



The Privy

Barony of Terra Pomaria

Words from their Excellencies



The Privy

March 1st, 2010

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

As the Spring season rapidly approaches, the fruit trees are budding and blossoming, the flowers are awakening from their slumber and the tourney season is once again upon us. In a few short weeks the Coronet tourney will be held in our southern cousin's lands of Adiantum. We are excited to see all of the fighters contesting for the right to sit upon the Griffin Thrones.

At the time of this missive we are preparing for Winters End and are looking forward to a day of festivities, contests, feasting, and fellowship.

We are looking forward to a grand tourney season all around the Kingdom of An Tir, spending time with each and every one of you. We will also be celebrating the end of our first term as Baron and Baroness in April at Bar Gemels. Furthermore, it will be the 25th anniversary of Bar



Gemels, it is surely not an event to be missed.

Yours in Service,
Sir Ruland & HE Emma
von Bern
Baron and Baroness of
Terra Pomaria

Calendar of Events	2
List of Royalty and Officers, and Champions	3-4
Local Gatherings	4
Chronicler's Words	5
Waxchandlers	5
Machiavelli	8
Mead	10
Persona	14
Equestrian Marshall	18
Baronial Chiurgeon	19
Baronial Grete Boke	19
Baronial Herald	20
To Squire	21
Gilding	22
Business meeting	24
Photos	27



Upcoming Events

- March 5th-7th— Kingdom A&S/ Kingdom Bardic, Barony of Glymm Mere, Olympia, Tumwater & Lacey, WA
- March 12th-14th— Mounted Archery Marshalling Workshop, Shire of Mountain Edge, Yamhill County, OR
- March 19th-21st— Summits Spring Coronet, Barony of Adiantum, Eugene, Oregon
- March 20th Mountain Edge Defender Tournament, Shire of Mountain Edge, Yamhill County, OR
- April 10th— All Fools, Shire of Covaria, Bend, Jefferson, Deschutes, & Crook Counties, OR
- April 16th-18th— Hocktide Emprise, Shire of Glyn Dwfn, Medford, Ashland, Jackson Counties, OR
- April 23rd-25th— Bar Gemels, Barony of Terra Pomaria, Marion & Polk Counties, OR
- April 23-25th— Faire in the Grove, Shire of Dragon's Mist, Washington County, OR
- May 1st— May Revel, Shire of Southmarch, Klamath Falls—Klamath & Lake counties, OR
- May 21st-23rd May Crown, Barony of Wastekeep, Tri-Cities, WA
- May 28th-31st— Egil Skallafrimson Memorial Tournament, Barony of Adiantum, Eugene, OR
- 28th-31st Grand Thing V, Barony of Stromgard, Vancouver, WA

March 2010

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			

April 2010

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	

May 2010

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
23/30	24/31	25	26	27	28	29



Curia

Their Royal Majesties of An Tir

Owain ap Einar and Adwen Wrenn

Their Highnesses of the Summits

Abu Nur Rustam Ibn Abdallah and Suvia filia Hereberti

Excellencies of Terra Pomaria

Roland and Emma von Bern

His Excellency Roland von Bern

SirRulandvonbern@hotmail.com

Her Excellency Emma von Bern twyla_lawson@hotmail.com

"...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) chap65@comcast.net Baronial Address: PO Box 7973, Salem OR 97303

LIBRARIAN: HL Francesca Maria Volpelli (Marie Couey-Strobel) volpelli_fm7419@profirefighter.com

CHANCELLOR OF THE EXCHEQUER: Mackenzie Gray- mackenziegray@gmail.com

HEAVY MARSHAL: Lucas Von Brandonburg benmbiker@msn.com

CHAMBERLAIN: Open

LIST MINISTER: Lady Catarine Quhiting (Denise VanDyke) catarineq@yahoo.com

CHATELAINE/ GOLD KEY: Orlaith ingen Fergus mac Donnchada (Maggie Flores) margrett.flores@wachovia.com

MINISTER OF ARTS & SCIENCE: Countess Berengaria de Montfort de Carcassonne, OR, OP

TARGET MARSHAL: Cherise MacGill. Curtbrandi@msn.com

CHIRURGEON: Lady Amlynn MacTalis (Sandy Gray) SLgray3@comcast.net

DEAN OF PAGES: Lady Losir MacTalis (Alexa Gray) lex_luther812@yahoo.com

WATER BEARER: Isabel (Shauna Yuste-Ede)

HERALD: Geoffrey Fitzhenrie (Jerry Harrison) geoffreyfitzhenrie@gmail.com

CHRONICLER: Fortune verch Thomas (Traci Earhart) LadyFortuneThomas@gmail.com

ARMOR DEPUTY: Sir Roland Von Bern (Heath Lawson) SirRulandvonbern@hotmail.com

GRETE BOKE: HL Jean- Jacques Lavigne (Brian Broadhurst) jean-jacques_lavigne@comcast.net

GAMES DEPUTY: Vivien nic Uldoon (Shawna Job) shawnajob@yahoo.com

WEB MINISTER Adara Marina Koressina (Christine Paterson) - adara_of_antir@yahoo.com

SCRIBE: Brigit of Guernsey (Beth Harrison) Brigitspins@yahoo.com



Winter's End 2010

*Champions of Terra Pomaria***Heavy Defender:** Alail Horsefriend**Archery:** Maccus of Elgin**Arts & Sciences:** Geoffrey Albryght**Rapier:** Sean O'Sirin**Youth Champion:** James Windswift*Local Gatherings*

Ceilidh: 2nd Monday, October-May, 7pm, Pringle Community Hall, 606 Church St SE, Salem. Contact: tpchatelaine@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) Brig-itpins@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 : Saturday Noon Fighter Practice at Independence Elementary school. Contact HL Lucas von Brandenburg benmbiker@msn.com

A & S Day: Contact Countess Berengaria de Montfort de Carcassonne, OR, OP .

Open Castle : 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

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 julianavana@comcast.net at 503-363-7512. Dress is modern.

Legal Stuff

This is the March, 2010 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.

Contact the Chronicler for information on reprinting photographs, articles, or artwork. The Privy is available for FREE, and can be obtained at <http://terrapomaria.antir.sca.org/newsletter.htm> or by e-mail. If you are not currently receiving The Privy and want it e-mailed to you contact the Chronicler at ladyfortunethomas@gmail.com

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.


Chronicle's Words

Greetings! First off I wish to dedicate this edition of the Privy to our most wonderful Baron, Ruland von Bern. Your Excellency, this one is for you.

Now back to business. Winter's end was fabulous. I had a fantastic time talking with everybody. I had my camera going and took several pictures even though I filled my memory card before the end of the Rapier tournament and the Camera battery died shortly thereafter. Luckily I was prepared. I had a second card and the charger was in the vehicle. So if you want pictures, just let me know!

Ceilidh was a hoot! Watching Brigit DYE! Hey, at least she did it naturally! Her class also dyed well. The photos are at the end!

Next month is Coronet. I hope to see you all there! You can't escape my camera for long!

Yours in Service, Lady Fortune verch Thomas



Me reading my Lord's letter of intent to enter into the courtier trials. He wasn't present and what he wrote made me cry.

Winter's End 2010

*On A Brief History of the Worshipful Company of
Waxchandlers, London from the 13th to 17th Centuries*

by Lady Kate the Candelmaker

The Worshipful Company of Waxchandlers began as most guilds did during the Middle Ages as a voluntary organization bent towards the standardization of beeswax and tallow candles. In 1462, the Tallow Chandlers' Company broke off from the Waxchandlers and incorporated themselves into a separate organization [1]. The Waxchandlers themselves were granted a royal charter by Richard III in February of 1484.

The royal charter was the end result of many steps in making the guild an official body. The Mayor and Aldermen of the city of London would recognize a trade first and give it the distinction of being a Mystery [sic]. This would allow the Mayor and Aldermen to regulate particular aspects of the trade through ordinances. Several of these ordi-

nances came to pass prior to recognition as a Mystery. The ordinances themselves were attempts to regulate the trade and keep the waxchandlers honest. In an ordinance of 1358, provision was given for action to be taken against "wykes any fat, code (cobblers wax), rosin or other manner of refuse; nor shall they use old wax and worse within, and new wax without. And that they shall not make their wykes, which they put into such manner of work, of excessive weight, so as to be selling wyke for wax to the damage, and in deceit of the common people." [2]

The secondary part in creating a guild during the Middle Ages involved the voluntary organization by those craftspeople who are in need of a guild. This was normally done through discussion and enacting of ordinances they themselves drew up. According to Richard Percival, current Clerk of the Waxchandlers Guild, the main reason they can date the guild back to the early 14th century is, "One of the Ordinances was



written down on the same sheet of vellum as a copy of the Mystery ordinances of 1371. That the organization was considerably older than that is shown by a reference amending an earlier ordinance, the date of which was left blank, presumably because anyone alive could remember when the original ordinance was made." [3]

Within the guild there were several different positions one could hold. In order to operate a shop within the city of London, you first had to secure the Freedom of the City, or become a Freeman. This was obtained by training as an apprentice (servitude), inheritance (patrimony), or purchase (redemption). [4] The upper echelon of the guild were able to "take the livery", meaning they could wear a robe in the guild colors, and were considered Masters of the craft.

Apprenticeship was the standard form of training within the guild. Indeed, many documents still exist pertaining to apprenticeships. One such manuscript, dated 22 February 1597 goes into great detail as to payment due to the guild for every apprentice taken:

Take any apprentice or apprentices to serve with him or them for the space of seven years or upwards that within the first three months next after the binding of any further apprentice or apprentices that the same apprentice and apprentices to be presented before the Master and Wardens of the same company at their common hall And shall register the names and surnames of every such apprentice and apprentices in the book of presentments to be kept for that purpose, and then and there shall pay to the said Master and Wardens for the presenting every such apprentice two shillings and sixpence. [5]

Further fines were levied should the apprentices not be presented. [6] The fines would be levied should the Master not present his apprentice "within the space of twoo [sic] months next after his or their binding." [7] The fines continued to climb the longer an apprentice served without being logged into the

book of presentments, culminating with, "the sum of thirteen shilling and four pence over and besides the said two shillings and six pence due to the house as aforesaid without redemption in any of the said defaults." [8] This final fine was due when the apprentice (s) were never presented to the Guild during the entirety of their term of servitude.



Winter's End 2010

A place within the guild could be inherited from a father or husband who was a guild member upon their death. Women were not barred from being apprenticed, or taking apprentices, or having the freedom of the city. However, they were unable to take the livery of the company. Indeed, one of the Customs of London allowed for a widow to take on a "maid apprentice" and train them in their late husbands' craft. At the end of their indenture, they would be allowed to apply for the freedom of the city and membership within the guild. [9]

A craftsman who was well trained in another part of the world could purchase the freedom of the city and therefore be admitted to the guild. This allowed for artisans from other parts of Europe to migrate to London and still have a living without having to go through the apprenticeship again.

Those who were chosen to wear the livery of the guild were those who not only controlled the craft by writing ordinances, but were those who were financially responsible for paying for the luxuries of the guild. The construction of meeting halls, cost of banquets, maintaining such treasures the guild may own, and any financial burden from the Crown itself came from their pockets. [10] Considering the potential cost outlay, many were not as eager to take up the honor as others were. In 1536, Henry VIII required equipped men to deal with an uprising of Roman Catholics. While the uprising collapsed early in 1537, the cost to outfit a pair of men-at-arms had been, for the large part, already spent.

The Charges for the two men that shuld have gone in



Waxchandlers cont...

to the North parties

Ffirst payd for a horse xlvij

ltn payd to Mr Hull the Costes & Charges of his horse xs

For ij Sadyllles & Bridelles wt all thynges therto xs

For the same horsemete iiij

For the Suyuge [sic] of the same ij horsis xiiij

For meate & drynke for the same ij men for iiij days & a half iiij

For ix yeardes of white Cotton at viij the yeard vsiiij

For Red Cloth & the making of the same ij Cottes xvij

For ij Gerkyns ijs

For ij mens harness xxvjs viij

For ij Swerdes & ij Gerdyllles vjs

For ij daggars ijs viij

For ij payer of Bottes vs iiij

For ij payer of Sporis xd

For ij dossen of poynttes iiij

For ij Cappis & ij hates ijs viij

For a bowe ijs

For a Sheff of Arrowes ijs

For a Byll ijs

For Bowe strynges iij

To them for ther prest mony (recruitment bounty) xiijs

To the same men when that they cam home agene xxs

Summa of the Charges for the ij men viijli ix xjd. [11]

The Company was first granted Arms on 3 February 1485 which were "Azure upon a chevron argent three roses gules seeded or between three royal mortars gold." [12] The crest itself, "Upon a wreath of flowers a maiden in a surcoat of cloth of gold lined/furred with ermine kneeling among divers flowers

proper making in her hand a garland of the same flowers Mantelled azure double ermine." [13]

In 1530, supporters for the Arms were granted, "The unicorns argent gorged with a garland of various flowers proper, the horn wreathed or and gules." [14] The final touch, the motto "Truth is the Light", was granted in 1634. [15]

Footnotes

[1] The Wax Chandlers of London By John Dummelow p. 22

[2] Waxchandlers Ordinance of 1358

[3] Richard Percival, Clerk of the Guild, via email dated 5/17/2007

[4] The Wax Chandlers of London By John Dummelow - introduction

[5] Worshipful Company of Wax Chandlers, Transcripts from manuscript 9496, folio 18, dated 22 February 1597

[6] Worshipful Company of Wax Chandlers, Transcripts from manuscript 9496, folio 18, dated 22 February 1597

[7] Worshipful Company of Wax Chandlers, Transcripts from manuscript 9496, folio 18, dated 22 February 1597

[8] Worshipful Company of Wax Chandlers, Transcripts from manuscript 9496, folio 18, dated 22 February 1597

[9] Richard Percival, Clerk of the Guild, via email dated 5/17/2007

[10] The Wax Chandlers of London By John Dummelow, p. 6

[11] The Wax Chandlers of London By John Dum-



Lady Rheinwyllydd verch Einion Llanaelhaearn playing beautiful music, Winter's End 2010

*Waxchandlers cont...*

below, p. 42

[12] Email attachment from Richard Percival, Clerk of the Guild, showing photograph of the Arms and history of the device

[13] Email attachment from Richard Percival, Clerk of the Guild, showing photograph of the Arms and history of the device

[14] Email attachment from Richard Percival, Clerk of

the Guild, showing photograph of the Arms and history of the device

[15] Email attachment from Richard Percival, Clerk of the Guild, showing photograph of the Arms and history of the device

On Niccolò Machiavelli and His Tradition

This article was first published in the May 2008 issue of "Quoth the Raven", the newsletter of the Barony of Raven's Fort, Ansteorra.

by James Northfolke

Niccolò Machiavelli was born to a poor family on 3 May 1469 in Florence, Italy. (It must be remembered that, during this time, Florence was still independent and ruled by a republican government.) He was to become known as a writer, a statesman, and a Florentine patriot and political theorist whose acute psychological observations brought him a reputation of amoral cynicism. During the early period of his life he received the usual humanistic education of the time, but later gained his wide knowledge by private reading and practical experiences in life.

In 1498 (at the age of 29) he was appointed Chief Secretary of the republic. During this same year, he emerged as the head of an administrative and diplomatic branch of the Florentine government (the chancery). While in office he traveled in Europe, particularly France to study the conditions of foreign states and the political orientation of their princes. Spending five months "abroad" enriched his experience, learning of the people and customs of a strong nation united under the rule of a single prince. On his return he developed the notion that Italy's political plight, due primarily to the necessity of relying upon adventurers, required desperate solutions and

as chief advisor to gonfalonier (chief magistrate for life) Soderini, replaced the traditional mercenary troops with a native Florentine militia. To accomplish this, he obtained permission to create a special magistrate, the Nine of the Militia (which took Pisa in 1509). As secretary to the Nine he traveled throughout the republic to distribute arms and enroll infantry. However, despite his efforts, the Spaniards attacked Florence and the new militia almost immediately gave way and the Medici were easily able to regain power.

**Winter's End 2010**

When a conspiracy against the Medici was found early in 1513, he, already an object of suspicion to the new government, was accused of complicity and thrown into prison. He maintained his innocence and, although later released, was not taken off the list of conspirators--he sought refuge in the little property that was left to him by his father. It was here that he wrote a large part of the *Discorsi sopra la prima deca*

di Tito Livio (Discourses on the First Decade of Tito Livy) and *Il principe* (The Prince). Thus, he became the first historiographer of Florence upon gaining the good graces of the Medici, but when they fell in 1527, he had no place in the new republic and died soon after (21 June).

In 1530 two Englishmen, Reginal Pole and Thomas Cromwell, often discussed politics together. Pole held Plato's ideal from the Republic. Cromwell, insisting that such views were out of date, suggested and offered a more "modern" manual for politics. Pole never received the manual from Cromwell, but later read it.



Machiavelli cont...

This manual, he said, was "written by the finger of Satan." This manual was *The Prince* by Machiavelli.

Written in 1513, Machiavelli's work explains, what he articulates as four types, principalities and the means by which they are acquired. The first is that of hereditary which is usually maintained with few difficulties if the prince follows conservative policies. The second is what he designates as mixed. These originate from the addition of new territories; are maintained with greater difficulty as men are inconstant, changing their rulers willingly, hoping to better their condition. For Machiavelli this type is problematic at best and specifies solutions: (1) conquerors should enter and install themselves in the newly acquired provinces; (2) colonies should be set up to serve as links to the territories of the prince; and (3) princes should become the head and protector of the less powerful neighboring territories and weaken the more powerful. The third type is the new principalities: those acquired by a new prince (like most during the Renaissance); those acquired by means of the prince's own arms and abilities; those by means of other's arms or fortune; those through iniquity; and civic principalities (with the help of the noble class). Finally, he describes that of ecclesiastical principalities: those governed by religious institutions, i.e., the Church.

For Machiavelli, the state is the highest achievement of humanity; the individual, the people, and the leader all cooperate in maintaining it. The state has no superior. The love of state must outweigh the love for one's own soul. Human nature is such that individuals will seek gratification of their lust for power, pleasure, and profit. Human excellence, then, is measured by virtue (Italian, *virtù*); strength, courage, and intelligence with the will to act with dynamic vitality. The most vital states are those whose republics where their citizens enjoy the maximum freedom to be masters of their own destiny.

Machiavelli asserted that men are subject to immutable laws and, consequently, are always the same and are led by the same passions to the same ends. Because of this, we can foresee the course of political development by studying the cycles and phases of his-

torical events; and, it is essential for a statesman to experience modern events, study the past and exploit the knowledge gained in political actions. *The Prince* is an exposition on how to exploit these lessons of history in politics. The prince must turn to means imposed by other statesmen, especially those of contemporaries. The (successful) ends justify these means. In reading *The Prince*, it appears that, for Machiavelli, the Roman and Greek political pasts were worth imitation. It is as though he is asking why his city (Florence) did not come up to the standard of which they had set--that is, a free republic of virtuous citizens competing for fame and glory in government service.

"Throughout the history of its influence, people have found Machiavelli's *Prince* to be many things," states Eugene Garver, "but a work of rhetoric has rarely been one of them." Garver attempts to show how Machiavelli uses and adapts traditional methods of rhetorical invention to find stable structures for understanding, and intervening in, changing events. He contends that Machiavelli organizes *The Prince* as a narrative imitation of his own activity of inventing a solution of how to understand and be



Winter's End 2010

successful in a changing world. The prince is the innovator just by following the argument of Machiavelli. Garver also asserts that throughout Machiavelli's work, the rhetorical formality comes from the "emptying of terms" of the conventional meaning. Thus, for example, virtue is explicated in a way that it becomes an "alternative for an ethics of principles without degenerating into an ethics of results."

Leo Rauch, in his book *The Political Animal*, asserts that, for Machiavelli, politics must be neutral in regards to values; that is, in politics there can be no right or wrong in the moral sense. Any values he has are in the political sense. Consequently, he (Machiavelli) discusses the state in purely political terms; something, Rauch asserts, subsequent philosophers could not adequately do. We need to deal with the state devoid of any mythic terms; i.e., as one of the places where man can display his values. According to Rauch, Machiavelli is interested in the distinction between "is" and "ought". The disparity between the way men are and the way they ought to be is so great that "he who neglects what is done for

*Machiavelli cont...*

what ought to be done, sooner effects his ruin than his preservation." All in all Machiavelli's work is an illustration where humanity is thought of purely in political terms.

If there was a single purpose to Machiavellian history, it was that of cultivating the deed; i.e., politically. He desired to have his readers lose themselves in antiquity so as to lose sight of modernity. To forget modernity was to overcome the destiny which made modern man impotent. Thus, in teaching what men had done, Machiavelli sought to teach men what they might do. Machiavelli attempted to make the deed "the first principle of history because he believed he had discovered the primordial principles which tied men to the past." However, according to Mark Hulliung, "nothing could be further from the truth." He asserts that any restoration of a republican rule is not the end justifying the means; neither, then, does the forcible unification of Italy, which was not much more than mere afterthought, engage in morality in Machiavelli's writings. For Machiavelli, the end is greatness, and unity of the Italian states is solely a possibility from the "glorious, violent, and aggrandizing deeds that are better performed by republican citizens than monarchical subjects" (emphasis mine). Thus, the highest glory is that which is most disciplined, makes the most of the maximum number of people, and leads to the most impressive results.

Hulliung also deals with the idea, originally argued by Felix Gilbert, that Machiavelli parodied and satirized humanist literature. He asserts that this is a very "fruitful" way in which to interpret Machiavelli's Prince. Here he also reminds that satire did not mean for them what it means for us. Beginning in primitive societies, words of satire were thought literally to destroy or drive one's nemesis to self-destruction. By the more advanced culture of Renaissance Rome, satire was a highly developed art form. Hulliung submits that "whereas satirists had always taken vice and corruption as their targets, Machiavelli did that and much more; he made virtue, traditionally the hanging judge of satire, his special target." He continues that Chris-

tian and Stoic virtue are popular objects of contempt and derision of the satirist. From this, Machiavelli creates a revolution, a "transvaluation of values:" Machiavellian politics, becomes virtue.

"Why should one love country above self or soul?" Sebastian de Grazia puts this question to Machiavelli because he permits no benefit to self when such benefit would detract from the common good. He sees love of country in the lover's suffering torture, exile, mistreatment and loss of life and soul; to die for country is symbolic of love for country. This is not a new notion, even during the time of Machiavelli. Roman history defines Italy as an entity, and ancient geography considers Italy to be a geographic unity, the peninsula separate at the north by the Alps. Machiavelli, himself, notices the efforts of the Florentines to adorn their city. The lover is bound to his "lady's" service.

**Winter's End 2010****Works Cited**

Eugene Garver, *Machiavelli and the History of Prudence* (Madison: University of Wisconsin, 1987).

Sebastian de Grazia, *Machiavelli in Hell* (Princeton: Princeton University, 1993).

Mark Hulliung, *Citizen Machiavelli* (Princeton: Princeton University, 1983).

Lawrence F. Hundermark, *Niccolò Machiavelli in Great Thinkers of the Western World*, ed. Ian P. McGreal (New York: Harper Collins, 1992).

Machiavelli, Niccolò, *The Prince*, trans. W.K. Marriott (New York: Knopf, 1992).

Leo Rauch, *The Political Animal: Studies in Political Philosophy from Machiavelli to Marx* (Amherst: University of Massachusetts, 1981).

Bruce James Smith, *Politics and Remembrance: Republican Themes in Machiavelli, Burke, and Tocqueville* (Princeton: Princeton University, 1985).

H.R. Trevor-Roper, *Men and Events: Historical Essays* (New York: Harper and Row, 1957).



Mead in the S.C.A. Part 1

By Master Terafan Greydragon

Mead! The very word conjures up images of a huge feasthall with lords and Ladies laughing, eating, and drinking flagons of this delicious beverage. Mead can come in many forms and many of you may be wondering just exactly how to make some of this wonderful stuff so that you can take it to events. In this first part, of a two part article on mead, its origins, history, and creation, I have tried to lay down some basic guidelines for brewing your own, starting with items typically needed in your brewing workshop (i.e. kitchen) as well as some of the best recipes I gathered over the years

Basic Materials for a Brewing Workshop

HONEY - Depending on whether you intend a quick (fizzy) mead or a still (wine-like) mead you will need between a pint and two quarts. The weight depends on when it was harvested, how old it is, and what kind it is. The best general rule of thumb is that honey

weighs 12 lbs. per gallon, so 2 qts. = 6 lbs. 2 pints = 3 lbs. and 1 cup = .75 lbs. The flavour and quality of your honey will be reflected in your mead. In fact it will make ALL THE DIFFERENCE IN THE WORLD. This means Sue Bee honey and other processed honey will be very different from fresh local honey.

CLEAN WATER - Some people insist on bottled water, which is fine, but I personally feel it is a rather useless expense unless there is something wrong with the local water. I sometimes use a filter to remove chemicals such as chlorine. I do recommend always starting with cold water and let it run for 10-15 seconds from the tap before you starting using it. This will ensure you have the freshest water available. Hot water has been silting in your waiter heater picking up minerals and chemicals.

STAINLESS, STEEL, GLASS, OR UNCRACKED ENAMEL COOKWARE -

Your brewpot should be at least five quart capacity.

You will want to make at least one gallon batches and you need room to boil. I typically make 5 gallon batches in a 20 quart stockpot.

GALLON JUGS CLEAN - These are your primary fermenters. One gallon apple cider jugs are great. You can use plastic, but you must make sure it is food-grade plastic.

CLEAR PLASTIC TUBING - At least two yards, about 1/2-inch (13mm) diameter. Available in hardware stores. This is to siphon the clear liquid off of the dead yeast which has settled to the bottom (a process called 'racking'). If you can, plug one end and drill two holes through the side about 1 inch from the plug. This will allow you to put it on the bottom without sucking up the dead yeast from the bottom.

MESH SKIMMER - This is a fine-mesh strainer used to skim foam off the top as the liquid boils. Available at most cookware stores, and it must be able to be put into your boiling pot. Some people use a spoon to scoop out the foam, but I prefer a strainer.

FERMENTATION LOCK - This funny shaped contraption is usually filled with water or vodka and prevents your brew from becoming contaminated by allowing the pressure to escape without allowing room air to get in. You also need a rubber cork to fit the top of your bottle. Available through brewing supply stores. A couple of good sources are-



Winter's End, 2010

Alternative Beverage

114-0 Freeland Ln.

Charlotte NC 28217

1-800-365-BREW

<http://www.ebrew.com/>

<http://www.frameworks.com/clients/hombru/hombruhtml/hombru.html>

The Home Brewery

P.O.Box 730

Ozark, MO 65721

1-800-321-BREW

If you just can't get a lock and a cork, you can use a balloon over the top of your bottle. As your mead ferments, the balloon will blow up (fill with carbon di-



oxide). Every now and then, before the balloon bursts, you need to crack the mouth a little and deflate the balloon. NOTE: You must turn the balloon inside out to prevent talc (powder that is inside the balloon to keep it from sticking together) from falling inside your mead as the pressure blows up the balloon.

YEAST - Yeast specifically for mead is best, but Champagne or Ale yeast work very well. DO NOT USE **BAKER'S YEAST**. Baker's yeast is designed to create lots of carbon dioxide (to make bread rise) and little alcohol. Your brew will taste very yeasty and not very good. Brewing yeast is designed to ferment slower, taste better, and is available in brewing supply stores or from other brewers.

SPOONS - You need a big spoon for stirring. One that is long enough to reach the bottom of your pot.

THERMOMETER - A candy thermometer works just fine. A thermometer is not absolutely critical, but I find it helps to determine when my mead is cool enough to add the yeast. When I don't have one, I let it sit overnight (with a fermentation lock on to protect it) before adding the yeast.

And now... ON TO THE RECIPES

Master Terafan's Clove Mead

3 lbs. honey (1 quart)

1 lemon

1 cup strong tea

12 cloves

Yeast

Add the honey to one gallon of boiling water. Turn off the heat and stir well. Slice or juice the lemons and add along with the clove and tea. Let stand covered until cool. Pour into a gallon jug and add the yeast. Epernay II yeast works very well, but champagne yeast or ale yeast are also fine.

Let it ferment for 18 days, and then siphon into bottles. Seal or cap the bottles and let sit at room temperature for two weeks, then put in the refrigerator. You can drink it at any time now.

Master Robyyan's Quick Mead or Weak Honey Drink

Drinks of fermented honey and water are some of the earliest known to man. This weak honey drink is based on a recipe from Sir Kenelme Digbie's Closet, although Robyyan has modified it.

Original recipe (Digbie, p. 124):

Take nine pints of warm fountain water, and dissolve in it one point of pure white honey, by laving it therein, till it be dissolved. Then boil it gently, skimming it all the while, till all the scum be perfectly scummed off; and after that boil it a little longer, peradventure a quarter of an hour. In all it will require two or three hours boiling, so at least one third part may be consumed. About a quarter of an hour before you cease boiling, and take it from the fire, put to it a little spoonful of cleansed and sliced Ginger; and almost half as much of the thin yellow rind of Orange, when you are even ready to take it from the fire, so as the Orange boil only one walm in it.

Then pour it into a well glassed strong deep great Gally-pot, and let it stand so, till it be almost cold, that it be scarce Luke-warm. Then put into it a little silver spoonful of pure Ale-yeast and work it together with a Ladle to make it ferment: as soon as it beginneth to do so, cover it close with a fit cover, and put a thick dubbled woollen cloth about it. Cast all things so that this may be done when you are going to bed.

Next morning when you rise, you will find the barm gathered all together in the middle; scum it clen off with a silver spoon and a feather, and bottle up the Liquor, stopping it very close. It will be ready to drink in two or three days, but is will keep well a month or two. It will from the first, very quick and pleasant.

Master Robyyan's recipe:

Add one. pound of honey to 5 quarts of water,



Winter's End 2010



Mead cont...

bring the mixture to a simmer and skim the foam as it rises, until there is no more foam, approximately 30 minutes. Add approx. 2 tbsp. coarsely chopped fresh ginger, the juice of one lemon, and 8 cloves, stuck into the lemon peel for easy removal. Boil for 15 minutes, then remove from the heat and cool to lukewarm. Place the wort in a jug, straining the ginger and lemon pieces out. Add 1/4 tsp. ale yeast, and fit a fermentation lock.

After 48 hours, bottle and store at room temperature. After 48 hours in the bottle, refrigerate.

Gyrth's Quick or "Short" Mead

2 quarts honey 5 gal. water

2 cups strong tea

1 teaspoon ginger

1 teaspoon nutmeg

2 teaspoons cinnamon

3-5 lemons

Mead yeast

A plastic sieve

A wooden spoon

A big pot

A 5 gallon jug or carboy

A thermometer

All yours and everybody else's, used coke or beer bottles

What follows is a step by step explanation from Duke Sir Gyrth Oldcastle of Ravenspur on exactly how he makes mead:

First, boil water. I make two batches at a time with a three gallon pot. Add honey on a one part honey to nine parts water basis. (Honey weighs 12 lb. to the gallon.) I use a quart per 2 1/2 gallon batch. Stir it about to dissolve the honey in the water. The honey will sink to the bottom of the pot and burn unless stirred at first. When the mixture is bubbling happily, a whitish scum

will rise to the surface. Spoon it away.

Scum removal is a topic of controversy among brewers. Some maintain that complete removal is the only way to go,- others like myself skim until there's only a very little left. Suit yourself.

Remove from heat and add one cup of very strong tea (2 cups per 5 gallons) (From herein on I assume that the measurements are for 5 gallons of mead)), 1 teaspoon of ginger, 1 teaspoon of nutmeg, and 2 teaspoons of cinnamon. Then take 3-5 lemons, Slice them thin, and throw them in. Let the lemons steep in the must (must is what you call incipient mead) for 30 minutes; then remove the slices. The tea and lemon move the pH of the must towards one comfortable for the yeast.

Let the whole caboodle cool to about 80 -85 degrees F. Then introduce your yeast to it, cap it with an airlock, and stand back. After 5 days taste it. If too sweet, let it continue; if too alcoholic (unlikely) add more boiled honey and water. Keep tasting daily until sweetness and alcohol balance each other out. Syphon it off into bottles and refrigerate. If not refrigerated, it will get progressively less sweet and slide irrevocably into undrinkability. Let stand 2-5 weeks. Drink and enjoy. it ties up refrigerator space, but tends to be worth it.



Winter's End 2010

NOTE - When refrigerated the mead tends to settle, and at this point I find it advantageous to siphon again into clean bottles, seal tightly, and re-refrigerate. It makes for a sweeter, more sparkling mead.

SMOY Mead

This recipe is one I got from Sir Michael of York (SMOY, hence the name) in the East Kingdom and has become one of my favourites.

3 lbs. honey (1 quart)

2 lemons

1 tsp. Nutmeg

*Mead...*

Yeast

Add the honey to one gallon of water and bring it to a boil. Skim off the foam that boils up, and keep boiling until it stops *foaming*, approximately 30 minutes. Slice or juice the lemons and add along with the nutmeg. Mix well, turn off the heat and let stand covered until cool. Pour into a gallon jug and add the yeast. Champagne yeast or ale yeast works best.

Let it ferment for two weeks, and then siphon into bottles. (Siphoning off the good liquid and leaving the dregs is called 'racking') Seal or cap the bottles and let sit at room temperature for two weeks, then put in the refrigerator. If you let it sit out longer, the bottles may start to explode. You can drink it at any point now, and should have a frothy, pleasant drink.

Basic Wildflower Mead

2 quarts honey (preferably wildflower)

1 gallon water

1 cup white raisins

1 egg

To one gallon of water add two quarts of honey and the white of one egg, mixing WELL. Cook the mixture at medium heat on the stove, stirring continuously. When the mix comes to a boil all the scum rises to the top to be skimmed, assisted by the egg white, just like you clear stock. When no more scum rises add the raisin, turn off the heat, and cover overnight. In the morning crush and strain out the raisins, add the yeast, and transfer the liquid (called 'must') to a glass jug with a fermentation lock. Keep any excess to top off the mead after racking.

The first racking should be done after one month and the next when fermentation stops. Rack again about three months later. It is important to keep the mead topped off to keep the airspace in the bottle to a minimum. When you can read newsprint through

the jug of mead, bottle and cork. Don't touch for at least a year.

Bibliography

A. W. A *Booke of Cookrye, With the Serving in of the Table*. 1591. The English Experience, Its Record in Early Printed Books Published in Facsimile 1834. Amsterdam: Theatrum Orbis Terrarum; Norwood, N.J.: W. J. Johnson, 1976.

Acton, Bryan & Peter Duncan, *Making Mead*, Argus Books, England, 1984 ISBN 0-900841-07-9

Anderson, John L. *A Fifteenth Century Cookry Boke*. New York: Scribner, 1962.

Barrett, Joanne, *Cooking with Honey*, Storey Communication, Inc., 1981

Black, Maggie. *The Medieval Cookbook*. New York: Thames and Hudson, 1992.

Daz Buch von Guter Spise: aus de Wurzburg-Munchener Handschrift, 1844. Translated by Alia Atlas. Copyright (c) by Alia Atlas,

1993.

Digby, Sir Kenelme, *The Closet Opened*, England, 1615

The Forme of Cury: A Roll Of Ancient English Cookery, Compiled, about A.D. 1390, by the Master-Cooks of King Richard II

Le Menagier de Paris: A Treatise on Moral and Domestic Economy, ca 1393. edited by Jérôme Pichon in 1846. Trans. Janet Hinson, 1998.

Hieatt, Constance B., and Sharon Butler. *Pleyn Delit: Medieval Cookery for Modern Cooks*. Toronto: U of Toronto P, 1976. (Gives original and modern versions of the recipes _and_ provides suggested menus.)

Gayre, G. Robert, *Wassail! In Mazers of Mead*, Gayre & Nigg, England, 194



Winter's End 2010



Mead...

Gheeraert Vorselman, *Eenen nyeuwen coock boeck*, (1560), Latin translation M.N.

La Falaise, Maxime de. *Seven Centuries of English Cooking*. Ed. Arabella Boxer. 1st Grove Press Evergreen ed. New York: Grove Press, 1992.

Morse, Roger A., *Making Mead*, Wicwas Press, NY 1980, ISBN 1878075047

Papazian, Charlie, *Brewing Mead (Wassail! In Mazers of Mead)*, Brewers Publications, Boulder, CO, ISBN 0-937381-00-4

Plat, Hugh, *The Jewel-house of Art and Nature*, Peter Short, London, 1594

Platina. *De Honesta Voluptate et Valetudine* 1465. Trans. Elizabeth Buermann Andrews. Mallinckrodt Collection of Food Classics 5. St. Louis: Mallinckrodt Chemical Works, 1967.

Renfrow, Cindy. *Take a Thousand Eggs or More: a Translation of Medieval Recipes from Harleian MS. 279, Harleian MS. 4016 and Extracts of Ashmole MS.*

1439, Laud MS. 553, and Douce MS. 55, With Nearly 100 Recipes Adapted for Modern Cookery. United States: C. Renfrow, 1990.

Renfrow, Cindy, *A Sip Through Time: A collection of old brewing recipes*, Cindy Renfrow, 1994, ISBN 0-9628598-3-4

Scully, D. Eleanor, and Terence Scully. *Early French Cookery: Sources, History, Original Recipes and Modern Adaptations*. Ann Arbor: U of Michigan P, 1995. (PROJECTED PUBLICATION DATE: 95-09)

Scully, Terence. *The Art of Cookery in the Middle Ages*. Woodbridge, England: Boydell P, 1995. (PROJECTED PUBLICATION DATE: 95-07)

Sibley, Jane, *The CA Guide to Brewing*, SCA, 1983

Research Questions for Developing a Persona

compiled by Baron Modar Neznanich

SCA Persona: The fictional person you wish to have been, had you lived some time prior to 1600 A.D. Also referred to as your persona story, it involves your SCA name and the history/background you create.

Many people want to develop a persona but are unsure where to begin. What information does one need to obtain to have a good persona story? Following are a series of questions collected from various sources designed to show what information most people consider needs to collect to develop a full fleshed-out persona. These questions are by no means all-inclusive, but hopefully will present at least a good starting point.

If you want to grade yourself on how complete your persona story is, give yourself 2 points for each question you can answer, then consult the scoring charts at the end of the article.

1. What is your persona's name?
2. What year was your persona born?
3. What is your persona's native country?
4. What is your persona's current country?

*Developing a Persona cont...*

5. What are the climates of your persona's native and current countries?
6. What are the terrains of your persona's native and current countries?
7. In what city/town/barn was your persona born?
8. What city does your persona currently claim as "home"?
9. What are/were your persona's parents' names?
10. What are/were your persona's parents' occupation(s)?
11. Does your persona have any siblings, and if so, are any still alive?
12. Is your persona married?
13. What are the marriage customs and typical age of marriage for your persona's culture/time-frame?
14. What type of building does your persona currently live in?
15. With whom does your persona live?
16. Are there members of your persona's household that are not related to your persons (servants/retainers, wards/fosterlings, guests, etc.)?
17. Were pets kept during your persona's culture/time-frame? If so, what kind, if any, does your persona have?
18. What is your persona's occupation?
19. How old is your persona?
20. How long do people like your persona tend to live?
21. What is your persona's ethnicity?
22. Who is your persona's current employer?
23. Would your persona have been literate in your chosen culture/time-frame?
24. What level of education does your persona have?
25. Where was your persona educated?
26. What languages does your persona speak?
27. What units of measure were used by your persona's culture/time-frame?
28. What type of money did people of your persona's culture/time-frame use?
29. What kind of legal system exists in your persona's culture/time-frame, and who make the laws?
30. What is the status of women among your persona's culture/time-frame, and can they own property or conduct business?
31. What major events have occurred during your persona's lifetime?
(Natural catastrophes, wars, revolutions, discoveries, etc.)?
32. Does your persona fight? If so, where did your persona learn to fight?
33. What type of armour and weapons were used by fighters in your persona's culture/time-frame?
And how were such obtained?
34. List your persona's skills and hobbies. For each, write down where your persona learned them.
35. What "class" is your persona? (i.e., royalty, nobility, merchant, middle, artisan, slave, etc.)
36. How widely has your persona traveled?
37. In what capacity has your persona traveled? (i.e., military, sailor, rich person's hobby, etc.)
38. Who is your persona's current monarch?

**Winter's End 2010**



Developing a Persona cont...

39. Who is the current Pope during your persona time?
40. What religion is your persona?
41. What kind of religious duties would be required of your persona?
42. How did people of your persona's culture/time-frame deal with trade?
43. With respect to international relations, does your persona favor colonization, isolationism, conquest/conversion, open trade, etc.?
44. How does your persona personally obtain goods (food, drink, clothes, etc.)?
45. How did people of your persona's culture/time-frame tell time?
46. How did people of your persona's culture/time-frame keep track of days?
47. What type of clothes does your persona normally wear?
48. What type of clothes does your persona wear for special occasions?
49. Are there any (sumptuary) laws restricting what your persona can wear?
50. What does your persona eat in a normal day?
51. How is food prepared and preserved in your persona's culture/time-frame?
52. What spices were available to your persona and how expensive were they?
53. What were the eating habits of people of your persona's culture/time-frame?
54. What are the cleaning/bathing habits of your persona's culture/time-frame?
55. What types of wildlife live in your persona's area?
56. Name your persona's favorite musicians/artists/dances.
57. What political figure/party/movement does your persona support?
58. Who is the most significant thinker of your persona's time?
59. What does your persona consider to be the greatest social problem their country?
60. What is most likely to cause your persona's death?
61. What type of medical aid is available in your persona's culture/time-frame, and does your persona have access to it?
62. List at least three of your persona's goals in life. (Learn to write, become apprenticed to a craftsman, visit the "big city", take over the family business, go to the Holy Land, usurp the crown, etc.)
63. What does your persona know of history/science/medicine/geography?
64. What's the most striking scientific achievement of which your persona is aware?
65. Does your persona consider the Earth to be flat, round, or hollow?
66. Does your persona believe that the Earth revolves around the Sun, or vice-versa?
67. What does your persona consider to be the causes of criminal behavior?
68. What does your persona consider to be the true measure of a man?
69. Who has most influenced your persona's thoughts on these questions?



Winter's End 2010

*Developing a Persona cont...*

70. Did your persona's culture/time-frame have heraldry?

SCORING

2-20 points— you have an introductory persona story

22-40 points— you have a basic persona story

42-60 points— you have a solid persona story

52-80 points— you have an advanced persona story

82-100 points You have a vary advanced persona story

102-120 points— You have an extremely advanced persona story

122-140 points— You have a persona story with great insights into the medieval mindset.

References

Raonull Modar, Saker Herald, "Creating a Name/Persona" (original version), consulting table handout.

Larkin O'Kane, "Creating a Name/Persona" (Ansteorra version from original version)), Larkin O'Kane's website.

Cariadoc of the Bow (David Friedman), "The Little Things", Cariadoc's Miscellany .

How to Build a Persona in the SCA by Robert Hole

Things Your Persona Might Know by Nicolaa de Bracton of Leicester

Valentyn's Persona Test by Valentyn Drake

Persona Development Sheet by Gwenhwyfar ferch Llewelyn .

Equestrian Marshall

SCA Name: Tassi

Officer: Equestrian Marshal

How long have you been in the SCA? 19 years (since the age of 13!)

What do you see as the purpose of your office? The purpose of an Equestrian Marshal is the promotion of participation in and study of equestrian activities and subjects, particularly the historical role and the use of equines in the period of time studied by the Society for Creative Anachronism. An equestrian marshal, like all other marshals should have an exceptional eye for safety above all else!

What's your Favorite Part of your office? I am very new to this position, however, I anticipate that I will enjoy connecting the people of the SCA with the equestrian activities. Equestrian activi-

ties are new to this barony, and I hope to help lead a sizeable and active equestrian group here.

Do you have any deputies? Who? I currently do not have any deputies, but I am looking for several! Equestrian activities are time consuming but very rewarding! Anyone interested in equestrian activities are encouraged to contact me! You do NOT have to own a horse to participate!





Baronial Chiurgeon

SCA Name: Marriota de Gray

Officer: Chiurgeon

How long have you been in the SCA? 6 years

What do you see as the purpose of your office?
try to keep people safe.

What's your Favorite Part of your office? Help-
ing other people

Do you have any deputies? Who? Yes, Yea! Ben
Mitchell



Baronial Grete Boke



Jean Jaques is the one standing!!!!

SCA Name: Jehan-Jacques Lavigne

Officer: Grete Boke (Branch Historian)

How long have you been in the SCA?

First experience 1994 - First eventing late '90s - first
camp-out and regularly playing July 2001, An Tir
West War

What do you see as the purpose of your office?

Branch Historian, I'm limiting what the office of Grete
Boke actually has in its possession. Essentially the of-
fice houses photos, old event reports, old newsletter
editions. etc. I'm working toward making all of these
records digital and easily accessible - the newsletters
will all be online via the website. Photos on CD /
DVD is what I'm aiming for - as with other informa-
tion.

What's your Favorite Part of your office?

The history and photographs

Do you have any deputies? Who?

None



Baronial Herald

SCA Name: Geoffrey Fitz Henrie

Officer: Hazel Leaf Pursuivant (Herald)

How long have you been in the SCA?

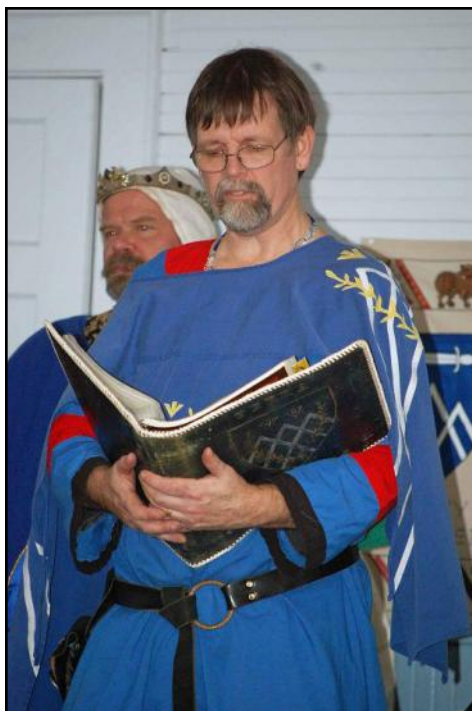
Since 1993, let's see that's one, two, three....many, yeah many years

What do you see as the purpose of your office?

To add flavor to the society experience in everything from the heraldic arms flying above the encampment to the names and forms of address we use amongst ourselves.

I act as the voice of the Baron and Baroness in court and help develop the ceremonies that are used there. I work with their Excellencies to make sure the pacing of court keeps everyone interested.

For the populace I am a resource to finding a period name and device and assisting people



through the submission process. I am also a resource for such items as forms of address and other arcane facts hidden in the depth of the society.

During events my duties range from giving town cries to announce the upcoming schedule to field heraldry where I assist the marshal and list mistress who are running combat.

What's your Favorite Part of your office?

Teaching others and getting a chance to do town cries. One being the interactive, the other just being the chance to yell at

people.

Do you have any deputies? Who?

Lord Ji'lid ibn Hyder

Torsten Von Hessen

(your name here - always looking for more deputies!)





To Squire or Not to Squire? That is the question???

by Viscount Sterling, KSCA

Well, Squiring means different things in different Kingdoms and Regions. It also varies from each Knight, Master at Arms and Bloodline. So it pays to research and ask questions of the person you are thinking of joining as an affiliate. It is also suggested to ask others (such as other Peers, Friends, the local Nobility and existing Squires) about the person you are considering joining. This is a big decision and should not be made hastily or blindly, as your SCA career will be hitched to this individual. Your triumphs and failures will reflect on them, and their triumphs and failures will reflect on you. Also, to those who are and those to come, that affiliation to the Knight or Master at Arms will reflect on you.

To see how this reflection works, imagine that the Knight with whom you have affiliated wins Crown. The renown and visibility of his/her Squires and Man-at-Arms will be increased. If another of your Knight's Squires gets drunk and says or does something out of line, that also reflects on you. There is a fine line between infamy and renown. Renown is what we strive for through deeds, words, and skill at arms. Winning a tournament with honor is always a plus in the Renown category as well, but ♦ rhino-ing ♦ through a list will bring you infamy. Glory goes to the winner of the tournament, and corporate glory to that Knight's or Master-at-Arms ♦ Bloodline including all of his/her affiliates. It should be easy to see how a Knight or Master at Arms is looked upon within the community to which they belong.

There are many things to consider and find out about before you become affiliated with a Knight or Master-at-Arms. Right off the bat, how well do you get along with the Knight or Master at Arms, their Lady/Lord and the rest of those with whom they are affiliated? This being a long-term relationship, each member will have a direct impact on you. How in-

volved is your Knight or Master-at-Arms in the SCA? Do they still play, or are they starting to follow other interests? How much time do you require (training on & off the field, guidance & mentoring, help with garb, armor, etiquette, friendship, etc?) Are there others in the area that will help train you when your Knight or Master-at-Arms is not there? Is your Knight or Master-at-Arms a tournament fighter, War fighter or both? What will they teach you (fighting, mentoring, etiquette, how the SCA works, etc?)? As you can see there are many things to consider as to whether a Knight or Master-at-Arms will do for you.

If that wasn't enough, how about what a Knight or Master at Arms will expect of you? The bar could be high (travel, service, etiquette, garb, A&S, training, mentoring, learning, taking care of the Knight's or Master-at-Arms ♦ equipment etc). Some Knights or Masters-at-Arms require their

squires to help set up camps and take them down, clean their armor, provide escort duty, and other acts of service. It could be as little as showing up once in a while and doing what you can to help. Realize that the more you give, the more you will receive. You should consider that heavily when making a decision about with whom you want to affiliate, so get your expectations out and find out what they expect of you.

Another big decision is Fealty. To what can you swear? Is it a requirement? Make sure you talk about the oath that you'll be taking and what it entails. Each Knight or Master-at-Arms has their own version of "The Dream", and when you affiliate with them, that dream, in some way, becomes yours. Is that what you are up for?

How serious are you in becoming a Knight or Master-at-Arms? What are you willing to do to become a Knight or Master-at-Arms (time, money, resources, blood, sweat and tears?) What is your



Winter's End, 2010

*To Squire cont...*

dream? Do you want to be a King someday? Will this Knight or Master-at-Arms be able to teach you the skills needed to make that dream come true? Are you here to party and chase the Ladies/Lords? Is the Squire's belt the honor you seek, or is it a path to something else? Is this the path you really want, or is there another route that might be better for you? These are things to consider, when you are deciding to become a Squire.

Once you are a Squire, things will happen which alter the relationships you have with your Knight or Master-at-Arms. You or your Knight or Master-at-Arms may move. How will that affect things? One or both of you may grow in another direction, as well as one or both of you may not grow at all. You or your Knight or Master-at-Arms may have a large falling-out. One of you may go thru a divorce, or change patterns, which may affect your relationship. Things happen and you may need to be ready to deal with them. Are you up to the task

or no?

Like any relationship, there will be good times and bad. The only thing that is sure is that it will change, and you may not like some of the changes. If you do not like them, you owe it to yourself and to

your Knight or Master-at-Arms to talk about it. If either of you are unable to live with these changes, it might be appropriate to part ways. This by no means is an easy path, and if handled poorly it can be the death of some dreams.

Therefore be cautious, think about what it is you need, and what you want. Take the time to get to know those within the Knight's or Master-at-Arms' Bloodline. Do some homework and research on the Knight or Master-at-Arms and their Bloodline. Do some introspective work to see what you really need, and what form of a relationship you want. Be up-front and ask that they be up-front with you. This is a big commitment that may span decades. To Squire or not to Squire? That is up



Winter's End 2010

Gilding Made Easy

by Master Giles de Laval

Nothing says "medieval manuscript" quite like the gleam of gold shining on the page. Gilding is the highwire act of the scribe's art, the skill that can boost a scroll from "not bad" to "wow!"

Gilding can be an intimidating skill, and all too many scribes give up after a few hesitant experiments. Gilding is not as difficult as it first appears, and the results are well worth the effort. This article is the result of several years' experimentation with gilding, so you'll be able to pick up in a few minutes the tricks it took me years to learn.

What Not To Use

Although there are a lot of gilding products

available, not all of them are suitable to gilding on scrolls. Avoid gold inks and metallic textas, as they are oil based and will damage the paper in a matter of weeks (I learned that the hard way). Gold paints such as Jo Sonja are formulated primarily for use in folk art, and aren't much good for illumination. Rub-on gold finishes and the "Renaissance" gold foil kits are intended for use on wood, plaster and metal, and I really wouldn't like to chance them on paper.

Gilding Techniques

The products recommended for use on SCA scrolls, on the grounds of authenticity and durability, are gold gouache, powdered or shell gold, and gold leaf.

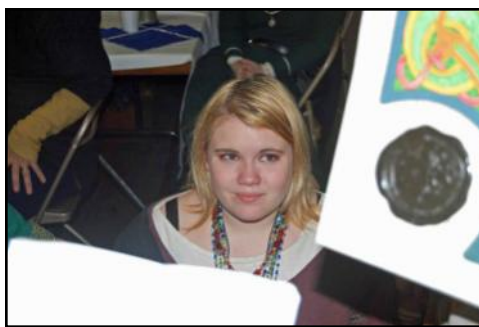
There are several varieties of metallic **gouache** available. For my money, Pelikan Rich Gold is best. Windsor & Newton is rather lifeless and difficult to ap-



Gilding Made Easy cont...

ply evenly. Pelikan Pale Gold is a bit anaemic, and Pelikan Dark Gold is too coppery in tone. This is only a personal recommendation, please use whatever you like best. The paint should be diluted to a creamy consistency, and stirred constantly to keep the gold from settling out. For the best results, paint the area to be covered with a thin wash, and while this is still wet, flood on a sizeable amount of gouache. The surface tension of the water will distribute the gold evenly, but you might have to tease it carefully into tight corners. When completely dry, polish it with a dog-tooth burnisher, using a circular motion and very gentle pressure. This will smooth down the gouache and give it a nice sheen.

Powdered gold is sold in small quantities, and must be combined with gum arabic and diluted with distilled water before use. It can also be bought ready combined in small dried tablets, which is called **shell gold**. Powdered / shell gold is applied with a brush like ordinary paint, and when dry has a finely grained, quite dull finish. It can be brightened up quite a lot with burnishing, but it can never quite equal the brilliance of leaf.



Winter's End 2010

Since well applied gold gouache looks very like shell gold (at a fraction of the cost and bother), I tend to stick to that for scrolls, especially for illuminating AA blanks.

There are two types of **gold leaf**: transfer gold and loose gold. Loose gold is sold in books of 25 loose leaves, each sandwiched between sheets of backing paper. Loose gold is extremely thin and requires the most delicate handling. It can blow away very easily, and it disintegrates at a careless touch. I prefer to use transfer gold, which comes in single sheets affixed to a backing sheet, just like a transfer. It is cheaper than loose gold, much easier to handle, and there is less wastage.

Both types of leaf must be stuck down with an adhesive. Traditional size is made with **gum ammoniac** crystals, which have to be soaked in warm water overnight and strained through nylon stockings. It can

also be bought ready made. I'm not very keen on gum ammoniac, as it is relatively expensive, smelly and can only be used for flat gilding.

The most commonly used adhesive in period was gesso, a mixture of plaster, white lead, fish glue and sugar. Gesso is sold ready made in liquid or solid form. Gesso forms a raised "cushion", which lets the gold catch and reflect light from all directions. Using gesso is an art in itself, and one which can be tricky and laborious: nonetheless, it is well worth pursuing. Gesso has to be handled carefully at every stage, and although it the most authentic technique and unquestionably gives the most superior results, I find it's often too much hard work for my taste.

Minimum Effort, Maximum Effect

The most effective and painless gilding technique I've found uses transfer gold and PVA glue. That's right, good old-fashioned Aquadhere, that you can get at any hardware store. It is flexible, durable, chemically inert, and can be used for flat or raised gilding with a minimum of effort. That's more like it.

To use PVA, place a small amount in a saucer and add a couple of brushfuls of water, enough to slightly reduce its viscosity, but not enough to make it runny. The more dilute the mixture is, the flatter the gold will lie. You want it thick enough to form a cushion, but just thin enough to get in to the corners. You'll get a feel for this very quickly. It's also a good idea to add a little gouache (usually red) so you can see the glue on the page when it dries. Mix water and colour in gently and slowly, or else you'll get bubbles (if you do, prick them with a pin to ensure a smooth surface on the cushion). Flood the area to be gilded with the glue, teasing it into the corners and glopping it on until it forms a raised cushion.

Once this is *completely* dry (there are no "cloudy" spots left), you must "re-activate" the glue by breathing on it. Put your mouth as close to the paper as you can without actually touching it, and exhale deeply several times on the glue. Try not to think about how

*Gilding Made Easy cont...*

stupid this looks. Breathe from your belly and keep your mouth wide, to get the maximum amount of moisture from your lungs onto the glue. Then, quickly place the transfer gold face down on the area and press firmly. The gold will stick only where the glue is, so there will be little or no wastage.

If there is excess flick it away with a soft, dry brush and polish the gold either with a dog tooth burnisher, or rub briskly with the pad of a clean, dry finger. This will remove any excess and burnish the gold, and the pad of a finger has enough give not to dent the glue underneath. The gold has a smooth, brilliant finish, as if it had been melted on to the page.

With only a small amount of practise, you should be able to lay gold fairly quickly and easily. I find this method works best for me, but please, experiment and practice for yourself. You may well find a technique that works better for you, and you should always strive for better results and greater accuracy. Whichever way, gilding will enhance the look of your work immensely, and make the scrolls you create treasures indeed.

Business Meeting Notes February 2010

Attendance: Maccus of Elgin, Catrine Quhiting, Brigit Guernsey, Finna Grimsdottir, Alyna Trewpeny, Berte LeWebbre, Geoffrey Fitz Henrie, Michael, Francesca Volpelli, Jehan Jaques Lavigne, Mackenzie of TP, Marriota de Gray, Ben Mitchell, Melanie Mitchell, Tassi, Juliana van Aardenberg, Lindis, Bill Hopkins, Ruland von Bern
Notes taken by Melanie Mitchell, Mariotta de Gray, and Alyna Trewpenney

Seneschal—Greetings to their Excellencies and the populace of Terra Pomaria!!
Welcome to the February 2010 Business Meeting!

In two weekends we will be holding our traditional Feast of Winter's End; which will bring about the choosing and investiture of our new Arts and Sciences and Rapier Champions. I am certain that it shall be a grand event and I look forward to seeing old friends and many new faces come to join in the festivities.

I want to take this time to remind everyone that it is you all who volunteer to assist in every way that makes the SCA such an enjoyable hobby to have. From the ones who lend a hand at countless events – greeting newcomers and helping them understand the ins and outs of the game – to those of you who have unselfishly and graciously given of your time and efforts in the Offices you have taken and uphold. It is always a joy to see so many people from diverse backgrounds come together to enjoy the same common binding thread that is our society.

I also wish to remind you all that the office of Chamberlain is Open to be filled now and that the "Chief cat wrangler" or Sene-

schal's position is open for application at this time, as I will be stepping down at Bar Gemels in April. It's really not a difficult job and the support group of individuals in the Barony who have held the position is quite extensive; so you don't have to go far for help.

We have a bit of business to discuss this evening so I will close with a "thank you" to all of you for your support and I truly look forward to seeing what this year holds in store.

Yours in service,
Maccus of Elgin

Seneschal –
Terra
Pomaria
Baron and
Baroness--
looking forward to winter's end.
Thank you to
Geoffrey
and entire
autocrat



Winter's End, 2010



Business Meeting cont...

staff. "Go Team!"

Bill Hopkins--new member (was a member back when barony was shire) came to business meeting.

Officer Reports:

Chronicler—

Greetings unto their Excellencies, the Officers, and the Populace of Terra Pomaria. I regret that I cannot be present this evening. It appears that I have become afflicted with illness and do NOT wish to infect everybody with this crud.

Did everyone receive the privy? Did you read it? Are there any changes? I have arranged for this month's business meeting notes to be taken and they will be in next month's Privy. (Thank you Alyna, Melanie and Marriota!!!!!! I owe you all chocolate!)

Speaking of the Privy...Earlier today I emailed all the officers a brief survey. Please fill it out and return it ASAP. This should make it easier to have a write up about everybody in the privy.

As always I'm looking for pictures from events. I would love some from people who managed to go to Estrella, or anywhere else! Well, that's my report for today! Please feel free to contact me if needed.

business meeting approved. Everyone wishes Fortune a speedy recovery.

Exchequer--Balance \$6122.95, doomsday is still \$40 off but working on it. Not a problem with the bank and our records, just with the report itself.

Chatelaine--2 new people to the barony at Ceilidh, and repeat of 2 new people from last month too. Chirurgeon--nothing to report this month

Herald--working with new people from Ceilidh, info night was good Heavy Marshal--we've been holding fighter practice out at Independence Elementary school. Sat at noon. Good site, good location for most of the heavy fighters. 2 new fighters, Egan and Willam. Willam just moved to barony from Adiantum,. Looking for construction work. Decent fighter, fighting for 3 years.

Practices have been running 3 hours and have been drawing people from outside Barony! Good turnout. Question from Seneschal--are waivers being signed? Baron reports, no, so they haven't been official practices. Will start again. Mid-Willamette valley practices will not start again until the time change unless a new location is discovered as it needs to be in evening. Will still have IT in the northern part of the barony (Keizer Elementary).

Questions by Bill Hopkins lead to these answers--looking for either outdoor with grass, or concrete. Bill Hopkins says has an in at a conference center (indoor with carpet) that he could get a us a deal, possibly free for some events. Concerns brought to the baron--Alail is concerned that Saturday practice will conflict with summer tourneys. Adrienne is concerned that Saturday practice takes extra time from family on the rare weekend without tourneys. We could

possibly do the independence site in the evening mid-week and still draw the Corvallis crowd that we've been drawing. Brigit suggested 2 fighter practices a week.

Baron suggested that she become a marshal so that it would not be an added burden on the marshal's family. She WILL consider.

Archery Marshal--same as usual--nothing



Winter's End, 2010

to report.

Equestrian Marshall--Called the site that we are looking at for equestrian, but no call back yet. Looking at making an appointment. Mid march there is an archery and mounted archery event in Mtn Edge. Ren fair in Silverton had a very good site, and equestrian Marshal knows the owner of the land. May become a good alternative site. There is an arena there, could have equestrian.

Arts and Sciences-- Berengaria and Alail in Estrella, Feb A&S is not happening, looking for different date in March due to conflict with kingdom A&S. encourages everyone to attend that can. Jan A&S was intimate but good. A&S championship at Winterest end, encourages everyone to attend. Can't really do much A&S training at Ceilidh due to time constraints at site.

List Minister--not much to report. Looking for 1 or more deputies. Need assistants for Bar Gamels

*Business Meeting cont...*

and ideally also for Winter's end. Gold Key-- nothing to report. Web Minister-- done everything she can to get everything updated on web. Working with JJ to get old privy's on website. Please contact her for any updates or changes on website.

Librarian--We will not see copies our subscriptions or any other compensation. End of story. I will try one more address change on a hunch. Additionally, should be receiving some new books shortly.

Grete Boke-- Have found all missing privies from Web 06-09. Everything 84-06 is scanned just needs to be edited to be readable. 1-2 months estimate. Passed on pictures of Bar Gamels past years to Fortune (or at least to Melanie to give to Fortune).

Juliana asks what legalities there are about putting personal information online. Per Lindis, as they are published newsletters, they are not considered personal any longer. JJ says he needs to digitize the pre '84 minutes, but he has them as far as the beginning of the barony '82. He is creating documents for the months that there are no privies that will say there was no privy but here are the business minutes.

Scribe--Berta has volunteered to be deputy. No form here tonight, but will get done. Scribal night at Juliana's once a month, except March. Regularly 1st Tues of month, at Juliana's, 2270 Redoak Dr. Will be holding March at Alynna Truepenny 1120 15th St NE. 6-10, 1st Thursday of March. (4th) If you have your previous charters, bring to Winter's End, and we will do "show

and tell." Lots of charters out for principality, but they are rarely coming back. If you have them, please finish and return them to Fortune!

Dean of Pages--nothing to report. Chamberlain-- Office open--shed is at Baron and Baroness's home, just need someone who can show up and check things in and out. Other business:

Update on Winters End--contract

can have a charter painting contest. Talked to the site, confirmed we can use the kitchen and firewood on site. Weekend before Bar Gamels, Camp Taloali has a camp cleanup day, on the 17th. Any one that can help we appreciate it. Sign language knowledge is a plus but they will have people to interpret too. There is a way to do larger events there (2000+) so it is a good site to keep friendly with.

Long and Short 2010 -- open for bid--it is a lot of fun to autocrat. It is a great 1st time autocrating event. Lindis is happy to be someone's supervising autocrat.

New business

Revisit summer use of Farmland Ln Practice site-- cleanup Party-- Up in the air if we use the site at all. We are welcome to use it.

We can certainly use it for Archery only, or mid-Willamette, or even a monthly barbeque. JJ

suggests making a "period" garden, such as for dying plants, owner is agreeable. Owner allows us to store our Archery equipment on that property and that is a great advantage. Owner is hoping to have a cleanup party to clear brush pile. Seneschal recommends renting dumpster rather than chipper. Tabled until next month as we can't use until May.

Open Castle this Thurs at Baron and Baroness residence. May have to end on time, due to job interview in morning.

**meeting place--(reserved for the entire year of '10)

**Winter's End 2010**

signed, deposit down, final payment done sometime next week. Will post when we can get in, so that everyone who wants to volunteer to help set up, and show up. Come join us, we'll have a wonderful time.

Update on Bar Gamels--prereg is open. Website is up. Youth championship is open, and will have dedicated time for the Youth tourney and Archery. We want entire barony to show up to support the youth. Tentative schedule will shortly be on web. Heavy fighters, scenario will have everyone drooling. Looking for rapier marshal. Like to have A&S display in the great hall. Hoping for scribal or other A&S class (hint, hint). Brigit will look into someone teaching, other than herself, as lost as she



Dyeing at Ceilidh (It's Natural!)



Winters' End 2010



As always, If you see a picture in the Privy that you would like for yourself, please let me know. I have several that I was unable to include due to file size restrictions. I would be happy to email individual photos, or burn you copies onto a CD.