

New  
Members  
Guide  
To Modern Medievalism

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Edition The Third

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The Mission of Medieval Scenarios and Recreation Inc. is to foster an understanding and appreciation of the culture of the middle ages, to encourage education and scholarship in medieval studies, and to provide medievalists with a supportive environment in which they may pursue studies in their areas of specialization and benefit from the scholarship of their fellows. In order to make Manifest these aims we shall pursue several goals: To run Medieval Festivals at which the general public may find an interest in as well as an appreciation of the Middle Ages, to build and maintain a living history museum where daily life of the Middle Ages may be experienced first hand, and any other projects that from time to time may occur to us that are supportive of and appropriate to our ongoing purpose. We hold this corporate purpose and pursue these tangible goals because we believe that education and the increase of human understanding are basic goals in and of themselves. M.S.R Inc. was started 1980.

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# WELCOME LETTER FROM THE PRESIDENT

Dear New Member:

Welcome! You have become a member of Medieval Scenarios and Recreations Inc., a non-profit group incorporated under the laws of New York State, licensed to do business throughout the Northeastern U.S., Regents and chartered as an Educational Institution. As a historical recreation group, we are dedicated to the accurate recreation of the High Middle Ages (circa 1000-1500) in Western Europe. To further this purpose, we have created the fictional Kingdom of ACRE, a medieval Crusader Kingdom which provides the background for the meetings of divergent Europeans. Our members portray personae of the gentry class. However, titles of Nobility within the group can be earned only through awards granted for service to the kingdom.

We make every effort to recreate as accurately and authentically as possible the various aspects of the Middle Ages and our members are expected to do their best in attaining these goals individually. M.S.R. presents a variety of events, both public and private, the success of which depends solely upon the efforts of our volunteers. Each year we stage many complete medieval fairs, supplying both the labor and the entertainment involved in such projects. Our private events provide an ideal showcase for our individual talents in costuming, performance skills, cooking, brewing, dancing, and tournament combat. Those members with the most impressive accomplishments often receive awards for their efforts. As a new member, you will have the opportunity to learn and develop new skills, and to experience a new way of life.

We encourage you to become involved and to participate in all aspects of our organization. We believe you will find that volunteering to help with our numerous work projects is the best way to acquire skills and knowledge, to meet people, and to utilize the full potential that M.S.R. makes available. We hope that you will make full use of the resources that we offer and that you will make a positive contribution of your own to the foundation already in place.

MSR's ultimate goals include the construction and operation of a historically accurate castle and village.

Upon joining, each new member such as yourself is asked to choose the category of participation which most appeals to him or her. The categories available to you include:

Newsletter	Cooking and Brewing
Costuming	Public Relations
Sewing projects	Construction Projects (Wood/Metalwork)
Armoring	Education Curriculum Development
Jousting	Period Crafts Demonstrations
Membership work	Children's Games

Or better yet, why not suggest your fields of interest and expertise and let us find the position most suited to your talents? Please contact our Registrar and our Kingdom Chatelaine with your ideas, or if you need any assistance or advice (re: etiquette, garb, feast-gear, car-pool, etc.) in attending your first few events. We are delighted that you have decided to join us!



# General Information



# TERRITORIES

In the Kingdom of Acre, a Shire is a geographical area which has been formally recognized as a separate entity by the Crown. The minimum number of members for a shire is eight. A shire containing 25 or more members, including two knights and three members of the Minor Nobility, may aspire toward the title of Barony. A shire may become a County if it has 12 members, a former King or Queen, fulfills all the other requirements of a barony, and a majority of the members want this title for their shire.

Each Shire has a variety of elected and appointed officers:

- a Steward, who is responsible for its administration
- a Reeve, who supervises all armored fighting
- a Herald, who maintains books of the Shire citizens' histories and heraldic devices
- a Exchequer, who keeps an accounting of the Shire's treasury
- a Chatelaine, who greets new Shire members and coordinates Membership records within the Shire

## Barony Officers:

Same as above, plus

- a Baron and Baroness, whose duties are defined by their baronies

## County Officers:

Same as a Shire, plus

- a Count and Countess

For a list of our present Shire, Barony, and County Officers, see the current Addendum to this book.

- ♦ AYN JALUT – the lands known in the modern world as Brooklyn and Staten Island.
- ♦ CHASTER PELLERIN – the lands known in the modern world as New Jersey.
- ♦ ICE DE GRAYE – the lands known in the modern world as Manhattan.
- ♦ KYRENIA – the lands in the modern world known as Long Island.
- ♦ MONFORT – the lands known in the modern world as The Bronx and Westchester County.
- ♦ TYRE – the lands known in the modern world as Queens.

# KINGDOM OFFICERS

The following Offices are appointed each year by the King and Queen to ensure that the Kingdom of Acre runs smoothly.

## Great Officers

**THE SENESCHAL-** is the chief administrative officer of the Kingdom. She or he is ultimately responsible for the planning, organization, and execution of all Kingdom festivities and events since both the event Autocrats and Shire Stewards report directly to her or him. He or she also receives quarterly reports from the other Kingdom Great Officers.

**THE CONSTABLE-** is responsible for all things military. He or she directs the army of Acre, supervises the training of new fighters, and oversees the actions of the Master of the Fence and the Captain of Archers.

**THE EXCHEQUER-** manages the funds in the Kingdom Treasury by holding the bezants and oversees the handling of the Shires treasuries.

**THE CHAMBERLAIN-** is responsible for all aspects of culture within the Kingdom. She or he promotes the Arts and Sciences primarily through the organization of the guilds whose Guildmasters report to him or her.

**THE CHANCELLOR-** oversees judicial matters and foreign affairs. He or she summons sessions of Parliament, and sees that all business is attended to and proper order is kept during Parliament and formal courts. He or she collects taxes of the citizens each year at Coronation.

## Minor Officers

**THE CHATELAINE-** is in charge of membership, recruiting, and most especially the orientation of new members into our organization.

**THE OUTREMER KING OF ARMS-** directs the College of Heraldry, which assists members with researching, creating and recording their individual coat-of-arms. He or she also makes all public announcements, and maintains the clerical and ceremonial aspects of the Kingdom. They are not appointed by the King or Queen but by the College of Heraldry.

**THE MARSHAL-** assists the Constable in the care, training and organization of the Army of Acre.

**THE SHERIFF-** is responsible to insure that all members of the Kingdom are dressed correctly and there aren't any modern items about. He or she will fine any member breaking the Kingdom laws.

**CAPTAIN OF ARCHERS-** is responsible for the training and organization of archers for the Army of Acre.

**MASTER OF THE FENCE-** is responsible for the training and organization of the fencers.



**QUARTERMASTER-** is responsible for the organization and whereabouts of all the Kingdom belongings.

**CHIRURGEON-** is responsible for keeping the Kingdom first aid kit, and helping any one in need. He or she has the right to organize first aid classes for the populace.

**CHRONICLER-** keeps the populace enlightened and informed of Kingdom events through the compilation, printing, and distribution of the newsletter, **THE WHITE HART**. This position is not appointed by the King or Queen, but by the President of the Corporation.



# NOBILITY

## The Higher Nobility:

the Sovereign and Consort  
the Crown Prince and Princess  
the Duke (if any)  
the Counts and Countesses  
the Peers of the Realm  
the Barons and Baronesses



## The Minor Nobility

The Minor Nobility of Acre consists of those citizens who have received admission to an Order, Knighthood, or an Award of Honor.

## The Kingdom Orders

Admission to any of the Kingdom's Orders is a reward bestowed by the Crown in recognition of superlative skill and service in particular areas. The members of these Orders are experts in their fields, and may be contacted for advice or guidance. The members of some Orders wear a distinctive medallion.

THE ORDER OF THE WHITE HART is awarded to former Kings, Queens, and Dukes of our Kingdom as they leave office. (The title of Duke is earned by winning a Crown Tournament as someone else's Champion). The members of the Order are all PEERS OF THE REALM.

THE NAMELESS ORDER is the Kingdom's highest award and is given for outstanding service to the Kingdom as well as the Corporation.

THE ORDER OF THE GARB is awarded to those who display great skill in costuming and use those skills to the benefit of the Kingdom.

THE ORDER OF THE MUSE is awarded for recognition of excellence in the performing arts of Drama, Music, and Dance in the service of the Kingdom.

THE ORDER OF THE QUILL is awarded for recognition of excellence in artwork, calligraphy, and illumination in the service of the Kingdom.

THE ORDER OF THE GOLDEN BOWL is awarded to those who display excellence in the Culinary Arts or in the Art of Brewing.

THE ORDER OF THE MAILED FIST is awarded for superlative skill in the construction of arms and armor in the service of the Kingdom.

THE ORDER OF THE RING is awarded to those who are qualified to perform with steel weapons. It is unique in that it is bestowed by the Sovereign but the recipients are selected by the order.

THE ORDER OF SAINT MICHAEL is established to honor our most exemplary knights for great deeds of prowess, chivalry, service, and loyalty to the Kingdom.

KNIGHTHOOD is one of the most sought-after awards in the Kingdom, bestowed by the Crown upon a fighter of above average fighting skills, who consistently displays chivalrous and honorable behavior both on and off the fighting field. He or she is expected to serve the Kingdom with his/her skills, and must be proficient in four weapon forms:

- Shield and Weapon (sword, mace, axe, etc.)
- Two weapon
- Great sword
- Pole arm
- Spears

The Knight must possess his/her own complete suit of armor, including helmet, boots, and steel gauntlets, as well as a banner, shield and surcoat(or tabard) bearing his/her approved coat-of-arms. A Knight of Acre must also display courtesy through his/her gracious behavior and skills in non-martial arts. At the beginning of each reign he/she must swear fealty to the Crown of Acre.

The title of CHEVALIER is the fencers' equivalent of knighthood.

The title of SERGEANT-AT-ARMS is bestowed upon a man-at-arms who has distinguished himself/herself among fellows in feats of arms and who has leadership potential but who has not yet earned the title of "Knight", while the fencers' equivalent is the title of ENSIGN.

The title of YEOMAN is awarded to an archer who has shown skill and dedication to promoting archery in the Kingdom.

The title of EQUERRY is awarded for skill and knowledge of horsemanship, and service to the Kingdom's Cavalry.

## Awards

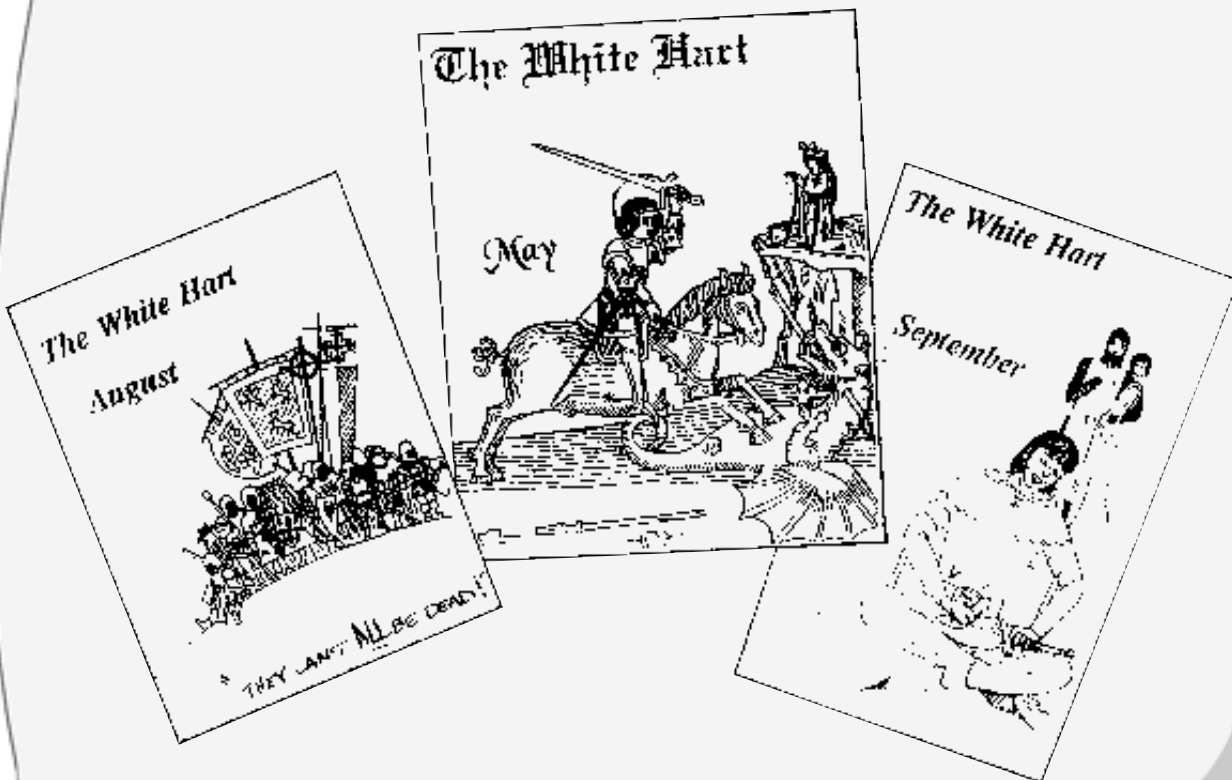
Any citizen who serves the Kingdom of Acre with some extraordinary effort or skill may receive an AWARD OF HONOR at the discretion of the Crown. These awards may be for extensive general service or for a special deed or accomplishment. Awards are bestowed publicly at court with a bit of ceremony and are sought by all industrious citizens of the Realm.

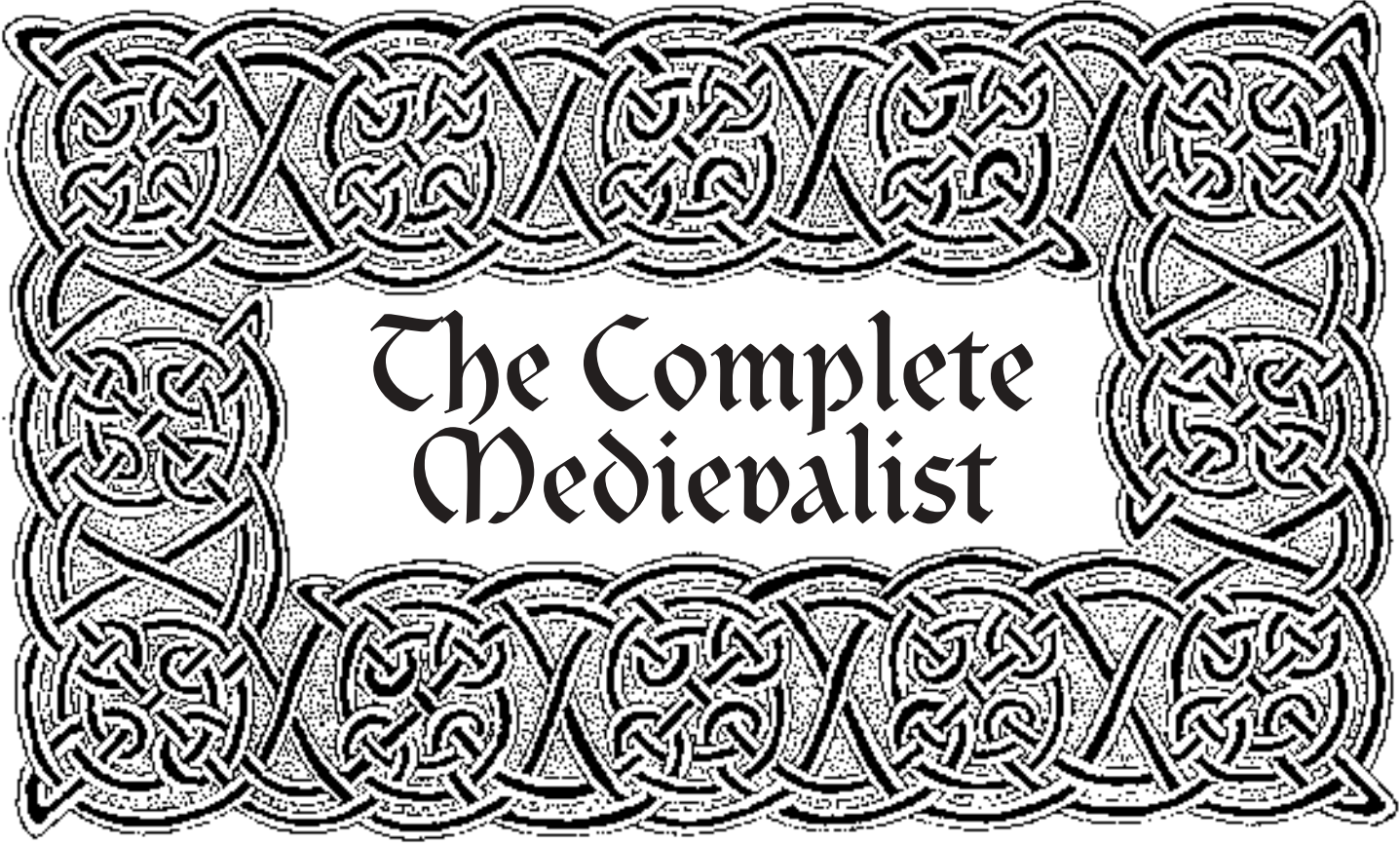


# The White Hart

When is the next event? How do I get in touch with the current King? How do I join the Brewer's Guild? You can find all of these things and more in the Kingdom's monthly newsletter, The White Hart (the name is based on the symbol of our kingdom). In it the members of our organization can find out about all of our upcoming events, find a list of all Kingdom and Shire Officers and how to reach them, and find information on the individual groups and goings on that operate year round! The White Hart also provides a place for budding artists, historians and storytellers to print their latest works.

To receive The White Hart you must be a member of the organization. Deadlines for submissions are always the 10th of the preceeding month. All submissions should be sent to the Kingdom Chronicler who appears in the list of Kingdom Officers in the Addendum of this book. The Chronicler also has a "White Hart Night" where the newsletter is put together. If you wish to attend and help out, or to submit an article or artwork, contact the Chronicler!





The Complete  
Medievalist

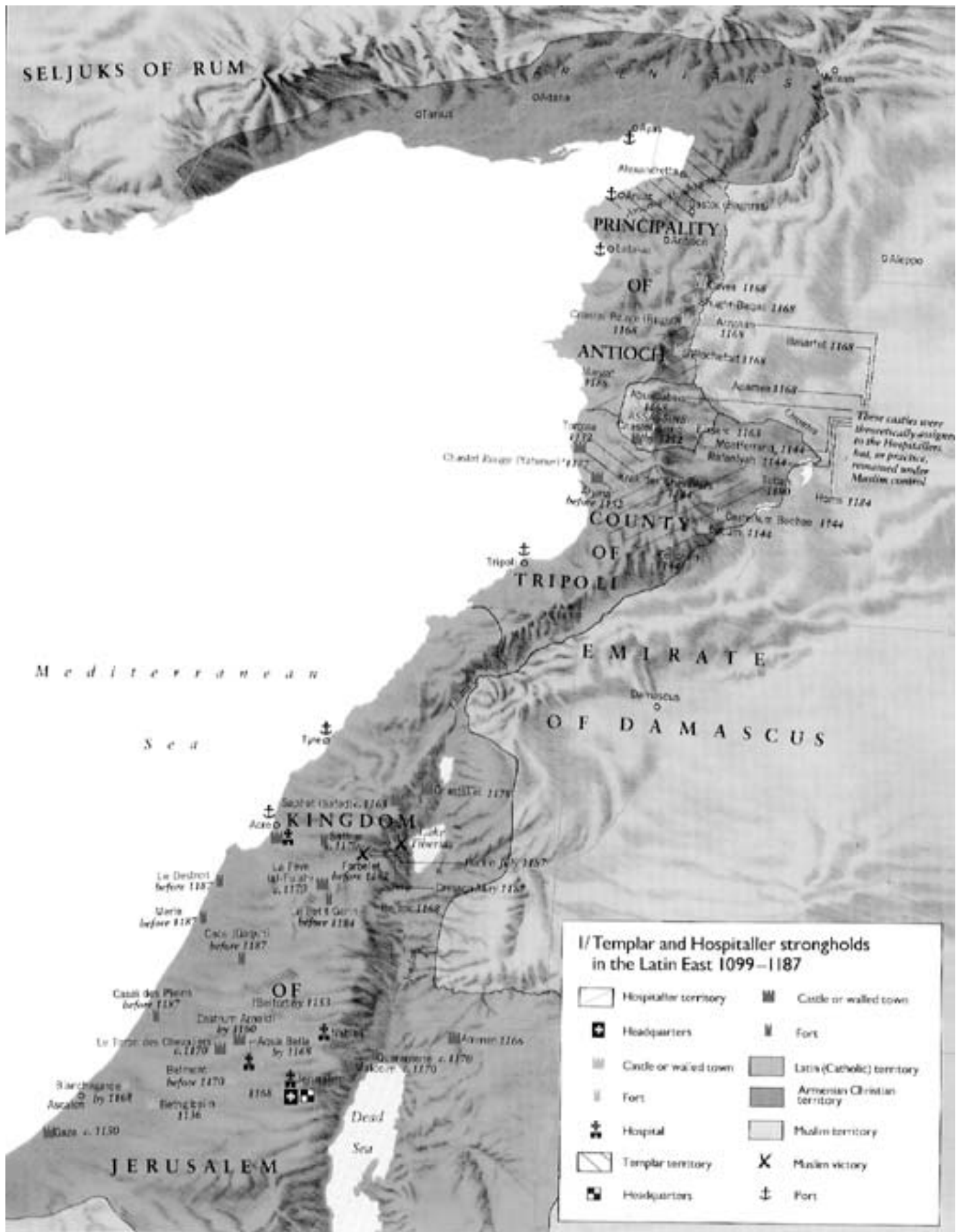
# The History of Acre

In 1096, inspired by the preaching of Pope Urban II, masses of Christians, nobles, knights, clerics, peasants and women set out to rescue the Holy City of Jerusalem from the infidel Turks. After 3 years of unbelievable suffering, magnificent effort and no small amount of luck, led by their ironclad knights, they accomplished their goal.

Those who remained behind in the land that they called Outremer, along the ancient Phoenician coast, created the Kingdom of Jerusalem, the Principality of Antioch and the Counties of Edessa and Tripoli. For over eighty years these Christian adventurers, who became known to friend and foe alike as Franks, dominated the Middle East. At the height of their power they received tribute from Fatimid Egypt and held Burid Damascus in semi-vassalage. Each year thousands of pilgrims from all over Europe came to pray at the holiest places of Christendom, mixing their culture with their fellow Christians which in turn was mixed with the Islamic culture of their enemies. The Christian kingdoms of Outremer became the center of trade between East and West, and inaugurated a renaissance of art and architecture that spread through Europe.

This all came to a devastating end with the battle of Hattin in 1187. Always outnumbered, the Franks were finally outgeneraled and outfought by the Kurdish Sultan Saladin. Jerusalem once again passed into the hands of the Moslems. Within two years all that remained to the Kingdom of Jerusalem was the single city of Tyre. The Third Crusade, launched in 1189, restored the Kingdom of Jerusalem to a part of its former glory. The rich island of Cyprus passed into Frankish hands, and the Syrian coast was reconquered, but, except for four short years, the city of Jerusalem was never again part of the Kingdom of Jerusalem. The port city of Acre became the military, administrative and economic center of the Frankish kingdom. As a result, until the Christians were finally driven from the mainland with the Islamic capture of that city in 1291, modern historians often refer to the Kingdom of Acre. In fact, that was a designation never used at the time, and the title 'King of Jerusalem' proudly passed to the royal house of France.

M.S.R. attempts to recreate the diversity of the High Middle Ages as it existed throughout Europe, Northern Africa and the Middle East, all of which converged in the Christian kingdoms of Outremer. The Kingdom of Acre is a Crusader Kingdom where different ideas can be exchanged, if not accepted, where Arab Bedouins trade with Venetian sailors, where an occasional Viking stumbles out of the North, his Varingian service completed, where even a Mongol might be seen to pass by as happened in the Medieval Kingdom of Jerusalem, where a unique culture developed combining the best of all.



# WELCOME TO YOUR FIRST EVENT!

The feast and revel will be in the hall, the camping is down the road, and the fighting list (field) is over yonder. As you unload the car...Whoops! You forgot (or didn't know to bring) the...

## GARBNING

tunic/gown  
head gear (hat, veil, etc.)  
jewelry  
accessories (fan, dagger, etc.)  
basket or pouch  
appropriate footgear  
toiletries & personal items

## FEASTING

candles & holders  
plate & bowl  
eating utensils  
goblet or drinking horn  
corkscrew & matches  
napkins & tablecloth  
plastic bag for dirty dishes  
decanters  
cloth covers for modern gear

## CAMPING

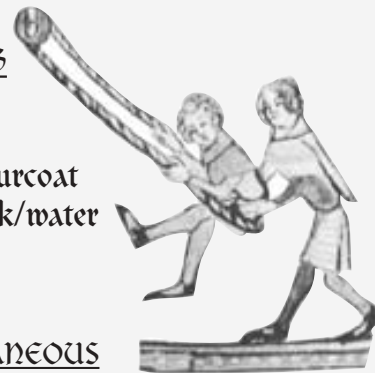
tent & accessories  
sleeping bag/bedroll  
flashlight/torch  
pillow, campstool, clock  
toilet paper  
water container  
cooking equipment & supplies  
ice chest

## COLD WEATHER

cape  
boots  
poncho/umbrella  
warm socks/tights  
undertunics or petticoats  
gloves  
thermos of hot beverage

## FIGHTING

weapons  
armour  
tabard or surcoat  
sports drink/water  
duct-tape  
shield



## MISCELLANEOUS

map & newsletter  
house/car keys  
first aid kit  
sewing kit  
camera, film, batteries  
music & instruments  
archery or fencing gear  
medieval games  
toys & snacks for children  
notepad & pen  
blanket/stool for sitting outside  
bezants

You may not need all these things. Speaking from experience, however, I can tell you what it is very helpful to have a list to check off before you leave for any event. So you may enjoy the event in comfort and style.





# YOUR MEDIEVAL NAME

Congratulations. You've just joined M.S.R. and you've off to your first event. You've borrowed/made garb, you've got your feast gear and you're all set except for one thing; what's your medieval name? Not that such modern names as Fannie Mae or Zowie Bowie aren't lovely, but hearing the heralds call for "Lady Gidget" or "Lord Dweezil" across the hall does tend to spoil the rather fragile medieval mood that's been established. So when you join up, you should give some thought to your name and here are some basic guidelines and rationales to help you choose.

1. Pick a name that can belong to you alone. Don't use the name of a real historic figure as it was their name, not yours. Also, pick a name that was in use between 1000 to 1500 by any of the people involved in the Crusades since this is the time period and people that M.S.R. recreates in the Kingdom of Acre.
2. Choose a name that you can pronounce. If you choose a name in another language then make sure that you can pronounce it correctly.
3. Find a name that suits you. With red hair and freckles you'll have a hard time getting anyone to believe that your name is Mahmoud. Also make sure that you understand what your name means (i.e. "Rufus" means red or ruddy, and "Guinevere" means white owl spirit) so that you can avoid unintentional humor when you don't match what your name means.
4. Use either a medieval history or medieval document as your source, since using other sources can be problematic.
5. Make it simple. If your new name is too difficult for others to remember, then they won't use it.
6. Don't give yourself a title (i.e. Duke, Sir, Friar, etc.) other than Lord or Lady, as titles are conferred by the Kingdom to the membership and you have to earn them.
7. When you join with others and wish to form a group together such as a household, realize that your names should compliment each other, since it would be unlikely in the extreme to have three brothers named Ulf, Abdul and Giacomo.

Obviously, picking a name is something that deserves some thought and until you've picked one you would be well advised to use some earlier/similar form to own won name, such as Judith for Judy or Antonia for Tony. There are many medieval names that remain unchanged through the centuries such as John or Elizabeth, and in the Middle Ages you would have a variety of alternate forms of these names you choose amongst, much as you do today (i.e. Ian, Ivan, Johan, Jean, Giovanni, etc. for John, or Elsbeth, Isabetta, Ysebeau as variants for Elizabeth). Other names remain firmly in the Middle Ages and it's probably just as well, like Hartwick, Radegunda, and the dreaded Eggbert. I don't care how many trash romances you've read where the man is named "Hawk" and the lady is called "Crystal" - it was much more likely that your medieval lovebirds would be Osbert and Aelthlfrieda or Hrolf and Cunnegunda. So please don't pick your name out of a bodice ripper or your favorite sci-fi/fantasy book since scholarship is not an essential

to these tomes. Also remember that some perfectly good medieval names - such as Anne of Montrency - would probably not be used by ladies since this gentleman was the Constable of France (another popular name for European men was Maria like Rudolph Maria), so make sure that you've not only got a medieval name but that you've got the right sex. One big tip-off to women's names is the diminutive ending of ette, elle, a (rather than o), i.e. making Jules the male, Juliette the female, Gabriel the man, Gabriella the woman, Mario the man and Maria the woman (although not always). But it's not always so easy to tell so be careful in your research.

Many names change through the centuries as conventions in spelling or new language, influences occurred, so there are a lot of variations in spelling of even the simplest names. Think of William the Conqueror's Queen Maud (and/or Matilda depending on what history you read) and remember that medieval historians had no problem changing names to omit themselves and their time. Today we know Richard I King of England as "Richard the Lionhearted," but in medieval times he was known as Richard Ock et Mon (and it was Sir Walter Scott who pushed the "Lion Heart" nickname). So if your name is misspelled on any document you know we're just being accurate to the period. When you pick a first name you may also be tempted to pick a nickname to go with it (i.e. Ivan the Lucky or Eleanor the Fair) since people used nicknames in the Middle Ages, like Eric the Red or Joan the Fair Maid of Kent, but be careful since other less likable nicknames are also very appropriate to the period, like Charles the Impotent or Harold Bluenose.



If picking a first name wasn't hard enough, you may also be brave and pick a last name. Most societies in Medieval times had patronymics of one type or another and a few had matronymics. Therefore you could be Thor Sunnar's son and this patronymic would then be turned into Sunnerson. Please be aware that in certain Scandinavian countries your son would then become Jens Thorson and his son Hemdahl Jensen (which can get very confusing) while your daughters would then carry on their mother's name i.e. Kirsti Margardottir, leads to Freya Kirstifottir and Thora Freyasdottir. God help Iceland since they still carry on in this fashion and their phone book is alphabetical by first names. In other countries different variations of the patronymic exist - in Wales you'd be Gwylin ap (ooh oh) Wewellyn; in Russia and other areas some variants include off, or, or ski, Ivan Roanoff, Pyotr Gregoror, Karl Wollenski; in Ireland and Scotland you get the

Mac/Mc variant - Jaime Mac Donald, Seamus McTavish, etc. This makes picking a last name for men and women if they want to be Norse easier.

Other second names - familial names of the gentry - the Plantagenets, the Medici, etc. - refer to dynastic names and were used to promulgate the importance of anyone who could claim these important relations as their own. While you can't use these specific names, there's no reason why you can't create your own dynasty (with all of the attendant ups and downs). Alternatively any people in the Middle Ages traveled very little and it was sufficient to refer to them by their jobs, which is why today we have such last names as Smith, Baker, Cooper, etc. since in the period you could be Andrew the Fletcher or Margery the Cook. You can also use a place to give a longer name (and to separate you from others with a same name) so that one person could be William of Shrewsbury, while another would be William of Natich.

If all this is getting to be a little much, remember there's no great rush. Pick something simple at first, and you can always embellish it later as you acquire more names during your time in M.S.R. So take your time and do it right, since choosing a name should be a special occasion and remember if you do pick something you decide to change a year or so down the line, you may find that others cannot make the change and will continue to refer to you by the first name you picked (that you want to lose). So good luck to you in your search for a new name.



# MEDIEVAL SPEECH

Picture this. You've gone to a medieval affair in a beautiful Gothic church hall where everyone in attendance is wearing lovely outfits and generally doing their best to look medieval. You notice two women dressed in brocade gowns looking like they've just stepped out of a painting by Botticelli, and as you move closer you overhear one woman to say to other, "Crap, that jerk just stepped on my train!" Spoils the mood, doesn't it?

This is where it becomes important to speak in a more courtly manner. First things first – as nice as it would be to speak in a period language, few people who speak modern English would understand Middle English let alone Provencal or one of the more exotic languages in use at the time. Consequently some compromises are necessary and since we're being honest here – let's get down to basics: we're speaking English. You may want to show off your family education by breaking out in Latin from time to time, but for most of your listeners you'll be speaking gibberish unless you translate what you've just said into English.

This does not mean that you have to speak modern English, or even Shakespearean English, but certain 20th century words for modern necessities should be couched in earlier Medieval terms so that even when you have to talk about your car keys, the effect is not quite so jarring. Here is a short list of modern conveniences with a roughly appropriate medieval equivalent.

car – wain, chariot

watch – time piece

CD player, tape deck radio – music box

underwear, bra – small clothes

pen – quill

paper – parchment

glasses, contacts – lenses

cooler, fridge – icebox

Most of these terms should be evident and self-explanatory. The idea is that you first want to remove obvious anachronism from you speech by using an appropriate medieval term as its equivalent. With a little bit of thought, this process of word substitution should become second nature to you, and is well worth the effort.

Next, you'll want to both speak and act in a more courtly manner. While this means that you shouldn't call the wife the "old ball and chain" (although "battleaxe" is perfectly medieval), you should think back to when you were first learning you manners. Forget the 20th century women's movement, all women are ladies (at the very least), and bowed to, referred to, and generally placed on a pedestal. All men are lords (at least) and women defer to them and generally treat them as the king of their own castle. If you can get past these two concepts in manners without snickering, that's half of the battle. Basically, lots of bowing and scraping on the part of the lower classes to the upper classes, the upper classes to the ruling class, the ruling class to the clergy and the clergy to God.

Medievalism has very straightforward chains of command. Understand one thing.

These airs of courtesy may have nothing whatever to do with what you actually believe, but they are affectations reflecting how civilized you are (and that's what fools

thought in the Middle Ages, too.) You can be a real louse, but as long as you do it with style in a courtly manner, you get points for being a gentleman.

Also realize that your speech and manner should reflect your persona. If you're a member of the clergy, you should try in public to follow the vows of poverty, chastity, etc., which the clergy took at the time. Please remember that if a member of the clergy was caught doing something they shouldn't the penalties were severe in the Middle Ages. If you're a knight or part of a knight's retinue, you're doomed to be squeaky clean, since the expectation for chivalric behavior on the knight's part is extreme even today (remember all the legends of Gallahad the Pure). In the Middle Ages everyone aspired to better their station in life, and while there are many examples of the lower classes aping their betters, there are few in reverse. The upper classes were always supposed to act in a classy manner, while the penalties for acting as less than a perfect lord or lady could be dire (even today, think of all the flack that Fergie takes). If you acted like a floozy in the period, that's how you were treated. Therefore, it's also important to learn how to address the uppercrust (we won't bother being nice to the peasantry) so here's a short list:

KING, QUEEN – Your Grace, also Your Highness, if you like

PRINCE, PRINCESS – Your Highness

PATRIARCH OF ANTIOCH and BISHOPS OF THE CHURCH OF ACRE –  
Your Eminence

DUKE, DUCHESS – also, Your Grace

COUNT, COUNTESS, BARON, BARONESS – Your Excellency

Everybody else – at the very least, lord and lady, also milord, milady

YOUNG, UNATTACHED LADIES – mademoiselle

While courtly language is an elegant example of period manners, coarse language is also perfectly period and was a popular pastime of the lower classes (which is how you can tell who the lower classes are). Feel free to explore the wide world of period cursing should you so choose – somehow the medieval equivalent of the “F” word sounds less abrupt as in “Swive me, you brute.” Should you decided to keep your language nice, but still want to inject some medieval color, consider the approved and popular oaths of the time like “God’s wounds” or “By the blood of God” (if you’re a Christian persona) or “By the Beard of the Prophet” (if you’re an Islamic persona). However you choose to express yourself medievally, the thought and care you give your speech will add immeasurably to the pleasures of the day.



# FEASTING TRADITIONS

Having a grand feast during the middle ages was like having a large elegant wedding ceremony today. They were held when royalty came over for a visit, or on a special occasion such as the Lord's Birthday or special Christian holy days. When a manor house did a grand feast no expense was spared. This was the best way to show off the fortune of the castle, as well the cook's creativity.

## Ceremonies

The ceremonies involved varied with the specific holiday being celebrated; however, certain elements of the festival were standard.

**The High Table-** Only the most important or honored guests were allowed to sit at the table, which was symbolically placed higher than the rest.

**The Linen-** The high table was covered with a white table cloth (this color was used because it was the hardest to keep clean.) If the castle did not have enough table cloths he would go to the nearest town to rent them for the duration of the feast. If a tablecloth was too dirty or worn out then it would be cut down to napkins, and when they became unusable they went to the rag-man, who would sell them to be used to make paper.

**The Wassail-** A song of welcome was sung by the Surveyor of Ceremonies to greet the guests.

**The Presentation of the Salt-** An extravagantly decorated covered dish of salt was presented to the high table, then placed so that it was below the guest at high table, but above all others, as a symbol of rank.

**The Upper Crust-** A servant called a Pantler cut the upper crust from fancy loaf of spiced, colored bread and presented it to an honored guest, again as a symbol of rank. The guest would use this crust as his/her "trencher" or plate. After the meal a guest would either eat the trencher, save it for breakfast, feed it to the dogs, or give it to the poor as alms.

**The Washing Ceremony-** A servant called Haverer would carry a large bowl and a pitcher of water (called a Aquamanile) to help the guests wash their hands. The importance of this tradition is clearly hygienic as well as aesthetic, since the guests (in some periods and places) ate completely with their fingers. Specific patterns were observed concerning which fingers would be used for different kinds of food. The little finger, for example, was reserved exclusively as a spice finger, and was kept clean of any sauce or gravies. At the same time the table would be swept clean of all crumbs.

**The Toast-** After the butler (as the master of the wine was then called) poured the drinks, a cupbearer tested them, either by taste or by chemical test to ensure that they were safe to drink. The guests drank a wassail or a toast, the presiding clergyman said grace, the musicians played a fanfare, and the feast began.

## The Food

The most outstanding aspect of Medieval food was the elaborate preparations taken to make it look as wonderful as it tasted. All the different foods available would have been used in the feast and sometimes more than once in different versions. Feasts frequently consisted of numerous courses, referred to as removes, each one usually having a meat dish, a starch dish, and often a soup or tart of eggs or cheese, as well as a cooked vegetable.

## The Entertainment

During the feast there would live music, and in between the removes acts would come to entertain the royalty. At times the food would coincide with the theme of the feast as well as the entertainment.



# MODERN MEDIEVAL FEASTING

The majority of our private events include a feast (banquet) as a major element. During our events, and especially during the feast, we strive to create the atmosphere of a medieval feast through appropriate table settings, ceremonies, and food preparation and presentation. Some advance preparation and attention to detail can greatly enhance the atmosphere, so you can imagine yourself in a castle for a great lord's feast.

The advertisement for any event will specify whether a feast is indeed available. If so, you may usually choose one of two options. You may attend "on-board" which means your price of admission includes the actual feast (both food and drink), or you may choose "off-board" which means your price of admission covers entry to the event only, but you must supply your own food and drink. (Off-board does include a place at the table.) "Out-board" (rarely used) means you are admitted to the event, but there will be no table space available to you. To insure yourself a space (especially for on-board space) you should make your reservations as early as possible. The cooks will appreciate knowing for how many to prepare for.



If you have questions about the event or feast, you may contact the "autocrat", the person in charge of the event. If you suffer food allergies, you may wish to contact the "feast-o-crater" (in charge of the actual food preparation) to determine whether or not you can eat the dishes prepared. Most feasts also include some vegetarian dishes; again, check first! (Do not try to call the night before the feast – autocrats are quite busy at that point!) Unless specified, a feast usually includes at least three courses!

Another piece of information you may need is the restrictions (if any, aside from the legal drinking age of 21 in most states) on alcohol consumption. A "dry" site means absolutely no alcohol may be consumed. A "damp" site usually means wine, mead, ale and beer are allowed. A "wet" site means all manner of alcohol is allowed. Please notice that a site may be "discreetly" damp or wet. That means just what says: be discreet



about your consumption of alcohol, and be sure to take out any empties you create! Please, if you do drink, be sure you have a designated driver. We want to keep our members! In all cases, BYOB. M.S.R. does not provide alcoholic beverages.

The autocrat and feast-o-crat do their best to provide an event and feast which helps us feel medieval. One of our responsibilities is to provide the table settings which help enrich the atmosphere. As a new member, your first step is to acquire your own "feast gear," which you bring to every feast. (Plates, silverware, etc. are almost never provided.) You do not need to spend a lot of money on fancy silver or pewter, although some people do. Just remember to use metal, wood or ceramics.

You will need several items. First, you need a plate or trencher; M.S.R. feasts almost never provide bread trenchers. Secondly, you need a bowl or mug for soups and stews. Next you need a goblet, tankard or drinking horn. You may wish to bring more than one, as there may be a variety of beverages you wish to drink. (If it is a cold day and the event is outside, please be forewarned – hot drinks require a vessel with a handle, or very tough skin. Next you need a knife or dagger and a spoon. Use of a fork (especially a modern 3- or 4- tined one) is allowed, although not really medieval.

Just a few more things will complete your table. Bring a cloth napkin and a tablecloth. Please do NOT bring heirlooms; these will get food, wine, and wax on them. It's hard to enjoy a feast if you are nervous about such things. If you are sitting with friends only one of you needs bring a tablecloth. Finally, you need to bring candles and candleholders. Lights are almost always turned low or off during the feast – candlelight is great for creating atmosphere. Please be sure your lighted candles are secure, especially if you have children at your table.

A brief word about feasts and children – many feasts feature quite a variety of unusual dishes. If your child is not so adventurous, go ahead and bring along the peanut butter and jelly sandwiches and juice boxes. Everyone will be happier for it. If a child can manage a cup at home, they can use a small tankard. Juice box holders or bottles can be covered with some cloth. (Nursing is, of course, perfectly medieval!) Feasts are often long. Don't expect your child to stay in their chair the whole time. As long as they aren't too wild or disruptive, they are welcome to roam and play.

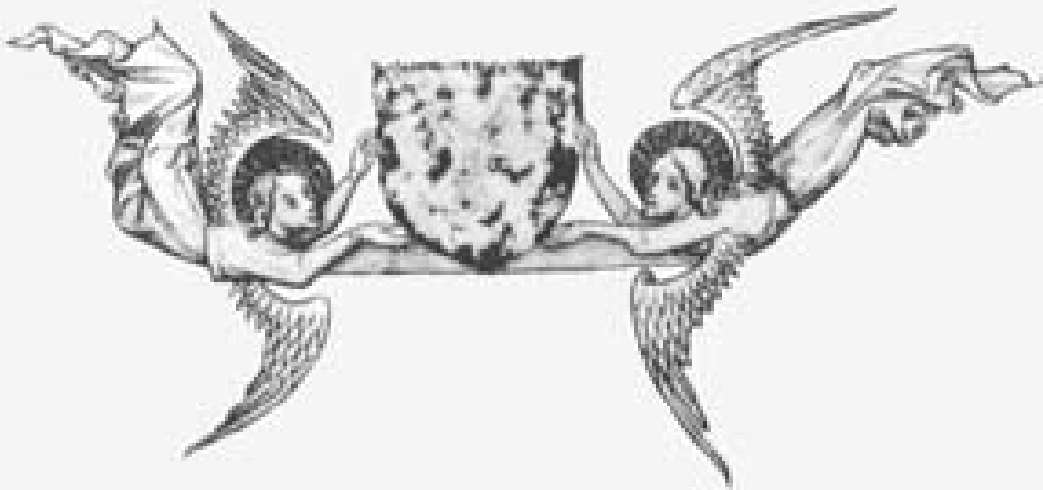
Some comments on feast etiquette – Servers are usually arranged by the autocrat. However, tables are often asked to volunteer a server for themselves. Take your turn if you can. (If you have a long train or voluminous sleeves, you might do it another time!) Dishes are usually served family-style, so be sure everyone at your table has been served before taking seconds. (Don't worry, there's usually more than enough food!)

M.S.R. members at private events have leave to determine which modern-day conveniences they bring and use, and the extent to which they disguise things. The best and most courteous way is to be extremely discreet with anything non-medieval-looking ("non-period" is our jargon for it). With a little preparation and ingenuity, you can manage. You may bring your off-board food (or the aforementioned pb&j) packed in Tupperware, but place it on a tray before setting it on your table. Go ahead and drink soda or beer, but use a goblet, and keep the plastic bottles or cans hidden under the table. Put liquids in

decorative decanters and foods in fancy dishes. Even take-out food can be less glaring if served properly! Bring a piece of cloth to hide the ice-chest.

If you want to attend a feast, but have not yet acquired any feast gear, please contact either the local area or kingdom Chatelaine. They can arrange the loan of some simple feast gear. If you do borrow feast gear, please be courteous and return it clean at the end of the event. Some feast halls provide a sink for washing off feast gear at the end of the evening. Always bring along a plastic bag to put dirty feast gear into for the trip home if there are no washing facilities available. (Bathroom sinks are not for dish-washing!)

Finally, feasts are more than just food and drink and fancy dishes. Feasts provide us with opportunities for many things: meeting people, pleasant conversation, merry flirting, observing folks, enjoying the provided entertainment between courses, learning about medieval foods and tastes first-hand, and generally reveling in the medieval atmosphere. Just maybe, you'll even feel transported back in time!



# BEZANTS

As with all medieval kingdoms, Acre has its own coinage: the bezant. At present the bezant comes in two denominations: the gold bezant, commonly called a “Wilhelm” since it bears the likeness of that worthy monarch, and the silver bezant, or “Angus,” since it was issued during the reign of the first king of that name. The exact value of these coins varies, but for some time now four of the small silver “Angus” coins have been accepted as the equal of one gold “Wilhelm.”

The coin of the realm serves a variety of purposes, the most important, of course, being the paying of taxes. Titles of nobility, such as Count and Countess, require the paying of an annual fee to the Crown; a fixed fee is also required from all baronies, shires, guilds and knights. Naturally, the kingdom is also has expenses, ranging from paying the salaries of kingdom officials to the maintenance of armies in time of war, all of which must be paid for in coin of the realm. And then, of course, there are always the gifts that monarchs choose to bestow upon their favorites. A royal treasury, overseen by the exchequer, has been established to maintain an appropriate accounting.

The Church may also claim its tithe in bezants from all and sundry in the kingdom, although it prefers to prosper through the generous donations of the faithful. The Church, of course, also regards all those who do proper service for her, usually at the rate of one “Angus” a day.

Banks have also been established by certain individuals, and since the Church frowns upon usury, they rarely charge more than 45% in interest to the faithful, although interest rates on loans to the infidel have been considerably larger.

While the economy of the kingdom is still in its infancy, a variety of goods and services can be purchased with bezants from both individuals and guilds, hopefully, in an ever increasing variety as the kingdom continues to prosper.



# MAKING A MEDIEVAL OUTFIT

When you go to a medieval event you need to dress for the time period; in order to make it easier to prepare an outfit, what follows is some common sense pointers along with a mini-history of clothes in the Middle Ages. For the purposes of M.S.R. events the Middle Ages is defined as the 1000s through to 1500, and encompasses clothing styles of all of the peoples of Western Europe and the Middle East who were involved in the Crusades, as this is the time span and place that M.S.R. recreates. In order to recreate clothes from this time period, you need to know something about fibers, weaves, colors, trims/embellishments and styles/cut.

The four fibers available in this time period are linen, wool, silk and cotton. Of these four fibers, linen and wool were worn fairly exclusively by Western Europeans, especially those from Northern Europe. Cotton has been grown since the Pharaoh's times, but was rarely exported to or grown in the northern portions of Europe (as it is a warm weather crop) and so would have been worn primarily by people living in Africa and the Middle East. Silk was imported from China and was not produced in Western Europe significantly until the 1300s, and so only the richest people could afford this fiber. Linen/wool blends (not surprisingly called linsey-woolsey and the like) as well as other blends were popular, and in the colder northern reaches furs augmented woven clothes.

During the Dark Ages, significant skills were lost and for most of Western Europe weaving techniques were simpler than in other areas. This means that while stripes, checks, plaids, herringbones, twills, satins and other simple weaving techniques had been retained, more complex patterns, such as brocades, were lost and were only regained in Western Europe in the 1300s. Several isolated areas retained higher level weaving skills, such as Saracenic Spain (due to their tolerance and promotion of Arabic learning) and Italy became the leader in cutting edge weaving technology in the 1300s due to their trading with foreign powers. Most looms of the time period produced cloth about 23" wide and so most outfits would have been pieced together from several widths to produce a more full and sweeping effect. Conversely if you make an outfit from 60" wide goods you might choose to cut it into two 30" wide pieces in order to achieve a more period effect. The technology necessary to produce brocades was much more difficult, and early brocades involve smaller, more frequently repeated patterns, while later brocades are larger and have a more open and freer pattern. This reflects in part the transition from interpreting the geometric patterns produced by Muslim weavers (as the followers of Islam are not to produce realistic artwork, since making images of Nature is God's purview) to the more naturalistic foliage patterns preferred by Western Europeans and produced in the 1300s by Italian weavers incorporating the new technology imported from the Middle East. However, there is an interesting intersection of greed and clashing cultures which occurs during the initial introduction of silk brocades into Western Europe. The Europeans, who

desired this expensive cloth as a status symbol, had no idea that some imported patterns reflected religious expressions of other cultures and so there are paintings from this time period in which the Virgin Mary is painted wearing a brocade with a yin/yang overall pattern or other saints wearing outfits made of cloth with borders of Kufi script proclaiming "There is no God but God and Mohammed is his prophet." For those people who could not afford brocades but wanted to achieve a similar effect, prints made a less expensive substitute - usually consisting of dying a darker color in a block print pattern to a lighter colored background (there is a linen fragment from the 1200s in Scandinavia that shows a bird pattern printed on linen). Silk velvets which were perhaps the most expensive fabrics to produce (apart from cloth of gold woven with real gold threads), were not woven commercially in Europe until the 1300's, and were then only available to the extremely wealthy.

Vegetable dyes were the dye source for the people of the Middle Ages, and as a general rule of thumb, one pound of vegetation was necessary to dye one pound of cloth. This is why saffron ( a golden yellow color ) dyed fabric was so expensive to make and was reserved for Celtic royalty ( as saffron comes from the stamens of crocuses). Another expensive dye was Kermes red, a strong deep red shade, which comes from the crushed bodies of Kermes beetles ( lots of them ) and these bugs were not indigenous to Western Europe, and had to be imported. Consequently, this color was preferred by the upper level members of the Church, the Cardinals, whose red vestments were so well known, that red birds are called cardinals. The costliest dye of the time period was Tyre purple, a bright magenta shade, which comes from a shellfish found in the waters off the island of Tyre. Since the shellfish was cracked open and killed to extract the dye, and the popularity of the color in turn promoted overfishing, the dye was so rare that it was reserved for the Emperor of Byzantium and to this day gives us the phrase 'royal purple.' While it is harder to produce clear, true and strong colors with vegetable dyes, it can be done, but as it uses up more dye stuffs it is more expensive to produce. Earth tones are cheaper to produce and were worn by the majority of the populace, while the poor wore their clothes undyed in



whatever colors Nature produced (think of an Icelandic/Norwegian sweater whose colors include tans, grey, brown and creams).

When discussing trims and embellishments, this was usually reserved for the well to do and downright filthy rich, as the lower classes could not afford either the materials or the time to produce an embellished outfit. Since weaving techniques were relatively simple from the 1000s through to the 1300s, most outfits for the well to do were made of non-brocades, which were embroidered and beaded to produce a rich effect. Conversely, as the cloth itself becomes more expensive, trims were sometimes dispensed with altogether as only the very richest people could afford to put a gold or silver trim (woven with actual metallic thread), and beads on velvet or cloth of gold. For the middle classes trims could be made of simple braids woven on a card loom or wool thread embroidery usually done around the necklines and cuffs. Fur was also used as both a trim and a lining, and sheep shearling was worn by the middle classes along with rabbit fur, while the upper classes preferred squirrel, stoat, fox and other animals. The wealthiest could afford sables while royalty and the nobility reserved ermine for their exclusive use.

In discussing styles please be aware that significant oversimplification is about to take place as this entire article is trying to encapsulate a huge diversity of costume history into a very small space. The 1000s can be categorized roughly as the layered tunic look. Floor length tunics with layered shorter overtunics were worn by women, while men wore shorter tunics with loose braies (baggy pants usually tied to the lower leg as in cross gartering). All married women covered their hair in some arrangement of veiling and other headgear throughout the Middle Ages, while for both sexes the cape/mantle was the standard outer layer for cold weather. In the 1100s, new styles appear. Tunics were still worn, with sleeves that widened to the cuff so big that the ladies sometimes had to knot their sleeves to keep them from dragging on the ground. Full length tunics on men also became popular with long cuffs that drape over the hand. More money is spent on clothes, reflected in richer cloth and greater ornamentation. In



the 1200s the latest style involved a “sideless surcote” which is basically an overtunic with the sleeves cut off (leaving large armholes which showed the underdress) and the armhole gradually widened until it extended to the ladies’ hip and

was considered to be a very trashy style by the clergy. Men wore a modified version of this cutaway tunic, usually shorter, and the hood became the standard headgear for men. By the 1300s tailoring begins to appear, which allows the ladies outfit to become very fitted down the arms and through the torso, producing a style called the cotehardie. Men also got to wear a close fitted tunic which became progressively shorter through the century, and this meant that hose became better fitted as the male cotehardie eventually stopped just at the hip. Since these outfits were so tight, they also provoked a fad in buttons, since prior to this time outfits were either sewn or laced on each day as tightly as desired, but buttons made it easier to produce a closely fitted silhouette. Having achieved significant tailoring in the 1300s, the 1400s showed the return swing of the fashion pendulum with the development of the houppelande which was a voluminous garment that flared out from the neck and shoulder on both men and women. Since these big and baggy garments were dull to look at (although they used up a lot of fabric), the flared sleeves or hem line of the outfit could be cut in a decorative manner called "dagging." By the 1400s there was so much commerce throughout Europe that styles changed a lot more rapidly and produced a host of regional styles reflecting the availability of luxury goods such as brocades. By the end of the 1400s (which also signals the end of the time span M.S.R. recreates) styles had evolved from the loose fitting houppelande to a fitted bodice with full skirts cut separately and attached to the bodice for the ladies, while the men get to wear a fitted waist-length doublet (sometimes with a skirt attached, sometimes not, it all depended how much you wanted to show off) and a longer knee-length coat affair, while both sexes continued to wear underneath it all the ubiquitous undergarment - a shirt/chemise layer (usually white) which was seen peeking out around the neck and cuff and doubled as a night shirt/gown.

Bear in mind that the most important idea to the people of the Middle Ages was to dress as well as you could afford, since there really was a difference in how the separate classes were treated, and the better dressed you were, the more likely that you would be treated deferentially. However, once the middle classes started to prosper in the later 1200s, by the 1300s sumptuary laws were passed to restrict what might be worn by whom - since the upper classes did not appreciate being aped by the lower classes. Still, people dressed as well as they could and so should you (unless you really want to be mistaken for



a peasant and treated like one). For further information and help in developing medieval clothing, feel free to come to the M.S.R. Garb Workshops and research your chosen time period at the local library. (Note- historical romance covers should never be taken as gospel or with even a beachfull of salt as source material).

# SIMPLE GARB IDEAS

The styl of garb which is most popular in our group is the early (11-12th century) Norman or Saxon style. You will see many variations of this style on both men and women, and unless you have already chosen a persona of some other period or place, you will probably find that some version of this fashion will make an excellent first outfit, since it is flattering to people of many different sizes and shapes, and is also relatively easy to make.

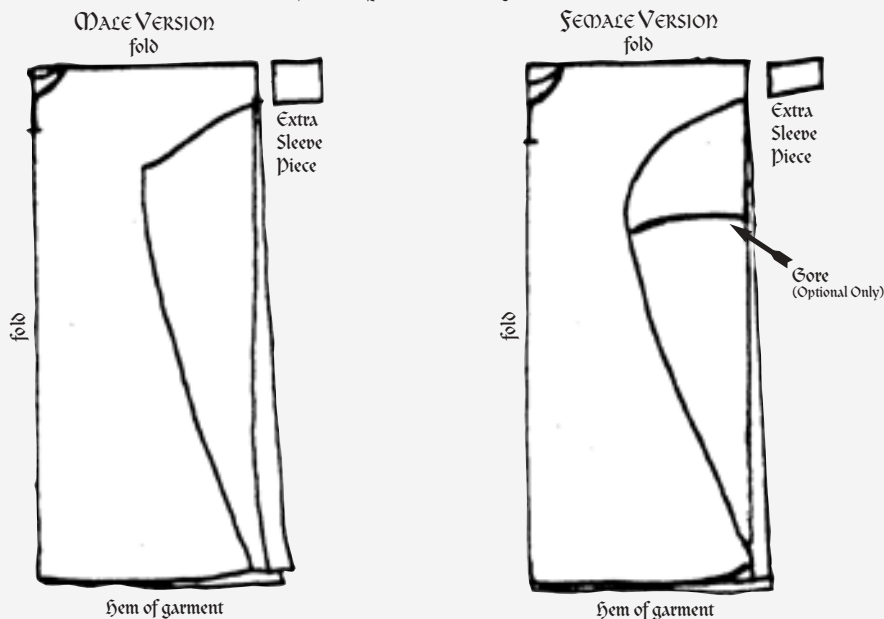
Both your undertunic and your outer tunic can be cut to the same basic body pattern (commonly known as a "T-tunic"), varying primarily in the length of the garment, and the cut of the sleeves. Notice that the medieval seamstress tried to cut her fabric as little as possible, using continuous pieces of fabric whenever she could. She would, however add gores to make her garment wider if need be (or to make a fuller skirt) Since the wide fabrics which are readily available to us today would have been a very lucky acquisition for her.

Although the following are by no means to be considered complete sewing instructions, hopefully they will provide a general idea of this outfit's construction.

## Under-Tunics

To determine how much fabric you will need, you can measure your height from shoulder to floor then add 2-6 inches. Notice that you will probably have to piece the

### Basic Shapes for Under-Tunics



end of your sleeve from your extra fabric, (unless your fabric is very wide, or you are rather small) and don't forget that medieval garments are a bit longer at both the hem and the sleeve than are their modern day equivalents.

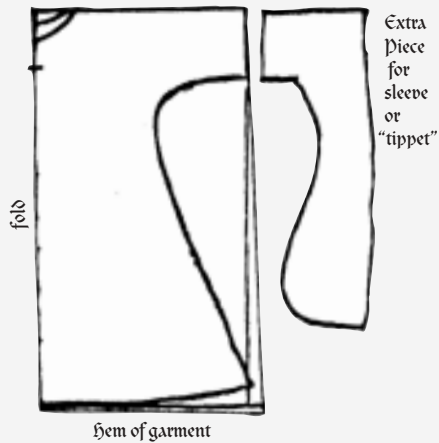
If you wanted to add a gore for extra width, you can



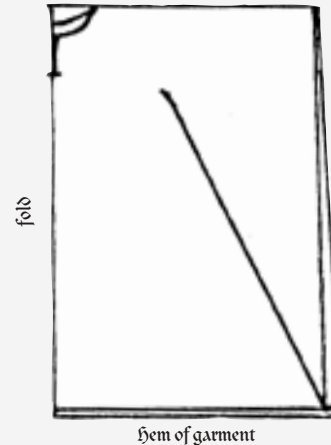
see that extra fabric will work nicely, as long as your fabric has no nap, since the gore will eventually be upside down on your finished garment.

## 2 Suggested Patterns for Outer Garments

PIECED-SLEEVE STYLE  
fold



ONE-PIECE OR ANGEL STYLE (for wide fabrics only)  
fold



### A Few Hints:

1. Though one variation shows the outer garment shorter than its undertunic, there are many other common variations, and a floor length outer garment is certainly a possibility.
2. Normally the neck is cut slightly lower in the front than in back. We also recommend a 6" slit in front for getting the garment over your head without ripping it or suffocating. (Another option: cut down along the center front or back fold from neck to hip, then insert grommets or eyelet's along the cut edge, and lace a cord through them. This technique will allow you to make a more closely fitted garment, and also adds a very "period" look.)
3. Another variation in style is the possible addition of slits in the skirt of the outer garment. These slits were originally made to facilitate movement, so a man's garment will usually be slit front and back to mid-thigh level (so that he looks nice when astride a horse) while a woman's is usually slit on the sides.
4. A bit of trim on the neck, sleeves, and hem of each of the two garments will pull the whole outfit together nicely!
5. Don't forget to add appropriate footwear, headgear (How about a veil for a lady?) and if you wish, a belt.

### The Houpelande

The houpelande is a very stylish court garment, worn by both men and women. Its popularity rose between 1390 to 1440 in England, France, Germany, Burgundy and Flanders. If you wish to move through the hall in the graceful elegance of yards of fabric, even though you're not an experienced seamstress, this garb's for you.

The basic houppelande is an easy garment to construct. Embellishments (such as daggs) will depend on your own sewing abilities, budget, and time you wish to spend. Not a lot of fitting is involved and the style can be worn by all body types.

To make a houppelande, you will need a lot of fabric. The more fullness in the body of the basic garment, the better it will drape. Remember to buy an extra yard or two for a train.

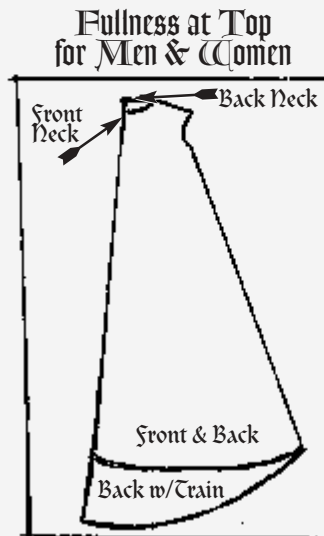
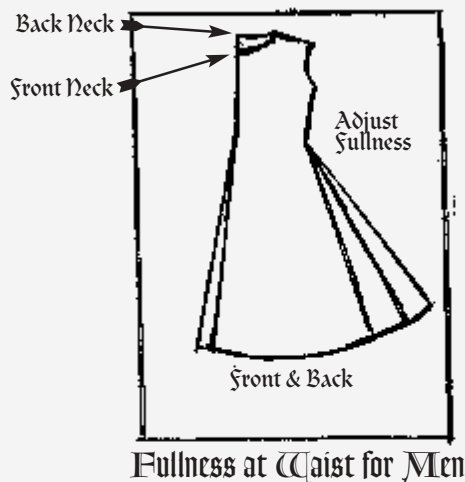
A man's short garment with leg o' mutton sleeves takes 3 to 4 yards at 45", while a full floor length version will take 10 to 12 yards.

Fabrics should be of medium weight that have a nice drape. Appropriate fabrics are velvet, moire satin, antique satin, twill, brocades, and light wool. Lining fabrics should be of a similar weight.

Colors popular with the period are scarlet, gray, blue (dark & light), purple, yellow (gold and saffron), white, cream, royal blue, russet, tan, black, red/brown and green.

### To Sew The Basic Houppelande:

Careful planning and cutting will save you a lot of headaches. Before you start, consult various source and costume books to determine your style. Always make all pattern pieces before cutting.



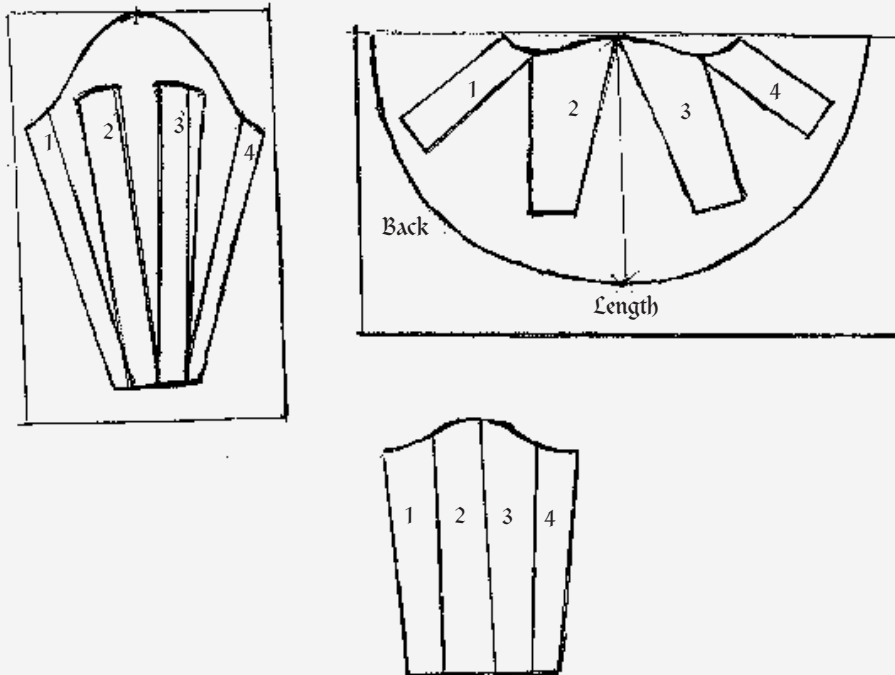
- a) Find yourself a blouse, shirt or tunic pattern that has three basic pattern pieces; front, back and sleeve. The pattern should have normal armhole, round high neckline, and a sleeve with a basic cap.
- b) Pin the front and back pieces to wrapping paper or tissue. Extend pattern pieces as shown on diagrams. You may lengthen the back piece to include a train. Label front and back pieces.

c) Align new pattern pieces on your fabric carefully, making sure you place them on the straight grain of the fabric. Use a straight-edge or ruler to determine grain line. Remember to cut velvets and brocades in one direction only, because of direction of nap and fabric patterns. There is a left and a right side. Before cutting opposite side, remember to turn pattern piece over. Because of the width of this garment you will usually be able to cut only one piece at a time.

d) After cutting you will have 4 pattern body pieces. Seam the garment up the back, sides, and leaves an opening of at least 6" or to the waist, from the neckline. You may wish to close the opening with buttons, small frog, closures or hook and eyes.

### Basic Sleeves:

1) Hanging sleeve – Cut sleeve pattern into 4 parts. Position each cut as shown in diagram 1a. Plot points for a half circle around the pieces and draw a new sleeve cap with repositioned pieces. This sleeve may be left plain or dagged. (See part on daggs.) You can gather this sleeve into a cuff.



2) Leg o' mutton – usually only on men's garments. Cut the 4 peices as above. Position them to go in at the wrist. Draw a new sleeve cap, creating more fullness. The fullness will create a large puff at the shoulder. Shoulder pads will help bring the puffs out.

### Basic Collars:

1) High collar – Common for men and women. Cut a retangular strip. The height should comfortably rest on your neck (average about 2" + 1" for seam allowances, top and bottom) and the length the neck measurement plus 2 seam allowances (a total of 1").

### High Neck



Falling Collar



Boat Neck

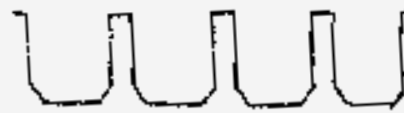
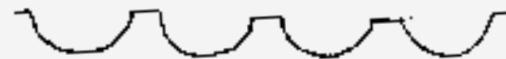
2) Falling Collar – For women's garments. Use a shirt or blouse collar pattern. Extend pattern to lay on the mid shoulder. You may cut one or two collars of different lengths (longer one on the bottom).

3) Boat Neck – Sew body pieces together. Try on and mark new neck line before cutting (see diagram 3c). Finish neckline with facing.

### Daggs

Do not attempt a complicated pattern if you are inexperienced. Squares are the easiest. You can graduate to harder ones later. First make an outline on cardboard. Place the pattern on the wrong side of the lining and draw daggs all around the sleeve. It is easier to do this before you sew sleeve together. Make sure all the daggs are even all around; readjust daggs to fit.

### Types of Daggs:



Proper Accessories will really bring you together and create a look of elegance.

### Accessories:

- a) Undergarments – Doublet or shirt with or without a high collar for men. Cotehardie (princess seam underdress) or chemise for women.

b) Shoes – Chinese or ballet slippers or you may be fortunate enough to find a source of period shoes.

c) Tights or hose for men

d) Jeweled fabric or leather belts, to belt the fullness at the waist or under bustline.

e) Headpieces and hats – Roundels, Sugarloaf, Horned and Heart-Shaped Hennins, Cauls and Veil.

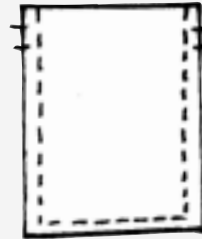
f) Jewels, brooches, necklaces, rings, etc.

Have a great time wearing your brand new houpelandes. Enjoy! and Happy Sewing!  
If you have any questions do not hesitate to ask.

## A Basic Pouch

Have you ever wondered what to do with your money and keys after you've changed to your garb? Pockets haven't been invented yet, so here's the solution:

1. Take 2 pieces of fabric approximately 7" x 10" and sew 3/4 around the sides, leaving one 7" side open.
2. Either slit a few stitches near the top of the 10" sides by the 7" opening, and reinforce there, or else insert a pair of grommets.
3. Turn edge under twice, toward wrong side to make a 1" casing.
4. Insert 2 drawstrings, and you're done!



# CHILDREN IN MSR

To be a child in the Middle Ages did not entitle you to a happy lot. First was the fight to survive your first year and hopefully survive into adulthood as the mortality rate of children in the Middle Age is comparable with the worst of third world countries due to poor nutrition, sanitation, etc.

I'm sure that children were treasured by their parents and loved as much as we would like them to be loved today, but they were also commodities. Between the ages of five and seven most children were started on their career paths. Males started as an apprentices. Girls would already be helping out at home with the chores and the care of younger siblings. "School" did not exist, as most people outside the church were illiterate and usually only those trained for the brotherhood or priesthood were taught to read and write. The nobility was frequently illiterate. The rise of the importance of cities and commerce on a broad level also signaled the rise for the need of literacy among lay people in order to conduct business.

As I indicated above, children were a commodity, their purpose to insure the well being of the family and its prosperity. Boys were a plus as through their industry and the dowries of their wives they could bring wealth to the family, whereas girls were a financial drain and needed to have a proper husband found for them. Children, as you went up the social ladder were used to cement relations between powerful families or "wannabes" with arranged marriages where they might have been betrothed as infants.

The nobility would send their young sons to the households of neighbors or their liege lord to be trained and also as surety of their loyalty. Daughters were also sent off to be ladies-in-waiting.

Artwork of the period shows that at a very young age children were dressed like adults and were treated as such. In fact the higher, richer, or more aristocratic you were the more likely you had little hands-on-care of your own child. Even nursing in the age before formula was done by someone else if you could afford it – a wetnurse (remember your Romeo and Juliet, the character of Juliet's nurse). If the wetnurse's charge died – she could be accused of poisoning the babe with her milk.

Childhood spent in play and learning of an academic nature is a modern concept.

Children in the M.S.R. have it easier than their counterparts in the Middle Ages. We like to have them around, and there is always someone who doesn't mind watching your kid while you're doing something else if you need to. I should know, I have two little ones. We like kids here and will try to make arrangements at feasts for a play area and at fairs to have baby-sitters etc. so that you can do your role-playing.



# The Church of Antioch

The overwhelming presence of the Church in medieval Europe profoundly affected the everyday lives of Christians and Non-Christians alike. Similarly, M.S.R.'s kingdom of Acre has an institution known as the "Church" or more accurately speaking the Patriarchate of Antioch, which fulfills certain organizational functions within our group.

The Patriarchate of Antioch, coinciding geographically with the secular Kingdom of Acre, is composed of four bishoprics, each with its own Bishop or Archbishop. In descending order, there are: The Archbishop of Tyre, and the Bishops of Caesarea, Montfort, and Edessa. At the very head of this clerical hierarchy is the Patriarch of Antioch, who, among his other duties is responsible for the yearly coronation of the realm's sovereign, the running of any Bishop's Curia, and the keeping and protecting of the crowns and royal paraphernalia during any periods of interregnum.



The Patriarchate, of course, has nothing to do with religion, and propagates no particular religious beliefs; instead it provides certain services which are vital to our kingdom structure. Primarily, it provides the necessary pomp and circumstance needed to accompany elaborate ceremonies such as the Coronation of Kings.

The Patriarchate also controls all clerical persona performances in our group. No sects, heresies, or religious disputes are permitted within the kingdom, and no one may assume a clerical title or persona without the express approval of the Patriarchate. Once such permission has been obtained, the new member of the clergy must obtain the appropriate clerical garb and be willing to fulfill other obligations appropriate to one who has taken the cloth, such as developing a proficiency in the arts of calligraphy, brewing, or literacy in Latin.

In its depiction of ceremonies the Church of Antioch provides a particularly fertile ground for performers, and some of M.S.R.'s most talented actors have involved themselves with its activities.

# WOMEN IN THE CHURCH

A woman had the option of many different types of relationships to the church. These options could be as informal as attending mass and having a personal altar at home or as formal as having taken the final vows of a nun, dedicating her life to the church and living the rest of her life within the enclosed walls of a cloister and living obediently under the rules of the monastic order. Between these two extremes, there were many gray tones:

A. THE PRACTISING CHRISTIAN - who goes to mass and has a personal altar at home for appearances.

B. THE DEVOUT CHRISTIAN - who went to mass and incorporated the short prayers for the hours of the day into her daily routine.

C. THE TERTIARY - had a formal relationship to a monastery, having applied and been accepted. The conditions of her status varied from monastery to monastery. She could live outside the monastery with her family or live at the monastery part of the year or live in a section of the monastery specifically reserved for women who had taken no formal nun's vows, but lived by the monastic rule. Often she was required to give a substantial gift to the monastery for this honor.

## Within The World Of The Monastery:

I say monastery because there was no distinction made verbally between 1, the all male monastery, 2, the male monastery that accepted the exceptionally rare woman- like the one Hildegard Von Bingen lived at during her youth, 3, the coed monastery with a dormitory on one side for women and on the other side for men - like many of the early Irish monasteries, 4, the Convent - an all woman monastery, whose spiritual director was a woman. In all the other types of monasteries the spiritual director was always a man.

Within the monastic community there was a strictly organized command structure. Remember all nuns took vows of chastity, obedience and poverty.

A. THE ABBESS - leader of the monastery for both spiritual and physical needs. She has the final say. Highly educated, she had free access to people within and outside of the monastic community.

B. THE PRIORESS - equally highly educated, she was under the Abbess. She was the right hand of the Abbess. She, with advise from older nuns, decided who had what job. Her word was law. She was the first one visitors to the monastery would see. She determined if they got past the door. Depending on the size of the community there could be a Sub-Prioress and a Third Prioress.





C. **THE NUN** - has taken all her final vows and dedicated her life to the church. She is not a cleric and not able to perform high mass. She does have strict religious duties.

D. **THE NOVICE OR NOVITIATE** - this woman has recently entered the monastery, has given her dowry and only taken one level of vows. She is supervised by the Novice-mistress. There are three years or more of what can be called a kind of grueling nun's boot-camp.

E. **THE PRELATE** - a young woman living in the monastery who is too young to take vows, but lives by the monastic rule. Some went on to become novices and nuns, others left the monastery for the secular world.

All of this said, it is hard to remember why a woman would choose a religious life if she wasn't particularly religious. Remember, in the middle ages all grown women were expected to marry - except nuns and prostitutes. A woman could even be forced into an unwanted marriage. Once married, she could expect to have a child every two to three years. Unless she was a noble woman, she could expect to remain uneducated; never learning to read or write. Since Christianity is a religion based on a written book, the bible, it was essential to learn to read it. Nuns were educated in religion, philosophy, music, medicine, etc. Nuns, coming from different economic backgrounds, had opportunities to raise their social status that the secular medieval society would never have offered them. Yes, nuns did their own farming, animal husbandry, cooking, serving, embroidery, weaving wine-making, had their own monastic libraries, treasuries, and some communities even had their own scriptorium to produce and copy manuscripts. Monastic life opened spiritual venues for nuns as well as intellectual and creative venues. It also valued and cultivated women's thoughts in a time when it was popular to characterize women as daughters of Eve, the cause then and still causing the downfall of mankind. In the Monastery, women were given the chance to emulate the best in women and overcome all the negative stereotypes. From the 11th century onward monastic life was an increasingly popular choice.

If you'd like to know more about the monastic choice, speak with to a nun at an event and ask.







The Gentile  
Arts

# The Guilds

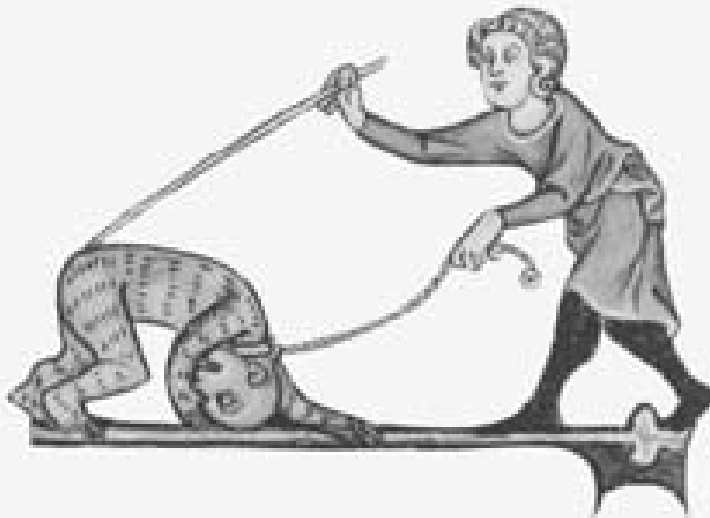
During the middle ages population was booming. Towns were developing into larger communities. The High Medieval era created European civilization as we know it today. With the population growth, so grew the need for products that could not be made at home. Many craftsman started working on products to sell.

The first Guild started by a decree of the Emperor Charlemagne. There would be one guild to one town. When the guilds started they didn't mind if the person was rich or poor, but once the guild was established it became very restrictive.

Guilds started because of the need of products and the diverse quality of the crafts.

Guilds were the start of unions that we have today. They promoted economic welfare, high wages, guarantee of full-time employment for their members and restricted membership. It regulated the hours a guild member could or couldn't work, a member was not allowed to do overtime nor could they work on holidays. The guilds regulated maximum wage a craftsman could make on a product, but not the minimum wage. The quality of the craft as well as the price was regulated by the guild. The guilds forbade any price cutting, public advertising, as well as any over energetic salesmanship, employing one's own wife and any underage child. Innovation was strongly opposed, guilds did not like the introduction of new tools. In many ways the guilds failed in the progress of technology, which took place outside of the guilds.

Becoming a master craftsman took a lot of training and many years. There were three steps one had to follow (in a set order). At a young age a boy's father would get him into the guild by getting a master to take him on. The way this worked was the boy would become an apprentice to the master for many years – the term was set between the father and the master. As an apprentice the boy would learn everything about the craft, the master would teach the craft as well as anything else he needed to learn, in other words the master became the apprentice's father. When the term ended the apprentice would take a test set by the guild's committee. If the boy passed he would become a journeyman. At this time the boy had grown into a young man, the journeyman would travel from master to master over the next couple of years learning more secrets about the craft, and would be working on his masterpiece. Once the masterpiece was done the journeyman would go to the guild committee to present it, and if the committee approved the journeyman would receive the title of Master Craftsman.



Most master craftsmen would start their own business if they could get the financial backing. If so then they would hire a couple of journeymen and take on several apprentices. If a master could not start his own business, then he would have to work for someone else.

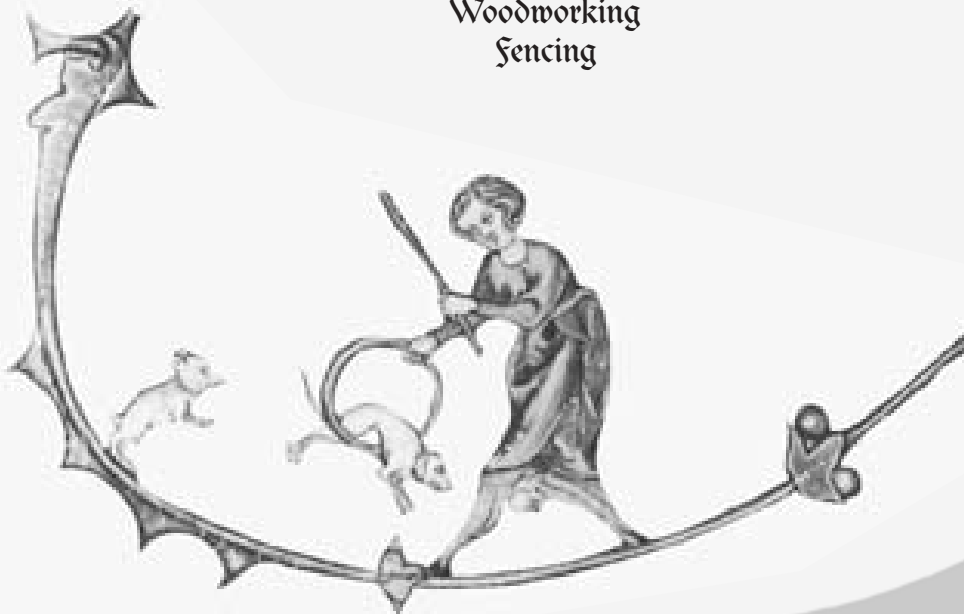
By the fifteenth century guilds were starting to fail. The rich people in the towns took on the idea of capitalism. With that they were able to get support, hire poor people who couldn't get into the guilds and make cheap, poor goods to sell. The idea of the guild still holds today with the unions.

The Kingdom of Acre has a system of Guilds which promotes particular areas of interest within the Arts and Sciences.

Each individual guild has a structure of requirements for passage from apprentice to journeyman to master in its area of expertise, headed by a Guild master, who insures the efficient operation of the guild. The Guild master reports to the Kingdom Chamberlain, whom you should contact if you are interested in becoming involved with a particular guild, or in forming any new guild. The name and phone number of the current Chamberlain are listed on the "Regnum Acris" page of the White Hart, or in the list of Kingdom Officers in the Addendum to this book.

Some of the Special Interest areas represented in the Guild System include:

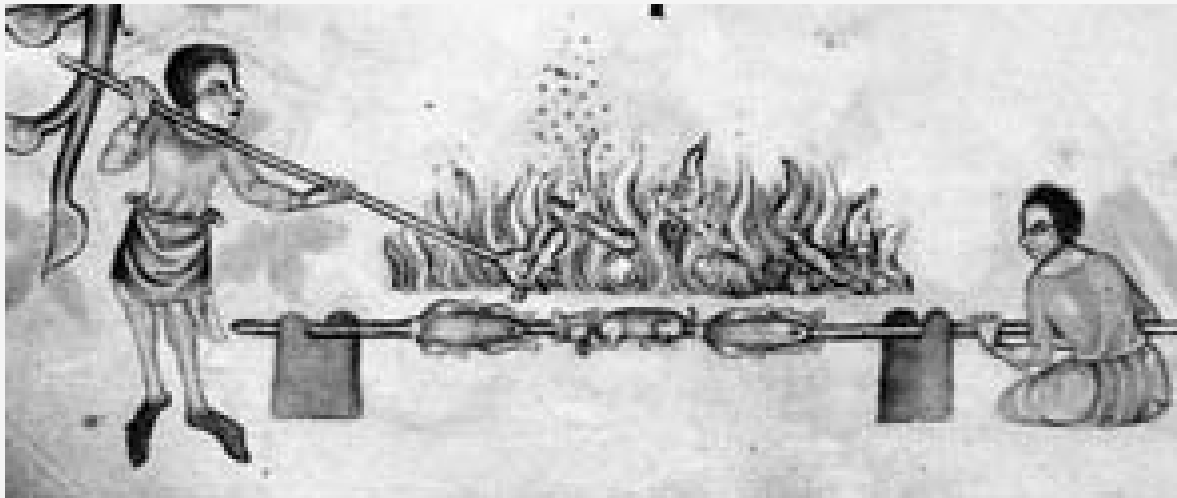
Sewing and Costuming  
Poetry and Literature  
Cooking and Brewing  
Arms and Armor Construction  
Musical Performance  
Dramatic Performance  
Dancing  
Jesting and Juggling  
Calligraphy and Illumination  
Woodworking  
Fencing



# FOOD AND BEVERAGE IN THE MIDDLE AGES

Food, being necessary to survival and at the same time one of the few pleasures that everyone partakes of several times daily, has always been a defining characteristic of cultures and periods. As much for those people who must struggle to obtain enough to eat as for those who may feast on anything in the world, food is a pivotal part of daily life. The middle ages saw civilization expanding in population, science, culture, commerce, and of course, wealth. What characterized medieval food was that even though transportation was a limiting factor, a great deal of traveling was going on and with it contact with foods never before available. The cost might be great but the rich could obtain many new foods while peasants would have to survive on local products for the most part. Wealthy nobles kept private forests and meadows full of animals so that they could have a variety of fresh meats when they wanted them. And for the most part, we are recreating the wealthy aspects of medieval life; after all, they were the ones doing the interesting things. Who wants to recreate the peasant scratching at the fields all day to come home to bread and porridge.

That being the case, of course what we spend much of our time recreating is the medieval feast, and food was the focal point of the feast. Not merely an enjoyable meal, the feast was entertainment itself; foods were decorated, disguised, embellished, and in the case of the sotelties, possible works of art or scientific ingenuity. The quantity of food and particularly the variety would have been enormous. Many courses would be



presented, each one having many of the same elements, such as meats, vegetables, pastries, soups, and grains. Bread, of course, was such a staple that cookbooks didn't even describe its preparation.

Shopping lists for feasts from the period (which we have because expense accounts were meticulously kept) consisted of every meat and game you can name, including chicken, pheasants,

partridges, pigeons, ducks, geese, rabbits, lamb, mutton, pigs, calves, beef, venison, fish, shellfish and so on. Carefully detailed lists of the spices in the household were also kept, as this was a significant expense and their use was necessary to the feast and their use was a powerful status symbol. Salt was also somewhat expensive and having so many uses amounted to a not inconsiderable expense for the household pantry. Salt even came in different levels of quality; fine white salt for the table and gray salt from evaporated salt water for things like preserving meats. Preserving meats consumed large quantities of salt and as such only valuable meats would be preserved; hence not all meats were 'worth their salt.' The word corn originally meant any small grain of something, such as salt, so corned beef was coated in small grains of salt.

Vegetables were plentiful when in season; in the winter it was pretty much cabbages and root crops like turnips, carrots, and parsnips. Grains could be stored almost indefinitely and so were always available to be turned into bread, porridge or gruel, and also cooked whole like rice. Meats were sometimes dried but usually salted for storage. Treated this way, they would have to be soaked or boiled to make them palatable. As you can see, food revolved around the seasons much more than now. The feasting traditions reflect this; feasting days coincided with the times when foods might be plentiful, Lent reflected a need to ration foods when winter had depleted the larder (the place where meat was stored).

The period covered in M.S.R. is before the new world had affected European food, so items like tomatoes, potatoes, corn, peanuts squashes, certain kinds of beans, and flavorings like chocolate, coffee and vanilla were not available. The vegetables they did have included cabbage, beets, turnips, carrots, parsnips, spinach and other greens, cucumbers, several varieties of melons, lentils, beans and other legumes or 'pulses' (maybe named for the gastrointestinal effect they have?) and of course the ubiquitous onions and garlic. Olives were available from the Mediterranean areas. Just about all of the spices we know today came from the east, so they were available. The varieties of pepper were so extensively used that it had its own guild.

Preparation was not very different from today, except that more things were cooked to death in broth and porridge (even meats were cooked into gruel). Although eaten by many, raw vegetables were frequently considered to be undigestible and were usually thoroughly cooked, with the exception of salads. Raw vegetables were usually considered peasant food. They were probably more open-minded about what foods they combined, particularly in that all of the spices would be used in different foods, whereas we consider cinnamon and nutmeg and ginger "sweet" spices, they would have used them on meats as well as desserts. Pepper would have been used in stewed fruits as often as on meats.

Being that grains made up the bulk of the food, they were included in a great many forms. Bread, of course, appeared at every meal, but leftover bread was just as useful turned into 'sops' for soup, ground into crumbs and moistened to make 'cakes' or to thicken stews and sauces, even dipped into beaten eggs and fried (yes, french toast is period). Not just fruit but almost anything might be wrapped in dough to make a 'tart'.

Soups were so common the word refers to the pieces of bread soaked in them ('sops') and not to the broth.

The fruits available included apples, pears, grapes, cherries and most of the berries. Melons and lemons and oranges became available through the Moors in Spain, as dates, figs and pomegranates came from the Middle East.

Where there is food there must be drink. Grains (remember grains) were turned into ales and were a staple as water was not always the best. The food requirements for servants also usually included a specific quantity of ale per day as well. Wines were produced all over the place; where grapes did not grow well they were made of other fruits. Apple juice was made into cyser, combinations of grape juice were called melomels, and of course, honey was made into mead. The one aspect of the Middle Ages that everyone identifies with is the drinking of mead. Just about everything was added to honey and water to create an infinite variety of meads, including fruits, flowers, and spices. Wine or mead that had passed its prime would be heated with spices ('mulled') and served after dinner or sometimes before as a toast to take the chill off new arrivals to the feast and referred to as a 'wassail'. They also made milk-based drinks such as eggnog.





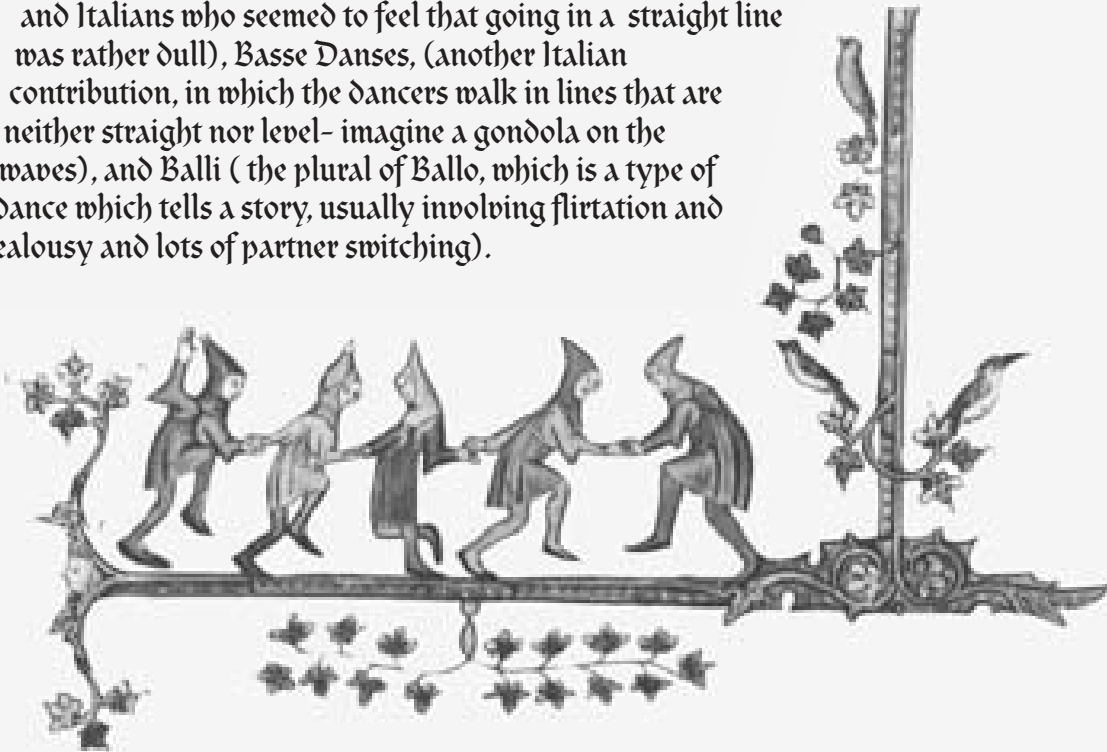
# The Medieval Dance

During the Middle Ages, dance was an important social skill. Young men and women did not have many opportunities to socialize with people they were to marry. Dance gave them a chance to see if their intended was well-formed and did not smell bad (as one dance master of the period said). Here was a chance to show off one's carriage, one's fine form and one's courtly graces.

Dance in the period took many different forms. There were processional dances such as Pavanes.

If you have ever processed up an aisle at a wedding using that hesitation step, then you have danced a very simple Pavane. There were circle dances known as Bransles (pronounced brawl) which was the court imitation of what the peasants were doing. These dances often have the participants pretending to be interesting things such as horses, hermits, peas, or Knights of Malta.

There were Courantes (brought to the world by the French and Italians who seemed to feel that going in a straight line was rather dull), Basse Danses, (another Italian contribution, in which the dancers walk in lines that are neither straight nor level- imagine a gondola on the waves), and Balli (the plural of Ballo, which is a type of dance which tells a story, usually involving flirtation and jealousy and lots of partner switching).



All of these interesting forms are available to us through various manuscripts which have survived from the period, especially the early Renaissance. If your late Medieval Italian and French is a little rusty, fear not, for many of these works have been translated into modern English. Many have even been redacted- translated into something recognizable - so that a person could actually figure out a dance. After all, dance manuals of the period were written for people who lived at the time and who had an idea what various steps meant.

What this means for Medieval recreationists is that here is an opportunity to meet and chat with people of the opposite gender and make an impression upon them. With any luck this will be a favorable one. You, too, will be able to tell if your partner has the potential to become something in your life....well, at least you'll be able to see if they can walk fairly well and bathe once in a while. Don't worry if you don't know how to dance, most period dancing is much like walking. If you can identify your left from your right foot and can count to five, then you can probably manage a few dances. So get ready.....

Here is a simple Bransle called Poictiou:

Double to the left  
Kick left  
Double to the left  
Kick left, right, left  
Double to the left  
Double to the right  
Do all of this over

To do a double step to the left, you step sideways with your left foot, bring your right foot to meet it, then step with the left again and then the right. Reverse all of this if you need to do a double to the right. When you kick in this dance, you sort of kick the appropriate foot forward a few inches above the floor.



# PERFORMERS

The Roman Empire has fallen! As the church begins to gain power in Medieval Europe, one of the first things they banned was structured theatre popular in Rome. Though many people don't think of theatre as reappearing until the passion plays structured by the church themselves in the Medieval times, this is not the case. Some actors refused to give up the profession and became strolling performers in carnivals and fairs that would go from town to town. Mimes, a type of performer in the Roman times and one of the few art forms to survive in the Medieval times, became the Fools and Jesters that soon became part of court life to entertain the royalty. Strolling performers began to become more organized as time went on, and as the passion plays also became bigger and the church eventually disapproved of many of them, former church actors became one with the former strolling performers and structured theatre was reborn!

Why do people come to our fairs? Mainly to be entertained!! Every year, especially at Sands Point, we have a classic good guy/bad guy scenario. To help support this, certain members of the M.S.R. Inc. have taken on special personas to help support the storyline. Since 1993, these "characters" have become organized as what we have termed the "Strolling Performers." Whether it be jester, thief or headsman, these characters help add flavor to the fairs plus do important crowd control during the jousts and the castle sieges at the Sands Point fairs. In addition, they can help smooth the transitions from one event to another and direct the crowd to what will be happening next. They also create their own individual scenarios, especially needed at the smaller fairs, which have included our thief stealing something from a merchant and having a mock trial which somehow ends with the mischievous jester having a quarterstaff fight with the royal headsman!

At the smaller fairs, the strolling performers plus a number of other people participate in the children's Scavenger Hunt. Kids are given a list of clues in which they have to find certain people and receive an item after performing a task for them. When they have collected all of the items, they will receive a prize and a scroll proclaiming their accomplishment.

There are also opportunities to perform if you have a more specific talent around the fair or events. For many years the Madrigals have been performing, entertaining people with

their period singing as they wandered about the fairgrounds. Many people have undertaken juggling, not only performing but also teaching the patrons. Also, if you play a period instrument, gather the crowd around you to let them listen to you playing!



# CALLIGRAPHY AND MANUSCRIPT ILLUMINATION

Throughout the Middle Ages all documents, books, charters, etc., were handwritten. Called “manuscripts” - from the Latin words for hand (manu) writing (script) - they were produced before printing ushered in the European Renaissance. This domain of writing and books was in the hands of the literate nobility, merchant upper class and the church. Most books were made by monks and nuns in a monastic scriptorium, the room(s) reserved for producing books.

Powerful nobility displayed their wealth through ownership and production of sumptuous manuscripts. To produce a single book was costly. It required the original text or a loaned copy of another book and several highly skilled craftspeople: a parchementer to make the parchment from the animal skin, a scribe to do the calligraphy (from the Greek beautiful [Kalli] wiring [graphia]), an illuminator to decorate the book and a bookbinder to sew the individual pages into a book format and make the leather binding. The most wealthy and powerful also gave beautifully calligraphed and illuminated (decorated using real gold leaf and expensive, precious colors) documents as gifts. The Tres Riches Heures of Jean Duc Du Berry and The Book of Kells are two famous examples of manuscripts that have survived to this day.

The M.S.R. artisans continue these grand artistic traditions through the creation of Kingdom documents. Instead of making books of hours, bibles, romances and charters; M.S.R. artisans create shire, county, baronial and guild charters, Kingdom and Shire greatbooks, awards of honor, sovereign’s oaths, etc. All are suitably calligraphed, illuminated and emblazoned. Awards are presented to the deserving M.S.R. members by the sovereign in court and are shown for all to admire. While medieval documents are the collaborative work of several artisans, M.S.R. documents are usually the work of single artisans. But, M.S.R. documents are still based on actual medieval documents.

There is an endless variety of calligraphic and corresponding illumination styles. This stems from the fact that calligraphy was as varied as the different cultures and eras from whence it came. What follows is a brief introduction to several European calligraphic styles. This listing, in chronological order, is by no means complete or comprehensive.

## ROMAN MAJUSCLES (1st - 2nd c)

These majestic capitals are the basis of our modern alphabet. Developed as carved lettering for use in Roman monuments, they are easily read from a distance. In medieval thinking, to use these grand letters in a document evoked the ultimate power and far reaching authority of the fallen Roman Empire and aligned the document presenter with this power. The perfect example of these carved letters (113 AD) appears on the inscription at the base of the Trojan Column at the Roman Forum.

## SQUARE CAPITALS (1st - 4th c)

These are the pen-made variations of the Roman majuscules written in ancient Roman texts. These were also adopted by medieval scribes.

## RUSTICS (4th - 5th c)

Originally brush made letters, these letters were the style that ancient Roman graffiti artists used. The name "Rustics" is derogatory meaning barbarian and uncivilized. Later rustic majuscules were used for titles only in medieval manuscripts, especially when used with carolingian or later humanist calligraphy.

After the fall of the Roman Empire and before the rise of the Holy Roman Empire headed by Charlemagne, came a time of isolationism. One of the results in these Dark Ages is a rise in highly differentiated regional calligraphy styles. These are a few:

MEROVINGIAN (7th - 8th c) France

VISIGOTHIC (9th - 10th c) Spain

BENEVEGAN (9th - 10th c) Italy

UNCIAL AND HALF UNCIAL (5th - 12th c)

First developed as Roman styles at the time of the Roman occupation of the British Isles, these Irish letters are the first truly medieval styles. Used by Irish missionary monks that spread Christianity across northern Europe, their characteristic round shapes influenced many later calligraphy styles. The typical decorative motifs used with these styles were intricate knotwork patterns with interlaced vines or animals (see Book of Kells or Lindisfarne Gospels). Uncial lettering was sometimes done as gold lettering on top of purple or burgundy dyed parchment.



CAROLINGIAN (8th - 12th c)

Charlemagne was responsible for the development of this lettering style. In his desire to re-unify the Roman Empire as the Holy Roman Empire, Charlemagne realized the need for a single unified lettering style for all of Europe. He appointed Alcuin of York to this arduous task - first to travel and study all the existing lettering in Europe and second to choose and develop the one that is most easily learned. Carolingian is the revolutionary result. It is the first truly minuscule style. It requires capital letters. Prior to this, capital letters were the same lettering style made larger. As for decoration, in earlier manuscripts the usual was simple Italian white vine. Later, carolingian perfectly fit the needs of Spanish manuscripts with Moorish geometric motifs.

BLACK LETTER (12th - 15th c)

Evolved from carolingian, the letters were compressed, elongated and by the 12th century, angularized. The result is reminiscent of the dramatic gothic architecture of the same period. Though sometimes called gothic, this derogatory term was used by renaissance

scholars to belittle this medieval style. Typical decoration includes bar borders with playful marginalia, distinctive diaper patterns on simple ivy vines.

### ROTUNDA (12th - 15th c)

Developed concurrently with black letter, rotunda was southern European (Spain and Italy) while black letter was mostly northern. Rotunda letters were more compressed than carolingian while retaining generous rounded arches. Many choir books are written in rotunda. Decorative border patterns include inhabited and uninhabited voluptuous acanthus vines.

### HUMANIST (15th c)

Named after the humanistic scholars in 1400 Florence, this hand was a backlash against the stiff, compressed, less-readable black letter. Humanist was a rediscovery and reinterpretation of carolingian. These scholars having seen Virgil and others written in carolingian assumed that carolingian was the lettering style of the ancient Romans. Being antiquarians, these scholars preferred their books to be decorated with copies of ancient Roman objects, carvings and stunningly elaborate interlaced Italian white vine.



### ITALIC (15th - 16th c)

Developed concurrently with humanist, italic was used by the Papal Chancery for briefs and Papal Bulls. Having many cursive characteristics, italic was designed to be written quickly. Our modern hand writing is based on a lettering style derived from italic. Of note: "La Operina," the first printed writing manual, gives Arrighi's instructions for writing italic calligraphy. The decorative motifs for italic are the same as for humanist.

### BLACK LETTER CURSIVE/BATARDE (15th - 16th c)

These lettering styles are unique variations of a merging of the cursive characteristics of italic and the angular, compressed characteristics of black letter. Usually called batarde, this is a polite way of calling them "bastard" lettering styles. The decorative motifs are also the same as for humanist.

To begin to learn calligraphy and manuscript illumination is easy. It requires few materials and a sincere desire to learn. Mastery takes years, but this road is taken step by step. The first step is to get a calligraphy pen and a good instruction book or contact a member of the Order of Quill and ask for guidance.

# HERALDRY

The College of Arms of the Kingdom of Acre is a chartered college of the kingdom, and by royal edict and kingdom law is the body that is ultimately responsible for the heraldic functions.

The College is composed of many Heraldic Officers, to wit:

The OUTRE-MER KING OF ARMS - dean of the College;

HERALDS - senior officers, each of whom has his own personal title;

and PURSUIVANTS - junior officers, who are pursuing the vocation of Herald.

These officers of arms:

1) are responsible for the orderly arrangement of tournaments, including the recording of the names of the combatants and the results of the combats;

2) are responsible for running court and all matters of precedence relating to court;

3) act as the official voice of the king or sovereign, through which he makes edicts and proclamations and confers honors upon his subjects;

4) are responsible for matters of precedence in and the smooth running of ceremonials and processions;

5) are responsible, as the Armorial and Genealogical officials of the Kingdom, for maintaining the appropriateness of armorial devices (arms, badges and livery colors); the proper use and display of the same on banners, standards, shields, and coat of arms; and the compilation of the Rolls of Arms and Domesday books;

6) engage in original research in heraldry, train new pursuivants, and give classes in heraldic history and design.

As a new subject of the realm, you need to be able to recognize a herald when you see or hear one. The following are their official costumes:



## The Uniforms Of The Officers Of Arms

All heralds (this term may be used for all officers of arms) carry white wands. If a herald is not carrying his baton, he is either incognito or forgetful.

The King of Arms wears a tabard with Kingdom arms.

Heralds of rank wear tabards emblazoned with the arms of the Shire, Barony or Household they serve. These are short garments, open at the sides, with short cape-like sleeves. Freelance heralds wear either an email (small shield around the neck or breast) or simply carry the white baton.

Pursuivants wear their tabards sideways, the short sections front and back with long cape-like sleeves. Their tabards bear

either the arms of the group they serve or the badge of the College: crossed white batons on a red field.

The presence of a herald, however, is more notable by hearing than by sight. During an event you will hear him cry "Oyez, oyez" (sometimes "Or oyez") in a loud voice. Having gained the attention of the crowd, he will proceed to make his announcement, generally a brief message, such as "It is His Grace's pleasure that court begin in one quarter hour" or "The autocrat asks that you all take your seats, for dinner is about to be served," or "Gentles all, hear and attend: There is a red Toyota wagon, License # JGA 411, in the parking lot. Please be advised that it is on fire." You personally may not be interested in any particular announcement, but as a courtesy to others it is proper to remain quiet until the herald is finished.

Other than during these announcements, the heralds are fairly inconspicuous. The majority of their work is done behind the scenes, arranging, conferring, consulting, and especially researching. The heralds will be most important in your medieval life when you come to the College to register your arms.

## A Lightning Quick History Of Armory

Armory is the branch of heraldry that deals with the design, description, and use of coats-of-arms.

A man in full medieval armor was unrecognizable. Some means was needed to distinguish friend from foe on the battlefield. Some bright soul hit upon the idea of painting a design on parts of his equipment so his followers could tell who he was, and fairly soon every knight, noble, baron, prince, captain and even a few nobodies were slathering stripes, dots, squares and funny animals on their shields, flags, clothes and horses. They also used these designs as seals on letters and documents, so you could identify the author without needing to know how to read.

At first no regulations existed as to who could bear what on his shield, and there were some pretty nasty tiffs when two fellows turned up in battle or tournament wearing the same design. Something needed to be done.



Prior to heralds there had been criers, messengers and general aides-de-camp who made it their business to know who was whom in their own kingdom and others as well. So it came naturally to them to learn which noble went with which design. Seizing the opportunity, they made themselves proficient in the description and cataloguing of these designs (called "arms" because they were worn with the weapons and other battle and tourney gear), and acquired the status of armorial experts. Thus they created for themselves a lasting and essential niche in European aristocratic society.

From this point onward armory flourished. People were designing and using bold, exciting and distinctive arms and bearing them proudly.

But towards the end of the fifteenth century, European society began to change rapidly. Gunpowder was being used much more extensively in war, and



armor grew obsolete. Armies consisted more commonly of regular troops controlled by the king, rather than feudal levies on the field. With fewer banners in war, and the captains' faces exposed, arms became less necessary. People began to busy up their coats of arms with things that were distinguishable only at fifty feet, where once easy recognition at 250 yards was essential. Heraldry became a matter of family pride and decoration only, as it remains to this day.

### Armory In The M.S.R.

In M.S.R. we practice medieval armory, so the salient criterion is identification. This is armory's *raison d'être*. If your arms are beautiful, so much the better, and if you keep the design simple, strong and true to medieval style, they will never be ugly.

**CAVEAT ARMIGER;** The great majority of books on heraldry are about modern armory, not medieval armory. Simply because you "saw it in a book" does not make it a period usage.

Heraldry is not existentially or metaphysically symbolic. Symbolism in armory is a modern notion. Medieval armory uses imagery, not symbolism, e.g. hides for a tanner's guild, shoes for a cobblers' guild. A very charming and completely period style is what is known as "armes parlantes" (speaking arms). These are names that pun on the name of the bearer, such a three bows for the family of Bowes, a shattered lance for Breakspear, or rabbits for a Hopwell. These are fun and also help people to remember to whom the arms belong to. Landscapes, i.e., naturalistic pictures or charges arranged to form a picture, are firmly out of the period.

### Creating Your Coat-of-Arms

To devise your coat-of-arms, you must first determine what colors, metals, or furs you would like as a background for the device which you plan to place upon it. The five heraldic tinctures are red (called "gules"), black ("sable"), green ("vert"), blue ("azure"), and purple ("purpure" - a color usually found in the crest or mantle, but rarely on the shield). The two metals are gold ("or") and silver ("argent"), commonly depicted as yellow and white, respectively. The two main types of furs are ermine (stoat fur) and vair (squirrel fur). These split into further categories because the former has color variations, while the latter has variations in shape. Thus the color variations in ermine are the basic "ermine" (white stoat fur with black tails), ermines or "contre-ermine" (black fur with white tails), "ermineois" (gold fur with black tails) and "pean" (black fur with gold tails). Vair is usually rendered in white and blue, and the shape and configuration changes include "vair," "contrevair," "potent," and "ancient vair".



Once you've picked the color, metal, or fur for your shield background, you should choose the "charge" - the primary design element of your coat-of-arms. These

standardized devices began with simple geometric shapes called “ordinaries” and “subordinaries,” then developed into a variety of diminutions.

Now that you have some basic ideas about the colors and the objects which you would like to use on your coat-of-arms, you must find a way to combine them in a heraldically acceptable way. The best way to proceed with this effort is to find a knowledgeable M.S.R. herald, who will show you books on heraldry and look at your ideas and sketches. You will find that there is really very little artistic ability needed on your part, because once you have decided upon your device and described it to either your Shire or Kingdom Herald, he or she will be responsible for making the final version that appears in the Kingdom and Shire Domesday Books.

### **Basic Rules Of M.S.R. Heraldry**

- You may not duplicate any real world armory, or use important portions of any royal or national armory.
- You may not use a design that is very similar to that of another M.S.R. member without his or her consent.
- There are certain charges reserved for the use of the Crown: the white hart, the white hind, and white or gold crowns as major charges.
- You may not use crosses or badges or orders of chivalry, such as the cross crosslet of Jerusalem, unless you are a member of such order.
- Nothing ignoble, please, it will be disallowed.
- You may use your family arms if they are in a period style and you can show adequate genealogical proof of your right to them; or you can design new arms based upon them.
- Variations of the field (q.v.) such as burelee, bandee, chevoree, semee de quelquechose, are cheerfully encouraged by the College. They are beautiful, distinctive and allow you to use simple major charges with little likelihood of conflict.

And then there is “THE RULE”:

- You may never place metal upon metal, color upon color, nor fur upon fur. There is a sound purpose for this: contrast. Imagine trying to read white lettering on a yellow background at ten paces and you will understand. You will notice that most modern highway signs are green and white or yellow and black.

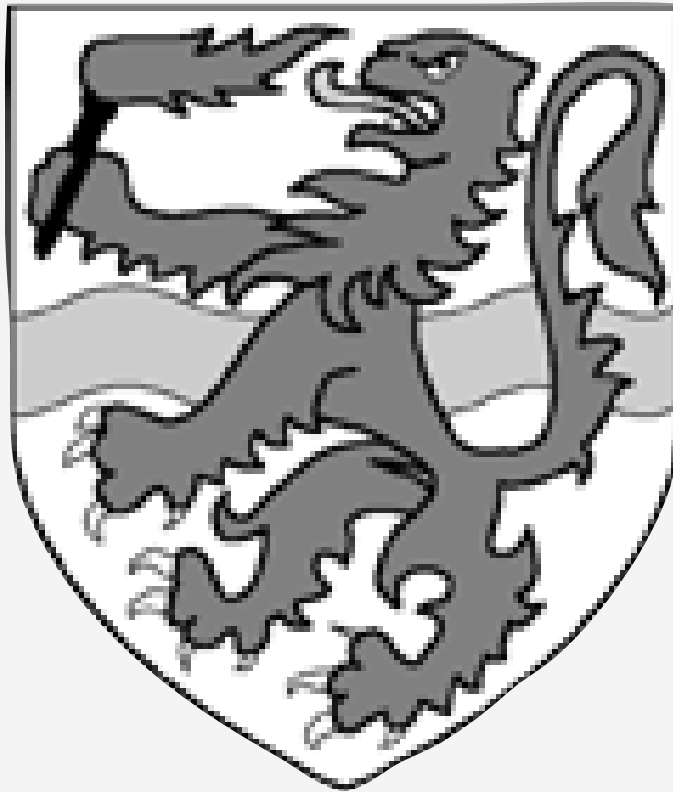
For more specific rules, please consult the College of Heralds.

For your own good, PLEASE DO NOT sew banners, paint shields, embroider clothing or tattoo your children with any arms which the College has not yet approved. If these arms are disallowed, you will not be able to use them! Speak to your local herald, or make an appointment with the King of Arms. Do that now and you will not be disappointed later.

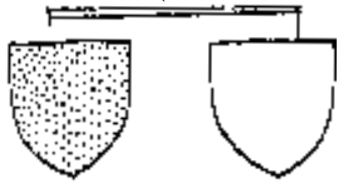
One last word of advice: Keeping in mind that you will want to reproduce your coat-of-arms on a variety

of possessions, you would be well advised to keep the design simple. M.S.R. members commonly make a variety of shields, armor, banners, favors and even garb bearing our devices, and it would be best to consider your sewing, armoring, and artistic skills before choosing a device that is impractical to duplicate. If you look at other members' banners and tabards, you'll quickly see that some of the flashiest, most eye-catching devices are also the simplest designs.

Please don't be put off by the seeming restrictions. They are there to weed out modern usage and keep our armory period and purposeful. Actually, there are millions of designs yet to be created that are attractive, distinctive, and period. Bring to your device an enthusiasm for the Middle Ages; your arms will be a shining example of the living utility, importance, and beauty of heraldry.



### The Metals



or (gold)

argent (silver)

### The Colors



gules (red)

azure (blue)

vert (green)

purpur (purple)

sable (black)



ermine



ermine (contre-ermine)



erminois



pean



vair

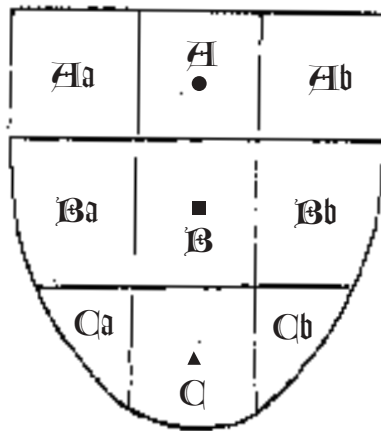


counter-vair



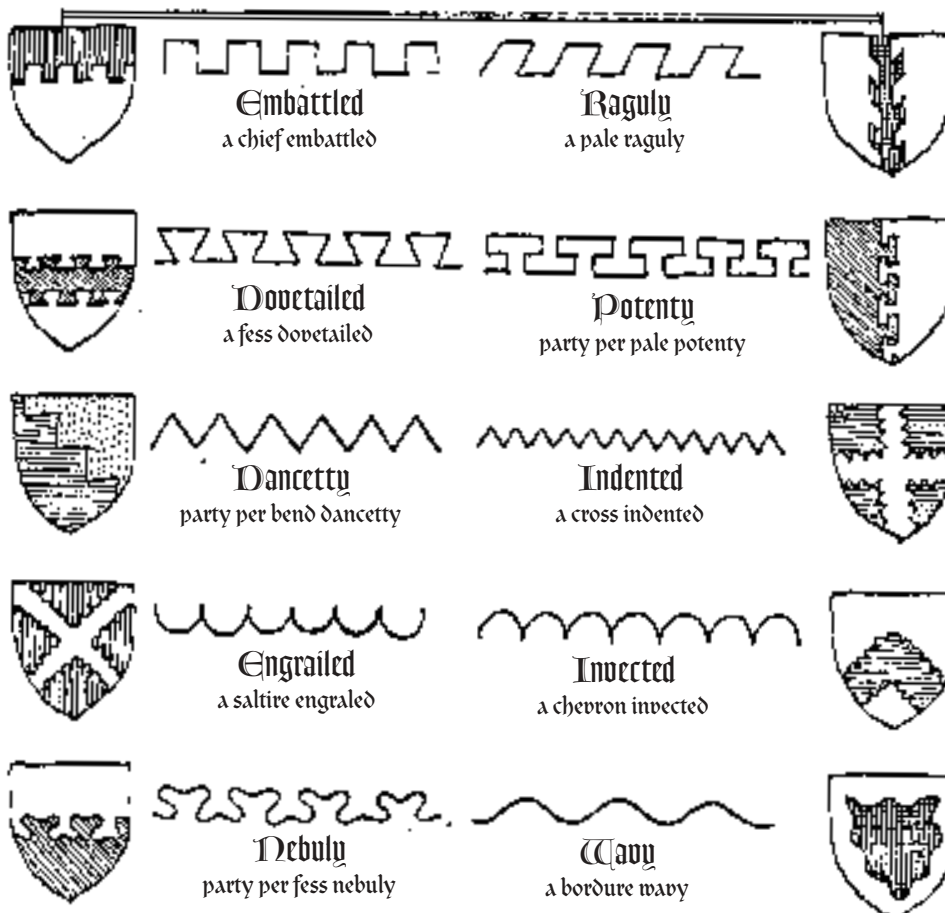
potent

### The Furs (most of the common ones)

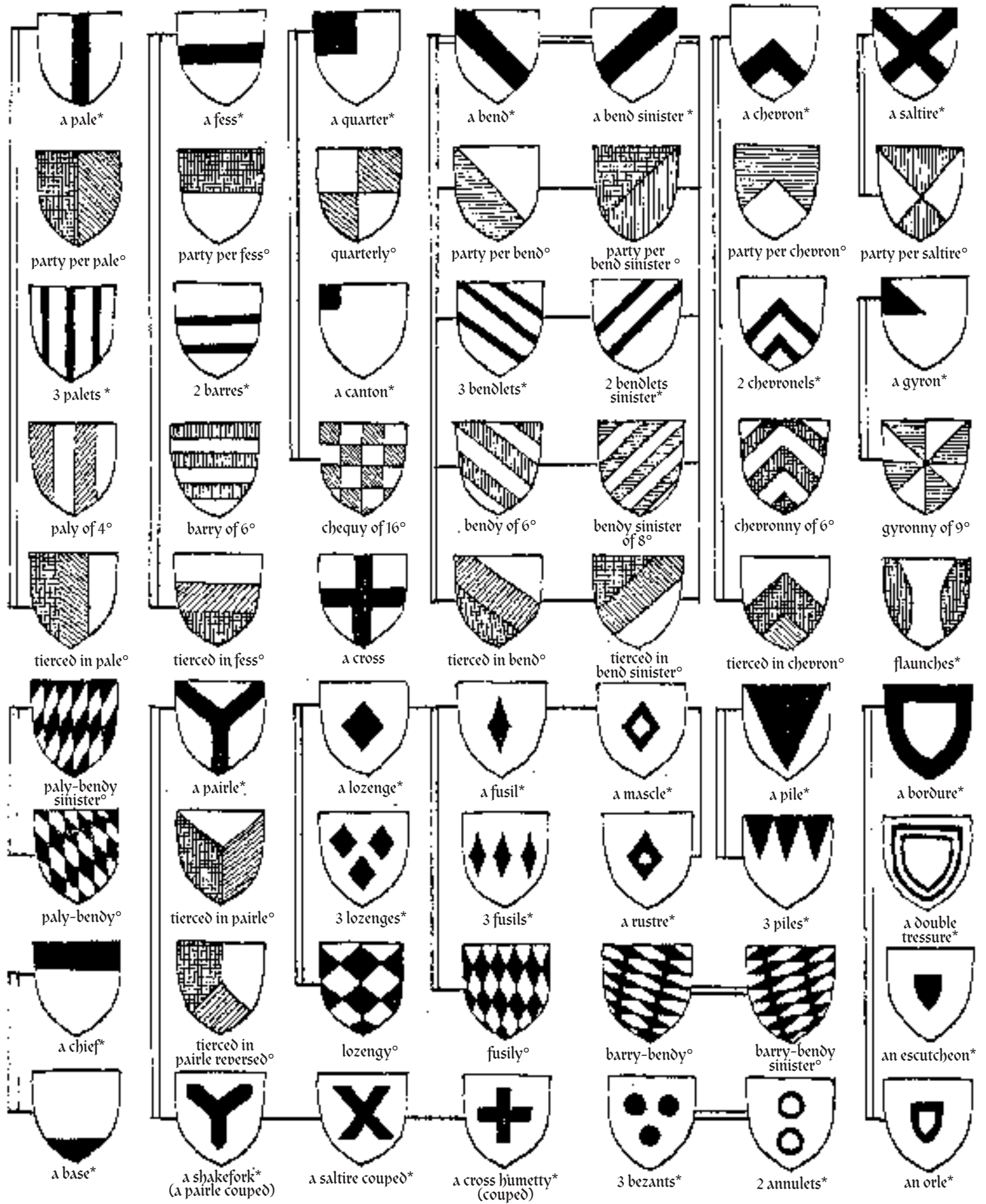


### The Manors of the Shield

- A = Center chief
- = the honor point
- B = also the fess point
- C = center base
- ▲ = the Nombriil point
- Aa = dexter chief
- = the actual fess point, but the area cover by B
- Ba = dexter flank
- Ca = dexter base
- Ab = sinister chief
- Bb = sinister flank
- Cb = sinister base



These are the most common colors, furs, ordinaires, divisions of the field, metals & lines of partition, as well as the manors of the field. There are many more & should you want to learn more about heraldry, consult your local book, herald, library and book store, since the topic becomes more complex with knowledge and a well designed coat-of-arms is a joy forever.



\* = an ordinary, sub-ordinary or diminution of an ordinary

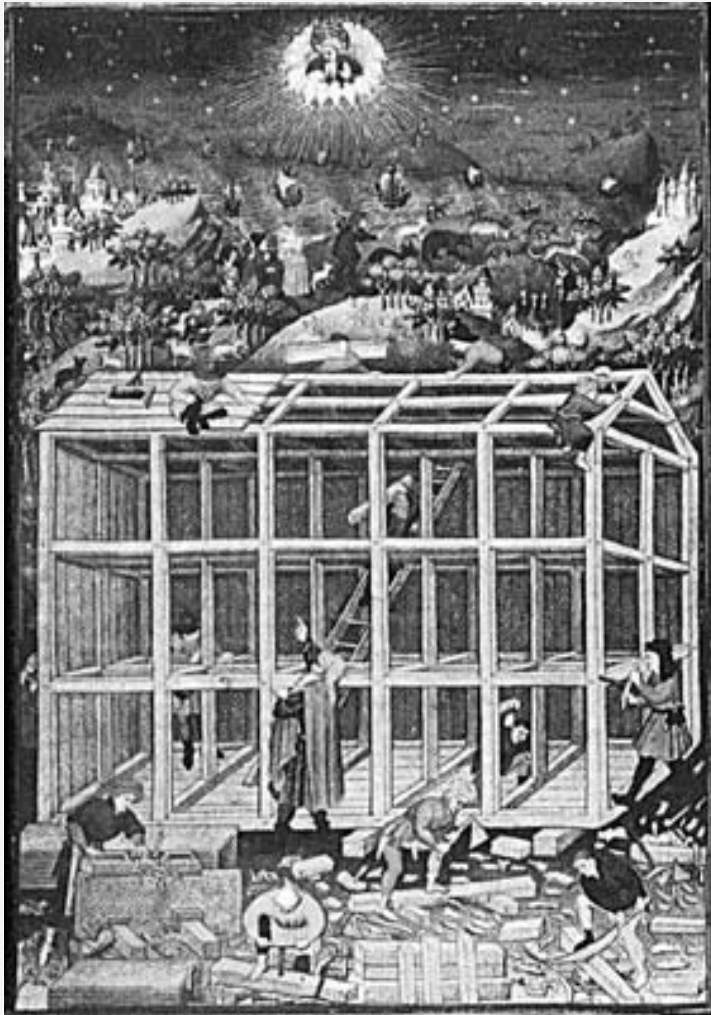
° = a division of the field

# The Medieval Carpenter

Of all the building trades, the carpenter's is probably the oldest. The carpenter played a large part in all building jobs. He would have provided the transportation for all the materials; he made the scaffolding, erected it, and took it down; he made all the forms for stonework to rest upon during the construction of large masonry buildings; he made and erected all the wooden timber-work within any structure; and he built and carved all wooden furnishings within a structure.

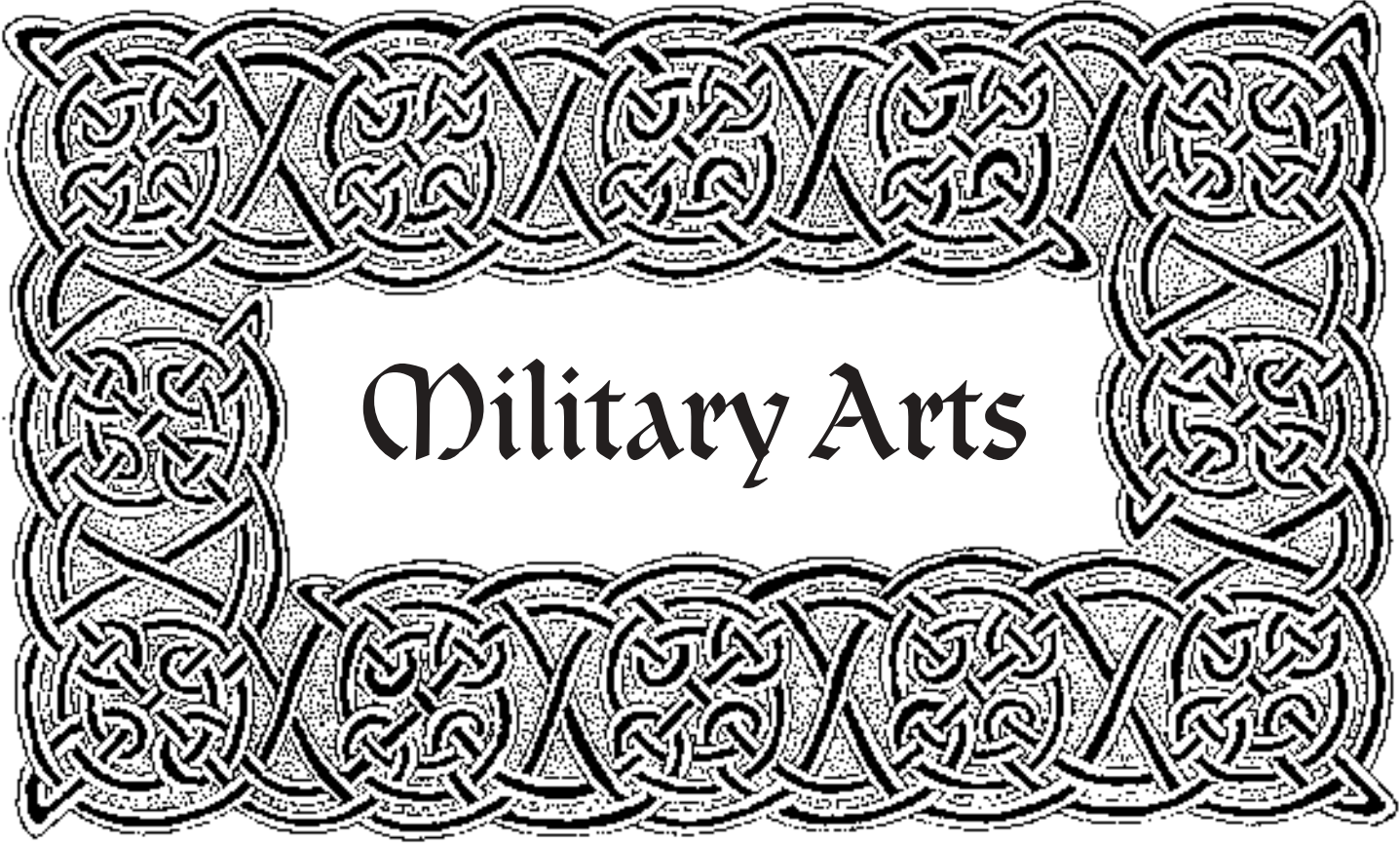
In the Kingdom of Acre, there exists the Woodworker's Guild, founded during the Illustrious Reign of King Roderick the Red and Queen Sillian. The Guild seeks to train all its members to work in the Medieval style.

At the moment, the work is primarily limited to chairs, tables, chests and games. The future holds many exciting projects in store. We are planning, designing, and starting to work on our Medieval Village in the far reaches of our Kingdom. Preliminary



concepts include the construction of a Motte-and-Bailey with a complete "working" village protected within its walls, a Mead Hall for events, a church/cathedral for our "Church" to celebrate in, and eventually an actual castle.

All those who would wish to participate in this grand endeavor should come forward and join us. Look in the White Hart for instructions on who to contact.



*Military Arts*

# FOOT COMBAT

The history of mankind has been influenced by men of religion, philosophy, politics, the sciences and the arts... but it has been determined by the man of the sword.. from the primitive caveman's crude stone ax to our modern computerized weaponry.

In the absence of actual warfare, medieval men-at-arms maintained their fighting skills by constant practice. Tournaments afforded knights the opportunity to display their fighting prowess to an admiring public. Private quarrels, affairs of honor, matter of state (when open warfare proved too expensive or inconvenient), criminal charas or accusations of high treason might be settled by force of arms... under the guise of a "Judgement of God."

The fighters of Medieval Scenarios & Recreation's Kingdom of Acre re-enact the tournaments and battles of medieval times

as a full-contact sport. The authentically designed armor is crafted of waxed and shaped 1/4-inch thick leather by M.S.R. armorers. Several members have fashioned body armor from sheet steel while others have "knitted" together rings of steel wire to create a fabric of chain mail to be worn over a quilted coat called a gambeson. This armor is not merely a costume but actual body protection.

Helmets are constructed of 14 or 12 guage steel lined with rubber or foam padding. Shields are made of sheet steel or wood and decorated with the individual's heraldic coat-of-arms.

M.S.R. swords are made of rattan (a reasonably flexible wood similar to bamboo), wrapped in duct tape to give an appearance of steel and reduce the splintering on impact. Hilt of heavy rubber or steel to protect the hand complete the weapon. Although the medieval sword was primarily a cutting weapon, some fighters have attached a padded thrusting tip to safely deliver a point attack.

The large two-handed or Great Swords are constructed in a similar fashion. The heads of maces, axes, halberds, spears and lances are made of rubber and foam padding wrapped in duct tape or leather and mounted on a rattan shaft. All weapons must be approved by the Constable or his Reeves.

M.S.R. Men-at-arms must also formally "qualify" as safe in each of their





particular choices of weapon form by proving that both their proficiency in the use of that weapon and their understanding of the rules of combat are sufficient to prevent them from becoming a safety hazard either to themselves or others on the field of battle. The following are examples of actions which are considered unsafe and therefore banned:

Striking an opponent in the knee or below

Thrusting (unless the weapon is equipped with a well padded thrusting tip)

Thrusting to the face under most circumstances (see Rules of the List)

Ramming with the shield rim

Rules of combat and armor construction will be explained during actual combat training. Under the supervision of marshals, fighting blows are “calibrated” such that, had the weapon been of edged steel, the impact would have penetrated the protective armor and, depending on the strength of the blow, would either wound, cripple, or kill the man inside. Acknowledging life and death in M.S.R. combat is primarily a matter of personal honor and fair play.



# ARMOR FOR THE MEDIEVALIST

Medieval armor conjures images of gleaming steel plate armor, the knight encumbered head to foot but practically invulnerable. Certainly towards the end of the medieval period the wealthy nobility would have sported such armor to protect their precious bloodlines from the common rabble footsoldiers. But for most of the medieval period and later for all but the the very wealthy nobility, less expensive and easier to obtain armor was needed.

There were of course many different terms in many languages for the various parts of armor, but these are a few that you might hear today's fighters use. Starting with the helm (we say helmet today, but a helmet back then was a smaller metal cap worn under your helm), you would either have plate neck protection called a gorget or chainmail hanging off the helm called an aventail. We then come to the shoulder protection; pauldrons if they are large and spaulders if small. The upper arms are rerebraces, followed by elbow cops and vambraces on the forearms. The hands are protected by gauntlets. The body has a breastplate and backplate with taces or lames (plates hanging off the breastplate) or a skirt of scales or mail to protect the hips. Then there is the one piece of armor that has a garb counterpart, the cod-piece. The thighs are cuisses, with knee cops, called poleyns, followed by greaves on the shins. The feet would have had sabatons or sollerets (depending on which period term you like). Under the armor was the padded gambeson, and a coat of chainmail was called a hauberk. Any armor that consisted of small plates attached to textiles would be called brigandine.



The helm was almost invariably steel, no matter what you wore on the rest of your body. Chainmail had been ubiquitous since Roman times and was the armor of the first several centuries of our period. It was extremely flexible, didn't require great skill to make and could be repaired easily. It would stop a cut, but even with padding underneath could only partially reduce the crushing force of a blow. Maces and axes were very popular weapons back then.

Leather has also been fashioned into armor for centuries. It was comparatively cheap, easy to obtain and work with, and lighter than metal. Methods were devised to make it harder, such as boiling (referred to as cuir bouilli) or impregnating it with hard waxes or lacquers. It was also studded or had small plates rivetted to it to help against cuts and to decorate it.

A coat of chainmail (called a hauberk), studded leather legs and arms, a steel or hard leather breastplate and probably steel knees and elbows, and of course a steel helm comprised armor for hundreds of years. Variations on small metal or leather plates, such as scales, were also used. Much later on, plate armor of such craftsmanship that it could be used over the entire body was available to the wealthy. Less wealthy soldiers would still rely on leather and chainmail.

For our purposes today, piercing and cutting are not a concern, so stopping blunt blows is what is required. Rigid armor of leather or steel is necessary protection. In fact, the armor we use must be heavier than was required in the period in order to withstand the constant pounding we give it. Besides being less expensive, this is a good reason many fighters prefer leather because it can take the pounding without damage. If you want steel plate it has to be thick enough to not constantly be dented or you have to repair it every few weeks. Leather is also much more comfortable and will flex a little. Chainmail can be used with a good gambeson underneath for less vital areas and this is exactly how it was used.

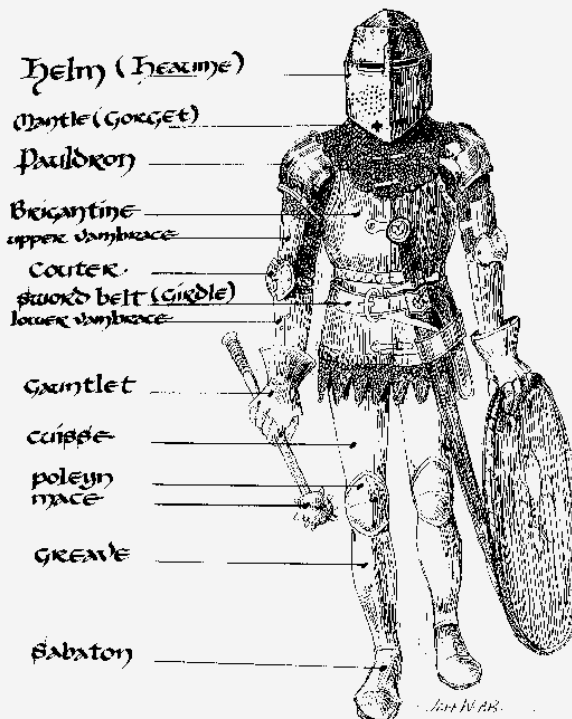
Also a very popular type of armor, and one that was very common throughout the period for all levels of soldier was the brigandine. A jacket of steel plates, variations having from about a dozen to hundreds of small plates of steel, was almost as effective as full plate but more flexible and easier to make. Then, as today, great skill and a specialized shop are required to make effective plate armor.

A suit of leather armor is a little more expensive in materials than one out of steel, but anyone can quickly learn to make it and only a few tools are required. Purchased from an armorer, leather is still cheaper than steel, but few armorers make it. There are many that make steel, from crude stuff to museum quality suits worth thousands of dollars.

All of our armor is real protection and must be as historically accurate as is feasible. There is a certain leeway for modern metals and such, but blatantly non-period items like plastic are not allowed for armor (they are permissible in an otherwise period suit if they are concealed and necessary for safety reasons).

Whatever preconceptions you may have, go to a fighting practice and ask to try on suits of armor and talk to experienced fighters about what they like.

Full Armour, (Composite English & Italian)  
CIRCA 1390



# COMBAT TERMS

**CALIBRATION** – a pre-determined amount of force which allows a warrior to decide whether a blow has struck him with sufficient force that, had the weapon been real, it would have penetrated the armor to kill or cripple him. Blows to an unarmored area are valid regardless of force. Ability to reach calibration is arrived at through practice and experience.

**CONSTABLE** – the Kingdom Officer responsible for all things military in the Kingdom. He or she directs the army of Acre, supervises the training of new fighters, and oversees the actions of the Masters of the Fence, Captain of Archers, and Shire Reeves.

**CRIPPING BLOWS** – solid, clean blows to legs or arms which, had the weapon been real, would have deprived the combatant of the limb struck - but would not bring a halt to the combat.

**DOUBLE ELIMINATION** – In this kind of tournament, a warrior or team must be “killed” in two separate bouts before being eliminated from the tournament.

**HOLD** – the signal to stop all combat in the lists.

**JEOPARDY** – when three or more warriors enter the list simultaneously, with every warrior for himself.

**KILLING BLOW** – a blow delivered with sufficient force to either the combatant’s head or body so that, had the weapon been real, the combatant would have died.

**KNIGHT** – a warrior of prowess who has been raised to the order of the Chivalry by the Crown for his/her abilities and honorable behavior in and out of the lists.

**KNIGHT-BANNERET** – a knight who has at least two other knights among his official following.

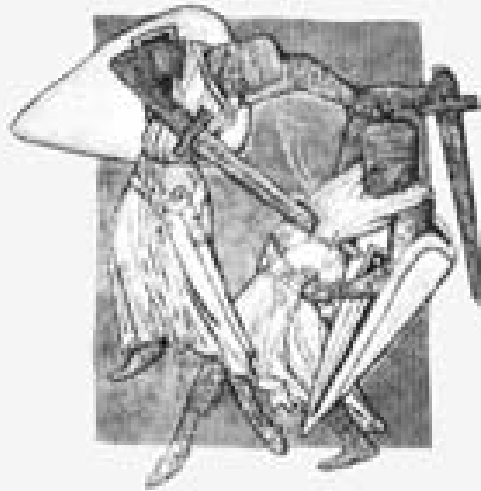
**LAY ON** – signal to commence or renew combat in the lists.

**LIST** – Designated area in which a combat takes place (generally roped off for the safety of the spectators).

**MAN-AT-ARMS** – any qualified warrior.

**MARSHAL** – The Marshal is the chief deputy of the constable and is responsible for all aspects of foot combat. Marshal is also a general term used to describe the person or persons responsible for running the combats and maintaining the safety prerequisites.

**THE MARSHALLATE** – refers to the powers that rule the list.



**MELEE** – a combat where teams of two or more combatants fight each other in the list.

**PAY HONOR TO OR SALUTE** – before a tournament, the combatants use their weapons to formally salute the Crown, crowd, and/or lady/lord for whom they fight, as appropriate.

**QUALIFICATION** – the process by which a prospective warrior is deemed to be safe to compete in the lists with a particular weapon form. This judgement is made by at least two members of the Marshallate.

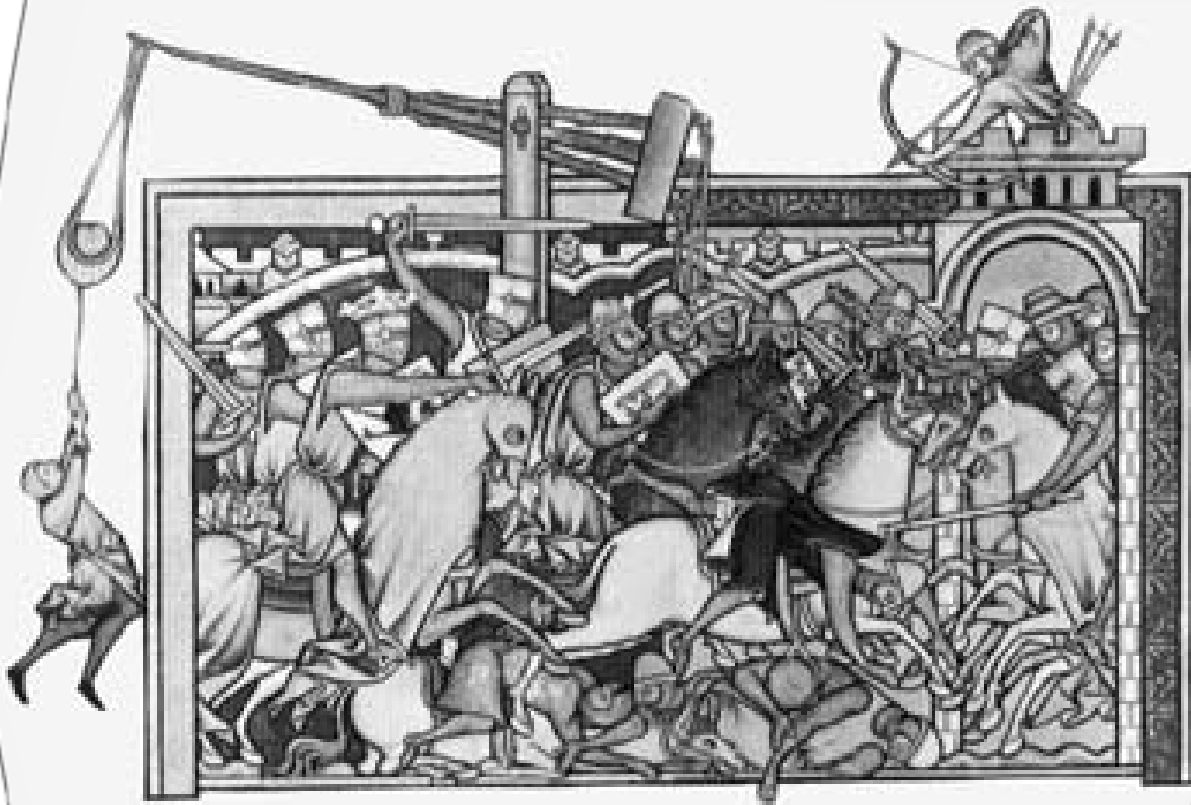
**QUALIFIED WARRIOR** – A man-at-arms who has undergone sufficient training so that he is not a safety hazard in the lists, either to his opponents, the spectators, or himself.

**REEVE** – the individual in a territory responsible for the safe practicing of all medieval martial arts in that shire.

**ROUND ROBIN** – a tournament structured so that each combatant or team fights every combatant or team in the tournament before a winner is designated.

**SQUIRE** – a man-at-arms or warrior in training, whose allegiance has been accepted by a particular knight.

**TOURNAMENT** – a combat between knights and/or men-at-arms to be fought in a previously specified manner.



# RULES OF THE LIST

1. All persons entering the list must sign a waiver of liability. Any combatant who has not reached the age of majority in both his state of residence and in the state in which the combat takes place, must have this waiver signed by his parents or legal guardians.

No one under the age of 16 may participate in combat.

2. A member of the Marshallate must be present at all times during any fighting.

3. The highest ranking member of the Marshallate present is considered the supervising marshal and has complete authority over the list.

4. All combatants must follow the directions of the supervising marshal completely. No arguing or showing of temper will be tolerated on the field. Appeals may be made off the field.

5. All combatants in a tournament must be qualified in the weapon form they are using.

6. A blow to "kill" or "cripple" must strike with such force that if the sword were of steel it would penetrate the armor and/or break the bones beneath the armor.

7. A blow of sufficient force to an arm or leg is considered crippling to that appendage which may no longer be used.

A combatant who loses the use of a leg may hop on the other leg so long as the crippled leg is in no way used for balance. If it is used once, the combatant may no longer hop and must remain kneeling.

The following are illegal target areas:

The hands, beginning two inches above the wrist.

The knees and lower legs, beginning two inches above the knee.

Furthermore, the neck and groin are not legal targets, although blows accidentally struck there are considered kills.

8. Thrusts to the face are in most circumstances forbidden. However, if the Marshallate present and all involved combatants agree, face thrusts may be used.

9. When a "HOLD" is called all combat ceases. In a melee all combatants shall drop to their knees when a hold is called. Blows in progress when a "HOLD" is called are valid.

10. No combatant may strike an unarmed or otherwise helpless opponent. An opponent must be able to either defend or retreat. Any combatant attacking a defenseless opponent will forfeit the bout at the marshal's discretion.

11. A combatant who lacks either weapons or a shield to defend him/herself must remain out of weapon range of his opponents or the marshal may declare him/her dead.

12. No one may be struck from behind except as allowed in a particular melee situation.

13. No combatant may deliberately attempt to knock his opponent down.

14. If a weapon breaks or is dropped in the delivery of a blow, that blow is ignored.

15. Auxiliary weapons must be carried in such a way that they do not interfere with blows to the combatant. If an auxiliary weapon is struck while being worn it is considered broken and immediately discarded. It is permitted to carry up to two auxiliary weapons.

16. A combatant who drops his weapon twice during the course of a bout, or who falls down twice without being pushed, will be warned by the marshal that if this occurs again he/she will forfeit the bout.

17. Blows struck with the flat of the blade or the shaft of a weapon are not valid.

18. Any combatant whose helm comes off, either partially or fully, or whose visor comes open, may be declared dead.

19. No combatant shall block with his hands. Any blow blocked with an empty hand shall be declared crippling to that arm. If the arm was already crippled, then the blow will be considered a kill.

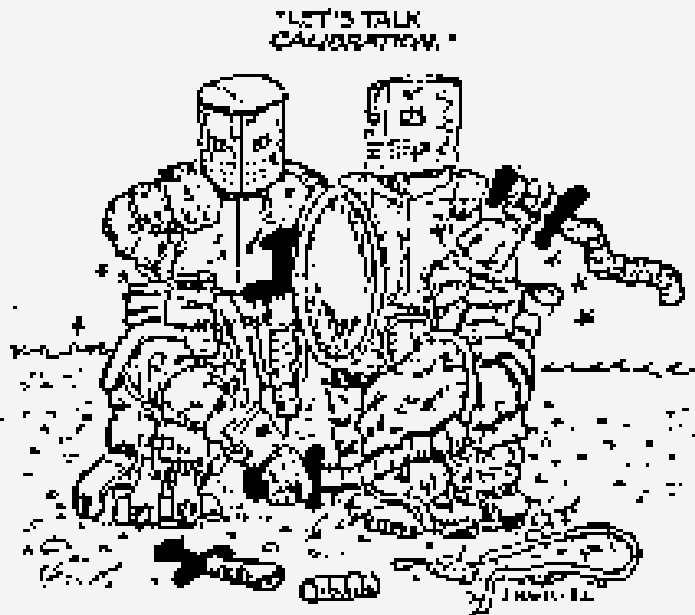
20. Grappling with an opponent, such as grabbing or pinning any part of his body, is forbidden. Only non-edged portions of weapons may be grabbed or trapped.

When the edge of a weapon is trapped or grabbed by an unarmored hand or arm and the weapon is drawn out by the opponent without being released, that arm is considered crippled.

21. A combatant whose weapons and/or shield are trapped is not considered helpless unless he/she is lying prone on the ground or his/her opponent is out of his/her field of vision.

22. A combatant may only strike an opponent if he/she is within that opponent's field of vision. If an opponent fails to keep you within his/her field of vision while you are within weapon range, either by turning away from you or by failing to follow your movement, you may strike him/her once as this is occurring.

23. A combatant who is out of his/her opponent's field of vision (and therefore not allowed to strike him/her) may still foul his/her opponent's weapons or shield.



24. In a melee, when there are two unbroken lines of opponents, all combatants in both lines are considered to be engaged and may be struck, unless one line completely wraps around the other.

25. When attempting to push through a line, the combatant's shield may not be swung or used as a weapon, and the handle of any sword or one-handed weapon may not be used to push or punch.

26. A combatant who pushes through a line or who intentionally puts himself in the midst of the opponents is open to attack from all directions pursuant to rule numbers 22 and 23, until he removes himself or "dies."

27. Weapons may be banned as unsafe by the Marshallate. Appeals may be made to the Constable or Crown.

28. Armor is defined in terms of what the combatant is actually wearing. A blow to an unarmored area, regardless of the force of said blow, is valid and should be accepted as such. Armor is to be distinguished from simple protection such as padded sports protectors, which might be acceptable to permit a combatant to safely enter a list but is not armor and does not entitle the wearer to the advantages of armor.

29. A blow striking after bouncing off a shield is valid if it still lands with sufficient force.

30. Judgement of the effect of any blow is left to the honesty of the combatant, unless the Marshallate present is willing to accept the responsibility. In this case, any decisions by the Marshallate are binding and considered final.

31. If a weapon is dropped or broken, a "HOLD" will be called and the weapon replaced, except in a melee. No "HOLD" will be called for a dropped weapon during a melee.

32. Combatants slain in a melee are required to fall under their shields or in a defensive manner (on their sides, in a fetal position with either shield or weapons over them), and are not to remove themselves from the list until told to do so by the Marshallate.

## Armor Requirements

All armor, weapons and accoutrements used in the list shall be designed to recreate, as closely as possible, items in use in Europe or the Middle East during the period from 1000 to 1500 A.D. Any item whose design is flagrantly non-period may be banned.

All armor and weapons must be approved by the Marshallate.

Appeals may be made to the Constable or Crown.

Armor, for M.S.R. list purposes, shall consist of protection for the entire body from head to foot, specifically: boots, greaves, solid knee-pieces, thigh armor, breast and back protection from the coccyx to the collarbone (including the hips), a gorget or equivalent protection for the throat (i.e. camail), and a helmet of at least 14 gauge steel.

The helmet and body armor shall be designed in such a manner that a sword or other proper weapon cannot make direct contact with the body.

All helmets must be made of at least 14 gauge steel. No opening on any part of the helm



may be more than one inch wide. There must be at least 1/2 inch of resilient padding between the wearer's head and the helmet's interior. All helms will require a chin strap.

Helms with grillwork faceplates must be secured in such a manner that no portion of the faceplate may contact the face when force is applied to the faceplate.

Armor shall be constructed of period rigid materials, with the following exceptions, which may be of period non-rigid materials:

The upper arm, beginning two inches above the elbow to two inches below the shoulder, and the buttocks and groin area.

Protection for the groin, in the form of an athletic cup (for men) or any rigid protection (for women), shall be required. This area must be covered such that the cup is not visible.

The arms, from wrist to elbow, must be covered with rigid armor with the following exceptions:

The shield arm - the shield may serve as protection for the forearm - the elbow must be protected with either a rigid elbow piece or some form of protective sports equipment.

A fighter so protected, however, may never relinquish his/her shield for any reason - if he/she loses his sword arm in combat he/she will not be permitted to put on forearm protection and switch arms. In this case he/she would forfeit the bout.

Hockey or lacrosse gloves are minimum protection for sword or shield hand. If basket-hilted swords are used, rigid half-gauntlets are strongly recommended.

Rigid materials - Steel of at least 16 gauge or its equivalent.

- Leather of 1/4 inch, or the equivalent such as cuir boulli.
- Leather scales of 1/4 inch or cuir boulli.

Non-rigid materials - Chainmail, leather of at least 6 ounces, or such period materials as may be approved by the Constable.

Intrinsically non-period materials (such as plastic) shall be banned.

## From Kingdom Law

No combatant shall wear, nor Reeve approve the use of plastic or any other unlawful armoring material. Nor shall any combatant or reeve omit or approve the omission of any required piece of armor (i.e., boots, greaves, shoulder articulation). Penalty for the first offense will be the suspension of all qualification privileges for a period of not less than three months for both parties. In addition, the offending Reeve will be suspended from his appointment for three months. Penalty for the second offense will be the revocation of all qualification privileges for both parties. In addition, the offending Reeve will be removed from office. After six months, individuals may attempt to requalify.

Right of Judgment is reserved by the Sovereign.

## Weapons

All weapons must be constructed out of rattan, with the exception of lances and spears, which can be made of fiberglass (provided they are used only for thrusting).

All surfaces must be covered with a protective tape (duct or electrical) to prevent splinters, with the exception of polearm shafts. It is strongly suggested that a base of strapping tape be used to contribute to the long life of the weapon.

Any weapon designed for thrusting must have at least one inch of progressive give in the tip.

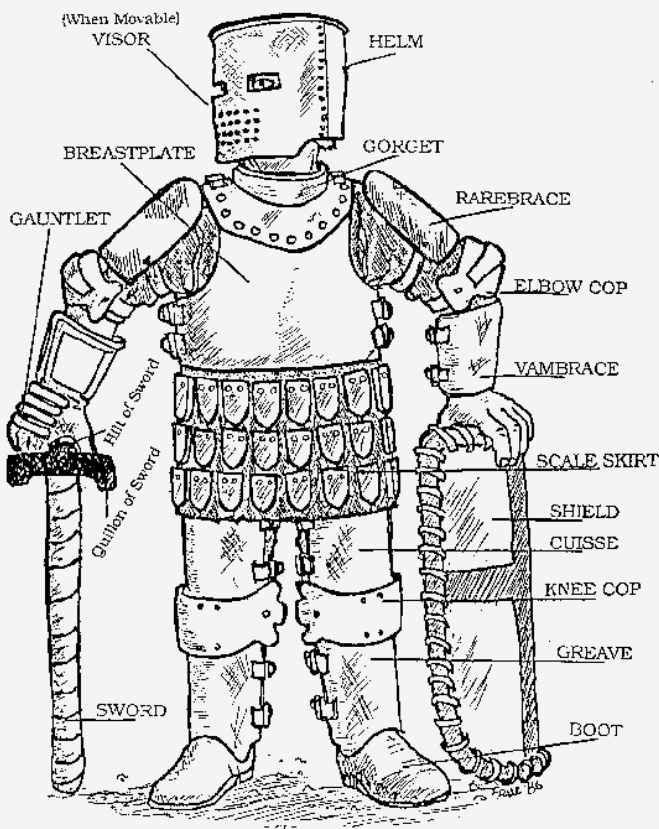
All weapon surfaces must be at least 1 ¼ inches thick.

Axes, maces and pole weapons must be padded commensurate with their weight, with a minimum of one inch of closed cell foam or the equivalent on all striking surfaces. Padding on a polearm shall not exceed 1/3 its length.

No metal may be used in the striking or thrusting portions of a weapon.

Great swords may not have a grip more than 18 inches long.

Both ends of a pole arm may be used for thrusting but only one end may be used for slashing.



## Definitions Of Weapons:

Dagger-	1-1 ½ lbs.	12-18 inches
Short sword-	1-3 lbs.	18-34 inches
Broadsword-	1 ½ -5 lbs.	35-41 inches
Bastard sword-	2-6 lbs.	42-55 inches
Great sword-	3-8 lbs.	55-72 inches
Battle axe-	1-3 lbs.	20-36 inches
Great axe-	2-4 lbs.	36-48 inches
Great weapon-	3-8 lbs.	36-84 inches
Lance or spear -		60-144 inches
Warhammer and mace-	2-4 lbs.	18-36 inches

## Shields:

The rims of all shields must be padded with leather or rubber such that no metal can come through. A shield may be removed from a tourney if the Marshallate determines it to be unsafe due to the metal edge being exposed.

Shields must be built to weigh approximately what shields of the period weighed. Wood, steel and aluminum are the acceptable materials for building a shield.

The following weights are suggested:

Round shield	24 inches in diameter	7 lbs.
heater shield	24 by 30 inches	8-10 lbs
heater shield	24 by 40 inches	10-12 lbs.



# CHIVALRY

Amidst the warfare and bloodshed of the Middle Ages, a certain code of behavior served as a civilizing influence: the code of chivalry. In our recreation of medieval combat, chivalry is still important and appropriate. Although we have Rules Of The List to control safety aspects of our foot combat, many of the elements of a fighter's conduct on and off the field of combat are subject to his/her own personal sense of honor. Chivalrous behavior presents a better show for our spectators, and helps to keep the competition on a friendly level.

Chivalry is very much a subjective concept, but it does consist of certain definite elements. For our purposes, the most important of these are courteous behavior, good judgement, and ordinary common sense. These should be displayed at all times and under all circumstances.

The situation where a judgement call is most commonly necessary is the question of striking from behind in a melee. The rules specify that you must wait until you are in your opponent's field of vision before striking. This means that he can see you; it does not mean he does see you. The most chivalrous action is to wait until you have both made eye contact. It is very difficult to determine the extent of your opponent's field of vision, and although you may kill a few more people by striking at what you believe to be the first legal instant, the times when your error will cause an unhealthy resentment. It is far better to give your opponent the benefit of the doubt, and insure a fair fight.



The next question is that of "ganging up" on an opponent during a melee. While it is not actually unchivalrous to deny a lone fighter single combat, and one of the major tools in melee combat is gaining numerical superiority, it is always a chivalrous gesture to grant single combat when the numbers are in your favor. Furthermore, when two or three fighters are already surrounding an opponent, the advisability of joining in the slaughter is questionable from both a chivalric and a safety viewpoint.

Questions of calibration should be kept open and friendly. If you think that you delivered a valid blow which your opponent did not accept, discuss the matter with him after the bout. Don't assume that his ignoring what you considered a good blow was intentional. If someone questions your calibration, think about it and keep it in mind the next time

you fight. Calibration is an ongoing process and must constantly be refined. If the situation warrants it, ask the opinion of the marshal running the list. If a fighter is calibrating too high (i.e. not accepting blows which you feel are of legal strength) and is not responding to your comments, bring the matter to the Marshallate's attention.

Never lose your temper in the lists! Any problem should be discussed outside the list area. Likewise, the authority of the marshal is ultimate; never argue with a marshal when you are in the lists.

Common sense and good judgement should be especially apparent whenever a combat is taking place before the public. In such instances a questionable blow should either be taken or ignored; all discussion to be reserved for after the public is gone. Within safety limitations, accept any opportunity to make theatrically chivalrous gestures during such bouts: when an opponent loses an arm, feel free to fight one-armed yourself as a gesture of chivalry. If he drops his sword, allow him to retrieve it. Recognize this as the perfect opportunity for granting single combat to an out-numbered opponent during melee.

Finally, any problems regarding safety, rules or opponents should be brought to the immediate attention of the Marshallate.



# The Crown Tournament

The King is dead, long live the King! But wait, the King has no heir. The succession to the crown is unclear. Warrior and wise men gather to ponder the fate of the kingdom. There is no distinct bloodline from which a heir can be chosen. Those who believe that their claim to the throne is best, gather and plot how best to grasp the prize of the crown. Candidates from various contingents begin to gain popular support. These warriors gather to them other warriors who support their claim to the crown. Battles are fought which eliminate rivals. Finally, the two strongest candidates meet in a battle to the death. The swords have clashed upon steel and the blood of the warriors has been shed upon the field. The victorious candidate has won the prize of the crown and shall rule his kingdom as King.

Albeit a rather fanciful tale, the preceding description of a quest for the right to be King in the Middle Ages is not without its real world analogies. Primogeniture, the system of inheritance by the eldest son, was the predominate system of succession in the High Middle Ages. Although there were exceptions to the rule, this system was generally accepted as the proper way to determine the heir to the "crown." However, when a ruler dies bereft of a male heir, the succession to the crown became muddled and often led to bloody conflict. The history of the Middle Ages is full of tales of rough transitions from one King to the next. Perhaps, one of the better known disputes over succession occurred in medieval England. This little spat was know as the Wars of the Roses. The houses of Lancaster and York fought many a battle over who should be the rightful heir to the throne of England.

Since in MSR's Kingdom of Acre, primogeniture doesn't exist, we choose a new King and Queen each year in a truly medieval fashion: by military strength and the ability to hold the loyalty of the Kingdom's strong sword arms. This is accomplished by means of a "Crown Tournament." The crown tournament consists of three distinct and separate rounds of martial combat. Each of the three rounds are distinct and different in focus, so that in the final outcome, fighting skill, dedication and popularity will play their parts. Eligible members who would like to be sovereign or consort enter the first round of crown tournament. A distinction is made as to sovereign or consort. A male shall always be crowned as King and a female as Queen. However, either may be designated as sovereign or consort. The sovereign is that member, King or Queen, who shall be the primary ruler of our medieval kingdom. The sovereign has various powers and rights as defined under Kingdom and Corporate law. In the past, our Kingdom has been capably served, at different times, by both male and female sovereigns.

Eligibility for the Crown Tournament is defined by Kingdom and Corporate laws (these can be found elsewhere in this guide). Candidates for crown may choose to have a champion fight for them in the first round of the crown tournament. This affords the opportunity for non-fighters or those of lesser martial prowess to assume the throne. If the

candidates for whom the champion fights wins, the champion will be given the title of Duke for the duration of their reign. The first round of "Crown" consists of a single combat, double elimination tournament. The four fighters with the best records advance to the second round.

In the second round, these four fighters choose two to four other warriors and form three to five person melee teams. These four teams fight each of the other teams. The two teams with the best records advance to the third round.

If you are somewhat confused, the third round is very simple. The leaders of the two teams in third round attract as many eligible warriors to their side as they can. The sides do not have to be even. These two teams then fight a single grand melee battle. The candidates for the victorious side will be crowned Prince and Princess of Acre. In January of the following year, they will be crowned King and Queen.

Our three rounds of Crown Tournament aptly recreate the romantic view of knightly combat. The first round is the emergence of the warrior candidate or his/her champion. As the warrior proves him/herself an able warrior, other warriors are drawn to his/her cause (2nd round). Finally, a popular upwelling rises behind two of the best candidates and all of the warriors in the kingdom rally to the banner of the person they wish to see wear the crown (3rd round). From this final conflict the victor emerges. The kingdom is once again safely in the hands of a sovereign who shall protect it and rule it wisely.



# A RELIGIOUS MILITARY ORDER IN MODERN MEDIEVALISM

The Sacred Order of Saint Adrian the Martyr was created in the likeness of the three largest orders: Knights Hospitalers, Knights Templar and the Teutonic Knights. These orders, originally started to protect pilgrims on their way to Jerusalem, incorporated religious and military disciplines and ideals. Ideas were taken from all three and were molded for use in modern medievalism. The Adrians are portraying a religious military order and do a great deal of religious pomp and ceremony. In the Middle Ages, life revolved around the Church. It is important to understand that we are not truly religious and do not intend to pass as such. We do not preach any religion. Acknowledging the fact that certain practices may be offensive to some, we will only perform certain ceremonies when out of the public eye. Likewise, the Order will only accept people who will take no offense at such rituals. We do such pomp and ceremony for our own entertainment. It adds atmosphere so vital to a recreation group. It's all in fun.

Like medieval monastics, we have a structural hierarchy:

**THE GRAND MASTER** - presides over all chapters.

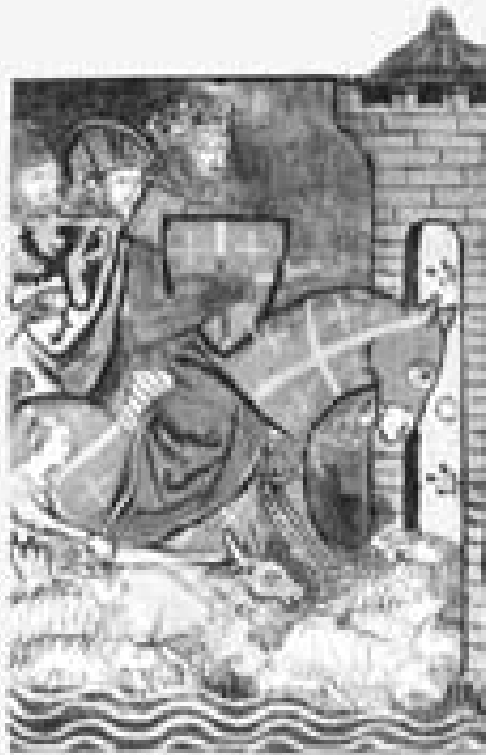
**THE COMMANDER OF THE CHAPTER HOUSE** - presides over all members of the house.

**THE SERVING BROTHERS AND SISTERS** - bound by all of the orders of "the Rule," and wears the order's white tabard with a full body black order cross.

**NOVIATE BROTHERS AND SISTERS** - to be eligible to be a full Brother you must serve as a Novice for a minimum of a year as well as meeting other requirements. They wear a solid white tabard.

**COMPANION MEMBERS: CONFRATER AND DONATI** - are traditionally noblemen who because of their circumstances were unable to commit to full service to the Order, but desire to serve as they are able.

**THE SPIRITUAL WING OF THE ORDER: THE CHAPLAIN** - Ordained Clerics perform all the religious duties in the order. The leader of the Chaplains is the Abbot.





# The Joust

The European mounted knight of the middle ages was the most devastating military weapon to date, the epitome of the individual combatant. When there was no war to be found, his skills were practiced at the tournament, in the beginning just a few score knights gathered at a particular field to beat each other senseless in an enormous melee. As the demands of spectators increased, combined with the natural desire to show off prowess and prestige, it evolved into the penultimate spectacle of the time. Wealthy kings and Dukes would bankrupt themselves trying to throw the most lavish tournament. Announced a year or more in advance and attracting the best nobles from all over Europe, these unbridled displays of opulence and military prowess often lasted several days. It was the sport of the wealthy and powerful and it kept them ready for the real thing. Sometimes tournaments were so bitterly fought by men who might have been at war anyway that it turned into deadly contests. Almost always condemned by the church and frequently by rulers as well (when they could not control and tax it or they feared the loss of their top knights in time of war), it nevertheless prospered for almost five hundred years.

The height of the tournament was probably the fourteenth century, as it had become very much organized for the non-combatants but was still training for warfare. The armor was transitional plate and did not differ significantly from that used in war. The field was a fenced off area referred to as a list, and there was a fence between the two riders to prevent collisions. There were strictly enforced rules and a jousting would lose points for serious violations. Injuring or killing your opponent's horse would get you ejected from the tourney. Although unhorsing your opponent was worth the most points, injuring or killing him usually lost you points. There was enough control over the contests that it was not as dangerous as in the past (but accidents did occur) and many landless knights made their living as professional jousting when they were not at war. Losing in a joust meant loss of your horse and/or armor, to be ransomed back if you had the money.



As time progressed and the role of the knight in warfare gradually decreased, the tournament became less and less training for war and more of a spectacle. The armor became specialized, the rules more defined, the activities became more theatrical and less violent. Romantic scenarios involving courtly love and displays of knightly virtue came to dominate the tournament until eventually it was more of a circus by the 1500's. By then the role of the mounted knight as the preeminent military unit

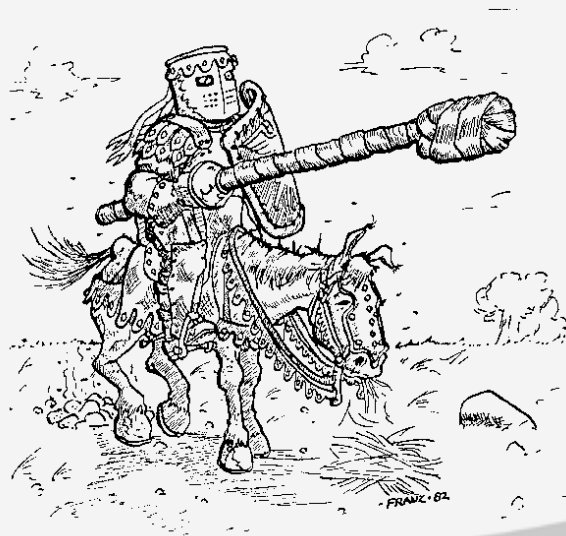
had passed, gunpowder and new infantry tactics having made them ineffectual. Professional soldiers were commonplace and the nobility no longer needed to be involved in actual combat. Since missile weapons and organized footmen could defeat anyone regardless of armor, rank, or wealth, the knight was no longer a viable weapon and the tournament finally lost all connection with military training and was merely for show.

In MSR we recreate the jousting of the fourteenth century. This period had more pomp and ceremony than the earlier jousts, but had not gotten too far away from real combat. They had not yet developed extensive specialized steel plate defenses and still wore heraldic surcoats, which gives us more flexibility in the armor we choose to wear. Full steel plate armor suitable for the joust is very expensive and actually more dangerous to joust, the extra weight and clumsiness making it easier to fall off and harder to control the fall and more strain on joints when you impact.

In addition to the full tilt at each other with lance, there were other contests to demonstrate your skills, including spearing rings suspended from poles, throwing spears at a target, fake heads on the ground would be speared and carried a certain distance, and objects hanging from poles would be struck with swords as the rider negotiated a course. After several passes at each other with lances (usually three), if there was no clear victor they might do passes with maces. If that was uneventful they might dismount and do foot combat with swords until one yielded. The more peaceful jousts would forego this last dangerous contest and declare a draw, or continue the next day.

Unlike a cavalry charge, where you simply aimed your hundreds of warhorses and trampled your path, the jousting had to control his horse and try to hit a target with all his equipment encumbering him. As such, it was frequently necessary to have a squire help control the horse from the ground until he was aimed down the fence. Due to all these difficulties, there might only be a few tilts per day, much to the disappointment of the spectators.

Working with the jousting team is not easy, somewhat dangerous, and requires a lot of dedication, but can be very rewarding.



# ARCHERY IN ACRE

The Middle Ages supported a society, that, of necessity, largely depended on the skills of combat; hence; the M.S.R. studies many different aspects of warfare. Archery has its place as an essential ingredient in battle.

In Western Europe, it was the Welsh that specialized and excelled in the longbow. But the men of England swiftly grew to master the use of the longbow. Archers trained daily at their profession, drawing bows as heavy as 80 to 120 pounds of pressure, and they reportedly could wound an opponent as far away as 150 yards. At its apex, the use of the longbow in the fifteenth century was so widespread that the English monarchs would employ archers to men-at-arms at a ratio of 7-to 1.

The crossbow, though sometimes more deadly and drawn at higher pounds of pressure, was more cumbersome than the longbow. Using a crossbow, the archer could only release a couple of shots a minute and its use was more limited. But the development of more efficient crossbows was a great contributing factor toward the evolution of the heavier, more massive armour which was needed to withstand the power of the bolt.

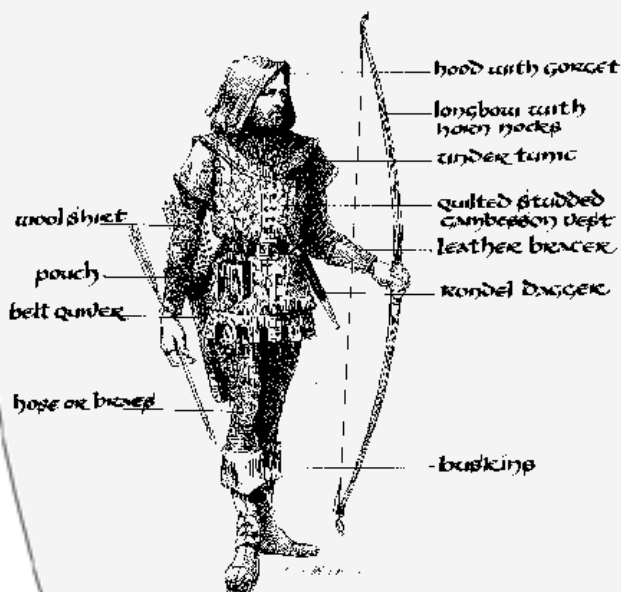
In the MSR, we attempt to demonstrate what it was like to shoot in a combat situation. We are not limited to the field; we practice weekly at an indoor range to hone our skills.

For those who are interested in archery for the love of the sport, we shoot as a league, keeping track of our scores. An average of scores places the archer in a ranking system designed to promote skill in accuracy as well as speed. We shoot at 20 yards indoors, as well as 30 and 40 yards outdoors. The greatest test is in timing, for our goal is to shoot accurately one arrow every four seconds, as our ancestors did.

The equipment we use is a standard recurve bow (or a long bow if possible!), without sights or stabilizers or any other accessories that modern archers depend on. This is called

Basic Archers Club - English ca. late 14<sup>th</sup> cent.

“bare bow.” Finger tabs and arm guards are encouraged.



For what we call “Combat Archery” the specifications are much more stringent. Combat Archery is not for everyone – indeed, the protection required for safety is as important as that used by foot joustiers. We actually fire arrows at the fighters or at each other, using wooden shafts tipped with rubber stoppers large enough to keep them from entering the eyeslits of a helm. (Remember that a helm has a maximum size for slits, so that a sword may not pass through.) The bows used in combat archery may not draw more

that 35 pounds (no exceptions!) and the archer may not shoot from closer than 15 feet, nor from behind his intended victims back.

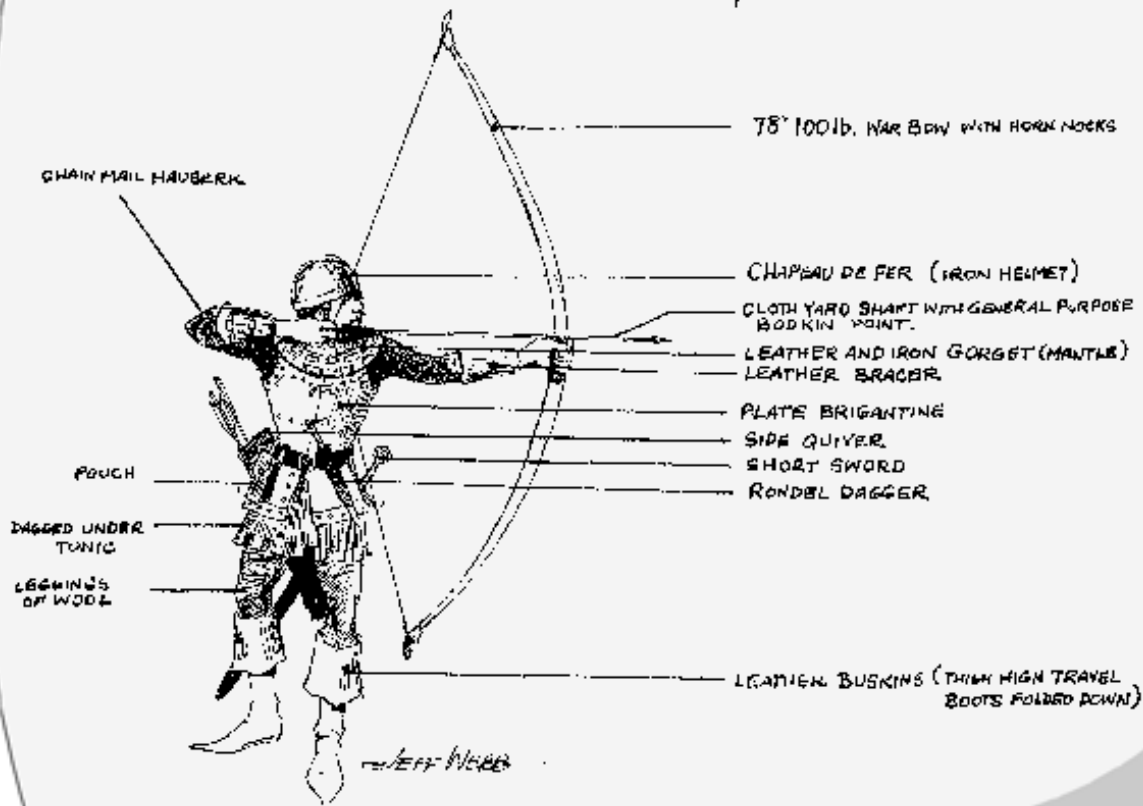
The archers, as well as the warriors, must be fully armored, so as to defend from any untoward accidents. There are plenty of people from whom to ask advise and help when trying to decide what type of armour to make.

We use Combat Archery in the castle siege at Sands Point, which we have done for many years and will continue to do so. We will use it in a melee situation, where each team has its own archers to back the warriors up. We plan to use it in conjunction with armies, arranging the archers where they will be most effective in the midst of battle. And Combat Archery should prove to be interesting in a woods battle, where I believe it could be used to the best of its potential – firing between and from behind trees.

Combat Archery need not be limited to archers alone. There is no reason why the fully armed warrior cannot indulge in archery, then, when the arrow supply runs out, change to rattan weapons. The only restriction is that the warrior, too, must be fully qualified as an archer before he can wield a bow.

Safety consciousness is always the first priority. But if everyone keeps their eyes open and stays alert to others as well as themselves, we can all have fun as well as learn more about what archery was in its heyday.

## 14<sup>th</sup> CENTURY ARCHER ARMED FOR WAR



# FENCING

Fencing is the art and science of self-defense with a sword; the emphasis being on defense as it is nearly impossible to kill someone if you lack the ability to prevent the other person from killing you first.

The use of the sword goes back to the Bronze Age, and its almost constant companion, at least with the military, has been the shield. This was certainly the case during the High Middle Ages, although as armor improved some knights began to discard the shield when they fought on foot, favoring instead a large two-handed sword sometimes referred to as the Great Sword. Training in weapons was both the responsibility and the prerogative of the nobility, but as early as the thirteenth century, schools of fence began to appear in some of the major cities of Western Europe, run by talented commoners. They were immediately banned by the authorities. In spite of official opposition, however, the schools thrived, teaching everything from the use of sword and shield to wrestling. As cities grew, so seemingly did the desire of the increasing middle class to defend itself. These schools formed along the same lines as other medieval guilds, jealously guarding their "secret" moves and only recognizing as a master-at-arms one of their own; one who could deliver the "master stroke."

At the outset of the fourteenth century, swords designed primarily for thrusting began to appear. This, of course, did not prevent them from still being used as cutting weapons as well. The blades also began to expand in length. Another innovation of the century was the practice of placing the forefinger over the quillions for better control of the weapon. The shield was still the favored secondary weapon, but as years progressed the size of the shield consistently decreased, eventually evolving into the buckler. Other auxiliary weapons began to be used. Cloaks were always available during a street fight, and gentlemen were soon carrying specially weighted ones. The dagger, however, proved the most popular.

Towards the end of the 15th century, arguments between gentlemen began to leave the tourney field of the armored knight, to be settled in an unarmored manner with single sword, or accompanied with some secondary weapon. This style of fighting took place in a prescribed circle with armed seconds watching to prevent any foul play, but whose presence more likely than not would turn an affair between two gentlemen into an unruly brawl with a variety of weapons and no rules.

As the duel developed the procedure surrounding it became more formal and the types of weapons more regularized. Masters began writing manuals explaining the art of fencing with all its attacks and parries. The exchange of ideas caused certain fencing styles to be discarded and the art as a whole became more uniform. Archaic forms fell out of use, and as more and more emphasis was placed on speed and agility secondary weapons were discarded entirely, while the sword became lighter and shorter. As guns took over the dueling fields, as they had on the battle fields, the demand for the sword, and the number of people skilled in its use declined.

## The Fencing Guild

The Fencing Guild of Acre is responsible for the teaching, training and presentation of all rapier and dagger skills.

The Guild is under the direction of an association of Masters, who will be solely responsible for the rules and regulation of the martial art of fencing.

The Guild will be responsible for the chartering of any and all schools or companies of swordsmen which will then be subject to the approval of the Crown of Acre.

### Qualification:

1. All beginners enter as apprentices.
2. Qualification in the following weapon forms requires the presence and approval of at least two Masters.
3. Weapon forms:
  - a. Rapier and Dagger
  - b. Rapier and Buckler (or Target)
  - c. Rapier and Cloak
  - d. Single Rapier
  - e. Double Rapier
  - f. Special Weapon Forms

### Weapons Specifications:

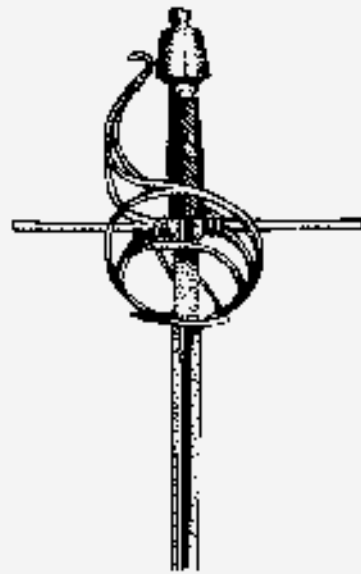
1. Standard foil, epee and sabre (For practice purposes only; no orthopedic grips; and dummy electrical points are forbidden.)
2. Epee Rapier - appropriate hilt, unaltered epee blade with flattened nail head tip covered, except for public performances.
3. Rapiers - Must be approved by the Masters of the Institute.
4. Daggers - real dagger blades are permitted as long as the point is rounded and the edges are dull. Cut down foil blades are forbidden. The blade length of daggers should be between 12 and 17 inches. Quillions may be of any length.
5. Bucklers and Targets - the width of a buckler should be between 12 and 17 inches. Anything bigger will be considered a targe.
6. Cloaks and Capes - must be made of heavy material, i.e. canvas, wool, etc. Weighted cloaks and capes are forbidden.

## Safety Requirements:

1. Three Weapon Fencing Mask.
2. Three Weapon, waist length, heavy canvas sabre jacket. (No double knit)
3. Safety plastron or vest.
4. Groin protection (cup for men, rigid protection for women)
5. Sabre gloves or equivalent for both hands.
6. For performance purposes or participation in fencing bouts, such heavy duty garb as may be required by the Institute.

## Definition Of Kills and Cripples For Bouts and Performances

1. One thrust to the body = Kill.
2. Two cuts to the body = Kill.
3. One cut or thrust to the throat = Kill.
4. One thrust to the face = Kill.
5. Cut and Draw = Severe Wound or Kill.
6. Cut to face = Stun.
7. Two cuts to the face = Knock down.
8. Pommeling head = Knock Down and Helpless.
9. One cut or thrust to arm = loss of weapon.
10. Two cuts or thrust to the arm = Cripple.
11. One cut or thrust to the leg = Cripple.
12. Coup de Jarnac = Cripple.
13. One cut or thrust to inside thigh (femoral artery) = Cripple and Slow Death (90 seconds) .
14. Cut with a dagger to a vital area = Kill.
15. Three forearm blows = Knockdown.
16. Strangulation for 15 seconds = Unconsciousness.



Special training will be required for any and all physical contact, as well as an offensive use of auxiliary weapons such as cloaks, bucklers and targets.

## Further Statement on Combat and Conduct:

Cuts must land cleanly. Cuts made by whip-over or over steel are not valid.

Thrusts are always valid, over steel or not. Thrusts may be made with a bent arm.

Jabbing actions are forbidden. Thrusts with the straight arm, however, are not only preferable, but more accurate and efficient.

During all combats, a member of the Institute or his chosen designate must be present in order to enforce all combat and conduct regulations.

Participants are on their honor to give reaction according to blows received or situations encountered.

Deliberate brutality, or any dishonorable or unsafe actions will result in immediate eviction from combat, with further censure to be taken at the discretion of the Institute.

Tournaments will be round robin, direct elimination or challenge format. Such encounters are traditionally fought in the round.

