

Questing Quill

Newsletter for the barony of Loch Salann

AS XXXVI, Special A&S Issue, October 2001





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Table of Contents

Special Issue • October 2001 • A.S. XXXXI



Articles

- 2
Bog Dress Construction
By Mistress Heloys de Bec
-
- 5
Edible Herbs
By Lady Constance de la Rose
-
- 9
Documentation and Research Done Fun
By Lady Constance de la Rose
-
- 12
The Periodicity of Genealogy
By Lady Maire Bridgit niMore O'Meagher
-
- 14
An Introduction to Ogham
By Lady Halla Brandsdottir
-
- 7, 16
Two liqueur recipes
By Lady Lucretiza Catrine van Der Nacker
-
- 20
The Thorn in Elisabeth's Side—English Puritans
By Lady Maire Bridgit niMore O'Meagher
-
- 22
An Glossary of Early Instruments
By Lady Muirenn ni Ailbe
-
- Overview of Loch Salann's Guilds**
- 17
Musician's Guild
Cook's Guild
- 18
Clothier's Guild
Wordcrafter's Guild
- 19
Genealogy Guild

Poetry

- Nature* by Lady Rhianna ingen
Cathail, pg. 19
-
- Springtime* by Lady Rhianna ingen
Cathail, pg. 19

Artwork

- Front & back cover by Sir Gerald
fitzGerald
-
- Castle Scene (pg. 8) by Master Edward
Mendeith
-
- Encouragement (pg. 4) & Henna Girl
(pg 19) by Mistress Eleanor
MacGarthaigh
-
- Cartoon series pgs. 4, 11, 18 by Ciara
Fionnghuala ni Cearbhallain
-
- Border art & interior accents (pgs 4, 5,
16, 17, 19, 20, 22) by Grim Wall
-
- Interior accent art (pgs 1,19, 23) by
Dame Varia Goffe

Note from the Editor:

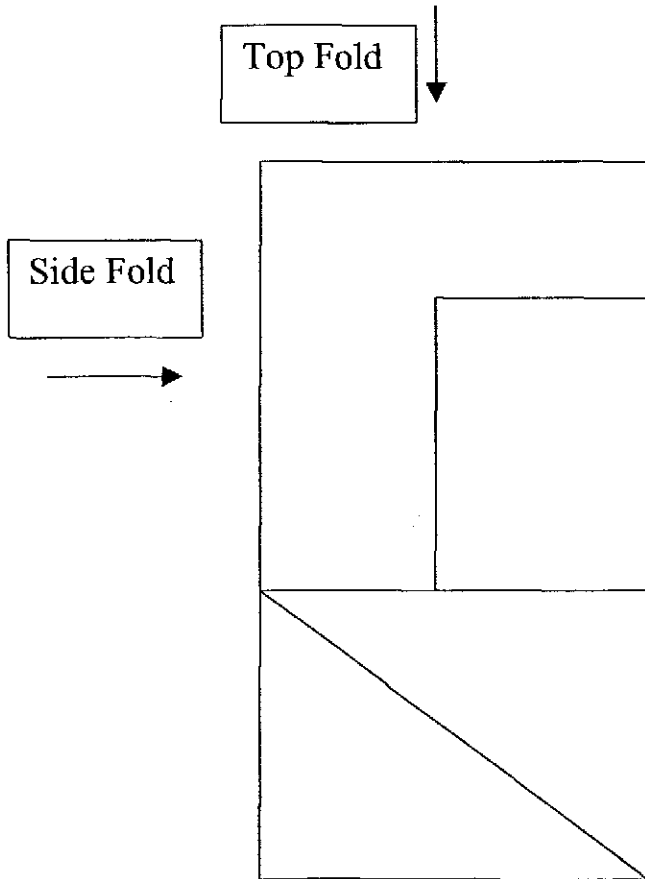
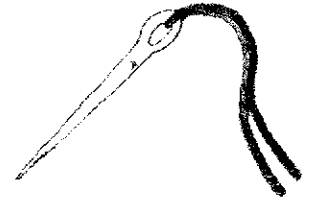
Thank you to everyone who contributed to this Special Issue of the *Questing Quill*. Your contributions, help in tracking down submissions, and other support were very appreciated. I hope everyone enjoys the issue. Comments on this and any other issue are welcomed.

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Bog Dress Construction

By Mistress Heloys de Bec



This is the basic pattern of the "bog dress". The first time I saw one of these was on Mistress Kortland at my first Estrella war and she had told me Mistress Rowena had a friend who did their doctorate thesis on this particular find. So if you want really good documentation for this you will want to speak to her. I am only going to discuss the techniques I have used to make a simple bog dress. When you go to make your own please don't consider what has been said in this article as the only way to do it. Sewing is a very creative art form and I have seen these dresses done in many varying and different forms.

Materials needed:

Aprox. 5 yards material for the body (for warm weather linen is great, for cold wool is the best)
Aprox. 5 yards of material for the trim (you will want your trim to be of either the same weight as the body or slightly heavier)

Thread

A LOT of patiance

Instructions:

Step one: Taking measurements.

You will need the following measurements:

- Wrist to wrist along the back divided by 2 =
- Shoulder to desired length of dress =

- Shoulder to bust =
- Around the bust line divided by 2 =
- Bust to waist =
- Waist divided by 2 =
- Waist to desired length of dress =

Step two: Cut out the body and gores

Fold the cloth lengthwise and then widthwise. Measure along the top fold to determine if it will be long enough or if you will need to add extra for the sleeve length. This is determined by using measurement "a". Next, use measurement "b" going along the side fold. Then use measurement "c" to determine where to put the bottom of the

sleeve and measurement "e" to determine where the waist will be, you will mark these along the side fold. You will then use measurement "d" to determine how far out to go from the side fold for the bust high width and measurement "f" for the waist width. The gores should be from the waist to the length of the dress along the fold. This should make two gores cut on the fold and four separated gores.

Step three: Cut out trim

If you are doing a hanging hem, make sure and cut the strips twice as wide as you want the trim plus seam allowance. You will need to cut anywhere from 4 to 8 rectangles for the keyholes and a square for the neck trim.

Step four: Sewing the neck hole

Find the center of the dress where you want to place the neck hole. Spread the body flat and pin the square you cut out for the neck hole centered on the center of the body right side to wrong side then sew the circle for the neck opening. Cut the fabric out of the inside of the circle with a $\frac{1}{2}$ " seam allowance and clip the sharp corners, then measure a circle around the outside the desired width of the trim plus $\frac{1}{2}$ " for seam allowance. At this point you will turn the trim to the right side, press it flat, turn under the edge; press and pin then sew it down.

Step five: Inset the gores in the front and back

Find the center of the front and back of the body and cut it to the waist the insert the gores that were cut on the fold. A trick for getting the gores to lay flat on the top is to stitch until you are $\frac{1}{2}$ " from the top then go $\frac{1}{2}$ " down the other side and continue stitching, then hand sew the top.

Step six: Sew on the side gores

These will be the separated gores.

Step seven: Sew up the sides

Start from the sleeve ends so they match up and go towards the hem. It is a good idea to do some reinforcement at the turn of the armhole. You may even want to add gussets to give the sleeves more room.

Step eight: Trim

Trim can be done many different ways. You can do a keyhole in the neckline or leave it round; you can have 4 keyholes around the bottom or just 2. You can have a hanging hem or just do a facing. You will want to do the hem trim first, then the cuffs and bottom keyholes. The Honorable Lady Katerina Hawkeswood showed me a great trick for doing the keyholes around the bottom. You will want to make the rectangles twice as wide as the hem trim width plus 2" for seam allowance and as long as desired. Keep in mind that the keyholes were there presumably so one could ride a horse and should be long enough to accommodate the straddle position. Put two rectangles of the trim fabric right sides together on the right side of the hem of the dress and find the center. Measure from the centerline to the side and use that measurement to measure from the top of the centerline to where the line will stop, this will be the top of the keyhole shape. Draw a line with chalk a half-inch on either side of the centerline and a half inch from the top forming a skinny rectangle that should be one half inch around the center line. Pin the rectangles to the body where desired, usually in the middle of the non-gore pieces of the skirt or right up the middle of the front and back. Then make sure you place the rectangles so that they will go

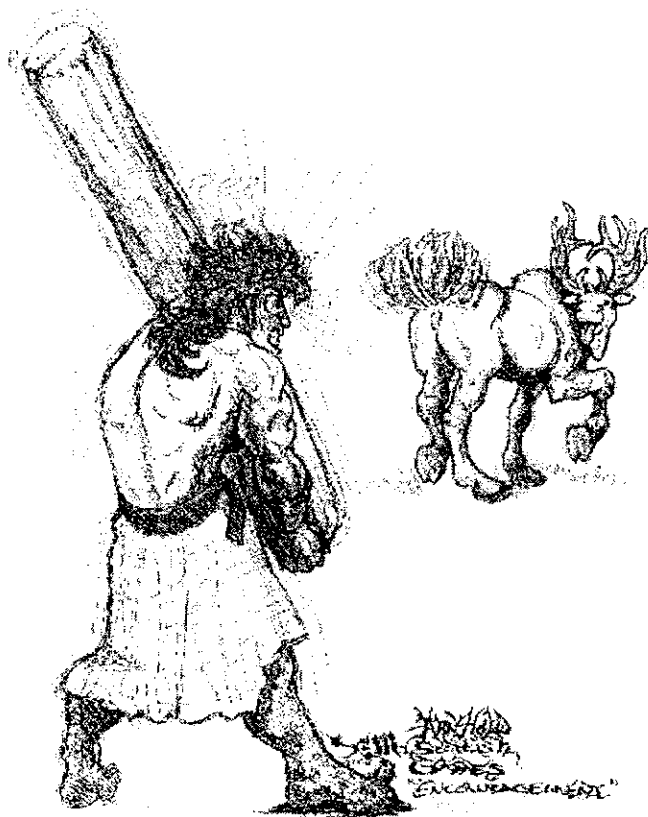
beyond the bottom edge by an inch or more. Now you will sew along the ½" measurement around the centerline. Then you will cut up the center line, clip the corners, flip the top layer to the inside, press, pin and sew down, then sew the front side of the keyhole the same way being careful not to have the underside stitching show on top.

Tips for happier sewing

- Pressing is of utmost importance in making sure the seams lie flat and look crisp.
- Don't be afraid of using too many pins, the gores and neckline require a vast amount of pins to make sure they don't pucker.
- Be sure to sew the facings as close to the edge as possible.

A dress isn't quite the same if it hasn't drawn blood, sweat and tears from the maker!

Cartoon series
by Ciara Fionnghuala
ni Cearbhallain





Edible Herbs

(or "What Does That Plant Taste Like?")

By Lady Constance de la Rose

Just what are herbs and spices?

Herbs are the dry or fresh leaves of plants, and spices consist of the aromatic parts, such as the buds, berries, fruit, bark and roots of plants. Some plants can even be the source for both a spice and an herb. Such is the case with a flowering annual herb from the carrot family, whose aromatic seeds are known as coriander and whose fresh leaves are known as cilantro. The roots of this plant, which taste like the leaves, only more intense, are also used in many Southeast Asian dishes. Fruits, flowers, vegetables, nuts and mushrooms are also equally important when it comes to enhancing the flavor and nutrition of our daily fare.

Some Very Important Rules

1. **NEVER, NEVER, NEVER** taste or eat a plant unless you know what it is and **you know that it is safe to eat.** While most plants are good for you and healthy, some are poisonous and can kill you even if you only eat a little bit of them.
2. **Always check more than one source.** As you can see from just the two examples in this handout. Descriptions of and information about herbs and spices can be very different depending on who is writing it and when. Check what one book says against what another book says. Learn from what is the same and from what is different.
3. **Don't be afraid to ask questions of anyone who might know the answers.** The worst that can happen is that they tell you no. And you are no worse off if they do. But they might just help you find the answers or information you are looking for.

in*fuse (verb transitive) in*fused; in*fus*ing

[Middle English, to pour in, from Middle French & Latin; Middle French infuser, from Latin infusus, past participle of infundere to pour in, from in- + fundere to pour], First appeared 1526

3 : to steep in liquid (as water) without boiling so as to extract the soluble constituents or principles

brew [1] (verb)

[Middle English, from Old English breowan; akin to Latin fervere to boil], First appeared before 12th Century:

3 : to prepare (as tea) by infusion in hot water

ti*sane (noun)

[Middle English, from Middle French, from Latin ptisana, from Greek ptisane, literally, crushed barley, from ptisein to crush], First appeared 14th Century: an infusion (as of dried herbs) used as a beverage or for medicinal effects

A Small Herbal

Allspice

Other Names: Pimenta dioica, Clove Pepper, Jamaica pepper, pimento

Culinary uses: Allspice is used in catsup, pickles, and baking.

Uses: The name allspice comes from the berry's taste, which has been described as a combination of cloves, juniper berries, cinnamon, and pepper. Hot allspice tea is drunk for colds, menstrual cramps and upset stomach.

As a digestive aid, prepare an infusion using 1 to 2 teaspoonfuls of allspice powder per cup of boiling water. Steep 10 to 20 minutes and strain.

Drink up to 3 cups a day. Also use crushed allspice berries externally to treat bruises and joint and muscle pains. Allspice berries contain an oil, which contains the chemical eugenol. Eugenol promotes activity of digestive enzymes.

It has also been found to be an effective pain reliever, lending credence to the practice of applying the crushed berries to painful muscles and joints. Dentists use the chemical Eugenol as a local anesthetic for teeth and gums, and the chemical is also in over-the-counter toothache remedies. Allspice oil may be applied directly to painful teeth and gums as first aid until professional care can be obtained. For toothache, apply the oil directly to the tooth or gum, one drop at a time, using a cotton swab. Take care not to swallow the oil, because as little as one teaspoonful can cause nausea, vomiting and even convulsions.

Chamomile

Other names: Matricaria chamomila, Anthemis nobilis manzanilla, ground apple, whig plant, camomile, German camomile

Parts Used: The head-shaped flowers.

Culinary uses: Used mostly as a tea, and as such has calming properties. It has also been used for its sweet, almost honey-like aroma, reminiscent of pineapple, but warmer.

Chamomile is rich in calcium and tastes wonderful!

Other uses: Use in a hair rinse, especially for blond or light color hair.

Chamomile tea also tends to reduce inflammation and to facilitate bowel movement without acting as a purgative. It's anticolic and carminative properties are used in cases of cramps, flatulence, indigestion and other gastrointestinal disorders, as well as to relieve stress, insomnia, and menstrual cramps. The Essential Oil has been a highly respected oil for over 3,000 years and has been used for helping skin conditions, such as dermatitis, boils, acne, rashes, and exzemea. In combination with fennel and eyebright, chamomile has often been used as a lotion for sore, weak, or inflamed eyes. For this purpose, 1/8 teaspoonful of each herb is steeped in a cup of hot water, which, when cold, is strained carefully through absorbent cotton. When used as a tea, (an infusion), Chamomile acts as a powerful antiseptic, for cleaning wounds. Some of its ingredients relieve pain, toothaches, teething pains, migrane headaches and act to aid in the healing of wounds, burns, and ulcers. Chamomile is used as a calming slightly sedative herb, to encourage sleep, or to calm restless or hyperactive children, (who did not get enough gamma-linoleic acid-containing foods and are on the verge of becoming plagued with Attention Defeciet Disorder-like unsocial behavior patterns.) It is widely used as a tea for digestive upsets, (with some peppermint), diarrhea, (with some canaigre), heartburn, (with some lemon balm or peppermint), and for irritable bowel syndrome, with Canadian fleabane (*Erigeron canadensis*) and Fennel seed. Note: for a more bitter tea.. (which will have more of an effect on the gastro-intestinal tract), let the herb steep 15-20 minutes. For a more pronounced relaxing effect on the nervous system, steep only 5 minutes. Note: when using either fresh or dried herb material, it is a good idea in general to wet the material slightly (after weighing), with just a little alcohol (ethanol, edible type), to allow sterilization of fresh plants, as well as the beginning "digestion" process, in which the plant structure is being broken down in preparation for the thourough extraction of the medicinal constituents . A relaxing, anti-inflammatory oil can be made from the flowers, which are steeped and heated in oil gently for several days, and then filtered and pressed out. Massage therapists will find the application of these types herbal oils a very great adjunct to deepen the effects of a therapeutic massage.

CAUTION: People who suffer from allergies should take caution to ensure they do not suffer a reaction. Caution should always be used when using the essential oil.

Cinnamon

Other names: *Cinnamomum cassia*, cassia

Parts Used:

Culinary uses: This is a very popular spice in the kitchen. It is used extensively in baking. Cookies, cakes, sweet breads, coffee cakes and stewed fruits. Ground cinnamon enhances many curries and meat stews especially those made with lamb. Also added to coffee for a different beverage taste. It can be used in spaghetti sauce, a little gives this typical sauce a unique flavor.

Other uses: The leaf oil can used in tonics, antiseptics, and in remedies for intestinal gas, nausea, colds, and hypertension

It assists the spleen when it is weak and digestion is suffering because of it and is an important herb when there is wheezing because the kidneys are unable to grasp the blood energy brought in by the lungs. It breaks up blood stasis when there is painful obstruction associated with cold.

It is often used with tonifying herbs as it helps in the generation of blood.

Caution: The oils should be avoided during pregnancy, since they have been linked to miscarriages.

Native to Sri Lanka, it comes from the bark of a small evergreen tree. Cinnamon is fragrant with a slightly sweet taste and works well in sweets and also with meats, stews, vegetables and curries. In the United States, cinnamon is the same as cassia.

Cloves

Other names: *Syzygium aromaticum*

Parts Used:

Culinary uses: The dried flower buds are uses. They are strongly pungent, chewed for bad breath. Clove is used in desserts or spice cakes, for pickling, to spice wild game, ham or pork, mutton, and fruits. Clove is also used in making of potpourris and pomanders.

Other uses: Clove oil will stop the pain of a toothache when dropped onto a cavity. A few drops of the oil in water will stop vomiting. Clove tea, made with crushed cloves, will relieve nausea.

Of Southeast Asian origin, an unopened flower bud of an evergreen clove tree. It has a sweet, strongly aromatic flavor best used as an accent to baked goods, stews and soups and meats.

Lemon Balm

Other names: *Melissa officinalis*, Balm mint, bee balm, blue balm, cure-all, dropsy pant, garden balm, melissa, sweet balm

Parts Used:

Culinary uses: The lemon-scented leaves of lemon balm impart a lemon-mint flavor to soups, stews, custards, puddings, and cookies.

It can also be used in salad dressings and iced tea and fruit drinks. Crystallize fresh leaves to add to cakes and cold desserts.

Other uses: It is especially mild, and has often been used to treat colic in young children. It also makes a flavorful and mildly sedative tea used for many children's ailments to aid and in opening the pores to reduce fevers produced by Flu or chest colds, as well as to settle the stomach of adults. Balm has been used from time immemorial as a wound dressing, for it is rich in ozone and therefore strongly antiputrescent

Peppermint

Other names: *Mentha piperita*

Parts Used: The leaf.

Other names: *Mentha piperita*, brandy mint, lamb mint, American mint

Uses: Peppermint has been found to improve mental accuracy, and soothe the respiratory system. It may also relieve nausea, fever, vomiting and acid stomach. The warm teas of the herb are used as an antispasmodic stomachic and carminative for indigestion, colic, and flatulence.

Spearmint

Other names: *Mentha cardiaca*, lady's mint, garden mint, mackerel mint

Parts Used: The aboveground portion.

Uses: It is a useful and effective anticolitic and stimulating carminative in the usual catarrhal disturbances of the alimentary system.

Its antispasmodic and diuretic serves are used in strangury, gravel, and inflammatory problems of the kidneys and bladder.

Mint Leaves

Mint exists in more than 600 varieties, with a wide range of distinct scents and flavors. In cooking, the two best known mint flavorings are spearmint and peppermint. Spearmint is most widely used in tea and in sauces and jellies that are used to accent lamb and vegetables such as potatoes and carrots. Peppermint has a strong aroma and is most frequently used to flavor candy and desserts.

Ginger Liqueur

By Lady Lucretiza Catrine van Der Nacker

1 pint vodka

½ pint brandy

6 oz. ginger

3 strips orange peel (bruised)

1 strip lemon peel (bruised)

2 Madagascar Bourbon vanilla beans

3 whole cloves

2 sticks cinnamon, ground

1 pinch cardamom

1 pinch mace

4 oz. orange blossom honey

8 oz. sugar syrup (1 cup sugar dissolved in ½ c. water)

Grind with marble mortar and pestle cloves.

Grind cinnamon.

Chop ginger without removing the skin

Slice open vanilla bean and scrape out insides. Add both beans and seeds.

Add all above ingredients as well as vodka, brandy, cardamom, mace, lemon, and orange peels, into a large glass bottle. Stopper the bottle.

Allow to steep for about 6 weeks. Shake daily.

Strain through unbleached coffee filters, then return to cleaned and well rinses large bottle.

At this point, add honey and sugar syrup.

Allow to stand for 2 more weeks, shaking daily.

Strain again, then enjoy. At this point, more honey or sugar syrup may be added if a sweeter taste is desired.

This liqueur makes wonderful aperitif, "as ginger aids the digestion."



*E97-10



By Master Edward Mendeith

Documentation Done Fun
(and without the Fear Factor)
By Lady Constance de la Rose

DOCUMENTATION

The basic format for documentation in an A&S Competition is much the same as that for writing a news story. That being to answer some basic questions of Who, What, Where, When, Why, and How. The difference in documentation is the order of the questions.

WHY?

Why did you undertake this project? Tell the judges what your personal involvement in this is. It can be as simple as "It looked fun" or as complex as "I really wanted to help my wife to not suffer from constant colds anymore". If you get the judges and the reader involved in you and with you from the beginning, you have a much better chance that they will read all of your documentation. Make them enjoy the project as much as you did.

WHAT? What in the heck is this thing? Even if you have a thorough understanding of it, pretend that the person you are writing to is from Mars and has never run across this doohickey before. "This is a chair, people sit on it. It has a low back because it was modeled after a 16th century chair and they needed room in the back for the large ruffs"

WHO? WHERE? WHEN?

Who used it? In what country? At what societal level? During what time period? What did they use it for? What proof do you have of that or on what do you base these conclusions?

HOW? How did you re-create this? What were the exact steps? Give enough instructions that a person who had never done this before could follow your instructions and do the same thing.

And one last but very important thing:

RESULTS How do you feel about what you created? Would you do it again?

Some further advice on documentation:

1. Write as you talk. Don't try to put in big words if you don't use them in normal conversation.
2. If you have trouble writing, get a tape recorder. Turn on the recorder and talk about your project with a friend. Then write down what you recorded.
3. You don't have to type your own documentation. If you can't type or have bad penmanship, get a friend to type it for you. Make sure the judges can read it or you will lose their interest.
4. Have two or three other people review your documentation and give you advice. You don't have to take their advice but it never hurts to have it.

5. If your documentation is more than 4 pages long, write a summary page and put it at the front.
6. Footnotes are wonderful things. Use them. Make sure that reference page numbers are in your footnotes.
7. Use a large enough font (12 or higher). Some judges can't see well.
8. Include a bibliography. Always list your oldest sources first and your newest sources last.
9. Leave plenty of "white space". Documentation that is allcrabbedtogetherdoesnotlookgood.
10. Do your documentation early. Documentation written in an all night spree the night before the competition is usually poorly written and leaves you too tired to enjoy the event.

RESEARCH

You have a project you think you might want to do. So when and where do you do your research? I know that it is a trite saying, but it is also true. Begin your research before you begin your project. You probably do this already without even thinking about it. Do you bake a cake by throwing some ingredients together and then looking at a recipe to see where you went wrong? Do you make a chair by hammering some pieces of wood together and then look for instructions to see why it doesn't look like a chair? Do you make armor by pounding some metal into a round shape and then wondering why it doesn't fit your head? Well most of us don't.

Most of us do research and don't even recognize that we are doing it. When you ask the lady spinning wool at the side of the room to show you how she does it, you are doing research. When you tell a cook "Hey, this tastes good. How did you make it?" you are doing research.

That's right. Your first research source is the people around you. Want to know how to cook mediievally? Ask the person who prepared the last feast. Attend your local cooks guild. Talk to them. Ask their advice. Ask them what sources they suggest. Find out who the local cooking laurels are. It isn't hard, ask any laurel to point you in the direction of a laurel who specializes in the area you are interested in. Most Laurels love to share their knowledge if you only ask.

Now, chances are that these people will lead you to more sources than you will ever need to complete not only the research on your project but even the project itself. But, just in case you need more, listed below are a few other sources for research.

THE INTERNET

The internet is not a final source. It is, however, the world's largest card catalog.

Use it to help you find out where to go for your sources. You can find articles out there which will give you some information. Look at the bottom of those articles or in their footnotes to find out what their sources are. Also, don't be afraid of email. Email the authors of those articles. Email the curators or directors of museums. The worst they can do is tell you "no" or just not respond to you. Are you any worse off in that case? However, in many cases, they are willing and eager to share information with you. All you have to do is ask.

LIBRARIES

Here again, you should start with the card catalog. Once you have located the general area(s) where books in your interest area are located, go to those shelves. Don't just find your book and remove it. Look at books in nearby areas. Libraries don't always keep things in the same categories you might. The perfect book on your subject may be one shelf down.

RESEARCH LIBRARIANS

This is a little used but very valuable resource. This person's job is to help those who are conducting research at their library. They can help you find the information you need. They can tell you alternative areas to search. They can help you get a book through interlibrary loan (ILL) which they don't have but another library does have.

MUSEUMS

Again, you want to talk to one of the people in charge. It is little known by most people, but museums also have loan type programs. They can often get a loan for viewing item into your local area which is normally only available at the Chicago Museum or even at a European museum. Even if they can't get the item itself in, they can usually get a copy, or pictures, or a complete history of the item. They also have many items which are not on display and access to the items which other museums have which are not on display. They love to talk to people who have a real interest in the past.

COLLEGES AND UNIVERSITIES

Go to the directory of the college and find the department which covers your area. Talk to the professors who handle that area. Ask them to refer you to others who can help you. Prepare to be bombarded with information. (again, much of this can be done by email or telephone)

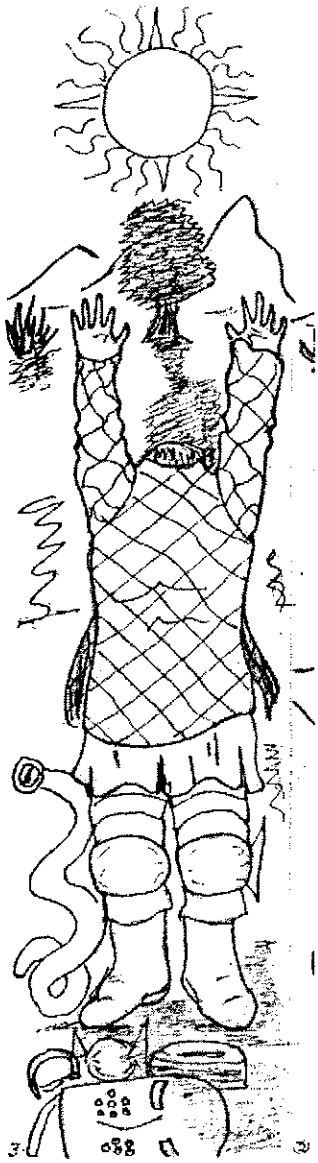
A few short comments on the types of sources. You will hear people refer to Primary, Secondary, and Tertiary or below sources. These are academic terms which refer to the accuracy of your source. To put it simply, if you are holding a cup made in 1497 and have the freedom to examine it in any way you like, you have a primary source. If you have a description of that same cup, written by some one who actually examined the cup or used the cup, you have a secondary source. If you have a summary of the

description and comments on the description written by a person who only read the description, you have a tertiary source. And so on. Think of the telephone game we used to play as children, where one person whispered a phrase to the next person, who whispered it to the next on down the line. By the time you get to the end of the line, the phrase has changed completely. The same is true with sources. The further away you get from the primary sources, the less likelihood that information has of being accurate. Get as close to the primary source as you can.

A few rules for research:

1. Write it down when you find it and write down where you found it. Nothing is more frustrating than getting halfway through your project and knowing that the information you need is in one of fifty books somewhere but you can't remember where.
2. Keep an open mind. Just because you are presently researching what horses were used by knights in the middle ages doesn't mean you should ignore information on what horses were used by kings. If you find more of an interest in that, follow it.
3. Don't assume that the only place to find your information is in books. Much of the important information of the time was memorialized in poems, songs, and stories. Even a fiction story of the time has descriptions of the dress of the time and cosmetics as well as common everyday activities.
4. Don't let yourself get discouraged by false leads. The story is told of Thomas Edison being interviewed on his attempts to create the lightbulb. The reporter said "Mr Edison, you have tried 98 times to create the lightbulb and failed. Most other people would have given up by now. Why do you continue?". To which Thomas Edison replied, "Young man, I have not failed 98 times. I have successfully found 98 different ways which do not work." He succeeded on his 102nd attempt.
5. If you are working on a project or on research and it stops being fun, STOP. This is a hobby, not work, do the parts of it which you enjoy. Secondly, if you stop and walk away from it for a bit, you might find that you can take it up with enjoyment later. If you keep at it you will not only not enjoy it, you won't be able to look at the results without remembering the struggle and that will taint your enjoyment of the finished project.

Explore the entire range of projects available in the Arts and Sciences of the SCA. Just because you have never tried something doesn't mean you aren't the next great producer in that area. Give yourself that chance.



The Periodicity of Genealogy Is Genealogy Period?

by Lady Maire Bridgit niMore O'Meagher

The book of the generation of Jesus Christ, the son of David, the son of Abraham. Abraham begat Isaac; and Isaac begat Jacob; and Jacob beget Judas and his brethren; And Judas begat Phares, and Zara of Thamar; and Phares begat Esrom, and Esrom begat Aram! So begins the book of St. Matthew in the King James Bible, first book of the New Testament, with the genealogy of Jesus.

Everyone wants to be related to the king—or a deity—and the king in a hereditary monarchy has to be able to prove his right to the Crown. These basic needs are some of the reasons why genealogy is a very old art. Genealogy, the study of family lineages, has existed since ancient times, and has been a necessity for all hereditary monarchies.

Sumerian king lists date to the reign of King Utukhegal of Uruk, about 2125 B.C.² These lists take the history of Sumeria back to the creation of man. Like the bible, these lists attribute extremely long lives to their rulers.³

Oral pedigrees and epic poems such as the Nordic sagas were the first form of genealogies to be recorded. These passed into written record; scribes in Egypt kept a careful record of their kings and queens divided into dynasties, which were series of rulers descended from a common ancestor and interrelated. The Bible contains extensive genealogy; it became especially important during the Babylonian captivity, when it was used to preserve racial purity. The Jewish priesthood was reserved to those who could prove descent from Aaron.⁴

Genealogies were recorded and recited by royal bards, such as the Scottish sennachy, who could recite the pedigree of the old Scots kings at the inauguration of a new king. In Europe, the oral tradition gave way to the written as barbarians were converted to Christianity in the early middle ages. Early chroniclers naturally wrote down the oral pedigrees of their kings. Credible Irish royal pedigrees go back to two or three generations before St. Patrick; the ancestry of major

Welsh families goes back a thousand years. Sometimes, genealogy was used to show that a ruling family was divinely descended; thereby making them more fit for the throne than others. Anglo-Saxon bardic pedigrees were recorded by monks who attempted to link them with the genealogies in the scriptures. They linked the pedigree of the Kings of Wessex to Scaef, son of Noah. Old gods, humanized, are also included in the old Anglo-Saxon lines; Odin is there, listed as having been born about 215 in Asgard, Asia.⁵

The Bible includes much genealogy. First published in the reign of King James of England in 1611, the King James bible was based on earlier versions of the bible. The New Testament begins with Matthew's genealogy of Jesus. Matthew, writing as for the Jewish audience, emphasized Jesus' descent from Abraham (Matthew 1:1-16); Luke, writing for gentiles, emphasizes His descent from Adam (Luke 3: 2-38).⁶

These biblical genealogies were the inspiration for the Jesse Tree, often done in stained glass in medieval cathedrals, showing the descent of Jesus from Jesse, the father of King David, depicting biblical texts from Isaiah, Numbers, Matthew, Luke, and Revelations (fig. 1).⁷ A Jesse tree window was ordered by Abbot Suger for the Abbey of St. Denis near Paris in

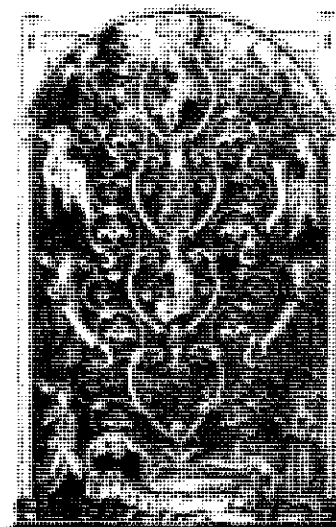


Fig. 1. Jesse Tree from the Bible of Charles the Fourth, 1294.

Figure 1. Jesse Tree from (New American Bible, p. 827).

1 Thompson's King James Bible, Gospel of St. Matthew, 1:1-2.

2 The Sumerian King List, www.csun.edu/~hef/004/sunking.html

3 C.W. Ceram, p. 314-315.

4 Encyclopedia Britannica, p. 10-80.

5 Website, www.britannica.com. Genealogy.

6 Encyclopedia Britannica, 1973, p. 80.

7 The Mary Page, www.udayton.edu

1144; one was done for Chartes Cathedral in 1150.⁸ This theme was popular from the early 12th century through the 16th century.⁹

Genealogy was pursued closely during the Middle Ages. On 19 March 1286, Alexander III of Scotland, rushing to return to his second wife, Yolande, daughter the Count of Dreux, in the teeth of a howling gale, fell from his horse and was killed. The two sons of his by his first wife, Margaret of England, were already dead. He and Yolande had no children; his sole heir was is granddaughter, Margaret, a child of three. Margaret died in 1290, ending the line of Canmore, Alexander's line. In the dispute over the succession, thirteen contenders submitted their genealogies, hoping to prove their claim to that throne. Five claimants could show descent from Earl Henry, Son of David I, through female heirs (figure 2).¹⁰ King Edward I arbitrated the case on the condition of the reaffirmation of his overlordship of Scotland. In 1292, he decided in favor of John Balliol, though a strong faction favored the Bruce claim.¹¹

The College of Arms was founded in 1483 by Richard III.¹² It is the official repository of the coats of arms and pedigrees of English, Welsh, Northern Irish, and commonwealth families and their descendants. Its Heralds specialize in genealogical and heraldic work for their clients.¹³ Genealogy clearly is period and played an important part in medieval culture.

8New American Bible, p. 838-829.

9 Fact Monster" Medieval Stained Glass

10 J.D. Mackie, p. 61-65.

11 W.S. Churchill, p. 302.

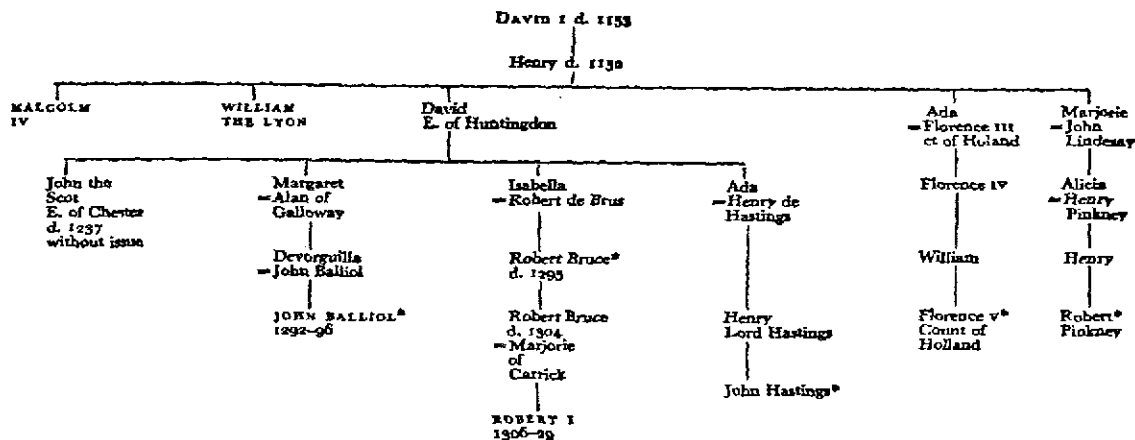
12Fact Monster, Heralds' college

13 College of Arms website

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The Disputed Succession



Competitors marked with asterisk. Kings in capitals.
 Note: Florence of Holland based his claim on the allegation that, in the days of William the Lion, David had renounced, for himself and his heirs, any claim to the crown in exchange for the land of Garioch. His claim was taken seriously by Edward I, Balliol, and Bruce; but the actual instrument of resignation could not be produced, and in the end Florence abandoned his claim (according to one account upon payment made by Balliol).
 Scottish Historical Review, XXXVI, p. 111.

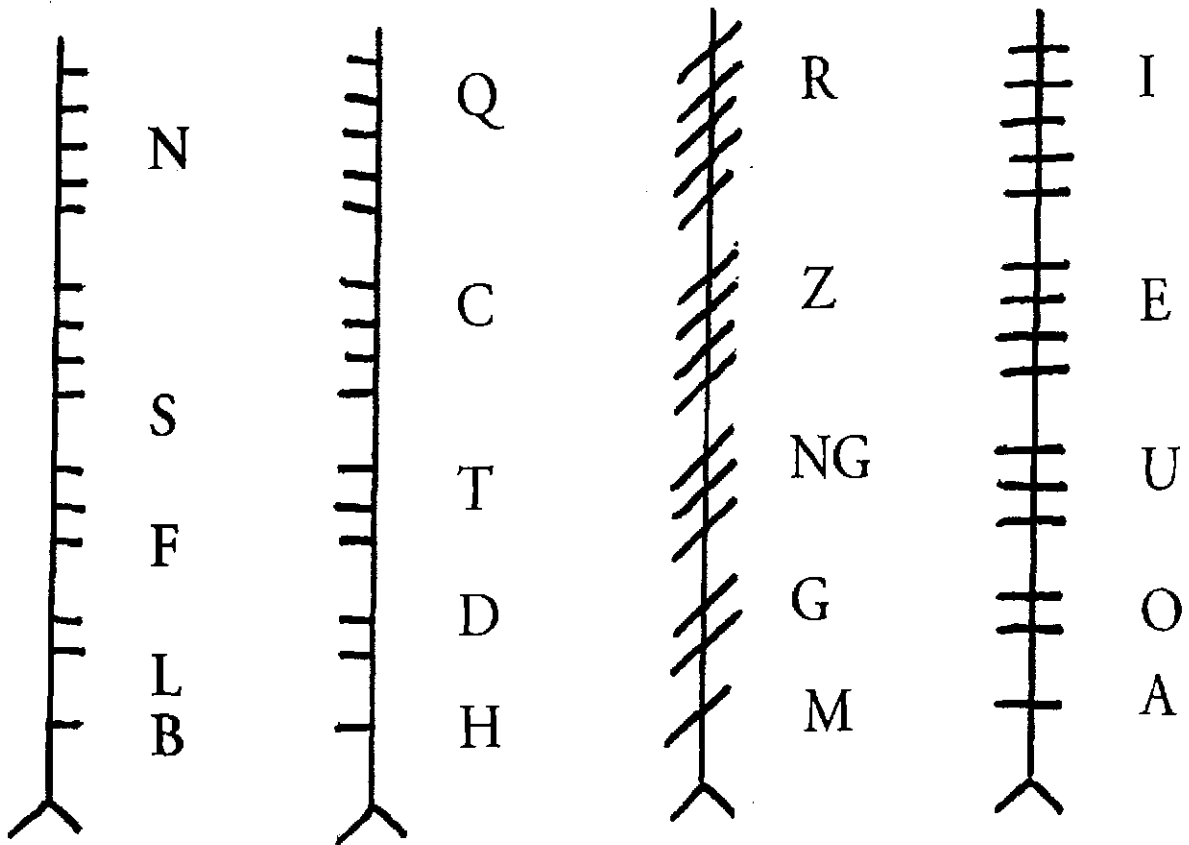
Figure 2. Some of the claimants to the throne of Scotland after the death of Alexander III. From Mackie, A History of Scotland, p. 64.

An Introduction to Ogham
By Lady Halla Brandsdottir

Ogham is an ancient Irish alphabet. The letters are formed by short lines on, and at both sides of, a middle stem line called a *flesc*. Ogham is read from bottom to top.

Scraps of ogham are sometimes found in manuscripts, and in the ancient tales it is often stated that ogham was cut on rods of yew and oak. But what has survived the ages to be read by us today is ogham inscriptions on stones, with the lines running along two sides of the stone and the angle for the *flesc*.

The Ogham Alphabet



Note how easily I can be confused with R, E with Z, etc. Sometimes the vowels are written with points instead of lines to help avoid this confusion.



The name of the alphabet is Beith Luis Nion and comes from the names of the first, second and fifth letters. It is written to the left (remember to read from the bottom up). The name ogham comes from the name of the god of speech and oral learning, Oghma. Ogham was a well established medium of written communication by the fourth century AD. It was the only written language the Irish had until the introduction of Christianity, and with it the Latin alphabet, in the fifth century AD. Within a couple of centuries the church had banned the use of Ogham as a pagan practice.

We can still read ogham today because a guide to the ogham alphabet was contained in the fourteenth century Book of Ballymote. Much of the information on ogham has come from this book and it is believed to have been copied from a much earlier ninth century book, now lost. Additionally, ogham stones exist in Britain where the Irish is written in ogham and is accompanied by a Latin inscription in Roman letters, giving an independent means to translate the ogham.

Most alphabets follow the alpha, beta, gamma, delta formula of the Greek alphabet. Ogham is fairly rare in that it doesn't follow this practice (another one that doesn't is the runic futhark). Another distinguishing characteristic is that each letter name is a word in itself, mostly the names of trees.

Below is a chart listing each letter name and what it means.

Character	Letter	Name	Meaning
┆	B	Beith	Birch
┆┆	L	Luis	Rowan
┆┆┆	F	Fearn	Alder
┆┆┆┆	S	Sail	Willow
┆┆┆┆┆	N	Nion	Ash
┆┆┆┆┆┆	N	Nion	Ash
┆┆┆┆┆┆┆	H	Huath	Hawthorn
┆┆┆┆┆┆┆┆	D	Dair	Oak
┆┆┆┆┆┆┆┆┆	T	Tinne	Holly
┆┆┆┆┆┆┆┆┆┆	C	Coll	Unknown
┆┆┆┆┆┆┆┆┆┆┆	Q	Quert	Apple
┆┆┆┆┆┆┆┆┆┆┆┆	M	Muin	Vine
┆┆┆┆┆┆┆┆┆┆┆┆┆	G	Gort	Ivy
┆┆┆┆┆┆┆┆┆┆┆┆┆┆	NG	nGeatal	Reed
┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆	Z	Straif	Blackthorn
┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆	R	Ruis	Elder
┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆	A	Ailm	Silverfir
┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆	O	Onn	Gorse
┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆	U	Ur	Heather
┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆	E	Eadhu	Poplar
┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆┆	I	Iodhadh	Yew

The vast majority of ogham stones are to be found in the south-west of Ireland.

What is written in ogham? According to the old tales, whenever the death and burial of a person is recorded there is almost always a statement that a stone is placed over the grave on which the name was inscribed in ogham. Also, according to the Brehon Law Books pillar stones with ogham inscriptions were sometimes set up to mark the boundaries between two adjacent properties.

When in researching this paper I stumbled across a site of ogham inscriptions I read with interest to see what the ancient Irish had felt worth recording. I looked at a random sampling of twenty-five stones. Of that twenty-five, ten were unreadable due to weathering and chipping.

Of the remaining fifteen, twelve were on the order of "Lugaddon son of Lugodde", proving the old tales right. (I was unable to determine if graves had actually been found beneath any of them, and many had been moved from their original locations in any case.) My favorite of this lot is the one that reads "Genu son of the swineherd Curitt", suggesting that Genu did something really remarkable, swineherding was held in higher esteem in ancient Ireland than it is today, or you didn't have to be really important to have an ogham stone set up for you.

The thirteenth reads "Battle he had prosperity in".

The fourteenth reads "sagitarrí".

The fifteenth is the lower half of a cross (the upper has been lost) and is the only bilingual stone in Ireland, reading "Thorgrim carved this cross" in runes and "Thorgrim is blessed" in ogham. This stone could not possibly date earlier than the first half of the tenth century, meaning ogham remained in use at least that long.

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Strawberry Rose Liqueur

By Lady Lucretiza Catrine van Der Nacker

Part One: 1 pint vodka to 1 pint strawberries

1. Clean, remove stems from strawberries, and allow to dry
2. Slice strawberries and add to vodka, being sure that vodka tops of jar or bottle.
3. Steep until strawberries lose their color and turn pale pink.
4. At this point, strain through unbleached coffee filters and return liquid to clean, well rinsed jars.

Part Two: 1 pint vodka to 1 large handful of red rose petals

1. Rinse rose petals (I grow my own, using natural methods to control bugs and mildew. Ladybugs and praying mantis control the bugs and keeping roses dry at night when it is cool controls the mildew.)
2. Bruise rose petals in marble mortar and pestle.
3. Add roses and vodka to clean well-rinsed bottle.
4. Allow to steep until the rose petals lose their color and turn pale pink.
5. At this point, strain through unbleached coffee filters and return liquid to clean well-rinsed bottle.

Part Three

1. Mix equal parts of rose and strawberry liqueurs to approximately 16 oz sugar syrup (sugar syrup can be made by dissolving 1 cup of sugar to ½ cup of water).
2. Allow to sit for 3 weeks. Taste and add more sugar syrup if a sweeter taste is desired.

One vanilla bean may be added at this point. I prefer the finest quality Madagascar Bourbon beans.

This liqueur makes a wonderful replacement for dessert, especially if dinner had been heavy and spicy.



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The Guilds of Loch Salann

a brief introduction

The Musicians' Guild of Loch Salann

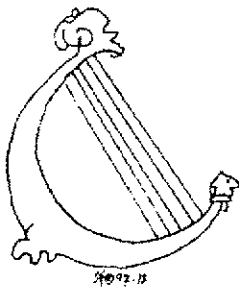
Music is, of all the arts, the most ephemeral, and yet the most enduring. You hear it in the air, and it is gone, like a breeze. But since it is encoded and written down, it can be performed years later and still sound forth as fresh as it was when first performed. Paintings fade and crackle. Buildings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



Cook's Guild

The cooks guild of Loch Salann is a group of members interested in the preparation and presentation of food as it was done in the medieval time period (600 AD to 1600 AD).

The group meets on the first Tuesday of each month in the homes of several of our regular members.

A meeting usually includes the preparation and consumption of a dinner. WE experiment with different foods, recipes and processes commonly used during the medieval time period on the European and neighboring continents.

Menu planning is the responsibility of the designated planner who may also be the host or hostess for the evening. All members help in the preparation of the planned menu. Even if you think your only ability is burning boiling water, we can help you learn to prepare a bounteous banquet. Feast stewards for upcoming events are encouraged to attend and try out or perfect their recipes. Local restaurant chefs seeking to improve and expand their menus even occasionally join us.

All attendees are required to assist in some part of the preparation and clean up and to pay their share of the ingredient costs (normally \$2 to \$5). In return, they are assured of fun learning, and delicious dinner and fine company. An ability to pun is a plus with this group as we do our best work with "pots and puns".

While all are welcome to attend, we do request that you contact one of the guild heads to let us know you will be attending so that we can be sure to have plentiful food on hand for all.

To learn where the next guild meeting is and assure yourself a "place at the table", please contact Master Edward Mendeith (801-571-3678) or HL Vogg (801-260-1939). We look forward to cooking and creating with you.

The Clothier's Guild

Greetings from Mistress Heloys de Bec, head of the Clothier's Guild of Loch Salann.

The Clothier's guild meets on the second and last Mondays of the month. We meet at my home on the second Monday and at Maitresse Morwenna D'Membry's home on the last Monday.

When we meet we accommodate a wide range of activities. We help people get patterns, or discuss ways of making certain kinds of garb as well as fabrics and decoration. When people need help documenting something they want to make we have resources to help with that, such as internet and reference books, as well as helping with advice on actually entering Arts and Sciences. Once in a while we also do projects for the kingdom. Currently we are working on field mantles for the King and Queen and the Crown Prince and Princess. Any and everyone are welcome to attend. There are no requirements except for a desire to clothe oneself appropriately for attending an SCA event.

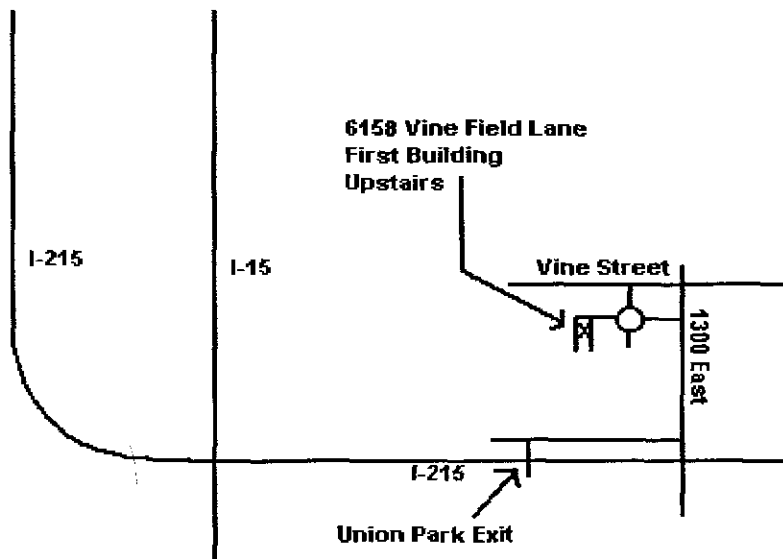
If you would like to attend and need directions please contact either myself or Maitresse Morwenna. Hope to see you there!

Mistress Heloys de Bec.

281-2579 golsen1@mindspring.com

Maitresse Morwenna D'Membry

561-0690 artexchecquer@aol.com



Wordcrafters Guild

Wordcrafters is a guild dedicated to the promotion of the written word. We deal with poetry, prose, research papers, plays and anything else that can be put into a written format. We research and write period forms, although we will happily deal with non-period subjects and forms as well. We can help you ready a research paper for an Arts and Sciences competition, or for that matter your documentation for a non-written entry. We also do readings and discussions of period literature. If you are at all interested in the written word, or need help with a paper or documentation, feel free to join us. We meet the second Tuesday of each month and you may call me at 366-4845 for the location of that month's meeting. I look forward to seeing some new faces.

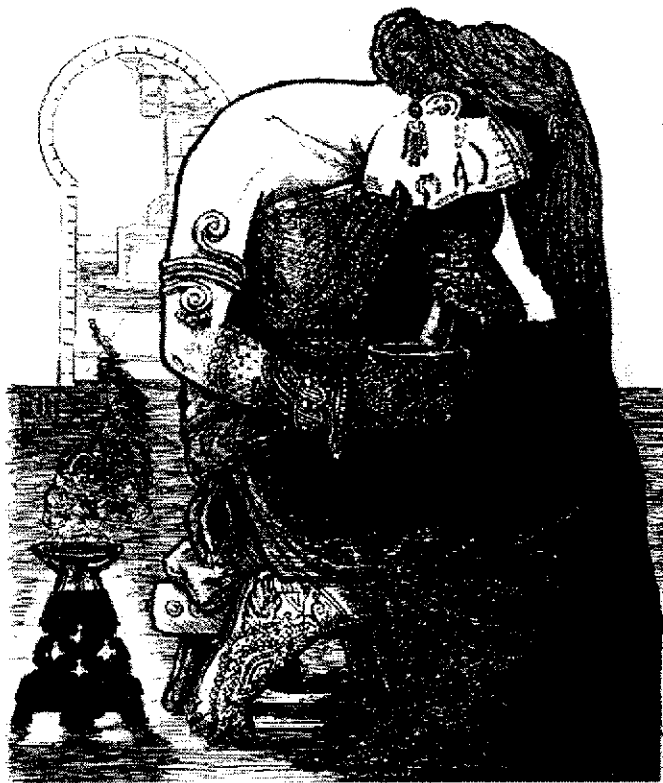
Yours in Service,
Lady Halla Brandsdottir



Genealogy Guild Forming

Several of us have decided to form a Genealogy Guild here in Loch Salann, given our unique local resources. The tentative objectives of the guild are to expand our knowledge of the genealogy of major medieval families and the uses, such as marriage contracts, to which these genealogies were put; to share the knowledge we gain with our fellow SCA members by writing research and publishing in local newsletters, as well as submitting research papers to Arts and Sciences competitions; and to create persona genealogies making use of the knowledge we gain of medieval families. Members of the guild as amateur but experienced genealogists will be available to aid those seeking help with their mundane genealogies, as well, but this will not be a major purpose of the guild.

—Lady Maire Bridgit



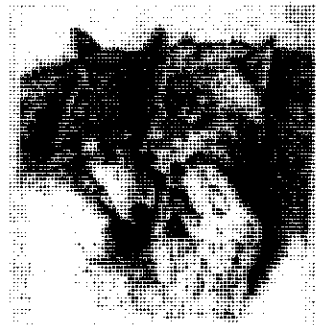
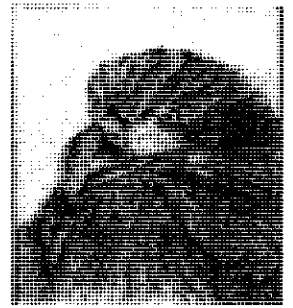
Artist's Bio.

The notorious Mistress Eleanore Macarthaigh is a 14th C. Irishwoman from County Cork. She is the eldest of the infamous Macarthaigh Sisters, well known for their prank presentations, heckling skills, and general shenanigans.

Phred Jenkins is a graphic artist from Boise, Idaho, who has freelanced for 18 years. 2001 marks her tenth year in the SCA.

Springtime

The blue of the clear sky
Arches high over me,
A trilling song bursts
From a bird in a tree,
A sweet smell is found
All around in the air,
The warm smell of earth scent
Wafts up everywhere,
The trees begin waking
The flowers are born,
The sun rises brightly
On every new morn,
And all things rejoice
For this happiest thing,
As the earth puts on sunshine,
Her cloak of the spring.



Nature

A call to the heart,
A feeling of joy.
A sweetness of spirit,
A true love of beauty.
The crystal clear daylight,
The warm velvet night.
The peace of a meadow,
A perfect red rose.
A cruel and harsh judgement,
The frost that kills greenness.
The predator's bloodlust,
To care for her children.
All things are in balance,
An endless, long cycle.
A master of beauty,
Simplistic and clear.
A master of cruelty,
Of harshness and suffering.
As old as all time,
Yet, as new as the moment.
It's Nature I speak of,
The gift of the earth.

by Lady Rhianna ingen Cathail

The Thorn in Elizabeth's Side— English Puritans

By Lady Maire Bridgit niMore O'Meagher

Background

When Elizabeth came to the English throne in 1558, following her Protestant half-brother Edward and Catholic half-sister Mary, among the problems facing her was that of dealing with the Puritans, those who did not think reforms of the English church had gone far enough. Henry's break with Rome had resulted from Cardinal Wolsey's inability to persuade Pope Clement VII to annul Henry's marriage to Catherine after years of trying for an heir. Papal annulments were not usually difficult to get but Henry had challenged the power of the pope and affronted papal authority by his interpretation of the Leviticus text "If a man shall take his brother's wife, it is an impurity. He hath uncovered his brother's nakedness; they shall be childless" (Levit. 20:21), and his application of it to his marriage to Catherine of Aragon, who had been betrothed to his older brother Arthur. This had been solved, after years of wrangling, by having Henry become head of the English church in place of the Bishop of Rome; he'd been married to the already-pregnant Anne Boleyn shortly thereafter. But having the Monarch hold the supremacy of the Church of England made it so that an attack on the church was also an attack on the Monarch—an act of treason.

Henry had been a theological conservative and intended no major doctrinal changes. He was followed on the throne by his son Edward. During Edward's short reign (age 9-15, January 1547 to 1553), however, Edward VI, who had been raised Protestant and whose regents were radically protestant, advanced reform, moving to greater extremes.

Edward was followed by his oldest half-sister, Mary, daughter of Catholic Catherine of Aragon. It was absolutely necessary to her that she re-establish Catholicism as the national religion because her claim to the throne as a legitimate child of Henry VIII depended on it. During her reign, many of those working for



John Tradescant Portrait of the Artist's Wife and Son, 1645, Oxford Ashmolean Museum (Boucher, p. 272, plate 636).

radical reform of the English church left the country to save their lives. As she was dying, they returned to England, full of reformational fervor. Everyone knew Elizabeth's would be a Protestant reign. In a Catholic England, Elizabeth would be illegitimate and not eligible to rule.

Puritanism versus the Church of England

The term Puritan came into use during Elizabeth's reign as term of contempt. Originally, the intent of those who came to bear the name was to Purify the worship of the Church of England, now headed by the English monarch, by eliminating all popish or nonscriptural practices. But reformers like John Knox who had spent their time in exile during Mary's reign in Calvinistic strongholds returned convinced that even stronger measures must be taken.

The Church of England functioned from the top down, in an Episcopal hierarchy from Elizabeth, through her system of bishops and priests who administered the sacraments and followed the liturgy, a common form of worship service. The Book of Common Prayer had been revised under Elizabeth to be acceptable to as many, Protestant and Catholic, as possible. Though the liturgy and Prayer Book were mandated for use without deviation, Elizabeth personally "made no window into men's souls". She kept a crucifix and candles on her private altar and continued to employ Catholics. But she would have order—must have order—in her Kingdom because without it, the government would be too weak to protect the country from the Catholic counter revolution.

Calvinists—and English puritans—believed church authority lay in a council of elders, a Presbytery, chosen by the flock but with unlimited power, a power which overrode secular power. They believed a simple form of worship, purified from "Romish" elements like kneeling to receive communion; the sign of the cross; and clerical garb; and in Predestination and Election. To them, the historic Anglican liturgy and ceremony were unscriptural, as Calvin interpreted the scriptures. Democratic in theory, in practice intolerant to all who differed, the Puritan reformers challenged the Queen's authority in church and State, forming a vocal opposition even in Parliament. They were committed to a form of worship and civil society conforming strictly to God's commandments and their beliefs gave their minority the moral backing to disobey established authority—to disobey the established order on grounds of private conviction. They saw themselves as instruments of Grace, equal to any earthly king. They were certain that they, and they alone, had found the right road to Salvation.

Puritanism was particularly strong among Scottish nobility. John Knox, a Scot, led the reform movement there. John Knox held an unbending view on women. He spoke out harshly against Elizabeth. In his "The First Blast of the Trumpet", Knox said that "Nothing can be more manifest" than God's denial that "a woman should be exalted to reign above men." He claimed women to be weak, frail, impatient, feeble, and foolish". His views agreed with those of Martin Luther, more moderate in many ways, who said about women, "Let them bear children until they die of it; that is what they are for." Sentiments like these were hardly apt to find a sympathetic ear in Elizabeth.



Puritan Costume of the Early 17th Century worn in England and America. (Encyclopedia Britannica, p. 7-686, pl. X.)

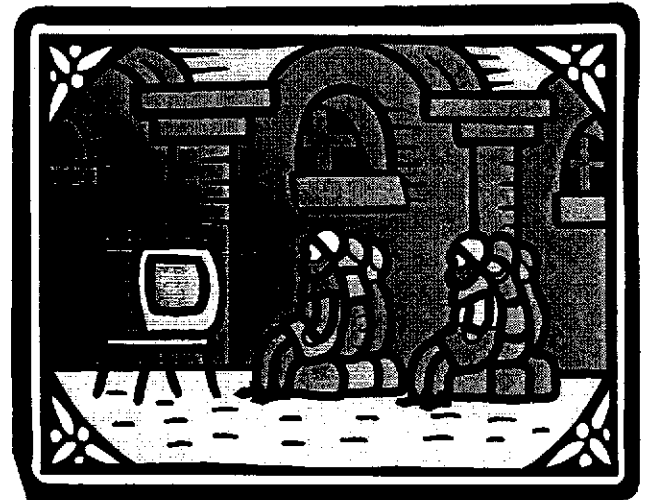
There was little in the Puritan position to Elizabeth's advantage and much that was to her disadvantage. Elizabeth disliked the Puritan's fanatical character; their long reproachful sermonizing. She could barely stand her Anglican bishops and like the austere presbyters even less. John Knox, who had at one time been considered for a bishopric, specifically denounced the doctrine of obedience to the monarch in all things as horrible blasphemy. Elizabeth personally was not one to throw the baby out with the bath water. She would not go to the lengths Knox and others considered absolutely necessary

to purify the worship of the English church. And no one in that age could conceive that governmental authority and religious authority could be separate. Church and state were so interwoven that disobedience to one equaled disobedience to the other. The idea that a man could pick and choose what to believe was new and almost alien to that day. The acceptable thing—the thing that the Puritans would not do—was to outwardly conform. When sufficient reform

was not advanced in the Church of England, they went on to form their own churches, in defiance of Elizabeth and the law of the land. Their avowed aim was formation of a theocratic despotism, and the Puritans continued toward this after Elizabeth's death. The Thorn in Elizabeth's side went on to play a part in the Stuarts' downfall—the English Revolution—and the Commonwealth under Cromwell. That, however, is a tale for another day.

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A Glossary of Early Instruments

- by Lady Muirenn ni Ailbe

This series is designed to give you a snapshot view of the instruments more common to early music. The first installment of this series covers the woodwinds of the medieval period. The second installment of this series covers brass and percussion of the medieval period.

Bagpipes: may have originated from the bladder pipe. Bagpipes were popular throughout Europe and took many shapes and forms. Some had no drones, some had a single drone, and others had several drones. One illustration from the Cantigas shows simple bagpipes with a bag and a chanter (the fingered pipe used to create a melody). Many bagpipes were simply "shawms in a bag."

Bladder pipe: gets its name from its design - an animal bladder surrounds the reed. The player uses a mouthpiece to blow into the bladder which works like the bag of a bagpipe to hold air and feed it through the instrument. The player never touches the reed directly. Instead, he/she blows into the bladder with a wooden pipe or mouthpiece. This is one of the first "capped" instruments (an instrument which has a cover or cap over the reed) and is the ancestor of the crumhorn and a distant relative of the oboe and hasoon. By the sixteenth century, it became associated with peasants and beggars.

Duct Flute appears during the middle ages and is blown from one end through a duct. These flutes are the ancestors of the recorder.

Panpipes: a row of flutes or "pipes" fixed together. Each individual pipe is a different pitch. To play it, the musician moves his/her mouth up and down the row, blowing into the pipes with the desired pitch. Panpipes were made either by connected separate pipes together or drilling a series of bores into a block of wood. They were also made of clay.

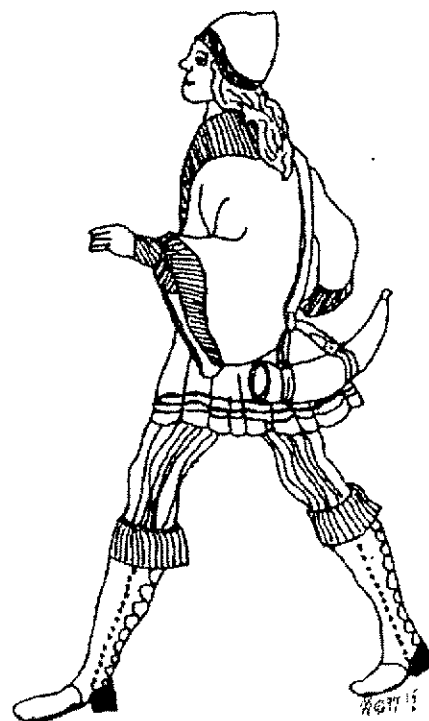
Pipe: the most common duct flute. This flute has three finger holes and is played with one hand. This frees the other hand to hold a beater to play the **tabor drum**. The pipe and tabor was the one-person dance band of the thirteenth century.

Shawm: dates back to fourth century BC and was played by the Faliscans, one of the Etruscan tribes. It was also known in ancient Rome. The instrument uses a double reed and has two distinctive characteristics: its loud sound and

the way it is played. Instead of holding the reed in the lips the way a modern oboe player would, the shawm player takes the entire reed into his/her mouth. This allows the tips of the reed to vibrate

which produces a remarkably different sound than the oboe. The simpler shawms were conical tubes with fingerholes and a reed. More complex designs included a bulb and bells.

Transverse flute came into use during this period. This instrument was a cylindrical tube plugged at one end. It had an embouchure hole drilled near the plugged end and had six finger holes. These were depicted as being played both left and right-handed.



"Brass" Instruments

Early Horns and Trumpets are usually depicted in medieval illuminations as either short horns made from animal horns and longer horns and trumpets probably constructed of either wood or metal. The shorter horns were used for musical performance and occasionally had fingerholes cut into them. The shorter horns were also used as signal horns for hunting, warfare, and ceremony. One existing example is the Horn of Ulph which is now in the Treasury of York Ministry. This *oliphant* was given to Ulph

Thoroldsson, by King Canute, to symbolize the lands he was giving as a gift. Ulph then gave the *oliphant* to the cathedral along with the lands.

From the middle of the thirteenth century onward, illustrations of the **Straight Trumpet** can be seen all over Europe. It was used initially as a military instrument. In the later part of the Middle Ages, it became associated with royalty and was forbidden to lesser persons. The longer variety (over six feet) was commonly called the *buisine* (from the Latin *bucina*). Shorter trumpets (two-three feet) were called *clarion*. Another instrument that appears with frequency in illustrations is the hunting horn. By this time, the horn had become part of the hunting costume usually hung from a belt or should strap.

Percussion Instruments

The Tabor of the thirteenth century was a small cylindrical drum with a snare. A snare is a strand of gut across the playing head of the drum to add a buzz or rattle to the sound. (The snares on today's snare drums are made of metal.) Some illustrations hint that a snare may have been added to the bottom head of the drum as well. The heads were animal skin (goat was a popular choice) and held on with ropes.

The Timbre was another popular percussion instrument and the ancestor to the tambourine. Acquired from the Middle East, this drum was made with a circular wooden frame. In the frame, small metal cymbals were inserted into slots which jingled when the head of the drum was struck or the drum was shook. The drum had a single head.

Nakers were small kettledrums which were suspended from the drummer's waist.

Cymbala (not to be confused with cymbals) were sets of chime bells.

Pellet bells were the small bells attached to jesters' costumes or to animals.

The triangle was another percussion instrument of the time. These were fashioned in the shapes of either a triangle or a trapezoid. Often these had rings hanging on the horizontal bar which gave them a buzzing jingle.

The cymbals of this period were made of thick metal and were shaped with high domes. The illumination in the *Cantigas* shows cymbals being tied together with a strap. Some feel that this suggests that these cymbals had specific pitches and were matched to a specific mate for pitch purposes.

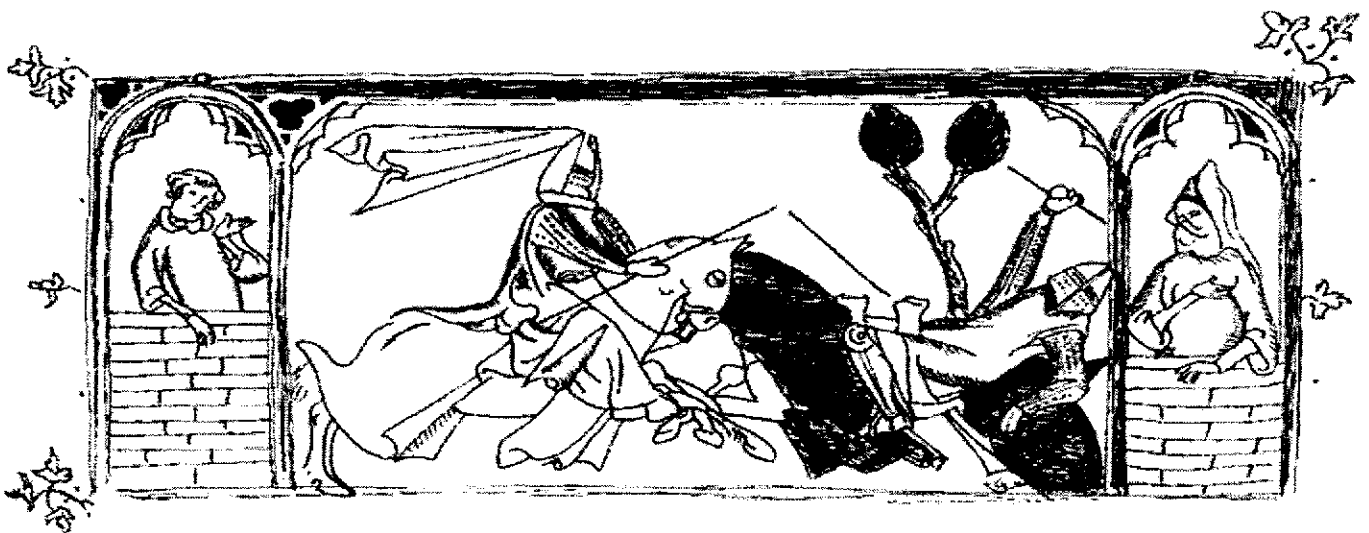
Author Bio:

Lady Muirenn ni Ailbe is a 13th century Irishwoman who has been misplaced recently to 16th century Italy. She professes to have been drawn by the music, but the jewels, fabrics and riches of the time might have something to do with it.

Linda Yordy is a full-time college administrator and part-time musician and composer. She is presently working on a Master of Music in early flute performance.

Note from the editor:

My thanks to Rafaella dei Montagne, the Chronicler for Arn Hold, who answered my plea for added material for this issue by sending both artwork and this article done by artisans in her Barony.





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- Art and Photo Galleries: <http://sca-garb.freesevers.com/gallery/imagelinks.html>
- NetSERF, Internet Connection for Medieval Resources:
www.netserf.org/

(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.)

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