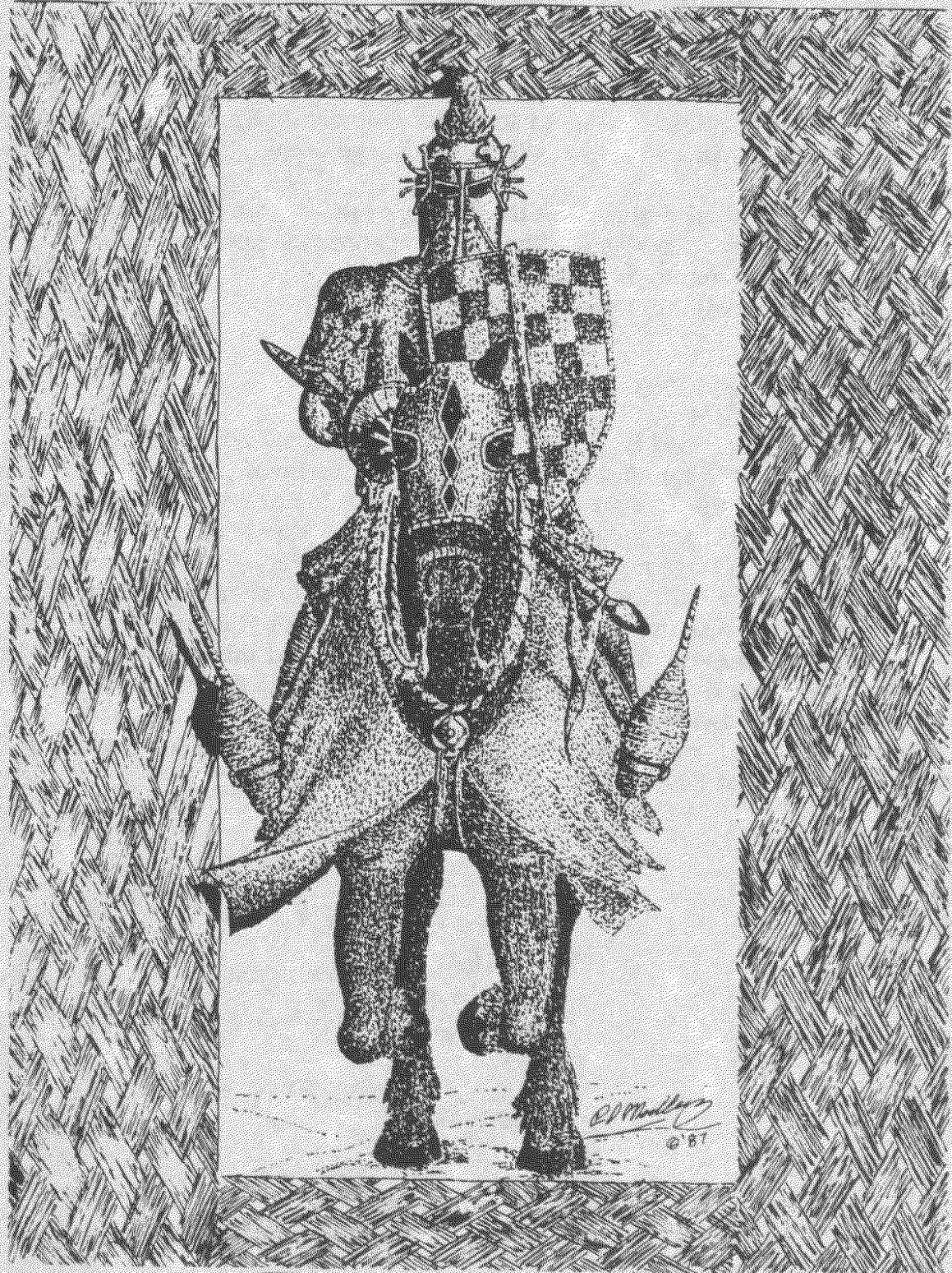


Flower of Souvenance

letters for the falcons gentle.

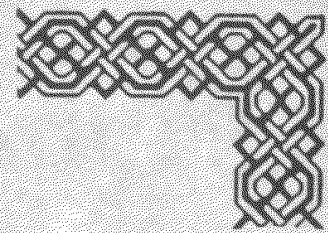
Vol I #III May 1988

\$2.00



information for the lady fighter and others

Letters From the Editor



Greetings from your unreliable editor!

As usual, my first lines are devoted to apologies for the lateness of this issue of the FOS. And, as usual, I have a good excuse. Besides having to wait forever for enough submissions to have a good issue, some thing else happened that put me unexpectedly behind. My lord and love, Christopher, is a very silly man. And feeling especially silly one day, went out and won the Outlands Crown. I foolishly did not expect it to take up as much time as it has. Have no fear! The FOS will still be put into publication during the reign.

Currently, please send all mail and submissions/subscriptions to Lady Cymber c/o KC Chase, unfortunately due to some governmental rigamorole I have not been able to change my name as of yet. When the change occurs, I will be sending out cards to that effect.

Please keep in mind that none of the delays, or recent rate changes of the postal office, will affect any subscribers. When you are about to expire, I will send a card with your last issue reminding you of it.

Also I have moved! My new address is:

Lady Cymber
c/o KC Chase
12102 Huron Bldg 17-#203
Northglenn, Co 80234

If you have any interested friends who wish to subscribe, I am always more than happy to hear from them. But if you could do me the favor of asking them to send their checks and money orders to my mundane name, not my Society name, and please not to Flowers of Souvenance. I would greatly appreciate it!

As a final note, I have purposely not copywrited anything I have put in these issues. Unless it is a submission or an article I feel really should go in, in which case, if it is copywrited, then it is noted. I would ask you not to copy those, per the writers wishes, but everything else is fair game! I wanted this information to be available to all. My only request would be to give credit to the author, and not- so- importantly, this newsletter.

Thank you once again for your support. Send more submissions if you can. Maybe I'll see you at Pennsic!

Darkewater

"The main reason I took up fighting was to stop John from getting so bruised up in the melees..."



Colant

The Flower of Souverance is an unofficial newsletter of the Society of Creative Anachronism, Inc. It is for ladies involved in fighting and the art of warfare according to the Marshallate rules and regulations of the Society. This publication in no way expresses the opinions of all members of the Society, merely some of those involved.

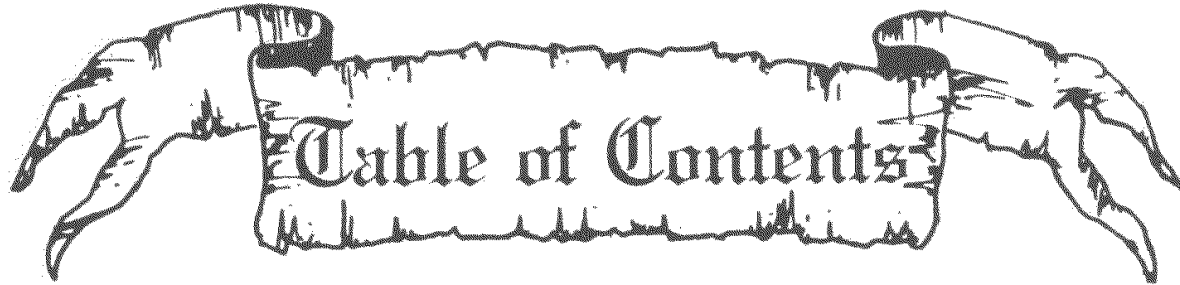


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Feel like you're almost in over your head?

I may not know all the answers, but someone in this newsletter might have the answer to your questions. Read about it! Four times a year, this large publication can be hand delivered to your mailbox for the ridiculously low price of only-

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per year! That's right! Information from across the Known World will be at your fingertips! Ha! And if that's not good enough, I will personally throw in a free issue for just about any submission to this publication! (Especially ARTWORK!!!)

And if this didn't sound enough like a Ronco commercial, here's a special incentive...the regular cover price is \$2.00 each. With your subscription, you will be saving 50 whole cents per issue.

Seriously, this newsletter is an excellent way to discuss problems, learn new ideas about armoring, or even costuming for on the field or off, correspond with other fighters out of your area that you would like to ask questions of and learn from. I have received quite a bit of stuff in such a short period of time, and I believe it will continue, maybe I'll even get more!

In return for your money, (greatfully accepted, I assure you), you will receive a quality newsletter that you can have influence in. This long-winded commercial is now at an end. Here's the stuff.....

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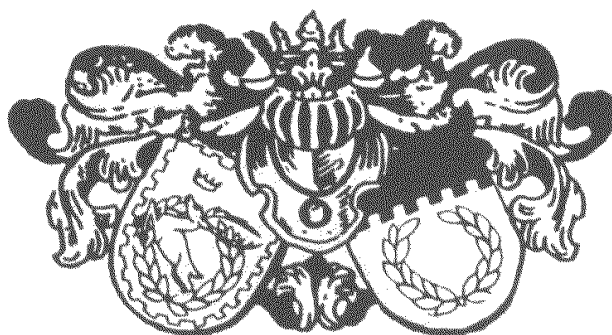
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(*Opposite:* The author's dedication in his own script. The literal transcription below is followed by a modern rendering.)

*When of IX wyntre age
I toke siege wyth Kinge Arthurs felyschip amonge knyghtes
most orgulus and worshyppful as ony on lyve
In tho dayes grate lack was of squyres of hardynesse and noble
herte to bere sbylde and glayve to bockle harnyss and succoure
woundid knyghtes
Than yit chaunced that squyre lyke duties fell to my systir of
vi wyntre age that for jantyl prouesse had no felawe lyyvynge
Yt haps somtymes in saddnesse and pytie that who faythful servys
ys not faythful sene so my fayre and sikker systir squyre dures
yet undubbed
Wherefore thys daye I mak amendys to my power and rayse
hir knyghte and gyff hir loudis
And fro thys hower she shall be hyght Syr Mayrie Stynebec
of the Vayle Salynis
God gyve hir worshypp saunz jaupardye*

Jehan Stynebec de Montray

Miles

When I was nine, I took siege with King Arthur's fellowship of knights most proud and worshipful as any alive. —In those days there was a great lack of hardy and noble-hearted squires to bear shield and sword, to buckle harness, and to succor wounded knights. —Then it chanced that squire-like duties fell to my sister of six years, who for gentle prowess had no peer living. —It sometimes happens in sadness and pity that faithful service is not appreciated, so my fair and loyal sister remained unrecognized as squire. —Wherefore this day I make amends within my power and raise her to knighthood and give her praise. —And from this hour she shall be called Sir Marie Steinbeck of Salinas Valley. —God give her worship without peril

John Steinbeck of Monterey

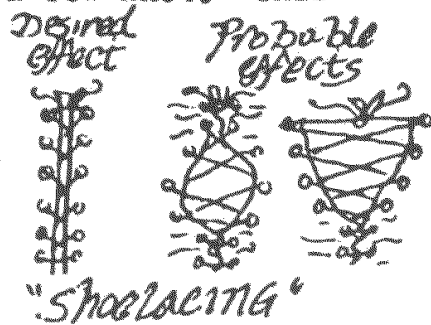
Knight

- Lacing - Methods and Comments Eyelets -

What most of us nowadays call eyelets are a type of grommet - a small metal tube passed through a hole in the cloth, the tube's edges being bent over the edges of the hole. I keep hearing that small grommets aren't period, and until I come up with documentation for them, I'll believe so. They are, however, very easy and quick to apply, and are useful where not too much stress will be applied. When strained, cloth tends to fray irreparably out of metal eyelets.

Documentable eyelets for clothing come in two basic types: buttonholed, like eyelet lace or regular buttonholes; and rings that have been sewn on. Plain circular rings can be used, the stitches covering about half the ring's surface; or, decorative metal or leather pieces with openings for the laces at one end may be sewn on. Either of these allow for changing the dress size without changing the style, as the applied rings can be relocated without damaging the garb or leaving holes behind. Also, strengthening patches can be put invisibly behind these, to relieve strain in the garb.

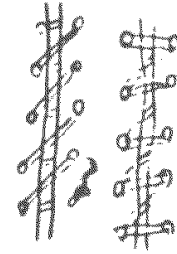
Patterns: The typical lacing seen nowadays is the pattern I call "shoelace" - one strand, divided evenly in half, has both ends passed through diagonally alternating holes, and is usually finished with a bow knot. This allows a lot of play in the lacing, so that the area most stressed will loosen and separate, while the rest pulls closer and usually bunches up, causing unwanted gaps and ridges. Of course, one can always tie knots between each set of holes, but that makes it difficult to untie later - especially if stress has pulled the knots tight.



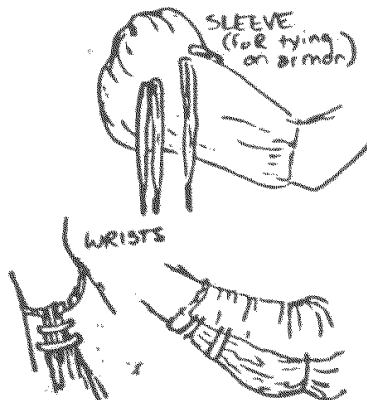
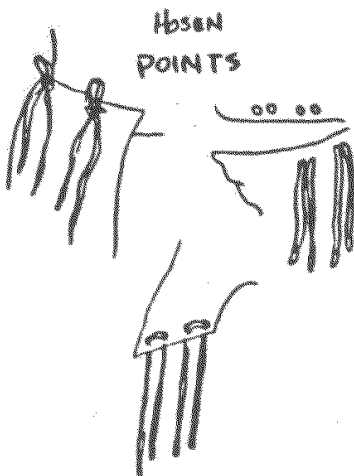
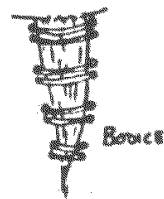
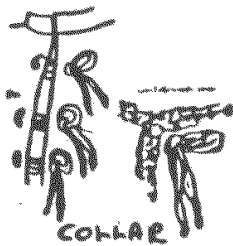
A stronger variation starts like shoelacing, but then takes each end through EVERY hole. This doesn't slip much, but requires larger holes and more dexterity. Neatness is very important with this pattern as it looks very sloppy if it's even a little sloppy.

Similar methods were used in period with only one end doing the work, the other being (permanently?) secured to the start of the laced area, by knots in the lace, around the first hole, or sewing the end to the cloth. The free

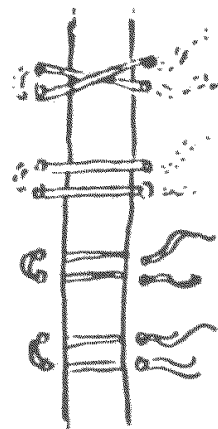
end is then passed through every hole, and tied off at the last hole, or run back to the next to last and tied. The strands form either of two patterns, depending on which thread passes to the outside - the horizontal or the diagonal. A very period variation passes the thread through an extra time at stress points, such as the waist, for extra strength.



Points - A very sturdy method of temporarily joining fabric uses 2 pairs of eyelets with one cord laced through them, called Points. Sometimes the cord (or, more commonly, wide ribbon) is sewn on one piece of cloth and run through eyelets in the other. This method largely prevents motion at the point, having little more give than its materials. It also places less stress on the eyelets as much of the pull is spread out on the cloth between the eyelets. Points can be used singly or in multiples - single sets were frequently used for holding up tights or breeches, or for closing collars, wrists, or cloaks; open-front bodices or sleeves usually used multiple points to keep the opening the desired size. The ends can be tied on the outside, usually with a one-looped bowknot that is easily untied, or hidden inside for a neater look. You might want to try twisting the ribbon while lacing it for a decorative look.



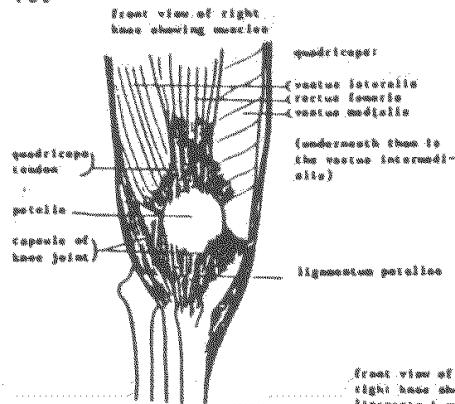
TYING VARIATIONS



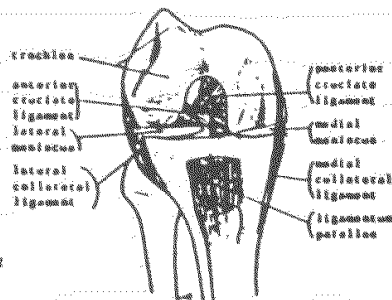
Ed. Note: Knee injuries are very "popular" in An Tir: No one wants one, of course, but many seem to get them nonetheless! One tourney season in the not-too-distant past, several well-established and experienced fighters were out at various times due to knee problems. "What is a knee and what makes it so vulnerable?" we asked Lady Kateryne. This is her answer.

KNEES & KNEE INJURIES IN THE SCA - Lady Kateryne of Hindscroft

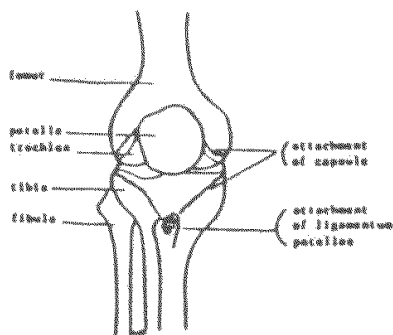
The knee is one of the most complex joints of the body. It is really two joints which are very close together. One joint is formed by the upper leg bone (the femur) and the knee cap (the patella). The other joint is formed by the femur and the lower leg bone (the tibia). The smaller lower leg bone, the fibula, does not contribute to the knee at all, but begins below it.



front view of bent right knee showing ligaments & menisci (patella removed)



front view of right knee showing bony structures



Each surface which contacts another is covered with articular cartilage and a thin layer called the synovial membrane. The synovial membrane lines the inside of the whole knee cavity (which is delineated by a fibrous capsule) and the pouchlike ballooning (the bursa). This synovial cavity is not really an open area as the membranes are usually in contact with each other, separated only by a small amount of fluid which acts as a lubricant so that the knee bones move easily.

Within the cavity, attached to the tibia, are two horseshoe-shaped pieces of cartilage (the menisci, individually called a meniscus) which act as shock absorbers.

The knee is held together by the previously-mentioned fibrous capsule, several ligaments and the muscle-tendon units. The ligaments which connect the tibia to the femur are the anterior and posterior cruciate ligaments, and the medial and lateral collateral ligaments. The patellar ligament connects the knee cap to the tibia.

Muscles make the knee move. The muscle which makes up most of the thigh is the muscle which

straightens the leg. It is called the quadriceps and is actually four muscles which all attach to the patella (and thereby to the tibia). The muscles which bend the knee at the back of the thigh are the hamstrings. Those are again a collection of muscles which attach to the tibia and fibula. They are aided by the calf muscles (the gastrocnemius, popliteus and plantaris).

Of all joint injuries possible, the knee is the most common. The most frequently damaged structures are ligaments and the menisci. The bones of the knee and the cartilage which covers the inside surfaces of the knee joint may also be damaged. Damage to any combination of the above may co-exist. The same cause of injury may produce different damage in children, adolescents and full grown adults.

Deceleration while running, "cutting" (turning), being struck on the side of the knee, stepping in a hole, slipping on a wet surface, attempting to keep from tripping or falling, or alighting "off balance" from a jump can cause knee injuries. These are all activities in which fighters are likely to become involved. Some can be avoided by using proper equipment and carefully checking the terrain. A warm-up period before fighting or practicing, a cool-down period afterwards, and drinking cool water will also help cut down on injuries. However, the most important preventative measure by far is proper conditioning.

Proper conditioning includes attending fight practice consistently, increasing endurance (walking, swimming and riding a bicycle are good methods) and making sure that your muscles are adequately prepared.

The muscle whose lack of conditioning causes the most problem is one of the quadriceps, the vastus medialis. The majority of the pull of the quadriceps is up and out, which tends to pull the patella off to the side. This is especially true if the lump of bone on the femur (the trochlea) is smaller than it should be. The vastus medialis pulls up but more inward than the other three quadriceps, which prevents the patella from pulling off to the side. This muscle can be felt on the inside of the leg next to the knee when the thigh muscles are tightened by straightening the leg. In fact, tightening this muscle when the leg is straight and holding it for 8-10 seconds, relaxing it for a few seconds, then repeating this sequence 6-8 times every waking hour is the most effective way of strengthening it. (This is known as "quad setting.")

Sometimes, no matter how careful and well-trained you are, an injury will still occur. At the time of injury you may hear a noise like a "pop," "snap," "rip," or "tear." These are usually signals of serious injury, such as a complete ligament tear or a patellar dislocation. A feeling of "stretching" or "pulling" usually signals an incomplete ligament tear.

A knee which abruptly locks, especially if it feels as if there is something loose within it, means that there may be a torn fragment of a meniscus or a small chunk of bone (with attached cartilage) within the synovial cavity. Generally, the knee will lock in the straight or slightly bent position and not allow further bending. When the knee "locks" in the bent position and is difficult to straighten, it is the result of muscle spasm or local swelling.

The inability to bear weight or to move the knee indicates a serious injury such as a fracture, major ligament tear or dislocation of the patella.

Alternately, the knee may only feel "loose" or as if it might "bend the wrong way." This may also indicate completely torn ligaments. Sometimes it is possible to walk or even run on an injury of this sort with only minimal (or no) pain. It is important to realize that a ligament tear is not a minor problem and results are less than optimal if repairs are delayed more than 5-6 days.

Rapid swelling of the knee, especially if the swelling is tight and painful, almost always means a serious fracture or a patellar dislocation. Swelling due to torn ligaments may take longer (up to 24 hours).

Initial treatment is important for prevention of further damage and to allow proper diagnosis. Heat should never be used in initial treatment as it causes increased bleeding and swelling. The appropriate immediate treatment goes under the acronym "ICE", which stands for "Ice, Compression and Elevation." (This was discussed in detail in Armorer's Annual II.) If there is a possibility that your injury is serious (complete or partial ligament tears, fractures, meniscus tears, or muscle tears), you should seek care in an emergency room or with an orthopedic surgeon. Your surgeon is not trying to ruin your fun by suggesting this, but is probably well aware of how difficult it is to diagnose in the field.

Regardless of the specific problem, the management of those knee injuries which do not need referral is the same. Initial first aid is described in Armorer's Annual II. Re-establishing quadriceps strength should begin the same day as the injury occurs by using the "quad setting" exercise detailed above. Two or three days following the injury (or before then, if movement is no longer painful), you may begin to re-establish motion. This is done by actively bending and straightening the knee. Each motion should be carried to, but not beyond, the limit of comfort. It should be done while standing to strengthen the hamstrings and while sitting to strengthen the quadriceps. Doing these exercises in a whirlpool or warm bath can make them easier.

When these exercises can be done without pain, the quadriceps muscle (especially the vastus medialis) shows good tone during contraction and there is no longer any knee swelling, then you may begin walking without the use of a knee immobilizer. Begin with short steps and the foot pointed straight ahead. Any pain is an indication to stop. Gradually increase the length of your steps and your speed until back to normal.

Once you have regained normal muscle strength, are able to move normally and walk rapidly, you may return to fight practice. However, you should follow some protocols (especially at first). The knee should be iced for 15-20 minutes before and after any athletic activity, even if there has been no pain. If there is pain, aspirin or ibuprofen are the appropriate medications. Tylenol (acetaminaphen), codeine, demerol, and other painkillers are not appropriate because they do not get at the cause of the pain and may mask further damage. (Pain is a protective device used by the body.)

If your knee problems are due to overuse, you should do the same exercises, icing and pain control described for injuries. In addition, you should do quadriceps stretching exercises before and after each bout of athletic activity, at bedtime or any other time muscle soreness is felt. This is done by slowly bending the knee to the first sign of discomfort, holding it for a minimum of 20 seconds, then relaxing. Repeat 3-4 times.

So far what can go wrong, what the most serious problems are, and how to get back into condition have been discussed. It is also important to know what happens when injuries (or overuse) are untreated or neglected. Repeat injury, unstable joints, Chondromalacia Patellae, and Degenerative Joint Disease (called arthritis by non-medical people) are the most common consequences.

Repeat injury is only the most immediate consequence. When a muscle or ligament is damaged, it is not as functional. It allows for abnormal movement which makes injury to that part, as well as a non-injured part, more likely. Instability of the knee increases with repeated injury, and repair (either with surgery or the body's natural healing) may not be possible or may be sub-optimal.

Chondromalacia patellae is the softening and flaking off of the cartilage on the backside of the knee cap. It is caused by abnormal patellar movement allowed by a weak vastus medialis (often in conjunction with a smaller than usual trochlea). Its symptoms include knee, hip or thigh pain while walking (especially when going uphill or up stairs), and a grinding sensation within the knee. If caught early, it can be treated by quad setting and anti-inflammation medications like aspirin and ibuprofen. If allowed to go on too long, it may need surgical repair (which may or may not be successful).

Degenerative Joint Disease (DJD), or arthritis, is the most serious consequence of mistreating the knee. It is caused by chronic repetitive trauma to the articular cartilage from joints which have abnormal movement (such as chondromalacia which has been allowed to progress too far or when a ligament was not properly repaired), unusual repetitive trauma to an otherwise normal joint (such as the elbow of a baseball pitcher), or by an acute, untreated injury. Age and heredity also play a role, but the DJD which occurs due to trauma occurs at a much younger age than is normal. It is not a true arthritis because there is little if any inflammation associated with it. Its most common symptom is a deep ache within the joint. Pain is worse after activity and subsides with rest, but may return after prolonged rest. There may be some joint effusion ("water on the knee") and the muscles surrounding the knee may spasm. Fortunately, the damage progresses only slowly and may not lead to permanent disability. Treatment is limited to pain relief and slowing the progression of the disease with proper posture and the use of exercise to improve joint stability. Of course, the best treatment of all is to avoid it by getting appropriate early treatment and keeping in good condition.

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A fine man by the name of Lord Janek Shiron sent me these shinai fighting rules from Atlantia. They were apparently base on those in use in Caid, where shinai is an official form. Caid's differences are that the leg above the ankle is considered a legal target, and the inside of the thigh is not considered a killing blow.

These rules are under consideration in the Outlands now as a guide line for some kind of consolidation of the form's rules in this Kingdom.

Regulations for Light Weapons Combat

(revised 9/21/87)

I. Armor Requirements:

The minimum armor consists of:

- 1) A fencing mask or equivalent head protection, with padded cloth protecting the back of the head, and padded four-ounce leather covering the sides of the head if the mask does not offer such protection.
- 2) A gorget, or equivalent neck protection.
- 3) Padded hand protection. (Garden gloves or unpadded leather gloves are NOT acceptable. Experience has shown that hands are the most often injured area in light weapons combat. Do not scrimp on hand protection.)
- 4) An athletic cup of equivalent groin protection for males; breast protection is recommended for females.
- 5) Elbow and knee pads.
- 6) Heavy cloth covering the torso, arms and legs.
- 7) Shoes.

Let it be reiterated that these are MINIMUM requirements. It is the responsibility of the individual fighter to augment these requirements until he feels that he is adequately protected. However, fighters should take care not to armor themselves so heavily that they cannot feel an opponent's strike.

II. Weapons regulations:

The standard shinai will be the legal weapon. It must be in good repair with no cracks. The leather binding on the shinai must be loose enough to allow the slats to collapse easily upon impact. Other weapon forms (e.g. shinai naginata or nagamaki, two-sword shinai) are allowed at the discretion of the marshals.

III. Rules of Conduct:

- 1) Shinai combat is intended to simulate unarmored combat. Therefore, any touch with the blade side of the weapon is a good blow. **THERE IS NO SUCH THING AS A TOO-LIGHT BLOW IN LIGHT WEAPONS COMBAT.** However, a blow must strike cleanly in order to score. If a weapon strikes a legal target area after bouncing off a weapon or as a result of a levering action, the attacking blade must strike across the target area in order to score. If the tip of a weapon grazes a target area without stopping, that blow is not good.
- 2) The use of excessive force in light weapons combat is strictly prohibited. The marshals shall have the authority to remove any fighter from combat whom they feel is striking with too much force.
- 3) Thrusting, grappling, and tripping are prohibited.
- 4) Touches to the following areas are considered killing blows: head, neck, torso, abdomen, and the inside of the thigh (femoral artery). The hand to an inch above the wrist, and the areas from the foot to an inch above the knee are not legal target areas. Touches to any other area (i.e. legs, arms, shoulders and hips) are considered disabling with the fighter losing the use of the affected area for the remainder of the bout.
- 5) In the event of a disagreement of any sort, the judgement of the marshals shall prevail, subject only to being overruled by the Crown or representative thereof, with a single exception: if the combatant who struck a blow contends that the blow was not good, then the blow was not good. (Note that the converse does not apply.)
- 6) If the combatants should move dangerously close to the edge of the fighting area, a hold shall be called. If such motion was clearly the result of one fighter being pursued by the other then the one who was being pursued shall be warned by the marshal, "Beware the edge." Any fighter who must be thus warned three times in one bout shall be considered to have fallen into a trench and shall forfeit the bout.
- 7) In the event that both combatants kill each other in close succession, the bout will be considered a double kill only if the second blow was in motion before the first blow struck and does not change direction after that time.
- 8) If a weapon is dropped, a hold shall be called and the combatant allowed to retrieve his weapon. (If a combatant has two weapons and drops one, combat shall not stop.) Any fighter who drops his weapon three times in one bout shall forfeit the bout. This rule shall not apply in mêlées or wars.





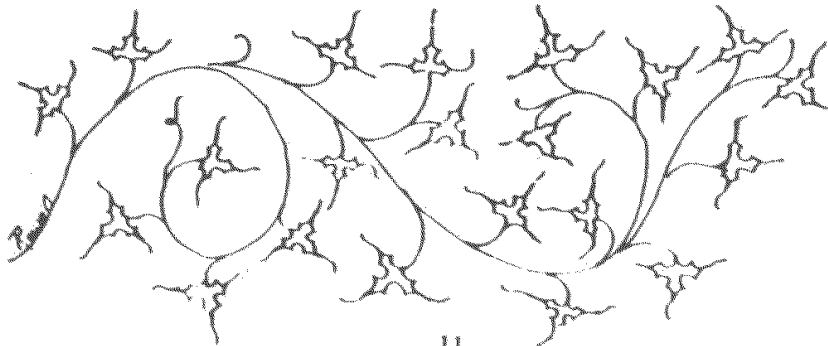
Unto Lady Cymber of the Dark Water does Lady Thora Sharptooth
of Norseland send heartiest greeting!

Gentle lady,

I write in very belated response to your notice on the back page of the July issue of the East Kingdom's FIRESTAFF about ladies who fight. I do not know what became of your The Flower of Chivalry project, but I hope that it is flourishing and that you will be interested in my reflections on the type of fighting I do. While I do not tread either of the SCA's fighting paths--fencing and rattan--I do fight with "boffer" and shinai, and this letter is to let you know what my motivations are and something of my experience with fighting.

I was always a rowdy child, fond of tackle football (before I grew breasts!) and wrestling. When, at sixteen, I met up with the Society, I thought it wonderful and interesting that people would enjoy hitting one another with sticks in the same way that I enjoyed physical contact sports. However, I lost touch with the SCA for several years--partly due to going off to college, and partly due to the seeming lack of encouragement to fight which I sensed from the few fighters I knew.

When I reconnected with the Society, my first event included a large boffer tourney. I discovered that working with a two-handed sword was easy, exhilarating, and much more fun than sitting around watching people hit each other. My husband, who has a back problem of half a life's duration, was interested in light combat also, so we made and played with boffer weapons for nearly a year. Then we met up with members of a group called Norseland, an upstate New York group which recreates Viking culture, but which also exists principally as a fighting club. They put my husband into armour, and when we went to our first Norseland event I met my first lady fighter, a Norselander named Gwenthlyan Rhiannon (who is presently Princess of Drachenwald). Due to our interest in Norseland I learned to make armour and was encouraged to learn about fighting. Having developed a weak back after several years of a desk job, I found that heavy armour fighting was, after all, not for me. Not for me, either, was the elegant swashing of period fencing--I am not fitted for it by body type or by natural grace! Instead, I have found that fighting with bamboo shinai meets my needs: it requires enough armour to allow me to participate in armour construction and wear without marrying me to sixteen-gauge; it furthers my early experience with greatsword; and whenever I go to an event there is someone--friend or rattan jock--who is willing to spar with me (unlike period fencing, which requires the cooperation of





another trained fencer).

One of the reasons I enjoy shinai sparring so much is because of my interest in Norse weaponry and armour. I do not generally fight with traditional Japanese rules, but with modified rattan rules (losing limbs, no face thrusts, and so on); and even though my beloved Vikings did not fight with greatswords, the armour they wore can be easily adapted to shinai fighting. For instance, I now have a padded gambeson and a light lamellar cuirasse which I wear (generally not both at once--one can be lent to my opponent!) for sparring, and I hope to complete in the next year a light-gauge spangenhelm with mail over the face which I can wear with my armour. Nevertheless, I have fought completely unarmoured on numerous occasions; although it disturbs my husband tremendously, I do not mind being hit with a shinai. In fact, the only time I have ever been bothered by a blow was when a very well-trained fencer and I were sparring and he hit me square on the left temple: he had never fought shinai before and had little sense of how hard he was hitting me. I must have a high pain threshold or something, because I was bothered more by the ringing in my ears than by the huge lump he raised on my skull!

Fighting is only one of my interests. Although I am named Thora, "fierce," the arts of peace mean more to me than my ability to kill with a bamboo sword. My persona grew up in a war zone--the Danelaw in the mid-tenth century--and so fighting is something I was trained to do because I had a fierce soul, and every blade counted as a menace to the Mercians. I vastly prefer my other accomplishments: brewing, tablet-weaving, embroidery, sprang, calligraphy, forging and carousing. Nevertheless, no single art I practice excites me the way shinai fighting does. I have never been refused when I have asked someone to spar with me--male or female, all have agreed. Of course, there are those who spare me the full use of their fighting expertise, but for every one of those fighters, there are two who try to teach me a move or two. Thus I do not feel that I have been denied acceptance by men fighters, even if some of them do pull their blows, and several ladies have asked me to help them learn to spar. On the whole, fighting has been a completely positive experience for me; I gain good exercise, good fellowship, solid knowledge of history (in the form of armour, weaponry and fighting studies), and a sense of ease with my own body, despite the fact that I will never be more than a mediocre fighter. And occasionally I get the satisfaction of landing a completely unexpected blow on a lord who has been visibly holding back--there is no fighter's rush more potent than killing someone who has underestimated your ability to do damage, regardless of gender.

I am afraid that I cannot offer any information about the issues of chivalry, favors, rhino-hiding, cement-heading, or fencing, because they have never been realistic concerns to me: my shots have always been taken when they were clean.



and shinal sparring precludes the possibility of fighting "for" someone. Fencing I gave up many years ago after one short lesson because it was too subtle for me. However, I hope I have given you an idea of why I fight, why I have chosen my particular form, and what I get out of it.





THE BALLADE OF THE IRON ROSE

by

Lord Cadfan ap Morgan Godrudd

Apprentice to

Mistress Aeruin ni hEarain o Chonemara, O.L.

(Written for the second Coronation of Her Majesty Rowan, Regine Ansteorra, which was held in the Shire of Loch Soilleir, on the 23rd day of January AS XXII, being 1988 in the common reckoning and at which this poem was presented on behalf of the member of the Queen's College of Bards of Ansteorra)

The English have their roses, red and white,
The Royal House of France its fleur-de-lis;
The edelweiss is Switzerland's delight,
And thistle crowns the Scotsman's heraldry.
But what might Ansteorra's blossom be?
What is the pride of this our Kingdom's bower?
Look to the Throne! The answer's there to see:
The Iron Rose is Ansteorra's flower!

You'll find no bloom as lasting or as bright
Within a garden wall's captivity;
This Rose despises cloisters--as is right,
For Queenly beauty must be brave and free!
And this Queen's beauty works such alchemy
As puts to shame the greatest wizard's power!
Aye, all who look upon her must agree;
The Iron Rose is Ansteorra's flower!

Yet should impious hands e'er try to blight
This Rose of ours, her thorns will claim a fee
Of blood from them, for she knows how to fight
With no mean skill, nor little bravery!
Stern and unyielding in the fray is she,
Unwavering as any castle-tower.
The war-cry rises, as the foemen flee;
"The Iron Rose is Ansteorra's flower!"

Envoi:

Rowan, Queen and Warrior! To Thee
We pledge our hearts and voices at this hour.
And this to all the Knowne Worlde now say we:
The Iron Rose is Ansteorra's flower!



(Note: the ballade, a form of court-poetry distinct from the popular ballad, originated in northern France in the 13th-14th century. It was used extensively by Francois Villion, Froissart, and Eustache Deschampes, and later by the English well into the time of Elizabeth)

Main source: The Complete Rhyming Dictionary and Poet's Craft Book, by Clement Wood; Doubleday & Co., Garden City, New York 1936.



Mistress Hilary of Serendip



cut-away view
of inside



No article this time, but I do have a couple of comments on things in the second issue that your readers might find interesting.

1. Armor - A steel breastplate can be both light and comfortable if it's properly made. Mine covers my shoulders and torso, and my hips to below the fork, and weighs only 15 pounds. It's all 18-gauge stainless - picks up the occasional dent, but has never let an injury through. It looks a lot like the breast-and-back pictured on page 26 of volume 2, but with three important differences:

- a. It buckles together at the shoulders, so the medics won't have to cut anything if I'm too badly hurt to pull it off over my head.
- b. There are tassets hanging from the bottom fold to cover the top of my legs.
- c. The lower folds hang outside the upper ones, not inside as in the picture.

Straps go from the top of each higher plate to the bottom of the next lower one - sketch enclosed. This system (which is often used in period armors) allows the folds to fold up completely, giving maximum freedom of movement. In the opposite arrangement, the folds bind on each other, and if the straps break the upper edge of a fold may be driven into the wearer.

I'm not sure whether it's a difference or not, as I can't quite read the proportions in your drawing, but the apparant waistline should fall at the bottom of the floating ribs, not the natural waist. This allows the folds to provide mobility to the part of the trunk that needs to move when you fight.

I moved the two lower folds (with the tassets) to a separate waist belt, to reduce the weight on the shoulders. Even 15 pounds is a drag when it's all pulling on two 2" straps!

2. Men who feel uncomfortable about fighting women - Start with the premise that a man who objects to fighting you really is uncomfortable, and be as gentle as you would with any other disability. Many boys grow up with a peculiar grue of emotions around competition and protectiveness, and the thought of HITTING a GIRL causes real distress. We don't want to break that pattern completely, just help the sufferer redefine SCA combat as a sport where the sex of the opposition isn't relevant. Cheerful sympathy can work wonders - "I'm sorry you feel that way, but I won't push. But it would be fun to play with you. . ." - and so can an effort to avoid triggering protective reflexes. If you put breasts on your breastplate and little pink bows on your helm, you can't object when someone feels ambivalent about fighting you. Concentrate on the idea that fighting is fun, and fighting more people is more fun, and it's chivalrous to share the fun instead of hogging it for half the human race and keeping it from the other half. Certainty is very persuasive - be sure you belong on the field, and almost everyone will eventually agree with you.

Wishing you all the best of joy and prosperity, I remain as ever -

yr servant





One of the most insidious and ultimately frustrating traps into which a female fighter can be lured is the 'Macha' syndrome. (For men, it is the 'Macho' trap, and is somewhat similar.) This is a situation where the aspiring female fighter somehow acquires the strong urge to be 'big and strong and fast and deadly, just like Sir Blank'. (This is an actual quote, with the name changed to protect the guilty.) To put it simply, the lady has decided, or been talked into, relying on her strength and speed for success in fighting.

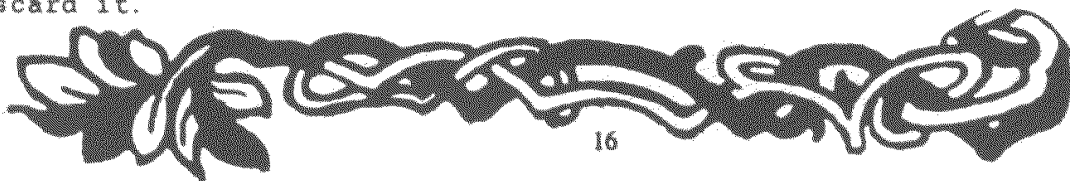
There are many attributes which can be used in fighting, and these are only two. They also happen to be the ones least available to women who fight. Pure physical strength and natural speed can be developed to some extent, but there are very definite limits. Other resources which are more universally available are conditioning, proper equipment, and good training techniques. Still there are other resources which are amenable to nearly infinite development. Some of these are; technique, perception, tactics, focus (or Ki, or concentration), and self-awareness. Let us consider these in turn.

Women can be both strong and fast, but it would be foolish to rely on these attributes when considering combat with the top strata of male fighters. They will almost always be stronger, faster, or both. It is very limiting for ANY fighter to rely on these, since there is always someone possessing these attributes in greater measure. Strength and speed may get a fighter through low level competition, but without developing in other ways, being a worthy opponent for the better fighters will not happen.

As for conditioning, anyone willing to spend the time and energy can get on superb condition. Don't try to get in shape for combat by just bashing. Aerobic conditioning requires steady exercise, such as running, dancing, rowing, etc. Fighting is essentially a series of short, anaerobic exercises. Aerobic condition should be at a less intense level and constant. Judicious anaerobic exercise can be useful in developing strength and tone.

Proper gear can be acquired or constructed. This does not mean it is necessary to put out hundreds of dollars for a suit of plate. It means that swords should be well-balanced and properly weighted. Just slapping on a new layer of tape does not constitute proper maintenance. That simply makes the sword more into a dull club than it is already. Armor should fit properly, being both protective, and non-restrictive. It should also be a reasonable weight for the size and strength of the fighter. A woman who is about 100 pounds should not be wearing a plate and mail mix which weighs 60 pounds. There are lightweight substitutes which can provide an attractive appearance, and suitable protection. If strutting around in full plate is REALLY what you consider the most important aspect of the fighting, then realize this, and don't be sad about being ineffective on the field. There is nothing wrong with this, it is just a different set of priorities.

Acquiring good training techniques is more difficult, but not impossible. Everyone is willing to offer advice. Just remember, that you don't have to take any of it. Use your common sense. You don't have to agree with a person just because of their greater experience or reputation. However, don't disagree just because you have a right to. If you can see no good reason not to, try the advice. If it doesn't work, then discard it.





Technique, perception, tactics, focus, and self-awareness are the most important areas for development. This is especially true for the fighter who has limited speed or strength. If you know the proper technique for swinging the blade, it makes your sword move faster, and hit harder. If your perception is developed to the point where you can see a blow starting before the blade has actually moved, you will be able to block as if you were much faster than you actually are. If you set out to learn what you can do effectively against different weapons systems or styles of fighting, you will be able to avoid low-percentage, inappropriate, or dangerous techniques. If you can focus properly, you will be able to avoid distractions, mental, physical, and, most importantly, emotional. If you cultivate self-awareness and analysis, you will be better able to judge your effectiveness, set proper goals, and avoid disappointment caused by failure to meet unrealistic standards. You will have more fun. Killing your opponent is not the only way to win.

Now, what does acting 'Macha' (or 'Macho') have to do with this?

What I have frequently seen happen, is this. A lady decides to try fighting. Her 'Macho' male acquaintances and trainers see this as cute. They think that it is fun to have 'a girl being just one of us stick-jocks' (Lord, how I hate that term!). The idea of a woman being 'Macha' is infinitely appealing to the 'macho' male. So of course, they try to train her in their own image. This includes: relying on strength and speed; loading her down with all the armor she can (barely) carry; have her use overly-heavy swords ('If you swing slow, you need a heavier sword to make 'em count'.); put up with being beaten on ('If it hurts, you will learn to block better. '); teaching her their techniques which work for them, instead of working out those which will suit her; teaching her to be overly-aggressive, even when it works to her detriment; and worst of all, 'taking it easy' on her in practice, the bragging how she 'beats us all the time, in practice'. This last is the most harmful, since it gives the woman a false impression of her accomplishments. Some, at the extreme, argue long and loud for knighting her, citing again that she 'beats us all the time, in practice'. All of this works to her detriment, since she will be discouraged from developing the resources which would greatly contribute to her success. She will get direct encouragement for being 'just a stick-jock. She will get indirect encouragement by winning matches with her trainers who 'take it easy' on her.

I firmly believe that women can compete at a level with the male knights, and that some should, and will, become knights who are credits to their orders. I would be greatly distressed for the woman who has been knighted for 'cuteness', however that motive is disguised. Eventually the sand castle will collapse, and she will either be disappointed and embarrassed or, what is worse, will not notice, or excuse her poor performance with a variety of reasons. Knighthood is a worthwhile goal. No person should be cheated of the opportunity of achieving it, by having it handed to them when they have not earned it. Also, it is not, by any means, the only worthwhile goal for a fighter. Remember, you are your own greatest challenge.





SOME BASIC POINTERS ON ARMORING

By Lady Cymer of the Darkwater

The last article I wrote, (it appeared in issue #2), was very unsatisfactory to me, and I'm sure it was hard to follow for others. My ideas were sketchy at best and the diagrams were insufficient. In other words- I didn't carry my point across very well-

So! With more time, deliberation, and preparation, I give you this one...

Basic Armor Classification

Most armor styles fall under one or several of the following materials: textiles, (carpet, canvas, and woven rope), chainmail, leather, plastic, or metal. However, most people after fighting for a while use a variety to achieve their own idea of adequate protection as well as aesthetic pleasure. Starting at the bottom, (ie the cheapest and the easiest), is carpet armor. Its inexpensive virtues are well known. However, as far as adequate protection, it's pretty bad. You can make several layers of it to increase the bulk- but some of the worst bruises in the world can be created when you combine a couple of new fighters, anxious with energy, inadequate carpet armor, and SCA weapons. There is a form of bruising that is so severe it can swell into a small-to-large area covering lump so dense with blood you can actually press it and leave an impression that will last several minutes. I have only seen it happen through carpet armor. Two layers plus padding.

Other textiles can be woven mats of rope. While they are period, and providing you are small of frame, they might actually look good. But, by themselves, the protection problem is the same as carpet.

Chainmail should be in a classification by itself. Few people wear it for other than decoration or camails, (to protect the throat and the back of the neck). I have not personally experimented with it, so I am not aware of its virtues. The few people I have talked to have said that it was effective against edged weapons and points. Unfortunately, the game we play is all blunt bashing against which this would be poor protection by itself.

Leather has been personal favorite of mine for years. It's also a favorite in the Outlands. Depending on where you go, it can get expensive. In our area, we found the best way to shop is to go to the leather store, tell the salesman what you want it for, and ask if he has anything that might do. Also ask him if there is anything he wants to get rid of, and thereby give you a cheaper price. Leather is supple in almost all of its forms. Depending how much extra protection you need, you can choose from a garment weight, (to quilt for padding or to cover gaps in armor), up to sole leather, (which when waxed is very sturdy and can hold its desired shape for years).

I feel also that leather is the most versatile. You can attach metal or plastic to it for reinforcement, it flexes and moves with you, and when you get very hot and sweat to excess, leather will allow some penetration of air.

Some drawbacks are that leather does not always protect as well as it could. Usually a padded gambeson and some extra splints or plates are needed here and there for extra protection.

Plastic has only come into availability and workability in the last few years. Kydex has been a popular favorite for a while. ABS is more recent, and a little easier to work with. Some plastic companies are more than happy to sell their scraps or sometimes full sheets for a lower rate, (especially if they are overstocked). It depends on your area. I've included an article on plastic armoring by one more familiar with it than I.

Last of all is metal. Stainless or mild, full plate or not, quite a number of people prefer this style over any other. It offers the best protection, and if done correctly, a lot of mobility. Usually it's also the most expensive. If done too well, blows from an opponent are not felt. With practice, though this should not prove a problem for long.

Suggested Protection

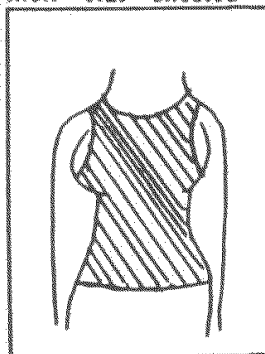
The few times I have been asked to teach on the subject of fighting and armoring, this is one of the areas that people ask for more information on, especially for the

female. There are basic areas that are described in the safety standards for each Kingdom and they vary to some degree. Check yours out first. There are some areas, however, that are difficult to armor as much as they are a good idea.

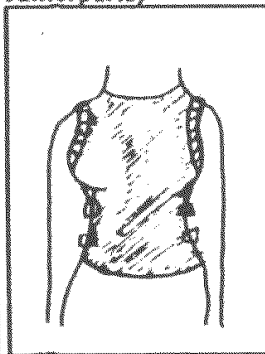
An obvious one is the breasts. They should be important to you, so one would hope you would devote some time to their protection. Rigid material is the way to go. We've all heard the horror stories of the illegal individual breast cups, so you have to go to a single plate, or one that is articulated in some fashion.

The odd thing, for women, is that upper chest protection is not required. Not even to the extent of covering the xyphoid process, a peninsula of bone that extends from the base of the sternum in the middle of the chest. If you have taken CPR, your instructor would have told you about being careful not to press it. If enough pressure is applied, it could puncture the lungs beneath it. In any case, while the upper chest is acceptable to leave bare of protection for the male, for the woman this is nasty for obvious reasons. Making your breastplate fit perfectly starts out seeming to be an easy task, until you put it on and try to move. Does it follow your natural curves? How close can you get your arms together? How is your mobility? Can you bend over? Touch your toes?

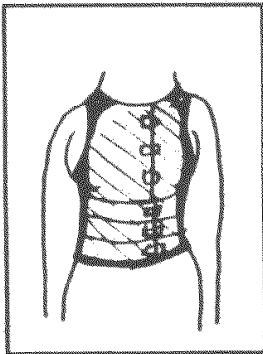
Consider the weapons form you use, or will start with. Less mobility is required for weapon and shield than for florentine, greatsword, or glaive. Some examples of breastplate patterns that can work; (these were all created with women in mind, not their flat chested counterparts)



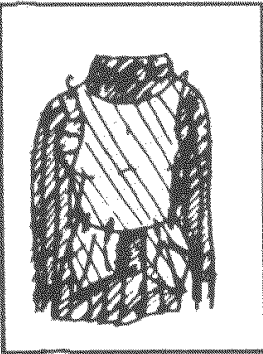
Basic breastplate area



Leather with padding around arms



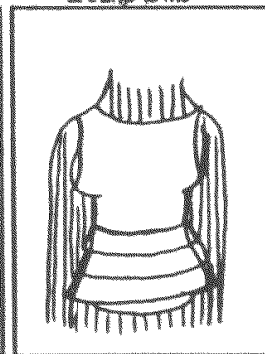
Leather with an overlapping inner plate



Outer plate with gambeson



Outerplate with articulated pauldrons



Articulated breastplate



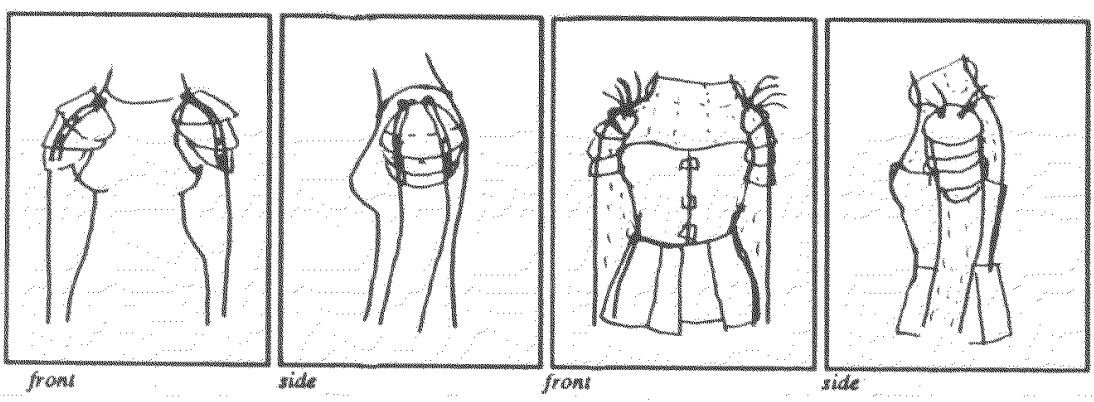


Female groin protection is required in some areas and not in others. First of all, do not wear a male cup, even in desperation. If you get hit there, it can cause you more damage than protection. The lightly padded edges are not enough to protect you if it gets driven into the tendon and artery structure on the inside of your thighs. Also, the areas you need to protect are very different.

Use heavy padding, possibly reinforced with a light leather or heavy canvas. Cover the ovaries, the point of the pubic bone, and as far underneath as possible. The easiest way to do it is in the style of a diaper. But it's bulky and looks somewhat silly. There are several other ways to do it. You can make a padded insert for your underwear, or even better, sew it to a pair of underwear. Or, if you wear high waisted fighting pants under your armor, you could pad them across the front and under instead.

Onto other obvious stuff. Shoulders. Quite a few people do not feel, because it is not required, that this is a necessary armoring area. I would like to disagree. No matter how large you are, there is only skin and bone, with a minimum of fleshy padding. Your typical tent-peg shot from the local heavy weight stick jock could probably do serious damage to it and the surrounding collarbone. Not to mention that it hurts like hell, for days.

Armoring the shoulders is not as difficult as it might seem. A somewhat heavy, long camail from your helmet can do wonders. You can go anywhere from heavy, leather reinforced padding, to articulated plates of leather, plastic, or metal. Mounting them usually depends on what kind of breastplate you have. The easiest way is to hang them from the upper section of your chest protection. If you have a sturdy gambeson, you could use ties to thread through holes in the plates and that would hold them just as well.



There are other ways, I'm sure. I'm not familiar with many more. You could use football pads, or hang pauldrons from a wide gorget, but for mobility's sake, I'm not sure on how well they would work.

Elbows on the arm is obvious, and the attachments are standard. Then there are upper and lower arms. Rearbraces and Vambraces. Most people go with some sort of forearm protection. Stray blows and just-missed blocks hit there often, (depending on your weapons style). But not many people cover their upper arms. They either depend on their skill or their pauldrons. Some just don't cover them.

There are arm hunters everywhere. They wait for that special moment when your blow is on it's way, and nip it in the bud by slicing your arm. It helps to have at least some heavy padding there to prevent pain and possible skin breakage. If your shoulder plates hang low and you have a padded gambeson, that should save you from most shots that get in there. If that isn't enough, you could hang a wrapping plate from your shoulder with a "Y" strap.

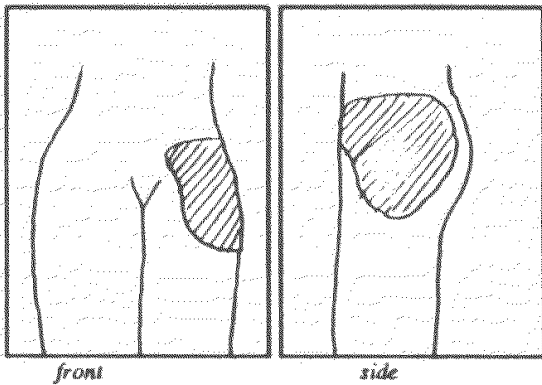




The same thing goes for armpits. They might not get hit, and probably won't for the most part. But, when they do you will be very happy if you took the time to pad that area. This can also be done with the gambeson. Ventilation can be handled through soft eyelets instead of a large gaping hole.

Kidneys must be protected. If your rigid breastplate doesn't cover it like it should, a kidney belt will suffice. If the male version inhibits your movement, there is a smaller version made for women.

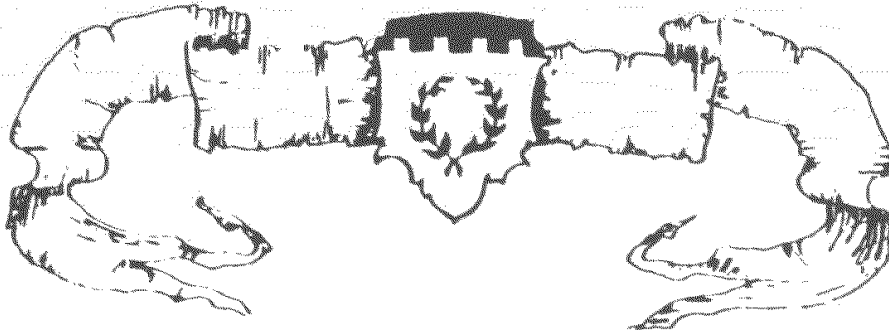
Hips are not a required-protection area, but they are another good idea to armor. When I say hips, I mean the area that begins with the point of bone near the waist, down to where the ovaries are, over the side to where your butt begins, and partway down the thigh.

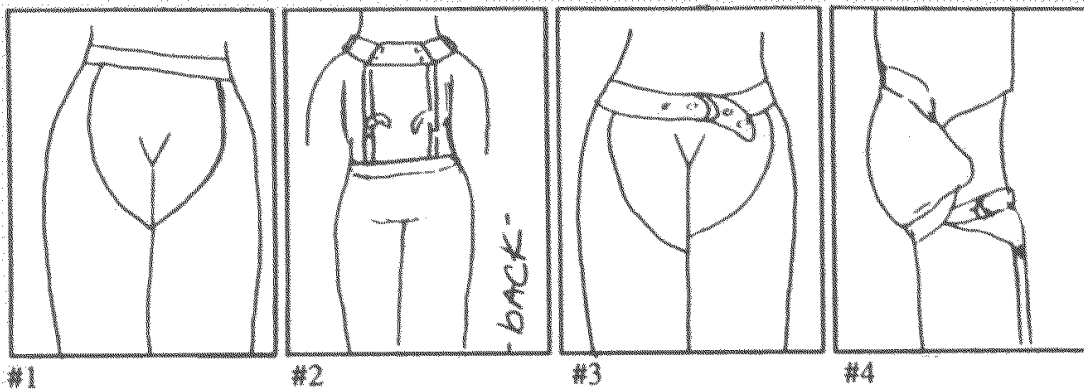


This is a difficult area to armor, usually. It can be covered by a quilted gambeson, it can be protected by an upper flap of leg harness, you could pad it in your fighting pants, or you could hang tassels from the lower edge of your breastplate. You will get hit there a lot, no matter what weapons form you use.

Another place you will get hit a lot on is your butt. If you do not protect it in some way, you will feel your mistake every time you sit down. Most of the ideas for protecting the hips can be used here. Also, you can make a full, short skirt of thin material in thick gathers to help protect the area.

Thighs and legs are, at least for me, the most difficult things to armor correctly. Because I use my hips to throw almost all my shots, it has been difficult for me to make a pair of legs that do not inhibit me. I have gone through many versions.





#1 As illustrated, this is the most common form of legs support. A belt around the waist supports the pair of legs either from straps or by a leather tongue that loops over the belt. I found this the most uncomfortable of all. It allows for minimal hip movement. Cinching the waist tight enough to secure the legs is not a good idea in any case. Also every time you walk, each step can chafe in the front over the hip points, or in the back.

#2 This pattern was devised by an old armoring friend of mine. Based on a paratroopers harness, the weight of the legs is supported on the shoulders, the back, and a little on the waist. Comparitively it worked great. It doesn't slow sword blows much at all, and the weight is distributed evenly. The widened front straps helped cover the flesh the arm gaps in the breastplate expose. The only drawback seemed to be that over extended wear,(ie at a war), they can begin to drag on your shoulders to a wearying extent.

#3 This is the best I have found yet. A slightly curved, wide belt that gains purchase on the flaring hips most women have instead of binding at the waist. This can be aided by a second strap on the back of the calf, (#4), that does not cut off circulation or chafe.

Another difficult area to armor well is the lower legs. In my experiance most boots cause blisters with extended wear, and arch fatigue in short term wear. I would council investing in a good solid pair. Shop around. If you are concentrating on your feet, you will lose the fight.

Things to think about before investing:

Go to as many fighter practices as you can. Look at the armor there. How are they strapped? Do they look comfy? Do they move well? take a sketchbook. You can never spend enough time designing your armor. The more time you take the less problems should arise.

While you are at fighter practice, ask the people about the armor they are wearing, if you like it. Most people are more than happy to tell you about their armor and it's construction, if they did it. Some will even help you create your own.

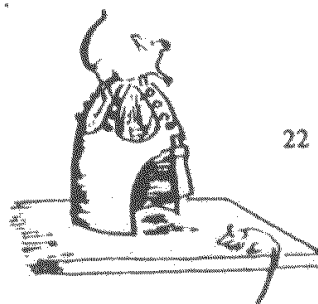
Go to the library, if you are interested in making it look authentic at all. Look up the different periods and their styles, make copies, and try to adapt them to SCA standard. This is good for practice, or for designing your suit.

What is more important for you? Should it be more functional or more authentic? Play around with both.

If for some reason, your armor doesn't turn out correctly, dont be afraid to redo it. Remember, if it doesn't look as good as you think it should, you can always cover it with a tabard. They hide a multitude of sins.

This article is by no means to be followed as if it were the last word on the subject.

Most of this is nearly opinion and a few ideas I have had for a while. I wouls encourage any one to write in with their opinion as well. In the next issue, I will be going more into detail about strapping techniques and some consrtruction ideas that I have found makes some things easier.



Ideas for Fencing Costumes

(That pass armour standards!)

by Lady Genevieve Duran, co-founding member
of the Brotherhood of Fop

There exists for fencers a tremendous opportunity to exercise that trait which can set them above every other type of fighter in the SCA - flair and style of fashion. A heavy weapons fighter is limited in clothing to those articles which can fit over their plates, chain, cuirbouille. Shinai fighters have more freedom, but are required to wear pads that muss one's lines. Only in fencing is there such a wide range of choices available for sewing a truly dashing and stylish outfit.

First of all, the materials. Leather is always an option, and the right weight can meet even the most stringent armour standards for fencing. For instance, Outlands fencing standards define 4 ounce leather as impenetrable material, which is required for covering the torso and back of head. Unfortunately, the cost of leather is rather high for the amount one would need for complete protection, and it is a pain to use it for tailored designs. Thus Trigger cloth or comparable weave fabrics are recommended materials. Four layers of Trigger is considered the equivalent of 4 ounce leather. Cloth is also quite predictably easier to work with, and your sewing machine will prefer it to leather. Another material for variety is heavy upholstery brocade or rubber-backed upholstery or curtain material. Both of these are the equivalent of two layers of Trigger, and so in combination with other fabrics can get one up to standard. In addition, the brocades and upholstery velvets come in far more interesting textures and patterns than Trigger.

Onward to the fashions! A loose shirt out of 2 layers of trigger can be quite elaborate with pleating and ruffles at the wrists and neck. You can use lace, but I recommend finding very sturdy lace without large looping patterns that could be caught and torn on an epée tip. Go ahead and make it high in the neck so that it will show over the top of your doublet, and be sure to use a pattern with gussets. Make the gussets with an extra layer of trigger for extra underarm protection, and to strengthen the shirt for those flamboyant extended lunges.

The doublet is one of your best places for being original and colourful. If you use a rubber-backed material, line it with trigger or champion to prevent the rubber from showing. This also prevents you from feeling like you're in a sauna. On the outside, be unique! Almost any ornamentation you would use on a formal doublet can be duplicated for your fighting doublet. Instead of pearls, use piping. Flat trim is always durable if sewn down well, and there are numerous braids that can dress up any jerkin. Go ahead and slash and puff it if you wish, but use very strong fabric for the puffs. Wings, padded rolls, picadills, tabs or peplums all add to the effect. As far as sleeves go, they can be sewn or tied on. If you must be period and tie them on, be prepared to make numerous repairs. Try to stay away from strip sleeves, as they will entangle both you and your opponent. Decorate them!

For pants, any sturdy material will do. (2 layers trigger or equivalent). Use the same designs and ornamentation on them that you used for the doublet. Pants can be foppish, too! If you use a pattern with a triangular groin covering, use a few extra layers of material for added protection. If you are debating whether or not to have boot coverings, do it! A good eyelet lace around the top of the boot adds to any outfit. Or if this is too late for your period, use whatever you feel is more your style.

As far as accessories go, those required for fencing can look great. Sew a cuff of impenetrable material over the edge of any leather glove and voila! You have gauntlets. A coif can come around and cover the front of the neck. If you pad the front part over the neck with 1/4" closed cell foam or the equivalent, it can double as your gorget. If you don't like coifs and already have a gorget, sew the impenetrable material to the back of your mask and let it go at that.

Basically, be flashy! It's a great opportunity to look impressive when all eyes are upon you, as they will be. And remember: It doesn't matter whether or not you are the Known World's greatest fencer if you have fun with it and look good to yourself. Your happiness is the most important part of it all.



Plastics can be used in making cheap, effective and good-looking armor. There are several armor styles that are very easy to make using the plastics discussed here. There are also many different types of plastics besides the ones mentioned in this article.

I have used two different types of plastic in armor work: Acrylonitrile Butadiene Styrene (ABS) and Ultra High Molecular Weight (UHMW). I have seen Acrylic PVC Alloy (Kydex) used, but have not used it myself. Each of these have different characteristics.

UHMW is white and has a slick feel to it when new. Its melting point is 266°F. I have not been able to put a permanent curve into any UHMW. One hot summer day will straighten it out again. There is a black UHMW available through special orders. UHMW is similar to Teflon in that paint will not stick to the smooth surface. Sandblasting the surface will roughen it so that paint will stick better.

I used acetone to clean old paint off my UHMW shield. It did not dissolve the plastic. As far as I know, there is no commercially available solvent that will.

ABS can be ordered in different colors, depending on the source. The forming temperature is 300-325°F. Take the piece of ABS you wish to form, place it on an old towel and heat it in an oven until it gets soft. Then form it to the desired shape. I have not tried to paint ABS yet.

Kydex is popular in Calif. It is much stronger than ABS and comes in more colors. It has a forming temperature of 380-390°F. CAUTION: AT 400° KYDEX WILL RELEASE HYDROCHLORIC ACID. Kydex can be formed in the same way as ABS.

Plastic is easy to work with. It will cut with common tools (saber saw, utility knife and drills). A caution with power tools: The plastic will melt and might gum up the saw. UHMW cuts with little difficulty with hand-saws. ABS, if it is 1/8"-1/4" thick, can be cut with a utility knife by scoring one side and bending until it snaps. The rough edges can be shaped with files or planes.

A brigandine or coat of plates is well-suited to plastic armor. A leather coat can be salvaged for this armor. Plates are riveted or sewn to the inside of the coat. This hides the plastic from view and can make a pattern of rivet heads on the outside.

Lamellar armor is composed of plates laced to each other, not to a leather backing. This can be made if the plastic looks authentic. The ABS that I used looks like lacquered Japanese armor. With the right plastic, this looks very good. The Byzantines also used this type of armor. The plates were overlapped in the opposite direction as scale. I have been using my coat of ABS lamellar for 4 years. The plates do break where they make bridges across the hip and thigh.

Scale armor is plates riveted to a leather backing. Like the lamellar, the plastic must look authentic to use this pattern. The scales are overlapped like shingles on a roof.

There have already been several well-written articles on armor design. See Tournaments Illuminated #57 for an article by Baron Sir Gerhard Kendal of Westmoreland on Brigandine Armor. [Ed. note: See also An Tir Armors Annual II for several articles on brigandines and lamellar armor construction.]

I have been using a UHMW shield for 5 years. A 20" X 30" piece of UHMW cost \$28.75 in Washington. This may seem expensive for a shield, but remember that you will never need to build another shield. When possible, order several sheets to get a discount or ask if they have damaged sheets. Suppliers will usually charge less for damaged sheets. If you are going to cut it into small plates, you can miss the messy areas.

For a 10 pound heater shield (20" X 30"), use 3/8" UHMW. This will give a weight of 9 pounds for the plastic. The edging and handles will make up the remaining pound. For body armor, use 1/8"-1/4" plastic. This is cheaper, lighter and easier to shape than the 3/8".

There are many different types of plastic on the market. Look in the Yellow Pages and start calling suppliers. Ask for forming temperatures, resistance to breakage, and what colors are available in addition to price information. If you can, get a sample of the plastic and test it for breakage and ease of forming before committing yourself to a large order. 25



William the Lucky

William the Lucky

Criteria for Knighthood



<This is an unofficial, and still preliminary, discussion of the subject rather than a check list. It represents the general consensus of the Chivalry of the Most at the moment.>

There are three different groups of criteria, each of which is equally necessary: prowess on the field, courtesie and chivalry, and an understanding of and commitment to the culture we are involved in. Within each group there are two or three significant sub-groups, each of which is important. Within each sub-group the bullet items are illustrative rather than an exhaustive list. It is doubtful that any of the chivalry excel at all of them.

<The first group is specific to the Chivalry, the second and third are common to all of the peerages - albeit with differences in specific opportunities for demonstration.>

1. Prowess:

a. Fighting Skill:

- Does he think about fights? Does he know and practice techniques for offense and defense?
 - Does he throw a variety of blows (i.e., work all sides of a target, or know some minimum number of blows)?
 - Can he block a variety of blows? Can he block all of the blows which are in general use? If he sees a new blow, can he figure out how to defend against it?
 - Does he know what to do with a kneeling opponent? Does he know what to do when he has lost his own leg?
 - Does he know what to do when he has lost either arm?
- Does he understand how to deal with various weapons forms if they are used by an opponent? (e.g.: impact weapons, great swords, pikes, short swords, Florentine)
- Can he use a variety of weapons himself with a least a modicum of competence?
- Does he avoid falling into patterns? Can he see and take advantage of patterns in his opponents?

b. Fighting Effectiveness:

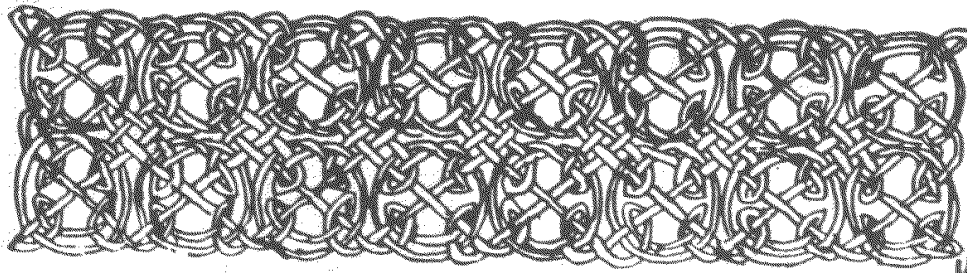
- Does he win fights (i.e., is what he does effective)?
- Does he fight at a generally consistent level, rather than having only extremely good and extremely bad days?
- Can he cope when an opponent does something new or unexpected?
- When his attack is not working, does he come up with something new?
- Can he stand up under pressure of a strong attack?
- Does he excel in group combat (wars or melees), as opposed to single combats? Or vice versa?
- Can the reputation of his opponent scare him? Does this cause him to lose fights before they start?

2. Chivalry:

- a. Behavior (current and recent past being more important than ancient history):
- Is his behavior such that he will be a credit to the Order? (On the field or off. Mundane activities are relevant to the extent that they indicate what kind of person he is, but should not be given equal weight.)
 - Is he interested in fighting for the fun of it and for its own sake, rather than for what he can get out of it (status, power, etc.)?
 - Is his blow counting a problem? Does he count differently against unbelted fighters than he does against belted fighters?
 - Is his behavior acceptable? Especially, is his behavior towards ladies befitting a knight? Does he treat new-comers to our Society as valuable additions to the Kingdom rather than worthless scum?
 - Does he honestly attempt to abide by the rules of the game, rather than attempting to use the letter of the rules to violate their spirit?
 - How does he deal with an opponent who is not counting blows? How does he take criticism of his own counting?
 - Is he a safety hazard on the field? Do his opponents get hurt?
 - Does he display good manners on the field (turning a kneeling opponent to get the sun out of his eyes, not running circles around a kneeling opponent, etc.)?
- b. Mastery:
- Does he show a willingness to pass on his knowledge to others? (by teaching other fighters, by organizing fighting practices, by writing, etc.)
 - Does he show a willingness to learn from others, regardless of their rank or station?
 - Is he interested in advancing the state of the art? (either by developing new techniques of fighting to raise the top levels, or new techniques for teaching to raise the average levels)

3. Acculturation:

- a. Is he interested in anything in our Society other than fighting?
- b. Does he know and practice the skills appropriate to a civilized court. For example: Dance, Heraldry, Chess, Music, Literature.
- c. How does he show a commitment to the culture which we have built? What does he participate in besides fighting?



All three of these areas are equally vital --- excellence in one cannot make up for a deficiency in another. Thus someone who is a perfect gentleman should not be knighted if he does not fight well enough; someone who fights brilliantly should not be knighted if he has not had enough commitment to our culture (or merely has not been around long enough) to have learned a little about it; someone with an extensive knowledge of both medieval and Society cultures should not be knighted if his behavior is discourteous and unchivalrous. If a potential candidate is notably lacking in one (or more) of these areas, then he needs help in overcoming his problem before he is ready to be discussed as a candidate. <Which should not preclude the Chivalry discussing his problem on those occasions when the Crown has gathered them together to give advice on candidates.>

On the other hand, within any one of the three, some degree of balancing may be possible, with weakness at one point being compensated for by excellence at another. For example: some rough spots in the personality may be forgiven the brilliant teacher; a disinterest in heraldry may be forgiven the master musician; a very limited repertory of blows may be forgiven a fighter who executes those few flawlessly and with great effectiveness. Taken from the opposite perspective, the person whose behavior is exemplary may be forgiven a lack of teaching skill; tone-deafness is not a disqualification for a great herald; ignorance of the use of a short sword may be forgiven someone who is the Kingdom's expert with a great sword. A candidate who is under discussion still deserves help with his weaknesses, but need not necessarily be excluded from discussion.



From Lord Cadfan ap Morgan Godrudd come greetings to Lady Cymber of the Darkwater!

It seems to me that, in dealing with male fighters who refuse to take the field against female fighters, one should determine what they really mean when they say No: verbage aside, are they saying "I can't hit a woman" or "women shouldn't fight"? If it's the latter, then they are simply and sadly possessed of Minds That Time Forgot, and are best left alone. However, if it's the former, then they are simply adhering, perhaps too rigidly, to a very desirable standard of behavior, and should be dealt with sympathetically and logically (unlike the first group, they will be amenable to these two qualities).

The idea that "a man should never strike a lady/woman/girl" has been around for a fair amount of time in Western society, but isn't half as deeply rooted as any reasonable person would like. While our mundane culture and age are at least civilized enough to consider violence against women a problem (in most other places in the world today, it is not considered so--and consequently goes on unchecked), it's all too common a phenomenon, and a tragedy and a disgrace whenever it occurs. Like most social problems, it can only be partially addressed through legal and political action; it will never really be eliminated until most men in our (mundane) society voluntarily impose upon themselves a pattern of behavior which prohibits the use of violence against women, except in self-defence, and then only in accordance with the concepts of appropriate force. Now while some of the male fighters who claim that they're doing this may only be wrapping their sexism in the banner of Chivalry, it strikes me that others--perhaps a good many of them--may be sincere, and should be given the benefit of the doubt.

After all, aside from a number of perfectly good social and ethical reasons, these men may have personal reasons as well; they may have come from families in which Daddy frequently beat up on Mommy, or they may have had female friends who were involved in abusive relationships, or raped. It is entirely possible that their revulsion for these acts prohibits them from doing anything which even appears to involve violence towards women--even the mock-combat of the SCA. Approaching the problem from this perspective, I think you'll see that men such as this could actually become great supporters of the concept of women in SCA combat, if they could be persuaded to separate, in their subconsciouses, the honorable and chivalrous combat of the SCA from the impulsive brutality of domestic violence. I myself, though I do not (yet) fight, do not think I would have any trouble making this distinction, enlightened fellow that I am...

Or would I? A very good friend of mine, who also happens to be a lady fighter, told me one evening of how she spent a year and a half living with a man who systematically brutalized her. She showed me the lumps where broken bones had knitted, or where the cartilage had thickened from repeated beatings, and as she spoke blandly about the folly of her youth, I felt such a combination of cold rage and revulsion against this S.O.B. that I couldn't speak until it had passed. Now, I like to think that this would not have anything to do with facing her on the field, but if I ever did, would the images she conjured up come back to haunt me? In that critical instant when a blow is thrown, would something come screaming out of my subconscious, overriding all reason and discipline, saying "Don't treat her like he did!"? As I said, I hope not, but I can never be sure, at least not until I armor

up and face her. So because of this uncertainty I am naturally more understanding of those who claim that their personal code of honor prevents them from fighting women.

Now, mind you, I don't think they should not be persuaded to change their opinions--in fact I think such persuasion would have an excellent chance, if done properly. Maybe (and mind you, these are only top-of-the-head suggestions) you could persuade such a man to, say, let you practice your sword-work on him, with him using only defensive moves, or to have a bout at half-speed, or (if he's really into persona schtick), suggest that he "rebate" his weapons, as Orlando did when he fought Bradamante (the latter being a legendary lady knight of Charlemagne's court). In time, he may well thaw.

There's also one other thing; it came up in a conversation that I had with my Laurel Mistress Aeruin ni hEairain, whose work has graced these pages before. Certain types of armor (and virtually all full-length fighting surcoats), tend to hide the subtle (or, in some cases, not so subtle) visual cues that say "woman", and this may go along way to ^{words}reassuring the subconscious of someone who has a twitch about fighting women. Now, I'm not saying that women should try to look like men on the field, or that they should in any way suppress their femininity, but I have heard it said by fighters of both sexes, in both the SCA and the mundane martial arts, that in combat, an opponent should not be thought of as male or female, simply as an opponent. What I'm saying is, if some guy is having trouble with this concept, why not help him along a little? Besides, if you're new at the rattan game, a good-looking surcoat can turn a generic "carpet monster" into quite a dashing figure. Now it just so happens that Mistress Aeruin wrote an article on "Practically Fighter-Proof Surcoats", which appeared in the Fall AS XXII issue of Tournaments Illuminated, and...

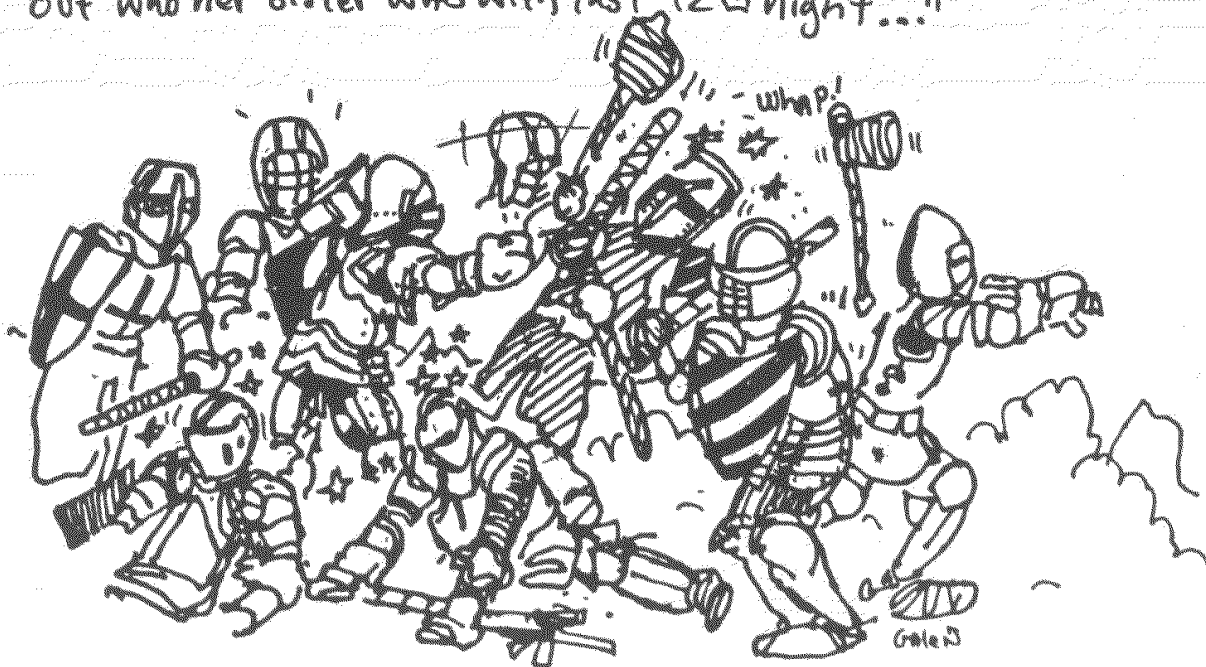
Well, that's really all I have to say about this subject. Once again I commend your excellent work on Flowers of Souvenance, and wish both it and you continued and ever-increasing fame and prosperity. Until my next letter, then, please believe me to be,

Yours in Service to the Society,
And the Falcons Gentle

cam

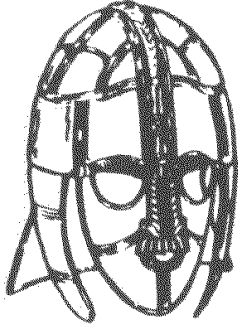
Lord Cadfan ap Morgan Godrudd
Apprentice to Mistress Aeruin ni hEairain O' Chonemara, O.I.

"UH OH.. It looks like Lady Janet finally found out who her sister was with last 12th night...!"



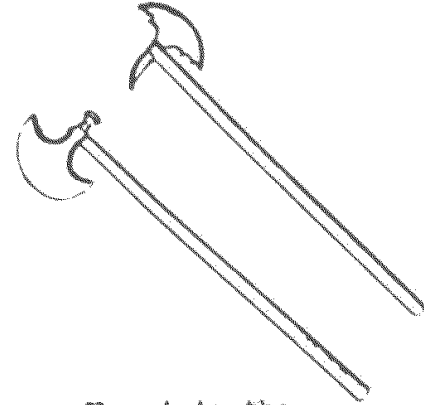
c/o Fiona nic Gornliatha
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SHADOW OF THE RAVEN

By Fiona nic Gornliatha



It is said that the day she was born, a raven flew into the house and perched on her cradle. It fluffed its feathers and gave a rather pleased croak. Then, as her father, fearing that the bird would go for the infant's eyes, tried to shoo it off; it fixed him with a beady eye and flew off. It circled the house three times, then flew off into the West, the land of death.

They watched the baby carefully, but although the superstitious muttered darkly, nothing came of it. They called her Maeve, "she who intoxicates"--and she did grow up handsome. The nickname "Dhu", Black or Dark, was given to her though, for her raven locks and jet eyes.

Dark Maeve was a passionate girl, subject to fits of rage and sudden mad joys. Besides the normal pursuits of a girl growing up in ancient Eire (including Beltaine romps), Maeve practiced the martial arts. Her teachers were very proud of her skill and dedication in fighting.

For this was Ireland before the coming of Patrick and his Christ; when they still worshipped the old gods, like Dagda, Lugh

and occasionally Morrighu the Battle Raven. Maeve loved to hear of the Morrighu and practice the Goddess's arts of war, and fertility too, although she was still unmarried at eighteen.

She always seemed to be waiting, but for what?

The raiders had chosen their time well. They landed at the north cove an hour after most of the villagers left for the day's fishing from the south cove. Maeve's home was a couple of miles away from the main part of the village--near the north cove.

She was chopping meat and vegetables for a stew, when three raiders burst howling in on her.

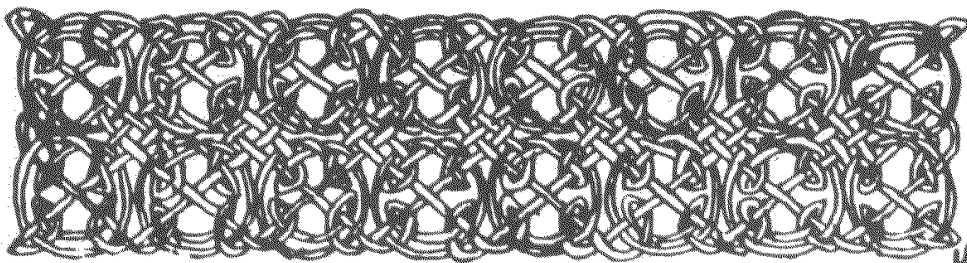
The foremost raider grabbed her, slammed her back against the table and started to pull up her skirt. He didn't expect the knife she thrust up under his ribs into his heart, then almost in the same motion she jerked it free and pulled his sword free of its sheath.

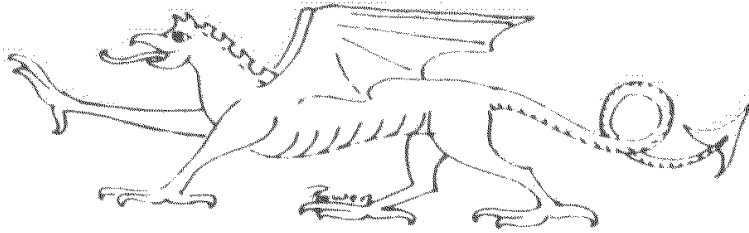
Then, kicking his body into the path of the others, she sliced open the throat of the one on her left, while the other tripped over the body and impaled herself on her ready knife.

Dhu Maeve gazed in wonderment at the carnage she'd caused, she was not as upset at her first killings as she'd thought she'd be, she felt--good. As she stared at the bodies, a raven flew in through the open door. It perched on the body of the one whose throat she had cut, and fixed her with a beady eye.

"Morrighu?" she breathed...

The raven gave a pleased croak and started to pick at the corpse's eye. Then she was running out of the door, towards the





horses. There was little more than women and children in the village!

The raider who'd stopped to steal a horse while the others raped the girl, died quickly of a knife to the brain.

Maeve jerked her blade free, grabbed the roan's halter rope and pulled herself on its back. She turned its shying away from the blood into a gallop for the village. She forced her way through a bunch of raiders, bowling some over and laying about her with knife and sword. It delayed them a little, but not long enough to rally the womenfolk.

As she rode past the standing stones next to the village however, she saw a raven fly by to perch on the heelstone in the center. But when she galloped up, there was no bird, but a cloak of raven feathers gleaming atop the lichened stone.

Dazed, she picked it up and draped it over her shoulders, to have it cascade around the horse's rump to her toes. It was then she noticed the blood dripping from the sword and knife to cover her hands--the blood of invaders.

A sudden fierce joy filled her, as had never touched her during lovmaking.

"MORRIGHU!" she shrieked, "RAVEN OF NIGHTMARES, COME TO ME!"

Her cry was still ringing in their ears when Dark Maeve, made darker by the feather cloak, gathered the bewepoed women in the square. When the first of the invaders approached, she smiled at him as if at a lover.

"Morrhigu," she whispered, and then the red madness descended.

When the others came home from their fishing, they were amazed by the incredible slaughter on their doorsteps. Few raiders had escaped, and those who had, warned their fellows away from that part of the Irish coast.

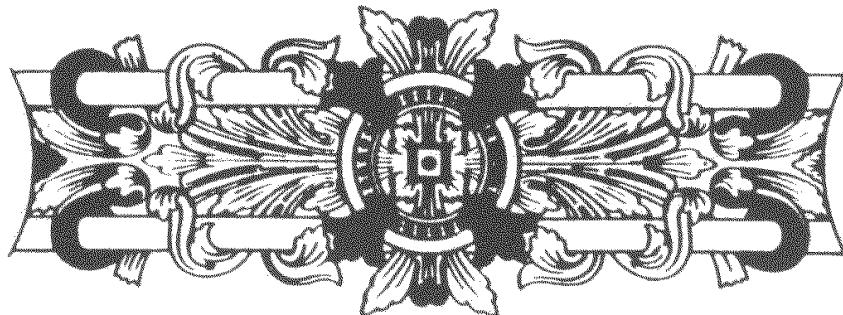
No one was badly injured, but Dhu Maeve was nowhere to be found. Some said that in her berserker's sacred rage she had been mortally wounded, and after the fight was over, turned into a raven and flew off. Others claimed that she had taken no wound, but had ridden West into the sea after the last invader died by her hand--that she rode to meet Death, her true lover.

A few skeptics held that she'd ridden off to become a mercenary.

Her father, who had lost his wife a year before, mourned his losses quietly. Years later, on his deathbed, he confessed that Maeve had appeared to him in a dream, and told him that she was within the timeless hollow hills, and would return if needed. He did not report her last words to him, as she stood in the gleaming cloak.

"There is a bit of the Morrighu in ever woman, Father, men make war for amusement, they will fear women's involvement. For though we fight most often to protect, we also kill to sacrifice to the darker part of ourselves." She smiled a chilling smile then, "Death and the Shadow are stern lovers indeed." And faded.

He did not need to say this, for it is already known and should never be forgotten.



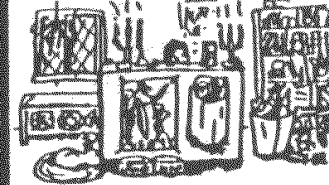
CHRONICLE

Welcome to the current Middle Ages home of Lady

MARRIET THE MARRIED



Every chore has a Lady Hand: the person who does it all - or tries to!



Tonight she burns the midnight oil - er, candle - to meet the deadline for her share newsletter.

But why? She's the only person in her chire!

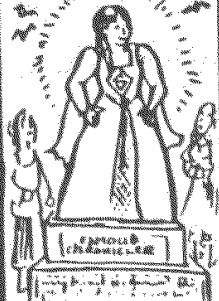
What makes her put so much effort into a newsletter only she will ever read?



Is it because of her siccers desires for Knowledge and Experience?



OR IS IT BECAUSE IT MAKES HER FEEL MORE IMPORTANT THAN SHE REALLY IS?



I heard that!



Is it to develop her Personal Discipline?

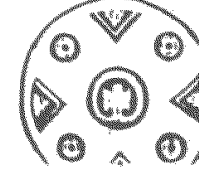
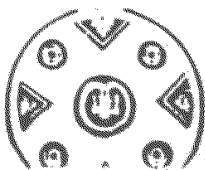
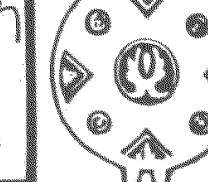
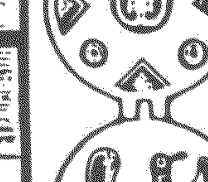
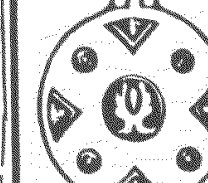
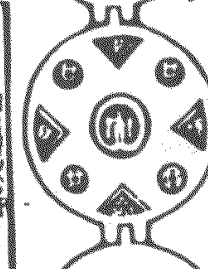
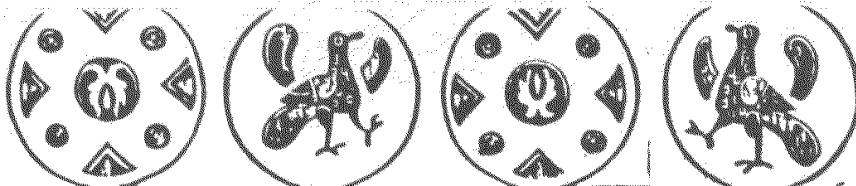


Is it just because someone has to do it!



Next Time: Welcome Wagon - or - Be careful what you wish for!

Concept by Fiona Nic Gormliocha; Art by H. of Weatherhill





A Reference to Women Gladiators in the Roman Empire

by Lady Liaerei ap Pendaran
 additional research by Lord Claudius Titus Severus

Last August, my lord and I had the good fortune to take a trip to Europe, and we made a beeline for the British Museum in London. We spent a whole day there revelling in magnificent antiquities, Egyptian mummies, Assyrian sculpture, parts of the Parthenon, Celtic treasures, illuminated manuscripts -- it was unbelievably wonderful.

We found one treasure of particular interest to lady fighters, especially those who are interested in documenting ancient fighting personas. In one of the Roman rooms was displayed the stone which I have depicted here. It was about two feet square and obviously damaged, but it clearly shows two women fighting with short swords or daggers and large curved shields. They appear to have some sort of protection on their lead knees, and the one on the left has a sleeve of banded armor on her sword arm.

The plaque underneath it gave the following explanation: "Marble relief commemorating the release from service of two female gladiators, Amazonia and Achilla. Greek, 1st-2nd centuries A.D. from Halicarnassus." Halicarnassus was a city in Asia Minor on the east coast of the Aegean sea, across from Greece, and it had been Greek before it was Roman.

Amazonia and Achilla were probably "stage" names, such as professional wrestlers use today. Two faint reliefs of different types of gladiatorial helmets can be seen in the lower corners of the stone. Gladiatorial games of many kinds were popular throughout the Roman Empire from Britain to Egypt, and records of the release of slave gladiators from service, usually for exceptional performance, are not uncommon.

Apparently it was unusual, but not unheard of, for women to fight in the arena in Roman times; it was the most common during certain periods in the early empire. The emperor Domitian (81-96 A.D.) actually encouraged female gladiators,² as did Nero. According to Tacitus, the number of women fighting in the arena reached its peak in 63 A.D., during Nero's reign.³ Petronius mentions a female *essedaria*, a specialized gladiator who fought from a British style chariot.⁴ There is also a record of games put on in Ostia, the port near Rome, during the reign of Septimius Severus (197-211 A.D.) which featured single sword combats between women. Septimius Severus later banned women from single combat in the arena in 200 A.D.⁵

Many of the women who fought as gladiators were slaves like Amazonia and Achilla, but some were freeborn, even nobly born. In the early empire, performing on the stage or in the arena became a fashionable diversion -- and in some cases an obsession -- for members of the upper class of both sexes.⁶ Such occupations were considered disgraceful, and when the nobility indulged in them it caused great scandal, which is the very reason some of them did it. Tiberius (14-37 A.D.) made their performance in the arena illegal in 19 A.D., but that did not stop them.⁷

The poet Juvenal scathingly satirized female gladiators as unfeminine, especially those who were nobly born. According to the chronicler Dio, his satires and the public reaction to a resurgence of noblewomen in the arena were what caused Septimius Severus to issue his ban.⁸ An interesting light on our own times: the authors of the two earlier sources I used (1967 and 1972), both men, seemed as horrified by the prospect of female gladiators as the Roman writers did. Juvenal condescendingly tells the story of Eppia, a senator's wife who left her husband and children for love of a gladiator, to become a gladiator herself.⁹

Not all free Roman women who took up the sword committed themselves to the extent that Eppia did. Many merely practiced and trained at the gladiatorial schools and never actually performed in the arena.¹⁰ Perhaps they did so as a form of daring or rebellion; perhaps their motives were not so different from ours -- challenge, physical and mental discipline, exercise, camaraderie, and a sense of independence. Certainly participation by women in less bloody athletic pursuits was not a source of disgrace.¹¹

I could find no more information on Amazonia and Achilla, and they continue to intrigue me. But what I found indicates that it is certainly within bounds for a woman with a Roman persona to take up the sword.

¹ The British Museum

² Gardner, Jane F. Women in Roman Law and Society, Cornell University Press, Bloomington and Indianapolis, 1986. p. 207.

³ Grant, Michael. Gladiators, Delacorte Press, New York, 1975. p. 33-35.

⁴ Ibid.

⁵ Gardner, p. 257.

⁶ Ibid.


⁷ Ibid.

⁸ Grant, p. 34.

⁹ Arquet, Roland. Cruelty and Civilization: The Roman Games, George Allen and Unwin Ltd., London, 1972. pp. 166-170, 176.

¹⁰ Ibid.

¹¹ Gardner.



You know, the thing that appeals to me most about FoS has nothing to do with fighting, or even with the SCA. What that thing is, I'll get 'round to stating in a minute; to begin with I'll say that it has to do with two things which seem to characterize your female contributors.

The first of these is self-reliance. These women, for their own purposes, wanted to make a change in the SCA. They did it by going out and practicing, making their own armor, entering tourneys and going to wars...in short, they did it themselves. They didn't file a lawsuit or drag in the Feds. They didn't ask The Powers That Be to intercede for them. Granted such actions are occasionally necessary in mundane life, but I think they're resorted to a little too often. These women realized that, to paraphrase Viscountess Sir Maythen of Elfhaven (if I've read her excellent article aright), true equality is not won by lowering the standard, but rather by pushing yourself to meet it, even if it seems beyond your capabilities. Chances are, it really isn't. Such an effort pays a double dividend; both through the accomplishment of the deed, and through the self-respect and confidence you will gain thereby, you will persuade others to treat and respect you as an equal. The catch is, you have to get off your duff and do it yourself.

The second characteristic is affability. The experience of (quite literally) fighting for their equality has not left these women embittered or hateful towards men. In fact, the general opinion of the lady fighters who've contributed to FoS seems to be that, except for a few jerks, men are O.K. Now, there should hardly be anything remarkable about this attitude, but it happens to be starkly (and refreshingly) different from a currently very fashionable line of post-post-feminist thinking, which seems to state that men are, with few exceptions, insensitive boors at best and malevolent, perverted oppressors at worst. Being male, I rather resent this sort of stereotyping, just as a woman would resent being stereotyped as frail/airheaded/uncontrollably emotional. It is therefore very pleasant to find a group of woman who have successfully challenged female stereotypes without stereotyping the opposite sex.

Now, I grant you that my data may be somewhat skewed; the fact that all the female fighters who've contributed to FoS seem to be successful in their endeavors, may be influenced by the fact that those who weren't succesful (due to sexist attitudes, lack of proper instruction, or whatever), have dropped out of fighting (and perhaps the SCA), and are not interested in contributing to a 'zine for lady fighters. Also, the SCA is very different from mundane life (wotta revelation!): an organization that got started in Berkley during the Summer of Love is going to be a bit more open-minded than most other institutions; furthermore, the traditions and customs of the SCA, not having had generations in which to ossify, are much more amenable to change than those of the mundane world.

All that notwithstanding, I still feel that FoS deserves enormous credit for what it's accomplished: for portraying a "woman's issue" from a woman's perspective in a fashion that does not demean the opposite sex and is, in fact, inspirational to both. Really, as it's treated in FoS, lady fighters aren't really a "woman's issue"; your publication takes the (to my mind) quite correct attitude that having women on the field in the SCA (as in so many other areas of endeavor) enriches everybody; that the challenges they face are everybody's challenges, and their victories, everybody's victories.

An attitude like this does more for equality than a whole briefcase full of lawsuits (however necessary the latter may be), and is infinitely more enjoyable besides. That's why I like FoS; that's why I shelled out my beer money to subscribe, and why I spend my time (which I don't have a whole lot of, these days, at least not for myself) contributing.

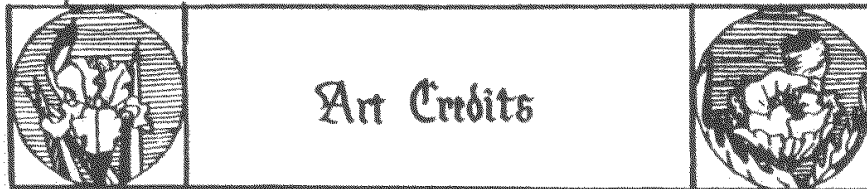
In short, lady Cymber, you're doing a great job; keep up the good work, and know that I have the honor to remain,

Yours in Service to the Society,
And the Falcons Gentle

can

Lord Cadfan ap Morgan Godrudd
CSM, CIM, KGA

Apprentice to Mistress Aeruin ni hEarain O'Chonemara, O.L.



Cover	(unfortunately all I have is his mundane name) Richard Mollering
Inside front and back cover	Lord Galen of Wiltshire
Page 11	Mistress Rowen
page 13	Non-copywrited Clip Art
page 28	M'lady JiJe
page 30	Lord Galen of Wiltshire





SURVEY

If you need need space please use extra sheet(s) of paper.
Where are you approximately.

1. Kingdom: _____; 2. Principality/Region: _____;
3. Barony, Shire, Canton. College, Ridding: _____;
4. What is your Kingdoms/Principality/Local rules if any as to women's breast and genital protection: _____

Who are you.

4. Rank: _____; 5. Are you a warranted marshal: _____;
6. How long have you been a fighter (circle one) under 6 months; one year; two years; three years; four years; five years; six years; seven years; eight years; nine years; ten years; how many years over ten years _____;
7. What are the weapons you most commonly fight with: _____

8. Armor style, and materials _____

Physical characteristics:

9. Height _____; 10. Weight _____; 11. Bone structure:(circle one) small, medium, large; 12. Bra size _____,cup size; _____; 13. What one or combination best describes the structure of your breasts: soft, medium, firm, hard, lumpy, Other: _____

Breast and Genital protection:

14. What type if any breast and genital protection are you know using: _____
15. What are its pros, and cons _____

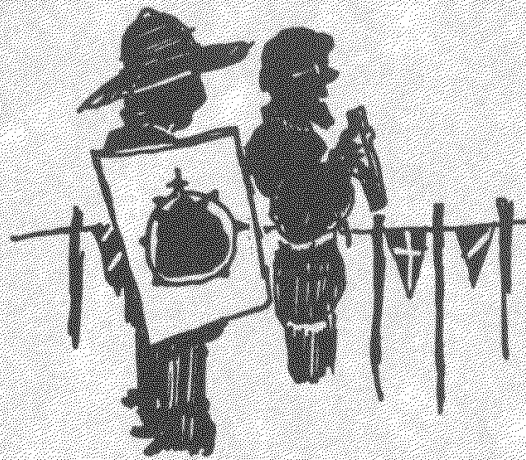
Did you try the breast protection described in this article? _____; What are its pros, and cons: _____

The information gathered here will help to develop some general characteristics of female fighters, their likes and dislikes. Please return your completed survey as soon as possible to Lady Pegasus Devona c/o Laurie E. W. Brandt, 928 S. Davis St., McMinnville, OR 97128. The results of this survey will be compiled and made available in the next years Summer issue.

"Sir Robert, Is that your wife
Arming up on the list Field?"



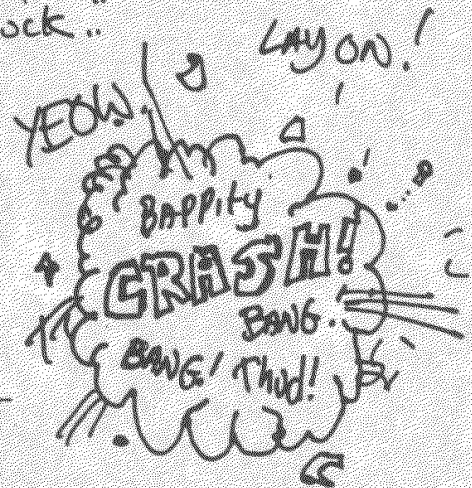
"you must be
Joking."
why yes, I believe it is."



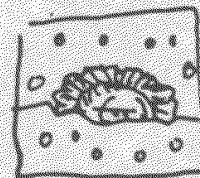
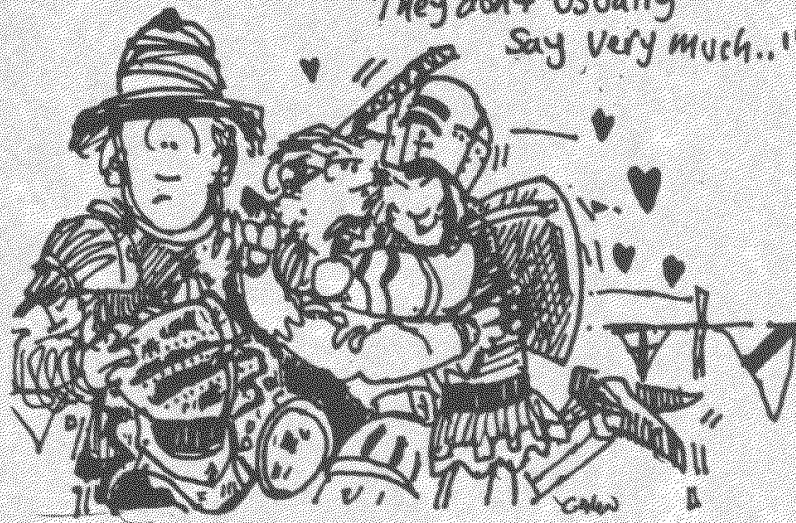
"You're Standing here making
needlepoint, While your wife
is fighting? What will your
Peers Say?"



'Ello Robert,
Wish me luck.."



"They don't usually
Say very much.."



Lord Galen of the Snowband

Preferably, submissions should be typed with a good black ribbon on white paper to fit a space 7"x11". All who send in submissions will receive a free issue of the one which holds their article.



Order of the Southern Cross

Lady Cymber
c/o KC Chase Bldg 17 #203
12102 Huron Northglenn, Co 80234

