkish woman would never be seen without headband and peçe even at home, and would add the *yasmak* for entertaining or venturing out.)
- Islamic women were forbidden to appear unveiled before men other than their husbands or immediate relatives; of course non-Muslim ethnic groups (ie Greeks) in Turkish cities were not subject to this law, and so would forgo the *yasmak* but retain the headband and veil.

Footwear

- Footwear ranged from felt and kid slippers to low leather shoes to high boots, and could be plain or decorated with appliquéd arabesques. All styles were worn by both sexes according to necessity (although women would not usually need to don high boots). Toes were not sharply pointed, nor curled upwards.

Purses

Purses do not appear in period illustrations. It is likely they were worn beneath the outer clothing, or that valuables were tucked in a folded “pocket” in the sash.

Jewellery

- Ottoman were restrained in their use of jewellery. 16th century illustration depict men occasionally wearing turban ornaments and (thumb) rings, but

more frequently not wearing any jewellery at all.

- It is difficult to determine whether this restraint extended to Ottoman women, although contemporary Persian illustrations show women wearing simple pendant pearl earrings and a simple necklace. Much of a woman’s wealth would have been displayed in fine fabrics and embroideries, and intricately inlaid and jewelled belts.

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*Working with Slate*

by Master Sven Odin Eye

Cutting Slate.

In period they used a type of bow saw (like the 'modern' bucksaw) without teeth on the blade. They kept it lubricated with water and the stone itself provided the abrasive for cutting. Needless to say, this was a very slow and laborious process.

I use a regular handsaw like you use on wood. I bought a used inexpensive modern saw at a swap meet for \$2.00. I cut the stone same as I would wood, just slower. The blade is holding up remarkably well. I expect it to still work fairly well with duller teeth and eventually I'll try to re-sharpen the teeth with a hand file (I've had mixed results with this in the past, blade sharpening is a science in itself).

The cutting is best done as a two person job, as you need someone to support the stone as you cut it off, otherwise it would break off the corners. Try it and you'll quickly see exactly what I mean.

Edge Work

The plain sawn edge looks too plain and manufactured. A course file works well for rounding off the sharp edges, but what really dresses it up is a bit of hammer work. Tap around the edge, fairly firmly, but it is safe to start out light and increase the force of your blows. This hammering will give the piece a bit of a chamfered and scalloped edge that is quite decorative and very period. Be careful at the corners, they want to chip off more than you'd like. This is where it helps to really round off the corner with a file before hitting it with the hammer. This keeps the forces from being too concentrated. Be prepared for big pieces to come off the back side at the corners sometimes. Also, a larger sliver may come off the front than you planned, it will be shallow and it won't cause you any problems, as long as you remember to chip the edge before you do your design.

Drilling Slate.

You can easily drill slate so it can be hung from a leather thong as a type of sign or stone reliquary or some such. In period they actually drilled slate plates

for wooden pegs when using the slate for such things as church and castle roof shingles.

I actually made a bow drill, with a hand hammered drill bit, that works quite well. I have also used the old fashioned hand powered 'egg beater' type of hand drill. If you are more interested in the end result than recreating laborious drilling methods, you'll find it's quite easy to drill with an electric drill and modern bits. Just take it easy, try to force the bit through too fast and you can break the slate.

Decorating Slate**Scribing Slate**

I took a piece of antler, drove a nail into each end, cut the head off and sharpened the stubs with a file. I used this tool to scribe designs in the slate. You scratch it lightly to lay out your design. Then you scratch it over and over, deeper and deeper, to finish the design. Make a wrong scratch, use a knife and scrape the gouge out, rub it with the heel of your hand (or a pink pearl rubber eraser) and it blends in with the rest of the stone. This is much like the period scrape & burnish method of correcting mistakes on velum with ink.

This stone has what I call 'direction of lay' almost like the grain in wood. First it is in layers, and then each layer has a direction of lay. This means that the tool will want to follow the grain sometimes more than your scratched line. Once you have gotten a groove started then it's fairly easy to scribe vigorously along it deepening it. Because the stone is in layers, if you try to gouge out too much at one time you can cause fairly large areas to flake off. When I'm doing small diameter circles I'm particularly careful as the center wants to delaminate and pop right out.

Carving Slate

I've just started to experiment with this. A really famous runestone/Celtic cross with carved Viking warrior is carved in slate. I've included an illustration of it on another page. So I tried it some. It carves fairly well with a good sharp chisel, not as cleanly as wood as you can imagine, but with a bit of practice I think one could turn out some exceptional art work with this stone. I've shown my work at a couple of local events.



Working with Slate cont...

One man took my experiments a step further. He split the slate to a thin piece, carved in his design and then painted the background, it really looked great.

Sources of Slate

Decorative Rock outfits have the big stuff (this is not cheap) I've purchased some there, it's a real shock to the pocket book. But you only need this source for the really big and awesome projects.

The best source is your local home improvement store (Supply One, Home Depot, etc.). Here I've found 12"x12" square floor 'tiles' running 1/4" to 3/8" thick or so, for less than \$3.00 each. Pick through them a bit and you can come up with some decent carving stock.

You can also find small panels in squares and oval shapes, with the holes already drilled in them and

hung on a leather thong, at most of the large craft stores. A bit pricier and only available in small sizes but quite nice looking and an easy piece to start with.

Tips & Hints

One thing I've discovered with most SCA era crafts, read up as much as you can, then just dive in and do it, learn from your many mistakes and you will find that much which was clouded in mystery becomes crystal clear. There is no failure where something has been learned from a 'mistake', that's how most of the world's accumulated wisdom arose in the first place! Have faith in yourself and enjoy the 'doing' of each project.

Writing Epics and Epyllia

By Craig Levin [Pedro de Alcazar]

Background

Epics, the poems telling the deeds of great heroes, are probably the oldest kinds of poems out there. The *Epic of Gilgamesh* is at least as old as the earliest stories from the Bible, for example.

Many mediaeval poets modeled their poems after Virgil's *Aeneid*, the great story of how Rome was founded by Aeneas, the son of Venus by Anchises, a Trojan. Mediaeval people thought of the Roman Empire as a lost, but superior, civilization. Some people tried to write epics in the classical style as early as the tenth century. One example of a formal Latin epic from that period is *Waltharius*, about a young man fighting the Huns for his homeland's liberty.

The emulation of classical models intensified during the Renaissance. This was when Matteo Maria Boiardo and Lodovico Ariosto took the tales of Charlemagne's peers, and remodeled them as epics- *Orlando Innamorato* and *Orlando Furioso*. These two poems became models for emulation in their own right, especially *Orlando Furioso*.

When Edmund Spenser wrote his *Faery Queen*, it was with the goal of giving England an epic as good as *Orlando Furioso*, drawing, partially, from the stories of the Knights of the Round Table. Torquato Tasso aimed at telling a more moral story than those of Ariosto and Boiardo, filled as they were with courtly love, and recast the First Crusade in an epic mold as *Gerusalemme Liberata*. The exploits of Portuguese and Spanish explorers were fuel for more epics, of which the best-known is Luis Vaz de Camoens' *Lusiads*. The mock epic, in which the epic form is used in a satiric fashion, also had its roots in the Renaissance, with *Morgante Maggiore*, Luigi Pulci's irreverent version of Roland's adventures. Pulci stands apart from the others, in part because his work was clearly a satire.

Making Your Own Epic

Writing an full-length epic can take years. Like most people, poets have to earn a living. It was perfectly all right to issue sections of an epic as the poet had the opportunity. In fact, Spenser issued his work entirely in installments.

On the other hand, if you want to write something like an epic on some time-specific topic, you might

*Writing Epics and Epyllia*

want to consider the minor epic or epyllion. The minor epic first originated in the Hellenistic era, long after Homer lived. If epics are like novels, then epyllia are like short stories. They can be lighter in tone, sometimes drawing in elements of love poetry or humor. If you've heard that I've written epics, these epyllia are really what I've written, since they take a shorter time to produce.

Whether you're writing an epyllion or a full-length epic, the styles are similar. In the beginning, the poet has to declare his subject, and briefly summarize it. The poet then, typically, asks the Muses, or some other famous or legendary figures, to help him in his task. Often, this is where praise for the poet's patron first appears. Many poets were members of a royal or aristocratic household, and were expected to glorify its head through their verse. Others were trying to catch the attention of a patron. If the epic was set in the distant past, like *Orlando Furioso*, the poet might include, as a character, a supposed ancestor of the patron. If it was set in the near past, like the *Lusiads*, the patron was addressed directly to uphold his family's good name as the hero goes through his travails obeying the patron's ancestor's orders. Some typical patrons for the beginning poet in the SCA might be the subject of the epic, the baroness or baron, royalty, or the head of your household.

The plot often begins, not at the beginning, but in the middle of the action. Even *Gerusalemme Liberata* begins with the Christians on the road from Syria to Jerusalem, rather than in Europe, gathering together their things and heading out. The "chronologically earlier" parts of the story are brought up, sometimes piecemeal, sometimes all together, as the main characters have chances to bring them up. For instance, in the *Lusiads*, the main character, Vasco da Gama, makes several stops in East Africa before making his final push to India. The governor of one of the ports where the Portuguese resupply their armada asks him, naturally, for a few details about the trip, and Gama is happy to provide them. Vasco gets a chance to put his voyage in a larger perspective when he arrives in India, and is asked a similar question. However, this need not be the case. Boiardo's *Orlando Innamorato* starts at the beginning, but doesn't really end well, as Boiardo says that he can't write about love so long as war rages in Italy. Instead, Ariosto wrote the sequel to

Boiardo's poem, *Orlando Furioso*, two generations later, though peace never came. It also keeps to a more or less chronological sequence.

I say more or less, because a Renaissance epic can be a rather sprawling work. Like the authors of the knightly romances of Arthur, in which several adventures can be going on at once, Renaissance epic poets would switch from the exploits of one character to the next, from one canto to another, sometimes with little warning.

While making the epic, keep in mind that an epic's main characters, even when clearly human figures in real life, like Godfrey of Bouillon, are heroes with a capital H. When one is fighting, he can rout a regiment, unless it is supported by another hero. Describing this does not come easily. The solution, since the time of Homer, is to use what is called the Homeric simile. Our hero might be ferocious "like a bear awakened far too soon from his lair, rending and ripping". The regiment, meanwhile, might be "like autumn leaves blown and torn by the winter winds". The other hero, supporting the regiment, might be "like a lion roaring when he sees another entering his lands". Other major characters, like the ladies of the heroes' courts, get a similar treatment. Their hair is either like flames, gold, or ravens' wings, their figures the equal of Helen of Troy, and so on.

The supernatural, things or characters such as magic items, monsters, enchanters, and even up to the very hosts of Heaven, are major elements in most of these poems. Even in one which you might expect to have little of the otherworldly about it, Camoens's *Lusiads*, the ancient gods of Rome, affect events down below, manipulating the minds of men and the currents of the sea for their advantage, with Venus favoring the Portuguese and Bacchus supporting the Muslims in Africa and India. Tasso includes enchantresses and wizards in *Gerusalemme Liberata*, which, in other regards, follows the real events of the First Crusade. In many ways, the magic or the conflicts between the gods serves to move the plot along without getting things too complicated, like an inertialess drive in a science-fictional spacecraft.

Some epics also used allegory to drive home their points. *The Faery Queen* is probably the best example, as the knights face off against figures representing



Writing Epics and Epyllia cont...

various vices and enemies of England or Protestantism, and rescue others who represent virtues or the friends of the nation or faith.

Virgil's *Aeneid*, the model for most mediaeval epics, was written in Latin hexameters. Rhyme was not considered important in classical poetry. The *Aeneid* was separated into *libri*, or books. Renaissance epic poets retained the custom of dividing up the poem into books. They also further subdivided books into cantos, and cantos into stanzas. However, the epics of Renaissance England, Portugal, and Italy used the vernaculars of those lands.

While Portuguese and Italian are direct descendants of Latin, the customs of poetry shifted in the centuries since the fall of Rome. By the fifteenth century, epic poems in those languages were written in *ottava rima*. *Ottava rima* has a rhyme scheme of ABABABCC. In Romance languages, a stanza of *ottava rima* has ten syllables per line. In English, it has eleven syllables per line.

Renaissance English translators of Romance language epics tried to use *ottava rima* in their productions. A few Tudor poets, like Surrey and Wyatt, even tried to use it in original poems. It is harder for an English poet to use, because our language does not have as many terminal vowels, which make for easy rhymes. As a result, the poem can be a grammatical mess, since words often are taken out of order to preserve the rhyme scheme.

Edmund Spenser was aware of these problems with English verse in *ottava rima*, as his intent in writing *The Faery Queen* was to produce an epic as good as Ariosto's *Orlando Furioso*. Spenser would have faced pressure upon him to write his epic in *ottava rima*, especially since his friends from his college days at Cambridge were classicists, who admired Italian and Latin poetry. However, he blazed his own trail and developed a stanza just for English epics, called the Spenserian stanza. It is nine lines long, in iambic pentameter, with a rhyme scheme of ABABBABACC. Since his is the only Renaissance epic written in English, and not a translation from another language, it is my opinion that Spenserian stanzas are the appropriate way to go for someone writing a similar poem.

Reciting Your Epic

Poetry, like drama, has to be heard in order to be appreciated. The epic is no exception. There are constant mentions of poetic recitations in letters and diaries of the Renaissance, often by the poet himself in the presence of his patron and the rest of the court.

Doing it yourself is the best option. Only you know exactly how the poem ought to sound. However, hiring a reader (like, say, a herald) who has a good speaking voice and who is at ease with putting on a show is a natural choice if you are easily spooked on stage, or have other reasons for not reciting it yourself. Spenser lived in Ireland while he was writing *The Faery Queen*, and sent it, bit by bit, to London, where it would be published and recited by others.

References and Inspirations

If this little piece of mine has inspired somebody to go out and write an epic, I will have succeeded beyond my hopes. In order to put this talk together, I read the epics I named, plus several critical studies.

Epics

The Works of Virgil, translated by John Dryden, from the Oxford University Press. Dryden was a seventeenth century poet. His translation of Virgil is often considered to be his greatest achievement.

Waltharius, edited by Gernot Wieland, from the Bryn Mawr Latin Commentaries series. While this is in the original Latin, a translation was made in 1984 by D. M. Krantz. I do not currently own the work in translation.

Morgante: The Epic Adventures of Orlando and His Giant Friend Morgante, by Luigi Pulci, translated by Joseph Tusiani, from the Indiana University Press. This is not a small book, measuring in the thousand-page range. However, it is extensively annotated.

I own two different translations of Matteo Maria Boiardo's *Orlando Innamorato*. The first is a modern reprint by the Emerald Press of a partial translation made by Robert Tofte in 1597. The second is C. S. Ross' translation from the Oxford University Press. Ross' translation switches from verse to prose in certain sections where Boiardo digresses into comments about marriage and courtship.

The most recent translation of Ludovico Ariosto's *Orlando Furioso* is also from the Oxford University Press, by Guido Waldman. Noting the difficulties of writing

*Writing Epics and Epyllia cont...*

good English *ottava rima*, his translation is in prose.

Luis Vaz de Camoens' *Lusiads* have been translated into English in almost every century since Dom Luis finished his opus. I own the Oxford University Press version by Landeg White.

Torquato Tasso's *Gerusalemme Liberata* has been translated by Anthony Esolen as **Jerusalem Delivered: Gerusalemme Liberata**, published by the Johns Hopkins University Press.

While I happen to own the 1908 version of *The Complete Poetical Works of Edmund Spenser*, edited by Dodge and published by Houghton Mifflin, there are several other versions out there.

Critical Works:

The introductions of the epics usually are useful in this regard, but commentaries on the epics abound. These are a few which I used.

Gardner's *The King of Court Poets* is a biography of Ariosto. Gardner also wrote *Dukes and Poets in Ferrara*, a study of Ferrara in Boiardo's time.

Jones' *A Spenser Handbook* is one of the standard commentaries for students of Spenser.

English Poetry and Prose, 1540-1674, edited by Christopher Ricks, is a collection of essays on exactly

what it says, including sections on Spenser and on the English Renaissance minor epic.

C. S. Lewis, in addition to being one of the twentieth century's great fantasists, was also one of its great literary critics. Two of his works, *The Allegory of Love: A Study in Medieval Tradition*, and *Studies in Medieval and Renaissance Literature*, contain extensive sections in which his thoughts on the Renaissance epic poets are expressed, as he viewed them as being the greatest heirs of the long mediaeval genre of allegorical poetry.



The Investiture of their Highnesses Abu Nur Rustam Ibn Abdallah and Suvia filia Hereberti

See What You're Eating:

*A how-to guide to Period (600 CE - 1600 CE) lighting
for the feast table*

by Master Bedwyr Danwyn

Where Was Such Lighting Used?

Lighting for the feast table can be referred to as spot lighting, as opposed to area lighting. Area lighting is designed to cover a large area with low level illumination (so you don't trip over the dog), whereas spotlighting is designed to put a higher level of illumination at a single place (to see your food or write a letter). We mundanes are spoiled by our excellent

lighting options, and would consider medieval spot lighting to be inadequate for the task. But, as those who walk around at Pennsic at night can attest, if you allow your eyes to adjust to the lower level of light, you can see surprisingly well. Without 100 watt light bulbs ready to flick on, the human eye can do much better than many think.

In the Middle Ages, Summertime allowed the peasant to eat by natural light, as it lasted through the dinner hour. During the Wintertime, darkness came early but so did the fire in the hearth, to keep the home



See What You're Eating cont...

warm. Meals would have been taken near the fire, a single source for warmth, cooking and light. They would have occasion to use spot lighting elsewhere, sort of like using a flashlight to look under beds and such. For this use, the lights as described for the feast table would have been used.

Middle class folks would have followed the above pattern, but with a greater need for table lights. Bigger homes meant rooms away from the main fire, and less illumination. The middle class were more likely to live in towns, where people would have stayed up later to entertain, write letters or work on business ledgers, or simply prepare merchandise for the next day's sale. And, they would have been better able to not only afford spotlighting, but could easily find a merchant to provide fuel as required.

The wealthy people had even bigger homes and frequently entertained, sometimes throughout the night. They owned many lights, often of quality (and expense) fine enough to be recorded in their housebooks. Akin to them were the Churches, where the lights were required for the many interior rooms where sunlight would not reach, late night services, scribal work and even because certain religious ceremonies required them. So huge was the Churches' appetite for beeswax candles, they often maintained their own apiaries and still consumed large quantities of wax from the local market.

When Were Such Lights Used?

Oil lamps have been used for thousands of years (one has been dated to 20,000 BC) and are certainly the easiest and oldest spotlighting known to man. Around the Mediterranean Sea and on the old Roman trading circuit, olive oil was the fuel of choice for oil lamps, due to its availability and superiority. In the colder northern regions of Europe, fish oil would be a more likely fuel for oil lamps. Inland, in the great grain growing regions pressed grain oils might be used. All of these fuels were used throughout our period.

Candles were not as commonly used as many believe. While they were known, there is little evidence for their use much before the close of the Dark Ages. Candles could be made of beeswax or tallow, depending on one's station and purse. Candles were

never common in the warmer areas, due to the low temperatures at which they soften. Beeswax and especially tallow soften at lower temperatures than the paraffin candles we are so familiar with. The main exception to this rule was the use of beeswax candles by the Church in hot areas, due to it being a religious requirement. Beeswax has a pleasant smell, is harder, and burns better than tallow, and was the candle substance of choice for the wealthy and Church. Tallow is rendered animal fat and while not as charming to use as beeswax and requiring more work to prepare, was less expensive than beeswax and therefore was the substance of choice for those who could not afford beeswax. Candles of no type appear to have been commonly used by the poor.

Poor people most likely used cressets or rushlights, both of which date back to ancient times. Cressets are metal vessels filled with resinous pine knots, and were either hung from a chain or placed on a stand. The pine knots were burned, and it was easy to add more as required. Rushlights are pieces of rush that have been trimmed, dried and then soaked in tallow; and then burned in special holders used to simplify this procedure. It has also been noted that pieces of rope may be soaked in tallow and burned, and my experiments have proved the validity of this claim.

How Were Oil Lamps Used?

Oil lamps were generally suspended from above on chains, or set on tabletops. If set on tabletops, they could be either low vessels (such as a dish) or placed higher up on a stand. Lamps could be hung individually or en masse in metal frames called polycandelons. It was common for lamps to be hung or set into stands, and as candles came into use, it appears that the lamp stands were the origins for candlesticks. Indeed, many early candlesticks could accommodate either candles or lamps.

Oil lamps could be quite simple and inexpensive, or very elaborate affairs only the most wealthy could afford. They could be made of pottery, stone, metal, clay or glass. They might have but a single wick or several. Wicks might be made of dried moss, linen, hemp, cotton or even strips of old cloth. Cotton proved to make the best wicks, and replaced all others as it became common. Records warn that wool makes poor



wicks, and this is true. I have tried wool to find that it mainly melts under the heat. Wicks could be floated on top of the oil, or placed in to the oil to rest on the edge of the lamp, or be supported in the oil by a metal spring or clip. I have even heard speculation that wicks might have been supported by free standing lead cones.

How Were Candles Used?

Candles were made either of tallow or beeswax. Tallow is animal fat which has been boiled and strained. As a great number of large animals were slaughtered at the onset of winter, a lot of fat became available for use, just in time for all of the dark evenings. Beeswax was of course produced by bees in warm weather, and merely had to be collected, cleaned of honey and bee bits, and melted. Candles were produced by the following four methods: 1) dipping, 2) pouring, 3) rolling, and 4) casting.

1) Dipped candles are made by first taking a bit of wick and soaking it in molten beeswax or tallow. It is then straightened while it cools. To simplify this, I like to affix a lead fishing weight to the bottom of the wick. This piece of wick is then dipped into a tall vessel, filled mainly with hot water on top of which is a layer of molten beeswax or tallow, about 2 - 4 inches deep. The wax should be on the cool side of molten, to decrease the chances of it being hot enough to keep from sticking to the wick. After a dip in the molten wax, the wick is then dipped into a tall vessel filled with cool water. This is to lower the temperature of the growing candle, to ensure that the hot wax will stick to it and make the candle grow. This process is continued until the candle reaches the desired diameter. It is easy to make good candles this way, but the process can become fatiguing if many candles are to be made.

2) Poured candles are made by first tying a wick to some form of support. Molten beeswax or tallow is then poured down the wick. As it flows down it will cool and the candle will be built up. A pan is placed under the wick to catch the drippings, which are remelted from time to time. This process is continued until the desired size is reached. If only a few candles are desired, this can take quite a while. Since the candle is not dipped in water to cool it down, time has to be spent between each pouring to allow it to cool on its own. Otherwise, it will be too hot and the next pour

simply runs off. In large scale production, pouring makes sense since a great many wicks would be tied to a horizontal wheel. After each pouring, the wheel is advanced one wick, and by the time any given wick has revolved back for its next pour, it will have cooled down on its own. Very long candles can be poured by this method, and candles several feet long do appear in period illustrations.

3) Rolled candles are made by first pouring molten beeswax onto a pan of hot water, and allowing to cool. Once cool, the sheet of wax on top of the water is removed and dried. It can be cut to size with a knife, and reheated under very hot tap water until it becomes pliable. Then it is rolled around a piece of pre-stiffened wick and formed into a candle. This method is fairly fast and easy, but will not work with tallow, which is too soft.

4) Cast candles are made by obtaining a mold and affixing a wick in place, inside. Then, molten beeswax or tallow is poured into the mold. As the beeswax or tallow cools, it will shrink into the mold, and needs to be topped off a few times. Or, just cast your candle longer than required, and trim off the shrunken part. Once the candle is cold, it will want to stick to the inside of the mold. To release it, run your mold under very hot tap water until it is too hot to touch. Your candle will be ready to slide out. It will be hot and slightly soft, so be prepared to catch it with a clean rag soaked in cold water. Casting candles gives the best results, but over the counter molds are expensive. I have discovered that copper pipes and end caps from the plumbing store are quite cheap and actually work even easier than commercial molds, which do not have removable end caps. Candle molds themselves begin to appear in the 1300's, but do not become common until the Renaissance.

How Were Wicks Made?

Wicks were made mainly of linen or hemp, and were replaced by cotton as it became more available. Throughout our period wicks were given a uniform twist, which required frequent clipping by snuffers (those cone things which put the candle out are actually called extinguishers). Wicks had to be matched to the candle in width and length to burn cleanly; and while the width would remain constant the length would grow as the candle burned down. If



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the wick wasn't occasionally shortened, it would lengthen until the flame cooled and smoked and sputtered. I suspect that the frequent attention demanded by candles until the invention of the braided wick (post period) was a primary reason why candles were never as popular as oil lamps, which are almost entirely maintenance free.

What About Candlesticks?

Since early candles were rarely cast, their diameters would vary, making the use of socketed candlesticks difficult. Early candlesticks were generally of the pricket style, which is to say that the candle was pushed down over a sharp spike. The diameter of the candle would then be of no consequence, and both tall and beeswax are softer than modern paraffin candles that do not do well with prickets. These candlesticks had drip trays on the bottom, both to protect the surface that the candlestick was on, as well as to simply the collection of the dripped wax which would be re-used. The socketed candlesticks had drip trays, too; and in general, as time progressed these trays moved higher up the candlesticks.

Moving into the Renaissance, candles became very popular. Candlesticks became quite grand and expensive, with floor models holding a score or more candles. Candlesticks copied the form of the polycandelons, and turned into what we think of as chandeliers, sometimes of massive size, drip trays and all.

In closing, we take a peek at an interesting side-note, that of the taper. This was a long piece of cord or wick, which was coated with beeswax and rolled into a ball. It was slowly unrolled as it burned, and could be carried around and used to light all of the candles on the grand candlestands. Perhaps on occasion they might have even been the sole source of light for a bachelor eating his meal alone in the middle of the night, the final chapter of "see what you're eating".

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Viscountess Acacia Gryffyn is sworn in as the new Seneschal of the Principality of the Summits

On the Road - Medieval Style

by Master Sir Connor MacAufflie FitzJames and Mistress Siobhan ni Seaghdha

During much of the Middle Ages, curiosity was not a motive for travel but an encouragement for sin. Thus many went traveling under the guise of piety and made a pilgrimage or rode out on crusade. As a result of this traveling, many guidebooks were written (such as *The Guide for Pilgrims to Santiago de Compostella*) and itineraries composed which subsequent travelers used as guides. In addition to traveling monks and pilgrims, we also have records from merchants and officials who either submitted expense reports or kept bills of lading. Out of the records left behind from these various sources, we can obtain a great deal of information regarding how people traveled, where they stayed, and what they ate.

How We Get There

The choices are to walk (boring – let's not discuss it), go by ship (we'll talk about shipboard food later)

or ride. If one rides you can use a horse, a camel or a mule. References to mules date back to the Roman Empire and are mentioned in Chaucer. While England never breed mules with great enthusiasm (using the smaller roman donkey, their mules tended to be smaller), the rest of Europe did. The advantage of a mule is that it is stronger than a horse, can carry more weight, survive on a more varied diet, and is more sure-footed. However, it is more likely to bolt in dangerous situations. Horses are more likely to stay with their rider or troop mates and to do what they were trained to do and tend to be less stubborn than a mule. Camels are not known for their even tempers but can travel at a rate of 30 miles per day

As to speed, well, we aren't getting anywhere quickly. Armies with baggage trains and foot soldiers averaged 8 miles per day. In level country, pack animals could make 15-25 miles per day while carrying 300-400 pounds. King Harold of England traveled 200 miles in 4 days to get from London to Northumbria with 5000-7000 men. However, this was in late sum-



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mer in friendly country – food and re-mounts would have been more readily available.

In February, 1246AD, 2 friars with escorts and attendants on the Mongol steppes rode at a trot and changed horses 3-4 times per day. They traveled 650 miles in 5 weeks (18 miles per day if they traveled 7 days per week). From April to July 1246 AD, they traveled 25 miles per day (assuming 7 days/week again) changing horses frequently and staying at staging posts. Their notes indicate they traveled well into the evening on most days. Modern endurance horses (well-trained athletes) average 4-5 mph on races that can be 50 to well over 100 miles in length. A horse's walk averages 3-5 mph, a trot 7-10 mph, a gallop 12-20 mph, and an all out run 25-35 mph.

In 207BC, Nero covered over 300 miles in a 7-day forced march from Canusium to Livius. Upon his arrival, his 6000 foot and 1000 cavalry were still able to fight. He then made the return trip in 6 days.

In the Roman Empire, a donkey load was assessed at 225lbs, mules and camels at 450lbs. A wagon, pulled by 4 animals, was assessed at 900lbs. Keep in mind that Romans did not have the modern horse collars which allow animals to pull more weight. Due to this, rest stops were placed every 8-12 miles. A trip of 240 miles was expected to take 10 days (24 miles per day). Couriers, changing horses frequently, were expected to make the trip in one day!

What Should We Take?

If one is on a well-traveled route for pilgrims, inns are more readily available. However, they were not, as we will discuss, very reliable. While we were not able to find a detailed non-food supply list for our period, we can tell you what pioneers in the 18th and 19th century in the New World carried - blankets, tent, knife, whetstone, axe, hammer, hatchet, spade, saw, scissors, needle/thread, leather tools, rope, beeswax, tallow, soap, candles, medicines, and lanterns. Many of these items make sense for our period also. In the 15th century, William Wey's careful list-

ing of provisions required by the pilgrim included the admonition to purchase confections, cordials, laxatives and restoratives as well as the luxuries of spices and dried fruit. His list also included ginger, flour, figs, pepper, saffron, cloves, and chickens. Dried peas and beans are a staple but must be soaked prior to being cooked. This is possible while traveling if one puts them in water in a sack and hangs it from your baggage. The use of dried and salted meats, the lack of fresh vegetables (especially on a ship), strange (and possibly polluted) water can all cause not only constipation but also intestinal illnesses. Frequent mention is made in the guides and itineraries of the poor quality of the food at the various inns and monasteries.

Hey – What's for Dinner?

So, what do we feed the animals? A normal diet in the 14th century included oats, hay, beans, peas, and straw. Feral horses graze 20-22 hours per day if grass is good. If you are riding all day you must provide feed to make up for the lack of grazing time. A horse should be fed 10lbs of hay per day. Oats are a standard high-energy feed and peas are also high in protein. Grain can replace some hay but horses need the roughage. Salt is also vital. Without it, a horse will quickly lose the ability to process nutrition and will become greatly exhausted after minimal work. If you ride a horse or mule, part of your baggage will include feed for those times when you cannot buy it.

Now that the critters are fed, what about us? On board ship (see- we told you we'd mention it), drinking water was a constant problem as was the presence of weevils in the hardtack, flour and dried peas. Most accounts of shipboard life indicate that travelers would resort to eating at night so as to not have to see the condition of their food. Food which was recommended to supplement the ship's supplies was: Lombard cheese, sausages, dried & salted meat and fish, dried peas, white biscuits, sugar loaves and sweetmeats.

Both on land and on sea travelers ate hardtack (a flour and water biscuit which might keep for 50 years!). There are stories of sailors carving hardtack into boxes and other shapes rather than eat it.

Some specific traveler's foods are:

Tsampa from Tibet. Toasted barley flour dropped into

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a cup of black tea with yak butter. Stir until you have a dumpling and eat. Clean hands are a beneficial side effect of the process. This is still eaten today!

Hais from Arabia. Bread crumbs, dates, almonds, pistachios, and sesame oil shaped into balls.

Charqui (jerky) from South America. Strips of meat dipped in brine and dried. Generally pounded into shreds and boiled before eating.

Pocket soup from Europe. An ancestor of the bullion cube, it is a highly concentrated stock of meat trimmings and pigs' feet which set to the consistency of glue and which kept for years. To eat, slice some off and drop into boiling water.

Dates and figs from the Mediterranean area. A high-energy food that transports easily

At the inn, food and drink were separate expenses from the bed and usually consisted of bread, meat and beer. Records of travelers constantly repeat complaints regarding excessive prices. One expense account consistently shows the same items from inn to inn: bread, beer, wine, meat, potage, candles, fuel, beds and horses fodder. In many pilgrims' hospices (run by religious orders) no food was served at all, pilgrims were expected to meet their own needs. In others, pilgrims received 2 loaves of bread per day. Occasionally there might be some meat or wine.

Traveler's diaries are united in their condemnation of the food to be found in inns and taverns. The quality and quantity was generally considered to be exceedingly poor. Many travelers' guides recommended that you bring your own food. Nobles often brought not only their own food but also their own cooks and even their own pots and pans. Following is a list of some of the types of food available over the ages through public venders:

Athens – venders with portable ovens sold sausage, omelets wrapped in fig leaves, fruit pudding, and honey cakes.

Greece – oysters, fish, pork, cheese, goat, liver, game, cabbage, beans, raw vegetables in vinegar were all available at inns and taverns.

In Rome, according to Pliny the Elder, snow was used to

keep drinks cool, to cool hot drinks and were also used to keep fish fresh.

Bill of Fare (from an English medieval tavern): beef, mutton, chicken, bacon, bread, beer, pigeon, rabbit, wine, oranges, and strawberries.

Where Do We Stay?

During the time of the Punic wars inns were frequently nothing more than a shed built on the side of the road as a source of income for the landowner. Some landowners built one for their own use as they traveled to their different properties so they would not have to stay at a public inn. Wealthy travelers took food and wine with them to avoid eating what was available at the inn. Inns had different names depending on size and function:

Deversorium – might or might not have a place for animals. You might have to sleep in the stall with your animals

Caupona – an alehouse with rooms

Taberna deversoria – provided rooms, food, and drink

Taberna meritoria – rooming house and tavern combined. Had semi-permanent residents

Pandokos xenostasis – only people were lodged – no stables

Phatne and stathmos – room for men and animals.

5th century inns were dark, smoky hovels with poor food and bad beer. In later periods, inns for pilgrims had stables on the ground floor above which was the eating hall. The upper floors would have bedrooms with several beds apiece in them. Each bed was 7 ft. wide and 6 ft. long – designed to hold 2-3 at a time. Large parties might have to spread out among several inns in order to have enough bed space. Roman beds were stuffed with rushes. Later period beds might be mattresses stuffed with straw or feathers.

During the Middle Ages, the nobility would stay at monasteries if lodging in a private house could not be found. Laws were written which forbade staying in a



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monastery without express invitation unless you had provided an endowment for the place and even then one should eat modestly and keep the stay short. However, this law was not usually honored. Nobles were admitted to the monastery proper. The common mass of travelers was kept in the freestanding guesthouse (frequently located outside the monastery proper) for free. The guesthouse was a large eating/sleeping hall with some sleeping rooms off of it. Pilgrims were supposedly entitled to a roof, fire, clean water and fresh bread. Rarely were they given that much. Usually pilgrims slept on a straw-covered floor and were expected to provide their own food. Occasionally the poorest travelers were given wine and meat 3 days a week.

By 1345 a guest could obtain a single room. By 1380, the innkeeper was responsible by statute for the goods left by a guest who should receive a key to a single room. Inns frequently were found clustered near gates and bridges to accommodate travelers who had not arrived in time to get inside the town gates. In 1384, London had 197 inns. Early period inns included meals in the cost of a bed but in later periods meals were priced separately.

Medieval taverns were drinking houses where wine was available. In addition to having sleeping rooms, they were popular meeting places for guilds, lawyers, parish councils, etc. In 1309, 354 taverns were listed in London. A small tavern might resemble a private house (in fact, many were converted homes) and one large one in London had 21 rooms. Generally they did not provide much in the way of stables

Inns and taverns were not necessarily safe places, despite laws designed to protect patrons. Pliny records an account of an innkeeper convicted of killing a patron with a sword, which belonged to another patron. The innocent patron awoke, thought his bedmate was asleep and left the inn. The innkeeper raised the alarm and the innocent traveler was caught with a bloody sword. Fortunately, the truth came out during the hearing. During the time of Emperor Theodosius, an account was recorded of taverns being built over mills. These taverns had trap doors in the floor – visitors dropped down to become slaves in the mill never to be found by friends or family. The system was discovered when this happened to a soldier who

escaped by drawing his dagger. Another account during the 11th century describes an innkeeper who was convicted of murder after 88 bodies were found buried under his hut. In 1390, a burglary in a London inn was accomplished by breaking through the flimsy wall between rooms.

Innkeepers were so often a part of the robberies occurring on their premises that in the 14th century, an English ordinance was passed which prohibited any innkeeper from retaining the effects of anyone dying on his premises. If convicted of doing so, he had to pay a fine equal to triple the value of the property.

Counterfeiters and forgers often headquartered at inns and taverns. In 1360AD, an English ordinance was passed requiring every tavernkeeper to take an oath stating he faithfully observed all laws dealing with the medium of exchange.

Travel in the middle ages was not something to be undertaken lightly. It involved planning, time and money to do it well, in any sense of the word. Poor pilgrims must have had a very rough time of it. This does not seem to have prevented many thousands of them from taking to the road. Religion became a socially acceptable method of satisfying curiosity in those whose motives were less than pure.

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14th Night

