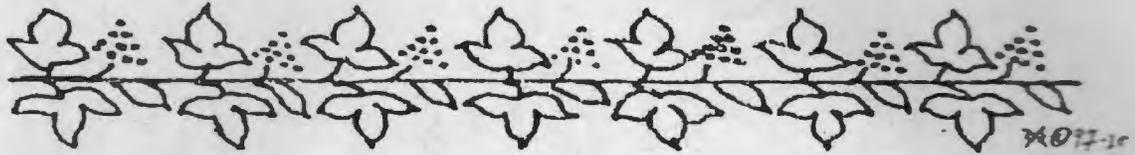


# Questing Quill

Newsletter for the Barony of Loch Salann

AS XXXV, Special A&S Issue, October 2000





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## Baronial Officers

### BARON AND BARONESS:

Baron Niccolo Gianfigliuzzi Genovese and  
Baroness Elyn of Coffinbury  
Bruce Padget and Ellen Stavash  
4559 Sunstone Road #136  
Taylorsville, Utah 84123  
(801)281-2494  
email: baronageLS@cs.com

### SENECHAL

Lady Meghan of Clan Sutherland  
Peggy Goff  
5525 South Hunt Road  
Salt Lake City, Utah 84117  
(801)266-6513

### HERALD: (TBA)

### REEVE:

Lady Morag the Wanderer  
Stephanie Goodfellow  
3440 S. 500 East #101  
Salt Lake City, Utah 84106  
(801)463-6821  
email jen\_steph@hotmail.com  
Deputy: HL Morwenna Oriana  
e-mail: Artexchequer@aol.com

### ARTS AND SCIENCES

HE Mary Amanda  
Mary Amanda Fairchild  
(801)485-0313  
e-mail: mafair@sisna.com  
Deputy Arts and Sciences  
HL Heloise de Bec  
6458 S. Vine Field Lane  
Salt Lake City, Utah 84124  
(801)281-2579  
golsen@inconnect.com

### KNIGHT MARSHAL:

Lord Christoph von Lubbeke  
Dave Sageser  
2624 South 600 East  
Salt Lake City, Utah 84106  
(801)483-2568  
email: DnPSageser@aol.com

Deputy: Lord Timmur ana min Ramel  
timmur3@hotmail.com  
Deputy/Rapier Marshal:  
M'Lord Daniel d'Aurelle  
(see info for Sheriff)

### HOSPITALER:

M'Lady Edana Lioness MacDonald  
Chaundra Wilson  
1935 S. Columbia Ln.  
Orem, Utah 84058  
(801)434-9384  
email cab72@email.byu.edu  
Deputy: M'lady Sybyll de Warene  
bobbi2@xmission.com / (801) 483-1991  
Deputy: HE Ferilith MacDonald  
claire@aros.net / (801) 571-0375

### CHRONICLER:

Lady Rhianna MacGregor  
Paula Sageser  
2624 S. 600 E.  
Salt Lake City, UT 84106  
(801)483-2568  
email: DnPSageser@aol.com

### CHIEF SCRIBE:

Viscount Sir Olaf,  
Roger Dalling  
2184 W. Long Court (8910 South)  
Salt Lake City, Utah 84088  
(801)256-3738

### QUARTERMASTER:

Lady Bronwyn Morgan  
Jeni Hansen  
464 South Post Street  
Salt Lake City, Utah 84104-1228  
email: scaquartermaster@home.com.

### SHERIFF:

M'Lord Daniel d'Aurelle  
Raymond L. Garrison II  
P.O. Box 57695  
Salt Lake City, Utah 84157  
(801)334-8247  
email: alevcry@home.com

### LIST MINISTER:

TBA

### WEB MINISTER:

HE James Ulrich MacKellar  
Glen van Steeter  
email: bagpiper@aol.com  
(801) 562-0297

### ALT. WEB CONTACT:

Master Edward Mendeith  
Edward Graham  
928 E 12300 S #12  
Draper Utah 84020  
(801) 571-3678  
e-mail: edgraham@usa.com

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### Editor/Chronicler

Paula Sageser  
Lady Rhianna MacGregor  
2624 South 600 East  
Salt Lake City, UT 84106  
DnPSageser@aol.com

### Note from the Editor:

I just wanted to THANK everyone who contributed to this Special Issue of the *Quill*, whether by contributing, or by helping me compile, sweat over, and finish the issue. I hope you enjoy it and appreciate the quality of Artists with which our Barony is gifted. I know I enjoyed putting it together.

*Rhianna*



## Silk

By Lady Lucretiza Catrine van  
der Nacker

*The story goes that the Chinese Princess Si-Ling-Chi was walking in the palace gardens one day when she plucked a fuzzy white cocoon from one of the many mulberry trees there. While examining it, she accidentally dropped the cocoon into her cup of hot tea. She found that she could then pull a long strand of silk fiber from the cocoon. Her Province of Shantung became the "cradle of silk weaving".*

Silk is an animal fiber composed of a protein called fibroin produced by a silkworm. Silk is a strong and fairly elastic fiber that is absorbent and comfortable to wear in warm or cold weather. Silk's luster and feel gives it a special appeal that has never been matched by other natural fibers.

The silkworm is really a caterpillar, the larval stage of the moth *Bombyx mori*. This species was first grown in China and was the first silkworm to be cultivated commercially. It feeds on mulberry leaves, and makes the finest, whitest silk. It eats mulberry leaves voraciously for five weeks, expands its size tremendously and sheds its skin four times during this time. When "ripe", the silkworm begins to secrete a double-stranded filament that is held together by a gummy protein called *sericin*. It moves its head in a figure-eight pattern and winds the silk around itself, making a cocoon. Completing the cocoon takes 2 to 3 days.

Inside the cocoon, the silkworm is now much smaller. The caterpillar changes to a chrysalis; in 10 to 12 days, it changes into a moth that will break the silk filament and emerge if not killed by steam or hot air (cultivated silkworms are stifled by heat so that they do not emerge and break their cocoons). The moth mates, then lays its eggs and dies within four days of hatching; the cycle begins again.

Silkworms are delicate and require the proper temperatures and absence of both bad odors and loud noises, although they react favorably to soothing music. There are a number of wild varieties of silkworms, some of which are reputed to make colored silk because of what they eat. Usually, the filaments of wild silk cocoons are broken, then the moth emerges from it, but the *Antheraea pernyi* (Tussah)

leaves an opening in the cocoon that it seals with *sericin* and the filament remains intact when it emerges.

The Chinese discovered that the *sericin* could be softened by boiling water and the filaments loosened and pulled from the cocoons. A worker would whip the hot water with a branched stick to which the filaments would stick or the ends of several cocoons would be run through the eyes of small porcelain discs made especially for the purpose; the filaments would be combined to make yarn. Then the silk fiber is carefully unwound (*reeled*) in a continuous filament 400 to 1,300 yards. Several cocoons are unwound at a time and the filaments are twisted together to produce a yarn. This process requires much training and skill. A subsequent treatment may be used to either partially or completely remove the gum that held the cocoon together. It is best done by hand because each filament is narrower toward the beginning and again at the end. As each cocoon is exhausted, a new one needs to be joined carefully.

Individually, filaments may be as long as a thousand yards. *Reeled* silk is also called *grege* or raw silk. It has no twist and can be used for weaving only if left in the gum—if the *sericin* is not boiled off.

After reeling, the next step, throwing, is a twisting operation. Yarns to be used for different purposes are thrown as singles, with different amounts of twist, producing *organzine*, *crepe*, *tram*, or *grenadine* yarns. *Thrown silk* is made from filaments, while the *schapper* or *spun silk* is made by carding, combing, and spinning waste silk. Spun silk makes a heavier, duller, textile than reeled or thrown silk.

### Silk in History

Byzantine Emperor Justinian established the silk industry in Constantinople in the 6<sup>th</sup> century and sumptuous silken fabrics, produced by imperial looms, became easily available. Before this time, silk had to be brought through Persia and Syria at considerable expense and subject to heavy taxes. But from Justinian onward, Byzantine Emperors suffered no such restrictions. Of course, they reserved the best for themselves, either for their own use or as gifts. Some of Charlemagne's magnificent state ceremonial garments were gifts from these imperial workshops at Constantinople. The well known *Dalmatic of Charlemagne* (ca. 771-811) in the sacristy of St. Peter's Basilica in Rome must be ranked for its beauty and marvelous composition

---

among the highest and best of the Byzantine embroideries.

One important effect of the Crusades was to bring Eastern fabrics and fashions to Europe. Important weaving centers sprung up in Thebes and Corinth in Greece and it was from there that the Norman Roger II acquired weavers for his Sicilian industries. The 12<sup>th</sup> century robes of the Holy Roman Emperors are proof of the skills of these Sicilian craftsmen and also illustrate the use of eastern designs (camels, palm trees, and lions) in the silk embroidered motifs.

Silk was introduced to Spain by the Muslim invaders. After the sixth century, silk became very plentiful and was worn by common people, although certain colors and patterns were reserved for royalty.

The 8<sup>th</sup> and 9<sup>th</sup> centuries saw some very fine weaving but the golden age came in the 10<sup>th</sup>, 11<sup>th</sup>, and 12<sup>th</sup> centuries, with the Comnenus dynasty. By the time of the Palaeologus Dynasty (1261-1453), there was a degeneration in weaving, but the art of embroidery flourished. In the 11<sup>th</sup> century Byzantine silk two-color patterns were made especially for German export. In the 12<sup>th</sup> century, monochrome green, gray, gold and blue-black fabrics with textures designs called "engraved" or "incised" were popular throughout Europe.

Gold was important in Byzantine Silks made after the 11<sup>th</sup> century. Most of the gold silk came from Cyprus, whose textile industry was considered almost a branch of the Byzantine.

### Types of Silk

**Douppioni (Shantung) Silk**—Occasionally, two cocoons are accidentally or deliberately placed so that they will grow together. The resulting fiber filaments are joined at intervals, producing thick and thin yarns. Silk shantung is a typical example of this kind of yarn.

**Silk noils**—These are short fibers from broken or defective cocoons. They are spun by a method similar to that used for cotton. These short silk fibers may be called silk noil or silk waste. They may be blended with other natural fibers or with man-made fibers to produce color contrast or to an interesting texture. They are frequently used in thick-and-thin yarns.

**Tussah or Wild Silk**—This type of silk is produced by uncultivated silkworms which may feed on oak leaves or cherry leaves instead of mulberry. The fibers from their cocoons tend to be tan in color and cannot be bleached. Their

fibers are also more coarse and uneven than that of cultivated silkworms. The fabrics produced using these fibers may be dyed dark colors but not light tints.

A combination of silk over linen was used to wrap the thin gold and silver threads used to make **cloth of gold or silver**.

### Silk Finishes

Bleaching methods used for vegetable fibers are not suitable for animal fibers. Silk was **bleached** in the Middle Ages by spreading it over a cage in which lamp sulfur was burned; later sulfurous acid was used. **Watering**, or *moiàeing*, another medieval finish, gave a wave-like or veined pattern to ribbed silks. Sometimes, the term watered was restricted to patterns in parallel lines, while *moiré* meant an undefined pattern. Both patterns were achieved by pressing the ribs down in certain areas to cause a difference in light reflection. In Medieval Europe and the Orient, *moiré* was made by placing two layers of cloth on a wooden block and beating them with mallets.

**Taffeta Silk**—*Tafetan Minsheu*, is derived from the Persian *tafeh*, via the Italians. There are many types and thicknesses. According to Chinese legend, **silk taffeta** was brought to perfection by water and fire. The silk had to be the finest kind and worked a long time before use, the water given only lightly and the fire passed under the taffeta to dry the water. The fabric made in the greatest quantity for costume material was taffeta. Several weights were made, all of simple (not compound) ribbed plain weave.

**Silk Velvets**—Early velvets were good examples of *supplementary warp pile* textiles. Fragments of twill velvet have been dated to 9<sup>th</sup> century France, but it is not known where velvet was first woven, though it was probably Persia or Italy. The extra warp beam necessary to make velvets was not in use much before the 14<sup>th</sup> century; it held the extra pile warp that were looped over rods as the fabric was woven. In pile-on-pile, one of the oldest techniques, pattern was achieved by using two or more pile heights. The pile could be cut or left looped. *Voided velvet* had areas without pile and *chisele* had both cut and uncut pile.

During the Renaissance, the heyday of velvet, many sumptuous velvets were brocaded in gold. A similar construction is terry cloth. Although the pile warp are looped by slack tension weaving, no rods are used. Velvets were also *en-*

graved or incised by placing a piece of velvet, right side down, on top of a carved wooden block, placing a damp cloth on top of the wrong side of the velvet, and sandwiching the velvet between the wooden block and the damp cloth. Then a hot iron would be applied steaming and incising the pattern permanently into the velvet.

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- Edited by Fiona the Norseman's Daughter



### An Italian Sonnet

A man of rapier wit and witty sword,  
Epitome of grace in fence and dance,  
He issues sensuous fire with a glance,  
Adoring beauty – in return adored  
By beauties. Every inch the noble lord,  
He is an ardent courtier to Romance.  
E'en Love cannot resist his bold advance;  
Thus Niccolo has reaped his just reward.

No scarf, nor vulning bird, nor coronet  
Could half the rapture bring to Niccolo  
As this: His heart has found a place to dwell in.  
So to the lute the duelist has set  
The steps to let a burning passion show,  
And all of us will dance Por l'Amore d'Elyn.

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*This sonnet had its origin way back in March A.S. XXXIII, at the Shire of Stan Wym's 15th Anniversary Love Revel, where as it happened Baron Niccolo Gianfigliuzzi Genovese reigned as King of Love. As my donation for a fund-raising auction, I offered up the writing of an Elizabethan sonnet or other period-style poem, to order. The winning bid was from Madonna Lucia Ilaria Malatesta, and she commissioned me to write a sonnet honoring Baron Niccolo . . . without letting him know about it until she could surprise him with the finished work. Given both her persona and that of the poem's subject, we agreed that an Italian sonnet would be fitting.*

*After the poem's completion, however, happenstance prevented Lady Lucia from presenting it to His Excellency for more than a year. At Stan Wym's 16th Annual Tournament of the Dragon's Tear in July A.S. XXXV, the stars aligned to bring patroness, poet, and peer together, and she and I jointly presented the poem to him during the feast.*

## Timeless Light

The Moon rises now, tonight  
As it has risen since time began  
Silvered enchantment  
To dance joyfully on windswept lake.

Ladies fair still love as I  
Their men of noble heart  
Whose strength and honor  
Like sunlight gleam with promise.

Stars still cast pale luminescence  
O'er lover's heads  
Bend ever near  
Their entwined souls.

Gossamer light weaves endless patterns  
Giving birth to shadow  
Mystery to the messages  
Which float from eye to eye.

By Lady Rhianna MacGregor





## Ard Ri

By Fiona the Norseman's  
Daughter

The King is dead. Brian, King of all Ireland, in his 88<sup>th</sup> year<sup>1</sup>, was slain by Brodar, Danish admiral, as he knelt in prayer in his battlefield tent at Clontarf on Good Friday, in this Year of Our Lord 1014. Brian, son of Cineadh, son of Lorcan of the Dál Cais, goes to rest now at Armagh, near the sanctuary of St. Patrick. May he rest in peace.

Some two hundred years ago, the men of the far north found their homes over-full. Their wives had many children; all their children lived to marry, themselves. Then there was no room left in their land; they came to ours. They found in Ireland a land worth fighting for, with a kind climate and good pasture. After some years of raiding, in 832, the Norse heathens, called by us the Genti, attacked in force, with a great fleet of ships, led by Tuirgeis, one of the Finngall, the Norwegians. His force of ten- to twelve-thousand men split; half went up the Liffey and half up the Boyne, gaining control over much of the country. They built their headquarters at Lough Ree and built earthworks along the upper Shannon and a line of forts from Carlingford Bay to Connacht. So bold was Tuirgeis that he converted the church in Armagh to a pagan temple in 845, making himself High Priest of his own religion. His wife, Otta, sat upon the altar of Clonmacnois and spoke oracles from it.

No more than was his due, this same Tuirgeis was taken in that year by King Malachy I of Meath and drowned in Lake Owel. His people retreated, but returned again in force. In 852 came Olaf enn hviti, Olaf the White, to set up his capital at the Black Pool, Dubh Linn, where his countrymen had built fortifications twenty years earlier. They gradually gained ground. Our people built few cities or towns; we lived in scattered villages and holds, with our wealth in our flocks, our herds, and our honor, and were broken into numerous clans, often at odds with one another. We were easy prey.

Tomrair, son of the king of Denmark, one of the Dubh Gall, Dark Foreigners, came in 914, to Waterford, a city of the Norse. He and his sailed up the River Shannon to Lough Lee, and plundered and burned the monastery of Clonmacnois. Tomrair died soon, reported as having gone to hell in 922, but his kind stayed. They spread a chain of colonies and fortresses 'round the coast from the Liffey to the Shannon, with strong points at Dublin, Wexford, Cork, and Limerick, all Norse-built cities. Norse kings ruled at Dublin, which came to be their capital of a kingdom covering from Dublin and Wicklow, down to Arklow, and inland to Leixlip. Olaf Cuaran, Of the Scandals, ruled from 944; he defeated High King Domnal in 977. It was then that the country came under an oppression so heavy that it was called The Babylonian Captivity. Even the Fair of Tailten, the prerogative of the High King to hold, could

not be held. Even Cellachan, King of Cashel, could not break the hold of the Norse on Ireland.

Thomond, the north of Munster, was the kingdom of Cennedig<sup>2</sup>, head of the clan of Dal Cais, from the ancient stock of Ailill Olum. Cennedig was the father of many sons, and was enemy to the Norse. Of his twelve sons, two only did not fall in battle: They were Marcán, head of the clergy of Munster, and Anlúan, who died of illness. In 968, his son Mahon<sup>3</sup> succeeded him as King of Munster. Mahon warred against the Danes and the Leinstermen who allied with them because of their hatred of the Dal Cais. In 965, they destroyed Limerick; in 968, he fought with the Irish-Norse at Sulchoid, west of Tipperary. In 976, Mahon was betrayed, possibly by an Irish prince, and killed by his Norse enemies. His youngest brother, Brian, then became King and took quick vengeance on his brother's assassins. In three years, this youngest son was undisputed king of the South of Ireland.

In 980, Malachy II<sup>4</sup>, called Mór, the Great, became emperor of Ireland. In that year, he won a victory over the Danes at Tara. Malachy was rival to Brian but made a truce with him in which Malachy was to be sovereign in the North of Ireland and Brian in the south. Thereafter, Leinstermen allied themselves with the Dublin Danes and revolted. Malachy and Brian together put down the revolt in 999, defeating their enemies at Glenmáma, near Dunlavin, County Wicklow, then marching on to sack Dublin and expel King Sitric, with whom Brian later made peace. In 1002, Malachy resigned, leaving Brian, the more forceful and energetic, as Ard Ri, High King of all Ireland.

Brian's royal seat was at Kincora, near Killaloe on the Shannon. He ruled with a steady hand, and established his power and authority. He enforced law and order; provided rigid and impartial justice and dispensed royal hospitality. He spent much of his time preparing for war, and proved himself a good soldier, brave warrior, and skilled tactician. Still, he found time to rebuild plundered churches. He founded schools and encouraged learning; sent abroad for books to replace those destroyed by the Norse invaders. He forged ties with those Norse he could; the Dublin Danes agreed to follow him in his wars—Brian treated them well and respected their ability to promote commerce and develop the resources of Ireland. He gave his own daughter by his first wife in marriage to Sitric, his former opponent, and he, Brian, took as his second wife Sitric's mother, Gormflath<sup>5</sup>, thus forging a link in the chain of circumstances that took him to Clontarf.

Gormflath was reckoned the most beautiful woman of her day. Married as a child bride to Olaf, the Norse King of Dublin, she was hungry for power. Lying and manipulating, she caused trouble for Olaf with his allies and opponents. Olaf finally tired of her and deserted her, entering a monastery, where he shortly died.

Gormflath was insulted. She had her son arrange a marriage between herself and the then-High King, Malachy

II. Malachy wasn't a feeble old man, as Olaf had been, and was much more difficult to manipulate. He tired quickly of her trouble making and stirring up problems with friends and foes alike. He divorced Gormflath.

Brian was in his middle years by then, and a widower, his first wife having died young. He married the still-beautiful Gormflath—it wasn't long before he found out why she'd already worn her way through two husbands. When he became Ard Ri, she wanted him to have her exhusband, Malachy, killed, and was disappointed when Brian made peace with Malachy, instead. She began to scheme behind his back; Brian divorced her for her troubles.

Gormflath didn't take this lightly. She prodded her son Sitric and her brother King Maelmorde of Leinster to revolt against Brian. To get support, Sitric offered his mother's hand in marriage to two different Viking leaders. They took the bait and went to war.

Brian put together his army and prepared to attack Dublin. When he couldn't take the city by Christmas, the armies went home. But they were back in the spring. On Good Friday, April 23, 1014, they met the enemy near Dublin, at Clontarf. Brian was reluctant to fight because it was Good Friday. His hand was forced by a prophecy that said that if the battle was fought on that day, Brian would surely die but all would fall who were against him. Combat began at dawn and lasted all day. Sitric did not take the field, himself, but held his men in reserve. Malachy arrived late in the day with fresh forces.

That day, the trees dripped with blood. Too old for battle, Brian watched the fight from a guarded compound behind the lines. He prayed for victory. As he did, Brodar, fleeing the battle, happened on him, slew his guard, and slew Brian—a Warrior's Death—as well. Small good it was that he was caught and killed, himself.

Brian's son of his first wife and heir, Murchad<sup>6</sup>, died in battle. So did Maelmorde<sup>7</sup>, brother of Gormflath and King of Leinster. Another of Brian's sons, Donnchad, led the charge against the Norse and chased them into Dublin bay, where many of them drowned. The Norse said, "Brian fell but won at last." The Irish would be free to rule their own land.

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### Notes

- 1 A number of dates are given for the birth of Brian Boru, from 926 all the way to 951. The age given here is based upon the birth year of 926 given on the official O'Brien website, [www.obrienclan.com/pedigree/pedigree-1.htm](http://www.obrienclan.com/pedigree/pedigree-1.htm).
- 2 Spelled variously Cennéidigh, Cennedig, and Cineadh
- 3 This name is also spelled variously as Mathghamhain and Mathgamain.
- 4 Or Maélsechlaímm Mór or Mael Sechnaill.
- 5 Or Gormflaith, or....
- 6 Morrough.
- 7 Maolmordha, Maelmorda

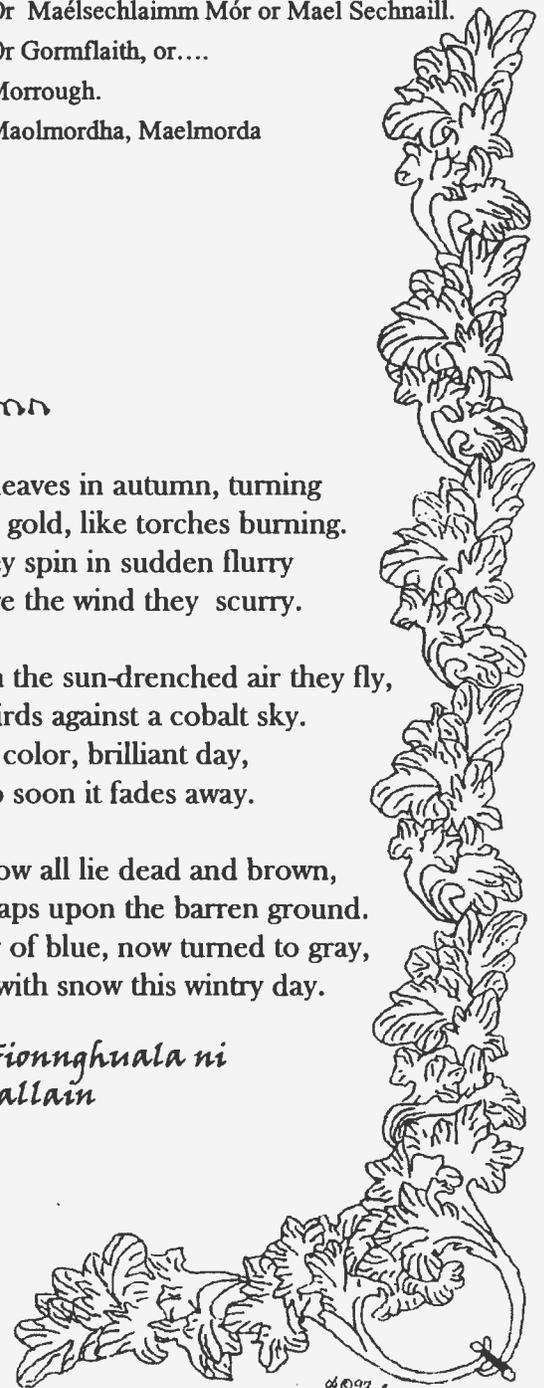
### Autumn

See the leaves in autumn, turning  
Red and gold, like torches burning.  
How they spin in sudden flurry  
As before the wind they scurry.

Through the sun-drenched air they fly,  
Bright birds against a cobalt sky.  
Brilliant color, brilliant day,  
Alas, too soon it fades away.

Tomorrow all lie dead and brown,  
Drab heaps upon the barren ground.  
That sky of blue, now turned to gray,  
Is filled with snow this wintry day.

*Ciara Fionnghuala ni  
Cearbhallain*



## The Ancient Tom

The ancient tom watches the kitten play,  
a spinning, leaping turn upon the air,  
seedpod on the breeze, without a care,  
remembering when once his life was gay.

An autumn leaf, in the twilight of day,  
he watches from the safety of his lair.

Deep behind his eyes reminiscences flare.

Desperately he wishes for a longer stay.

Before one is what's behind the other.

Dreams of tomorrow meet dreams of the past  
as they pass, far beneath an uncaring sky.

Despite difference they're drawn together  
and from the same mold, both are cast,  
for all are born to grow and grown to die.

### About the Poem

These pieces are a departure for me. I usually write in Old Norse alliterative verse, which is neither metered nor rhymed like more familiar styles of poetry, such as the sonnet. "The Ancient Tom" and "My Lady's Eyes" grew out of a Wordcrafter's guild challenge to write a sonnet, since no one in the guild had ever tried this form before.

### History of the Sonnet

The sonnet originated in Italy in the 1200's. Important early Italian sonneteers were Dante (1265-1321) and Petrarch (1304-1374). Sir Thomas Wyatt encountered the form during his travels in Italy and Spain and brought it back to England in the 1530's. Wyatt and other early English sonneteers adapted many of Petrarch's sonnets to English, as well as writing their own.

The sonnet enjoyed great popularity during the Renaissance in Italy, France, Spain and England. During the sixteenth century it has been calculated that more than 300,000 sonnets were produced in western Europe. Both single verse sonnets and linked sequence multiple verse sonnets were written in this period. The sonnet as a love poem reached its peak in the 1590's. Elizabethan sonneteers began to write more and more of other things, such as politics, religion, falconry, hunting and sonnet writing itself. (By far the most common theme I encountered in my reading for this project was the sonnet as a love poem, usually unobtainable love. I also encountered period sonnets on religious themes, the sonneteers' experiences at court, poets on poetry and exploration of man's place in the cosmos.)

## My Lady's Eyes

My lady's eyes do blaze forth like the sun.  
Unlike the sun her eyes dim not at night  
but glow with an inner fire such that one  
who sees her ever will recall the light.

Her hair like midnight, lush and thick. Its weight  
nothing; its texture speaks of silk and moonbeams.

Her poise, regal, royal as a queen in state  
does rule my waking thoughts, my sleeping dreams  
and makes her seem a queen indeed, at whose feet  
I kneel and praise her virtues with poet's tongue  
and sigh for love to me denied. For sweet,  
oh sweet, the savor of love when first it's young  
but bitter the taste of love refused. I fought  
and struggled long, but still she loves me not.

### Structure of the Sonnet

Traditional English verse consists of alternately stressed and unstressed syllables. A single unit of such syllables is called a foot. In English there are four such feet:

\*iamb - an unstressed syllable followed by a stressed syllable.  
For example: because.

\*trochee - a stressed syllable followed by an unstressed syllable, the opposite of an iamb. For example: lazy.

\*anapest - two unstressed syllables followed by a stressed syllable. For example: as a rule.

\*dactyl - a stressed syllable followed by two unstressed syllables, the opposite of anapest. For example: in-between.

The sonnet is a fourteen line poem, usually in iambic pentameter, or five iambic feet. (Some poets experimented with other meters, but iambic pentameter is the standard). Other feet are sometimes used for rhythm variance, and sometimes two unstressed syllables may count as one - "of the" is a good example of this. The unyielding rule in iambic pentameter is that there are exactly five stressed syllables per line, no more no less. Unless written for comic effect, an entire sonnet in "perfect" iambic pentameter would be very monotonous.

### The English vs. the Italian Sonnet

There are two styles of sonnets, the Italian or Petrarchan sonnet and the English or Shakespearian sonnet. Although both are fourteen line poems in iambic pentameter the rhyming schemes differ. The Italian sonnet is divided into an octave, or set of eight lines, and a sestet, or set of six lines, by its rhyme scheme. In the octave the first, fourth, fifth, and eighth line rhyme with each other, as do the second, third, sixth and seventh, giving it an inflexibly rhymed pattern of abbaabba. An example from Barnabe Barnes (1570 - 1609)



"A blast of wind" will help illustrate this:

A blast of wind, a momentary breath  
A wat'ry bubble symbolized with air  
A sun blown rose, but for a season fair,  
A ghostly glance, a skeleton of death;  
A morning dew, pearling the grass beneath,  
Whose moisture sun's appearance doth impair;  
A lightning glimpse, a muse of thought and care,  
A planet's shot, a shade which followeth,

In the sestet of Barne's poem he rhymes the ninth and eleventh lines with each other, the tenth and twelfth lines with each other, and the thirteenth and fourteenth lines together, giving a rhyme pattern of cdcdde:

A voice that vanishes so soon is heard,  
The thriftless heir of time, a rolling wave,  
A show, no more in action than regard,  
A mass of dust, world's momentary slave, -  
Is man, in state of our old Adam made,  
Soon born to die, soon flourishing to fade.

Alternately, Barnes could have rhymed his sestet cdcdcd or cdcdde. The English sonnet divides into three quatrains, or sets of four lines, and a couplet, or pair of lines. In the first quatrain the first and third lines rhyme, as do the second and fourth, giving a rhyme pattern of abab, as in William Shakespeare's (1564 -1616) "My mistress' eyes":

My mistress' eyes are nothing like the sun,  
Coral is far more red than her lips red.  
If snow be white, why then her breasts are dun,  
If hairs be wires, black wires grow on her head.

Similarly in the second quatrain the fifth and seventh lines rhyme, as do the sixth and eighth, giving a pattern of cdcd, as in the second quatrain of "My mistress' eyes":

I have seen roses damasked, red and white,  
But no such roses see I in her cheeks.  
And in some perfumes there is more delight  
Than the breath that from my mistress reeks.

Similarly the third quatrain rhymes efef, as in Shakespeare's poem:

I love to hear her speak, yet well I know  
That music hath a far more pleasing sound.  
I grant I never saw a goddess go,  
My mistress, when she walks, treads on the ground.  
And the couplet rhymes with itself, gg:  
And yet, by heaven, I think my love as rare  
As any she belied with false compare.

Sometimes fewer rhymes are employed, as in abab abab abab cc. In either the Italian or English form the poet can, if he chooses, run his sentences over the barrier of rhyme.



Thus, the train of thought need not end just because the line, octave or quatrain has ended.

### Summary

The sonnet, then, is a fourteen line poem, most usually written in iambic pentameter. If it is in the Italian style the common rhyme scheme is abbaabba cdecde, cdcdde, or cdcdcd. If it is in the English style the common rhyme scheme is abab cdcd efef gg. The most common period sonnet themes were love and religion, although sonnets were written on many other themes as well.

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## BY HALLABRANDSDOTTIR

(Note from the editor: Lady Halla is head of the WordCrafter's Guild of Loch Salann and has been a regular contributor to the Special A&S Issue and other issues of the Questing Quill over many years. A brief bio and information about WordCrafters Guild follows. Her contact information can be found on the back cover of this issue. Please contact her for more information about WordCrafter's Guild meeting times/places, etc.)

Lady Halla began playing SCA in 1982. She was Chronicler for some time and was a charter member of WordCrafters Guild when it was first begun by Lady Simahoya. She has a great interest in Norse culture and literature and has done much research in that field. She moved to Seattle and was inactive in SCA for several years, began playing again in Loch Salann several years ago, and restarted WordCrafters Guild. WordCrafters Guild holds monthly meetings (though sometimes irregularly).

# Japanese Katana Furniture

by Master Sir Robert de Spencer

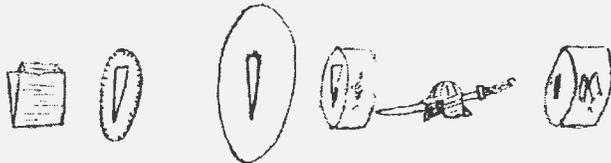
(This article details the re-furbishing/construction of pieces of a Japanese sword by Sir Robert. If you would like to see the sword itself, please get in touch with Sir Robert.)

## Tsuka (Hilt)

The Japanese sword referenced in this article is mounted in the buke-zukuri style which came into use during the shinto (new sword) period of 1513-1867.

The sword furniture, as with the sword itself, is designed to combine beauty and function. Each part should enhance the appearance of the owner while wearing the sword at the same time serving as part of a strong, shock resistant, easily gripped handle.

Buke-zukuri mounting typically have the following parts:



Habaki      Sepa      tsuba      fuchi      menuki      kashira

Both the tsuka and saya are made of soft pine, both to protect the blade and absorb shock. The Tsuka has two pieces of simulated same-gawa (ray skin). This is covered with a four strand wrap that I figured out from a damaged tsuka brought back from world war II. This wrapping holds on the Kashira (end cap) and it holds down the menuki while giving the tsuka a good firm gripping surface.

## Sepa

The sepa is a spacer placed on each side of the tsuba. It is just larger than the fuchi so that the decorated edge can be seen.

Construction: I cut the sepa from brass plate and cut out the hole for the blade by drilling and fitting. Then I worked on the decoration around the edges with a file.



## Habaki

This piece came with the blade, I can take no credit for its construction.

The Habaki is a metal fitting between the blade and the tsuba. This piece is used to seal the blade within the saya and to hold it firmly but lightly to allow for quick drawing of the sword.



The older habaki are often in two pieces.

## Tsuba (HandGuard) Titled Honor's End

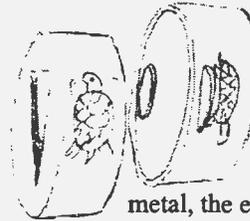
The Tsuba are some of the most decorated and prized parts of the Ko-D'agu (sword fittings). They come in designs, construction techniques and materials as varied as the human imagination is capable of devising.

Construction: I began with a disk of steel, I then shaped and pierced it for the blade and then melted more metal to build up the areas where the design was to



be. I then cut away the added steel to create the shapes of the samurai contemplating his wakazachi on the outward side and the helmet and wakazachi on the inward side. I then pickled the Tsuba to darken the metal and then pickled out some of the details with gold. The design, as was often done, is designed to tell something of a story when both sides are viewed. Note the Tsuba is made to be viewed when the blade is edge up, since this moundin style was to be carried blade edge up thrust through the obi.

## Fuchi and Kashira



The fuchi is the collar that holds the wooden part of the Tsuba against the sepa and usually is designed to match or compliment the kashira.

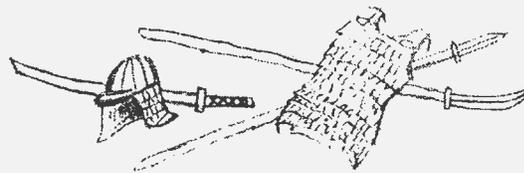
The kashira is the cap on the pommel.

The kashira is almost always made of metal, the exception being those made of horn. The design usually matches the fuchi.

These pieces contain and reinforce the tsuka wood and also add decorative ends for the handle. These use a turtle and mountain rose motif which has special significance for my wife and me.

Construction: I cut an oval and a strip of 18 guage steel and folded them into the basic shape. The decoration was then added. I melted the brass and silver onto the steel and carved the design into the top and side of the case.

## Menuki



The menuki are ornaments originally intended to cover the ends of the mekugi

(attachment pegs) but as the years passed they came to be mounted forward and back of the mekugi itself. This improved the grip, made it possible to tell how the sword was held even in the dark, and made it possible to remove the tsuba with less trouble. Menuki are some of the most artistic and interesting of the sword fittings. They were most often complimentary and in pairs.

Construction: I first cut the rough shapes from 18 guage steel and then built up steel, brass and silver on the base. After that I carved the shape of the do (body armor) with yari and naginata (pole arms) for one side and the helmet and katana for the other.

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Artwork by Sir Robert de Spencer

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## In Search of Salt

By Lady Constance de la Rose

For several years in my SCA experience, I relied on the knowledge of others as concerns salt. I was told that Salt was rare and expensive in medieval days and not to be used lightly or overmuch. After all, I was told, didn't the Romans use it as a form of money?

Then one day I was reading a recipe for Shrimp<sup>1</sup> and found a footnote referring to ways of making salt in medieval times. Among the comments were the notes that *Le Menagier* gives instructions on making white salt which included boiling salt water and skimming it until it begins to pop and then letting it dry in the sun.

Since I live near the Great Salt Lake, a natural inland brine sea, I thought it might be fun to try making salt as they would have done in the medieval time period.

My first task was to get a gallon of water from the Great Salt Lake. Now, I can tell you not only how to get a gallon of water from the sea but also several ways which do not work. My first attempt was at the Marina, after all this was a fairly simple method, the docking piers were easy to get to and easy to walk on. All I needed to do was kneel on the pier and dip my plastic gallon jug into the water. For any who might want to attempt making salt, allow me to advise you against this method. Diesel fuel does not taste good in salt and will ruin your entire attempt.

Having cleaned up my kitchen from that first futile attempt, I returned to the Salt Lake to get another gallon of water.

Lesson number two, walking out on a sandy beach to get your water is also not a very good idea. Wet sand sinks and likes to suck off your shoes. If it gets a good hold on your shoe, it won't let go until it has caused you to fall over and experience the novelty of wet sand in places you never expected.

Damp and covered with wet sand (and carrying a ruined pair of shoes), I retreated to the car to rethink this task.

A few miles down the road I could see Saltaire. Here was a building with a pier which did not have boats (and diesel) docked at it. I drove into the parking lot and got my plastic jug out to collect the water. However, there were workmen all over the place and I didn't want to walk through them to the pier. Nearby was an inlet with large rocks. Surely I could stand on one of the rocks and collect my water.

Lesson number three, balancing on a rock while trying to dip water out of the sea is not a very wise thing to do. Soaking wet (well at least it washed the rest of the wet sand off of me) and having lost my plastic jug. I returned to the car.

There was no other choice. I got another plastic jug from the car and squished through Saltaire leaving a trail of damp footprints in my wake. Ignoring the whistles of the

onlooking workmen, I knelt on the pier and finally retrieved my gallon of salt water.

Once home, I strained the water through muslin three times to remove the debris and brine shrimp. Then I set it on the stove to boil. Soon a greenish brown foam began to gather on the top of the water. Per the instructions in *Le Menagier*, I used a wooden spoon to remove this until there was no more. Then I left the pot to boil for about an hour.

I was reading a book when I heard the boiling pot begin to make a popping sound. The nearest modern equivalent would be the sound of popcorn popping. When I looked in the pot, the water had boiled away and about ¼ pound of moist salt was left in the bottom of the pan.

Removing the pot from the stove, I spread unbleached muslin in several cookie sheets and then spread the moist salt onto this and set them out on my back porch in the sun. Though there were no instructions on this area, I spread cheesecloth over the top to keep out any insects or dust while the salt was drying. In about 4 hours the salt was dry.

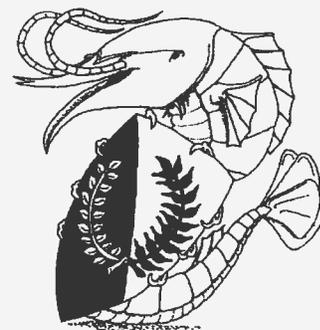
The last step was removing the salt from the muslin and grinding it. It had a slight yellow tint, if you looked very closely, but a taste that was wonderful.

Except for my difficulties in getting the water, it was fairly easy to make. So I thought again about the stories about it being expensive and rare in the medieval period. My thoughts led me to the section on Salt in "Fast and Feast" and here I found confirmation of my assumptions. Salt was rare in the medieval period not according to the times but according to the place. If you lived near the sea, or even near a peat marsh, salt was a common commodity and used for everything from seasoning, to preserving, to cleaning. If you did not live near the source, it became much more rare and expensive. Much the same as today where we pay a high price for lobster and oysters inland but folks on the coast walk out their doors and scoop them up.

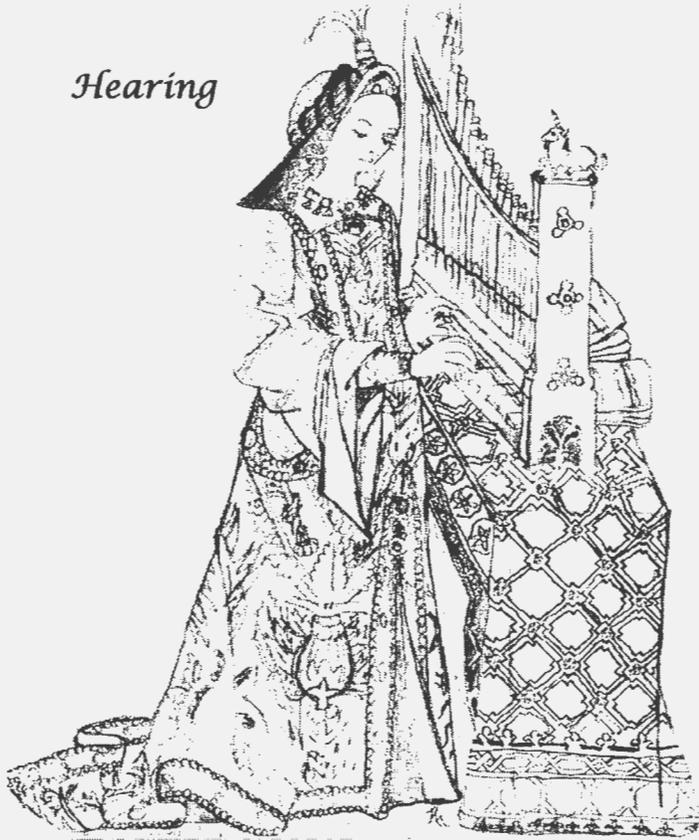
Since my persona lives near the sea, I will continue to enjoy my excess salt. However, in modern life, I will use salt that I am now able to make. It does taste so much better after all.

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<sup>1</sup> Renfrow, Cindy "Take a Thousand Eggs or More"  
Vol. 1 Page 60-61



Hearing



Sight



Smell

By Lady Rhianna MacGregor  
(mka, Paula Sageser)

These images are inspired by sections of the Unicorn Tapestries, specifically The Lady and the Unicorn. The Lady and the Unicorn tapestries are among the most beautiful of their kind. Woven in approximately 1500 in the workshops of the Loire Valley of France, the tapestries are done in the medieval style of mille fleurs, (a “thousand flowers”). The tapestries have been housed in Paris in the Cluny Museum since 1882. Each tapestry represents one of six senses — Hearing, Sight, Touch, Smell, Taste, and Love.

*The Cluny Museum (excerpted from the Encarta Online Encyclopedia <http://encarta.msn.com/reference>)*

“A 14th- and 15th-century Gothic and Renaissance structure built on the site of the Roman baths of Emperor Julian. Acquired and converted by the antiquarian Du Sommerard, it was left to the state at his death (1842). Its 24 galleries display medieval works of carved wood, metalwork, textiles, and stained glass, as well as superb 15th- and 16th-cent. tapestries.”



## On Personas by Mistress Anne de Junius

Central to the game we call The Society for Creative Anachronism is the “persona.” Everyone is expected to have one of these, and they come in a variety of styles. Old-time players often have long since settled into a style of persona which suits their style of playing the game, while newcomers are often still searching for the one which will be “right” for them. This paper may help some of the newcomers, and might even inspire some of those who have been playing for a longer time to make additions to their current personas.

But first, some background information. The Society for Creative Anachronism was founded in 1965 by a bunch of historians at the University of California at Berkeley. Its primary goal was—and always has been—to promote the study of history. Its founders hoped that, through role-playing, people might find history to be more fun.

The word “persona” itself is simply Latin for “person.” With it, you are trying to create a person who lived at a different time in history than your own. The game we call the SCA then becomes, as my husband says, a play for the players.

There are a few ground rules, which apply to all personas.

1. Firstly, the persona is presupposed to be from the planet Earth. This would seem to be pretty self-evident, but every now and then someone tries to adapt a persona from the one they use in a role-playing game like “Dungeons and Dragons.” So, No, you cannot be a wizard, making real magic, from a place “far, far away.” Fantasy personas just don’t work. The idea is that you will choose a persona which reflects the kind of lives real people lived (although you can’t, for instance, choose to have a real person for your persona. Henry VIII already did his own persona, thank you very much.)

2. That said, the Society embraces the time period from A.D. 600 to A.D. 1600. As little as twenty years ago, this time frame extended from A.D. 450 to A.D. 1650, or roughly from the fall of the Roman Empire to the beginning of the English Civil War. This accounts for the persistent presence of “Cavalier” personas, and explains why some older players have personas technically too early to be playing with the rest of us at all. For some aspects of the Society, these two periods—A.D. 450 to the current early cut-off date of A.D. 600, and the period between A.D. 1600 and the old cut-off date of A.D. 1650—are seen as a kind of “grey zone” as far as authenticity is concerned. For instance, musicians routinely perform music written by composers who were born and trained before 1600 but whose later works were published after that date. John Dowland’s lute music springs instantly to mind. Likewise, the music for most of the Country

Dances was published by John Playford. The earliest publication of the music he collected, known as The Dancing Master, was the year 1651. Some of the dances had certainly been danced before 1600, and thus the dances published just at the end of the “grey zone” are usually accepted for use in the Society. Nevertheless, today the cut-off dates are 600 to 1600, and, as that covers a good thousand years, you ought to be able to find something for a successful persona in that time frame. When we use the term “in period” these years are the period we are in.

3. It is assumed that the Society operates in a European court. Those with non-European personas are presumed to be visitors to a European-style court. The only exception to this is when a specialized event places the court temporarily in some other spot. The most common alternate geographic areas are Japan, and the Middle East. I have even seen an occasional New World event. The thing to keep in mind is that unless a specific event is supposed to take place in a non-European setting, all events are presupposed to take place in a European court setting. This, of course, automatically makes some personas impossible. For instance, it would be impossible for someone to attend a pre-1600 European court from Tahiti since it was not discovered by Europeans until the 1770s.

### The kinds of personas:

**NAME ONLY.** The easiest persona of all is the name only persona. The most successful names are ones that were actually used in period. It is perfectly all right to use your own name if it is an old enough name. “Mary Amanda Fairchild” for instance is a perfectly acceptable period name, although it is also the mundane (i.e., non-SCA) name of its owner. Some people use their mundane middle names, particularly if their mundane first name is not period. My own name is one of these. My mundane name is “June,” a name which was not used in period. My middle name is “Anne,” and this name—being the name of Mary’s mother—is period. (For any of you heathens out there, that is Mary, the mother of Jesus Christ.)

If you have no idea what name would be right for you, there are a few places you might wish to look. The first one I would recommend is The Oxford Dictionary of Saints. This is a fat paperback book which includes, among other things, a list of saints for each day. A handy way to use it is to look up your birthday and see what saint’s day it is. Often there are several to choose from. Then look up the information on the saint you have chosen, to make sure that your saint is “in period.” Not all of them were recognized as saints by 1600. Alternatively, just look through and see if any name catches your attention. As long as the person lived before 1600, even if they were not yet sainted, this would be a perfectly acceptable name. For Saxon names, The Anglo-Saxon Chronicles is useful. I have a copy edited by Anne

**Savage.** Period legends, plays, poems, and travelers's tales are also good hunting grounds. Modern works of fiction, on the other hand, can often get you into trouble. It can be very difficult to get a name in Elvish past the heralds. Costuming can be as simple as a T-tunic, or as elaborate as you would like.

A name-only persona is presupposed to be living in the SCA itself, as, for instance, in the Barony of Loch Salann, Kingdom of Artemisia. This kind of persona is often used by new-comers although it is possible to play SCA for years with it. This kind of persona is often used by people who have an interest in only one aspect of the Society. I have seen musicians with such personas, as well as fighters.

**NAME AND PLACE.** This persona is very much like the "name only" persona, except that the person has chosen an actual geographical location to be "home." This can be as broad as "England," or as specific as "the city of Ghent," or even "the castle of Baux." It is worth remembering that not all countries on the modern map existed in period, and even some cities were founded post-1600. For more information on early geography, *The Penguin Atlas of Medieval History* is extremely useful. A series of maps are included in this little paperback book. They chronicle the changing borders of countries, note the location of cities, and also indicate major trade routes—as well as what was being traded. A brief history is included with each map.

Sometimes the clothing worn by these personas is more specific than a simple T-tunic, although it doesn't have to be. People who are interested in the history of one specific country sometimes use this kind of persona. For instance, a Scotsman with his kilt may well be properly dressed for any one of several centuries, and he may not care two pins about anything but the history of Scotland.

**NAME, PLACE AND TIME.** With this persona, a person has not only a name and geographical location, but also a specific time to call their own. The time period chosen can be as general as "the 13<sup>th</sup> Century," or as specific as a given year. If you make use of the aforementioned book, *The Oxford Dictionary of Saints*, it is even possible to get as specific as the day. For instance, Arts and Sciences will be held this year on the feast day of Saints Hilarian and Ursula. (It will, from my perspective, be held in the year 1521. Distressingly, Josquin des Pres, the great Flemish musician, died only last year—at least by my persona's time reckoning.)

The clothing that you wear will be more identifiable in regard to time, and—usually—to place as well. (The earlier the persona, the less differentiated the clothing.) Many old-time players come around to having this kind of persona. As with all the different kinds of persona, this one is neither "better" nor "worse" than any other.

**NAME, PLACE, TIME AND PERSONAL HISTORY.** Now we come to my favorite kind of persona. It is also the most complex form of the Game. Besides

having a name, a geographical location, and a time, the player also has a "personal history."

You can, of course, make up this personal history from completely whole cloth. This is the first kind of persona history. Start from scratch, if it pleases you, and make up a history for the kind of life you think you might have liked to live. This persona can be wholly fictitious, having absolutely no point of correspondence with your real (mundane) personal history. For example: "Being the sixteenth daughter of an impoverished knight, I was put into a convent as soon as the good sisters could be persuaded to accept me, and took my vows at the approved time." In real life, you may be an only child and Jewish. It doesn't matter, for you can do whatever you choose.

The only thing that does matter, however, is that the history you choose to make up should have some feel of reality to it. I have heard some really bizarre persona histories in my day. One of my all-time favorites was the one that goes: "When the Barbarians came sweeping through the castle, I dressed as a boy [this is, obviously, a girl speaking] and fled over the walls. I was picked up by a band of wandering gypsies and have spent the past ten years wandering all over the face of Europe. Since my return, my family has joyfully accepted me back, but I still have a taste for the clothing I picked up on my travels. This explains why I am wearing a hat from Russia, a tunic from France, and these poufy pants from the Ottoman Empire." Right. And piggies have little wings with which they fly away south when the snow comes.

When in doubt, keep it simple. The average person living in period traveled perhaps as far as thirty miles in their life-time. Oddly enough, about the only exceptions to this were mercants, musicians, and military personnel. If you want to have a lot of traveling in your persona, figure out how to explain it logically.

With the second kind of persona history, there are some points of correspondence to your mundane life. With this kind of a persona history, you might say, for instance, "My little brother—who was always a jerk anyway—is dead of the plague." In reality, you have a little brother, who is really a jerk, but you only wish he were dead. I have seen married people whose personas were single, and single people whose personas were married. Sometime women get around the difficulties of achieving personal independence in a period setting by choosing the persona of a widow. This allows them to be available, but also allows them the freedom to spend their own money and live in their own castle, without having to explain whose daughter or ward they might be.

The third kind of persona history is my favorite. With this one, the trick is to have as much of your mundane life history as possible correspond to your persona history. The trick is to couch your own modern history in period terms. For instance, by persona and in reality, my mother is from Florence. The difference is that by persona she is from Florence, Italy, and in reality she is from Florence, New Jersey. With this kind of persona, the fact that my



sister died of post-splenectomy septicemia is translated as "My sister died of the Black Death." The point of correspondence is that my sister really did die (on the 12<sup>th</sup> of May in 1976) but that what killed her could not possibly have done so in the 15<sup>th</sup> Century. Therefore, given the set of symptoms she had, the closest period disease that could have killed her is the Black Death. The really fun part of this kind of persona history is in finding creative ways to fit your own real life into a plausible period setting.

### Do you know the way to Loch Salann?

There are a variety of ways to explain why you find yourself in Loch Salann. After all, it may be a European-style court, but the reality is that there never was a "Loch Salann" in Europe. (If we'd tried to use an actual European court as the name for the Barony, the heralds would have put a stop to it in short order.) So the question is: How did you come to be here? The answers can be ingenious. "I wandered off course on my way back from plundering Paris." "I remember the Battle of \_\_\_\_\_, where somebody hit me on the head, very hard. When I woke up, I was here. Don't ask me how." [This is the one his Lordship James of Penmore uses, by the way. I just don't remember the name of the battle at the moment.] "There I was, in Bremen, and when I turned that corner, I found myself here. It's all very strange." [This is the one I use.] "You mean, this isn't Constantinople?" In other words, it is possible to pretend that the Barony of Loch Salann is someplace (with a different name) that is part of your persona. (Just remember that, if you use this last option, every time you hear the words "Loch Salann" you'll have to pretend to hear them as, say "Constantinople" and you'll also have to translate back when speaking of Constantinople so that people hear it as "Loch Salann.")

### How to Choose a Persona.

These are just a few of the ways you can choose a persona. Don't feel you are limited to these. They are just here to give you some ideas.

1. Find period-style clothing that you can live with, and then build your persona in ways that will best allow you to wear it. Sometimes, for instance, a lady might fall in love with the clothing of Tudor England (although Lord knows why—the corsetry is a real killer.) So she makes a Tudor costume and then does as little or as much of a persona as she chooses to do. Since the clothing is so specific, she will, at the least, have a "Name, Place, and Time" persona, and this is perfectly sufficient. She may never be interested in the life-styles of Tudor Englishwomen, and the politics may bore her to tears, and that's fine. You never need more of a persona than you choose to have.

If you have not yet decided on the clothing you'd like to wear with your persona, a good place to start is the

library. Depending on the numbering system it uses, you will find books on costume history in the 391 or the GT510 section. (The last time I was up at the University of Utah library, they had some things in both sections.) Although you might get an idea of what clothing you might like to wear from one of the modern books showing drawings of period clothing, it is always a good idea to look at contemporary drawings or paintings. You might, for instance, flip through a book like John Peacock's *Costume 1066 to 1966* for an overview. He has, however, stylized his figures to a modern sensibility. So when you find something you like, go to the sources he used to nail down the actual period look and details. And the sources he used, of course, are right there in your public library. (You can also use University libraries, even if you are not a student. They all have copy centers, so all you have to do is take the books down and copy the parts you need.)

2. Find a person, place, or event that interests you, and then research the costume, politics, or whatever, based on that. The aforementioned lady may decide that the politics of the court of Queen Elizabeth I are really fascinating, and that she'd like to be part of them. As a result, she comes up with the proper costuming and a name for that place in time. I have seen people interested in Scotland because their mundane ancestors were from there, and people interested in the Crusades because they have read one of the available chronicles from that time.

3. Find some aspect of the culture that particularly interests you, and make your persona compatible with it. A fighter, for instance, might have a "generic T-tunic persona" so that he (or she) can fight. I've seen kings with this kind of persona, and it worked for them because the only thing they were really interested in was fighting. I have seen more than one musician wear a costume from, say the 15<sup>th</sup> Century, just because they could get someone to make that kind of for them. They choose a period name if they have to, and use their own mundane name if they possibly can, because they don't really care how they are dressed. They've only come for the music, and that's fine, because they have a period-style costume and a period-style name, and because they are enjoying the exploration of the world of period music. I have seen women who enjoy making lace choose personas based solely on the fact that they want to wear their own lace. All you need is a name and a costume. All the rest is gravy.

### Commonly Asked Questions About Personas.

Question: Can I change my persona, or am I stuck with the first one I choose?

Answer: You may change to another persona at any time. In order to do this, you may wish to "kill off" your original persona, or become a "close relative" of your former persona. The first option is sometimes used by someone who has a well-established persona. By officially "killing off" the first persona, it is easier for the group to come to grips



with the fact that the person will be calling themselves by another Society name in future. (Sometime, the "murder" is even reported in the local newsletter.) The "close relative" option is sometimes used when a person is content with their Society name, but wishes to make a radical change of time and/or place. The lady above, with the Tudor persona, may decide that she really hates Tudor corsetry and so moves her persona about two centuries earlier in time to avoid it. She keeps her Society name and place (England) but becomes the "ancestress" of the first persona to account for the fact that she still has the same name. Of course, it can work the other way, too, and someone with an early persona may decide to go with a later time period and thus become their own "great-grand child." Less spectacularly, you can simply change your Society name and/or clothing to reflect the new persona you've chosen.

Question: May I have more than one persona?

Answer: Go right ahead, BUT keep in mind that this can get very confusing for the rest of us if you aren't careful. People who have an alternate persona tucked in the closet only use it for some good reason, generally because their primary persona is so specific to time and place. The usual reason is that the site and/or time of a specific revel is incompatible. Your usual 16<sup>th</sup> Century Italian persona may have trouble finding his way to a Norse All-Thing, for instance, because not only is the time of the revel all wrong, but no Italian in his right mind ever went to Ireland in period. So, just for that revel, you may decide to try out a "Viking" persona. If you like it, tuck it away for the next time you need it.

Your best bet is to establish one persona first, and wait until the group gets used to it. Then, if you feel the need, go ahead and develop a second (or even a third) one, but try to make the secondary persona(s) as distinct from your first one as possible. For example, if your group does Japanese style revels from time to time and you feel your standard European persona just doesn't fit in, by all means develop a Japanese persona. Thus, it is possible to have (as I do) the persona of a Flemish woman living in the year 1521 as well as a persona of a Japanese noblewoman from the court at Kyoto living in the year 1021. Nobody ever gets the two mixed up. The one has starched linen headgear and the other has blackened teeth, and each persona even has her own separate feast gear.

At least one old-time player describes those of us who support more than one persona as belonging to W.W.H.A.P., or "We Who Have Alternate Personas." Sometimes the use of a secondary persona is the beginning of a change to a new persona. The Norse persona starts out as just a secondary one for occasional use and eventually becomes the one you use the most. Then the Cavalier persona becomes the secondary one. Or visa versa. In either case, you will find that one or the other comes to dominate and that people get very confused if you use both interchangeably. (I've been in at least one Peers' Circle, as

I recall, where the conversation went something like this: First person: "I'd like to nominate m'lord X to the order of the D.U.C.K." Baron: "M'lord X? Who's that, exactly?" "Well he calls himself X, but you might also know him as Y. You know, the guy in the argent and gules French outfit?" Second person: "Isn't he the guy who wears the puce kimono?" First person: "Well, sometimes. But then he calls himself m'lord Z." Baron: "Let's wait awhile on this one. At least until he sorts himself out.")

Question: What is a "flying frog" persona?

Answer: As with the creature for whom it is named, the infamous Flying Frog Persona is one that stretches credulity to the breaking point. Example: "I escaped over the castle wall dressed as a boy, wandered as far as Timbuctu, and returned to be reinstated in the social position to which I was entitled by birth. This explains why I'm wearing pants, and clothing from seven different countries [and three different centuries] along with the henin." The moral is: start with a simple persona, and, if you do not wish to do the research necessary to flesh out your persona in a plausible way, it is best to just keep it simple. [According to the October 2000 issue of National Geographic, flying frogs really do exist, in Borneo. I've seen the pictures, and I'm still not sure I believe it.]

### Ways to Flesh Out a Persona.

Try to get a feeling for the place and time you have chosen for your persona. Who was King? Who was Pope? (In some time periods, the question would be: how many popes are there, and where are they?) What holidays might you have celebrated? What did the architecture look like? What would your home have looked like? What sorts of things might you have kept in your home? What famous people are living at the time of your persona? What ideas are new? What books have been published, and which would be available to you? What style of calligraphy is in popular use? What laws apply in your home town? What things can you buy in the market place, and where have they come from? In short, what would your life have been like in the time and place you have chosen for your persona?

Getting into persona is very much like getting into character for a play. When I am getting into my costume, I am also trying to get into persona. I visualize my "home" in Bremen. I look up the Saint's Day. I try to get a feeling for the kinds of things that would concern me if I had really been alive in the early 16<sup>th</sup> Century.

Use the library. Ask questions. Don't be afraid to talk to peers. We were all new-comers once, and none of us bite. Best of all, many of us have fairly extensive personal libraries. Sometimes, we may be willing to lend out books. Other times, we can make copies. (I use many of mine for reference during the week.)

Attend Guild meetings. You may find an affinity for poetry, or for pork cutlets. Even if you don't know if



you'd like to be part of a Guild, none of us mind you sitting in at our meetings. (Mind you, I might hand you a tambourine to play, and Casamira will probably hand you something to stir.)

Don't be afraid to give it a try.

(Note from the editor: Mistress Anne is head of the Musician's Guild of Loch Salann. She has included a brief introduction to this guild below. Her, and other Guilds', contact information can be located on the back cover of this issue.)

### The Musicians' Guild of Loch Salann

Music is, of all the arts, the most ephemeral, and yet the most enduring. You hear it in the air, and it is gone, like a breeze. But since it is encoded and written down, it can be performed years later and still sound forth as fresh as it was when first performed. Paintings fade and crackle. Buildings crumble. Clothing turns to dust. Armor turns to rust. But music endures, ever fresh.

There has always been music in Loch Salann, even before there was a Loch Salann. Those who founded the group which became the Barony were—and are—musicians. Being musicians themselves, they readily fostered this art, and we are their inheritors. The Musicians' Guild itself was officially founded in April of 1982, and has been a continuously functioning organization since that time. We meet throughout the year and play period music. The instruments we use are either appropriate to the period of the Society (A.D. 600-1650 - yes, musicians recognize the "grey zone") or else have the sound of instruments appropriate to the period. As a result, we can tolerate such instruments as modern guitars, if played in a period style, but have trouble with things like, say, saxophones, which have no period equivalent.

While we delight in vocal music, we tend to make more use of instrumental music. If you are interested in getting an all vocal group together, I would be more than willing to help. Otherwise, you are welcome to join the rest of us on Thursdays, to play period music, with an emphasis on dance music. If you are interested in learning to play a period instrument, please contact me or Mary Amanda, and we'll see about getting you set up. You don't have to be a great musician, but you do need to be willing to practice.

There is a joy to making music with other musicians. In period, musicians were one of the few international commodities. They crossed national boundaries, and their music did, too. Even at the time it was noted that music was the result not of competition and strife but of sweet harmony. It was also noted that the arts of war existed in order that the arts of peace might flourish. We thank the

many fighters who guard our borders, and who, by their vigilance, give us the peace in which to make our sweet harmony.

For more information on the Musicians' Guild, contact me, Mistress Anne de Junius, at 466-7300, or Baroness Mary Amanda Fairchild, at 485-0313.



*You know you're in the S.C.A. when you apologize about the state of your home only to have your guests understand completely and offer to help you with your last minute garb making or repair.*

*You know you're in the S.C.A. when you view challenges as fun—work, but fun.*

### *Music*

How do I explain it  
to those who do not know?  
It is a little like a fighter  
learning from the others.  
A calligrapher learning  
another new style.  
The costumer savoring  
a work finally finished.  
A rapier fighter practicing  
a move into memory.  
The cooks guild knows  
the laughter and chatting.  
The reave taking coins  
remaining in one area.  
The cooks in the kitchen  
preparing a memory.  
We know who we are,  
practicing, laughing and learning.  
Sometimes alone,  
but always with others.  
Hearing and feeling  
the music within us  
A background to you,  
is our playing ground.

*by Lady Albretha Breakstring*



# The Great Goose Project

by the Loch Salann Cook's Guild

## Overview of the Project

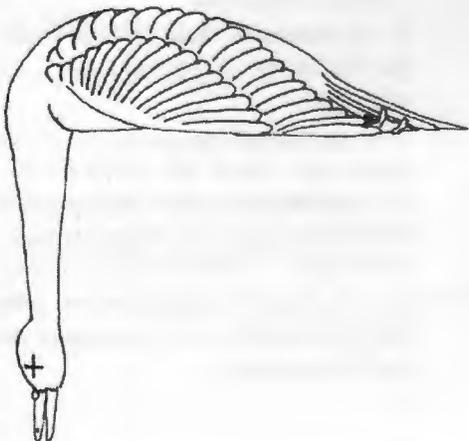
By Master Edward Mendeith

Raising animals in the Middle Ages was a very common practice. Cattle and sheep were the most common. Fowl were raised more for the feeding of the family. Fowl that could fly would have their wings clipped so that they would not fly away and they could then be kept in just a fenced area. The geese could be fed leftover bread, grain, or even vegetable scraps.

The Cook's Guild was given the opportunity to experience the raising and dispatching of live stock when we were gifted with three geese. I had to capture all three with a net, and put them in a large box. Then they were transported to a pen in my mother-in-law's back yard, where they were raised for a short time. We gave them old bread and vegetable scraps for food.

When the time came to dispatch the geese, we used a large knife made from the remains of a broken sword. As we removed the heads, we saved the blood for our blood soup, for which Mistress Casamira had the recipe.

Then we cleaned the birds saving everything we could for our various projects. After we cleaned the birds, but before we plucked them, they were peppered and then wrapped in cloth and left to hang for



three days to age the meat and aid in the removal of the down.

Not much was wasted, wings, down, meat, fats, and eggs would all be used. Mistress Casamira took one of the saved wings so that the feathers could be used for quills. The down she saved for stuffing pillows. Some of the eggs she used in tempura for paints used in illumination.

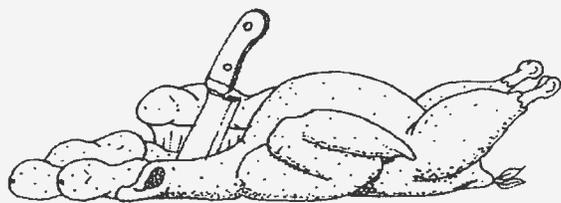
The meat was a delicious Cook's Guild dinner prepared by Lady Constance. She used some of the eggs in her cooking. Her recipes can be found in this issue.

The oil from cooking was saved and given to His Lordship Connor. He plans to clarify the oils to waterproof and oil leather. Connor also took the other saved wing to use the feathers for fletchings.

Aside from the raising of the geese and the dinner, most of the projects have not been finished at this time. They are on peoples' slate to be performed at a time when their mundane lives permit.

(Note from the editor: Watch for future articles in the *Quill* as the other sections of the project are finished.)





## The Goose Feast

After all the work, we prepared to feast from our labors. The goose was prepared for baking by singing the skin with a candle to remove small bits left from the feathers. Then we washed it well and rubbed salt on the skin to retain moisture. It was placed in a roasting pan with enough water to cover the bottom of the pan and placed in a 300 degree oven for 5 hours. About once an hour we ladled the juices and goose grease over the top of the browning bird.

Amidst the ever increasing scent of roasting goose, we set about to prepare dishes which would have been expected were we feasting on goose in the 1500's.

### Chardwardon<sup>1</sup> - (Pear Sauce)

6 Firm Ripe Pears, cored and halved

¼ cup sugar                      1 ½ cups burgundy

1 teaspoon cinnamon        ½ teaspoon ginger

*Put the pears and the wine in a large enamel pot. Simmer gently, covered, until the pears are soft, (30 minutes to 1 hour). Remove from heat. Take pears out of the wine and put them in a large bowl. Mash the pears to pulp. Pass them through a large-holed sieve or a colander with the wine to remove the peels and the stringy fibers. Rinse the pot and put the strained pears and wine back into the pot. Add sugar and spices. Let simmer, uncovered on low heat, stirring occasionally, until volume is halved. (about 45 minutes). The final consistency should approximate that of strained applesauce. Cool and serve.*

### Guissell<sup>2</sup> - (Herb Stuffing)

½ cup beef or poultry broth

1 teaspoon minced sage

1 tablespoon parsley flakes

or 1 sprig fresh parsley minced

pinch powdered saffron

3 eggs beaten

1 cup breadcrumbs

*Place broth and spices in a pot and bring to a boil. Meanwhile combine eggs and breadcrumbs in a bowl. Add breadcrumb mixture all at once to the broth. Reduce heat and stir until it all comes together more or less in a ball and all the liquid is absorbed. Serve hot. Makes about 2 cups.*

### Salat<sup>3</sup> (Green Herbed Salad)

2 handfuls each of loose-leaf lettuce (not iceberg) and fresh spinach

1 handful each of borage, and watercress

1 small bulb fennel, thinly sliced

1-2 tablespoons each chopped fresh parsley, chives, dill, sage, mint

Smaller quantities of chopped savory and tarragon

1-2 bunches scallions, sliced

½ cup olive oil

3 tablespoons vinegar

1 ½ teaspoons salt

*Wash and tear up greens, Drain well and put in a bowl with fennel, scallions, and herbs*

*Oil may be added now with salt and vinegar reserved for the last minute, since they cause greens to wilt. Mix and toss and serve.*

### Cariota<sup>4</sup> (Roasted Carrots)

1 pound carrots

2-3 tablespoons olive oil

2-3 teaspoons each white wine vinegar and white wine

2-3 tablespoons chopped fresh herbs such as parsley, dill, or thyme)

salt and pepper

*Scrub and scrape carrots and brush lightly with oil. Roast in a 400 degree oven 15 minutes. Slice into a serving dish and dress with minced herbs, oil, vinegar, wine, and salt and pepper to taste.*

*Alternative serving – take one large Daikon, remove skin and chop finely or shred. Place shredded Daikon in shallow bowl and place roasted carrots on top then dress carrots as instructed.*

### Esparagat<sup>5</sup> (Sautéed Asparagus)

1 pound asparagus

½ cup seasoned flour (mix in some salt and pepper)

Oil for frying

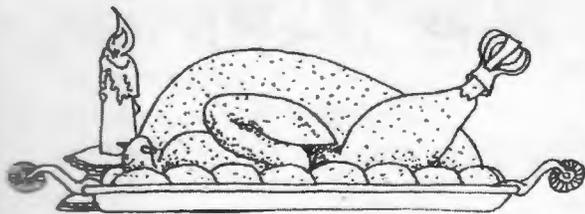
Vinegar

*Trim and parboil the asparagus 3-4 minutes in lightly salted water; drain and dry on towels. Heat oil in a frying pan over moderate heat. Dip spears into flour to coat them well and fry over moderate heat, gently but quickly. Turn them to cook on all sides until lightly browned. Place in a serving dish and keep warm. When all spears are cooked, sprinkle a small amount of vinegar over the dish and serve at once.*

## Crème Bastard<sup>6</sup> - (White Custard Sauce)

2 egg whites, slightly beaten  
1 cup plus 2 teaspoons milk  
2 tablespoons honey  
pinch salt  
2 teaspoons sugar

Put egg whites in a sauce pan with 1 cup of the milk and stir over medium heat as it comes to a boil. Let it simmer for about 5 minutes, stirring; then add the honey and salt. After simmering for another minute or two, remove from heat and strain or blend in a blender, adding remaining milk and sugar. Pour into a pitcher or serving dish and chill; it will thicken as it chills. Serve the chilled cream over washed, hulled, slightly sweetened strawberries.



We discovered that we had several goose egg yolks left from all the preparations as well as a bit of time before all would be ready. Since we know that folk of that time were frugal and would not waste the yolks Mistress Casamira pulled out a custard recipe which used egg yolks and she and Lord Vogg set to work to create it. This turned out to be the pleasant surprise of the feast as the goose egg yolks gave a wonderful, almost nutty, flavor to the custard.

Amid laughter and good company we sat down to feast. The food was excellent and the company well enjoyed as we discovered that such sumptuous fare requires some restful conversation before any would have the energy to leave the table.

<sup>1</sup> Renfrow, Cindy "Take a Thousand Eggs or More"

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<sup>2</sup> Renfrow, Cindy "Take a Thousand Eggs or More"

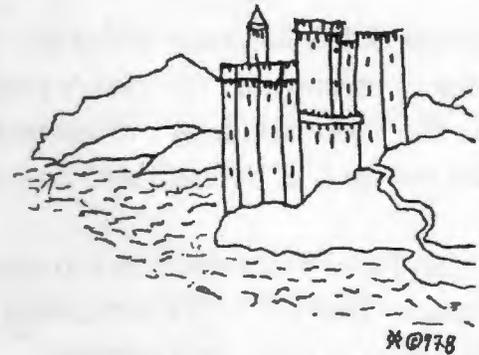
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<sup>3</sup> Hicatt, Constance B "Pleyn Delit" Recipe #21

<sup>4</sup> Hicatt, Constance B "Pleyn Delit" Recipe #40

<sup>5</sup> Hicatt, Constance B "Pleyn Delit" Recipe #35

<sup>6</sup> Hicatt, Constance B "Pleyn Delit" Recipe #112



K0178

## Sea Songs

I love to walk on the wild sea-shore  
Alone at the dusk of day  
And feel the wind's fingers  
Run soft through my hair  
As it carries my troubles away.

The wind and the water have magic I feel  
A magic so wild and free  
It picks up my soul  
And takes it away  
To the waves and the foam of the sea.

My spirit is free, it races the clouds  
And soars with the gulls up above  
The crash of the waves  
Is music to me  
A haunting refrain that I love.

The sand holds a trace of the warmth of the day  
As it slithers and slips through my toes  
My spirit is bathed  
In the dying gold light  
And it washes away all my woes.

By Lady Rhianna MacGregor

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## Loch Salann Anthem

The Barony of Loch Salann below the mountains high  
Stands for all eternity as Artemisia's pride  
Come to the shore and hear our ancient song!  
Long live our land in strength and honor, rock and sand

The Jordan River flows along to our own Dead Sea  
Doedecapods beware! We'll never set you free!  
Chivalry reigns in battle and pavanne  
Dance all the night and conquer foe at break of dawn

Now if you see me stand in colors black and white  
Your choices are but two—join or lose the fight!  
Loch Salann lives in all our hearts and minds  
Forever true, our homeland for all time.

*By H.E. Mary Amanda Fairchild*  
Copyright Mafairchild 12-9-99

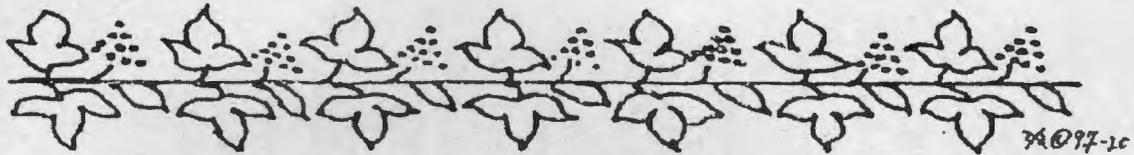


*"I have found power in the mysteries  
of thought, exaltation in the chang-  
ing of the Muses;  
I have been versed in the reasonings  
of men;  
but Fate is stronger than anything I  
have known."*

Euripides (485 BC - 406 BC), *Alcestis*, 439 BC

*"Among all men on earth bards have  
a share of honor and reverence,  
because the muse has taught them  
songs and loves the race of bards."*

Homer (~700 BC)



## Arts and Sciences Contacts in Loch Salann

### Guilds

- ARCHERY:** Please call for appointment—Lady Adelheid (801)963-813
- ARMORIES:** Call for times open  
**SAKURA ARMORY:** Sir Maikeru (801)972-3673  
**HEMPFFE HAUS ARMORY:** Sir Gerald fitzGerald (801)485-9589
- CALLIGRAPHERS:** 3rd Tuesday—Viscount Sir Olaf (801)256-3738
- CLOTHIERS:** Mondays—HL Heloise de Bec (801)281-2579
- COLLEGE of LOCH SALANN:** 2nd Tuesday—RSVP by previous Sunday or no class will be taught  
Master Tryggvi Garbarðr & Mistress Agnese Canigiano (801) 280-3056  
tryggvi@mail.xmission.com
- COOKS:** 1st Tuesday—Lord Vogg (801)966-4028 or Master Edward (801)571-3678
- GAMERS GUILD:** HL James of Penmore (801) 521-6584
- MUSICIANS:** Thursdays, call for time and place—Mistress Anne de Junius (801)466-7300 or  
HE Mary Amanda 485-0313
- NAUTICAL GUILD:**
- WORDCRAFTERS:** 2nd Tuesday—Lady Halla Brandsdottir (801)366-4845

### Other A&S Contacts

- Current Champion of Arts & Sciences for Loch Salann:** Lady Constance de la Rose (801) ladypdc@aol.com
- Calligraphy & Illumination:**  
Dame Varia Goffe  
HL Kaia Hansdottir  
Lady Bronwyn Morgan  
Master Tryggvi Garbarðr  
HL Heloise de Bec  
Mistress Carol of Stargate
- Woodworking:**  
Master Geoffry of Hastings  
Master Robert de Spencer
- Dance:**  
Baron Niccolo Gianfigliuzzi Genovese
- Weaving/Spinning:**  
Baroness Elyn of Coffinbury
- Emroidery & Celtic Illumination:**  
Mistress Caryn von Katzenberg
- Cooking, Illumination & Liguers:**  
Mistress Casamira Jawjalny
- Metalworking/Armoring:**  
Mistress Carol of Stargate  
Master Robert de Spencer
- Knitting:**  
Mistress Agnese Canigiano
- Fiber Arts:**  
Mistress Yelirveta Katlin Savrasova

### Laurel Secretary:

Mistress Caryn Isolde Clothilde von Katzenburg  
email: CarynvuK@aol.com

### Websites

- Kingdom of Artemisia:**  
[www.xmission.com/~tryggvi](http://www.xmission.com/~tryggvi)
- Kingdom of Artemisia—Arts and Sciences:** [www.aros.net/~varki/arts.htm](http://www.aros.net/~varki/arts.htm)
- Barony of Loch Salann:** <http://members.aol.com/bagpiper/lswb/lsh.html>
- Official SCA homepage:** [www.sca.org](http://www.sca.org)
- SCA A & S Page:** [www.pbm.com/~lindah/arts\\_and\\_sciences.html](http://www.pbm.com/~lindah/arts_and_sciences.html)
- Internet Medieval Sourcebook:**  
[www.fordham.edu/halsall/sbook.html](http://www.fordham.edu/halsall/sbook.html)
- Compleat Anachronist Index:**  
[www.pbm.com/~lindah/ca.index.html](http://www.pbm.com/~lindah/ca.index.html)
- Historical Costuming FAQ:**  
[www.faqs.org/faqs/crafts/historical-costuminnng/](http://www.faqs.org/faqs/crafts/historical-costuminnng/)
- Tournaments Illuminated Topic Index:** [www.sca.org/ti/topic.htm](http://www.sca.org/ti/topic.htm)
- University of Utah Museum of Fine Arts:** [www.utah.edu/umfa](http://www.utah.edu/umfa)

(Note from editor: This is just a partial list of the many active specialists in our area. If I have missed someone who is well known for an artform, I apologize. I will be re-printing A&S contact information at a later date, so if you know of someone I have missed, please let me know.)



Lady Rhianna MacGregor  
c/o Paula Sageser  
2624 South 600 East  
Salt Lake City, UT 84106



Time Sensitive Material  
DO NOT DELAY

