Mythos #4
Winter, 2021-2022

South of the armory of Westminster Palace lay the gardens, and here, on the third day following the King's affront to De Vac, might have been seen a black-haired woman gowned in a violet cyclas, richly embroidered with gold about the yoke and at the bottom of the loose-pointed sleeves, which reached almost to the similar bordering on the lower hem of the garment. A richly wrought leathern girdle, studded with precious stones, and held in place by a huge carved buckle of gold, clasped the garment about her waist so that the upper portion fell outward over the girdle after the manner of a blouse. In the girdle was a long dagger of beautiful workmanship. Dainty sandals encased her feet, while a wimple of violet silk bordered in gold fringe, lay becomingly over her head and shoulders.

By her side walked a handsome boy of about three, clad, like his companion, in gay colors. His tiny surcoat of scarlet velvet was rich with embroidery, while beneath was a close-fitting tunic of white silk. His doublet was of scarlet, while his long hose of white were cross-gartered with scarlet from his tiny sandals to his knees. On the back of his brown curls sat a flat-brimmed, round-crowned hat in which a single plume of white waved and nodded bravely at each move of the proud little head.

The child's features were well molded, and his frank, bright eyes gave an expression of boyish generosity to face which otherwise would have been too arrogant and haughty for such a mere baby. As he talked with his companion, little flashes of peremptory authority and dignity, which sat strangely upon one so tiny, caused the young woman at times to turn her head from him that he might not see the smiles which she could scarce repress.

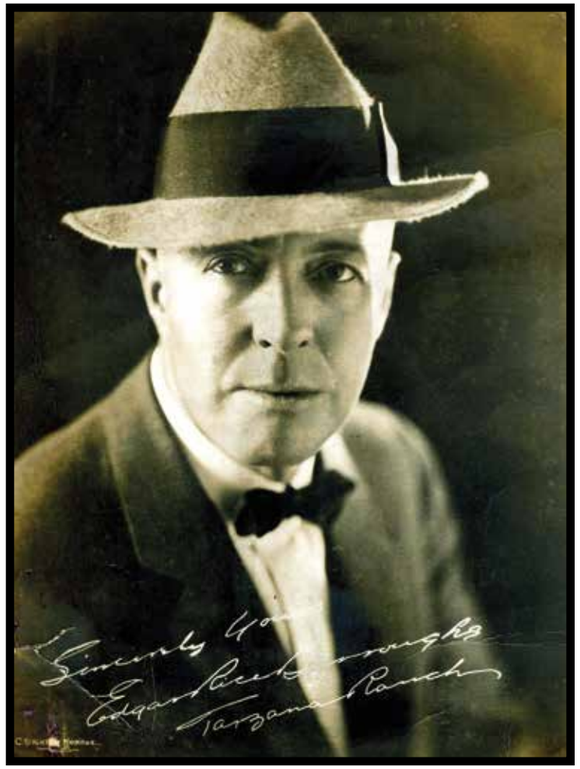
The Outlaw of Torn, Chapter 2

The Outlaw of Torn was the very first novel that I read as an idealistic and very impressionable 12-year old boy, initially drawn to the novel because of the fantastic front cover it featured, painted by the legendary Frank Frazetta – the man whom many consider as the greatest fantasy artist of all time. A painting that is rather simple in design, and yet, so potently powerful and utterly unforgettable in its exquisite execution - one which depicts the greatest sword-master the world has ever known. And, of course, the wonderful story written within by Edgar Rice Burroughs (his second novel) did not disappoint. In fact, *The Outlaw of Torn* ranks as one the finest novels that I have ever read.

Discovering a truly great story, whether in novelization form or the cinematic medium, is a lot like falling in love. It is quite rare and very special indeed. These superb stories resonate down through the years, always present and never forgotten. They are masterful tales that inform, educate, entertain and ultimately...inspire us. They strengthen and fortify us with hope in a very dark and dank world. Above all, they possess the power to reach down deep within our inner and most private sanctum and touch both our hearts and souls to transform us for the better. Our ideological mindset can be fashioned and formed by them. They become part of our persona - the apex of artistic achievement!

The Outlaw of Torn is such a story for me. An immensely rich and fully engrossing historic medieval saga that showcases a super-strong heroic figure at its nucleus, around which revolves a terrific supporting cast, all whom are thrust into the tumultuous times of the Second Barons' War, which flung England into a brutal and bloody civil war. This tragic, yet larger-than-life central character, known as Norman of Torn, was infused with vehement courage and undying chivalry and possessed such noble conviction of heart and soul with an indomitable will, that he inspired unwavering love and loyalty from friends and followers alike. Love and Loyalty; two timeless themes that dominate this novel and have remained undimmed since Burroughs first wrote this rousing tale more than 100-years ago.

This fourth issue of *Mythos* is completely dedicated to *The Outlaw of Torn* and the historic tumultuous theatre in which the story is interwoven. Within these pages you will discover the finest articles ever written on this fascinating subject by such Burroughs experts and enthusiasts as the late Frank Westwood, Rod Jackson and Laurence G. Dunn. All are in-depth, intelligent and insightful, leaving the reader with that ever elusive, yet magical sense of wonder. It is my privilege to present these wonderful writers' work to you.



An Introduction to ERB's second novel,

The Outlaw of Torn

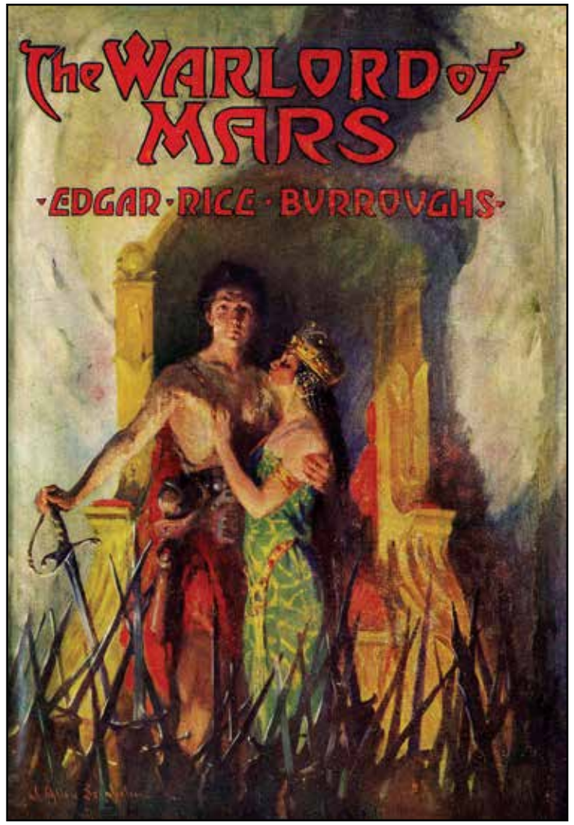
by Frank Westwood

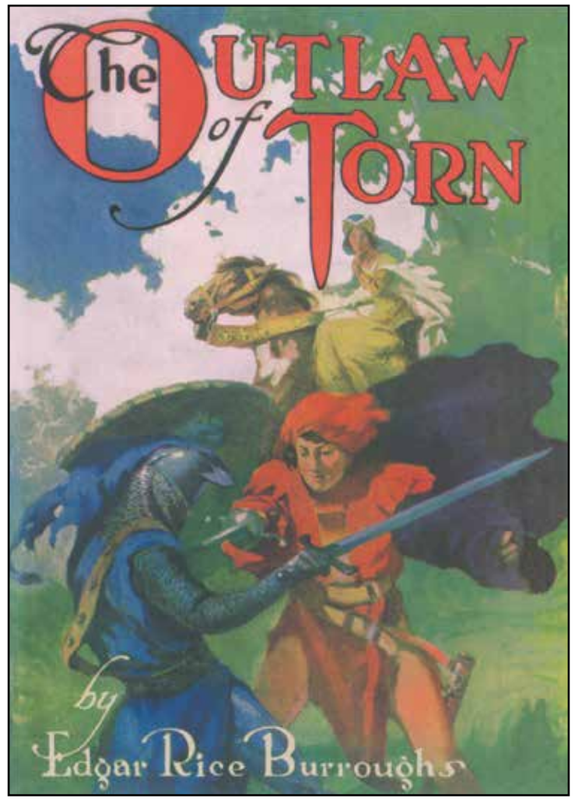
"I think it is the best thing I ever wrote…"
Edgar Rice Burroughs

The very first time I was introduced to the works of Edgar Rice Burroughs was during my early school years whilst attending Holy Rood School in Watford, Hertfordshire, England. Our English class teacher Miss Keating was a wonderful lady who encouraged all of her students to read in their spare time. To that end, she placed a medium sized book cabinet just inside the classroom and stocked it with various authors' works, any of which we were allowed to borrow on a weekly basis.

I remember with great fondness one of my classmates, a big guy named Jim Corrigan, who was directly instrumental in bringing Burroughs and his works to my attention. One day while at recreation in the school playground, I asked him about a book he was reading called *At the Earth's Core,* by Edgar Rice Burroughs - a writer completely unknown to my innocent, yet inquiring mind. Jim explained to me that this exciting novel was a grand adventure story set "inside the Earth's core." The story's heroine was a lovely girl named "Dian, the beautiful." I urged him to let me know when he finished the book, so that I may read it. Soon after that, whenever Jim and I would meet up, I would always ask him, "How's D the B?" This became our standard "personal greeting." Through ERB's work, Jim and I became good friends - the kind of person you could always depend upon.

The next opportunity I had to read a Burroughs book was while I was attending St. Joseph's College at Ipswich in Suffolk, England. In the Ipswich Public Library I came across my second ERB title, the celebrated *Warlord of Mars,* a saga that unfolded on the mysterious Red Planet, Mars. It turned out to be a completely different, rather strange and yet, fully enthralling adventure that I enjoyed thoroughly. While in my last year of college, I came across a copy of *The Authors Who's Who 1953 Edition,* which listed many of Burroughs works and discovered that he was wont to write sequels or follow-ups to many of his novels. From that day forward, I was naturally on the lookout for any other titles by Burroughs, but it seemed that none of them were available for this new and excited ERB enthusiast.

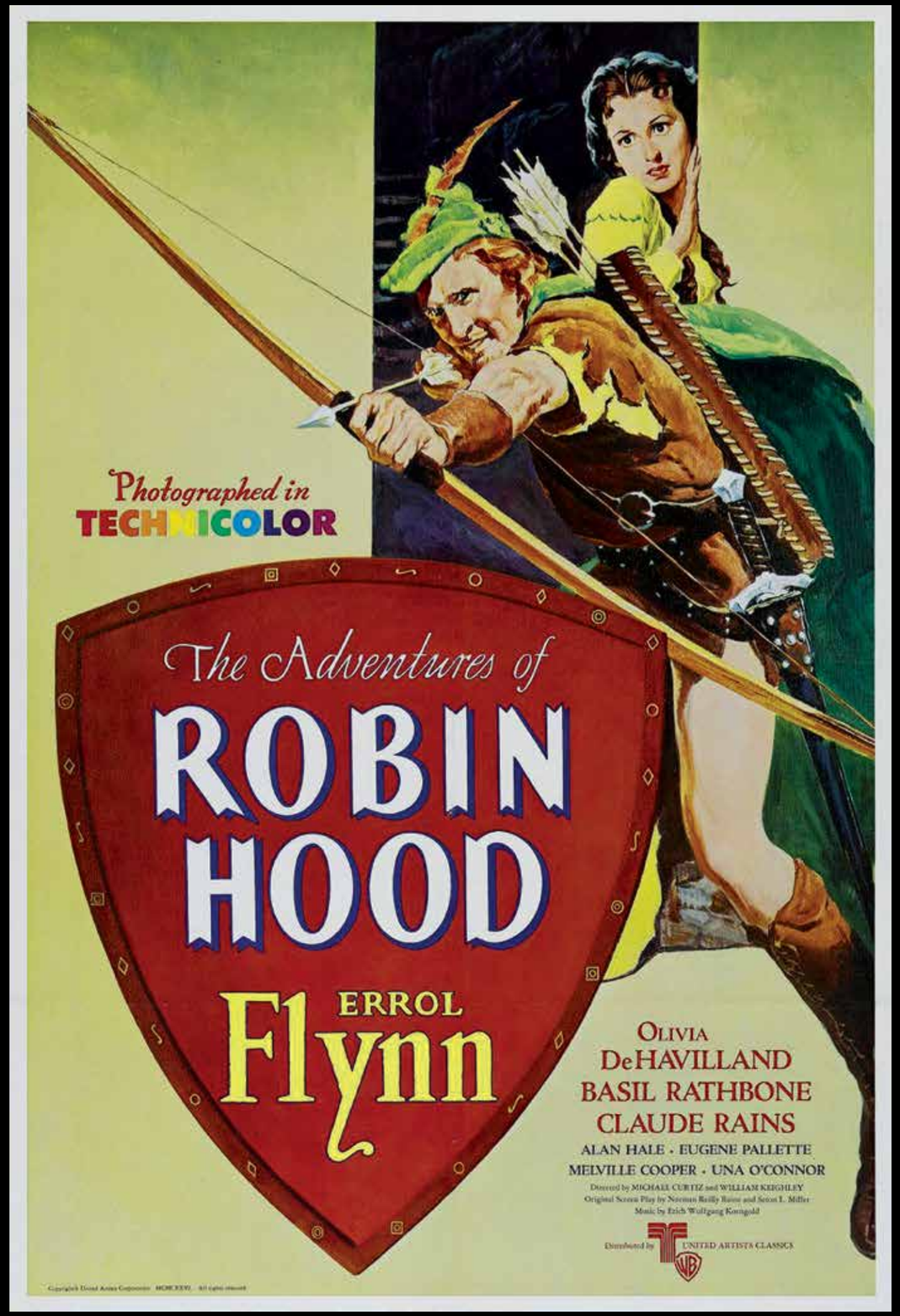




During this time, while on summer holiday at my parents' home in Rickmansworth, Hertforshire, I discovered at the public library one of Burroughs very best, yet largely unknown works (even to many ERB enthusiasts)…*The Outlaw of Torn.* Now, I was really EXCITED! From the very first opening of the novel, the title page simply leaped right off the paper with its exquisite lettering. Here, this grand saga begin in earnest for me. From the onset, I was hooked, completely and utterly enthralled with this tremendous tale of heroic knights in gleaming armor, beautiful maidens in distress and majestic castles. Anything and everything one could ask for in an action/adventure epic - picturesque medieval England at its very finest! From the first sentence of the very first page I could not, would not take my eyes from the story. Phrases like, "Here is a story that has lain dormant for seven hundred years,"; "…suppressed by one of the Plantagenet kings of England,"; "…a very ancient monastery in Europe,"; and of course, "…a bit of hitherto unrecorded history." I had HIT THE JACKPOT! When I returned home that evening, I continued reading the novel sitting, believe it or not, under our big dinning room table, so absorbed with the fascinating characters and enthralling plot, that when my parents called me into the kitchen for dinner, I did not respond, seemingly not to hear them or perhaps, somewhere in my subconscious, I did not want to hear them and be torn away from the rugged terrain of Torn. Nevertheless, after a second prompting, I relented, ate my dinner and rushed back to finish, uninterrupted the tragic, yet thrilling tale of Norman of Torn.

Reading through *The Outlaw of Torn* I realized that there was not only a great story here, but an ideal example of Middle-Age chivalry, which seems to be so sorely lacking in today's entertainment. I had seen the blockbuster film, *The Adventures of Robin Hood* with Errol Flynn in the lead role and the lovely Olivia de Havilland as Maid Marion, and the further I delved into the saga of *The Outlaw of Torn,* the more I envisioned Flynn as Norman of Torn. His dashing good-looks, his larger-than-life persona, the chivalrous treatment of women and, of course, his wondrous skill as a master swordsman and archer would have produced a superb portrayal of the Outlaw.

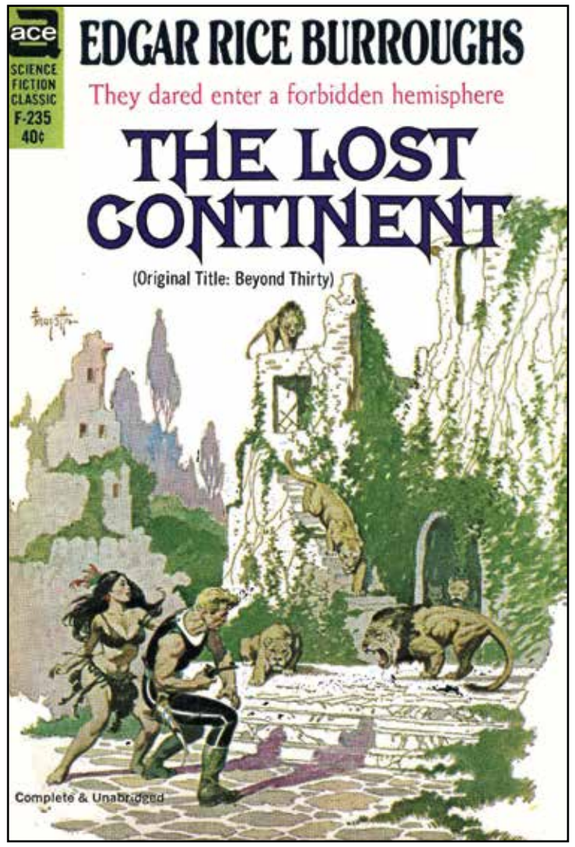
The story revolves around the young lost Prince Richard, who is ruthlessly abducted at the tender age of three and relentlessly trained in the only subjects he would be exposed to for more than a decade, namely, swordsmanship, the French language and the utter hatred and contempt for Englishmen and all things English, to ultimately become the most dreaded outlaw (Norman of Torn) in England. Nonetheless, a chance meeting with a good priest alters his destiny. With the guidance of the Godly Father Claude, Norman begins the first compassionate human relationship he has known in many years, since his childhood memories had been effectively expunged by his foster father, the evil swordmaster Sir Jules de Vac. Over a period of

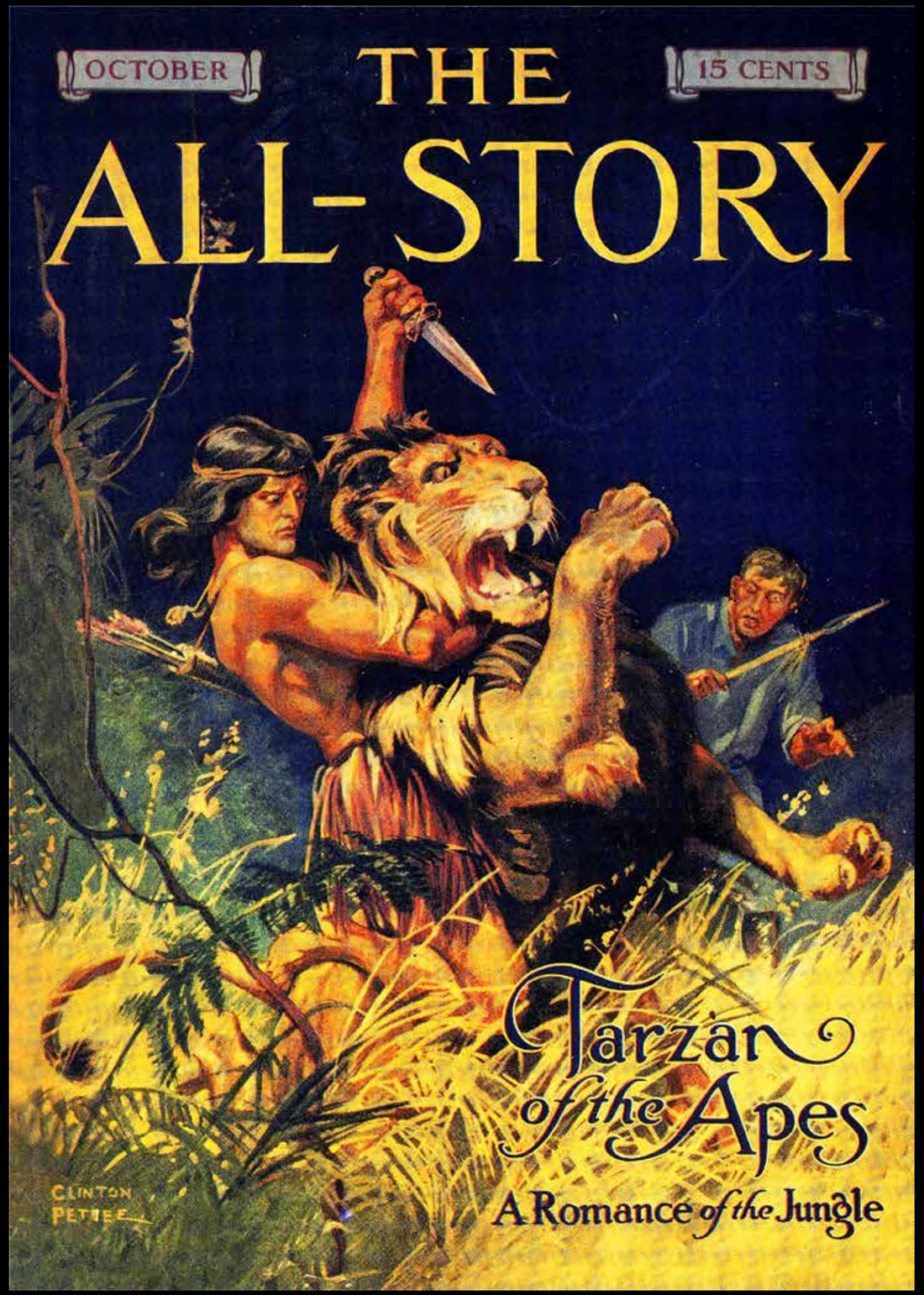


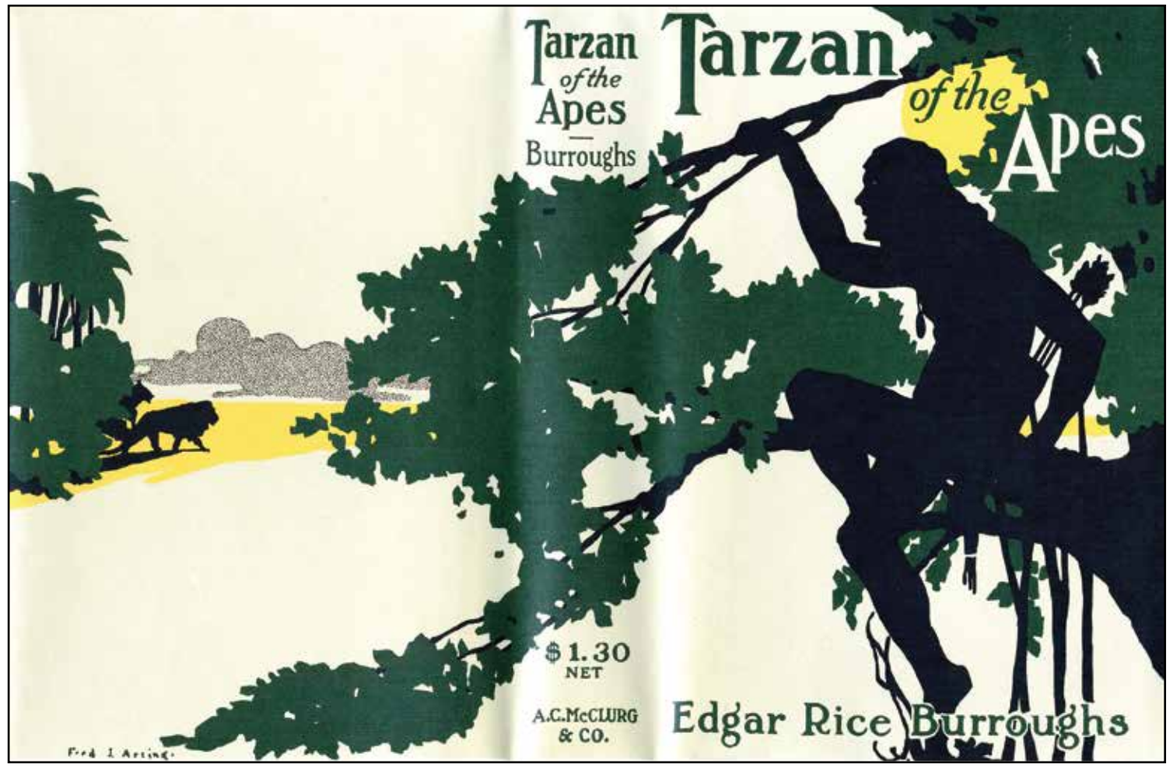
time, the priest's instruction prompts Norman to question his heritage and purpose in life, effectively countering De Vac's cruel and calculating indoctrination and dark domination over his maturing mind. The visits that Norman made to the priest stood him in good stead as he learned not only how to read and write, but to understand both Latin and English. He was also schooled in the finer arts, to respect and protect women with his life, revere God and to champion the cause of the poor and needy. Whereas De Vac has purposely neglected the higher principles of virtue, chivalry and true manhood, Father Claude did all he could to instill these in the young, but grossly misguided Prince's psyche.

This undying concept of chivalry is displayed perfectly in Norman of Torn's relationship with the two love interests of the story; the beautiful Bertrade de Montfort (daughter of Simon de Montfort), and the lovely Joan de Tany. His rescue and very first meeting with Bertrade is the beginning of "pure love" for both maiden and outlaw. And later, during his daring exploits with the Lady Joan, he must likewise come to grips with his budding affections for this brave lass; deep and stirring emotions, to which his inexperience with women and romance leaves him a bit baffled, unsure of what to do. Add to this the historic and landmark events of the Battle of Lewes and the climatic piece of swordplay at Battle Abbey between the two greatest swordsmen to ever wield a blade - the most spectacular and dramatic duel such has never been seen before, nor would ever be seen again, and you have an grandiose saga that culminates in a great ending to this fantastic tale.

I believe that it would be accurate to say that *The Outlaw of Torn* was partially inspired by Burroughs' recognition of his English ancestry. He seemed to have a great affection for England, not surprisingly, since one of his ancestors, Deacon Edmund Rice, was of English stock. In his great and most famous work *Tarzan of the Apes* (*All-Story Magazine:* October, 1912), the principle character John Clayton - Lord Greystoke (Tarzan), is an English nobleman with a seat in the House of Lords. In *Beyond Thirty,* a tale set in the 22nd century (*All Round Magazine*: Feb., 1916), and also known by its paperback title *The Lost Continent* (Ace Publishers), Burroughs' heroine is called Victory and rules the country Grubitten. Another of his historical fiction works entitled, *I Am A Barbarian* (written in 1941), has as its main character a young man named Brittanicus, the son of a warring English chieftain, the great grandson of Cingetori - King of Kent. Brittanicus is captured by a Roman Legion stationed in Britain and taken to Rome as a slave where a new adventurous life awaits him.







The Outlaw of Torn was Burroughs' second work (written just before *Tarzan of the Apes),* which he began in early November of 1911, with the initial first draft being completed in an astonishing 17 days, far more rapidly than many of his other novels. But, the story needed to be revised, so Burroughs did more indepth reading and research of the medieval period, reworked the tale and completed his second draft sometime in 1912. It is not known exactly how long Burroughs took to finish the story in its present day form since it did not share the same initial success of his other stories, being rejected no less than five times and undergoing several rewrites. The rejections must have troubled the young struggling writer considerably, seeing that the meager wages he was earning at the time was not sufficient to support his family. His undying ambition was to earn a living, writing exciting adventure novels.

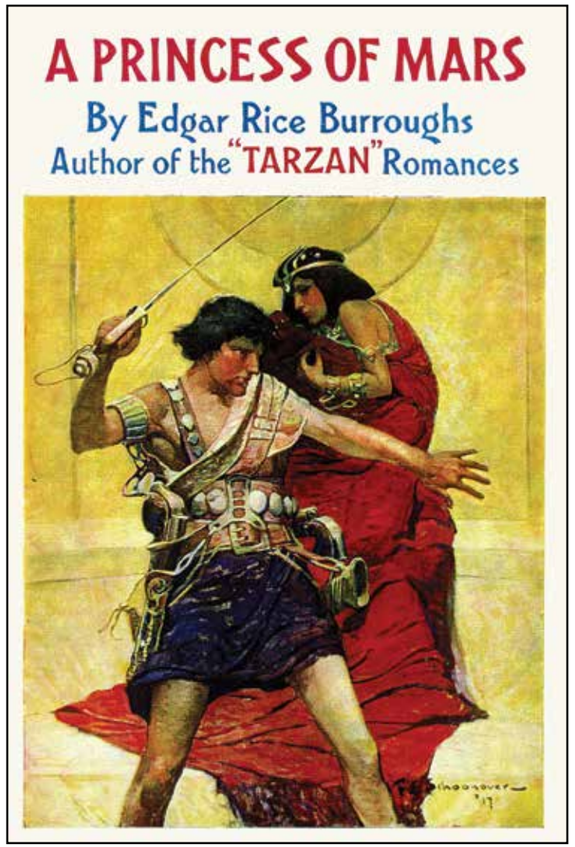
The A.W. Shaw Company of Chicago published business magazines such as, *System - The Magazine of Efficiency* and *Factory,* with Burroughs holding several positions with the former. One of these was geared to advise and counsel businessmen in order to aid them with their particular problems and thus, become more efficient in the marketplace. For the sum of $50, any manager could put forward as many of his problems as he wished and be advised by a counsellor such as Edgar in order to solve them. This idea must have clicked in Burroughs' mind…he too might just need to revise his latest work, *The Outlaw of Torn,* if he ever expected to see the story published.

The stage to this historical novel is set in 13th century England, during the turbulent reign of King Henry III as he struggles to retain the age-old total and uncontested monarch sovereignty, while his bold brother-in-law, Simon de Montfort (who was married to the King's sister Eleanor), the most powerful and influential baron in the Kingdom, challenges Henry's inept and often downright corrupt rule with new and revolutionary ideas of a more "democratic" government. It was the time of the Magna Carta and the landmark laying of the foundations of Parliament, by which all Normans and Saxons alike could expect to live under the law and protection of equal rights. The story unfolds rapidly when the king insults the taciturn swordmaster De Vac with a rash and unjust slap, an innocent prince being subsequently kidnapped, brain washed to forget his heritage and relentlessly trained to become the greatest swordsman that has ever lived; soon raising a fearsome outlaw army of 1,000 fierce fighting warriors, which caused even the king himself to tremble in fear. From hereon, the tale escalates exponentially into one of hate, intrigue, bloody battles, dramatic sword duels, very intense castle sieges, pillage, theft, murder, friendship, loyalty and betrayal and the unlikely love of the noble daughter of Simon de Montfort.

An intriguing scene in *The Outlaw of Torn* is the introduction of a Lord Greystoke, not John Clayton (Tarzan), but quite possibly his predecessor. So much so, that many Burroughs aficionados like to place *Outlaw* within the Tarzan series of novels as "Number One" in the chronological order of reading. This idea, of course, can only be taken seriously by dyed-in-the-wool enthusiasts since Burroughs often linked up his characters from one story to another. Unfortunately, in the case of this Lord Greystoke, his life is short lived. In an early engagement with the young Outlaw at the Castle of Torn, De Vac's darkly grim pronouncement upon him of, "A mort mon fils" (to the death) orders Norman to end his life.

Thomas Metcalf, editor of *The All-Story Magazine* pulp, had recently published Burroughs very first story, the classic swashbuckling John Carter adventure, *Under the Moons of Mars* in 1912 (later to be published as *A Princess of Mars).* In a November 4th letter, he issued a challenging proposal to his new budding writer;

"I was thinking last night, considering how much vividness you described the various fights, whether you might not be able to do a serial of the regular romantic type, something like, say *Ivanhoe,* or at least of the period when everybody wore armor and dashed about rescuing fair ladies. If you have in mind any serials, or anything of that sort, and if you think it worth your while, I should be very glad indeed to hear from you in regard to them."



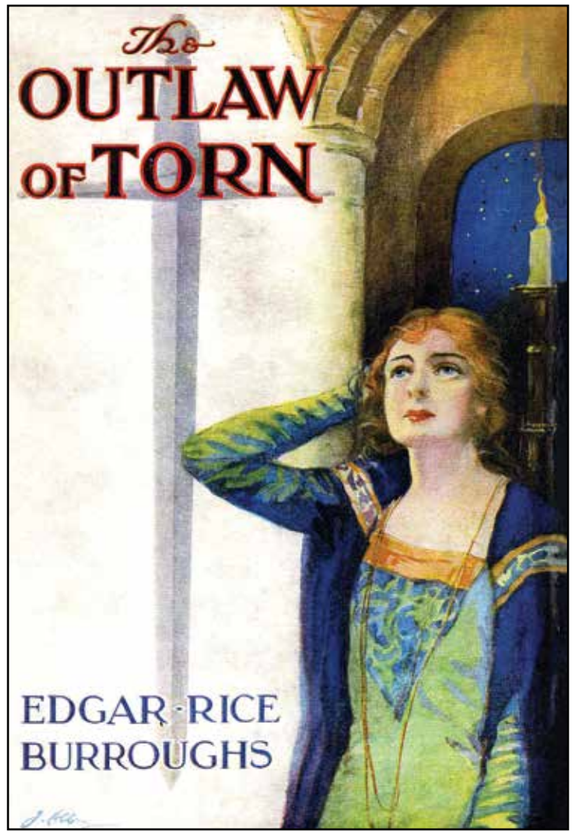
Coming from so distinguished an editor as Metcalf, this proved to be a tall challenge as well as an underlining command and Burroughs responded by working at a furious pace, "all day and late into the night studying my references and writing alternately," for the next three weeks on his typewriter, culminating in a completed story for *Outlaw* by the end of the month. In his November 29th letter to Metcalf accompanying the manuscript, he explained that only the serial rights were for sale and furthermore, he reiterated Metcalf's phrase, "when everybody wore armor and dashed about on horseback rescuing fair ladies."

About his hero, the fictitious Prince Richard, second-born son of King Henry III, Burroughs wrote with panache, "The story of his adventurous life, and his love for [Bertrade de Montfort,] the daughter of the historic Simon de Montfort, Earl of Leicester, gives ample opportunity for thrilling situations, and hair raising encounters." His colorful description of this epic saga could not have been more apropos.

Burroughs' limited knowledge of the medieval period and the historical substance around which the plot revolved, gave him a slight sense of insecurity. As a result, he preferred to joke about it to Metcalf, writing, "while the story hinges, in a way, upon certain historic facts in connection with the Barons' War of that period, I have not infused enough history, scenery or weather in it to in any way detract from the interest of the narrative." He signed the letter in parenthesis, "Normal Bean."

Burroughs' interweaving of the central and sub-plots is simply ingenious in every aspect. A brilliant blend of recorded and "suppressed" history. At the very nucleus of the tale, the dark subterfuge and nefarious revenge of De Vac, around which builds the cataclysmic events of the Second Barons' War. De Vac embarks upon such an elaborately wicked and vengeful scheme, that it would, in time, cast the king, the barons, noblemen and common folk and a lost prince into a violent vortex of mayhem and bloodshed, which would soon engulf the greater part of England in all out warfare.

Regardless of the fact that *Outlaw* is an absolutely wonderful and rich mixture of romantic fantasy, infused with the actual chaotic history of the period, Metcalf was not all that impressed with the initial draft of the story. On December 19th of 1911, he wrote to Burroughs, offering a summary of the novel's so-called "defects." He was doubtful about the overall story. The plot was excellent no doubt, but he felt that Burroughs had worked on it too hurriedly, did not seem to describe the vicinity of Torn effectively, and that the opportunities for color and pageantry has been entirely missed. Some of the characters could have been enlarged upon and given greater importance. Metcalf finished his lettering by saying, "As, for instance, the old fencer whom you use for about three chapters and then ignore entirely until the very end of the story. In him you have a kind of malevolent spirit who might pervade the whole book." The editor even recommended that Edgar read *Forest Lovers* by Maurice Hewlett and *Men of Iron* by Howard Pyle, assuming that he was already familiar with Sir Walter Scott's classic work, *Ivanhoe.*



Burroughs took the criticism in stride and there followed a good deal of correspondence between the two men. Various ideas were suggested, and in some cases, Burroughs accepted the advice, but he still wanted to keep the original story and plot as his own and not have it interfered with. Metcalf even went so far to suggest that, because he believed in the plot "so thoroughly," that Burroughs turn the novel over to a man in New York whose extensive background in medieval history would enhance the whole story with more accurate details. The editor offered $100 for the plot and assured Edgar that he would be listed as one of the authors when the story was published. Even though his financial situation was precarious, at best, he had no intension of selling his plot to Metcalf and firmly closed the door on the meager offer. Burroughs was exhibiting the two qualities which would characterize him throughout his prolific career, self-confidence in his work and dogged, unyielding independence.

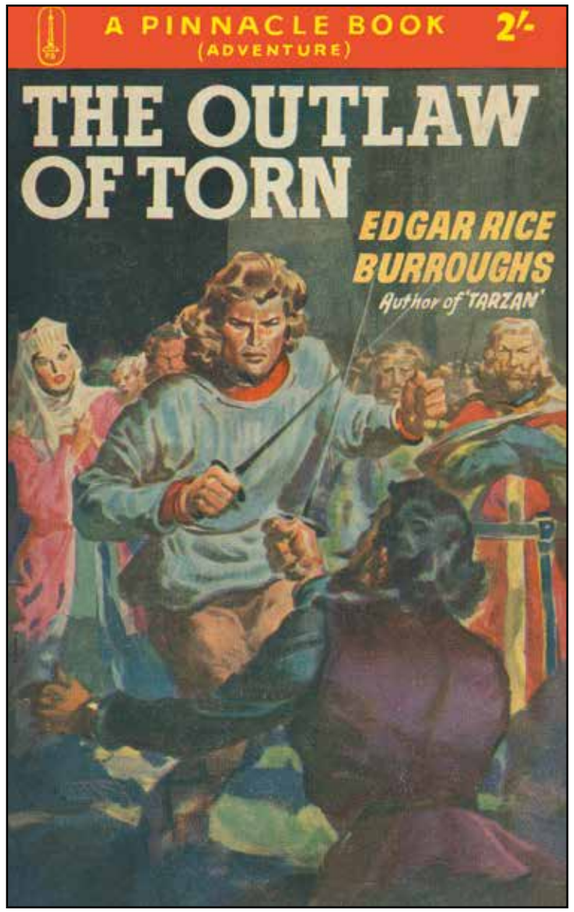
Burroughs tried a few more times to convince Metcalf to purchase *Outlaw,* but to no success. The two would just not agree on the excellence of the story. In a letter dated March 14th, 1912, Edgar wrote:

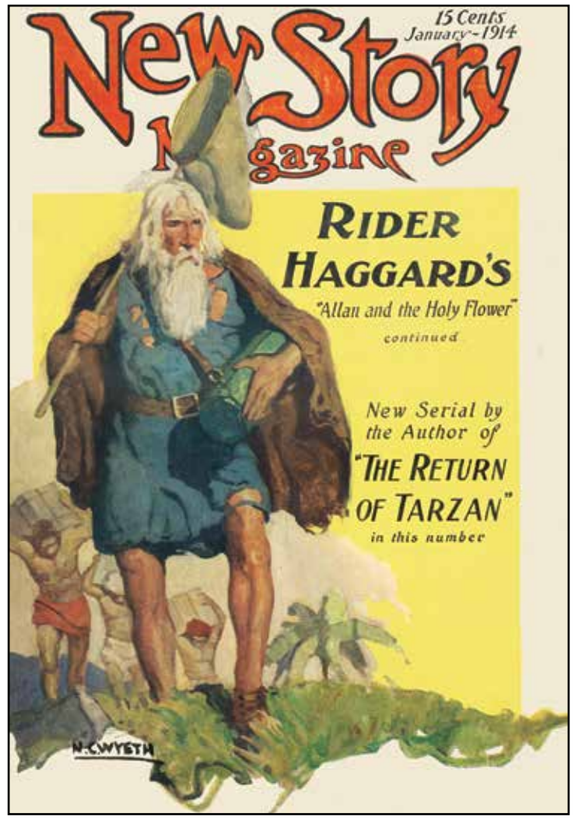
"I really think your readers would have liked that story. I am not prone to be prejudiced in favor of my own stuff, in fact it all sounds like rot to me, but I tried the manuscript on some young people; extremely superior, hypercritical young people, and some of them sat up all night reading it.

"…nobody knows anything about the manners, customs or speech of 13th-century England…so who may say that one story fairly represents the times and that another does not?

"If I had written into *The Outlaw of Torn* my real conception of the knights of the time of Henry III, you would have taken the manuscript with a pair of tongs and dropped it into the furnace. I made my own hero everything that I thought the men of the time were not."

After being turned down by the Houghton Mifflin Company and *The Cavalier Magazine,* Burroughs offered it once again to Metcalf, stating, "Its funny too, for everyone who has read it except yourself has thought it by far the most interesting story





I have written." The rejection was obviously inevitable, and thus, Edgar finally relented from trying to sell it to Metcalf by saying, "I'm going to do it over again when I have the time - I shall stick to *The Outlaw of Torn* until it is published - I come from a very long lived family."

The struggle with the story from November 1911 through January 1912 resulted in three versions of *Outlaw.* The revised manuscript of 1912, comprising of hand written and typed pages with pasted corrections displays evidence of what must have been exhausting research, writing and re-writing. He was pouring his very heart and soul into the book by searching tirelessly for more medieval-age information and details to ensure for a more authentic atmosphere. The first two openings were discarded for the classic present version:

"Here is a story that has lain dormant for seven hundred years. At first it was suppressed by one of the Plantagenet kings of England. Later it was forgotten. I happened to dig it up by accident. The accident being the relationship of my wife's cousin to a certain Father Superior in a very ancient monastery in Europe.

"He let me pry about among a quantity of mildewed and musty manuscripts and I came across this. It is very interesting - partially since it is a bit of hitherto unrecorded history, but principally from the fact that it records the story of a most remarkable revenge and the adventurous life of its innocent victim - Richard, the lost prince of England."

The quote above is an example of a style of introduction that was very popular with the authors of that day, bringing themselves directly into the tale and providing an intriguingly fascinating hook for the reader to ponder by suggesting, "What if this story is actually true?"

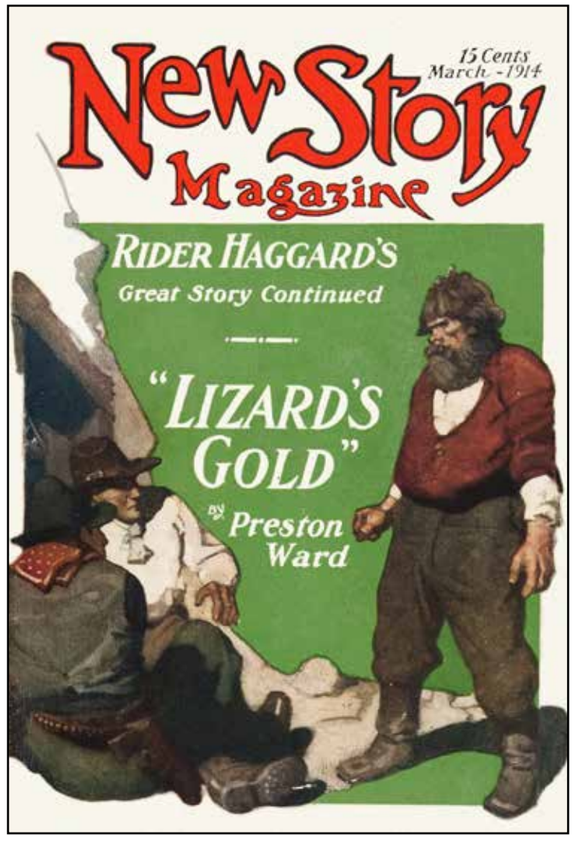
At the end of 1912, *Outlaw* was still unsold. Burroughs' most notable revision to the story was his personalized introduction, and eight months later, after negotiations with A.L. Sessions, Editor of the pulp *New Story Magazine,* his belief and persistence paid off. On August 18th, 1913 Burroughs was paid $500 for the first serial rights to *The Outlaw of Torn* and an additional two cents per word more if the story, according to reader response, proved to be a success. It certainly was, being originally published in five-serial installments in the pulp *New Story Magazine,* from January through May of 1914, and later, in hardback novel format by A.C. McClurg of Chicago on February 19th, 1927.

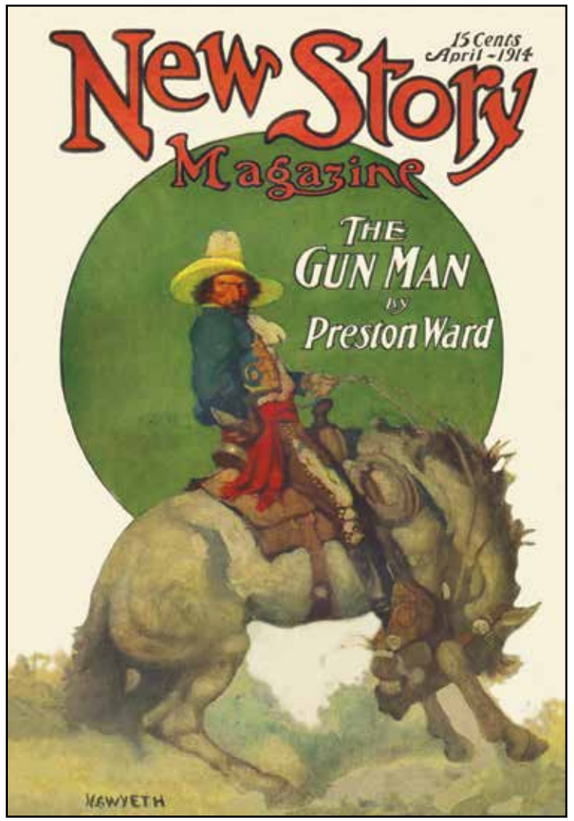
During this time of promotion for the book, Edgar told a literary editor of the Sacramento Bee that *The Outlaw of Torn* drove him to the hardest "labor" he had ever done. And to Maurice Simons at McClurg, he wrote, "I think it is the best thing I ever wrote, with the possible exception of *Tarzan of the Apes,* and next to it, I believe will rank *The War Chief of the Apaches."* A report on March 28, 1927 confirmed that the first-edition run of 5,000 copies had completely sold out. There have been many subsequent reprintings of the novel up to the present day, featuring covers by such renown painters as James Allen St. John, Roy Krenkel and the legendary Frank Frazetta himself - perhaps the greatest fantasy artist of all-time.

The story was considered unfilmable by Hollywood.

Thanks to Frank Westwood, Rod Jackson, George McWhorter and Bill Hillman for their help in supplying the images.

Frank Westwood was a lifelong ERB enthusiast and expert, as well as the publisher of the popular fanzine, *The Fantastic Worlds of Edgar Rice Burroughs.*





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-Bill and Sue-On Hillman's ERBzine C.H.A.S.E.R. (Volume 0754. *The Outlaw of Torn* Publishing History) www.erbzine.com/chaser/

Image information:

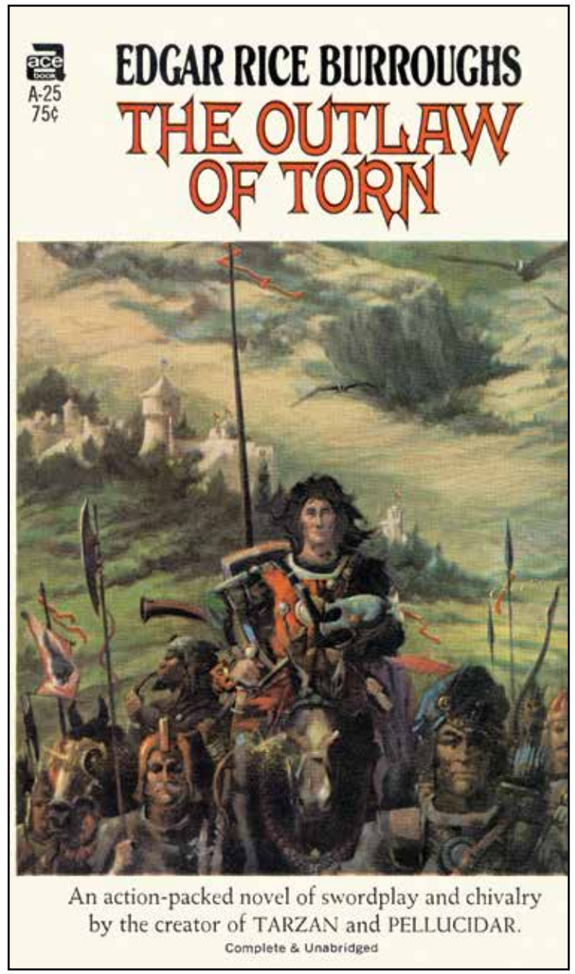
-Edgar Rice Burroughs signed photo.

-*The Warlord of Mars* (Methuen, 1920). Art by J. Allen St. John.

-*The Outlaw of Torn* first edition (A.C. McClurg: Feb., 1927). Cover art by J. Allen St. John.

-Olivia de Havilland (1916-2020) as Maid Marion in *The Adventures of Robin Hood* (Warner Brothers, 1938).

-*The Adventures of Robin Hood* one-sheet poster (Warner Brothers, 1938). Errol Flynn in the title role of Robin Hood.



-Father Claude and Shiloh, Norman of Torn's great white gyrfalcon. Art by Suydam Studios.

-*The Lost Continent* paperback edition (Ace Books/ Oct., 1963). Cover art and title page sketch by Frank Frazetta.

-*The All-Story* (October, 1912). Tarzan of the Apes - "A Romance of the Jungle." Cover art by Clinton Pettee. First published Tarzan story by Edgar Rice Burroughs, his most famous creation.

-*Tarzan of the Apes* First Edition (A.C. McClurg, 1914) wraparound cover. Art by Fred J. Arting.

-*A Princess of Mars* (Methuen, 1952). Cover art by Frank E. Schoonover. This was ERB's very first story, originally published as *Under the Moons of Mars* in 1912.

-Bertrade de Montfort with sword. Art by Suydam Studios.

-Jules de Vac training young Prince Richard. Art by Suydam Studios.

-*The Outlaw of Torn* third edition hardcover (Methuen/ Aug., 1927).

-*The Outlaw of Torn* (Pinnacle/ Sept., 1953). Cover art by J.E. McConnell.

-*New Story Magazine* (A.L. Sessions/ Jan., 1914). First published serial for *The Outlaw of Torn*. Cover art by N.C. Wyeth.

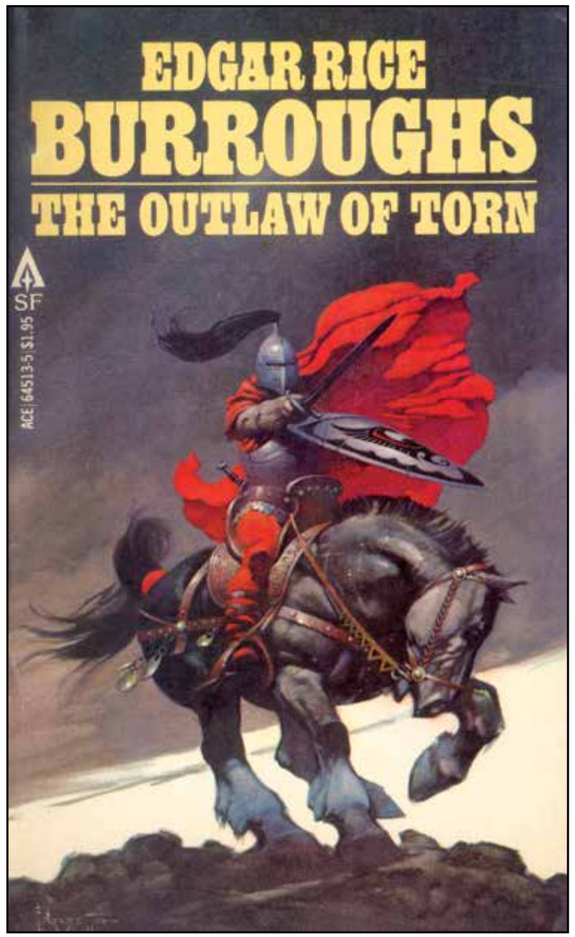
-*New Story Magazine* (A.L. Sessions/ Feb., 1914). 2nd original serial installment for *The Outlaw of Torn*. Cover by N.C. Wyeth.

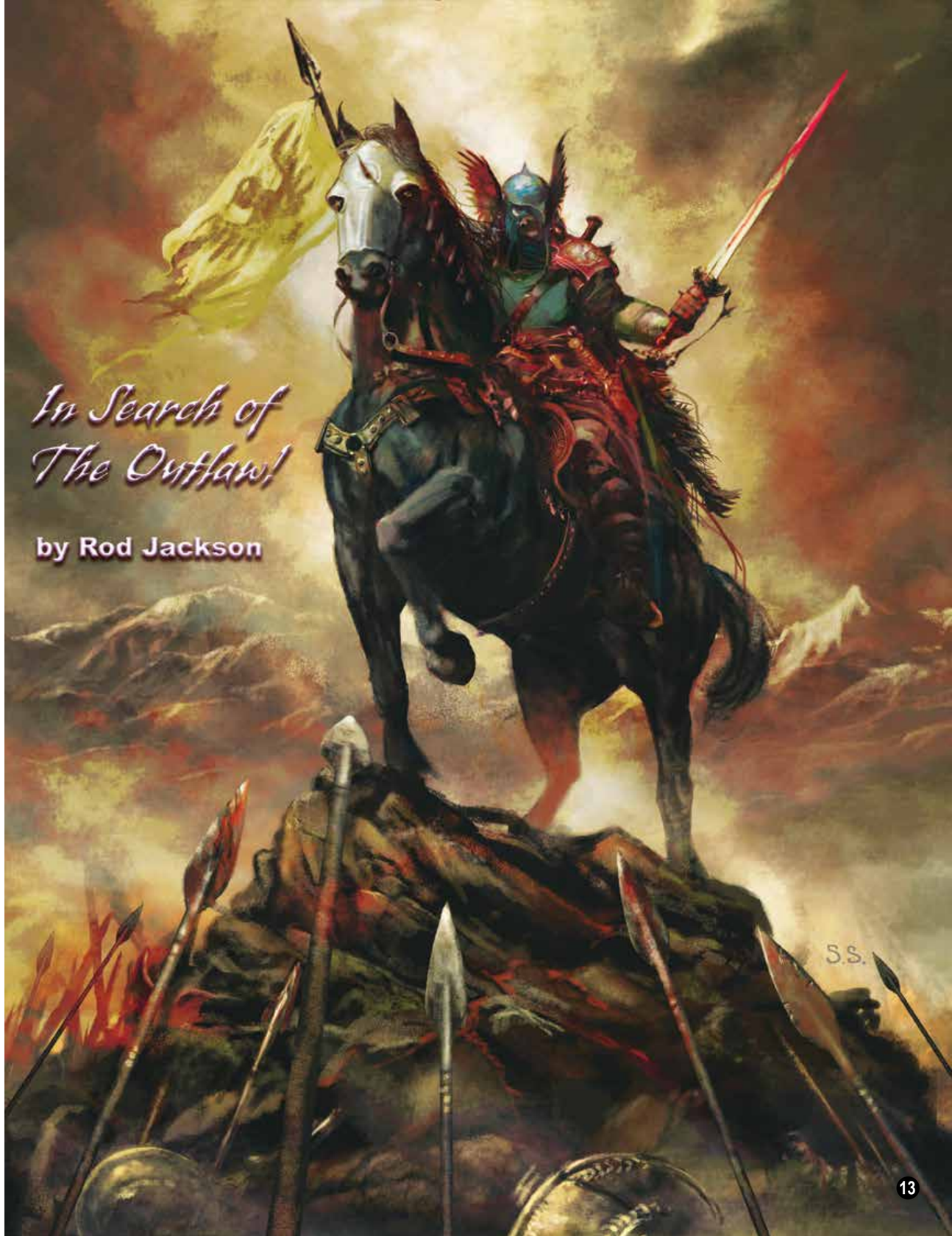
-*New Story Magazine* (A.L. Sessions/ March, 1914). 3rd original serial installment for *The Outlaw of Torn*. Cover by N.C. Wyeth.

-*New Story Magazine* (A.L. Sessions/ April, 1914). 4th original serial installment for *The Outlaw of Torn*. Cover by N.C. Wyeth.

-*The Outlaw of Torn* (Ace Books/ Nov., 1968). Cover art by Roy Krenkel Jr.

-*The Outlaw of Torn* (Ace Books/ Jan., 1973 and Nov., 1978). Cover art by Frank Frazetta.





Part I

Norman of Torn

"No published history mentions this little lost prince; only the secret archives of the Kings of England tell the story of his strange and adventurous life. His name has been blotted from the records of men;..."

Westminster Abbey, that magnificent church where the kings and queens of England are crowned and laid to rest, may hold a clue to the true identity of Edgar Rice Burroughs' most tormented hero, Prince Richard, who later became the most feared outlaw in England under the name of Norman of Torn. In the south ambulatory of the Abbey, is a small altar tomb containing the remains of Katherine and four other children of Henry III, together with those of four of the children of Edward I. This monument, known as the mosaic tomb, was the work of the Cosmati family from Rome, who were employed on the decoration of the tomb in 1273, 16 years after the death of Katherine. Henry and his queen, Eleanor of Provence, had been devoted to this little deaf and dumb girl and had gone to great expense over her earlier memorial and this new tomb.

What is of interest to us here is the fact that the remains of Katherine's infant brother, Richard, who had also died in 1257, are recorded as having been placed in the tomb at some time after 1273. Richard was born in approximately 1247, and would therefore have been ten or eleven when he died. Bearing in mind that these dates are taken from the most authoritative sources, can we make any connection between this historical Prince Richard and the little Prince Richard who became the dreaded Outlaw of Torn? In the opening of ERB's chronicle, the Prince is "about three" (which could mean he is just about three, or perhaps, aged three about to turn four) in 1243, apparently having been born seven years before the son of Henry III who is interred in the Abbey. There can be only two answers to this question:

#1 The young Richard in the Abbey tomb was born and died in the approximate years that have been recorded, and Richard the outlaw was an earlier son.

#2 The two Richards were one and the same person and the dates for the son in the Abbey are incorrectly recorded either by accident or design.

In favor of #1, is the clear statement in the last chapter of *The Outlaw of Torn*, after Richard is recognized and reconciled with his parents, that he is indeed the second-born son. As King Henry and Eleanor's first three children are officially recorded as having been:

-Edward (born 1239)
-Margaret (born 1240)
-Edmund (born 1245)

We may conclude then that Richard/ Norman must have been born just before Margaret (or, as has been suggested by John F. Roy, he may have been Margaret's twin brother.) Rob Hughes proposes yet another intriguing theory; that perhaps Richard was Edward's younger identical twin brother. This idea is supported by the fact that throughout ERB's story, Richard/Norman is repeatedly, yet mistakenly identified as Prince Edward (firstborn of King Henry III), by friend and foe alike. Burroughs writes that when looking upon Richard at the age of 15, a royal knight named Paul of Merely is astonished, claiming, "Were he set down in court I wager our gracious Queen (Eleanor) would be hard put to it to tell him from the young Prince Edward." However, the events of the story took place over 700 years ago and after such a period of time the true facts could have been distorted. More importantly, it is stated by Burroughs that the record of the entire affair had been suppressed by a later Plantaganet king, so answer #2 could equally apply. To quote one historian: "Whose bones are in the tomb must still remain shrouded in a thick night of uncertainty."

Westminster Abbey, The most magnificent and famous abbey in the world sits in the very heart of London and has served as the traditional venue for the coronation of kings and queens for more than a millennia as well as their final resting place.

King Henry III (1207-1272) greatly expanded upon the abbey from 1245-1272 by having his architect, Henry de Reyns, rebuild it in the famed Anglo-French Gothic style as a shrine to honor his favorite saint, Edward the Confessor (1003-1066). By 1272, the sanctuary, quire and the first bay of the great nave had been completed. That year, Henry died and the work practically halted until 1376, when the foundation stone was laid for the new nave, which was finally completed 140 years later.

Another puzzle we are faced with is the character of Bertrade de Montfort, the beautiful daughter of Simon de Montfort - the great Earl of Leicester - with whom Norman of Torn eventually took up arms against the king at the Battle of Lewes in 1264. Simon de Montfort was married to the King's sister, Eleanor Plantaganet, and thus Norman unwittingly fell in love with his cousin, as well as making war upon his own father Henry III. The history books tell us that De Montfort and his wife Eleanor had six children, five sons and one daughter, also named Eleanor. The latter was born in approximately 1252 and in 1278 was married to Llewelyn, the last native Prince of Wales, when she was about 26 years old. Clearly she was far too young to have been confused with Bertrade, who would have been about the same age as Norman of Torn. It was indeed a powerful monarch who could also remove all trace of this daughter of De Montfort from historical records. As a footnote, there is the interesting fact that there had been a Bertrade in the family; Simon de Montfort's father's sister was similarly named.

If we are unable to identify Richard from established royal history, can we possibly trace him in his persona of Norman of Torn or the "Devil of Torn," the terrible surname by which he became infamous throughout medieval England? In those times an outlaw was legally defined as a person who, having committed a crime and refusing to submit to trial, was declared to be, "outside the law." It was everyone's duty to attempt to capture him, the reward being the price of a "wolf's head," a term which came to be used as a general description for this type of outcast individual. Medieval England was beset with lawlessness, the main reason being the inadequate resources of local officials of the crown who were responsible for administering the King's justice. In many cases, corrupt officers allowed outlaw leaders to operate in certain areas in return for a cut of the "takings," and if anyone with a bit of influence was put on trial there could be intimidation or bribery of witnesses and juries. When there was widespread civil unrest as in the conflict between De Montfort's barons and Henry III, the depredations of outlaw bands increased because officials of the law were too busy looking to their own safety.

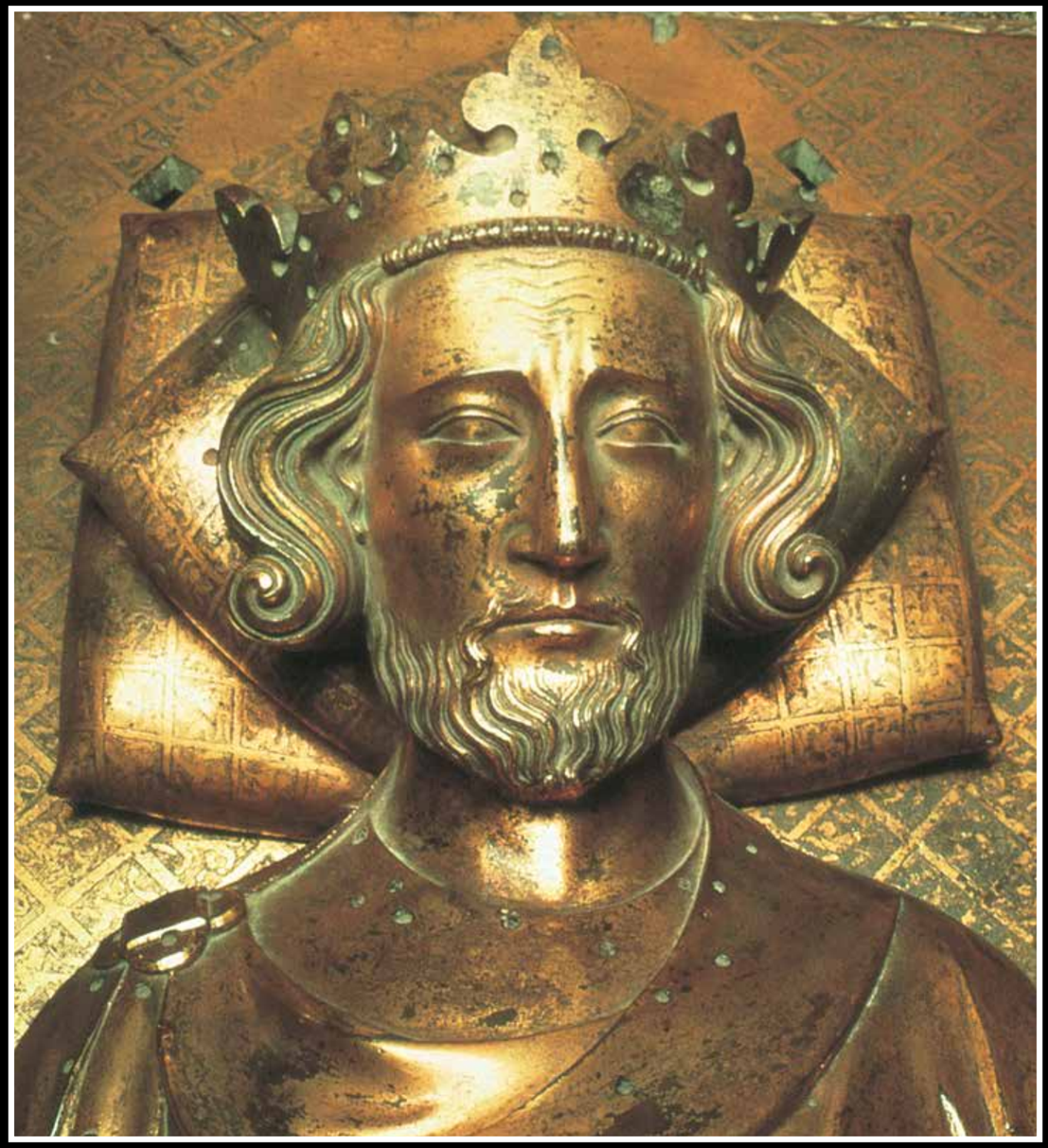
Derbyshire, and the hilly area (now known as the Peak District) in which Norman of Torn was based, suffered particularly from outlawry - the rugged nature of this northern landscape of England being ideal for such operations. In the 14th-century, James Coterel led a gang calling itself, "the Society of Savage Men," which specialized in the medieval version of a protection racket. In 1439, Piers Venables of Derbyshire was described as leading a band after the fashion of "Robyn Hode and his meynee." According to ERB, those who served under Norman of Torn and his cruel foster father Jules de Vac, numbered a staggering 1000 fully professional, equipped and extremely fierce fighting men, a figure which exceeded that of William Beckwith's gang that operated in the forest of Knaresborough, Yorkshire, said to be at the level of 500 men.

Simon de Montfort (1208-1265); the Earl of Leicester, French knight, and Commanding General of the Barons' Army during the Second Barons' War against King Henry III. Detail to the ornate 1932 stained glass west window at St. Andrews Church at Old Headington in Oxford, England by Archibald Nicholson. Done in memory of Vashti de Montfort Wellbourne (1869-1930). The inscription on the window reads, "Simon de Montfort - Founder of English Parliaments." Photo © Howard Stanbury.

Not all outlaws sprang from the lower class of the social order; many gang leaders were of the gentry, their life of crime having commenced when they were dispossessed of their land after a local feud or by order of the Crown. The most celebrated of these was Sir Adam de Gurdun, one of the baronial supporters of the Earl of Leicester, who had fled to the forests after the massacre of De Montfort and his army at Evesham on August 4, 1265, in which the Earl's body was savagely mutilated by the royalist knights under the command of Prince Edward. This bloody and decisive defeat would go down in the annals of history as, "the death of chivalry" as John Sadler in his excellent book, *The Second Barons' War* testifies. Sir Adam raided along the road from London to Hampshire and it took a large military force to eventually hunt him down. He was finally bested in single combat by Prince Edward, King Henry's eldest son and heir. Surprisingly, Edward plays but a small role in the history of the Outlaw of Torn until the Battle of Lewes (May 14, 1264), when the two brothers found themselves on opposing sides.

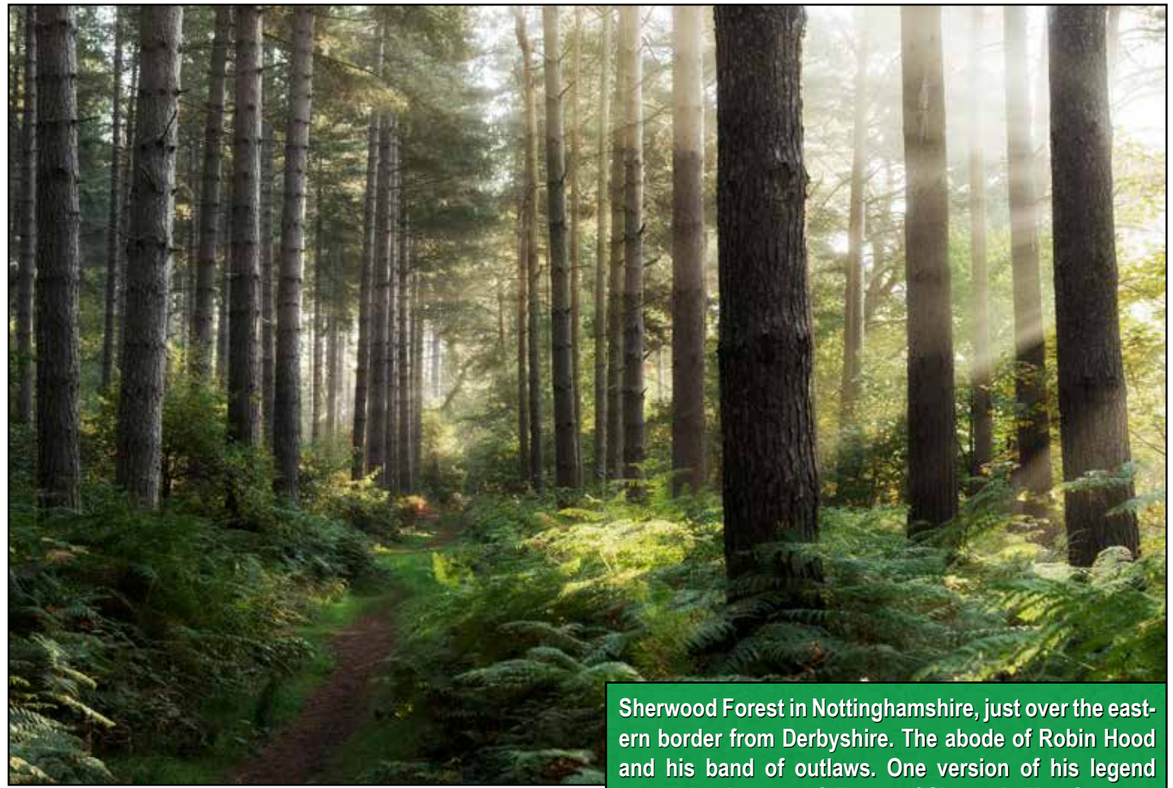
The mention of the famed Robin Hood leads us to another aspect of this story and the possibility that the exploits of the lost Prince Richard, his robbing only of the rich and his chivalrous treatment of women, could have given rise in some way to the legend of the hero of Sherwood Forest. Several authorities maintain that the real Robin Hood was a follower of Simon de Montfort who remained in arms after the death of the Earl, and was perhaps a man named Roger Godberd, who fled to Sherwood after the battle of Evesham and terrorized the Nottingham neighborhood for four years before being captured.

Famous statue of the most legendary and beloved outlaw in the whole world, Robin Hood - the perfect personification of defiance against tyranny. This wonderful work stands near the entrance of Nottingham Castle Gardens - City of Nottingham, Nottinghamshire.



The splendid gilded bronze effigy of King Henry III on his tomb in Westminster Abbey. This world famous representation of the medieval monarch was cast by goldsmith Master William Torel. Photo © Dean and Chapter of Westminster.

King Henry III ruled from 1216 - 1272, the longest reign of any medieval monarch. His father was King John, whom many historians rank as the worst King in English history. His mother was Isabella of Angouleme. Under his reign, the University of Oxford and Cambridge were firmly established and the famed Westminster Abbey was greatly expanded upon – perhaps his grandest achievement. Henry was charitable, well cultured and loved grand pageantry and yet, he could be quite impulsive with a fiery temper and often naïve, vulnerable to manipulation from his peers and siblings. Tensions with Simon de Montfort and the English barons boiled to such a point that eventually civil war broke out in 1264, a key engagement erupting at the Battle of Lewes (May 14, 1264), with Simon de Montfort and his baron army emerging triumphant. This bloody conflict, which became known as the Second Barons' War, ended at the Battle of Evesham on August 4, 1265. De Montfort was killed during this engagement, an event that is known as "The Death of Chivalry."



Sherwood Forest in Nottinghamshire, just over the eastern border from Derbyshire. The abode of Robin Hood and his band of outlaws. One version of his legend states that he was a follower of Simon de Montfort.

The Outlaw of Torn also used another name when he raised his visor during his very first meeting with the beautiful and quite willful Bertrade de Montfort (the daughter of Simon), introducing himself as Roger de Conde of Normandy. Could this alias of De Conde somehow have become confused with Roger Godberd, and together with fantastic tales of Norman of Torn, merged to bring about in some small part the legend of Robin Hood? Sherwood Forest in Nottinghamshire and Barnesdale (in Yorkshire), the two places most famously associated with Robin and his Merry Men, are located only just across the eastern and northern borders respectively, from Derbyshire.

We do not however appear to have come across anyone answering to the description of our Prince turned Outlaw being at large in the 13th-century, so let us finally look at the source for ERB's reconstruction of the events of this tale. According to the author the story was pieced together from, "a quantity of mildewed and musty manuscripts" that he came across in an ancient European monastery, which the Father Superior, a distant relation to Burroughs' wife, let him examine. "European" in this case can refer only to either England or France. The chroniclers of the medieval age were the monks; all the religious orders kept a communal diary of both local news and what they understood of national events derived from travelers who accepted the hospitality of the abbeys and monasteries. Probably the most famous of these historians was the Benedictine Monk Matthew Paris of St. Albans (c. 1200-1259), who died after a lifetime of commenting on the daily happenings at his abbey, a popular meeting place often visited by King Henry III. No mention of Norman of Torn is to be found in his works and the same can be said of the other famous chroniclers of the time, such as William of Rishanger and Thomas Wykes.

During Henry's reign there was such a close connection between France and England that some recording of Prince Richard's remarkable life could undoubtedly have been made by an earnest scribe across the English Channel. The manuscript would then have been lost and forgotten when Henry failed to recover his French possessions and it was not until ERB was allowed to, "pry about among a quantity of mildewed and musty manuscripts [until] I came across this - a bit of hitherto unrecorded history,..." that the full story, at last, came to light. We must conclude this short but intriguing investigation with two profound questions; do these manuscripts with their remarkable revelation still rest in some remote French monastery, and equally thought-provoking, whenever was Burroughs in Europe to collect this information?

Robert Shaw and Robert "Buzz" Henry in *Son of the Guardsman*.

(Below) Robin Hood and his Merry Men in Sherwood Forest - 1859 by artist Edmund George Warren.

Son of ERB?

In 1946 Columbia Pictures released a 15 chapter serial entitled *Son of the Guardsman*, starring Robert Shaw and Robert "Buzz" Henry, with Daun Kennedy and Charles King, which was loosely based on the tales of Robin Hood. This was one of the Studio's less memorable productions, having the appearance of a Western transplanted to Medieval England complete with Californian scenery. There are however several intriguing aspects to this film. The hero's name was David Trent (the river Trent has many tributaries in Derbyshire), the villain was a certain Sir Edgar Bullard, and Henry's character turns out to be Prince Richard, heir to the throne.

Do I detect a subtle ERB influence on this screenplay?

The Cosmati Mosaic Tomb in Westminster Abbey. Which Prince Richard truly lies buried within?

In part one we tried, albeit without much success, to ascertain if the personage of Richard, the lost prince turned outlaw, could have had a basis in historical fact. The purpose of this section is to explore whether we can track down the stronghold from which the Outlaw spread his reign of terror throughout Derbyshire and the surrounding lands; the stronghold known as the Castle of Torn. Are there any clues remaining that could pinpoint the location of this mysterious and remote castle or did these also disappear when the whole episode was suppressed by a later Plantagenet king?

The first step is to peruse the gazetteer to see if there is any past or present place with the name of Torn (or Torne) in the region of Derbyshire (located in the midlands of England), where Burroughs describes the ancient castle actually being located. Torn as a "name" place does not seem to appear on any modern map of the area, but there is an ancient record of a Torn in Holdernesse, that part of Yorkshire that stretches from the Wolds to the mouth of the river Humber and Spurn Head. It was so named in the Domesday Book, but towards the end of the 13th-century it was renamed Thoren Gumbald, from the old French family name, and today it is known as Thorngumbald. However, its location on the bank of the Humber River clearly rules it out as the actual site for the Castle of Torn, as recorded in *The Outlaw of Torn.*

To the east of Doncaster in South Yorkshire is to be found Torne Bridge, named for its situation on the River Torne, a tributary of the River Trent, which rises south of Doncaster. But again, the surrounding countryside in no way matches the description by ERB of the vicinity of the Outlaw's castle, and thus, we must dismiss this from the possibilities.

Moving from the gazetteer to the dictionary we find that the word Torn has several meanings:

#1 Spelled Torne; an old English word for a tower. However, no particular reference is made to any prominent tower in the Castle of Torn.

#2 Torn is an obsolete form of Tourn or Turn, which was a Sheriff's Court. Although Norman of Torn dispensed his own brand of justice, this would hardly qualify the stronghold with this description.

#3 Torn is an ancient heraldic word for a spinning wheel. This does not appear to be relevant, otherwise the Outlaw would surely have incorporated the device in his coat-of-arms. What he did use was a Black Falcon's Wing, a symbol that does not appear in any book of heraldry, although eagles and black ravens, rooks and crows (known as corbies) were often used as heraldic devices.

Before returning once again to possible geographic locations, we should look at the information given in chapter 5 of the story regarding the previous ownership of the Castle of Torn. Jules de Vac purchased the property from an elderly Jew who remarks that it came into his possession when he had called in a debt from, "that young spendthrift Henri de Macy." Was there such a person, and did he own a castle in the area? Sadly, there does not appear to be a record of any family of that name residing in Derbyshire in the 13th-century, but of course, this may or may not be a little alteration of the facts by ERB.

Is there either a castle or castle site to be found in Derbyshire that matches the description given in chapter 7 of *The Outlaw of Torn?* Burroughs describes the castle as having huge buttressed Saxon towers, which implies that it was constructed sometime before the Norman conquest of 1066. Although the buildings had a high aspect, there was also a moat, which naturally would have been fed from above, so most likely, the castle would not have rested upon the summit of the mountain. The southern walled enclosure overhung a high precipice and we are also told that the main gateway faced towards the west where a tributary of the Trent wound its way through lush meadow-land.

We may begin by looking just over the southern Derbyshire border at Ashby Castle, which lies close to the center of Ashby-de-la-Zouch, in Leicestershire. At the end of the 12th-century the Zouch family, who had inherited the manor of Ashby in A.D. 1160, had constructed a stone hall and private quarter, but it was not until 1314 that the castle was expanded and improved by the first Baron Zouch of Ashby.

In the southernmost part of Derbyshire are the sites of Bretby Castle and Castle Gresley. Bretby was built in 1209, but not properly fortified until 1291. It was subsequently demolished by the First Earl of Chesterfield, who built a great mansion on a nearby site. At Castle Gresley, a stone structure was raised on the site of a simple timber fortress after the Norman conquest. Nothing now remains, but the castle was of sufficient importance to be noted in the name of the township.

Tutbury Castle stands tall on the Staffordshire side of the River Dove, where it marks the border with Derbyshire, and is probably best known as one of the prisons of Mary Queen of Scots, who was incarcerated there in 1569. A town grew up around the castle after its construction in about 1170 when the powerful Ferrers family, Earls of Derby, came into residence. It remained in their hands until 1266, when it was seized by Henry III following the rebellion of Robert Ferrers.

The castle was to suffer the same fate as that at Duffield, which will be mentioned later.

Also to be found in this southern area is the stately home of Calke Abbey, not relevant to our search, but mentioned since the house had belonged to a private and eccentric family who collected everything and threw away nothing. When it was acquired by the National Trust and first opened to the public over 20 years ago, it was publicized as “The House that Time Forgot,” a description undoubtedly borrowed from the film and adopted from the novel by Burroughs entitled, “The Land that Time Forgot,” which had been released in 1975. This was probably the first occasion that the phrase came into common use.

Two miles to the west of Derby is to be found all that remains of Mackworth Castle, namely the castellated gatehouse. In the 14th-century Lord Audley, acting in the service of The Black Prince at Poitiers, was so indebted to one of his squires that he rewarded him with a gift of land at Mackworth. The fortunate recipient styled himself “De Mackworth,” and had the castle built in the village.

After a brief consideration of the previous mentioned castle and sites, they may all be dismissed as candidates for the Castle of Torn since their histories are too well documented and none of them are on a sufficient elevation of land to match up to Burroughs’ description. We must move further north to the more mountainous region of the county (the Peak District) to discover more promising locations.

The crumbling, but still impressive remains of Horeston Castle stand in the middle of a wooded spur overlooking the valley of Bottle Brook, four miles to the north of Derby. Built toward the end of the 11th-century, the castle passed into the hands of King John in 1200, who in turn, granted it to William de Ferrers in 1215. Although records up to 1266 regarding custody of the castle are scarce, it is improbable that it could have lapsed into the dereliction in which the Castle of Torn was first discovered.

In 1275, Horeston was one of a number of towns and castles that King Edward I granted to his Queen Eleanor, and small amounts are recorded as having being expended on repairs.

To the west of Horeston and standing on a promontory overlooking the River Derwent is the site of Duffield Castle, which when built was the largest and most spectacular castle in Derbyshire with a keep exceeded in size only by those of Colchester and the Tower of London. It was constructed in the reign of Henry II by William de Ferrers, who was to die during the siege of Acre in 1190, whilst on crusade with King Richard I (Lion Heart). His great-grandson, Robert de Ferrers inherited the castle, along with that at Tutbury in 1254, when he was only 15 (which means that he was just one year older than Norman of Torn). Robert sided with the Barons in the civil war against King Henry III and suffered the unfortunate consequences in 1266 when he was disinherited and his lands given to Edmund, one of the king’s sons. Duffield Castle was ransacked by royal troops, fired and razed to the ground, thus bringing its short and recorded history to an end.

One castle that can be automatically excluded as a candidate is Codnor Castle, located in the east of the county close to the Nottinghamshire border. This is due to the fact that Norman of Torn is described as having sacked the castle in retaliation for the owner, John de Grey, having caught and hanged two of the Outlaw’s men (chapter 10). Codnor Castle was the headquarters of the De Greys for three centuries; a family that gave distinguished service to the monarchs of England over this period of time. The present day remains of the castle consist of the ruined keep, circular towers and curtain walls, the former now in a precarious state, although some restoration is now underway.

Haddon Hall has been described as “the English castle par excellence,” although it has never been more than a fortified manor house. The simple fortress overlooking the Derwent and Wye rivers was built under William I (the Conqueror) and passed into the Vernon family at the end of the 12th-century, in whose hands it remained for 400 years. Today it stands as the most perfectly preserved example of a medieval manor house in all of England and has proven to be a popular location for historical film and television productions.

Bolsover Castle rests in the north-eastern region of Derbyshire, atop a wooded hilltop and dominates the surrounding picturesque landscape of the Vale of Scarsdale (with an absolutely extraordinary view). Although built on the site of a genuine Norman castle, the keep that stands today was constructed in the 17th-century. In the 12th-century the castle passed to the Crown and its history can be traced through contemporary records, but by 1400, it was no longer of strategic value and it continued to change hands for the next 200 years, until it came into the hands of the Cavendish family.

Moving westward to the opposite side of the county, we find on the Derbyshire bank of the Dove River, a mound which was once the site of Pilsbury Castle, built in all probability to guard the river crossings into Staffordshire. Little is known of this site, only that a castle belonging to Edmund, Earl of Lancaster was in existence during the reign of King Edward I.

Finally, we must shift our search to the area that is now known as The Peak District of Derbyshire; to the most northerly candidate for the Castle of Torn, namely, Peveril Castle. Originally called “The Castle of the Peak,” this impressive citadel was built in 1080 as a wooden stockade by William Peveril, the illegitimate son of William the Conqueror. It was later rebuilt in stone and the keep was added by King Henry II in 1176. The settlement that sprung up around the base of the hill under the protection of the castle grew to eventually become the modern day village of Castleton. Just to the north-west of Castleton is Mam Tor, referred to locally as “the Shivering Mountain,” on account of an immense cliff face near the summit that is constantly shifting and quite unstable due to water seepage, whilst two miles east of the town is the tiny village of Thornhill.

A little juggling with the above place names can easily come up with the name Castle of Torn, but unfortunately the description by ERB does not seem to fit Peveril Castle. There was never a water-filled moat and, once again, the castle’s history is too well documented. Burroughs also states that the castle, “was built in the old days by Harold the Saxon.” Again, whether or not this is historical fact or colorful dramatization is unknown.

In conclusion, it would appear either that the base of operations of the Outlaw was completely destroyed not long after Norman of Torn reverted back to his true identity of Prince Richard, second-born son of King Henry III, or that the remains of the lost castle now slumber undiscovered, buried and all but forgotten on some Derbyshire mountain overlooking a dried-up stream that once led into the mighty Trent. Perhaps the true location is recorded in the manuscripts that Burroughs perused in the unnamed European monastery, but if not, then we may never know where the grim and mysterious stronghold once stood.

Castleton - The Peak District of Derbyshire

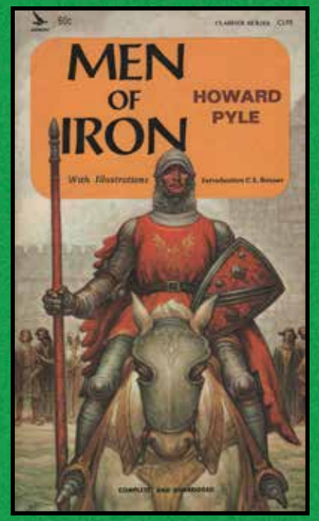
Above: Panoramic view above **Peveril Castle**, located in the **Peak District of Derbyshire**, in the midlands of England. From the bailey of the castle, one may enjoy a breathtaking medieval picturesque vista of the town of Castleton, which rests in the Hope Valley, approximately 300-feet below the castle grounds. The magnificent **Mam Tor**, known as the “Shivering Mountain,” can be seen on the horizon (to the left). Peveril Castle meets some of the criteria of the long lost Castle of Torn, but not all.

Right: **Peveril Castle Keep.** This strong tower was built by King Henry II, sometime in the 1170’s at the south-western corner (highest point) of the castle. The keep overlooks Cave Dale to the immediate south and Peak Cavern Gorge to the west; a natural cliff-gap 150-feet wide and 230-feet deep with sheer sides.

Left: **Thorngumbald** was once known as Torn, but with no hills, no castle...and in Yorkshire!

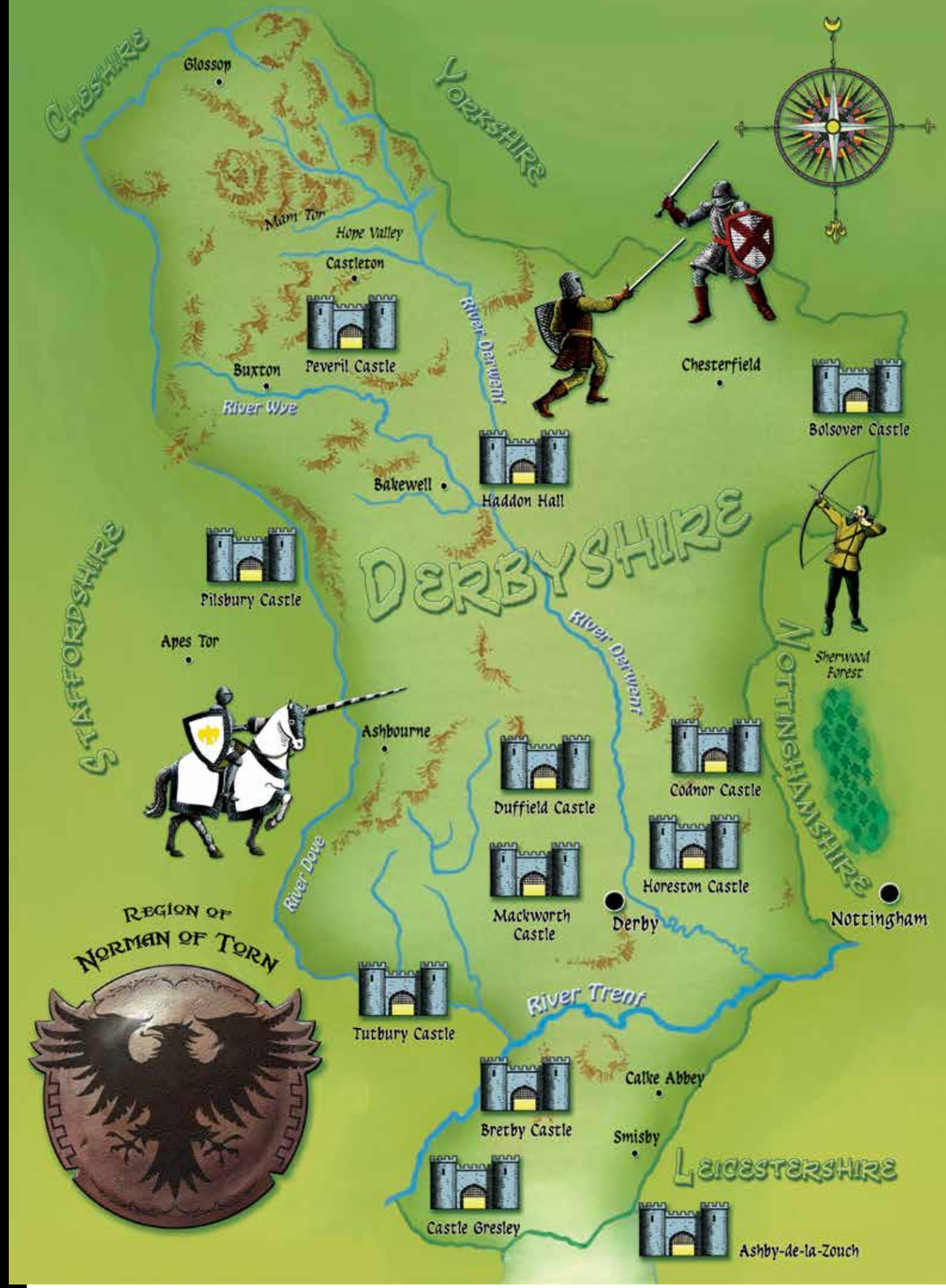
A Literary Landscape

At least two authors have used the County of Derbyshire as settings for tales set in the medieval period. Early in the 19th-century, Sir Walter Scott was visiting a friend at Smisby in the south of Derbyshire. His host took him to the top of the village church tower and the wonderful view over the nearby tournament field of Ashby Castle inspired Scott to write the literary classic, *Ivanhoe.* In 1969, Peveril Castle was used for location shooting by the BBC for their serialization of *Ivanhoe.* The Sheffield papers reported, "ankle deep in mud, buffeted by a bitter wind, 950 feet above sea level and hugging hot water bottles, Saxon maidens and Norman soldiers wandered around the battlements of Peveril Castle." Scott also wrote the novel, *Peveril of the Peak* set in this area, but the events of this tale took place during the Civil War of the 17th-century.



American author and artist Howard Pyle wrote *Men of Iron,* a novel set during the reign of King Henry IV, which followed the adventures of Myles Falworth at a certain Mackworth Castle in Derbyshire. This book was filmed in 1954 under the title, *The Black Shield of Falworth.* Pyle of course also wrote and illustrated his own account of the Robin Hood legend.

Returning to ERB and the subject of inspiration, there is an intriguing place to be found across the eastern border of the county in Staffordshire. A prominent outcrop of limestone, under the care of the National Trust, is known as Apes Tor. Could Burroughs have noticed this when researching *The Outlaw of Torn?* A large scale map of the area also reveals a Clayton House Farm just to the south of Apes Tor. Pure coincidence surely?



Part 3

The Battle of Lewes

"Thus was the flower of English chivalry pitted against the King and his party, which included many nobles whose kinsmen were with De Montfort; so that brother faced brother, and father fought against son, on that bloody Wednesday, before the old town of Lewes."

The Spring of 1264 saw the forces of King Henry III and those of his bold brother-in-law Simon de Montfort, Earl of Leicester, marching toward the settlement of their longstanding dispute in a decisive battle on the South Downs in East Sussex, England. The King, with his eldest son and heir Prince Edward, having taken the rebel castle at Tonbridge in Kent and received the surrender of the south coastal town of Winchelsea from De Montfort's garrison, marched west to Lewes. Here the King took up residence in the Priory of St. Pancras, while his son occupied the double moat and bailey Lewes Castle. Discipline among the royalist forces was lax at best, while they awaited with indifference and arrogance the next move of De Montfort and his baronial army since the Earl's eager, yet rather inexperienced followers (many being the ordinary citizens of London) were regarded as no more than a motley gang of fanatics shouting empty threats. In the meantime and unknown to the royalists, the Earl and his army had made their way south from London and were encamped at the small village of Fletching in the Weald (a secluded wooded area), a mere nine miles north of Lewes. Both sides went through the preliminaries of issuing letters of defiance, but these final attempts at conciliation were to prove futile.

On the night of Tuesday, May 13th, King Henry and his army spent the evening in riotous drunken revelry throughout the town. In stark contrast, the Baronial forces in the woodland were preparing for an early march, encouraged by the stirring exhortations of their charismatic general. Before the crack of dawn, De Montfort marched his men southward, through the dark and peaceful solitude of the Weald to arrive atop the wide flat summit of Offham Hill, north-west and about 400-feet above Lewes, just as the sun was creeping over the eastern horizon. Here he quickly drew them in formation along the high ground, keeping them out of sight of the guards atop the towers of Lewes Castle. The royalists had posted sentries on the various approaches to the town, but there was such complacency on their part that only one man was at his post, fast asleep, when the Earl arrived at daybreak. The Baron's army may very well have taken the Royalists completely by surprise in their beds had not a small number of soldiers from the town

out foraging for food blundered into the left wing of De Montfort's forces under the command of Sir Nicholas de Seagrave. When the alarm was sounded, Prince Edward led a mounted force out from the castle to directly engage De Seagrave's battle wing, which consisted mainly of the raw, untrained London volunteers. Facing the direct and formidable charge of heavy cavalry, the Londoners immediately broke rank and turned to flee into the nearby woods with a vengeful Edward and his knights in hot pursuit. The prince was particularly vindictive toward these men because of the rude way they had treated his mother, Queen Eleanor of Provence, when a unruly mob had pelted her while sailing down the River Thames as she attempted to join him at Windsor Castle the previous year.

De Montfort, from his lofty position with a reserve of men on the right wing of his army, could hardly have believed his luck as he watched Edward and his knights ride directly off the field of battle to chase down the lowly Londoners who had scattered to the village of Offham and out of sight in the thick woods. He immediately ordered his central battle formations, one under the command of his son Henry de Montfort and the other under Gilbert de Clare, to charge down the slope and attack the King and his brother, Richard of Cornwall, whose hastily assembled forces had just begun to advance up the hill. When the two armies met, the main engagement was of a short and bloody duration. Simon then smashed his reserves full force into the hard-pressed wing of Richard of Cornwall and the royalists soon found themselves retreating back towards the town. The King, who was not regarded as much of a soldier, fought bravely and with great zeal, having two horses killed beneath him before he was hustled to the safety of the Priory. The unfortunate Richard found himself cut off from his guard and was forced to take refuge in a nearby windmill, from which he was dragged with abuse and ridicule by baronial soldiers.

When Edward and his vengeful mounted force returned to Lewes, after having slaughtered in cold blood all the fleeing Londoners he had caught up with, it was with the expectation of rejoining his father's victorious army. He therefore wasted some more time by attacking De Montfort's baggage cart, which the Earl had purposefully left in a prominent position where he had initially drawn up his reserve force. De Montfort had suffered a broken leg a few months earlier and Edward believed that his most hated opponent was still lying incapacitated in the vehicle. The cart was seized and its occupants murdered; unfortunately they were royalist Londoners who were being held as hostages. After being attacked by baronial troops as he approached the town, Edward finally realized the complete disaster that had befallen his father and the royal army and soon thereafter, the two sides began negotiations. King Henry and his son were threatened that if they did not surrender, then

Eleanor of Provence (1223-1291)

Queen Consort of King Henry III of England from 1236 until his death in 1272. A dark brunette with fine eyes, Eleanor was renowned for her beauty, high scholastic learning, cleverness and skill at writing poetry. She was strongly devoted to her husband and his cause against Simon de Montfort, raising troops in her native France to support the King's struggle against the powerful Earl of Leicester.

Opposite page:

(Top) View of Offham Hill from Lewes Castle Keep. Simon de Montfort and his baronial army aligned into formation across the horizon, along the crest of the hill around daybreak on May 14, 1264. His soldiers soon charged down the slope to engage the forces of Henry III, with most of the fighting taking place in the narrow streets.

(Bottom) View from the west of the town of Lewes from Offham Hill. Lewes Castle stands on a mound constructed from white chalk blocks at the highest point of the town. The River Ouse winds, serpentine like, through the Ouse Valley just south of the town. It was from here that Simon de Montfort launched his assault, consisting of four battles (battalions); under the command of Nicholas de Seagrave (left wing), Gilbert de Clare (center) and Henry de Montfort (right wing). Simon led the (fourth) reserve force to victory.

HENRY III. AT LEWES, 1264.

Richard of Cornwall and other prominent royalist captives must immediately be beheaded on the spot. The King had no choice but to comply with De Montfort 's ultimatum, and thus the victorious Earl found himself the virtual ruler de facto of England.

The aforegoing is a brief account of what is generally accepted as the correct events that unfolded at the Battle of Lewes on May 14, 1264. However, if you read chapter 16 of *The Outlaw of Torn,* you will find that Burroughs furnishes us with a slightly different version. According to ERB, it was Richard of Cornwall, not Prince Edward, who was duped into attacking the baggage cart in the belief that De Montfort was still an injured party, thus depriving his side of valuable manpower for a crucial period during the battle. More importantly, ERB reveals that the King's forces had resisted the Earl's furious charge and were pushing the rebels back up the slope of Offham Hill, when the sudden and dramatic appearance of 1,000 fighting men arrayed atop the crest of the hill with Norman of Torn at their head changed the course of the conflict. The great Outlaw's force thundered down the slope at full speed crying, "For De Montfort!" and, "Down with Henry!" and crashed full force into the fray to ensure the final victory for a stunned De Montfort. Burroughs also tells us that subsequently, it was Norman himself who, oblivious of the fact he was manhandling his own uncle, dragged Richard of Cornwall from the windmill and would have put him to death had not De Montfort forbidden it. These "facts" were presumably taken from the manuscripts that Burroughs perused in the unnamed monastery and would certainly be of great and invaluable interest to scholars of this period of England's turbulent Middle-Ages.

After the surrender of Henry, De Montfort did his best to restore some sort of order throughout the kingdom and attempted to lay the foundations of a more representative government with the calling of the celebrated Parliament in January, 1265. However, the supporters of the king regrouped and were joined by Prince Edward who had escaped from his captivity. Support for the Earl dwindled and on that fateful dreary day of August 4, 1265 his badly outnumbered army was forced into battle at Evesham, Worcestershire. During a violent thunderstorm that engulfed the battlefield, De Montfort's forces either fled in terror or were overwhelmed by Edward's

Left:
Henry III at the Battle of Lewes. Herein, the king surrenders his sword to the victorious Simon de Montfort. Art by Henri Félix Emmanuel Philippoteaux.

Right:
Memorial to Simon de Montfort in the Church at Fletching. Inscription reads, "Simon de Montfort Earl of Leicester - Steward of England. Kept Vigil in this church on the 13th of May, 1264, the eve of the Battle of Lewes. 13th May, 1964 • Festival of Fletching • 700th Anniversary."

Below:
The Church of Saint Andrew and Saint Mary the Virgin. This Norman Church is located in the small village of Fletching in East Sussex, hidden deep in the Weald; a quiet and secluded wooded region about nine miles due north of the town of Lewes. It was here that De Montfort and the famed Roger de Cantilupe, Bishop of Worcester, held vigil to celebrate mass and to bless and encourage Simon's troops on the eve of the Battle of Lewes. It is believed that the village of Fletching was a medieval center for arrow production.

to this wonderful and exciting saga, and so we may never know what happened to the Outlaw hero of what the author described as, "…a bit of hitherto unrecorded history."

The Tourist Information Center of Lewes at 187 High Street, Lewes, BN7 2DE (Tel. 01273-483448), provides a small leaflet on the Battle of Lewes and an excellent Town Guide and Map, free of charge. Lewes Castle is open daily and the remains of the Priory of St. Pancras are open to the public.

far superior numbers. As mentioned before in Part 1, the Earl was killed while standing alone against his attackers and his body horribly mutilated, a grim testament to the unabashed hatred and utter savageness of the royalist knights under Edward. This dark event marked what would become known as, "The Death of Chivalry." King Henry himself was barely pulled to safety from the battle by Roger de Leybourne, a knight who had fought on the side of De Montfort at Lewes, with the king being restored to his throne soon thereafter.

The narrative of *The Outlaw of Torn* ends shortly after the Battle of Lewes, and we can only speculate on the actions of Norman the Outlaw after he is revealed as being the long lost Prince Richard and restored back into the royal family. With whom did he side in the following year's tense situation; his father King Henry or his intended father-in-law Simon de Montfort? His thousand strong band of professional and highly disciplined warriors would, most certainly, have been a great asset to either side. Perhaps the newly recognized Prince withdrew back to the Castle of Torn with his love Bertrade de Montfort and his men and kept clear of the approaching conflict, which culminated in the decisive Battle of Evesham. ERB gives no indication of future events and he did not produce a sequel

Image credits:

Part 1: Norman of Torn

(Page 13) Norman of Torn atop Sir Mortimer in the mist of battle. Art by Suydam Studios.

(Page 14 -Top left) Norman of Torn with his wild wolves of Derbyshire. Art by Suydam Studios.

(Page 19 - bottom half) Robin Hood and his Merry Men in Sherwood Forest, rendered in 1859 by English painter Edmund George Warren. Robin and his outlaw band gathered under the protective shade of the Great Oak perfectly reflects the idealized, even fairytale-like ideology and symbolism of medieval England, which has engrained itself in the mindset of modern culture.

Part 2: The Castle of Torn

(Page 20) The grim Castle of Torn with its huge sentinel black gargoyles, keeping vigilant watch. Art by Suydam Studios.

(Page 21 - bottom left) The ruins of Castle Ashby-de-la-Zouch that rest in Leicestershire, England.

(Page 21 - top right) Tutbury Castle in Staffordshire, England.

(Page 22 - top left) Codnor Castle ruins under a blue sky. Not much left of the former home of the De Greys. Derbyshire, England.

(Page 22 - bottom right) Haddon Hall is known as, "the English castle par excellence." More of a fortified manor than an actual castle, the impressive structure overlooks the Derwent River and Wye River, both of which flow through the heart of Derbyshire.

(Page 23 - top half) A gorgeous shot of Bolsover Castle at sunset. Residing on the north-eastern boarder of Derbyshire; from its high vantage point, stunning panoramic vistas of the surrounding picturesque emerald landscape can be enjoyed.

(Page 23 - bottom right) Not much at all left of Pilsbury Castle, located in the beautiful Dove Valley, Peak District National Park, Derbyshire.

(Page 26 Bottom) Aerial view of Peveril Castle, perched on a rocky outcrop above the sleepy village of Castleton in the Peak District of Derbyshire.

(Page 27) Derbyshire Map - the region of Norman of Torn. Art by Jeff Slemons.

(Pages 28-29) The ancient Saxon Castle of Torn.

(Page 30 - top) Looking across Hope Valley from the north, with the small village of Castleton in the distance. Peveril Castle rests atop the hill directly above the village. Derbyshire, Peak District, England, UK.

(Page 30 - bottom) Cave Dale, the steep-sided valley that runs along the south side of Peveril Castle. A saddle separates it from Peak Cavern Gorge to the immediate west, over which spanned a bridge leading to the main entrance into the castle grounds.

Part 3: The Battle of Lewes

(Page 31) Simon de Montfort, the Commanding General of the Baron Army, charges his mighty destrier into battle. Art by Suydam Studios.

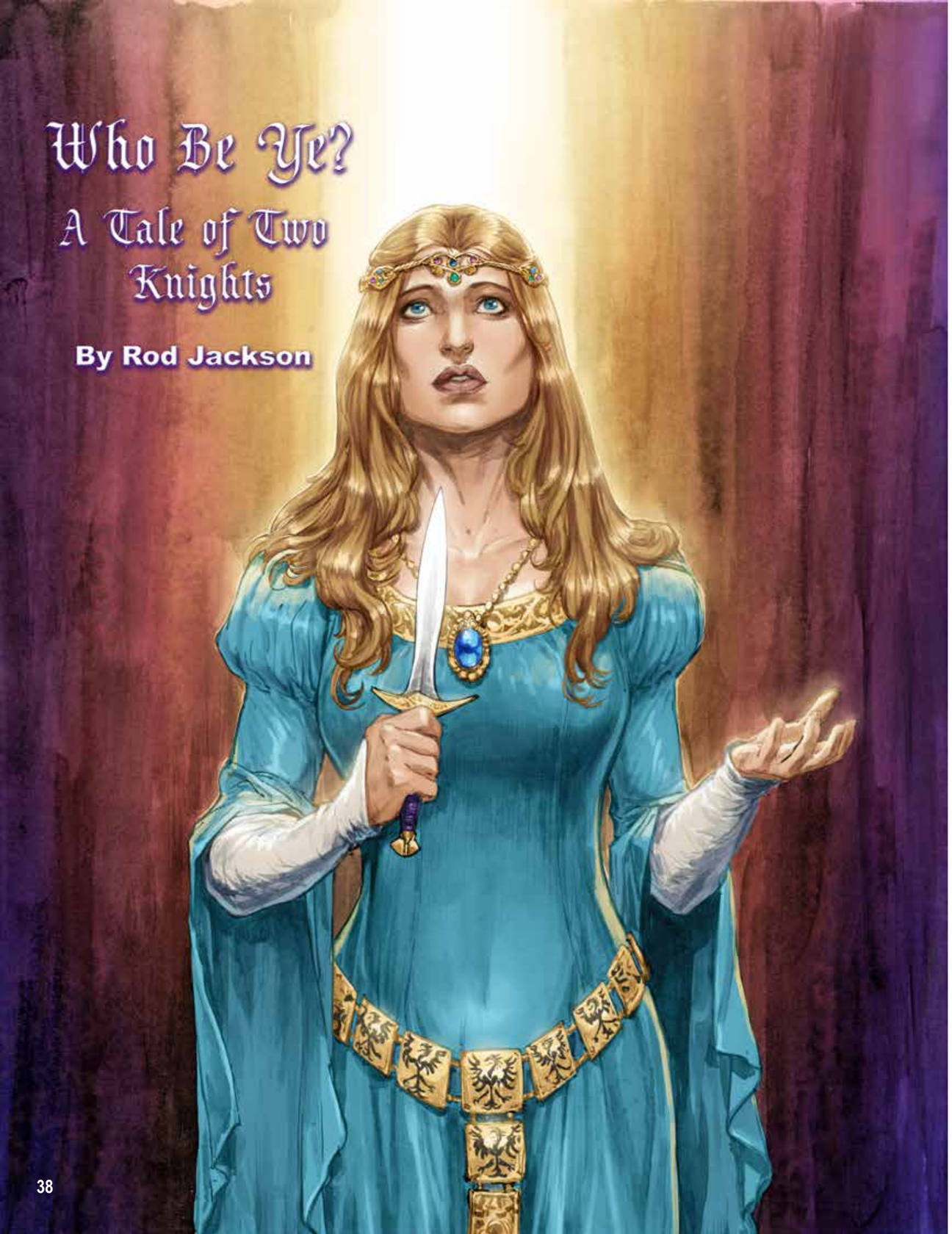
(Page 36 - top left) Simon de Montfort fights furiously at the Battle of Evesham; August, 1265. This dark day marked what would become known as, "The Death of Chivalry."

(Page 36 - top right) Battle of Lewes Memorial, by Enzo Plazzotta, Lewes Priory ruins, East Sussex, UK. This memorial; "a lasting monument to the Battle Royal," was erected in the Priory Grounds by Sir Tufton Beamish, Lord Chelwood of Lewes and author of the invaluable historical book, *Battle Royal*. It is fashioned in the form of a huge bronze helmet and ornamented with pictures of the battle and inscribed with words from the Song of Lewes.

(Page 36 - bottom right) Lewes Castle Barbican. It was from the castle that Prince Edward and John de Warenne emerged with their troops to ride up Offham Hill and engage the left wing battle of the baronial army under the command of Nicholas de Seagrave.

(Page 37 - above) Lewes Castle rises above misty rooftops on the south downs. The castle stands on a mound constructed from white chalk blocks at the highest point of the town of Lewes in East Sussex, England. This fortress classifies as, perhaps, the only double motte (raised defensive mound) and bailey castle in all of Britain. The castle was originally built in 1087 by William de Warenne, First Earl of Surrey and the brother-in-law of William the Conqueror. The flag which usually flies above is the blue and gold checkered, or "checky" standard of the De Warennes.

"In Search of the Outlaw" was originally published in *The Fantastic Worlds of Edgar Rice Burroughs* as follows: Part 1 - *Norman of Torn*, Issue No. 47 (Spring/ Summer 2000); Part 2 - *The Castle of Torn*, Issue No. 48 (Autumn/ Winter 2000/ 2001); Part 3 - *The Battle of Lewes,* double-issue 49/ 50 (Autumn 2001/ Spring 2002). Editor and publisher, Frank Westwood.



I.

"Who be ye?" said the Outlaw.

"I am Richard de Tany of Essex," said the oldest knight, he who had first spoken, "and these be my daughter and her friend Mary de Stuteville."
The Outlaw of Torn, Chapter 12

This is the opening exchange when Norman of Torn first encounters Sir Richard de Tany and, to the Outlaw's everlasting sorrow, the knight's beautiful daughter Joan de Tany.

Knowing ERB's skill in blending fact with fiction, it should come as no surprise to learn that Richard de Tany was a real person. Although he states in his introduction that he was "of Essex," he did in fact reside at Eastwick, in Hertfordshire, just across the border from Essex and north of the town of Harlow. I have recently been able to verify his existence by a visit to see the marble effigy of the knight in the village church. Eastwick was listed in the Domesday Book of 1086, when it was a thriving agricultural community, and despite its proximity to the industrial estates on the northern edge of Harlow, the village today retains the aspects of a country community. (Eastwick was in the headlines briefly in 1987 with the release of the film *The Witches of Eastwick,* which was an adaptation of John Updike's novel of the same name, first published in 1984. This was set in the fictional Rhode Island town of Eastwick, but how the writer came up with the name is not known. The London Daily Express then carried a feature article highlighting the real village in Hertfordshire and the fact that witchcraft trials had taken part in the area in the 17-century, and predictably found and interviewed some present day "witches" living nearby).

The short visit with my wife resulted in my making the acquaintance of Mr. John Clarke, a local resident and historian who has a vast knowledge of the history of the De Tany family, and to whom I am greatly indebted for the following details about this historical personage.

The De Tanys came across with William the Conqueror in 1066 and eventually took up residence in this part of Hertfordshire in the mid Twelfth Century. Richard de Tany was born in 1220, the son of Peter de Tany, who was Sheriff of Hertfordshire from 1236 to 1239 and later appointed Governor of the Royal castle at Hertford. Throughout his life Peter de Tany was a loyal


Eastwick Parish Church

The Lady Joan de Tany

servant of the Crown, and possessed qualities that do not appear to have been passed on to his descendants. He died in 1255 and was almost certainly buried in Eastwick.

Richard de Tany grew up to be a dissolute individual and although named locally as "The Crusader," there is little evidence that he ever participated in a Crusade to the Holy Land. He would have remained a minor knight if he had not had the good fortune to marry Margaret Fitzrichard, an extremely wealthy lady, around the year 1240. For a while the marriage appears to have reformed his character and he devoted himself to the welfare of the village and its church, market and fair.

The De Tanys did not possess a castle described by Burroughs; the family resided at the nearby Eastwick Hall manor house, no trace of which now remains. In the early 1260's Richard made the acquaintance of and came under the influence of Simon de Montfort, due to their ownership of adjacent estates in Hertfordshire. Such was the Earl's charisma that Richard enthusiastically took up the Baronial cause and became known as "The Great Rebel," eventually fighting at the Battle of Lewes, from which he emerged on the victorious side.

However, he then seems to have deserted the Earl and in 1266, the year after the Royalist victory at Evesham, in which battle he did not participate, he is described as "coming to the King's Court to treat of his peace with him." Although he had been deprived of his estates, these were returned to him after the knight swore his allegiance to the King. He went back in shame and humiliation to live at Eastwick, where he spent his few remaining years engaged in petty crime before dying in the year 1270.

He was succeeded by his eldest son Richard, who had fought on the Royalist side in the Second Barons' War, thus ensuring a poisonous relationship between father and son. The son proved to be a character in the same mould as his father and throughout his life was involved in legal disputes and shady dealings, which included a well documented case of a brazen attempt to obtain the land belonging to a neighbouring knight by means of a forged document presented for the King's approval. When he died in 1296, the family was bankrupt and by 1317, was extinct in the male line altogether.

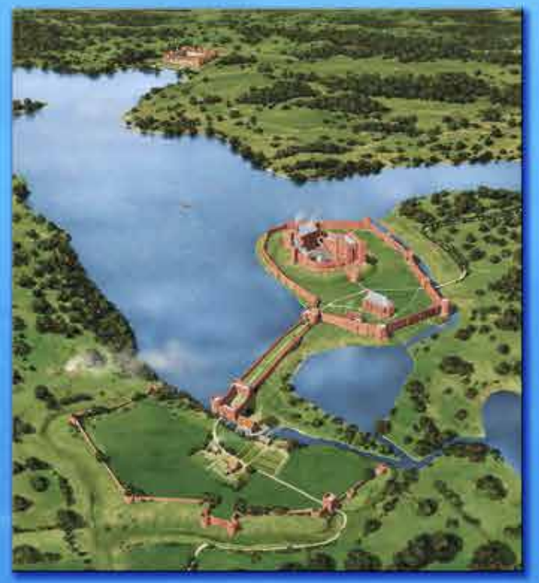
The church of St. Botolph's stands on a site which has housed a place of worship for a thousand years and when the De Tanys were in residence in the village it was obviously rebuilt to be a structure of considerable merit. Commencing in 1872, nearly all of the village was demolished, following its purchase by a wealthy London shipbroker and rebuilt on model lines. This scheme included the church, but most of the old monuments and memorials were incorporated in the new building.

Arms of De Tany

Marble effigy of Sir Richard de Tany

When we visited Eastwick in July of 2007, we met up with Churchwarden Mr. Dick George, who very kindly showed us around St. Botolph's. The marble memorial of Sir Richard de Tany, which we inspected, is to be found in the tower area of the church and rests on a Victorian base chest without an inscription. It measures six-feet in length and is clothed in a full suit of mail and surcoat with the knight depicted as drawing his large sword. The legs are crossed, but this is merely to give the figure a more lively aspect and not to indicate that the knight went on a crusade (although this no doubt was the belief that De Tany would have wished to convey). The large shield at his side was originally painted with the De Tany arms of six black eagles on a golden background. Described by British Heritage as one of the best preserved Thirteenth Century monuments in the country, the excellent condition of the memorial is undoubtedly due to it having being made from superior quality marble, commissioned prior to his death from London masons by Sir Richard. The knight's wife Margaret was also buried in the old church, both graves being at the east end. Despite the notoriety acquired during his lifetime, Sir Richard was later to be held in affection by the villagers, who used to say that he was a giant who would come to their assistance in times of need.

Sir Richard de Tany makes only a fleeting appearance in ERB's novel, as does his wife, without any mention being made of the knight's dishonourable lifestyle, but the principal De Tany in this drama is, of course, his beautiful daughter Joan. There is no historical record of this lady, nor two sons. The De Tanys did have a daughter, but she was called Mary, and apart from the name that is all that is known of her. Although Joan died by her own hand after realising that Norman of Torn could never love her, she was given a proper funeral service in the Church in Colchester, something that would never have been given to any person in the Middle-Ages who committed suicide. In this period anyone who took his or her own life was denied burial in consecrated ground and had all possessions confiscated by the Crown, including any weapon used to commit suicide. Her parents obviously covered up the cause of her death, the true nature of which would have brought great shame upon the family had it become known.



Kenilworth Castle was a spectacular medieval fortress par excellence, which served as the headquarters for Simon de Montfort. The castle was protected by a massive moat or lake, known as the “Great Mere.” The Mere’s massive vastness can be seen in the insert image.

Perhaps Burroughs, being aware of the lack of information about De Tany's daughter, merely assigned the name of Mary to her friend Mary de Stuteville and gave his own version of the tragic life of the lass he called Joan. Recent research by Rob Hughes has brought to light the fact that Roger de Tany, one of Sir Richard de Tany's sons, was married three times and that his second and third wife were oddly both named Joan. So there were, at least, two historical Joans in the De Tany family line, but, as far as we can verify at this time, both were a daughter-in-law and not a daughter of Sir Richard. Did Burroughs come across this fascinating information in those manuscripts and decide to use some artistic license when introducing Joan de Tany in the story? Of course, there is always the real possibility that ERB did indeed come across previously unknown information in those ancient manuscripts from which he extracted this story, which leaves us to ponder if, in fact, the Joan de Tany in the text was the actual historical daughter of Richard De Tany.

II

"Who be you?" continued the master of Leybourn addressing the Outlaw.
For answer, Norman of Torn pointed to the forehead of the dead Earl of Buckingham, and there Roger Leybourn saw, in letters of blood, "NT."

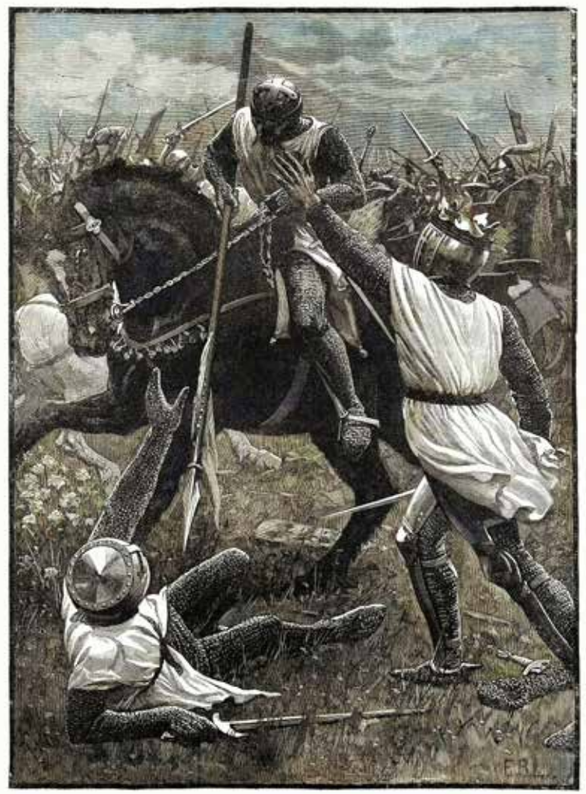
The Outlaw of Torn, Chapter 14

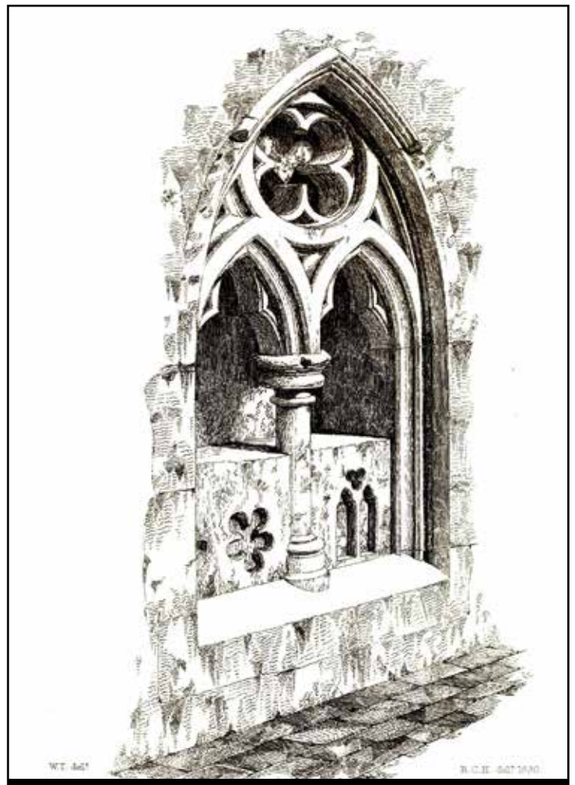
When Norman of Torn interrupted the assignation of John de Fulm, Duke of Buckingham, with the wife of the master of Leybourn, and settled the account he had with that lecherous knight for his treatment of Joan de Tany, he was also to gain the gratitude of one of the King's most important nobles by saving him from the dishonour that his wife's foolishness would have brought upon his name. The man who nearly became the cuckold was Roger de Leybourne, a knight whose life and career was in complete contrast to that of Richard de Tany. (Burroughs spells the name without the final "e," but this is undoubtedly the personage I am writing about here).

Roger de Leybourne was born in 1215, the son of Roger de Leybourne and his wife Eleanor, daughter of a Kent landowner. On Leybourne Senior's death, young Roger inherited land in Kent and Oxfordshire, and the family castle at Leybourne in Kent which had been built by his great grandfather, Philip of Leybourne.

Roger grew up to become a proficient and aggressive combatant. In 1252, he killed one of Henry III's household Knights in a tournament with a sharpened lance, in revenge for a previously sustained injury. He was pardoned by the King for this act after going on a crusade to the Holy Land. In 1257, he served Prince Edward during his campaign in Wales and became steward to the future king. The civil unrest in the country over the following few years found De Leybourne in alliance with the Earl of Leicester, Simon de Montfort, in various skirmishes with the forces of King Henry.

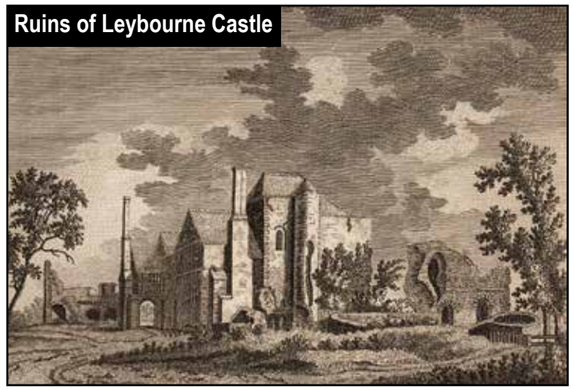
However, in 1263 the knight changed his allegiance and from then on he remained a loyal servant of the crown, becoming Sheriff of Kent and Warden of the Cinque Ports. He fought with the King at Lewes on the 14th May 1264, in which battle the Royalists were defeated, King Henry III was captured, and Simon de Montfort became virtual ruler of England. De Leybourne was allowed to leave on condition that he returned to stand trial at the next Parliament, which he subsequently failed to do. In May of the following year he was instrumental in arranging the escape of Prince Edward from his imprisonment at Kenilworth Castle and he was present at the battle of Evesham in 1265, at which De Montfort's forces were overwhelmed and the Earl slain. During the course of the battle it was reported that, "On the battle-field in the bloody slaughter Roger de Leybourne noticed the wounded and confused figure of the king and dragged him, bleeding from a face wound, to safety."





Heart Shrine of Sir Roger de Leybourne

For this and other services to the crown, De Leybourne was generously rewarded during the remaining years of his life, being given substantial estates in Cumberland and Westmoreland, as well as further landholdings in his native Kent. His official appointments included those of Sheriff of Cumberland, Custodian of Nottingham Castle and Justice of the Royal forests north of the Trent. In 1269, he was appointed Prince Edward's lieutenant in Gascony, in which region of France he founded the town which was named after him and is now known as Libourne. He died in 1271, his heart alone being buried in a shrine at Leybourne Church. There is a slight puzzle here, as heart shrines are usually associated with nobles who died a great distance from home, as when on a Crusade. And, although Sir Roger had set out for the Holy Land with Prince Edward

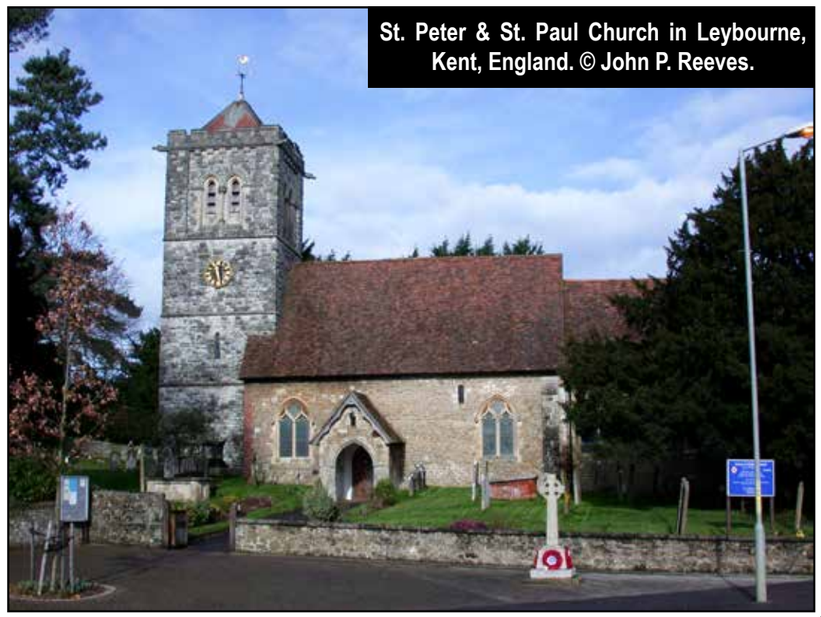


Ruins of Leybourne Castle

in 1270, he had reached no further than Gascony, France, when for some reason he was summoned home where he died the following year.

After his death Roger was succeeded by his eldest son, William, who was also an active soldier and went on, like his father, to serve the Crown, assisting King Edward I in his conquest of Wales. In 1295, he was appointed admiral of the King's fleet, the first time this title was used.

The ruins of Leybourne Castle can be seen today. They consist of the remains of a gate house and part of a round tower dating from the time of Roger de Leybourne. These buildings were incorporated into a house built in 1930 and the property today is in private hands. The Parish Church, which dates from Saxon times and was rebuilt in 1874, stands next to the castle, and, as noted above, has the shrine containing the heart of Roger de Leyboume.



St. Peter & St. Paul Church in Leybourne, Kent, England. © John P. Reeves.

III

"I owe you much, you have saved my poor, silly wife from this beast, and Joan de Tany is my cousin, so I am doubly beholden to you, Norman of Torn."

The Outlaw of Torn, Chapter 14

Photos of Eastwick Church and the marble effigy were taken in July, 2007, with grateful thanks to the Churchwarden, Mr. Dick George, who very kindly showed Monica and myself around the church. Joan de Tany frontispiece and close-up artwork by Buzz (ink-wash) and Sinad Jaruatjanapat (digital paints).

From ERBANIA No. 96/ 97, Fall 2008. Editor D.P. Ogden.

Although Roger de Leybourne and Richard de Tany were well known to each other, being landowners in close proximity, there is no record that they were closely related as implied by Leybourne's statement quoted above. Again ERB appears to have had access to privileged information, in this case on the two family trees. Perhaps this previously undisclosed connection between the two knights enabled De Tany to throw himself on the King's mercy after the Battle of Evesham and for De Leybourne to mediate on his behalf. King Henry III made great use of De Leybourne in coming to an accommodation with former followers of De Montfort, in particular the citizens of London, who had been the King's most bitter opponents.

The name of De Leybourne's wife in this little episode is unknown to history. De Leybourne was married twice, and as his second marriage was in 1267 to Eleanor, a widow who was the daughter of William de Ferers, Earl of Derby. The lady who was the subject of De Fulm's attentions must have been his first wife, and mother of his two sons, as this first meeting of the parties involved was in 1264. Although there is no record of this unfortunate lady's name, Burroughs very conveniently tells us that it was Claudia. Again the author seems to have access to some unknown historical records.

Such then were these two knights, both older contemporaries of the Outlaw of Torn and typical of the age; Richard de Tany, a ruthless individual happy to wage war on his neighbours and help himself to whatever he could acquire during the turmoil of the Second Barons' War, before paying the price for his actions when he had to grovel before the King to retain his land and possessions, and Roger de Leybourne, ultimately a respected and loyal servant to Henry and the future King Edward, who accumulated numerous titles and honours, whilst always being a man who put his own interests first in the course of his career. I am grateful to Burroughs for giving us a glimpse of these two remarkable individuals who lived in the violent and turbulent days of the thirteenth-century medieval England.

Two Knights and a Bishop

By Rod Jackson

In *The Outlaw of Torn,* Burroughs had introduced a number of historical personages less well known than the Royal family and the De Montforts, but who nevertheless had a basis in reality. I have already written about two knights who appear in the tale and whose participation in the Second Barons' War is undisputed, namely Sir Richard de Tany and Sir Roger de Leybourne (*See Who Be Ye? - A Tale of Two Knights* in ERBANIA #96/ 97).

The Spring of 1262 saw Norman of Torn and "his thousand hellhounds" in one of their most predatory phases, with harassment and plundering of the strongholds of two local nobles, as well as the ambush and robbing of a great church prelate, so let us see if the victims named here also appear in recorded history.

In March of 1262, we are told that the castle of John de Stuteville of Derby had been reduced by Norman's wild horde and tribute laid on the Baron. Two months later the Outlaw found himself being entertained, in his alias of Roger de Conde, by De Stuteville, after the rescue of Bertrade de Montfort from her attempted abduction by the lackeys of Peter of Colfax. Bertrade had been on her way to visit Mary, the daughter of

Peter of Colfax

Arms of De Stuteville

John de Stuteville, and Norman had ensured that she reached her destination safely. Sir John, whose sword arm was still in a sling having being injured in the defence of his castle, relates to his guests that it is claimed that Norman of Torn has "a horrible countenance, wearing a great yellow beard and having one eye gone, and a mighty red scar from his forehead to his chin." The Outlaw comments that it is no wonder that such a fearful apparition keeps his helm closed, and naturally keeps to himself the sardonic humour of the situation.

My research shows that a John de Stuteville held land in Derbyshire and Nottinghamshire as well as in Yorkshire, Essex and Hampshire, all of which he had inherited from his father on the latter's death around 1230, but I cannot trace where his residence was in Derbyshire. There is record of a daughter, but she is named Alice, not Mary. A further and conclusive obstacle to this John being the one referred to by Burroughs is the fact that his death occurred in August 1258, over three years before the visit of Norman to the De Stuteville castle. It appears therefore that the knight who experienced two different visits from the Outlaw belonged to a different branch of that noble family.

After this unexpected and unsettling stay as described above, Norman spent three weeks in the sacking of the castle of John de Grey, described as a Royalist baron who had captured and hanged two of the Outlaw's men. The castle in question could only be the one at Codnor, Derbyshire, which overlooks the Erewash Valley. Around 1211, Codnor Castle had become the feudal home of the De Greys under Sir Richard de Grey, one of Henry III's most loyal barons. Sir Richard was born in 1195 and married Lucia, daughter of John de Humez. Their son and heir, born about 1235 at Codnor, was named John and it is this knight, who succeeded to the title of Lord Grey of Codnor on the death of his father in 1255. As he died in 1271, it would

Arms of De Grey

appear that this is indeed the baron who suffered at the hands of Norman of Torn.

The remains of Codnor Castle which stand today are best accessed by a footpath from the centre of Codnor village. Apart from the outer walls, an eighteen-foot high tower is the most prominent part of the ruin still to be seen. In 2007, Channel 4's Time Team were invited by the Codnor Castle Heritage Trust to

Arms of De Montfort

investigate the site, which resulted in the unearthing of much of its architectural history.

Just a week before his fateful meeting with Bertrade de Montfort, Norman and his band had ambushed the Bishop of Norwich and relieved him of fine clothing, jewels, gold and "two sumpter beasts heavy laden with runlets of wine." The Bishop was some distance from his Diocese, possibly on his way to

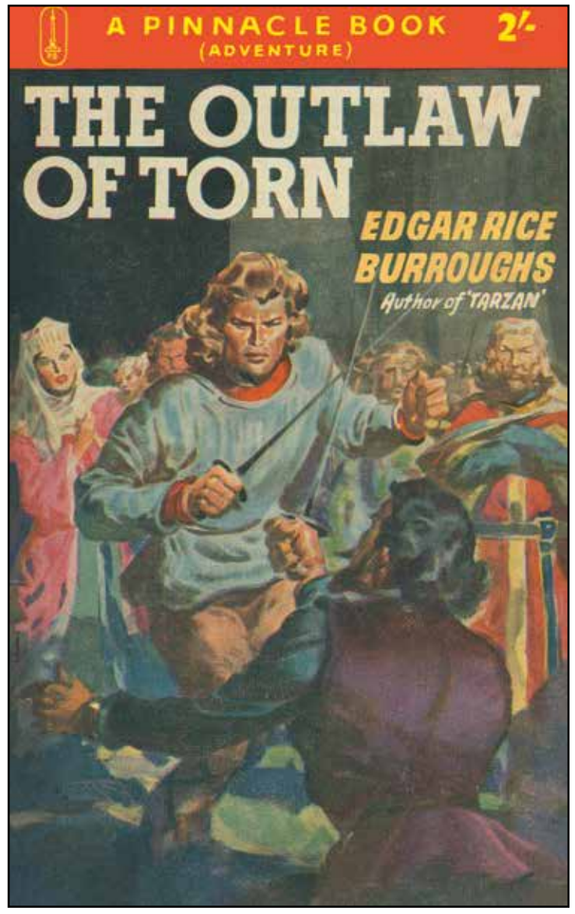
Codnor Castle in its heyday.

Arms of King Henry III

visit his fellow cleric at Chester, which route would take him through the immediate haunts of the Outlaw in Derbyshire. We know that in 1262 the office of the Bishop of Norwich was held by Simon Walton, who had been enthroned at Norwich Cathedral in 1258. His capture and humiliating treatment at the hands of Norman of Torn was a precursor of the misfortunes he was to suffer later that year. In 1261, he had been appointed by the Pope as one of those responsible for absolving King Henry III from his promise to uphold the 1258 Provisions of Oxford, which had delegated the government of England to a council of twenty four. The following year this resulted in Walton being targeted by the supporters of De Montfort and having to flee from an angry band to seek sanctuary at the Abbey of Bury St. Edmunds. Deprived of their quarry the Barons exacted revenge by plundering the Bishop's lands and goods. Not surprisingly, by September 1265 Walton was in such ill health that he was unable to perform his duties and he died in January, 1266.

In conclusion, we see that John de Grey is known to history, that Simon Walton is probably the Bishop in question, and that there is a question mark only over the existence of John de Stuteville. All these personalities are surely further proof of the authenticity of those manuscripts that ERB perused in that ancient European Monastery.

From *The Fantastic Worlds of Edgar Rice Burroughs No. 61* - Summer, 2016. (Right) Norman of Torn art by Jim Cawthorn.



The Outlaw of Torn is the story of a master French swordsman named Jules de Vac, who seeks to exact revenge upon King Henry III who had earlier insulted him. Abducting the King's son Richard, De Vac raises the child into the most fearsome outlaw throughout all of England, knowing full well that his end would come at the end of a hangman's rope. Only then did De Vac plan to reveal the Outlaw's true identity and thus complete his nefarious revenge.

However, what De Vac did not know at the time of the insult was that the King was still in a rage after an argument he just had with his brother-in-law Simon de Montfort, the Earl of Leicester. In the aftermath, it was the sword-master that bore the brunt of the hostile feelings still emanating between the two.

The argument that began this turn of events between the King and the Earl actually took place. It was part of a series of conflicting interests between the monarch and the barons that eventually brought England to be torn apart by civil war in the latter part of the thirteenth-century.

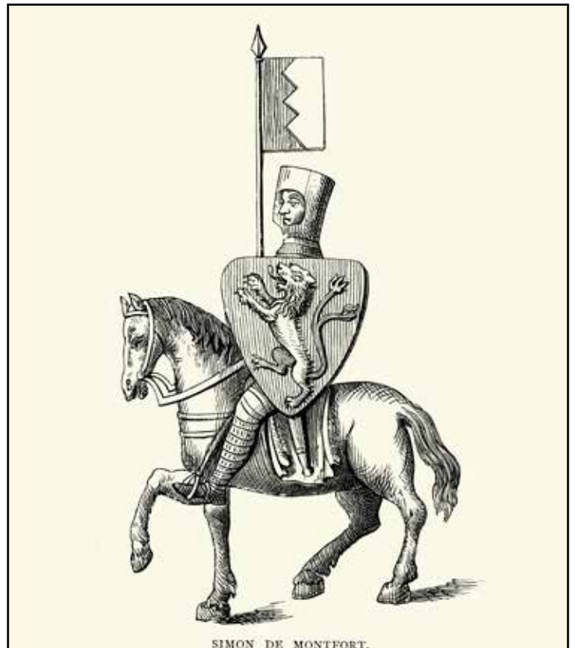
In Burroughs' novel, Norman of Torn (Prince Richard) falls in love with the daughter of Simon de Montfort. For his part, De Montfort also happened to be married to the King's sister, Eleanor, thus making the fictitious characters of Richard and Bertrade, first cousins.

Near the end of the novel, Prince Richard, still unaware of his true identity, sides with Simon de Montfort at the Battle of Lewes and helps to win the day for the great Earl.

In reality, Simon de Montfort won the battle through surprise and ruled the land for the next 15 months before war brought the two sides against one another once more.

So who were the principle players in this conflict and what was it all about? Also, if the fictitious Prince Richard really had existed and after having fought on the side of the Earl before knowing his true birth, on which side would he have fought the following year?

The dispute between the barons and the King began with Henry's father, King John, younger brother to King Richard I, the Lionheart. John's reign was disastrous and filled with misdemeanours, not only against his subjects, but is also strongly suspected of giving the order to have his nephew Arthur murdered. Through conflict, marriage and inheritance by his forefathers, several provinces in Northern France were under English rule. But, when King Philip of France moved in


SIMON DE MONTFORT.
Window in Chartres Cathedral, c. 1231.

on these lands, John, although an able soldier and tactician, did nothing to stop him except save his mother's province of Aquitaine. In a daring move, John's men had shed their armour and rode full gallop arriving at dawn on the unsuspecting French who were quickly put to the sword. However, with further losses at Bouvines and Poitou in 1214, and the lack of resistance by the King, finally proved too much to stomach for the barons who threatened him with revolt. This eventually led to the signing of the Magna Carta on June 15, 1215 in Runnymede, which many consider the most significant and influential document in English history.

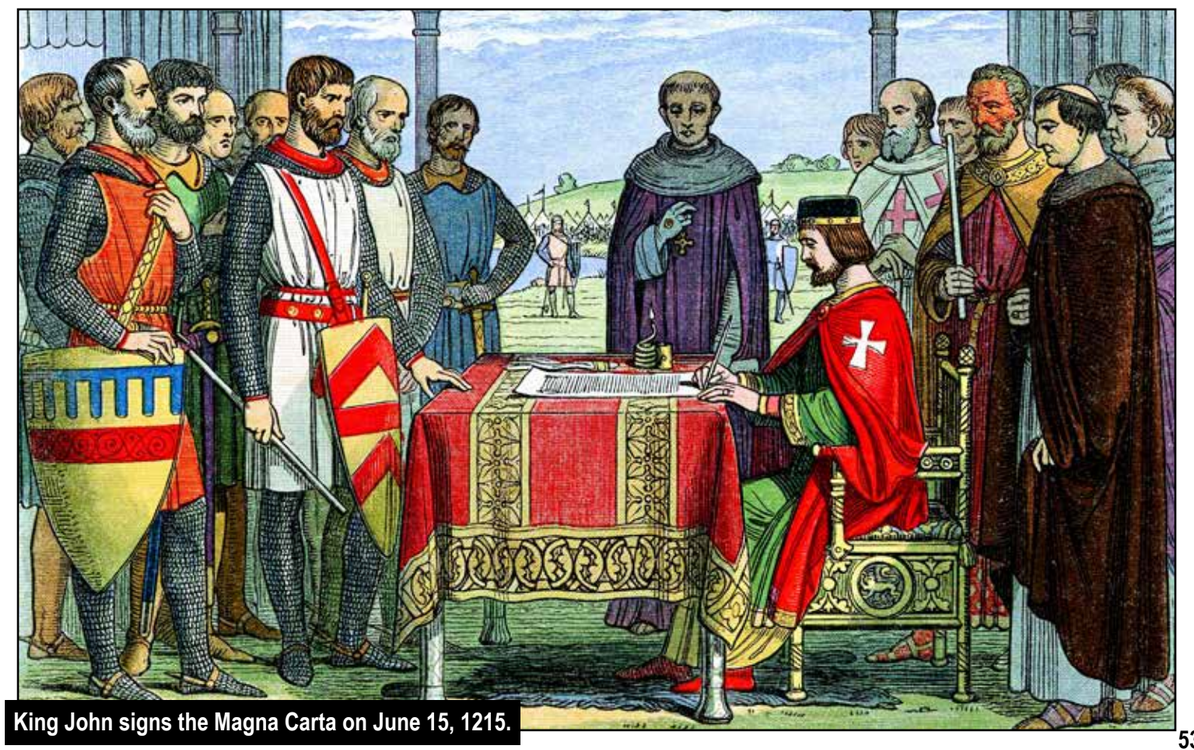
By the time King John died in 1216, the tables had turned and it was the French that held London and much of the South-east under the rule of the Dauphin Louis. Elsewhere, most of the northern regions of England were now in the hands of the rebellious barons and it was only the Midlands and the South-west that was still loyal to the boy King. John's son, Henry was just nine years old when his father died, but he would not fully succeed to the throne until he had turned twenty. In the meantime, the country was first governed by William Marshall, the Earl of Pembroke, until his death in 1218 and then followed by Hubert de Burgh. The barons rallied behind William Marshall and expelled the French Dauphin in 1217.

Lacking any real concept of his duties as monarch, Henry relied heavily upon his mother's influence and connections


King John "Lackland" (reign 1199-1216). Considered by many as the worst king in the history of England.

from Poitou and at first had them fill all the offices of state. His half-brothers on his mother's side then involved him in two costly (and failed) campaigns in France in 1230 and 1242.

War broke out between England and Wales in 1260 and Henry was forced to levy extortionate taxes to pay for these campaigns along with an extensive building program, including that of Westminster Abbey in 1245. Understandably, the


King John signs the Magna Carta on June 15, 1215.

barons were once more outraged and brought pressure to bear on Henry for the Poitevians to be removed. The King was finally forced to agree to the Provisions of Oxford, which was a document placing the barons in virtual control of the realm. A council of fifteen men, comprising of both the King's supporters and detractors, effecting a situation whereby Henry could do nothing without the council's knowledge and consent.

Simon de Montfort was born in 1208, the younger son of the Count of Toulouse, who bore the same name and who had led the crusade against the Albigenses, a religious sect that was prominent in the South of France and whose faith deliberately opposed that of the Catholic church. In 1229, he came to England and successfully claimed the Earldom of Leicester. By 1238, Simon had secretly married the King's sister Eleanor, who had earlier been married to William Marshall at the tender age of nine. Upon Marshall's death, Eleanor at first swore an oath of chastity, but was taken in by De Montfort's charm and who was well known at the time for being quite a ladies' man. When Henry discovered the marriage, he publicly renounced the titles bestowed on Simon for seducing his sister and the newlyweds were forced to flee over to France for safety.

However, Eleanor eventually managed to change the King's mind and the couple were able to return to England.

As his brother-in-law, Simon de Montfort soon became one of King Henry's main advisers. Henry so admired De Montfort's abilities as a military commander that in 1248, the King sent him to take control of Gascony, one of the last areas in France that was still under English rule. Simon quickly negotiated with both the French King and the King of Navarre to end any further threats of invasion into the region.

Simon rebuilt and strengthened many of the royal fortresses in the area, but during his time in charge several revolts broke out and De Montfort was accused of taking sides in local feuds and also being heavy handed with royal justice in the province. He, of course, denied any wrongdoing.

In the summer of 1252, Henry recalled De Montfort and brought him to trial claiming his misdeeds as governor of Gascony. After a tempestuous trial filled with bitterness, the verdict went in favour of De Montfort and against Henry.

As a fictional aside, although the events that led to the trial occurred nine years later, this perhaps was the focus of the argument between Henry and Simon as told at the beginning of the novel, *The Outlaw of Torn…*

"But on this June day in the year of our Lord 1243, Henry so forgot himself as to very unjustly accuse De Montfort of treason in the presence of a number of the King's gentleman." (*The Outlaw of Torn,* page 2)

Despite the outcome of the trial, the two continued to work closely together. But the Earl became increasingly aware that the King was a poor monarch, eventually developing the opinion that the situation would only improve if the barons played a more active role in governing the country.

"If the King does not mend his ways," said one of the knights, "we will drive his whole accursed pack of foreign blood-suckers into the sea. De Montfort has told him as much a dozen times." (*The Outlaw of Torn,* page 52)

Other leading barons shared De Montfort's views and in 1258, they decided to take action that led to the aforementioned, Provisions of Oxford.

"Simon de Montfort works for England's weal alone." (*The Outlaw of Torn,* page 53)

Meanwhile, the fictitious Prince Richard was building his own army "…was born the Clan of Torn, which grew in a few years to number a 1000 men, and which defied a King's army and helped to make Simon de Montfort virtual ruler of England." (*The Outlaw of Torn,* page 71)

Burroughs obviously researched this novel well to intertwine the fictitious life of Prince Richard and actual historical events…

"He (Norman of Torn) had become a power to reckon with in the fast culminating quarrel between King Henry and his foreign favourites on one side, and the Saxon and Norman barons on the other." (*The Outlaw of Torn,* page 73)

Initially, all went well with the council and they handled every level of government with great unity. But petty bickering between members gradually wore out their effectiveness and Henry, enlisting the help of Louis XI of France, renounced the Provisions and for a short time at least, regained his authority. The outcome was civil war.

As relations between the two sides broke down, the fictional Prince Richard was still going about his reign of terror, only now he was being very particular with just whom he would victimise…

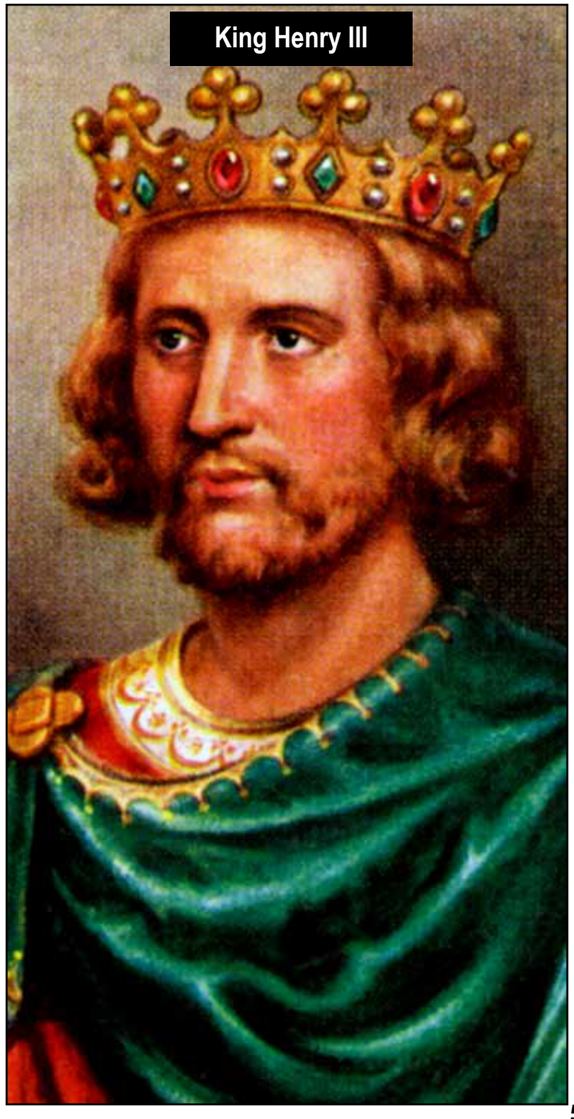
"Until the following Spring, Norman of Torn continued to occupy himself with occasional pillages against the royalists …for no one was safe in the district who even so much as sympathised with the King's cause. Though he had never formally espoused the cause of the barons, it now seemed of little doubt but that, in any crisis, his grisly banner would be found on their side." (*The Outlaw of Torn,* page 228)

The Battle of Lewes in 1264 took place much as Burroughs describes it, without of course, the fictional intervention of the Torn army. Henry was deposed from the throne and in January of the following year, De Montfort formed his first Parliament (derived from the French phrase to parley), that included elected representatives of the boroughs. The nobility of the land supported him because of his royal ties and their belief in the Provisions of Oxford. De Montfort, along with two associates, selected a council of nine (their function being similar to the earlier council of fifteen) and ruled the land in the King's name.

But, like the council formed six years earlier, divisions quickly broke out. The greatest damage was done when one of De Montfort's closest allies, Gilbert de Clare, Earl of Gloucester joined forces with Prince Edward, who earlier in the year had escaped from prison. The two formed an army that met De Montfort at the Battle of Evesham on August 4th, 1265. Three days earlier, Simon's son had been bringing reinforcements to support his father, but they were met and defeated at Kenilworth Castle. As Simon de Montfort retreated into Wales, Edward cut off all avenues of escape and it is said that the Earl exclaimed to his men, "God have mercy on our souls, for our bodies are theirs." The Earl was killed in the battle, and in the butchery afterwards, his head, arms, legs and genitals were all savagely cut off.

Although Henry was finally freed and placed back on the throne, it was in name only until his death in 1272. It was his son Edward that truly ruled England during this period and then in his own name upon the passing of his father.

But, if the fictional Prince Richard really had lived, on which side would he have participated at Evesham? He was after all



married to the Earl's daughter but at the same time, he now knew that he was also the King's son and brother to Prince Edward. Richard himself had trouble answering this question as he confessed to Father Claude…

"I may not go yet, for the England I have been taught to hate I have learned to love." (*The Outlaw of Torn,* page 226)

Once the cruel deceit that had been played upon him by Jules de Vac was finally revealed, it could be considered that Richard would be given time to reacquaint himself with his immediate family from whom he had been separated for nearly twenty years. But, Richard would never have had that opportunity as both his father and brother were imprisoned immediately following the Battle of Lewes. Therefore, the most likely scenario in the aftermath of the war is that the only family life he would ever come to know would be with Bertrade de Montfort.

Simon de Montfort had sought reform after the disastrous reigns of King John and King Henry III and had he managed to quell the discourse within his own ranks, English history may well have taken a different course. Certainly, the Earl's fictional daughter Bertrade believed in her father and she said as much to the outlaw…

"Simon de Montfort is as great a man in England as the King himself, and your future were assured did you attach your self to his person." (*The Outlaw of Torn,* page 157)

Had Burroughs continued the story just a little further, we might have seen a fortuitous mishap during that final battle and Richard evading certain death. Along with Bertrade, and perhaps even with a little help from his mother, the two would escape, perhaps to France. A son or daughter would be born to the banished couple and a rousing sequel yet to be written.

THE BATTLE OF EVESHAM: DE MONTFORT'S LAST STAND.

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