Lyn Pemberton

The Narrative Structure of the Siege

It has become something of a cliché to say that the chanson de geste is highly "stereotyped," both in style and in narrative structure. Since the publication of Jean Rychner's *La Chanson de Geste, Essai sur l'art épique des jongleurs* much critical attention has been paid to the workings of the conventions of the genre and a substantial body of work now exists documenting the composition of narrative units such as the lance attack, the sword attack, the journey, the arming sequence, and the "planctus," sequences whose basic structures remain relatively fixed from poem to poem, despite variations in textual expression.

Much less attention has been paid to the longer semi-fixed narrative units of the chanson de geste, such as battles and sieges. A possible reason for this neglect is not hard to find. Many of these longer units of discourse are very long indeed, describing a multiplicity of incidents, with battles extending to a thousand lines of text compared to the bare hundred or so lines devoted to even the most elaborate of arming sequences. This means that the basic shape of a battle or a siege is much less clear at first sight than that of an arming sequence or a duel. Nevertheless, underlying patterns similar to those on which the shorter sequences are based are there.


3 The arming of Guillaume in the *Enfances Guillaume* is probably the most highly developed motif in the poems of the sample (see below, footnote 4): this extends to just over 100 lines of text (vv 2631-2739).
to be uncovered in even the most apparently formless series of incidents, and a grasp of these structures gives the reader a sound base from which to appreciate variations on the pattern wrought by the individual poet.

The purpose of this study is to describe the motifs which make up one of these longer semi-fixed narrative units, the siege, and to demonstrate the stable structure which underlies the various manifestations of the siege in five chansons de geste of the Guillaume d'Orange cycle, thereby making explicit the possibilities open to the fictional subject as he confronts his goal, the city to be conquered. The description of the structure of the siege is based on an analysis of eight accounts of sieges in the five poems. These are as follows:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Poem</th>
<th>Description</th>
<th>Short Ref.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christian</td>
<td><em>Aymeri</em> 838-1242</td>
<td>Charles besieges Narbonne</td>
<td><em>Ay</em>1</td>
</tr>
<tr>
<td>Saracen</td>
<td><em>Aymeri</em> 3461-4360</td>
<td>Derame and Baufume besiege Narbonne</td>
<td><em>Ay</em> 2</td>
</tr>
<tr>
<td>Saracen</td>
<td><em>Enfances</em> 271-312</td>
<td>Thiebaut besieges Narbonne</td>
<td><em>Enf</em></td>
</tr>
<tr>
<td>Saracen</td>
<td><em>Narbonnais</em></td>
<td>Corsaut besieges</td>
<td><em>Narb</em></td>
</tr>
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</table>

The sieges in question are a varied selection, consisting of equal numbers of Christian and Saracen attacks on four different cities, in accounts ranging from a few hundred to 4,000 lines of text. Although the texts analyzed here were written over a period of over a hundred years, stretching from the mid-twelfth to the late thirteenth centuries, which might lead one to expect some evolution in the structure of the motifs and episodes used in their composition, there does not appear to be any correlation between the date of composition and the details of the narrative structure of the siege episode: no doubt any such evolution would have been ruled out by the strongly conservative force of the epic tradition.

For the purposes of the analysis, the first siege from *Aymeri de Narbonne*, Charles's assault on Narbonne, will serve as the standard model with which the remaining sieges will be compared. It is particularly suitable for this since it illustrates the two directions which are possible in the siege: the besiegers may attempt to enter the city or the besieged citizens may try to ride out of it.

5 It is sometimes necessary to distinguish the two parts of this siege, the first being the siege of the tower of Andrenas and the second the siege of the town itself. They are referred to as Gui 2a and Gui 2b respectively.
The build-up to the French siege is well known. Charles, riding home from Spain after the Roncevaux disaster, catches sight of Narbonne and immediately covets it. After a protracted sequence in which the Emperor offers the city to a number of his followers only to find no takers, an agreement is reached whereby the young Aymeri accepts the task of ruling Narbonne once it is captured (152817).

Before embarking on the assault, Charles arranges a quintaine in which Aymeri, as guest of honor, will be invited to strike the first blow. This entertainment may, in Charles's view, lead to a sortie by Saracens in Narbonne eager to take part in the jousting (802-13). Aymeri has other ideas. He gathers his own followers and without informing Charles hides with them near the city walls in order to be in a good position to ambush any Saracen troops who may be attracted by the jousting (857-63).

A group of Saracens obligingly rides out, only to be set upon by the enthusiastic French knights as they pass close to the Frenchmen's hiding place and a battle ensues, the Saracen survivors of which are driven back into Narbonne. The Frenchmen ride back to their own lines to explain to the Emperor their absence from the jousting and the adventure is concluded with supper (872-971).

The first episode of the siege, which will be repeated in very similar terms in accounts from other poems, I shall refer to as the ambush episode. It consists here of six sections. The first of these is the display of the bait. Here it is the sight of the quintaine which tempts out the Saracens. Charles had not entirely intended the jousting to serve this purpose: for him it is rather the seal on his contract with Aymeri, with the possibility of Saracen company presented as a rather exciting bonus. In terms of the narrative,

6 For references to ambushes in some other chansons de geste, see Paul Bancourt, "Sen et chevalerie; Reflexions sur la tactique des chevaliers dans plusieurs chansons de geste des XIIème - XIIIème siècles," in Actes du VIème Congres International de la Société Rencesvals (Aix-en-Provence: Université de Provence, 1974): 632-33.
however, the *quintaine* takes on the specific function of bait to tempt out the intended victims of the planned ambush. The second section consists of the preparation of the ambush (383-863), while the third section is the sortie of the troops from the city (872-81). The ambush itself is the fourth section (882-903), followed by the fighting between the two sides (904-15) and finally the pursuit (916-38). The complete sequence is sketched below:

**AMBUSH EPISODE**

<table>
<thead>
<tr>
<th>Bait</th>
<th>Ambush prepared</th>
<th>Sortie</th>
<th>Ambush</th>
<th>Battle</th>
<th>Pursuit</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
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From this point onwards, the French attack is directed less against the inhabitants of the city than against its fabric. Firstly, the French storm the city from all directions, only to be repelled by the Saracens (1011-1129). After the failure of this general attack, Charles instructs his engineers to build a siege engine, which is duly constructed and moved into position with a full complement of men (1030-44). Slings are used in conjunction with the siege engine (1052-55). This attack too is fended off by the Saracens (1030-93). The French renew their attack by filling in the moat with wood, thus enabling their troops to approach the walls and break them down (1097-1102). The Emperor, however, forbids the continuation of this attack, unwilling to demolish the walls of the city he is set on conquering (1093-1127). Finally, a combined attack is set under way. Ladders are set up against the crenellations, siege engines are drawn up, and archers and crossbowmen shoot down the Saracen defenders (1128-46). The cavalry, including Aymeri and his troops, enters the fray and attacks the gates, which are finally broken down with axes. Aymeri and his men are now able to force their way into the city (1147-63).

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This concludes the second episode, which I shall call "the wall attack," and which, like the ambush episode, will recur in similar form in other accounts of sieges. Several subsections of the episode are immediately apparent: these are the general attack on the walls, the siege engine attack, the sling attack, the moat filling, the demolition of the walls, the ladder attack, the cavalry charge on the gates, the attack by archers and crossbowmen, and finally the breaking down of the gates with axes. The order of the various elements of the wall attack episode is much freer than that of the ambush episode: there seems no logical reason why a ladder attack, for instance, should follow rather than precede a siege engine attack, or why the general assault should precede the task of filling in the moat. The order of elements in the wall attack does not correspond to logical necessity as does the "lie in wait—attack—fight—pursue" sequence of the ambush episode: whether the particular order found in this example of a wall attack episode is due to some convention followed by the chanson de geste poet may be determined by comparing this attack with similar accounts in other poems.

The ambush and the attack on the walls form the main action of the plot, while the resolution is provided by a third episode, Aymeri's forced entry into the town and the events following it. The French troops invade the city, killing all the inhabitants in their path, and make their way to the palace, into which they force an entry (1164-79). Aymeri's ensign is flown from the palace and a horn is blown to signal the presence of the invading force to the rest of the troops, who now enter the city (1180-96). Booty is seized by the invading troops (1197-1201). The two kings of Narbonne who have remained in the city have surrendered to Aymeri, who throws them into prison (1207-14). The city's mosques are looted and the proceeds distributed among the soldiers (1221-27). The account of the siege ends with a description of the church of Saint Paul built in Narbonne, the Mass celebrated there, and the eventual departure of Charles and the French troops (1228-94).

This concludes the final episode of the siege of Narbonne, which I shall call the "invasion episode." The ordering of the
various motifs making up this episode is less free than that of the wall attack motifs: troops must enter a city before they can butcher the inhabitants, and booty must be found before it can be distributed. Twelve motifs make up the invasion episode of the siege of Narbonne:

1. advance troops enter
2. main body of troops enters
3. inhabitants slaughtered
4. palace entered
5. flag flown
6. horn blown
7. booty found
8. kings imprisoned
9. booty distributed
10. mosques looted
11. church founded
12. troops leave

Thus, from this account of the structure of the siege of Narbonne there emerges a three part structure that will be taken as the hypothetical standard against which to compare sieges from other poems. This basic structure is as follows:

![Diagram]

In examining the other seven sieges in the poems of the corpus, the first task will be to discover whether the three episodes described above do in fact occur in the various accounts. We will then be in a position to compare the manifestations of each type of episode.
AMBUSH EPISODE

The Aymeri author provides a second version of the ambush episode in his account of the siege of Narbonne by Baufume and Desrame. On setting up their camp outside Narbonne, the kings give orders for their men to hide in the bushes, while the Saracens' pack animals are set loose outside the walls in order to tempt out the Frenchmen (3643-54). The Frenchmen take the bait. They ride out of Narbonne with the intention of seizing the animals (3655-82). Riding to the Saracen camp, they engage the Emir's troops, beat them, and lead their prize back to Narbonne (3683-89). At this point, however, the concealed Saracen troops spring out at the French (3690-3710), killing half their number and driving the remainder back into Narbonne (3711-14). While his comrades retreat to the city, a single French knight, Fouquin, though wounded, manages to outstrip his Saracen pursuers and ride off in search of Aymeri in order to inform him of the Saracen attack (3715-44).

There are several slight differences of detail between this ambush and the previous account. The nature of the bait, pack animals as opposed to Charles's quintaine, is the most obvious of these. Secondly, there are the motives of the commanders of the siege army in each case: Charles arranged the jousting with no serious underhand motive, whereas Baufume and Desrame are quite consciously setting a trap when they order the pack animals to be set loose. The Saracen siege contains the additional motif of the escape of the messenger, Fouquin, as well as the preliminary combat which occurs before the springing of the ambush. A syntactic point is that in this account the concealment of the troops precedes the display of the bait. However, despite these differences at the textual level, the narrative structure of the two episodes is remarkably similar: all six elements of the basic structure found in the first siege—i.e. bait, concealment, sortie, attack, battle, and pursuit—are also present in the later siege, suggesting that they may constitute the essential core motifs of the episode, which may be enriched by further additions such as the messenger motif.
The siege of Andrenas in *Guibert* also involves an ambush. On arrival at the apparently impregnable fortress of Andrenas, Aymeri divides his troops into two sections, one to accompany him in his attack on the tower of Andrenas and the other, commanded by Guillaume, to attack the city itself. It is Guillaume's party which is involved in the ambush. Guillaume hides his troops in a thicket near the city (1367-71). Once his troops are in position, Guillaume displays the bait with which he hopes to tempt out the Saracens, not pack animals this time, but himself:

A haute voiz est li cuens escrié:
"Fil a putain, Sarrazin defaé,
"Bataille quier a cels de la cité,
"As .ii. meillors qui la seront trové; 1380
"Mal de celui qui se soit adobé!

Guillaume's challenge is taken up by two kings, Malagu and Baudu. When Guillaume kills the former, then puts the latter to flight, a further five kings ride out of the city to take their revenge, unaware that they are being led into a trap (1482-1641). The citizens of Andrenas shout a warning but to no avail. On seeing their fighters fall into an ambush, the Saracens ride out en masse to the rescue, and a battle ensues, from which the French emerge the victors. Those Saracens who can do so take refuge in Andrenas, as their companions, trapped outside the gates, are slaughtered by the French, who return to camp with their booty (1642-93).

Again we find the elements identified in the siege of Narbonne: the preparation of the ambush, the baiting tof the trap, the sorties, the ambush, the battle, and the pursuit. The bait here takes the form of a challenge from a member of the siege army. Furthermore, the account of the siege has been embellished with extra motifs: the duels which precede the ambush, the sortie of the Saracen army which follows it, the slaughter of the Saracens outside the gates, and the final plundering are all new additions.

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8 This is a clear example of the "trebling" effect common in the folktale and noted by Propp, 74.
An ambush episode based on a challenge occurs again in the Saracen siege of Narbonne in the Mort. Failing to gain entry to the city by attacking the walls, the Saracen Emir, Corsolt, issues Aymeri with a challenge to a duel, which is duly accepted (965-1050). Unknown to Aymeri, however, the Saracens have prepared an ambush. Corsolt outlines his plan to his men:

Il apela sa jent et son barnaje:
«Seignor, fet il, que loez que je face?
«Forz est Nerbone, ne la porai abatre:
«Haut sont li mur et d'ancienor marbre;
«Et Aymeris est molt de fier coraje,
«Par sol nos .ii. li manderai bataille;
«Il i vendra, de ce n'ai je pas garde;
«Si la ferons sor la riviere d'Aude:
«L'erbe i est vert, la praerie larje,
«Li olivier i sont qui font l'onbraje;
«Iluec porons mostrer no vaselaje
«Si que Francois et Paien nos esgardent,
«La soe jent des murs et des entailles;
«Et vos serez adobez de vos armes:
«Si le prenez, gardez que ne s'en aille.
«En Babiloine le metrai en ma chartre;
«A feu grezois li ferons lo vis ardre.»
Et cil responent: «Riche roi, amorabe;
«Mahom le te doinst fere! »

The troops are duly hidden. In the ensuing duel, the Emir is defeated, but is rescued by his troops, who emerge from their hiding places. The Narbonnais now ride out of the city but lose heart at the sight of their leader surrendering to Corsolt. Only fifteen Frenchmen survive the battle and manage to escape, not back into Narbonne, but to France, where they will summon help from Louis (1120-1275).

This example of an ambush episode is close to that found in Guibert. Both are based on the use of the challenge as bait and in
both an initial sortie leads to a duel, which is followed by the
ambush proper and a further sortie of troops from the city.
Divergences appear only in the final section: instead of the retreat of
the Narbonnais into the city, we have the capture of Aymeri and the
flight of the fifteen messengers.

The siege of Esclabarie, again from the Mort, is successfully
accomplished by means of an ambush. Aymeri prepares his trap by
hiding his knights in a thicket (3409-14). Next, the trap is baited, as
Aymeri signals his presence to the inhabitants of Esclabarie by the
sounding of horns (3426-29). The Sagittaires ride out to engage the
siege army and gain the upper hand in the first stage of the battle,
until the trap is sprung and the ambush troops make their attack
(3430-55). At this point, a novel motif occurs as Blancheflor, the
Christian captive who has been instrumental in persuading Aymeri
to attack the city, sets free her fellow prisoners. They proceed to kill
the few Sagittaires who have stayed behind to guard the city (3461-
3521). The Sagittaires in the field have been well beaten by the
French troops, who pursue them back to the city. Unfortunately for
the Sagittaires, Jofroi de Saint Denis and the other prisoners have
shut the gates against the fleeing troops (3562-80). The battle
continues, with Jofroi joining in to avenge the fallen Aymeri. A final
victory is won and the fleeing Sagittaires are pursued and killed
(3581-3854).

In this example as elsewhere certain basic motifs may be
isolated. The preparation of the ambush is followed by the
preparation of the bait and the sortie. The initial combat, similar to
that found in ambushes where the challenge functions as bait, leads
to the attack, followed by the battle and the pursuit. At this point an
extra motif occurs, the shutting of the city gates against the fleeing
Sagittaires: this brings about an extension of the fighting and a
repetition of the pursuit motif.

Thus in five of the eight sieges analyzed, the ambush
episode occurs and displays a remarkable stability of structure from
poem to poem, with the six basic motifs of the siege of Narbonne
recurring in each siege, embellished by extra motifs in individual poems.

Neither the siege of Balasguez in *Guibert* nor the siege of Narbonne in the *Enfances* includes an ambush episode. The account of the siege of Narbonne from the *Narbonnais*, on the other hand, contains motifs distributed throughout the account which are similar to those described above and which seem to be the vestiges of one or more ambush episodes that are not fully developed. The account of the siege of Narbonne by the Saracens begins, like the ambush episode of Ay 2, with the concealment of the troops and what seems to be the presentation of the bait. The Emir divides up his troops, hiding some in the forest outside Narbonne (3723-27). His plan is for the rest of his troops to seize livestock and to display them outside Narbonne, as he explains to Mauprin:

«Alez avant sanz point de demoree  
A tot .xx. mile de nostre gent armee; 3730  
Jusq'a Nernone ne fetes arestee!  
Prenez la proie par tote la contree!  
S'Aymeris ist de la cite loee,  
Ancontre vos a bataille mellee,  
Ferez i tant au tranchant de l'espee, 3735  
Que ne m'en viene malvesse renomee,  
Que coarz hom oit m'angarde menee;  
Nos i avriom honte.»

Mauprin relays these orders to Gaudelin:

«Nostre bataille conduirom ceste voie.  
Menez vos genz, et je menre la moie,  
Ses conduirom par delez cele abroie.  
Devant Nernone irom prandre la proie,  
Si q'Aymeri et sa fame le voie.» 3745

The impression given by these messages is that the Saracens intend to use the livestock to tempt the Narbonnais from the city, fight them and most likely lure them into the ambush they have arranged.
Nothing of the sort actually happens, however. Insults and threats are exchanged between Aymeri and the Saracen advance guard led by Mauprin, but the two sides do not come to blows (3676-3840). However, although the Narbonnais do not co-operate with this supposed ambush attack, the troops which the Emir has hidden do reappear in an apparently separate sequence almost a thousand lines later. The Emir, having captured Guibert, challenges Aymeri to fight for his son’s life against a Saracen champion, Gadifer. Aymeri’s nephew, Romanz, is granted the honor of representing Narbonne and rides out to fight the Saracen. Aymeri, however, has seen an interesting sight from his vantage point at a high window:

En la grant tor est monté Aymeris. 4670
Par la fenestre avoit gité son vis,
S'a veü l'ost des quiverz Arabis;
Garde sor destre o pandant d'un larris
Delez un bois, qui ert clers et foillis:
Voit mil paiens armez et fervestis 4675
De bons hauberz et de hiames burnis.

Are these the same Saracen troops the Emir left concealed half a league from Narbonne? It is quite possible the audience is meant to take them as such, for no mention is made in the section immediately preceding the challenge of an ambush having been prepared. The Emir could not, however, have anticipated the duel between Gadifer and Romanz when he hid his troops: perhaps we are to understand that this is an all-purpose ambush force, prepared to intervene in any fighting, whether the bait be livestock or a challenge to a duel. Alternatively, we might see the appearance of these troops as an unmotivated narrative device. However we view the question of the troops, the sequence is clearly unsatisfactory as it stands, giving the impression of an uneasy conflation of two separate ambush episodes. Nevertheless, if we do accept the identity of the ambush parties, the episode conforms in its broad lines to the structure found in the other poems: the preparation of the troops, the display of the bait (twice), the sortie, the initial combat, the ambush, and the mass sortie are all recognizable motifs. Only the pursuit motif is lacking. This departure from the standard structure of the ambush episode is
not simply an omission: it serves a positive function in illustrating the cowardly nature of the Saracens, who are far too fearful to pursue the Frenchmen to Narbonne. On the contrary, it is the French who take up the pursuit as the Saracens flee to their tents (4900-05). Here we witness a deformation of the basic structure used as a device for illustrating national characteristics.

Of the eight sieges we are studying, then, six contain accounts of ambushes, all of which are described in some detail and display a large degree of uniformity in their structure. In only one of these instances, the seizure of Esclabarie, does an ambush lead directly to an invasion of the town. The structure of the ambush episode and its various manifestations in the six sieges mentioned above is sketched in Appendix 1, which shows the fixity of the episode's structure.

**WALL ATTACK**

The second major episode in the siege of Narbonne in *Aymeri* was the attack on the walls of the city. This too is found in the other poems of the sample, although it is seldom recounted in such detail. In two of the sieges in question, the wall attack is presented as the decisive act that brings about the resolution of the story: in Ay 1 and Gui 2, the French attack on the walls of the besieged city leads directly to the takeover of the city, whereas the attacks described in the remaining poems are at best partially successful and in most cases are repulsed with little effort by the besieged citizens.

Two examples of the wall attack occur in the account of Aymeri's siege of Andrenas in Gui 2. Aymeri has split his forces in two, with Guillaume's troops attacking the city while Aymeri concentrates on the tower of Andrenas. Aymeri's weapons are the siege engine and the battering ram, which succeed in piercing the wall (1400-19). The French troops pour through the breach in the wall and set about killing those inside. The demolition of the city walls, aborted in Ay 1 after the intervention of the Emperor, is here brought to a satisfactory conclusion.
The account of the wall attack which leads to the conquest of the city of Andrenas itself is rather more elaborate than the destruction of the tower. At the news of Aymeri's imprisonment in Andrenas, the French spring into action to mount a rescue operation. Wood is cut in nearby orchards and the moat filled with the wood in order to allow the various weapons to be drawn up to the city walls. Siege engines, rams, and bores are assembled and the siege begins (2171-78). Houses inside the city are destroyed with rocks projected by slings, attempts are made to undermine the walls, and ladders are drawn up against the battlements (2179-80). Eventually a section of the French force climbs over the battlements, while another succeeds in breaching the walls and entering the city (2192-99). This leads to the victorious occupation of Andrenas. Thus, while the invasion of the tower of Andrenas is accomplished by the use of siege engines and battering rams alone, the conquest of the town itself turns out to be a more difficult proposition, necessitating the use not only of engines and rams, but also of bores, slings, undermining equipment, and scaling ladders.

The Saracen assault on Narbonne in the Enfances includes various attempts on the fabric of the city, none of them successful. A general assault on the city leads to the taking of part of the moat. Thiebaut, the Saracen leader, next attempts to demolish the city but is driven back by the citizens (1486-95). This setback only serves to increase Thiebaut's determination, as he orders the building of new slings: the sling attack does not take place, however, for the French spot a Saracen idol from the walls and manage to destroy it, completely demoralizing the enemy (1509-85). After these ineffectual attempts to conquer the town, Thiebaut asks for, and is granted, a truce. The focus of the story from this point onwards is the French rescue force, and no more is heard of a Saracen attack on the walls of Narbonne.

Corsolt's attack on Narbonne in the Mort begins with motifs from the wall attack episode. A general attack is launched from all directions, with some success, but the attack ends as a French counter-attack puts paid to the attempt on the walls and the Saracens
move on to other tactics (714-80). One motif from the wall attack episode, the destruction of the walls, is mentioned later in the story, as the Saracens discuss ways of forcing Hermengart down from the tower where she has taken refuge. Corsolt, however, ignores the urgings of his men, for fear of damaging the beauty of the town (1710-15).

In the Narbonnais, too, an attempt is made on the walls of the town, though without success, as the Saracens are beaten back by missiles thrown by the French. Discouraged by this setback, Corsolt changes tactics and challenges Aymeri to a duel, switching his attention from the fabric of the city to its inhabitants (4475-4510).

No mention is made of wall attacks in Gui 1 (the attack on Balasquez) or in Mort 2 (the siege of Esclabarie). The remaining siege in the sample, the Saracen attempt to recapture Narbonne in Aymeri, contains a tantalizing reference to a planned wall attack which was fated not to take place. Aymeri, returning to his city to find it surrounded by Saracens, rides to attack the leaders of the siege army in their tents:

\[
\text{Partant conut que c'ert li mestre trez;} \\
\text{Sor son destrier i vint tot abrivez.} \\
\text{L'amirant trueve et .iij. rois coronnez,} \\
\text{N'i avoit plus Sarrazin ne Escler.} \\
\text{La conseilloient entr'eus por deviser} \\
\text{Com il porroient la cité conquerter,} \\
\text{Au feu grezois esprendre et alumer,} \\
\text{Mès en pou d'eure changera lor penser.}
\]

The Saracens are not given the chance to use the Greek fire: Aymeri's killing of the Emir leads to a general battle, resulting in the defeat and flight of the deposed kings.

Of the eight sieges examined, six contain at least some reference, however brief, to a wall attack. In only two accounts, however, Charles's siege of Narbonne in Aymeri and Aymeri's
two-part attack on first the tower and then the city of Andrenas in Guibert, is the wall attack presented as the decisive event in the siege, leading directly to the resolution of the story: these are also the most extended and detailed accounts of wall attacks, involving several different motifs. The motifs found in the sieges studied are shown in Appendix 2, which illustrates the variations in composition amongst the various accounts of the wall attack episode. While some accounts contain as many as eight separate motifs, others consist of only one or two, expressed in a few lines of text. Since so many wall attacks are aborted or defeated in their early stages, it is not possible to describe with any certainty the composition of the typical wall attack episode. It would appear, however, from the composition of the successful sieges in the sample, that the siege engine was felt to play an important role. However, even the siege engine, the most commonly recurring element in the episode, is dispensable: Charles forbids its continued use in the attack against Narbonne, which falls after a cavalry charge on the gates.9

INVASION EPISODE

The third episode of the siege of Narbonne which serves as our model was the invasion episode, which occurs only in sieges that are at least temporarily successful and which does not figure, therefore, in the Enfances, the Narbonnais, or Ayméri 2.

The invasion episode from Ayméri 1 was recounted in the text in some detail, with twelve elements apparent. The account of the invasion of Balasquez from Guibert is at the other end of the scale and is concise in the extreme, so much so that neither the entry of troops into the town nor their departure is mentioned in the text. The invasion is recounted in five lines of text:

9 For a general discussion of the part played by the siege engine in the chanson de geste, see Jean-Claude Vallecalle, "Remarques sur l'emploi des machines de siège dans quelques chansons de geste," in Mélanges... Jonin, 689-702, in particular p. 700.
Quens Aymeris est el palés montez,
Et tuit si fil et ses riches barnez
Prenent la vile environ et en lez;
A .m. paires i ont les chiés copez,
980
Qant la vile ont sesie.

We recognize three motifs from the example in Aymeri, namely the occupation of the palace (977), the occupation of the town (978-79) and the slaughter of the inhabitants (980-81).

The same author gives much more elaborate accounts of the invasion episode when he describes the siege of Andrenas, which takes place in two stages. First comes the successful attack on the walls of the tower of Argoline and the invasion of the tower enclosure by Aymeri's troops (Gui 2a: 1420-30). After disposing of the opposition in the form of King Margoz and his men, the French troops occupy the tower itself, killing the inhabitants. Once inside the tower, the French discover a collection of Saracen idols, which they destroy, dividing the golden fragments amongst themselves (1431-60). Here we recognize the motifs "desecration of mosque" and "distribution of booty," as well as "entry of troops" and "slaughter of inhabitants."

The account of the invasion of Andrenas itself (Gui 2b) presents further motifs. The destruction of the walls permits the entry of an advance party of Frenchmen, who let down the drawbridge so that the main body of French troops may enter the town to begin the slaughter of the inhabitants (2200-07). This recalls the siege of Narbonne (Ay 1), which also involved a two stage entry. Aymeri, imprisoned within the city, now comes out to join in the fighting and incidentally rescues King Baudus from summary execution (2208-40). King Judas meanwhile takes refuge in a tower with his followers, as the French continue the slaughter (2242-51). An unusual incident follows, in which Judas throws himself down from the tower, in the (mistaken) belief that his god will save him. His death leads to a hasty conversion on the part of his companions, who surrender to the French (2316-21). The converts, together with Baudus and his wife, are subsequently baptized. The motifs of
conversion and baptism have not been encountered in previous invasion episodes.

Other new motifs which play a part in this episode from Gui 2b are the wedding and the investiture. Before leaving Andrenas, the French formally install Guibert as ruler of the city and witness his marriage to Agaie (2335-48). A second "distribution of booty" motif occurs after the wedding, as Guibert and Aymeri give proof of generosity to their troops (2349-55). Finally the French leave Guibert and his new bride in Andrenas (2362-69).

The Saracen siege of Narbonne in the Mort, while it leads only to a partial and temporary control of the city, includes nevertheless an interesting version of the invasion episode, the only one in the poems studied to have Saracens as its subject. The Emir has come to an agreement with Hermengart whereby he will hand back the captured Aymeri in return for Narbonne. Concealing armor under their robes, the Saracens enter the city and announce their victory with a fanfare:

\[
\begin{align*}
\text{Totes les portes lor a l'en fet ovrir;} & \quad 1555 \\
\text{A joie grant les va l'en recoillir.} & \\
\text{Quant païen sont dedenz la cité mis} & \\
\text{Et passé ont les mestres arz votis,} & \\
\text{Les forteresces et les ponz torneïz,} & \\
\text{.X. mile grelles font ensemble tentir} & \quad 1560 \\
\text{Et .m. tabors soner et rebondir;} & \\
\text{Ce senefie Narbonois sont trai,} & \\
\text{La cité ont perdue.} & 
\end{align*}
\]

The motif of the fanfare recalls the scene in Ay 1 where Aymeri proclaims in a similar manner his seizure of the palace of Narbonne. The Saracens take over the various districts of the city, maiming and slaughtering as they go, and the massacre of the inhabitants is followed by the desecration of Narbonne's churches and the distribution of the spoils (1571-81). A new motif occurs when the riches of Narbonne are gathered for dispatch and a
thousand of its best citizens are tied up to be taken back to Babylon (1582-94): this will be called the "dispatching of the spoils" motif.

Hermengart and her women have retreated to the top of a tower where they hold out against the Saracens, thereby denying them total success in their invasion: the departure motif which would normally be expected at this point is therefore absent here. We do find, however, the Saracen equivalent of the founding of a church, as a statue of Mohammed is erected in view of Hermengart (1640-44).

On the evidence of the Saracen invasion of Narbonne, we can say that the identity of the subject of the invasion has little effect on its composition. Many of the motifs found here, the entry, the slaughter of citizens, the fanfare and plundering, are familiar from invasions by Christian subjects, while the desecration of the churches and the setting up of the statue of the Prophet may be seen as close parallels to the Christian sacking of mosques and establishment of churches.

Our final example of an invasion episode comes from Mort 2, in which an ambush episode has led to the defeat of the Sagittaires and the fall of Esclabarie. It has been something of a Pyrrhic victory for the French, since they have lost Aymeri, Garin, and Bernait, and the mood is suitably solemn:

François retornent qui ont lo champ vaincu, 3855
A la cité sont arriere venu,
Maudient la del verai roi Jhesu
Quant por li prendre ont tel domaje eü.
Ainz por cité en cest monde ne fu
    Tel dolor ne tel perte. 3860

Grief at their loss causes the French troops for once to lose their appetite for plunder, and they do not enter the city. Thus there are in this account none of the usual motifs describing the seizure of the city, the killing of its inhabitants, and the plundering of its riches: all
the audience’s attention is fixed, not on the city which has been won, but on the warriors who have been lost. The Emperor hands over control of Esclabarie, in line with Aymeri's promise, to Auquaires, who marries the newly converted and baptized leader of the women of Feminie, Clairissant (3870-80).

From this point onwards, the poem concentrates on the dead warriors. An abbey is founded on the battlefield where they fell and a cemetery and ossuary on the same site. Garin and Bernart are interred in marble coffins (3890-99), while Aymeri's body is embalmed for the return, by litter, to Narbonne (3905-12).

This final episode of the siege of Esclabarie serves as an example of the effects which may be gained from a skilful manipulation of a stereotyped structure. The omission of the usual violent motifs of the invasion episode and their replacement by motifs describing the mourning of the dead warriors strongly emphasises the sombre mood of the end of the poem. A study of Appendix 3, which shows the distribution of motifs throughout the six invasion episodes, reveals that all but the final account from the Mort have the elements "entry" and "slaughter" in common, and that the majority also include some reference to the occupation and plundering of the town. None, on the other hand, mention the fate of the French dead: the emphasis is all on the joys of victory. The author of the Mort subverts the structure of the invasion episode, omitting any motif which might suggest revelling in the conquest of the city, dealing very swiftly with the matter of the city’s future government (3870-81) but introducing new motifs to describe at length the arrangements for the burial, remembrance, and transportation of the dead (3882-3938). The habitual mood of the account is thereby completely transformed: the French sorrow at the loss of Aymeri obliterates any pleasure in the success of the siege of Esclabarie.

CAPTURE EPISODE

The three episodes described so far, the ambush, the wall attack, and the invasion, do not quite exhaust the narrative
possibilities of the siege in the poems studied. A further major episode is found in several poems of the sample, although not in the siege of Narbonne from Aymeri which we used as a starting point. This is the "capture" episode, which plays an important part in the three sieges, Gui 1, Mort 1 and Narb, indeed in two of these sieges, it is the capture of the ruler of the besieged town that brings about its capitulation.

The siege of Balasguez (Gui 1) gives an opportunity for the newly knighted Aymeret to show off his fighting skills. When King Baudus rides out with his troops to challenge the French army, Aymeret manages to pursue him and hand him over as a prisoner to Aymeri (657-903). Baudus proves to be remarkably pliant and accepts Aymeri's offer of a safe conduct from Andrenas in return for handing over the city. He even suggests to Aymeri the means whereby Andrenas may become his. Aymeri is to threaten to burn the Saracen king in front of his wife and family, thus forcing surrender (937-51). Aymeri agrees to the plan and a naked Baudus, bleeding from a wound, is led towards the fire, pleading with his wife to save him:

Li rois Baudus se prist a s'escrier:
«A! Galiene, que ne me secorez?
«Lesserez moi a tel dolor finer?»

The trick succeeds. The Saracen queen agrees to give up the city in return for her husband's life and a promise that no harm will come to her, and this agreement leads immediately to an invasion episode.

Similar tactics are used to good effect in the Mort during the siege of Narbonne. Here the capture is a consequence of an ambush episode which has already been described: Corsolt challenges Aymeri to a duel, secretly ordering his troops to lie in wait in order to capture Aymeri and send him to prison in Babylon (965-85). In the ensuing fight Aymeri is unhorsed, attacked from all sides, and eventually forced to surrender. The surrender of Aymeri effectively signals the end of the ambush episode, as it completely disheartens the French troops. Aymeri is led before the Emir (1276-1302). His
refusal to convert to Islam or to collaborate in any way with Saracens leads to a decision to burn him before the walls of Narbonne. A fire is prepared and Aymeri is led out, scourged as he goes (1303-99). Despite Aymeri's plea that she should not sacrifice Narbonne to save his life, Hermengart decides, at the suggestion of her handwomen, to negotiate with the Emir (1435-40). Hermengart proposes a deal: she will hand over Narbonne in return for the lives of her husband and herself. Moreover, the townspeople will swear loyalty to Corsolt if he will allow them to continue in their faith (1490-1503). Corsolt agrees to the plan, intending all the while to trick Hermengart once he is inside the city walls. He accordingly swears his adherence to the agreement on a statue of Mohammed and the gates of Narbonne are opened to him (1506-39). Thus, as in Guibert, the capture episode leads directly to the capitulation of the city, albeit in this case a rather partial and temporary capitulation.

The capture episode from the Narbonnais differs from those described above in several details, but its basic structure is unmistakably the same. During the Saracen siege of Narbonne, Guibert is awakened by the sounds of fierce fighting outside the town. Despite opposition from his squire he rides out to join the fray, accomplishing great deeds, including the rescue of his father from almost certain death, before finally falling captive to the Saracens (4117-4226). He is brought to the Emir's tent where, infuriated by a comment about his brother Aymer, he kills a Saracen knight with a single blow from his fist (4424-57). On discovering Guibert's identity, the Saracens initially plan to barter him in exchange for one of their own men (4458-69). At this point a short and inconclusive wall attack takes place, as already described (4470-96). Next, an ambush attack intervenes: using the promise of the return of Guibert as an incentive, the Emir arranges a duel between his own champion, Gadifer, and a French nominee, Romanz. In the duel, Gadifer is killed and Romanz is only saved from a concealed Saracen ambush force by a rescue squad of French troops riding out of Narbonne (4497-4926). Finally the capture episode is resumed. A council is called and a plan conceived. The Saracens decide to threaten to crucify Guibert in full view of his family if the French refuse to surrender Narbonne (4927-65). A message is taken to
Aymeri, who defiantly refuses the deal, issuing threats to the messenger in his turn (4966-5014). A furious Corsolt orders the construction of a cross, to which the unfortunate Guibert is nailed (5015-26). This is a departure from the previous capture episodes, where the mere sight of the threatened instrument of torture, the fire, was enough to persuade the besieged citizens to sue for peace. Here, the threat of torture, verbal rather than visual this time, is insufficient to extract a surrender and the captive actually undergoes the treatment with which he is threatened. Guibert's ordeal continues until, at the urging of Romanz, Aymeri eventually leads out his men to the rescue of his son, bringing the capture episode to an unsuccessful conclusion for the Saracens (5027-5209).

Despite variations such as the type of torture threatened, the relatively low status of the captive, the implementation of the torture and the unsuccessful outcome of the sequence, this capture episode is almost identical in structure to those from *Guibert* and *Mort*. This basic similarity is shown in Appendix 4, which lists the constituent motifs of the capture episodes. This structure consists of the capture itself, the interview with the enemy commander, merged in Gui with the third motif, the plan, which normally takes the form of a decision reached in a council. The threatened means of torture is then either displayed or described to the besieged citizens. This will be followed, in a successful capture sequence, by a request from the citizens for a peace conference, leading to an agreement to hand over the city, or, in the case of an unsuccessful attempt, by the use of torture and a rescue.

**SYNTAX OF SIEGE EPISODES**

This discussion of the siege episodes has concentrated so far on content and has included only incidental mention of syntactic considerations. In fact, the syntax of these episodes is relatively simple, consisting usually of a sequence in which one or more of the active episodes—the ambush, the wall attack or the capture—is followed, in the case of a successful attempt, with the resolution episode, the invasion, and in the case of an unsuccessful attempt, with "Ø". Appendix 5 shows the episodic structure of the sieges of
the sample, together with the nature, positive or negative, of the siege attempts, and, in the case of a successful attempt, the type of episode which is decisive. It will be noted that while the syntax of the siege episodes is usually simple, with little interweaving of episodes, it is also relatively free within the action section, e.g. one, two or three action episodes may occur together in a siege, the same type of episode may be repeated, as in the *Enfances*, or different types may be used together, as in the *Narbonnais*. Any type of episode may be decisive: in Gui 1 it is a wall attack while in Mort 2 it is an ambush. There appears to be a tendency for the ambush episode to be initial in a sequence, although Mort 1, in which a wall attack precedes the ambush, provides a counter example.

Although a simple sequential arrangement of episodes is the norm, more sophisticated relationships are sometimes found. The poet of the *Mort*, for instance, uses a motif of the ambush episode, the capture of Aymeri, to begin a separate episode, the capture, creating an overlap between two episodes. The *Guibert* poet makes a modest attempt at interlace when he inserts the account of the capture of the tower of Andrenas into the account of the capture of the city itself. This is a means of suggesting simultaneity, as the poet makes clear at the beginning of Aymeri's attempt on the tower, stating that it takes place while Guillaume is busy with the inhabitants of the town (1407-10). These departures from the strictly sequential fade into insignificance, however, when compared to the grand ambition of the *Narbonnais* poet, who weaves a complex structure involving three different episodes, an ambush, a capture, and a wall attack. While troops lie in wait outside the city, Guibert is taken captive, but must wait until a wall attack has been mounted and repulsed before being used as bait in an ambush attempt, based on a challenge. When the ambush episode is completed, the capture episode continues to its own conclusion, thus creating a structure involving the embedding of a wall attack episode into overlapping ambush and capture episodes.

In this study I have described the very restricted number of narrative options open to the poet constructing a siege and have briefly explored the ways in which these options may be combined.
An obvious way in which these findings could be extended would be through an investigation of the structure of sieges in other chansons de geste, from the Guillaume cycle and elsewhere. This would enable us to extend and generalize the model presented here, and would be especially valuable in furnishing evidence of the structure of the capture episode, which appears only a few times in the present sample.

Another question suggested by the work presented here is that of the relationship between the representation of the siege in the chanson de geste and the siege as a historical reality. This line of inquiry would lead us far from the formal analysis of the narrative structure of the chanson de geste to a consideration of medieval military practice and ultimately, and perhaps most interestingly, to an investigation of the socio-economic context in which the genre flourished. One would like to know, for example, whether realism was a concern of authors working in the genre, i.e. whether the chanson de geste's emphasis on motifs involving mounted knights (cavalry charge, ambush, capture) corresponds to the reality of the medieval siege. Preliminary investigation strongly suggests that this is not so. The medieval siege was typically a long drawn out waiting game in which the siege army camped outside the city for months or even years until the citizens became weakened by hunger and disease, while any direct attack on the town would have taken the form of a wall attack, in which the roles of the sapper and the engineer were paramount. Why it appeared natural and desirable for the chanson de geste to focus instead on the activities of the knightly class would therefore provide an interesting starting point for an analysis of the sociology of the chanson de geste.

Lyn Pemberton
Polytechnic of North London

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## APPENDIX 1: The Ambush Display

<table>
<thead>
<tr>
<th>Bait display</th>
<th>Ay 1 quintaine</th>
<th>Ay 2 pack</th>
<th>Gui Guillaume's animals challenge</th>
<th>Mort 1 Corsolt's challenge announces presence</th>
<th>Mort 2 Aymeri troops troops troops hidden hidden hidden</th>
<th>Narb 1) animals 2) Emir's challenge troops hidden 2) Romanz rides out</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparation</td>
<td>troops hidden</td>
<td>troops hidden</td>
<td>troops hidden hidden hidden hidden</td>
<td>troops troops troops hidden hidden hidden hidden</td>
<td>troops troops troops hidden hidden hidden hidden</td>
<td>troops troops troops hidden hidden hidden hidden</td>
</tr>
<tr>
<td>Sortie</td>
<td>Saracens ride out</td>
<td>French ride out</td>
<td>1) Malagu and Baudus Aymeri rides out</td>
<td>Sagittaires ride out 1) Ø 2) Romanz</td>
<td>Ø Ø</td>
<td>Ø Ø</td>
</tr>
<tr>
<td>Combat</td>
<td>Ø combat</td>
<td>1) combat I 2) combat II</td>
<td>combat combat</td>
<td>combat</td>
<td>combat</td>
<td>Ø Ø</td>
</tr>
<tr>
<td>Ambush</td>
<td>ambush</td>
<td>ambush</td>
<td>ambush ambush</td>
<td>ambush</td>
<td>ambush</td>
<td>Ø Ø</td>
</tr>
<tr>
<td>Sortie</td>
<td>Ø Ø</td>
<td>2) ambush</td>
<td>mass sortie Ø</td>
<td>Ø 1) Ø 2) mass some</td>
<td>Ø 1) Ø 2) ambush</td>
<td>Ø Ø</td>
</tr>
<tr>
<td>Battle</td>
<td>battle</td>
<td>battle</td>
<td>battle battle I</td>
<td>battle II 2) battle</td>
<td>battle I 2) battle</td>
<td>Ø Ø</td>
</tr>
<tr>
<td>Pursuit</td>
<td>pursuit into city</td>
<td>pursuit into city</td>
<td>2) battle pursuit</td>
<td>pursuit to city I</td>
<td>pursuit to city II</td>
<td>1) Ø 2) Ø</td>
</tr>
<tr>
<td>Slaughter</td>
<td>Ø Ø</td>
<td>2) slaughter + plunder</td>
<td>Ø gates closed slaughter</td>
<td>Ø</td>
<td>Ø</td>
<td>Ø Ø</td>
</tr>
<tr>
<td>Escape</td>
<td>Ø messenger escapes</td>
<td>Ø messenger escapes to France</td>
<td>1) Ø</td>
<td>2) Ø</td>
<td>1) Ø 2) Ø</td>
<td>1) Ø 2) Ø</td>
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APPENDIX 2: The Motifs of the Wall Attack

<table>
<thead>
<tr>
<th></th>
<th>Ay 1</th>
<th>Ay 2</th>
<th>Gui</th>
<th>Gui 2</th>
<th>Enf</th>
<th>Mort</th>
<th>Narb</th>
</tr>
</thead>
<tbody>
<tr>
<td>general assault</td>
<td>X</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>X</td>
<td>X</td>
<td>-</td>
</tr>
<tr>
<td>siege engine</td>
<td>X</td>
<td>-</td>
<td>X</td>
<td>X</td>
<td>-</td>
<td>-</td>
<td>X</td>
</tr>
<tr>
<td>slings</td>
<td>X</td>
<td>-</td>
<td>-</td>
<td>(X)</td>
<td>(X)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>moat filled</td>
<td>X</td>
<td>-</td>
<td>-</td>
<td>X</td>
<td>-</td>
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<td>-</td>
</tr>
<tr>
<td>walls demolished</td>
<td>-</td>
<td>-</td>
<td>X</td>
<td>X</td>
<td>-</td>
<td>(X)</td>
<td>-</td>
</tr>
<tr>
<td>houses demolished</td>
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<td>-</td>
<td>-</td>
<td>X</td>
<td>-</td>
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<td>-</td>
</tr>
<tr>
<td>scaling ladders</td>
<td>X</td>
<td>-</td>
<td>-</td>
<td>X</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>cavalry charge</td>
<td>X</td>
<td>-</td>
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<td>-</td>
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<td>-</td>
</tr>
<tr>
<td>axes against gates</td>
<td>X</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>rams</td>
<td>-</td>
<td>-</td>
<td>X</td>
<td>X</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>bores</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>X</td>
<td>-</td>
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<td>undermining</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>X</td>
<td>-</td>
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</tr>
<tr>
<td>Greek fire</td>
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<td>(X)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<tr>
<td>outer wall taken</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>X</td>
<td>-</td>
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X = motif expressed    (X) = motif implied or referred to
### APPENDIX 3: The Invasion Episode

<table>
<thead>
<tr>
<th>Event</th>
<th>Ay 1</th>
<th>Gui 1</th>
<th>Gui 2a</th>
<th>Gui 2b</th>
<th>Mort 1</th>
<th>Mort 2</th>
</tr>
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<tbody>
<tr>
<td>advance troops enter town</td>
<td>X</td>
<td>-</td>
<td>-</td>
<td>X</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>main troops enter town</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>-</td>
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<tr>
<td>slaughter of citizens</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>palace/tower occupied</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>-</td>
<td>X</td>
<td>-</td>
</tr>
<tr>
<td>town occupied</td>
<td>X</td>
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<td>-</td>
<td>X</td>
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<tr>
<td>flag flown</td>
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<td>fanfare</td>
<td>X</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<td>inhabitants imprisoned</td>
<td>X</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<td>-</td>
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<tr>
<td>church/mosque desecrated</td>
<td>X</td>
<td>-</td>
<td>X</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>other booty found</td>
<td>X</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<tr>
<td>booty distributed</td>
<td>X</td>
<td>-</td>
<td>X</td>
<td>X</td>
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<tr>
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<td>-</td>
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<td>-</td>
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<tr>
<td>prisoners taken as slaves</td>
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<td>-</td>
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<tr>
<td>church/mosque created</td>
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</tr>
<tr>
<td>conversion</td>
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<td>X</td>
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<tr>
<td>baptism</td>
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<td>-</td>
<td>-</td>
<td>X</td>
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<td>dead warrior taken home</td>
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### APPENDIX 4: The Capture Episode

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<th>Gui 1</th>
<th>Mort 1</th>
<th>Narb</th>
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<tr>
<td>agreement reached</td>
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