The Spirit and Influence of Chivalry

JOHN BATTY

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In this work, the author considers the principles of Chivalry and describes the Chivalric feeling which has emanated from the Middle Ages, tracing its operations on the mind and actions of mankind. The manners and ideas explained here may appear odd to us now, but they were very real to the Medieval people of the time they represent.

John Batty was a private antiquarian and writer.

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PREFACE.

THIS essay was originally composed some twenty-five years ago, when the writer was a young man and in what might be termed the romantic stage of life.

The manuscript lay on the shelf until quite recently; on being casually read to several literary friends it was deemed to possess merit and worthy of publication. The matured judgment of the author, however, recognised that certain ideas in it would be better toned down, some effusive expressions modified, and passages which might possibly be objectionable entirely left out; in short, he decided that the whole essay should be re-written and thoroughly revised before venturing to place it in the

hands of a discerning and reading public.

In the process of revising and polishing the author has been fortunate in having valuable assistance freely rendered, for which he feels extremely grateful, namely, to Miss L. Toulmin Smith, of London, who kindly corrected the proofs and obligingly furnished a translation from an ancient romance in Norman-French bearing upon the subject; to Mr. D. A. Cruse, B.A., of Leeds, who spared no pains in thoroughly revising the MSS. and showed great interest in the work; and to Mr. George Williamson, of East Ardsley, who favoured the author with several important suggestions.

Finding that the original MSS. did not produce the amount of printed matter specified in the prospectus, the author has had the agreeable task imposed upon him of making considerable additions, and this has delayed the publication of the work.

Judging it unadvisable to disturb

the flow of language and the continuity of ideas expressed in the earlier portion of the work, which contains more particularly the sentiments of the author on the fascinating theme of chivalry and his estimate of it, he set about to write or rather compile what may be termed 'supplementary chapters.' In these he takes little credit for original matter, but only a novel method of dealing with facts and opinions collected from many sources and the result of much research, intended to illustrate more fully the effect of ancient chivalry on the manners and customs of the 'Middle Ages,' and, furthermore, to substantiate the statements which had been previously made in the essay.

The author ventures to believe that some of the concluding chapters, namely, 'Chivalry as represented by Archæology and in Pictorial Art,' and the 'Doctrines and Maxims of Chivalry, as inculcated in the Ancient Romances and the Statutes of

the Orders of Knighthood,' will, at least, be acceptable to the social antiquary, and give a peculiar value, if not charm, to the present undertaking. These, to the historical mind, are tangible and unmistakable proofs that the *élite* of the period, at all events, were imbued with and actuated by the spirit of chivalry, seeing that they delighted to be surrounded by scenes from ancient and popular romances, which were the favourite recital and reading of the times. They also had them depicted on tapestry and carved on everyday utensils of charming artistic beauty and workmanship, as numerous specimens of mediæval antiquities both in English and Continental museums amply testify.

In passing it may be remarked that the French archæologists, Du Sommerard, Viollet-le-Duc, Labarte, Lacroix, and others, have distinguished themselves by the publication of magnificently illustrated and minutely descriptive works in eluci-

dation of the arts, manners and costumes of the 'Moyen Âge' and the 'Renaissance' period.

In order to arrive at a just conclusion, if possible, of the whole matter, a few extracts are given from various authors, exhibiting what may be designated the 'dark side' of the somewhat brilliant picture of chivalry displayed in the present work. Though this may be acceptable to the sceptical or those who have only an indifferent opinion of the true merits of chivalry, and are ready to assert that it was merely a fantastic emotion of the past, yet those who have studied the subject deeply and with sympathetic feelings will be fully convinced of its civilizing and humanizing effect on society. Such students, the author ventures to believe, will acknowledge that he has established his point in favour of the everlasting influence of the noble spirit of chivalry as instanced by the overwhelming evidences and historical illustrations

adduced, and by the examples of courtesy and self-sacrifice constantly occurring in the world's history.

It is not the author's intention to describe the paraphernalia and accoutrements of knighthood, or to enter into the minutiæ of its fantastic garniture, with its peculiar changes of fashion ; neither does he purpose to furnish a description of the imposing spectacle of the tournament, with its conditions, ceremonies, and moving incidents. Those who desire to be acquainted with these particulars, may be referred to the magnificent word-pictures of Sir Walter Scott, who surpasses all other writers in this literary art, also in his mastery of details and marvellous realization of the characters and accessories of the period he wishes to portray—as witness his charming tale of 'Ivanhoe.'

The mediæval period has ever been an attractive one to novelists and historians of almost every country, who have illustrated in their works the heraldic show and martial array

of chivalry—some of them with singular power, fascination, and beauty. Those who wish to see the various styles of armour, the equipment of knights, and the insignia of knighthood, should consult Meyrick's great work on 'Ancient Armour,' in which are shown many kinds of martial defence.

An excellent idea of the appearance of an armed knight would be gained by visiting the wonderful collection of armour preserved in beautiful and bright condition in the Tower of London, where may be seen figures on horseback, clad from head to foot in complete suits-of-mail, from the rude suits-of-chain to the delicately embossed suits-of-steel.

These antique productions of the armourer's skill, viewed in a chronological order, indicate a growing perception of the beautiful by the ornamentation upon them, likewise an adaptation of the various parts of the armour to the object in view, as well as showing the progress of art and

manufacture in this particular branch. Hewitt, in his descriptive catalogue of the Tower Armories, remarks: 'The fertility of invention shown by the armourers of the Middle Ages is deserving of attentive consideration. As the chief business of existence was warfare, the first distinction personal prowess, so the art of the armourer became the paramount art of life.'

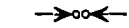
It is the purpose of the author rather to consider the abstract principle of chivalry, only incidentally alluding to its ostensible medium, and to endeavour to describe the chivalric feeling which animated the Middle Ages, and to trace its operations upon the mind and actions of mankind.

And in so doing he would impress upon his readers, as they review this interesting subject, the desirability, if they wish to arrive at the truth, of trying to enter into the spirit and feeling of these times. Men should pause before they ridicule the ideas and manners of the people of past

ages, and be ready to believe that there is a natural cause for every historical phenomenon if they will only search it out. The true attitude of scientific inquiry is a spirit of humility. Bearing this in mind, and acting up to it, men will, in all probability, judge more correctly, and see the reason of certain deeds, and the causes which brought about great movements affecting the human race.

EAST ARDSLEY,
NEAR WAKEFIELD,
August, 1890.

THE SPIRIT AND INFLUENCE OF CHIVALRY.



INTRODUCTION.

In viewing the most remote period of a nation's history—the mythic heroic, or traditional age—we find it enveloped in a thick and almost impenetrable mist of the marvellous and superhuman. The characters that flit to and fro in the dim distance—existing, as it were, betwixt heaven and earth—seem magnified into huge, god-like beings of Titanic proportions, who are said to have performed wonderful feats of prowess, strength, and agility, displaying great endurance, and traversing vast fields of adventure; to whom neither cold, nor storms, nor distance, nor danger offered any barrier; whose delight

and object in life seemed to be to combat other giants, doing vast service to the rest of the human race in redressing their wrongs, in slaying robbers and in ridding the world of frightful monsters—greatly exaggerated (through the power of imagination) into dragons, large serpents, and strange beasts of horrible form. Infant Greece, like all Aryan nations in their earliest times, had its mythic age—its Hercules and Perseus—knights errant, so to speak, of antiquity; men of enormous strength and unconquerable will. Scandinavia was prolific in giants noted for agility, perseverance and immense physical strength—heroes deified in their pantheon of mythology: for example, Thor, the great hammer-wielder, their god of thunder, comparable with the great Jove of classical mythology. Physical power and skill are always admired by savage and barbarous peoples, and the rulers and chieftains of the tribes were expressly chosen for these qualities.

The Vikings—the sea-kings of the

North—scoured the seas, and swooped down upon all they came across; for the life of a pirate in their eyes was honourable and praiseworthy, and all that they obtained by this means rightful. Yet even these bold and rough seamen had some spark of pity in them; they thought that women and boys—innocent people—were no fit objects of plunder, and always strove to shield them.

Britain has had its Gog and Magog, St. George and the Dragon, Jack the Giant-killer and other doughty heroes; all traceable to the legendary era of the nation's history.

'I am Saint George, the noble champion bold,
And with my glittering sword
I've won three crowns of gold.
It's I who fought the fiery dragon,
And brought it to the slaughter,
And so I won fair Sabra,
The King of Egypt's daughter.
Seven have I won, but married none,
And bear my glory all alone.
With my sword in my hand,
Who dare against me stand?
I swear I'll cut him down
With my victorious brand.'

Peace Egg.

The infancy of nations has ever been delighted and lulled with stories—strongly appealing to the imagination—of marvel, achievement, and warlike adventure; and many of these are embodied in the folk-lore of the special country. It may fairly be inferred that the lesson of all this is, that there is always some element of good in the world ready to counteract its innumerable and gigantic evils; or to have recourse to metaphor, there is ever a virtuous, redoubtable knight who, being armed with the sharp and trenchant sword of truth and right, proves eventually all-conquering over tyranny, oppression, and injustice.

Though we may come across, in reading the ancient legends of semi-barbarous peoples, slight traces of honour, truth, and devotion, akin to the spirit of chivalry, yet they are so strangely mingled with deeds of ferocious cruelty, bloodshed, and disregard of human life that we are glad to turn our attention from such scenes of horror and proceed to trace the silent growth of true chivalry as it

came in contact with, and was moulded by, the influence of Christianity.

The manners and graces of chivalry never entered into, or formed part of, the civilization of the ancient polities. In the age of chivalry woman held a high position in the social scale—at least equal to man. For her sake its greatest achievements were performed and the most romantic adventures undertaken; she even became an object of veneration. But amongst the ancient nations — as Egypt, Assyria, India, and even polished Greece and imperial Rome—her position was degraded, and she was considered much inferior to man—her lord and master—and was often treated as little better than a slave. It would be difficult to find any resemblance between the Roman eques and the chivalrous knight; the Roman eques discharged civil functions regarding the administration of justice and the farming of the public revenue; but the chivalry of the Middle Ages had no such office

to perform. Moreover, the Roman was stern and unamiable, by no means fond of adventure—priding himself in pursuing a straight and unflinching line of duty; was eminently patriotic, doing everything for the public good and the honour of his country. He was also a stranger to the tender endearments of domestic life, and was, above all, a practical man of business, thoroughly competent to govern, and gifted with a wonderful power of organization. On the other hand, the knight of the ages of chivalry was fond of strange and romantic adventure, was attached to his chief or lord; everything poetic charmed him; he was softened and refined by the graces of woman, and a patron of the troubadour. His character was influenced and moulded by the social and religious forces of those stirring days. Thus there appears little in the ancient civilizations analogous to the chivalry and knighthood of mediæval times.

To Christianity was due the birth of this purer and more beneficent state

of things, unknown before its introduction.

In a general subject like the one before us, it is not easy to mark the precise years of the rise, progress, maturity, and decline of chivalry, for historians of the Middle Ages are not all unanimous on the dates of these periods. However, the stages of its growth and development shall be indicated as accurately as possible.

THE ORIGIN OF CHIVALRY.

IN the first place, before entering fully into the subject, it will not be amiss if we endeavour to explain the meaning of the words 'chivalry' and 'knight.' Chivalry is derived from the French word 'cheval,' a horse, and meant that part of an army or array of soldiers that was accustomed to ride on horseback; they were called the cavalry, and constituted in mediæval warfare the strongest arm of military defence.

Knight is originated from the Anglo-Saxon 'cniht,' signifying 'boy,' or 'a servant,' but afterwards 'a rider.' The horse was regarded with great fondness by the knight, who spoke of it as his 'goode steede,' and often gave it the name of the mistress of his affections. In all the feats of chivalry it played an important part.

Hampson, in his 'Origines Patriciæ,' states that:

'Amongst the ancient Germans, their chiefs were surrounded by a troop of youths, selected as the flower of the hundreds, to constitute at once their glory and their defence; and a very ancient order of nobility still existing, whose members are styled youths, for such is the meaning of the old German *knetchen*, and the modern English knights. They are otherwise termed riders or cavaliers, that is, horsemen, and the service of those youths on horseback is particularly noticed by the Roman historian (Tacitus).

'The bravery of the German "juvenes," or knights, is commemorated by Ammianus Marcellinus, and the use of the term "juvenis" was understood to signify a martial youth, and these constituted the knighthood and chivalry of the period. For this service and attendance in the field, *cniht* became an appellation equally attributable to the servant and the professed soldier. At what period

knight began to denominate a particular class of soldiers, and to be exclusively applied to them, is not readily ascertainable; for there were dubbed knights before the time of Robert of Gloucester (twelfth century).

'In the days of chivalry, the knight, no matter what his civil rank, was accounted the friend and companion of his prince, who was himself a knight.

'Lydgate's Etymologies, quoted by Selden, have not been improved by subsequent writers: they explain the word, but throw no light upon the thing denoted:

"'*Eques ab equo* is said of every right;
And *chevalier* is said of *chevalrie*,
In which a rider called is a knight.
Arragoners doe also specifie
Caballiero through all that partie
Is name of worship, and so toke his ginning
Of sporres of gold, and chiefly riding."

'The term rider (reiter, ritter, and ridder, riddare) appears to express the manner of performing military

service; while *cavaliero*, *caballiero*, *chevalier*, taken from the name of the horse, appear connected with the condition of the tenure of the knight's land.

'*Hobiller* of the old English army was denominated from the kind of horse with which it was necessary that he should be provided; in fact, *hobiller* is etymologically the same word as the Italian *cavaliero*, the Spanish *caballiero*, and the French *chevalier*.

'The compulsion upon vassals holding a certain extent of land to take upon themselves the order and expenses of knighthood, implies an original obligation to furnish a horse for the service of the lord in the field. Such tenure of land was denominated *cavalleria*, *chevalrie*, etc.

'The title *chivalers*, common to all others, is plain from like cause, as *ritter* in Dutch, and *eques* in Latin; and the words for a knight varied only by dialects in other provincial tongues, *chival* making *chivaler*, as *equus—eques*.

'Exactly as the word for a horse gave rise to a name applied to an estate which was held by the service of providing a horse, we may expect to find other denominations of estates from the condition of tenure. *Caballus* produced *caballaria*, and *cheval* produced *chevalirie*, signifying this kind of tenement by military service.'

'Chivalry,' wrote M. le Marquis de Varenne, 'the exercises of which were the image of war, rendered horsemanship a new art, always indispensable in the education of the nobility; and chevalier soon became synonymous with a man of good birth.'

Though it is useful to know the true and literal derivation of words, yet often these by themselves convey but a faint idea of the general and accepted meaning; for names which at first were given to specific things, as the purposes and uses of these things became more developed, the same word assumed a more comprehensive meaning and force. For

instance, the word 'knight,' which it has already been stated meant at the beginning simply a man-servant, an attendant, assumed afterwards the meaning of a rider on horseback, and came to signify far more, until it denoted a person of high birth—often possessing landed property, whereby he could the better support the title and office by such a qualification. Also it signified the upholder of the rites of chivalry, who was to carry out its injunctions and demands, and who, in his own person represented all the graces that were peculiarly its own. We shall endeavour to explain the full meaning of chivalry in depicting the effect it had on the passions and manners of its votaries.

The next question is, 'What is the nature of chivalry? what were its characteristics?' This also involves another query: 'What was the origin of chivalry?'

Caxton has left us the origin of 'Chyvalrye,' which may be adopted by all true believers in the antique.

He tells us that 'immediately after the creation of the world, justice and truth and every virtue dwelt upon the earth, but that they speedily yielded to their opposites, and that, for their recovery, mankind was divided into companies of thousands; "and of these thousands was chosen a man, most loyal, most strong, and of most noble courage, and better enseygned and mannered than all the others." A beast was sought for him, and it was found "that the horse was the most noble and most convenable for to serve man; after the horse, which is called Chyval in Frenche, is that man named Chyvaller, which is knight in English: thus to the most noble man was given the most noble beast;" and thus sprang up the order of Chivalry, and a body of men armed to the teeth, like the earth-born gentry in the fable of Cadmus, were ushered into service.'

Some historical writers, amongst them the famous Genevan Sismondi, have supposed its origin to have been in the eleventh century, being then

instituted by the Church for a grand moral purpose—that of struggling against the deplorable condition of society at that period—of protecting the weak against the strong and overbearing, and of redressing individual wrongs. True, this was the work of chivalry at a certain stage of its career; but the commencement of its spirit may be undoubtedly traced earlier than this—namely, to the rude but chaste manners of the Germanic tribes. Tacitus, the Roman historian, who lived in the first century of the Christian era, informs us that the warlike profession was regarded by these tribes with an enthusiastic admiration, as being, with the exception of the priesthood, the most honourable and elevated in their whole political constitution.

The bearing of arms was never a matter of mere private choice: it rested with the State to declare a man qualified to serve his country in arms. In an assembly of the chiefs of his nation, his father, or a near relation, presented a shield and a

javelin to the young man if he was an approved candidate for military honours, and from that moment was considered an eligible member of the commonwealth and ranked as a citizen. A youth, both in Northern as well as in Central Europe, also in Scandinavia and Germany, at the age of fifteen became an independent agent by receiving a sword, a buckler, and a lance at some public meeting.

Here we find the germ and elements of chivalry. In the beginning it was distinctly associated with the military profession, and always in the heat of combat or in its semblances were the most notable and impressive deeds of chivalry exhibited. War, and warlike representations were the form and mode it assumed.

The terrible warriors of the North, who were rude, impetuous, barbarous, and bloodthirsty, regardless of classic literature, and of the beautiful treasures of antiquity which they mercilessly destroyed in their ravages amongst polished cities and enervated and decayed constitutions, had in their

life and manners an element of vigour and strength calculated to bear a great share in the future and more sound civilization of the modern world —namely, in the profound respect they showed to their women, whom they treated with an esteem and confidence never displayed by the Eastern and Latin races. They consulted them on every occasion of importance, and fondly believed that in their breasts resided a sanctity and wisdom more than human; and to the surprise of Tacitus they held the marriage tie to be solemn and sacred.

In battle the women were their encouragers and supporters, and the German general could congratulate himself on his soldiers having motives for courage which the enemy did not possess.

The Spartans respected their women in a similar manner to that in which a tiger regards its mate. They were excluded from their tables and social meetings, and considered as little better than breeders of children.

Amongst the Oriental nations, though their figurative poetry breathed of love, yet it was that sensuous love which only considered woman as a plaything, not as an equal. She was at once man's deity and his slave, never truly his helpmate or partner of his joys and sorrows.

When these restless Teutonic tribes had overcome the more southern countries, and subdued their luxurious and enfeebled inhabitants, they settled down and adopted to a great extent the civil government and laws of the Romans.

Each chief became possessor of a certain extent of territory obtained by arms and plunder, some portion of which he divided amongst his faithful followers, reserving to himself the lion's share.

This participation of the land by his retainers was a reward for military services rendered, and an inducement for future assistance and defence. This was made imperative, and the tenure conditional on allegiance, afterwards solidified into customary usage.

Thus out of the chaos of crumbling empires arose the grand and far-reaching organization of feudalism. It is unnecessary to dwell at length on this great system of fiefs, this interwoven conservatism of power, consisting of many petty lordships or rather signories, each vassal lord constituting the ruling head and influence within his own domain; all converging towards some higher central authority —to counts, dukes, suzerains—and terminating in the noble apex of lord-paramount, or monarch over all, from whom the grants of land, and consequently power, had originally emanated.

This feudal government afforded mutual protection, based upon a policy of military and other services, and though tending to the exercise of a haughty bearing towards equals, and an iron sway over the lower orders of the people, who were of little account in the roll of humanity, was admirable in its day because of the cohesive principles by which it built up and kept society together.

For though chivalry was disciplined and fashioned by feudalism—first, in the submissive obedience of the knight to his superior lord; second, in the social and select influence of the ladies in the feudal castles; third, in the investiture and recognition of military duties and honours by the feudal lord—yet feudalism had few qualities congenial to the nature of true chivalry. It was too stern, too tyrannical, too exacting. It is somewhat difficult to describe how chivalry became a distinct institution, but it may be accounted for thus: Society in feudal times was loose and lawless; the stronger lords oppressed with arbitrary cruelty the weaker; these powerful lords, shut up in their strong, gloomy castles, in their contemptuous pride held out and refused to acknowledge any higher authority than their own, and even defied royalty, being often strong enough to maintain themselves in this position, thereby causing constant feuds, in which much violence was used, women left unprotected, and riches carried off. Knights panting

for adventure and renown leagued themselves together to check such acts of rapine, and united into one brotherhood for the holy purpose of defending the weak and redressing wrongs. Seeing and compassionating also the wretchedness around them, caused many from all parts to band themselves together; and so arose the noble and sympathetic order of chivalry.

These armed men went about from country to country in search of adventures, seeking to set right according to their ideas what was wrong, and so they were named knights-errant, or wandering knights.

Professor Freeman, in an article, 'The Law of Honour' (*Fortnightly Review*, December, 1876), takes a very limited view of chivalry, and mainly from a historical standpoint, he asserts that William Rufus (1087-1100, time of the first Crusades) was the 'first recorded man by whom the doctrines of honour and chivalry are constantly and ostentatiously put forward as his ruling principles of action.' Cer-

tainly, he encouraged the rising spirit of chivalry and knight-errantry, a system which, in a rude and lawless age, had a direct tendency to improve the manners of those who felt its influence, and to inspire them with sentiments of prowess, generosity, gallantry, and religion. Its code of morals did not, however, seem to affect the Red King very much, and we object to him being held up as a model of chivalry, or possessing the qualities of a 'good knight,' seeing that historical evidence shows him to be a tyrant, a man of a depraved and vicious life, harsh and severe, avaricious, fierce, and overbearing, and one who despised the Church, consequently he was loathed by his people and odious to the religious. Such characteristics are opposed to all knightly virtues.

The good resulting from such a praiseworthy undertaking magnified the order of chivalry in the estimation of men ; for the beauty of its disinterestedness, and the worthiness of its cause, contrasted greatly with the

barbarism of the times in which it was formed.

Each knight or member of this laudable institution had power to admit other applicants into the brotherhood; and, doubtless, a certain formality commensurate with their ideas of the importance and sacredness of the cause would be employed in the admission. The aggregate of these maxims and customs collected by tradition constituted the body of their ceremonial law. One great and fundamental command impressed upon the first aspirants of chivalry was 'to speak the truth,' 'to succour the helpless and oppressed,' and 'never to turn back from an enemy.' Truly these were admirable ends to be carried out, and would go far to remedy the abuses of that boisterous and unsettled age.

Thus, in the first place, we may account for the origin of feudalism, and the genius and constitution of its government, as the admixture of several elements; the amalgamation of the old with the new. It was the

wild barbarian spirit, full of vigour and restlessness, fond of a roaming life, and desirous of liberty, but, withal, passionately attached to a leader or chief—loyal almost to a fault, delighting only in battle and the chase. Then the settling down of these hardy and uncultured tribes; the marking out and allotment of the conquered lands, which resulted, in process of time, in the isolation and the personal and haughty independence of these feudatory magnates, each having a self-contained existence and régime, as it were, of his own. Moreover, the softening influences brought to bear on each chief or baron by his family circle—the immediate members of the household being his principal advisers and limited society—would be undoubtedly beneficial and of a refining nature.

The natural awe and submissiveness shown by the retainers to their superior lord are some of the broad outlines and characteristics of the feudal system. Bearing these in mind, we shall not fail to recognise similar features in chivalry, and to

understand in some degree the blending of proud independence with charming obedience, as shown in the conduct of knights generally.

Chivalry, too, was the outburst of the adventurous spirit which had been pent up by the strictness of feudal regulations and its monotonous routine; it was the ancient desire of free and unbounded enterprise. Thus originated knight-errantry; and, to some extent, the feelings that animated the Crusaders sprang from this source.

During the feudal times each landed proprietor was a soldier, and was bound by the conditions of his ownership to accompany his lord on horseback when he went to war. Heywood, in his 'Anglo-Saxon Ranks of the People,' states that the principal duty of 'Radcnihts,' and from whence they were supposed to derive their name, was to accompany their lord from one manor to another on horseback, in order to protect his person when riding about the country.

A soldier in those days played a

prominent part on all important occasions, and his was the highest of all professions. Every noble father carefully educated his son in this direction. Every young man of gentle birth, therefore, was taught from his earliest infancy to contemplate military life with the highest admiration; but to attain to this height of ambition he had to undergo a thorough training, and, as it were, to be apprenticed to the art and mystery of knighthood. This commenced usually at the age of seven or eight years. The first office he fulfilled in the honourable pursuit of chivalry was that of page, sometimes in a kind of school, o tener, however, in the feudal court of his superior.

Sir Edward Coke says: 'The lord shall have the custody of such infants during their minority, not for benefit only, but that the lord might see that they be in their young years taught the deeds of chivalry and other virtuous sciences.'—*The Right of Wardship.*

'The castle had its school as well as the cloister, in which youth was to be instructed

> '"in letters, arms,
> Fair mein, discourses, civil exercises,
> And all the blazon of a gentleman."

Chivalry required that youth should be trained to perform the most laborious and humble offices with cheerfulness and grace.'—*The Broad Stone of Honour.*

The principles he was taught were implicit obedience to the will of his lord and lady, on whom it was his duty to wait at table with devout attention and in humble attitude; also to attend his lord during his hunting pursuits and in his warlike expeditions. The education of the finer and more delicate feelings of his nature, namely, love and religion, were entrusted to the ladies of the household, who did not fail to impress upon his youthful mind the desirability, nay, even the necessity, if he wished to be a true and valiant knight, of choosing from

the fair inmates of the castle a young lady as the object of his attachment and devotion, so that he should always have an incentive to bold and gallant action, and an approver and rewarder of his success, in the person of his 'ladye love.' With such training as this we cannot wonder that the aspirant to knighthood should display a burning enthusiasm for female beauty and approbation, and that his most praiseworthy valour should be exhibited in the presence of the lovelier sex.

After seven years' instruction as a page he became a squire, the early part of whose employment was made up of domestic duties; afterwards he was wholly engaged in assisting the knight, his lord, to prepare for war, to carry his armour, and to succour him in distress. His was a very honourable and trustworthy post, and many brave men remained squires for life, being unable, on account of their limited means, to support the title of knight and its attendant expenses. We

accordingly read of many squires being offered the dignity, but on these grounds refusing, deeming it to be far more honourable to be a good squire than a poor knight.

At the age of twenty-one the candidate for chivalric honours was considered fit to receive the solemn rites of knighthood. This ceremony had now become peculiarly and solely religious throughout its performance. Symbols were employed to denote the fundamental truths of religion, the very garments, arms, and appendages of knights being made emblematical of its solemn ordinances.

In mediæval times signs and symbols were much used, and the Church seized upon them to impress (through the medium of the senses) the imagination of the neophyte, so that he should be moved to maintain, by the power of his might and sword, the dignity of the Church.

It was the custom in the Middle Ages to make cross-hilted swords, in order that they might answer the purposes of religion as well as of

destruction. When a knight fell on the field of battle the hilt of his sword was held to his lips instead of a crucifix, and in his last moments he was comforted and cheered by this emblem of his faith.

The process of investiture was as follows: The young man aspiring to knighthood was first of all stripped of his garments, and put into a bath —the symbol of purification. On coming out of the bath he was clad in a white tunic—the symbol of purity; afterwards in a red robe—emblematic of the blood which he was to shed in the cause of faith; then a black doublet, in token of the dissolution which awaited him, as well as all mankind. Thus purified and clothed, the novice kept a rigorous fast for twenty-four hours.

When evening came he entered the church and passed the night in prayer, sometimes alone, sometimes with the priest, and with sponsors, who prayed in company with him. The next morning his first act was confession, after which the priest

administered to him Holy Communion. He heard the 'Missa de Sancto Spiritu,' and generally a sermon on the duties of a chevalier, and on the new course of life on which he was about to enter. When the sermon was over, the aspirant advanced towards the altar with the sword of knighthood suspended from his neck. The priest took it off and blessed it, and attached it to his neck again. The novice then went and knelt before the lord who was to knight him. 'To what end,' the lord asked, 'do you desire to enter into this order? If it is that you may be rich, repose yourself, and be honoured without doing honour to knighthood, then you are unworthy of it, and would be to the knighthood you should receive what the simoniacal priest is to the sacerdotal office.'

Upon the young man promising to discharge the duties of a knight faithfully, the lord granted his request. Then did the knights in attendance, and sometimes ladies, approach the

aspirant, and array him in his new armour, putting on first the spurs, next the hauberk, or coat of mail; then the cuirass, or breastplate; then the brassart, or arm-pieces; then the gauntlets; lastly, they girded on the sword. Then he was dubbed, to use the modern English expression, derived from the Anglo-Saxon 'dubban,' to strike. Others, amongst them the profound Du Cange, say from the French *adoubé*, which means 'adopted.'

In Caxton's book of the 'Ordre of Chyualry' occurs the expression 'I goo to this Courte for to be *adoubed* knyght.'

The lord rose from his seat, went up to him, and gave him the 'accolade,' that is, three strokes with the flat of his sword upon the shoulder or the nape of the neck, and sometimes a blow with the palm of his hand upon the cheek, saying, 'In the name of God, Saint Michael, and Saint George, I make thee knight'; and occasionally adding, 'Be thou brave, bold, and loyal.'

'The lord he lifted a Damascene blade;
A blow on the shoulder of the aspirant he laid,
And by that little action a knight he is made,
Baptized into glorious chivalry.

'"Bear thou *this* blow," said the lord to the knight,
"But never bear blow again;
For thy sword is to keep thine honour white,
And thine honour must keep thy good sword bright,
And both must be free from stain."'

The young man, being thus knighted, those in attendance handed him his helmet and brought him a horse, upon which he sprang, usually without the aid of the stirrups, and rode within the church brandishing his lance and flourishing his sword. Then, quitting the church, he went and exhibited himself in like manner in public, beneath the castle walls and before the populace, whom he found eagerly awaiting their share of the spectacle.

In passing, three points may be noticed: (1) The different parts of the knight's armour; (2) the designa-

tion of the main features of the investiture; and (3) the terms 'chivalry' and 'chevalier.' These latter were derived from the French language, plainly indicating that this institution was fostered and upheld by Norman-French influence and society; also that the priest, the representative of the Church, performed the principal, most impressive, and deeply significant part of the foregoing ceremony; and that in this religious preparation for a warlike purpose the candidate displayed great humility towards his priest and his feudal lord. At the injunction of the one he underwent a rigid penance, and to the other, in the bending position of his body, he showed his obedient reverence, humility being ever a characteristic of a good knight and true.

In the age under consideration the watchful eye of the Church, ever mindful of her interests, saw that she could make use of chivalry for the purposes of religion; observed in the imaginative and adventurous knight

a capability and power ready and willing to carry out her designs; and, casting her jealous glance towards the East, saw, regretfully, Jerusalem in the possession of the scoffers of Christianity, or, as they were termed, the Saracen infidels.

Peter the Hermit, by his fiery enthusiasm and stirring eloquence, sounded the war-trumpet of the Church, and in the twelfth century all the chivalry of Europe eagerly and promptly responded to its call in such a remarkably earnest and impulsive manner as we, in these prosaic days, can scarcely understand, and certainly fail to realize. Love of his religion—the desire to gain possession of the Holy City, the sacred ground on which the blessed Redeemer had walked—a bitter hatred of the Saracen, and an eager thirst for adventure and martial renown, were the distinguishing features of the Crusader.

'And on his breast a bloodie cross he bore,
The dear remembrance of his dying Lord;

For whose sweete sake that glorious badge he wore,
And dead (as living) ever Him adored.'
Spenser's 'Fairy Queen.'

Religion at this stage was the great prompter of the actions of a Knight of the Cross. To maintain it at any risk was the main object of his life, and his chief business was to exterminate all who were in opposition to Christianity.

Palgrave, in his able exposition 'The Lord and the Vassal,' affirms that 'another effect of the Crusades, tending to soften the feelings and to impart more generous motives for action, and thereby to deaden the feudal spirit, was the practice of chivalry. By this term is generally meant a voluntary defence of the holy, the beautiful, or the innocent, without pay, but from a warm and generous motive.'

In the religious wars of the Crusades, chivalry was in its vigour and activity, and if we would picture to ourselves a representative Crusader, we must study the life of the lion-

hearted Richard, the hero of chivalry, to whom the office of knight was far more attractive than that of king: the greater part of whose life was spent in warlike pursuits, in the display of mighty feats of arms; who even distanced, by his unexampled deeds of courage and prowess, all the efforts of his brave companions; who by his martial daring elicited even the admiration of his enemies; whose very name became an object of terror to them. Everyone has read the story of Richard Cœur de Lion; how he mowed down the ranks of his opponents, wielding in his powerful and skilful grasp his ponderous battle-axe; his wonderful hair-breadth escapes; his being taken prisoner by the Emperor of Austria when returning home; how he was found out by his favourite minstrel Blondel; his ransom thence, and the other remarkable things concerning him and the worthy knights, his contemporaries; the privations they endured, and the valour they displayed. Upon all this eventful history time has cast

a halo of romance, and has endowed it with a strange and marvellous influence.

'Some modern writers, who affect to despise the generous emotions which led to the Crusades, have depicted the lion-hearted king as a mere brutal swordsman, and his reign as a calamity to his subjects. Such was not the view of his contemporaries; they saw in him a generous, high-spirited prince, an eloquent orator, an accomplished poet, and a knight without fear and without reproach.'

This upheaval of nations, this warlike pilgrimage, originated, as we have before observed, from the Church, and took a religious form.

During all this period chivalry was assuming a more definite aspect, and by the champions, ever ready to fight the battles of Holy Church, certain religious orders were created.

Foremost of these were the Knights Templars, instituted in 1118, who were led to believe that a pilgrimage to the Holy Land, the extermination

of infidels, and the defence of the Holy City would be acceptable in the sight of Heaven. The knights who composed these brotherhoods, at the commencement, lived strictly abstemious and self-denying lives, because poor. An early device on their badge represents two knights mounted on a single horse, intended to denote the original poverty of the order: also those of the 'Lamb and Flag'—the 'Agnus Dei'—the holy Lamb holding a red cross banner, signified the union of the qualities of gentleness with the martial spirit. These Knights of the Temple of Jerusalem acted charitably and hospitably to brother pilgrims who had travelled to the sacred spot to uphold and defend the Christian faith. In a short time, however, they accumulated immense riches from many endowments, and they began to live luxuriously. Pride and debauchery entered their ranks; they became a reproach to their profession, and gave the lie to their original vows. Consequently, the order was ignominiously

suppressed in 1307, and afterwards dissolved.

The contact of the Crusaders with the Orientals had the effect of opening their eyes to the dazzling splendour of Eastern luxury. These plain, simple, stern warriors, who were unaccustomed to such magnificence, carried home with them vivid impressions of gorgeousness and grandeur. They inhaled the spirit of Oriental love poetry, and all Europe caught its glowing strains. The profession of a soldier-minstrel, or a Troubadour, now became honourable, and was eagerly followed. Even kings entered the lists, and competed for honours. Our knightly King Richard was a noted poet. The chief burden of the songs of these amorous troubadours and jongleurs was of the 'course of love' and the 'exploits of war,' chiefly of the former. The Romanesque poetry was employed to embellish chivalric deeds and performances. A glamour, weirdlike and enchanting, was thrown around the names of early heroes of history. Poets of the period,

in their metrical romances, made use of allegory and story, their theme and inspiration being the spirit of chivalry. Through the poetic medium they charmingly proclaimed and recommended its noble acts and achievements. The groundwork and genius of these tales were usually the recital of how a beautiful young damsel was imprisoned by some haughty and unfeeling baron, for reasons not known—how a certain brave knight set about to work out her deliverance; how he had marvellous encounters with certain giants and dragons; how everything was put in his way to oppose his path; how a noted necromancer used his consummate and black art to thwart the knight's purpose. But in the end her knightly champion overcame all these innumerable difficulties, and released the said lady from her cruel durance, and, as a matter of course, became her accepted lover, and eventually married her. The extraordinary and exaggerated prowess of knights was often the subject of these favourite stories—

an absorbing theme being that of 'King Arthur and his Knights of the Round Table,' which was one of the many popular epics of the Middle Ages both in prose and metre. The Cycle of Arthurian Romances numbers about twenty-six ; those of the Cycle of Troy eighteen tales and poems, and the Cycle of Charlemagne twenty-two romances, traditions, etc.

'France, the birthplace of chivalry, was also that of these poets (troubadours), who drew from it their chief inspiration, but who, though children of the times, in their turn exercised a most powerful influence on the development of social manners and civilization.

'The troubadours, who wrote and sung in a language considered the richest and most harmonious ever spoken by man, were more exclusively the poets of love. This passion was not only the constant theme of their songs, but it was the business of their life. The trouvères, however, living in the same

age, and being constantly in an equal degree under its influence, do not appear to have run into the same extremes, and their muse, though equally inspired by chivalry and love, seems, in accordance with the less passionate and more thoughtful genius of the North, to have inclined to more serious studies.

'The ignorance so generally prevalent, the absence of all serious studies, abandoned these poets of the Middle Ages entirely to the influence of the religious ideas, the chivalrous manners, and the political views of the times, as also to the influence of the reigning prejudices and the national peculiarities; it was, therefore, easier for them to invent a new school of poetry than to imitate the classics.'—'*Troubadours and Trouvères*': *Chambers's Papers for the People.*

After the turmoil of the Crusades had passed away woman became pre-eminently the guiding star of chivalry; her beauty and influence over the im-

pressive mind and actions of the knight were nearly as powerful as that of religion, and though his motto was 'God and the ladies'—a curious combination—yet, very often, his efforts were devoted more to the latter than the former. To win their smiles he would undergo the severest hardships, display the highest skill, make and perform the most ridiculous vows.

THE MATURITY OF CHIVALRY.

WE will now glance at chivalry in the fourteenth century—the period when it had attained its noon-day splendour, and was in its maturity; when it shone forth in all the graces of devotion to woman and romantic veneration, and when consideration and courtesy were shown by the stronger sex to the weaker.

In England, under the auspices of the chivalric Edward III., chivalry attained its perfection as an institution, and assumed its most pleasing and attractive form, when some of its brightest representative ornaments appear on the page of history. Foremost there stands the renowned and adventurous Sir Walter Manny; the noble and sage Sir John Chandos, called the 'Flower of Chivalry;' the invincible

champion of France, Bertrand du Guesclin; then the heroic and gallant warrior, Edward the Black Prince, who, though he possessed many of the outward and pleasing graces of chivalry, showed traits of a somewhat savage nature in his treatment of inferior prisoners and conquered people; yet it may be said that all these worthy knights united in their persons the courage of the soldier and the courtesy of the gentleman.

What Englishman is there who cannot help feeling a pride and pleasure commingled, when reading in the fresh and lively pages of that intense lover of chivalry, and its best historian, Froissart, the description of the kind and courteous treatment of the French king, when a prisoner of war, at the hands of the Black Prince; how everything was done by the prince and his attendants to make their unfortunate and illustrious prisoner feel his position as little as possible? He was, in fact, treated as a welcome guest rather than as a vanquished foe. The most honourable

position at table was freely accorded to him and the choicest viands placed before him. This is one of the redeeming incidents in that bloody and useless war caused by frivolous notions of right.

For when we consider the brutal treatment meted out to prisoners of war by ancient conquerors; how captives of the highest rank were paraded in chains and fastened to the chariot of the victor, and tauntingly exhibited to the people, and ultimately forced into degradation and slavery—for notable examples take Valerian, Sapor, Tamerlane, Bajazet and Caractacus; and, on the other hand, when we observe that Christian conquerors allowed their prisoners on their word of honour—holding a knight's parole as ample security—to revisit their country and seek their ransom, which they seldom failed to bring back at the time appointed, we clearly see the immense gulf that lay between the ethics of the mediæval knight and the customs of the heathen warrior.

Doubtless Christianity did much to

bring about this superior civilization. It introduced a code of the highest morality: it taught love to God; respect to woman, and courtesy to all men.

Chivalry, as a principle, was at this period, in a great measure, the handmaid of religion; it helped to annihilate the wickedness that might have flooded the world; it mitigated the horrors of war; tamed the fierceness of human passion, and spoke of love and goodwill towards men.

Courage was ever a requisite in a true knight; in battle it was prominently displayed, as in the wars between France and England. It was shown in time of peace in the splendid and stirring tournament when chivalry was at its height of glory. Tournaments were instituted, it is supposed, about the tenth century, the name being derived from the French word 'tourner,' to turn about, because to be expert in this exercise much agility both of man and horse was necessary.

These passages of arms, tiltings, and jousts, as they were termed,

according to the number of the combatants engaged, gradually assumed a magnificent form. They became grand representations of mock battles, exhibitions of mimic war, preparation and discipline for real encounter.

In the halcyon days of chivalry these popular solemnities were the main entertainment and education of the time. On the production of tournaments lavish expenditure and great pains were bestowed in order to make them brilliant and attractive and of an exciting nature. In conducting these combats, the laws of Christian chivalry were strictly enforced. The intention was to convey instructive lessons to those actively engaged in the fray, and also to the numerous and interested spectators.

If the ladies on these occasions fanned the flame of military ardour, they also endeavoured to prevent its degenerating into ferocity; and when the combatants threatened to become too fierce, a sign from them arrested the upraised lances and re-established order and chivalrous decorum.

Thus chivalry, when not called forth in battle, displayed itself in magnificent martial ceremonials or feats of arms. Then knights, with the bright eyes of fair ladies upon them, exhibited their skill and dexterity by means of the lance to unhorse their opponents; and he who succeeded in so doing met with great applause from the admiring multitude, and did not fail to be rewarded by the queen of beauty, the presiding-mistress of the tournament, with a special mark of her favour.

'And as in beauty she surpassed the choir,
So nobler than the rest was her attire:
A crown of ruddy gold enclosed her brow,
Plain without pomp, and rich without a show.'

A knight was always eager to give proof of gallantry in this pastime, and to vindicate the honour of his lady-love. If her character or beauty was, in his estimation, in any degree questioned or underrated, he was ever ready to perform noble chevisance and to shiver a lance with any other knight who did not esteem the beauty

and excellence of his mistress as much as he considered was her right. Thus was fostered a delicacy (though carried somewhat to excess of feeling) in regard to honour. The maintenance of truth was also a characteristic of chivalry. The word of a knight was generally to be depended upon, though on the fulfilment of that word or vow he might have to perform the most hazardous and difficult deeds.

This chivalry, this poetry of arms, was an universal impulse of the Middle Ages. Knights in all civilized countries were bound in this link of brotherhood; they were impelled by the same noble ideas; they exhibited similar feelings of moral courage and devotion both to religion and the weaker sex.

They manifested the like traits of courage and the same scrupulous honour and courtesy to all men, though slightly modified according to the different natures and peculiarities of the individuals, the main outline of conduct remained in reality the same. It was principally fostered by

religion, love, and poetry; each of these raised a standard of excellence for the knight to which he was to attain; each appealed to his fervent and sensitive imagination. These were the three graces that exercised a charming influence over him and beautified and refined his motives and ideas. Religion taught him a superior code of morals, and its chaste and beautiful symbols conveyed to his mind the most vivid impressions of a pure and honourable life.

Woman, elevated and placed in her true position through the teaching of Christianity and the agency of chivalry; unshackled and liberated from the thraldom of vice and slavish sensuality, had now the opportunity of exercising her mild and benign sway over the better feelings of man, and to this cause may be attributed a very large share in the civilization of Modern Europe.

Poetry also played no mean part in bringing about the same great end; its melodies burst upon the ears of the benighted world with a marvel-

lously entrancing effect. Chivalry was the mainspring of song; to show its value and worth and to praise its deeds was the object of poets. Chaucer, the father of English poetry, devoted a large portion of his works to the portraiture of celebrated knights and the achievements of chivalry. From him we have some of the truest pictures of the chivalric life of the period, for he flourished at the time when chivalry had arrived at its culmination in England.

For instance, in the Prologue to the 'Canterbury Tales,' Chaucer's Squire is thus quaintly described:

'Of twenty yere of age he was I gesse,
Of his stature he was of even length,
And wonderly deliver, and gret of strengthe.
And he hadde been some time in Chevachie,
In Flanders, in Artois, and Picardie,
Had born him wel, as of so litil space,
In hope to stonden in his lady's grace.

Also the perfect knight is thus exquisitely depicted:

'A knight there was, and that a worthy man,
That fro the time that he first began

To riden out, he loved chevalrie,
Trouthe and honòure, fredom and curtesie.

* * * * *

Ful worthy was he in his lordès werre
And thereto hadde he ridden, no man ferre
As well in Christendom as Hethenesse,
And ever honoured for his worthinesse.

* * * * *

'And though that he was worthy, he was wise,
And of his port, as meke as is a mayde.
He never yet no vilainie ne sayde
In all his lif, unto no manere wight.
He was a very parfit gentil knight.'

This is the beau ideal of a chivalric knight—a sort of soldier, trained from among the higher orders by the rudest personal toil, but animated by the most exalted notions of religious devotion, of patriotic duty, and of emulation to deserve well of the chaste object of a semi-platonic attachment.

Caxton, the first English printer and publisher, issued several translations from French romances relating the lives and adventures of world-renowned knights. But chivalry as a profession had begun to decline in his

day, and he endeavoured through these productions to revive it.

Thus we have attempted to show that chivalry was the development of all that was lovely, graceful, and worthy in human nature. A spirit that was so intimately connected with the three great principles—religion, love, and poetry—could not but appear admirable in the eyes of the people who became its eager votaries; a spirit endowed with such qualities, pervading the actions of the noble and the good, could not do otherwise than give a moral tone to the manners of the people at large. Such a high standard of morality set up, even if it was not always reached in practice, necessarily had the effect of purifying men's minds and feelings, restraining vile passions, polishing their manners, and tending to render barbarism and cruelty a thing of the past.

'Chivalry, in the full purity of its conception, was never realized; but it was an ideal of perfection in accordance with the notions of the

times—to attain which every man might strive, and a standard by which others measured his actions—and as such its influence was immense.'—*'Women, Past and Present,' by John Wade.*

THE DECLINE OF CHIVALRY.

BUT chivalry as an institution began to decline in England in the beginning of the fifteenth century, though several of the Henrys did much to uphold it. Henry V. was in some points a truly chivalric character.

It was by the express desire of this king that Lydgate, the poet, wrote his 'Death of Hector' and his 'Sege of Troye,' which is a convincing proof of the chivalrous spirit of Henry V., and his desire to restore the public mind to its ancient military tone.

Henry VIII. reproduced the ancient grandeur of the tournament, and that, too, unequalled in its gorgeous and superb style; but his character was anything but that of a model knight, as is shown by the inhuman treatment he meted out to his

wives. In his case the brightest gem in the crown of chivalry was unmistakably wanting.

In 1484 Caxton published the work entitled the 'Book of the Ordre of Chyualry or Knyghthode,' in which he deplores the apathy of gentlemen living in his day to the charms and glories of chivalry. He wrote it with a view of exciting them to its noble pursuits; but this was in vain, for he himself was the means of directing their attention to other studies—namely, those of literature. He exclaims: 'How many knights are there now in England that have the use and exercise of a knight, that is to say, that he knoweth his horse and his horse him, ready to a point, to have all things that belongeth a knight, a horse that is according and broken after its kind, his armour and harness meet and fitting? . . . The exercises of chivalry are not used and honoured as they were in ancient time, when the noble acts of the knights of England that used chivalry were renowned through the univer-

sal world. O! ye knights of England, where is the custom and usage of noble chivalry? What do ye now? but go to the bains to play at dice. Leave this, leave it and read the noble volumes of St. Graal, of Launcelot, of Tristrem, of Galod, of Perceval, of Perceforest, of Gaw-ayn and many more; there shall ye see manhood, courtesy and gentilness.' Also in his preface to the 'Most Ancient and Famous History of the Renowned Prince Arthur,' he remarks: 'Some are willing to read devout meditations of the humanity and passion of our Saviour. Some, the lives and painful martyrdom of holy saints. Some delight in moralization and poetical stories. And some in knightly and victorious deeds of noble princes and conquerors, as in this present volume, which treateth of the noble acts and feats of arms of chivalry, prowess, hardiness, humanity, love, courtesy and gentilness, with divers many wonderful histories and adventures.' He adds in the prologue: 'May be seen also in this treatise noble chivalry,

courtesy, friendliness, love, friendship, cowardice, murder, hate, virtue, sin. Do after the good and leave the ill, and it shall bring you unto good fame and renown.'

Likewise, we find in looking over the list of Caxton's publications that a great many of them were romances illustrating the deeds of exemplary men of olden time, who were supposed to have accomplished famous and wonderful exploits; they include pagan and Christian heroes, many of them curiously tinged and fashioned by chivalric feelings and conceptions.

The race of true knights had not yet died out, for in the sixteenth century two of the noblest specimens grace the historic page. Foremost there stands forth—though not an Englishman—that 'knightly mirror of chivalry,' the Chevalier Bayard, 'sans peur et sans reproche,' without fear and without reproach. 'Like the sainted King of France, Louis IX., he was a pious, God-fearing knight, who reproved the young pages for swearing and bad language, and preserved his

purity of mind among the riotous scenes of camp life. Bayard was, perhaps, the last instance of a knight gaining widespread and permanent reputation by dint chiefly of personal valour.'*

Sir Philip Sidney, who lived in the reign of Queen Elizabeth—a real English gentleman, a soldier, and accomplished scholar—eminently exhibited the true qualities and magnanimity of a knight, and wrote much in favour of chivalry. His cotemporary, Edmund Spenser, inspired by his charming and allegorical muse, has been emphatically called the 'poet of chivalry,' and the plan and scope of his splendid and graceful poem, the 'Faerie Queen,' is intended to express the different moral virtues, in the person of faithful and devoted knights. It abounds in quaint and beautiful imagery and high-toned sentiment.

Our Queen Elizabeth was fond of display, and much encouraged spec-

* *Times* review, Dec. 28th, 1881.

tacular shows, and tournaments were frequent in her reign. She was gratified with flattery and well-expressed adulation, and was pleased with the glorification accorded to her on such occasions as, witness, the round of magnificent revels and joustings at Kenilworth especially prepared for her august entertainment.

'At an audience, George, the third Earl of Cumberland, had after one of his expeditions, the Queen, perhaps designedly, dropped one of her gloves. His lordship took it up and presented it to her; she graciously desired him to keep it as a mark of her esteem, thus gratifying his ambition with a reward that suited her majesty's avarice. He adorned it with diamonds, and wore it in the front of his high-crowned hat on days of tournaments. Queen Elizabeth appointed him her champion in all her tilting matches from the thirty-third year of her reign, and in all these exercises of tiltings and courses of the field and turnings, he excelled all the nobility of his time. His

magnificent armour worn on those occasions was adorned with roses and fleurs-de-lis.'

But the days of chivalry were numbered, and the last spark of its ancient glory and grandeur was extinguished about this period.

CAUSES OF THE DECLINE OF CHIVALRY.

WE shall now attempt to enumerate some of the more prominent and direct causes of its decline.

The decadence and extinction of the outward form of chivalry may be dated from the beginning of the fifteenth century; its influence over the minds of men became weaker about this period, and its customs were gradually being abolished as appearing extravagant and inappropriate to the silent transition of the times.

A totally new era was dawning upon the world; several great and important discoveries were brought to light.

1st. The invention of gunpowder, about 1330, as applied to military affiairs, wholly revolutionized the old

mode of warfare, making the heavy and ponderous armour, the weapons of knighthood, and the unaided and individual bravery of knights, of no avail and really useless against its fearful and sweepingly destructive antagonism. A lance or battle-axe, however courageously and obstinately handled, would be a poor and ridiculous defence against the overpowering fire-arm; consequently the different parts of the armour were gradually laid aside. It also made an inroad into the usages of chivalry by doing away with one of its highest incentives, namely, the dexterity and delicate skill required in encounter which distinguished one combatant from another. Personal emulation had little scope for play, because the effect of cannon is to work upon masses, and so destroys, in a great measure, isolated and individual action.

2nd. Kings began to think it safer and more to their interest to employ paid or mercenary troops to assist in their wars, or to form a regular standing army, and by this means secure a

certain amount of stability and discipline; judging such forces more to be depended upon than unsettled knights, who were apt to come and go at their pleasure, and who, being to a great measure independent, were unwilling to submit to long service or to trained and steady operations. Charles VII. of France was the first to make innovations in this direction, for in the year 1445 he selected from the numerous warrior-knights of France fifteen companies of men at arms, called 'Les Compagnies d'Ordonnance,' which were to remain in perpetual pay and subordination for the purpose of enabling the sovereign to dispense with the services of the tumultuary forces of chivalry. And thus war and martial duties gradually became confined to a certain class, leaving others to attend to agricultural and industrial affairs.

3rd. Civil wars, both in England and France.

In England, from 1455-85, the conflicts between the factions of York and Lancaster; and in France the

religious war, as it is termed, between the Huguenots and the League, in which there were shown such rancour and animosity and bitter hatred—qualities so opposed to the gentleness and fair-play of true chivalry, and so totally incompatible with its inherent and mitigating graces, as nearly to extinguish for a time its humanizing tendencies.

The Wars of the Roses, which lasted nearly thirty years, were signalized by twelve pitched battles, and, it is computed, almost entirely annihilated the old nobility, and cost the lives of two kings, one prince, ten dukes, two marquises, twenty-one earls, twenty-seven lords, two viscounts, one lord prior, one judge, 133 knights, 451 esquires, 84,998 private soldiers. Thus the mainstay of the chivalric institution was greatly undermined, for it was from the ranks of the aristocracy that the knights of old generally sprang.

4th. We will now consider what may be termed the indirect causes of its downfall.

Chiefly, as before indicated, the destructive wars. Particularly may be mentioned those of Edward III., which had been a drain upon the authorized fighting and legally armed men. Consequently the army had to be recruited from the lower orders, among the villeins; the result of placing superior arms in the hands of a slave or one of degraded condition was to make him a free man, and his manumission was in reality effected.

Again, a fearful plague or pestilence, known as the 'Black Death,' raged in England during the fourteenth century, and carrying off an enormous number of the inhabitants, both high and low, the population was so thinned that labourers were scarce, and consequently wages rose to an abnormal rate; this helped to bring about slowly but surely the abolition of villeinage and the elevation of the working classes.

These, becoming freed from feudal restrictions, and their services more valued and better recognised, began

to assert their claims; it is true, in a rough, but nevertheless significant fashion, as witness the various insurrections in the reigns of Richard II. and Henry VII. Gradually they acquired power and importance; and now came into existence the middle, or commercial body, directing its attention to the furtherance of trade and commerce—several of the merchant-princes and adventurers vying in wealth and honours with the aristocratic landed proprietors, and some of them being summoned to represent the people in Parliament.

5th. We find that in 1439 people petitioned Parliament for liberty to commute, by a pecuniary fine, the obligation to receive knighthood. This fact is noteworthy in itself, showing plainly that the honour had lost its ancient attraction and prestige, and was now unappreciated. What a contrast to former times, when men gave their youth to obtain this distinction, and considered it a privilege and the highest point of honour to carry out the injunctions

pertaining thereto! But many almost imperceptible movements had in the meantime taken place which effected this change in the feelings of society generally, some of which have been before mentioned. From the fourteenth to the sixteenth century, which period was pregnant with momentous events, the minds and actions of the people were becoming otherwise engaged in progressive works.

The invention of printing in 1440 caused the more rapid multiplication of books, and, of course, cheapened their price; consequently, knowledge and learning were more diffused amongst the people: and who can estimate the value of this great instrument of civilization?

The Reformation, first mooted by Wycliffe in 1377, was nearly strangled in its birth; yet in process of time its principles gained ground and power, until it culminated in the stubborn will of Luther, 1517. The bold, original, uprooting, and overturning energy of its promoters, who unscrupulously held up to ridicule the

old dogmas, startled the religious world, and turned the thoughts of men into fresh channels.

The discovery of new countries and the conquering of the inhabitants gave employment to adventurous spirits. In 1497 the Cape of Good Hope was discovered, and the continent of America in 1492. Navigation was much encouraged by kings and princes, and colonies were formed.

Spain, the country where chivalry insisted upon punctilious etiquette and affected the most fastidious manner, furnished a grand opportunity for the genius of Cervantes—who flourished in the sixteenth century—to hold up to ridicule the wild doings and the extravagant fancies of knight-errantry. He created as his hero the immortal Don Quixote, whose curious adventures and eccentric character he depicts in a most inimitable manner.

We are charmed and amused by the high-flown and almost ethereal rhapsodies of the great Don, who appears to exist in a world of illusion

and enchantment. His bombastic expressions and descriptions of unreality, however, fail to excite any enthusiasm in his devoted but gross squire, Sancho Panza, who is too much actuated by common-sense and animal nature to comprehend the subtle meaning of his chieftain's aerial flights of imagination.

Sancho's remarks seem to act as a ballast to keep the worthy but deluded knight from soaring too high, and he is only brought down to the level of everyday life through the sheer necessity of his physical being, and has often to undergo bodily suffering and punishment as the result of his own foolhardy actions.

These extreme and somewhat exaggerated characters, admirably portrayed and intended as a set-off to each other, are in a great measure typical of human nature, ever existing. The one despises all ordinary conditions of life, and prefers to revel in a world of poetry, romance, and artistic creation; the other, eminently practical, utilitarian, and grovelling,

only values things for the amount of profit, advantage, or sensual gratification they will produce. The middle course is undoubtedly the safest, and therefore the best.

The exhibition of the sublime and the ridiculous was perhaps never more happily shown than in this celebrated romance of Cervantes. It no doubt turned the laugh against the olden chivalry and its performances, and helped to hasten the downfall of an institution which had already reached its last stage of decay.

'Cervantes smiled Spain's chivalry away;
A single laugh demolished the right arm
Of his own country. Seldom since that day
Has Spain had heroes. While romance could charm,
The world gave ground before her bright array;
And therefore have his volumes done such harm,
That all their glory as a composition
Was dearly purchas'd by his land's perdition.'

Byron.

Tournaments went out of fashion in France in 1559, on account of the death of Henry II. of that country, who was accidentally killed in one of them ; and he was not the only high personage whose life had been sacrificed in this dangerous pastime.

They were prohibited by the popes, on account of the bloodshed in the performance, with menaces to deprive of ecclesiastical sepulture those who should be killed in them. The excessive expense they drew on the nobility prevented their contributions to the wars, and this was another reason of their being interdicted in France.

It was enacted in the reign of Edward II. that all persons having a yearly income of £40 were to receive the order of knighthood, and thus personal fitness or martial ability was made of secondary importance to a mere property qualification. Howbeit, knighthood, with all its irksome incidents, and as the external symbol of feudalism, was abolished in the reign of Charles II.

The complimentary title of knight was now made common, and not confined to the military profession. Formerly it was only the reward of valour and a mark of personal nobility, but in later days it was also conferred upon wealthy or useful citizens by several kings. Our James I. especially pushed the trade in bestowing this honour (for kings were considered the fountain of honour), and all who had any ambition for the title, so gratifying to human vanity, where not even really merited, could have it easily by paying for it, so that this crafty king got his exchequer replenished in this way. At the same time, the ancient and genuine knighthood became sadly degraded by such mercenary transactions, and the honour being made so common and accessible to people of wealth merely. The king may scatter titles and dignities, and can give letters of nobility, but he cannot bestow the sentiment which gives it virtue; his favour cannot grant the inheritance which alone ennobles an illustrious

birth, and his wrath cannot take it away.

All these things led to the death of ceremonial chivalry, and now that its forms and associations had nearly disappeared and become obsolete—having served its purpose, namely, that of affording a good principle of defence and protection in the absence of law—it was natural that its somewhat light and fanciful structure should give place to a more substantial and modern order of things, the result of improved legislation and a better system of government.

PROOFS OF THE UNDYING SPIRIT OF CHIVALRY.

THUS far we have endeavoured to trace, though rapidly and imperfectly, the course and development of the beautiful spirit of chivalry in its historic manifestations and in the various modes it assumed. Amongst the ancients of a remote era it was embodied in a life devoted to the extermination of evils; amongst the Gothic and Germanic tribes, in a devotion to their country, wives, and homesteads. The Crusaders were enthusiastically devoted to the Church, and defended the Christian religion by force of arms, and in the maturity of chivalry its spirit was pre-eminently displayed in a passionate devotion to the fair sex. Such, then, are its leading phases as outwardly expressed in history.

The inference to be drawn from our review of this interesting subject, and the definition to be given of chivalry in the abstract, is that it remains a principle of noble action impelled by the highest motives. It is the devotional heroism that fearlessly fights against the wrong done either to mind, body, or estate, —not taking into consideration any inconvenience or danger involved in the performance. It maintains the right at any hazard; it protects the weak and defenceless, and, having only pure and honourable motives, maintains masculine purity and the chastity of womankind; discountenancing everything tending to immorality; despising low cunning; scorning to take an undue advantage under any circumstances; suffering rather than imposing. Self-abnegation is a characteristic of those imbued with the spirit of chivalry, and they are ready, if needs be, to make sacrifice for the lives of others, without counting the cost; acknowledging no personal trouble

in conferring benefit on others; are polite and courteous to all, and by kind actions disarm rudeness and win respect: in other words, chivalry, according to the modern and best acceptation of the term, includes all the excellent qualities that constitute a perfect gentleman.

'Courtesy is the flower of good breeding, the rich, fine bloom upon the fruit of the highest culture: it is perennial and immortal.'—*Harper's Magazine, September*, 1879.

'Reverence for womanhood is the first article of the practical creed of the true man.'—*The Instinct of Love, Edward Thring.*

This comprehensive estimate may appear high-pitched, but we assert it is not too sublime a conception of the spirit of the most refined chivalry. Neither is it Utopian or unreal, but has been frequently exemplified in human history, and will, we trust, ever be so as long as the world endures.

We briefly allude to a few notable instances in our day of illustrious men who have shown in their devoted lives

phases of the truest chivalry—namely, Captain Hedley-Vicars, the praying Christian soldier who gallantly fell covered with glory in the Crimean War.

The capitulation of Kars in the same unfortunate war through sheer hunger and starvation, as graphically described by that good and brave man, Humphrey Sandwith, who freely gave his medical services for the benefit of the sick and wounded, contains incidents alike honourable on the part of both commanders—General Mouravieff on the one side, and General Williams on the other; their courteous actions and the terms of the capitulation exhibited some of the finest traits of a chivalrous spirit.

The name of General Gordon stands out transcendently; his sympathies were cosmopolitan, and not confined to race or people. His whole life was one grand sacrifice for the good of others. The force and beauty of his character and the disinterestedness of his aims instinctively attracted the confidence and love of those with whom

he came in contact. His efforts to conciliate and unite the conflicting tribes of the Soudan, his heroic defence of Khartoum and tragic death, will immortalize him in historic annals.

He will be 'remembered with an affection and veneration that shall surge high above the waters of oblivion, and glisten through the rust of time.'

Father Damien, of recent memory, who elected to live amongst the 'lepers' in order to afford them religious consolation, and to show that he felt for their miserable condition, knew that he was fated in so doing to contract the foul disease, and possibly die a premature death, as we know he did. Was not this a noble Christ-like sacrifice, and one typical of the highest chivalry?

Others, living quiet, unobtrusive, and unselfish lives, performing uphill duty irrespective of praise or blame, might be mentioned as admirable illustrations of our subject, but we forbear.

True it is that the beautiful scented flower of chivalry blooms to most

perfection in the cultured soil of Christian civilization. Oh that its sweet and pure influence might more thoroughly permeate all society !

We assert that the nature of true chivalry is not confined to those of gentle blood, or even to the educated, but that an innate refinement associated with noble acts is often shown by people moving in a humble sphere of life.

'Tis only noble to be good ;
Kind hearts are more than coronets,
And simple faith than Norman blood.'
Tennyson.

What is that but heroism or genuine chivalry which impels brave sailors to man the lifeboat and face the raging elements, in order to rescue fellow-beings from shipwreck, and possibly a watery grave? Is not that the real chivalric feeling which causes those noble fellows to volunteer, when a colliery explosion takes place, to venture their lives down the dark, fiery mine to bring up their imprisoned mates, and if possible release them from their awful and impending doom ?

Again, who has not read in every age of clergy and medical men, during a visitation of pestilence, plague, or cholera, going fearlessly amongst the sufferers and victims, at the certain risk of their own valuable lives, in order to relieve or save the wretched, stricken creatures? And these devoted men have in many instances had to succumb through such noble and disinterested efforts. Is not this chivalry of the highest order?

Langbridge, in his preface to 'Ballads of the Brave,' eloquently exclaims: 'Although, in the nature of things, the daring of the mail-clad knight rings louder down these pages than the daring of the missionary, the martyr, or the hospital nurse, still, I hope that I have made it clear that I rate constancy and quiet devotion to duty no whit lower as expressions of courage than the most splendid dash or the most romantic chivalry.'

Again, how common, unhappily, is such an occurrence as this! Suddenly a person falls into the water—it may be a child—who must be drowned if

help comes not immediately to extricate it. A passer-by—maybe a young man—without a moment's consideration, not thinking of his fine clothes, jumps into the water in order to save the child's life. How the spectators are intensely watching, and anxious that he may succeed in his gallant endeavours! they admire his pluck, and on bringing out the child alive reward him with a burst of applause. Is not this a species of the highest chivalry?

Innumerable instances of a homely and familiar kind might be further adduced, if necessary, to illustrate our subject.

Oh! what would become of the human race if the spirit of self-sacrifice, which is one of the brightest gems in the crown of chivalry, became extinct?

The highest development of the chivalric idea gives a spiritual aspect to chivalry—in fact, makes it the exponent of Christianity, or, in other words, religion put into action.

By sacred and allegorical writers

this world has been frequently represented as a scene of spiritual warfare, the foes in the field against which the Christian has to fight being those of the world, the flesh, and the devil. His—the Christian's—life is a constant struggle against evil, both within and without, in order to overcome it—a striving upwards and onwards to attain the 'excelsior point,' and to gain the heavenly reward—an everlasting crown of glory.

The weapons of this spiritual warfare are taken from the 'armoury of knighthood,' and are made use of metaphorically to illustrate the doctrines and truths of Christianity. Thus St. Paul, in Ephesians, chap. vi., says 'put on the whole armour of God,' 'taking the shield of faith,' 'the helmet of salvation,' 'the sword of the Spirit,' and so on.

Bunyan, the 'glorious dreamer,' in his undying allegory, the 'Pilgrim's Progress,' describes the 'harnessing' of 'Christian' by the female graces, 'Discretion,' 'Piety,' 'Charity,' and 'Prudence'—a truly chivalric pro-

cedure—previous to his deadly encounter with the dragon-like fiend Apollyon, the personification of evil, 'the enemy of souls,' but whom Christian was in the last extremity enabled to defeat, and caused to flee away. Our beautiful Church hymns abound with allusions to a necessary warlike preparation and arming for the battle in order to contend with and overcome the 'powers of darkness,' such as :

> 'Onward, Christian soldiers,
> Marching as to war.'

Again :

> 'Gird thy heavenly armour on,
> Wear it ever night and day ;
> Ambushed lies the evil one :
> Watch and pray.'

One of the finest perorations of Punshon's occurs in his lecture on John Bunyan, in which he invites young men to become 'champions' in the 'lordlier chivalry,' and to join the 'new crusade' to rescue the fallen and other fellow-creatures 'from the inexorable bondage of wrong.' E. Butler, in his thoughtful treatise, 'For

Good Consideration,' under the head 'The Christian in Contention,' remarks it was on a religious basis that the graces of chivalry were laid.

'The art of holy contention derives abundant illustration from the times of chivalry, and the maxims and spirit of chivalry are what we desire to retain and maintain in the contests of our day.'

Though military chivalry has left no active or permanent establishment; though its outward forms and ordinances as in the days of yore have disappeared; though its tournaments, its jousts, its passages of arms, no more take place, and its accoutrements are looked upon as curiosities by antiquaries, and the vestiges of its honours like fleshless skeletons, are seen but in the nominal Orders of the Garter, Bath, Thistle, etc., yet the nobility, proud of their descent, still delight in, and are ambitious to emblazon, the heraldic signs and armorial bearings of their chivalric forefathers. But the spirit of chivalry is not extinct; it still exercises a humanizing and re-

fining sway over the feelings and passions of mankind.

Before dismissing this pleasing subject it will be profitable to make a comparison of the notions predominant in the Middle Ages with the ideas of our own day, and on one side of the picture endeavour to exhibit our superiority, doing it in as concise a manner as possible :

1st. All personal wrongs were generally settled by appeal to battle, which, of course, to enlightened persons is a false and uncertain method of adjusting differences. It was a superior physical skill or might which mostly succeeded and gave the verdict in the so-called 'Dark Ages'—not the abstract right. This, when the laws were lax and almost powerless, was the acknowledged and palpable test of truth.

2nd. Young men—sons of nobility and gentry—were taught to tread in the footsteps and emulate the deeds of some model and renowned knight. This was to be their example ; but with us the pattern held up to imitate is not,

as a rule, a soldier, however valiant, but rather an intellectual, mechanical, or scientific genius.

3rd. Many mistakes may have been made by the Crusaders, in their intense desire to rescue the Holy Sepulchre from the hands of the Saracen. Their self-denying pilgrimages were made with a good motive, and they were animated by a lively and sincere faith, contrasting strangely with the spirit of indifference which influences so many of their descendants to-day. Here, at any rate, the arrogant and irreligious nineteenth century will some day have to confess its inferiority to the ages of faith.

As regards some points, we live in more fortunate times, for law is greatly improved—is more powerful and stable; and justice is more commonly and fairly dealt out, having sufficient weight and authority within itself to settle and adjust disputes without resorting to the force of arms; and duelling amongst civilized nations is judiciously discountenanced and deservedly punished.

On the other hand, several of the pastimes of the mediæval period contrast most favourably with some prevalent in this century, and appear preferable.

Can we not imagine that the spirit-stirring and imposing spectacle of the tournament, with its magnificence and artistic embellishment, with its grand parade and pompous regulations, would be a very attractive pageant? Its charm would be further enhanced because attended and graced by the high-born beauties and aristocracy of this and other countries, for these shows were international. It was also witnessed by large assemblies of the people of all grades. The arrival of gay knights, clad in beautiful glittering armour, bearing heraldic and fantastic devices on their shields and pennons, and carrying on their plumed crests the tokens of love, would give a diversified and picturesque effect to the whole scene. Often these knights about to enter the lists, riding on proudly prancing and richly-caparisoned steeds, were

accompanied to the field of lively encounter by fair dames, borne on ambling palfreys, sometimes white, and adorned with gay trappings. These gallant knights were noted for gentleness, courtesy, and skill, which qualities they would be ready to exhibit in the passage of arms about to take place,

'Where throngs of knights and barons bold
In weeds of peace high triumphs hold,
With store of ladies, whose bright eyes
Rain influence and judge the prize
Of wit or arms, while both contend
To win her grace, whom all commend.'
Milton.

Though the affair was of an earnest and serious nature, yet a charming delicacy towards their opponent was shown, scorning to take any undue advantage of him. We repeat, is not this noble pastime or sport far in advance of the one so common with us?

We mean the grovelling and debasing custom of horse-racing, with its attendant evils of gambling and sensuality, etc.—a sport attractive to

hundreds of thousands, from the highest circles to the lowest of the land.

Then, again, pugilistic encounters, with their disgusting sights and brutalizing tendencies, are unfit for the gaze of true manhood, much less womanhood. Such exhibitions of animal force and passion sink into meanness when compared with the noble and manly tournament, jousts, etc., where seldom anything took place to outrage decency. Some of our field sports — pigeon-shooting matches, and the game of football as it is occasionally played—have much of the old barbarism about them, and are often in their exercise cruel, unbecoming, and undignified.

We rarely read of brutality and cruelty being exercised towards woman in those olden days, yet how often in this so-called enlightened century do the newspapers reveal accounts of the most revolting and cruel treatment of husbands to wives, and fathers to their children —aye, even by members of the so-

designated 'upper ten thousand,' down to the worst specimens of the labouring class—a foul blot on our boasted high civilization!

But, happily, now there is a superior and more useful life for nobility and gentry than even the exercises and requirements of knighthood. Their influence is decidedly beneficial when given in support of the wise and progressive movements of the day, and undoubtedly helps to increase the success and efficiency of such movements.

Who can estimate the good, not only to England but to the world at large, that the deeply-lamented Prince Consort (in many respects a knightly character) did as the originator of the Great Exhibition, and by the active interest he took in the furtherance and diffusion of science and art, as well as the identification of himself with all the social and æsthetic improvements of his time?

'And, indeed, he seems to me
Scarce other than my king's ideal knight,
Who reverenced his conscience as his king;

Whose glory was, redressing human wrong;
Who spake no slander—no, nor listened to it;
Who loved one only, and who clave to her.'
The Dedication—'Idylls of the King':
Tennyson.

Many other scions of noble families are doing admirable service in their day and generation by contributing their share towards bringing about the long-wished-for 'good time coming.'

There is still ample scope for the ancient adventurous enterprise, though its pursuit may be in other channels. Its objects may not be now so attractive or romantic, and though there may not be personal giants to kill, there are gigantic evils to exterminate—giants of intemperance, of sensuality, of ignorance and pauperism, before the world can become prosperous and happy in the truest sense. And though there may be no maidens to release from actual thraldom, yet the condition of womankind, socially, morally, and intellectually, is confessedly open to great improve-

ment. That person will be a real benefactor to the human race who can suggest, or rather bring about, adequate means whereby the lowlier portion of female society, especially in great towns and cities, shall be enabled to gain a sufficient and honest livelihood which shall cause women to be independent of, and able to resist, the gaudy and tempting allurements of a life of dishonour.

If, however, these important and worthy objects fail to engage the attention of people who are in a position to lessen in some measure the disgrace and enormity of these crying evils, and who could do much to help on social reforms, there are still many opportunities for them—facilities for travel, lands yet to explore, peoples to emancipate from slavery of mind and body, peculiar habits and customs to study and record not yet known to the civilized world. If these objects were attempted in an observing manner and with a scientific aim in view, much instruction and entertainment might be gained thereby, and

profitably imparted. Such efforts might be productive of real benefit to one's country, and possibly conducive to the highest commercial interests.

That they are carried out to a great extent, and become widely popular, is witnessed by the many accounts of travels published, and the numerous books of adventure which have of late years issued from the press, some of them highly valuable and entertaining—noteworthy those of the brave and self-sacrificing modern explorers, Dr. Livingstone and Mr. Stanley—splendid examples of men having a noble purpose in view, and exhibiting an amazing amount of perseverance and endurance in the pursuit of it.

Here is another reflection: Are not the peaceful rivalries of nations in the cultivation of art and manufacture of greater advantage and permanence than those of war or warlike shows? Yes; these achievements are productive of far more good than all the efforts of knighthood, however

gay, fantastic, or beautiful they may appear. That they are of some use we have endeavoured to demonstrate, we trust not without success, but they were necessarily of a transitory nature, leaving few traces of solid workmanship behind, whilst the results of industry lead to wealth, stability, and happiness.

France and England—'the two fair sisters of civility,' countries which approached nearest to the ideal perfection of chivalry—are wisely forgetting their martial rivalries and encounters in the past, and, by joining hand-in-hand in the production of industrial manufactures, are competing with each other in the friendly encouragement of the fine and useful arts—a great sign of improvement in their relationships, and indicative of the dawning of a better era.

We would not, therefore, with certain persons, regret that the historic age of chivalry has departed, for a worthier age has displaced it. A more glorious and momentous period is being developed, in which, upon the

whole, right—not physical might—prevails; in which much is done to ameliorate the condition of working people—especially to elevate their minds and to improve their tastes by the formation of mechanics' institutes, technical schools, and art galleries—and to expel ignorance and cruelty from off the face of the earth; in which the distinction of class is not unpleasantly felt, and tyranny, whatever shape it may assume, dares not show a bold front, for it would meet with overwhelming opprobrium.

Philanthropy, sister of noble chivalry and chaste and amiable handmaid of Christianity, is actively engaged in upraising the fallen and degraded out of the mire of crime, poverty, and wretchedness. Observing other hopeful signs of social advancement, along with the rapid improvements of this century, we doubt not that the great problem which future civilization has to solve, is the uplifting of the labour class to its proper standing in society, and to the true enjoyment of an equitable share in the

wealth it has helped to create, together with the unfettered education and highest culture of the whole faculties of mankind.

EXTRACTS IN FAVOUR OF THE BRIGHT SIDE OF CHIVALRY.

References, page 2, paragraph 1.

'In the Middle Ages colossal individualities tower as they never towered, except in the grand conflict of the Titans with the gods; and in one case, as in the other, the individualities look grander from the myth and the mystery which surround them. History is never so interesting as when it is emerging from fable.

'In the border-land between history and fable we encounter the heroic, an unexampled nobleness that yet from the strange atmosphere—cloudy and meteoric—through which it marches seems nobler than it is. Great, very great, were the mediæval men; but we approach the castle

where they dwell through the forest of ten thousand legends, and then they grow the greater.'—*Spectator.*

P. 28, par. 1. P. 52, par. 2.
P. 16, par. 3. P. 19, par. 1.

'CHIVALRY.—But long before the tenth century, which we have named as the epoch of the commencement of the institution of chivalry, the worship paid to the Virgin had been recognised by ecclesiastical authority. The notion of her exaltation in honour and holiness above all other human beings was extensively spread in the Western Church at the time when Christianity brought to the Teutonic nations, as before to the nations of the Roman Empire, its exalted idea of woman; and such a belief was well fitted to mingle religious emotion with feelings of gallantry. Whatever may be thought of the truth or error of such a belief, it is easy to see the effect which it would have in raising the importance of woman, in thus improving her social position, and so

improving morality, and in refining the prevailing sentiment and making it more spiritual. Before passing from this part of the subject, one feature in the German character may just be noticed, which serves to account for much in the rise and history of chivalry. It is that desire for something above the ordinary level of life, that peculiar aspiration for something spiritual and higher than ordinary human nature, which it is hard to describe, but which is evinced in their literature and many of their actions. It has produced both in literature and in individual lives great and rare excellence, and also some fantastic extravagance. It may be said, indeed, by some that such a desire is common to all human minds, and is a sign of their origin, true nature, and destiny. But there is a distinct peculiarity of the German mind which really exists—a skyward tendency and power of aërial navigation—if one may use such a phrase; and the old fathers of the Gothic race had well caught the notion of

the heaving, restless, ever-changing soul of man, when they called it *saivala* [*saivo*, the sea], the ever-moving deep within. There was also a political preparation for chivalry, in the circumstance of the time when it arose. One of these may be mentioned. The conquests of the barbarians who overran the Roman Empire were marked by fearful destruction and devastation. Savage by nature, they waged war like savages. We shall have a sufficiently accurate view of the progress made by their arms if we pass over the time of tumult, and look at the map of Europe when comparative peace was restored, in the latter half of the sixth century. At that time we find the Goths and Lombards in possession of Italy and the provinces around; the Huns of Pannonia, the Goths of Spain, and the Franks of Gaul. Little remains of what was once the prevailing power in language, literature, law, and manners—everything is new. Gradually, as the love of conquest died away, the love of

possession became strong, and the barbarians, now in some measure civilized, partly to defend themselves against any of the old inhabitants whom they had spared, partly against new invaders who might follow their own example, saw the necessity of uniting themselves together more closely than heretofore, and assimilating their laws and institutions while preserving their independence. Hence arose the feudal system, in which every landowner was a freeman, and every freeman a soldier; in which the whole nation was but a victorious army, quartered on the conquered country, under its officers and generals —a system which seems admirably fitted to repel invasion from without, but is utterly inefficient to preserve social order and tranquillity within. An army in camp is not the type of a perfect nation.'—*St. James's Magazine.*

P. 20, par. 1.

'For the feudal state being a state of war, or rather of perpetual violence,

rapine, and plunder, it was unavoidable that in their constant skirmishes, stratagems, and surprises, numbers of the tenants or followers of one baron should be seized upon and carried away by the followers of another; and the interest each had to protect his own would of course introduce the point of honour, in attempting by all means to retaliate on the enemy, and especially to rescue the captive sufferers out of the hands of their oppressors. From this was introduced knight-errantry, the seeking of adventures.'—*Rev. Dr. Hurd,* '*Letters on Chivalry and Romance.*'

P. 21, par. 1.

The unsettled and misruled state of things during the feudal times found a gentle knight anxious to support the oppressed and to put down injustice, and, agreeably to his knightly vow, frequent opportunities to exercise himself in the use of arms. There was everywhere to be found oppressors to be chastised and evil customs to be abolished, and the

knight's occupation not only permitted, but actually bound him to volunteer his services in such cases, and the right which crown vassals claimed and exercised of imposing exorbitant tolls and taxes within their dominions was often resisted by the knight-errants of the day; when law was not powerful enough, might, not right, conquered.—*Dr. Hurd.*

P. 23, par. 1.

Chivalry was, in fact, a fraternal association, or rather an enthusiastic compact between men of feeling and courage, of delicacy and devotion—such, at least, was the noble aim it had in view, and which it constantly strove to attain.

P. 50, par. 2. P. 23, par. 1.

'The women respected by the men were taught to respect themselves. The men were even scrutinizing censors of such women as violated the decorum of the sex. The Chevalier de la Tour, in a letter of advice which he addressed to his daughters

in 1371, has observed that it had been customary in the purer times of chivalry that the knights should publicly signify their disapprobation of ladies whose reputations had been tainted when these were assembled with others of unblemished characters.

'A worship which presented a female as the object of general adoration, however reprehensible in a religious view, must have given much assistance to that social improvement which was effected by the influence of the female sex.

'When a haughty nobility at once trampled on the interests of the people, and spurned the authority of the sovereign, it was of great importance that an order of personal merit should be established, which should soften the distinction of rank and promote a free and general intercourse between different orders in society. Chivalry accordingly brought knights of every rank into equal and open competition, gave to every individual of the order an equal power of adding new members, and taught even

sovereign princes to consider it an honour to be made knights even by female persons, pre-eminently distinguished by the qualities that chivalry wished to call forth.'—*Miller's 'Lectures on the Philosophy of History.'*

P. 27, par. 2.

And while the most perfect respect and courtesy to ladies were the first duties instilled into each youthful aspirant, it must be owned that the education received by the former was one calculated to make them in every way worthy of such homage. To fit ladies for the queenly part they were destined to play in the world of chivalry, they were taught from their childhood to practise every virtue, to cherish every noble feeling, and generally to emulate the dignity demanded by the social privileges of their rank.

P. 32, par. 3.

The spirit of chivalry is the essence of soldiership. To be brave, active, manly, skilful in the field, courteous

and educated, is no whit more difficult, but less so now than in ages more remote. It is moral force which constitutes the base of all human action, and it is the cultivation of a chivalrous soldier which, in this age as in every other, must ensure honour and success in war.

The chivalric rank in the feudal military service depended upon personal ability and prowess in battle, whereby the aspirant, who had served as page in some noble or high knightly family, might, after having been admitted to the degree of squire, win his golden spurs—the emblems of knighthood—and take his share in the duties and privileges of chivalry. The obligations were, by his knightly oath, to 'defend the Church, to attack the perfidious, to venerate the priesthood, to repel the injuries of the poor, and to shed his blood, and, if necessary, to lose his life for his brethren.' These privileges conferred 'freedom from all gelds and taxes, and exonerated from all services and burthens.'—'*Remarks on the Scope and*

Uses of Military Literature in History,' Calcutta, 1846.

P. 35, par. 2.

'The Croisade was preached and published over the world, which gave much pleasure to many, especially to those who wished to spend their time in feats of arms, and who at that time did not know where otherwise to employ themselves.

'The King of France was so much affected that he took the cross, and entreated the pope to grant him his consent, which he did, and confirmed it by giving him absolution for all sins and faults if confessed and truly repented of, and the same to all those who should accompany him in this holy expedition.'—*Froissart* (p. 39, par. 1).

'The request of Robert, King of Scotland, when dying, to Lord Douglas—as he could not fulfil a vow he made to fight against the Saracens when alive—that his heart should be deposited at Jerusalem:

'"I vowed that, if I could finish my wars in such a manner, that I might have quiet to govern peaceably I would go and make war against the enemies of our Lord Jesus Christ, and the adversaries of the Christian faith" (par. 2).

'He then gave his promise upon his knighthood.'—*Froissart* (p. 27, par. 5).

P. 75, par. 1.

'KNIGHTHOOD. — Knighthood is the most ancient mark of honour in England, and was originally conferred only upon such as had distinguished themselves in military exploits. In after-ages, every gentleman who possessed a certain estate in land was compellable to receive this distinction and pay the fees, or submit to a fine to the king. On this account it was then esteemed a burden, though an honorary one, as it was attended with several privileges. When this compulsion ceased, the title became again an object of pursuit, and a mark of royal favour, being conferred by

the sovereign for some particular personal desert, whether the person who received it was a soldier, a statesman, a scholar, a lawyer, a merchant, or eminent in any of the learned professions, arts, and sciences. It afterwards became customary (probably from the fees accruing to the king's household servants) to offer this dignity to any mayor who had carried up an address to the crown.'

P. 42, par. 3. P. 52, par. 3.

'THE DAYS OF CHIVALRY.—There are certain ages in the history of the world on which the heart dwells with strong interest and affection; but there are none which excite our curiosity, our admiration, and our love more intensely than the days of chivalry. At that period, the world was enchanted, and history was a romance. The heart of man was bolder, and his arm firmer, than in these days of dull reality, while the spirit of adventurous knighthood was softened with heroic gentleness and gallant love. The beauty of woman

then was a boast and a treasure, and the "mortal mixture of earth's mould" was worshipped as a starry divinity. But "the last crowning rose of all the wreath," was the universal spirit of poetical feeling, which was awakened in the heart of the nations, and which, in its mighty consequences, tended most powerfully to refine away the ignorance and barbarity which had been the accumulation of centuries. The fountains of purer and gentler feelings were opened, and the impetuosity of their first gushing carried away the corruptions which had confined them in their source. The effect of this spirit, on the happiness and manners of after-times, was prodigious. It spread refinement and civilization through the world, and, by awakening the soul to a sense of its own powers, it gave the first impulse to that progress of the intellect which ensures, in its mighty advances, the liberty and the welfare of man.

P. 78, par. 1.

When a man loses that spirit of

chivalry, he loses his own soul. For that spirit of chivalry, let worldlings say what they will, is the very spirit of our spirit, the salt which keeps our characters from utter decay—the very instinct which raises us above the selfishness of the brute. Yea, it is the Spirit of God Himself. For what is the feeling of horror at wrong, of pity for the wronged, of burning desire to set wrong right, save the Spirit of the Father and the Son, the Spirit which brought down the Lord Jesus out of the highest heaven, to stoop, to serve, to suffer, and to die, that He might seek and save that which was lost? Some say that the age of chivalry is past; that the spirit of romance is dead. The age of chivalry is never past, as long as there is a wrong left unredressed on earth, and a man or woman left to say, "I will redress that wrong or spend my life in the attempt." The age of chivalry is never past, as long as men have faith enough in God to say, "God will help me to redress that wrong; or if

not me, surely He will those who come after me. For His eternal will is, to overcome evil with good." The widow, the orphan, and all the defenceless were entitled by the oath of knighthood to claim protection of the knight, even at the hazard of his life.'—'*The Water of Life, and other Sermons.*' *By the Rev. Charles Kingsley.*

P. 50, par. 2.

'ANCIENT GALLANTRY.—The respect and veneration paid to the fair sex formed an essential ingredient in chivalry. This, it is supposed, was derived from the customs of the primitive Germans, whose females are represented to have been very high-spirited and virtuous, and to have exercised considerable sway over the other sex. Whatever truth there may be in this statement, certain it is that a high species of gallantry forms the very spirit of modern chivalry; and, as a proof of this, we have only to refer to the classification of a knight's duty, *to fear God and love the ladies,* to per-

ceive how necessary female adoration is to the very existence of this order. This principle of female adoration, so prominently displayed in every aspect of chivalry, extended its influence to the laws of the times; for we find James II., of Aragon, ordering in this manner: "We will that every man, whether knight or no, who shall be in company with a lady, pass safe and unmolested, unless he be guilty of murder." And Louis II., Duke of Bourbon, instituting the Order of the Golden Shield, enjoins his knights to honour, above all, the ladies, and not permit anyone to slander them; "because," adds he, "from them, after God, comes all the honour that man can acquire."'

P. 84, par. 4.

EGLINTOUN TOURNAMENT.—'A magnificent and costly feast and splendid tournament took place at Eglintoun Castle, August 29th, 1839, and the following week many of the visitors assumed the characters of ancient knights, Lady Seymour being

the Queen of Beauty, as fairest of the female throng.

'But this festivity is not likely to lead to a revival of the old tournament.'—*Glasgow Herald.*

P. 55, par. 2.

'The best school of moral discipline which the Middle Ages afforded was the institution of chivalry.'

'Our most sceptical criticism must assign a decisive influence to this source of human improvement.

'It was the principal business of chivalry to animate and cherish the spirit of honour, and whatever high magnanimous energy the love of liberty or religious zeal has ever imparted, was equalled by the exquisite sense of honour which this institution preserved.'—*Hallam.*

P. 88, par. 1., and p. 78, par. 2.

'Courtesy had always been the proper attribute of knighthood; protection of the weak its legitimate duty; but these were heightened to a pitch of enthusiasm when women become their object.'

P. 55, par. 2.

'From the ideal aim of ancient romance of the Middle Ages, and from history itself, we may infer the tendency of chivalry is to elevate and purify moral feelings. Three virtues may particularly be noticed as essential, in the estimation of mankind, to the character of a knight—loyalty, courtesy, and munificence.'

P. 51. par. 2.

'John, King of Castile, remarks to the newly-created knights:

'"My fair sirs, the order of chivalry is more exalted and noble than imagination can suppose—and no knight ought to suffer himself to be debased by cowardice or any villainous or dirty action, but when his helmet is on his head he should be bold and fierce as a lion when he sees his prey; and because I wish you to show your courage this day, where it will be needful, I order you to the front of the battalion, where you must exert yourselves that we may obtain honour, otherwise your spears will not become you."'—*Froissart* (p. 119).

P. 49, par. 2.

THE REQUISITES AND APPENDAGES OF KNIGHTS.—'Abroad in enterprise and pilgrimage, at home in martial exercise, the warriors of every country were perpetually associated; and impartial taste must prefer a Gothic tournament to the Olympic games of classic antiquity. Instead of the naked spectacles which corrupted the manners of the Greeks, and banished from the stadium the virgins and matrons, the pompous decoration of the lists was crowned with the presence of the chaste and high-born beauty, from whose hands the conqueror received the prize of his dexterity and courage. The skill and strength that were exerted in wrestling and boxing bear a distant and doubtful relation to the merit of a soldier; but the tournaments, as they were invented in France and eagerly adopted both in the East and West, presented a lively image of the business of the field. The single combat, the general skirmish, the defence of a pass or castle, were

rehearsed as in actual service, and the contest, both in real and mimic war, was decided by the superior management of the horse and lance. The lance was the proper and peculiar weapon of the knight; his horse was of a large and heavy breed, but this charger, till he was aroused by approaching danger, was usually led by an attendant, and he quietly rode a pad or palfrey of a more easy pace. His helmet and sword, his greaves and buckler, it would be superfluous to describe; but I may remark that at the period of the Crusades the armour was less ponderous than in later times, and that instead of a massy cuirass his breast was defended by a hauberk or coat of mail.

'When their long lances were fixed in the rest, the warriors furiously spurred their horses against the foe, and the light cavalry of the Turks and Arabs could seldom stand against the direct and impetuous weight of their charge. Each knight was attended to the field by his faithful squire, a youth of equal birth and

similar hope; he was followed by his archers and men-at-arms; and four or five or six soldiers were computed as the furniture of a complete lance. In the expeditions to the neighbouring kingdoms or the Holy Land the duties of the feudal tenure no longer subsisted; the voluntary service of the knights and their followers was either prompted by zeal or attachment or purchased with rewards and promises; and the numbers of each squadron were measured by the power, the wealth, and the fame of each independent chieftain; they were distinguished by his banner, his armorial coat, and his cry of war, and the most ancient families of Europe must seek in these achievements the origin and proof of their nobility.'—*Gibbon* (vol. vi., p. 26).

P. 74, par. 2.

Although the Church was the protectress of chivalry, and even invested it with an almost sacred dignity, she always refused to extend her protection to tournaments, tilts, and assaults

of arms—brilliant, but often dangerous, manifestations of the chivalric spirit—and particularly to judicial duels, which were of German origin, and which dated from a period long prior to the institution of Christian chivalry.

Whilst approving the generous protection which chivalry extended to the weak and to the oppressed, the Church always endeavoured to destroy the savage doctrine of paganism which confounded might with right.

'But as the customs of chivalry gradually softened the manners of the nobility, so the primitive coarseness and roughness of these trials of strength became modified and regulated.'—*Lacroix*, '*Military and Religious Life in the Middle Ages.*'

P. 87, par. 2.

Such a show of pomp, where wealth, beauty, and power were concentrated, as it were, in one focus, must altogether have formed a wonderful spectacle, and made a strong impression on the mind, which was not a little

heightened by the cries of the heralds, the clangour of the trumpets, the clashing of arms, the rushing together of the combatants and the shouts of the beholders; and hence the popularity of these exhibitions may be easily accounted for.

The tournament and the joust, and especially the latter, afforded to those who were engaged in them an opportunity of appearing before the ladies to the greatest advantage: they might at once display their taste and opulence by the costliness and elegance of their apparel, and their prowess as soldiers; therefore these pastimes became fashionable among the nobility, and it is probably for the same reason that they were prohibited to the commoners.—*Strutt's 'Sports and Pastimes.'*

EFFECTS OF CHIVALRY.

P. 52, par. 2.

A CELEBRATED writer on romance says, 'Its effects are to be sought in the general feeling of respect to the female sex; in the rules of forbearance and decorum in society; in the duties of speaking truth and observing courtesy; and in the general correction and assurance that no man can encroach upon the property of another without accounting to the laws; no, none can infringe his personal honour, be the difference of rank what it may, without subjecting himself to personal responsibility.'

The women failed not to feel their dominion. The dignity of rank and its proprieties, the pride of riches, the rivalship of beauty, unfolded their charms and excellence. Their natural

modesty, the sanctity of marriage, the value of chastity, improved with time and with Christianity. The respectful intercourse they held with the knights, the adoration paid to them, the tournaments at which they presided, the virtues they inspired, the exploits achieved in their honour, concurred to promote their elevation and lustre. To their enamoured votaries they seemed to be divinities; and toils, conflicts, and blood purchased their favour and their smiles.

P. 46, par. 2. P. 51, par. 3.

Thus war, gallantry and devotion conspired to form the character of the knight. And these manners, so lofty and so romantic, were for ages to give a splendour to Europe, by directing the fortunes of its nations, and by producing examples of magnanimity and valour which are unequalled in the annals of mankind. But these effects in policy and war, however conspicuous, are of little consideration, when compared with the permanent tone they communicated to society.

The spirit of humanity which distinguishes modern times in the periods of war as well as of peace; the propriety which prevails in our conversations and private intercourse, in our theatres and in our public assemblies and amusements; the point of honour which corrects the violence of the passions by improving our delicacy, and the sense of decency and decorum; and which, by teaching us to consider the importance of others, makes us value our own—these circumstances arose out of chivalry, and discriminate the modern from the ancient world.

The knight, while he acquired, in the company of the ladies, the graces of external behaviour, improved his natural sensibility and tenderness.

To be rude to a lady or to speak to her disadvantage was a crime which could not be pardoned.

But the courtesy of the knight, though due in a peculiar manner to the female sex, extended itself to all the business and associations of civil life. He studied a habitual elegance

of deportment. Politeness became a knightly virtue; it even attended him to the field of battle, and checked his passions in the ardour of victory.

He professed the most scrupulous adherence to truth and to justice. To utter a falsehood was an offence of which the infamy was never to be effaced.—*Gilbert Stuart, LL.D.*, 1813, '*A View of Society in Europe.*'

P. 55, par. 2.

'Chivalry was an enthusiasm, and a first-class one too, born of the necessity there was for carrying men from the lowest grade of manners and habits to a grade far above what was actually required, in order that by degrees they might hit the happy medium level on which the "gentleman" first appears in history. In itself chivalry was often unreasonable, often absurd, because it included in its ranks low level intellects as well as high; but the high, knowing the reason which was hidden under the seeming absurdity, forbore to check it, lest the cause should lack enthu-

siasts, and lest the enthusiasts themselves should fall back into brutality.' —*Cassell's 'Illustrated Family Paper,' September 8th*, 1866.

P. 54, par. 2.

The character of Count de Foix, who was perfection according to Froissart's idea of a knight and a gentleman :

'He was a prudent knight, full of enterprise and wisdom ; he had never any men of abandoned character with him ; he reigned prudently and was constant in his devotions. These were regular nocturnals from the Psalter, prayers from the ritual to the Virgin, to the Holy Ghost, and from the Burial Service. He had every day distributed, as alms at his gate, five florins in small coin to all comers. He was liberal and courteous in his gifts, and well knew how to take when it was proper, and to give back where he had confidence. He had certain coffers in his apartment from whence he took money to give to different knights, squires, or gentlemen

when they came to wait on him, for none ever left without a gift. His hall was full of knights and squires. He had great pleasure in hearing minstrels, as he himself was proficient in the science, and made his secretaries sing songs, ballads, and roundelays. There were knights and squires to be seen in every chamber, hall, and court going backwards and forwards, and conversing on arms and amours.' —*Froissart* (p. 95).

P. 43, par. 3.

The case of Sir John Hainault offering himself as the knight of the deserted Queen Isabella of England on her arrival in Germany :

'This Sir Jno, being at that time very young and panting for glory like a knight-errant, etc. (par. 3).

'He said, "Lady, see here your knight who will not fail to die for you, though everyone else should desert you ; therefore will I do everything in my power to conduct you and your son, and to restore you to your rank in England, etc." (par. 4).

'The next day, after having heard Mass and taken some refreshment, he returned to the queen, etc.'—'*Chronicle*' (*Froissart*).

P. 60, par. 3.

'Chivalry, in any good sense, would seem to be the virtue of the inferior officer rather than of his commander. The idea of chivalry seems to include a certain recklessness of consequences, which may often be quite becoming in a subordinate captain, while it can never be the duty of a man who has to answer for the welfare of kingdoms or of armies. It is, therefore, very likely that the highest chivalrous ideal may have been more often realized than we fancy, because those whose lives we know most in detail generally belong to the classes among whom we are not to look for it. It is certain that we do find the chivalrous ideal in the best sense realized in the person of Bayard.'—*Saturday Review.*

P. 64, par. 4.

BRAVERY IN THE NINETEENTH

CENTURY.—'But in modern fighting, the foe is so far off that no hitting can reach him. The consequence is, that our new shape of courage is based on the suppression of direct effort; it has become a passive process, in which we endure instead of acting. The old sword-daring was impetuous, emotional and intuitive—the new gun-courage is deliberate, logical, and subjective; the one was material and substantial, the other is abstract and theoretical. They are as different from each other as credulity and faith, as astrology and astronomy, as dreams and thought.'—From 'The Sword,' in *Blackwood's Magazine*, May, 1861.

P. 77, par. 2.

'So rode Godiva in the heavens this day,
The deep blue azure of her radiant soul,
While chastity in every house her way
Did ope, as forth she ambled to the goal.

'Pure chastity, I say, each house did grace,
As rode this glorious woman on her way
While holy Love's Evangel lit her face,
And lent all needful veil before high day.

'She passed—in grace of love she bore her on,
Till show'd the hawthorn with its living green—
And sweetest victory she nobly won.
And shall she live for aye, high Beauty's queen?'

John Poyer.

'Faith and insight, the power of perceiving those verities which constitute religion, are often denied to great men; they are never denied to a pure and perfect woman. This, of course, is the creed of chivalry.

'In the eyes of a modern knight-errant, woman is the purifier of the the earth, the creature

'Without whom
The earth would smell what it is—a tomb!'

'Chastity is the noblest privilege of womanhood; it is more—it is a quality appertaining to woman as light to the ruby, "growing more precious as it nears the core"; but it does not preclude, it includes and sanctifies passion. A passionless heart is not necessarily a pure one; on the contrary, those hearts are the

purest which can burn most ardently.' —*Robert Buchanan,* '*Daily Telegraph,*' *April* 2, 1889.

P. 47, par. 2.

'Breach of faith, and especially of an express promise, was held a disgrace no valour could redeem.'

P. 78, par. 1.

'The spirit of chivalry left behind it a more valuable successor. The character of knight gradually subsided in that of a gentleman. A jealous sense of honour, less romantic but equally elevated, a ceremonious gallantry and politeness, a strictness in devotional observances, a high pride of birth and feeling of independence upon any sovereign for the dignity it gave, a sympathy for martial honour, though more subdued by civil habits, are the lineaments which prove an indisputable descent.'— *Hallam's* '*Middle Ages.*'

P. 78, par. 3.

There is chivalry in the feeling

towards the 'ladies' shown by the opposite sex which gives them the best seats in the tramcar or omnibus, frequent and free admission to lectures, courts of justice, Houses of Parliament,' etc.—*Harper's Monthly*, 1879.

EXTRACTS ON THE DARK SIDE OF CHIVALRY.

As early as the middle of the twelfth century the fopperies of chivalry had commenced to elicit themselves.

'The abstract ideas of chivalry exacted too much of its professors in a semi-civilized age. If the true merit of a knight was "to fight well, to conduct a troop well, to do his exercise well, to be well armed, to ride his horse well, to present himself with a good grace at courts, and to render himself agreeable there, seldom are these qualities in the same person."'
—*Arnaud de Marveil.*

History tells us that from the end of the eleventh to the commencement of the fifteenth century, which is termed the age of chivalry in connection with feudalism, crime of all

sorts was never so rife, honour was never so disregarded, nor war conducted so brutally. The principles of chivalry are no doubt admirable, and they were in those days highly valued; but it is exceedingly often the extreme scarcity of an article that is the reason of its excessive estimation.

The tilt-yard and the pageant again were no very edifying places of resort for the fair sex, and although female virtue was never at a higher premium than in those days, it certainly never had stronger reasons for being so.

'That the profession of chivalry did in individual cases produce much benefit during the chivalric age is indisputable, and that its consequences in after-times were valuable is certain, but that it improved during that period the moral character of warfare, or advanced the practice of war as a science, cannot be maintained for an instant.' —'*Remarks on the Scope and Uses of Military Literature and History*,' *Calcutta*, 1846.

'In Great Britain, where the actual has always overshadowed the ideal, chivalry remained cold, feudal, and aristocratic, whilst it was passionately worshipped by the Spaniards, those noble and knightly descendants of the Goths and Iberians whose struggle with the Arabs was one long tournament that lasted for more than seven centuries. In religious countries chivalry assumed monastic characteristics; among nations of a gay and lively disposition it verged on the voluptuous and licentious. In Provence chivalry regarded unlawful love with an indulgent eye, and made a jest of marriage.'—*Lacroix*, '*Military and Religious Life in the Middle Ages.*'

'One of my strongest contentions against the modern young man as critic—against, in other words, the average, half-educated, semi-cultivated, small pessimist of the present generation—is that, thanks to him and his, chivalry is fast becoming forgotten; that the old faith in the purity of womanhood, which once

made men heroic, is being fast exchanged for an utter disbelief in all feminine ideals whatsoever; and that women, in their turn, in their certainty of the contempt of men, are spiritually deteriorating.

'Some good, however, may be done by asking if it is not possible, in the face of the grievous social peril—the threatened loss of a feminine ideal—for some few men, knights-errant in the modern sense, but full of the old faith, the old enthusiasm, to remind the world, in the very teeth of modern pessimists, of what woman has been to the world, and of what she may yet become; to keep intact for our civilization the living belief which sanctified a Madonna and a Magdalen; to protect the helpless and to sympathize with the unfortunate.

'We may find the man much oftener if we try. I for one, at least, look forward anxiously and hopefully for some glimpses of the old chivalry which set the name of Bayard high as a star in heaven, and made even the eccentric Don Quixote a figure to

sweeten human happiness and brighten the sunshine.'—*Robert Buchanan,* '*Is Chivalry still Possible?*'—'*Daily Telegraph,*' *March 22nd,* 1889.

'The ideal which men of later days have constructed for themselves in this matter has never had any complete historical realization in the past, the position of woman in the so-called age of chivalry being in more than one respect conspicuously inferior to that which she occupies even in our own unchivalrous times.'—*An Injured Pessimist,* '*Daily Telegraph,*' *March 23rd,* 1889.

'The spirit of chivalry is the beautiful passionate reverence for women; the tender grace of manner, the fond respect, the strong dominance that insists on its right to protect, and the cheerful healthy love, are things thought by some to be things of the past — vanished ghosts, scattered spectres. Chivalry is an eternal and immortal and natural instinct, common to all times among civilized

races; but the fashion and manner of expressing it changes even as manners and customs change.

'It was a spirit of chivalry that led the old Hellenes to spend a decade of their artistic lives fighting the Trojans, "all on account of" a middle-aged lady. It was a spirit of chivalry that made the Spanish Don run tilting against windmills, and sent out the Knights of the Round Table to prove their love by deeds of daring, which in our nineteenth-century view were just so many foolhardy, nonsensical escapades. It was the spirit of chivalry that made Sir Walter Raleigh spoil his cloak in the mud, and, later on, caused the foolish courtier to drink the water in the finger-glass wherein the lady of his adoration had dipped her nails; and it was the same spirit that brought about the ridiculous pass, that for a man to win favour in the eyes of a woman, he should of necessity begin by making a sentimental goose of himself.

'We accept the homage and the reverence that is of our right, but no

sensible woman will ask for the fantastic bombast of past days, in lieu of what we call reality and earnestness.

'Modern "chivalry," as those among whom I live understand it, is a sweet-tempered good-fellowship. It is a combination of humour, rectitude and manliness, neither unsullied by grossness, nor made ridiculous by extravagance. The very basis of society rests on a foundation of trust and loyalty, and cleanliness of life and habit and thought, and no sensible, healthy woman desires to exact from her lover any pretentious and elaborate artificiality. We talk to each other naturally nowadays in the best circles, and we contend that the spirit of chivalry is not extinct, but that it has taken a new form, and that form is simple and natural courtesy.'—*A Sensible Woman*, '*Daily Telegraph*,' *March 25th*, 1889.

'The past of chivalry was a very different thing from this all-embracing, all-suggestive, this verbal symbol for

an impossible ideal. Instituted to give woman a certain poetic solatium for the brutal prose of the feudal marriage, the weakness of human nature soon reduced the poetry to the low level of the prose.

'The generalized respect paid by all loyal knights to all noble ladies was emphatically a class respect. The churl's wife did not count; the villein's daughter was honoured when she was taken for a noble's passing pleasure. The knights led in golden chains by their ladies was a ridiculous travesty of a lovely sentiment, and chivalry died because it became corrupt, affected, and unreal.'—*E. Lynn Linton, 'Daily Telegraph,' March 27th,* 1889.

SPIRIT OF CHIVALRY IN SPAIN.—In no country of Europe had this spirit sunk so deeply and spread so wide as in Spain. The extravagant positions respecting the point of honour and the romantic summons which chivalry proclaimed to deeds of danger and glory, suited the ardent

and somewhat Oriental character of the Spaniards, a people more remarkable for force of imagination and depth of feeling than for wit or understanding. Chivalry in Spain was embittered by a double proportion of intolerant bigotry, owing to their constant and inveterate wars with the Moorish invaders.

Notwithstanding the homage tendered to feminine virtue by the theory of feudal life, the gentlewomen of Norman and Plantagenet England were seldom so highly honoured, or so deserving of honour, as the most fanciful of their contemporary applauders represented. And this picture of the general coarseness and 'something worse' of feudal manners is strongly countenanced by some of the present author's illustrations and reluctant admissions. For often the fantastic and extravagant terms in which the knight of bright chivalric fame declared his homage for the virtues of his lady-love were the mere flummery of an indecorous courtship, in which his sole aim was

to leave her without the most important of all feminine virtues. The same low tone was revoltingly prevalent amongst youths of all the gentler grades.

'The young damoisel in the household of his castle was constantly making love to the damoiselle and labouring to seduce her, and she was but too ready to listen to him. Feudal society was, in comparison to what had gone before it, polished and brilliant, and presented many great qualities, but under the surface it was not pure.'—*Thomas Wright*, '*Womankind in Western Europe.*'

'Science in war slumbered during the feudal period, and in its place were substituted the martial ignorance and arrogance of chivalry.

'The trained constancy and decisive tactics of the "big battalions" which had, in the words of Gibbon, "rescued our ancestors of Britain and our neighbours of Gaul from the civil and religious yoke of the Koran," were

neglected for the more romantic, but desultory, combats of mailed knights on horseback, of which the chief features were hopelessly confused *melées*, and slaughter without an intelligent aim.

'The Crusades, which for two centuries gave employment to the most warlike spirits in Europe, were essentially wars of chivalry, emanating from the enthusiasm and fanaticism of the times.

'Indirectly the Crusades may have been said to have paved the way for a change in the military systems of Europe, since, by impoverishing the nobles, it sapped the foundations of chivalry.

'The romantic and arrogant courage of the Spaniard certainly did invest the institution of chivalry with an aspect of grotesque punctilio which it had not attained even in France, and which was constantly conspicuous.

'The exaggerated, and, in most cases, the apocryphal deeds of the imperial Paladins created a romantic desire of emulation, which caused

revenues to be squandered on costly armour and trappings, and chargers covered with iron. This was the beginning of the age of chivalry, about 768 A.D.'—*Stuart*, '*History of Infantry.*'

CHIVALRY, AS REPRESENTED BY ARCHÆOLOGY AND IN PICTORIAL ART.

THE famous romances of the Middle Ages supplied endless subjects for sculptors in ivory as well as for the painter, the illuminator, and the enameller. They may be referred, in general, to four classes, of which the first and the fourth seem to have been the favourite sources from which were taken the decorations of caskets and mirror cases. They were: 1. Those relating to Arthur and the Knights of the Round Table. 2. Those connected with Charlemagne and his Paladins. 3. The Spanish and Portuguese romances, which chiefly contain the adventures of Amadis and Palmerin. 4. What may be termed classical romances, which represent the heroes of antiquity in the guise of romantic

fiction : such, for example, as the romance of Virgil, of Jason, or of Alexander. To these may be added one more, the Romance of the Rose, an allegorical poem, which was probably more widely read than any other of the time. From this, realizing an allegory, came the frequent subject of the Siege of the Castle of Love. Many of the romances were written both in prose and verse; three splendid volumes, French manuscripts of the beginning of the fourteenth century, in the British Museum, contain the Saint Graal and Lancelot du Lac. The histories of Merlin, Perceval, Meliadus, Tristan, and Perceforest were also amongst the most popular.

The Romance of the Rose, written about 1300, was a dull and monotonous poem of, perhaps, ten thousand lines, from which, for nearly three hundred years, its readers, if they looked at it with pious and religious eyes, learnt their maxims of morality, of science, and philosophy.

It was frequently moralized : In France by Clement Marot; and in

England (perhaps from the French also), long before, by Grosseteste, Bishop of Lincoln. These made the Rose to be the Virgin Mary, and the towers and the defences of the castle are the four cardinal virtues, and holy chastity, buxomness, and meekness.

The castle itself is thus described:

'This is the castel of love and lisse,
Of solace, of socour, of joye, and blisse,
Of hope, of hele, of sikernesse,
And ful of alle swetnesse.'

Among the many fictions which were founded on the traditions of King Arthur, none were more common or better known than those which related the love adventures of Lancelot and Queen Guinevere; and of Tristan and Isoude, the queen of Mark, King of Cornwall. Subjects from both these tales are frequent on ivory caskets and mirror-cases.

On a mirror-case at South Kensington, No. 1617, scenes from the Romance of Lancelot occur, viz.:

'A real assault upon a castle. Knights place ladders against the wall; the battlements are defended by the garrison; the attack is made with crossbows and a catapult; and men lie dead upon the ground.

Knights tilting, or a tournament, or ladies and gentlemen riding through woods and preceded by attendants with dogs, are also common subjects. —'*Ivories, Ancient and Mediæval,*' *by William Maskell.*

COFFRETS.

The subjects of sculpture which decorate these caskets are always drawn from fables or the romances of *chivalry.*

'Il est à croire les coffrets dont nous nous occupons étaient destinés à l'usage des dames, que y renfermaient des bijoux des objets de toilette.'—*Jules Labarte,* '*Historical Introduction to a Description of Objets d'Art in the Collection of M. Debruge Dumenil.*'

'1494. Sur le couvercle on a représenté une joûte aux plançons. Deux chevaliers, armés de pied en cap, fondent l'un sur l'autre; ils portent le heaume de forme heraldique, orné de lambrequins, l'armure articulée, l'écu suspendu au col, les longs sollerets à poulaine recourbés vers la terre, et les éperons de

grandeur demesurée. Les lances courtoises sont garnies d'une rouelle pour protéger la main. Les chevaux couverts de longs caparaçons flottants, sont défendus par le chanfrein et la barde de crinière.

'Le costume des tournoyants est celui des chevaliers, à la fin du règne de Louis XI., époque à laquelle il faut reporter la confection de ce coffret.'

'1516. Autre peigne en ivoire orné de deux bas-reliefs—D'un côté, l'attaque du Château d'Amour, défendu par deux femmes ; l'un des assiégeants porte le bassinet conique sans ventail et le haubergeon de mailles reçouvert de la cotte d'armes. De l'autre côté, un jeune homme est aux genoux d'une jeune fille, qui Cupidon vient de frapper d'un trait ; cinq personnages se tenant par la main assistent à cette scène, dont le sujet est tiré d'un *roman* de l'époque. Les femmes portent la longue robe trainante serrée à la taille et les cheveux flottants. Ces costumes sont ceux de la fin du XIII^e^ siècle ; ils se trouvent reproduits dans les miniatures de plusieurs manuscrits des XIII^e^ et XIV^e^ siècle ou des premières années du XV^e^.'—'*Objets d'Art*' (*Debruge Dumenil*), *par J. Jules Labarte.*

From the Catalogue of the Special Exhibition of Works of Art of the Mediæval, Renaissance, and more Recent Periods, on loan at the South Kensington Museum, June, 1862.

Edited by J. C. Robinson, F.S.A., Superintendent of the Art Collections of the South Kensington Museum (*Revised Edition*), January, 1863:

CARVINGS IN IVORY.

P. 11.—No. 128. *Oblong Casket*, carved with subjects from romances; on the top the Siege of the Castle of Love; warriors are attacking it with showers of roses thrown from military machines; on the sides are scenes from the 'Lai d'Aristote,' the 'Fountaine de Jouvence,' the 'Lady and the Unicorn,' 'Tristan' and 'Sir Lancelot.' The same subjects occur on a smaller casket in the British Museum, published in the *Journal of the British Archæological Association*, vol. v., p. 266. Fourteenth century. Length, $9\frac{7}{8}$ ins., height, $4\frac{1}{4}$ ins.

No. 220. *Oblong Casket*, with flat top, on which is represented a tournament; round the sides are scenes from the popular romances of 'Sir Lancelot,' 'Sir Tristan,' 'Pyramus and Thisbe,' and the 'Lai d'Aristote.' Early fourteenth century. Lent by Mrs. W. St. John Mildmay.

No. 223. *Oblong Casket*, the top ornamented with scenes from various romances. Early fourteenth century.

Casket.—German; fourteenth century; original in the Bavarian National Museum,

Munich. The front, back, and sides are ornamented with subjects of *chivalry;* a knight and a lady tilting at each other, the knight in full chain armour, with square ailettes at the shoulders. A knight galloping away from a castle, holding a lady in front of him, his hawk seated on the horse's head, a knight on horseback, with spear set, chasing a flying horseman, who has discharged an arrow from a bow, etc.

The top of a Gothic Casket (*Ravenna Public Museum*).—Two knights tilting, ladies sitting at the top of arcades in the background. At the ends two ladies are giving helmets to two knights; trumpeters and ladies are standing on the top of the castle walls.

Coffret octogone en ivoire (*Roman de Croisades, fin du XIIIe siècle*).—Armed knight fighting with a griffin, etc. —*Sommerard's* '*Arts du Moyen Age.*'

MEDIÆVAL IVORY CARVINGS.

Mirror-case of Ivory.—The subject represented is the attack on the Castle of Love, a favourite with the artists of the Middle Ages, but here exhibiting some curious variations from the somewhat conventional form of its usual treatment, insomuch as some of the ladies are represented issuing from the gate of the castle, like knights to a tilting-match, heir weapons being branches of flowers. Three ladies, on the battlement,

are casting flowers at a soldier below, who is shooting roses at them from a crossbow. Other ladies on each side are treacherously aiding their knights to scale the walls. The grotesque crokets at the corners have been partially destroyed; the dotted lines exhibit their perfect form. This carving appears from the dress and armour to have been executed about the middle of the fourteenth century.—*Bernal Collection.*

MIRRORS AND COMBS.

Comb, first half of fifteenth century.—On one side is carved a pair of knights tilting; on the other a knight and lady clothed in the most outrageous fashion of the period.—*Bamberg*, '*Collections of the Historical Society.*'

No. 228. *Circular Mirror-case.*—The Betrayal of the Castle of Love. Date, circa 1420. Engraved in 'Miscellanea Graphica,' pl. xviii. 2.

No. 138. A lady crowning her lover with a garland, while a groom holds their horses.

No. 141. Another, representing a tournament under the walls of a castle, in which ladies are armed with roses. Fourteenth century.

No. 146. *Comb.*—Siege of the Castle of Love. Italian work of the fourteenth century.

Top of a Circular Mirror-case.—French.

Fourteenth century. Original in the Féjerváry Collection, Mayer Museum, Liverpool. The elopement of Queen Guinever and Sir Lancelot. A number of knights crossing a bridge in front of a castle, from the upper window of which a lady is leaping into the arms of a knight, who stands upright in the pommel of his saddle. Another knight rides off with the damsel, who embraces him tenderly; under the bridge is seen a boat, rowed off by an attendant, containing a pair of lovers, and a second attendant, playing on a lyre. Two other females gaze on the group from the windows of a round tower. The knights are in chain armour, with sleeveless surcoats, some having the simple *coif de mailles*, whilst others wear the closed bascinet. Three of them have heater-shields, and it may be remarked that the knight standing on his saddle has a pryck-spur on each heel.

Couverture de Miroir métallique du XIII. Siècle.—Siège du Château d'Amour. At the bottom, two knights, armed and on horseback, fighting with swords, etc.—*Sommerard's 'Arts du Moyen Age.'*

167. *Mirror-case.*—A lady crowning her lover. Fourteenth century.

Cover of a Mirror-case.—French. Fourteenth century. Original in South Kensington Museum. Four knights on horseback, armed cap-à-pie, with closed vizors, combatting with swords in front of a castle, on the battlements of which are three ladies,

who are pelting them and their horses with roses, which are seen lying on the shields and other parts of the design. Four dragons at the corners of the circular rim.

Circular Cover of a Mirror-case. — Late fourteenth century. Original in the collection of M. Carrand, Lyons. A number of knights on horseback, with trees in the background; some preparing for the tournament, whilst others, in the background, are engaged in the *melée*. To the right an unarmed attendant stands on his horse's saddle, putting on the helmet of a knight already on horseback, whilst another attendant, to the left, fastens a ribbon on the shield of another knight. The helmet of one knight is surmounted with a crane's head and neck, another with the mast and flag of a ship, another with a bull's head and neck, and another with a rose-bush. Four large Gothic leaves at the outer angles.

Top of a Circular Mirror-case.—French. Fourteenth century. Original in the Kunst Kammer, Berlin. Two knights on horseback, armed cap-à-pie, tilting; two attendants behind them sounding their trumpets. Above, seated in a balcony, are two pairs of lovers and an attendant holding a hawk on his wrist.

Top and Bottom of a very fine Mirror-case.—French. Fifteenth century. Original in the collection of A. Fountaine, Esq. Top: A tournament between two knights on horse-

back, armed cap-à-pie, the horses covered with long cloths, marked with the designs, formed of oblique or angulated bars, also seen on the shields of the knights, on the bannerets of the trumpeters, and the hangings of the balcony. Above are two trumpeters blowing very long horns. Seated above, at a draped balcony, are five personages nobly dressed, one of the ladies holding her lap-dog on the top of the balcony; another lady is receiving a flower from a gentleman. Bottom: From beneath the gateway of a castle, flanked by circular towers and conical turrets, a lady and her attendants, mounted on horseback (evidently not seated sideways), advance to meet a knight returning victorious from the tournament, who holds out his right hand to receive a flower offered by the lady. His shield is emblazoned with three roses. The scene is witnessed from the battlements by three ladies, whilst two others, at the sides of the towers, assist two knights in mounting to the top, one by holding the end of a rope ladder, whilst the other scrambles up from the top of a tree. Below, to the left, another knight discharges a crossbow loaded with flowers at the ladies above, etc.

A SADDLE.

On the back of it is a wood carving. Thirteenth century. The figure on the left represents a hairy savage fighting a lion, that on the right a knight contending against a

lioness. The knight is attired in a hauberk and *chausses* of mail to the feet, with *génouillères* over a capeline of mail; he wears a rounded helmet, and over the hauberk his *cotte d'armes*. His military belt, which is buckled on his left side, supports the scabbard of the *braquemart* with which he is armed. In his costume we have the exact representation of a knight of the time of St. Louis. The hairy man contending against the lion and the armed man against a lioness were probably intended to signify that man should resist the demon with the power given him by the Almighty in the same manner that he should fight with temporal arms against the enemies of Christianity on earth —a fitting subject for the war harness of a Companion of St. Louis. The hairy man was also a symbol of strength, and thus appears in the thirteenth century and continues to the beginning of the sixteenth century. Enchanters were generally so represented. The lion, according to the belief of the Middle Ages, was one of the forms in which the devil was sometimes supposed to make himself visible; therefore this conflict of man with a lion was a favourite subject with the artists of the Middle Ages.—*Engraved in Labarte's 'Arts of the Middle Ages.'*

A Saddle of a Palfrey, in Ivory.—Fourteenth century. The subjects reproduce scenes from romances of *chivalry*—love scenes, St. George and the Dragon, etc.—*Sommerard's 'Arts du Moyen Age.'*

In an inventory of the Duke of Anjou is: 'Une très grant fontaine que xii. petis hommes portent sur leurs espaules, et dessus le pié sont vi. hommes d'armes qui assaillent le chastel, et il y a vi. ars bouterez en manie de pilliers qui boutent le siège du hanap. Au milieu a un chastel, en manière d'une grosse tour à plusieurs tournelles, et siet ledit chastel sur une haute mote vert; et sur trois portes a trois trompettes, et au bas, par dehors. ladite mote, a baties crénelées, et aux créneaux du chastel, par en haut, a dames qui tiennent bastons et escuz et deffendent le chastel, et ou bout, du chastel à le siège d'un hannap crénele.'—*Art.* '*Orfèvrerie*,' *J. Labarte.*

BAHUT (A TRUNK).

'Le côté droit du bahut représente les quarte fils d'Aymon à cheval; le côté gauche un chêne au pied duquel on voit un phallus sur pattes, becqueté par un oiseau.'—'*Dictionnaire Raisonné du Mobilier Français de l'époque Carlovingienne à la Renaissance*,' *par M. Viollet-le-Duc*, 1863.

Upper Stall Seat Carvings, Boston Church, Lincolnshire.—The most remarkable subject of the whole series, taken from an extremely ancient romance still popular in the fourteenth century. It represents the front of a castle flanked by four circular turrets, provided with archery slits, and surmounted throughout by embattled parapets. On either side is a most dangerously large round-

headed window, and in the middle a similar large arched doorway, through which a stout horse with a club tail has partly entered when the portcullis descends upon its hind quarters. This represents an incident from the life of Sir Yvain, when, in hot pursuit of the Knight of the Bacyin (perhaps Basinet), he galloped over a drawbridge after him, and the portcullis, dropping upon his unfortunate steed, cut it in half, while he escaped. According to a French romance of the latter half of the twelfth century, derived from an earlier source.

An example of a saint's legend occurs in the representation of the story of St. George and the Dragon on a stall at Stratford-upon-Avon, the side ornaments to which are not very congruous grotesques. This particular subject, however, belongs almost as much to *chivalrous* romance as to sacred legend.

A stall at Gloucester, no doubt taken from one of the old romances of *chivalry*, represents a knight in combat with a giant. The same cathedral furnishes us with interesting representations of knights tilting, and of others engaged in the chase.—'*Carvings of Stalls in Cathedral Churches*' (*Thomas Wright, M.A., F.S.A.*).

DECORATIVE ARMS AND ARMOUR.

No. 4630. *Cuirass with Tassets.*—Elaborately engraved. On the breastplate, a knight kneeling before a crucifix, etc. German. Sixteenth century.

WRITING IMPLEMENT.

No. 153. *Rest.*—Upper part composed of a group representing the mistress of Alexander riding on Aristotle, from the 'Lai d'Aristote.' French. Early fourteenth century.

MYTHICAL AND MEDIÆVAL SWORDS.

'To scorn delights and live laborious days' was so grand in the eyes of the old world that even the instrument—the sword—with which a hero performed his great actions became an independent living entity, having a name of its own, as an incarnation of his spirit.

The notion of the hero himself as 'the sword of God, ruling and chastising the nations,' spoken of by Carlyle as the deification of material force, still contained within itself a higher ideal, even before the influence of Christianity had to a certain degree humanized the world. The theory at least of the hero's life included a certain amount of resistance to wrong, and the defence of the innocent and weak. A doubt whether 'might' always constituted 'right

grew into the belief that right did of itself bring might with it: as in the trials by wager of battle, where it was held that God Himself would interpose to protect the truth.

A magic sword in an Eastern romance secures for a newly-usurping prince the submission of his subjects, on the mystic weapon being brandished by its owner with the declaration, 'This sword was given me by a holy Naga, wherewith to punish the contumelious and subdue the arrogant.'—'*Dragon Myths of the East*,' *Asiatic Quarterly Review*, *E. M. Clerke. July*, 1887.

'Courage—valour active-hearted:
Like a charmed sword, to be
Never from the hero parted,
Even in last extremity;
Sword that well can shield its master,
Sword to lead the battle's front—
Keen to rive the worst disaster,
Strong to ward despairing brunt.
Knightly tool is noble daring,
Though his threshold be a grave.
Courage: neither fierce nor tardy,
Lightning-swift if storm must be,
Bold indeed—but not foolhardy—
Feeling God's sure hand on thee.'

'*Courage*,' *a poem by*
W. J. LINTON, 1865.

Before the general introduction of books, our ancestors were careful to dole out instruction in many ways. Hangings, pictures, trenchers, knives, wearing apparel, everything, in a word, that was capable of containing a short sentence was carried to account.—*Gifford*, '*Massinger*,' vol. iv., p. 489.

Sword of Isabella of Spain.—Upon the hilt is the following inscription, partly in Spanish and partly in Latin: 'I am always desiring honour; now am I watching: peace be with me.'—*From the* '*Armeria Real*' *of Madrid.*

The sword of Francis I. bore the inscription: 'Fecit Potentiam in Brachio Duo.'—*Musée de Souverains, Louvre.*

Excalibur, King Arthur's Celebrated Sword.—The French romance of 'Merlin' gives the following interpretation of the name: 'Escalibort est un nom Ebrieu, qui vault autant à dire en François comme très cher fer et acier, et aussi disoyent-il vrai.' This celebrated sword bore the following inscription, according to the English metrical romance of 'Merlin':

'Ich am y-hote Escalibore;
Unto a king fair tresore.'

And it is added in explanation :

'On Inglis is this writing,
"Kerve steel and yren and al thing."'

4657. *Cross-hilted Sword.*—On the blade inscribed and translated :

'Draw me not without a cause,
Sheath me not without honour.'
Seventeenth Century, Spanish.

The Sword of Argantyr, with motto inscribed thereon :

'Draw me not except in fray ;
Drawn I pierce, and piercing slay.'

KNIGHTLY SPURS.

A fashion was prevalent of wearing spurs (fourteenth century) with very long necks, as much as six or seven inches in length, and some were of brass or of precious metals, with a posie or rhymed couplet. A posie for a knight's spur was such a one as follows :

'A true knight am I,
Anger me and try.'

'*Ancient Spurs,*' *T. C. Heslington.*

A remarkable massive silver spur, with a very large rowel of many points, the shanks straight, inscribed outside :

'A TRVE KNIGHT BY GOD ANGER ME AND TRY;'

and within:

'WIN THEME AND WARE THEME 1574.'

—*The Hon. the Board of Ordnance.* (Shown at Lincoln during the visit of the Archæological Institute, July, 1848.)

In the thirteenth century, the illuminators or painters worked no longer for the church alone. They painted walls for princes and nobles, and they illuminated manuscripts on a great variety of subjects for the use of knights and ladies. The subjects which had at this period most interest for the higher ranks of society, and more especially for the ladies, were the various incidents drawn from that extensive class of literature, the mediæval romances.

These are exhibited on a variety of domestic articles of the period appropriated to the use of the female members of the baronial household, carved in ivory or wood, or other material; and they appear more especially on those curious and ele-

gant caskets which are by no means uncommon in great collections of mediæval antiquities.

By degrees illumination changed its forms from ornamental lettering to elaborate miniature. It no less decidedly changed its modes of application. From being almost solely appropriated to missals and other devotional books, it became so popular as to be enlisted into the service of poets and novelists.

In the 'Romance of the Rose' the British Museum contains, perhaps, as glorious a specimen of its kind as ever existed.—'*Manual of Illumination,*' *J. J. Laing.*

ILLUMINATED MISSALS.

On the title-page in a copiously illuminated missal, No. 23,145, British Museum, lent by G. E. Street, Esq., is a curiously designed Scripture scene of the giant Goliath, streaming with blood, and the stone prominently shown in his forehead ; the mediæval artist has introduced, as illustrative of war, a parallel scene of a tournament in his own days between two knights, and, for fun, painted two monkeys—one in fantastic heraldic costume —to act as heralds, etc.

A tournament from a MS. (24,098, f. 23 *b*) of the late fifteenth or early sixteenth century, written in Flanders and consisting of miniatures cut from at least two different books. The present plate (No. 12) is of the same size as the original, and forms the illustration to the month of June in a calendar. In the foreground are two knights fighting with swords; they wear steel-blue armour with long plumes, and the horse of the one has red, and of the other green trappings. Two serving-men, one in red and dark blue, and the other in yellow and light blue, stand by with long poles, apparently to prevent the combat becoming too serious. Further back, two knights are tilting with lances across a barrier. In the background appear the crowds of spectators, with a raised 'grand stand' for the more important of them, and the windows of the dark-gray fortress behind them are crowded with figures, etc.—*From 'Early Drawings and Illuminations in the British Museum,' described and classified by Walter de Gray Birch*, 1879.

MINIATURES IN MANUSCRIPTS.

Subject: representing a scene of an old romance. The beautiful Josiane, disguised as a female juggler, playing a Welsh air on the rote to make herself known to her friend Bewis. Thirteenth century.—*National Library, Paris.*

The four sons of Aymon on their good

steed Bayarte. From a miniature in the romance of the 'Four Sons of Aymon.' MSS. thirteenth century.—*National Library, Paris.*

Miniature taken from the 'Roman de Fauvel' (fifteenth century), representing Fauvel, or the Fox, reprimanding a widow who had married again, and to whom is being given a serenade of rough music.—*National Library, Paris.*

Miniature from a manuscript of the fourteenth century, representing Louis of Tarento, second husband of Queen Jane of Naples, instituting the Order of the Holy Ghost.—*National Library, Paris.*

MSS. Vignettes (fifteenth century):

Renaud de Montaubon and the four sons of Aymon, in the costume of the period.

Miniature of a romance of chivalry, end of fifteenth century. Scene at night. Comment le chevalier vainquit les hostes et grand peril et la Dame luy-baille un haume d'or.

French Painting, 1526.—Tableau du Puy d'Amiens, 1526. Tournoi de François Ier.

Grand Miniature of a Manuscript, époque Louis XII.—Louis XII. as Priam reconstructing Troy (en Champagne). Such as chiselling figures of knights in stone, and paintings at front of houses of knights in armour and on horseback, tilting—quaint and curious in treatment.—*From Du Sommerard's 'Arts du Moyen Age.'*

Miniature, Harleian MSS., 4385, *British Museum.*—Two knights in armour, on foot, fighting desperately. One has a sword, the other a large dagger, wear bacinets and plate armour with mixture of chain. They are watched by two coronetted ladies from a round embattled tower.

Round Table of King Arthur of Brittany, from a miniature of the fourteenth century. (MS. de la Bibl. Nat. de Paris.)—*Lacroix*, '*Arts of the Middle Ages.*'

The Harleian MS. 3244 contains several MSS. bound together. The second of these works is a Penitential, which has a knightly figure on horseback for its frontispiece. It has an allegorical meaning, and is rather curious. The inscription over the figure is '*Milicia est vita hominis super terram*' ('The life of man upon the earth is a warfare'). The knightly figure represents the Christian man in the spiritual panoply of this warfare; and the various items of armour and arms have inscriptions affixed to tell us what they are. Thus over the helmet is '*Spes futuri gaudii*' ('For a helmet the hope of salvation'); his sword is inscribed '*Verbum dei*,' his spear '*Perseverancia*,' its pennon '*Regni cœlesti desiderium*,' etc., etc. The shield is charged with the well-known triangular device, with the enunciation of the doctrine of the Trinity, '*Pater est Deus*,' etc., '*Pater non est Filius*,' etc.—*Cutts*, '*Scenes and Characters of the Middle Ages.*'

A wood engraving in the '*Biblia Pauperum*' grotesquely represents, in one compartment of a picture, David slaying Goliath, the latter being clothed in the armour of a knight, but his head uncovered, and the deep marks on the forehead plainly shown where the stone has sunk in. (Fifteenth century.)

Wood Engravings, 1472, *British Museum:*

A tournament, by Lucas Cranach. Full of figures, armed knights and attendants; regular *melée* within the lists, in a square surrounded by houses, and one high balcony.

The heroes of Jewry: Joseph, David, Judas Maccabeus. The heroes of Heathendom: Hector, Alexander, Julius Cæsar.—*Hans Burgkmoer*, 1437-1531.

Knights on horseback, and ladies.—*Dutch School*, 1516.

PLAYING CARDS

in the fifteenth century had figured upon them heroic personages, such as Jean Dunois, King Alexander, Julius Cæsar, King Arthur, Charles the Great, and Godefroi de Bouillon. All on horseback, attired in knightly armour, and carrying emblazoned shields, and either sword or spear.—*Bibl. Nat., Paris, Department of Manuscripts.*

Remarks on an ancient pack of cards, *temp.* Charles VI. of France: 'Everything in the representations is not only in harmony with the fashions of the period, but in addition to this, there are no violations either of the laws of heraldry or of the usages of *chivalry*. The mere examination of this piquet-pack proves that it must have been the work of some accomplished *chevalier*, or at least of a mind profoundly imbued with the manners and customs of *chivalry*.'

On the examination of the curious collection of ancient cards in the Print-room of the Bibliothèque Nationale, it reveals to us the threefold influence of the Saracenic origin of playing-cards, the ideas conveyed at that period to the mind by the reading of the old romances of *chivalry*, and the effect of contemporary events, for instance, in the ancient epics. *Apollin* is a deity by whom the Saracens were accustomed to swear. *Corsube* is a knight of Cordova. *Sans souci* is evidently

one of those *sobriquets* which esquires acquired the habit of adopting at the time they were proving themselves worthy of the title of knight. Roland, the mighty Paladin, who died at Roncevaux fighting against the Saracens, seems to have been placed upon the cards in order to oppose the memory of his glory to that of the infidel kings.—*P. Lacroix*, '*The Arts of the Middle Ages and the Renaissance.*'

The following are copied from a catalogue of competitive works of art, consisting of specimens of frescoes, for the decoration of the walls of Westminster Hall, of the New Houses of Parliament, in 1845.

They pictorially represent the 'spirit of chivalry,' and are, therefore, interesting examples of the ideas of eminent modern painters on this beautiful subject.

137. 'Richard Cœur de Lion planting the Standard of England on the Walls of Acre. 12th July, 1191.' (Jas. Sherwood Westmacott.)

EXHIBITION IN 1845.

20. 'Chivalry, under the Inspiration of Religion, preserves the Throne from Anarchy and Infidelity.' *Cartoon.* (James and George Foggo.)

The prowess of the brave triumphs over the enemies of the good: the valiant knight protects royalty from violence, and punishes the desecration of the Church—he is also the avenger and protector of innocence.

41. 'The Spirit of Chivalry.' *Cartoon.* (Daniel Maclise, R.A.)

The Spirit, or 'Personification,' of Chivalry is surrounded by men of various pursuits—religious, military, and civil—who represent, as by an upper court or house, the final acquisition of her honours and rewards. Beneath, as not having obtained, though within reach of the crown, a young knight vows himself to chivalric services, attended by his page, and invited by his lady's favour. Beside or around him, in various grades, other figures are introduced to connect the 'abstract representation' of Chivalry with its general recognition of intellectual influences. Among them the painter, sculptor, and man of science; the bard, inspiring youth by his recitals; the troubadour and his mistress; the palmer from the Holy Land; and the poet-historian, from whom future ages must derive their knowledge of the spirit and deeds of Chivalry.

92. 'Cartoon representing a Naked and Unarmed Defender, who is stepping forward to protect the Helpless and the Oppressed, alluding to the Subject called "The Spirit of Chivalry."' (Joseph West.)

102. 'The Spirit of Chivalry, attended by History and Fame, lighted by Glory, bestowing a Mark of Distinction upon a Knight who has rescued a Lady and brought her Oppressor in Chains to the Foot of the Throne.' *Cartoon.* (Frank Howard.)

THE DOCTRINES OF CHIVALRY, AS INCULCATED IN ANCIENT ROMANCES AND STATUTES OF THE ORDERS OF KNIGHTHOOD.

No student of mediæval history, when perusing codes of the rather severe laws of chivalry, can be otherwise than convinced that they must have had a salutary effect in regulating the lives and conduct of knights. Moreover, if it came to the ears of the herald that a knight had neglected his sworn duty in any particular, he was liable to be disgraced, and the fear of this contingency would ever be before him. If he unfortunately committed an offence of a heinous nature, he was rudely and ignominiously stripped of all his knightly habiliments and distinctions, and for ever ostracized from the high society in which he had formerly moved.

This was a punishment almost worse than death, in fact, a moral extinction.

'He's no noble, maugre lineage,
Who doth *chivalry* despite;
He who layeth hands on women,
Is a villain, and no knight.'

'The Cid.'

LA MORT D'ARTHURE.

Compiled by Sir Thomas Malory, Knt., with introduction and notes by Thomas Wright, M.A., F.S.A., 1865.

VOL. I.

Page 102. 'Thou new-made knight, thou hast shamed thy *knighthood*, for a knight without *mercy* is dishonoured.'

Page 103. 'And they judged him ever while he lived to be with al ladyes, and to fight for their quarrels, and that he should ever be *curteous*, and never to refuse *mercy* to him that asketh mercy.'

Page 109. 'Hee shal prove a noble knight of *prowesse*, as good as any is living, and *gentle* and *curteous*, and full of good parts; and passing *true* of his promise, and never shall doe outrage.'

Page 115. 'King Arthur charged his knights *never* to do outrage nor murder, and alway to flee treason; also by no means to be cruel, but to give *mercy* unto

him that asketh mercy upon pains of forfeiture of their worship and lordship of King Arthur for evermore; and always to doe ladies, damosels, and gentlewomen *succour* upon paine of death. Also that no man take no battailes in a wrong quarrell for no law, nor for worldly goods.'

Page 131. 'Then were they both wroth, and gave each other many sore strookes, but alwayes King Arthur lost so much blood, that it was marvaile that he stood on his feete, but he was so full of *knighthood* that knightly he endured the paine.'

Page 146. 'Of your *gentilnesse* ye teach me *curtesie*, for it is not according for one knight to bee on foote and the other on horsebacke.'

Page 197. 'Sir Lancelot encreased so mervailously in worshippe and honour, wherefore queene Guenever had him in great favour above all other knights, and certainly he loved the queene againe above all other ladies, and damosels, all the daies of his life, and for her he did many great deedes of armes, and saved her from the fire through his noble *chivalrie*.'

Page 241. 'And at supper the knight set sir Beaumains before the damosell. "Fie, fie," said shee, "sir knight, yee are *uncurteous* for to set a kitching page before me; him beseemeth better to sticke a swine then to sit before a damosell of *high parentage*."'

Page 244. '"I am a gentleman borne, and of more high linage then thou art, and that I

will prove upon thy body." "Alas!" said the greene knight, "That is a great pittie that so noble a knight as hee was should so unhappily be slaine, and namely of a knave's hand, as ye say he is. A! traitour," said the greene knight, "thou shalt die for slaying of my brother; he was a full noble knight, and his name was sir Pereard." "I defie thee," said sir Beaumains, "for I let thee to wit I slew him *knightly*, and not shamefully."'

Page 251. '"For I were worse then a foole if I would depart from you all the while I winne *worship*."* "Well," said she, "right soone there shall meete with thee a knight that shall pay thee all thy wages, for he is the man of the most worship in the world, except king Arthur." "I will it well," said sir Beaumains, "the more he is of worship, the more shall it be my worshippe to have adoe with him."'

Page 253. 'Never did woman rule nor rebuke a knight as I have done to you, and ever *curteously* yee have suffered me, and that came never but of a *gentle* blood and linage.'

VOL. II.

Page 7. 'And therefore the booke of venery, of hawking and hunting, is called the booke of Sir Tristram. Wherefore, as me seemeth, all gentlemen that beare old armes, of right they ought to honour sir Tristram,

* Respect and honour.

for the goodly termes that gentlemen have and use, and shall unto the world's end, that thereby in a manner all men of worship may dissever a gentleman from a yoeman and a yoeman from a villaine, for he that is of gentle blood will draw him unto gentle tatches (qualities) and to follow the custome of noble gentlemen.'

Page 34. 'Sir Launcelot is called *peerlesse of curtesie* and knighthood.'

Page 42. '"Brother," said sir Blamor, "have yee no doubt of me, for I shall never shame none of my blood; howbeit, I am sure that yonder knight is called a passing* good knight, as of his time one of the best of the world, yet shall I never yeeld me, nor say the loth word; but well may it happen him for to smite me downe with his great might of *chivalry*, but rather shall he sley me than I shall yeeld me unto him as recreant."'

Page 105. '"For this quarrell make thee ready, for I will prove it upon thee that queene Guenever is the fairest lady and most of beautie in the world." "Sir," said sir Lamoracke, "I am loath to have to doe with you in this quarrell, for every man thinketh his owne lady fairest; and though I praise the lady that I love most, yee should not therefore bee wroth. But if yee will needs fight with mee, I shall endure as long as I may."'

* Excellent or remarkable.

Page 108. 'For he beareth not the life christian ne heathen that can find such another knight (sir Launcelot du Lake) to speak of his *prowesse* and of his hands and his truth, withall: For yet could there never creature say of him any *dishonour* and make it good.'

Page 170. '"This shield was given me undesired of queene Morgan le Fay. As for me, I cannot describe these armes, for it is no point of my charge, and yet I trust to God to beare them with worship." "Truely," said king Arthur, "yee ought not to beare no armes, but if ye wist what ye beare."'

Page 323. '"Truly," said sir Palomides, "as for sir Launcelot, of his *noble* knighthood, *curtesie*, *prowesse*, and *gentlenesse* I know not his peere. For this day," said sir Palomides, "I did full uncurteously to sir Launcelot, and full unknightly, and full knightly and curteously hee did to me againe; for and he had been as ungentle to me as I was to him, this day I had wonne no worship; and therefore I shall be sir Launcelot's knight while I live."'

VOL. III.

Page 25. '"It may well be," said sir Kay and sir Mordred, "but at that time when he was made knight he was full unlikely to prove a good knight." "As for that,' said king Arthur, "he must *needs* prove a *good* knight, for his father and his brethren were noble knights."'

Page 49. 'Now have I thee at avantage as thou hadst mee to-day, but it shall never be said in no court, nor among no good knights, that sir Tristram shall slay any knight that is *weaponlesse*. Therfore take thou thy sword, and let us make an end of this battel.'

Page 67. '"Sir," said the knight, "it befell after the passion of our Lord Jesu Christ thirtie yeare, that Joseph of Aramathy, the *gentle knight*, that tooke downe our Lord from the Crosse."'

Page 74. '"I mervaile," said the good man, "how ye durst take upon you so rich a thing as the *high order* of knighthood *without cleane* confession, and that was the cause yee were so bitterly wounded.

'"And when the divell saw your pride and presumption for to take you in quest of the holy sancgreall, that made you for to be overthrown, for it may not be achieved but by *vertuous* living."'

Page 79. 'And the noble knight sir Galahad is a *maiden*,* and *never sinned;* and that is the cause he shall achieve wheresoever he goeth that ye nor none such shal not attaine, nor none of your fellowship ; for

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* Innocent or uncontaminated, used in connection with both sexes at the period. What a beautiful lesson is here taught, that none but those who live pure and blameless lives are favoured with the heavenly vision, and allowed to attain to holy things.

yee have used the most untruest life that ever I heard knight live.'

Page 101. 'I know thou art a good knight, I beseech thee to helpe me, and for yee bee a fellow of the *round table*, wherefore yee ought *not* to faile no gentlewoman that is disherited, and if she besought you of helpe.'

Page 111. 'And at the last (sir Launcelot) thought that they of the castle were put unto the worst, and then thought sir Launcelot for to helpe the *weaker* part, in encreasing of his *chivalry*.'

Page 119. '"Humilitie and pacience." These be the things that be alwaies greene and quicke, for men may not at no time surmount nor overcome humilitie and patience; therefore was the round table ordained and found. And the *chivalry* hath beene at all times so by the fraternitie and brotherhood which was there that she might not be vanquished nor overcome, for men said that she was founded in patience and humilitie.'

At the end of the 'Morte d'Arthur,' Lancelot's character is thus given by his friend Sir Bohort over the dead body:

'Ther thou lyest, that wert never matched of none earthly knight's hand. And thou wert the curtiest (most courteous) knight that ever bare shield, and thou wert the truest friend to thy lover that ever bestrood

horse, and thou wert the truest lover of a sinful man that ever loved woman, and thou wert the kindest man that ever strake with sworde, and thou wert the goodliest person that ever came among press of knights, and thou wert the meekest man and the gentilliest that ever ate in hal among ladies, and thou wert the sternest knight to thy mortal foe that ever put spear in rest.'

It may be indeed said for the much-despised romances of chivalry that such a picture would be no bad ideal for the *jeunesse dorée* of our own time, and that the owners of 'mystical swords' in general hold up a better type of a hero than nineteen-twentieths of the thousand and one novels, plays, and poems in English, French, and German that are published at the present day. *Contemporary Review.* (J. P. Verney.)

Harl. MS. 4385 is a book *On the Government of Kings*, by Gilles de Rome (died A.D. 1316), translated from Latin into French in the fourteenth century. The third part treats of the right method of governing in time of war, and how to fight (*fo.*

149 *b*). Extract from the beginning of this, translated into English :

'Forasmuch as all deeds of fighting are within *chivalry* (*i.e.*, horsemen or knighthood—as we now say, cavalry) we will first say what *chivalry* is. Therefore it should be known that *chivalry* is a kind of feeling, and a manner of thinking whereby men subdue enemies and those who oppose and hinder the common good and profit of the people. Just as every man ought to have two qualities of soul : one whereby he follows his own pleasure (*délit*) and avoids harm ; the other whereby he opposes the things which may hinder his property and pleasure, so every kingdom and city has need of two strengths. One is the strength of established laws, whereby kingdoms and cities have their property and avoid harms ; the other is the strength of *chivalry*, by fighting to overcome the bad and the enemies who would hinder the common good and destroy the profit of the people. . . . Thus chivalry is chiefly established to guard the commonweal and to defend it against

those who would hinder it. . . . . Knights ought chiefly to hearken to the commands of the king for deeds of battle, fighting the people's enemies, and appeasing dissension and discord of those of the people, if there are any, who would oppress and wound widows and orphans and other weak persons.

'And kings and princes ought to have the feeling of *chivalry*. For they trust to those whom they order, their men and their knights, to defend the commonweal against those who would hinder it, and to appease dissension and discord when there. And thence we see what kind of man ought to be received into *chivalry*. . . . For as a man ought not to be a master in any science (or craft) if he does not thoroughly know the art of the science of which he wishes to be master, so a man ought not to receive the dignity of *chivalry* unless he knows that he loves the good of the kingdom and the commonweal, and that there is good hope that he may be good and brave in battle; and that he will,

according to his prince's command, hinder the discords and dissensions of the people, and himself fight for the right of justice, and with all his power oppose things which may hinder the common welfare. And thus we see that every work of fighting is within *chivalry* (*i.e.*, horsemen, knighthood). For though, indeed, those on foot and those on horse, who are not knights, sometimes devote themselves to fighting, yet the knights ought to be the masters and orderers of battles. Therefore it is that all work which pertains to battle should be under the knighthood.'*

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* I have translated some passages from the beginning of the third book. Gilles de Rome was a celebrated ecclesiastic of the thirteenth and fourteenth centuries. These passages show that in a time when there were no standing armies, the better class of men were encouraged to take arms, and to do it with a higher motive than that of mere pay —that of patriotism. But they were clearly part of the army, though their occupation led to the vague sentiment afterwards associated with the word.—*L. Toulmin Smith.*

RULES OF KNIGHTLY CONDUCT, FROM THE STATUTES OF THE ORDERS OF KNIGHTHOOD.

In France, between the eleventh and the fourteenth centuries, a newly-made chevalier was bound to take, at different times, many different oaths as to the regulation of his conduct: and from these it will be seen that honour, fidelity, bravery, humanity, reverence, are all more or less insisted on, in a way which connects religion and imagination with the office of the chevalier. He was required solemnly to swear:

'That he would fear, reverence, and serve God religiously, combat for the faith with all good will, and rather die a thousand deaths than renounce Christianity.

'That he would serve his sovereign prince faithfully, and fight for him and his country valorously.

'That he would sustain the rights of the feeble, such as widows, orphans, and virgins, by hazarding his life in their service; provided he could do

so consistently with his own honour, and with his duty towards his sovereign, or superior.

'That he would not maliciously offend any one, nor appropriate the property of others, but would rather combat against those who did so.

'That he would be incited to good actions, not by the hope of reward, or gain, or profit, but for glory and virtue alone.

'That he would fight for the general welfare of all.

'That he would be obedient to the orders of the generals, or leaders who might have command over him.

'That he would guard the honour, the rank, and the order of his companions in arms.

'That he would never fight against a man at unfair odds, and that he would shun meanness and deceit.

'That he would never carry more than one sword, unless he were forced to combat against two or more opponents.

'That in any tournament or pleasure combat, he would not avail himself of the point of his sword.

'That he would keep faith inviolably to everyone, especially to his companions, whose honour he would also defend in their absence.

'That he and other chevaliers would love and honour one another, and give mutual aid and protection whenever needed.

'That having made a vow or promise to engage on any enterprize, he would remain in arms continually, except for nightly repose.

'That in pursuit of any enterprize he would not shun perilous routes, nor turn out of the high road to avoid chevaliers, or monsters, or savage beasts, or any other impediment which the person and courage of one man might fairly encounter.

'That he would never accept a reward or pension from a foreign prince.

'That if he were placed to guard a woman, he would serve and protect her from all danger and insult at the hazard of his life.

'That he would respect the honour of women taken by the fortune of war.

'That he would never refuse to fight a man who might challenge him.

'That if he made a vow to acquire honour by military exploits, he would not quit the scene of strife till he had achieved it.

'That he would faithfully observe his word and pledged honour, and that, being taken prisoner in fair warfare, he would pay punctually the promised ransom, or else return again to captivity at the expiration of a given time, on pain of being branded as infamous and perjured.'

On glancing over the above ordeal of honour, it cannot fail to be observed that there is much of an ennobling, heroic, and virtuous cast, mixed up doubtless with much that is absurd and inconsistent with the modern usages of society.

'Notwithstanding the absurd and wicked refinement of notions of honour which lead to duelling, the courtesy, the delicacy, the generosity, the gallantry of modern times may be

traced mainly to the institution of chivalry.'—'*The Lord and the Vassal*,' *Palgrave.*

'The practice of degradation in the Middle Ages bears testimony to the high opinion which was then entertained of the character of all nobility. To break faith, to neglect one's post, to be guilty of adultery, or drunkenness, or of insolent boasting, or of injustice and cruelty to any poor helpless person (for these crimes are distinctly specified by the ancient statutes), was to subject one's self to this punishment, which was equivalent to civil death.'—'*The Broad Stone of Honour.*'

By the laws of *Chivalry* it was ordained that nobles alone were to be admitted to the tournaments.

These knights who, in the examination of their lives and manners, were adjudged guilty of adultery or incontinence, were punished; and if anyone thus degraded presented himself at the lists, the other knights of

unblemished character chastised him, and sometimes the ladies joined in the contempt and punishment thus inflicted for his temerity, and thus taught him better to respect their honour and the laws of *Chivalry*. The instrument by which the knight was corrected was a sort of switch, or gantlope, which Eustache Deschamps calls 'the branch of the tournament.'

In the 'Booke of Honor and Armes,' by Sir W. Segar, Knight (1590), is a chapter on 'The Manner of Making Knights about the Yere of our Lord 1020.' Amongst other things, it is demanded of the candidate to know 'if he were healthie in bodie and able to endure the exercises required in a soldier,' whether he were a man of *honest conversation*, and 'what witnesses worthie credite he could procure to answere for him. He was asked by the priest to swear that he would never fight against 'the mightie and excellent prince who bestoweth the order of knighthood upon him,' unless in the service of his 'owne king and naturall prince.' Also

with all his force and power 'to mainteine and defend al ladies, gentlewomen, orfants, widowes, women distressed and abandoned.'

'The valiant knight swore to defend the fair, to speak the truth, to maintain the right, to succour the distressed, to practise courtesy—a virtue much needed—and to vindicate in every perilous adventure the honour of his character. These engagements were all laudable, noble, humane, generous. Their conservative influences, it may be hoped, will never become extinct, for it is to the maxims of *chivalry* society is indebted for its most gracious and elevating distinctions.'—*'Women, Past and Present,' by John Wade.*

CHIVALRY AS CONNECTED WITH HERALDRY AND KNIGHTLY PREROGATIVES.

MANY are the incidents, but faintly written in the pages of history, which would have remained for ever dark and illegible, but for the light flashed on them by the torch of Heraldry.*

By our early ancestors, accordingly, as Mr. Montagu has so happily written, 'little given to study of any kind, a knowledge of heraldry was considered indispensable.' To them it was the 'outward sign of the spirit of *chivalry*, the index, also, to a lengthened chronicle of doughty deeds.'†

The science itself is one of symbols, originally expressive of some peculiar personal characteristic, or commemorative of some remarkable or daring action.

* *Boutell's 'English Heraldry.'*
† *Cussan's 'Handbook of Heraldry.'*

The symbols depicted on the shield of the warrior served to distinguish him from his fellows, and though, at first, strictly *personal*, they afterwards became *hereditary*, and thus pointed to the heir as the descendant of one who was either illustrious in his origin, or ennobled for his deeds, pledging him, in accordance with the laws of *chivalry*, to an unsullied maintenance of the rank which they implied.

'To be a gentleman, entitled to bear court armour, and to be a knight, *sans peur et sans réproche*, were, in the language of heraldry, synonymous; and he who asserted the prerogative of his rank, while he neglected its noblest attributes, was held to have defiled his shield, and to have incurred a disgrace, of which, to this day, we perpetuate the recollection, when we speak of a man who "has a blot on his escutcheon."—'*Lectures on Heraldry*,' *Dr. Barrington.*

'In tracing out the beginning and original of knighthood, though we

are not so vain as to offer at the deriving this degree or order from before the Creation, and say that St. Michael, the Archangel, is Premier Chevalier, being so styled in the Preamble to the Statutes of the order of Monsieur Saint Michael, or Premier Chevalier de l'ordre de Paradis, as he is called in the instrument of election of our King, Henry the Eighth, into the said Order of Saint Michael, by the French King, Francis the First, yet may we very well affirm knighthood to be near as ancient as valour and heroick vertue.'—'*Antiquity of Knighthood*,' *Ashmole's* '*Order of the Garter*.'

'To the tournaments, originating in Germany, and passing successively to France and England, must be attributed, in a great measure, the introduction of individual armorial bearings. These exercises were regarded with great favour by the early English monarchs, as they served to familiarize the nobles with the use of arms; and to foster a spirit of *chivalrous* daring

amongst them. It was the custom, in these encounters, for the combatants to assume some conspicuous device or figure—at first, arbitrarily, but which, in many instances, was retained as an hereditary mark of distinction.

'When the Hermit Peter, animated by religious enthusiasm, induced the flower of European *chivalry* to take up arms against the infidel Saracens, it became necessary for the immense army which assembled, composed of so many different nationalities, to adopt certain distinctive insignia whilst engaged in the expedition. Thus, the English had a white cross sewn or embroidered on the right shoulder of their surcoats; the French were distinguished in a similar manner by a red cross; the Flemings adopted a green cross; and the Crusaders from the Roman States bore two keys in saltire. A knight was permitted to assume whatever arms he pleased, provided they had not been previously appropriated by another.

He could also adopt for his arms those of a vanquished enemy.

'In former times every man who claimed to have inherited gentle blood was obliged to bear arms if he would maintain his position ; and the knowledge that any action which he might commit unworthy of his knighthood would, if detected, be made patent to the world, undoubtedly tended, in no small degree, to make him show at least an outward respect to the amenities of society, to which otherwise he might be inclined to pay but a scant regard.' —*Cussan's 'Handbook of Heraldry.'*

'No deed of the Middle Ages can, for example, surpass in its gallantry and intrepidity the charge at Balaklava, which is so fresh in your memories as to need no new recital. I believe the old mediæval spirit, yet cherished among the noblemen and gentlemen of England, transmitted to them from a line of ancestors who have preserved unsullied escutcheons, has had much to do with the mani-

festation of the manly and heroic qualities here passingly mentioned. What but a history of ancient achievement—what but the traditions of long-descended houses—what but the preservation of those sometimes derided armorial ensigns—what but the lighting up again of the supposed extinct spirit of *chivalry* nerves the arms and animates the souls of those whose honour and whose privilege it is to bear names which sound like histories, and use symbols which are the monuments of ancient renown? Depend upon it, if the glory of England is to be maintained, it will be by preserving the traditions and appealing to the memories of those times when *chivalry* was the ruling passion of the age, and personal qualities, high, generous, and noble, were valued; and not by seeking to discard the remembrances of that age, by deriding its achievements, and by substituting the thirst for gain, or the timid maxims of mere peacemongers, for a brave patriotism and a self-sacrificing heroism.'—'*The*

Early Heraldry of Leicestershire' (1855), *J. Thompson.*

PREROGATIVES OF KNIGHTS.

'If he wore the habit of a knight, instead of that of a clerk, he enjoyed all the immunities of the dignified clergy.

'They were dispensed from being on guard, or in waiting, to which the pages and squires were always subject.

'Men belonging to a knight could not be obliged to pay the taillage, or quit-rent, which the burgess had a right to raise from all new inhabitants.

'In ancient times the most illustrious birth gave to the nobles no personal rank, unless they had the honour of knighthood; nor could they have the seal, or set up the coat-of-arms of their father; and if they were contracting parties to any deed, they borrowed the seal of their mother, their tutor, friend, or relation, or that of the court of justice in which the deed was ratified.

'As in all orders of the State, so in the tribunals of justice, the title knight was particularly respected; it being presumed that those who bore it were always disposed to defend the cause of right.

'Knights could not be called to justice but with all the caution and respect due to their dignity. If they obtained costs against their adversary, they were adjudged a larger recompense than was given to squires; but if, on the other hand, they merited condemnation (so much the more culpable, as they owed to others the example of every virtue), they paid double fine, and their families who ought, it was supposed, to have restrained them, were included in the penalty and shame.

'But the most noble privilege of a knight was that of being able to confer knighthood upon others, immediately upon his own creation.'—'*Memoirs of Ancient Chivalry*,' *S. Dobson*, 1784.*

* 'In the sixteenth and seventeenth centuries part of the funeral pageant consisted

Caxton, in his work on the 'Ordre of Knyghthode and Chyualry,' takes a moral and religious view of the duties of a knight, viz.: 'He ought to be charitable, and everything virtuous should adorn his character. To be truthful, by all means, and to do nothing below the dignity of a gentleman,' as the following table of contents will indicate:

1 chap. How a knyght beyng an Heremyte deuysed to the Squyer the rule and ordre of Chyualrye.
2 chap. Is of the begynnynge of Chyualry.
3 chap. Is of the offyce of Chiualrye.
4 chap. Is of the xamynacion that ought to be made to the esquyer whan he wylle entre in the ordre of chyualry.
5 chap. Is in what maner the squyer ought to'receyue chyualry.
6 chap. Is of the sygnefyaunce of the armes longynge a knyght, al by ordre.
7 chap. Of the customes that apperteyne to a knyght.

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in having a courser or horse of estate, with trappings, led in the procession; but no one under the rank of a *knight* was entitled to that honour.'—*Bloxam's 'Fragmenta Sepulcralia.'*

8 chap. Is of the honour that oughte to be done to a knyght.

'The noblesse of courage hath chosen a knyght to be above al other men.'

John Rastall, one of our English writers of the sixteenth century, in his dramatic piece 'Gentylnes and Nobylyte,' makes the knight reply to the merchant's demand, 'What callest thou a *gentylman?*'—he is one

'Born to grete landys by inherytaunce,
As myn ancestours by contynuance
Have had this five hundred yere: of whom now I
Am desendid and commyn lynally,
Beryng the same name and armys also,
That they bare this five hundred yere agoo,
Myn auncestours also, have ever be
Lordys, knyghtes, and in grete auctoryte—
Capteyns in the warr and governers,
And also, in tyme of peace, gret rulers.'

The knight also asserts that the law of inheritance is founded in justice, since he who by superior services or merits has acquired anything, has a right to transmit it to

his descendants in preference to strangers.

The characteristics of a good knight are thus enumerated :

'You are a knight, a good and noble soldier,
And when your spurs were giv'n ye, your sword buckled,
Then you were sworn for virtue's cause, for beauty's,
For chastity to strike. Strike now, they suffer;
Now draw your sword, or else you are a recreant.'
'*Loyal Subject*'—*Beaumont and Fletcher.*

THE CHARM AND VALUE OF THE ANCIENT ROMANCES OF CHIVALRY.

ANCIENT ROMANCES.

'THEY are invaluable supplements to the history of the times, and supplements which narrate all that history has forgotten. So fully do they initiate the reader into the manners and customs of the bygone times which they depict, that from their pages has been compiled a description of the chivalric institutions, laws, and customs, so minute and complete in all its details that we can hardly form a clearer conception of any institution of our own day than they afford the student of the Middle Ages.

'The share which women had in the abuses as well as the merits of

chivalry are also distinctly traced in these old romances.'—'*Troubadours and Trouvères*,' *Chambers.*

'Tous ces lais bretons qui ont été la base des romans de la "Table-Ronde," et qui ont bercé l'Europe guerrière pendant mille ans : La plupart des personnages de ce cycle épique habitèrent le célèbre château de Joyeuse-Garde, sur les bords de l'Elorn (Finistère), que M. de Kerdanet croit antérieur au IV^e^ siècle. Les romans de la Table-Ronde furent écrits en celto-breton avant de l'être en langue romane ; ce ne fut que vers le XII^e^ siècle qu'on les traduisit. Ces faits sont constatés par Geoffrey Montmouth lui-même, traducteur du roman du "Brut-y-Brenhined, ou Légende des Rois." Ainsi il est bien constant que c'est en Bretagne que *la chevalerie* a pris naissance et qu'elle a brillé de tout son éclat. Les monuments, les traditions, les noms, les indications, des plus anciens auteurs, s'accordent pour faire de la Bretagne la patrie de tout

ce monde *chevaleresque* et féerique où puisèrent plus tard à pleines mains le Tasse et l'Arioste.'—'*La Bretagne,*' *par L. F. Jéhan.*

'Les épopées *chevaleresques* du cycle d'Arthur sont pleines de mythes qu'avaient chantés les bardes kymris, qui étaient eux-mêmes, à ce qu'on assure, les successeurs et les héritiers des druides de la Gaule. Il n'est pas jusqu'à nos contes de fées qui ne contiennent quelques débris des traditions du monde primitif.'—*F. de Rougemont,* '*Le Peuple Primitif.*'

It was under the influence of romances that our ancestors kept alive the spark of noble and adventurous *chivalry*—

'As often as they heard bards tell
How, in the old time, towers and cities fell,
How haughty kingdoms met their destined day,
And peerless champions bled their souls away.'—*Old German Poem.*

'The Cid is the great hero of

ancient Spanish history, contemporary with our William the Conqueror. His glorious deeds have for eight centuries been the theme of song, and have doubtless tended to fire the courage of a Gonsalo and a Cortes, and, perhaps, in our own times to stir up many a Spanish hero to resist the yoke of a conqueror greater than they. He is thus addressed in one of the ballads which recount his history :

'"Mighty victor, never vanquish'd,
Bulwark of our native land,
Shield of Spain, her boast and glory,
Knight of the far-dreaded brand,
Venging scourge of Moors and traitors,
Mighty thunderbolt of war,
Mirror bright of *chivalry*,
Ruy, my Cid Campeadór."

'These ancient Spanish romances are redolent of all the virtues and graces which characterize the age of *chivalry*. To the enthusiastic admiration of valour is united a humane and kindly generosity towards the weak or vanquished, and a pervading gentleness and courtesy ; an

indomitable pride and self-respect blended with a noble scorn of whatsoever is fraudulent, base, and dishonourable; an ardent love of truth, a lofty enthusiasm, a fervour of loyalty to the sovereign, and a devotion to the fair sex, equalled only by the depth of religious feeling.'—*Introduction to the 'Cid,' by George Dennis.*

'The libraries of the monasteries contained romances: "Perceval" was in that of Lincoln Cathedral. Many northern romances were preserved in the Abbey of St. Denis. "Bevis of Southampton," in French, was in the library of the Abbey of Leicester. In that of the Abbey of Glastonbury was "Liber de Excidio Trojæ," "Gesta Ricardi Regis," and "Gesta Alexandri Regis." In a catalogue of the library of the Abbey of Peterborough, in 1247, are recited "Amys and Amelion," "Sir Tristram," "Guy de Bourgogne," and "Gesta Osuelis," all in French, together with "Merlin's Prophecies," Turpin's "Charlemagne," and the

"Destruction of Troy." Among the books given to Winchester College by the founder, William of Wykeham, in 1387, was "Chronicon Trojæ"; and in the library of Windsor College the flagitious commissioners of Henry VIII. found there were "Duo libri Gallici de Romancis, de quibus unus liber de Rose, et alius difficilis materiæ."

'The second division of the "Book of Heroes" begins saying: "In the Abbey of Tagmunde, in Franconis, an ancient volume was discovered. There it was held in high honour, and was sent to the Bishop of Eichstadt, who was greatly delighted with the adventures related in it. Ten years after his death it fell into the hands of his chaplain; and when he began to tire of reading it, he presented it to the Abbey of St. Walpurg, in the town of Eichstadt. The abbess, a lady of uncommon beauty, was highly amused by it, as well as her nuns. She caused two clerks to copy it in the German tongue, for the good of the whole Christian world."

'In the statutes of New College at Oxford, given about 1380, the wise founder says: "Quando ob Dei reverentiam aut suæ matris, vel alterius sancti cujuscunque, tempore yemali, ignis in aula sociis ministratur; tunc scolaribus et sociis post tempus prandii aut cene liceat gracia recreationis, in aula, in cantilenis, et aliis solaciis honestis, moram facere condecentem, et poemata, regnorum chronicas, et mundi hujus mirabilia, ac cetera que statum clericalem condecorant, seriosius pertractere."

'A monk of St. Denis wrote a history of chivalry, which is still an authority. Jean de Belley, a Carthusian monk, translated the romance of Josaphat, son of Avenner, from the Syriac, which was printed at Paris in 1574. The Count of Stolberg gives substantial reasons for rejecting the report of Nicephorus, who says that Heliodorus was deposed by a council for having composed the romance of "Theogenes and Chariklea," a book which was the admiration of Tasso, and deemed

worthy of being illustrated by Raphaello and Julio Romano. Philip Augustus, whom some historians regard as the greatest French monarch after Charlemagne, was the declared patron of the chivalrous romances in verse and prose. It was his favourite relaxation to hear them read aloud; and they are said to have arrived at their greatest perfection in his reign. The court of all the Valois had no higher amusement than reading the romances of chivalry. It was Charlemagne who ordered that those ancient heroic poems should be collected which have been condensed into the "Nibelungen-lied," and the "Heldenbuch." That the great chancellor Séguier did not despise these romances may be inferred from the copy of "Gyron de Courtoys," which belonged to him, in the different borders of which he ordered the coats of arms of his nearest relations to be painted. Here we see emblazoned his own arms, those of his wife, and of his eldest daughter,

who was married to the Marquis de Coislin, and of his second daughter, who married the Duke of Sully. In the revenue-roll of the twenty-first of King Henry III. of England, which is dated 1237, there is an entry of the expense of silver clasps and studs for the king's great book of romances. "Arthur, of Little Britain," and some others, are said to have been composed for the use of that poor young king, Charles VI., who, before his calamity, was remarkable for such a generous and romantic spirit. The greatest part of these histories were composed in the twelfth century, which even Sismondi pronounces to have been a great age. Some are as old as the tenth century.

'Percy informed Boswell that Johnson, when a boy, was immoderately fond of the romances of chivalry, and that, spending part of a summer at his house in the country, he chose for his regular reading the old Spanish romance of Felixmarte of Hyrcania, in folio, which he read quite through.

"The moral Gower," amidst his graver studies, was a great reader of these old romances. Even in the "Schoolmaster" of Ascham it is said that "la Morte d'Arthur did not the tenth part so much harm as one of the modern novels." It is to their honour that they should have been despised by men who could say, with Montaigne, that they preferred the Decameron or Rabelais to all the romances of chivalry.

'Monsieur le Laboureur says that a man of learning ought to feel shame if he should have gained nothing by reading the romances of chivalry.

'Victor Hugo says that the Spanish romance of the "Wrath of Mudarra" is a Gothic Iliad.

'The very simplicity which belonged to the authors of these books—as when they call Joseph of Arimathea "the gentle knight who took down our Lord from the cross"—gives them in one respect a character of perfect historical truth, for it shows that they were incapable of representing to men ideal personages. The heroes of their

romances are but the exact resemblance of the real heroes of their time, and therefore it has been shown by learned men, in the "Memoirs of the French Academy of Inscriptions," that they may be used in common with history, and of as equal authority, whenever an inquiry takes place respecting the spirit and manners of the ages in which they were composed. Such are the books of Merlin, "le Roman du Saint Greal," "le Roman de Vaillant Pereceval," "Lancelot du Lac," "Meliadus of Leonnoys," "Tristan," "Ysaie le Triste," "le Roman du Roy Artus," "Gyron le Courtois," "Perceforest," "Arthur of Little Britain," the "Morte d'Arthur," "Cleriadus," all the romances of the Round Table; also the "Chronicle of Turpin," "Huon de Bourdeaux," "Guerin de Monglave," "Galien Restauré," "Milles et Amys," "Jourdain de Blares," "Ogier le Danois," all concerning Charlemagne. Also "Amadis de Gaul," "Triante the White," "Partenopex de Oliva," "Primaleon," "Palmerin of England,"

"Livre de Jason," "La Vie de Hercule," "Alexandre," etc., etc.

'The editor of the last edition of the "Morte d'Arthur" says that "this book was the favourite study of Nuno Alvarez Pereira, who, endeavouring as far as possible to imitate the character which he admired, became himself the fair ideal of a perfect knight; as courteous as he was brave; as humane as he was courteous; as pious as he was humane; uniting in himself the accomplishments of a hero, the feeling of a true patriot, and the virtues of a Christian and a saint."

'In contrast to the shameful and horrible deeds mentioned in classic history, what scenes of exquisite beauty and what noble images of heroic virtue abound in the romances of chivalry.'—'*The Broad Stone of Honour*' (Book I.).

THE RELIQUES OF ANCIENT CHIVALRY IN FOLKLORE AND COMMON SAYINGS.

In this work a philosophic view of the pleasing subject of chivalry in its varied aspects — military, social, and religious — has been attempted. Though some people take a very low estimate of its value, and others a very high one, according to their several temperaments, and opinions upon its merits are so opposite and conflicting, even by writers of authority ; yet in face of all this the author trusts he has succeeded in making out a favourable case and in arriving at a true conception of its full meaning and significance. The maxims and doctrines of chivalry must have had a powerful and educational influence for good, at least on the highest society of the Middle Ages. That influence is not altogether lost, but continues to affect these somewhat

prosaic days, as indicated by a number of sayings still in vogue among us, which undoubtedly may be traced to chivalrous times and originating from knightly usages.

A list of some twenty-five instances is now submitted, and this might possibly be increased. The meaning of the old expression is given and the modern adaptation where practicable. For example:

THE REWARD OF BRAVERY AT THE TOURNAMENT OR IN ADVENTURE.

'None but the brave deserve the fair,' 'A faint heart never won fair lady,' 'Give honour to whom honour is due,' 'A good name is better than a golden girdle,' referring to the degradation of chivalry in its worst days. We can well imagine that the young aspirant to knightly fame would at the tournament, with the bright eyes of the fair ones looking upon him, be fired with enthusiasm to do great things in order to receive the coveted prize from the hands of the presiding Queen of Beauty.

KNIGHTHOOD.

'To win his *golden* spurs;' namely, by some courageous deed or remarkable adventure. These spurs were the distinguishing mark of the highest grade of a knight.

'Brave as a knight;' valour being indispensable, and cowardice a degradation.

'As brave as King Arthur's knights.' These were of the Round Table, exemplary for noble actions, and selected for special fitness, and to achieve wonderful enterprises.

TOURNAMENTS, TILTINGS, JOUSTS.

'A fair field and no favour;' that is, all the combatants being eligible and honourable, of an equality and therefore fairly treated.

'To shiver a lance with an opponent.' The lance being of wood and tapering gradually to a point, a breakage frequently occurred because of the tremendous concussion. In our day this generally signifies to hold a tough argument with a person of opposite

views, but yet in a friendly spirit and taking no undue advantage.

'Able to hold his own against all comers;' referring to a renowned knight of great prowess, skill, and dexterity.

'Mounting the great horse,' 'He is on his high horse;' alluding to the large and powerful charger or war-horse, which could enable the knight the better to resist the fearful shock of the encounter. Usually the knight rode a palfrey or hack when not in warfare or warlike exercises. The modern use of the expression is equivalent to another one—'He carries everything with a high hand'—but the former means that he has suddenly assumed a grand appearance, and has become overbearing, proud and disdainful, and not to be approached by those in a humbler sphere of life, as we can imagine the fine appearance of a knight clothed in glittering armour, with plumes flying on his helmet, surrounded by emblazoned heraldic devices, and mounted on a tall and handsome horse, richly caparisoned,

on the stirring occasion of the pompous tournament.

'Riding his hobby-horse;' a mock encounter on an imitation of a real horse—a mere pastime or game and not actual business. Thus, anyone who has a special fancy for a certain study or recreation, we often call this 'his hobby,' or if he continually brings it before people he is said to 'ride his hobby too much.'

'A word and a blow;' meaning that when the challenge was given the encounter was to be prompt and impetuous, otherwise cowardice might be inferred; the cry at the tournament was 'Laisser les allez' (let them go). The trumpets sounded and then the charge was made, the spears put into rest, aimed, and the attack almost like lightning, the riders often being thrown from their horses, and having to finish the fight with swords.

'A man worthy of his steel;' that is, well matched in nobility and in knightly prowess, and in no way inferior or below dignity to have to do with him in combat.

Honour and Gentility.

'Upon the honour of a gentleman;' the highest guarantee of truth and of the due performance of a promise made however absurd or difficult. Thus, if a knight became a prisoner of war, he was allowed on his *parole* or word of honour to seek his ransom, and he rarely failed to return without it, and nothing undertaken did he neglect to fulfil if within his power of accomplishment.

'All is lost save our honour.' This is reputed to have been said by Francis I. of France—a truly chivalrous character—when he lost the battle of Pavia. It means that though defeated they had not been cowards—did not flee—had stood their ground and fought until the last, but eventually became overpowered; and this also shows that 'honour,' being thus retained, was esteemed the highest manly virtue in those days.

'Peace with honour;' a celebrated saying of the late Earl of Beaconsfield, after he returned from signing

the Treaty of Berlin; but it has the smack of the ancient days of chivalry, and it is doubtful whether he was the originator of this noted expression.

'To give the lie;' that is, to doubt the truth in an abrupt or offensive manner of what was affirmed by a gentleman or a man of honour; this was considered almost an irreparable affront, and often had to be atoned for by a duel.

'Honour bright;' that is, do fair, be up to the mark, don't disgrace yourself, keep your reputation clear and untarnished.

'Honour among thieves.' Even these disreputable people have some arrangement of justice in the participation of the plunder amongst themselves, and draw a line of conduct somewhere in the regulation of their actions towards each other.

The ancient spirit of 'purchase' pervaded even the most splendid recreations of knighthood. The forfeit horse and armour of the defeated in the tournament, 'belonged to the

brave who had courage and strength' to win them.

Down to the present hour, the lower orders of our countrymen connect the attainment of pecuniary reward with a superiority of personal prowess; hence the common challenge, where no quarrel exists, to box for a stipulated sum, and the attendant wish that 'the best man' may gain the meed of bravery.

Robbery, at the period under review (fourteenth to seventeenth century) claimed all the chivalric attributes, and in conjunction with daring courage, ample generosity to the poor, and a deep devotion to the fair sex, were, for ages, reputed indispensable requisites in the formation of every genuine chevalier of the road.—'*Records of Olden Outlaws*,' 1834.

Pride of Nobility.

'A blot on his escutcheon;' that is having done a disgraceful act; may be, outraged a point of honour; unworthy and below the dignity of a high-born person; untrue to the

traditions of his ancient family, and a transgression his noble ancestors would have blushed at, as being something which might never be effaced. Such opprobrium cast upon the family shield must have been a powerful deterrent against any of the same class committing the like offence.

'Those who have noble escutcheons cannot brook wrongs;' a proud saying of the Cid, the celebrated Spanish hero.

'Let arts and manners, laws and commerce die,
But leave us still our old nobility.'

This couplet is quoted from Lord John Manners; I do not know the occasion of it. It is not, however, a sentiment which would commend itself to many people in this utilitarian age, when the middle class are coming into the fore ranks, and the aristocracy are losing power and influence in many ways, and in some cases deservedly so.

'Nobility has its duties.' This is a

translation of the device of the great Constable Montmorenci, 'Noblesse oblige,' a motto which takes us back to the days of feudalism. 'The essential principle of a fief was a mutual contract of support and fidelity. Whatever obligations of service it entailed upon the vassal, corresponding duties of protection were imposed by it on the lord towards his vassal. If these were transgressed on either side, the one forfeited his land, and the other his seigniory over it.'* The survival of this idea is, I take it, in the saying, 'the English dearly love a lord,' because often a lord of the soil, even in these days, shows a liberal consideration for the comfort of his dependents, some of them remaining in the service of the family for many years, being retained from youth to old age; and, consequently, these servants become much attached and devoted to their employer, as the result of a good feeling being shown towards them.

* Palgrave's 'The Lord and the Vassal.'

GENTLEMANLY COURTESY—A GREAT KNIGHTLY CHARACTERISTIC.

'Oblige, without knowing whom you oblige;' that is anyone, however humble, seeking your good services, should not be denied. By oath a knight was to defend distressed ladies, to protect widows and orphan children, and to succour poor and weak men whenever he happened to come across them. What a noble programme of work to do! The world would be wretched and unbearable but for such self-sacrifice. The knightly idea, being armed at all points, even in a spiritual sense as well as real, in order to resist and overcome the evil of the time, is one which will ever remain with us we trow.

'Is the age of chivalry dead? Edmund Burke would fain have made his generation believe so; and, although close upon a hundred years have passed since the great orator uttered his famous diatribe against Revolutionary France, the public

opinion of the nation has, so far as chivalry is concerned, been content to "say ditto to Mr. Burke." There occur, however, from time to time instances where a purely chivalric feeling seems to make itself manifest in humanity; and though it might be difficult to find thirty thousand swords to leap spontaneously from their scabbards in defence of a new Marie Antoinette, the individual knight-errant, pledged, like Dunois of old, to prove the bravest brave and wed the fairest fair, does not seem to be by any means in danger of extinction. Nor is it indispensable that Dunois should wear a complete coat of mail; that Bayard should bestride a superb destrier, and be followed by a doughty squire; or that Sir Galahad should bear target on his arm and lance in rest when he sets out in quest of the Holy Grail. The "chevaliers sans peur et sans reproche" may be found in very humble callings in life.

'What, after all, is chivalry? Does it mean extreme delicacy and perfect amenity of sentiment? It has nothing

whatever to do with hereditary nobility, since, although knighthood ennobled the individual, the dignity did not descend to his heirs. Again, military and religious chivalry, such as we find it in the Orders of the Templars, the Hospitallers, and the Knights of St. John of Jerusalem, has only a slight connection with romantic, philanthropic, and especially amative chivalry, of which one of the fundamental rules was that the knight was bound to serve and to honour the whole of the female sex for the sake of one particular lady. The old chroniclers tell of the most noble Lord Geoffrey de Rudel, Prince of Blaye. He became enamoured of the Countess of Tripoli without ever having seen her, simply because he had heard of the kindness and hospitality with which she had treated the pilgrims returning from Antioch. After composing many choice "complaintes" in eulogy of his lady, the Seigneur de Blaye "shipped himself on board of a ship," like Lord Bateman in the ballad, in order to seek

the shores of Tripoli. An infectious disease broke out on board, and it was in a half-expiring condition that Geoffrey de Rudel was landed on the African coast. The Countess of Tripoli hastened to his dying bed; in her arms he gave up the ghost; she had him honourably buried in the Church of the Templars, and next day she took the black veil in memory of the knight who had loved her so truly and so innocently. This is no troubadour's tale; it is a simple excerpt from history. Let it be contrasted with an equally simple story told in Ligonier's "Account of Barbadoes," cited by Sir Richard Steele in the "Spectator." Mr. Thomas Inkle, of London, embarked in the Downs in a ship called the *Achilles*, bound for the West Indies. In stress of food, a boat from the ship put into a creek on the mainland of America. The party were intercepted, and most of them slain by the savages; but Inkle was rescued, and hidden away for many months in a cave, by a beautiful Indian maiden called Yarico.

The couple were taken off by a vessel bound for Barbadoes, and on his arrival at that colony "Mr. Thomas Inkle began seriously to reflect upon his loss of time, and to weigh with himself how many days' interest of his money he had lost during his stay with Yarico. This thought made him pensive, and careful what account he should be able to give his friends of his voyage. Upon which consideration the prudent and frugal young man sold Yarico as a slave to a Barbadian merchant." In the stories of Inkle and Yarico, and the Countess of Tripoli and the Lord of Blaye, most of the philosophy of chivalry will be found. There has always, and there has never been, a real age of chivalry. The paradox is easily defensible. In all ages and among all classes of mankind there have been gallant, noble, and generous souls; and there have been mean, paltry, despicable churls.'—*The Daily Telegraph, December* 16, 1889.

'THE MEANING OF CHIVALRY.'

1. Knights or horsemen equipped for battle.
   (*a*) The contemporary name for the 'men-at-arms,' or mounted and fully armed fighting-men.
   (*b*) A body of men-at-arms.
   (*c*) Applied by early translators to the horsemen, for which 'cavalry' is the modern equivalent.
   (*d*) Rarely applied to cavalry in the ordinary modern sense.
   (*e*) As an historical term for the mediæval men-at-arms. Occasionally applied, practically or idealistically, to 'cavalry' or 'horsemen' in general, especially when chivalrous gallantry is attributed.
   (*f*) In more extended and complimentary sense—gallant gentlemen.

2. As at one time the *chivalry* constituted the main strength of a mediæval army (the archers, slingers, etc., being mere subordinate adjuncts), the word has sometimes the value of 'army,' 'host.'*

3. The position and character of a knight; knighthood.
   (*a*) Generally (*obsolete*).

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* It might be added that 'chivalry,' used in a military sense, meant the most impetuous, dashing, imposing, and noble portion of an army.—*John Batty.*

(*b*) In early use especially, bravery or prowess in war; warlike distinction or glory.

(*c*) The military art (of the Middle Ages), knightly skill and practice in arms, and martial achievements (*archaic*).

(*d*) Knighthood as a rank or order (*archaic*).

4. A feat of knightly valour; a gallant deed, exploit (*obsolete* or *archaic*).

5. The knightly system of feudal times, with its attendant religious, moral, and social code, usages, and practices. *Age of chivalry* —the period during which this prevailed.

6. The brave, honourable, and courteous character attributed to the ideal knight: disinterested bravery, honour, and courtesy; chivalrousness.

7. Flower of chivalry: in various senses.

(*a*) Flower of fairest type of knighthood or of feudal chivalry.

(*b*) The prize of highest honour of knightly prowess.

(*c*) The choice portion of a force of armed knights.

8. *Old law*—Tenure by knight's service (abolished in 1662, and since only in history. Guardian or warden *in chivalry*—The guardian of a minor holding by knight's service.

9. Court of chivalry (*curia militaris*)—a court formerly held before the Lord High Constable and the Earl Marshal of England, having cognizance of matters relating to

deeds of arms out of the realm. When deprived of its criminal jurisdiction, it continued to judge civil cases concerning points of honour and family distinction (*obsolete*).

10. Improperly, a team of horses.

11. Combination — chivalry-play ; ribbon romance.—'*A New English Dictionary on Historical Principles.*' *James A. H. Murray, Oxford*, 1889.

We have introduced the above concise and valuable definition of chivalry as gathered from old writers and historical sources.

It is very good as far as it goes, but it does not refer to the ethical view of the subject, nor to phases of the highest development of the 'spirit of chivalry,' which we have endeavoured to illustrate in our work, now brought to a close.

THE END.

The Spirit and Influence of Chivalry

In this work, the author considers the principles of Chivalry and describes the Chivalric feeling which has emanated from the Middle Ages, tracing its operations on the mind and actions of mankind. The manners and ideas explained here may appear odd to us now, but they were very real to the Medieval people of the time they represent.

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