

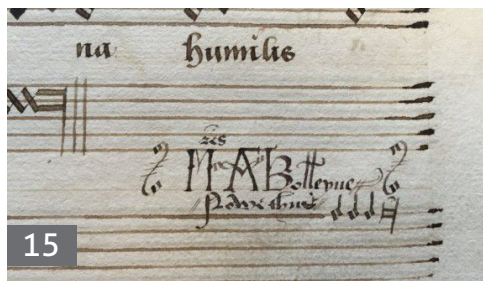
The Medieval Magazine

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Anne Boleyn's Songbook



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Dispelling the Myths of
the Crusades



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Music for a Captured King



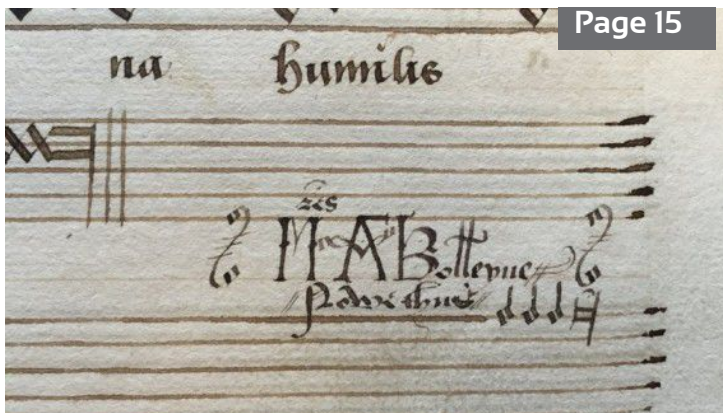
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The Love of Books | Lost tombstone rediscovered | Trade in Medieval Scotland



What is BABEL?

Covering the 4th Biennial BABEL Working Group Meeting



Anne Boleyn's Songbook

Now for the first time in 500 years much of the music included in Anne Boleyn's songbook has been recorded by the Alamire Consort, under the direction of Dr. David Skinner of Sidney Sussex College, Cambridge University.



The Love of Books

Richard de Bury's *Philobiblon*



Dispelling the Myths of the Crusades

An interview with Alfred J. Andrea and Andrew Holt

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**Cover Photo: A collage created at the
BABEL conference**

Medieval News

Mystery solved! Archaeologist traces Rufford's lost tombstone

A fine stone grave slab belonging to a medieval monk at Rufford Abbey has been rediscovered - over 150 km away in Bedford.



Medieval tombstone - photo courtesy Nottinghamshire County Council

The ornate tombstone of Robert de Markham dating from 1399 was once set into the floor of Rufford's long lost chapel and can be seen in old photos of the Abbey pre 1938. But where it went after the demolition of the Abbey Chapel in the 1950s has been a mystery - until now.

Buildings archaeologist Peter Ryder came across the slab whilst researching for the Southwell and Nottingham Church History Project, being led by Professors John Beckett and Christopher Brooke from the University of Nottingham, and making a survey of medieval cross slab gravecovers across the county.

The slab is currently stored in one of English Heritage's National Collection Stores at Wrest Park where it is looked after in environmentally controlled conditions, and

is one of 153,000 items of stone and archaeological finds in the collection, which is open to researchers and pre-booked guided tours, visit www.english-heritage.org.uk and search for 'Wrest Park'.

English Heritage's collections team say it had been stored with significant pieces of stone from Bolsover, so the team initially assumed it was from Bolsover, knew it was not quite right but could not confirm its source until Peter's research made the connection and he contacted Nottinghamshire County Council, which manages the country park, about his discovery.

It is unusual that one of the Abbey's monks would have had such an elaborate gravestone, and staff of Rufford Abbey Country Park and the County Archaeology

gravestone, and staff of Rufford Abbey Country Park and the County Archaeology team are keen to find out more about it.

Councillor John Knight, Committee Chairman for Culture, at Nottinghamshire County Council, said: "Rufford Abbey has an enthralling history and this story underlines the different periods of history that our wonderful country park has witnessed. Visitors are often fascinated by the era of the Cistercian Monks here at Rufford. Rediscovering this tombstone helps us to further understand the country park's past and we'd like to learn more about this monk."

After it was dissolved by Henry VIII, Rufford Abbey and its grounds were leased briefly to Sir John Markham. Whether Robert de Markham was one of his ancestors is another tantalising historical puzzle.

Rufford Abbey's former chapel was located near the existing Undercroft and Frater where the Cistercian Monks exhibition is currently located.

Peter Ryder is an independent Historic Buildings Consultant and buildings archaeologist based near Newcastle, who has worked in this area of work all his life.

Mr Ryder said: "It is one of the best medieval grave slabs in the county, and was in the Chapel at Rufford until the 1950s, when Professor Lawrence Butler made a rubbing of it. I sent English Heritage Lawrence Butler's 1965 illustration and it is definitely the same slab. It commemorates Brother Robert Markham 'of this monastery' and is dated 1399, although older accounts had misread the date as 1309 or 1329.

"I think the slab has quite a story to tell – for one thing it is unusual for monks to have as elaborate a memorial as this – and it may be connected with him being from an important family."

The news is particularly exciting as Rufford is working on a new Conservation Plan to help shape the future development and management of the park. All 'finds' such as the recent Egyptian column shipped back to Rufford from former owner and anthropologist Lord Savile, discovered by the county council's archaeology team help deepen our understanding of the fascinating history of Rufford Abbey Country Park.

Sir Peter Luff, Chair of NHMF, said: "The Missal is a rare and beautiful artefact that provides a fascinating insight into a tumultuous period in our national history. This money from the National Heritage Memorial Fund has helped to save the manuscript for the nation providing people, local students in particular, with a chance to study it up close."

Glimpse of medieval trade revealed along the River Forth Archaeology

Over two weeks in September, the Cambuskenneth Harbours project brought together a wide range of experts and local volunteers to investigate the medieval harbour of Cambuskenneth Abbey, which lies on the River Forth near Stirling. Founded by the Scottish king David I in around 1140, Cambuskenneth Abbey had a strong influence on the development of medieval Stirling.



School pupils from St Ninian's Primary School uncovering the medieval harbour of Cambuskenneth Abbey © GUARD Archaeology Ltd

During the excavations, which were led by GUARD Archaeologist, Warren Bailie, a large portion of the medieval harbour was discovered. Medieval pottery sherds from the twelfth to the sixteenth centuries were recovered from the base of the harbour, which comprised of a stepped dry-stone

harbour feature bedded into the clay of the river bank. The steps of the harbour enabled boats to offload their cargo at varying water levels. Interestingly the water level during the harbour's use must have been higher than mean levels today, so the project has therefore not just enhanced our

understanding of the wider medieval archaeology at Cambuskenneth but has also provided evidence of mean water level change at Stirling since the medieval period.

"The excavations showed that the harbour extended to the south along the east bank of the Forth," said Warren Baillie. "The excavations also revealed evidence of structures on the upper edge of the river bank, leading inshore towards the Abbey. These structural remains are probably the remains of the main Watergate structure and store rooms, used for the goods that were once exported and imported from ships moored at the harbour here."

A metal-detecting survey was also undertaken separately by metal detectorists from the Scottish Artefact Recovery Group on the Abbot's Ford to the east of Cambuskenneth. This fording point is directly in line with the medieval road known

to have led east beyond the banks of the Forth onto the Bishop's Palace at Throsk in the medieval period. A coin of Robert II (reigned 1371-1390) was recovered during this survey, along with a medieval horseshoe fragment and possible lead fishing net weights.

This exciting project revealed an extremely rare example of a surviving medieval harbour and crossing points. The harbour and ford are primitive in design but functional for several centuries in serving Cambuskenneth Abbey and the communities on what was effectively a holm (an island created by river) within the Carse landscape. The excavations have offered a glimpse of medieval life surviving on the edge of the Forth. Most other river systems across Scotland and elsewhere have long since evolved in adaption to the industrial revolution but Cambuskenneth has evaded such destruction.



GUARD Archaeologists recording the medieval harbour © GUARD Archaeology Ltd

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GUARD Archaeology were commissioned as part of the Inner Forth Landscape Initiative

(IFLI) and on behalf of Stirling Council by Dr. Murray Cook to go back and investigate the medieval harbours, piers and fording points around Cambuskenneth Abbey. This project is one of 50 around the Inner Forth, and has been made possible thanks to funding from the National Lottery through the Heritage Lottery Fund. The dig at Cambuskenneth Watergate feeds into another IFLI project, Forth Crossings, which aims to investigate historic trade along the Inner Forth.

The project coincided with Doors Open Day, The Inner Forth Festival and the Scottish Archaeology and Heritage Festival 2015 to achieve maximum levels of participation. As well as archaeologists from GUARD Archaeology and metal detectorists, archaeologists from Archaeology Scotland, historians and environmental specialists from Stirling University, school pupils from St Modan's, St Ninian's and Riverside Primary Schools, students from the Scottish Agricultural College and members of the local and wider community participated in the archaeological investigations at Cambuskenneth. In total, 196 volunteers, 280 school children and 24 college students participated in the investigations, with 150 visitors to the site during Doors Open Day.



The medieval harbour along the upper river bank © GUARD Archaeology Ltd

What is BABEL?

At the medieval studies conference for “eccentric weirdos”

By Peter Konieczny

“Let the wild rumpus begin” was the phrase used to introduce the 4th Biennial BABEL Working Group Meeting, which kicked off last week at the University of Toronto. It is perhaps the strangest of all the medieval studies conferences, one in which you can listen to a paper on teaching *Piers Plowman*, watch belly dancing and make collages. It is a three-day event of controlled chaos and creativity, where academics spend time in both conversation and play with each other.

I arrived at the campus of the University of Toronto with little idea of what to expect. I had heard some talk about the previous three conferences hosted by BABEL - they were apparently fun, but rather chaotic events. The papers supposedly ranged from intriguing to off-the-wall terrible. It is the conference which gives a forum to people who do not fit in at other medieval studies events, even the larger, more free-ranging conferences at Kalamazoo (International Congress on Medieval Studies) and Leeds (International Medieval Congress).

At the centre of the BABEL Working Group is Eileen Joy - she describes herself as the ‘Lead Ingenitor’ - who researches Old English. While at one point she worked in a tenure-track position at a university, Eileen eventually came to see that that kind of academic life was not for her. Instead she has worked to create a new forum for unorthodox scholars like herself - which not only includes BABEL, but also the website *In the Middle*, *postmedieval: a journal of medieval cultural studies*, and *punctum books*, which publishes titles such as *The Critique of Digital Capitalism* and *My Gay Middle Ages*.

“When BABEL first started around 2004 it wasn’t so much a group,” she explains. “It was more like a collection of a small group of people who went to Kalamazoo every year and who didn’t represent institutions anyone cared about, maybe were under threat job wise or didn’t have that real job



Conference attendees beginning to gather at one of the sessions of the BABEL Working Group Meeting at the University of Toronto - Photo by Medievalists.net

yet, but we were all post PhD and had jobs at places nobody cared about. Even though Kalamazoo is supposed to be a kind of rowdier, more democratic conference that happens - it certainly is much more so than the Medieval Academy of the New Chaucer Society - it still felt a little alien and forbidding in terms of its affects. So BABEL started with the idea of how can we shake up the somewhat stultifyingly professional affects. It doesn't seem people are having as much fun as they should have, or, if they are having it, it is sequestered somewhere you can't find it."

Watching her during the conference, I notice how much Eileen Joy is looked up to by the other BABELers, almost revered. She had a hectic weekend, with usually more than a few people needing her attention to solve the logistical issues of the conference, discuss various projects that she is a part of or getting hugs. Eileen is almost motherly-like for BABELers.

The conference is clearly important for Eileen, part of her efforts to broaden out the scope of medieval studies. She explains that, "BABEL embraces all forms of scholarship, from manuscript studies, to codicology, to historicist work, and yes to more theoretical, psychoanalytical approaches and all that. What really concerns us is that the way we talk to each other. We want bigger conversations to emerge when people within these different groups come together in an atmosphere more lightly charged."

So what is like to attend a BABEL meeting?

One should begin by noting that only a fraction of the papers given at the roughly 30 sessions actually deal with topics set in the Middle Ages (ones where the speaker is talking about their research into a medieval source or object). Here are a few examples:



Eileen Joy speaking at the BABEL Meeting

Alexandra Gillespie gave a plenary talk focusing on Chaucer's statement that he owned 60 books - was this possible? How could he afford it? She notes that while we often look at the fabulously expensive medieval manuscripts, most books made in the Middle Ages were actually produced very cheaply, often held together just by old strings.

In another session Helene Scheck looked at

how she can reconstruct the collection of books that were held at the Carolingian nunnery of Notre Dames de Chelles, and explains that we might need to adjust our assumptions about what is kept at women's monasteries in the Early Middle Ages. Scheck reveals that these nuns kept a library that included books dealing with religious and secular leadership, as well as works on Roman philosophy and history.

Nathan Kebler, who describes himself as “a historian of play” examined chess, and how people in the Middle Ages created many versions of the game, including one that had four players, and another that included dice. He noted that in “the game of the chesse” it was the pieces that were being used in imaginative ways, something that is discouraged in today’s commercialized world of board games.

He also offers these three observations, which I found useful advice for medievalists:

1. The greatest gaps in our historical knowledge are in the realm of the material, experiential, and embodied.
2. The most exciting work, in any field, is born from alternative discourses and methods.
3. If you don’t understand something, think about it in medieval ways.

If most of the papers didn’t actually focus on the medieval topics, what do they cover? Many deal with new ways of teaching or engaging people online. Dan Redding-Brielmaier talked about how a few students in his Celtic studies class created their own Tumblr page to share memes, jokes and occasionally discussion points about what they were learning. Others described their web projects, including one that offers lessons plans for high school English teachers, and another that will allow people to upload and download images of museum objects that could be used in teaching. Meanwhile, Tyler Cassidy-Heacock described how her early music community ensemble, **Musica Spei**, creating a new work of medieval music dedicated to St. Anne.

There were two sessions that stood out (for myself at least). In the session Guides for Medieval Time Travel, six speakers each talked about a specific place: Stonehenge, Skallagrimsgardur, Jorvik, Glastonbury, Wewelsburg Castle, and The Cloisters. These



Nathan Kebler speaking about 'The Game and Play of the Chesse: Medieval Games and Digital Media Archaeology'

short papers - at BABEL talk are usually about 5 to 10 minutes long, far shorter than what is typical at academic conferences - offered interesting tidbits about how history is changed and viewed. Wewelsburg Castle in Germany, for example, was actually built in the 17th century, but during the Third Reich Heinrich Himmler decided to remake it into a mighty medieval castle. The place now stands, despite the best efforts of its museum staff, as a kind of spiritual occult centre for skinheads and satanists. Meanwhile at the Jorvik Viking Centre in York, which opened in 1984 after the archaeological discovery of a Norse settlement, the museum staff have been busy creating a visitor experience that is more like walking through a film set than a historical reconstruction.

The second session was a tribute to the memory of Father Leonard Boyle, who taught manuscript studies at the University of Toronto from 1961 to 1984. Boyle left the university to become the Prefect of the Vatican Library in Rome - a job that he did really not want - and passed away in 1999. In an emotional session, his former colleagues and students reminisced about the kind-hearted and jolly man, who was an important part of Toronto's medieval community. Suzanne Conklin Akbari, the current Director of the university's Centre of Medieval Studies (which hosted this BABEL event), told me afterwards, "that session was really moving for me, not just to hear people talk about their memories of Leonard Boyle, but there was one comment that stood out in my mind especially - a grad student who was from our program here spoke up and said how glad he was to have come to the session and how much it meant to him because he had been here at Toronto and now he had a sense of his place here that was different from what he felt before. It's almost that he felt he knew who he was and where he was in the same way. I thought isn't that wonderful and extraordinary."

Other talks focused on the personal

experiences of scholars. PhD student Jennifer Jordan explained how she had stopped blogging and other writing projects so that she could focus on her dissertation. It would be a decision that led her to creative-drought and depression, to the point where she couldn't even write about her own research. She has since restarted her non-scholarly writing, which in turn has rekindled her passion and improved her scholarly work too.

There are also more than a few talks that go into unorthodox (or it might be better to just say strange) places. One speaker examined a website that spews out random letters; another had us looking at the blank pages from early printed works in order to explore the incredibly faint markings and letters that are left on them; a third had us watch a video of people shooting guns at tires. Other papers were incomprehensible to me, and when I looked around the room while they were being given, I could see that more than a few people had stopped listening and were either busy on their smartphones or resting their eyes.

While myself and others may have been perplexed by some of the talks, clearly many of the attendees found these papers very interesting and insightful. Suzanne Akbari explains that while "it's not necessarily that one loves every single paper, agrees with every single view," they often will leave you "asking questions you might not have asked otherwise."

Other speakers echoed these statements. Liza Blake, another conference organizer, said BABEL was about "creating spaces for things that might not have spaces otherwise."

This conference has its critics in medieval academia - those who question how useful the research being presented here is, and whether or not, BABEL, in the words of one attendee, "a collection of eccentric weirdos", does more of a disservice to the field, especially at a time when medieval scholars

does more of a disservice to the field, especially at a time when medieval scholars feel threatened by universities that are looking for ways to downsize the humanities programs in favour of the sciences and technology. Eileen Joy notes that she has for ten years been trying to fight the perception that she and other BABELers are a kind of clique. She explains "were radically democratically open to all fields and to anyone who thinks, 'I don't know what's going on there' or 'what are they doing there', the best thing they can do is to come hang out with us for three days."

Hanging out at BABEL means taking time to play. Three of the attendees did a session where they performed belly dancing while the crowd clapped on in encouragement. A popular exhibition allowed people to have fun with paper, scissors and glue and create collages. Another group created a live-action role playing game based on Beowulf. Eileen Joy sees this part of the BABEL meeting to be very important, one that encourages the creativity. "The more we play the more ideas we are going to have, and also we are going to enjoy ourselves," she says.

does, including being a mentor to graduate students and young scholars who feel isolated in their careers. She hopes to create more educational initiatives, perhaps even a school or institute. At this point, though, she is happy with what is taking place at this meeting: "People's thinking is sparked in different ways and real actual allies are formed - people come together and they leave the conference and end up doing work with each other."

I leave the 4th Biennial BABEL Working Group Meeting with many thoughts: interested, bewildered and inspired. I agree with something that Suzanne Akbari told me in our discussion, one that is probably shared by many people that came to the conference: "There is a playful quality, there is a speculative quality, and a kind of adventurous quality to a lot of what's going on. It's not that I am saying this is what medieval studies should be, but I think that medieval studies should have a space for this, because it makes our thinking, our research, our teaching more fruitful."

[Click here to learn about BABEL](#)

Joy has more plans for expanding what BABEL



Belly-dancing at BABEL

Anne Boleyn's Songbook

By Heather Teysko

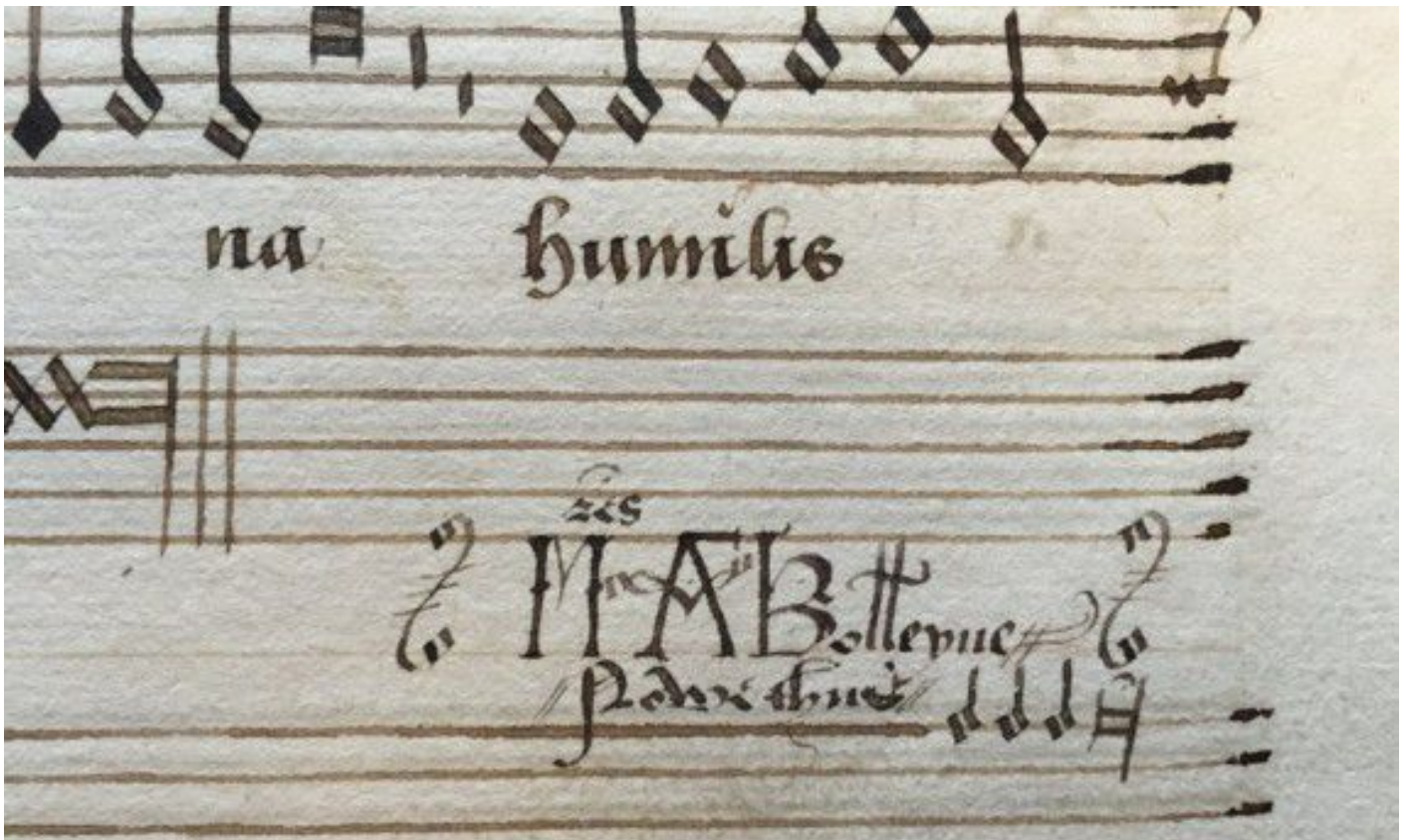
In the spring of 1536 it would be a severe understatement to say that things were not going well for Anne Boleyn. She was the Queen of England, but unable to carry and give birth to the living son she had promised her husband, Henry VIII. She was imprisoned in the Tower of London, having been arrested on charges of adultery with five men after a false confession by her lutenist, Mark Smeaton. In her possession in the Tower, and likely providing her a tiny bit of solace, was a songbook with favorite music she had collected throughout her life.

Now for the first time in 500 years much of the music included in Anne Boleyn's songbook has been recorded by the Alamire Consort, under the direction of Dr. David Skinner of Sidney Sussex College, Cambridge University. Almost like a scrapbook, it is filled with music to which Anne would have been exposed in France, and at the court of Margaret of Austria as a young teenager. Skinner points out that Margaret was a musical patron to many famous composers like Josquin or Pierre de la Rue, and Anne would have known them and heard their new works as they were first performed. It's also possible that some of the music included in the Songbook was composed, or written down by Anne herself. The idea that Anne sang to Henry from it during the early years of their heady courtship isn't too far fetched.

known as Manuscript 1070, having surfaced and been donated to the RCM in the 19th century. It is a beautiful book, filled with detailed notation that is a mixture of both the English and French styles. The evidence that it belonged to Anne, at least at some point in her life, is convincing. Towards the center of the book there is a marking written in English that reads, "Mistress Anne Boleyn Nowe Thus," with a bit of musical notation below. Nowe Thus was the motto of her father, and so we can surmise that it was created before she became Queen. After she was Queen she would have used her own motto (The Most Happy) and would not have referred to herself as Mistress. One composition also depicts a falcon, the badge used by Anne, pecking at a pomegranate, the badge used by Catherine of Aragon, Henry's first wife.

The songbook itself is kept in the library of the Royal College of Music and has been

Interestingly, women are the source of many of the manuscripts we have for music of this



Anne Boleyn's Songbook – photo courtesy Heather Teysko

time period. While women played little role in the creation and performance of music outside the home, they were expected to have musical talents which they could perform in various social settings. It was not uncommon for women to keep songbooks like Anne's, which give us a great deal of information both about the women who collected the pieces, and the tastes of the court, or patrons. Whatever its relationship to Anne, Manuscript 1070 is one of the most important examples of French Renaissance music anywhere, in part because it wasn't in France during the chaos of the Revolution, when many manuscripts were destroyed.

Anne's songbook contains 42 pieces, a mixture of religious music and three French chansons; one of those in particular is tantalizing to contemplate. *Jouyssance vous donneray*, by Claudin de Sermisy, is a chanson that opens with a verse promising that the singer will give the listener pleasure, and will ensure that what is hoped for will come to pass. Dr. Skinner believes that this may have been set specifically for Anne and Henry, and Anne may have sung it to him. Of course we

know that she is famous for not sleeping with Henry for years (until right before they were married) and she also promised that she would bear him a son and heir. When listening to the music one can almost imagine Anne standing before Henry, making him these promises through music.

That being said, there are scholars on the other side who say that Anne wasn't the owner of the Songbook, or at least the original owner. Those arguments can actually give us even further insight into the life of Anne. When she first left England, Anne went to the court of Margaret of Austria, as noted earlier, in Malines. Then she went to the French court to work under Mary Tudor, who was the new bride to Louis XII. When he died and Mary returned to England, Anne stayed behind because she was close to Claude, the Duchess of Brittany who would later become Queen of France. She also became close with Louise of Savoy (1476–1531), the mother of Francis I, and Marguerite d'Angoulême/Alençon (1492–1549), his sister who would also become the Queen of Navarre.

In *Early Modern Women: An Interdisciplinary Journal* (Vol.4, 2009) Lisa Urkevich points to the decoration of the early part of the book being in the style that was popular just before Anne came to court, and believes that it was commissioned for a wedding involving either Marguerite d'Alençon or her mother, Louise of Savoy. Urkevich writes that it was most likely Marguerite because the poet who wrote *Jouyssance vous donneray* was Clément Marot, a friend of Marguerite (which, if true, sadly voids the tantalizing idea that the music was set specifically for Anne and Henry). Additionally, the fact that Anne's name is in the middle of the book, rather than the front, points to the notion that she was not the original recipient. It doesn't look like the kind of writing we would expect to see in a dedication; to start with, it's very small, and not decorated with any sort of color. Anne only used the title "Mistress" before 1529, when she would not have been in a position to commission such a work. But it is written with intentionality, not scribbled haphazardly, and the inclusion of her father's motto shows that the person writing it cared about her family.

So the theory, according to Urkevich, goes that Marguerite gave her own book to Anne when she found out she would be leaving to go back to England for a proposed marriage. It would be a perfect gift, seeing as how it was originally commissioned for a wedding, and it also shows just how important music was to Anne, that this was the gift Marguerite chose to give her.

Either way, we can most likely place the Songbook in her possession by the time she left France. Once she was Queen, over a decade later, she wouldn't have had much time to keep adding to it. The album by Alamire, *Anne Boleyn's Songbook*, includes 18 of the 42 pieces in the book with a 19th that isn't part of it, but is linked to Anne. "O Deathe, Rock me Asleep" is a poem believed to have been written by Anne when she was in the Tower awaiting execution.

*O DEATH, rock me asleep,
Bring me to quiet rest,
Let pass my weary guiltless ghost
Out of my careful breast.*

*Toll on, thou passing bell;
Ring out my doleful knell;
Let thy sound my death tell.
Death doth draw nigh;
There is no remedy*

We can imagine Anne, with her very sophisticated tastes in music, writing this poetry, taking comfort in the music she loved all her life, and preparing herself for her death in a very personal way. Of course there are also those who believe that the poem was written by Mark Smeaton, the poor lutenist going to the gallows along with her, or even another victim of the Tower. But the sentiment is moving, and it's a fitting way to end a musical contemplation on the life and passions of Anne..

The album, ***Anne Boleyn's Songbook***, from the Alamire Consort is available for purchase and download through **iTunes**, **Amazon**, and all places where classical music is sold.

Additionally, as a further piece of background information, I interviewed David Skinner in Cambridge this past July for my podcast where he talked about changes in the music of the 16th Century and not just Anne Boleyn's Songbook.

Heather Teysko spent the past ten years as the Assistant Director of the largest library consortium in California, and has recently moved to Andalusia where she is focusing on writing and publishing, and working on her podcast, the **Renaissance English History Podcast**. She spends her days chasing after her two year old daughter, and soaking up the history of southern Spain. You can follow Heather on Twitter **@teysko**

The Love of Books

If you are a bibliophile, the words of Richard de Bury will be a delight to you. Richard was the Bishop of Durham in the 14th century, and also served as the tutor to the future King Edward III. He was also a collector of books and hoped to create a library at Oxford. In 1344, just a year before his death, he wrote *Philobiblon* (which in Greek means "The Love of Books"). Divided into twenty chapters, Richard wrote about how he collected books, how they should be taken care of, and the many joys he found in them.

Here are some of our favourite excerpts from *Philobiblon*:

Chapter 1: That the Treasure of Wisdom is Chiefly Contained in Books

In books I find the dead as if they were alive; in books I foresee things to come; in books warlike affairs are set forth; from books come forth the laws of peace. All things are corrupted and decay in time; Saturn ceases not to devour the children that he generates; all the glory of the world would be buried in oblivion, unless God had provided mortals with the remedy of books.

Finally we must consider what pleasantness of teaching there is in books, how easy, how secret! How safely we lay bare the poverty of human ignorance to books without feeling any shame! They are masters who instruct us without rod or ferule, without angry words, without clothes or money. If you come to them they are not asleep; if you ask and inquire of them they do not withdraw themselves; they do not chide if you make mistakes; they do not laugh at you if you are ignorant. O books, who alone are liberal and free, who give to all who ask of you and enfranchise all who serve you faithfully!

Chapter 3: What we are to Think of the Price in the Buying of Books

No dearness of price ought to hinder a man from the buying of books, if he has the money that is demanded for them, unless it be to withstand the malice of the seller or to await a more favourable opportunity of buying. For if it is wisdom only that makes the price of books, which is an infinite treasure to mankind, and if the value of books is unspeakable, as the premises show, how shall the bargain be shown to



18th century drawing of a bookcase, by G. M. Crespi

of books is unspeakable, as the premises show, how shall the bargain be shown to be dear where an infinite good is being bought?

Chapter 7: The Complaint of Books against Wars

Almighty Author and Lover of peace, scatter the nations that delight in war, which is above all plagues injurious to books. For wars being without the control of reason make a wild assault on everything they come across, and, lacking the check of reason they push on without discretion or distinction to destroy the vessels of reason.

Chapter 8: Of the Numerous Opportunities we have had of Collecting a Store of Books

Indeed, if we had loved gold and silver goblets, high-bred horses, or no small sums of money, we might in those days have furnished forth a rich treasury. But in truth we wanted manuscripts not moneyscripts; we loved codices more than florins, and preferred slender pamphlets to pampered palfreys.

Besides all the opportunities mentioned above, we secured the acquaintance of stationers and booksellers, not only within our own country, but of those spread over the realms of France, Germany, and Italy, money flying forth in abundance to anticipate their demands; nor were they hindered by any distance or by the fury of the seas, or by the lack of means for their expenses, from sending or bringing to us the books that we required. For they well knew that their expectations of our bounty would not be defrauded, but that ample repayment with usury was to be found with us.

Chapter 12: Why we have Caused Books of Grammar to be so Diligently Prepared

While we were constantly delighting ourselves with the reading of books, which it was our custom to read or have read to us everyday, we noticed plainly how much the defective knowledge even of a single word hinders the understanding, as the meaning of no sentence can be apprehended, if any part of it be not understood. Wherefore we ordered the meanings of foreign words to be noted with particular care, and studied the orthography, prosody, etymology, and syntax in ancient grammarians with unrelaxing carefulness, and took pains to elucidate terms that had grown too obscure by age with suitable explanations, in order to make a smooth path for our students. This is the whole reason why we took care to replace the antiquated volumes of the grammarians by improved codices, that we might make royal roads, by which our scholars in time to come might attain without stumbling to any science.

Chapter 15: Of the Advantages of the Love of Books

Books delight us, when prosperity smiles upon us; they comfort us inseparably when stormy fortune frowns on us. They lend validity to human compacts, and no serious judgments are propounded without their help. Arts and sciences, all the advantages of which no mind can enumerate, consist in books. How highly must we estimate the wondrous power of books, since through them we survey the utmost bounds of the world and time, and contemplate the things that are as well as those that are not, as it were in the mirror of eternity. In books we climb mountains and scan the deepest gulfs of the abyss; in books we behold the finny tribes that may not exist outside their native waters, distinguish the properties of streams and springs and of various lands; from books we dig out gems and metals and the materials of every kind of mineral, and learn the virtues of herbs and trees and plants, and survey at will the whole progeny of Neptune, Ceres, and Pluto.

By the aid of books we remember things that are past, and even prophesy as to the future; and things present, which shift and flow, we perpetuate by committing them to writing.

Chapter 17: Of Showing Due Propriety in the Custody of Books

Whenever defects are noticed in books, they should be promptly repaired, since nothing spreads more quickly than a tear and a rent which is neglected at the time will have to be repaired afterwards with usury.

But the race of scholars is commonly badly brought up, and unless they are bridled in by the rules of their elders they indulge in infinite puerilities. They behave with petulance, and are puffed up with presumption, judging of everything as if they were certain, though they are altogether inexperienced.

You may happen to see some headstrong youth lazily lounging over his studies, and when the winter's frost is sharp, his nose running from the nipping cold drips down, nor does he think of wiping it with his pocket-handkerchief until he has bedewed the book before him with the ugly moisture. Would that he had before him no book, but a cobbler's apron! His nails are stuffed with fetid filth as black as jet, with which he marks any passage that pleases him. He distributes a multitude of straws, which he inserts to stick out in different places, so that the halm may remind him of whit his memory cannot retain. These straws, because the book has no stomach to digest them, and no one takes them out, first distend the book from its wonted closing, and at length, being carelessly abandoned to oblivion, go to decay. He does not fear to eat fruit or cheese over an open book, or carelessly to carry a cup to and from his mouth; and because he has no wallet at hand he drops into books the fragments that are left. Continually chattering, he is never weary of disputing with his companions, and while he alleges a crowd of senseless arguments, he wets the book lying half open in his lap with sputtering showers. Aye, and then hastily folding his arms he leans forward on the book, and by a brief spell of study invites a prolonged nap ; and then, by way of mending the wrinkles, he folds back the margin of the leaves, to the no small injury of the book. Now the rain is over and gone, and the flowers have appeared in our land. Then the scholar we are speaking of, a neglecter ratlier than an inspector of books, will stuff his volume with violets, and primroses, with roses and quatrefoil. Then he will use his wet and perspiring hands to turn over the volumes; then he will thump the white vellum with gloves covered with all kinds of dust, and with his finger clad in long-used leather will hunt line by line through the page; then at the sting of the biting flea the sacred book is flung aside, and is hardly shut for another month, until it is so full of the dust that has found its way within, that it resists the effort to close it.

These excerpts are from ***The Philobiblon of Richard de Bury***, edited and translated by Ernest Chester Thomas in 1888. You can read this book online via **Archive.org**

Dispelling the Myths of the Crusades

**An Interview with
Alfred J. Andrea
and Andrew Holt**

Gustave Doré (1832-1883): The Massacre of Antioch

Two of the leading historians of the crusades - Alfred J. Andrea and Andrew Holt - have teamed up to examine how one of the most well-known aspects of the Middle Ages is also one of the most misunderstood. They have edited the book *Seven Myths of the Crusades*, which brings together scholars who cover topics such as the history of Christian-Islamic conflict before 1096, the treatment of Jews during the crusades, the so-called Children's Crusade, and the strange legends that have surfaced around the Templars.

We interviewed Alfred and Andrew to learn more about their book and the issues regarding how historians have covered the crusades.

1. I will begin by saying that I was a young undergraduate student when I first watched Terry Jones' four-part series *The Crusades* - it was my introduction to the history of the crusades and I have a certain fondness for that series. Even twenty years later that series has retained a level of popularity, along with countless books, movies, articles and websites that deal with the crusades. Why did you want to create another book about this topic?

Andrew's response: Thanks for your comments about Terry Jones, Peter. I suspect Al will have a lot more to say about this than I will, but obviously a book seeking to dispel myths about the crusades will have to take into account Jones' popular and well known series. As your question suggests, even though the series is now twenty years old, it has had a significant impact on how many (primarily those of us who have reached middle-age) have come to understand at least some aspects of the medieval crusading movement. Historical scholarship often moves quickly, so the video's twenty-year shelf life means it is now dated, but even when it was released in 1995 it was problematic in light of the scholarship available to Jones even then. Again, I am sure Al will have more to say on this topic, which I will leave to him.

I do want to address your question, however, as to why we wanted to create another book on the crusades, specifically taking the approach of countering modern popular crusade myths. We and the contributors all agreed that the prevalence of the myths that we address in this book are repeated so regularly in all media, especially popular films and literature, as well as in political speeches and commentary, that it was worthwhile to pull together a book, written and edited by scholars, that targets general readers and undergraduates. The goal is to explain to the reader why scholars tend to see the issues covered in the chapters quite differently than popular accounts often suggest. We wanted to give readers a sense of the complexity of each of the historical issues dealt within the chapters and why historians often disagree with common popular, often unnuanced interpretations of historical events. It is a topic that crusade

historians discuss among themselves quite often, occasionally publishing articles in popular publications and on the web to make such a point to just such an audience. So the essays we have collected here do not represent new or cutting-edge scholarship. Rather, our goal is to communicate current scholarship to undergraduates and a general reading public. Moreover, we want to make that scholarship accessible, affordable, and engaging in a way that many academic books are not.

I should mention that Rick Todhunter at Hackett Publishing has done a wonderful job working with us to make this happen.

Al's response: As Andrew has noted, Jones' four-part video was, even at the moment of its creation, based on outdated scholarship. In essence, he presented a rehashing of Steven Runciman's three-volume history of the crusades that appeared between 1951 and 1954, and which was itself behind the curve of mid-twentieth-century crusade scholarship at its inception. Put bluntly, Runciman's ***A History of the Crusades*** is a morality play masquerading as serious history. It is brilliantly written, and as is true of Edward Gibbons' ***The History of the Decline and Fall of the Roman Empire***, it will live on as great literature. But it is hardly solid history based upon a careful analysis of the evidence. Runciman viewed the crusaders as intolerant barbarians who foolishly destroyed the foundations of the Byzantine Empire, which he deeply admired. Jones accepted this interpretation and added to it the notion that the crusaders were brutes and zealots who attacked a highly sophisticated and largely pacific Islamic world. In his words, their leaders were "barbarous warlords [who] emerged from the German forests," whereas so far as rank-and-file crusaders were concerned, "if safety pins had been invented [then]...[they] would have worn them through their noses." And the so-called People's Crusade of 1096 was composed of "fanatical peasants armed with only bad breath." Indeed, Jones claims, with no supporting evidence, that the ruthless form of warfare waged by the "Franks" was previously unknown in the lands the West knew as Outremer, and it took two hundred years of such intolerant brutality for the Muslims to learn how to respond in kind. Had he consulted the records, Jones would have seen how this statement is ludicrous on so many levels. But dispassionate history was not his objective.

The quotations presented above are characteristic of a commentator who never passes up the opportunity for presenting the crusades as low comedy. As we note in the book, Jones' numerous jokes and comic scenes combine to make "the crusaders look like the bloodthirsty progenitors of the Keystone Cops of American silent films." Comedy militates against complexity and nuance. Striving for a comic effect can also lead one to accept numerous fables and erroneous tales simply because they fit comfortably into one's grand comedic scenario. Jones easily and numerous fell prey to such a trap.

Were I to enumerate all of the fallacies, distortions, dubious assertions, and half-truths contained in these four videos, this response would go on for pages. None of us wants that, so three examples must suffice. A good example of an egregious fallacy is the insertion into Jones' narrative of the oft-discredited tale that Reynald of Châtillon

is the insertion into Jones' narrative of the oft-discredited tale that Reynald of Châtillon attacked and pillaged a caravan carrying Saladin's sister. Apparently dramatic effect and a ripping-good story trumped any attempt to research the origin of this myth. The best example of Jones' reporting as established fact an incident whose historicity is, at best, highly doubtful, is the legend of the Assassin death leap. According to the story, followers of the Old Man of the Mountain demonstrated to visitors their loyalty and their contempt for death by willingly leaping to their deaths at his command. The legend is based on highly questionable testimony, but Jones insouciantly presents it as unalloyed truth, which then enables him to insert into the video a Monty Python skit of the Queen's Own McKamikaze Highlanders, Britain's first suicide regiment. Finally, I turn to a crusade on which I have expended a good deal of labor over the past half century, the Fourth Crusade (1202-1204). Simply put, Jones gets everything wrong here, including his repeating the long-ago-discredited fabrication that Doge Dandolo took over control of the crusade and diverted it from Alexandria to Constantinople because of a supposed treaty between Venice and the sultan of Egypt. There is no excuse for such an error and the numerous other false statements regarding this crusade. There were sufficient solid studies of the crusade available in the '90s --in English--had Jones cared to conduct some basic research. But, again, theatricality was more important than sober history. His misbegotten story line allows for one memorable cinematic moment when he intrudes himself into a Venetian carnivale party that is staged to illustrate how, supposedly, "the Venetians drew the crusaders into a fantasy world." A fantasy world, indeed, is Jones' depiction of this and the other crusades.

Anyway, I have gone on long enough, maybe too long, about the errors and fabrications in Jones' crusade video. Some will think that we have unfairly singled Jones out and are even guilty of "piling on." I argue, to the contrary, that his video program is a fitting exemplar of the numerous myths that continue to be disseminated in popular media. And why is it so suitable for calling out? In a phrase, its continued popularity, which is due to both the medium--cinematically it is engaging--and Jones' inconsistent but often spot-on humor. Enough said.

The many, many myths about the crusades (it must have been hard for you to limit yourself to just seven!) have continued to endure even though I can go to any bookstore and find some really well-written and well-researched books on the topic. Why do you think they still persist?

Andrew's response: In some cases popular myths are based on dated scholarship from several decades ago, so there would have been no reason for non-scholars to reject what we now know are myths. The widely known "younger sons" theory, for example, concerning the motivations of the early crusaders, was once promoted and embraced by scholars. The myth held that, due to the practice of primogeniture, younger sons went on crusades in search of fortune or land as they would not inherit the same from their parents (like their oldest brother). Thus they were motivated by financial gain or even greed. Yet in the last few decades scholars like Jonathan Riley-Smith have shown that evidence for such claims is extraordinarily weak and that

and that crusade charters show that first sons went on crusade as often as younger sons and that they seem to have generally been motivated by spiritual concerns. In cases like this updated scholarly arguments have simply not filtered out into public discourse.

In other cases, some people or groups have a vested interest of some sort (whether political, religious, cultural, etc...) in the myths and do not want to let them go. I think this is well demonstrated in the various commissioned essays included in our book and you identify this as well in your next question for us.

Al's response: I agree with the points that Andrew has made. I would further add to his statement that "some people or groups have a vested interest of some sort" that ideology drives all too many of these myths. Jones, to return to him much to your readers' annoyance, for example, displays a secular-mindedness that fails to grasp the spiritual motives that drove the majority of crusaders. Hence, they were either self-seeking, brutish warriors or ignorant peasants, and the pope who set the First Crusade into motion, Urban II, was an ambitious politician who used Emperor Alexius I's request for military assistance as an excuse to conquer the East. And this from a person who had achieved upper second class honours in medieval literature at Oxford! At the opposite end of the spectrum,, ultra-Catholic ideology has resulted in just as many, if not more, egregious apologetical misrepresentations of the crusades (and I say this as the product of eight years of Jesuit education). A recent example of this latter phenomenon is *The Glory of the Crusades* (2014) by Steve Weidenkopf. Without trying to list its numerous errors and misrepresentations, it suffices to note that the author claims: "The purpose of this work is to present a restored narrative of the Crusades, utilizing modern scholarship in order to give Catholics today the tools to answer the critics and defend the Church and its history" (p 27). Unfortunately, he has, at best, only cherry-picked from a number of selected secondary sources, some quite good and others of little or no value, to produce a work that is heavy on apology and less than light on merit.

I also would add that another factor contributing to the proliferation of crusade myths is the desire of many for tales of romance and stories of conspiracy. Thus, we have faux-documentaries on TV and, even more numerous, floods of books that pretend to be sober history but are simply the products of the fertile imaginations of writers of fiction. Within this latter genre, the Templars are an especially favored topic, as Jace Stuckey points out in Chapter 6 of our book, "Templars and Masons: An Origin Myth."

I think that *Seven Myths of the Crusades* has an extra sense of urgency to it. It is not just historians or history-lovers that are debating the finer points of the crusades - we have groups and individuals who are brandishing these events as part of their justification for spreading violence and warfare. Were you thinking about how this when you developed the book?

Andrew's response: You're right that this extends beyond the normal community of

there has been a renewed interest in the medieval crusades since 9/11. Typically, medievalists have little popular attention paid to their particular area of study. Crusade historians, in our presumably “clash of civilizations” world, have not had that problem.

In the wake of the attacks of 9/11, President George Bush used the term “crusade” to refer to the war on terrorism that was to follow. It caught everyone’s attention as such language obviously did not go over well with Muslims. On the other side, all militant Islamist groups, from Al Qaeda to the Islamic State, have also used (even before Bush’s use of the term) crusading imagery and rhetoric when referring to efforts by any western government in Islamic lands. Militant Islamists, in particular, use such imagery to recruit for their causes and stir animosity toward westerners in general, framing current events as simply an extension of events that began in 1095 with the calling of the First Crusade. In their narrative, the First Crusade represents an unprovoked attack on an otherwise peaceful Islamic world and modern Western efforts in the Middle East represent a continuation of such oppression. Yet such rhetoric, particularly as detailed in chapters by Paul Crawford and Mona Hammad and Edward Peters, is both dangerous and false.

Al’s response: As is usually the case, Andrew, who envisioned this book and gathered the coterie of scholars who wrote portions of it, is absolutely correct. I will be uncharacteristically frugal with my words here and simply underscore the fact our concluding chapter, “Islam and the Crusades: A Nine-Hundred-Year-Long Grievance?” by Mona Hammad and Edward Peters, shows the error of those who maintain that a multi-centuries-long Muslim memory of the crusades fuels today’s hostility toward the West by various radical Islamic groups

If a Hollywood director came to you and said he wanted to a film about the crusades - what advice might you give them?

Andrew’s response: I would give him a list of at least a dozen names of prominent crusade historians from which he could hire a few as consultants. Then, most importantly, once he has hired and consulted them, I would ask him to listen very carefully to their advice. As we point out in the introduction, and as some of our contributors point out in their chapters, television and film producers do not always listen to scholars as they have a particular vision and do not want to change it. Indeed, a number of crusade historians who have appeared in television specials and documentaries about the crusades have complained about the way their interviews were edited, even made to appear to be saying something they did not say. The filmmaker or television producer often has a particular narrative they want to drive home, even if it is at odds with current scholarly interpretations of historical events. That’s fine with me if they want to produce a unique narrative, as historians do not exclusively own the past, but they should not then present their narrative as based on scholarly interpretations of the events they are considering. more interesting as an object.

Finally, what are the kinds of issues and topics that you would encourage medieval

Al's response: My advice would be something that all historians know but is often lost on screen writers and directors: History is far more interesting and compelling than fiction because it is so complex and its twists and turns are so unpredictable for those living through those events. Just try to tell a story that illustrates the richness of the historical past, its inherent drama, and the complexity of its people.

To be sure, there is no single, definitive-for-all-time grand narrative of the crusades, and ambiguity, uncertainty, and just-plain ignorance on our part are integral elements of our recovered past. For this reason, debate and revision are the lifeblood of historical scholarship. So no movie will ever depict the past "as it actually was," and no crusade movie will ever satisfy all crusade historians. That noted, there is good history and there is bad history, and no movie should descend to the level of outrageously wrong-headed history. No movie needs to depict stock characters in stark Manichean ways (knights wearing white helmets versus black-helmeted knights?), and it certainly does not have to hit the viewer between the eyes with a simplistic moral message, especially a moral message based on anachronistic principles. Ridley Scott's *Kingdom of Heaven*, a film that crusade historians have almost universally deplored, is a prime example of a piece of cinematic art that is filled with such flaws.

There are still a lot of topics and issues within the Crusades that deserve to be studied. What are the areas do you think need more research?

Andrew's response: You're right, Peter. There are many additional topics that we considered for inclusion in the book. I have often joked with Al that eventually we will need to produce a *Seven Myths of the Crusades- Volume II*. We do very briefly address some of these additional myths in the introduction, acknowledging they exist, but we did not have the space to address them as we deliberately wanted to keep the volume manageable, not too lengthy, and affordably priced (the paperback version is \$19) so that instructors of crusade courses would not shy away from assigning it to their undergraduates over cost. All of these additional myths are covered in scholarly works elsewhere. Perhaps in reading our book, even though we only cover seven myths, the reader will realize that other popular myths about the crusades exist and with a little bit of effort tracking down the right scholarly books and articles they can learn more about them.

Al's response: Yes, most of these myths that we briefly enumerate in the Introduction are adequately covered, here and there, in other works on the crusades, but not all.

I just returned from a symposium on "Genocide in World History," sponsored by the New England Regional World History Association. For the past twenty-five years or so, I have been increasingly moving into the area of world history and have come to view the crusades through the prism of world history. That aside, I spoke briefly at that symposium on the need to test the validity of a oft-repeated charge that the crusades were genocidal. In their article "Genocides during the Middle Ages" (*Encyclopedia of Genocide*, 1:275-77), Kurt Jonassohn and Kari Björnson claim, "[t]he period of the Crusades represents the beginning of the transition from utilitarian to

"[t]he period of the Crusades represents the beginning of the transition from utilitarian to ideological genocide "(276). Unfortunately for them, the examples they provide to bolster this sweeping judgment are filled with errors and betray a profound ignorance of crusade history.

Two and one half pages of our book's Introduction deal with the issue of genocide, in which we put forth the argument that no crusade was ever launched with the intention of eradicating through murder an entire population or even subset of a population. However, even though such a notion would have been incomprehensible to any medieval Christian or Muslim, several crusades, notably those to the Baltic and Languedoc (and more recently I have provisionally added Spain to that list), were intended as wars of cultural genocide, in other words they were aimed at eradicating a culture. That small amount of space and effort devoted to the issue of putative crusade genocide was insufficient, and I intend to pursue this further as a research topic. Here I hope to build on the work by an eminent crusade historian (and fellow member of the World History Association), Benjamin Z. Kedar, emeritus professor at Hebrew University in Jerusalem.

SEVEN MYTHS of the CRUSADES



Edited, with an Introduction and Epilogue, by
ALFRED J. ANDREA AND ANDREW HOLT

"There has long been a great need for a book like this one, and it deserves a wide dissemination among the interested reading public and journalists as well as students and professional historians. It draws on much of the best and most recent scholarship on diverse aspects of crusading, but is still written in an accessible style. It should certainly be included in any reading list for an undergraduate course on the crusades, and anyone intending to make judgmental pronouncements on the aims and character of crusading would do well to read it and reflect carefully before rushing into print."

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Music for a Captured King: Richard the Lionheart and Blondel

By Danièle Cybulskie

Love him or hate him, one thing you can say about England's Richard the Lionheart is that there are some great stories about him. However complex our modern portrait, Richard's image in the medieval mind (as well as in later periods) gave birth to legends that encompass heroism, chivalry, and romance. One of these stories involves his capture in Austria, and his discovery by his devoted minstrel Blondel.

Although Richard had been determined to stay in the Holy Land and defeat Saladin, his French rival Philip Augustus was beginning to stir, creating alliances that would help him to take over the absent English king's holdings in what is now modern-day France. Philip was a real threat, not least of all because of his burgeoning friendship with Richard's own greedy little brother, Prince John. Though it was late in the year and the Mediterranean was becoming treacherous, Richard had to risk making it back to English soil to get his kingdom back under control, and to prepare for Philip's inevitable attack. Unfortunately, Richard was shipwrecked in hostile country (between Venice and Aquileia, according to contemporary chronicler Roger of Howden), and although he made a grueling trek of somewhere around 500 kilometres to reach safety, he was captured on December 21, 1192 by Duke Leopold of Austria just outside of Vienna. (For a great article on contemporary sources, [click here](#).) This was bad news, since Richard had recently highly embarrassed Leopold by casting down his banner at Acre – Leopold

was not feeling friendly towards his former ally. Leopold handed Richard over to the (likewise unfriendly) Holy Roman Emperor (Henry VI), who held him captive for over a year while the English raised the £100,000 necessary to free him. It was literally a king's ransom.

It didn't take long for Henry VI to begin to gloat, but there was a short interval in which everyone friendly to Richard who knew where he might be had been captured. Out of this moment sprang the legend of the minstrel, Blondel, who wandered Europe, singing for his master. Legend has it that Blondel discovered Richard by either hearing him sing in his tower cell, or from singing upwards from a garden and hearing the second verse come down from above. Either way, there was a special song that reunited the two men and allowed Blondel to reveal to Richard's allies where he was being held.

There is no record of Blondel's discovery of Richard in chronicle accounts, and the first written mention of it seems to have been in



Blondel meeting Richard I – Photo by JERRY & ROY KLOTZ MD / Wikimedia Commons

1260 CE by the "Minstrel of Reims", according to David Boyle in *Blondel's Song*. This 13th-century account raises a number of red flags for historians, having been written so long after Richard's death, and also being written by someone calling himself a minstrel (who better to pass on a story about a heroic minstrel?), but the image of the devoted servant and the captured king is as irresistible today as it was then.

There are some tantalizing truths that make the story one that's endlessly fun to speculate about; for example, a real musician and poet named Blondel de Nesle lived around that time, and there are many beautiful songs that have been attributed to him. (You can listen to an adaptation of one of them [here](#).) Like so many non-royals, though, his life was not well-recorded, so there is no concrete tie between him and Richard. Richard, being a son of Aquitaine's troubadour traditions, was known to write

his own songs, so it would not have been strange for him to have had a song of special significance. He even wrote a lonely song while imprisoned, which you can listen to here (English translation will appear on the screen during the course of the video). There is no evidence, however, of any joint compilations between Richard and Blondel de Nesle.

Whatever the truth is about Blondel and Richard, the story is a beautiful addition to the legends that swirl around every aspect of Richard's reign as king. A **statue** commemorating this legendary relationship stands outside of the ruins of Dürnstein Castle, Austria, the place where the discovery of Richard by Blondel is said to have taken place. Like the songs left behind by both Richard and Blondel de Nesle, their statue and its surroundings are both simple and haunting, a fitting tribute to the legend.

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