



The Privy

Barony of Terra Pomaria

Words from their Excellencies



The Privy

March 1st, 2010

Greetings unto the Noble Populace of the Grand Barony of Terra Pomaria,

Tournament season is upon us! We look forward to celebrating the 25th anniversary of Bar Gemels, and the end of our 3rd year as Baron and Baroness of Terra Pomaria. What a privilege and honor it has been to serve and represent you throughout the Kingdom and the known world. We have been humbled by the generosity and largess shown by our populace members to visiting royalty, members of the society, and new comers. Many times we hear of how Terra Pomarians are the first to answer the call for volunteers, or how our artisans often produce many of the finest items given by the crown as largess, and our scribes and illuminators are among the most talented in the Kingdom. Each time we hear of the fine deeds of the



populace members our hearts swell with pride just to know you and we are humbled by how freely you give of yourselves.

We are excited to travel to the eastern reaches of the Kingdom in May to witness the Crown tournament, we also intend to travel north to witness the stepping down of our cousins Baron Arnsbjorn and Baroness Reignlief of Stromgard, and the investiture of the next Baron and Baroness of Stromgard.

Finally, we would like to say congratulations to the Tanist and Tanista of the Summits Viscount Gabriel and HE Sumyia.

Yours in service to Terra Pomaria, the Summits, and An Tir,

Sir Ruland and HE Emma von Bern
Baron and Baroness of Terra Pomaria

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Upcoming Events

- 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
- May 28th-31st Grand Thing V, Barony of Stromgard, Vancouver, WA
- June 4th-6th War of Trees II, Shire of Tymberhavene, Coos & Curry Counties, OR
- 11th-13th Known World Herald's & Scribes Symposium, Shire of Dragon's Mist, Washington County, OR
- 18th-20th— Summits Summer Investiture, Shire of Corvaria, Bend, Jefferson, Deschutes, & Crook Counties, OR
- 19th— Three Mountains Baronial Champions, Barony of Three Mountains, Clackamas & Multnomah Counties, OR

April 2010

Sun	Mon	Tue	Wed	Thu	Fri	Sat
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25	26	27	28	29	30	

May 2010

Sun	Mon	Tue	Wed	Thu	Fri	Sat
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23/30	24/31	25	26	27	28	29

June 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			



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

Tanist and Ban-Tanist of the Summits

Viscount Gabrial Luveday and HL Sumayya min Yibna

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

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

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

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

*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: TBD

Armoring: Contact: Roland (Heath) SirRulandvonbern@hotmai.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

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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.



Chronicler's Words



Greetings!

The trees are blooming, the flowers are beginning to show color and the rain is definitely here. I know, I've heard rumors about sun, but really, I don't expect to see it until May.

Personally I am looking forward to Bar Gemels. It was my first event 2 years ago and as such holds a special place in my heart. I hope to see everybody there. The Autocrats are working hard to make sure that it will be spectacular!!!!!!

Please, I am begging you, Please submit articles for use in our Newsletter, the Privy. In a few short months I will be handing the reigns over to my Deputy, Alyna Trewpeny, and I want to make the transition as easy as possible for her. I will still provide the photos, but it is up to you to provide the wonderful articles for all to read.

Yours in Service,

Fortune verch Thomas

Tourism in the Middle Ages and Renaissance

by Baron Hrolf Herjolffsen OP

Ever since Rome established itself we have proof of the existence of tourism (although not by that name) - almost as we know it today. Route maps and guidance directions exist for a journey from Athens to Aqua Sulis (Bath) in England that closely resemble the modern Guide Michelin.

For our purpose in looking at the we need only consider two of the modern categories of tourists - the traveller and the tourist. The tourists are those who are setting out along the established routes - visiting the shrines that are well known (at least in their circle). The Canterbury Pilgrims are examples of this (Coghill 1951), but examples are well known in other cultures as well (Kato 1994). At the same time we see the classic traveller - going places no-one civilised has heard of and writing of these as a way of establishing their credentials. Examples of the second group include Geraldus Cambresius, St Brenden,

Marco Polo (Polo 1938), Carpini (Skelton, Marston and Painter 1965) and Jacob d'Ancona (d'Ancona 1997). This does not imply that pilgrims could not be travellers. Those (especially English) who voyaged to the shrine of St Thomas in India were particularly adventurous.

It is very important that tourism has its beginnings its pilgrimage, where travellers have been visiting liminal sites with a particular set of site descriptions in mind - those of a sacred place (Jusserand 1961; Labarge 1982) and it is mainly this aspect of travel that I will mainly address here. Although travellers have visited Cathay, Vinland and many other places in our period, most of their travel was incidental to the main purpose of the visit: trade, diplomatic missions or converting the heathen. Thus they are hard to classify as tourists.

Through history most leisure-related travel (including the religious pilgrimage) has contained many elements more typically encountered in the sociology of religion (Graburn 1989). For instance, tourism may



also be regarded as fulfilling many of the criteria of van Gennep's categories of a rite of passage (Gennep 1960). In travel we see the three stages of a rite expressed:

- * the removal from the original life-world,
- * an inversion or subversion of normal dress and behaviour, including the creation of a sense of *communitas* among participants, and
- * a re-integration into the former life-world with a changed or enhanced status.

The physical removal from the original home is the essence of tourism (although this is capable of subversion by a virtual tourist). It is the major form of leisure activity that cannot be indulged in within one's home - or even within one's immediate home community. People need to travel - whether this is by foot, boat, or horse and this separation will necessarily remove them to a place that is less familiar to them and where they are less familiar to their hosts. In a medieval context, with a low level of education, a removal of a very short distance will suffice to place people in an unfamiliar area.

In most religious ceremonies, a key location was often liminal(1). Seeing that the ceremonies usually revolved around a transition over a socially liminal boundary (from child to adult, alive to dead, season to season) the location of the rite in a liminal place added a further element of transition to the ceremony. Many of these religiously liminal sites (mountains, seacoast, and caves being typical), are also geographically liminal places situated between one state and another. Thus the seacoast is on the margin between earth and water, the mountaintop and the cave between earth and air. This liminality has often given these places a religious significance for ritual that has flowed over into secular tourism. They are often isolated from the cultural core and may contain, or be contained in, the wilderness, as a further contrast to the order and civilisation of the core. Typical examples of major pilgrimage sites that fulfil these criteria are St David's (on the coast on

the western edge of Wales) and St Iago de Campos-tella (high in the mountains near the French / Spanish border). Many minor sites (such as St Winifred's Well in Gwynedd(2)) are even better examples.



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As well as being liminal, much non-work related travel was to marginal places(3). Of great importance in the definition of the places are the concepts of ludic play and of the carnivalesque (Bakhtin 1968; Orloff 1981; Rojek 1995: 85-8). These are often noted as a feature of the more Bacchanalian religious occasions where we see, as a part of the festival an inversion of established norms and a licence for play and behaviour that is normally taboo. This falls squarely within the second of van Gennep's categories. Tourists often follow an inversion of practice as they play a tourist role and the norms that we see among tourists are usually very different to those they display in their everyday life. They are brief encounters with a perceived 'escape' from the daily work-life. Thus a pilgrim need not travel to the ends of the earth - a

short 'holiday' to a nearby shrine is also appropriate. As Eco points out: "the moment of carnivalisation must be short, and allowed only once a year; an everlasting carnival does not work: an entire year of ritual observance is needed in order to make the transgression enjoyable" (Eco 1984: 6). The same applies for pilgrimage and travel in the Middle Ages. A person who was continually 'on holiday' was usually seen as being derelict in their duties.

When taking part in the carnival of their holiday, tourists take on the norms of the carnival with the adoption of their new role. "Tourists are absolutely promiscuous when it comes to festival versus carnival, official versus unofficial drama. They seem to have a natural capacity to seize the spectacle that is essential to both forms as the aspect of both that was made especially for them. Thus it is possible for a tourist to enjoy a Watusi ceremony for the singing and dancing that occurs without any knowledge of, or interest in, its ritual significance" (MacCannell 1992: 233-4). Even in the Middle Ages tourists were readily identifiable in any setting. Their dress and behaviour set them apart from the locals. They wore tokens that bespoke their



Tourism in the Middle Ages and Renaissance cont...

status, wore special clothes and usually moved in groups, despite their quest often drinking too much or behaving in sexually promiscuous ways. A typical example of this is from the famous package tour of pilgrims going to Canterbury. Although on a holy holiday(4), the travellers were at licence to behave and tell tales that were often risqué or were severely critical of the established order (Jones 1984) as they established themselves as a travel 'group'.

The enhancement of status is variable, "there's not much point in going to a town that no one back home has heard of: where are the social-status Brownie points in visiting 'anywheresville' (unless you can elevate it over suburban sherry to the undiscovered place where everybody will be touring two years hence)? Here we are, of course, thinking of the destinations of mass tourism, places brought within the reach of large numbers of people through the financial advantages of large-group travel. Setting off to 'explore' . . . is quite a different matter" (Boniface 1993: 61).

For the tourist, souvenirs serve as a token to remind them of the images they have seen. However they also serve as a confirmation to their friends that they have undertaken the trip. They help mark the status change attendant upon being an experienced traveller who has undertaken a journey. Putting this in the context of earlier times, a pilgrim returning from a shrine would wear tokens of the particular shrines they have visited. The would also often return with 'authentic' relics of their travels (such as pieces of the True Cross). The ultimate status carried on into death, as those who had voyaged to the Holy Land were entitled to have their funerary brasses differed from the rest. I hope that this brief look gives you an idea of the motivations of the medieval traveller and will thus help add texture to your construction of a fuller mental picture of the times that we (as SCA folk) are supposed to come from.

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versity Press.

Notes:

- (1) In other words 'involving the edge or boundary'.
- (2) Situated in mountains, amid forest, with warm water rising from the cold ground.
- (3) We may define a marginal place as which gains this status by "(coming) from out-of-the-way geographical locations, being the site of illicit or dis-

tained social activities, or being the Other pole to a great cultural centre" Shields, Rob. 1992. Places on the Margin: Alternative geographies of modernity. London: Routledge.

- (4) It should be noted that the word 'holiday' derives directly from 'holy day'. In medieval times, the only occasions that were sanctioned as being work free, and thus holidays, were the holy days of Saints and other religious carnivals.

Target-less Practice

by Sir Jon Fitz-Rauf, West O. L., O.P., R.C.A., R.C.Y.

It is often difficult for archers to find a place to practice their archery skills at home since many of us do not have fields, large back yards or driveways to use or we can not go outside to shoot because of inclement weather. However, there is a way to practice, improve your skills and stay in condition even if you live in a small apartment in town.

In the past and even today, hand-bow archers in the Near to Far East, as well as the West have made use of tightly packed straw and other materials as a backstop for their arrows while practicing their form. In Arabic countries this was called a torba and in Japan it was called a makiwara. This is done up close and without a target at which to aim. In some Eastern countries beginning archers might spend months just practicing their, stance, bow grip, nocking, drawing, holding and release before ever shooting at a target. This practice was often done only five or six feet from the surface that was stopping their arrows.

One of the major keys to accurate shooting is consistency. If your grip, draw, anchor or release vary from shot to shot, then where your arrows strikes will also vary. To obtain consistency you must learn correct form and practice it. You should try to practice at least three times per week and if possible once a day. You should try for a hour a day, either

in a straight hour or in two or three shorter segments that add up to at least an hour. However, if you only have a chance to practice once or twice a month, you will be a long time in achieving consistency and thereby accuracy. Archery is so much more fun if you can hit what you are aiming at, at least part of the time.



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One of the methods used in Eastern countries was a barrel filled with tightly packed straw. This was placed on a stand so the center of the open front of the barrel was at the shoulder level of the archer's shoulder, then the arrows were shot into this, pulled and shot again and again. Current Western practice of the same technique sometimes makes use of a target mat or a bag or cardboard box packed firmly with old plastic trash or grocery bags. These can stop target or hunting arrows from even heavy bows and you can easily remove the arrows from the material. However, setting something like this up in your hallway or front room takes up space and might look rather strange to your friends or landlord.

There is a way to do this that is easy to set up and takes little space and little explanation to visitors. You will need: An old blanket, a pole or narrow board to hang it over, a doorway or hall and some soft plastic small game blunts or combat blunts. The basic idea is that you hang a old blanket, with no holes in it, over a horizontal pole, so that there is a double layer. You hang the pole in a



Target-less Practice cont...

door or hallway. You then remove the target point from one arrow and replace it with a blunt, step back about six feet from the blanket, nock and draw your arrow, loose and watch the arrow strike the blanket and fall to the floor at your feet.

First the blanket. Any blanket with a close weave will do. I would not recommend one of the thermal blankets with a loose weave. And it should not be too heavy, the arrow should be able to lose energy gradually by moving the blanket backward.

Next you need a means to suspend the blanket. One way to do this is to use one of the expanding shower curtain rods. Just be sure that it will fit in your door or hall way. This can also be set up in a garage or outdoors if convenient. If your door or hallway is too narrow for the shower rod, you can get two small screw hooks and place them in the top of your doorway and hang a length of plastic pipe, a wooden 1 by 2 inch board or whatever is convenient, which is a little more narrow than your doorway from cord. You should hang the support pole as high as possible so that your arrow will hit near the center of the fabric. This is because if your arrow strikes too near the top there is not enough movement to absorb the energy of the arrow. You should fold the fabric over the pole so that it hangs about equally on both sides. This provides more weight for the arrow to move and affords protection if you should wear a hole in the front layer. To prevent wearing a hole in the blanket you should change sides each time you hang it up.

You will need to purchase some blunt tips. The 3/4 inch diameter HTM small game blunts can be found at most archery shops or on-line. They are close in weight to a field tip and will cause only little change to the feel and balance of your arrow as you nock it. If you have an arrow in your set that does not group well with the others, you may use it by removing the metal point. If the shaft was tapered under the point you will need to cut it flat. This will cause a shorting of the shaft by about a half inch. If you want to keep the exact length you may need to purchase a new arrow without a point and then measure and cut

it to the correct length. Glue and/or tape the blunt on so that there is no chance of it coming off. You can use an arrow that is not closely matched in spine or weight to your target set for this, but it should match in length and nock type so that the feel of handling it will remain the same.

I shall not go into what is correct form, for that is not the purpose of this article. If you want information on form there are many available books and videos on the subject as well as experienced archers that can assist you.

If you want to practice your form for combat archery you can just use an existing combat arrow. But, you should wear a minimum of your helmet and hand protection while practicing so you will be able to have your anchor in the appropriate place and so that the handling the bow and the arrow will be the same as in combat. You should also shoot from the different stances that you would use in combat after you have settled your basic form.

Before you start shooting you should make sure that the top limb of

your bow will not strike your ceiling.

You should shoot no more than three arrows in a row so that you take the time to think about how you are shooting and do not get into a rut where you are not analyzing what you are doing. You can make up a full set of arrows with the blunts and they can be used to practice speed shooting for timed ends such as are used in the R.R. or I.K.A.C. .

In this style of practice you are not trying to hit a specific point, you are trying to improve and practice good form. You should concentrate on your stance, draw, anchor, release and follow through. You should not think about hitting a particular point. In fact you may find that it works best for you to close your eyes and just use your mind's eye for part of the practice.

The main point of this is that you have no distraction of trying to hit the target. You concentrate only on improving your form and its consistency. You need to go through your own mental check off list point by point from stance to follow through. Just as often happens in target shooting on the field, you will



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*Target-less Practice cont...*

learn to know by the feel when you have put everything together correctly and know the arrow would be going into the gold as soon as you release. After each shot you should stop and review what you have done before picking up the arrow and shooting again.

This works best for archers that already have the basics of shooting learned correctly. If you are just beginning to learn to shoot you need a knowledgeable archer to observe your shooting and correct any errors in form or technique. For you do not want to practice and ingrain poor form or technique.

If possible, place the blanket so that when you are in front of it, you can see yourself in a mirror on the string hand side and observe your form. This will be most helpful for part of the practice. What is

also very useful, if you have one, is a video camera. You can place it on a tripod to tape your entire practice from the string hand side. You can then play back the entire practice and observe your form and learn where it may need improvement.

This also has the side benefit of keeping your shooting muscles in condition so that you will not get out of shape over the winter or tire when shooting in long competitions.

However, if you have the space inside your dwelling so that you can get further from the blanket, if you wish, you can shoot at a very small target object placed on the blanket. This should be done after you have put in your full time with the target-less practice.

Embroidered Spine Bookbinding

by Master Sven Odin Eye

The first books were preferred by the early Christians because they so little resembled the Pagan scrolls. There are leather bound Christian books existing today which date to the 300's AD. We tend to think of vellum/parchment manuscripts as being wholly medieval, though they existed before, and to some extent were still produced on a limited basis up to modern times.

Many materials were used in manuscript production, although their pages were generally the calf, sheep or goat we know to have been so common, but their bindings were far more diverse. Almost any kind of tree that grew in the European fields or forests was used at one time or another for the boards, and almost any kind of animal of any size has had its hide used for book binding. The medieval Scandinavians even used Seal and Sharkskin binding!

The first known embroidered bookbinding was in the 1100's.

There is a surviving English example made in the 1300's. Queen Elizabeth personally embroidered

some of the covers for her personal books. Well, as many of you know, such creations can take cubic hours to produce. But I have found a (pardon the expression) mundane way around this. I use manufactured trim to quarter bind small quarto (8-1/2" x 11) sheets folded twice) books.

First you need to peruse the Merchants at various SCA events. Truly I have been to a number of fabric stores (clerks asking each other "Who is that old graybeard skulking around the trim?") but not found any wide enough there. I consider 3-1/2" to be the minimum width of trim one would wish to use on a quarto size book, although with extreme diligence and forethought you might be able to get by with less (read – tricky lacing of the cords onto the boards).

My favorite style is a Rose trim, it comes in Red Roses on Blue and Red Roses on Yellow. Of course it has green leaves and such, but those are the predominate colors. For a pleasant color match, the blue background looks sumptuous on Black Walnut boards and the Yellow

low looks radiant on White Oak boards, really.



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Embroidered Spine Bookbinding cont...

Modern bookbinding instructions tell us to line the embroidery with paper before using it, I find that to be a very poor procedure and suggest a better alternate method.

In separate missives I have explained the entire book binding process. (See the end of this article.)

The first thing you need to do here is to cover the spine with a piece of cloth, a nice natural (or white) linen is excellent, I've used cotton muslin too. You cut the piece to the exact length of the spine and wide enough to cover about 1/2" of the boards. Set the cloth on clean scrap paper and brush on the PVA glue, I use my thumb to spread it out evenly. (If you are going to include a bound in ribbon bookmark glue it onto the spine before placing the backing cloth over it). Now glue the cloth down to the book, smooth it out by hand and wait until it is almost dry or at least mostly set before proceeding.

When using the trim rather than leather you need to cut it about 1/4" longer per end than you would the leather. Make sure that the piece you have cut out will center the best part of the trim design in the center of the book spine. Yes, I know, with this particular pattern you end up wasting about 1/3 of the trim, and at about \$8 per yard it does hurt us penny pinchers a bit. It would be less wasteful with a more uniform pattern, but I haven't found one yet (PLEASE tell me when & where you find such!) After slathering on the paste you roll the edge over about 1/4" per end. This is like a basic sewing seam on a garment, but held by paste. Now be sure and paste the turned in part. Proceed to bind as with leather. Use a ruler along the edge of the material. It helps you to push the material up to this edge to keep it real even. Work the material down around the cord ribs and such and smooth it all out by hand, let it dry overnight before further handling.

WARNING: the thicker trims have a fair amount of flexibility and will stretch a bit here and there making it easy to use. Many of the thinner trims have very little (if any) stretch and will not fit right. The cords stand off the back of the book, this pulls up the trim, so the outside edge line on the cover has these divots where the trim will not go. Test your trim on a mockup before trying to apply it to your book. Some folks like the scalloped edge effect this creates.

Now let us talk a bit about aesthetics. Many folks prefer to line the inside facing cover with a pa-

per joint. I do not. When I give someone a handmade book with the joint they say "Oh, how nice." When I give them a handmade book that opens to the raw boards and the obvious lacing of the cords through the cover, their jaw drops. Excuse me, but I want my family (and friends) to know how much care and work went into this production for them.

I'm sure it has occurred to many of you, if you wished, you could embroider and bind with a full cover. A monumental work to be sure, but it would be SO grand!

For specifics on book binding see my missives on that subject, don't have them? Send me your snail-mail address and I'll send you the missives on the sewing frame, sewing the book and binding it. If you have half as much fun at this as I do you'll find you have a new life-time hobby! Send your address to Master Sven Odin-Eye, 1044 NE Sunrise Ln., Hillsboro, OR 97124.

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March Ceilidh, 2010



By Lady Meliora Leuedai de Ardescote

Teaching a class in the SCA is not as difficult as you might imagine, and almost anyone can teach with a little practice and preparation.

If you think you might like to teach, think about what subjects interest you, what you are good at or what you know about. Once you have decided on a topic, the first thing to do is your research. Make sure you have your facts straight and/or your techniques documented. The more accurate you are in what you present, the better your class will be. Research as much as you can before the class, even if it's a brush up on a topic you already know. If you find you have little time to prepare or your knowledge of the subject is basic, you can call the class a beginner's course or a round table discussion. Either way, the attendees will expect more general and less detailed subject matter, and you are still able to teach the class or lead the discussion.

When you have your subject, decide what the focus of the class will be. If it is mapmaking, is it a history of cartography or a hands-on class to make a map. Are you trying to present an early Celtic religious belief or show that a legend that grew from it? What conclusions do you expect from the class? Will some fact be brought to light or will a project be completed? Is your focus too broad or too narrow - are you trying to include too much or do you need to find more information to round out the topic? If you find that you have too much information for one class, you can split the class into parts and ask for the time you will actually need. Don't try to fit 1-1/2 hours of information into a 1 hour class period.

Next, put your subject in order. Try to find the appropriate place to include each fact or subtopic in your information. Create an outline to work from. You can use the outline to form the basis of the class and to begin your handout, if you plan to have one. Put the facts that you want to present in order under the appropriate outline heading. It is at this point that

your class starts taking shape and you will begin to see what parts of the class need more facts and what parts need cut down.

Once you have all of the pieces of the outline in place, flesh it out with all of the details that you want to mention in your class. This will be the outline you work from in your class (WORK From - Not READ From). Print this in a big enough font so that you don't have to squint at the page when you're referring to it. Spacing is good, different colors or lines after every

topic will help you keep your place during the class. You should make notes on here as well.

The handout is a different matter. On your handout, there should be less detailed facts and more graphics or pictures. Students like to make notes during a class. If you put all of the details in the handout, it will be a great handout, but the student won't get as much out of the class and will feel like you are just reading from your handout. Let them make the notes. Remember to give credit where credit is due and always include a source page. Don't forget to put your name and contact

information on the handout as well.

When your class is ready, try to give it a run through before hand, either before an audience of friends or alone. A lot of times there will be words that are tongue-twisters or sentences that you didn't realize you would have trouble getting out. A run through will give you a chance to change them. It will also give you a chance to time your class. Once you feel confident that the class is ready, offer to teach. Don't forget to be specific in your class description. Very often, the description of a class is misleading and students come with a different expectation than what the teacher has in store. Be sure that you clearly state what the class is about and that you don't use technical jargon without explanation. For example, I was once in a whitework class (illumination) and a gentle showed up expecting it to be another form of blackwork (embroidery).

Don't be afraid to charge for your handout or



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*On Teaching Classes in the SCA cont...*

supplies. As long as you are honestly asking for a reimbursement for copy charges (color copies can cost a lot) or materials to be used, there is nothing wrong with a small class fee. Don't be afraid to limit the number of participants for your class. If you have only a set number of supplies, let the autocrat or the event's class coordinator know ahead of time so that there is no confusion. If you would be willing for people to audit the class (sit in but not participate or take supplies), let this be known as well.

When it's time for the actual presentation, try to see where you will teach beforehand. Blackboards, tables, podiums, etc. can be better utilized if you know they are there. Always take a watch with you and put it where you can see it. You can judge how far you should be into your presentation and how much time you have left a lot more easily if the watch is readily visible. Put a copy of both your outline and of your presentation where you can work from them. If you only have the outline and a student asks a question about the handout, this will keep you from scrambling for a copy to refer to. Face your students and make eye contact. Smile. Breathe. Speak slowly and clearly. Fear of speaking in front of crowds often makes people zip through their topics. I find it helpful to write reminders of all of these things on my outline.

It is always a good idea to know your opening sentence. Write it on your outline as well. Don't forget to introduce yourself and to introduce your topic. This usually quiets the students and gets their attention. Try to judge how loudly you will have to speak so that everyone can hear you. Remember to pause when loud things go by (especially helpful at outdoor events). Refer to your outline and don't be tempted to go off on tangents. The outline is especially helpful to find your place again if you get comments in the middle of the presentation.

Be prepared for questions at the end of the class - leave a little time. This also helps to keep your class from running over its allotted time, which is especially courteous to teachers following you. Don't be afraid to cut questions short or continue them away from the classroom if need be.

One of the biggest deterrents to new teachers is the fear of admitting they don't know every fact about their topic. Don't be afraid to say that you don't know the answer to an audience question. It is

much better to admit this than to fudge an answer or hesitate while you frantically search through your notes hoping that you might have the answer somewhere.

Remember to be polite to all of your students. They took the time to come to listen and learn from you. As a teacher, you will run into different personalities in your classes. If someone seems rude, it could be that you are especially sensitive because of nervousness, so try to give them the benefit of the doubt. Occasionally, however, you may run into a student who really is inconsiderate. I recommend patience. It is always better to come across as being the more courteous. The other students will appreciate this.

Teaching may seem a bit awkward at first, but it is very rewarding to share your knowledge with and inspire the curiosity of students who may not have ever considered your topic before. With a little practice and patience, we can all be teachers.



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*Did You Know It's Period? Modern
Medieval Food*

by HL Rowan Houndskeeper

A lot of people seem afraid to try medieval cooking. I occasionally hear comments along the lines of: "People won't like it, it's not familiar," "Medieval food tastes weird, and it's over-spiced." Then there is the very common complaint: "The medieval recipes never tell me how much to use!"

But many of our so called "modern" dishes are actually quite ancient. This article is the first in a planned series that I hope will help to dispel these particular myths that surround medieval cooking and encourage new cooks to try actual period recipes rather than relying on "period-esque" type foods for feasts. This same set of recipes and articles might also be useful as part of local education demonstrations to introduce the general public to documented period food rather than either Hollywood or Renn Fair interpretations of "medieval" food. I hope that everyone gets a chance to see that medieval food can be easy, tasty, and actually very familiar.

To start off the series of "modern" medieval foods - three recipes that together allow us to serve up a simple dinner and, with the addition of apples and bread, can easily be used for a lunch inn at an event: Makerouns from *Forme of Cury* (English, 14th c.), Skinless Sausages from the *Koge Bog* (Danish, 1616), and Syrup of Lemon from the *Anonymous Andalusian Cookbook* (13th c.).

For these recipes I have included the original period recipe as well as a redacted version in my best "Betty Crocker Cookbook" style so that you can begin to see how the period recipes are worked out into modern versions.

Hopefully you will try your hand at making a few medieval dishes — perhaps as a feast steward for an upcoming event, for a party at the next war, or maybe just for dinner at home.



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MAKEROUNS = BUTTERED NOODLES WITH CHEESE (MAC-AND-CHEESE)

*Take and make a thynne foyle of dowh, and kerue it on
pieces, and cast hym on boiling water & seep it wele.
Take chese and grate it, and butter imelte, cast bynethen
and abouven as losyns; and serve forth.*

The Forme of Cury (14th c. English)

Translation:

Take a piece of thin pastry dough and cut it in pieces, place in boiling water and cook. Take grated cheese, melted butter, and arrange in layers like lasagna; serve.

Redaction:

2 c dry egg noodles

2 Tbsp melted butter

2-4 Tbsp grated cheese (I suggest mixed Parmesan and Romano)

Boil noodles until tender (al dente) as per the package. Drain well. Thoroughly mix noodles with melted butter, ensuring that all noodles are evenly coated with butter. Generously sprinkle cheese on top of noodles and serve while still warm.

For a slightly fancier dish, make several layers in your serving platter of the buttered noodles topped with different types of cheese for each layer (e.g. Cheddar, Gouda, and Romano). You can substitute freshly made pasta from your pasta maker for the egg noodles if you are feeling ambitious.

Pasta noodles in some form (using various types of flours) date back to the BC era in China, were available in India and Persia under various names, and had reached Italy by around the 11th century. This 14th century English recipe for medieval Mac-n-Cheese advises preparing is like "losyns" (lasagna) with layered noodles, butter, and cheese. This should imply to you there is a medieval lasagna type dish that may be presented in some future article (but remember there's no tomato sauce during our period). J



Medieval Food cont...

SKINLESS SAUSAGES = MEATBALLS

XLIX. Klotser eller Pølser uden Skind.

Hack Morbrad smaa/lad der vdi Eg met Salt/Peber/Ingefer/Saphran/om du vilt/Elt dette/oc gjør dennem trinde. Leg dennem saa i reent siudendis Vand/at de der vdi vel siude/oc giff dem op met samme Saad.

Koge Bog (1616, Danish)

Translation:

XLIX. Balls or skinless sausages.

Finely chop fillet of beef. Add egg with salt, pepper, ginger, saffron if you want. Mix this and make them round. Then put them in clean boiling water that they boil well in there, and serve them up with the same broth.

Redaction:

1 lb lean ground beef

1 egg

6 cups beef broth

1 tsp salt

1/4 tsp freshly ground pepper

1/4 tsp fresh grated ginger, including the "juice" obtained from grating

(Note: powdered ginger doesn't work)

Place broth in a large soup pot over heat. Mix together beef, egg, and spices. Once thoroughly mixed make ~3oz meatballs using a standard ice cream scoop. Carefully drop meatballs into broth. Bring broth to a boil then reduce heat to simmer. Boil meatballs for ~20-30 minutes until done (they will float to the top of the broth).

Meatballs of pork, beef, or lamb are actually quite common in medieval recipe collections and appear in the medieval cookbooks of many cultures and time periods. Many however also include fruit (currants, raisins, or dates) which, although are quite tasty, may seem a bit odd at first to modern palates.

SYRUP OF LEMON = LEMONADE

Take lemon, after peeling its outer skin, press it and take a ratl of juice, and add as much of sugar. Cook it until it takes the form of a syrup. Its advantages are for the heat of bile; it cuts the thirst and binds the bowels.

The Anonymous Andalusian Cookbook (13th c. Spanish)

Redaction:

2 c lemon juice (either purchased or fresh squeezed from ~12 large lemons)

2 c sugar

2 c water

Boil sugar, lemon juice, and water together in an adequately sized pot for ~15 minutes to obtain a thin syrup. This syrup should be diluted 1:2 with cold water to form lemonade.

The original recipe doesn't mention if this drink is served hot or cold. Served undiluted as a warm syrup it is actually quite tasty as a hot, refreshing alternative to herbal teas. Dilute it as directed above and you have period lemonade. Although dilution is not mentioned in the original recipe, most of the other herb or fruit syrup drinks in the same source do mention diluting with water. Therefore this is a reasonable interpretation of the original recipe. If there is any question about how "modern" this recipe is - a recipe nearly identical to the original period one can be found in *The Good Housekeeping Illustrated Cookbook* (1989) on p. 470.

The syrup of lemon recipe was originally redacted by and is available in *Cariadoc's Miscellany*.

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*Medieval Food cont...*

to make, as is useful in house holding &c. which before not in our Danish Language is issued in print. Printed in Copenhagen, by Salomone Sartorio, 1616. Translated by M. Forest at www.forest.gen.nz/Medieval/articles/cooking/1616.html

An Anonymous Andalusian Cookbook of the Thirteenth Century. Translated by Charles Perry at www.daviddfriedman.com/Medieval/Cookbooks/Andalusian/andalusian_contents.htm

Baronial Scribe

SCA Name: Brigit of Guernsey
Officer: Terra Pomaria Baronial Scribe
How long have you been in the SCA? 20 to 21 years
What do you see as the purpose of your office? Put pigment to paper with brush
What's your Favorite Part of your office? Encouraging others to try and seeing them "get into it"
Do you have any deputies? Yep, Berte LeWebbere



Cariadoc's Miscellany: A Collection of Medieval Recipes, 9th edition. Cariadoc and Elizabeth (David Friedman and Betty Cook) at <http://www.pbm.com/~lindahl/cariadoc/miscellany.html>

The Good Housekeeping Illustrated Cookbook. New York: Hearst Books, 1989.

Baronial Arts and Sciences Minister

SCA Name: Countess Berengaria de Montfort de Carcassonne
Officer: Arts & Sciences Minister
How long have you been in the SCA - 33 years and then some
What do you see as the purpose of your office? - Fostering the development of the arts and sciences as we practice them in the SCA; discovering resources to make people aware of that may help them in pursuing their interests; advocating the on-going role of the arts & sciences as part of the SCA's chartered purpose.
What's your favourite part of your office? - Seeing the "aha" moment whenever someone makes a breakthrough on a question that's been vexing them, or when they discover something new they want to try.
Do you have any deputies? Who? - Not at the moment. N/A





Baronial Librarian

Baronial Lists Minister



SCA Name: Francesca Maria Volpelli

Officer: Librarian

How long have you been in the SCA? Playing since 1994, SCA member since 1998

What do you see as the purpose of your office? Offering general reference materials (such as *The Compleat Anachronist* and *Tournaments Illuminated*) for the populace

and specific reference materials for baronial officers.

What's your Favorite Part of your office? No specific area, I just like books.

Do you have any deputies? Who? Yes, Fortune verch Thomas

SCA Name: HL Catarine Quhiting

Officer: Lists Minister

How long have you been in the SCA? About 10 years

What do you see as the purpose of your office? Mostly 'scorekeeping' and the related paperwork, but the Lists person at an event also must check that the authorization card for each fighter and marshal is current. Some higher level tournaments (Crown, Coronet, etc.) have additional requirements that the Lists person must check (membership, has a consort, etc.). Also, training folks to work Lists, at least as a helper.

What's your Favorite Part of your office? Interacting with all the nice fighters and marshals. Having a really good seat for watching the fighting is a bonus, too.

Do you have any deputies? No, but I'm looking.



The Harp

By Johann von Drachenfels

Section I. The History of the Harp

The harp's origins are lost in the Mists of Time ... so misty, in fact, that it is impossible to say when (or where) the first harp-like instruments were invented, what they looked like, or at what point these precursors became the instrument that we call the modern harp. But this lack of data has never stopped anybody from conjecture, so why should it stop me?

The first harp was probably the archer's bow. At some point, some prehistoric genius put a second string on the bow, to have more than a single monotonous drone, and so became the first luthier. (A luthier is a maker of any stringed instrument, and not just lutes.)

Following the dictum that more is better (a philosophy not entirely unknown in our own time), more and more strings were added, and eventually it was found that by enlarging and hollowing out one end of the bow to fashion a sound-box, a greater volume and

better tone would result. The result was the Egyptian bow harp, of which there are many examples in Egyptian tomb art and even fragments of the actual specimen.

While the Egyptians were perfecting the bow harp, the Assyrians were developing a version of their own. Their version was called the angle harp, and represents the next approximation to the modern harp. The angle harp differs from what we call the harp today in only two important respects: it lacked the front-piece we call the column (also called the fore-pillar), and it was played "upside down" from its present orientation, with the tuning pegs on the bottom. The Egyptians, recognizing a good thing when they saw it, started making angle harps of their own.

In other parts of the Mediterranean, other people were busy inventing the lyre and the psaltery. I mention these instruments only because they are often confused with the harp in literature, and writers of the time failed to distinguish exactly which instrument was being referred to. To complicate things, the names they gave their instruments are not the names we give

*The Harp cont...*

those instruments today. (The words "psaltery" and "harp" both come from words that mean "to pluck," so either instrument could conceivably be called by either name.) The best we can hope to do, then, is note what instruments are depicted in their art, and ignore the written record.

It was the appearance of the column that marked the advent of the modern harp. It solved two problems at one stroke. First, it allowed the harp-maker to increase string tensions tremendously without distorting the harp frame. Secondly, it made the harp far easier to tune, because changing the tension of one string no longer affected the tension of all the other strings. Now harps could be built with more strings, and those strings could carry higher tensions, and thus deliver greater volume and sweeter tone.

When did this revolutionary change occur, and where? We don't know. All we know for sure is that it first showed up in stone carvings in the British Isles around the end of the eighth century. It has been suggested that it was a Norse invention, because it appeared in various areas at just about the time that the Vikings were raiding those neighborhoods. But if that was the case, it is curious that we find no Scandinavian representations dating to that time, or for several centuries afterward. The earliest depiction of a harp that clearly shows a column is on a stone carving in Ross, Scotland, and dated to the second half of the eighth century.

The ninth-century Utrecht Psalter shows what appear to be harps with columns, although it's hard to be sure. It's interesting that when this scene was duplicated in the Harley Psalter, dated about two centuries later, the artist of the latter work found it necessary to show the harp with a column in a copy that was otherwise pretty close to the original. Perhaps, by that time, the column harp had become so prevalent that the copyist thought that the first picture must have been in error. It is certain that by the early tenth century, the angle harp had pretty much disappeared in most of Europe.

By the second millennium, this new-fangled column harp was being found on the Continent. In Germany, it was called a "Cythara Angelica" to distinguish it from the "Cythara Teutonica," a type of

lyre. (As you may expect, the name "cythara" was the root of the words "zither," "guitar" and even "sitar," none of which look remotely like a harp.) In form, it was essentially the harp we have today, except that the neck (the arm that the strings are attached to) was likely to be straight rather than curved. By the 11th or 12th century, the neck begins to assume the contours of what we call the "harmonic curve" which attempted to more closely match the string's length with its frequency

(or pitch. The harps in illustrations from the Continent were usually "high-headed" harps, where the head (the junction of the neck and column) is higher than the top of the soundbox. Those in the Celtic-influenced areas of the British Isles are usually "low-headed" harps, where the head is about as high as the body of the harp. This may have had something to do with the strings



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used.

There is a persistent conception that the British harps used metal strings and the continental harps used gut strings. There might be a germ of truth in this, as it might explain the difference in contours; metal strings typically run at higher tensions and therefore require a more robust and compact frame. But this is speculation. There are also references to "harps" strung with horsehair or flax, but remember that we can't be sure that the writers were referring to harps instead of some other plucked instrument.

The oldest surviving instruments represent the Celtic branch of the family, and date from the 13th to the 15th century. They are low-headed harps designed for metal strings. An example is the "Brian Boru" harp now in the Trinity College of Dublin.

Medieval harps were probably tuned diatonically, without sharps or flats. By the end of the medieval era, this arrangement was not sufficient to play the music that was coming into fashion. The solution was to run another row of strings in a plane parallel to the first row, to handle the accidental notes. The "double-strung" harps became popular, and variations of them are still made today and figure prominently in traditional Welsh music.

It was not the ideal solution, but it sufficed until the 17th century with the advent of the modern concert harps, which used pedal-operated hooks (later cams)



The Harp cont...

to change the string's "sounding length" and vibrating frequency.

Another way to change the pitch of a string, first used in the nineteenth century, is to attach individual "sharping" levers to each string. Today's folk harps commonly use such levers. They aren't "period," but they make it far easier to play in different keys, and with different instruments.

Section II: Playing the Harp

There are really only three rules:

1. Enjoy yourself. Don't be afraid. It is almost impossible to make bad-sounding music on a well-tuned harp. Try everything. The harp will show you what works and what doesn't. Even exploratory noodlings sound fine.

2. Keep the harp tuned. It is almost impossible to make good-sounding music on a poorly tuned harp. Be sure to purchase and carry a spare tuning key, because it is inevitable that the key will come up missing at the time you need it most.

3. Don't hurt yourself. A lot of serious harpists are finding out the hard way that using the "classical" form of hand posture and plucking can lead to Carpal Tunnel Syndrome and similar stress-related soreness. If you're playing the pedal harp in an orchestra, you need this playing style to achieve the volume and projection you need to be heard over the tubas. I know you won't be playing the Met anytime soon, but I'm mentioning this because some harp teachers insist on everybody using this style, and aren't aware of the health hazards involved. The remedy is simple. If you're starting to get sore, stop. Relax. Take it slower, and get professional advice if the problem keeps recurring.

Section III: Tuning the Harp

Tuning the harp isn't difficult, just tedious.

To make life a little easier for you, nylon strings are usually color-coded. The C's are red, and the F's are blue. Those with metal strings may want to

buy paint-marking pens (such as "Testors Paint Markers" or "Uchida DecoColor Paint Markers") from your hobby store in these colors and paint your strings. You can even use "Magic Markers" or "Sharpies" in a pinch,

but they're not as visible and don't last as long. If your harp has tuning pins that go all the way through the neck, you'll notice that you'll put the tuning wrench on the opposite side of the neck from where the string is. Sure is confusing, isn't it? All those pins look alike, with not a clue as to which pin goes with which string. I recommend you get some paint (or fingernail polish) in the appropriate colors, and paint the pin to match the string that goes onto it. If you're not blessed with perfect pitch, you'll also need some way of determining

whether a string is in pitch. It's easiest to use a tuning meter, a little device that listens to the note and tells you whether it's sharp (too high) or flat (too low). Or you can also use a pitch-pipe, penny-whistle, or one or more tuning forks, to give you a reference note. (A grand piano also works fine, but it's a little hard to carry around with you.)

With either method, you turn the tuning pin with the wrench until the string is at the pitch you want it to be. If the harp has been properly strung, you'll be moving the top of the wrench away from you to tighten the string (and raise the pitch) and toward you to loosen the string (and lower the pitch). (Harpes which use zither pins that don't go all the way through the neck will sometimes be set up so that these directions are reversed.) The only thing to be careful about is having your wrench on the proper tuning pin. If you turn the wrench and you don't hear a change in pitch, stop right there! You're on the wrong pin. It's very easy to keep cranking on that wrong pin until the string breaks! So put the string back where it was, locate the right pin and continue.

If the pin won't turn easily, give it a good twist in the loosening direction to free the pin, and then bring the string back up to pitch. If the string is just the tiniest bit sharp, you might want to stretch it slightly by pushing on it with your finger.

Tuning the highest strings can sometimes require the touch of a safe-cracker, particularly with the wire-strung harps. A tuning key with a nice long handle is what you need.



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*The Harp cont...*

Once you've got all the strings tuned, go back and check them again. You'll probably find that some of them are now flat, particularly if the strings are new. (On the more lightly-constructed harps, this is also because the collective tension on the strings is pulling downward on the neck, causing it to deflect just enough to slacken the first strings you tensioned.) Just retune until all the strings stay in pitch. New strings may take up to two weeks to break in.

If a harp string doesn't want to stay in tune, despite all your efforts, it usually means that the tuning peg is slipping in its hole. To seat it well, push inward on the peg as you turn it. If that trick doesn't work, it means that the hole the peg fits into is too smooth and shiny to achieve the proper friction. You'll have to remove the peg and go into the hole with a small round file or some sandpaper to roughen the surface a little. If it's still slipping, bum some rosin from a violinist or a baseball pitcher and put it in the hole, and then replace the pin.

Whatever you do, NEVER NEVER NEVER pound on the pin to seat it better. You may end up cracking the neck of the harp, which means major repairs and big bucks.

Section IV: Care and Feeding of Harps

The first rule is not to expose it to extremes in temperature and humidity. Remember that a quality harp has a lot of tension on the soundboard (even a very small one has around 500 pounds, and a mid-sized folk harp can have as much as 1000 pounds). It doesn't take much of a knock to do serious damage to a harp. So keep it out of hot cars (the glue used to hold many harps together melts at around 140° F (60° C), and it can get lots hotter than that in a closed car in the summer.) Pad it when you transport it. Don't let it get wet. A safe rule of thumb is to keep the harp out of temperature ranges where you wouldn't feel comfortable yourself. You also want to keep it in an environment of around 50% humidity. If you live where it gets a lot drier than that for long periods of time, you can buy humidifying doodads at music stores.

Keep your harp in tune. The conventional wisdom now is that you shouldn't need to de-tune your

harp for travel as long as it's properly protected. If you want that extra margin of safety (like when you're shipping it via carrier and they can't guarantee easy treatment.), you can reduce the pressure on the sound board about 15-20% by tuning the harp down a note.



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If you're putting a new string set on your harp or otherwise drastically changing the tension on a lot of strings, be patient. It's asking a lot of the harp's frame to go from carrying zero pounds of tension to carrying hundreds of pounds in a short time. For the first day, just bring all the strings up to enough tension to take the slop out of them. On the second day, bring them up to within two full notes of where they're supposed to be. Increase the tension by a semitone each day until the harp is at the intended pitch. A harp string operates within a narrow range of tension. Too little and it sounds "twangy" like a rubber band and doesn't have the right feel; too much and it either breaks or puts too much stress on the sound-board. When you're replacing strings, strictly follow the manufacturer's string recommendations, and don't substitute heavier strings for lighter ones. If you want to change the stringing of the harp to a different range of notes, you can't simply tune the harp up or down without seriously altering the tension on the frame. By all means, contact the harpmaker for advice on what you can change, and what you can't. The chances are that a lot of skull sweat has been put into determining the ideal range for your particular harp, and you leave that range at your peril (or your harp's peril, anyway).

Don't use furniture polish on the harp. If you have tarnishing wire strings on your harp, you can use #0000 steel wool on them to polish them, but don't use chemical cleaners.

Section V: Sources for Further Information

Books:

Roslyn Rensch, *The Harp: Its History, Technique and Repertoire* (1969, The Garden City Press Limited, Letchworth, Hertfordshire, UK)

Written mostly for the concert harpist, the book covers ancient and medieval harps extensively.



The Harp cont...

Hortense Panum, *The Stringed Instruments of the Middle Ages* (1940, 1971, Lowe and Brydone Ltd., London)
This book is gold! It's the best-researched book on the subject I've ever seen. All your questions are answered about every medieval European stringed instrument.

Sylvia Woods, *Teach Yourself to Play the Folk Harp* (Available from the author at 915 Glendale Ave., Glendale CA 91206).

Is there anybody who didn't use or recommend this book as a primer? It's still the best one, and you can also get a companion cassette tape and a videotape.

Organizations:

International Society of Folk Harpers and Craftsmen, Inc., 9410 FM 1960 W, Houston TX 77070

This group is the biggest and oldest source of information on contemporary folk harps. Membership is \$22, which gets you their quarterly magazine, the Folk Harp Journal. The ISFHC is a good place to learn about folk harps, where to get them, and how to play them.

The Historical Harp Society

631 N. 3rd Ave., St. Charles IL 60174

This group is a bit more scholarly than the ISFHC; it focuses on early music and not the current scene. Membership is \$18, which includes a triennial newsletter.

The Internet

I've included these links as a convenience for my readers. Their inclusion doesn't constitute an endorsement of Dragonwing, its products, or my own hare-brained ideas about harps.

[The Harp Page](#)

This link page is the only URL you'll need. It lists every source worth listing ... the organizations above (and a few more), harpers, harp manufacturers, digests of the Harp Mailing List, harp information... the works. It's all here.

[Morgana Keast's Harp Page](#)

Morgana is the Editor-In-Chief of *Harp Strings - the Australian Harp Journal*. Her page has a lot of music arranged for folk harp, and she's been very friendly and helpful to me in my lesson preparations.

Business Meeting Notes March 2010

Meeting 3/15/10 7:03 start

Seneschal

Baron and Baroness not present
Quorum not present- No business decided tonight

Greetings to their Excellencies and the Populace of Terra Pomaria!

Welcome to the March 2010 business meeting.

Winter's End has come and gone which signals the beginning of tourney season and the increased frequency of events in all areas of our great Kingdom and the knowne worlds. Please support our neighbors in their events and volunteer when you can. This can be a great way to meet new people and learn new things.

Summits Spring Coronet Tournament is this coming weekend and I encourage everyone to attend and support the Barony of Adiantum in bearing witness to the choosing of the newest heirs to the Summits Thrones. Their Majesties will be in attendance and fighting the "buy" fights during the tournament.

It is almost time for quarterly reports again. Officers please remember to send your reports on to your principality and Kingdom superiors and copy me as well. I will also add a reminder that - while not much may seem to be happening in your particular arena- No officer should have "nothing to report". There is always something going on in the Barony,

be sure you tell about it.

We still have some offices available! Chamberlain needs to be filled and the office of Seneschal is open for bid as well. If you or anyone you know is interested in becoming an officer please feel free to contact their Excellencies, any of the Current Officers or Myself and we can fill you in on the details. Holding an office is a great way to serve your barony and vital to our continued success.

I would also like to remind everyone once again to please follow the grievance procedure if you have a problem with an individual or a group. The process begins with talking directly to the person or persons you have a problem with. If

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you would like any clarification on the grievance procedure please contact me and I would be happy to go over it with you.

Thank you for your time and continued support.

In service to the Barony, Principality, Kingdom and the Dream...

Maccus of Elgin

Seneschal – Terra Pomaria

Baron and Baroness

Greetings all,

So it appears that despite our position as the ceremonial figure head of such a Grand Barony as Terra Pomaria is, We are still not above the responsibility to maintain our own estate. At this time we are unable to attend the monthly business meeting because we are experiencing a kitchen sink that refuses to drain, thus leaving us with a copious amount of dirty dishes and a Baron in a foul mood. He would not be pleasant company this evening, Not that he is on a usual evening, but plumbing tends to leave him in an increasingly pissy mood, pardon the pun. That having been said, we would like to say that we had a grand time at Winters End, thank you to Geoffery and his team. We are looking forward to Bar Gemels, and sadly, we will not be attending Summits Spring Coronet. We have several reasons for not attending. Please understand that this is a difficult decision for us as we have been planning on entering this par-



March Coronet, 2010

ticular list for several years. Unfortunately, at this time it would be financially irresponsible of us to enter. Also if we attended the temptation to enter the list would likely prove too great to resist, and should we successfully

resist the temptation, we would not be able to enjoy the day. We wish all that are attending a splendid day, and all those that enter the best of fortune. We will be taking the opportunity to travel south for a long overdue visit with Ruland's parents.

Ruland plans to announce the start of the Mid Wilamette valley practices next month.

As for the Barony and her officers, we know you have much to discuss this evening, so we will take up no more of your time but to say, We thank you for your service to the barony and are honored to be associated with such a fine group of officers.

Yours in Service to Terra Pomaria,

Sir Ruland and HE Emma von Bern
Baron and Baroness of Terra Pomaria

Chronicler

- Everyone get the privy? Yes
- Thank you to those of you who have turned in the officer descriptions surveys. Consider this a warning to those of you, who haven't, I'm going to start nagging.
- I reiterate: Want a brief description of each office written by the officer
- Also want a picture of officer

Exchequer

- 4622.95 Balance as of March not including Winter's End
- Winter's End 888.00 plus 184.25 from Kitchen
- Stepping down next month, Melanie's taking over next month

Chatelaine

- Not able to make it
- Enjoying people coming to Ceidlih
- If People need more info contact her

Chirurgion

- Officially warranted C.
- Stepped up at Winter's End
- Winter's end went well

Herald

- The Order of Precedence is up, but you need to check and see if everything is there.
- Working on the Wiki page and creating a baronial Heralds book.
- The Heralds Punned a lot

Heavy Marshal

- Fighter Practice
- 2-7 fighters on a regular basis
- Mid Willamette fighter practice starting next month

Archery Marshal

- Looking for a deputy



Business Meeting cont...

- Adiantum will be borrowing our Archery stuff for Coronet

Equestrian

- Have a site.
- Site said every Sunday if we want,
- probably only every month
- Need Materials to build supplies, as well as extra boffers
- Also need people to build
- Contact Tassi if you want to help

A&S

- Hi
- Did arty things
- AS Championship at Winter's End
 - 3 Entries

List mistress

- Winter's end happened
- It was fun and not very cold
- New Rapier Champion
- 8 people participating, for championship
- Will Need assistance for Bar gemels
- Still Looking for a deputy

Gold Key

- Clothes are still there
- If you want to donate contact Orleath

Web Minister

- Everything is thumbs up on web-site
- Contact if you need have anything changed

Librarian

- Received children's books for Librarian
- Need to update list on website

Grete Boke

- Found all the missing minutes for 2006

- Lots of different places Scribe

- Been scribbling a lot
- Get Kingdom Charters in painted or not
- Got to use the seal
- Gave out original works At winter's end
- Teagan of Conway was a great Help

Dean of Pages

- Hello Everyone!
- Winter's End
- Had a great Class taught by Chiregeon
- Kids were interested
- They all completed at least one challenge
- Talking to my deputies to get things done.
- Possibly a scribal class in the works
- 7 different areas they need to complete things in

Chamberlain

- Winter's end
- Checked out the stuff
- Office is open
- Finna will become officer next month

Other Business:

Winter's End Recap

- 107 people showed
- Best volunteer efforts ever seen.
- Thanks Profusely to Volunteers
- Possibly have outgrown the site
- Open for bids

Update on Bar Gemels

- Mhari is buying Food
- Work Party next weekend and a couple in April

- Please save Saturday before bar gemels for a camp clean up day.

- Pre-reg is still open
- Need gate volunteers Long and Short 2010

- Open for Bid
- Mariota is available and interested
- Alexa is a supervising autocrat
- Trying to get the prices from Willamette Mission State Park
- Planning on doing the Tournament as a Pa 'armas

Summer Fight Practice Site

- Revisiting next month because we dont have a quorum

New Business:

Financial Committee Meeting – set date

- Will set a date soon
- Attendees are:
 - Seneschal
 - Baron/Baroness
 - Exchequers
 - Chronicler
 - One other person

Open Forum

- GIVE PICTURES TO CHRONICLER

OP stuff will be put out on the lists

Meeting adjourned: 7:48



March Ceilidh, 2010





Dyeing at Ceilidh (It's Natural!)



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.