

Second Quarter; April 2015

Flamberge



The official newsletter of the Barony of the Flame

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Cover Art By: Lady Marissa von Atzinger, Border Raids Miniature Painting

CALENDAR OF UPCOMING EVENTS

MAY 2015

02: Spring Coronation (Howell, MI)

04: Louisville Stuff & Nonsense hosted by Erick & Camilla

09: May Day at Fenix (Union, KY)

10: Fighter Practice (Flightline Gym - UofL Belknap Campus)

15-17: Border Raids (Elizabethtown, KY)

23-24: Crown Tournament & Kingdom A&S (Saline, MI)

24: Baronial Meeting & Fighter Practice (Flightline Gym - UofL Belknap Campus)

JUNE 2015

01: Louisville Stuff & Nonsense hosted by Erick & Camilla

05-07: Northern Oaken War Maneuvers XIX (Wellington, OH)

13: Demo at Highland Renaissance Festival (Eminence, KY)

14: Fighter Practice (Flightline Gym - UofL Belknap Campus)

19-21: Mayhem V (Philpot, KY)

26-28: Baron Wars XVIII (Perrysburg, OH)

28: Baronial Meeting & Fighter Practice (Flightline Gym - UofL Belknap Campus)

JULY 2015

03-05: Simple Day (Danville, IN)

06: Louisville Stuff & Nonsense hosted by Erick & Camilla

12: Fighter Practice (Flightline Gym - UofL Belknap Campus)

24-August 9: Pennsic War 44 (Slippery Rock, PA)

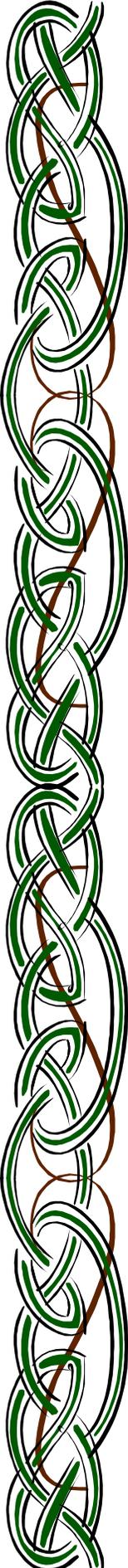
26: Baronial Meeting & Fighter Practice (Flightline Gym - UofL Belknap Campus)

WEEKLY FIGHTER PRACTICE

Every Tuesday at 7:30pm - Flightline Gym (Dougherty Hall), University of Louisville Belknap Campus

Every Thursday at 7:00pm - Sam Peden Community Park, New Albany, Indiana—resumes when weather warms up!

For more information, visit our website at <http://www.midrealm.org/baronyflame/index.html>



Officer Letters

From the Baron and Baroness

Greetings to the populace of the Barony of the Flame!

What a wonderful state we find the Barony in: new people, familiar friends returned and successful events under our belts. The Martial RUM was a resounding success and showcased to the Known World the talents and hospitality that the Flame boasts.

We look forward to the coming warmer months as we prepare to travel all over the Known World! We invite you to join us and spread Flame fame all over our fine Kingdom.

Border Raids is upon us and we will no doubt keep our border safe once again! Please bring out your banners and finery to increase the pageantry for which we are known!

Incendo!

Baron Jaime & Baroness Eleanor of Flame

Seneschal

Greeting to the good Folc of the Flame,

The winter snows have finally released us from their frigid grip and spring has sprung. We have had some great events this cold season, in particular the Second Annual Martial RUM, this time with the addition of South Oaken Regional A&S. Our renown is ever growing in this kingdom, as is right that it should. With the warmer weather coming upon us we shall move outdoors for more events. I remind you to think to your health, drink water, wear sunscreen, et cetera. Our next Coronation and Crown Tournament are taking place far, far to the North, but if you able to make it I encourage you to do so, to support your new King and Queen, the fighters of your choice, and our glorious Artisans as they advance to the Kingdom-level Arts & Sciences competition. As a final note I would point out that I am coming up on two years as your Seneschal and I still lack a deputy. As the school draws my attention further from the SCA I would ask that volunteers contact me soon to step-up as Deputy Seneschal.

Yours in Service

Lord Ceadda of Fox Hall, Keeper of the Keys, Seneschal to the Flame

Arts & Sciences

The Barony of the Flame was well represented at the South Oaken Regional Arts and Sciences Faire. Baronial members not only helped organize and run the competition but also participated as judges and entrants. Our Baron Jaime garnered much interest in his entry. It defies description, so ask him about it the next time you see him. Other members entered items in many categories including such areas as textiles, scribal arts, bardic arts, and more. Honor von Atzinger performed at court. Her lovely performance entry will go forward to compete at the Kingdom level. Several other entrants from our Barony will also be competing at the Kingdom Faire. We even had two pentathlon entrants, Ærick Orvender and Baroness Camilla both of whom passed on to the Kingdom level. For more information on Arts and Sciences Faires go to <http://www.midrealm.org/moas/>. Martial RUM was being held at the same event. Many Flame members taught classes both in the areas of the martial arts and fighter support.

Mistress Bianca organized a scribal night last month that was educational and productive. A&S nights are being planned to begin in June. They will correspond with the normal Tuesday night fighter practices. Announcements regarding these will be on the webpage and Facebook.

Border Raids is coming up in May. We are not in charge of organizing the event this year. However, if anyone is interested in doing an Arts and Sciences type demo contact me and I will see how I can help facilitate it. My contact info is emer7930@icloud.com.

YIS Lady Emer Etain von Atzinger

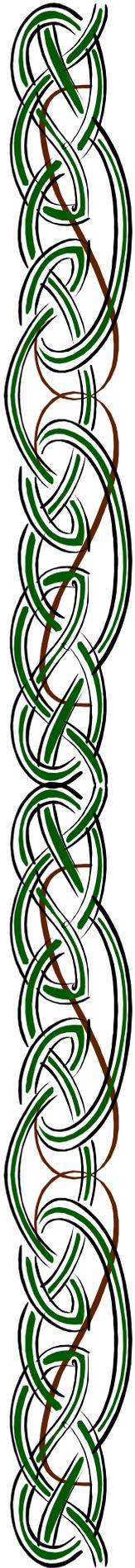
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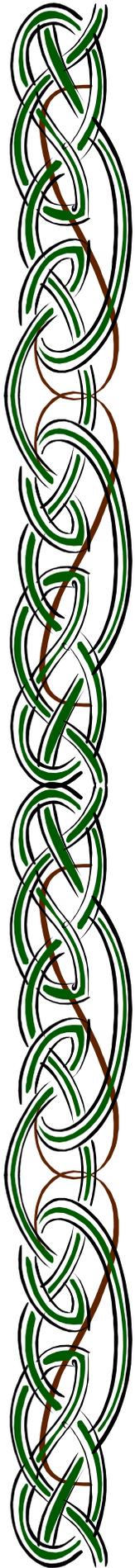
Greetings to the Barony of the Flame,

We are now approaching the exciting events that summer offers to us. I look forward to seeing our Baronial members at various events and capturing you in photographs.

I have had at least one person approach me with interest in becoming my deputy. If there is anyone else interested, please let me know. The Chronicler must reside in the Barony, be a paid member of the SCA, Inc., are encouraged to hold office for no less than 2 years, and are required to have a stable mailing address, phone number, and email address. It is also expected that Officers attend the monthly Baronial meetings (or send someone to represent them), and make a reasonable attempt to attend Baronial events. As Chronicler, I took meeting notes and forwarded them to the Seneschal for record-keeping, made sure to get permissions for using submitted items in the newsletter, and I currently use Microsoft Publisher for newsletter design.

Lady Marissa von Atzinger





Herald

Greetings from your Baronial Herald!

Below is the information I am collecting from each Baronial member. I would appreciate if you could send me this information either via Facebook, or e-mail: onorathepotter@yahoo.com

Mundane Name

SCA Name (Include well known nicknames, i.e. Adam Richardson, Alexander von Stettin, aka "Ogre")

E-mail Address

Phone Number

Year you started in the SCA

Awards you have received from the Kingdom (and the year if you know it.)

Thank you in advance for all of your participation and assistance!

In your service,

Lady Onora inghean Roibeaird

Webminister

Greetings to the Barony,

I have been finalizing the new website and it should go live in May. Once the website launches, announcements will be made on our Baronial Facebook pages and via the Flamebridge email group. If you have any recommendations for the website, or if you wish to create content to be posted online, please contact me directly via Facebook message or email with the details and it will be taken into consideration.

The website can be a great resource to introduce and welcome new members of the Barony!

Lord Gustav von Atzinger

Marshal of Fence / Chirurgeon

Marshal of Fence:

We have a regular group of fencers that show up frequently. Start building up your heat tolerance for Pennsic. Come stab your friends in the style of Inigo Montoya!

Chirurgeon:

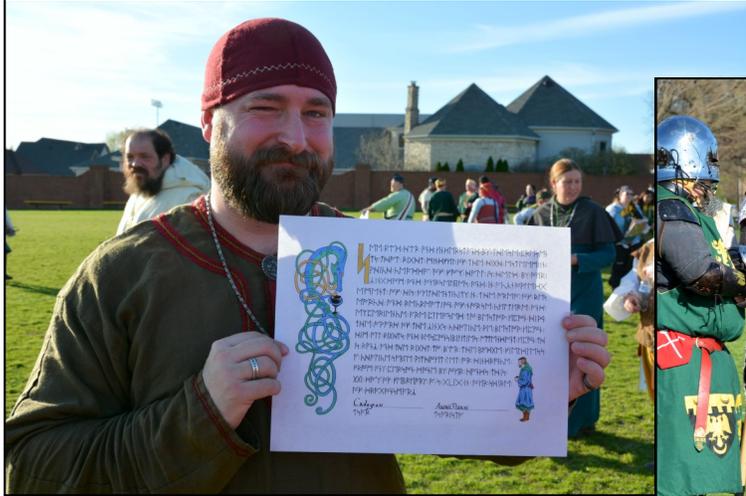
The BOD still has not made a final decision about the state of the Chirurgeonate. They want comments from the populace by July 1. The Kingdom Chirurgeon is looking into establishing a Chirurgeon's Guild before Pennsic. In the meantime, wear your hat, apply your sunscreen, drink lots of low sugar, low caffeine liquids.

Baroness Camilla de la Reynarde

Martial RUM & South Oaken A&S

Photos by Lady Marissa von Atzinger

The Barony of the Flame hosted the 2015 Martial Royal University of the Midrealm along with the South Oaken Regional A&S Competition. The weather held out and it was a fantastic day! There were classes for each martial area, an A&S solar, the A&S entries and judging, a fun luncheon, and an exciting court!



INTRODUCTION TO BUCKLER

The Buckler Fechtbüch of Lord Daffyd von Atzinger, APF, CCK

Ever since Caveman Bill hit Caveman Ted in the head with a stick to take a thing that Caveman Ted had invented, the human arms race was on. While weapons and armor tend to be the things most people think about when discussing the early history of the arms race, the shield was as important if not more so in maintaining life and limb. Throughout history, the shield shows as an offensive and defensive weapon, which unfortunately, in our breed of historical combat, we can only focus on the defensive aspect. While this is a limitation of the shield itself within the SCA, it also can further to help push home that the key portion of any fight or duel is to keep one alive and unscathed, whilst not allowing your opponent that same luxury. Upon completion of this class, you should have a working knowledge of different buckler designs, and some techniques which can help assist you in your fighting career in the Arte of Defence in the Society.

Examples of Buckler shapes and sizes:



Image 1: I.33

One of the earliest fechtbüch that exists, the I.33 manual focuses specifically on sword and buckler. This fechtbüch instructs using the buckler to incur binds of the opponent's sword and to open a line for your sword to score the play you wish. Note the small round buckler which could be easily carried and be ready at a moment's notice if need be. Note the center boss, used to assist in performing binds.

Hans Talhoffer used a different variation of the buckler, being an ovoid shaped shield board, which was rounded towards the ends. This design provides a little more coverage than the small round of I.33, but in practice it still behaves much the same in use. Again, note the center boss to assist in binds and deflecting a strike.



Image 2: Talhoffer



Image 3: Marozzo—Opera Nova

The 1536 Marozzo treatise shows a square target with a bend in it. These shields were quite popular in the mid-16th century if we take the woodcuts into account and are very useful for catching cuts and thrusts in the curvature of the board.

Cappo Ferro's 16010 manual shows the large roundel shield, and is a supreme throwback. This shield is dished to allow complete coverage of the non-dominant arm.



Image 4: Cappo Ferro

Continued on next page...

INTRODUCTION TO BUCKLER CONT.

The Buckler Fechtbüch of Lord Daffyd von Atzinger, APF, CCK



Image 5: 2° MS Math.7

The very late period (possibly out of period as it can only be dated as prior to 1686) 2° MS Math.7 shows a man fencing in in full armor, but with a rapier and with a large strapped round shield. Said shields are well known prior to the rapier period, and probably would have been seen throughout this period as well.

Stance with buckler

As we can see from most of the above images, the most important thing for using a buckler properly is maintaining a solid cone of defense. While there are several different positions for this behavior, keeping the buckler out away from one's body is a key situational idea to ensure that nothing gets through your guard and allows you ample time to void if you miss the parry or beat with your buckler. For the basic stance when learning to fight rapier and buckler, the 1570 image from Di Grasse is an appropriate place to start.

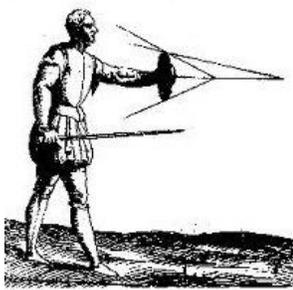


Image 6: DiGrasse

Note that the rapier is in a refused stance, and the shield is as far from the body as it possibly can be. The rapier's position allows one to block anything that is not handled by

the buckler on the sword side, and the forward sword leg allows one to bait with the leg, while being prepared to move it out of the way. The position of the shield allows for a direct line of sight of your opponent, while at the same time narrowing your opponent's vision greatly.



Image 7: Marozzo

Note the image from Marozzo to the left, showing again the perpendicular angle of the buckler to the body, and the semi-refused nature of the sword. When fighting in this stance, watch the angle of the buckler to the body. A slight drift of the elbow towards the body, or to the left or right can open a hole that can be exploited by your opponent's blade, and leave you with a fight loss at the end of the day. Just to reiterate, it is most important for one to focus on staying alive while fencing rather than going forward and winding up with both combatants dead or maimed.

In the images above, the sword foot is always forward, even though the sword is refused. It is appropriate to fight either foot forward in both period techniques and techniques specifically for use in the SCA. Marozzo (see Image 8) also demonstrates standing buckler foot forward, which allows

Key Definitions:

Cone of Defense: The protection afforded by the relative position of your shield to your body. By extending your arm closer to your opponent, you provide a larger area that your opponent cannot strike against. It also forces your opponent to seek out specific angles against you, and having mastered where these angles are, your opponent shall stand no chance.

Refused Stance: Keeping the rapier withdrawn so as to provide a disguise of your measure. It also assists in preventing your opponent from binding your weapon

INTRODUCTION TO BUCKLER CONT.

The Buckler Fechtbüch of Lord Daffyd von Atzinger, APF, CCK



the buckler to be more of an offensive defensive device. This motif repeats in several different standards throughout the fechtbüch period. Standing buckler foot forward allows one to use sweeps, opens extra binds, and otherwise force your opponent's weapon off-life. I would recommend experimenting with both stances, and finding the one that you prefer, or ideally learn to fight out of both stances, and use them interchangeably through a set of plays, as changing your foot stance further changes your measure.

Wards with the Buckler

Image 8: Marozzo

If you've spent any time at all reading the old master's treatises, you're familiar with the idea of Wards in fencing. If not, a ward is basically a stance through which your whole body, blade and shield will travel through during the course of combat, and you must be able to flow into, out of and in between at will. I primarily use four wards over the course of a fight, a modified Woman's Ward from I.33, the High Ward from MS 5878, Marozzo's Broad Ward, and Di Grassi's Low Ward.

Woman's Ward

This is my typical starting position, or as close as I've found in a historical text. The hilt is between my floating rib and my hip, and I keep the sword tilted about thirty degrees towards my opponent. This allows me to be able to bind almost anything that is thrown from the start of the bout, and keep control where I want it. To throw my own lunges from this position, it is a snap of the wrist and a thrust with the elbow to get the sword on line. The benefit of fighting from this ward is that you can disguise most of your locations until the last moment because everything starts out the same, and only adjusts when the sword arm moves to put it where you want it.



Image 9: I.33 Woman's Ward

The High Ward



Image 10: The High Ward—MS 5878

The High Ward is a ward I drift into when I need it and get out of relatively quickly depending on if I open the shot I want with it. The basic theory behind the high ward is that it will open up a space above and beyond your opponent's buckler, and allow you strike your opponent's chest. Thus, they are defeated. However, it does cause both arm, wrist, and hand fatigue, and I find maintaining this ward for a long period will cause issues with my calibration if the shot is not thrown soon enough.

Continued on next page...

Marozzo's Broad Ward

INTRODUCTION TO BUCKLER CONT.

The Buckler Fechtbüch of Lord Daffyd von Atzinger, APF, CCK

The broad ward is used to help to lure your opponent into your measure without them realizing it. Note the low and wide position of the rapier, while at the same time, the buckler is positioned to protect you from anything that might come your way. When using this ward, ensure you are out of measure, and let your opponent come to you, then bind, and strike them. Thus, they are defeated, however, maintain your bind until you are very sure that they are in fact defeated.

DiGrassi's Low Ward



Image 12: Low Ward—DiGrassi

The low ward was one of my favorite places to stay while fencing until I started studying I.33. With the sword refused and the buckler out, the opponent will often lose where your sword point is during the fight.

From this ward, practice throwing offline shots that take lines that are frequently forgotten in the SCA. It is by those offline shots that your opponent shall be found wanting.

Basic techniques

With a buckler we REACT, REACT, REACT

Remember that if your opponent opts for no action, the correct reaction is action.

Sword bind with sword, transfer to buckler, thrust to kill.

Buckler block to outside line, thrust to kill.

Sword block on strong edge, bind with buckler, TTK

Drills

Here are some suggestions for drills with a sword and buckler to get you out playing. Have fun!

1. Form. Work on wards and buckler positioning in front of a mirror.
2. Sword vs. Shield. Fencer A has only a sword. Fencer B has only a buckler. Fencer A practices attacks, and Fencer B practices defense. Then switch.

3. Parry Drill. Fencers face each other at extension distance or slightly further apart. Fencer A takes a simple (single action) attack. Fencer B parries. Fencer B makes a simple attack of her own. Fencer A parries. Continue as desired, then switch.

Suggested Reading:

Anonymous. The Royal Armories I.33 manuscript

Capo Ferro, Ridolfo. Gran Simulacro.

di Grassi, Giacomo. The Complete Art of Defense

Marozzo, Achille. Opera Nova.

Ringeck, Sigmund. The Knightly Arts of Combat (tran. David Lindhold and Peter Svärd)

Talhoffer, Hans. The Fechtbuch.



Image 11: Marozzo Nova Opera

Basic techniques

With a buckler we REACT.
Remember that if your opponent opts for no action, the correct reaction is action.

Sword bind with sword, transfer to buckler, thrust to kill.
Buckler block to outside line, thrust to kill.
Sword block on strong edge, bind with buckler, thrust to kill.

New Additions to the Bridwell Art Library

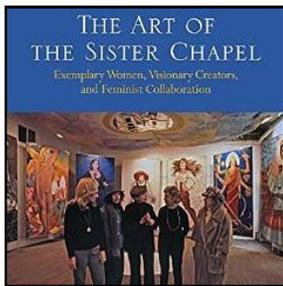
- Submitted by Mistress Cordelia

The Bridwell Art Library is located in Schneider Hall (across the parking lot from the Flightline Gym on UofL's Belknap Campus). The library is open to the public for viewing, and is equipped with two color scanners and a black-and-white copier. You can scan images to your email for free, or pay \$0.15 per page for black-and-white printing.

NEW SUMMER HOURS: April 30-August 23

Hours: Mon-Fri 9am-5pm

Call 852-6741 or check website for exceptions. Website: <http://louisville.edu/library/art/>

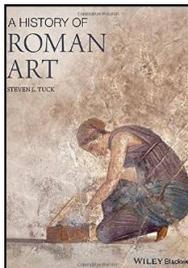
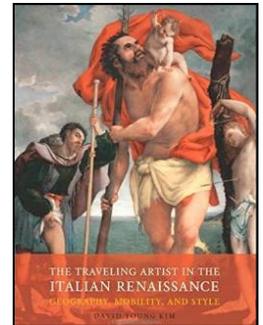


THE ART OF THE SISTER CHAPEL: EXEMPLARY WOMEN, VISIONARY CREATORS, AND FEMINIST COLLABORATION / Andrew Hottle

The Sister Chapel (1974-78) was an important collaborative installation that materialized at the height of the women's art movement. Conceived by Ilise Greenstein as a nonhierarchical, secular commemoration of female role models, The Sister Chapel consisted of an eighteen-foot abstract ceiling that hung above a circular arrangement of eleven monumental canvases, each depicting the standing figure of a heroic woman. The choice of subject was left entirely to the creator of each work.

THE TRAVELING ARTIST IN THE ITALIAN RENAISSANCE: GEOGRAPHY, MOBILITY, AND STYLE / David Young Kim

This important and innovative book examines artists' mobility as a critical aspect of Italian Renaissance art. It is well known that many eminent artists such as Cimabue, Giotto, Donatello, Lotto, Michelangelo, Raphael, and Titian traveled. This book is the first to consider the sixteenth-century literary descriptions of their journeys in relation to the larger Renaissance discourse concerning mobility, geography, the act of creation, and selfhood.

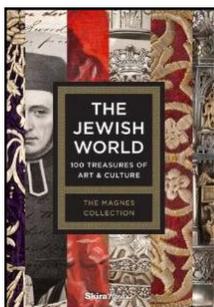
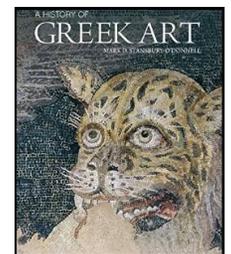


A HISTORY OF ROMAN ART / Steven L. Tuck

A History of Roman Art provides a wide-ranging survey of the subject from the founding of Rome to the rule of Rome's first Christian emperor, Constantine. Incorporating the most up-to-date information available on the topic, this new textbook explores the creation, use, and meaning of art in the Roman world.

A HISTORY OF GREEK ART / Mark D. Stansbury-O'Donnell

Offering a unique blend of thematic and chronological investigation, this highly illustrated, engaging text explores the rich historical, cultural, and social contexts of 3,000 years of Greek art, from the Bronze Age through the Hellenistic period.



THE JEWISH WORLD: 100 TREASURES OF ART AND CULTURE / Alla Efimova and Francesco Spagnolo

A fascinating survey of Jewish art and history from one of the most comprehensive Jewish collections. Through beautiful photographs and insightful texts, this richly illustrated book brings to light masterpieces of Judaica and craftsmanship—from classical paintings to lush illuminations, from intricate silverwork to modernist sculpture—from The Magnes Collection, one of the world's largest and most preeminent collections of Jewish ceremonial, modern, and contemporary art, music, rare books, and manuscripts.

Information and blurbs from Amazon.com