

IN THE AGE OF CHIVALRY

THE "DAYS of old when knights were bold" are known in the history of the Middle Ages as "the age of chivalry." It was then that the knight wore a beautiful and costly suit of armor as described in the article on the previous pages, his favorite horse wore magnificent armorial trappings, and he was a most courteous gentleman:

Even boys—a few of the fortunate sons of kings and queens or other nobility—had artistically designed suits of armor, complete in every detail, and they were expected to conduct themselves according to the requirements of the times. In the museums of Europe and America one can see suits of armor which these boys of 15 or 16 years wore. A person wonders how a modern youth would enjoy wearing such an equipment. Not as much as a Boy Scout uniform we can easily believe.

It was during this age of chivalry that great jousting tournaments were held. On such occasions knights from far and

near met in a sort of athletic contest, each to prove his skill in fencing (fighting with the sword), fighting on horse with a lance, and similar knightly sports. If you will read the story of *Ivanhoe* by Scott, you will find there an excellent

account of a great tournament, or athletic meet, among the knights of the time.

Each knight had a boy attendant called a page, usually chosen from the home of some wealthy noble. This page lived in the castle of the knight and waited on him, and his lady, too, if there was one. He was what we might call a young knightly apprentice. He was therefore taught all the rules of politeness and good manners of a courteous knight.

When the page was older, he became a squire.

Then he learned much more about the knightly virtues. The squire frequently accompanied his master in battle, in tournaments, and elsewhere, and assisted him in all possible ways.

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Knight and Horse in Armor

AGE OF CHIVALRY

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When the squire reached a man's estate, he became a knight, having received his training from his master when he was a page and a squire. He was made a knight with much ceremony, after having spent the immediate hours previous in prayer and meditation before an altar.

A knight took certain vows of chivalry which he always upheld. Yet there were peculiar contradictions in his life. Although he must respect women—that is, beautiful women of high rank—he was far from being courteous sometimes to those women not of the nobility. He must be honest and high-minded chivalry, but at other times he was often a dishonest trickster.

The fifteenth and sixteenth centuries were the golden age of the plate-armored knight. Such a knight was in himself an impregnable fort. He, the man inside the armor which was moulded to fit his knightly contour, was presumably the embodiment of all that was upright and brave—at certain times and under certain conditions. This high-minded chivalry was lost sight of when he was dealing with inferiors.

In the sixteenth century

the knight, tightly locked within his iron hide, was invisible alike to friend and foe, even his face being concealed by helmet and visor. Thus, in the age of chivalry, heraldic devices came to be engraved or emblazoned upon shield or surcoat, serving to identify the hidden wearer.

When a knight met a friend—especially a lady—he raised his helmet or visor. From this custom originated a man's practice now-a-days of lifting his hat to a lady or other person.

In the age of chivalry, when knight and horse were fully equipped and covered with beautiful armorial trappings, both presented a magnificent spectacle. As a matter of fact, however, when they were thus accoutered, man and beast must have been most uncomfortable.

The armor was lined with heavily padded garments, so that the heat within was intense. Then, too, the weight was most oppressive. The metal coverings of the horse's head, neck, breast, and rump, as well as the gaily colored decorative cloths, no doubt were very much in the animal's way.

Even though we are cen-
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BEETHOVEN

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Beethoven when he was seventeen years old?

18. Tell of Beethoven's visit to Haydn.
19. Was Beethoven a strange man? Why do you think so?
20. What physical misfortune came to Beethoven?
21. Name two types of musical compositions which Beethoven wrote. (Sonatas, symphonies)
22. How many symphonies did he write?
23. What can you say of his symphonies as a whole?
24. Can you learn a lesson from Beethoven? What lesson?
25. How does Beethoven compare with other composers?
26. Have you ever heard any music which Beethoven composed?
27. Can you name any music which he wrote?
28. Have you heard any of Beethoven's music over the radio?
29. On the phonograph?
30. Would you like to learn more about his wonderful music?