



The Privy

Barony of Terra Pomaria



The Privy

October 1st, 2010

Chronicler's Words

Good day Everyone! Here is October's Privy with Tones of photos from August and September. I hope you enjoy the articles as well, and don't forget to look at the business meeting notes to catch up on everything that will be occurring in our fair Barony. There is no better way to stay informed and involved. If you have any questions regarding the photos, or you want to see an article on a specific topic, please let me know!

Yours in Service,

Lady Fortune verch Thomas

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Upcoming Events

- 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
- November 13th– Fall Crown Council, Barony of Dragon's Laire, Kitsap & N Mason Counties, WA
- November 13th– Frostbite, Shire of Southmarch, Klamath Falls, Klamath & Lake Counties, OR
- November 20th– Autumn Gathering IV, Shire of River's Bend, Kelso & Longview-Cowlitz Counties, WA

September 2010

Sun	Mon	Tue	Wed	Thu	Fri	Sat
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12	13	14	15	16	17	18
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October 2010

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November 2010

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Curia

Their Royal Majesties of An Tir

Tiernan Mor Dal Cais and Miranda Faoltiarna

Their Highnesses of the Summits

Gabriel Luveday and Sumayya min Yibna

Excellencies of Terra Pomaria

Roland and Emma von Bern

His Excellency Roland von Bern

SirRulandvonbern@hotmail.com

Her Excellency Emma von Bern twyla_lawson@hotmail.com 1550

"...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.

Officers of Terra Pomaria

SENESCHAL: Countess Berengaria de Montfort de Carcassonne, OR, OP tpsene-schal@gmail.com

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

CHANCELLOR OF THE EXCHEQUER: Melanie Mitchell melilou.mitch@gmail.com

HEAVY MARSHAL: Egen Brauer von Starkberg egenbrauer@gmail.com

CHAMBERLAIN: Finna Grimmsdottir fionnghuala069@yahoo.com

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

CHATELAINE: HL Juliana van Aardenburg julianavana@comcast.net

GOLD KEY: OPEN

MINISTER OF ARTS & SCIENCE: Master Alail Horsefriend skmccartney@gmail.com

TARGET MARSHAL:

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

DEAN OF PAGES: Open

WATER BEARER: Open

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

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

ARMOR DEPUTY: Sir Roland Von Bern (Heath Lawson) SirRuland-vonbern@hotmail.com

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

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

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

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

EQUESTRIAN MARSHALL: Lady Tassi peachypiggies@hotmail.com



Champions of Terra Pomaria



Heavy Defender: Meister Sigmund Helmschmiede

Archery: Lord William Cristofore of Devonshire

Arts & Sciences: Geoffrey Albryght

Rapier: Sean O'Sirin

Youth Champion: Al Sayyid Aziza bint Rustam

Local Gatherings

Ceilidh: 2nd Monday, October-May, 7pm, Location Salem Heights Community Hall. On the corner of Madrona and Liberty

Business Meeting: 3rd Monday, 7pm, Round Table Pizza at Keizer Station, Contact: Countess Berengaria de Montfort de Carcassonne, OR, OP 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 opportunity for the members of Our Great Barony to gather at the home of the Baron & Baroness to have informal discussions, work on projects together, potluck, and just enjoy each other's company. It is also a chance for members of the Barony (both new and old) to get to know one another better. Please consider joining us, it always ends up being a fantastic time for all who attend. This gathering is generally held the 3rd Thursday of every month from 7-10 p.m. This gathering is in modern clothing. For further information, contact the Baroness, Emma von Bern at twyla_lawson@hotmail.com

Bardic Music Night 1st Tuesday of Every month, Juliana van Aardenburg julianavana@comcast.net at 503-363-7512. @ 2270 Red Oak Drive S, Salem, OR

Legal Stuff

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



The Long and the Short of It Court Report

Baron Roland von Bern and Baroness Emma von Bern held court during Long and Short of It. Following are the recognitions and activities:

Saturday Court--

The Honourable Lord William Cristofore of Devonshire became the Archery Champion of the Barony of Terra Pomaria

Meister Sigmund Helmschmiede was inducted as the Defender of the Barony of Terra Pomaria

Monseigneur Chrestien de Valois was made a citizen of Terra Pomaria

Viscountess Stephanie of the Sanguine Rose was awarded a A&S Gime Stone

The Honourable Lady Catarine Quhiting was awarded a Martial Gime Stone

The Honourable Lady Brigit of Guernsey stepped down as Baronial Scribe and Lady Berte le Webbere accepted the office

Lady Mariotta de Gray stepped down as Chirurgeon and Lord Kenji accepted the office

The Honourable Lord Lucas von Brandenburg stepped down as Heavy Marshal and The Honourable Lord Egen Brauer von Starkberg accepted the office

Countess Berengaria de Montfort de Carcassonne took over the Seneschal office while Master Alail Horsefriend accepted the Minister of Arts and Sciences she had vacated.

Sunday Court--

Viscount William Geoffrey the Rogue was victorious in the Summits Six Scholarship Tournament. His competitor in the final round was Prince Gabriel Luveday. Both were to receive the scholarship, but Prince Gabriel bestowed his

scholarship on the third place winner Viscount Brian of Ledbury!

Countess Berengaria de Montfort of Carcassonne was awarded a Service Gime Stone.

The Honourable Lady Francesca Maria Volpelli was awarded a Service Gime Stone

Lady Fortune verch Thomas was awarded a A&S Gime Stone

Lady Tassi of Terra Pomaria was awarded a Martial Gime Stone

A resounding Huzzah for all those mentioned above!

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Geoffrey FitzHenrie

Hazel Leaf Pursuivant



by HL Rowan Houndskeeper

*"Simple Simon met a Pieman, going to the fair,
Simple Simon said to the Pieman, let me taste your
ware."*

In period cookbooks you will find an amazing number of pie, tart, torte, and coffin recipes (a coffin is an enclosed pie with both upper and lower crusts). Pies and tarts of all types - fruit, meat, fish, vegetable, cheese, egg, sweet, or savory - were extremely popular throughout all the Medieval European cultures that we recreate. While some of these recipes might be rather odd to the modern diner (anyone for calves feet pie?), others are as familiar as the apple pie recipe I presented in an earlier article. In this article are some recipes that should allow you to serve up a very modern meal consisting of nothing but medieval pies. J

TART ON YMBER DAY = QUICHE

173. Tart in ymbre day. Take and perboile oynouns & erbis & presse out þe water & hewe hem smale. Take grene chese & bray it in a morter, and temper it vp with ayren. Do þerto butter, saffroun & salt, & raisons corauns, & a litel sugur with powdour douce, & bake it in a trap, & serue it forth.

Forme of Cury (14th c. English)

Translation

173. Tart for an Ember Day: Parboil onions and herbs and strain the water from them and chop them fine. Take green cheese and grind it in a mortar and mix it with eggs. Add butter, saffron, and salt, and currant raisins [dried currants], and a little sugar with powder douce [spice mix] and bake it all in a pie shell and serve it forth.

Redaction

1 Tbs butter

1 c onion, diced

1/2 tsp dried sage (or 12 fresh sage leaves, chopped)

1 tsp dried parsley (or 2 handfuls fresh parsley leaves, chopped)

3 eggs

3 oz asiago or other well-flavored cheese, grated

3/4 c milk

1/4 c currants or Zante raisins (optional)

1/3 tsp ground cinnamon

1/3 tsp ground nutmeg

1/3 tsp ground ginger

Salt and pepper to taste

Single pie crust

Make the pie crust and use it to line a 7" or 8" pie pan. Pre-bake the crust for 10-15 minutes at 400°F. Melt the butter in a pan and sauté the onions with the sage and parsley. Add the cheese, eggs, seasonings, and milk. Mix well. Add the raisins if you are using them. Pour the mixture into the pie crust. Bake at 350°F for ~30 minutes or until firm and lightly browned. Serve warm or cold. Serves 6.

For our meal of medieval pies we start with an appetizer – a quiche. There are numerous medieval recipes, across all the European cultures, for "egg pie." This particular recipe for an Ember Day tart is so simple and well suited to modern tastes that it is a popular medieval dish for the SCA and other reenactors - a Google search will bring up over a dozen redactions posted on the web. This particular redaction was done by Countess Comyn Hrothwy af Guilden Acumen (Ellen Bartel) for a feast a couple of years ago.

The "pouder douce" in the original recipe is one of several different spice mixtures that are called for in various medieval recipes. These recipes don't detail what spices are in the mixture or in what proportions they are mixed – but they were probably similar to something like Crazy Salt™ or Mrs. Dash™. It is even



quite probable that each spice mixture did not have a consistent recipe but that there were variations based on the culture and time period, or the cook's budget and personal tastes. In this redaction, ginger, cinnamon, and nutmeg are used in equal amounts as the powder douce, but you can alter this to suite your own tastes.

By the way, an "Ember Day" is a day of fasting (no meat), one of a set of three days within the same week that occurs four times during the year to mark the Catholic holy seasons (Advent, Lent, and Pentecost) and in the fall (September).

MYLATES OF PORK = PORK POT PIE

MYLATES OF PORK. 162. Hewe Pork al to pecys and medle it with ayrenn & chese igrated. do perto powder fort safroun & pyneres with salt, make a crust in a trape, bake it wel berinne, and serue it forth.

Forme of Cury (14th c. English)

Translation

Meat Pie of Pork. Cut pork all to pieces and mix it with eggs and grated cheese, add powder fort [spice mix], saffron and pine nuts, add salt, make a pie shell, put it [the filling] in, bake it well and serve it forth

Redaction

~1/2 lb cooked pork, diced
 4 eggs
 1-1/2 c Gouda or other well flavored cheese, grated
 1/4 c pine nuts
 1/4 tsp salt
 1/2 tsp black pepper, freshly ground
 1/2 tsp white pepper, freshly ground
 1/8 tsp each of ground cardamom, cubebs, mace and ginger
 1/8 tsp grains of paradise (optional)

1/8 tsp saffron (optional)

single or double pie shell

You can make this recipe as a double shelled pie (a coffin), or you can make it more similar to modern recipes for pot pie by cooking it in a casserole dish with a crust topping. Regardless of which method you choose, first mix together diced pork, eggs, cheese, pine nuts and spices in a large bowl.

As a Coffin: Lay out bottom pie crust in a 7" or 8" pie pan. Pour mixture into pie crust and cover with top pie crust.

As a Pot Pie: Pour mixture into a casserole dish. Completely cover casserole dish with a pie crust.

Slice or prick the top pie crust with a fork in several places to allow steam to escape. Bake at 350°F for ~45 minutes or until golden brown. Best when served warm.

Next in our "meal of medieval pies" we need an entrée, in this case a medieval version of the TV dinner standard – a pot pie. Medieval pot pies range the gamut of the meats – beef, pork, chicken or other fowl, venison, lamb, or a combination of any of these. Often the recipes call for the meat to be cooked beforehand, diced or ground after cooking, and then put into the pie shell – making meat pies a great use of leftovers. Eggs, fruit, cheese, and nuts are often added in the period recipes, but the addition of vegetables seems to be rather uncommon. Some of the period meat pie recipes create quite a large pie rather than your typical modern individual serving of a 4-6 inch pot pie – there are recipes for what we would call a pot pie that required a whole chicken or the meat of a whole leg of lamb.

Here again is another one of those medieval spice mixtures, this time "pouder forte". There is apparently no description of what spices or in what proportions they are mixed for powder forte – although all the interpretations of this spice mixture I have seen call for a strong ("forte") spice mixture containing pepper as opposed to the sweet ("douce") spice mixture of powder douce, which usually contains cinnamon, sugar,



and other such spices.

TURTEN = APPLESAUCE PIE

43. Nimb ein Turten Teig/ treib in du:enn auß/ vnnd
beschneidt ihn fein
rundt/ wie ein Adler oder wie ein Hertz/ mach ein
Kra:entzlein rundt herumb/
scheubs in Ofen vnd backs/ thu es wider herauß/ vnd
nimb gebratene Epffel/
die durch ein Ha:erin Tuch gestrichen/ vnd fein mit Zim-
met vnd Zucker angemacht
seyn/ streichs vber den gebacken Teig/ bestra:ew es
mit kleinem Confect/
vnd gibs zum Obst kalt auff ein Tisch

- Marx Rumpolt, Ein New Kochbuch (1581,
German)

Translation

43. Take a Turten dough/ roll it out thin/ and trim
[cut] it nicely found/ like an eagle or like a heart/
make a wreath [border or edging] around it/ slide
into the oven and bake it/ take it out again/ and
take fried [baked] apples/ that have been pressed
through a hair [fine] sieve/ and seasoned nicely with
cinnamon and sugar/ spread over the baked dough/
sprinkle it with small Confect [sugar coated spices]/
and give it [serve] with the fruits [course] cold to the
table.

Redaction

6 cooking apples

Cinnamon to taste

Sugar to taste

Single pie crust

Lay out your pie crust in a 9" pie tin, or cut your crust
into small rounds and lay out in cupcake or tart pans.
Alternatively, for a fanciful pie, lay your pie crust out
on a cookie sheet and cut it into whatever shape you
wish (i.e. heart, shield, etc). Take the scrap dough cut
from your shape and roll into a rope. Line the edges
of your shape and press to seal. Prick the crust in
several places with a fork and bake at 400°F for 15

minutes.

Peel and core apples. Lay out in a baking
dish, sprinkle with cinnamon and sugar, cover, and
bake at 350°F for 45 minutes. Remove apples from
oven and run through a food processor or mash with a
potato masher until the apples have the consistency of
a slightly chunky applesauce. Add cinnamon and
sugar to your preferred taste. Refrigerate.

Just before serving the tarts, spoon cold apple
mixture into crust(s). Sprinkle with decorative sugar,
cinnamon, or comfits if desired.

To go with our entrée pie, we need a side dish pie.
There are recipes for many fruit, cheese, or vegetable
pies in period cookbooks, but many of them are just a
little exotic for this series of articles - no matter how
tasty they are (e.g. parsnip pie, torte of beans, or spin-
ach tarts). Instead I've included the recipe that first got
me interested in doing medieval cooking and redac-
tions. I have fond memories of my grandmother, a
country farmer's wife, who in the fall and winter would
bake "applesauce pie" when we were visiting. Imag-
ine my surprise when I found a 16th century recipe that
matched my grandmother's recipe nearly word for
word!

This recipe works great as small individual
tarts. As a shortcut, bake your tart shells and then fill
them with any commercially sold "Old Fashioned
Chunky Applesauce" rather than making your own ap-
plesauce from fresh apples.

CUSTARD TART

*Make a little crust as I said in the section on rolls. Put in
two egg yolks that have been well beaten, milk, cinna-
mon and sugar, and stir it near the hearth until it thick-
ens.*

- Platina: On Honest Indulgence (1475, Venice)

Redaction

2 c milk



Did You Know its Period? Part 5: Simple Simon's Pies cont...

1/2 c sugar
3 eggs
1/4 tsp cinnamon
1/4 tsp nutmeg
Single pie crust

Make the pie crust and line a 7" or 8" pie pan. Pre-bake the crust for 10-15 minutes at 400°F. Beat eggs, cinnamon, and sugar together. Heat the milk until it begins to steam, and whisk in egg mixture. Pour mixture into pie crust and sprinkle with nutmeg. Bake at 425°F for 10 minutes, then reduce temperature to 350°F and bake for an additional 20-25 minutes until custard is set. Custard will continue to firm as it cools.

Finally, to round out our meal of medieval pies, we need a dessert – custard tarts. These "modern" popular snacks for afternoon tea or party appetizers have apparently changed little since period – the medieval recipe only lacks measurements and temperature/time instructions when compared to a nearly identical recipe from *The Good Housekeeping Illustrated Cookbook* (p. 349).

TO MAKE SHORT PAEST FOR TARTE = PIE CRUST

Take fine floure and a cursey of fayre water and a dysche of swete butter and a lyttel saffron and the yolckes of two egges and make it thynne and as tender as ye maye.

- A Proper Newe Book of Cokerye (1557, English)

Translation

Take fine flour and a bit of fair water and a dish of sweet butter and a little saffron and the yolks of two eggs [knead these together] and make [roll] it thin and as soft as you can.

Redaction

2 c flour

1/4 c ice cold water
1/2 c melted butter (or canola oil)
1 egg yolk (optional)

Mix butter, water, and yolk together, knead mixture into flour to produce dough. Add a little more flour if needed. Roll out between two sheets of wax paper. Makes one 9" pie crust.

You will notice that in none of these medieval recipes, and in none of my redactions, are there instructions for making pie dough. As I mentioned in a previous article, it seems that it was assumed every medieval cook knew how to make pastry dough. A *Proper Newe Book of Cokerye* (1557, English) and *Das Kochbuch der Sabina Welsein* (1553, German) seem to be among the few cookbooks that actually include a recipe for pastry dough. For all these recipes I suggest a simple, yet hearty, oil crust pie dough - follow the period pie crust recipe here, but substitute canola oil for the butter and do not use an egg yolk.

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Did You Know its Period? Part 5: Simple Simon 's Pres cont...

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The Booke of Food for the Barony of





Viewing Medieval Culture Through Literature

This article was first published in the September and October issues of the "Baronial Shaft" the newsletter for the Barony of al-Barran, Outlands.

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 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 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



Viewing Medieval Culture Through Literature cont...

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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*Fealty*

by Baron Hrolf Herjolffsen OP

Please observe that this is a personal note. There are as many different conceptions of Fealty as there are of Chivalry. I believe that my conception is fairly close to a median West Kingdom opinion. This does not necessarily make it a common one in Lochac. My qualifications for writing this are that I have spent 17 years in the SCA. I am a landed Baron and have been a Member of the Order of the Pelican for some 11 years. I have a Queen's Order of Grace and a whole pile of other awards. I have also spent a lot of time thinking, talking to others and arguing about this issue. Whether what I say is right for you, only you can judge.

In the SCA, you will often hear of people being "in fealty" to another. The most visible people who are in fealty are Barons and Baronesses. They hold their lands from the Crown and must renew their pledges of fealty each reign. In a Coronation, they swear their Oaths before all others. Additionally all Knights and most other Peers are in Fealty to the Crown. In our Kingdom, as a token of this Oath all Peers may wear a chain around their neck. Knights wear an un-adorned chain with large open links. Other Peers wear the same chain, but adorned (usually it has a medallion of their Order hanging off it).

Fealty, however, is not about the jewellery you wear. For a Landed Baron or Baroness, being in Fealty means that you are in a direct personal relationship to the Crown. You have a right of access directly to the Sovereign's ear and they must listen to you. If they do not at least give you a hearing on an issue, it is them that is at fault, not you. By the same token, you must listen especially hard when the Crown speaks. You have to obey their words and advise

them. Obedience is, however, not blind. If you see the Crown about to break a Law, or stumble over a precipice, it is your duty not to follow blindly, but to warn them of the consequences of their actions (after you have done this, you must still obey them). Because of their habit of advising the Crown (whether wanted or not), Barons and Baronesses will thus not always be popular with the Crown.

My Lady and I were Peers before we became Landed. We have always held that Peers have a similar relationship to the Crown. There is a big difference however in that for a Peer, the relationship is a personal one while a Baron and Baroness are in Fealty for, and on behalf of the populace of an area. Speaking historically, the personal nature of the relationship a Peer has is along the lines of the landless or household knights. They owed direct personal obedience to a Lord. Their only obligation to their Lord was for themselves. The landed nobility (in period this was Dukes, Counts, Earls, Barons, landed Knights) had, not only a personal obligation, but also a responsibility for the health of the Kingdom through their stewardship of a part of it.



In accordance with this, voluntary fealty may be sworn by the people of a Barony to their Baron and Baroness. Note that this cannot be compelled. Such an Oath carries the responsibilities of landed Fealty further down the chain. This relationship is summed up in the words of the Fealty Oath we use in Ynys Fawr which is (briefly) modelled on period examples.

Oath-taker(s)- "Here do I (name) swear fealty to the Baron and Baroness Ynys Fawr, saving only any Fealty that I may have to the Crown of the West or the Coronet of Lochac. I swear to defend the Barony by any means within my power, to obey the lawful commands of the Baron and Baroness, to



Fealty cont...

advise the Baron and Baroness to the best of my ability, and to act in all ways as a true liegeman ought. This I swear until I formally revoke this oath or the Baron and Baroness depart from their thrones. So swear I, (name)."

Baron- "In our part we swear to serve and protect you, our liegemen, to regard your council, and promote your good works to the Crown and always bear you in our minds. This we swear until we do formally revoke this oath or until we depart from our thrones. So say I (name), Baron Ynys Fawr."



Baroness "So also say I (name), Baroness Ynys Fawr"

On looking at this, you will note that Fealty is a two-way street. Not only do both sides swear an Oath, but both have obligations to the other. Period examples can go on for several printed pages, laying out each side's obligations in great detail. Much as we must advise the Crown and be mindful of the health of our group, a person who has sworn fealty to us has voluntarily assumed some of that burden. By placing themselves in Fealty, they swear to obey and to act "as a true liegeman ought". By implication, this includes a care for the lands of the Barony and the health of the group.

Peers may have other people in fealty to them as apprentices, proteges or squires. Unlike those in Fealty to a landed person, they swear Fealty to a Lord or Lady as a part of their household. Depending on what is sworn, this may mean obedience et al. This however is a personal allegiance (note that word) and the liegeman (there is no ungended expression) is only responsible for themselves and their acts.

In conclusion, the giving and taking of an Oath of Fealty is the voluntary assumption by two parties of

a series of relationships. It is a contractual arrangement and, as such, should never be entered into lightly. Both parties should be well aware of what they are involving themselves in. There are two levels of these Oaths. One is personal, to a Peer or the Crown. The other is an assumption of some of the corporate life of

the SCA and as a member of the group. For those who have thought about what it means, and have had an opportunity to swear to the Crown or Coronet, the usual response is: "I now really feel a part of the Kingdom of the West". I hope you have this opportunity, now, or as a Peer.

References: These are well written and will

give you an idea of how the concept of fealty came about and how it tied in with the feudal system. They will be available in any good library. If you want more, ask.

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A Simple Gothic Bench

By Master Dafydd Ap Gwystl (David Kuijt)

In the last five years splendid medieval pavilions have replaced blue plastic tarps at tourneys and camping events. The use of medieval furniture, however, has lagged somewhat behind this trend. Although a few craftsmen are making fine medieval and Renaissance furniture, most of us still sit on director's chairs at events. This article is aimed at making some medieval seating more accessible.

Medieval furniture can demand a lot of skill and workmanship. Some medieval furniture does not work well in a Society environment, where we must pack all our goods in our cars before and after an event. There is no reason to resign ourselves to director's chairs, however, as some medieval seating was quite simple and can be easily made by anyone who can use a drill and a saw.

This article describes how to build a simple Gothic-style bench. The materials are very inexpensive - around ten dollars or so. The skills needed to make this bench are not very demanding, as the design is quite simple and does not require much experience with woodworking. Complex tools are not needed. The bench that results can be packed as a relatively flat set of boards. Best of all, the result is both attractive and medieval.

Brief Notes on History

The bench described here is a simple slab-ended stool with a decorative underframe.¹ Both vertical and angled supports (legs) existed in period, although the vertical supports seem to be more common. Examples of this design of backless stool appear throughout the fifteenth and sixteenth century in paintings and manu-

script illustrations. I do not know of any examples of this style of bench dating from earlier than the fourteenth century, because manuscript illustrations are generally of little use before the rise of realistic portrayals of mundane objects in the fifteenth century, and surviving examples of actual furniture from before 1400 are rare. Clear examples of this type of bench appear throughout the fifteenth and sixteenth centuries in western Europe. Penelope Eames mentions slab-ended stools in the Bayeux tapestry,² but all the

furniture there is shown full-front and stylized, so her interpretation is uncertain.

The stool design is very simple, and is closely related to that of the slab-ended or six-board chest. Slab-ended chests were common throughout the Middle Ages, and examples survive from the tenth century until the seventeenth.³ Note that slab-ended chests would also serve as seating, so it seems reasonable to suppose the existence of slab-ended stools from the tenth century on.

Construction

In the directions that follow I leave it up to you whether to use screws or wooden dowels to fasten the bench seat to the rails. Screws are modern, and would not have been used; they are also much better fasteners and are easier to use effectively.

If you decide to use screws, 2" drywall screws work well on pine. Be sure to countersink the

screws, and also make sure to pre-drill pilot holes for them or else the wood will split. After you have placed the screws, you should plug the countersunk screw holes with a wood dowel to hide the screw heads. Cut off the plug at the seat level using a wood chisel, and then sand the plug flush. A properly countersunk and plugged screw hole will look identical to a dowel.

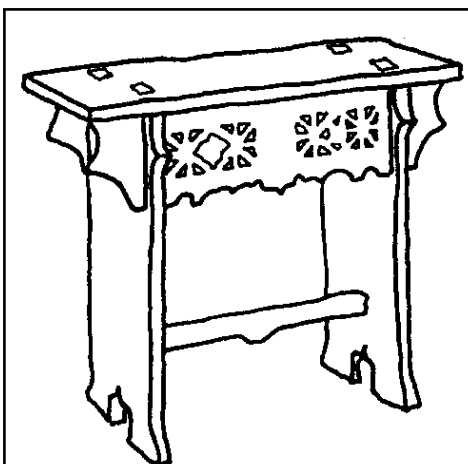


Figure 1. Gothic stool in the Metropolitan Museum of Art, Cloisters Collec-

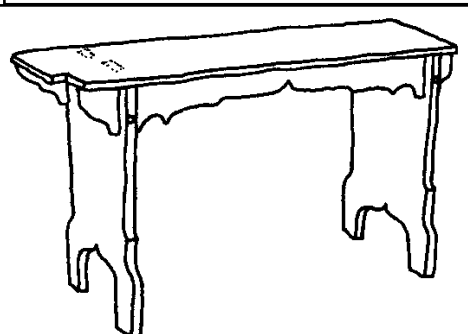


Figure 2. Another Gothic stool in the Metropolitan Museum of Art, Cloisters Collection. Eames, plate 63b.



A Simple Gothic Bench cont...

If you decide to use dowels, 1/4" diameter hardwood dowels are best. 2" long will probably do the trick. Glue the hole carefully before inserting the dowel. As dowels are less sturdy than screws, you may want to use more than two to fasten each rail to the bottom of the bench seat (perhaps up to five per rail). Leave a little of the dowel standing up out of the hole so that you can cut it off at the seat level and sand it flush.

Even the dowel construction method is not necessarily the way these stools would have been built in period. Extant stools of this design are on display in the Cloisters (Figures 1, 2), but I have not yet been able to visit them to determine how the under-structure is fastened to the bottom of the seat.

Further, there are many examples of benches where the top part of the leg pieces is extended in two tenons that pierce the bench seat (as seen in Figures 1, 2, 3 and 4) in two through-mortises.

This design is more stable than the one I describe, but requires four mortise-and-tenon joints. I encourage you to explore this technique, but I have deliberately avoided using it here to keep this bench design simple.

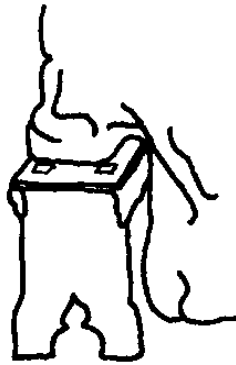


Figure 3. Detail of *The Last Supper* by Dieric Bouts, c. 1468. Eames, plate 63a.

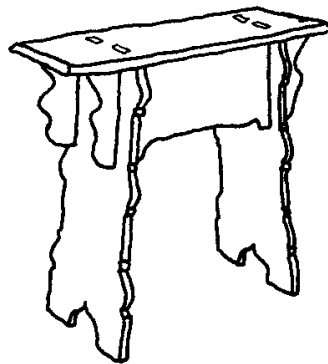


Figure 4. Oak Gothic stool, temp. Henry VIII. S. W. Wolsey and R. W. P. Luff, *Furniture in England: Age of the Joiner* (New York: Frederick A. Praeger, 1969), figure 89.

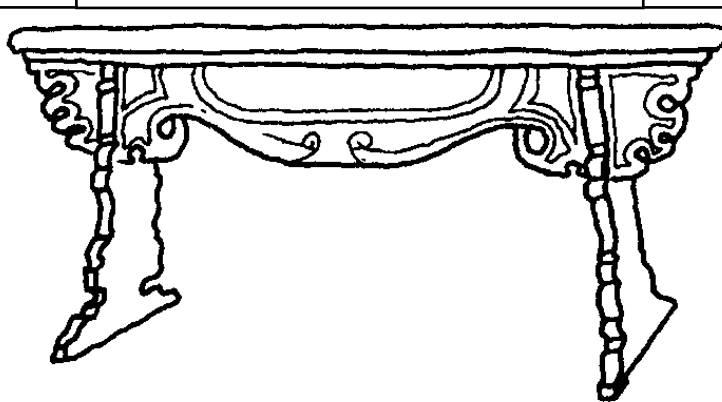


Figure 5. Gothic bench. From a photograph by Peter Adams & Kitten Reames of an exhibit in the Victoria & Albert Museum.

In this design the leg and the rails interlock with each other. This method is clearly used in all the extant benches examined (Figures 1, 2, 4, 5). In some benches in manuscript illustrations, the leg piece is lapped by the rail (Figures 3, 6, and 7) or the rail ends at the leg (Figures 9 and 10 - perhaps significantly, both of these benches also have an additional runner at the bottom of the legs for reinforcement).

Materials

6' long 1x12" board

6' long 1x4" board

wood glue

1/4" diameter dowels or 2" long drywall screws

The benches I've constructed from this pattern have been made in pine. Knotty pine is very inexpensive - the two boards - needed for one bench cost me only ten dollars. In poplar the materials might cost around twenty dollars; oak, maple or nicer hardwoods would cost more (that amount of red oak would cost sixty dollars at my normal source). In harder woods the work will take slightly longer.

Any of the common woods for furniture could have been used for these benches. Oak was the favored wood for furniture in the Middle Ages and Renaissance. Poplar and pine

were also commonly used, but almost any hardwood available would be a possibility. Elm, walnut and cypress are among examples of other woods used for

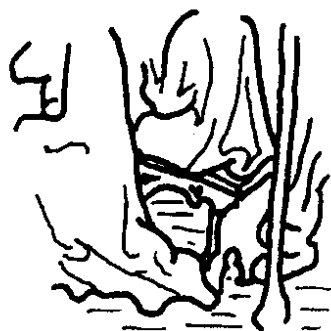
*A Simple Gothic Bench cont...*

Figure 6. Detail from *The Last Supper*. Janet Backhouse, *The Bedford Hours* (London: British Library, 1990), plate 29.

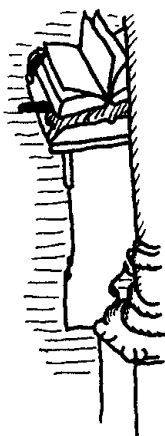


Figure 7. Detail from *Christ Appearing to the Virgin*, by an anonymous follower of Rogier van der Weyden, c. 1475. John Oliver Hand and Martha Wolff, *Early Netherlandish Painting* (Washington, National Gallery of Art: Cambridge University Press, 1986), 255.

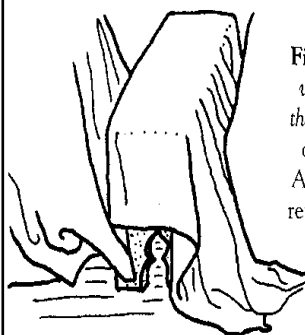


Figure 8. Detail of *Sophia von Bylant with St James the Greater*, by the Master of the St Bartholomew Altarpiece, 1475. Margaret Scott, *A Visual History of Costume: The Fourteenth and Fifteenth Centuries* (London: 1986), plate 112.

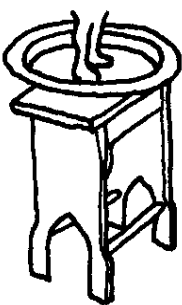


Figure 10. Detail from *Three Miracles of Saint Nicholas* by Gerard David and Workshop, before 1498. The same bench appears in *Three Miracles of Saint Anthony of Padua*, by the same painter(s), a work probably intended to be part of the same altarpiece. Hand and Wolff, 72.

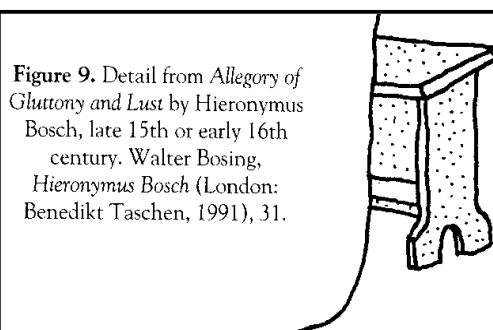


Figure 9. Detail from *Allegory of Gluttony and Lust* by Hieronymus Bosch, late 15th or early 16th century. Walter Bosing, *Hieronymus Bosch* (London: Benedikt Taschen, 1991), 31.



Figure 11. Detail of *Diss new Bockspyl*, anonymous woodcut, 1519, on page 53 of Thierry Depaulis, "Pochspiel: an 'International' Card Game of the 15th Century," *Journal of the International Playing Card Society*, vol. 19, no. 2 (November 1990), 52-67.

medieval and Renaissance chests and chairs.⁴

Tools Needed

drill and drill bits

scroll saw (or jigsaw and crosscut saw)

sandpaper or files

3/4" wood chisel and mallet

a screwdriver and counter-sink bits (if **you're** using screws)

clamps

The tools above are minimal. You can make the whole bench without any power tools - a jigsaw for the decoration, a crosscut saw, a hand drill and a chisel. If you have access to power tools, they may speed your work. With a bandsaw and a planer it took me about two hours to finish a single bench. Do-

ing the decorative cuts by hand and using a hand planer to finish the board edges will take longer, but a single bench should still be a half-day project.

Decoration

A little decorative scrollwork will make the difference between a crude-looking bench and one that is really attractive. Visual sources and surviving benches show a variety of designs, from very simple (Figures 8 and 9) to extremely ornate (Figure 5). Pierced decorative designs were also used, as shown in Figures 1, 5 and 6.



A Simple Gothic Bench cont...

Some of the benches illustrated have a simple runner down near the base of the bench to further support the legs (Figures 1, 9, 11). One example shows a bench with two runners at the feet (Figure 10).

Instructions

1. Cut the 6' long 1x12" board into three pieces: one 36" long (for the seat of the bench) and two 16" long (for the legs). See Figure 12.

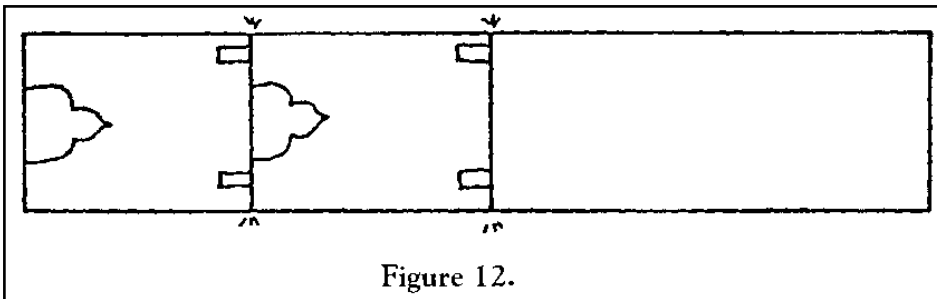


Figure 12.

2. Cut the 6' long 1x4" board into two pieces, both 35" long. This will form the rails. See Figure 13.

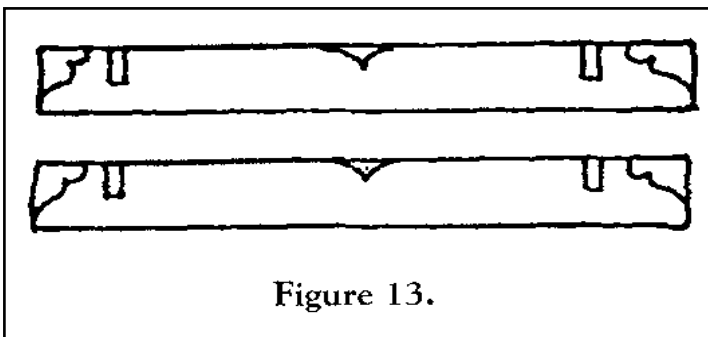


Figure 13.

3. Pencil the decorative scrollwork patterns onto the rails and the legs. Also pencil the locking slots onto the top of the leg pieces and the bottom of the rails. The locking slots must be exactly 3/4" wide (the thickness of your boards). On the legs the locking slots are exactly 2" deep; on the rails they are exactly 1 1/2" deep. The decorative scrollwork dimensions are not crucial so I have left them out. Be creative. Thin pieces will be fragile, however - try to leave as much thickness on the rails near the locking slots as possible.

4. Using a jigsaw, scroll saw or band saw, cut along the pencilled lines for the decorative cuts and the vertical parts of the locking slots.

5. Using a 3/4" chisel, chop the waste out of the

locking slots.

6. Check the locking slots for fit. File the slots until they fit closely. You should not need to force the legs and top together - eventually this will cause the wood to split and ruin your bench. If the legs fit too loosely your bench will wobble and will not be as sturdy.

7. Place the seat upside down on a flat surface. Put the rails and legs together and place the assembly on the bench, so you have the whole bench together (don't glue anything yet!) upside down. Carefully center the assembly on the bottom of the bench seat, then mark along the rails with a pencil between the legs of the bench.

8. Take the legs and rails off the seat. Drill four holes through the seat centered on the rails, about two inches from where the rails attach to the legs. See Figure 14.

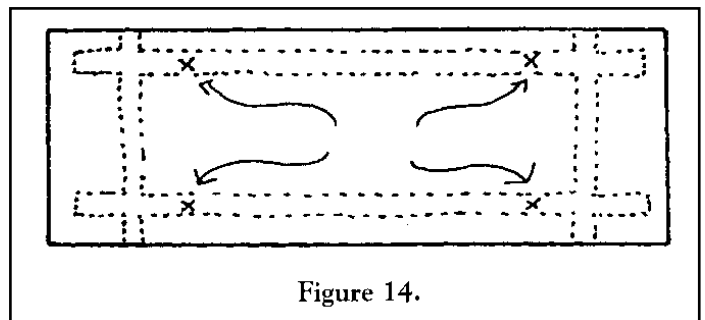


Figure 14.

9. Put the leg and rail assembly together right-side-up on the floor (still unglued). Turn the seat over and reposition it on the rail/leg assembly (making sure the holes you have just drilled are directly over the rails), then drill into the rails using the holes in the bench as a guide for the drill.

10. Spread glue on the top of the rails (the part that touches the seat), then screw or dowel the rails to the bottom of the seat. Clamp the rails until the glue is dry. Cut off the protruding ends of the dowels with the wood chisel (or, if you used screws, countersink the screw heads and use a plug to hide the screw head, then cut off the protruding end of the plug). Clean up any visible glue waste. Note that you do not glue the legs to the rails - they simply slide in. This allows you

*A Simple Gothic Bench cont...*

to
re-

move the legs to pack the bench flat in a car.

11. Finally, sand the surface of the bench, use files to clean up the decorative saw cuts if necessary, and finish the bench. A couple of layers of wax (butcher-block wax or bowling alley wax are best) is a good finish; modern finishes like polyurethane will also work. You can paint the bench if you wish.

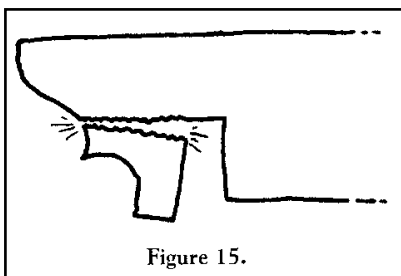
Postscript

Figure 15.

The bench described above has a weakness. The carved scrollwork ends of the rails sometimes split off (see Figure 15). This happens to be a medieval problem also - some of

the surviving benches show similar damage. There are two ways to avoid this problem.

The first method is to put a screw or dowel through the end of the rail to reinforce it. Be careful not to let it poke out through the scrollwork, as shown in Figure 16.

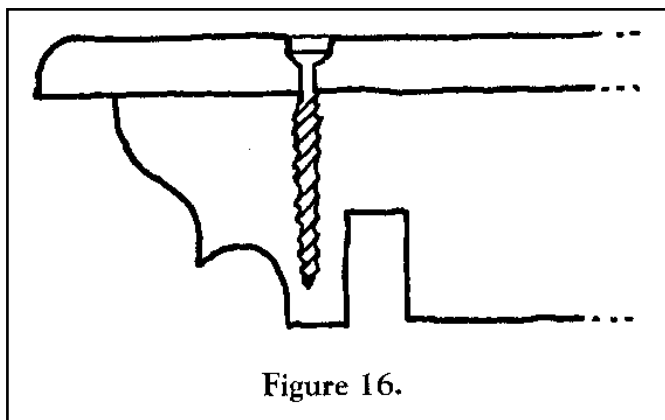


Figure 16.

The second technique was suggested by my friend Master Badouin MacKenzie. Instead of having the legs and rails have matching locking slots, make two shallow dados (3/4" wide, 1/8" deep, and all the way across the 3 1/2" width of the rail) in either side of the rail at each joint and a single locking slot 3 1/2" long and 1/2" wide in the legs for each joint. This will reinforce the rails. This technique requires more woodworking expertise and tools than the other method. The dados can be made by hand with a

3/4" chisel. If you have a table saw and dado blade, or a router table, you will be able to make the joints much faster. See Figure 17.

Notes

1. Penelope Eames, Furniture in England, France and the Netherlands from the Twelfth to the Fifteenth Century (London: Furniture History Society, 1977), 209. Figures 1 and 2 in this article show

extant vertical-foot benches; Figures 4 and 5 show extant slanted-foot benches.

2. Eames, 206.
3. Eames, 138.
4. Eames, 135.

David Kuijt (2801 Ashmont Terrace, Silver Spring, MD 20906) is a graduate student working towards a Ph.D. in computer science at the University of Maryland. **Dafydd ap Gwystl** (Earl, Laurel, Knight, Sea Stag, Pearl, Golden Dolphin, Yew & Sinew, Fellow of the University of Atlantia) is an early fifteenth-century Welsh knight seeking glory, fame and fine clothing, fighting in France, Burgundy and Atlantia. He has more hats than any other noble in the kingdom of Atlantia.

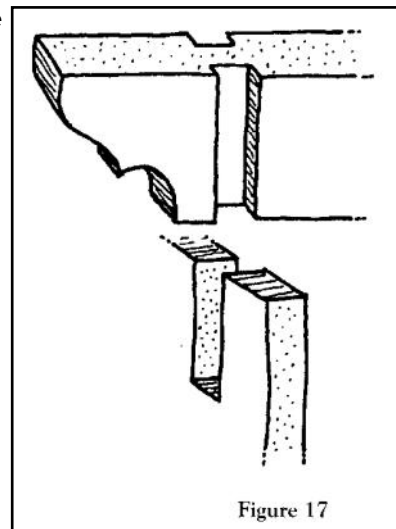


Figure 17





The Origins of Feudalism

by Baron Hrolf Herjolffsen, OP

After the collapse of the Western Roman state, a void was left in the civic life of Europe. This area still relied on the Eastern Roman Empire as the source of culture and wealth. However, the indifference of the Byzantines to the military plight of much of the abandoned parts of the Empire, in particular those parts not on a Mediterranean coast (Lewis 1951), eventually led to a new independence of attitude. New rulers, such as Charlemagne, while slavishly aping Byzantine garb and manners, became very independent in other matters. When this was combined with the long-term attempts of the Bishops of Rome to gain more power for their office, the result was the birth of a new system (Duchesne 1972).



The main stimulus for this new system was military. Due to the usual pressures from central Asia, a whole series of barbarian cultures were again impacting on the West. The former barbarians (Visigoths, Franks and Burgunds for instance) had adopted as much of the paraphernalia of Rome as they could and now found themselves as representatives of 'civilised' culture attempting to hold on to land (Veyne 1992). At the same time, the Muslim tide was flowing up the Iberian peninsula and seemed unstoppable. The Vandals of North Africa and the Visigoths of Spain were both fast disappearing.

The maintenance of a military force is expensive. Few rulers had any standing forces at this time, and most campaigns in pre-modern times took place in times when people could be spared from harvest (Contamine 1984). However, neither non-horticulturally based barbarians nor religious zealots follow these schedules. This meant a permanent military force had to be raised in order for the European cultures to survive. Given the lack of a cohesive

tax base, and indeed the lack of coinage and a money economy, this could not be done by a central government (even where this existed). Such economy as existed was tied to a local exchange circulation of goods on a village level. Thus the creation of a military force was achieved by grouping farmers together into an administrative unit that had a large enough surplus of production that it could afford to support and equip a single fighter. This man was their 'servant' of war – a knight (Bloch 1975, Reynolds, 1996 #224). He was paid a 'fee' for this service. Naturally, as time went by the new monopoly of violence that the knights enjoyed led them to reverse this status and to seek a justification for their role. This is naturally a very simplified view of this process.

The original collection of farmers who had been grouped together to support a knight became tied to the land that was connected to that knight. If any one of them were to leave, then the land may no longer be able to support the knight. Thus the 'fee' became what we now call the 'fief'. The professional military were dependant on the economic well being of 'their' peasants, and the wise among them worked hard at ensuring that those in their charge prospered. Unfortunately, there were not many feudal lords who fulfilled this criterion.

The new states that were springing up derived a common spiritual authority from the Church, which was rapidly leaving behind its Orthodox beliefs and striking out in new directions. One of these directions involved the notion of the Great Chain of Being (Lovejoy 1970) (see last issue). Whereas Orthodox Christianity (like the Celtic) relied heavily on the Synod (a council of Bishops) in decision making, the attempt by the Bishops of Rome to hold temporal and spiritual power drew heavily on a notion of centralised power. Whilst the doctrine of Papal Infallibility was not yet fully accepted (indeed, it was often decreed as heretical) the Popes had begun to exercise strong control where they could. In particular, they wished to extend this over all

*The Origins of Feudalism cont...*

of the Christian Ecumen. As a means of giving spiritual blessing to this control, they invoked the Great Chain.

Seeing that God stood above all, and a direct line extended down to the lowest plants, then Mankind had a distinct place in the Chain. However, as all could see, all Mankind was not equal. For a start Man was above Woman (Leyser 1995) – a position that was well supported by scripture. As well, the spiritual was obviously above the temporal and the lord above the serf. Thus a chain of obligation and loyalty flowed from the Pope to the Kings, from them to their Lords and from them to the populace. This line of ties, bonds, and obligations was thus seen as being blessed by God. A breach of them thus involved a denial of God and, at least, severe censure. In the most extreme case, this meant excommunication (several monarchs received this penalty, John of England being one).

Note that this was not a one way street. Just as God had duty to man, the King had duty to his vassals. A breach either way was regarded seriously, although very few serfs had the means to pursue remedy.

Once the Great Chain began to be questioned by heretical sects, this also called into question ties of fealty. Many of the peasant movements of the Middle Ages were tied up in this double radicalism of spiritual and secular reformism (Lambert 1992, Le Roy Ladurie, 1978 #345). Once the Great Chain collapsed under the impact of secular humanism and Protestantism, support for the ideas of fealty and vassalage likewise evaporated. This was first to be observed in southern Germany (which started its conversion to a wage economy from the 13th century) (Cipolla 1976), but was not to be finally extinguished until the 20th century (in Russia).

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Late Mediaeval Oaths for Kings of Arms, Herald, and Pursuivants

By Craig Levin

Heraldry was and is a specialized art. Like most arts and crafts of the Middle Ages, it had its masters, journeymen, and apprentices. Unlike the other arts, though, it was a noble activity, and the ranks were called by different names than those of the mechanic arts. The apprentice herald was called a pursuivant. The journeyman herald was, well, a herald, or, more fully, a herald of arms. Kings of Arms were heralds-usually the best around-who were selected by a prince to be the head of his heraldic entourage. As will be seen below, they had other duties besides merely being "boss herald." One could think of them as the masters of the art without stretching the truth overmuch.

The oaths below are edited versions of the oaths found in the *Black Book of the Admiralty*, one of the works selected to be part of the *Rolls Series* of primary sources for English history. It was edited by Sir Travers Twiss in 1871. The exact placement of the oaths is pp.295-299 in the first volume of the *Black Book*.

The Oath of the Kings of Arms in Their Creation

You shall swear by the oath the you received when you were made a herald, and by the faith that you owe to the king, our sovereign lord, whose arms you bear, that you shall truly keep such things as are comprised in the articles following:

1st, whensoever the king shall command you to give any message to any other king, prince, state, or any other person out of this his realm, or to any person of whatever state, condition, or degree he be of within the same, that you shall do it as honorably and truly as your will and reason can serve you, and greatly to the advantage of our sovereign lord and his realm, and truly report bring again to his highness of your message and as near to the charge to you committed in words and in substance, as your said reason may attain to, always keeping yourself secret

for any manner motion, save to such persons as you be commanded to utter your charge unto.

2ndly, you shall do your true duty to be every day more cunning than others in the office of arms, so as you may be better furnished to teach others under you, and execute with more wisdom and more eloquence such charges as your sovereign lord and his realm or of his realm any nobleman shall lay unto you by the virtue of the office, which his highness will erect you to at this time, discovering in no wise that you have in charge to keep closer than that be prejudicial to the king our sovereign lord and his realm.

3rdly, you shall do your diligence to have knowledge of all the nobles and gentlemen within your march, which should bear coats in the field in the service of our sovereign lord, his lieutenants, officers, and commisaries, and them with their issue truly register, and such arms as they bear, with the difference due in the arms to be given, and they hold any service by knight's fee, whereby they should give to the king service for the defense of his land.

4thly, you shall not be unwilling to teach pursuivants or heralds, nor to ease them in such doubts as they shall move to you, and such as cannot be eased by you, you shall show to the constable, and if any pursuivant asks any doubt of you, you shall ask him first, whether he has desired any of the heralds to instruct him in the same, and, if he says, you, you shall limit (orig.-"lymite") him one of them, or else ease him if you can. Also, you shall keep, from month to month, in your marches, your chapters to the increase of cunning in the office of arms, and the doubts that there cannot be eased, you shall move to the constable.

5thly, you shall observe and keep to your cunning and power all such oaths as you made when you were created a herald, to the honor and worship of noblesse and integrity of living, namely, in eschewing disreputable places and people, and always more ready to excuse than to blame any noble person, unless (orig.



*Late Mediaeval Oaths for Kings of Arms, Herald's, and Pursuivants cont...*

- "on les") than you be charged to say the truth by the king, his constable, and marshal, or in any place judicial. Also you shall permit truly to register all acts of honor in manner and form as they be done, as forsooth as power and cunning may extend, etc. (it ends there, unfortunately, but one presumes that the real end is like that of the oaths to come).

The Oaths of the Herald's

1st, you shall swear to our sovereign lord the king that makes (orig. "makyd") you of the order of herald in his excellent presence, and to be true in all manner point (orig. "maner poynt"), and if you hear any manner of language or any other thing that should touch treason to his high and excellent person, or to his noble and discreet council, so help you God and holidom (orig. "holy dome"-a relic).

Item you shall be serviceable and secret in all points, except treason, and obedience to all knights and gentleness, to lords and ladies and to gentlemen and gentlewomen, and as a confessor of arms, and cause and counsel them to all them truth, worship, and virtue in that in you is, so help you God and holidom.

Item you shall be true of all your reports, and diligent to seek worship, and desire to be in the places of great assembly (orig. "into place ther grete semble") of princes and princesses, lords, ladies, and estates of great worship, where through you may have cunning to report to your prince or princess, or other estate, such worship as is occupied there, so help you God and holidom.

Item you shall promise, in case that fortune fall you to meet any gentleman of name and of arms that has lost his goods in our sovereign lord's service, or in any other place of worship, if he requires (orig. "required") you of your goods to his sustenance, you shall give or lend him to your power, so help you God and holidom.

Item, if case fall that you be in any place, that you hear any language between gentleman and gentleman, that should touch any strife or debate between them two, and afterwards following that you be sent for to come before our sovereign, prince, lord, or judge, to bear witness of the aforesaid language, you shall keep your mouth closed, and bear no witness without leave of both parties, and with their leave you shall say the truth, and let neither (orig. "lette nother") for love nor for dread, but you shall say the truth, so help you God and holidom.

Item you shall be serviceable and true to all widows, maidens, of their supports in all worship, and counsel them to all virtues, and if any man would disworship them, or force them other in any manner, or otherwise take from them their goods against the

laws of God, and of all gentleness, if they require you of your good support (orig. "supportacion"), you shall truly and diligently certify that to your sovereign lord, prince, lord, or judge to help them, that they may have right, in all that in you is, as the matter requires, so help you God and holidom.

Item you shall promise to you power to forsake all vices, and take you to all virtues, and to be no common goer (orig. "commyn goerse") to taverns, the which might cause unvirtuousness and unclean language, and that you be neither a dice player nor a gambler (orig. "not dyse player, nother has-harder"), and that you flee places of debate and dishonest places, and the company of women dishonest. These articles and other abovesaid you swear truly to keep with all your might and power, so help you God and holidom.

The Oath of the Pursuivant

Item you shall dispose yourself (orig. "you") to be lowly, humble, and serviceable to all the estates of all gentleness universal that be Christian (orig. "that cris-





*Late Mediaeval Oaths for Kings of Arms,
Heralds, and Pursuivants cont...*

tene beth"), not lying in wait to blame nor to hurt none of the said estate in anything that may touch their honor.

Also you shall dispose yourself to be discreet (orig. "secret") and sober in your appearance (orig. "port"), and be not too busy in language, ready to commend and loth to blame, and diligent in your service, eschewing from vices, and drawing to virtues, and true in reports, and so to exercise while you be in the office thereof, so that your merits may cause you more preferring in the office of arms in time coming, for while you be and stand pursuivant you stand as no one of the offices of arms, but as a servant to all kings and

heralds of the office of arms, and this you shall promise to your power, so help you God and holidom.



An Elizabethan Gown of 1575-6

by Mistress Marguerite Dinard, O.L.

When someone speaks of Elizabethan clothing, they are referring to the time period of Queen Elizabeth I (1533-1603). When we look at the clothing we can see many changes

over her life time, but the clothing that stands out the most is during the height of her reign (1570 to her death). We picture big hoops, stiff corsets and ruffs at the neck and wrists. What I hope to do is show a brief overview of the layers of clothing worn by those of the Elizabethan period.



Figure 1. Chemise



Figure 2, Hoop Skirt



Figure 3, Corset

*An Elizabethan Gown of 1575-6 cont...*

Figure 4, Forpart



Figure 5, Overskirt



Figure 6, Partlet

The first layer is an underdress or chemise (figure 1). This was the layer worn closest to the body. It would have been made linen or silk and could have been plain or decorated with embroidery or trim.

The next item to be put on is the hoop skirt (figure 2). This is what holds the front panel and overskirt away from the body. The heavier the material of the gown, the more hoops needed.

The third item to be put on is the corset (figure 3). This version is a front open, hook and eye tabbed version. The tabs help to displace the weight of the dress from the hips.

The following layer is the forepart (figure 4). This is a skirt that is made of a different material or decorative pattern from the over skirt. As seen in the photo, the front of the skirt is made of a higher quality of material than the sides and back. This was done for several reasons. One was to cut down on the cost of the outfit. The second is a more practical reason,

it's not seen under the overskirt and therefore not as important.

The overskirt (figure 5) is worn over the forepart and is the next layer of the ensemble. This usually is a highly decorated or rich material. The skirt is lined in a heavier material (linen and wool were often used) to help the material hang correctly and keep it's shape. The skirt was often cartridge pleated so that the skirt stuck out from the waist. This was to create the illusion of a smaller waistline.

The partlet (figure 6) is the next item to be put on. Its function is multi-purpose. One is for warmth as it covers the area left open from the dress, the shoulders and chest. Another theory is that it was used as a cover for modesty. Unmarried girls would wear the partlet open and married ladies would keep the partlet edges closed.

The last article of clothing to be put on is the bodice (figure 7). This top could be made of the same material as the overskirt or can be made of contrasting material. In this case the



An Elizabethan Gown of 1575-6 cont...

sleeves are attached and are also made of the same material as the bodice and overskirt.

To complete the outfit, a hair accessory would have also been worn. A caul would have been worn over the hair and an additional hat may have been worn over the caul.

This is a rather simple overview of an Elizabethan outfit. If you have an interest in learning more about this time period or style of clothing, look to your local Library or the web for a wealth of information. Of special interest is the book "Queen Elizabeth's Wardrobe Unlocked" by Janet Arnold.



Figure 7, Bodice

August Business Meeting

Attendance: Fortune verch

Thomas, Iskander ibn Jilid, Ji'lid albanna ibn Hyder, Catarine, Francesca, Mike, Jerry, Brigit, Ben of TP, Melanie of TP, Bera, Juliana, Berte, Alynna, Egan, Tassi, Mattea

Meeting starts 7:05

Seneschal - Words : Long short in two week, Volunteer a lot, Need to discuss getting a new Ceilidh site

Baron and Baroness -

Sorry, Emma and I will miss business meeting. We are glad the business of the barony is in the hands of such capable officers. We are looking forward to long and short in less than 2 weeks. Please remind everyone to submit

award recommendations. And tell Fortune I know I need to get her words for the privy. Thank you to the seneschal and all of the officers for all You guys do. Terra pomaria is better because of You all. Also, we will be at equestrian practice on Saturday. Come on out.

Officers Reports:

Chronicler- The Privy went out, both sets of Business meeting notes and the Financial Committee Meeting notes. I have a new hard drive and Camera in my possession for future chroniclers use. Minutes approved

Exchequer- The bank balance at

the end of July was \$6,600.92. This does not include uncashed checks which leave our available funds at \$6000.97.

Gold Key- I just finished an inventory of all of the clothes in Gold Key, and Wednesday will be a Gold Key repair night to salvage some of the clothes that weren't usable as is. Until an officer is found for that position, I will work on organizing and labeling the Gold Key property, flesh out the sizes that have little available currently, and devise a system for checkout and return of Gold Key. I am looking forward to Long and Short!

Herald- Getting ready for L and S. Got a message out to the Heralds.

*August Business Meeting cont...*

Lady Elizabeth has volunteered to field herald, and teach a class.

Fortune will chat with her.

Geoffery will be creating a Baronial Heralds Handbook.

Arts and Sciences-

Had A & S, had people start the silk Banners. Probably will be doing another session in winter.

Chatelaine- Interim - Seeking replacement

Discussion of new Ceilidh site: Most sites are charging 100 a use for the half the size. Finally heard from Salem Heights Hall: Possibly able to use it again for \$40 dollars, Need to call the lady back for more info.

Digital photo Frames are about 80 dollars- look at them later-Look at average prices

Chirurgeon- Ben was Warranted on Friday night at Lebus.

Heavy Marshal- Fighter Practice has been Intermittant. Mid Wilamette was very good. 10-15 fighters. Some new fighters interested. We also managed to recover the loaner armor. Defenders tournament is normal. Marshal staves are almost done.

Archery Marshal- Open. William Christopher will be the Marshall in charge at L & S

Equestrian Marshal- Practice is Saturday, info is on the web and groups. Working on completeing equipment.



List Minister- Seeking replacement, Getting ready for Long and Short

Web Minister- Unable to attend.

Librarian- Um...

Something got pointed out. Each officer should have a handbook and customary. Need a deputy.

Grete Boke- JJ. Planning on resigning. Will finish current projects

Scribe- Practice will be continuing at Juliana's on the first 2 Tuesday of every month. Berte is taking over at L & S. Baronial charters available. Fortune, Geoffery, and Berte designed charters. Thank You. Trying out a new paper.

Dean of pages- Open:

Chamberlain- Not here

Other business:

Long and Short 2010 :

Need description of classes and Tournament. Autocrat team is on site on Thursday. If you are willing to help set-up then you can be there on Friday in the morning. 12pm- open for merchant, 3pm – open for public. 3 merchants confirmed. Map will hopefully be on the website on the web soon. Defender tournament is on Saturday, 6's tournament on Sunday. Encouraging Gallery participation, Need Volunteers for everything especially night time Gate.

Seeking bids for Winter's End

2011 - need larger site w/kitchen: Bera and Alail will be sponsring a best t-tunic contest. With entries being donated to Gold Key

Seeking bids for Bar Gemels 2011

Summits Winter Investiture 2011 - Terra Pomaria: Had an initial meeting. Looking for sites with a kitchen and feast planning is underway. Decorating in a summits theme. Feast Table decoration contest (blue and white theme). Need to submit the bid to officers.

Open Forum/New Business

Need to hold a demo- badly!

Planting ideas:

- Possibly not having Winter's end 2012
- Consider a demo at the State fair in the A & S village. We have done this in the Past. Berte is on the board that runs it.
- o Possibly do demo at other festivals
- ✦ Much discussion of dates and locations.
- ✦ World beat
- ✦ The Hop and heritage Festival
- ✦ Possible change in L & S date.



o Talking to Corvaria about changing with Harvest Tourney

Discussion on winter's end date.



September Business Meeting

Attendance: Alail Horsefriend, Geoffery FitzHenrie, Berengaria de Montfort de Carcossonne, Francesca Maria Volpelli, Melanie, Kenji, Catherine Quihting, Finna Grimsdottir, Berte LeWebbere, Juliana Van Aardenburg, Mathea Volpella da Perusia, Lindis de Aquisgranno, Jehan-Jaques Lavigne, Emma Von Bern, Alyna Trewpeny, Sir Ruland von Bern, Lady Tassi, Egan Brauer von Starkberg, Brigit Guernsey, Fortune verch Thomas

Meeting starts : 7:09

Seneschal: Greetings, thanks for helping at Coronet, Our Baron and Baroness Were in the Finals at Coronet. 23 fighters in the list (largest in history) Long and short occurred, Site owners want us back, willing to work with us. Many of us were honored. Thank you to the people who helped at Acorn war. Submitted the request for the swap of Long and short and Autumn War weekends.

Baron and Baroness:

Hi! Nice to see you all. Great time at Coronet. Inspired by everybody who was volunteering. Long and Short was Great. Thank you everybody who worked so hard. We were hoping for a big event but the small event was fantastic. Maybe what the barony needed was time to get together with our own populace. Surprising Number of visitors. Those kids were really interested. It was inspiring and encouraging to see the interest in the younger population. Possibility of a demo in

the spring. It will make us a stronger Barony and will bring in new people. Our plans are as follows: we are day tripping Trygv's war. Good News from Moot is that equestrian is growing.

Chronicler:

I have been re-reading and re-searching the copyright laws and double checking permissions. Some postings on the Kingdom Chronicler's list prompted it. I should have it done in time for the October Privy.

Exchequer: The barony's August statement balance was \$4551.67. Our register balance is 5899.67.



things fabric related. Encouraging people to participate in the Alpine Scholar Competition.

Chatelaine:

Forgot to send the Bardic music night. Sarah has a wealth of knowledge and has

some translated songs in dutch. We are going to try to combine Scribal and Music night. First: Have new site settled. Salem Heights Community Hall. On the corner of Madrona and Liberty. No info on recent newcomers. Would like to ask everyone to please talk to people we don't know at Ceilidh. Asking people to possibly Run Ceilidh. Brigit and Fortune have offered. Naked Populace Party in February. Please try to make it fun for anyone. The classes will be hands on for everyone, no lecture classes. We can put banners on the walls. Please bring A&S projects. Francesca made a new notebook. Felt apples for new people at events and Ceilidh. Do we want to publish our social gatherings in the newspaper? Yeahs by everyone. Worldbeat has been contacted as a possibly of a demo site. It would be free to us. Digital photoframes: Get prices from Juliana. Put off the photo frames and possibly use a Projector and Laptop. Found the Chatelaines Baldric. Info about Revels- Singing/dancing in costumes (lots of cultures) in Portland.

Officers Baldric Contest at Winter's End



Gold Key: Still open, Still More in Shed, Landsknecht

Herald: Recovering my Voice from Long and Short. Annual Cry at Acorn War. Town Cry at Coronet. The OP is still needing help. Please check it all. 11th night will have a full service Heralds table. If its turned in there it will go

straight to the list. Bleu Graille is holding a contest

A&S: Open Project night at the last night. Several folk from Adiantum. It will be the 2nd Sunday of October. The theme is called "All

*September Business Meeting cont...*

Chiurgeon: Long and short was blissfully boring.

Heavy Marshall: Emphasize fighter practices. We just don't seem to have a larger fighter core. We are a strong Arts and service barony, so our recruiting is strong in those departments, but not as strong in the fight aspects. Loaner armor is almost done. Could we move the practice? Much discussion ensued. Possibly do tourney at practices? People say Aye. Arrange an armor workshop day?

Chamberlain: Replaced Rope, Inventory the shed is in order. Discussion about Moving our shed. Possibly time for us to look for a new shed. Ceseare and Asrtid are wonderful. Tassi Proposes researching storage options., People mentioned a trailer, but it would be too big. Is it Financially possible? Lets due Research on it. Ben seconded. Email all the stuff to Finna

Will be adapting the obelisks to make them easier to put together, possibly add handholds.

Archery Marshal, Open seeking applicants

Equestrian Report: Long and Short was just Tassi. Explorer scouts seemed impressed. Next Practice is Oct. 16th. The equipment is safely stowed in Tassi Shed. Practices start at 10am.

List Minister: Catarine is stepping down, Mattea stepping up. Report on Long and short: what Egan said.

Webminister: Adara is moving and she will support office for a while but we are looking.

Librarian: Nothing new to report.

Grete Boone: Report on email. Gave event books to Francesca, and photos to Fortune.

Scribe: Brigit steps down, Berte Steps up. Scribal gathering, and there were five of them. People painted a lot of the courtier charter. Several Baronial swords are covered by charters.

Dean of Pages is Open " Think of

the Children"

Other Business:

Long and Short: Amlynn is away due to family matters. Report will be next month.

Winter's End: Ben is preparing Bid will be done buy next meeting

Bar Gemels: We have Camp Taloloi

Investiture::No bid yet

Discussion of several sites ensued.

Spring Demo.

Selling popcorn is a go at tourneys

Brigit opens a discussion about her possibly making the tokens for the gemstones. Discussion ensues about the shape and whether or not it should be a necklace or Pin.

Meeting over. 9:05





Mid Willamette Fighter Practice



Long and Short





Long and Short





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.