



# The Privy

*The Barony of Terra Pomaria*



Volume 1, Issue 3

September 1st, 2009

## *From Their Excellencies*

Greetings unto the populace of the grand Barony of Terra Pomaria,

At the Time of the drafting of this missive we are all working fast and furiously to finalize the preparations for September Crown. We would like to extend our heartfelt gratitude to everyone for their tremendous support and hard work in making preparations for what it sure to be the best September Crown in An Tirian history.

Thank you to HL Jehan-Jacques Lavigne and HL Finna Grimsdottir, for auto-crafting a great Long and Short of it. It truly had the feel of a small intimate event in which we were all able to reconnect with each other. Congratulations to Our new Baronial Defender, Sir Alail Horsefriend and his lovely inspiration Countess Berengaria de Montfort of Carcassonne. Also, Congratulations to HL Maccus of Elgin for being invested as the new baronial archery champion. We thank our outgoing champions for their diligent and faithful service to the Barony.

We would like to let the populace know that we have decided to express to the Crown our desire to continue to serve the Barony of Terra Pomaria as

Baron and Baroness for another three years. We will be in contact with the Crown, and the appropriate Seneschals to coordinate and setup the requisite confidence polling. As we find out the details we will see that the Baronial Populace is kept informed of the process, and dates of the polling.

Finally, We would like to thank HE Berengaria, Sir Alail, HL Alysandre, HL Angharad, HL Adrienne and the rest of wonderful people that helped present an amazing spread of food at Sport of Kings. It was fantastic!

Yours in Service,  
Ruland & Emma  
Baron & Baroness of Terra Pomaria

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*Upcoming Events*

- September 4th– 7th– September Crown, Barony of Terra Pomaria, Marion & Polk Counties, OR
- September 11th– 13th- Acorn War, Shire of Mountain Edge, Yamhill County, OR
- September 18th– 20th, Summits Fall Coronet, Shire of Tymberhaven, Coos & Curry Counties, OR
- October 3rd- Provincial Cooking Class and Feast, Canton of Caldor, Columbia County, OR
- October 24th– Samhain, Shire of Glyn Dwfn, Medford Ashland, Jackson County, OR
- October 24th– St. Crispin's, Shire of Mountain Edge, Yamhill County, OR
- November 21st– Autumn Gathering, Shire of River's Bend, Kelso and Longview-Cowlitz Counties, WA



Long and Short, 2009

**September 2009**

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

**October 2009**

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

**November 2009**

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					



## Curia

### Their Royal Majesties of An Tir

Cedric Rolfsson and Elizabeth Owles

### Their Highnesses of the Summits

Brogan O'Bryant the Bull and Johanna Kjooppmandtr

### Excellencies of Terra Pomaria

Roland and Emma von Bern  
His Excellency Roland von Bern  
[SirRulandvonbern@hotmail.com](mailto:SirRulandvonbern@hotmail.com)

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*"...What a family is without a steward,  
a ship without a pilot, a flock without a  
shepherd, a body without a head, the  
same, I think, is a kingdom without the  
health and safety of a good monarch."*

*-Queen Elizabeth the First, to her  
brother King Edward c. 1550*

## Officers of Terra Pomaria

**SENESCHAL:** HL Maccus of Elgin (Mark Chapman)  
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**CHANCELLOR OF THE EXCHEQUER:** Mackenzie  
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**MINISTER OF ARTS & SCIENCE:** HL Finna Grimmsdot-  
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**ARMOR DEPUTY:** Sir Roland Von Bern  
(Heath Lawson) [SirRulandvon-bern@hotmail.com](mailto:SirRulandvon-bern@hotmail.com)

**GRETE BOKE:** HL Jean- Jacques Lavi-  
gne (Brian Broadhurst) [jeanjac-ques\\_lavigne@comcast.net](mailto:jeanjac-ques_lavigne@comcast.net)

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**SCRIBE:** Brigit of Guernsey (Beth Harrison) [Brig-itspins@yahoo.com](mailto:Brig-itspins@yahoo.com)





Their Excellencies swearing in Alail Horsefriend as Terra Pomaria's Heavy Defender.

### *Champions of Terra Pomaria*

**Heavy Defender:** Alail Horsefriend

**Archery:** Maccus of Elgin

**Arts & Sciences:** Brigit of Guernsey - [brigitpins@yahoo.com](mailto:brigitpins@yahoo.com)

**Rapier:** Sabastian de Winter

**Youth Champion:** James Windswift

### *Local Gatherings*

**Ceilidh:** 2nd Monday, October-May, 7pm, Pringle Community Hall, 606 Church St SE, Salem. Contact: tpcate-laine@gmail.com Wearing garb is requested, Gold Key is available

**Business Meeting:** 3rd Monday, 7pm, Round Table Pizza at Keizer Station, Contact: HL Maccus of Elgin (Mark Chapman) chap65@comcast.net

**Scribal Night:** 3rd Thursday, 6pm, 6024 Fircrest st SE, Salem Contact for questions, directions or to RSVP attendance to Brigit of Guernsey (Beth Harrison) Brigitpins@yahoo.com

**Armoring:** Contact: Roland (Heath) SirRulandvonbern@hotmail.com (modern attire)

**Archery Practice:** For information contact: Cherise MacGill. Curt-brandi@msn.com

**Heavy Weapons / Rapier Fencing Fighter Practice :** Wednesday evenings, starting at 7pm. 720 Farmland Rd. Keizer, OR 97303. During the months of November through May, and any bad weather, we will be at Clearlake Elementary School: 7425 Meadowglen St NE, Keizer, OR 97303. Contact HL Lucas von Brandenburg

[benmbiker@msn.com](mailto:benmbiker@msn.com)

**A & S Day:** 1st Monday of the Month at 875 20th street NE, Salem, 97301. For more information contact HL Finna Grimmsdottir fionnghuala069@yahoo.com Dress is modern.

**Open Castle : On hold till after Sept Crown,** This gathering is an opportunity for the members of Our Great Barony to gather at the home of the Baron & Baroness to have informal discussions, work on projects together, potluck, and just enjoy each other's company. It is also a chance for members of the Barony (both new and old) to get to know one another better. Please consider joining us, it always ends up being a fantastic time for all who attend. This gathering is generally held the 3rd Thursday of every month from 7-10 p.m. This gathering is in modern clothing. For further information, contact the Baroness, Emma von Bern at [twyla\\_lawson@hotmail.com](mailto:twyla_lawson@hotmail.com)

#### **Bardic Music Night**

Dates / times currently irregular, by appointment at the home of HL Juliana van Aardenburg. Learn the songs that are sung at bardic circles so you can participate at your next event or come to just listen to songs and stories. For more information contact HL Juliana van Aardenburg

### *Legal Stuff*

This is the August, 2009 issue of The Privy, a publication of the Barony of Terra Pomaria of the Society for Creative Anachronism, Inc. (SCA Inc.). The Privy is not a corporate publication of SCA Inc. and does not delineate SCA Inc. policies.

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**Submissions guidelines:** If you wish to submit articles or notices, they are welcomed and will be published as space permits. Please understand that all submissions are subject to formatting and spelling adjustments. The chronicler reserves the right to edit any submissions for inappropriate content and may make changes to the final copy to ensure entries meet all guidelines for acceptability. Submission deadline for the upcoming month's Privy is by Business Meeting (3rd Monday of the month) and may be sent by hardcopy, disk or email to the Chronicler.



*September Crown, September 4th-7th.*

*2009*

*Their Majesties of An Tir  
and the Barony of Terra Pomaria  
invite one and all to witness the tournament  
to choose the successors to the Sable Throne.*

*An Tir Crown Tournament  
September 4 to September 7, 2009*

Come to the Principality of the Summits to see the finest fighters in the land, inspired by their consorts, as they vie for the honor of being the next King or Queen of An Tir.

In Addition to the Crown tournament, there will be many other activities in which to participate, including the Kingdom Equestrian Championship, and other Equestrian Activities, The Kingdom Protector Championship and other archery activities, a squire's tourney, guild meetings, rapier tournaments, youth combat tournament, arts and sciences classes, peerage and officer meetings, children's activities and more. The schedule will be posted on the website ( <http://www.terrapomaria.antir.sca.org/septembercrown/>) as it becomes available.

The Barony has obtained a wonderful site well known

by many throughout the Kingdom of An Tir, Willamette Mission State Park, Filbert Grove and Horse Camp.

#### **Event Site**

Willamette Mission State Park Filbert Grove  
(Including the Horse Camp)  
10991 Wheatland Rd NE Gervais, OR 97026

Site opens at 10 am for merchants and at 12 pm for general populace on Friday, September 4th and closes at 3 pm on Monday, September 7.

This beautiful site is nestled in the heart of the fertile Willamette Valley with more than 1,600 acres of woodlands interspersed with wetlands, rolling meadows and working farmland. Just eight miles north of Salem and only minutes from I-5, the park's location makes it an ideal site.





## *Heraldic Myths Part 2*

### **(Information to Clear Up Misconceptions Involving SCA Heraldry) 3rd Edition**

compiled by Baron Modar Neznanich, Volk Herald  
Extraordinary, OPel

#### **Name and Title Related Myths**

**1. I don't need to register my name again with the College of Arms because I have it on my membership card so it's already registered with the office of the Registry.**

This is false. The name on your membership card is whatever name you put on your membership application. It has nothing to do with registering your name with the SCA College of Arms.

**2. Any name that sounds medieval can be registered.**

This is false. All names must conform to the following rules: (RfS 1.a. Compatible Content) All submissions shall be period in content. Each element of a submission shall be compatible with period usage. (RfS 2.) Every word in a Society name must be compatible with period naming practices, as is required by General Principle 1a of these rules.

**3. You can make new names based on known patterns, so you can make any letter substitutions you want.**

This is misleading. You *can* form names using documented elements, or interpolating between existing names or using known patterns. Random substitutions of letters does not count as "following the language constructs".

**4. Spelling was quite variable before the modern era, so you can spell a name any way you like.**

Not exactly. In our period, the spoken version of a word was primary, while the written form was simply a way of recording it. Any spelling that would reproduce the sound was "correct", but the way sounds were represented varied widely from language to language and even from one period of time to another within the same language. It takes at least a little familiarity with a particular language to understand what the rules are for the language. What you can depend on is that the rules for languages in period are distinctly different from those for 20th C. American English.

**5. If you find a masculine name that you like, you can make its feminine cognate by adding "-a" to the end.**

This is false, even for modern English. In many of the Latin-derived languages, it is sometimes true, but in the Celtic languages such as Irish or Scots Gaelic, or Welsh, it is almost never the case.

**6. If a name has been registered before, it will be registered again (even if it's not documentable) because of the Grandfather Clause.**

This is false. The College of Arms' level of understanding of period naming practices has increased greatly over the years. A number of names that have been registered in the past are now no longer accepted for registration.

**7. \_No\_ household names are being registered anymore, as they are "Out of Period".**

This is false. Household names may be registered, they must follow period naming practices however. The SCA Heraldry Rules for Submission (III.2.b.iv.) states, "Household names must follow the patterns of period names of organized groups of people. Possible models include Scottish clans (Clan Stewart), ruling dynasties (House of Anjou), professional guilds (Baker's Guild of Augsburg, Worshipful Company of Coopers), military units (The White Company), and inns (House of the White Hart)."

**8. Names need only one or two citations.**

There is no fixed limit, just whatever makes a plausible argument. In practice, usually one example suffices if it's clearly of the same culture and general time period, in the spelling and usage desired, used by a human, and if there's no reason to believe it was unique (as for a legendary hero/ine). Otherwise, you may need more to demonstrate plausibility.

**9. Citing the use of a name in a book about the Middle Ages or Renaissance is sufficient documentation.**

Unfortunately, many writers of non-fiction about our period translate or modernize name spellings, so you can't even rely on a history text for the correct spelling of a name. And in the case of fiction, many authors either make names up or use name out of context for the period they are writing about.

**10. If you can find a name in a "what to name the baby" book, you have documented it sufficiently.**

This is false. While such books are fine for choosing a name for your baby, they almost never give informa-



## *Heraldic Myths Part 2 cont...*

tion needed to make them a good resource. (When a particular name was used historically.) Nor do they normally give you anything but the modern form. Frequently the "meaning" listed is also inaccurate.

### **11. You always address someone using their the highest title.**

Custom varies as to which title to use when a person has multiple titles. In some place, when a person is in the course of performing duties for an office, the use of their office title takes precedence over their award titles. The best policy is to ask. (In some Kingdoms, fighters are announced on the fighting field by their highest **fighting** title, not using titles earned from non-fighting awards.)

### **12. "Title stacking", like "Duke Sir Master Baron", is fine.**

Title-stacking is a far from period practice, and most SCA authorities recommend not doing it. Although this could vary with local custom.

### **13. "Alphabet soup", like "John of York, OP, OSM, ASC", is period and fine.**

Initialisms are post-period and is generally discouraged, although this does vary with local custom.

### **14. All the elements of a name have to date to within 300 years of each other.**

This is false. The 6/95 Laurel of Arms Cover Letter states: "There have been some commenters of late who have been calling for the return of name submissions where the various elements of the name are not dated to within 300 years of each other. Other commenters are apparently under the impression that some names have already been returned because their various elements are not dated to within 300 years of each other. Laurel is at a loss to understand how a precedent set by Baron Bruce which said specifically that a temporal discontinuity of 300 years or more was not, in and of itself, sufficient reason to return a name, has become in recent times the "300 year rule" requiring the return of a submission."

### **15. "Fitz" denoted bastardry.**

This is false. Fitz is simply the Anglo-Norman word for "son", derived ultimately from the Latin <filius>.

## Personnel Related Myths

### **1. If you don't have a loud booming voice, you can't be a herald.**

There are many aspects to heraldry, and not all of

them require a loud voice. Book heraldry does not require such, and for vocal work, almost anyone can be taught projection that can make them heard in court. If you have an interest, don't hesitate to get involved in heraldry.

### **2. All Heralds know all about Heraldry.**

This is not true. Some heralds have specialties (book heraldry, field heraldry, court heraldry or a mixture). And like anything else, there is a learning curve. Some heralds pick up in one area faster than in others. If what someone tells you doesn't make sense, ask someone else. If you can document it, you stand a chance, even if everyone says "No Way, we don't do that"...precedents have been overturned before.

### **3. Shires have pursuivants, Baronies and Kingdoms have heralds.**

This is a matter of local custom and will vary widely from Kingdom to Kingdom. In some Kingdoms the title depends on the office, in other Kingdoms the title depends on the rank of the individual.

## Procedure Related Myths

### **1. Heraldic customs and sumptuary laws are universal throughout all SCA Kingdoms.**

This is false. While some Kingdoms have similar customs and laws, many are greatly different from each other.

### **2. The heralds only look for ways and reasons to return a submission, they don't try to help it pass.**

Nothing could be further from the truth. A large part of the work done by heralds (at every level) is to work toward determining how to help someone with their submission.

### **3. You \_have\_ to be a paid/registered SCA member to register a name/device.**

This is false. Anyone may register a name/device. The only heraldic benefit a paid SCA, Inc. membership gets you is, if you have an item in conflict with another item in the same months' Laurel meeting, and you're a member and they're not, you win.

### **4. You can send a name and device registration through any group in any kingdom.**

This is false. Administrative Handbook (IV.b): "Kingdom of Residence – Submissions normally must be made through the appropriate heraldic officers as defined by the kingdom of which the submitter is a subject according to Corpora and Board policy." Each kingdom has its own rules about whether you even submit



*Heraldic Myths Part 2 cont...*

through groups versus sending it direct to kingdom.

**5. If you register arms, you cannot change them ever.**

This is false. You have to pay a submission fee again, but you may change arms as often as you want.

**6. War (Pennsic, Estrella, Lilies, etc) submissions are different because:**

- a. They stand a better chance of passing and will be processed sooner.
- b. Submissions taken at Pennsic go straight to Laurel.
- c. All Kingdoms take submissions at Pennsic.
- d. If the heralds at Pennsic don't find conflict with my submission it will pass because that's all the heralds who check, together in one place, and so Laurel will know it's okay.

Not all Kingdoms accept submissions at Pennsic. And which do can vary from year to year. The same is true of other wars. Also, items submitted at wars go through the same procedure as items submitted through your local pursuivant/kingdom. The downside to submitting at wars is that because they were submitted along with a lot of others, they may take a month or so longer to process than is otherwise normal. The upside to submitting at wars is that the submission will probably stand a better chance of passing though, because they have probably been looked over by a larger number of more experienced heralds.

**8. If you resubmit, you don't have to pay.**

This varies from Kingdom to Kingdom. While the Laurel office does not require any payment for resubmissions, Kingdoms are allowed to, so as to cover the costs of handling the paperwork. However, no Kingdom can charge resubmissions made within a year of a submission's return. Some Kingdoms charge after the 1 year grace period,

others give a longer period

**9. To hold court, you must have a warranted herald.**

This will vary by local custom and Kingdom by Kingdom. Some place require such, some do not.

**10. According to Corpora, the herald is the deputy seneschal, and has to step in should the seneschal be unable to perform their duties.**

This is false. This is not in Corpora. While a Kingdom could put such into Kingdom law, no known Kingdom has to my knowledge.

**11. The main reason the SCA College of Arms requires the standardized, color-fast medium of Crayola Classic Markers to be used when emblazoning (coloring in) heraldry forms is based on the system used by Laurel and some Kingdoms for conflict checking. The new submitted item is often simply held up along side the item it potentially conflicts with and people look at it from a distance and see if they can be told apart.**

This is incorrect. First, the College of Arms does not require that Crayola Classic Markers be used on forms...but does recommend the use of some sort of watercolor markers as they are stable color-wise. Crayola Classic Markers are very accessible and inexpensive and meet the needs of being color-fast, which is why many folks recommend them. But that specific brand is not required to be used. The reason a color-fast medium is desired is that usually some ten or more people will handle every single submission before it's

registered. It'll be mailed three times, minimum, across several climate zones and often into amazingly different weather patterns. (Then it'll be filed forever.) The colors used have to stay identifiable so the heralds can verify that the blazon (written description) matches the emblazon (colored picture) and is correct. If you mail purple



Geoffery Fitzhenrie during his swearing in as the Hazelnut Persuivant Herald of Terra Pomaria.





## *Heraldic Myths Part 2 cont...*

and the receiver gets blue because your ink faded in less than a week, that's a major problem. (And yes, the College of Arms has seen many examples like this.) All but the most expensive markers will alter some, but as long as change is minute and the colors are still identifiable as a hue of their original color, that's perfectly fine. Watercolor markers are pretty darned stable, and why they are highly recommended.

Regular wax crayons and metallic markers can cause problems with forms sticking together, colors changing, color flaking or rubbing off, and so on. Thus crayons and metallics are NOT recommended and the use of such could cause a return of a submission for a redraw. To help your submission have the best chance...when selecting the shade to use on the forms, make sure the red does not have an orange tinge to it. Use a bright (but not pale) yellow for gold (even if you plan to use a metallic shade when you make banners, etc). Make sure the purple is not too blue or too red in appearance. Never use a pastel shade on the form...utilize a rich shade of the colors.

Second, the College of Arms rarely utilizes conflict-checking by visual means. The primary means of conflict checking is via comparison of the designs utilizing the blazons (written descriptions) and applying the [Rules for Submission](#) (RfS) to determine if there is a conflict. Usually the only time a visual test is applied is when you've got identical or very, VERY nearly identical tinctures AND very nearly identical outline in the designs. It's extremely rare. Laurel visually checks everything the CoA asks for, but most of the time it is not an issue and the check proves that. Additionally, when a visual check is done, it is usually done from a relatively short distance (ranging from 1' to 6').

### **12. You cannot use washable markers on submission forms.**

Untrue. The requirements for colored submission forms are clarity of color and durability. The Administrative Handbook section IV.C.1. states that, "The preferred medium for colored armory sets is watercolor markers such as Crayola Classic Markers." These are given as an example, and are a good one, but many brands of markers are acceptable, and 'classic' is the color set (primaries), not a designator of washability.

So long as your purple is truly purple, your red is red and neither pink nor orange, your yellow not orange, and your blue true blue and not teal or any other

shade that blurs the line between the heraldic tincture intended and another color, the colors are fine. Durability is important; forms are not archived, they are handled quite a bit during the submission process. Markers, indented for the use of active children, survive well the sort of handling the forms will get.

Washable ink does not come off paper, it's supposed to come off skin and out of some clothing. If your markers provide color which is strong and true, they should be fine.

Do not use paint, pastels or wax crayons. Paint flakes off, pastels and crayons melt and stick the pages together, possibly ruining the forms in the process. Do not use highlighter as forms are scanned and highlighter color will not scan, leaving all such colored areas white on the scan. Do not use metallics, they do not scan and might flake off the paper and do not show true on the form with gold turning bronze or brown and silver going gray, pink, blue or black depending on what the particles were suspended in.

### **SCA General Information Myths**

#### **1. You have to have a name and armory before attending your first event.**

This is false. There is no such requirement.

#### **2. You need a persona name to authorize to fight.**

This could vary from Kingdom to Kingdom. While there may be a need to record a name, so that Kingdom records show who is authorized, a person should be able to note their real name as opposed to a persona name.

#### **3. You can't have purple clothing because they're reserved to royalty.**

This is false. The SCA has no such restriction. This might possibly be a confusion from some of the Renaissance Faires that state that \*only\* the Queen may wear purple -- no one else among the official performers is allowed even a scrap of purple ribbon unless the Queen gave it to them. (Of course, this, like other "costume rules", doesn't apply \*AT ALL\* to paying customers.)

#### **4. Plain, unadorned red, green and yellow belts are reserved for squires, apprentices and proteges respectively.**

This is a matter of local custom. This "reservation" has been customary but not written in any Kingdom Law. It is possible for a Kingdom to add it to their Kingdom Law, if desired.

#### **5. Anyone in the SCA can wear a simple unadorned circlet.**

*Heraldic Myths Part 2 cont...*

This varies by Kingdom Law and local custom. [Recently the Laurel Office tried to rule that such regalia was not restricted. However a BoD ruling overturned this stating that the Laurel Office couldn't legislate regalia that wasn't for SCA-wide orders. Thus, it has returned to the status of being up to Kingdom law and custom.]

#### **6. The Academy of St. Gabriel charges money.**

This is false. They do NOT charge for their services. The Academy of St. Gabriel is a group of volunteers who research medieval names and armory. Their primary purpose is to assist members of the Society for Creative Anachronism to find historically accurate medieval names and coats of arms for use in SCA activities.

Their contact info is located at: <http://www.s-gabriel.org/index.html>

#### **REFERENCES**

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Article, **Genealogical and Heraldic Research Sources** by the Academy of St. Gabriel

Article, **Heraldic Mythology (or The Good, the Bad and the Cool-but-not-Period)** by Jodi (AElfwyn) McMaster

Article, **The Heraldry Cliché Checklist** by Alan Fairfax

Archived SCAHRLDS List e-mail collected by Daniel de Lincolia

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## *Toys in the Middle Ages*

by Lady Margritte of Ravenscroft

### Introduction

When we study people from other times and cultures, we are most often struck by the differences between their lives and our own. The foods they eat, the way they travel, the clothes they wear: all are unfamiliar and somewhat exotic to our modern American perspective. There is at least one exception to this rule. children's toys seem remarkably universal across times and cultures. In some cases, this can be explained by contact between the cultures in question. Yet in many more instances, similar toys seem to arise spontaneously at different times and in different parts of the globe.

This paper will focus on toys in pre-1600 western Europe. At times, it will touch on pre-cursors from Greece, Rome, and even Egypt, or toys from non-western cultures of the medieval time period. In order to keep the subject to a manageable size, only children's toys will be discussed. Card games, board games, dice, and other such items, although normally used for recreation, will be mentioned only briefly, as these require specific rules for play, whereas toys require only a bit of imagination.

Unfortunately, few actual toys have survived from the medieval period. Most were made of perishable substances, and were "well-loved" by their owners. Nonetheless, there are written accounts to draw from, such as letters, guild records, wills, and laws. Illuminations and portraits also provide important evidence. Playthings even worked their way into the legends of the saints. One story tells of how St. Elizabeth was carrying some glass toys back with her on her journeys. When they spilled from their packing, they were not broken because of the owner's sanctity. From all of this, we can piece together a picture of the playthings used in the Middle Ages, which were remarkably similar to our own.

### Musical Toys

Children love to make noise, and musical toys such as rattles, drums, and whistles have always been popular. They can be found in cultures as diverse as early Egyptian, South Sea Islanders, Eskimos, and modern

American. These probably originally had a religious significance. In fact, one of the problems in studying toys is the difficulty in determining just what was used as a plaything, and what was not. This is especially difficult in cultures where the item in question does double duty. The priests of Dionysus, for instance, used rattles in their ceremonies. Children of the same time period frequently played with rattles as well (Fraser, p. 49).

Rattles were probably originally made from dried gourds, and this was still common in the medieval period, especially among the lower classes. Those who could afford better materials used ivory, precious metals, coral, shell, or horn. Rattles were sometimes molded into simple shapes for the amusement of the child. For the superstitious, rattles made in the shape of a wolf's tooth, or having a wolf's tooth attached, would ward off evil spirits and illnesses. Rattles for high-born infants could be quite ornate and costly.

In the Middle Ages, the distinction between religious items and toys was minimal at times. Pilgrims often bought cheap whistles, bells, and rattles as a memento of their journeys, and many of these trinkets naturally ended up in the hands of children. Not only would these items serve to entertain, they were also thought to provide protection for the wearer. For instance, bells dipped in the water of the River Jordan were supposed to protect the wearer from storms. Rattles were sometimes made of pewter tracery containing a few cockleshells, the universal symbol for pilgrims. Whistles, often worn on a chain around the neck, were sold at pilgrimage shrine, and decorated with inscription as diverse as a devout "Ave Maria" to an exuberant "Bla me" ("blow me") (Spencer, pp. 62-64).

### Military Toys

Not all toys were fun and games. Sons of nobles were expected to become knights, and their toys reflected this. Blunted wooden swords and shields, and swinging quintains were not so much toys as training devices. Even games like Chess were played as much for education as for entertainment.

When the lessons in warfare were over, young lordlings often spent their leisure time with toys soldiers, planning out the strategies that might someday save

*Toys in the Middle Ages cont...*

their lives. There is some evidence that William the Conqueror introduced toy soldiers to England, just as he introduced chivalry and feudalism to the area. On the Continent, they had been known since Greek and Roman times.

For the lower classes, figures were made from molded from clay or crudely carved out of wood. Figures of St. Martin, the soldier saint, were often made of fired clay and sold at fairs (Fraser, p. 60). Those who could afford them had toy soldiers made of gold, silver, or lead. Some mounted figures were made with wheels to be used as pull-toys. Many of these fighting figures were jointed-- early action figures! A French woodcut from 1587 shows a jointed knight which has been placed astride a dog by some children (King, p. 55). There were some made whose sword-wielding arms could be manipulated by long sticks or strings, like puppets. No actual examples of this type have survived, but they are shown in the "Hortus Deliciarum" of Abbess Herrad (12th cent), in the midst of a mock tournament (King, p. 41). There were even some with separate armor. In 1383, the child who would later become Charles VI was given a wooden toy cannon as a gift.

Hobby horses, too, were popular with those dreaming of knighthood. With a stick and a little imagination, even a peasant child could ride off to conquer the world. Hobby horses appear frequently in illuminations. Usually they take the familiar form of a horse's head on a stick, although there are some examples from the Renaissance which show an entire miniature horse on the end of the stick. Chinese hobby horses had wheels on the back to facilitate movement. A peace penny minted at the end of the Thirty Years War had a hobby horse pictured on one side (Fraser, p. 62).

### Dolls

Just as boys had military toys to prepare them for their roles later in life, so to girls were encouraged to learn womanly skills by tending to their dolls. The Latin word for doll, "pupus" or "pupa", meant "new-born child". This became "Puppe" in German, and "poupe" in French. The word doll was not in common

use until after the Middle Ages. It was a diminutive of the name Dorothy. In period, dolls were referred to simply as babies. The cheaply painted wooden dolls from northwestern Europe were called "Flanders babies". Those sold at Bartholomew day fairs in England were known as "Bartholomew babies" to distinguish them from live human babies.

Looking at artifacts from primitive cultures, it can be difficult to determine whether a particular figure was meant to be a toy or a religious image. In general, the religious figures, such as funerary images or fertility idols, are more finely made and better preserved than dolls. The

Egyptian "Ushabti" figures which were buried in place of slaves were well equipped to care for their masters in the netherworld. Finely crafted and provided with tools and clothing for the after-life, there can be no mistake that these are religious items, and not toys. There are many cases, however, where small human-shaped figures serve a dual purpose. Among the Hopi Indians, for instance, kachina dolls representing the spirits of earth and sky are given to children to play with after the religious ceremonies are over. Similarly, if a barren woman of the Atutu tribe of Africa goes to a magician for help in conceiving a child, she is given a doll, which she

treats just as she would a human child. If the magic doesn't work and the woman loses hope, she often passes on the now non-magical doll to a child of her tribe (King, p. 30).

The materials used to make dolls varied widely, and depended largely on economic circumstances. Rag, clay, and wood were the most common, and date back at least as far as Greek and Roman times. Unfortunately, these materials seldom withstand the test of time. Other substances which were employed include: bone, ivory, composition, wax, lead, corn or wheat, gingerbread, and even paper dolls.

Rag dolls were probably quite numerous in the Middle Ages, but few examples have survived. They were, after all, made to be played with. Also, they do not stand up well to damp weather. Some ancient Egyptian rag dolls have been found, preserved by the dry climates in that country, but European dolls





## *Toys in the Middle Ages cont...*

have not fared as well. In the absence of actual physical specimens, we must look for other evidence. There is a rag doll ("simulacra de pannis") mentioned in the "Indiculus Superstitiorum", a book written in the 8th or 9th century. Rag dolls have several advantages over dolls of other materials, being cheap, cuddly, and easily made.

Although we think of rag dolls as being crudely made, there were exceptions to this rule. A "rag" doll belonging to a daughter of Charles IX is now on display at the Royal Armory Collection in Stockholm. This doll, dating from about 1590, is made of silk threads wrapped around a wire framework. She has an embroidered face, and real hair, which has been braided. She wears a simple linen chemise beneath a skirt, bodice, and 2 petticoats (one of cut and uncut velvet, the other of silk taffeta). Her sleeves have been decorated with tiny pearls, and she carries an embroidered muff (King, p. 52-53).

Wooden dolls were frequently exported from northern Europe to England. The Middle German word for doll was "Tocke", meaning a little block of wood. Dolls for infants were more crudely made than those for older children. "Stump" dolls were carved out of a single piece of wood, and were shaped like a large skittle. Other wooden dolls were more elaborate, with intricately carved hair and clothing, beautifully painted, and often with articulated joints. Woodcuts from the "Hortus Sanitatis", written in 1491, show doll makers working on figures with movable joints.

Dolls made of clay generally had the best odds of surviving the centuries. Dolls made from white pipe clay were found under a pavement in Nurnberg in 1859. They are believed to date from the 15th cent. Others have been found in French and German graves of the period. There was great variety in the molds used. Some dolls depicted fancy Court ladies in all their finery. Others were knights on horseback, mythical beasts, ladies with falcons perched on their wrists, and many others. Although many of the surviving examples are quite plain, contemporary accounts indicate that such dolls were often finely molded and brightly painted. While rag dolls often had their own

sets of clothes, early examples of wooden and clay dolls had their clothing carved or sculpted in one piece with the doll. Later in the Middle Ages, by the 15th century at least, the clothing was made to be removable.

Some of the clay dolls were formed with a round indentation in the chest. Apparently this was used to hold a florin (coin), and the dolls were given to children as baptismal gifts. In this case, the dolls were more ornamental than functional. Measuring three to six inches tall, these dolls were fairly fragile.

In a grotesque sidenote, some dolls were made in such a way that small birds or animals could be placed in a cavity inside the doll. The panicked movements of the creatures made the dolls seem to move of their own accord.

Dolls of wax and composition did not become widely available until the 14th century, with the rise of the middle class. By the later Middle Ages, composition dolls were made from a number of different materials. Philibert Delorme, in "Traite d'Architecture" (1567), mentions dolls made of paper paste. This was pressed into molds and then removed after it was dry and the material had contracted slightly. Other waste materials were also used: bran, vegetable matter, and sawdust. Some even included arsenic to help fend off the rats (King, p.56). Many composition dolls were made in and around Nuremberg, making use of the waste material from the paper mills in that area. Unfortunately, composition materials tend to distort in heat and moisture, and none have survived to the present day.

Edible dolls formed a class all their own. In classical times, small figures were made of corn to symbolize the goddess Ceres. Later in England, similar figures were made of wheat. Oftentimes, such "mother earth" figures were made from the last grain after the harvest. It is difficult to say, however, if they were strictly ceremonial or if they were sometimes made to be played with.

There is no doubt that the gingerbread dolls sold at fairs were a favorite of children everywhere. These were often decorated with gilt or stamped with spe-

*Toys in the Middle Ages cont...*

cial molds. German cooks made their spice dolls in two pieces so that a small gift could be concealed inside. Dolls were also made of bread, to be eaten on feast days by both adults and children. It was thought that a doll in the shape of a saint would confer some of the sanctity of the saint upon the eater.

While there is no evidence that a doll-makers guild existed in England, German toymakers were well-organized and prosperous. The German cities of Nuremberg (Nurnberg), Sonneberg, and to a lesser extent Augsburg and Judenberg, led the way in the manufacture of toys, especially dolls. In Nuremberg alone there were 17 workshops devoted to toy-making (King, p. 56). Part of the reason for their prominence was their location- most were located near large forests which provided the raw materials for the toys. Also, they were major trade centers, and travelling merchants would sell German toys at fairs all over Europe.

The toy-making guild fought a constant battle with other guilds, who treated toy making as a minor industry. Potters seeking new markets would make dolls out of clay. Joiners made wooden dolls, and metalworkers made dolls of tin. Competition in this lucrative market was stiff. A book of rates written in 1550 had the following to say about prices: "Babies and puppets for children, the groce containing twelve dozen, thirteen shillings and fourpence and babies heads of earth the dozen ten shillings (King, p. 56).

Puppet shows are often illustrated in the borders of illuminated manuscripts. The shows were performed on small portable stages by entertainers who traveled from town to town. As such, puppets cannot really be considered children's toys, as the children themselves were merely spectators (along with many adults). However, there is some evidence that as the puppets wore out, the strings were removed and they were sold as toys to bring in some extra cash. Some dolls had a similar construction, being made of wood or composition, and jointed with bits of string. Puppet shows were a far cry from other medieval drama, which usually featured religious themes. The puppet shows of this time were purely secular, resembling modern-day Punch and Judy shows. A law from 1451 forbade puppet shows from being performed during the Easter season.

Fashion dolls also deserve mention here although they were originally for adult use. They were often passed on to children after their original purpose had been served. Fashion was a slow-moving beast in the Middle Ages, and then, as now, the leaders were to be found on the Continent, usually France. In order to keep abreast of the current styles, nobles in England would order fashion dolls-- mannequins wearing the latest styles-- to give to their tailors.

One of the first mentions of such dolls is found in an account of Queen Isabella of Bavaria's marriage to Charles VI. For the great occasion, she ordered a mannequin from Paris, dressed in the contemporary fashions of the French Court. The doll's clothes were sewn by the valet to the King, and cost so much that there is some speculation that the mannequin was actually life-size, with clothes that were meant to be worn by humans after the styles had been copied (King, p. 47). Exquisitely dressed dolls can also be seen in many children's portraits from this era.

During the early part of the Middle Ages, there was not much interest in doll houses, even though the much earlier Greek dolls had had clothing, tableware, and model rooms. Not until the Renaissance were dolls given elaborate furnishings. Holland was the leader in the export of doll houses, also called "cabinets", and also made expensive silver goblets and plates for the miniature tables. Some simple doll furniture is shown in Pieter Brueghel's painting "Children's Games" (1560). In 1558, Albrecht V, Duke of Bavaria, had a doll house made for his daughter. Among other things, it included a chapel with priests and musicians, and a sewing room for the ladies of the house to work in. The house was destroyed by fire, but fortunately an inventory had been made of its contents.

As the urge to explore drove the boundaries of European culture ever farther afield, dolls were introduced to the New World. Sir Walter Raleigh used inexpensive dolls, beads, and knives as trade goods when dealing with the Indians of Virginia. Dolls were also given to the Roanoke Island Indians of North Carolina.

### Wind Toys



## *Toys in the Middle Ages cont...*

Kites and windsocks as we know them today were used primarily as tools, not as toys. The Chinese were among the first to make kites, using silk and bamboo. According to a story from the Han dynasty (206 BC to AD 200), kites equipped with noisemakers were used by one general to frighten away his enemies. Another Chinese Emperor tried to use a kite to send a message to his troops when he was besieged. He was unsuccessful in his attempt, as the kite was shot down before it reached his allies, and his enemies discovered how vulnerable his position was (Hosking, p. 14). Once paper was invented, kite flying became a popular pastime for all walks of life.

In medieval warfare, kites could be used to measure wind strength and direction (important for archers), and to signal the troops. Attempts were even made to make kites which could carry fireballs to drop on the enemy's fortifications (du Soleil, p. 9). Often, these devices were made to look like fierce dragons. The German word for kite, "drache", is derived from the word for dragon.

In spite of their hostile origins, there is evidence that kites were used for play as well. A German illumination from 1405 shows a young boy riding on horseback while flying a kite. The manuscript itself describes how a kite should be flown, how the strings should be attached, and what it should look like.

Paper windmills date from the 14th century. Along with hobby horses, they are the most frequently found toys in illuminations of the period (Fraser p. 62). Made simply of two bits of paper which could rotate freely on a stick, these toys enjoyed tremendous popularity. Although they are not as sophisticated as today's pinwheels, they undoubtedly share a common origin.

### Ball Games

Balls have always been popular, either for informal play or games with well-defined rules. Early Greeks and Romans made theirs from an envelope of skin stuffed with wool (Fraser, p. 53). Early Celts used inflated bladders from sheep and goats (Fraser, p. 24).

The game of nine-pins was known in the Middle Ages

in a form similar to today's bowling. There was also a game called "bowls". It was played on a level field. The object of the game was to hit a smaller target ball with the larger balls that were being tossed. The large balls were slightly flattened on one side to keep them from rolling in a perfectly straight line. According to one story, Sir Francis Drake was in the middle of a game of bowls when word reached him of the approach of the Spanish Armada. Rather than interrupting his game, he finished it out before preparing for the battle (Price, *Made in the Renaissance*, p. 96). Tennis was played with somewhat different rules than today. More a game for adults than children, it found favor among many Kings of the period.

And finally, the game of marbles was a favorite game in the medieval period. This probably does not actually belong under the heading of "ball games", but there was no better category for it. Marbles originated in the Low Countries, in a game called "basses" or "bonces". In spite of what the name suggests, the small balls used for this game were often made of stone, clay, or agate.

### Other Toys

There are many other toys from the Middle Ages which are still familiar to us today. Hoops can be traced back to Roman times, when they were recommended as exercise for both adults and children. In Norman times, the hoops off of beer barrels were used, rolled along the ground with a stick. Hula hoops can be considered the modern incarnation of this toy.

Pull toys were made in various animal shapes. Horses were especially popular, but others have been found as well. Toy wagons were also known. Toy boats were popular in sea-faring cultures, especially among the Norse, where tiny replicas of dragon-prowed ships have been found.

Spinning tops are often found in the borders of illuminated manuscripts. Tops may have developed from spindles used for spinning yarn. By the 16th century in England, six different types of tops were being made.

Fads in the Middle Ages were just as common as they are today. In the latter part of the 16th century in

*Toys in the Middle Ages cont...*

France, there was a craze for playing cup-and-ball games. Skipping ropes were also well-known.

### Conclusion

In spite of the introduction of video games and other electronic gadgets, certain toys have an appeal that transcends the passage of the centuries. Today's children still play with toys that were common place in the Middle Ages: balls, dolls, hobby horses, pull toys and more. Few toys survived from the medieval period but those that did, in addition to other evidence from this period and from other cultures, indicate that children's toys are remarkably universal.

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*The Fourteenth Century Kitchen - A Guided Tour*

### By Baroness Minowara Kiritsubo

Good day! Let me introduce myself. I am Bertram of Walsingham, and am honored to serve as the Chief Cook for His Excellency, Baron John of Exeford. It is a very busy life, but, as I enjoy creating fine food and, in turn, seeing my creations enjoyed by those who eat them, it is a good life! I have a fairly large staff as it is a big job to feed the numbers of people who live here and serve my master, not to mention the guests that seem to appear right at meal time! Each of the main departments (Pantry, Buttery, and Carvery) has a chief, each with fifty assistants. In the main kitchen there are 3 cooks who are in immediate charge of kitchen work, along with 2 kitchen clerks, whose responsibility it is to order provisions, grant contracts for the kitchens and keep track of expenses. One of these three is myself, as the Master or Chief Cook. I have special chair that I can rest on when I grow weary, and it is located between the buffet and the fireplace so that I can keep track of all that is going on. I also have, as a badge of office, a large wooden spoon which I can use either to taste pottages and brouets or to chastise children who get under foot, either putting them back to work or chasing them out of the kitchen.

[1]

Let me show you around my establishment. Fortunately, my master is a very forward-thinking man, so it is very modern, both in its design and furnishings. The kitchen and other related offices are located in a separate building from the main hall. This is necessary to prevent a possible fire in the kitchen from spreading into the main living quarters of the castle. If you'll follow me inside, you can see that it is quite spacious, with plenty of room for the large tables which we need to prepare the dishes we serve. The tables are spaced apart to permit men carrying the baskets of food or carcasses from one place to another to pass freely. The wide door frames are designed for the same purpose. A real pride and joy are the wonderful fireplaces where we cook. As you can see, they are located at opposite ends of the building, recessed into the wall, with tall chimneys that carry the smoke up and out. There is also an opening in the roof itself which helps keep the smoke out of the room as well as letting fresh air in. Believe you me, this makes working here considerably more pleasant. The fireplaces are equipped with andirons and mechanisms to hold pots and pans. We'll take a closer look at those later.

One very important element in any kitchen is water. It is critical that we have a good supply of running





*The Fourteenth Century Kitchen – A Guided Tour*  
*Cont...*

water. Someday, it is my hope that we will have the water piped into the kitchen as is the case with some kitchens I have seen. However, we have to make do with having scullions haul the water inside for us. We do have sinks against that far wall, which have been hollowed out from stone and fitted with drains. These run into a cesspool below. Here is where the cooking utensils and pots and pans are cleaned and scoured. Keeping the kitchen clean is a major task, and we have a large number of people who are responsible for this. One important aspect of keeping the kitchen clean and well-ordered is the disposal of garbage. As it must be carried out, we have tried to make the trip as short as possible so as not to make the task any worse than it has to be. So, we have located the midden right outside the castle walls. Occasionally, the odor gets offensive enough that we must have the midden cleaned out and hauled away. On occasion, the lads have tried to dump the refuse in the river, but officials from the town have expressly forbidden that. So now, they must find a spot that is removed from any sort of dwelling. [2]

Using the side rooms that were built with the main kitchen, I have organized the various services that we perform here. There is a Pantry, which includes the Waferer and Laundress. The Butlery or Buttery supplies ale and wine for the table. The Larder is where we handle the various meats and fish, while the Poultry takes care of all sorts of birds, including the more pedestrian chickens to the very exotic swans and peacocks. All of our seasonings come from the Spicery, which in turn receives them from the "Great Wardrobe" and the Saucery is responsible for making all of the various sauces that we use. The Bakery takes care of supplying all of the bread that is consumed during meals, including various sorts of pastry. [3] Some kitchens are equipped with only one oven for breads, but as ours is a very large household, we have two, one for bread, the other for pastries. [4] The Scullery supplies all of our pots, pans and other cooking vessels, not to mention the enormous quantities of charcoal and wood that we use for cooking. Just to give you an example of how much we may use, a friend of mine in Savoy once cooked for a two-day event and used a thousand cart-loads of dry wood and, to quote him directly, a "large barnful of coal." [5]

In equipping my kitchen, I contacted a master cook

whose expertise is beyond reproach, one Master Chiquart, who serves in the household of the Duke of Savoy. He responded that he believes the bare minimum of equipment needed to prepare a banquet would include: cauldrons of all sizes, pans (20 of them), pots (50 regular and 60 large, two-handled models), kettles (one dozen large), hampers, baskets (to move raw and semi-cooked foodstuffs around within the kitchen), grills, graters, rasps, wooden stirring-spoons (some one hundred of those), holed spoons (25 large and small), knives (several dozen, both large, of a two-handled variety, and small), pot hooks, oven shovels, roasting spits and supports (20 of several varieties), and iron skewers (120 of them, 13 ft/4 m long, a further 3 dozen of the same length but not as thick, along with a further [!] four dozen that are even more slender). [6]

He also mentioned that it would be necessary to have at least 200 yards of bolting cloth, a white somewhat loosely woven fabric that we use for all sorts of things, including straining gravies and sauces. [7] Now I know that sounds like a lot of equipment, but given the amount of food we prepare for the number of guests that are served, it barely suffices. But enough of my trying to impress you with the size of my kitchen and the wealth of its equipment! Let's walk around and see how we do things in each area.

Now this is one of my ovens. You will note that, as I mentioned earlier, it is quite large and well-vented with funnel-shaped chimneys to the outside. In addition to providing us with a heat source for cooking, it also provides some light, in addition to the windows, later in the day, torches and candles. We try to avoid the latter as they add to the smoke and heat. The fireplace is equipped with all sorts of modern conveniences for controlling the heat that is applied to various dishes. This is very important as we don't want things over- or undercooked. It is a little easier now that we are using coal rather than wood. It is a little more expensive, but well worth it is the heat is much more even and lasts longer. [8]

There are pothooks at various heights, from which we suspend various sizes of pots and cauldrons over the fire. We have some pots which stand on three legs or on a trivet over the fire. Our blacksmith has devised an ingenious device using chains and hooks that actually allows me to raise or lower a pot over the fire,



even when it is full! He has also mounted the bracket on a vertical pivot, which allows us to swing the pot away from the heat or to locate a better position for the pot over the heat. [9] The pots and cauldrons are used mainly for boiling meats, primarily beef, as it offers a constant heat. We also prepare stews and other dishes of that sort in this manner. Of course, we use large spoons to stir the contents of the pot, and, to help in getting large portions of meat in and out of the pot, we have these wonderful large forks or flesh-hooks. They have been used for many years, but still are very useful. [10]

The andirons provide us with a way to use spits for roasting meat. As you can see, there are hooks on the andiron which allow the spit to be mounted at various levels above the fire. Some use metal stands for this, but I prefer the clips on the andirons as they keep the meat from being directly over the fire. Usually fowl and pork are cooked in this manner. The larger spits are used to skewer the meat, whereas smaller cuts of pork and small birds are tied to the spit. We have a handle attached to the spit so that a scullery boy can turn the spit, thereby cooking the meat evenly, and he is protected from the heat by a low metal shield. [11]

Another method of cooking directly over the open fire is the use of grills. Mainly we cook flat items of food, such as fish on grills as they are too thin to be mounted on a spit. These can present special problems if we don't keep an eye on them and remember to turn them!

Finally, we often fry foods in large 3-legged frying pans. Ours are flat bottomed and can be used directly over the fire. [12] Sometimes we even borrow the long-handled shovels from the bakery and cook food directly on them over the fire. [13] In the case where the pan does not have legs, we have trivets and gridirons to support the pan over the fire. [14]

Another method of cooking that we use is to bake it in an oven. As I mentioned earlier, we are fortunate that we have two ovens in our kitchens. Both are in the Bakery, where breads and other baked goods are prepared. If we wish to make a meat or vegetable pie, the crust is prepared in the bakery, while the filling is done by the cooks in the main kitchen. The filling is placed in the crust, and the bakers add the top crust and baked. It would then be returned to the

kitchen for final garnishing and serving. [15] Our original kitchen did not have actual ovens, so we used covered dishes to bake things. However, our new kitchen does have them, and they are constructed of stone. What we do is to insert coals into the oven. Once it has become hot enough, we remove the coals to a smaller chamber below the main oven, replacing them with the food we wish to bake. [16]

One problem we are still working on solving is determining a way to tell how long to cook something. Right now, if I try to tell one of my cooks how long to cook a dish, I use some sort of normal activity. For example, we make a sauce that must be cooked for exactly the length of time that it takes to say three *Paternosters*! [17]

A very important item in our inventory of equipment is the mortar and pestle. Often we are required to pound a food into a pulp for serving. It may be a gruel-type dish or perhaps a sauce or gravy. We use knives to cut up food when we want to serve it in smaller morsels, perhaps in a stew, in addition to the large, two-handled knives that are used for cutting up oxen. We have lots of baskets that are used to carry raw and cooked meat from one place to another in the kitchen. The large quantities of white cloth have many uses, from serving as table covers to their use as strainers for hippocras, jellies, sauces and gravies. [18]

And so, it appears that we have come back around to where we started. As you can see, preparing food for a large household is a considerable undertaking, with a lot of responsibility. However, if one is fortunate, as I am, they can find themselves in an establishment as modern and well-equipped as this one...and with a master as reasonable as Baron John is. All in all, it's a very good life!

I hope you enjoyed looking around. Sometime you will have to return and I'll try to get you in the Great Hall to try one of our feasts.

#### FOOTNOTES:

1. Terence Scully, *The Art of Cookery in the Middle Ages*, pp. 243-244. 2 Ibid., p. 87. 3 P. W. Hammond, *Food and Feast in Medieval England*, p. 122. 4 Elizabeth David, *English Bread and Cookery*, p. 184. 5 Hammond, p. 123. 6 Terence Scully, *The Art of Cook-*



*The Fourteenth Century Kitchen – A Guided Tour Cont...*

ery in the Middle Ages, p. 38. 7 Ibid., p. 29. 8 Eleanor Scully and Terence Scully, *Early French Cookery*, p. 31. 9 Scully, p. 93. 10 *London Museum Medieval Catalogue*, p. 125. 11 Scully, p. 94. 2 Ibid., p. 95. 3 Hammond, p. 123. 4 Ibid. 5 Scully, p. 88. 6 Ibid., p. 95. 7 Scully, Eleanor and Terence, p. 32. 8 Hammond, pp. 124-125.

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The fighting was fierce and “fun” at Long and Short 2009





*The Salt of the Earth*

By Da'ved Man of Letters, Lord Xaviar the Eccentric.

The value of salt as a commodity has been known throughout history. It is very concentrated; being the source of the essential minerals sodium and chlorine. Salt is a biological necessity, proven by the evolutionary development of a specific set of taste buds to detect and enjoy it. When a human being perspires, he loses some of his natural body salts and these have to be replaced from the food he eats (Tann. 179). The want of salt far exceeds the need the body has for its ingestion. It is estimated that the average person consumes more than twenty-five times the necessary amount of salt. It is likely that this craving for salt brought about its' organized production.

Salt-winning is the term for the deliberate production of salt from seawater. Salt collection from naturally occurring sources was undoubtedly practiced for thousands of years before this process was discovered. Early in the Neolithic era, salt was used in bleaching, cleaning, and dyeing of fabric. It was also used in the degreasing, dehairing, and softening of leather, before during and after the invention of fabric. The early Romans used salt as money, (salarium = salt money or salt rations) though this practice was short lived. The Latin Words for "well-being" salus, and for "health," salubritas, both derive from the Latin sal, meaning "salt" (Schi. p.3).

Salt has been documented for medical, sacred, and culinary purposes, by many different sources. Salts worth as a medicine is praised by Claudius Galen (Galen of Pergamom A.D.E. 129-199), who recommended that one consume moderate amounts of salt food to encourage a flagging appetite. Pliny the Elder (Gaius Plinius Secundus A.D.E. 23-79, Aug.24) is noted as saying that the gods were especially fond of salt, hence their devotees presented it as an offering. This faded with time and a new fad arose of using perfumes. This was a sign of the intrusion of eastern customs and religions into the culture of the Greco-Roman world. Plutarch (Plutarchos A.D.E. 146-119) wrote: "First there is salt without which practically nothing is eatable." He also calls it a requisite to good dining. Ancient Greek coastal cities traded salt for slaves with their inland city-states. The need for

salt inland grew as the sphere of Roman influence increased.

In the fifth century Cassiodorus (a Goth administrator) stated "It may be that some seek not gold, but there lives not a man that does not need salt." (Molm. 14-17). Salt became an international trade item as early as the Sixth century. The first salt monopoly is connected to the conquests of King Ancus Marcius (641 -616 B.C.E.). He is recorded as establishing saltworks at Ostia on both sides of the Tiber river. The Roman government ceased control of these operations in 506 B.C.E. and banned all private salt production. Medieval Europe inherited the ideology of salt monopolies and taxes from the Romans. Salt was called the chief article of Venetian commerce and was produced in Murano and Chioggia. The Venetians had managed to make salt a major source of state revenue by controlling the trade.

Written evidence of salt production, trade and taxation during the Middle Ages is found in ecclesiastical records. This is congruent with most other aspects of Medieval history as the Church seems to have had influence everywhere. Salt making is historically one of the first monastic industries. Several Bishops of Salzburg became veritable entrepreneurs from the development of the salt trade and taxation.

In the early 12th century Venice became more a trader than producer and asserted control over the salt trade. Venice held the control of salt in the Mediterranean until the emergence of Genoa as an important trading city. Medieval Arabic cookery, with its leaning toward the sweet, had an effect upon the saltiness of European cuisine. This was one of many possible reasons that contributed to the unsalting of Europe during the early middle ages. When and why the waning of the use of salt occurred is different for various reasons. Cost, adherence to the whims of the crown, different cultures and geographical locations, all may have played a part.

The High Middle Ages saw an elimination of the use of garum and liquamen (salty fish sauce) from most of Europe. While the Arabic world never totally eliminated its use. The French reinvented garum using a fish called garon and was in commercial manufacture in the south of France. This might be a direct result of the





*The Salt of the Earth cont...*

heavy taxation on salt by the French government. Charles of Anjou (1225-1285) instituted a salt tax in Provence, to finance his conquest of the Kingdom of Naples (Mult. p 13). This begins to show how important salt was to the average person.

Renaissance scholars concluded that the ancients treated salt as a sacred substance, a medicine and as a condiment. The increase in the use of salt in the Renaissance was not due to its sacred quality or its medicinal value. It was a gluttonous society that promoted salt over all other condiments as an appetite stimulant.

The gourmets of the Renaissance imitated the Ancients by increasing its repertoire of salt-acid delicacies. Renaissance diners baited their appetites with salt fish, salt meat, and salt vegetables (Rabe. 83,575-7, bks I, IV). Francois Rabelais (Alcofribas Nasier 1494- 1553, Apr. 9) wrote that Gargantua constructed a salad with oil, vinegar, and salt as an appetizer. This appears to be the first reference to salad dressings. He called fast days "jours maigres entrelardex" or "larded lean days," for the taking of salt-acid delicacies on a fast day was a hypocrisy. Renaissance diners were so fond of gorging on salt fish and salted fish eggs that physicians condemned this passion (Platina p 265). This had little effect on the diets of the wealthy.

The fourteenth century saw a general increase in northern European trade. Salted Herring had just recently been 'invented' by a Dutchman, Willem Benckels and was in big demand. This new commodity switched the source of salt from the Mediterranean to more local sources in the North Sea. The sources were the coast of England and the peat bogs of Holland. Toward the end of the fourteenth century, the Dutch depleted the peat and the English were depleting the needed fire wood for salt production. The English were also concentrating their economic growth on the textile industry. This shifted the production of salt once again. This time it was to buy salt a darker (dirtier) alternative mainly from France and Spain. By the end of the Middle Ages bay salt was the principal source of supply for northern Europe.

By the mid-sixteenth century, Jean Baptiste Bruyerin wrote that salt fish was as popular in his day as it was

in ancient times. The types having been altered with time. There being a greater variety available now, for the gourmet to enjoy. In particular Bruyerin points out that the ancient did not have; "...herring, sturgeon eggs [caviar], botargo [other fish eggs] and other items brought from constantinople to Italy." The spread of salt fish spread from Italy to France and was well received. Guido Panciroli claimed that caviar and botargo were being used in place of garum. It is odd though that Messisbugo and Scappi, two famous cooks of the day, do not use this substitution in their cookbooks. The late sixteenth century saw the spread of salt fish preparations into England. Caviar was being imported into Europe by the fourteenth century (Balducci, 103)

Salted meat became the standard rather than the exception. Bruyerin states that meat that has not been sprinkled with salt and is recently slaughtered will cause stomach upset and slow digestion. He goes on to state that beef is better with moderate salting. Louis Nonnius disagreed; by the next century he could report that much more fresh beef was eaten than fresh pork, which was not eaten by 'elegant people'." (Pete, 140)

Salted vegetables were enjoyed by both the powerful and commoner alike by the late sixteenth century. The modern cornichons of France are a left over of this time period. Cornichons are tiny cucumbers preserved in a salt and vinegar brine. Olives became very popular and became a much larger import than in ancient times. Salted capers became a table snack for stimulating the appetite. Nonnius wrote that artichokes "ought to be eaten with oil, garum, and coriander," but "some eat artichokes with salt only." (Nonnius p 408) He further wrote of capers and olives being used "...to incite much drinking."

It seems as though salt has lost some of its prominence. Going from gift to the gods to seasoning that even a peasant would not be without. But this has not diminished its use for as of 1973 World salt production was 165 billion kilograms; with an average household consumption of 7.5 kilograms per year. This breaks down to between 6 and 15 grams a day. This is almost 25 times the sodium needed along with more than enough chlorine, which is an important constituent of our gastric juice (and fluid regulator). With these

*The Salt of the Earth cont...*

figures, it is safe to say that salt is still the most widely used flavoring agent in the world.

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## *Clothed Seemly and Proper: The Saxons*

by Jehanne de Huguenin

*This is the first in a series of garb articles first run in Storm Tidings. These articles are arranged by time period, and show something of a bias to the English, for which I apologise. I have attempted to give a broad, general overview of the styles of the time, which means that I have had to sacrifice detail and complexity to some extent. I will be delighted to assist anyone who wishes to look further into any particular time-period.*

Saxon clothing is ideal for basic starter garb, as it is simple and easy to wear. (Most of the Gold Key garb would count as Saxon). The basis for the effect is a simple T-tunic, usually two of them worn in layers; men may wear trews with bound legs.

The Saxon culture developed in Britain after the Roman departure in the early 5th century. Once the invading Saxons had established themselves in Britain (by the end of the 6th century), their culture endured until the Norman invasion in 1066. The Saxon tribes invaded from the coast of Denmark and Germany, and thus have point in common with Germanic and Frankish tribes in terms of costume and culture.

Being perpetually harried by invaders, the Saxons developed a form of dress which stressed simplicity and durability. Fabric was often thick, coarse and warm, mainly linen and wool. Lighter, gauzy linens could be used for veils and chemises. Colours were natural - browns and golds, greys, greens and pale

blues. Nobles could afford stronger colours such as purple, scarlet and deep blue. Saxon clothing often includes broad embroidered borders - some haberdashery shops stock wide figured lace ribbon which gives a very similar effect for much less effort.



*Image from the Nonantola Gospels, around the time of the Norman Conquest; note the cross-gartered trews and the band of trim on the upper arm, disguising the join in the fabric.*

### **MEN:**

Generally, Saxon men seem to have worn a knee-length tunic, slit from the hips downwards for freedom of movement; the sleeves were long, not too full, often longer than the arm and worn pushed up into folds for warmth (you can see the wrinkles in the picture above). A belt was worn around the waist. Trousers were long, loose and full, cross-gartered (i.e. bound - see diagram) to the knee. The cloak (mantle) was a half-circle, worn fastened on the shoulder with a



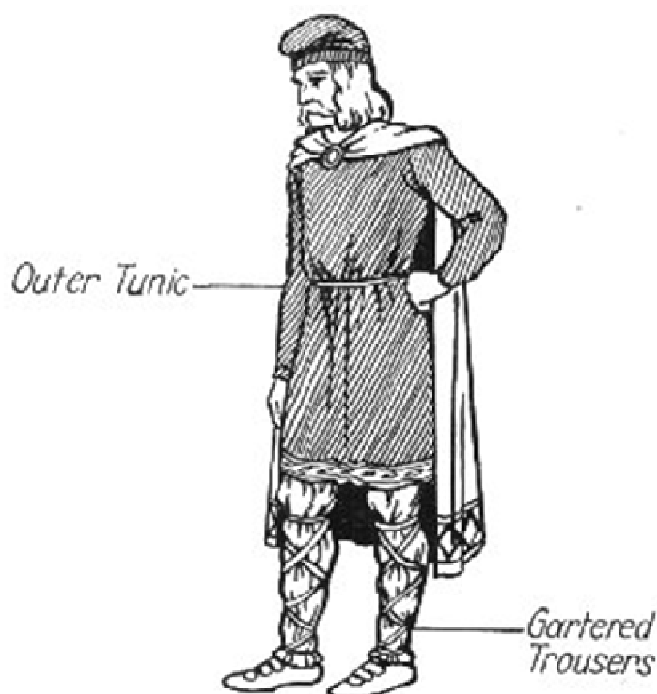
*11th century mens' short tunics, from a manuscript in the British Museum. These appear to be worn without the trews.*

*Clothed Seemly and Proper: The Saxons cont...*

brooch. Hair was usually long and worn loose.

**WOMEN:**

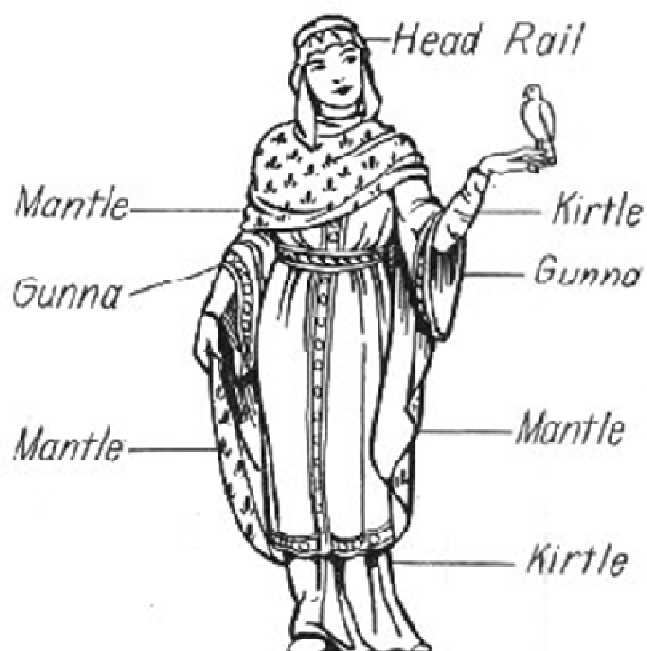
For Saxon women, the effect was layered, a full-length tunic with long sleeves (the kirtle) worn under a shorter tunic (just over knee-length) with shorter sleeves (identified by Truman as the gunna, or by other sources simply as the super-tunic). A girdle or belt was worn. Hair was braided or worn loose, but was covered by the headrail, a square of linen held in place by a circlet. A semi-circular cloak or mantle similar to that of the men was also worn; alternatively, the trailing headrail could be brought around over one shoulder, across the chest and back over the other shoulder to give an effect similar to a mantle.



*Saxon man's outfit, from Truman*



*Woman's outfit, from an 11th century illustrated manuscript in the British Museum.*



Shoes for both sexes were leather, often coloured or embroidered, fastened at the side or front for men and at the ankle for women. Leather boots were also worn.

**Basic tunic shape**

A tunic is very easy to sew. Make sure, when you cut it, that you leave plenty of space across the chest and that the hole for the head is large enough, but not too large: an over-wide neckline can wreck an outfit irretrievably... A baggy shirt placed on the folded cloth is useful for marking the right size. Rather go too





*Clothed Seemly and Proper: The Saxons cont...*

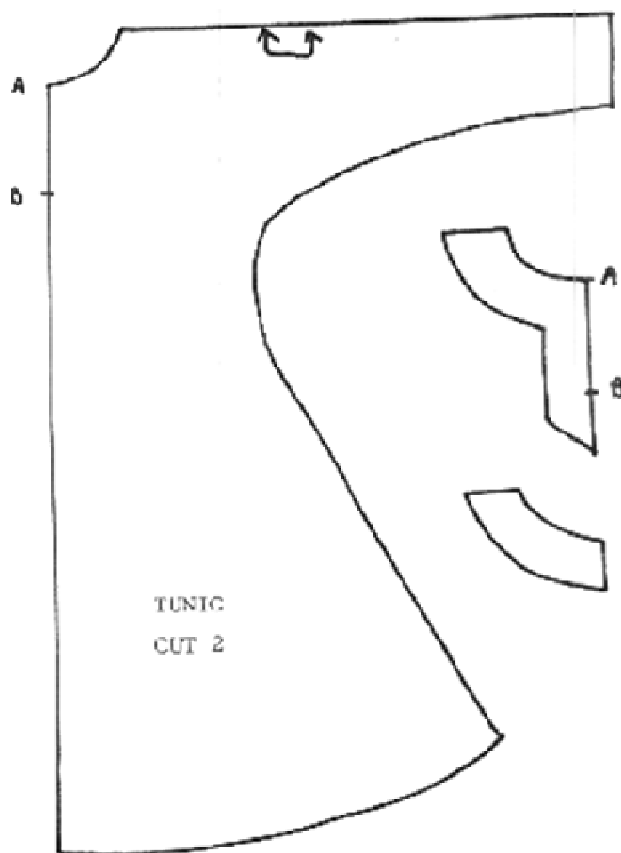
baggy than too tight; Saxon clothing is fairly voluminous anyway. For the women's tunics, make sure you cut the sleeves for the kirtle less full than those of the gunna (see diagrams: the under-tunic has fairly narrow sleeves, although don't make them too narrow or you won't be able to move). Saxon clothing is very simply, but can be easily jazzed up with the addition of braid or embroidery around the neck and hem (very effective for the women if you put the braid on the slightly shorter overdress - see manuscript illumination, above).

### Diagrams

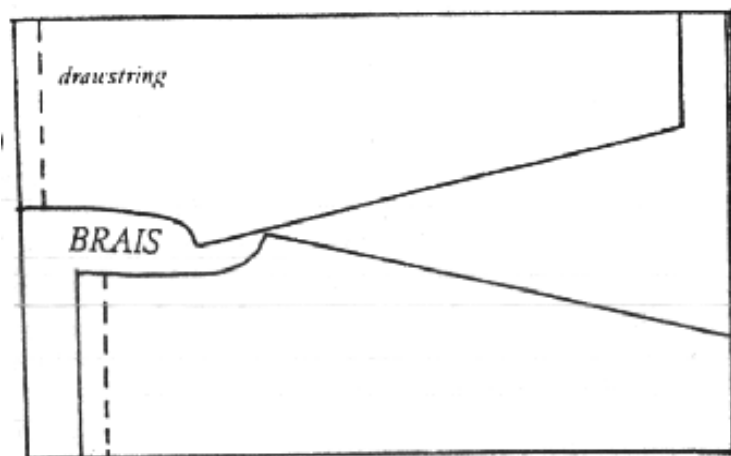
These diagrams are designed to give you some idea of basic shape; men's and women's tunics are cut very similarly, except that the man's tunic is just below knee length, whereas the woman's should be floor length.



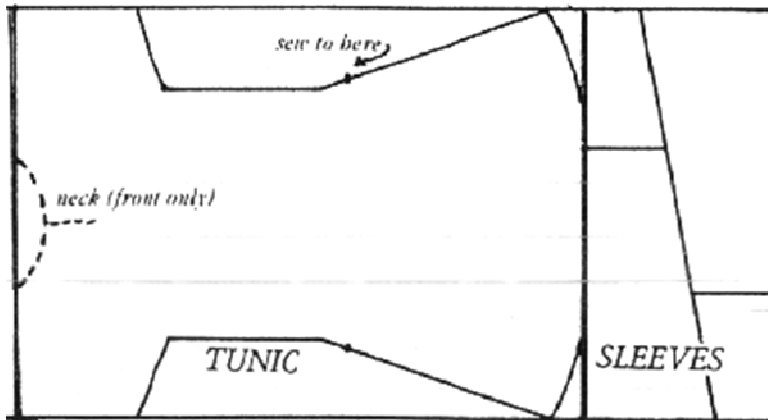
1. Basic tunic shape, showing decorated neckline.



2. A slightly different tunic shape: the pattern also includes the neck facing (match A-B on neckline and facing).



3. Basic mens' trousers; the diagram shows the pieces laid out on a double layer of cloth. Cut them very baggy or you won't be able to move! A cord in a waist casing works very well and is far more authentic than elastic.

*Clothed Seemly and Proper: The Saxons cont...***Diagram sources:**

1. From *Medieval Costume in England and France*, by Mary Houston.
2. From the SCA-based basic costume manual by Helen McCarthy.
- 3 and 4. From "The Five-Hour Viking" costume article by Lord Friedrich Augustus von der Schwanen-sehe in the *Known World Handbook*.

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4. Another tunic pattern, again laid out on a double layer of cloth; the layout suggests how you may fit in sleeves if your fabric is not wide enough. (Cover the sleeve joins with bands of embroidered or woven trim; the Saxons often did!)

*Introduction to Period Card Games*

by Master Dafydd ap Gwystl

*"A man's fancy would be summed up at Cribbage; Gleeke requires a vigilant memory; Maw, a pregnant agility; Picket, a various invention; Primero, a dextrous kind of rashness"*<sup>1</sup>

This article is the first in a series on period card games. This first article will concentrate on a general description of period card games, their development, their history, and the rules to two games: Primero and Triomphe Forcée. Subsequent articles will describe rules to various period card games.

We have proof that playing cards appeared in the last quarter of the Fourteenth century, that they were very successful among all walks of life, and that they were used for playing card games. As it turns out, however, we have almost no idea of what card games were played, or what the rules were. Until Charles Cotton published his *Complete Gamester* in 1674 rules of card games were rarely written down, and when they were mentioned were almost never complete. Game rules were transmitted orally. Some writers listed the names of games (Rabelais, for example, names some 35 card games among the games listed in his *Gargantua*, and similar 16th century Ger-

man authors list hundreds of names of card games).<sup>2</sup> Numerous sermons in the 15th and 16th centuries focus attention on one card game or another, but give no specifics on the rules. The names of card games were not standardized -- they varied in different regions and through time, and they were also subject to the vagaries of spelling. Games, however, were surprisingly rigid in format. New games appeared regularly, but once a game became established it usually retained the same form for centuries, often for its whole life span. The oldest game for which we have rules, Karnöffel, still survives in Switzerland (under the name Kaiserspiel) in virtually its original form.<sup>3</sup>

The card games for which I have found rules can be grouped into the following classes: lottery games, stops games, trick-taking games, melding games, vying games, and a grab-bag of other, less common types. Lottery games are those where players win or lose based upon the random deal of a few special cards. Stops games are those where players attempt to reach (and not exceed) a certain value or sum. In trick-taking games the players each play a single card in sequence (all the cards together called a trick), and the best card wins that trick and leads to the next one. Melding games are those where players gain points through declaring certain combinations of cards held in the



### *Introduction to Period Card Games cont...*

hand. Vying games are those, like modern Poker, where players play a sort of psychological warfare with each other, attempting to bluff or fool their opponents into acting (betting) unwisely. Almost all modern card games fit one (or more) of these classes, and there are period card games in each class as well.

Lottery games are focussed on a few special cards. Formal lottery games are rare in modern times, and examples are hard to find. In one Sherlock Holmes story a group of men deal out cards, one at a time, face up, to determine who is to die and who to kill—the man who is dealt the Ace of Clubs must kill the man who is dealt the Ace of Spades within the next week. This is a perfect example of a lottery game at cards. Lottery games seem to have been much more popular in period than they are now. Lottery games are pure gambling, no strategy. It seems likely that lottery games were among the first card games to appear in Europe, as gamblers transferred their dice games to the new medium. This is purely conjecture, however. Dice game-card game links can be seen in the 16th century between the dice game Gluckshaus and the card game Glic or Pochspiel, and other examples exist.<sup>4</sup>

Stops games, like lottery games, seem to appear very early. Blackjack or Twenty-One (called Pontoon in Europe) is a modern example of a stops game. Games called Thirty-One appear in Italy and France from the middle 15th century, and are almost certainly stops games related to Blackjack.<sup>5</sup> The interactive phase of modern Cribbage is also a stops game, and is also present in its period ancestor. Many period games appear to have had a phase where the players played a stops game with the cards they held.

Trick-taking games are among the most popular class of games in the modern card world, and were very popular in period as well. Modern trick-taking games include Bridge, Hearts, Whist, Spades, and many others. Trick-taking games can be split into "simple" trick or "complex" trick games. Simple trick-taking games are those where only the trick itself counts for points towards eventual victory; complex trick-taking games have a more complex system where some cards are worth special values if cap-

tured. England seems to have favored simple trick-taking games almost exclusively, while the rest of Europe has a much larger number of complex trick-taking games.

Some trick-taking games have a special suit designated which is more powerful than the others, and capable of beating all cards of other suits in a trick. This is called a "Trump" suit. Several games with names similar to *Triomphe* (French) or *Trionfo* (Italian), meaning Trump, show up around the late 15th century. Trumps are mentioned many times in sermons and other documentation from the middle 15th century on, but not before then. Evidence survives of some games that seem to be ancestral attempts at trumps in the early 15th century—the Tarot deck (first appearing pre 1440) is simply an Italian suited deck with a special permanent Trump suit attached. 15th century inventories differentiate between 'normal' and Tarot decks by describing Tarot decks as Cards with Trumps. The earliest documented game for which we have rules, Karnöffel (first reference in 1426), has a sort of partial trump suit which is unique among all other games and could easily be an ancestor to modern playing of trick-taking games with a trump suit. A possible reconstruction of the sequence of events is the following: Trick-taking games appear very early, before 1400, possibly with the first card games; games with "power cards" capable of superseding the normal order of cards appear 1420s or earlier (Karnöffel is a documentable example); a deck with a permanent "power suit", or Trumps, appears in the 1430s (this is the Tarot deck); some time soon thereafter the Tarot use of a permanent Trump suit is transferred over to normal 4-suited decks by promoting one of the normal suits to a Trump suit.<sup>6</sup>

Another class of games is the "Melding" games. "Meld" means to declare a particular combination of cards. Rummy is a very popular modern melding game. Pinochle and Cribbage are modern games with strong melding components. Melding games were quite popular in period as well, and some of them were very complex (for example Minchiate or Tridunus). Many games combined melding and stops; melding and trick-taking; or vying (bluffing) elements with melding. There is not enough evidence to trace the origin of melding games past the ones known from the early 16th century. Since we have examples from Spain (Tridunus), France (Cent), Italy (Partitaccia,

*Introduction to Period Card Games cont...*

Minchiate), and England (Cent, possibly Gleeek) in the early or middle 16th century, and since all these melding games are very complex, it seems clear that melding games were already widespread and well developed by the early 16th century. It is possible that melding grew out of more complex Lottery games - Glic/Pochspiel (middle 15th century) seems to have elements halfway between lottery and melding--the Marriage and Sequence.

Vying games is the class of games where victory is clear, and strategy is usually also clear and fairly simple, but limited knowledge and psychology make the game interesting. The real game occurs when players attempt to drive up the stake by betting, either to bluff an opponent into losing nerve and withdrawing or to cause an opponent to stay in on a weak hand. Poker is the modern game that best exemplifies vying games. Vying elements occur in several period games. Primero, Putt, and Post are all period vying games. Primero appears in the early 16th century, and I am not aware of any earlier pure vying games, but Glic/Pochspiel (pre 1441) has a vying phase.

Finally there are the games that do not fit into the classes given above. Reversis is the only Trick-avoiding game I have discovered with any possibility of being played before 1600 (it is first mentioned in 1601). The most widely known modern trick-avoiding game is Hearts. The Art of Memory is a simple memorization game. When it is played for drinks it becomes much more complex as the players' memories become more limited.

Many of the games described in this series are trick-taking games. The descriptions assume a basic familiarity with at least one modern trick-taking game (Hearts, Spades, Bridge, Pinochle, Whist, etcetera). Any readers who are not familiar with playing a trick-taking game are advised to seek out a friend (one who is familiar with a trick-taking game) to get an explanation of playing to tricks. Briefly, a trick is a round of the game where one person plays a card, then each player in turn plays a card to that set. One of the cards will be the "best" according to some criteria; the player who played that card wins the trick (the whole set of cards). The winner takes the

whole set of cards off and leads any new card to the next trick. Tricks do not have any relation to each other. The usual criteria for winning a trick is: the highest card that is the same suit as the first card led to the trick wins the trick. When trumps are played, any trump will beat any other card, so the highest trump card played wins the trick (if no trumps were played, the highest card of the suit led wins). Note that particular games will have many other restrictions, for example: players may play any card they wish; players must follow suit if possible (this means that players must play a card of the suit that was led) and if void may play any card; players must follow suit if possible and must play a trump if void. Other restrictions are possible.

The evolution of card games seems to tend from the complex to the simple. Many early games have multiple phases. Glic involves a multiple lottery, vying, and a stops game. More than a third of the games described here have at least two separate phases. Modern games with multiple phases are more rare, and usually have very old roots. Cribbage and Picquet, two of the most popular modern multiple-phase games, are only slightly modified forms of period games (Cribbage and Cent). Some of the older games are very complex indeed--Minchiate, Tridunus, Partitaccia, Trappola, and Cent all date to the early 16th century.

**Triomphe Forcée<sup>7</sup>**

This game is one of the earliest card games played with the tarot deck for which rules are known. The game uses the full 78 card tarot deck. Between 4-10 players may participate; my experience is that 4-6 players is optimal, and more than six players tends to make the game too much of a lottery, with no skill involved.

*Triomphe Forcée* is a relatively simple gambling game. Each player puts up a stake (2 or 3 denaro is probably good) and is dealt five cards. If any player has *La Mort* (Trump XIII) in his hand, he declares it immediately and takes all the stakes, and another hand is dealt. Otherwise, each player in turn from the player to the right of the dealer declares whether he has one or more of *Le Fou* (the Fool), *Le Basteleur* (trump I), or





### *Introduction to Period Card Games cont...*

*La Force* (trump IX in Vievil's deck; trump XI in others). *Le Fou* and *Le Basteleur* gain the owner a sum equal to their original stake; *La Force* is worth double the stake. A player holding more than one of these cards gets the combined sum for the cards held. If this results in all the stakes being taken, the hand is over and another one is dealt. Otherwise, the hands are played out in tricks under the usual rules. The player who obtains the greatest number of tricks wins the remaining stakes. If two players win two tricks each, the one who won two tricks first wins the stakes. If all five tricks go to different players, the player who took a trick first wins the pot.

Order of Play: counter-clockwise

Order of Cards:

Permanent Trumps: in order as marked (XXI high down to I low)

Swords, Batons: (high) K Q C J 10 9 8 7 6 5 4 3 2 1  
(low)

Cups, Coins: (high) K Q C J 1 2 3 4 5 6 7 8 9 10 (low)

Play of a Trick:

Winner of last trick leads any card. Subsequent players must follow suit if they can (including playing a trump if a trump was led). If they are void, they must play a trump if they have one. The highest trump played wins the trick; the highest card of the suit led wins if no trump are played.

*Le Fou* (The Fool):

The Fool may be played instead of following suit or being forced to trump. It never takes a trick.

Counting Points:

Only the number of tricks taken counts in this game.

#### **Primero**

Primero is played with a 40 card deck (no 8, 9, or 10 in all suits). From three to six players may play at once.

Primero was a favorite game of Elizabeth I, and appears many times in Shakespeare. It was played in Italy (Primiera), France (Prime), and England throughout the 16th century. It may well have been played with a 40-card French suited deck in later England and France, but the "Spanish" suited deck is also possible. In Northern Italy it would use the Italian deck, and in southern Italy the Italian or "Spanish" decks.

Primero is a vying game where each player attempts to gain the best hand and so win the pot. Players are dealt two cards, then they bet, then they are dealt two more cards, then they bet again and declare the rank of their hands, then they are given the opportunity to improve their hands by replacing one or two cards, and finally all remaining players reveal their hands and the best hand wins the pot.

The possible four-card hands rank as follows:

*Numerus*, the lowest hand, consists of two or three cards of the same suit. The point value of a *Numerus* is the sum of the cards in that suit (only), ignoring other cards in the hand.

*Primero* is a hand which has one card of every suit. The value of a *Primero* is the sum of the values of all cards in the hand. Regardless of value, any *Primero* will beat any *Numerus*.

*Supremus*, or Fifty-five, is the Ace, Six, and Seven of one suit plus an unrelated fourth card of a different suit. It is called Fifty-five because that is the sum of the values of its three relevant cards. A *Supremus* will beat any *Numerus* or *Primero*.

*Fluxus*, or flush, is a hand with all four cards of the same suit. The value of a *Fluxus* is the sum of the values of all its cards. Regardless of its value, any *Fluxus* will beat any *Supremus*, *Primero* or *Numerus*.

*Chorus* is four cards of the same denomination (four of a kind). A *Chorus* beats any lower hand. If there are multiple *Chori* the one with the highest point value wins

Within a hand, card values are as follows: Seven: 21 points; Six: 18 points; Ace: 16 points; Five: 15 points; Four: 14 points; Three: 13 points; Two: 12 points; II Face Cards: 10 points;

*Introduction to Period Card Games cont...*

If two hands tie, the one closest to the right of the dealer wins.

The game is played as follows: each player antes (one denaro is fine). The dealer deals two cards to each player. (Play is counter-clockwise, like most games from south of the Alps). Starting with the player on the dealer's right, each player gets the choice of betting on the pair of cards he has, or trading one or both of them in for new ones. As soon as one player bets, the remaining players may not trade cards in. If the player trades cards in, the choice passes to the player on his right. If all players (including the dealer) trade cards in, the whole hand must be redealt.

When a player places a bet the others have the choice of playing with the cards they have or dropping out of the hand. On the first betting round only, if no other player chooses to continue, the last player after the one who laid the first bet must matching it and continue.

Except for the initial stake and the above provision, any bet by an opponent could be refused. If every other player refuses a bet, it must be withdrawn, and the betting continues at the lower level. For example: Alberto, Bartolomeo, Constanza, and Fiametta are playing Primero. Alberto has just dealt a pair of cards to each player. Bartolomeo bets 2 denari. Constanza sees the 2 denari bet, and raises it 6 more denari. Fiametta refuses the bet. Alberto refuses the bet. Bartolomeo refuses as well, and Constanza must withdraw her 6 denari raise (if Bartolomeo had taken the bet then Fiametta and Alberto would be out of the hand, exactly as if they had folded). Fiametta now has the chance to see, raise, or fold in response to the 2 denari bet that existed before Constanza raised it, and the betting continues from there.

After the initial round of betting is over, each player remaining in the game receives his other two cards. At this point anyone holding a Primero or Fluxus may call 'Vada' ('go!'), which brings an immediate show-down (no more betting, no further draw). This is not always wise, however, as further betting may increase the pot.

If nobody calls 'Vada', another round of betting fol-

lows. Before betting each player must announce the rank of his hand (i.e. Numerus, Primero, etc.). A player may bluff (announce their hand to be better than it actually is), but they may not announce their hand to be worse than it is, except in one particular situation: If a previous player has announced a *Fluxus*, *Supremus* or *Primero* and you have a *Chorus*, you may declare your hand as the same type as was announced. After this final round of betting, each player gets the chance to improve his hand by trading in one or two of his cards. After the final improvement players compare their hands. The highest hand wins the pot.

**End Notes**

1. Parlett, David, *The Oxford Guide to Card Games*, (Oxford and New York: Oxford University Press, 1990), 55. Parlett cites John Hall's *Horae Vacivae*, 1646.
2. Parlett, 52; Rabelais, Francois, *Gargantua and Pantagruel*, trans. J. M. Cohen, (New York: Penguin Books, 1955; 1987), 83-86.
3. Parlett, 165.
4. Parlett, 52.
5. Parlett, 80.
6. Dummett, Michael, *The Game of Tarot*, (London: Duckworth, 1980), chapter 4, especially 84, and chapter 7, especially 170-171.
7. Dummett, 216. These rules Dummett derives from the *Maison academique* of 1659.
8. Parlett, 91-92; Alair of the Bloody Fountain, "Period Card Games", *Compleat Anachronist* #4. *Indoor Games*, (Jan 1983), 46-47.
9. Alair of the Bloody Fountain claims that *Supremus* and *Chorus* were optional hands, and only one of them was used in any given game (46). This claim is not mentioned by Parlett. Dummett mentions a Spanish origin for Primero (27, 48, 182-183); Parlett claims an Italian one (91).



## *Business Meeting August 17th 2009*

Attendance: Fortune verch Thomas, Francessa Maria Volpelli, Michael, Catrine Quhiting, Maccus of Elgin, Mackenzie of Terra Pomaria, Mariota de Gray, Berengaria de Montfort de Carcassonne, Jehan-Jaques Lavigne, Juliana van Aardenburg, Emma von Bern, Adrienne von Brandenburg, Lucas von Brandenburg, Jamee von Brandenburg, Acacia Gryffyn, Sigvalk Blackthorne, Octavian Silvermoon, Adara Koressina, Fawkes Balehauche, Orleath, Brigit of Guernsey, Berte le Webbere, Finna Grimsdottir, Ben Mitchell, Eilaf Spiaelbodhason, Arianna of Waterford, Rhiannon de Clare, Alail Horsefriend

7:10 start time

Seneschal

Greetings Everybody!  
Summer is going well  
Busy Year  
Get reports in by 15<sup>th</sup> of every Month  
Great Weekend this weekend

Baron and Baroness

Baroness

Wonderful Weekend  
Thank you!  
Everything seems to be going well.  
Alail and Maccus are new champions  
Excited for Sport of Kings!  
Thank you Francesca for doing Largesse  
Love having Retinue and Guards  
Receiving Wonderful gifts for Largesse  
Wonderful! Thank you!  
We are going to be a Con-



## Long and Short 2009

fidence Polling to continue reign

Chronicler

Business Meeting notes approved  
Still looking for input from the Barony including:  
Articles  
Photos  
And such

Exchequer

4376.26 as of July 31<sup>st</sup>  
5734.66 as of today

Chatelaine

Nothing to report  
Getting ready for Ceidleh  
1<sup>st</sup> is going to be a mini feast

Chirurgeon

Nothing to report  
New Deputy

Herald

Been Busy

Doing Consults  
Have books will travel  
Baptism was at Long and Short  
Thanks Constance Wyatt for doing field heraldry at L&S  
I will probably be doing Field Cry at Crown  
Need for Town Criers at Crown

Heavy Marshal

Great Event  
Good Lists  
Good Herald's  
Mid Willamette was Good  
All the food is Gone

Rapier Marshal

Still Vacant

Archery Marshal

Successful practice at Mid Willamette Fighter Practice  
Had Aprox. 7 archers shooting

Following Week no shooters (probably due to the 2 events the following week-end).

Her Excellency has asked for my assistance at September Crown, which I shall gladly provide as able, so that there are enough Marshalls to keep the range open and allow others to take breaks.  
Looking for a deputy due to work/toddler schedule

Arts and Sciences

Scribal and Heraldry happened this month  
Tenure is up next month  
Berengaria will be taking over  
Arts and Sciences

List Minister

*Business Meeting August 17th 2009*

Haven't seen the paperwork from Long and Short	Brigit's House anytime after 4pm	If interested in volunteering contact Bera.
No report at this time	Heraldry will be going on as well.	5 Vehicles with Trailers with Trailers with Designation
New Heavy Defender: Alail Horsefriend		Fortune volunteered truck to schlep
New Archery Defender: Maccus of Elgin	Dean of Pages	
William Geoffery the Rouge won the Helm Auction	If anyone needs to get a hold of me please call, my computer is down again.	New Business:
Gold Key	At September Crown We will be moving Collin, James, and Kaleb up a level as well as add 2 more children to the college of Pages. Bri will also be graduating.	Acorn War
Will have a complete report in September	Need a deputy	Need a List of Volunteers for Acorn War
Web Minister	Chamberlain	Winter's End
Stepping down on September 17 <sup>th</sup>	Nothing to Report	Unto their Excellencies; Baron Ruland and Baroness Emma, the officers, and the populace of Terra Pomaria I bid you greeting.
Nothing much to report	Sorting and fine tuning of the shed	Each year our Barony and those who choose to call this their home, hold a celebration of the chills of winter departing and the coming forth of life back upon our lands. During this time of renewal we look upon the gifts of Arts and Sciences that have sustained us through the short and dim days and choose the champion that can gather their resources during the coming light to once again sustain us when winter's falls. We also look for one who can defend our lands as the bountiful harvest begins to arrive.
Will be making the changes shortly	Other Business:	
Adara will be stepping up and taking the position	Long and Short	
Librarian	Event went Really Well	
Still not receiving the Tournaments Illuminated and the Complete Anachrinist	Park Host thoroughly enjoyed the event	
Grete Boke	The fighting went well.	
Taking a lot of Pictures	72 people attended.	
Going to Digitize the old Event Books	Site is really inexpensive.	
Going to Put together the privys and digitize them all.	September Crown	
Scribe	Paperwork has been signed	It is with great pleasure that I do give to you this proposal for herder of cats for the upcoming Winter's End 2010. As my wife Brigit was new to these lands last year and needed the guidance of one familiar with these lands, so do I have this need. Finna has agreed to help sheppard me through any difficulties I may encounter in my journey.
Put pigment on Paper with Brush	Have requested items from other groups	
We've been painting A LOT	Requesting people to bring as many pennants as they can.	
Charter Painting Contest for September Crown	Biffy Pumpings are going to be 3 times on Saturday and Sunday	
One charter for the Barony was finished	Kingdom will be fronting \$\$ for the biffys	
Helped with some for Mountain Edge	Need Help with Youth Activities	My task has been made easier due to Maccus already having secured the lodge of the Oak grove Grange
Scribal will be on Friday at	Youth Activity director has been ill	





## *Business Meeting August 17th 2009*

Hall, a place familiar and comfortable with our Barony. Again, we shall have a noon meal at a small cost to those wishing to indulge, and a potluck where the barony will provide the main course and the populace will provide an assortment of other delights to tongue.

To aid in providing for the hunger of the people of our lands, provide them with remembrances, and give them shelter from the blustery winds, I ask that the coffers of the Barony provide us with sufficient coins for the task. I here request the total of \$330 to accomplish this undertaking with the following reasons:

\$125 shelter

\$90 lunch

\$90 Barony donation to Dinner

\$25 Remembrances in the form of tokens

Yours in Service

Geoffery Fitz Henrie

February 13th

Francesca motions to change the date to the 4<sup>th</sup> weekend in February

Francesca's husband opposes

Arianna Motions to vote

Baroness seconds

Chatelaine Opposes

Bar Gemels

A bid will be ready at the next Business meeting

Long and Short 2010

No bids at this time

Use Willamette Mission

Sport of Kings

Pre cooks at Bera's house on Wednesday and Thursday

Open Forum

When Crown is done Emma want to talk about having a Demo in April

Rotary Speaking event on August 26<sup>th</sup> Emma and Fortune Summits Won the Autumn War

Shield Blanks

7 non painted

3 painted

Meeting Ajorned 8:48

## *Chronicle's Words*

Greetings!

Wow, it has been on heck of a month and the best is yet to come! This upcoming weekend is Crown and I'm so excited! For those of you who don't know I'm fairly new to the SCA and this will actually be my FIRST crown tournament! I'll be Camping in my pavilion and soaking up the atmosphere. I can't wait to see you all there!

This month I didn't really have a theme for the Privy. I wanted to start running several different Kinds of articles so that more people might find something of interest to read. I will be continuing to put at least one article on the fol-

lowing subjects in each Privy: cooking, costuming and camping. The rest will fluctuate depending on time of year, events that are happening, and of course, availability!!! I am now putting out a call for articles on the following subjects: children in the SCA and their activities, fighting arts, fiber arts, bios on historical figures,

articles on historical events and scribal arts. Also I am still looking for pictures, pictures, pictures.

That's all for now. I hope everyone has a fantastic month!

Yours in Service,

Lady Fortune verch Thomas



Fortune verch Thomas receiving a Silver Apple at Long and Short 2009





*Long and Short Pictures!*







*More Long and Short Photos!*

