

who might otherwise be more willing to help. I have been known to pitch a fit when a project isn't perfect.

But despite disappointments with the lack of local enthusiasm and my awkward self-realizations, several positive developments helped reduce our stress level. Rich and Sherry Keller (Andra & Hieronymous) volunteered to make two more statues. Our Monday night "project night" picked up steam, when we enlisted invaluable help from some of the newest members of our household, Lord Arawn and Fiona of Glastonbury, along with their two nephews, Cormac and Corwin. They jumped right in, and shared with us the grueling, noisy task of cutting out the columns, the boredom of painting all those carpet tubes, the painting of windows and even pulled the overloaded trailer to and from Pennsic.

Following publication of the summer issue of *Sacred Spaces*, support from the Guild began to pick up. Several more people sent cash donations, without which we would have ground to an absolute standstill. In addition, Lady Svea the Shortsighted came through with an offer to make the shrine for the Virgin's veil, and Master Sean de Carrigfergus committed to making the 20-ft. labyrinth floor covering. Every so often I would receive an odd package in the mail, containing pieces of black fabric or muslin. Lord Duncan Mac na Ceardadh and Lady Jehanne du May won our eternal thanks when each shipped us several yards of unbleached muslin. Duncan also supplied us with several rolls of string at a crisis moment during setup, and Jehanne contributed in many other ways as well. Their muslin supplied enough fabric to cover all of the bases of the columns. Alyssa de Navarre also sent us some black fabric, and Johann Kinslayer (of whom I have much more to say) showed up at Pennsic with 85 yards of 72-in. black fabric.

Paint and solvent supplies proved to be a constant drain on our resources. During the course of the project,

we bought dozens of paintbrushes, along with several varieties of paint, resins and glues. Just prior to leaving for Pennsic, for example, we spent almost \$50 on black and white latex paint, just so we would have enough to finish the columns at Pennsic. Black paint is outrageously expensive. Fortunately, the tempera used on the windows turned out to be relatively cheap, and Aelfric donated the Flex Glue used to coat the panels on both sides.

As we reached the last three weeks prior to Pennsic, we began to get desperate. We were willing to accept help in any form, from any willing bodies. We even considered hiring kids in the neighborhood. At last, our pleas seemed to have some effect. Aelfric became more and more active, until he was spending nearly every afternoons at the house painting stained glass. Deborah Vom Scharzwald showed a similar spirit. Out of the blue, my old friend Corvus Veasslurd rushed in, bursting with enthusiasm. For almost two weeks straight, he spent most of the day painting and painting and painting (these windows took forever). On the last two weekends before our departure, we threw in all the chips, and called everyone

we knew, had ever known, or believed might know us. As a result, Lord Garth, Lord Feng, Lady Tara, Lady Maeve and Lord Griffin came to our rescue in finishing the last few panels.

On Saturday afternoon prior to our departure for Pennsic (on Wednesday), we had completed all of the columns, all of the windows, and both statues. We rested Saturday night. We stared into space. We paced.

By my reckoning, the only missing set pieces were the two sections of cast iron gate. At the last minute, my perfectionist side prevailed. I had to have those gates. I suddenly knew, with a cold spike of fear, that the project would be a complete failure without those

We ❖ ❖ ❖

humble monks of Saint Benedict, welcome you in the year of our Lord 1507 to the eternal grace of this our good cathedral, here erected with the help of God and his servants, here to stand until the world ends, and the the Virgin rise in splendour:

It is our devoutest wish to bring to you, pilgrims of the known world, some knowledge of why we have come together under this heavenly roof, here to rejoice in her glory, to sing his praises, and make the world whole again.

If you, good and gentle people, in your piety, will turn your thoughts to mysteries, then our temple and our music may give you guidance. Fear not to tread upon the labyrinth, where the true of heart may find a path to God. But if wickedness be your cause, surely those those saints and holies who look down from their high places will send you away.

In the pure light of Adam, Eve and the Apostles, let your passions think only of the Virgin, and surrender to the sacred music that raises us to that lofty place where angels dwell.

If our piety and our prayers move you not to penance, then perhaps you shall find that inner light in the most holy relic in Christendom, that veil upon which the Virgin shed her tears at the death of her Son. If then all faces be not turned to God, then shall they be cast out forever from the kingdom of God to dwell in the fire of the nether regions. This is our holy writ. May Her spirit protect and nurture us all.

At 6 a.m. Friday, I began hanging lights. Before I knew it, many others had joined the cathedral-raising crew. Harald Longfellow and Grim Alreksson made short work of the labyrinth. They carefully transferred a tiny, 2x2-in. image of the pattern onto some of the leftover gray fabric (90 yards!) donated by Alexio and Angelica of the house D'Aquila, creating a 15-ft. diameter circle. Hilary assigned about five volunteers the task of painting the lines on the labyrinth, while Merowald and Sarah began the task of texturing the

“stones.” By 3:00, the entire labyrinth was finished and set out to dry. This was the first of several “miracles.”

All through the day, Guild-member Johann Kinslayer, builder of the enormous Roman-Frontier Post-Style Ironwolf palisade seen at this year's Pennsic (and featured in last year's Fall issue), acted as a sort of site supervisor. When we went to raise the first column, for example, it collapsed in pieces at our feet. Everyone stood dumbfounded, including myself. Finally, Johann spoke. “It's going to happen,” he said.

"Let's put it back together." – and he did. That was another miracle. His words became our slogan for the day. Johann was everywhere. Assembling columns, tapping down the labyrinth, even adjusting the lighting behind the stained glass. I told him I was glad we didn't live close to each other, because we might start doing things like this all the time.

The final miracle occurred at 5:00 p.m., when the last UPS truck of the day delivered our four missing candelabras. The set would be complete.

At about 7:30, we were ready, with an hour to spare before the performance. The set looked beautiful. At the last minute, Grim supplied us with a gothic music stand he just "happened" to have at his campsite. SCA folk are weird, aren't they?

The Performance

The ritual, the procession and the "supporting cast" for the concert came together in the last minutes before the choir began to sing. Amalie had organized everyone and done most of the footwork already. It was becoming dark outside when we opened the barn. All of the seats in the nave filled immediately, and people flowed onto the labyrinth, eventually filling almost the entire barn. The nuns, Amalie, Marie and Caterina, led the procession, holding candles. Perhaps this excerpt from *The Pennsic Independent* will best describe the event:

By Lady Carmela Costentino

Wow! What an amazing performance. Last night the Knowne World Pennsic Choir just blew everyone away. There is no other way I can think of to put it. For those of you who were there, you know what I mean - for those of you that were not, I don't know that I can properly describe it.

Everything was perfect right from the beginning. When you first entered the Barn you entered another world. The Barn had been made over into a cathedral patterned after the cathedral at Chartres. If I hadn't known where I was I would not have recognized it. There were columns and stained glass windows - not something we are used to seeing in the Barn! Then, as everyone was taking it all in, you heard the faint sound of song wafting into the building. Next came a procession with Nuns, Monks, a Holy Icon and the Choir singing Alleluia. There was quiet from the crowd as the Choir performed *Sit Gloria Domini*, *Sanctus*, *Sanctus/Benedictus*, *Qui Habitat* and *Sanctus*. They then processed back out, singing the Alleluia again.

The most amazing part of the evening was the awed silence as the Choir left the building. Everyone seemed to be paralyzed for a moment - then there was an explosion of sound. All at once all hands were clapping and voices shouting. I will have to say that tears came to my eyes (and the same seemed to be happening to people around me) as the Choir and their procession came back in to the loud cheers of all present. They all seemed to glow as they took their places at the front of the cathedral... ■

List of Documentation Resources

Chartres: Sources and Literary Interpretation - A Critical Biography, by Jan Van der Meulen, Reference Publications in Art History, 1989 (bibliography)

France in the Sixteenth Century, by Donald Stone, Jr., Englewood, N.J.: Prentice Hall, Inc., 1969. (Political and artistic climate)

French Cathedrals, by Jean Bony, Houghton Mifflin Co., 1951 (mostly pictorial)

French Gothic Architecture of the 12th and 13th Centuries, by Jean Bony, Univ. of California Press, 1983 (relation of music to architecture)

Gothic Stained Glass, 1200-1300, by Louis Grodecki and Catherine Brisac, Ithaca, NY: Cornell Univ. Press, 1984.

How France Built her Cathedrals - a Study in the 12th and 13th Centuries, by Elizabeth Boyle O'Reilly, Harper & Bros Publications, 1921 (source for many of the chants used)

Letters and Poems of Fulbert of Chartres, by Frederick Behrends, Oxford: Clarendon Press, 1976.

Monastery and Cathedral in France, by Whitney S. Stoddard, Middletown, CT: Wesleyan Univ. Press, 1966. (survey of periods and structures)

Mont St. Michael and Chartres, by Henry Adams, Boston and New York: Houghton Mifflin Co., 1905 (primarily anecdotal, good description of the importance of the virgin)

Radiance of Chartres: Studies in the Early Stained Glass, NY: Random House, 1965

Sculptural Programs of Chartres Cathedral, by Adolf Katzenellenbogen, Baltimore: The Johns Hopkins Press, 1959.

Sculpture at Chartres, by Peter Kidson, London: Portland Press Ltd., 1958

World of Chartres, by Jean Favier, Thames & Hudson Ltd., and Harry N. Abrams, Inc. New York, 1990.

List of Music Performed by the Choir

Alleluia (chant from the Kyrie)

Sit Gloria Domini (organum from Musica enchiriadis, c. 850)

Sanctus - Anton Brumel, from Missa et ecce Terrae Motus

Sanctus/Benedictus - Orlando Lassus, from Missa super Bella Amfitrit' altera

Qui Habitat - Josquin Des Prez

Sanctus - Giovanni da Palestrina, from Messe Ut Re Mi Fa Sol

All music was period literature that either was or could have been performed at Chartres Cathedral. Our thanks and respect to Mistress Josselynne (Valerie Price) for choosing the music, and spending more than 20 hours rehearsing at Pennsic to be sure the difficult pieces would live up to the space. Ours was a collaboration devoutly to be wished.

The Cost

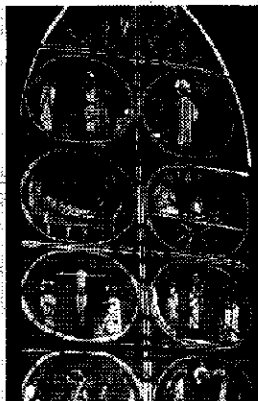
I hope no one will be offended by my publication of this list of who donated what to the project. I am certain that all of you who could assist in this way did so, to the fullest extent possible. We are grateful to everyone who found this idea worthy of such personal investment - Arlof & Hilary

DONATIONS

| | |
|------------------------------|-------------------|
| Natan of Windhaven | 100.00 |
| Sir Merewold & Sarah | 70.00 |
| Sir Colin & Lady Ceridwen | 100.00 |
| Mike Houle, Metalsmith | 10.00 |
| Mistress Gwendolyn | 60.00 |
| Alexio & Angelica D'Aquila | 100.00 |
| Gilmore of Storm | 20.00 |
| Master Roderick deKane | 75.00 |
| Lady Jehanne du May | 75.00 |
| Donna Krogel | 10.00 |
| Allison Fontescue | 25.00 |
| Sibley of Nether Cerne | 25.00 |
| Alyssa de Navarre | 50.00 |
| Bruce Sinclair | 50.00 |
| Lady Svea the Shortsighted | 20.00 |
| Collected at the Performance | 260.00 |
| Collected Saturday | 40.00 |
| Grand Total | \$1,090.00 |

EXPENSES

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|-----------------------------|-------------------|
| Trailer rental | 200.00 |
| Trailer extra gas expense | 80.00 |
| Paints/Glues/Tape/Brushes | 304.88 |
| Lumber | 201.01 |
| Plywood | 120.75 |
| Column Fabric | 110.00 |
| Cloth (for windows) | 14.38 |
| Soaker Hose/vinyl hose | 33.12 |
| Rope & Cord | 7.82 |
| Tools (blades, bits, etc.) | 18.00 |
| Papier Maché, clay, resins | 31.00 |
| Black plastic for masking | 15.54 |
| Hardware & Fasteners | 25.00 |
| Lighting supplies | 27.00 |
| Return shipping candelabras | 46.00 |
| Mailing/copying/telephone | 50.00 |
| Miscellaneous | 50.00 |
| Grand Total | \$1,334.50 |
| Outstanding Balance | \$244.50 |



Passion Window



My last-gasp "iron" gates