

Entertainment and Spectacle in Iberian Mounted Tournaments



Getty MS Ludwig XIV 6 Feudal Customs of Aragon, 1290-1310

Landgravin Else Hunrvogt, OP, OL
Kingdom of the West

When?

Feasts

Weddings

Royal Tours

Political Functions

No Reason at all



Why?

Entertainment

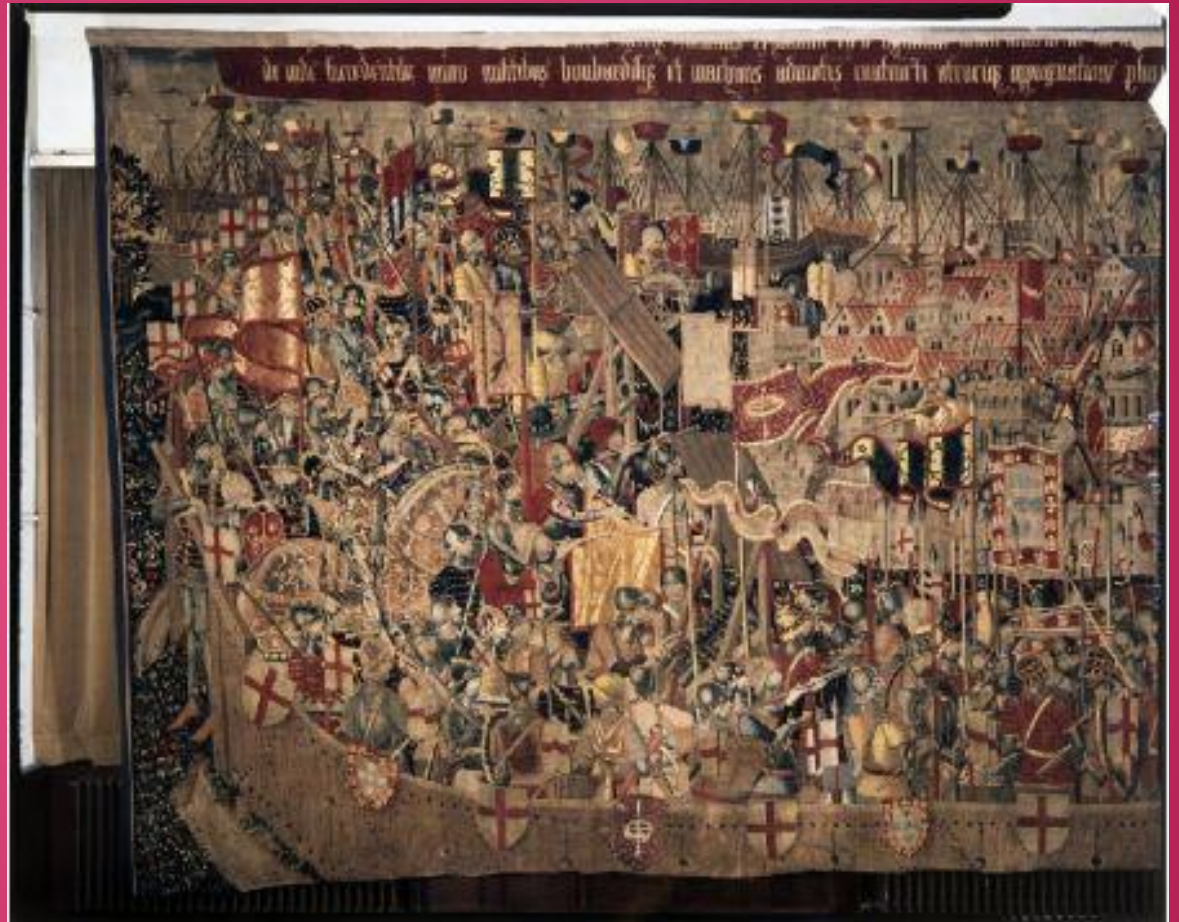
Spectacle

Practice

Posturing

Changes in Warfare

Changes in Sport



tapisserie d'une série de 6, évoquant l'expédition du roi Alphonse V du Portugal et de son fils Juan en 1471

How?

Setting

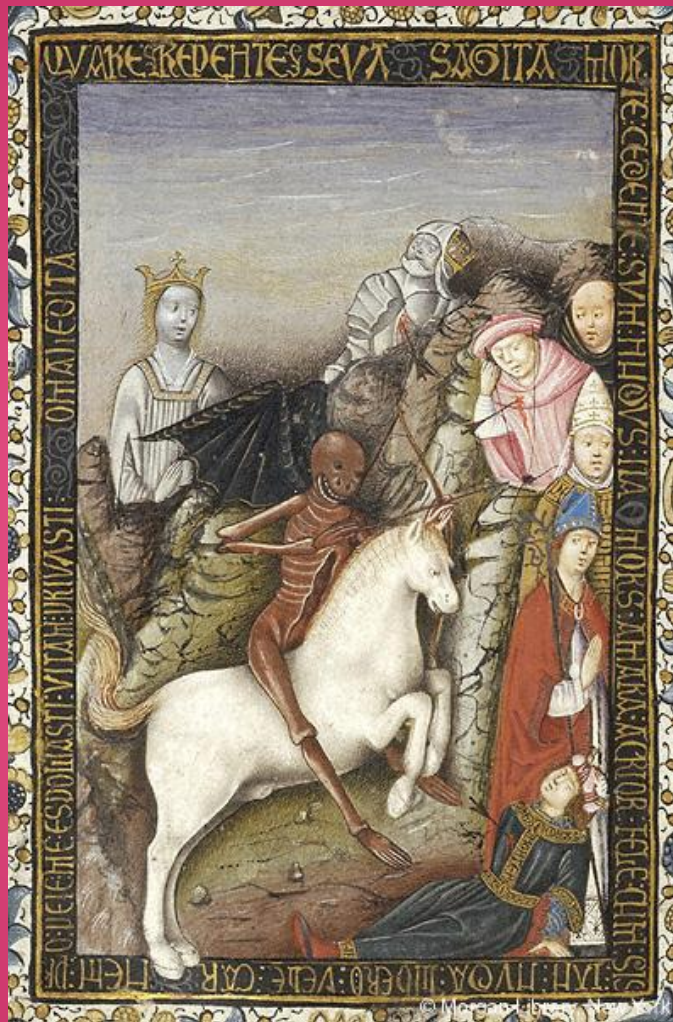
Costume

Music

Horses

Posture

Skill



Spain, perhaps Burgos or Segovia,
1465-1480 MS M.854 fol.161v

What?

Drills/Maneuvers

Parades/Processions

Jousting

Skill at Arms/Games

Bull Fights

Juego de Canas/Carousel Joust/Behourde

Pato





Where did we start?



Terracotta Panathenaic prize amphora (jar) Attributed to the Eucharides Painter (ca. 490 B.C.)



Terracotta Panathenaic prize amphora (jar) Attributed to the Eucharides Painter (ca. 490 B.C.)

Three Essays - On the Duties of a Cavalry General, on Horsemanship, and on Hunting Xenophon ~400BC translated by Dakyns 1897

It would add, I think, to the beauty of the scene if at this point they formed **in companies of tribes**, and giving their horses rein, swept forward at the gallop to the Eleusinian ...Each trooper should hold his Lance straight between the ears of his charger, which in proportion to the distinctness given to the weapon will douse terror, and. at the same time **create a vague idea of multitudinousness**. As soon as ceased from the charge; and now with footing slow, let them retrace their course to the temples. In this way, **every detail characteristic of knightly pageantry will have been displayed to the delight of god and man...**I also recognize the fact that these **performances are good and beautiful and will give pleasure to the spectators.**

The order in which the men will ride with **showiest effect** on these occasions has already been noted.

The spectacle **presented to the Senate** will be that of an ever rapidly moving stream of cavaliers...**Consider the effect of such spectacle:** the Grim advance of rival squadrons front to front; the charge; the solemn pause as... they stand confronting one another; ...a second swift yet hostile advance...; and once again the trumpet sounds, and for a third time they make a final charge across the field...

Nihāyat al-su' l wa-' l-' umnīya fī ta' līm ' a ' māl al-furūsiya, (literally: “An end to the questioning and desire of teaching [alt.: learning] the works of horsemanship”), Muḥammad b. ' Īsā b. ' Isma' il al-Ḥanafī al-' Aqsarā' ī c1300-1350 (translated by Kjersti Enger Jensen, 2013)

These are the manoeuvres which are treated by the recent authors. Nobody in our time has explained them, extrapolating [what they know] from what little they understand. When confronted with these people, the learner is bewildered, and will be inclined to follow the ignorant among them. I describe a manoeuvre that some of **the ancient authors listed**, and [they] explained the works of it, but did not think of it. It is better than the previous manoeuvres both for the elite and the common people, for him who contemplates it and reflects on it, as it is very good and proper. **It is ridden in a group, be it small or big, alone or in pairs, be it multiplied or lessened, in several ways.** It is according to the explanation of the ancients authors, and it is the base of the manoeuvres, and among its branches are the ancient manoeuvres and others. I have not treated them, because that would take us too far, but this is the manoeuvre that brings them together with the others. Its picture is [found] on the back of the sheet.





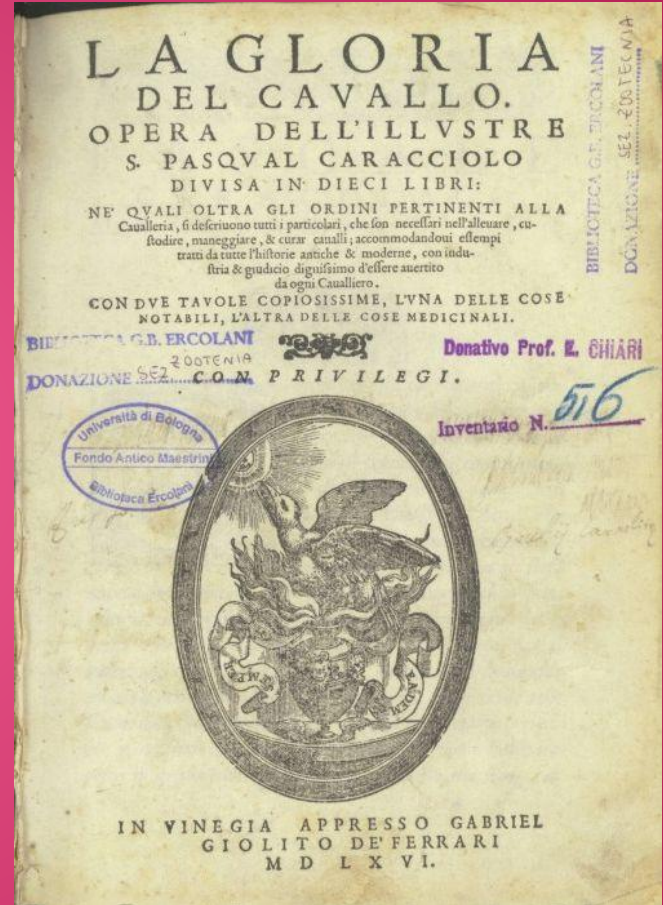
What regions are involved?





La Gloria del cavallo Pasquale Caracciolo 1566 (Tomassini translation)

And Although the use of combat on horseback with wonderful dexterity and artifice has always been flourishing, more than in any other part of the world, especially under the Serene Kings of Aragon; who, when they lived in Naples, used to take delight in good riding, renewing everyday various equestrian games, thus encouraging the Nobles to do the same, giving them every support and leisure, in order to make them dedicate [themselves] to weapons and Horses.





Why did things change?



Da Heinrich der Franckische König geben hat,
Dem Pfälzigen König von Württemberg mit großer Star.

Sein Tochter zur Ehe geschach in einem tornier,
Das er gestochen wart durch seines heims eysen.

Mit ein rheinische obin aufftaz zum bayre hinein,
Von dem hern Lorange seiner bayrekeit ein.

Nach als tagen am lebenden Iulij starb er da von.

An XXX fünfzig im Jar M. D. LIX.

metre 160

Gravure door Frans Hogenberg (1535-1590)



Da Heinrich der Brunnfische König geben hat,
Dem Pöpsche König vorwiltzhanne mit großer Star.

Sein tochter zur die geschach in einm tornier,
Das er gestochen wart durch seines helms eyser.

Mit ein rhenisches obn aufftaz zum bayre hincin,
Von dem hern Lorze seiner kampfzeit ein.

Nach ist tragen am gebenden Iusth starb er da von.

An XXX fünfj im Jar M. D. LIX.

Gravure von Frans Hogenberg (1535-1590)



**Jacques de Gheyn II
after Hendrik Goltzius,
Harquebusier, 1587**





Appearance



(Paulus Hector Mair, *de arte athletica*, 1540s)



(Paulus Hector Mair, *de arte athletica*, 1540s)

El Passo Honroso de Suero de Quinones Pero Rodriguez de Lena 1434 (Fallows translation)

on a good horse, completely caparisoned
with fabric trappings of good cloth all
emblazoned with **flames of fire**



Narratione particolare delle gran feste e trionfi fatti in Portogallo e Fiandra nello sposalitio dell'illustrissimo sig. Alessandro Farnese e donna Maria del Portogallo, De Marchi 1566 (Tomasini translation)

Four companies of knights entered the square on beautiful jennet horses. Each company was made of sixteen riders, which together totaled sixty-four horses. The other fifteen riders of each company were all gentlemen, dressed in yellow and black satin Moorish livery; the harness of the horses were in the gineta style and they were made of silver and gold, with golden and white damask steel stirrups, and they wore spurs of the same style. The horses' breastplates and cruppers were full of silver rings and the horses had collars with silver and gold bells, great silk and gold bows, and gilded bridles and bits, with lined saddles decorated in gold in the Moorish style, which was something so beautiful and rare that you could not desire more. As a sign of luxury and grandeur, in front of the chiefs of each company six large Andalusian and Granada horses were led by hand. Not only were they big and beautiful, but they danced like as if they did not even touch the ground. They were harnessed with the so called giaizzi [i.e. with the Portuguese harness called "jaez"], which were so rich and beautiful that each horse could be estimated at great amount of money; because their harnesses were made of wrought gold and silver and of silk and gold yarns and also of damask steel and silver embossed with gold and the leathers were embroidered with gold and silk, and it is certain that these horses were so rare that no painter, however good he could be, could portray any horse of such beauty and adornment just through his imagination

Graham and Johnson, *Royal Tour*, 335-37.

Music, Horses, and Exotic Others: Early- Modern Processions, Tournaments, and Pageants A Forgotten Category: Exoticism in Events for Large Spaces

“The Lady whom the King [Charles IX] led in was Monsieur [his brother, the Duc d’Orléans, the future Henri III] and was dressed [*habillé*; note the feminine ending] as an Amazon, in a robe whose sleeves were puffed out at the top with golden cloth, enriched with golden fringe, as were the covering and breast-piece of the horse. The short boots were of deep-red satin bedecked with gold fringe.”



EL LIBRO DE LA COFRADÍA DE SANTIAGO DE BURGOS, 1338 and 1543

Miscellany, Fray Diego de Arce (1606) (Google Translation)

It is typical of the Moors to play that we call reeds, and so proper that only they use it or some peoples who have taken it from them; from where, to play, in the suit they mimic them and dress like them ... they are understood by reeds spears, because in reality it was not the one of the parties that truly and in the first place we understand by reeds, that to play with these, it would have been more fun for boys than for horsemen, like things so skinny and brittle, but made of strong wood, and also in their form they were long

Lo Cavaller Ponc de Menaguerra 1493 (Fallows translation)

Whenever the prize is to be awarded to the most elegant knight, let the judges watch attentively - since the knight who wears the best, most expensive, magnificent armour should be expected to win - if the trappings lean or hang unevenly on one side than the other and if the crest is straight and fastened firmly, for such mistakes once noticed can lead to the loss of the prize.



Lo Cavaller Ponc de Menaguerra 1493 (Fallows translation)

No less attention should be paid to the knight's **orderliness and restraint** when he makes his entrance in the lists. In order that he be seen and **praised for his outstanding skill**, how he rallies forth, how he holds his legs and his body in the saddle, and the way in which he turns, because the horse's rump should not touch the tilt on turning around nor in any other way.



Lo Cavaller Ponc de Menaguerra 1493 (Fallows translation)

And that, taking care over his proper deportment, let him ride the customary lap around the lists. And so that he may be recognized as a great knight of the jousting saddle, let him hold his body straight and slightly rigid, let him not hang his right arm down, but rather hold his hand to place on the bouche of the shield (and, at one time, on the buckle of the guige); his legs straight, hanging directly in line with his torso, neither pushing them forward nor bending them backwards, but rigid and very close in the horse's belly; his feet well placed, the toes level with the heels watching where to prick with the spurs.



Doctrina del arte de la cavalleria Juan Quijada de Reayo 1548 (Fallows translation)

When riding you should stand as straight to the saddle as if you were standing at attention before the king and for this reason it should have short saddle trees and a short saddle cloth because it makes the man-at-arms legs look longer.



Del Justador Luis Zapata de Chaves 1589-1593 (Fallows translation)

for the Oracle said that the most impressive thing in the world was an armoured knight on horseback.

The bluster should stand a walk towards the tilt standing on the stirrups and not sitting on the saddle or contracting his legs like a roasted chicken, but upright and erect, and the length of the stirrups should be such that there is a palm's breadth between the knights seat and saddle, for if the stirrups are too long he will look ugly and weak and graceless.

The saddle, if the knight has long legs, on a long saddle cloth so that he does not look lanky; if he is short, on a short saddle cloth so the knight looks bigger in even proportion, and aligned parallel to the back of each knee, making up for the shortcoming. As they say: 'Where Nature should fail, let Art prevail'

I will not dwell on color, for when covered in silks a brigades a horse's color is not revealed as much as it is when out walking. But even when parading on city streets, the color is of the least importance, although they say within a year the horse and it's master look alike,

It should tread very gracefully, so that when it makes its entrance it seems as though the whole enclosure will not be big enough to hold it.

q jobu ffrs de ffras.

e d ffrs de ffras

q lope ffrs de ffras

33

Fairness



Archivo Municipal
de Burgos

q jobn ffrs de ffras.



q ffrs de ffras

q dñ ffrs de ffras



q ps de ffras

q lope dñmics.



q ffrs de cuca.



q jms de cupus



Archivo Municipal de Burgos

El Passo Honroso de Suero de Quinones Pero Rodriguez de Lena 1434 (Fallows translation)

The second article is that all foreign gentlemen and knights will find harnesses and horses and spears there without any advantage or melioration over me or the knights who shall be there with me.



EL LIBRO DE LA COFRADÍA DE SANTIAGO DE BURGOS, 1338 and 1543

El Passo Honroso de Suero de Quinones Pero Rodriguez de Lena 1434 (Fallows translation)

And the judges saw that it was now time to eat lunch and that there was a debate going on between them about a very high and sturdy jousting saddle, and with amply vaulted rear arcons, which said Juan de Villalobos was using...And the judges said that they declared and ordered that Juan de Villalobos not use that saddle any more, for it was not a war saddle, and in Sueno's Articles it was stated that the deeds of arms be performed in war harness, and without any advantage. And that since there was an advantage in the saddle he was using if they allowed him to perform deeds of arms in it, they would not be ensuring the equality that they had promised to maintain. And thus therefore, in the interests of ensuring equality, they did not, nor ever would, allow him - or anyone else- to perform more deeds of arms in that saddle. And if he wished to finish the deeds of arms, he should put another saddle on his horse that was a war saddle; otherwise they would not let him finish.

And the reply Lope de Stuniga gave them was that he recognized the advantage Juan de Villalobos had by using the saddle, and that it pleased him to perform deeds of arms with him. And said Juan de Villalobos said that he would not recognize it, nor would he perform deeds of arms in any other saddle but the one in which he started. And Lope de Stuniga responded to this, and he said that he besought the judges to allow Juan de Villalobos to complete his deeds of arms in that saddle; and not only that but even if he were allowed to put a hundred saddles on his horse which were sturdier than that one, let him put them on, for he would perform deeds of arms with him, and also with anyone else if they stepped forward.

And they then went to check this, and they found that he had inserted his stirrups and stirrup leathers through the cinch as a means of tying them, and likewise he had bolsters on the rear arcons of the saddle, none of which did Pedro de Nava have.

¶ Gauz p^o de mayon.



¶ Dem on touffas Alaille.



Juego de Cana/Carousel Joust/Behorde

¶ Vostan bonillas



¶ Fer...



¶ Gauz p^r de mayon.



¶ Rollan bonillas

¶ Dem on touffas Alaille.



¶ Ferri...
Bofordadores. Libro de los Caballeros de la Cofradía de Santiago

Nihāyat al-su' l wa-' l-' umniya fi ta' lim ' a 'māl al-furūsiya, (literally: “An end to the questioning and desire of teaching [alt.: learning] the works of horsemanship”), Muḥammad b. 'Īsā b. 'Isma'īl al-Ḥanafī al-' Aqsarā' ī c1300-1350 (translated by Kjersti Enger Jensen, 2013)

This is that you exit on the right of the company like I sketched out for you in the *ṭarsūsī*, and your adversary exits and stops in [the point] opposite the left flank. You grasp your lances in the middle and ride at a relaxed canter so that your companion reaches the left flank and you [the point] opposite the right flank. You both then take your horses back facing your companion and raise your hands with your lances the *badāwi*[169] way until each one's spearhead[170] is facing the other. You turn around, going back in your tracks until you return to your starting points. Take your horse's head back in your tracks until you reach the square of the hippodrome, raise your lances and signal with your hands to the back. You meet in the centre of the hippodrome, then invert your lances. The companion of the company exits and becomes the initiated, with his face towards the company, his hand under and the spearhead towards the back. The hand of his companion is under in his initiative and his spearhead between the shoulder blades of the initiated. Then the initiated bends at [the point] opposite the right flank, and the initiator brings his horse's head back left towards the company, and becomes initiated, and the initiated becomes the initiator, three consecutive times immediately, with his spearhead behind him [[171] كيف [he turns. They then extend, and the one who started exits three consecutive times with a nice extended shift with his spearhead behind him, and the second exits three times consecutively with his spearhead to his back[172]. Then the one who started exits once and returns to the *nāward* to the right, and they both go one circle. The second one then exits and the first one initiates him. They do another circle, then they both return to their places. This method is derived from the *ṭarsūsī*. Do you not see that the *ṭarsūsī* is all serious, and that what is produced and derived from it has been mixed with something of the playfulness[173] in its turns that I described for you? What comes after that [that] is serious.



Del rey y de la Institución Real (1559), book II, chapter V, Juan de Mariana (Google Translation)

I say that they have to be established for the prince all kinds of **struggles between equals**, in which he has to intervene, not now only as a spectator, but as an active part, seeking by de counted that it is without diminishing his dignity and decorum. Choose yourselves young people, already from the same palace, already from the rest of the nobility, invent simulacra in the manner of struggles, where, already in body, already divided into sides, **fight each other, now with sticks, now with swords**. They contend with each other over who is to be faster in career or most skillful in governing a horse, sometimes shooting at straight line, now turning it around and turning it in a thousand varied turns; have prizes for the winner, in order to further ignite the contest, and **fight in the manner of the Moors, according to which part of one of the two sides attacks the other, and after having shot rods, like darts, he retreats, yielding to the push from the enemy, which is received by the part of the opposing side which was left as a reserve, and thus the fight is repeated until it is give up one of the parties**. **Learn to ride in addition to horse, getting lightly in the saddle, well go without arms, well covered with iron, an exercise that in defeats served as a lot, not only to simple soldiers, but also to princes and great captains**

Tratado de la cavalleria de la gineta Hernan Chacon 1551 (Fallows translation)

The knight should clutch his ardaga through both straps up to his elbow and he shall take the rein in his left hand, and in the other his well prepared cane.

and as they reach the other side, they shall throw their canes at the ardagas of the opponents, and then they shall turn about on the right hand side covering their entire body and part of their horses rump with their ardagas

The knight should be careful not to ride out alone, unless he is a very good rider and had a very exceptional horse



Juan de la Corte (ca.1585-1662). Peintre Baroque. Festivités de la Plaza Mayor, ca.1623

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(f. 140r) 'Illustration of four horsemen, each one with a sword and a hide shield, and each one carrying his shield on his horse's croup'.

Narratione particolare delle gran feste e trionfi fatti in Portogallo e Fiandra nello sposalitio dell'illustrissimo sig. Alessandro Farnese e donna Maria del Portogallo, De Marchi 1566 (Tomasini translation)

They chased each other, throwing their reeds with so much ferocity that they looked like darts; but because of the continuous exercise of the knights and thanks to the agility and skill of the horses who were accustomed to the game, when they were about to be hit, they elegantly protected themselves and the horse with their leather shield, thus succeeding in dodging the dart. Then they turned the horse, as if they were sitting on a chair, and in a moment they came back

There were some who threw a reed in the air in front of themselves, as fast as an arrow, and then they chased it by running at full speed with their horse, so fast that before it fell on the ground they took it back. There were others who, running at the same speed, lifted a reed from the ground, taking it with their hands. And others who threw their reeds into the air towards the sky, in a way that it looked like a lightning bolt that pierced the clouds

The image shows a horizontal section of a Minoan fresco. At the top and bottom are decorative borders with repeating circular motifs in blue, brown, and white. The central part of the fresco is a blue background. In the center, a brown bull is depicted in profile, facing right. Above the bull, several figures are shown in various stages of vaulting over its back. The figures are rendered in simple, stylized forms with some wearing red or blue. The overall style is characteristic of the Late Minoan period, with a focus on narrative and decorative elements.

Bull Fighting

Toreador Fresco, Late Minoan painting from Knossos, Crete, depicting young people vaulting over a bull, c. 1550 BCE



Toreador Fresco, Late Minoan painting from Knossos, Crete, depicting young people vaulting over a bull, c. 1550 BCE

Narratione particolare delle gran feste e trionfi fatti in Portogallo e Fiandra nello sposalitio dell'illustrissimo sig. Alessandro Farnese e donna Maria del Portogallo, De Marchi 1566 (Tomasini translation)

“At the beginning of the feast there were fights with seventeen wild bulls, which were terrible and ferocious animals. The first fighters were on horseback, and all of them were Knights and esteemed gentlemen. They fought on richly harnessed jennets, holding an assagai with two irons [i.e. with a two iron spikes at both ends] in each hand, and they killed the bulls with so much skill and dexterity and attitude that it was one of the beautiful and worthy things that could be seen, because not only the riders did very well, but the horses were so alive and quick to dodge the charges of the bulls, that they looked like flame and they showed that they had something like a human judgment”

“because as the bull comes towards them, they throw the cape over his horns and so, as the beast is momentarily blinded, they easily dodge him and give him a big stab, either on the head, or on the nose, or on the front legs, and because the swords are very sharp the bystanders immediately see the sign”

Tratado de la cavalleria de la gineta Hernan Chacon 1551 (Fallows translation)

In olden days, knights fought bulls in this way: turning back over the horse's rump with the lance, they prided themselves on having the bulls follow behind them. thrusting the lance in the face.

I saw him kill many bulls at court without injuring a single horse

on his horse, on which he put some velvet winkers so the horse could not see anything in front except where to place himself at the spot where the bull had to enter and his horse would wait very still without seeing the bull



Jan Van de Straet, Venationes Ferarum (bullfighting) etching by Phillips Galle, 1578 (or later) British Museum – London



Pato

<https://www.traditionalsports.org/traditional-sports/south-america/pato-argentina.html>



Description of Pato Felix de Azara (1610)

Two teams of men on horseback get together and two far away destinations are indicated. Later on, they sew the leather where a live duck sticking its head out has been placed. This leather is made up of two or more handles from which the two strongest men in each team hold on to half way between the destinations that have been signalled. Enthusiastically, they pull strongly until the strongest team grabs the duck and carries it with them, thus making their rival fall down onto the floor if they do not let the duck go. The winning team starts running and the opponents race after them and surround them until reaching them through one of the handles. They pull strongly once again, and the team that manages to carry the duck to the stated destination wins



Rotterdam * Museum Boymans-van Beuningen * Abraham Bloemaert (1566), Zeichner: Knabe mit Vogelkäfig * Ausschnitt

Neg.-Nr. 1.207.444 * Aufnahme Repro. aus: Niederländische Zeichnungen: Band VI, 46

Jesuit Diego de Torres Bello S.J.

June 16th, 1610:

"Artillery and musketeers have done their job, and some have left with pride to play ducks in front of our church."

"Two groups of riders chased ducks in front of our church (it was in the middle of the present Plaza de Mayo)"

"Everyone was full of admiration, seeing them and horses that seemed tireless".

April 4th, 1611

"Cordova's parents encouraged Indians in the Calchaquí Valley to be rewarded so that they could throw arrows and run with ducks."



Thomas III de Saluces, *Le Chevalier errant*, France (Paris), vers 1400-1405 Paris, BnF, département des Manuscrits, Français 12559, fol. 167



Digo deber mi de
sino de esta obedi
crudo el emperador
con carlos.

... y esto de esta obedi
crudo del emperador
con carlos

One Up-man-ship



Libro de los Caballeros de la Cofradía de Santiago Diego de Bernuy and his brother Fernando (or Hernando)

Digo de bernuy de
sino de esta obvio
crudo el emperador
con carlos.

... y agudo de esta obvio
quero del emperador
con carlos



Libro de los Caballeros de la Cofradía de Santiago Diego de Bernuy and his brother Fernando (or Hernando)

Narratione particolare delle gran feste e trionfi fatti in Portogallo e Fiandra nello sposalitio dell'illustrissimo sig. Alessandro Farnese e donna Maria del Portogallo, De Marchi 1566 (Tomasini translation)

for the decorations, the banquets, the dances, the music, the ferocity of the bulls, the agility of the horses and of the riders and for the beauty of their harnesses and their liveries, for the good fights on foot and on horseback ... the greatest [feast] known among those made in Portugal for hundreds of years

Duke Ottavio Farnese and Francesco De Marchi *The Double male portrait* (1556), of Maso da San Friano, (far right)



One Stop on a Royal Tour: Bayonne, 1565

“Several Spanish noblemen were present who had been at the aforementioned 1549 reception for Queen Marie of Hungary; they grumbled that what was on display in Bayonne was nothing in comparison to las fiestas de Bains”

*Heartz, *Divertissement de palais*, 329, citing Brant (published posthumously in 1665-66).*



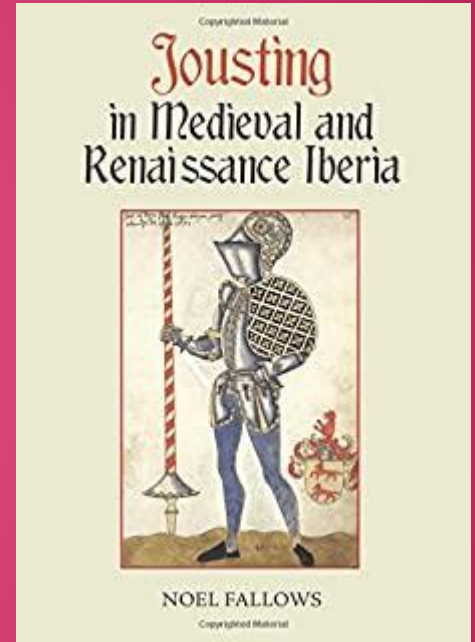
Luca Signorelli (attributed to), Two Knight Jousting, XV-XVI cent., Musée Bonnat Helleu, Bayonne

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<http://worksofchivalry.com/>

EL JUEGO DE CAÑAS EN LA ESPAÑA MEDIEVAL Y MODERNA
Manuel Hernández Vázquez Profesor Titular de la
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<https://www.amazon.com/>