

Chronique

The Journal of Chivalry

Articles, Essays, Reviews

Issue #14
Consorts & The Gallery

Chronique
The Journal of Chivalry
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Great thanks to all the above contributors and to everyone who
helped Chronique #14 into being!

THANK YOU!

INTRODUCTION



reetings! At long last--we are very pleased to release *Chronique* #14. There is little doubt that consorts and the gallery play a critical role in our tournament experience, yet all too often they are shunted off into the shadows--or rather the sun next to the lists--as we compete on the field. In this issue we are pleased to bring you a variety of new things to consider, things both original and historical.

Welcome also our new Assistant Editor, Mark Courtney. You will see, in *Chronique* #15, an article from Mark, who is learning to fight as he takes the website (<http://www.chronique.com>) in hand to build a resource available throughout the world. Mark's contributions to *Chronique* have been both extensive and well considered. You will be hearing a great deal more from him over the next few years.

Welcome also our new Australian subscriptions editor, Peter Martin. You may already know Peter's work from his compilation FACETS OF KNIGHTHOOD, available now from The Outlaw Press, 160 Washington SE #43, Albuquerque, NM 87108. Peter will be gathering the loose ends for all of our passionate Australian readers; you will be able to send your comments directly to *Chronique* via email or to Peter via the post office, where he can forward them in time for the upcoming issue. You will see more of Peter as well as we expand our readership base.

The website has contributed a worldwide base of readers that were unavailable to us previously. We now receive most of our FORUM answers directly from our web pages, and we expect to improve this technology in the near future to include a Roundtable Chat area, a Library where you can order books via secure server, and interactive question / post areas for the discussion of interesting pieces. We believe that what we have in the tournament company group and in the scholars, students and individuals who patronize *Chronique* and the website is a community of users. We will be implementing new technologies on the website in support of this community, but there are no plans to digitize *Chronique* or to close it down in favor of a web production--we will continue to build and support both the site and the journal because they have different strengths.

Speaking of production, we now have two books in production. The first is one that I have been collecting information on for some years; its working title is "*Pas d'Armes & Round Tables: Re-Enacting the Medieval Feat of Armes.*" It is my goal to release this book at Pennsic, production snags and artwork depending. Sir Michael St. Sever illustrated a fine copy of the first book (The Book of the Tournament) for my own enjoyment, but his skills so well complement the written tone of the work that we want to bring them to the second book.

We are also working on Ann's *Western Dance Master*, which in text form has been complete for several years. She takes the style of a 16th century dance master and includes more than ninety dances. We intend to make print this work with the same lavish presentation as our other books, so you should have a fine reference book and probably the best piece I've ever seen on courtesy and presentation. To make it really special, we are trying to produce a CD featuring new recordings of the most popular medieval dances; this is a difficult process but we think the effort will prove rewarding and useful when we are finished.

By the time you receive this issue of *Chronique*, the next one will be nearly complete. We have experienced some production delays on this issue as we recalibrate for a new printing / fulfillment house, but if this technique works you can look forward to a more steady stream of issues in the future. The same folks will both print, collate and ship all issues, saving us the painful steps of collation and mailing.

There are fine things happening as well in the Tournament Society community. There are now pas d'armes, roundtables, and 'tournaments of chivalry' springing up all over the place; there are so many, in fact, that we can't keep track of them all. At the great Pennsic War this year, there is planned a full week of period tournaments, to be held alongside the main battlefield within the list enclosure created for the first *Pas des Sept Trevaux* (you will find an article about the Sept Treveaux in this issue). There are more than six companies, with more appearing all the time. As we discover them, we will increase the listings section found on the last page of this issue. We strongly encourage participants to send us articles or listings for their events so that others can learn what you have discovered.



FORUM

Question #1: Do you think the gallery has an impact or influence on a tournament fight? Is this good or bad?

"I have seen instances where the gallery has had a direct impact or influence on a particular tournament fight. When they observe a blow that they think was very good, they have often cheered before the person being struck has acknowledged the blow. Sometimes they have cheered and then found the person being struck has chosen not to take the blow. What follows is usually stunned and utter silence, which is as strong a message as the cheer. They sometimes influence the individual to take the blow, sometimes the individual goes on in spite of their opinion.

"The gallery can have a similar influence regarding behavior. I have not so much heard them boo a combatant who chooses to act in a discourteous fashion, but I have heard them cheer quite loudly when they are vanquished. I think we have all seen tournaments where the winner did not behave courteously during the tournament, and as they win the final bout they find they did not receive the adulation or congratulations they had anticipated.

"I think this is neither good nor bad, but a fact of life for those who choose to display their talents in an arena, especially an arena of honor and courtesy. Our reputations are our coin, and the gallery, as well as our noble opponents, are the makers of that reputation. I have learned to judge blows based on whether I think the gallery thought it was good, regardless of my opinion of the blow. If I choose to go on in spite of their opinion, I have truly lost. I have lost their respect and caused harm to my reputation and to that of my lady, household, and kingdom. No amount of rationalization or self-righteousness will remove that FACT. Therefore we should remember this burden each and every time we step on the field, whether it be at practice or in the midst of a great war.

"Our reputations are too great a price to pay for the satisfaction that we were in a position to call the blow better than the gallery observing us."

—Bob Charron

—AKA SCA Conn MacNiell, Duke & Knight, OL

—Middle Kingdom

"Yes, I do indeed think this has as influence. It can be both good or bad, depending on the situation. The cheers or silence (or even, heaven forbid, 'Boos!') of an audience are the most direct form of social conditioning we have. (If the fighters can hear it through their helmets!)

"An uneasy murmur when two combatants stop to discuss a blow lets

them know things look bad, and they need to be serious in their attempts to resolve the dilemma. If one is somewhat less desirous of compromise, it can be the oomph that lets them know they had better do it anyway, and that there will be consequences if they don't. On the other hand, a cheer and '*Hoobah!*' for a new fighter who has just won his fight for the first time will encourage him like nothing else."

—*Kellene M. Stets*

—**AKA SCA Duchess Garlanda de Stanas**

—Middle Kingdom

"I believe this influence is easiest seen at a war rather than a tournament — when individual champions from different kingdoms are under close scrutiny. I have often witnessed heated partisanship in such situations, with one's champion being idolized and the opposing champion demonized.

"If this were all there were to it, the conclusion about gallery influence would be a pessimistic one. However, I believe that in more normal tournament situations, the realization that honorable people are observing your behavior to see if it is honorable is a good influence is indeed positive. However, we seldom notice this. The effect is in the minds of the combatants, and one only sees 'good fighting' (which most of our fighting is!)."

—*Finnvarr de Taahe*

"I believe the gallery has a positive impact on a tourney bout. When fighters know that a group of people, expecting chivalrous behavior, is watching it encourages them to a higher level."

—*Kathleen Posell*

—**Countess Tristana de Winter**

—*Kingdom of Caid*

"I think the gallery has a good impact on tournament fighting since it's one more things that helps the fighters focus on their actions & behavior. Having a whole gallery watch your fight, instead of just a few marshals, would make you more self-conscience of your conduct & help to put you in the proper mindset for the pas d'armes."

—*Nils A. Hedglin*

"Yes the gallery has an impact, it is not unlike a cheering section at a modern sport event. This is good for is lets the combatants know that they are favored by many or few."

—*Vern D. Moen*

"Yes, the gallery can have an effect on a fight, but only if the fighters are not very good. I could never hear the gallery, and if I did, its because I wasn't concentrating. Generally, as long as there are people cheering for both sides, I don't think it matters much."

—*Ian Schofield*

"Yes, the degree of influence depends on the fighters. It brings an extra amount of adrenaline to the fighters and puts them to a personal test of doing what their honor states is right or what the gallery wants for them to be popular."

—Thomas J. Baker

"It very much depends on the tone that you set for the tourney what period are you aiming at. If you have a theme were there are various factions i.e. blue, red, green, white etc., etc. And you wish to play up the differences with the help of a herald. Then the excitement of the crowd both cheering and hissing add deliberately to the atmosphere. Is it good? Anything that helps suspend the belief that of being in the present is good. Both for the tourney participant and the viewer.

"In a standard tourney the same thing can be said. The roar of a crowd in all but the most experienced fighters brings a wash of emotion sometimes good or bad. Is this outside influence honorable or dishonorable? It is period. It is normal. It is human nature. And hence it belongs. Hopefully, the crowds can appreciate the what is really important i.e. chivalry, honor etc. etc. etc."

—John P. Kowal

—AKA SCA Aleksandr Vasilevuch Lev

—Middle Kingdom

"Actually I think the gallery has the *most* influence over the long term outcome of the fight. First, the combatants fight on the Crown's field, or whoever sponsors the tourney. The combatants owe them courtesy. Second, all the combatants fight for on the field in honor—and honor is won when others believe you are acting with virtue. They honor you. Renown is the medieval, chivalric term for this process. A knight's renown is increased many times by the perceptions of the gallery, far more than the perception of their opponent. And, you can fool them sometimes, but not always, specially in the later rounds of a tournament when the chips are down. This is the reason that renown is the chief coin of victory for a tournament combatant—and prowess is but a part of the chivalric ethic."

—Brian Price

AKA SCA Brion Thornbird ap Rhys, Earl & Knight, OL
Chancellor, Company of Saint George

"Certes, yes! Fighters who know they are being watched and often judged for their chivalry, prowess, and other virtues are continuously reminded of these other aspects of their bouts, rather than just the physicality of the fighting or the fierce competitive state which a bout can raise in most competitors. We all behave better when we are being watched.

"Is this good or bad? It depends on the goal. In my philosophy, I think it is always good. There are few if any places in our reenactment where sheer fighting rage is the best state for a combatant. I do not want to experience live with a King or Queen who won by sheer force of arm wiYout any shred

of courtesy or chivalry in the bout. I would rather my champion lose a bout with honor (as I have seen him do against an opponent who was consumed with fighting lust) than win by joining his opponent outside the bounds of chivalry and honor.

"Some folks feel that berserker rage might be good in a war: I have my doubts. Listen to the stories people tell of combat, and many more concentrate on the unexpected chivalry or courtesy of their opponents, rather than on how great it was to get *whomped* by some berserk fighter. In tournament, especially those where our whole point is to be the absolute best examples of the knightly virtues, the gallery can only serve as a potent reminder and a mirror in which to see ourselves."

—Siobhan Medhbh O’Roarke

—Pat McGregor

—House Northmark, Mountain’s Gate, Cynagua, The West

—siobhan@lloyd.com | <http://www.lloyd.com/~patmcg/sca.index.html>

"Absolutely, it has an effect. The gallery is what the fighters draw on to gauge their performance. How do the fighters know if the fight looks good, from the audience point of view? You don’t. The fighters need to hear feedback, good or bad. The fighters will then modify their performance accordingly. Another reason the gallery has a effect, is the energy the crowd gives the fighters. That energy allows the fighters to perform at a higher level, and sustains them when their own energy is ebbing fast."

--Henry Worden, *Squire /Sir Micheal Trevor, Baron Lakeston & Trevor.*

--Ray Hull

"Tournament culture was built up, in the way we like to play it in the SCA, through the gallery. Without the gallery, we would have no record of William Marshal’s finer skills. The process of favors would in all probability not have come into it. It may have remained the grand melee/war training that it was in the eleventh and early twelfth centuries. I do think the gallery has an impact on the way we play. I have seen fighters buoyed up by the cheers and praise of the gallery. On the other hand I have also seen them deride a combatant, and that must be heartbreaking. I think if the gallery is to have a positive impact it should be in the encouragement of fighters, and adding more flavor to the tournament scene, especially through favors, largesse, and the active use of heralds to provide running commentaries on the chivalry of the combatants."

—Miesje de Vogel

"The ‘Gallery,’ which I consider to be all gentles on the sides including fighters not directly engaged at that moment, is quite influential to the respect given a fighter. Obviously, they cannot be directly influential as the

combat upon the field is determined by the two individuals actually engaged. Off the field they have considerably more influence on the reputation of a fighter, which if it gets the fighter to begin second guessing himself on the field, directly influences a fight. Do I think this is good or bad?...both actually. It is a good thing to remind fighters that a tournament is a spectator event and our fighting is primarily geared to be a spectator sport, thereby keeping the 'game' mentality at the forefront of what we do. Conversely, if too much pressure is applied to correct field behavior then we are going to drive away good fighters from our game. The hard part is the political balance that a fighter must maintain in order to keep the observers appeased as well as his opponents upon the field."

—Don Lowery

—AKA SCA Jonathan Thorne, Baron of Tir Ysgithr

—Kingdom of Atenveldt

"The gallery absolutely has an effect on participants in ANY SPORT. Spectators are a potent influence on the performance of an athlete. While my SCA combat experience is still scanty, I have competed in sports ranging from football to wrestling to Highland Games. The crowd has always influenced my performance. Is this good or bad? It depends on the nature of the spectators. I have had some horrible experiences with hecklers; I don't care who you are, it is difficult to stay focused when someone is screaming epithets at you. By the same token, I have surpassed my wildest expectations while buoyed by the acclaim of ardent supporters in the gallery. In an organization such as the SCA, courtesy should ever be a foremost consideration - for participants and spectators both. I have yet to witness a gross violation of this precept - and I hope I never do. It is perfectly acceptable to cheer for your favorites....but I feel epithets and catcalls are the mark of basest knavery."

—John C. Martin

—AKA SCA Lochlann Donnachaidh

—Scholar, swordsman, armourer, knight errant

Question #2: As a member of the gallery, what is the most interesting kind of fighting to watch?

"A fight fought with skill."

—Ian Shofield

"What appears to be an outmatched swordfight." —Thomas J. Baker

"Certainly! Without the Gallery, and the maidens who sit thereon, what purpose do the gallant knights have but to bring worship unto ourselves."

—Ian Selby

—South Glamorgan, Wales

"I have only been to two Pas d'Arms, so my knowledge is limited, but I found the most entertaining fight I seen at a Pas was between a man (who's

name I cannot recall) and King Alden at 3YC. Single axe over the barrier. I don't usually enjoy watching axe fighting, but I really enjoyed this fight. For regular SCA fighting, sword/shield vs 'florentine'."

—*Countess Tristana de Winter*

"With the given that all the participants act honorably...I enjoy the Grand Melee the most for the obvious reason that it is utterly unpredictable in it's permutations."

—*AKA SCA Aleksandr Vasilevuch Lev*

"I have been a tenant & a challenger in the Windy Meads Pas d'armes, but I have never been part of the gallery, so I've not had the opportunity to witness the tournament from that point of view."

—*Nils*

"I most like to watch fighting where it is obvious that the two combatants are having fun. It is especially pleasant if the two appear evenly matched in skill levels. I hate to see some young stick run over by a killer duke!"

—*Garlanda de Stanas*

"I don't think it matters as long as real effort is made. Too often I will go to tourneys where armour looks sloppy, and where the combatants will just say "good" and walk off the field rather than dying or yielding. This makes it boring for the spectators, as often with the speed of the blows it is hard to see exactly what happened.

"What makes a good tournament from my point of view as a spectator is an effort on behalf of the gallery to support combatants and share in their triumphs. It is also for the combatants to make the effort through salutes, requesting favors, dying or yielding in an obvious and spectacular fashion, and making an effort in the way they look. As Rose tourneys and Pas d'armes most often lend themselves to this behavior in both combatants and spectators I would say that these would be the best of 'spectator sports.'"

—*Miesje de Vogel*

"I personally enjoy watching single combats which employ weapons which are subtle and understandable. By subtle I mean that there is a degree of deftness needed to employ them well. By understandable I mean that the gallery is able to clearly witness the techniques used and understand the skill that is employed. This quality of 'understandable' should also apply to the ability to clearly judge whether the combatants have been struck cleanly with the weapon.

"If the combatants share this subtlety and understanding, then this is truly enjoyable to watch.

"Almost all weapons be employed in this manner, but some do not lend themselves well to such subtlety and understanding on the part of the combatants and the gallery. Two weapon comes to mind as a style which is hard to interpret for both combatants and gallery, and leads to much confusion

and speculation on the part of both those employing the style and those watching. For the sakes of our reputations and the enjoyment of the gallery we should take some care in choosing which weapons we carry onto the field."

—Conn MacNiell

"I have only been to a couple of events, but I happened to witness combat with great swords. Unquestionably, this was the most graceful, inspiring contest I've ever seen. In general, I appreciate the "thespian-combatants." This is the term I use for those who allow themselves to forget they are hitting someone with a stick. They provide entertainment and reinforce the "suspension of disbelief" by scrupulously acting as if they were fighting for real and with live steel. These are the fighters who take wounds and die realistically. These are the fighters who show the appropriate courtesy. This is as important as the ability to fight."

—John C. Martin

"I enjoy watching bouts, although I confess that even the most interesting fighting can begin to pale after too many hours spent watching. However, there are times when I sit enrapt, no matter how uncomfortable my seat nor pleasant the weather. These falls into two categories for me: high art and conversation.

"High art is those fighters who are a joy to watch: they have physical grace and elegance, or they have honed their fighting skill to the point that their movements are clean and lovely, or their strategy is clever or direct or at any rate interesting to observe. These bouts are between combatants who are simply, male or female, experienced or new, beautiful to see. It is like watching dancers or actors or other ways in which the body in motion is exciting to see.

"By conversation I do not mean those folk who die at Crown because, after a lot of conversation between fighters and marshals, one falls over dead.

"By conversation I mean those bouts where there is a fun/interesting/period challenge and response, the heralds are perfect in their cues, the marshals equally facile, there are remarks exchanged between the fighters during the bout (sometimes jesting, sometimes not), and there are salutes and honors afterwards.

"I once watched Sir Fern and a Knight I do not know, at the SCA Twenty five year celebration, take turns making up lines of poetry in between blows and passes. It was not, surely, polished poetry, but did escape from being complete doggerel. The fighting technique was good, the good-feeling between the combatants obvious, and the entertainment of the watchers complete."

—Siobhan Medhbh

"A fighting tournament that encourages the play-acting portion of our Society is by far more enjoyable than anything else. When the combatants make specific gestures of appreciation to their consorts, such as oaths of love

and promises of chivalric behavior, in public and proclaimed for all it is much more enjoyable than not to have had done that. Perhaps this is all to say that a little more flash and pomp and ceremony (without too much lengthening of the amenities) is needed to properly recreate the middle ages tournaments.”

—Jonathan Thorne, Baron

“Interesting fighting: Well-matched opponents seriously but joyously competing.”

—Finnvarr de Taahe

Question #3: Describe what you as a consort or as an observer of fighting consider to be chivalrous conduct on the field.

“Chivalrous conduct is not usually indicated by ‘points of chivalry,’ which I believe are overrated (but sometimes appropriate nonetheless). Chivalrous conduct is respect for one’s opponent, the conveying to the opponent and the gallery that the fight is a joint effort, in which the honor of both may be increased.”

—Finnvarr de Taahe

“Chivalry on the field consists of not taking undue advantage of your opponent. Two equals, separated only by their skill, produces a chivalrous fight.”

—Ian Shofield

“Allowing your opponent a graceful way out when you both know he is defeated.”

—Thomas J. Baker

“That the knight be not afraid to battle a Thousand knights in defense of his lady, and that said knight be compassionate enough to show mercy.”

—Ian Selby

“Discussing blows with your opponent, and accepting a blow that was clean, even if it wasn’t quite as hard as expected.”

—Countess Tristana de Winter

“Someone has given the fighter a precious gift of trust. Chivalrous conduct on the field revolves around doing everything in your power to safeguard the honor that you bear onto the field. Any action that harms the honor that you bear must be immediately corrected.”

—AKA SCA Aleksandr Vasilevuch Lev

“Allowing an opponent fighter, who is unhurt, to retrieve his weapon if he has dropped it. If your opponent has dropped to one knee in injury, you too would drop to one knee so that the fight may continue in a fair manner.”

—Vern D. Moen

"Most important are good grace and humility. With grace you make the consort feel appreciated and lift the spirits of the onlookers. The standards of behavior of those around you immediately rise, and the pageantry becomes alive. With humility you accept defeats on and off the field, and go on with good grace without losing heart. You also win without lording it over the defeated, while offering them in a good fashion a hand to get up and some practice to overcome their weakness. It is combatants like these which inspire new fighters, and lift the whole feel of a tournament, their deeds going down in legend."

—*Miesje de Vogel*

"In general, chivalrous conduct involves following the rules, showing honor and respect for your opponent, your Crown, your and his consort, and the gallery. Honor and respect for the Heralds and marshals is nice, too.

"Ways one displays chivalrous conduct include: Paying attention to the rituals of the list, including: being ready on time; not slighting the salutes to Crown, consort, or opponent; taking time to speak to your opponent, whether you are the winner or loser, at the end of the bout. Fighting at the best of your ability. Throwing a bout deliberately insults both your opponent and your consort. This does not mean smashing your opponent into pulp at the first opportunity. But it does mean taking the bout seriously and giving it your full attention. 'I let you win' is not a very chivalrous comment. In a bout designed to display prowess rather than for winning, one should still work as hard as one can.

"Specific acts of generosity (allowing an opponent to pick up a dropped weapon or broken weapon for the umpteenth time, giving up a leg or arm to handicap yourself similarly as your opponent, etc.) are all judgment calls on the moment. If you follow the general principles, likely you will make the right call at the moment it is required of you."

—*Siobhan*

"Chivalrous conduct, within the SCA's all-inclusive definition of 'chivalrous' which includes courtesy and honor as well as "chivalry" in the medieval sense, would include a high regard of respect for your opponents and their safety, a constant and heartfelt striving to take every clean blow that struck you, an attempt to avoid patronizing your opponent while not taking too great an advantage of their misfortunes, and showing proper respect and treatment of the combatant's consort (salutes, courteous language, deferment to their opinions regarding your personal performance, etc.)."

—*Conn MacNeil*

"Chivalrous conduct is an effort to ensure that the match is even in skill levels, courteously done so that neither opponent leaves the field with ill feelings, and with joy for the sport (as opposed to lust for victory). Chivalry is having as much regard for the satisfaction and honor of your opponent as for yourself. It's being a good sport, and remembering that combat is a celebration of our game, and not merely a contest."

—*Garlanda de Stenas*

"Conduct I consider chivalrous upon the field is quite specific. As I train many of our local fighters I attempt at all times to instill these ideals in them as well. It begins with proper respect for ones consort and those patroning the tournament (i.e. King, local Baron, etc.) so that all may know whose honor you carry. Respect to one's opponent and I personally enjoy offering allowing me the opportunity to test skill against them. During the actual combat, in tournament of course, I prefer to see one combatant not exploit disadvantages the other may have. For example, two of our local fighters have the use of only one of their eyes giving them poor depth perception (easily overcome) and loss of sight on one side of their heads (impossible to overcome). True they can be killed by throwing a shot specifically to their 'blind side' but that is not a true test of skill, but rather of exploitation. Same for a 'legged' opponent being turned out of the sun or even turning a standing opponent from looking directly into the sun. Informing your opponent when you've thrown a blow poorly that would not have killed (ie. flat, no purchase, cloth or fabric snags, etc.) rather than hoping that it is accepted so you may win. Chivalry is best exemplified by those on the field to whom winning the fight/tournament means less than fighting honorably and courteously. Maintaining the feelings of friendship and camaraderie at all times with ones opponent is a must."

--Jonathan Thorne, Baron of Tir Ysgithr

"Tourneys exist to provide a forum to demonstrate a warrior's prowess: at arms, courage under fire, and readiness to discharge his or her obligations to Crown and Country. They also have a number of equally important factors which have little to do with the ability to fight. We are all presumed to be Noble {until proven otherwise}, and have certain obligations which come with this cachet. The tourney allows a knight to prove his courage, devotion, and amour to his or her Consort. It allows participants to demonstrate their skills in courtesy and the social graces as well. Spectators and combatants should always bear this in mind. If I simply wanted to collect a set of bruises and spend lots of money, I would play Hockey. It is the aspects of fine amour, chivalry, and courtesy which makes this sport so appealing. The only time I would care to hear catcalls or cries of derision from the gallery would be in the event of a notoriously callous act of villainy committed knowingly. In this event, I think that the offender should not only be reviled but their right to participate should be seriously and soberly evaluated by the Marshallate and the Crown. By the same token, inappropriate behavior in the gallery should result in expulsion if the offender is recalcitrant."

—John C. Martin

Question #4: Which is more important concerning the outcome of a fight the opinions of the combatants or of the gallery?

"A strange question, since the outcome of the fight is that one wins and one loses, the opinions of either the fighters or the gallery are irrelevant. If you mean with respect to the level of chivalry displayed, then the combatants are the only ones who know - generally the populace, even the most skilled of observers, cannot see everything or appreciate what has happened."

—*Ian Shofield*

"The opinions of the combatants, without a doubt." —*Garlanda de Stenas*

"The combatants."

—*Thomas J. Baker*

"I don't believe in these strict either/or situations! If the combatants are unhappy, or even one of them is, then the fight has not succeeded in an important way — honor was not mutually increased between them. However, if the gallery is unhappy, the combatants, even if satisfied themselves, must reflect on that. Honor was not increased for the gallery, and an opportunity to increase the sum of chivalry was lost."

—*Finnvarr de Taahe*

"I believe that since the gallery is the creator of our reputations, and that our reputation is our coin in the Society, that the opinions of the gallery are more important concerning the outcome of the fight. The exception would be when the person who struck the blow insists that the blow was not good. All present, including the gallery, should respect and support the courteous gift that is given by such an act.

"It is often true that the gallery does not directly involve itself in the outcome of a fight (unless it is a highly vocal one), and so that causes some difficulty in answering this question. I support tournaments where those receiving prizes are those determined by the gallery to be most gallant, most skilled, etc. I find this allows direct participation in the process by the gallery, and drastically improves the behavior of the combatants on the field, as they strive to improve their reputations in the eyes of the gallery."

—*Conn MacNeil*

"As long as both fighters agree on the outcome, then it's their opinion that counts. They are the ones that must live with the consequences of the fight." —*Tristana de Winter*

"Which is most important, the feelings of ones opponent or the feelings of the gallery? Well, they are not mutually exclusive so I must say both, but more appropriately...neither. If one is truly honorable in combat and honest about the blows they deal and are dealt then the outcome is determined in your own heart. I strongly believe that no one not inside one of the suits of

armor on the field should attempt to gauge a blow. True, there are occasions where it is necessary to do so when such blow-taking becomes excessive but not until, and then *only* by a marshal or reigning royalty (that fights, not for example a non-fighting Queen). The gallery should accept the word of the gentles on the field in all disputes over such things and not commit to conclusions that are different. The fighter should be acutely aware that the populace will make its own judgment of the honor and chivalry of an individual regardless of the outcome of a fight, for our game is truthfully a spectator sport...or else why would we have a gallery in the first place?"

—Jonathan Thorne, *Baron of Tir Ysgithr*

"While the outward appearance of the fight is what that gallery sees, only the combatants will know how the fight 'felt' & be aware of all the little nuances that make of the fight & how it reflected on their opponent."

—Nils

"An interesting question. One would hope that if one treats the fight as a dialogue between the combatants, the marshals and the populace. Then as long as the communication is kept open, everyone understands every action and every action is honorable then the outcome becomes superfluous. The overall spectacle should leave such an impression that who wins and loses shouldn't really matter."

—AKA SCA Aleksandr Vasilevuch Lev

"Speaking as one of the gallery more often than not, I would say that the gallery is (perhaps unfortunately) more important. For it is they who remember what they saw, and they who will judge harshly what they see especially with regards to the chivalry of an opponent. I still hear of unchivalrous acts at tournaments that I attended three or four years ago, and hardly ever from the combatants."

—Miesje de Vogel

"I am speaking as a novice fighter and I believe that the opinions of the combatants is perhaps more important with regard to the actual outcome of a fight than that of the gallery. This is because although a blow may look good to an observer, it might glance or any of a myriad of other events that results in the blow being light. Only the person receiving the blow can in the end make the decision that any particular strike was good. Even the person who threw the blow cannot always know whether a shot that they threw was good or light. Because of this, although the opinion of the gallery is important with respect to the honor and chivalry of the tournament they cannot adjudicate on whether any particular blow was a killing blow or not. Thus with regard to the actual outcome of a fight I believe the opinions of the combatants are the more important."

—Rolland de Navarre

"A knight should side with the views of the gallery, for it them that he is trying to impress. Also, a knight may win by foul means or by ungracious acts and alYough he may feel that he has brought worship upon himself be being victorious if the gallery does not see it in this way then surely he has lost."
—*Ian Selby*

"A very thorny question, indeed! As an athlete, I must admit that the crowd's opinion carries a tremendous amount of weight. Having won and lost important games, I can tell you that I enjoy being the guy who won the game much more than the one who lost it! *Should it be important?* In a perfect world, not really. The knowledge that you competed to the best of your ability and did so with Honor should be sufficient. Winning or losing should be irrelevant. I would be lying if I told you I am capable to subscribing to this philosophy consistently. Part of the reason I've competed in the sports I've played is because I thrill to the roar of the crowd. Their opinion is important. I also would have quit after my first loss if the were the only thing of importance, however. Spectators are important; their opinion counts. But, you cannot fight merely for the adulation. Any sport carries prices. Time, sweat, pain, and discipline are but a few. Regardless of the crowds approval or disdain, ultimately I am the only arbiter of whether the game is worth the candle."
—*John C. Martin*

Question #5: As a consort, how important is it that your champion defeat their opponent?

"While I prefer to see my consort win, the fact that they fight with honor is more important."
—*Ian Shofield*

"Very important, but with a sense of honor and righteousness."
—*Thomas J. Baker*

"It is not important at all for my consort to defeat their opponent. If that was important then we shouldn't be at the pas d'armes."
—*Nils*

"While being competitive at heart and enjoying the thrill of victory. ining is not at all important compared to the nature of the relationship between combatant and consort. The fact that one is willing to lay a very special trust (their honor) with someone else and the willingness of someone to enter into such a personal relationship takes precedence over winning or losing. The relationship itself is what is important."
—*AKA SCA Aleksandr Vasilevuch Lev*

"As a consort, my honor being upheld is the most important thing. Winning is nice, but if the victory comes through unchivalrous behavior, then it becomes an embarrassment."
—*Countess Tristana de Winter*

"It is not. It is important that they win the battle of temptation within themselves. It is important that they fight cheerfully and with fair regard for their opponent. It is important that they remember the higher causes for which they take the field. If victory over an opponent is achieved within these parameters, and only then, will it be a worthy victory." —*Conn MacNeal*

"The consort's 'job' per se is to support their champion wholeheartedly in both victory and defeat. Winning should not be in the forefront of the mind of the consort more than an honorable fight by their champion."

—*Jonathan Thorne, Baron of Tir Ysgithr*

"When my lady fought, her victory was a cause for joy. My pride in her as a fighter, however, did not depend on victory. Taking up arms in honorable circumstances is a victory and a reason for me to take pride all by itself."

—*Finnvarr de Taahé*

"In my instance I am very lucky to be the consort to an extremely chivalrous fighter. I would be far more disappointed in him acting in an unchivalrous fashion than in him losing. For me, losing their honor means the fighter has already lost, and if they dies, but fight true, they remain my champion, for their honor is my honor."

—*Miesje de Vogel*

"The question seems to imply: can I accept a poor method if it attains victory. In other words, if he wins, is it okay with me if he cheats, or even merely fights in a gray area. Not at all. The last thing I used to say to my husband before he went into the finals of Crown List was 'better dead than questioned.' How could I possibly enjoy his victory if I could not respect the way in which he attained it? How could I respect him, or trust the respect he had for me, if I was embarrassed by his actions done in my name? Neither prize nor hat is worth an iota of lost friendship. No rank or spoil of victory is worth any of the respect or admiration I feel for him. Once, my husband had a bad tourney, as every fighter does. Afterwards, he went to every opponent and apologized. I am more proud of that action than his two victories in Crown Tournament."

—*Garlanda de Stenas*

"Not being a consort this I cannot answer other than by putting myself in a lady's place. I would not consider it imperative that my champion win but should he do so then all the better. I do however require that my champion convey himself with dignity and honor, accepting mercy when it is offered and giving mercy when it is required."

—*Ian Selby*

"As I have neither been nor {currently} have a consort, this question is hypothetical. In either case, performance is secondary to the maintenance of the honor of both parties. I would rather lose a match, no matter how important, than to cheapen the victory with ignoble actions. I would not favor a

combatant who places victory above all nor would I carry the favor of a Lady who would expect me to sacrifice honor for the victor's laurels. I would, within bounds of chivalry, endeavor to honor my Lady by settling for nothing less than my best effort upon the field, however. The favor of bearing a token, an act which I will never take lightly as I now carry the burden of her honor as well as mine own, is an incredible gift. It implies affection but most importantly trust. To win at any cost cheapens the victory, cheapens the 'victor', and cheapens the consort. The first two are bad enough; the last is criminal."

—John C. Martin

Question #6: As a member of the gallery, what could be done to make fighting more interesting for you?

"Better armour."

—Ian Shofield

"New fighters on a continuous bases; so the out come is more at question."

—Thomas J. Baker

"Well, if I could bring myself to wear my glasses at events, so I could actually SEE the fighting well, it would be much more fun. Other than that, simply encourage the marshals to encourage friendly fire.

—Garlanda de Stenas

"A couple of things come to mind. As with courts pagentry always makes a positive difference. ie. fanfares, banners, good heralding, etc etc etc. Secondly the marshals instructing the crowd as to what is going on helps avoid confusion and adds to the crowds understanding of what is going on."

—AKA SCA Aleksandr Vasilevuch Lev

"To have the heralds and marshals explain what has occurred on the field, especially regarding the discussions and resolutions of those discussions among the combatants and marshals. To keep a running dialogue going between all the participants that allows them to understand and communicate freely with one another."

—Conn MacNeil

"I like definite endings to fights, not a mere private acknowledgment of victory between the combatants."

—Finnvarr de Taahe

"I would like to see fighters move away from the 'monthly bash' mentality. I would like to see them ask for favors, and challenge opponents. Perhaps the most entertaining event was a royal visit where a new fighter asked to fight the king in order that he might 'experience a royal execution'. I would like to see consorts actively supporting their combatants, and to receive their due when the victors are proclaimed.

—Miesje de Vogel

Question #7: In a pas d'armes, two combatants reach a disagreement on the field. They bring the matter to you as "queen" to adjudicate. How might you resolve such a dilemma?

"Would depend on what the disagreement was about and if I observed it. The 'Queen' has the right to make the decision appropriate in the circumstances and the combatants should be honor bound to uphold it. However, the Queen is also honor bound to make the correct decision, or defer if she cannot."
—*Ian Shofield*

"As queen, I would get the opinion of each fighter, I would ask the opinion of the gallery members (if appropriate), and then I would make a decision based on their opinions combined with mine. Then if they disagreed, I would beat them both with their own weapons."
—*Tristana de Winter*

"As king I would have them discuss it openly and if the disagreement could not be resolved then they would participate in the next tournament as opponents."
—*Thomas J. Baker*

"Me queen! What a thought! I must try to imagine myself as my lady or as my daughter, and think how I could do as well as they might. Adjudication in such a case would depend much on the situation, but I would remind them of their consorts' honor, of the effect that honorable and friendly resolution of the case might increase the honor of both of them and of the entire tournament, and see where their might be common ground in their perceptions of the situation."
—*Finnvarr de Taahe*

"First of all, this disagreement would have to be a disagreement of passion, honor, or humor, not of martial outcome. The marshals should be the adjudicators of such things as the agents of the 'queen'. The 'queen' should not be brought into such matters unless it is an extreme case, as it would be discourteous to involve her in the matter of calling blows for the combatants. The combatants and marshals should wrestle with any such disputes and solve them on the field. The marshals in attendance being the final and irrevocable court of martial outcome.

"The 'queen' should adjudicate all cases of passion, honor, or humor by enlisting the aid of the two combatant's consorts as jury and advisors. When the case is heard the judge and jury should confer. The jurors should offer advice as to proper punishment or retribution, and the judge should execute the sentence making use of their counsel."

—*Conn MacNeil*

"The attending Marshalls' opinions should be sought immediately. If the problem is truly monumental, I would consider postponing a decision until a court could be held. Otherwise, I would trust the reports of the Marshalls and my own perceptions. I have little tolerance for 'unsportsman-like' conduct, and would be most willing to expel one or both of the parties if they displayed such behavior. Similarly, I would not countenance any displays of discourtesy, especially if I were the Crown."

—John C. Martin

"To answer such a question for all the specific situations would take pages and pages. Rather it depends on the situation and the following principals should be kept in mind. Mutual compromise and communication will likely be important to any solution and a firm understanding/reminder of why each of them is there. With these in mind I think most if not all disagreements can be addressed and handled amicably by all."

—AKA SCA Aleksandr Vasilevuch Lev

"I would speak to them separately & ask them to detail their disagreement. By doing so, I would hope to allow them to discuss the disagreement in a different light & with a different view, to help them come to a resolution on their own. If that didn't work, I would ask for input from my councilors & y to resolve the problem in the fairest manner possible."

—Nils

"If I were ever lucky enough to be in such a position, I would ask them what the problem was, get them to explain the nature of the offense, and if it gave offense to the spirit of chivalry on the field. I find that most fighters have the good grace to apologize (if the wrongdoer) or to offer a rematch (if they feel slighted). If this is done and accepted with good graces, then the fighters are chivalrous and noble indeed and I would order a rematch if neither yielded the bout. But if one displays unsportsmanlike conduct, then they have lost, for it is honor which is paramount, not winning. If the person who felt they had an injustice done to them on the field, and accepted with good graces apologies and rematches, and then lost while still acting chivalrically, I would find a token to be presented as a champion of good graces and honor."

—Miesje de Vogel

"I actually had to do this a couple of times as queen, and it was terribly hard. I am not a fighter, and in fact, am a pacifist. I admire fighting, but have no desire to do it. Also, I believe that a fight should be judged by the people who are doing it. Yet sometimes this is in direct conflict to the job of a queen, the guardian of honor. When possible, I simply coordinated the discussion between the fighters and marshals, and used my rank to make sure it was low fuss and friendly, and that everyone felt comfortable giving their opinion. Knowing that I wouldn't let anyone be bowled over, and that I would make sure everyone got a chance be heard, seemed to make it work easier. Also, it's tougher to loose your temper if the queen is looking at you earnestly and

compassionately. That calms tempers amazingly! Whenever possibly, I'd do it in private. A queen should never embarrass her people, and to have to have a discussion with royalty can be easily interpreted as a disciplinary thing by the audience.

"Once, however, at the most public of all places, I did have to call for discussion. In my kingdom, the queen is considered the guardian of honor. It was my job to make sure no one dishonored anyone else. My personal feeling is that no one outside a fight should ever make a judgment about a fight. This is sometimes in direct conflict with the job of being queen. But this particular situation was too blatant to ignore. It was at an interkingdom event. The other queens there all felt a particular fight was inappropriate. I went first to the other kings and expressed my concern. One was willing to try to fix things, but the other said that if I had a problem, I should go public with it. I retired uneasily to my dais. Things got worse, and my fellow queens strongly pressured me to object. So I did. The results were hideous. The opposing king felt I had called him a cheat (when what I wanted was to make sure both fighters were comfortable with the situation.) He never forgave me, and has the strongest of ill feelings towards me to this day. Yet my own fighter and kingdom praised me — I had protected their honor, even at the cost of my own in the eyes of other royalty. Followers of the other king tried to jump and beat up some of my fighters, to avenge his honor. I was referred to in the most negative of terms. And my husband was abused as a man who couldn't control his wife. Unfortunately, Yough we talk about the queen as the ultimate of referee, sometimes we don't actually want her to be. If I had it to do over, I would do the same thing. But I hate the results of it."

—*Garlanda de Stenas*

Question #8: What is a good punishment for a combatant who really has publicly slighted a lady of the gallery?

"Assuming the slight was deliberate and malicious, then the gentleman is not a gentleman and should not be allowed in the company of gentle folk. Send him to Coventry."

—*Ian Shofield*

"A private chewing out by the royalty. Royalty are supposed to represent all the positive ideals of the Society. For us to directly disapprove is akin to the thumb of god coming out of the sky and squishing you flat. But do it privately — no one should ever be publicly humiliated by Royals."

—*Garlanda de Stenas*

"If intentional removal from the list field. Plain and simple. If unintentional removal from the list field and the opportunity to apologize. While I believe that repentance and forgiveness are important once the act has occurred it can't be taken back."

—*AKA SCA Aleksandr Vasilevuch Lev*

"If it is a bad slight, and not just a shared joke, then he must apologize, and be made the lady in questions champion against *all* comers. A quest would probably also be in order. If it is a joke then a good grovel, and fighting in her honor for the rest of the tourney would be ample."

—*Miesje de Vogel*

"Tell him he must pursue honor, prowess, and gentleness all his days, never be satisfied, but never be too hard on himself, either. He will never get there, but with a good heart and determination, he may travel the right road. That is renown."

—*Finnvarr de Taahe*

"If a combatant really has publicly *and intentionally* slighted a lady of the gallery I think a good punishment would be that they not be permitted to fight. We are a society based on chivalric ideals and to publicly insult a lady of the gallery shows very bad manners, and poor control. Whether the combatant had a good reason is not the issue in this instance. Two of the tenets of fighting in the SCA is that you must not fight when mad and control must be demonstrated. Further, by not letting the person fight, it keeps them off the field where they are liable to either hurt someone or be hurt by another who wishes to defend the honor of the slighted lady. It also means that the combatant has an immediate opportunity to sort out whatever the issue of contention is with the slighted lady and possibly prevent further loss of face and dishonor to all parties."

—*Rolland de Navarre*

"I would certainly remove the combatant from the pas d'armes. If they were not chivalrous toward a lady, then they should not be permitted to stain the pas d'armes with their behavior. On the other hand, having them fight all the tenants with the tenants choice of combats might be good too."

—*Nils*

"I believe the Medievals had quite good punishments for this. I would take their example and require the offender to dine alone that evening, wearing black and sitting at a separate small table, in symbol of the fact that through his act he has temporarily "died" and removed himself from the good company of chivalry. One night's punishment should be enough, and when the lady is satisfied he should be restored to the company by that same lady by her removal of his black coat and her offering him bread and wine in symbol of his return to the company of chivalry."

—*Conn MacNeal*

"Not allowing him to bear arms until the next tournament was over or participate any further in that Tournament. As we all know those who had the privilege of bearing arms had high admiration from those they protected and served."

—*Thomas J. Baker*

"The combatant must beg forgiveness from each of the ladies present and ask of them a favor to demonstrate his penance, and when he has done

so, present himself to the slighted lady, to ask her forgiveness, and offer to bear her favor above all the others if she will but forgive his transgressions. Again, this should be treated seriously, but with a light touch. The fighter will be VERY careful not to re-offend, and everyone gets a quick course in courtly love.”

—Gretch aka Margarita

“I really feel strongly about this. If the offense is documented or witnessed so that the offensive behavior is incontrovertibly proven, I would lean towards a harsh sentence. Certainly, the offender should be expelled from the field {and preferably the event}. He should be censured publicly and if I were the Crown I would move to have all titles and accolades stripped. Furthermore, I would ban the malefactor from my court until such time as he had made a public apology at a court event to both the aggrieved party and the crown. As things stand now, I personally would snub this person, brand him a caitiff, and give him the option to retract the offensive words or receive my challenge.”

—John C. Martin

Question #9: Sitting as a member of the gallery in the company of your Queen, a young squire comes to you with a bright heart, beseeching you to advise him on how he might become a gentle knight of great renown. What do you tell him?

“If a squire approached me and asked me such a question, I would tell him to seek out and observe those who are well-known in the kingdom. Those Ladies and gentlemen who are well-liked by many have proven their devotion to the Crown, their courtesy to others, and lastly, their skill with combat. I would urge this youth to look at those who never lift sword nor axe, never don helm and mail. The ability to whack someone is rather unimportant. Attila the Hun and Genghis Khan were great warriors, but few would call them Chivalric models.”

—John C. Martin

“I might be tempted to sing ‘The Champion’ by Baldwin of Ebor, or recite John the Bearkillers’ ‘The Twelfth Knight’” to him.

“More realistically I would ask him: ‘Would the smile and good wishes of one among the beautiful ladies here inspire you to act in a gentle fashion, where her honor is more important than your victory? Will you openly and proudly display her favor and gracefully take scorn, defeat and many bruises for her? Will you do this for all ladies, and for those to whom you owe fealty, championing good grace and justice? When you achieve all this with humility you will be a ‘preux chevalier,’ and then renown will matter not, but will come anyway.’”

—Miesje de Vogel

"This could be a thesis??? But in short. I would advise the young squire that: While understanding, the youth of the squire and the exuberance within 1) Now was not the time to ask for such advice for lessons were being shown on the field of honor as we spoke. 2) And more importantly perhaps the Queen who inspires us all might be able to provide some words of guidance after the tournament (Or if She wishes during the tournament). 3) After those words were given perhaps we might discuss the different philosophies at a later time. Possibly around a campfire...."

—AKA SCA Aleksandr Vasilevuch Lev

"Perhaps it is best to defer to the Queen, but if so questioned, I would recommend that the squire strive for excellence bearing in mind that above all, honor is the prize."

—Margarita

"Be a good fighter, because only the strong can be gentle. Have a sense of humor, a strong sense of honesty and follow the golden rule. Its very easy to say, and not so easy to do."

—Ian Shofield

"I would tell him to first search his heart to find one thing that might be missing from his thoughts of romanticism. Dedication to a life of service."

—Thomas J. Baker

"I would advise him/her to learn from the people most respected in the ingdom. I would tell them to offer their services to people in need, and to strive to exceed the ideals they admire in others."

—Tristana de Winter

"I would charge the squire to study the treaties on chivalry & honor, to talk to knights of renown to understand how chivalry & honor can be implemented in every day life, & to be sure thier appearance & behavior, both on & off the field, brought honor to themselves and their consort (if they had one)."

—Nils

"Be courteous to all. Do especial honor to ladies. Learn the manners of the court. Serve your knight and your Crown. Discover the arts and sciences. Read the ancient authors. Do not boast. Give freely and with grace. Praise others publicly and admonish them privately. Speak truth. Make no oaths other than those you keep. Seek wise counsel. Be reverent. Practice diligently at arms. Accept all blows that strike you cleanly. Fight cheerfully and with respect your opponent. Remember that only the truly strong man can be gentle, only the truly confident man can be humble and only truly superior man can show mercy. These things will make you a gentle knight.

"To have renown, practice daily at arms and become expert in their use. Frequent the courts of kings and princes, and be ready and able when they ask your service and your sword. Follow your prince to war and fight valiantly. Frequent the tournament. Never take the field in your own name, but

in the name of your lady, your house, or your kingdom. Remember that when you draw your sword you do so not for your own glory, but for the greater glory of others. Never strike in anger or even appear angry, no matter what the actions of your opponent. To bear arms is a burden much greater than your harness, and you must strive to correct those flaws in yourself, lest they become by association the flaws of those greater things you take the field for. Since you seek renown, know that you seek a steep and perilous road. Fame is destrier which is willful and fierce, rein him well or he will plunge you into an abyss. Be always awake, and beware of those who are jealous of your virtue. I wish you good fortune."

—Conn MacNeal

"First I would have him tell me why he wishes to become such a thing. Is it ego? Ambition? A desire to perfect himself? A desire to do good? My answer must depend on his. I believe knighthood is about being a person who prizes honor and skill above victory or rank, and the well-being of others above his own, combined with a dedication to seeing that the world will become a better place through his presence in it. Learning to Do The Right Thing, even when the consequences are difficult, is vitally important to me. I would tell him to learn the world around him and learn to respect it, as a way to learn himself and to attain self-respect. And I would tell him that the most important test of character is what you do when you screw up. Saying 'I'm sorry' is one of the most painful and uncomfortable things in the world. But there is no truer test of knighthood that I know of."

—Garlanda de Stenas

"Young lord,

"You must at all times be courteous and polite to all ladies.

"You must be honorable and should never defend an untruth or tell a lie.

"You must never bring force of arms against those weaker or of lesser status than yourself.

"You should always help those less fortunate than yourself.

"You must become a lover of both ladies and life, for only then can you truly appreciate it.

"You must be prepared to forgive those who are in sin and have erred in there ways. For it is not for us to judge those who are truly repentant.

"But most of all young lord you must learn to live life by the day, keeping your heart pure and open to all things.

—Ian Selby

QUESTIONS

- 1: *If a fighting technique is technically legal, but against the 'chivalric' culture of the region, are there any conditions under which it should be used?*
- 2: *Would you use an inelegant technique if it was effective? Why or why not?*
- 3: *Is it valid to throw light blows that land on an opponent in order to distract him? Why or why not?*
- 4: *Is there any difference between the techniques that should be used in SCA war and a tournament or pas d'armes?*
- 5: *If a knight is in a war, should he use bribery to capture an important town or garrison?*
- 5: *What are the things you've noticed that the finest knights have in common in terms of fighting technique?*
- 7: *If most medieval knights fought mounted, is there any validity to the SCA style of fighting, which is done on foot?*
- 8: *What is the most important piece of advice relating to fighting technique you would offer to the novice swordsman?*
- 9: *Who has the most beautiful fighting style that you've seen--what makes it unique or elegant or fun to watch? Can you describe the style?*
10. *There are some in the SCA who believe that we are not striking hard enough to penetrate mail defenses. If this is true, should we raise our calibration?*

CALENDAR

CSG (south) Pas d'Armes at the Great Western War

Chico, CA February 16, 1997

Come test our prowess and skills at the Great Western War, where the Company of Saint George will host a Grand Pas d'Armes! We intend to defend the field on Sunday morning at 11:30 a.m., until 4pm.

CSG Spring Pas d'Armes

Berkeley, CA April 26, 1997

Viscountess Ceridwen will steward this fine tournament done to honor the memory of Horatius at the Bridge. We will hold a pas d'armes over a bridge constructed just for the day! Bring your spear, greatsword, and your courage, for there is a chance you may fall into the river; it is then up to the fine Gallery to release you back into the encounter.

CSG Pennsic Pas d'Armes

Slippery Rock, PA August 14, 1997


Earl Brion Thornbird hosts this errant's pas d'armes at the Great Pennsic War. The Pennsic field will be open all week for a wide variety of period tournament formats. Come to the field for a schedule or see the special Pennsic War edition of Chronique!

FORTHCOMING ISSUES OF CHRONIQUE

- #15 Fighting Techniques
- #16 The Pas d'Armes Revisited
- #17 War & Chivalry
- #18 Fighting Garments
- #19 Romantic images of Chivalry

COMPANY OF THE STAR

A CHALLENGE TO MEET THEIR NUMBER IN HONORABLE COMBAT

n the nineteenth day of October in the year of our Lord 1356, being a Saturday, shall the Company of the Star tenant the field on the road east of Calais a half days ride from the city. The Members of the Company shall stand ready upon the field one hour before noon to receive those who would meet them in challenge.

That evening there shall be a Grand Round Table to recount the deeds of the day, recognize the great and noble acts of the knights, and share a feast among the party.

Members of the Company are seeking out and issuing invitation to worthy Nobles of Renown who might present themselves as Venants at said Field at the appointed day.

The members are also issuing invitation to those nobles who might wish to witness the spectacle of the Challenges and take part in the surrounding festivities.

The Master and Sponsor of the Tourney shall be the Company's Knight of Honour Seosaidh. Sir Seosaidh is currently residing in France until such time as Edward of England can be removed from his homeland.

King John the Good has graciously granted safe passage to all Nobles of Good Repute in order that they might travel to this tourney to answer the challenge.

Note: *This event is by invitation only. If you are interested in attending the event but have not received an invitation, please contact one of the Company of the Star principals listed below. We are interested in expanding the number of people involved but wish to be sure that everyone attending understands and agrees with the goals of the event.*

Contact: Joe Latta (Sir Seosaidh) at 904.495.9967

Le Pas
de Sept

Trebeaux



Sir Luther Anshelm defending the field as part of the
Company of Saint George

Tenans of Noble Folly



And the Grand Company of the Peacocks

Never before had all of the tournament companies come together in pursuit of a common goal.

Holding the conventional SCA field, there was more pageantry and fine heraldic display on this section of the list than on the rest of the field combined! The Middle Kingdom was well represented by these noble gentles.

Company of the Star



The fighting was fiercest on the field of the Company of the Star, where all challengers fought over the barrier, generally with greatsword, poleaxe or spear; a few hardy souls fought sword and shield, though since no blows were allowed below the hips, it does change the game a bit!

The Company of the Star, far from their native Trimaris, defended their kingdom and their consorts defiantly over the barrier. The Star focuses on the decade 1350-1359, mirroring the historical year with the real one-i.e. in 1996 they use history from 1356 in their reenactments.



The Company of Saint Michael the Defender



Company of Saint Mark

Completely immersed in their favorite group encounters, the Company of Saint Michael and Saint Mark did indeed defend their field against all who massed against them. Coming from the nearby lands of the East and Atlantis, their individual collection of harnesses invited ransoms, but fortunately, there were no ransoms to be won this day.

Throughout the day, one combatant stood out for his unswerving dedication to the chivalric arts; his prowess was fierce, his courtesy a credit to the finest courts of Europe, his humility genuine, his lady noble and gentle, and his appearance wholly that of a knight. This gentle won the admiration of the tournament company this day, cementing for himself the reputation of a great knight.

Of valures to

Eduard Beausoleil

ON CONSORTS, DUTY & INSPIRATION

Brian R. Price

AKA SCA

Brion Thornbird ap Rhys
West Kingdom

What can we know about our true motivations? It is undoubtedly true that the human mind has the power to trick itself; on the tournament field, it has been a source of great sadness to me to see combatants who believed, with every ounce of their soul, that they were virtual paragons of chivalry. These same combatants, completely blinded to their own natures, forged their reputations into a renown of the very blackest sort, known with derision amongst their peers for their lack of courtesy, their absolute need to win, their helplessness in the thrall of their own egos.

The irony of the dilemma is that these combatants usually mean the best. A very, very few combatants take to the field intending to cheat—at least I wish to believe this—the vast majority who fall into the abyss of delusion never see the peril that consumes their reputation as a man breathes air. That is to say completely without

thought or effort. They don't see that gray line, that narrow demarcation, that separates the virtuous from the those whose renown is imperiled.

What is to be done? Is it a fact of life that mars our efforts to pursue virtue through the tournament? How can a man avoid what he fails to see?

The answer is part of one of the most subtle aspects of our tournament culture and of romantic chivalry in general. Owing to the title of my essay, you have no doubt guessed what I am to say already; but wait a bit before you leap forward, an enthusiastic "I know!" leading the way. The answer lies in the consort, the lady that symbol of gentility and grace whose favor we bear onto tournament field, whose honor we increase or imperil by our actions, but who is often overlooked, a quiet, unassuming figure alongside the tournament field.

Historically, the lady's role in the tournament culture was to inspire the champions to great feats of prowess and of gentility, of courtesy, on and off the field. Beginning in the 13th century, we find strong evidence of men pursuing errant deeds inspired by a lady; witness the far-flung exploits of Ulrich von Liechtenstein, who broke more than a thousand spears—dressed as Venus no less—to impress a lady who was already his wife. And while this

is certainly an extreme example that has withstood the ravages of nearly six centuries, the symbol of the gesture remains as strong as it was when the idea of courtly love began to be developed in the court of Eleanor of Aquitaine.

The attachment of this courtly love meant that the lady, whose love a knight was to seek as the highest expression of human sentiment, was said to enable a knight to add strength—prowess—and the other knightly virtues by pursuing and offering her love only when the knight or 'lover' had proved himself worthy of her favor.

The elevating of the knight's spirit above the baser warrior instincts was the objective of both lady and of church. Both attempted to civilize the rough-hewn character of the knight, to make him a more appropriate—and effective—symbol of strength by tempering his strength with mercy, a characteristic impossible without the love, humility, faith.

Of course, these efforts were only occasionally successful. The reality of medieval knighthood resembles the romantic model only slightly. There are those who would argue in fact that the romantic model had little effect on the historical knight—that the supposed 'effects' are modern impositions upon his warrior character, and that these efforts at civilization in fact emasculated the office of knight.

To this I say, "Nonsense!" What we do today strongly resembles what the tourneying knights of the 14th and 15th centuries were striving to do—to relive and indeed to resurrect something of the ideal chivalric virtue, something that never really existed but which is noble enough, strong enough, to have survived more or less intact through seven centuries. It is the idyllic character of chivalry, the picture of how "it ought to be," that gives chivalry its strength. It is powerful, compelling, elegant. It is what drives our re-enactments today and what drove men holding *pas d'armes*, round tables and tourneys during the 14th and 15th centuries. We are, like them, re-enactors, striving through our best efforts to mimic a distant, barely understood ideal.

So what does all this have to do with consorts and inspiration!? I think that just as the tournament is a testing ground for the virtue of the combatant, so is it a testing ground for the sincerity and honesty, and the strength, of the lady who acts as consort. For at once she must defend her champion's integrity—his honor and his reputation—and encourage him to pursue excellence in all its forms.

Most consorts understand that prowess is tested on the field. One combatant stands at the end of a bout, and one falls. But what of courage? It is a difficult thing to accept a blow when a combatant really wants to win the tourna-

ment, whatever the reason, for himself or for his lady. In either case, victory still patrols his mind, waiting to lure him across the gray line and into the abyss. Victory can be good when it inspires excellence, but it has equal—and perhaps greater—potential for evil. It often causes a combatant to subconsciously find a reason why a blow—particularly one in the ‘gray’ range was no good. This is the quiet, unconscious step over the line.

A lady, standing by the side of the field, must I think act as a guardian against this unseen killer of renown, this hunter of the soul who stalks unseen, camouflaged behind the self perception and good intentions of a combatant. She must watch and see when the opinions of her champion’s opponent have turned, when the gallery begins to steal credit from him, and she must see the most difficult thing of all—that there is only one person on the field who can make his renown—her champion. It is more difficult for her, I think, than for him because she must both inspire and defend; inspire him to victory, strengthen his sword arm, and yet be prepared to defend him against his own darker nature, a nature he will likely face unawares, even after it has damaged his good name.

How does a lady do this successfully? I wish I knew. Just as the threat of well-intentioned desire leads to cheating on his part, so does the desire to see him do well

and for herself to rise in status threaten to blind the lady. She too is often a victim of the same demon; indeed I have seen the same killer slay both knight and lady. They both believe a fight was cleanly fought—though it is clear that the knight’s opponent brought questions about her lord’s honor off the field, and that the gallery of spectators then believed him to be dishonorable. Sad, since neither sees the reactions, they feel persecuted when it is brought to their attention.

What a lady must do, I think, is strive with every fiber in her soul to look on the field with objective love. She must see the good and the ill in her champion, the good to strengthen and support his efforts, the ill to guard against and to defeat over time. If she can see where his good qualities end and the poor ones begin, she will have come a long way towards really helping him on the field. She should train herself to look for the signs—to read the body language of his opponents, the marshals, the galleries. What do they think? For though they are not on the field, their impact on his renown is far greater than that of his opponent. Their talk will determine how other combatants perceive him on the field, and this in turn will feed the perceptions, because it becomes expected behavior, far easier to see than other kinds. Renown becomes a self-fulfilling prophecy.

She must become, in the words of Sir Sten Halversen, an 'expert spectator', learning enough about the fighting to be able to judge when it has gone awry. I have seen, with great sadness, ladies express that they would never question their lord's judgment on the field because they trust them implicitly, knowing that they would never cheat. I don't question their depth of devotion for their champion, but in these cases I do question their knowledge of how renown works, how the tournament functions, and the nature of cheating. As I said earlier, cheating is not generally done consciously, it is brought on by an overbearing desire for victory, a desire that seduces a combatant into finding reasons why a given blow was no good.

If it is so much work, why would any lady who is still in her right mind want to put her reputation on this line this way, in the line of fire, when neither she nor her champion on the field might make a huge mess of both reputations? Besides the obvious lure of a Crown or Coronet (which are of course modern tourney prizes), there is something richer, something more 'joyful', something that has the potential to reach out and touch the very soul of not only knight and lady but of everyone in the gallery as well. For indeed although we have all seen knights fail on the field, we have also witnessed many acts of courtesy, generosity, courage, faith, prowess, loyalty, love, humility,

grace, and most important, the quality of sincerity expressed in all of these fine qualities.

It is the element of sincerity, of the clear window into the soul of tournament combatants that I think drives many of us to the field. Surely it doesn't start that way—we are drawn at first into the excitement of it—to the thrill and speed, what we might call the *joie de combat*. But after a time we realize—at least I think many of us realize—that there is more, much more to this art than prowess. Prowess—excellence—is critical to the success of this game. And yet, prowess cannot stand alone. Without the other knightly virtues we have only a sport, a sport that would fail to compel as powerfully as our tournaments do.

How can a lady inspire her champion to greatness while defending him? I said before that she must learn to read the signs that are written in body language around the tournament field, signs that should alert her to the presence of untoward rumblings. But there is something else. She must learn also to recognize, and indeed to define, what she expects as a 'victory.' If she is to be pleased only with a prize, then both she and her champion are imperiled. If she can look onto the field and take great pleasure in the fine reputation and skill her champion has shown, making those victories known to her knight, then I think much of the danger is diffused; or at least she is not contributing to the danger.

How can she strengthen his sword arm? In truth, I do not know how this is done; I have had the good fortune to feel it though—the difference between fighting for myself and fighting for the virtue of my lady. There is a difference—a tangible one—one that you can measure when looking out onto the tournament field. Is there a connection between the lady and her knight? That tie, if forged strongly enough, can not only defeat the hidden demons that skulk in the recesses of the ego, but can also bring a bright flash of joy to the heart that can impel him to greater feats of prowess.

I believe the key for consorts is in sincerity, the same as it is for combatants. For under the stress of combat, especially near the end of a large tournament, the combatants are on stage for all to see, their souls bared by the demands of the physical challenge. A combatant who knows the lingo of chivalry can still fail to convince the gallery and his opponent of his beliefs in the chivalric virtues. So too is the lady's soul bared when something that means so much to her is before her, before, during and after a bout. What does she say? How does she react to defeats? To 'bad' fights? Is her concern with virtue in its purest sense transmitted to him clearly—is she willing to risk his defeat on the field over a word questioning the tone of a fight in the middle of Crown Tournament? I believe that this sincerity is the strongest

force on the tournament field, the maker and breaker of reputations.

Another key is strength of spirit. She uses this strength as armour around his own person, adding her own perceptions, admonitions, and praises as tools to help guide the both of them on the journey, along a road fraught with perils but that leads towards a bright, distant set of virtues based on sincerity and devotion, on what amounts of love. For love is the key to living, and the tournament of chivalry offers an opportunity for a lady and her knight to forge bonds difficult to form in any other way. By offering her strength, her convictions about what is right to that of her knight, the two of them gain a perspective much in the same way that a creature with two eyes perceives depth.

Alas, I find that I can offer little guidance on what techniques a lady might use to inspire her champion on the tournament field, and I do apologize for this. I can say that since the keys are sincerity and strength, both of which are known to everyone, but the answer lies in her own heart. To communicate sincerity, simply listen to what your heart says after you have trained your eyes—through strength—to perceive both the good and the ill. If you

CONTINUED

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TO WEAR MY FAVOR

WHAT I EXPECT IN A CHAMPION

WRITTEN AS A PART OF THE YVAIN STORY

Ann Marie Price

AKA SCA Anne of Alanwyck, OL
West Kingdom

I first ran across the story of Yvain in college; twice, in fact - once in the Welsh Owein, and once in the French *The Knight of the Fountain*. [or was it *The Knight with the Lion* - check on this] Of the two, the French version is the longer and more interesting. Several years later, I was rereading Ruth Harwood Klien's [check trans. Name] delightful translation of Cretien's romance.

For those of you unfamiliar with the story, *The Lady of the Fountain* marries Yvain, one of King Arthur's knights, because she has no one to defend her lands. They settle down happily together until Gawain, Yvain's best friend, points out to Yvain that if he stays at home, his prowess will fade, his renown will wane and then the lady won't love him anymore. So Yvain asks his lady's blessing to go out on the tournament circuit. She reluctantly agrees, on the condition that he return to her within a year. As it turns out, Yvain's having so much fun with his buddies, that he misses the appointed date, for which the lady denounces and rejects him as an oath breaker. This causes Yvain to go mad. Through a long series of adventures, he regains both his reason and his fame and the lady eventually forgives him and takes him back.

As I reread the poem, I began to wonder what strictures I would put on a lord bearing my favor. This is what I came up with

To Wear My Favor

O he Lord Gawain
said, "What! Will you become like those, then,
who have become less valiant men,
and once they have taken wives,
are worth less for it all their lives?

Shame on those warriors, by Saint Mary,
who grow less valiant when they marry!

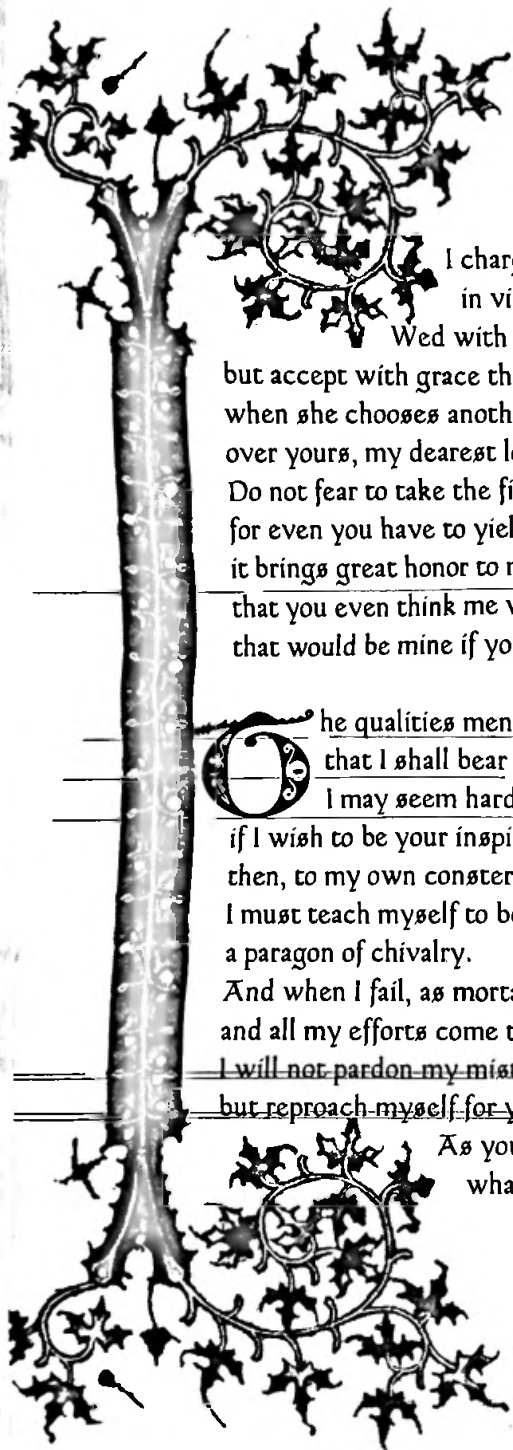
A man should lead a better life,
when he has taken a wife,
or mistress too, a lady fair.

You know that he would never dare
to say he has the right to claim
her love when he has lost his fame
and reputation. Surely you
would start to grow resentful too,
if you became a lesser man

for loving her! A woman can
not be thought wrong if she withdrew
her admiration once she knew
and scorned the suitor who became
less as the lord of her domain.

Your reputation must not falter!
Slip off the bridle and the halter,
and come to tournaments with me
lest you be charged with jealousy!"

—Gawain, Lines 2311-2334



I charge you courage in repleat
in victory or in defeat.

Wed with Nike when you may
but accept with grace that inevitable day
when she chooseth another's sword
over yours, my dearest lord.
Do not fear to take the field
for even you have to yield,
it brings great honor to my name
that you even think me worth the fame
that would be mine if you should win.

O he qualities mentioned all have kin,
that I shall bear to honor you.

I may seem hard, but it is true
if I wish to be your inspiration,
then, to my own consternation,
I must teach myself to be
a paragon of chivalry.

And when I fail, as mortals must,
and all my efforts come to dust,

~~I will not pardon my mistake,~~
~~but reproach myself for your sake~~

As your honor is my own,
what I do adds to your renown.

ON THE GALLERY

Brian R. Price
AKA SCA

Brion Thornbird ap Rhys
Earl & Knight, OL
West Kingdom

The debate between whether the gallery has a role in our combats has raged for a long time. Some argue passionately that the fight belongs to the combatants, not the spectators, that their word should not be suspect. Others say that the combatants cannot be trusted, that marshals and spectators are crucial for the serving of justice in terms of who wins and who loses.

I maintain that the gallery is the most important thing around the field—more important even than the combatants, the king, the consorts. I say this because it is the gallery—the members of the populace who watch a combatants fight and issue their own judgments concerning their honor

and conduct—forge our renown, our reputations. And as I have said on many occasions, perhaps too often, renown is the coin of payment for the tourneyer—it is all we bring to the field and all we take away when the day is done.

Who is in the gallery? That answer is simple, yet you must use caution. The gallery consists of anyone watching a given fight—a marshal, consort, squire, novice combatant, or member of the populace. They have a wide range of knowledge concerning what happens on the field. Some of them fight and some don't. All of them share one thing—they care enough about what we do to expend some of their time, their effort, their passion, in observing our combats.

For this reason, the most thorny question arises. Do these spectators have the right, the expertise, to issue judgments concerning combatants? Once again I answer, without question, in the affirmative. It is true that they cannot—and should not—make comment concerning the power or efficacy of a given blow. We are taught that it is the combatant who makes the determination as to whether a given blow was good or not, and I for one am unwilling to surrender this power to the marshals, the gallery, my opponent, or to anyone else. Does this sound paranoid? Let me explain.

It is only the integrity, the personal honor, of the combatant that



hus sayeth the noble Lord Gawain
to his boon companion Sir Yvain
and so, my lord I give you leave
to go off now a-tourneying;
but as *his* lady bid him remember

Her, as the fire does the ember
which started it, I beg you now
recall in battle that solemn vow
you gave to me the day you said
you'd fight for my honor instead
of your own! For you do
me no honor if you
forget that victory means more
than taking horse and armour
from unseated foes! I hold
that winning comes from being bold,
from meeting out fearsome blows,
and taking those from valiant foes!
To shrug off good blows is to be withal
like Sir Kay the Seneschal
the meanest man in Arthur's court.
I do not wish to hear report
of ill behavior on your part
lest from my heart you depart
and I will take my favor back.
Your prowess then, shall bear the lack!

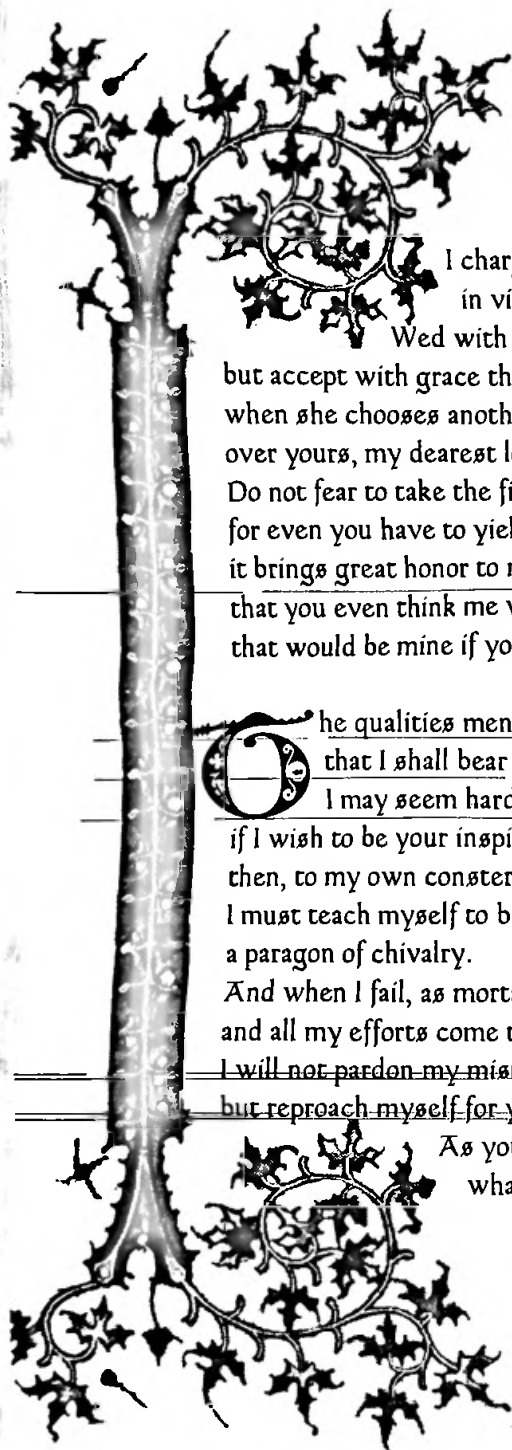
You have asked to fight for me
and I do not lightly
regard this honor you bestow,
but prior to agreeing, know

what I expect of you in this.
 Right behavior in the lists
 is but the start, for if I grant
 your request I take the chance
 of losing that which I hold dear:
 my honor is at stake, I fear.

And tho' I do not think that you'd
 be deliberately rude
 so as to bring shame and disgrace
 on myself it is my place
 as your lady to lay the course
 that you will follow from henceforth.

First, I set forth courtesy;
 Deal sweetly with others as with me.
 Speak no ill, if proof you lack.
 Say nothing you must one day take back.
 Do harm to none, and offer aid
 to those in need. A debt, once paid
 oft comes back (I know 'tis true)
 at twice the value it cost you:
 Treat with all most gently
 What they think of you, they think of me.

Next, I ask fidelity
 to your oaths, and to me.
 Betray me not in thought or deed.
 Your honor pays should you not heed.



I charge you courage in repeat
in victory or in defeat.

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For this reason, the most thorny question arises. Do these spectators have the right, the expertise, to issue judgments concerning combatants? Once again I answer, without question, in the affirmative. It is true that they cannot—and should not—make comment concerning the power or efficacy of a given blow. We are taught that it is the combatant who makes the determination as to whether a given blow was good or not, and I for one am unwilling to surrender this power to the marshals, the gallery, my opponent, or to anyone else. Does this sound paranoid? Let me explain.

It is only the integrity, the personal honor, of the combatant that

makes our combats work. We have no judges, as do other martial arts, to determine when a point has been struck. Having fought in those arenas, I have found that the crucial element of our chivalric philosophy—personal responsibility—damaged when combatants look to the judges to determine whether a hit has been made or not. It gives rise to much rules-lawyering and a false showmanship akin to 'drawing a foul' in basketball. We've all seen these crazy performances. Though we are in little danger of a similar fate, it is a symptom of the same problem—the athletes not being responsible for themselves.

When I call a blow that lands upon myself, I place my integrity, my honor, on the line, gambling that I am in fact making a good call, one that does not cause doubt in the minds of my opponent, the marshals, or the gallery. Failure to make good judgments in this regard would, over time, severely damage my renown, my reputation. Indeed I have seen cases where a chivalric icon fell to such doubts in a single afternoon. And it is this pressure that keeps honor close at hand during our fights. I would protect this to the end.

Given this, what role does the gallery have in calling blows? For a single blow, none. When I am a member of the gallery I try not to issue judgments concerning a single blow, though I admit this is very hard. If a judgment does

creep into my thoughts in the form of a doubt, I keep it to myself.

What members of the gallery can—and should—do, is to observe the combatants to read their sincerity, the cleanliness and elegance of the combatants, and the quality of the fighting in general. Sincerity, one of the key reasons our combats work, is invoked because under the stress of combat it is difficult, though by no means impossible, to hide true character of the combatant from the opponent and from the gallery. 'The audience is listening'. Remember that always.

Sadly, it happens occasionally that the gallery, viewing from their more objective perspective, see more deeply into a combatant's heart than does the combatant himself. This is usually due to an overinvestment in the fight by the combatant—it means too much to his ego, and he is thus blinded much in the way an archer, shooting for the gold, may be distracted by the prize. If you are a combatant, look deeply into the eyes of your opponent, searching for the telltale signs of doubt that are often the only clues that there is a discrepancy between your beliefs about your conduct and what the gallery—and your opponent—sees. It can happen to anyone; be careful!

This is why I say that sincerity is a key element. The gallery can read sincerity openly. Rarely have

I seen a combatant able to 'fool the gallery'.

Cleanliness is another element of fighting that I value highly. A clean fight is obvious to the outside. Blows do not land causing questions. The fight flows well, is not choppy. It appears to be thoroughly enjoyed both by the combatants and by gallery. If either combatant is unhappy with the fight, it trasmits immediately to the gallery through body language. While the gallery cannot judge the quality of a given blow, they can make a judgment concerning the 'tone' of a fight. Does the combatant create fights with good 'tone?' If so, their renown increases.

The quality of the fighting is perhaps the most difficult thing for non-combatants to judge. A knowledgeable combatant can often lend their expertise to the gallery, letting them know when something particularly difficult or skillful has been accomplished, adding further to the renown of the combatants in question. It is the reason we have elected a 'knight of honor' in the Company of Saint George, a rotating position chosen for the quality of renown of the candidate, whose job is to keep the gallery informed of notable events and to lend them any assistance they might require during a pas d'armes.

Having mentioned the pas d'armes, I should emphasize that the gallery always exists, not just

when gathered together more formally in a pas setting. The pas d'armes merely removes the victory component present in prize lists, such as in Crowns and Coronets, so that the mechanisms present in all tournaments may be more plainly seen. Renown exists in all tourneys; the mechanisms of reputation and renown are always paramount to any prize offered—even a Crown or Coronet.

The spectators, the gallery, thus have a great deal of power. And with power comes responsibility. A careless word in a pavilion, or spoken beside the field, can unfairly damage the renown of a combatant. I frequently hear spectators muttering something like, 'what was wrong with that!'. This is immensely destructive, especially since only the man in the armour calls the blow. But what is the difference between this sort of statement and the sort of judgements we spoke of earlier?

The differences are two; first, the combatant does retain the right to call any given blow. This is necessary to make the responsibility work. Second, the gallery does retain the right to issue judgments concerning sincerity, the quality of fighting, the cleanliness of the fight, and lastly, of the character of the combatants based upon their assessments of the above. It is the gallery's right and duty to make these judgements, so that our mechanisms concerning renown work.

This power should be used with caution, giving the benefit of the doubt whenever possible. The determination of renown and reputation should be made as free from partisan or household affiliations as possible.

Often, the gallery is called upon to make judgments about the penalties to be paid for light transgressions of courtesy. During the late 13th, 14th and 15th centuries, the gallery played in increasing part in the pageantry of the tourney. In the *pas d'armes*, round tables and in René-style festivals, the gallery might be called upon to determine the weapons or opponents a challenger might fight, to determine what should be done when a foul blow has been struck, to release a combatant back onto the lists.

In each of these things, the gallery should conduct themselves with good grace, since they represent grace, courtesy, and civility, qualities that came to change the concept of chivalric conduct during the middle ages and metamorphized it into the idea of the gentleman.

Grace is arguably the cornerstone virtue for a nobleman, or woman; it encompasses a host of other qualities we expect not only from our peers, but also from everyone in the Society. Should you find yourself a member of a gallery—formally or informally, always conduct yourself with the grace expected of a nobleman, regardless of your rank, stature, or persona.

Should you find yourself on the tournament field, be it a prize list or a *pas d'armes*, or even upon a battlefield, be aware of the gallery. Be aware of them and show them the courtesy, fairness, and respect you expect them to show you. Be aware also of their power, for they are the ones who will be the anvil upon which your renown is forged. You hold the hammer, respect the anvil no less for its different function.

finis

Byron Thornbird ap Rhyr



THE ARMING OF A KNIGHT

Folgore da San Gemignano

C. 1260-1320

Translated by

John Addington Symonds

Editor: *This poem reinforces the idea that upon taking the knightly oath, a squire took on new responsibilities to his order, and to the ideals of virtue. The text here is rather old, translated in 1935, and the meanings sometimes difficult to ascertain, but it is valuable and has some interesting ideas.*

I

This morn a young squire shall be made knight;
Whereof he fain would be right worthy found,
And therefore pledgeth lands and castles round
To furnish all that fights a man of might.
Meat, bread and wine he gives to many a wight;
Capons and pheasants on his board abound,
Where serving men and pages march around,
Choice chambers, torches, and wax-candle light.
Barbed steeds, a multitude, are in his thought,
Mailed men at arms and noble company,
Spears, pennants, housing-cloths bells richly wrought.
Muscisions following with great barony
And jesters through the land his state have brought,
With dames and damsels whereso rideth he.

II

Lo prowess, who despoileth him straightaway,
And saith: 'Friend, now beseems it thee to strip;
For I will see men naked, thigh and hip,
And thou my will must know and eke obey;
And leave what was thy wont until this day,
And for new toil, new sweat, thy strength equip;
This do, and thou shalt join my fellowship,



If fair deeds thou tire not nor cry nay.'
And when she ses him comely body bare,
Forthwith within her arms she him doth take,
And saith: 'These limbs thou yieldest my prayer;
I do accept thee, and this gift thee make,
So that thy deeds may shine for ever fair,
My lips shall never more thy praise forsake.'

III

Humility to him doth gently go,
And saith: 'I would in no wise weary thee;
Yet must I clense and wash thee thoroughly,
And I will make thee whiter than the snow.
Hear what I tell thee in a few words, for so
Fain am I of thy henceforward after me;
And I will guide thee as myself do go.
But one thing would I have thee straightaway leave:
Well knowest thou mine enemy is pride;
Let her no more unto thy spirit cleave:
So leal a freind with thee will I abide
That favour from all folk thou shalt receive
This grace hath he who keepeth on my side.'

IV

Then did Discretion to the squire draw near,
And drieth him with a fair cloth and clean,
And straightaway putteth him the sheets between,
Silk, linen, counterpane, and minevere





Think now of this! Until the day was clear,
 With songs and music and delight the queen,
 And with new knights, fair fellows well-beseen,
 To make him perfect, gave him goodly cheer.
 Then saith she: 'Rise forthwith, for now 'tis due,
 Thou shouldst be born into the world again;
 Keep well the order thou dost take in view.'
 Unfathomable thoughts with him remain
 Of that great bond he may no more eschew;
 Nor can he say, 'T'll hid me from this chain.'

V

Comes Blithsomeness with mirth and merriment,
 All decked in flowers she seemeth a rose-tree;
 Of linen, silk, cloth, fur, now beareth she
 To the new knight a rich habiliment;
 Head-gear and cap and garland flower-besprent,
 So brave they were, Maybloom he seemed to be;
 With such a rout, so many and such glee,
 That the floor shook. Then to her work she went;
 And stood him on his foot in hose and shoon;
 And purse and gilded girtle neath the fur
 That drapes his goodly limbs, she buckles on;
 Then bids the singers and sweet music stir,
 And showeth him to ladies for a boon,
 And all who in that following went with her.

-*Folgare da San Gemignano*
 Trans. by John Addington Symonds
Renaissance in Italy, 2 vols.
 The Modern Library, 1935





Brian R. Price

AKA SCA Brion Thornbird ap Rhys, Earl & Knight, OL
West Kingdom

Nearly a year in the planning, the XXth Pennsic War was treated to the largest pas d'armes in the history of the SCA.

The Company of Saint George, the Tenans of Noble Folly, the Grand Company of the Peacocks, the Company of Saint Michael, the Company of the Star and the Company of Saint Mark all pooled their talents and their energies, meeting more than one hundred fifty challengers throughout the afternoon.

For three days proceeding the tourney, a pavilion stood amongst the blanket merchants. At this pavilion the pas d'armes was advertised to those who passed by. There also a great book was kept for the registering of challenges, that there might not be as long a line at the actual pas. The Company of Saint Michael pioneered

this technique before at the previous Pennsic pas d'armes, and finding it a useful mechanism, it was easily adopted for this one.

Each combatant who registered could choose one of the four fields, registering as many as four challenges. The Company of Saint George, alone on their own field, accepted challenges of counted blows, the number of blows thrown restricted to one, three, five or seven. The Company of the Star held another field, this one featuring a barricade over which the combatants were to fight with weapons of their choosing. The Companions of Saint Michael and Saint Mark joined forces to hold a field with groups of three per side. The Grand Company of the Peacocks and the Tenans of Noble Folly defended the fourth field, accepting challenges done in the traditional SCA style.

On the eve of the tourney, knights, squires, men-at-arms, ladies and gentlemen of the gallery gathered in the Pennsic Hall for a review of the combatants' helms. These were colorfully displayed, each bearing brilliant torse and mantling. Some even bore astounding crests of heraldic beasts; a dragon, a thistle, and most impressively, a silver-gilt wood and gesso griffin make at the hand of Eduoard Beausoleil, squire of the Middle Kingdom, later Sir Eduoard, King of Dracenvald.

Duke Sir Eliahu ben Jacob, elected by the tournament companies for his renown to be knight of honor and King of Armes, opened the occasion by calling each company into the hall. Each company strove to outshine the previous one, all presenting themselves splendidly arrayed. Noble gentles from the kingdoms of Trimarís, Atlantia, the East and Middle kingdoms, Caíd, and the West were all part of the impressive gentles assembled, combining into an impressive array of titles and experience. And yet, amongst the most highly decorated and experienced, individual squires, lords and ladies shown with equal brilliance. Everyone made a sincere effort to bring their best for the occasion; it was perhaps this more than anything else that created the magical atmosphere.

As the ladies and gallery toured the helmets, again led by Sir Eliahu, it came to the attention of

the party that one of the knights who was to participate in the pas d'armes found himself in a dispute with one of the ladies. An intolerable situation, it was placed before the King of Armes, as the Knight of Honor, to determine suitable punishment for the offender. Taking a cue from the history of our predecessors, Sir Eliahu determined that this knight should 'ride the rail' for the first three combats of the pas; he would have to sit the fence instead of earning renown in the lists with the other knights. But he was not alone. Another knight, this one from the Grand Company of the Peacocks, was accused by the nature of his crest to have sinned against the beauty of his lady. As penalty the knight of honor determined that he should enter the lists without the benefit of the offending crest or mantling; he was to have a plain helmet until such time as he earned back the right of such adornment.

Such diversions and discussion of chivalry occupied the companies and their gallery for the remainder of the evening. The following day at noon, the companies gathered in front of the hall for the grand procession to the lists.

Before they began, they were exhorted by Duke Eliahu to uphold the ideals of chivalry upon which the companies were founded:

"Duke Eliahu ben Itzak, King of Arms for the Pas des Sept

Treveau, do hereby call for the attention of all combatants, judges, heralds, and members of our noble gallery.

"My friends, today is a great day! Gathered here before you, you see lords and ladies who have come together in the spirit of chivalry, of knighthood, and because of a shared passion. It is a passion for pageantry, for friendship, for the *joi de combat* that has enriched us all. What we are striving for here is to bring more pageantry, more enrichment, and more fun to our society.

"You will see today a *pas d'armes*, a kind of tournament that is so popular because of the _____ it provides and because it demonstrates the virtue of the combatants and the gallery in the pursuit of renown. To earn honor is an important thing, and there is great honor to be won for every combatant here—so—turning to the combatants—I beseech all of you to keep to the spirit and to the rules of chivalry, and bring great honor to the gentles so gathered.

"There are two fine, and equal groups of combatants here today. The defenders, your hosts, are the combined membership of the companies in the known world. They met together, and with me here last year, to discuss how we might better advance the shared ideals. Taking the already established *pas d'armes* sponsored by

the Company of Saint Michael, the companies decided to combine their efforts into a great *pas d'armes*, one that would display the different styles of combat found in these *pas* and give the populace a chance to see everything at once. We have defenders from all over the known world—from the kingdoms of the West and Caid to the Middle, Trimaris, Atlantia and the East.

"This is but a beginning. Take what you see here home with you, and consider whether your own people might be interested in something like this. The defenders are here, anxious and eager to assist you in any way.

"And now, that the combats might begin in earnest, I present the defenders, called the Tenans. Let each speak of the virtues that define chivalry, that these ideas might be first in our minds as we set to this test of arms..

After these final words, the companies returned to their various arming pavilions to prepare for the challengers. To cry the combats. To cry the combats, each had their own field, with their own herald, clothed in their livery. The Company of Saint George herald, Master Brocc, wore the black and red wool of the Company, emblazoned by embroidered garters bearing the company motto, "*Honestas Supra Omnia*." All heralds surpassed themselves in grace and elo-



Members of the real Order of the Star, from a 14th century mss. in the Biblioteque Nationale, Paris, by permission.


quence, focusing the attention of the gallery upon the combatants in their respective fields, *tenans* who prepared themselves to defend the honor of their ladies, their companies and their kingdoms.

Three judges roamed the field, peering intently at the individual combatants, on guard for any breach in chivalric conduct. Their long red robes, sewn by Mistress Anne of Alanwyck, set them apart, but their presence proved unnecessary, the pressure of renown being sufficient to maintain the very highest standards of chivalry and knightly conduct throughout the day, no matter what the rank or station of the combatants. Each added their own renown to the combined glory of the companies and the gallery through exemplary conduct and well demonstrated prowess.

On the Company of the Star's field, challengers were able to select a weapon of their liking—one that they had brought or one of the matched weapons provided by the Star for the convenience of their opponents. Many fine words were exchanged on this field, although the knight who was made to 'sit the rail' complained of a somewhat sore back end. This was cause for much amusement amongst the ladies and other combatants, but it was all done in good spirits. Many combatants expressed sentiments to the effect that the barrier was their favorite form of combat; indeed I would be lying if I said otherwise about myself!

On the field of Saint Michael and Mark, the fighting was constant and in earnest. Groups of three per side challenged, spoke words of praise for their inspirations,

and then met as lions barely constrained by the heavy wooden lists. Many times there were shouts of excitement from their field, for the fighting was as hard as any battle. At one point, the knights of Northwoods—sadly their individual names have not come down to me—finished their fight, spoke to their challengers, offering up their own knights' chains as tokens of the pleasure they had experienced that day. It was a fine gesture; I long to know the names of the knights who were present there, for their renown should certainly be spread through all the lands.

aint George, hailing from the Kingdoms of the West and Caïd thousands of miles away, sought to hold the field using their form of counted blows, where the challenger declares how many blows each will throw, be it one, three, five or seven. Since I personally fought in this field, I was better able to see honorable deeds than I have ever seen in a single place; I would that my eyes would've been able to see more of the other fields, but in that case surely I would have been

completely overwhelmed. Numerous valiant and courteous combatants met our company in the field that day. We admitted three at a time to choose who amongst our company they would like to fight, speaking words of introduction and making persuasive challenges. No one disgraced themselves in either word or deed, and there were many times when our hearts were completely captured by the sincerity of our opponent's words. At one point, the young knights of an abbey came forward, extending their challenge and offering to finance the spread of renown for whichever combatant would emerge as the most *preux* for the day. Another combatant, Eduoard Beausoleil, the same gentle who brought he stunning crest to the helmschau the night before, make the most eloquent challenge, followed by a chivalrous fight with one of our newest combatants. His demeanor impressed us enough that we halted the pas following the fight, and with the assistance of the Knight of Honor, awarded him a silver gilt up bearing set stones. During the presentation it was requested that his lady and his crest be brought into the lists, that he might be better recognized for his accomplishments and the honor he did to his lady.

Much to the surprise of the companions of Noble Folly and the Peacocks, fewer combatants chose the normal SCA style of combat than was supposed. Sir Talbot of the Peacocks came to our own Company, complaining about the dearth of challengers available to such a noble collection of gentles, and seeing that St. George had more than their share, requested the opportunity to offer challenges of counted blows rather than the traditional style of fights. Much to the relief of St. George, some of our opponents did indeed make their way to the Peacocks/Folly side of the lists, where they were suitably met on the field of glory. During this time, the crestless Peacock fought a bout upon St. George's field, proving their mastery of the combat style, and suitably impressing the gallery such that his right to wear the crest was restored.

As the fights neared completion, Duke Eliahu made his rounds, gathering the names from the defenders concerning who amongst their opponents they deemed most worthy. Many names were mentioned, but one name appeared at the top of three separate lists: Eduoard Beausoleil! Thrice over his chivalry brought him to the attention of the companies, so it was but a little matter to determine that the prizes of the tour-

nament should be his. Indeed, less than a year later he won both his knightly spurs and a Crown.

The fights over, his Grace brought the companions and the remaining members of the gallery together as the sun began to set. He spoke, with his usual eloquent sincerity, of his thanks to all those who had brought the Pas des Sept Treveaux about and of his dream that there could be more of such activities within the SCA. In recognition of his personal efforts, the Company of Saint George presented his grace with a prize of his own, a golden plate set with black stones. A large silver bowl was given to Lady Sabina, whose stalwart refusal to let the even perish through benign neglect saw to the administrative and logistical arrangements, a feat as great as any done on the field. To her lord Uriens, squire to Sir Conn MacNeil, much thanks was said as well, for he single-handedly constructed the fine lists.

It was a thrilling, once in a lifetime tournament that I shall always treasure. Though it stands out for the sheer brilliance of the gestures, the polished armour, and the demeanors of those gathered, there was an expectation that all came off as intended, for those who attended the pas brought with them their own passion for the ideals of chivalry, passions that shined forth for all to see.



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—Brian R. Price

—AKA SCA Brion Thornbird
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