



# The Privy

Barony of Terra Pomaria



The Privy

August 1st, 2010

## Words from their Excellencies

Greetings unto the Noble Populace of Terra Pomaria,

We send our most heartfelt and warmest wishes to each and everyone of you. We pray that you all are enjoying the tourney season. While we have not had the ability to attend as many events as we had like to during the first part of tourney season, we have truly enjoyed seeing and hearing about the efforts and accomplishments of Terra Pomarians all across the Kingdom and beyond. We are proud of each and everyone of you. we hope that you will all join us for the

Long and the Short of it. Please bring friends, tell everyone you know about the event. The autocrat team is busy and the event promises to have something fun for everyone. Finally, please remember to submit any award recommendations to us, the Coronet, or the Crown.

Yours in Service,

Sir Ruland and Meistrin Emma von Bern

Baron and Baroness of Terra Pomaria

## Chronicle's Words

Greetings unto the fair Barony of Terra Pomaria! This month is going to be full of many great things, I can guarantee it. We have our Annual Long and short of it event at the end of the month and it will have many, many many fantastic things to do. We have 3 heavy tournaments, Archery, and Equestrian! Not to mention classes taught by many members of our fair populace, and a scribal contest. I can't wait to see you all there!

Yours in Service,

Lady Fortune verch Thomas

Calendar of Events	2
List of Royalty and Officers, and Champions	3-4
Local Gatherings	4
Long ad Short Flyer	5
Did you know its Period, Fried Foods	6
Entertaining in the SCA	11
Documenting Cookery	14
Medieval Literature	17
The Pavan	20
Medieval Herald	24
June Business meeting	28
July Business Meeting	29
Pictures	30

Upcoming Events

- August 6th-8th- Archery Academy— Weapons in Flight, Barony of Three Mountains, Clackamas & Multnomah Counties, OR
- August 6th-8th— BriarOak Bash, Shire of BriarOak, Roseburg, OR
- August 13th-15th— Lebus, Shire of Coeur du Val, Corvallis, Benton County, OR
- August 20th-22nd— Dragon's Mist Defender's Tourney, Shire of Dragon's Mist, Washington County, OR
- August 20th-22nd— Harvest Tourney & Summits Archery Championship, Shire of Corvaria, Bend, Jefferson, Deschutes, & Crook Counties, OR
- August 27th-29th— Long and Short of it, Barony of Terra Pomaria, Marion, Polk and Lincoln Counties, OR
- August 27th-29th— William Tell XXV, Shire of River's Bend, Kelso & Longview-Cowlitz Counties, WA
- September 3rd-6th— September Crown, Barony of Glymm Mere, Olympia, Tumwater & Lacey, WA
- September 10th-12th— Acorn XXI, Shire of Mountain Edge, Yamhill County, OR
- September 17th-19th— Summits Fall Coronet, Shire of Coeur du Val, Corvallis, Benton County, OR
- September 24th-26th— Amergin's Revel, Barony of Adiantum, Eugene, OR
- September 24th-26th— Trygvys War III, Barony of Three Mountains, Clackamas & Multnomah Counties, OR
- October 1st-3rd— Tymberhavene Birthday Bash, Shire of Tymberhavene, Coos and Curry Counties, OR
- October 9th— Harvest Masque, Canton of Hauksgardr, Hood River and Waco Counties, OR
- October 16th— Artsy Fartsy, Shire of Dragon's Mist, Washington County, OR
- October 23rd— Samhain, Shire of Glyn Dwfn, Medford, Ashland, Jackson Counties, OR
- October 23rd— St. Crispin's, shire of Mountain Edge, Yamhill Count, OR
- October 30th— Three Mountains A&S Championship & Honor Feast, Barony of Three Mountains, Clackamas & Multnomah Counties, OR

**August 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				

**September 2010**

Sun	Mon	Tue	Wed	Thu	Fri	Sat
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12	13	14	15	16	17	18
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26	27	28	29	30		

**October 2010**

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



## Curia

### Their Royal Majesties of An Tir

Tiernan Mor Dal Cais and Miranda Faoltiarna

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Roland and Emma von Bern

His Excellency Roland von Bern

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

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

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*Champions of Terra Pomaria***Heavy Defender:** Alail Horsefriend**Archery:** Maccus of Elgin**Arts & Sciences:** Geoffrey Albryght**Rapier:** Sean O'Sirin**Youth Champion:** Al Sayyid Aziza bint Rustam*Local Gatherings***Ceilidh:** 2nd Monday, October-May, 7pm,  
Location TBD**Business Meeting:** 3rd Monday, 7pm, Round  
Table Pizza at Keizer Station, Contact: Count-  
ess Berengaria de Montfort de Carcassonne,  
OR, OP [tpseneschal@gmail.com](mailto:tpseneschal@gmail.com)**Scribal Night:** 1st Tuesday of every month  
from 6pm to 10pm at Dame Juliana's House.  
2270 Red Oak Drive S., Salem OR.**Armoring:** Contact: Roland (Heath) SirRuland-  
vonbern@hotmail.com (modern attire)**Archery Practice:** TBD**Heavy Weapons / Rapier Fencing Fighter  
Practice :** Every Wednesday, 7:00 PM at  
Clear Lake Elementary in Keizer, OR.**A & S Day:****Open Castle :** This gathering is an opportu-

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

**Bardic Music Night**

Juliana van Aardenburg  
[julianavana@comcast.net](mailto:julianavana@comcast.net) at 503-363-7512.  
Dress is modern.

*Legal Stuff*

This is the August, 2010 issue of The Privy, a publication of the  
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to you contact the Chronicler at [ladyfortunethomas@gmail.com](mailto: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 accept-  
ability. 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.



*The Long and the Short of It*

The Long and the Short of it  
Barony of Terra Pomaria

August 27th – 29th Salem, OR

Their Excellencies, Sir Roland and HL Emma von Bern, the Baron and Baroness of Terra Pomaria, invite you to attend "The Long and the Short of it". Come and witness or participate in the Baronial Defender tournament or the Baronial Archery Championship, as well as other activities including, prize tournament, the first Summits fighting scholarships tourney, equestrian activities, classes, bardic activities, merchants, dessert potluck and contest, & much more.

Please see our website at <http://terrapomaria.antir.sca.org/longshort.php> for additional information on the Defender Tournament, Archery Championship, scholarship fight & other activities.

Autocrats: Marriota de Gray (Sandra Gray), 6024 Fircrest St. SE. Salem, OR 97306, 503-362-7798. Email [slgray3@comcast.net](mailto:slgray3@comcast.net) and Adrienne Von Brandenburg (Erin McDaniel) 180 Idylwood Dr SE, Salem, OR 97302, 503-999-5571 Email [adriannesca@msn.com](mailto:adriannesca@msn.com). No calls after 9PM PLEASE.

Site: Century Farms, 40835 Oupor Dr, Scio, Oregon 97374

Preregistration for merchants and equestrian can be found online and is required. Merchant fees: \$15 or a donation of an item of equal or greater value.

Site will be open to Merchants at 12 noon on Friday, August 27th. Site opens to populace at 3pm on the 27th. Site closes and we must be off site, at 3pm on Sunday, August 29th.

Site Fees: Adults \$10 (day trip \$10), Youth (12-17) \$8 (day trip \$8), Children (11 and under) free. Make checks payable to Barony of Terra Pomaria, SCA Inc. The \$5 Non-member surcharge will apply.

*Did You Know its Period? Part 4: Fried Foods***by HL Rowan, Houndskeeper**

They may not be good for you (or your New Year's Resolution to lose weight) but some of the most surprisingly "modern" medieval foods are the numerous items that wouldn't be out of place at a State Fair: Funnel Cakes, Donuts dripping in honey, Apple Fritters, Fried Apple Turnovers, Fried Cheese Sticks or Cheese Balls, Fried Cheese Curds, and more. Such deep fried foods are not at all calorie or cholesterol conscious, but you have to admit they taste good, and in these cases, all of them are period too.

It is always interesting to look at what appear to be variations of a single period recipe – either similar recipes from different cultures or a single recipe that has "evolved" over time in a single culture. This is a fun exercise that you can easily do with the two most readily available medieval cookbooks – *Forme of Cury* (14th century; available as part of *Curye on English*); and *Two Fifteenth Century Cookbooks*. Presented first in this article we have two similar recipes from these two sources that result in two different fried treats. The *Cryspes* of the 15th century recipe may have evolved from the *Crispels* recipe of the 14th century, but the later recipe results in funnel cakes, while the earlier recipe results in a fried pastry in honey that is similar to modern donuts.

**CRYSPEs = FUNNEL CAKES**

*Take white of eyroun, milk, and flour, and a little berme, and beat it together, and draw it through a strainer, so that it be running, and not too stiff, and cast suger thereto, and salt; then take a chafer full of fresh grease boiling, and put thine hand in the batter, and let thine batter run down by thy fingers into the chafer; and when it is run together on the chafer, and is enough, take and nym a skimmer, and take it up, and let all the grease run out, and put it on a fair dish, and cast thereon sugar enough, and serve forth.*

- Two Fifteenth Century Cook Books (15th c. English)

Translation

Take egg whites, milk, and flour, and a little berme [yeast], and beat it together, and draw it through a strainer, so that it is runny and not too stiff, and add sugar and salt; then take a pot full of fresh boiling grease, and put your hand in the batter and let it run down your fingers into the oil until it is run together [the surface of the grease is nearly covered with batter], and is enough [cooked till done], take a skimmer and take it up and let all the grease run off, and place it on a dish and sprinkle with sugar and serve it forth.

Redaction

4 egg whites

1 c flour

2/3 c milk

1 Tbsp dried yeast

3 Tbsp sugar

1/2 tsp salt

~3 c vegetable oil

Take the egg whites, milk, flour, and yeast and whisk them together to make a runny batter (no lumps!). Add sugar and salt and continue to whisk until smooth. Drizzle batter into your pan of hot vegetable oil (~350° to 375°) using a funnel, pastry bag, or slotted spoon to make a lacy web on the surface of the grease. Fry until it puffs up and browns (~2 minutes) then flip them to allow both sides to brown (~1 minute more). Remove them, drain them on paper towels, and sprinkle with sugar to serve.



Period Cooking at West An Tir War

Modern recipes for funnel cakes typically sprinkle with confectioners (powdered) sugar. Although there is some evidence for a medieval "powdered"



*Fried Foods cont...*

sugar – probably the finest white sugar available ground in a mortar and pestle then sifted – I suggest using plain white sugar for a more medieval dish. Also, even though the recipe says you should make your Crispes by letting "*thine batter run down by thine fingers into the chafer [pot]*" – I recommend you use one of the suggested implements for a less messy endeavor (or make sure no one is watching you play with your food).

### CRISPELS = DONUTS

171. *Crispels. Take and make a foile of gode past as thynne as paper; kerue it out wyt a saucer & frye it in oile; oþer in grece; and þe remnaunt, take hony clarified and flamme þerwith. Alye hem vp and serue hem forth.*

- Forme of Cury (14th c. English)

#### Translation

Crispels. Take and make a sheet of good pastry as thin as paper; carve it out with a saucer and fry it in oil or in grease, and for finishing, take clarified honey and baste therewith. Do them up and serve them forth

#### Redaction

- ~3 c flour
- 2 tsp melted butter
- 3 tsp sugar
- 1/2 c milk
- 2 eggs
- 1/4 tsp salt
- 1 Tbsp yeast
- ~3 c vegetable oil
- ~1 c Honey

Make your pastry dough by combining butter, milk, sugar, salt, and eggs. Knead in flour until you get a good dough. Allow dough to rise for ~2 hours. Punch down risen dough. Roll out the pastry dough thin and cut into circles. Fry the pastry circles in hot oil (~350°

to 375°) until lightly browned on both sides. Remove them and drain them on paper towels. Meanwhile in a separate pot warm your honey and skim off any scum that rises. Liberally brush your drained crispels with warm honey and serve.



You'll notice that the original recipe for *Crispels* only calls for you to roll the pastry dough thin, but does not tell you how to make the dough. This is quite common in period manuscripts – there are rarely recipes for doughs. It seems it was just assumed that everyone knew how to make pastry dough and bread dough. The recipe I give in the redaction is just a suggestion - try your favorite pie or pastry dough as well. Just remember that (as I mentioned in the previous article) there was no baking power or baking soda in the time periods we re-create. Therefore you'll want to find a pastry recipe that doesn't use either of these, such as a pie

dough or the sweet dough used for sopapillas (which is what the above dough is based on).

### FRUTOURS = APPLE FRITTERS

XIX – *For to Make Fruturs.*

*Nym flower and eyryn and grynd peper and safroun and mak therto a batour and par aplyn and kyt hem to brode penys and kest hem thryn and fry hem in batour with fresch grees and serve it forthe.*

- Forme of Cury (14th c. English)

#### Translation

Take flour and eggs and ground pepper and saffron and make a batter, and peel apples and cut them to broad pieces and cast them therein [into the batter], and fry them in batter with fresh grease and serve it forth.

*Frutours.*

*Take yolkes of egges, drawe them thorgh a streynour, caste thereto faire floure, berme and ale; sterve it togedre til hit be thick. Take pared apples, cut hem thyn like obleies, ley hem in the batur; then put hem into a ffrying pan, and fry hem in faire grece or buttur til thei ben browne yelow; then put hem in dishes, and strawe*





*Sugur on hem ynogh, And serue hem forthe.*

- Two Fifteenth Century Cook Books (15th c. English)

#### Translation

Take egg yolks and draw them through a strainer, cast thereto fair flour, berme [yeast] and ale; stir it together till it forms a thick batter. Take pared apples, cut them thin like *obleies* [sacramental wafers]. Lay them in the batter then put them into a frying pan and fry them in fair grease or butter till they be yellow-brown [lightly browned]; then put them in dishes and strew enough sugar on them, And serve them forth.

#### Redaction

1-2 large apples  
1 egg  
1 c flour  
1/2 c beer  
1 Tbsp dried yeast  
~1 c vegetable oil

Mix flour, egg, beer, sugar, and yeast to make a smooth, thick batter. Peel and core apples and slice into rings or wedges. Dip the apple rings into the batter and fry in hot oil until lightly brown (~4 minutes). Serve hot sprinkled with sugar.

The above is another example of a recipe that appears to have "evolved" between the 14th century *Forme of Cury* and the later *Two Fifteenth Century Cookbooks*. Both clearly result in a dish similar to the modern Southern fried treat of apple fritters. However, the earlier recipe contains very little liquid for the batter and the somewhat odd (to modern tastes) addition to the batter of pepper and saffron, while the later recipe appears to use a very familiar beer batter. Note that different types of beer will change the flavor of your batter and your fritters quite a bit. You'll want to experiment with your vari-

ous beer, stout, or ale brands (or homebrew) to obtain the batter that suits your own tastes (I tend to use cheap commercial beer).

#### **TO FRY APPLEPIES = FRIED APPLE TURN-OVERS**



*Take Apples and pare them, and chop them very small, beat in a little Cinnamon, a little Ginger, and some Sugar, a little Rose-water; take your paste [pastry], roul it thin, and make them up as big Pasties as you please, [in order] to hold a spoonful or a little lesse of your Apples; and so stir [fry] them with Butter not to hastily least they be burned.*

- A True Gentlewomans Delight

(1653, English)

#### Translation

It's post-Elizabethan English, London dialect – I shouldn't need to translate it for anyone J

#### Redaction

3 med. tart apples (Granny Smiths or similar)  
1 Tbsp rosewater  
1/8 tsp cinnamon  
1/8 tsp ginger  
1 c sugar  
1 Tbsp flour  
Pastry dough (use your favorite pie dough recipe)  
~3 c vegetable oil

Combine apples and rosewater in a saucepan and cook over low heat 10-15 minutes or until tender. Mix together sugar, flour, and spices and add to apples in saucepan. Cook ~10 minutes more until thick. Roll out pastry dough fairly thin (~1/8" to 1/4") and cut into 5" circles. Spoon ~2-1/2 tablespoons of the apple filling into each circle. Fold pastry circle in half and seal with a fork. Drop into hot oil and fry until golden brown. Drain on paper towels and serve warm





## *Fried Foods cont...*

or cold (warn people about the hot filling if serving hot).

This recipe from a 1653 cookbook is slightly out of period for the SCA, but the results would be familiar to anyone who frequents either a County Fair or a fast food restaurant. Due to the rosewater, the resulting flavor of the fried pies is just different enough to modern tastes to be a pleasant surprise. And once again, as mentioned earlier, the original recipe just assumes that you know how to make pastry dough. Try experimenting with different types of pie dough to obtain the results that best suit your tastes (I use a simple oil pie crust recipe).

You can also "short-cut" this recipe by using canned apple pie filling and canned refrigerator biscuits. Simply flatten the biscuits, spoon filling into the center and fold over, pinching the edges to seal, then drop into hot oil to fry. This shortcut is certainly not what I would suggest for an experience in medieval cooking, but it is useful for when you are short on time, would like to serve a treat at a camping event, or have children helping you prepare your treats.

### **DOUGH TO MAKE PIPES = FRIED CHEESE BALLS**

*Deeg om "pijpjes" te maken. Neem kaas uit Gouda en eieren. Stamp samen [fijn] met witt meel. Leg het op droge bloem en maak er koekjes van.*

- Wel ende edelike spijsse (15th c. Dutch)

#### Translation

Dough to make "pipes"

Take cheese from Gouda and eggs. Grind together with white flour. Lay it on dry flour and make small biscuits of it.

#### Redaction

1 egg  
1/2 c grated gouda cheese  
1/2 c flour  
~3 c vegetable oil  
Mix all ingredients together to

form a paste-like dough. Drop balls or spoonfuls of the dough into hot oil. Fry until they float up and are both stiff and nicely browned. Drain on paper towels and serve. Can be kept warm in a chaffing dish fairly well.

### **PIPEFARCES = FRIED CHEESE STICKS**

*Take the yolks of eggs and flour and salt and a little wine and beat them well together and cheese cut into strips and then roll the strips of cheese in the paste and fry them in an iron pan with fat therein. One does likewise with beef marrow.*

- The Goodman of Paris (1395, French)

#### Redaction

8 egg yolks  
2 Tbsp flour  
1/2 tsp salt  
1 1/2 Tbsp wine (enough to make thick paste)  
about 1/2 pound cheese (works better with a hard cheese such as cheddar)

~3 c vegetable oil

Mix egg, flour, wine, and salt to form your batter. Cut cheese into thin slices about as long and thick as your pinkie finger. Dip into batter and fry in hot oil to evenly brown (~1 minute on each side). Drain on paper towels and serve warm (careful - hot cheese burns!).

### **TO MAKE CURD-CAKES = DEEP FRIED CHEESE CURDS**

*To make Curd-Cakes.*

*Take a pint of Curds, four Eggs, take out two of the whites, put in some Sugar, a little Nutmeg, and a little flour, stir them well together, and drop them in, and fry them with a little Butter.*

- A True Gentlewomans Delight (1653, English)

#### Translation

Once again, post-Elizabethan English, London dialect – no translation necessary



*Fried Foods cont...*Redaction

2 egg yolks  
2 eggs  
1 tsp sugar  
1/8 tsp nutmeg  
1/2 tsp salt  
1 c flour  
1/2 c milk or beer  
1 lb fresh cheese curds  
~3 c vegetable oil

Whisk together eggs, egg yolks, and milk. Mix in flour, sugar, and spices to form a smooth batter. Drop cheese curds into batter and coat thoroughly. Drop coated cheese curds a few at a time into hot oil and fry until brown and puffed, turning to brown on all sides (~1 minute). Do not overcook or cheese curds will melt and ooze through the coating. Remove from oil and drain on paper towels. Allow to cool slightly before serving (hot cheese burns!).

Here is another opportunity to compare similar period recipes, this time across cultures. All three of the above recipes are for Deep Fried Cheese. The first is a 15th century Dutch recipe for fried cheese dough balls, the second is a French recipe for fried cheese sticks (as quoted in Cariadoc's Miscellany), and the third a slightly out of period English recipe for fried cheese curds.



Unless you are from Wisconsin or a few other places where fried cheese curds are a common tasty-but-bad-for-you snack, of these three period recipes the one that will feel most modern and familiar is the *Pipefarces* recipe. Note that although cheddar is suggested in the redaction, it is questionable if cheddar was a period type of cheese - a white cheese like mozzarella also works. However, the type of cheese can significantly affect the resulting end product - too moist a cheese results in soggy cheese sticks. So experiment a little with your favorite types of hard cheese to see which you like best.

The

Dutch recipe was redacted by Lady Emeline de Moulineaux (Erin Mulanax) for the 2007 Lilies Taste of Calontir Table. The Pipefarces recipe was redacted by and is available in Cariadoc's Miscellany.

References:

*Curye on Inglish: English Culinary Manuscripts of the Fourteenth-Century (Including the Forme of Cury)*. Hieatt, Constance B. and Sharon Butler. The Early English Text Society by the Oxford University Press, 1985.

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*Wel ende edelike spijsse: manuscript UB Gent 1035*. translated by Christianne Muusers at <http://www.coquinaria.nl/kooktekst/Edelikespijsse0.htm>

*A True Gentlewomans Delight, 1653*. As available via 17th Century English Recipes at <http://www.godecookery.com/engrec/engrec.html>

*Le Menagier de Paris, 1395*. trans. Janet Hinson (Lady Mairoli Bhan); also translated as *The Goodman of Paris*, trans. Power and Coulton, As available via Cariadoc's Miscellany.

*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.htm>



### *Fried Foods cont...*

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*Pleyn Delit: Medieval Cookery for Modern Cooks.* CB Hieatt, B Hosington, and S Butler. University of Toronto Press, 1996.

Gode Cookery website at  
<http://www.godecookery.com/godeboke/godeboke.htm>

Medieval Cookery website at  
<http://recipes.medievalcookery.com>



### *Entertaining in the S.C.H.: a short essay*

by Baron Hrolf Herjolffsen OP

Feasts are not just about eating, drinking and dancing. Without one other ingredient present at every early event, right up to modern times, they are just noisy parties. You need to have appropriate entertainment for an event to feel right. For many personae to be complete, they need to have cultivated some aspect of the entertaining skills. This specifically includes anyone with a Viking, Saxon or Celtic persona or anyone from a nomad culture. Anyone can entertain, all can do it with training, and some people can do it naturally. The latter are rare and are probably doing something now.

What about the rest of us? Many people say they entertain as they get stage fright. I am one who feels the dread butterflies in the stomach. Stebbins (1992) has shown that over 60% of all entertainers (and he uses the term broadly to include sportsmen and all public speakers), both amateur and professional, get stage fright. It is just a matter of learning to overcome or even work with this. There are many tactics that can be used here. Many just ignore the audience and address the air in front of them. If this works, good, but I have not found this effective. All public speakers have been told to imagine their audience in their underwear. This is supposed to render them less formidable. Given some of our audiences however,

this may introduce other distractions. I have found that most people can talk to one person at a time. This is the tactic that I use. I try and make some form of eye contact with one member of the audience. Switch to another, then another. This has the double advantage of making your audience more personally involved with what you are doing and allows you to better gauge how your entertainment is being received.

The next thing to do is to avoid boring your group. Keep things short. While early audiences would sit through a three-hour saga, modern audiences are more in tune with the three-minute video clip. Limit almost anything you do to five to ten minutes, only using the longer time if you are experienced and the audience is receptive. If this means you have to serialise a story, do it. Break it up into chapters and tell one per feast. If you do this right each feast will have more attention paid as they hooked into the story and wait for the next instalment.

Lastly you need to avoid mundanity and breaking of the spell you are weaving. This means avoiding non-period references or 'cute' circumlocutions (eg dragons instead of planes – use the words flying machine instead). Where you are reading out of something, have it concealable or else disguise it as a scroll or a folio, rather than a printed page or a book. If you fumble, do not stop, stammer and apologise, just start



*Entertaining in the SCA: a short essay cont...*

the line again or continue. Our audiences tend to be polite and understanding of people who are just starting out. On this point, it is also best if new performers start out practicing at a revel or small bardic circle of friends rather than before the Crown.

Once we have decided that we are going to try something, the question is what. I am using four broad categories of entertainment. These are (in order of difficulty) songs, poems, stories and other items.

Songs fall into four categories: period, non-period (but acceptable), filk and tropes. Period songs are those written and performed with period. They include classics such as 'Greensleeves' or 'Summer is icumen in' (both in WWCK 3) and madrigals. Singing, as a solo activity is relatively hard. It either requires skill or great enthusiasm. I know several persons who have really bad voices but who sing with such gusto and enthusiasm that they carry the audience with them and get them joining in. If you are uncertain about your voice, get together with a group and practice. Four or more people together tend to sound better than the individuals who make up the group. Obviously period songs can be suitable for any event (see CA 11, 44 & 45). I state can be because some such as 'Sir Walter Pleasuring His Mistress' (CA45) may not be advisable if there are children present.

Non-period, but acceptable, songs include 'Three Jolly Coachmen', 'Three Ravens' (WWCK 3), 'The Foxy Song', the English version of 'Men of Harlech' and a number of pieces by Kipling such as 'Song of the Men's Side' (WWCK 4). These are songs written or written down after Shakespeare which sound right within a feast or general event. They have become generally accepted for use in most SCA occasions. Here would also include any original songs written today which sound period and use period-styled music and words. 'I am only a simple serving girl' (WWCK 5) may fit here.

Filk is a piece of song (often humorous) that is written to modern or period music that does not sound medie-

val. Examples include 'A Grazing Mace' (WWCK 1), 'Bohemian Rhinohide' (WWCK 5) and 'We Wear Chainmail Knickers' (WWCK 1). In most cases these are totally unsuitable for feasts – especially high feasts, but are great for bardic circles, post-event revels and singing in the car on the way to or from events to get you in the mood or maintain it. Filk generally details much of the oral history of the SCA. It tells the stories of our culture.

Troping lies between the period song and filk. It consists of taking a period tune and putting mediievally styled lyrics to it. Examples include 'The Pæð-sæccan Song' (WWCK 2&4) or 'An Easter Carol' (WWCK 1). Usually I regard these as suitable for performance at any event. If done correctly, they sound right.

Poems can be easily recited at feasts. They can be as short as a cinquain (5 lines) ('Shoes' in WWCK 4) or as long as 'James the Lefty Sinister' (WWCK 2). Beginners may want to start on reciting such things as the Shakespearean sonnets or similar. Once you are familiar with this, and know how to recite and how to breathe start writing your own. Might I point out that a poem dedicated to a Lady is always appreciated and Royals tend to like them as well (probably with different results). Resources such as rhyming dictionaries are invaluable here. I use Wood. It also contains details on verse forms, meter and foot. You might also like to look at CA67.



There are two types of stories, period and non-period. Period ones can be read out.

This tends to bore the audience unless we are very good at imbuing them with life. It is easier to read and thoroughly understand the tale and then paraphrase it in your own words. You can write notes to yourself to remind yourself of plot highlights and your delivery will be more natural and less stilted. Good sources for these include the Norse Sagas, Boccaccio (1972), 'Tales of the Monks' (Komroff 1928), '1001 Nights' (Burton's original translation may still be the best) or the more period tales from the Fairy books of Andrew Lang (Pink, Blue, Brown et al).





*Entertaining in the SCA: a short essay cont...*

Non-period stories are those made up by yourself or others that fit within the genre. Stories can be made up by anyone. Read up on a period and just tell the tales they told. Books like Baring-Gould (1894) will help you understand the tales that are told in period once you have read these, make up your own variations. If you need help in understanding the narrative structure you are working with, authors like Lüthi (1976), Naddaff (1991) and Tolkien () are very useful (as well as being entertaining themselves). Once you have an idea on this, start doing things like asking the audience for 5 (or 7) items and make up a tale about these. This is a lazy person's way of story telling. You just have to plug the items into a framework and you have a tale. It takes me, usually, about 10 minutes to write one of these stories.



The last category of entertainment requires the most skill and / or preparation. It is everything else. It includes (but is certainly not limited to): plays, juggling, music, tumbling, belly dancing and puppetry. Music is the most commonly seen of these and, if you can play an instrument, there are many books around to give you the melody. For a start, you can ask your local dance instructor. If you really want to be appreciated in the SCA, learn some dance tunes so that those who do not trip over their own feet can dance to live music.

There are many people around to teach the arts of juggling, tumbling and belly dancing both within and outside the SCA. Period puppetry is harder to find, but we can help put you in touch with some people here.

Plays are great for people who feel they have little talent. A group of you get together; select a script and practice for a long time. They require a lot of preparation for a one-off event, but are well worth it if you do them right. Generally they require so many resources from within the group that you can only put them on when you are expecting a significant attendance from outside. Plays fall roughly into the categories of period normal plays (includes Shakespeare),

miracle plays and made up plays. The normal period plays are usually too long to be done at an SCA event, but you can often do a scene and act it out. This may be best done as a modified narration with a group of actors who are hamming up the activity (Master Taffy was responsible for a hilarious rendition of a scene from one of Shakespeare's comedies one year). Miracle plays (CA9) are done by some groups in the USA. These have always been very well received, but are best done before a large audience (think Rowany Festival). Made up plays include both the burlesque of *Mistress Seam-checker Explains It All At You* and the more period-styled pieces of Anton de Estoc. These are always well received and definitely repay the effort you will put into them, but require, as does all theatre, a dedicated group to carry them out.

I hope that I have given you some indications of how you can improve your SCA experience by entertaining. If you are still nervous about the idea, any practicing bard will be delighted to help you further, or to point you towards someone who can (the idea of me teaching a juggler should reduce anyone to fits of laughter).

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*Entertaining in the SCA: a short essay cont...*

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*Documenting Cookery, A How-To and Why for Cooks*

by Dame Alys Katharine (Elise Fleming)

Cooking is a transitory art. Once the food has been cooked, it is eaten and the leftovers are disposed of...in a tummy on a later day or into the trashbin. Nothing really remains to tell us how it tasted, what variations were made in the recipe, or what changes are recommended for the next time. There are a number of reasons why one may wish to document what was cooked. Entering competitions, proving that one can cook historical recipes, improving SCA feasts, helping new cooks, and "leaving a trail" are several. One of the joyous aspects of the SCA is when the individual recognizes that it is fun to learn, discover, and re-create what people did in the Middle Ages and the Renaissance. It is to that end that documentation serves its purpose. Documentation is the ladder to increasing knowledge for both the neophyte and the experienced cook. It is the means by which we can share what we have learned with others, helping this lesser-known aspect of the Society

stretch and grow as have more visible areas such as armoring, costuming, calligraphy and illumination.

**Competitions**

Each kingdom has its own way to run competitions. Some require extensive documentation of each ingredient and process used. Others ask for much less proof that what is being cooked is from a valid historical source. Other "competitions" are more of a "share and taste." Even if the competitions you enter require little in the way of proof that your work is as historically accurate as you are currently capable of being, you will gain personally by developing your own forms of documentation.

First, you should start with a historical recipe. It is therefore important to list the source of the recipe, the author (if any) of the cookery book, when it was originally printed, and any modern book that it was taken from. In other words, one is providing a cooking footnote so that others can go to the same (or similar) source and find the recipe. It is much more difficult



### *Documenting Cookery cont...*

(and rather argumentative) to “back document” a particular dish. “I know they used beef, and I know they had onions and some places had noodles so this fried onion, noodle and beef dish *could* have been done. Besides, this is ‘creative anachronism!’”

If you are entering a competition, you should provide a copy of the original recipe, either photocopied, re-typed, or carefully written out. This allows those judging the food to determine how closely the adapted recipe follows the original. For a competition, you should include the actual recipe that you used. If this is your own adaptation (interpretation/redaction) you should state that. If it is an adaptation done by someone else (a modern cookbook author, for example) then say that. If you use someone else’s recipe and do not say so it is the same as plagiarism. There is nothing wrong with a neophyte cook following modern version of a period recipe. However, be aware that if the book you took it from did not provide the original version you have no way to know how accurate, if at all, the modern version is. For competition purposes it is better to use recipes where you can check the original version. Look to see what changes the modern author made. Did the author list why? Are the changes logical based on your experience? What would happen if you re-did the modern version to more closely conform to the period one?

It is important to note what changes you made from the original recipe and why the changes were made. For example, you might note, “I omitted the nuts because I am allergic to them,” or “I didn’t use alkanet because I had no source for it so I used food coloring instead.” Other changes

such as “I added twice the rice flour because it wouldn’t thicken” may be useful in determining why the end result is the way it is.

In competitions I have found that judiciously honest comments can inform the judges what you learned

while preparing the dish. “While this dish is tasty, next time I will try....” is an example. Or, you may have tried a “period” way and decided that doing something different will make the dish taste better. You could submit both ways to the judges with comments on what you learned during the cooking process. Point out the pros and cons, why you decided to do something different, and what you learned.

While you should expect that your judges are fellow cooks, they will probably appreciate a step-by-step account of what you did. For example, “I then cooked the meat” doesn’t say as much as “I gently boiled the meat in salted broth over a low fire for two hours. I used commercially-prepared broth because of time constraints.” Write as if you were talking to people who had no idea of how to prepare the dish. It is especially important to note whether you prepared something (such as the broth above) from scratch. Otherwise, the judges will assume you used a commercially prepared product.

There is a mistaken idea that medieval food didn’t taste good. Modern world authors such as Terence Scully, and SCA cooks such as Duke Sir Cariadoc of the Bow, have put the lie to that idea. People did not eat rotten meat and disguise it with spices. Most foods

were not heavily spiced, although there were exceptions even as there are heavily spiced foods today. If your recipe does not taste good you may want to consider how your interpretation of the recipe may have colored the results. Talk with local medieval cooks, correspond via the Internet or through cooking newsletters. Look through more cookery



books for similar dishes. Perhaps there will be a hint for a different heating technique, variations or even measurements for spices or other ingredients. Record what you have found out. If the dish still doesn’t taste good, leave it alone and try something else!



*Documenting Cookery cont...***Proving Yourself**

If you cook feasts, you may want to let the feasters know something about the meal. A simple way to do this is to prepare a list of the dishes and place it on each table (First Course: Basque Chicken, Spaghetti with Moorish Sauce; Spinach with Raisins and Pine Nuts). The next step up is to let the diners know that the recipes are from period sources. You could add similar information to what was listed for competition documentation, above. For example, "Moules (Mussels), *The Viandier of Taillevent*, French, 1370," or "Sugar Paste Dishes, *The Second Part of the Good Hus-wives Jewell*, Thomas Dawson, 1597." Most diners will appreciate an English translation of a food such as "Syseros (mashed chickpeas with garlic)."

If you have been planning far enough ahead you could prepare a number of feast recipe booklets. This should include the list of foods served and the recipe you used along with any changes you made. Ideally, it should include the original recipe (for those diehards who want to check what you did with the original!). A final nice touch in the booklet would be a complete bibliography of all your sources with title, author, publisher, year, etc. I have seen spiral-bound feast booklets with heavy-stock covers that contain historical information about the country, the period author, or about some of the foodstuffs used in the recipes. Others contain just the recipes photocopied on regular paper and folded in half. Your fee for the book will depend on how many pages, your printing costs, and so forth.

SCA feasts rarely resemble period feasts. Only by letting the feasters know when you are attempting to re-create the dishes, the method of serving the food, or the ambience of the feast hall will the general public begin to distinguish between an valid, documentable attempt at re-creation or a fantasy-inspired,

modern-world banquet. Please note that there is nothing inherently wrong with providing a modern world dining experience while wearing medieval clothes. What is unfair is implying that the feast is medieval when it is merely "medievaloid."

**Leaving a Trail**

This is for your personal record or for the assistance of your "master" or teacher. It is like an artist's portfolio. Ideally, you are well organized and have lots of

time to record what you are doing! Your portfolio would include the recipes you tried, the dates you tried them, the feasts (if any) at which you served them, your particular adaptations, the results, and what you would do the next time. A "simple" way might be to photocopy the original recipe and write down your changes in the margins or below it. If you are using this to help your teacher or advocate help you, then

comments about the dish's reception, what you learned, and what you will do differently are needed. People can see your progress through the repertoire of medieval cookery and gain an insight about how you might have grown and improved.

Photos are another helpful asset to your portfolio. Just photographing a chicken isn't very informative, but if you have gilded the chicken, arranged it artistically and perhaps placed decorative foods around it, that is more useful. Those interested in your advancement can see that you have begun to think about the presentation of the food and that it is visually appealing as well as (we assume) tasty.

Do you have to have a portfolio to be recognized? No. If, however, you would like people to recognize that you are learning, maturing, and have begun to master this particular craft, then your portfolio can give a type of permanence to this impermanent art.

**Sharing With Others**





### *Documenting Cookery cont...*

Now that you have begun to leave some documentation about what you have done and what you have learned you can share it with others. Your own versions of medieval recipes with your personal comments about what to be careful of, or how to achieve a desired result, can help a new cook learn how to prepare that dish. Many new cooks would rather start with an already-proven recipe rather than dive into a period cookery book with its lack of specific measurements. Computers provide a handy way to store the information but notebooks or file cards in a box will work as well. How can one share information? Teach a class at an event; hold informal "cook and taste" sessions; provide samples at shire meetings; submit recipes to newsletters - local, principality, cooking, or A&S editions, even *Tournaments Illuminated*. Hold regional, kingdom or inter-kingdom



cooking seminars. Share with others via electronic groups. Encourage local cooks to put on more period feasts using documented recipes and serving methods.

Documentation, the details of the period recipes you have tried and its results, thus becomes the ladder to increased knowledge within the Society. The fun comes from the learning and the sharing. As you learn more about what your fellow cooks did hundreds of years ago you will, I hope, become increasingly more curious about other aspects of their cooking life. In this way cookery in the Society will begin to match the strides made in other areas such as more historical armor; clothing that resembles what people actually wore, rather than being fantasy-inspired; or scrolls that can be shown in museums.

### *Viewing Medieval Culture Through Literature*

by **Ban-Fili Cailte Caitchairn, O.L.**

German philosopher Friedrich Nietzsche said "That which does not kill us makes us stronger." He also said "There are no facts, only interpretations." History is the story of conflict and reaction. The conflict cannot be predicted, and therefore preparation is not possible. Conflict can only be met by reaction, and the reaction forms the outcome. Those who survive the conflict, by whatever means, are the winners, and the winners will write their story.

Literature such as chronicles, sagas and poetry are all ways for a culture to tell their story. There is a personal depth that, although not missing from other art forms, allows an ease of movement through time and place. An educated man may read these stories for himself. An illiterate man can hear the story as it is told by a storyteller or traveler, who may himself have learned it by rote from another. Even today,

people will hear what is going on in another country before all of those same people see the same picture of it. The old axiom is true, good news spreads fast and bad news faster.

Words travel with an ease that physical items cannot. For example, if a person in medieval Sicily wanted to know what the gem-encrusted Insular Gospels looked like, the books could not come to his town as a traveling exhibit. He would have to take a very long trip indeed to visit Iona or Jarrow. The Pictish carved stones were not coming to a location near him at any future time so that he could see what they looked like. If someone were to write a description, then the curious Sicilian might have some notion of how the stones looked. If someone wrote an extremely detailed description of the stones, glorifying each curve and texture in minute detail, he would have an even better idea of their appearance.

Poetry and sagas present a culture in an accessible and exciting way. They capture not only the

*Viewing Medieval Culture Through Literature cont...*

events of the time, but the climate as well. Who is the ruler? Is the story being told by a scholar or member of the court, by a Catholic or pagan? How is honor seen by the Anglo Saxons that differs from the Irish? Is the young adventurer an idiot or a hero? Stories relating how a culture presents its values, hopes and traditions are far more telling than carvings or metalsmithing.

A comparison of Beowulf and the Prose Edda shows a number of similarities. Kingly gifts of golden rings, rewards for devotion, bravery and honor are prevalent in both. This is a time of conquest and bravery, when Christianity is waging its own battle against the pagan ways, not unlike Beowulf and Grendel. The tone of Beowulf, with its invocations to God the Father to strengthen the hero in his fight against the mythical monsters, speaks of this battle between Christianity and paganism. In the end, Beowulf wins his fight, as does Christianity. A sculpture or picture cannot convey honor, bravery or virtue the way that words can.

There is a flaw in the use of literature to relate culture and history. Dates are not often mentioned, at least not in story, poem or song. The reader is often left with lineages, "centuries ago", and the sci-fi "distant galaxy far, far away" concept to conjecture time and place. The Vinland Sagas tell the story of the Vikings in America. However, depending on which story is read, the tale may only be half-told. The Graenlandiging Saga is rich with detail, creating a palpable, physical world. Eirik's Saga is sparse, relating events with little drama. The conflicts are the same, but the interpretations differ. Certainly the more elaborate tale would be more popular around the feast hall, but the simpler one may be the better accounting of events, even with vague references to time and place.

There is a carving on the Ruthwell Cross that some interpret as Mary and Elizabeth in a scene of the Visitation. However, the lettering around the figures shows the names Mary and Martha. The explanation is that it is probably Mary and Elizabeth, and

the legend refers to the feast day of St. Martha. Unfortunately, the carver did not title that (or any other) section, but left it to the common knowledge to know what it said. This would be word of mouth from the practitioners. Once again, the spoken word appears more reliable than the object.

The representation of Christ and the Evangelists varies greatly in the Insular Gospels. Let us suppose that a researcher wishes to use the illuminations in several of the Gospels to define the clothing of Ireland, England and Scotland in that era.



The Lindesfarne Gospels have reasonably realistic figures wearing plain robes trimmed at the edges. The Book of Kells shows more stylistic figures, with great, looming eyes fixed, no doubt, on a Heaven far away. They wear heavily patterned and decorated robes with wide borders. The Book of Chad shows an evangelist

so swathed in stylistic folds of a plain robe that the modern mind is reminded of the Ezrine Tire Man. Which is the correct representation of the Insular way of dress? The answer is that perhaps it is not even Insular at all. It is an interpretation of how Hebrews would dress, and therefore not indicative of clothing of the area. Once again, interpretation comes into play.

This begs another look at interpretation rather than facts. Paint chips, rock crumbles, silk fades. How is the researcher to know if the item looks as it was meant to look centuries ago. On a personal note, I have listened to incredibly involved conversations regarding whether pink was on the medieval painters' or dyers' palette. The dress in an illumination appears to be pink, but is that a result of a particular red pigment that has faded, or was the painting of a faded red dress, or did the dyer indeed achieve pink and the illuminator represent it correctly? Three interpretations exist but no facts. The answer in this complicated question in the end was yes to all three options.

This leads to an interesting approach we have not addressed and that is immersion. There are a great number of groups who research various eras in history and try to recreate what was made at that time. Some recreate the Battle of Hastings, others the



*Viewing Medieval Culture Through Literature cont...*

Civil War, and others Viking homesteads. A number of books survive on the way things were made in past centuries. A modern painter can use the same formula to make paint and gesso found in The Craftsman's Handbook: "Il Libro dell' Arte" by Cennino d'Andrea Cennini, circa 1370 to 1440, and experience creation in another century first hand. Yet in the end, we are left with the interpretation of what the color should look like, based upon primary sources that may or may not have faded over time.

Literature, sagas, stories and poems are written down and told throughout the centuries. They are not stagnant. But like the paint on paper, the embroidery on the cloth and the carvings on the rocks, they do not remain unchanged. The popularity of the tale of one battle may lead to even more embellishment on the part of the writer. It is only human nature to paint the good benefactor in a golden light and the evil king as a monster. Enhancing the bravery of a victorious army may make other invaders think twice before engaging them in battle. Survival is the ultimate, at any cost.

In the end, no form of interpretation or investigation is truly accurate of the way a culture lived. We are left with a giant puzzle with some very large pieces, some of them missing. It is admirable that a person might put all of his faith and trust in the piece of the puzzle he has found and sees it as the Holy Grail of that culture. It is more realistic to observe that 'grail' as a piece of a large place setting that is only complete when many complex pieces are put into proper place and perspective.

History is not merely a pile of dusty, dry bones. Neither is it a horde of jewelry in perfect condition. It is not a fragment of tile nor a poem about Pangur Ban penned in the margin of a manuscript. It is how the people who made these things adapted to change and whether or not they survived or disappeared into the dust. It is their story. The investigation of conflict and reaction provided by the writer experiencing these events, tempered with the realization on the part of the reader that the story may contain a large dose of interpretation as well as fact, can lead to a more balanced view of culture and history.

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*A Brief Study of the Pavan*

by THL Michaela de La Chesnaye des Bois

Quiet falls over the crowd as all eyes turn to the back of the sanctuary. The bride, in a long ivory dress, stands next to her father. They walk down the aisle – step-close, step-close, step-close. The bride's train trails behind them. The audience smiles and nods, unaware they are actually watching part of a dance, a dance that is five hundred years old.

A pavan is a processional dance for couples that came into fashion in the early 1500s. It was typically used to begin court functions and balls. Pavans were slow, stately, and elegant, and provided the participants the opportunity to display their best clothing. Pavans "announce[d] the grand ball and [were] arranged to last until the dancers [had] circled the hall two or three times..." [1] and were often followed by a galliard.

When Thoinet Arbeau (an anagram for Jehan Tabourot) wrote *Orchesography*, the pavan was already well established in France and England. (The book was published by a student of Arbeau in 1589 a year after Arbeau's death.) In a conversation with a fictitious student Capriol, Arbeau explains "our predecessors danced pavans" [2] and "our musicians play it when a maiden of good family is taken to Holy Church to be married or when they lead a procession of the chaplains, masters and brethen of some notable confraternity." [3] He adds: "On solemn feast days the pavan is employed by kings, princes and great noblemen to display themselves in their fine mantles and ceremonial robes. They are accompanied by queens, princesses and great ladies, the long trains of their dresses loosened and sweeping behind them, sometimes borne by damsels." [4]

There are various theories as to the origin of the pavan; however, the general agreement is that it originated in Italy. In a translated text of *Orchesography*, translator Mary Stewart Evans added an endnote regarding the pavan: "The pavan was of Italian origin, occasionally written *padovana* [5] suggesting Padua as its birthplace. Because of its great popularity in

Spain it was long assumed to have originated there, while others associate the name with the French words *se pavaner*, to move like a peacock." [6] In *Dances of England and France 1450-1600*, Dolmetsch says "the name 'Pavana' is derived from 'Padoana,' an ancient dance of Pauda [Italy]." [7] The proceedings from the Ansteorra Kingdom Dance Workshop suggest that the word pavan "may have originally come from 'pava,' the Arabic word for peacock." [8]



### Pavan Steps

The pavan is a very basic dance. Arbeau says, "it is merely two *simples* and one *double forward* and two *simples* and one *double backward*." [9] He does stipulate that the dancers may continue to advance if they choose, and "when one knows the steps and movements of one pavan...one can dance all the others." [10] As described by Arbeau, a simple is a step forward

with one foot and then bringing the other foot next to it. A double is three steps forward with alternating feet and then bringing the foot behind next to the other foot.

Another movement Arbeau says can be done in the pavan is a conversion, a step used when approaching the end of the hall. The gentleman moves backwards while the lady moves forwards until they are facing the opposite direction. Arbeau discusses this movement in relation to the *basse dance* but says "it seems to me this practice should always be followed in the pavan when one wishes to take two or three turns around the room" [11] in order to avoid exposing the lady to a possible mishap while moving backwards.

During a discussion on the galliard, Arbeau stipulates that the dance should begin with a reverence: "After making the reverence, they circled the room once or twice together simply walking." [12] The "simply walking" is the processional part of the dance – the pavan. He ends this discussion by describing that the dancer "performed the reverence and returned her to the place from whence he had led her forth to dance." [13] Thus, the dance ends with another reverence, after which the gentleman escorts the lady off the dance floor. Although Arbeau does not specify that





## *A Brief Study of the Pavan cont...*

the pavan itself ends with a reverence, it seems logical to assume it does, even if it is not followed by a galliard.

Also during his discussion on galliards, Arbeau states that, after having circled the room, "the dancer released the damsel." [14] This indicates that the couples must have been hand-in-hand during the pavan. Since the only steps in the pavan given by Arbeau are the simple, double, reverence, and conversion, it also implies that the dancers remain side-by-side as well.

Despite Arbeau only describing these four movements, other sources indicate an additional movement for the pavan: a single to the side. A dance containing this movement is the Quadrain Pavan, which is detailed (with various title spellings) in six manuscripts that describe life from 1570 to 1675 at the Inns of Court in England. Five manuscripts describe the Quadrain Pavan as having singles done to the side, as opposed to forwards or backwards. The sixth manuscript, Rawlinson D.864, has the singles only done forwards and backwards.

One other pavan described in the manuscripts includes singles to the side: "The longe pavan" [15] in the Rawlinson. 108 manuscript. This dance consists of singles and doubles both forward and backward, and singles to the side. Thus, although omitted by Arbeau, there were clearly dances called pavans that consisted of more than singles and doubles forwards and backwards.

A dance called the Spanish Pavan involves even more movements, but its instructions are quite vague. Arbeau says the steps "are rearranged with a variety of gestures, and, as it is somewhat similar to the dance known as the canary." [16] Douce 280, a manuscript at the Bodleian Library in Oxford, also lists the Spanish Pavan, but its description is also basically non-existent: "Honour. |[17] It must be learnd by practise & demon-

stra= | tion, being performed with boundes & capers | & in ye ende honour./" [18]

### Types of Pavans

The pavan could be divided into two types. One was the simple walking forward and backward dance described by Arbeau. This pavan could be done to any appropriate music. The second type of pavan was more structured and sometimes used steps to the side as well as forwards and backwards. The descriptions of these types of pavans often include a specific number of repeats, thus requiring specific music. The Iron Mountain Dance Book II differentiates between these two types: "Processional pavans were used at the openings of grand balls and court functions, to let the participants enter and circle the hall in solemn and colorful formation...Set pavans are choreographed dances unto themselves, to their own music. They are more complex than the processional pavans, using more steps than the simple advance and retreat." [19] Dolmetsch agrees: "Soon other...forms of pavan were developed, partaking of the nature of set dances." [20]



The Long Pavan is one example of a set pavan. Rawlinson Poet. 108 says: "ij singles a duple forward ij singles syde reptince | backe once // ij singles syde a duple forward reprice | backe twyse // ij singles a duple forward one | single backe twyse. ij singles a duple forward | ij singles syde reprice backe once / ij singles syde | a duple forward reprice backe twyse.//" [21] (Reprice seems

to indicate a reprise, a movement backwards.) Another example of a set pavan is "Cycyllya pavyan" [22] described in Rawlinson Poet. 108: "one single a duple forward once // ij singles a duple | forward reprice backe vj. Twyse // ij singles a | duple forward reprice backe twyse // one single | a duple forward once // ij singles a duple for | reprice back vj twyse //." [23] In both of these dances, the steps are clearly choreographed in a certain order with a specified number of repeats, unlike the

*A Brief Study of the Pavan cont....*

basic single-single-double of the processional pavan.

### Ornamentation in the Pavan

Although none of these sources mention ornamentation in the pavan, various embellishments have developed. Alexander B. Clark in *Court & Country: Dances of the Renaissance in England and France* notes that, "In modern times, an up and down movement is sometimes added to the end of each single or double in the pavane. This might be appropriate for some period French dances (possibly including this one), as long as it is done gracefully. Also, the steps are sometimes done by modern dancers in a diagonal, zig-zagging way." [24]

The *Ansteorra Kingdom Dance Workshop* gives an example of the up and down movement: "The basic step consists of stepping forward on one foot, and bringing the other one up to close with it. Bend your knees slightly while doing this, and then straighten up slightly on your toes as you close." [25]

Dolmetsch, in *The Dances of England and France*, describes the zig-zagging embellishment: "The pair of singles occupies four beats...On the first beat, step forward (but swerving a little towards the left) with the left foot, flat on the ground, at the same time bending the right knee slightly. On the second beat, join the right foot to the left in the first position, rising moderately on the toes with straightened knees, and sinking at the heels at the half-beat." [26] The right single is the mirror image of the left. Dolmetsch goes on to describe the left double, of which the right double is a mirror image: "On the first beat step forward on the flat of the left foot. On the second beat advance the right foot a few inches in front of the left, rising gently on the toes and sinking again. On the third beat, step again on the flat of the left foot swerving to the left, and on the fourth beat join the right foot to the left in the first position, rising on the toes and sinking the heels at the half-beat." [27]

One other embellishment is a slight hand waving described by Dolmetsch. "When making the sideways singles it is good to move the free hand gently in the direction in which the foot is moving; and with the forward singles, towards the left for a left single and to the right for a right single." [28]

*The minister finishes, "What God has joined together let no man put asunder." [29] The audience smiles and nods, unaware they have actually been listening to a ceremony that has parts over five hundred years old. But that has its own history.*



### Endnotes

[1] Arbeau, page 59

[2] Arbeau, page 51.

[3] Arbeau, page 57.

[4] Arbeau, page 59.

[5] All italics appearing within quotation marks are from the original source.

[6] Arbeau, page 199.

[7] Dolmetsch, page 82.

[8] Ansteorra, page 1.

[9] Arbeau, page 57.

[10] Arbeau, page 75.

[11] Arbeau, page 58.

[12] Arbeau, page 77.

[13] Arbeau, page 77.

[14] Arbeau, page 77.

[15] Rawlinson Poet. 108, as quoted in Wilson, page 4.

[16] Arbeau, page 66.

[17] This vertical line indicates a line break in the original text.



## *A Brief Study of the Pavan cont....*

[18] Douce 280, as quoted in Wilson, page 7.

[19] Sokoll, page 11.

[20] Dolmetsch, page 82.

[21] Rawlinson Poet. 108, as quoted in Wilson, page 4.

[22] Rawlinson Poet. 108, as quoted in Wilson, page 4.

[23] Rawlinson Poet. 108, as quoted in Wilson, page 4.

[24] Clark, page 12.

[25] Ansteorra, page 1.

[26] Dolmetsch, page 84.

[27] Dolmetsch, page 84.

[28] Dolmetsch, page 99.

[29] Hall, page 54.

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*Rawlinson D.864*. Oxford, Bodleian Library. Miscellaneous papers of E. Ashmole, vol. 1. The manuscript is from approximately 1630.

*Rawlinson Poet. 108*. Oxford, Bodleian Library. A personal notebook belonging to Elinor Gunter. Dated c. 1570.

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*Royal College of Music, MS 1119*. London. A collection principally of songs in manuscript. Folios 1 and 2 have notes by Butler Buggins. Undated.







By Craig Levin [\[Pedro de Alcazar\]](#)

The duties of mediaeval heralds were many and varied. From envoys and jurisconsults to couriers and funeral directors, heralds are to be found all over the chivalrous landscape in the Middle Ages and Renaissance. This webpage is a quick tour of the history of the office of the herald, from its origins until the 1600's.

Before the Middle Ages, the Greeks and Romans had various professions that did portions of a mediaeval herald's job. In the *Iliad*, for example, both the Greeks and the Trojans had people who came and went between the two armies, delivering challenges and calls for truces, whom most modern translators gloss as heralds. The Romans, in their bureaucratic way, had three offices that could be seen as performing a herald's duties:

- *praecones*: town criers
- *fetiales*: the priests who decided upon declarations of war and peace treaties

*caduceatores*: the messengers who delivered ultimatums, declarations of war, truces and requests for negotiation

However, by the time the empire fell in the West, these offices disappeared. We must look elsewhere for the rise of the herald.

It appears that the predecessors of the heralds were minstrels who specialized in *chansons de geste*—the many poems about Charlemagne, his son Louis, their vassals, and the wars that united them and drove them apart. Often, these men were hired to tag along on military campaigns, to keep up the spirits of the troops. When tournaments arose in northern France in the twelfth century, the minstrels were hired on then, as well, since twelfth century tournaments were

very much like preplanned battles.

The minstrels made new songs and cheers, not just for the heroes long dead, but for the new heroes of the tournament and the battlefield. Eventually, their betters decided that it would help their reputation and appearance on the field if one of these minstrels would go before them on the tournament field, declaring their employer's lineage and deeds. Also, the minstrels were hired to announce and help organize new tournaments. They were partially paid for their labors with the bits of broken armor left on the field, to be sold as scrap iron or as spare parts. When coats of arms were developed, either for use on the battlefield or the tournament, the minstrels were the natural people who would be most interested in keeping track of them, and made the leap from being proto-heralds to heralds.

The first person identified as a herald in the Middle Ages is a fictional character, who didn't even rate a name, in *Knight of the Cart*, a poem by Chrestien de Troyes, who lived at the same time as Richard Coeur de Lyon (and, indeed, was supported by Richard's half-sister, Marie, Countess of Champagne). After having pawned some of his clothes to pay off a tavern debt, he comes upon a shield he doesn't recognize hanging in front of the tavern. As it turns out, it is a shield carried by Sir Lancelot, who, for the purposes of this tournament, is going incognito. The herald went into the tavern, paid his debt, and saw Sir Lancelot, who asked him to keep his attendance at the tournament a secret. The herald agreed, but went out declaring that a great knight was in town, just refusing to name him. Other chivalric texts also count heralds into the ranks of the judges of the tournaments, deciding who acted in the most knightly fashion.

The herald's military role also became important. Since the heralds had a comprehensive knowledge of coats of arms and the deeds of their bearers, they were able to tell their employers about the other







## *The Mediaeval Herald cont...*

sides' probable troop strength and the characteristics of the commanders. Heralds would also start learning martial law as a natural extension of their role as tournament judges.

As the twelfth century faded into the thirteenth, heralds separated themselves from the ranks of minstrels. Their role as announcers for the next tournament gradually evolved into the role of being messengers and ambassadors, and the herald's tabard bestowed a form of diplomatic immunity, since he served the general cause of chivalry, as opposed to a specific master, at this time. Even though most heralds in the early part of the thirteenth century would have been temporary employees, like their minstrel predecessors, they were developing a professional literature, the roll of arms, and a jargon, blazon. The oldest rolls of arms in England date from the reign of Edward Longshanks, less than a hundred years after *Knight of the Cart* was written.

There are two kinds of rolls of arms: The occasional roll, which recorded the knights present at a battle or tournament, possibly for accounting purposes. The other kind of roll can be further divided into ordinaries and armorials, which were (and are) heraldic references. They are often blazoned in a way that we would find recognizable today, although blazon would never be quite as formal through much of our period as it would be in the centuries afterwards. Near the end of the thirteenth century, the first heraldic manual was written in French. Its contents, speaking as they do of the necessity of knowing about the properties of herbs and jewels, point to the rise of secular learning. A new kind of herald was entering the picture, no longer the quasi-minstrel of the previous century, but an educated and courtly man, who, because of his links to the tournament, still retained links to the profession's minstrel heritage.

The heralds of the fourteenth century were highly respected members of chivalrous society. At this point in time, kings and nobles were hiring heralds on a per-

manent basis, although their formal incorporation in colleges was not to happen for another century. The differentiation of heralds into ranks based in part upon their own learning and in part upon the status of their employers began at this time, when certain heralds working for kings or great lords were referred to as kings of arms. Also, kings of arms were considered experts on the coats of arms in use in a specific region, called a march (for example, Lyon in Scotland, Ulster in Ireland, etc.). The custom of hiring a herald spread from the kings and dukes all the way down to common mercenary captains, because of the usefulness of a herald. He was given diplomatic immunity, he was learned in martial law (which, at the time, covered more than just individual soldiers' behavior) and troop identification by number and nature.



The herald's role as an expert in ceremony expanded beyond the tournament in this period. Heralds became important figures in knighting ceremonies and ceremonies of induction into the orders of knighthood, like the Garter. As time wore on, heralds also became the undertakers for the nobility, arranging for the decorations, the procession, and other aspects of the funeral of an important person.

Often, a herald working for a member of the lesser nobility was referred to as a pursuivant, confusing the nice system of kings of arms, heralds, and pursuivants, since one might well find a very skilled herald in the employ of a mercenary. Heralds' records and recollections were used extensively by historians like Froissart to track the Hundred Years War and the conflicts between the various claimants to the thrones of the Christian states in the Iberian Peninsula.

Fifteenth century heralds continued the proud legacy of their predecessors, especially the heralds in service to kings and peers of the realm. The first documented use of a herald's staff of office since the demise of the *caduceator* dates from this period. The herald's staff, like the marshal's baton, is a sign of his position and authority in his lord's service. It started as a plain white staff,

*The Mediaeval Herald cont...*

but became more elaborate as the years wore on, sometimes displaying the arms of the herald's lord or painted in his lord's livery colors.

A copy of the oaths of English fifteenth century kings of arms, heralds, and pursuivants of the royal household is in the Black Book of the Admiralty, which is really a code of martial and naval law. The pursuivant's oath is the shortest of the three oaths. He is simply required to be serviceable to the entire estate of nobility, obey the heralds and kings of arms, to live a clean life, and hope for further advancement.

However, one cannot imagine that the pursuivant of a military company would have had such simple duties-in sooth, he was a herald with all the duties and, one assumes, the privileges thereof. The herald had seven articles in his oath. The first was to report any treason against his employer that he discovered. The second was to remain serviceable to the nobility, and, as a "confessor of arms," guide them to a more chivalrous life. This would've required the herald to become familiar with chivalrous literature and in lay devotional works. The third was to seek out great assemblies where noble deeds would be done or spoken of (courts, military expeditions, tournaments, etc.) and report the deeds to his employer. The fourth was to aid poor knights who lost their wealth in his employer's service by giving or lending to him whatever goods he needed. The fifth was to keep silent about disputes between two knights, if he should happen to overhear them, and only to speak about them in court after the knights had given him leave. The sixth was to aid damsels and widows in distress, by going to the herald's employer and asking for redress. The last was that the herald live cleanly and avoid such vices as gambling.

A king of arms had five articles in his oath. First, he was to act as his employer's special and discreet messenger. Second, he was expected to expand his knowledge of heraldry, and execute any commands that a

nobleman would command him to, saving only his loyalty to his employer. Third, he was to know all the coats of arms in use in his march, and to be able to assign marks of difference to them, along with tracking the feudal services each nobleman owed. Fourth, he was expected to teach the royal household's heralds and pursuivants, and when matters were too confusing, to take them to his superior (in England at that time, the Lord Constable, later, the Earl Marshal). Also, he was expected to hold chapters of heralds in his march to teach them. Fifth, he was to continue to keep his herald's oath, and to allow all deeds of honor to be recorded.



The sixteenth century herald was, like everyone else at the time, beset by the shifts that would move Europe towards modernity. The right of the nobility to make war was curtailed, if not wholly erased, in most of the countries to the west of the Holy Roman Empire. Even there, the big fish were devouring the small ones. Also, the technology of war shifted away from the knight, and even the archer, to the disciplined pikemen and arquebusiers from Switzerland and the similarly equipped *tercios* of Spain. These military units did not require a herald's services, for they all marched under their government's flags. With the exception of the powerful dukedoms, counties, and bishoprics of the Holy Roman Empire, most heralds would henceforth be royal employees.

As the utility of cavalry dropped, the reason for the tournament's existence disappeared. Although tournaments were great occasions for ruler and ruled alike to show off their wealth, there were other ways of doing so, including patronage of the fine arts and the sumptuous court festivals of the age that included fireworks displays, parades, balls, and masques. While heralds could have roles in these things, they did not organize them or play more than an ornamental role, however elaborate. The tournament had a last flowering under the Tudors and Stuarts in England and the



## *The Mediaeval Herald cont...*

Habsburgs in Spain and the Holy Roman Empire, but it had reached the end of the line.

The quality of diplomatic immunity spread from the herald to the professional diplomat, starting a century or more before in the Italian city-states, but leaping to the rest of Europe by the reign of Elizabeth I of England. Unlike the multitasking herald, the diplomat was a humanistically trained orator whose sole job was to sway a foreign ruler to friendship with his homeland.

As heraldry became less of a display of military rank, and more of a class marker, the question of who could use heraldry became important. Although heraldry was used by people in many walks of life by the fifteenth century, the now-demilitarized nobility saw this as an affront to their place. All over Europe, starting in the middle of the fifteenth century, but continuing in much of Europe until the overthrows of their monarchies, commoners were barred from the use of heraldry.

Each country took a different approach to their laws. In Portugal, for instance, it is hard to say if the law was ever enforced. In France, the heralds were ordered to look for infractions of the law and to bring the malefactors into the royal courts, although, again, it is hard to say if anyone was ever brought in on charges.

In the British Isles, however, things were taken seriously. The Scots heralds were ordered to make a full armorial, and Lyon King of Arms was placed in charge of his own court, with all of the power and money necessary to make his ruling stick. This court, the Court of Lord Lyon, has continued to sit to this very day.

The English took two approaches to the matter. The Earl Marshal's Court had been placed on a firm footing in the fourteenth century, as a sort of precursor to modern military courts. Given heraldry's importance in war at the time, the Earl Marshal's Court was the natural venue for cases involving the use of coats of arms, and there are several examples of such cases in its re-

cords, such as *Scrope contra Grosvenor*.

More importantly, at least in the long run, the Earl Marshal ordered the kings of arms to make visitations, that is, to go about the country on a shire-by-shire basis to examine the right of each gentleman in the shire to arms. While the kings of arms themselves could make these visitations themselves, more often than not, they asked one of the other heralds or pursuivants to do it for them. Usually, the heralds would ask each gentleman in a shire for proof of his right to use his arms, like the gentleman's ancestors' arms as displayed on old gravestones and tombs and in stained glass windows in the parish church, or seals attached to old documents, and they would draw up a family tree of the gentleman, showing how he was descended from the people who used those arms. If a gentleman's evidence was insufficient, then he'd have to remove all public displays of his arms. The gentleman could also pay for a grant of arms and avoid this humiliation. Heraldic visitations were highly unpopular, since they touched so closely to a person's pride and possessions, and the last one happened in 1689. As onerous as they were to both the heralds, who would have had to travel to some really remote parts to the realm, and the gentlemen of England, the visitations are now useful for people tracing their family trees, for historians, and for artists, since the heralds would often make sketches of the tombs, stained glass, or gravestones.

By then, of course, the Middle Ages and the Renaissance were over. The political and scientific foundations of the modern world were established a couple of years before the last visitation, with the Glorious Revolution and the publication of Newton's *Principia*. The office of the herald would survive, but its role would never be as great as it was in the fourteenth and fifteenth centuries.





*Business Meeting 6/21/10*

Business Meeting start 7:13

Notes taken by: Fortune verch Thomas

Attendance: Fortune verch Thomas, Melanie of Terra Pomaria, Geoffrey Fitz-Henrie, Brigit Guernsey, Michael, Francesca Volpelli, Alail Horsefriend, Berengaria de Montfort de Carcassonne, Adara Karessina, Fawkes Bailehauche, Mathea Volpella de Perusia, Eden Brauer von Starkberg, Juliana Von Aardenberg, Lucas von Brandenburg, Adrienne von Brandenburg, Jaimee von Brandenburg, Emma von Bern, Ruland von Bern, Ben of Terra Pomaria, Alyn Trewpenny, Tassi, Geoffrey Albright, Sumayya min Yibna, Berte le Webbere

Seneschal

- Hi everyone!
- Welcome to Summya
- Investiture was fun!
- New change officer form for Seneschal due to an unfortunate laundry accident.
- Talked about a lot of our barony

Her Highness:

- Thank you for Having me!

Baron and Baroness

- Hiya
- Great to see everyone!
- Looking forward to Coronation
- Looking forward to Long and Short
- Please don't hesitate to contact us about anything you need.
- Have heard fantastic things about Terra Pomarians through out the Kingdom.
- Purchased a Horse last week.
- Probably wont see him at events for a while due to Training.

Chronicler

- Changes to the Privy:
  - Add Tassi as an Officer
- Privy Went out on Time

Exchequer

- Account Balance: 8033.66
- Register balance \$6995.26
  - Differences is from cheques that have not been cashed.

Chatelaine:

- One Applicant- Dame Juliana for the Interim

Gold Key: Open

Chirurgion

- Ben is now 2/3 on the way to being warranted

Herald

- Just finished KWHSS
  - Great attendance
  - Great Fun
  - Strong suggestion to do it again!
  - Thanks to Ja'lid
- Maintaining Wikipedia and OP
- Creating ceremonies
  - Youth Champion
  - Apple Tree
- PLEASE DOUBLE CHECK THE OP!!!!
- Please contact the Heralds for help with devices and names

Heavy Marshal

- Ben is Out, Egan is In
- Dublin donated Youth Armor
- Fighter Practice is Going again at Clearlake Elementary
- Mid Willamette Practice Has Started again
  - Next one is at July 7<sup>th</sup>
- commissioned Ash Marshal Staff
- Considering Making Marshalling Gauge
- Starting to assemble Loaner Armor
  - Brigit Donating Black Barrel

Archery Marshal

- Hasn't heard from her
  - Stuff is at JJ's Dad's House

Equestrian Marshall

- Had our first Practice
  - 15 People there
  - Site Owner is now Authorized.
  - New ground Marshalls
  - Still need to tweak some of the Equipment
- Practices are 1 month in the Summer and possibly twice a month in the winter

A&S

- Still Happening at Bera and Alail's House
- Juliana is doing a Bardic Night
  - Get Info for Juliana's house and such

List mistress

- Still need a replacement deputy
- Nothing other to Report

Gold Key

- Still open

Web Minister

- Nothing to Report at this time
- Fixing things here and there
- Going to try at the front page to post blurbs about awards and such

Librarian

- Nothing new to report

Grete Boke

- Nothing new to report

Scribe

- KWHSS
  - It was fun!
  - Good Attendance
  - Funny to watch Laurels and Pelican interact was interesting
- At July Coronation there is a contest for Charter Design
- Courtiers will be designing charters for the Barony as well as Brigit

Dean of Pages

- Still Seeking Applicants
  - Kids Really need one

Chamberlain

- Nothing to Report

Other Business:

Long and Short 2010

- Possible new site
  - Century Farm
    - Selection of improved camping areas
    - Space for Equestrian
      - Total of 24 stalls
      - \$800 for the weekend
    - We can come in Thursday night



## Business Meeting 6/21/10 cont...

- Owner wants to build a relationship with us.
- Technically in Kings Land
- Only 1 spigot on sight
- Noise restriction is at 11am
- Comparative to last Site.
- Geofferey Motions for site Change
  - Anonymous "Aye"

### Bids for Winters End

- Need Bids for a larger site with a Kitchen

### Bids for Bar Gemels

- Needs Bids for Bar Gemels
  - Possible for Camp Taololi
- Motion by Fortune to schedule Bar Gemels at Camp T now without and autocrat
  - Ben Seconds

### Winter Investiture

- Bera would like to cook the feast
- Emma volunteers to be the Mentoring Autocrat
- Much Discussion about sites

### Camp Taololi Donation

- Mattea has looked into the Red Cross

### New Business:

- 6s Tourney
  - Possibility of the Summits sponsoring a scholarship Tourney for Ursalmas
    - Initial idea was all happening at 1 tourney
    - Possibly dividing into 3 tournaments
      - Long and Short
      - Frostbite
      - Birthday Bash

- Possibly Sunday morning at L&S
  - Fundraisers needed
  - Alail volunteered at the Principality level to organize it.

### Site Database

- Mattea has come up with online database site for sites.
  - She is Playing with it and will get it filled in
- Summits Needs Largesse
  - Need Award Recommendation
- We were in the Newspaper.
  - Alail has Copies
- Meeting adjourned.

## Business Meeting 7/19/10

### Business Meeting 7/19/10

Starts: 7:04

Attendance: Baron, Brigit, Geoffery, Finna, Berte, Catrine, Bera, Alail, Matea, Egan, Tassi, Mike Parker, Melanie, Ben, Francesca, Mike, Juliana, Amlynn, Ja' Lid, Alynna, Fortune, J.J.,

### Seneschal:

- Welcome
- This month
  - Attended war
  - Unable to attend coronation
    - Sounds like it was a good time
- Plan to submit EIF for Winters end, Bar Gemels and L & S
- Working on Quarterly Report

### Baron and Baroness

- Hiya
- Didn't attend coronations
  - Remodel and refinance was finished!
- Plan to attend several events
  - Long and Short

- Excited about it! Yeah!!!!!!

- Been talking to Lindis about Coronet
- Think they are day tripping Stormgods
- Been a good summer
- Will be attending Fighter Practice
- Heard good things about A & S
- Long and Short
  - Please submit Award Recommendations

### Chronicler

- Privy was not published due to hard drive failure.
  - Business meeting notes included.
  - Hard drive recovery in the works
  - Baron recommends just publishing June's notes in next privy and voting on them at next business meeting.
    - Amlynn moves to approve
    - Geoffery and Egan tie for seconding
    - Unanimous. Ayes

### Exchequer

- Bank Balance \$6956.50
- Register Balance: 6908.55
- The kingdom exchequer's deputy and I have finally found the source of the \$40 error on the doomsday report and that has been taken care of.

### Herald

- Hello
- Ceremonial is complete!
  - New Equestrian champion ceremony
  - No Equestrian champion at this stage, details will follow as they are decided.
- Couple of people still have names and devices are at Kingdom level
- Working with a few other people to consult at Names and Devices
- Check the OP
- Will have consult table at L & S

### A & S

- No A & S in July
- This coming month will hopefully be

*Business Meeting 7/19/10*

## banner painting

- Will mostly be outside

- Bardic is happening

## Chatelaine

- Waiting on financial committee decision for Ceilidh site
- Did a bunch of Gold Key stuff
- Need a Chatelaine- Juliana is only Temporary
- Exchequer needs a gold key person

## Gold Key

- Open

## Chirurgion

- Didn't need to treat, got treated.
- No Paperwork

## Heavy Marshall

- Fighter Practice at Clear Elementary
  - 12 fighters at last practice
- Put out quotes for 2 sets of Armor
  - Will Bring to financial committee
- Staves will be ready shortly
- Alail will be marshal in charge at L & S so Egan can Fight.

## Archery Marshall

- Open Office

## Equestrian Marshall

- No Practice this Month
  - Will have practice next month
- Might be able to have loaner horses at L & S
  - Downside is we will be competing with William Tell
  - Distance from Barn to site is too far
    - Will not be using the barn.
  - Secured an On Call Veterinarian
  - Site owner is curious about equestrian

## List Minister

- Time is up, will not be re-uping
- Need a List minister
- Will be doing L & S as last event
- Do not have a deputy
- Need the officer position filled

## Web Minister

- Nothing to report

## Librarian

- Nothing to report

## Grete Boke

- Continuing to scan
- Brigit moves to pass on what Criers we can to Kingdom
  - Ben Seconds
  - unanimous Ayes
- Discussion of photo disposal
- Brigit suggest a Digital Frame for Bid
- Melanie Seconds
- Aye's Un.
- Brigit will research Prices
- Juliana will bring an example next month
- Fortune will take the Photo Albums and Melanie will help scrapbook

## Scribe

- Apply Pigment to paper with Brush
- Several new charters available
- Designs done by Brigit and Berte
- Calligraphy done by Fortune
- Berte will be invested at Long and Short
- Courtiers will be design Baronial charters
- Wednesday there is scribal night at Magdalena's
- Heraldry Plug by Geoffrey

## Dean of Pages

- Open

## Chamberlain

- I'm Here!
- Will miss next month.
- Have Copy of Inventory
- Will be back before L & S
- Knows that there needs to be a purge and replacement

## Other Business:

- Long and Short
  - Things are going Well
  - Site Visit Yesterday
  - 3 Heavy Event

- Equestrian

- Possible Rapier

- 4 Classes

- Scribal Contest

- Dessert Contest/ Potluck

- May or May not be able to have Fire

- Need to bring your own water

- Possible fundraiser?

- Still need to work on schedule

- Baron asks about Water Buffalo

- Much discussion ensues

- ADVERTISE ADVERTISE ADVERTISE

- HELP!!!!!!!!!!!!!!!!!!!! Volunteer

- Discussion of Archery Marshall

- Seeking bids for Winters End

- No bids yet

- Looking for a site.

- Move to last weekend in February

- Seeking for Bar Gemels

- No bids yet

- Will be usual week

- Bids for Winter Investiture

- Looking for Site

- Francesca might be Autocrat with Emma as a Consulting Autocrat and Bera cooking Feast

- Acorn War Letter-

Friends, In years past, Mountain Edge has been able to call upon it's neighbors of Dragon's Mist and Terra Pomaria to assist with providing service in order to make Acorn War the successful event it has consistently been. In due recompense, profits from the event have been split evenly into quarters among the 3 branches and with the site owner.

This year we would like to call upon our friends and neighbors to continue this tradition. If you are a resident of Dragon's Mist or Terra Pomaria and you plan on attending Acorn War this year, we urge you to take an hour out of your weekend to help us with running gate, parking, fire watch, setting up or taking down the war field ( moving hay bales), cleaning up site on Sunday, or other duties that need doing at an event.





## *Business Meeting 7/19/10 cont...*

Thus far, each branch is already providing event staff that will be spending a good portion of their weekends assisting with running of the event. Mountain Edge supplied our Marshal in charge, Pied Piper, a youth armored combat marshal, and graciously provided a site. Dragon's Mist has supplied the autocrat team (myself and my minions) and A&S coordinators. Terra Pomaria has supplied our Equestrian Marshall, Gate Staff and a Merchant Liaison. We would still like to have an archery marshal from one of the three branches to run the archery defendership tourney and a rapier marshal in order to ensure that any rapier fighters will have the ability to engage in their combat arts.

Honor the commitment our fellows have made by helping them out and doing your part to make the event successful. If 100 people offer a single hour of service, that's 100 hours of work put in making the war run smoothly, which will only improve the enjoyment of everyone in attendance.

Acorn War is September 10-12th this year at Dragon's Den Farm overlooking the

Hillsboro Area to the north and Newberg to the south (it really is an incredible view from the mountain top). Contact our volunteer coordinator at [whisket14@yahoo.com](mailto:whisket14@yahoo.com) about coming on Thursday and helping set site up early and run gate and parking beginning Friday Morning.

In addition to service, we would like to extend an offer for space in the arts and sciences village. We have space in a covered barn and access to power for those who require it for their crafts, and a gravel area that is safe for artisans requiring heat for a forge or other wonderfully dangerous activities.

Visit our page at [Http://www.mountainedge.org/acorn-war.html](http://www.mountainedge.org/acorn-war.html) for more information.

Senor Jose Cabrera de Castilla, Autocrat

Adjourned 8:19

Financial Committee meeting Immediately Following Business Meeting

Ceilidh Amount

New contract 1066 for the Year  
Was 645 Last Year

Look for Sites?

Look at smaller sites?

Used to meet at Salem Heights Grange

Put out feelers

Keizer Community Center

Englewood Methodist Church

Salem 55+ and over

Motioned to deny Contract- Un.

Chronicler Bids

Hard drive-

Passed from Financial committee to  
Monthly Budget

Camera

Bera Moves to Buy Camera for the Chronicler

Melanie seconds

Baron Aye.

Meeting Adjourned 8:44

## *June Investiture*







*June Investiture*







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.