

GENERAL INFORMATION FOR ALL GRADES

This week is devoted to studying the customs and lifestyle of Europeans during the feudal period. This is the quintessential era that everyone thinks about when the Middle Ages are mentioned: the times of knights and castles! Younger students will focus their attention on the many rules and customs that governed feudalism. The word *feudal* comes from a Latin term for fief, the land granted by a lord to a vassal in return for the vassal's loyalty and service. Feudalism primarily began as a set of political or military relationships. These were extended and formalized over time, so that eventually all Europeans lived for centuries according to feudal customs and relationships, both political and social. Socially, Europeans lived their lives in one of three main classes: noblemen, peasants, and clergy. Noblemen were lords, vassals, knights, and fief holders. They were professional warriors who were paid for their service with manors: lands and large houses. Peasants worked the manor's land and paid the lord for their homes with food, labor, and military service. And the clergy (or churchmen) were either fief holders and lords themselves, or humble workers in monasteries, depending on where they lived and in which aspect of church life they were involved. Churchmen represented a cross-section of European classes: sons of noblemen and peasants both became members of the clergy.

As a side note, manorialism was a system that organized agricultural (or farm) labor in the feudal system. It refers to the economic relationship between the lord of a manor and his peasant tenants. Though noblemen lived in manors and castles, it would be wrong to call their governing system "manorialism," as some people mistakenly do. "Feudalism" is the correct term. Conversely, "feudalism" refers to the system among the nobility of land grants and military alliances; no peasants took part in feudal customs.

One thing to keep in mind as you study is that the people of this era were doing their best with what they had. For example, knights in armor on horses represented the best of their technology. The stirrup had just begun to be used in Europe as feudalism started, and heavier war horses had recently been imported from Byzantium. Without these horses, and without a stirrup, there would have been no knights in armor, jousting, or tournaments. Armor itself was new: it was developed because times were dangerous, there were no anesthetics or modern surgical methods, and people died quickly from infections in wounds of all kinds. Armor protected a warrior from many such wounds. In feudal times, most people only lived to be about thirty or forty years old, and peasants seldom traveled more than ten miles from their homes during their whole lives. Guns and gunpowder had not yet been invented. Life was quieter and moved at a slower pace. There were many other customs of work, play, warfare, and family during feudal days. Have fun discovering them this week!

Older students will also follow the thread of the creation of modern nation-states in Europe. This week, they'll note the rise of several important rulers who became kings of large, centralized governments. These kings and emperors were not just lords who had nominal authority over large territories on the map and no actual power over most of it, but actual rulers through increasingly stable central governments. Remember that, during the feudal age, the map of Europe would not yet have shown the borders of the European countries of today. The whole idea of a modern nation-state had yet to be invented! However, a number of the kings that we will read about this week made significant steps toward building modern nation-states, especially in England and France. Some, especially the founder of the Holy Roman Empire, actually took steps in the German and the Italian territories that significantly delayed these populations in unifying as nations. Older students will learn why this was so as we go through this unit, along with many interesting details about the feudal system by which kings, emperors, and even the Roman Church governed their people and their lands.

ALL LEVELS**Plan your upcoming Medieval Feast!**

If you are doing this unit at the beginning of a traditional school year, your feast can be a Harvest Feast or an early Christmas Feast. If you are on a later schedule, you can hold a Mid-Winter Feast or a May Day Feast. The details and plans in these instructions will be for a Christmas Feast.

Each week, for the next five or six weeks, you will do something to further your preparations for the feast. This week is mostly a “planning and gathering” week. Though all the suggestions are written for individual students, you can share any of these tasks with other family members or other children your age in your co-op.

1. How do you think people invited others to feasts in the Middle Ages? They didn’t have telephones or email addresses. In fact, they rarely had paper, and the paper they did have was very expensive, so they wouldn’t have sent written invitations. They did have numerous servants, however, who could be sent to spread the news and invite each of the important noblemen and women. This week, set the date for your celebration and make your guest list. Then, send a “servant” (dressed up, of course) to announce the feast to local guests!
2. Plan the menu for your feast. Links to recipes can be found online on the Year 2 Arts/Activities page of the *Tapestry* website. See your recommended resources and Internet links for more medieval food ideas and general information on the kinds of things you will need for your feast.
3. Come up with a general schedule of events for the evening. Supplement 1, which is part of the Unit Introduction, contains a sample Medieval Feast plan to help you prioritize. If you would like to try some of the traditional dances and rituals mentioned in the supplement, there are books listed in the Resource List that can help you prepare.
4. Plan your costume! There are pictures of other students’ costumes on the Year 2 Gallery page of the *Tapestry* website. You might also find helpful books at your library, or you can consult pictures in your history resources. Making medieval costumes is not hard, but you will need sewing materials and fabric. Make a list of what you will need, and then take a trip to the fabric store for supplies, after looking over the simple patterns offered below and on page 13. Your recommended printed resources also contain ideas for costume design and construction.

Making Simple Medieval Garments

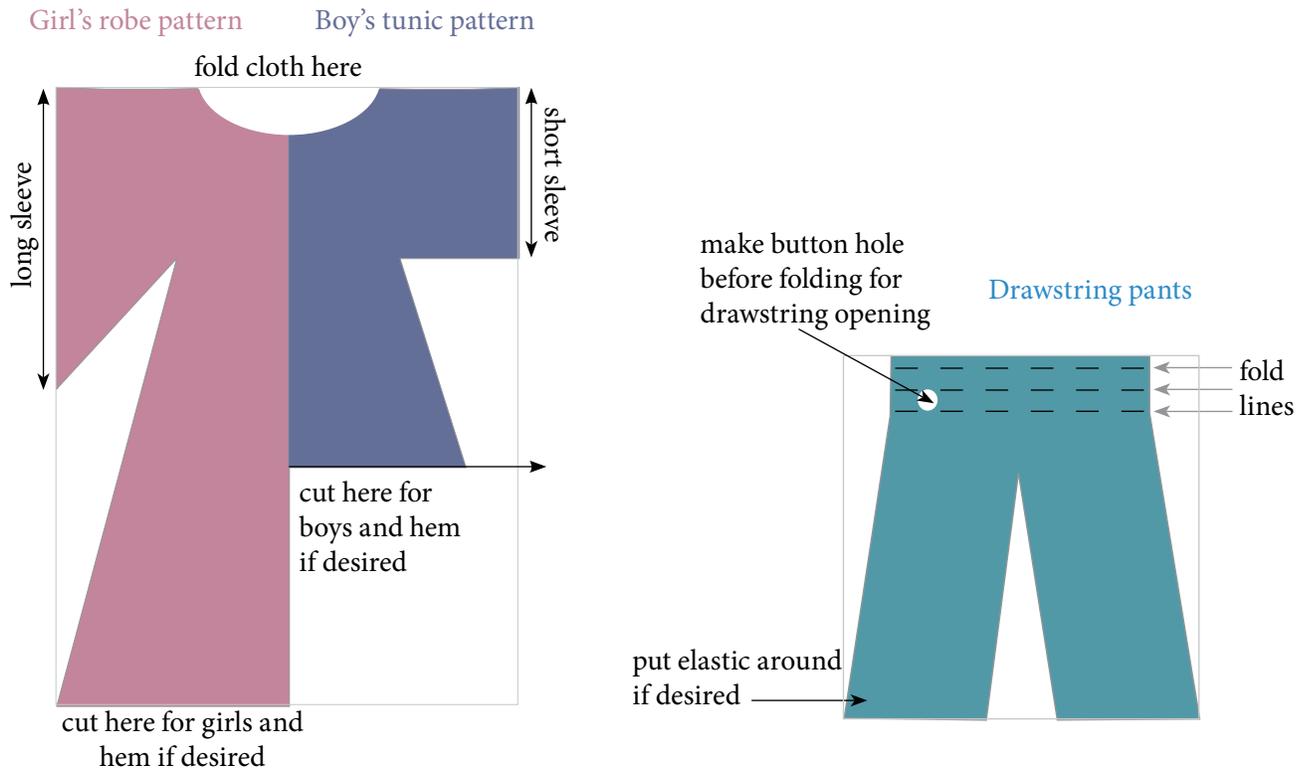
Medieval clothes were not very form fitting: for boys, they resembled loose sweatpants and an oversized T-shirt, perhaps belted around the waist to form a tunic. Girls’ clothes were similar to loose bathrobes over simple nightgowns. Feel free to improvise with articles of clothing you already have, such as sweatpants or pajama pants, brightly-colored T-shirts, belts, modest nightgowns, or bathrobes, along with other dress-up clothes and accessories. Crowns, scepters, and royal-looking costume jewelry can easily be made or found in party or dollar stores, or online.

If you would like to sew your costume and perhaps make it look a bit more rustic and authentic, we have included instructions below for basic peasant clothes. You don’t have to use a sewing machine to make these garments—medieval folks didn’t use one! You can sew these simple clothes by hand, just as they did.

Robe or Tunic

1. Lie down flat on a piece of cloth that is folded evenly in half horizontally. The horizontal fold should just be visible above your shoulders. The open sides of the cloth should come down to the soles of your feet if you are sewing a girl’s dress, and to your knees for a boy’s tunic.
2. Decide on the cut of the sleeves for your garment. Boys’ sleeves should be cropped shorter; girls’ robes can either have long, trailing sleeves or sleeves cut like the boys’ pattern.
3. Ask someone else to outline your robe or tunic in chalk around you, about 4” away from your body, following the pattern on page 13.
4. Cut out one side of your garment, then fold the cloth in half again, lengthwise, and use your first cut to guide your cutting of the other half. This method will ensure that the sides of your costume will be exactly even.
5. You will need to cut a neck hole in the horizontal fold. You DO NOT want to cut this hole too big! Start by cutting a 9” slit right along the fold, and then try to slip the tunic/robe over your head. If you need the hole to be a little larger, leave the back of the neck hole right along the fold, but cut a little slit down the front of the hole to allow more space for your head. Turn the neck in and stitch, or attach bias tape if you know how to. You can also add trim around the neck if you are nobility.

- With right sides together, sew from the hemline to armpit, turn, and then sew out to the end of the sleeve.
- Finish sleeve edges and hem. Add trim if desired.



Drawstring Pants

- Lay a pair of pants that fit you loosely flat on your cloth, which should be doubled (no fold necessary). Trace around the pants, leaving an extra 2" above the waistline of finished pants. You *can* trace around your body if you would like, but be sure to leave a large enough seam allowance so that you don't make the pants too tight!
- Cut the pattern out, turn the right sides of the fabric together, and stitch up the sides and around the insides of the legs. Finish the crotch with a curved seam, not a V.
- Cut a hole for the drawstring, as shown in the diagram above, and finish it like a button hole.
- Fold the top of the waist to the outside, about 1/2" down. Iron flat along the fold.
- Turn the folded waist to the outside again, this time 1 1/4" down, and iron flat along this new fold.
- Stitch on the third "fold line," shown on the diagram, creating a casing for your drawstring.
- Thread a drawstring through the casing after you've finished stitching.

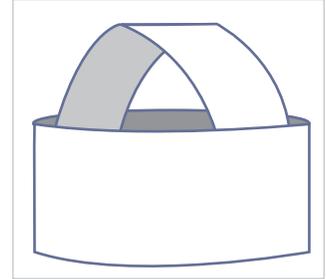
Will you be the king or queen at your Medieval Feast? You can easily upgrade a basic peasant costume by adding a royal cape and a crown.

Cape

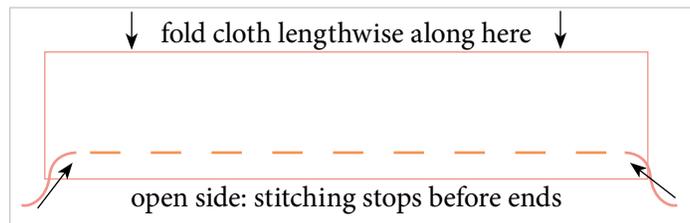
- You will need about three yards of fabric. Feel free to use shiny, metallic fabric if you wish, in colors such as gold, red, silver, purple, or blue. You could choose one color for the outside of the robe and a different color for the inside. You will also need about 18" of 1/2-inch wide elastic.
- Cut the fabric into two 3' x 4' pieces.
- Put the right sides of your two pieces of fabric together and stitch almost all the way around, leaving just enough room to turn the cloth right-side out so that the seams won't show.
- After you have turned your cape right-side out, sew the hole shut.
- Next, using a sewing machine, stretch the 18" of elastic out, centering it on the inside of the cape, about 6-8" from the top. Stitch the stretched elastic onto the cape. When you have finished, let the elastic go. It should gather the top of the cape into an instant collar.
- Pin or sew your cape onto your tunic at the shoulders.

Crown

1. Cut a long band of lightweight cardboard, about 3" wide. Wrap the band around your head to measure for the correct circumference before fastening the ends together to create a ring.
2. Cut two more strips of cardboard, each about ¾" thick and 12" long. Cover them with aluminum foil, or paint them silver or gold.
3. Tape, staple, or glue these 12" strips inside the brow band so that they arch over the top and cross in the center. (In the picture at right, one strip is in place.)
4. Cut a piece of fabric (you can use leftovers from your cape) that will fit inside the crown, underneath the crosspieces. Glue or staple the fabric to the top edge of the brow band to create the dome of the crown.
5. Cover the brow band with faux fur or white quilt batting, gluing it in place.
6. Cut out tiny pieces of black felt or construction paper and glue them randomly in the fur or batting to simulate ermine.
7. Finally, attach fake jewels or sequins to the crosspieces.

**Ladies' Circler Headpiece**

1. Gather these materials:
 - A 3' x 6" piece of fabric
(NOTE: This pattern will need to be adjusted for the size of the head. The initial length here will be too long for most ladies.)
 - Thread
 - Stuffing (quilt batting works well)
 - Wire coat hanger (if desired)
 - ¼-½ yard of sheer fabric for the veil
 - Ribbons for decoration
2. Fold your fabric in half lengthwise, with the right sides together. Sew the long sides (opposite the fold) together, but stop about an inch short of the ends on both sides (see picture above).
3. You now have a yard-long fabric tube. Press the seam open.
4. Turn your tube right-side out.
5. Stuff your tube with batting, but not tightly, leaving room near the ends. Do not sew the tube shut at this time; you will finish stuffing your tube later.
NOTE: If you would like, you can insert a coat hanger wire into the tube while stuffing it, enabling you to shape the tube further after you finish stuffing and sewing it shut.
6. Measure the tube around your head. Let the ends overlap about an inch, and then trim the excess fabric from the ends of the tube. If necessary, open the sewn seam so that there is still about an inch of unfinished lengthwise seam at each end.
7. Bring the ends of your stuffed tube together, placing the ends one on top of the other, sideways. Stitch them together.
8. Roll the seam to the inside of the circler, and then finish stuffing the tube so that it is tight.
9. Slip-stitch the opening on the inside to complete the seam. Adjust the stuffing so it is evenly spread along the tube.
10. Decorate your circler by winding ribbons around it, securing the ends of the ribbon with thread or glue.
11. Cut a 6" x 12" piece of sheer fabric. Place your circler on your head, and ask someone to hold it steady while you loop the sheer fabric under your chin and bring it up to meet the circler. Have your helper pin the fabric to the insides of the circler on each side, creating a wide, gauzy chin strap that will hold your circler in place.
12. Gently remove your circler and sew the sheer fabric to it where it is pinned.
13. Take the rest of the sheer fabric and drape it down the back of your head while your helper pins it to the sides or back of circler.
14. Again, remove your circler and sew the fabric to the inside, where it is pinned.
NOTE: If your circler fits well and will stay on without a strap, you can skip the chin strap and just attach sheer fabric so that it drapes down your back.

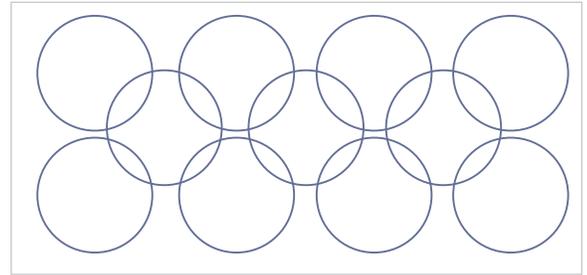


Chain Mail

Manufacturing chain mail takes commitment. It can take fifteen hours to make a one-foot square! You will want to start this project only if you have a lot of time to spare. On the other hand, the chance to make some real chain mail is hard to resist! Below are instructions for a simple chain mail breastplate like the one the student is wearing in the picture below; however, you can make many different garments and accessories out of chain mail, including hoods, bags, and jewelry. Check our Year 2 Arts/Activities webpage for links to more instructions and ideas.

1. Gather these materials:
 - Wire (the gauge should be a little thinner than a coat hanger)
 - Wire cutters
 - A metal dowel, pencil-sized in diameter (a heavy screwdriver will work, or you can use a sturdy ballpoint pen)

2. To make chain mail links, wrap the wire around and around the dowel so that it forms a spring. Slip the spring off the dowel when you reach the end of the length of wire.
3. Using wire cutters, clip down the length of the spring, creating slightly-open, uniform links.
4. Attach links in the pattern shown at right.
5. Once you've got the pattern going, begin to close each link, pinching the ends of each ring together with your pliers.
6. Turn the ring sideways and flatten the butting ends together to secure the link.
7. Continue cutting links, attaching them together, and pinching them closed until your piece of chain mail reaches the right size.



LOWER GRAMMAR LEVEL**FINE ARTS AND ACTIVITIES**

1. Choose your costume for your Unit Celebration. You could be a peasant, a nobleman or woman, a king or queen, a knight, or a prince or princess. Decide on any accessories you will need for your costume. Make a list of supplies and go shopping this week. (Week 1 of 5)
2. Plan the menu for your Unit Celebration. Look in your hands-on activities resource book, or check the Year 2 Arts/Activities page of the *Tapestry* website for ideas. (Week 1 of 3)
3. Begin constructing a model castle. (Week 1 of 2)

GEOGRAPHY

There is no specific Geography assignment for this week, but you may want to find the places where the famous men that you are reading about this week lived and ruled.



LITERATURE

Worksheet for *The Making of a Knight*, by Patrick O'Brien

Draw pictures in the spaces provided to answer the following questions.

1. Where is James going to live?

2. How does James learn to be polite and considerate?

3. From what do two people eat?

4. What animal is used for hunting birds and other small creatures?

5. What is put on James' ankles after he becomes a knight?

6. What does Catherine give James if he acts with chivalry?

UPPER GRAMMAR LEVEL

FINE ARTS AND ACTIVITIES

1. Choose your costume for your Unit Celebration. Your hands-on activities resource contains instructions for creating a knight's helmet and sword, but you could also be a peasant, a nobleman or woman, a king or queen, or a prince or princess. Decide on any accessories you will need for your costume. Make a list of supplies and go shopping this week. (Week 1 of 5)
2. Plan the menu for your Unit Celebration. Look in your Arts and Activities resource book, or check the Year 2 Arts/Activities page of the *Tapestry* website for ideas. (Week 1 of 3)
3. Come up with a set of rules for your co-op group or your family that will help maintain peace throughout your "realm." Write out this "Code of Honor" on a scroll and tie it with a ribbon. Pretend to be a herald and read it to your co-op or family, or perfect it over the next few weeks and plan to read it at your Medieval Feast.
4. Begin constructing a model castle. (Week 1 of 2)
5. Continue to work on your "Four-Alls" project. This week, complete the "knight" scene. (Week 3 of 4)

GEOGRAPHY

There is no specific Geography assignment for this week, but you may want to find the places where the famous men that you are reading about this week lived and ruled.



LITERATURE

Worksheet for *Robin Hood*, by Neil Philip

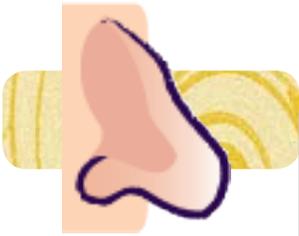
List two things that Robin Hood most likely sees, smells, hears, touches, and tastes in the first half of the book.



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DIALECTIC LEVEL

HISTORY

Accountability Questions

1. What is feudalism?
2. How is feudalism different from manorialism?
3. Outline five important feudal customs and outline the conditions that gave rise to them.
4. Who was Otto I and where did he rule? What did he accomplish?
5. Over what specific issue did Emperor Henry IV and Pope Gregory VII come into conflict?

Thinking Questions

1. The feudal system developed as a response to stressful conditions, as we outlined last week. The central governments of England, France, Germany, and Italy were in their infancy, since the feudal system fostered a system of alliances between equals more than centralized governments. Nonetheless, God used events to forward the development of nation-states. Looking back with the clear vision of hindsight, we can notice some. Jot down information on kings of England, France, and the German and Italian territories and prepare to discuss the development of modern nation-states during the feudal period.
2. What relationships did church leaders and noble lords have during the feudal era?
3. What ongoing tension did the conflict between Emperor Henry IV and Pope Gregory VII highlight?

FINE ARTS AND ACTIVITIES

1. Choose your costume for your Unit Celebration and decide on any accessories you will need. Make a list of supplies and go shopping this week. (Week 1 of 5)
2. Plan the menu for your Unit Celebration. Look in your Arts and Activities resource book, or check the Year 2 Arts/Activities page of the *Tapestry* website for ideas. (Week 1 of 3)
3. Begin constructing a model castle. (Week 1 of 2)

From Medieval Times:

4. Make a diagram showing the hierarchy of people's roles in the feudal system.
5. Pretend that you live in medieval society. Create a one-day time line that shows what your main activities are.
6. Write a code of chivalry on parchment paper. Decorate it with illuminations for display at your Unit Celebration.

GEOGRAPHY

1. Geographic features played a major role in shaping the development of centralized governments that became the modern nation-states of Europe. Using a historical atlas or Internet links, shade and label a map that indicates the political divisions of Europe in the twelfth century. Include the following:

<input type="checkbox"/> England	<input type="checkbox"/> Kingdom of Sicily
<input type="checkbox"/> Wales	<input type="checkbox"/> French Royal Demesne (domains of the king)
<input type="checkbox"/> Scotland	<input type="checkbox"/> County of Barcelona
<input type="checkbox"/> Ireland	<input type="checkbox"/> County of Brittany
<input type="checkbox"/> Holy Roman Empire	<input type="checkbox"/> Duchy of Normandy
<input type="checkbox"/> Lower Lorraine	<input type="checkbox"/> County of Flanders
<input type="checkbox"/> Upper Lorraine	<input type="checkbox"/> Duchy of Aquitaine
<input type="checkbox"/> Franche-Comté	<input type="checkbox"/> Duchy of Gascongne
<input type="checkbox"/> Kingdom of Arles	<input type="checkbox"/> County of Toulouse
<input type="checkbox"/> Poland	<input type="checkbox"/> Duchy of Burgundy
<input type="checkbox"/> Hungary	

2. Look at the physical features of Europe in relation to the political boundaries you just reviewed. How did these features affect the history of Europe?
- The isolation of the British Isles
 - The Pyrenees
 - The Alps
 - Scandinavia

CHURCH HISTORY

The Church in History, by B.K. Kuiper

Your recommended resource, *The Church in History*, has questions for discussion listed in each chapter. Since the reading assignment is more hefty than usual, after you finish reading chapter 11 (sections 5-6), chapter 13 (section 4), and chapters 14-16, ask your teacher which of the following questions you should answer:

- Questions 3-6, page 85
- Questions 1-12, page 101
- Questions 1-9, page 106
- Questions 1-13, page 115

When you have finished, check your answers in the book. Then ask your teacher to look over your work, and discuss with her anything you didn't understand.



LITERATURE

Questions for *Canterbury Tales*, translated by Barbara Cohen

-  1. Who is the original author of *Canterbury Tales*? _____
-  2. Why do the pilgrims tell stories? _____
-  3. What is the dictionary definition of satire? _____
-  4. Where are the pilgrims going? _____
-  5. Contrast the description of the rooster with that of the widow who owned it. _____
- What do you think the nobility would think about this?
 - How would commoners feel about it?
 - Do you think this description is satirical? Why or why not?
-  6. Use a Bible concordance to find Scriptures that support the following quotations from “The Pardoner’s Tale”:
- “The love of money is the root of evil.”
 - “Greed kindles sinful desires.”
 - “Great evil lies in wine and drunkenness.”
 - “Christ redeemed us with His blood.”
 - “Don’t take my name in vain.”
 - “Jesus Christ, who is the doctor of our souls...”
-  7. Use a Bible concordance to refute the following references from “The Pardoner’s Tale”:
- “They laughed at one another’s sins.”
 - “All of the world was corrupted because of overeating.”
 - “Death won’t take my life.”
 - “Chance has led us to this treasure...”
 - “My holy pardon can save you all...”
 - “I suggest the Host be first, because He’s the most sinful.”
-  8. Define the word “irony.” _____
Describe how “The Pardoner’s Tale” displays irony. _____

RHETORIC LEVEL

HISTORY

Accountability Questions

1. How is feudalism different from manorialism?
2. Who was Otto I and where did he rule? What did he accomplish?
3. From your reading this week, summarize the main features of feudal customs in the following areas:
 Lords and vassals Lords and knights Lords and ladies
4. What does the term “investiture” mean? Summarize the conflict between Holy Roman Emperor Henry IV and Pope Gregory VII.

Thinking Questions

1. In what ways did feudalism define social relationships? How did manorialism do so?
2. Do you think that feudalism was a step forward or a step backward in the development of Europe? Prepare to support your position with facts.
3. Overall, how did the reign of William I and his sons and his heirs affect the development of English government?
4. In the conflict between Henry IV and Gregory VII, we see the resurgence of the struggle for power between church and state. What were the arguments that each side made in pursuit of temporal power?
5. In which aspects of feudalism can you see the foundations of the governments of modern European nation-states?

GEOGRAPHY

1. Geographic features played a major role in shaping the development of centralized governments that became the modern nation-states of Europe. Using a historical atlas or Internet links, shade and label a map that indicates the political divisions of Europe in the twelfth century. Include the following:
 England Upper Lorraine French Royal Demesne County of Flanders
 Wales Franche-Comté (domains of the king) Duchy of Aquitaine
 Scotland Kingdom of Arles County of Barcelona Duchy of Gascongne
 Ireland Poland County of Brittany County of Toulouse
 Holy Roman Empire Hungary Duchy of Normandy Duchy of Burgundy
 Lower Lorraine Kingdom of Sicily
2. Look at the physical features of Europe in relation to the political boundaries you just reviewed. How did these features affect the history of Europe?
 The isolation of the British Isles The Alps
 The Pyrenees Scandinavia

LITERATURE

Before you do anything else, read the Literature Supplement (at the end of this week-plan). Make sure you have either the supplement or a copy of it on hand as you read and as you participate in class. As you read the *Commedia* itself, pay careful attention to the footnotes.

The subject for recitation or reading aloud this week is “The Mouth of the Pit.” *Inferno* III:1-30 (*Norton Anthology of Western Literature* 1472).

Defining Terms

Continue your index card bank of literary terms this week with cards for whichever of these terms you do not already have. Be sure to write down exactly what you see on the following page.

- Allegorical Mode:** A mode in which the author embodies abstract or spiritual realities in a concrete and physical story, in such a way that there is a clear correspondence between the abstract or spiritual and the concrete or physical.

- Dramatic Irony: This kind of irony occurs when a speaker or character in a literary work does things that he would not do if he knew what the audience knows.
- Irony: A kind of artistic contrast that occurs when things should match but don't, or when they are exactly the opposite of what is intended or expected.
- Poetic Justice: A literary device whereby virtue is rewarded and vice punished in appropriate (and often ironic) ways.
- Situational Irony: This kind of irony occurs when the situation in which a speaker or character finds himself is different from and usually the opposite of what would be suitable.
- Symbol: Any detail in a work of literature that in addition to its literal meaning stands for something else (Ryken 517).
- Symbolism: A literary technique whereby the author represents things through symbols, often to the extent that the symbols form sets or systems which become part of the story or poem's narrative structure and a primary means of communicating themes.
- Terza rima*: A metrical pattern consisting of tercets (three-line stanzas) which follow the rhyme scheme *aba bcb cdc*.
- Verbal Irony: This kind of irony occurs when a speaker or character, intentionally or unintentionally, says one thing when another is really the case. Commonly, verbal irony takes the form of sarcasm.

Beginning and Continuing Levels

1. Thinking Questions:
 - Is the *Commedia* an epic?
 - How does it compare to other epics you have read this year?
2. Thinking Questions:
 - What is Dante's purpose in writing this poem?
 - What effect does he hope to have on his audience?
3. Thinking Questions: Consider the character Dante as the hero of this epic.
 - What are his character traits and qualities?
 - Does he do any of the things that the main character of an epic is supposed to do?
4. As you read the *Commedia*, mark images that stand out to you. Then do the following for at least one image:
 - Tell whether it is simply an image, or whether it is a special type of image (metaphor or simile).
 - Name the object (person, place, thing, idea, or emotion) and explain how it is being presented through the image.
 - Tell how the image affects you as a reader.

CHURCH HISTORY

Church History in Plain Language, by Bruce Shelley

The recommended "spine book" for this week is *Church History in Plain Language*. If you are using this book, your assignment is to continue reading about feudalism in Chapter 18. Stop at the section entitled "Setting in Order the House of God." Below are questions to answer in preparation for a discussion with your teacher.

1. What new problems did feudalism present to the Church?
2. How did the Church positively affect the feudal system?
3. How was Otto I's rise to power a mixed blessing?
4. Where in Scripture does the term "simony" come from?
5. Who were the Cluniac reformers, and what was their ultimate goal?
6. What was Gregory VII's ideal?
7. Did Gregory prevail in his struggles against Henry IV of Germany?
8. What was the Investiture Controversy, and when did it end?

GOVERNMENT

Feudalism was a new form of government that emerged in Europe around the time of Charlemagne, who was crowned in 800. It made it possible for rulers to govern more territory more effectively, using what we would now call a "multi-level marketing" approach. The key feature of feudalism was delegated ownership of land. A **lord** was a noble who

owned land, a **vassal** was a person who was granted possession of that land, and a **fief** was the land that the lord granted to the vassal. The vassal earned his fief by providing military service to the lord.

A man became a vassal by rendering **homage**, which included a promise to fight on the lord's behalf, and taking an oath of **fealty**, which means faithfulness. These two acts were performed at a public commendation ceremony. Feudalism was a "multi-level" system because one man's vassal could, in turn, be lord of another. In theory, the emperor was lord of kings, who were the lords of the peers of the realm, who were lords of the lesser nobility, who were lords of knights, who were the masters of the peasants on the manors who tilled their lands. Feudalism was not a merely secular system, since the Church hierarchies already exhibited a similar pattern. Churches owned vast tracts of land, which they could distribute to bishops and abbots, who became lords with troops at their command.

Feudalism operated in a relatively pure form in Norman England, where it helped to lay the foundations of a nation-state. The Norman invasion wiped out existing loyalties among the Anglo-Saxons and imposed Norman feudalism across all England. William I ruled all of England directly, by right of conquest, and his vassals owed him personal allegiance. England was relatively small, and bounded by water, which kept enemies at bay. These factors enabled England to form a strong central government more easily than other parts of Europe could.

Early Oaths of Fidelity

1. Feudalism in its more advanced form involved three things. What part of the feudal formula does this early Anglo-Saxon oath of fidelity leave out?
2. The kings of the Franks kept a bodyguard of "antrustions," men who swore their trust and fidelity as a part of taking service with the king. What identifiable benefit did the antrustion get in return? (HINT: Read the footnote!)

Capitulary¹ Concerning Freemen and Vassals, 816

3. The oath of fealty was not unbreakable. This decree, which was issued two years after the death of Charlemagne, spells out five specific reasons for changing allegiance. What are they?

Capitulary of Mersen (Kings Lothar, Lewis, and Charles), 847

4. This decree spells out early French feudalism in four short paragraphs. Describe how the Franks arranged relationships.

Fulbert of Chartres: On Feudal Obligations, 1020

5. According to Bishop Fulbert of Chartres, what should a vassal try to be or do as he serves his lord?
6. Is this a one-way relationship, or does the lord also have duties towards his vassal?

The Manner of Doing Homage & Fealty, c. 1275

7. Feudalism involved multi-level loyalties. What are the specific differences between the oath a vassal would take to his chief lord for his fief and the oath he would take to some other lord for a tenement?
8. How did the duties of a peasant ("villein") differ from those of a freeman?

Charter of Homage and Fealty, 1110

9. How many castles and manors did Abbot Leo grant to the Viscount of Carcassone?
10. What specific duties did the Viscount take on as a result of this charter?

Grant of a Fief, 1200

11. Count Thiebault gave Gillencourt Manor to Jocelyn d'Avalon, which included all the peasants on the property. Did free men have to accept Jocelyn as their new lord? What would happen if they didn't?
12. Jocelyn d'Avalon swore an oath to Count Thiebault as his lord in order to gain Gillencourt Manor, but he already had three other lords. Who were they, and how could this be?

PHILOSOPHY

Rehearse *Anselm's Arguments*, which is this week's *Pageant of Philosophy* material in the gray pages. Did you include your father? If he is available, make an effort to have him rehearse with you at least one time.

¹ A "capitulary" is a written law or decree issued by Charlemagne or his heirs, the Carolingian kings of the Franks. They were called "capitularies" because they were divided into *capitula*, or chapters.