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The Official Quarterly Newsletter of The Shire of Glenn Linn

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(2020 C.E.)

# IN MEMORY OF THOSE WE LOST



The Field of the Slain by Evelyn de Morgan (1916)

## IN THIS ISSUE:

- Adventures In Heraldry: What's It All About
- An Introduction to Period Penmanship
- East Kingdom Award Recommendations
- Epicuria: Anglo-Saxon Dishes
- The Dirty Business of Soap Making
- And so much more...



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*Your local officers are the individuals who help facilitate the activities and events that everyone in the Shire gets to enjoy and make sure that the Shire operates smoothly. If you see that a position is VACANT and you have an interest to contribute to the Shire as an officer, please contact the Seneschal for additional information.*

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## Curious? Want More SCA?

TO LEARN MORE ABOUT OUR THE SHIRE OF GLENN LINN, OUR ACTIVITIES AND THE "CURRENT MIDDLE AGES," CONTACT US. WE OFFER FREE PRESENTATIONS AND DEMONSTRATIONS FOR CHURCH GROUPS, SCHOOLS, YOUTH GROUPS, CLUBS, CIVIC ORGANIZATIONS, ETC.

FOR INFORMATION ABOUT THE SHIRE OF GLENN LINN:  
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**Please Note:** *As we get up to speed with our new format, a couple of changes have been made. Our regular cooking column 'Epicuria' will now be presenting easy to make (even when camping) recipes adapted from historic recipes or created using ingredients that would have been available and appropriate to the culture and time period being covered. Our 'Tail End' column, which gathered together tidbits of news and current events, was overlapping with our regular News column 'The Squealer' submitted by Squire Butterfield and his talking pig Madam Blandings. To avoid the redundancy we have requested that the good Fredegarius of Tournai instead regale us with a tale or myth each quarter that is appropriate to the time period, perhaps even one that parents of the Shire might read to their children*



## What's On YOUR Calendar?

You're invited! Every member of the public is invited to take part in our activities, workshops, meetings, or events. Workshops sometimes require a material fee. Entry fees, if any, for some events are reduced for registered members. However, formal membership is NOT required.

### MEETINGS, EVENTS & ACTIVITIES

**Business Meetings:** Glenn Linn has quarterly business meetings in Nov, Feb, May and Aug. Additional meetings may be scheduled as needed to attend to Shire Business.

**Arts & Science:** The Shire holds A&S workshops throughout the year where individuals can learn and practice skills and activities such as such making garb (clothing), cooking, brewing, leather working, medieval games, period music and dance and a large variety of other subjects.

**Practices:** Glenn Linn runs a variety of practices (some seasonal) throughout our region. Archery, thrown weapons, heavy and youth combat, fencing and more can all be learned and mastered at these practices.

**Events:** The Shire holds four quarterly events throughout the year in Jan, Apr, Jul and Oct. These events can incorporate any and all of the normal activities found within the hobby and also often incorporate a theme and additional elements unique to the event.

**Demos:** Glenn Linn regularly plans and / or participates in various demonstrations with and for an assortment of institutions and organizations throughout the year. These demonstrations are designed to educate the public about various aspects of the time period covered by our hobby as well as about the Shire of Glenn Linn, the SCA and associated organizations.

Specific information on all activities dates, time and locations can be found on the official Shire Calendar on our Web Site. The official Shire of Glenn Linn Web Site is the only "official" source for information about our activities and events. You can find the calendar at:





## SO SAYS THE SENESCHAL

### Liam's Way

On 13 May 2020, we lost a wonderful friend; our Shire's very own "Master Liam St Liam" to the COVID-19 pandemic. His love of the SCA, and his presence, enhanced the lives of literally thousands of people. Be sure to check out his career through the heartfelt reflections and personal recollections in the East Kingdom Gazette (Facebook). Their knowledge and experience far exceeds anything I can present. Like ours, their recollections accurately focus on a common theme – Liam's lifelong and unremitting service to others. We're definitely going to miss him.

Officially, Baron William O Donovan of Monmouth, OP, OSC, 12th Tyger of the East, we in Glenn Linn, and 'most everyone in the East Kingdom and many elsewhere in the SCA, simply knew him as Liam St Liam. He was most welcoming, if a bit rascally and occasionally carmudegeonly, honorable, teacher, and friend. And, as far as I could tell, never did a lick of "work." Definitely not an expert in garb, he dressed practically and very plainly. Not a practitioner of martial arts, though he was an ardent supporter, he didn't shoot archery (pity, poor fellow), never swung a sword. He didn't build things, break things, or even seem to do all that much. Except, he did. Liam knew how things work, who to talk to, and how to get people together. As a teacher, mentor, and guide, Liam had no equal.

Since several years ago, at Northern Region War Camp, now Great Northern Thyng, we have "Liam's Way," a street appropriately short, and wide. Unpretentious, yet boldly in your face, it doesn't go anywhere special. It doesn't seem to "do" anything. Except, starting from entry at gate, "Liam's Way" connects nearly every other road in the place. To troll-in, set up camp, participate in Arts & Sciences, do martial activities, attend Royal Court, visit Merchants Row, locate friends, find supplies, or go anywhere inside, chances are "Liam's Way" is a good place to start.

The Shire has suffered a great loss. Let us resolve to honor his legacy through friendship. He would have liked that.

Yours In Service, Always,

Lord Tomas an Bhogha O'Neill



Liam St. Liam  
William Donovan Toscano  
1959 – 2020

William Donovan Toscano, known to most of us as Liam St. Liam, passed away from the COVID-19 virus on May 13, 2020 in Framingham Massachusetts.

Liam and his family joined the Shire of Glenn Linn back in 2007 and sadly was forced to leave us due to health issues in 2019. During his twelve years in the Shire, Liam held several offices and contributed to our growth and prosperity in many ways.

Liam's journey in the SCA did not begin, or end with the Shire of Glenn Linn for he was much more a citizen of the Kingdom then simply a member of a local group. Over the course of his participation in our hobby, he received twelve Kingdom level awards. The first, his AoA occurring in 1996 with the others being achieved over the course of his career, many of which were granted for his hard work and participation at the highest levels of the East Kingdom infrastructure.

He is survived by his wife, Allison Hewett; his best friend Sara Collins; his daughter and son-in-law Theresa and Michael Barcelona, his grandchildren, Abigail and Alexander; his daughter and son-in-law Nicole and Carl Spaulding; Theresa and Nicole's mother, Mary-Ellen Hurd; his sister and brother-in-law Rosemary and John Wisniewski, and their children, Brooks, Jack and Anna.





## From the Publishers Desk

In the Society of Creative Anachronism we like to jokingly say that we try to recreate the Middle Ages, but without the bad stuff and then usually reference the plague as one of the bad things we are happy to do without. In the past, plagues caused great death and misery, claiming the lives of untold masses and impacting civilization in ways that often brought about unknowable change. In the past, plagues spread far and wide but only as quickly as transportation of the day would allow. Often, a plague might break out in a portion of the then known world and take several years to spread to all points. Often, due to the lower and more dispersed population, primarily in the agricultural countryside, whole regions may entirely escape the plague while the urban centers of trade and commerce were ravaged.

It is nice to have been able to say our hobby could simply do without the plague. Sadly, that sentiment has been proven false. Plagues, now called outbreaks or pandemics, lived on beyond the convenient cut off point of the year 1600 and have in modern times claimed as many if not more lives than the historic plagues of the past. The Flu pandemic of 1889, the Spanish Flu of 1918, the 1957 Asian Flu and the 2009 Swine Flu all occurred in the modern industrial age where new transport links made it easier for these viruses to quickly spread to wreak havoc. While it once took years for these outbreaks to span the globe, they can now do so in a matter of weeks.

Sadly, that is what has happened now with the Covid 19 virus. It quickly spread throughout the globe from its point of origin and due to lack of understanding and preparedness, infected a great number of people. And this is where the mundane world intersects The Dream, because while we would prefer to enjoy our medieval lives "without the bad stuff," the bad stuff has, with little regard for our preferences, made itself present and in doing so, has infected any number of our fellow SCAdians. Some have recovered. Some are recovering. Some, sadly, have lost that battle and are no longer with us. We hope that no more follow.

This edition of the Cascadian is dedicated to the memory of those we have lost and to those individuals still with us whose memories will allow them to live on.

The Cascadian Crew

# OYEZ! OYEZ!

## What is the Valiance Proposal?

The Valiance proposal is designed to provide a pathway to peerage recognition for those individuals in each kingdom who excel in both knowledge and skill in archery, thrown weapons, siege, equestrian, or any other SCA martial activities not covered by the existing peerages.

### Why do we Need it?

So that every member of the SCA can pursue their chosen path to peerage.

TO FIND OUT WHAT THE MOVEMENT IS ABOUT

<http://endlesshills.net/valianceproposal.pdf>



## The Gathering of the Knitters

Please come and join us at our monthly gathering of knitters!

Feel free to bring any knitting project you are working on!

If you are new to knitting, we would be happy to help you learn more! All are welcome!



**COME ENJOY AN AFTERNOON OF KNITTING COMPANIONSHIP.  
AND LEARNING! PERIOD KNITTING...ANY KNITTING..WE LOVE KNITTING!**

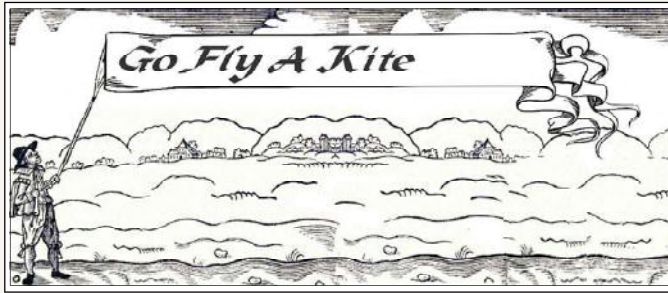
For information about our scheduled meetings, directions or if you have any other questions, please email me at:

[redlioncanoe77@gmail.com](mailto:redlioncanoe77@gmail.com)

I wish everyone near and far happy knitting!

Lady Arnleif the Red





The oldest depiction of a kite comes from Indonesia and dates to roughly 9000 years BCE. In China, the invention of the kite is attributed to 5th-century BCE Chinese philosophers Mozi. The earliest written account of kite flying was about 200 BCE when the Chinese General Han Hsin of the Han Dynasty flew a kite over the walls of a city he was attacking to measure how far his army would have to tunnel to reach past the defenses. Other ancient and medieval Chinese sources describe kites being used for measuring distances, testing the wind, lifting men, signaling, and communication for military operations.

Kite flying was eventually spread by traders from China to Korea, Japan and across Asia to India. Eventually, Marco Polo carried stories and detailed records about how kites were created and how to appropriately fly them, back to Europe around the end of the 13th-century. By 1400 CE the German military engineer Konrad Kyeser described dragon kites and their use in his book *Bellifortis*.

All of this makes it clear that the history of the kite and its many uses all fall well within the time period covered by our hobby. Considering the amount of time we spend out doors during beautiful weather, it is a wonder that kite flying is not a more common pastime at SCA and related group events? Well, if you would like to give this ancient skill a try the next time you have an hour or so to kill between other typical event activities, or if you are looking for something fun to do with the children that is both an Art and a Science, why not try building and flying a kite?

### BUILD YOUR OWN KITE

The most recognized type of kite in the Western world is the Diamond or "Maylay" kite name so by the explorers who originally visited Malaysia and found the natives there flying them. These tailed kites have a diamond-shaped sail stretched over a cross-spreader and a spine with two bridle lines off the spine that meet at the towing point where one string extends to the kite flyer.

This diamond style of kite has remained very popular for centuries due to its relative ease of construction and reliable, stable flying characteristics which can be easily adjusted for various wind speeds simply by lengthening or shortening the tail.

The materials needed to build a diamond kite are very basic and inexpensive. Most can often be found around the house and those that can not, can easily be found and in most any hardware or big-box store.

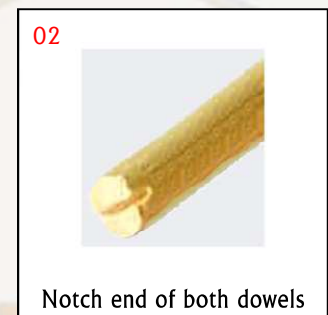
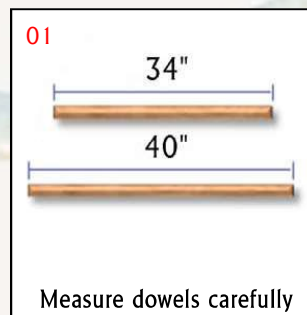
### Materials

- Kite string
- Needle and thread (or sewing machine)
- Knife and/or small saw
- Scissors
- White glue
- Paint and decorative materials
- Sheet landscaping fabric 36" x 42"
- 2 strong, straight wooden dowels 34" and 40"
- Several strips of cloth

### Instructions

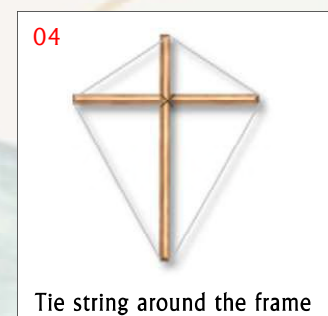
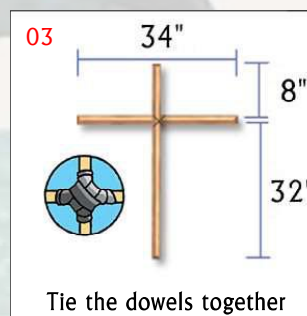
Step 01 - Measure carefully and cut both dowels.

Step 02 - Cut a notch, deep enough for string to fit in, at each end of both dowels.



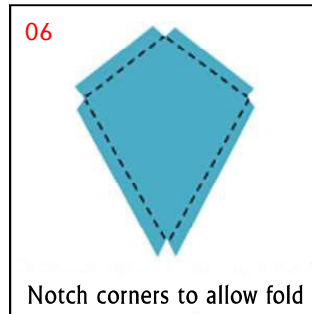
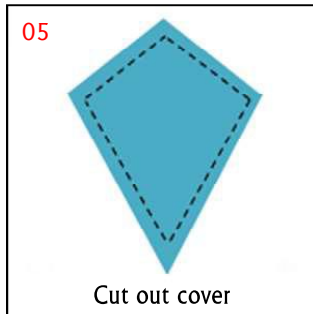
Step 03 - Make a cross with two dowels, placing the shorter horizontally across the longer, and tie the two together by wrapping the string as illustrated. Once snugly wrapped, apply white glue to the string and rub it in to lock it tight.

Step 4 - Cut enough string to stretch around the kite frame. Make a loop in the notch at the top of the vertical stick and fasten the string by wrapping it around the stick. Stretch the string through the notch on one end of the horizontal stick to the bottom of the vertical stick and make another loop. Stretch the string through the notch at the bottom and up through the other end of the horizontal stick and back up to the top notch of the vertical stick and wrap around the top a few times. Cut off any extra string.



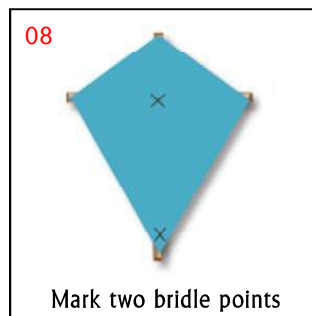
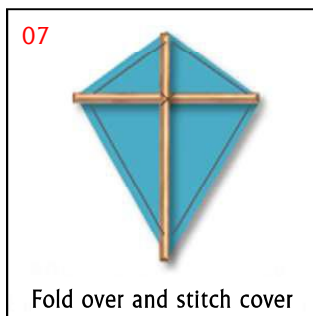
Step 05 - Lay the landscaping fabric down flat and place the kite frame on top, then cut around the frame leaving a 1-inch margin around the frame.

Step 06 - Cut out notches at the four points of the frame to allow the fabric to fold over without catching on the four points of the dowels (see illustration 06).



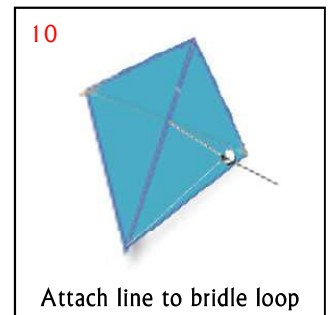
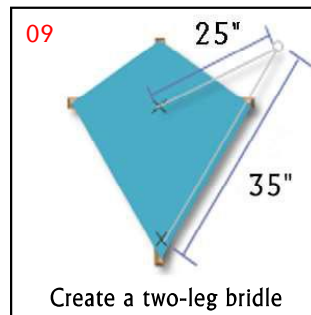
Step 07 - Fold the fabric edges over the string of the frame and stitch them down making a pocket that the string runs through. Some glue can also be used for strength along with the stitching.

Step 08 - Mark two bridle points on the cover. Once at the point where the dowels cross, and the other near the long end of the kite as shown. Make a small hole through the fabric at each point.



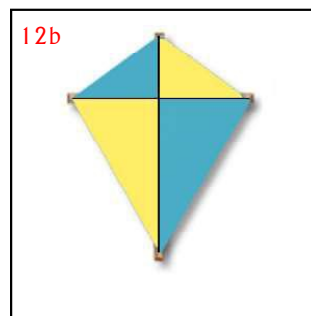
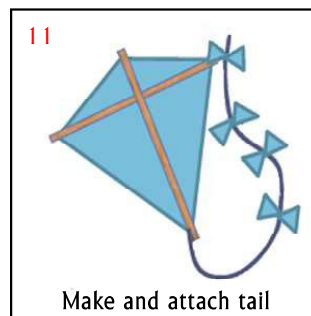
Step 09 - Take a piece of string 60" long and tie a loop into it leaving 36" on one end and 25" on the other (either a Span Loop knot or Alpine Butterfly knot will work). Pass the short end through the bridle point where the dowels cross and tie it on where the dowels are connected. Take the long end and do the same at the other bridle point, but tying to the single dowel (see illustration 9).

Step 10 - Take the remaining kite string and tie it to the loop you placed into the string that you tied off at the bridle points above as shown in illustration 10.



Step 11 - Cut a piece of string 4 feet long and tie several bows of fabric along its length. Tie the bow around the string and then tie the string around the bow to keep each bow secure. Once the bows are attached, tie this onto the lower bridle point to be the kite's tail (see illustration 11).

Step 12 - Decorate your kite, perhaps with heraldic or pseudo-heraldic imagery (see our introduction to heraldry article). Once decorated you are done...now go fly it.



## PRITHEE PAY HEED...

Good folk and friends of the Shire, the Cascadian is the quarterly news letter of the Shire of Glenn Linn. That means it is your news letter. We all know that both the Shire folk and our regional friends are talented, knowledgeable individuals...and that is what we need to help make the Cascadian both useful and entertaining for new folk and old hands. So, if you can draw, take pictures, write songs, poems instructional or informational articles the Cascadian is the place to display your ability.

Email submissions to:

[deputy.chronicler@glennlinn.eastkingdom.org](mailto:deputy.chronicler@glennlinn.eastkingdom.org)



## THE DIRTY BUSINESS OF SOAP MAKING



BY ANNA ELISABETTA DE VALLADOLID

What do you know about bathing practices in history?

Perhaps you were taught any of the following:

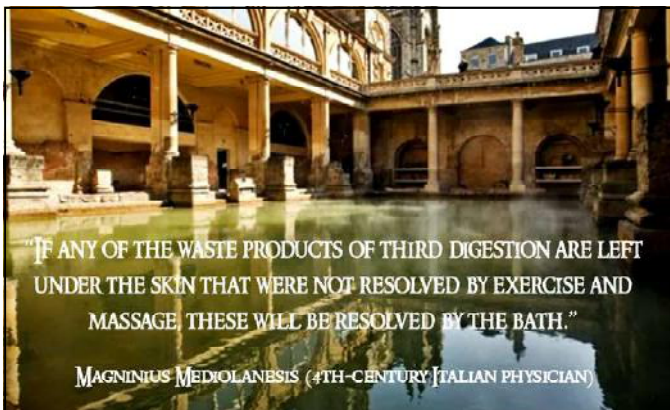
- People in ancient times didn't bathe.
- People in the Middle Ages didn't use soap.
- People died of infections because they didn't wash.
- People in the Renaissance stunk.

All of these statements are in fact false. The truth is that soap has been around since at least 2,800 BCE (being attributed to the Babylonians) and that according to Roman legend, soap was named after Mount Sapo, an ancient site of animal sacrifices. We know that soap makers appear in Spain and Italy in the 7th Century and that the English began making soap during the 12th century. We even have quotes from early period writers referencing soap and bathing.

“One whose face has hard and rough skin, made harsh from the wind, should cook barley in water and, having strained that water through a cloth, should bathe his face gently with the moderately warm water. The skin will become soft and smooth, and will have a beautiful color.”

*Hildegard of Bingen*

While the Romans and other ancient civilizations offered communal baths that all might enjoy, during the middle ages, how you



bathed had a lot to do with your social standing. If you were rich, you could have large tubs filled with warmed water to bathe in. Most other people utilized a basin with wash cloths or, weather and location permitting, might do their bathing in rivers and lakes. Regardless of how they went about it, the fact remains that they did bathe and used soap to do it. Of course, none of this should be surprising when you consider that the materials required to make soap were easily available to the common man of the period.



Soap is made by combining oil or fat with lye. This combination creates a substance that attracts fats (lipophilic) and allows for water soluble materials to be washed away (hydrophobic).

“Soft” oils might include olive or “Castile” oil (a highly prized Spanish olive oil) or even the laurel berry oil that the city of Allepo used in their famous soap. The oil that was most available to the population were considered “hard oils” (like lard or tallow) that were a by product of butchering animals for meat.

Lye was most often extracted from the ashes of hardwood (potassium hydroxide) or from the burning of seaweed (sodium hydroxide).

The lye, which is caustic, would be mixed with rain water and added to the desired oils/ fats and cooked over a fire in a “hot process” that forces the saponification to occur rapidly. Once this mixture cooked to the desired pudding like consistency, called “trace” it was poured into a mold to cure, and then cut up for use. Trace is achieved when the oils and lye water have emulsified and the two will no longer separate.

The following Lard Soap recipe is made using a cold process, so no heating is required. Be careful when working with lye, as it is a caustic substance and can cause chemical burns (treat it like you would a spray on oven cleaner).

### Ingredients

28 oz of clean lard  
9.24 oz of water  
3.76 oz of lye  
.88 oz of fragrance

### Equipment

Stainless steel bowl or #5 plastic bowl  
Immersion (stick) blender  
Loaf mold/ individual molds  
Eye protection & rubber gloves

*Continued on next page....*





### LYE SAFETY

Lye, or sodium hydroxide (NaOH) is a highly corrosive product that is safe to use as long as it's handled properly. You should use rubber or latex gloves combined with long sleeves to protect your hands and arms from splashes while working with lye. Additionally, goggles or safety glasses should be worn to protect your eyes. You may also consider wearing pants and close toed shoes in case of spills.

**IF YOU GET LYE ON YOUR SKIN,  
FLUSH WITH COOL WATER IMMEDIATELY**

### Instructions

#### Step 01 - Dissolve lye into water

In a well ventilated area, SLOWLY pour the pre-measured lye into the pre-measured cool water (Never pour the water into the Lye) and stir with a heavy duty plastic spoon or rubber spatula until the solution is well mixed. Avoid breathing the fumes as much as possible. The solution will heat up from the chemical reaction.

#### Step 02 - Add water/lye mixture into the lard

Slowly add the lye-water mixture to the lard container and stir, allowing the heat to soften and melt the lard into a cloudy mixture. Once this occurs you add the fragrance oil.

#### Step 03 - Agitate with stick blender

Using a stick blender, blend the soap in short bursts of 3 to 5 seconds at a time, then turn it off and stir some more (don't run the stick blender continuously). Repeat this process and keep blending in short bursts until the oils and lye-water are completely emulsified and reach the desired "trace."

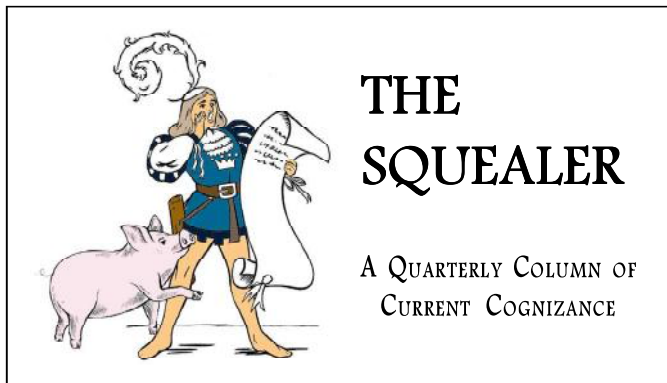
*Note: You can test for trace by drizzling a small bit of the soap mixture over itself. If it leaves a faint pattern before sinking back into the mixture it has reached trace.*

#### Step 04 - Pour into mold

Once you have trace, quickly, pour the soap into your mold and smooth the top with a rubber spatula if needed. Give the mold a few sharp raps on the table to help get rid of any little air bubbles. Set the molded soap aside for 18-24 hours before unmolding.

#### Step 05 - Let the soap cure

Fresh made soap is still caustic and must be aged and air dried for 4 to 6 weeks before it can be used. Once cured, you may use and enjoy your soap.



## THE SQUEALER

A QUARTERLY COLUMN OF  
CURRENT COGNIZANCE

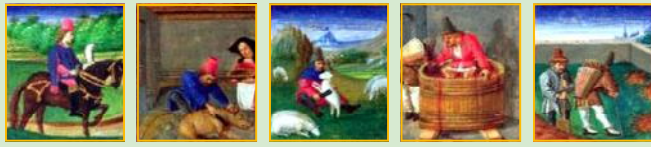
Greetings again from Squire Butterfield and the incomprable pig, Madam Blandings. Another quarter has passed, the second for us reporting on the doings of the Shire and SCA for the Cascadian. As we have yet to get any complaints (or requests for that matter) we will head straight into the five Doublehews of the past three months.

The big news was a what and that what was the plague. Yes, a new plague emerged at the beginning of the year and quickly reached the point where the Kingdom was put on hiatus for all intents and purposes. Don't get us wrong, Madam Blandings is happy to point out that all our officers and officials continued to fulfill the obligations of their positions as best they could from isolation, but any social activities scheduled to take place during the height of the outbreak, were effected. Locally, Concordia's War of the Roses and Great Northern Thyng II were both canceled as were all events throughout the Kingdom. Even Pennsic 49 was postponed until 2021. Needless to say this left a lot of the populace restless and at home. Many activities shifted to on-line and social media platforms and "virtual" gatherings became popular. In the Shire, our virtual presence was limited to the usual Facebook posts, Instant Messages and E-mail as no virtual gatherings were called for and our new quarterly Business Meeting format meant we did not have to have any business meetings once the lock-down began.

Planning for the future...as in once the plague had run its course, continued. Locations for practices were scouted on line. The West Glens Falls Fire Department was targeted as a potential spot for Archery and Thrown Weapons, the Queensbury Activity Center is also on the list for potential indoor activities and the Moreau Community Center will continue to be used. Some discussion was held about holding our October event at the Girl Scout camp and having it be a weekend long. The activities might include a barter town, archery and A&S (with thrown, combat and the usual stuff as well). Of course, holding such an event will depend upon the plague being over, so we shall see.

Unfortunately, due to circumstances detailed above, that is all we can say about the second quarter of 2020. As always, please feel free contact Madam Blanding and myself, Squire Butterfield, by way of the Shire Chronicler.





## ILLUSTRATIONS FOR ARTISANS

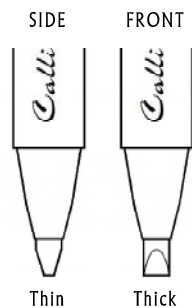
- BEGINNER CALLIGRAPHY -

Calligraphy, which means “beautiful writing” in Greek, is an ancient art based upon the production of the forms and symbols of the written word in an artistic way. This artform, spanning thousands of years and countless cultures, has several styles including Western, Eastern Asian, Southern Asian, and Islamic, all of which use the same basic principals to create beautiful lettering.

The western form of calligraphy stems from the Latin script that developed around 600 BCE and the various scripts that evolved from it over the centuries. During the 11th-century a script originated that became the common hand of western Europe through the 17th century. This script, sometimes called “Gothic” or “Old English” is what is known today as Blackletter. While calligraphy in general and Blackletter specifically may appear complicated, you will find that learning a few basic techniques will allow you to quickly start drafting your own beautiful documents.

To begin, before you can do calligraphy, you will need some supplies. As this is simply an introduction to the art, you need not worry much about the quality of the materials you use. Such things as pens (one piece) or nib and pen (handle) sets can range in price from cheap to pretty expensive. The same goes for paper and ink. If you find that you enjoy calligraphy, you can spend what your budget allows for such things later, but if just starting out you will probably want to go for the cheapest (and most likely easiest) items to use and find. Many places, including some discount and dollar stores, will carry basic chisel tip calligraphy markers. They have a rectangular head (for making both thick and thin lines) and come in a variety of sizes as shown in the image.

Western calligraphy is mostly a matter of learning how to manipulate a ‘thick-and-thin’ effect which pleases the eye in a flowing, regular pattern. To achieve this effect requires the use of a pen that is broad and flat, holding the pen at a proper angle and moving the pen in specific stroke patterns. Once you learn to follow the proper technique using the proper

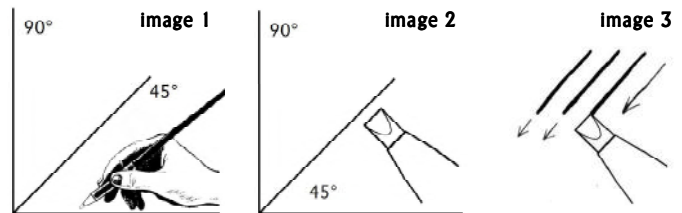


tool, the rest is simply just a matter of learning the form of each letter you wish to reproduce.

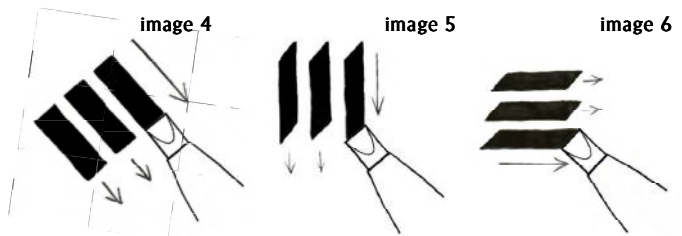
*Please Note:* While this introduction is given from the perspective of using a calligraphy marker, all of the information applies equally to the use of pen and ink as well. Unfortunately for some, this tutorial is also based upon using the right hand for writing. I will note that as doing calligraphy is basically a whole new skill, some left handed individuals, in past classes, have had success learning to do it right handed.

### Basic Pen Use

To begin with, you should hold the body of the pen between a 30 and 60 degree from the paper and keep the writing surface of the pen (its “nib” or “point”) at an unchanging angle of 45 degrees from horizontal (see image 1 and 2). The exact angle may vary for different scripts but 45 is ideal for Black Letter. Don’t twist the pen as you write. Its orientation should always remain consistent regardless of the stroke you are making in order to give regularity to the script.



Once you have the pen and nib oriented correctly you should always try to pull the pen gently across the paper backwards or sideways from the direction it’s pointing in. Use light pressure as you do so and never push the pen forward or away from your hand. Using correct and consistent form will always cause the pen to create the same stroke when moved in the proper direction as noted in images 3, 4, 5 and 6.



On a piece of scrap paper try reproducing the movement of the pen as illustrated while noting how the angle of the nib and each movement work together to create the desired ‘stroke’. Practice each one several times until you feel you can comfortably and consistently reproduce them in the same way every time. You will then be ready to begin learning to write some basic letters.



## Black Letter (A Good Place To Start)

The term "Black Letter" refers to several scripts that all descended from Carolingian minuscule, a script that arose in the 8th century as a standardized way of writing the Roman alphabet. The various Black Letter scripts evolved over time, in different lands and under various influences, the earliest of which originating in Northern Europe during the 11th century. This script, called Textura, is typical of Black letter scripts in that they are all characterized by the use of both very thick and very thin lines. Textura itself also uses very dense strokes, tight spacing and a ridged vertical structure. All of these characteristics make Black Letter Textura a good script to begin learning calligraphy with (for the purposes of an introductory tutorial we will only be working with the minuscule or "lower case" letters of the script.)

All of the letters you will be learning today are constructed out strokes you learned while practicing moving your pen (images 3, 4, 5 and 6) and Four Basic Strokes, three of which involve a combination of those previous movements. These four basic strokes along with instructions on how to produce them are illustrated at right. As before, you will want to practice these strokes because the more consistent your strokes are, the more consistent your letters will be.

Once you feel comfortable with these strokes you should begin practicing the letters. The complete minuscule alphabet is illus-

FOUR BASIC STROKES

**Stroke 01:** Straight stroke - start at the x-height (top line) and draw a straight stroke down to the base line (bottom line).

**Stroke 02:** Stroke with Serif at bottom - start about a pen nib width below the x-height and draw a straight stroke but pull the stroke to the right about one pen nib width above the base line.

**Stroke 03:** Stroke with Serif at Top - start at the x-height and pull the stroke one pen nib width to the right and then, without lifting the pen, continue the stroke down to about one pen nib width above the base line.

**Stroke 04:** Stroke with Serif at Top and Bottom - start at the x-height and pull the stroke one pen nib width to the right and then without lifting the pen continue the stroke down but pull the stroke to the right about one pen nib width above the base line.

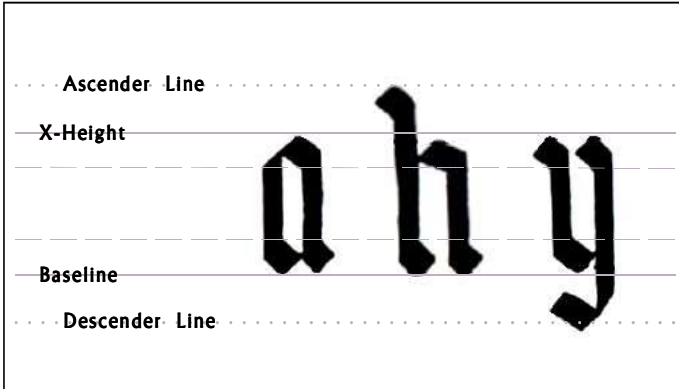


trated below along with a numbered order for the strokes used to create each letter. If you look through all the letters you will note that each one is simply a combination of the strokes you have already practiced. We have also provided some 'lined' practice space that you can print out and use as you learn how to produce each letter.

Below are some example letters showing proper placement on the lines as well as a description explaining how to use the lined paper as you practice. Try writing all of the letters several times so that you can get a feel for how each is produced.

Once you are comfortable with letters, move on to words and sentences. Leaving one pen nib width between letters and two pen nib widths between words is fairly standard. Continue to practice writing and when you are ready begin exploring the majuscule (capital letters) of Black Letter or even other scripts. There are many resources in the form of books or on-line guides to help you on your way.

Just remember, Practice makes perfect and Consistency is King.

	<p><b>Baseline:</b> This is the line upon which most letters rest.</p> <p><b>X-Height:</b> The x-height is the height of all letters that are not ascenders and descenders. The letters a, c, e, m, n, o, r, s, u, v, w, x, and z do not go above the x-height.</p> <p><b>Ascender Line:</b> Ascenders are letters that go above the x-height to this line. The letters b, d, f, h, k, l, t, and all CAPITAL LETTERS are ascenders.</p> <p><b>Descender Line:</b> Descenders are letters that goes below the baseline to the descender line. The letters g, j, p, q and y are all descenders. The part of the letter that goes below the baseline is called the tail.</p>
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Handwriting practice area consisting of multiple sets of four horizontal lines: a dotted top line, a solid middle line, a solid baseline, and a dotted bottom line.





# Ye Old BOOK OF SONG

## Brian Boru's March

Brian Boru's March is a traditional tune of unknown origin that dates to at least the 1840s, but could be considerably older. It is named after the historical first High King of Ireland, Brian Boru (c. 941–1014 C. E.), who achieved the status around the year 1000.

Allegro ♩ = 144



# ADVENTURES IN HERALDRY

What's It All About?

By Hereweald the Hedge Herald



Greetings from Hereweald the Hedge Herald. I have been asked by the publishers of this news letter to submit the occasional article on heraldic topics to help educate your Shire's populace on the subject. The publishers have also asked me to let everyone know that they have NOT kept me locked in an oubliette with a dwarf named Higgle until I agreed to write this, so please call off the search parties.

So where to start? Well, starting around 1150 CE, as the use of armor and helmets became more widespread, and society became socially stratified, it became difficult in battle to identify who you were fighting and who you were fighting for. Out of necessity, many individuals and groups began placing various symbols on shields, banners, clothing, and other objects to keep track of who was who. Originally these symbols, called charges, used exaggerated and simplified shapes in colors that would stand out, due to the necessity to be able to recognize them at a distance. Over time these basic concepts developed into a structured art form with a series of rules or criteria that had to be adhered to when combining all the elements of a device.

As I cover some of the basic concepts of heraldry, a few things to keep in mind are:

- 1 - A device (or coat of arms) is a symbolic design consisting of various elements.
- 2 - The primary focal element of a device is the shield (called an escutcheon), upon which the charges are depicted.
- 3 - In heraldry, the background of the shield is called the field. The field is usually composed of one or more colors and may be divided or consist of a variegated pattern.
- 4 - Charges are objects that are placed on the field of an escutcheon. They may be geometric designs, or a symbolic representation of people, weapons, animals, plants and so on.

It is the combination and arrangement of these various elements that help create each unique device and, as such, the rules governing how the various elements may be combined and arranged are the fundamental building blocks of heraldic creation. Now that we have a basic concept of what we are working with, let's look at some of the basic rules of their use.

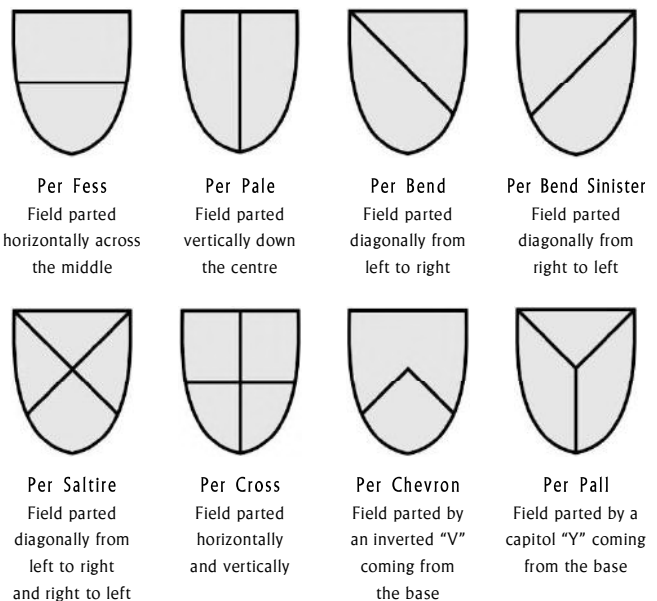
**Tinctures:** What you would normally call colors are called tinctures in heraldry. This is so that one can differentiate between what is

called "colors" in heraldry (dark colors) and what is called "metals" (light colors). For heraldic purposes the colors, and their fancy names are red (Gules), blue (Azure), green (Vert), purple (Purpure) and black (Sable) and the metals are gold/yellow (Or) and silver/white (Argent).

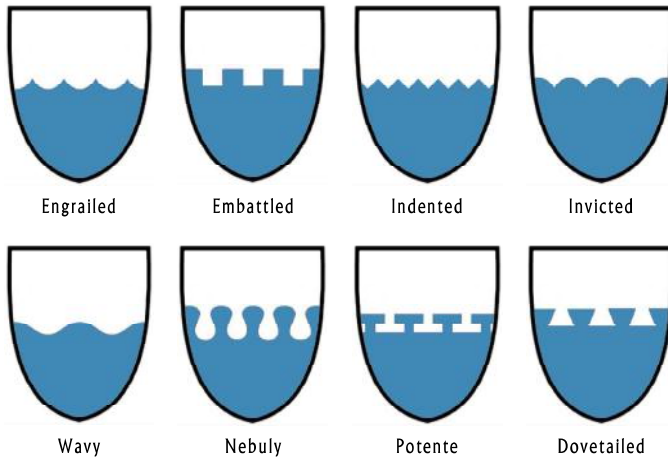
The first rule of heraldry is the Rule of Tincture which states "Thou shalt not place a metal upon a metal, or a color upon a color." This rule came about to insure that devices could be identified over a long distance. In order to do this, items (charges) on your shield must have good contrast with the background (field). For example a blue (a color) charge may be placed upon yellow or white (both metals) field, but not on red, green, purple or black fields. The following table illustrates what tinctures may be placed upon each other. A "Yes" indicates that they may be placed one upon the other, a "No" indicates they may not be so placed.

	ARGENT	OR	GULES	AZURE	VERT	PURPURE	SABLE
ARGENT	NO	NO	YES	YES	YES	YES	YES
OR	NO	NO	YES	YES	YES	YES	YES
GULES	YES	YES	NO	NO	NO	NO	NO
AZURE	YES	YES	NO	NO	NO	NO	NO
VERT	YES	YES	NO	NO	NO	NO	NO
PURPURE	YES	YES	NO	NO	NO	NO	NO
SABLE	YES	YES	NO	NO	NO	NO	NO

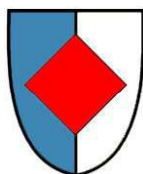
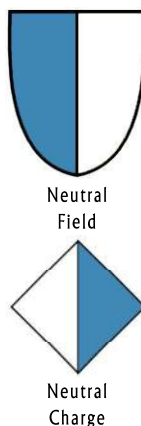
**Field Divisions:** As noted above, the background color of your shield is called the field. It can be one solid color or it can be divided with each part a different color. Several of the most common field divisions are illustrated below:



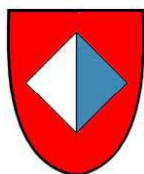
**Lines of Partition:** The lines of partition used to divide and fields in heraldry are by default straight, but may have many different complex shape, each of which has a heraldic name expressive of it's form. Among the most common of these are engrailed, embattled, indented, invected, wavy (undy), nebuly, potente, dovetailed and rayonny.



**Divided Charges and Fields:** Like the fields they get placed upon, some simple charges (normally geometric shapes), can be divided. When the division of a field or charge is into two parts that are equally a metal and a color (blue and silver for example) that field or charge is called "neutral." A neutral charge may be placed onto any single tinctured field as long as neither of the charges tinctures match that of the field. Likewise, a neutral field may have any single tinctured charge upon it as long as neither of the fields tinctures match that of the charge as illustrated below.



This is **legal** because the field has both a metal and a color, and neither of them matches the tincture of the charge.



This is **legal** because the charge has both a metal and a color, and neither of them matches the tincture of the field.



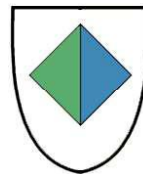
This is **not legal** because while the charge has both a metal and a color, the color on the charge matches the tincture of field.



This is **not legal** because while the field has both a metal and a color, the color on the field matches the tincture of charge.

It is also possible for both charges and fields to be more than one tincture without being neutral. The charge or field would be split between two colors or two metals. In this case a charge split between

two colors may not be placed on a field that is a solid color or split between two colors as shown below:



This is **legal** because the charge is two colors, and the field is a metal.



This is **legal** because the charge is two metals, and the field is a color.

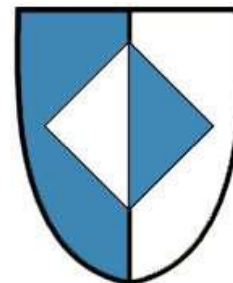


This is **not legal** because this is two colors on a color, and breaks the rule of tincture.



This is **not legal** because This is two colors on two colors, and therefore breaks the rule of tincture.

Finally, there is a special method of having both the field and the charge split along the same line, using the same color and metal combination. To do this, the color / metal combination of the field and charge are flipped opposite to each other causing the the color half of the field to touch the metal half of the charge and vice versa. This style is called "counterchanging" and provides a striking look.



This is **legal** because the charge has been counterchanged. The azure doesn't overlay the azure, and the argent doesn't overlay the argent..

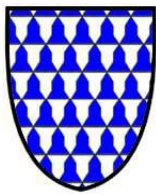
**Fur:** As odd as it may sound, Fur is a type of tincture that is technically neither metal nor color but realistically acts more like a charge and field combined to make a repeating pattern that still must adhere to the same rules of contrast previously discussed. Each type of fur is meant to be a heraldic representation of the pattern it represents. Common furs are ermine and vair (a representation of squirrel pelts). Less common are potent (a variant of vair), scaly (like a fish), pappellony (wings of a butterfly), masoned (a brick or stone wall), etc.

Rather than spend time looking at each of these it is simply easier to point out that each is a repeating pattern comprised of two or more tinctures using the same rule of no metal on metal or color on color. A fur may cover the field of the shield or a portion of a divided field. In either case, a charge may be placed over a fur even though doing so will break the rule of tinctures.

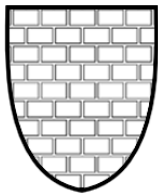




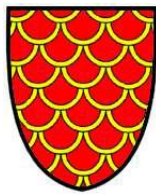
Ermine



Vair



Masoned

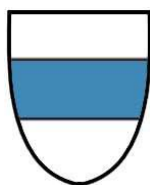


Pappellony

**Ordinaries:** In heraldry ordinaries (sometimes called "honourable ordinaries") are simple geometrical figures, bounded by straight lines and running from side to side or top to bottom of the shield and covering from 1/5 to 1/3 of the field. While they resemble partitions of the field, they are formally considered to be, like charges, objects on the field and as such must comply with the rule of tinctures. Though there is some debate as to exactly which figures constitute ordinaries, certain ones are agreed on by most.



Pale



Fess



Bend



Bend Sinister



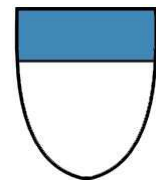
Chevron



Cross

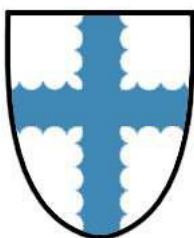


Saltire



Chief

In addition, ordinaries need not be bounded by straight lines. They can in fact use any of the various Lines of Partition to delineate their boundaries as illustrated below.



Cross Engrailed



Bend Dancetty

Finally, aside from the "honourable ordinaries" discussed above there are many other types of ordinaries to be found as well as unusual ways of using them. Things like subordinaries, both fixed and mobile, and diminutives abound, but sadly exceed the scope of this article. As a general reference, subordinaries are geometric or

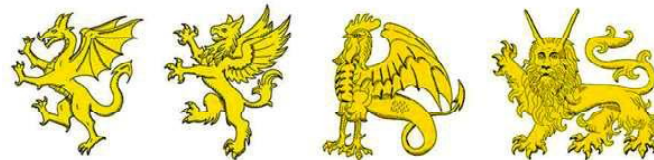
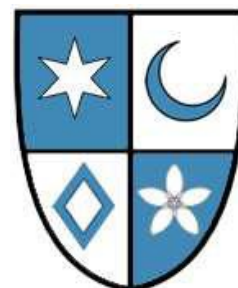
conventional charges that, unlike ordinaries, do not stretch from edge to edge of the field.

**Charges:** In heraldry, a charge is any emblem occupying an escutcheon (shield). They may be placed on the field, the 'ordinary', or both. Charges may be of simple geometric design or a symbolic representation of a person, animal, plant, object, or other item. A device can have one big charge, several smaller repeated ones or a combination of both. When placing charges it is important to distinguish between divisions of the field and ordinaries, such as a shield divided "per chevron", as distinct from being charged with a chevron ordinary. Finally, regardless of the form, size or number, all charges must still comply with the rule of tincture.

The most basic form of charge is a simple geometrical shape. Common ones include Crosses, Stars, Rings, Balls, Crescents, Diamonds and various Flowers.

Animals make very popular charges. Any can be used and each can be displayed in various ways; rearing up (rampant), standing (statant), walking along (passant), birds with wings outstretched (displayed) and many others.

In addition to real animals, fabulous beasts were also very popular charges to display. Such things as Dragons, Griffons (a combination of lion and eagle), Cockatrice (a cross between a cockerel and a dragon) and the Manticore (a lion's body and a man's face with tusks and/or horns) were all used along with a plethora of additional mythical creatures.

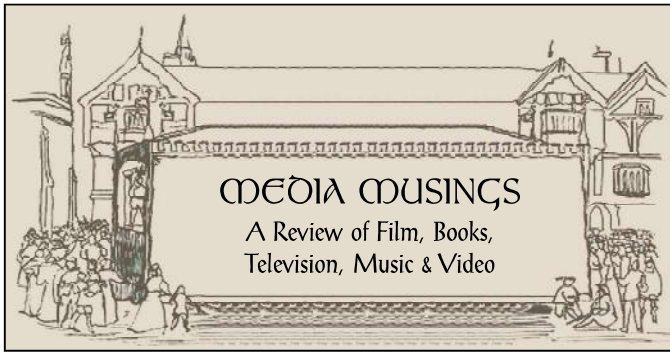


As stated above, charges came in innumerable forms including human figures, parts of human bodies, predatory beasts, ungulates, other mammals, reptiles and amphibians, insects, hybrid animals, birds, fish and creatures of the sea, parts of animals, flowers, trees and their fruits, Other flora, grain crops and vegetables, aspects of nature, ships and boats, structures, headgear, musical instruments, weapons, tools, clothing and other personal items and pretty much everything else you can think of. In in-depth discussion of all possibilities is far too extensive for a simple introductory text on the subject.

**To Be Continued In Part 2**







**MICHAEL KOHLHAAS (2013)**  
[U] Drama/History - 2h 2m



This French-German drama directed by Arnaud des Pallières and starring Mads Mikkelsen, Swann Arlaud, Jacques Nolot, Bruno Ganz, Sergi López, Amira Casar and, Denis Lavant, is set during the decline of feudalism in 16th century France and explores the conflict between the old landed nobility and the new emerging wealthy bourgeois class.

The story is based upon the novella Michael Kohlhaas by Heinrich von Kleist (c. 1777 – 1811), which itself was based upon the true story of Hans Kohlhaas (c. 1500 – 1540), a horse merchant whose grievance against a Saxon nobleman developed into a full-blown feud against the state of Saxony.

In the movie, Michael Kohlhaas (played Mikkelsen) is a respected, well-to-do horse merchant, loving husband and family man whose peaceful existence comes to an end when he attempts to cross the lands of a cruel, young Baron in order to sell his horses at market. The Barons men force Kohlhaas to leave two of his stock as security for a toll, even though the right of the nobility to extract such tolls for the use of roads on their land has been abolished. Upon his return trip Kohlhaas discovers that both horses have been worked to near-death and his servant, that had remained behind to look after them, has been mauled by baron's guard dogs.



Kohlhaas goes to the courts and attempts to sue for monetary compensation for his servant's injuries and the restoration of the horses to health, but his petition is repeatedly dismissed due to the influence of a kinsman of the Baron at court. Kohlhaas' wife attempts to press his case with the Princess and for her efforts suffers injuries at the hands of the baron's men that lead to her death. This of course is the breaking point that causes Kohlhaas to resort to violent extremes in his quest for justice against the nobleman. First, he and a small group of followers invade the baron's castle and attempt to assassinate him and, when this action fails to convince the authorities to administer satisfactory justice, he raises small rebel army to his cause and begins raising hell in order to have his rights restored.

Sound exciting? Well, it is not that kind of movie. Yes it is a revenge flick, so to speak, but it is not an 'action' film. The pace is not frenetic. It actually rest nearer the glacial scale. But this does not necessarily make it a bad film, in fact, it was nominated for the Palme d'Or at the 2013 Cannes Film Festival, received six nominations at the 39th César Awards (winning in two categories) and won the Golden Iris at the Brussels Film Festival.

I found that the films Kubrickesque pacing grants it a believability in that it appears to reflect the actual pace of life during that period; long slow periods of day to day life briefly interspaced with short bouts of horror and bloodshed. That being said, these long, slow periods are filled with not only gorgeous shots of the country through which the characters move and live, but also still life like character development that you can take in at your leisure, making it easier to empathize with the motivation of the films protagonist, even when his actions are far from reasonable or even rational. Add to this the fact that the details of the period have been represented in a realistic way (there is not facial tattoos or overt use of eye liner to be found) and I would say that patient, informed viewers will find much to enjoy in this film. I only give the film three out of five 3 out of 5 Caesars because I would have enjoyed a bit more action and a more sympathetic portrayal of the main character.



**Keepers' of Athena's Thimble**  
East Kingdom Embroidery Guild



Did you know anyone can become part of Athena's Thimble!  
All are welcome at any meeting to learn something new or to show off your own talents and to meet friends and relax!

We normally meet in Albany at Lady Ruth's home.

We can be found on...

Website: <http://www.athenasthimble.com/index.htm>

Facebook: <https://www.facebook.com/KeepersOfAthenasThimble/>

If you need directions, please email Arnliel at: [redlioncanoe77@gmail.com](mailto:redlioncanoe77@gmail.com)



The CASCADIAN: Official Newsletter of the Shire of Glenn Linn  
<http://glennlinn.eastkingdom.org/>

JUN 2020  
PAGE 17



## FORTUNE EMPRESS OF THE WORLD

O how Fortune, inopportune,  
apes the moon's inconstancy:  
waxing, waning, losing, gaining,  
life treats us detestably:  
first oppressing then caressing  
shifts us like pawns in its play:  
destitution, restitution,  
melting them like ice away.  
Fate, as vicious as capricious,  
with your wheel whirl us around:  
evil doings, worthless wooings,  
crumble away to the ground:  
darkly stealing, unrevealing,  
working against me you go:  
for your measure of foul pleasure  
I bare my back to your blow.  
Noble actions, fair transactions,  
no longer fall to my lot:  
powers that make me only to break me  
all play their parts in your plot:  
now it's your time - waste no more time,  
pluck these poor strings and let go:  
since the strongest fall the longest  
let the world share in my woe!

The thirteenth-century Carmina Burana manuscript is the largest surviving anthology of Medieval Latin poetry containing about 250 secular lyrics by various authors, covering a range of themes including satire, literary and liturgical parody, love songs, drinking songs, and stories from the classics.

## FORTUNE EMPRESS OF THE WORLD

A POEM FROM THE CARMINA BURANA MANUSCRIPT



# AN INTRODUCTION TO THE GOTHIC LANGUAGE II

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Gothic is an extinct East Germanic language that was spoken by the Goths who originally lived in southern Scandinavia in the region of the lower Vistula, near the Baltic coast. Gothic separated into two dialects when the Ostrogoths migrated to the east of the River Dniester (Ostrogothic) and the Visigoths migrated to the west of it (Visigothic). Both dialects spread into Eastern and Central Europe, Gaul, Italy and Spain, accompanying the migrations of the Goths.

Gothic is especially important for the study of the history of the Germanic language family because aside from a few Runic inscriptions which antedate it, it is the language of the earliest literary documents of the Germanic peoples as a whole. The language itself belongs to what is termed the East Germanic branch of languages, and is in fact the sole documented survivor of the branch.

Most of the modern knowledge of Gothic is derived from the Codex Argenteus, a 6th-century copy of a Bible translation made by Ulfilas in the 4th century CE for the Visigothic tribes living along the lower Danube. The language died out among the Ostrogoths after the fall of their kingdom in Italy in the 6th century and likely did not long live past the fall of Visigothic Spain to the Arab conquest in 711. Gothic may have survived near the Black Sea, though in an altered form, until at least the 16th century as a nonliterary language now termed Crimean Gothic.

Below, you will find Part 2 of the usefull Gothic phrases to help get you started in learning a language that, when mastered, will bring you a lifetime of joy and happiness.

## I speak Gothic

Rodja Gutiska razda [roadZya goo-Tisk-ah Razh-da]

## Which language do you want to speak?

Hwileika razda wileis rodjan?

[Hwe-lik-ah Razh-da wu-leez Road-yan]

## Can you speak the Gothic language?

Magt Gutiska razda rodjan? [Mokt goo-Tisk-ah Razh-da Road-yan]

## If you want to, we'll speak in the Gothic language

Jabai wileis, rodjaiwa Gutiskai razdai

[ya-ba wu-leez, roadZya-wa goo-Tisk-ah Razh-da ]

## Why can't you come?

Duhwe ni magt qiman? [du-hwer nu-mahg quee-men]

## Please, give me ...

Bidja þuk, gif mis ... [bid-ya thuk gif miss]

## I want to drink tea

Wiljau hairbata drigkan [wil-yo hair-ba-tah drig-kahn]

## Thank you (sing) / (plural)

Awiliudo (þus) / (izwis) [Ah-wil-ee-you-do (thss) / (is-wis)]

## I come together with you

Qima samana miþ þus [Quee-ma Sa-ma-na meeth thss ]

## Unte ...

Because ... [Un-ta]

## How much?

Hwan filu? [hu-wahn fee-lu]

## How many children do you have?

Hwan filu barne aiht? [hu-wahn fee-lu burn at? ]

## I understand

Fraþja [frahth-ya]

## I don't understand

Ni fraþja [nee frahth-ya]

## I know

Kann [kahn]

## If you don't come, I don't want to

Nibai qimis, ni wiljau [nee-ba queems, nee will-yo]

## Kind regards / Yours sincerely

Liubostim goleinim [lee-u-bos-tim go-lee-neem ]

## Bye

sijais far hails (m.) [see-yas far helss]

sijais far haila (f.) [see-yas far hel-la]





# EPICURIA ANGLE-SAXON



Epicuria presents modern, easy to prepare adaptations of historic recipes and analogues recipes using culturally and historic correct ingredients

## PAN ROASTED VENISON WITH CHERRIES

Wild animals such as deer were common in the forests of the land many fruit trees were cultivated. The mixing of sweet and savory flavors were common during the period (serves 4) - *You may use beef instead of venison for the recipe -*

### Ingredients

2lb venison cut into pieces  
Salt and pepper (to taste)  
1/4 cup chopped shallots  
1/2 cup red wine  
1 cup of stock (your choice)  
1 tbls flower  
1/2 cup dried cherries  
Oil (as needed)

### Directions

01) Season the Venison with salt and pepper  
02) Heat some oil in a pan and then sear the venison until well browned  
03) Add the shallots and red wine to the pan and cook until the shallots are wilted and the red wine is reduced by half  
04) Whisk the stock and flour together and whisk into the pan  
05) Cook until the mixture thickens  
06) Add the dried cherries to the pan and heat through  
07) Serve hot with a starchy side dish

## HONEY GLAZED ROOT VEGETABLES

The Anglo-Saxon garden produced many assorted vegetables for use in the daily meals. This recipe uses several of the most common and adds a touch of sweetness with the honey (serves 4)

### Ingredients

1 turnip  
2-3 carrots  
1 large parsnip  
1/4 of a head of cabbage  
1 leek  
Butter  
Honey  
Salt and pepper

### Directions

01) Peel the root vegetables and cut them into pieces  
02) Boil together in slightly salted water about 5 minutes and drain  
03) In a pan, sauté the root vegetables in butter until soft  
04) Add the leek and cabbage to sauté at the end till tender  
05) Add some honey and stir the dish carefully  
06) Season with salt and pepper then serve.

## HONEY, OAT AND SPICE CAKES

Without sugar, the Anglo-Saxons would have used dried fruits and honey to sweeten cakes, such as these, which would have been cooked over a fire in a heavy pot or saucepan with a lid.

### Ingredients

3-1/2 cups Scottish porridge oats  
1/2 cup unsalted butter  
1/3 cup chopped dried fruit (apple etc.)  
4 large tablespoons runny honey  
1 level teaspoon of ground cinnamon

### Directions

01) Preheat your oven to 350F  
02) Melt the butter in a large saucepan and remove from the heat.  
03) Add the honey, oats, cinnamon and dried fruit to the butter and stir until everything is well mixed.  
04) Grease a baking tray, spoon 12 dollops of the mixture on it and then flatten them slightly.  
05) Bake in the oven for 10-12 minutes. Place the cakes on a wire rack and leave to cool before eating.





# East Kingdom Award Recommendations

While awards and honors generally come from the hands of the Royalty, they depend upon the citizens of the Kingdom to tell them about folks who are deserving of awards. Listed below, in order of precedence from bottom to top, are all the East Kingdom awards that you can realistically recommend be given to a deserving individual. You can check the Order of Precedence to see if the individual already has an award ( [www.op.eastkingdom.org/op.php](http://www.op.eastkingdom.org/op.php) ) and then make a recommendation at: [www.surveys.eastkingdom.org/index.php/945932/lang-en](http://www.surveys.eastkingdom.org/index.php/945932/lang-en)

<p><b>PELICAN</b> A Peerage bestowed for exemplary service to the Kingdom / Society, along with the consistent display of Grace, Courtesy and Chivalric Demeanor. It also includes a Patent of Arms.</p>	<p><b>LAUREL</b> A Peerage bestowed for exemplary skill in art A&amp;S, along with the consistent display of Grace, Courtesy and Chivalric Demeanor. It also includes a Patent of Arms.</p>	<p><b>CHIVALRY</b> A Peerage bestowed for exemplary martial skills, along with the consistent display of Grace, Courtesy and Chivalric Demeanor. It also includes a Patent of Arms.</p>	<p><b>DEFENSE</b> A Peerage bestowed for exemplary skill in rapier and cut &amp; thrust combat, along with the consistent display of Grace, Courtesy and Chivalry. It also includes a Patent of Arms.</p>	<p><b>VALIANCE</b> (pending) A Peerage bestowed for exemplary skill in any and all martial arts under the purview of the Earl Marshal (with the exception of rattan and rapier), including but not limited to Archery, Combat Archery, Thrown Weapons, Equestrian, Siege and Scouting, along with the consistent display of Grace, Courtesy and Chivalric Demeanor. It will also include a Patent of Arms.</p>	
<p><b>SILVER CRESCENT</b> This award is for either long service within one area of the Kingdom that benefits the entire Kingdom, or by continuing service in ways which directly benefit a large portion of the Kingdom. It includes a Grant of Arms.</p>	<p><b>MAUNCHE</b> This award is for either excellence in one specific area or for surpassing competence in several. It includes a Grant of Arms.</p>	<p><b>TYGERS COMBATTANT</b> This award is awarded for distinguished prowess either by attaining a standard of noteworthy excellence or by attaining surpassing competence in several weapons forms. It includes a Grant of Arms.</p>	<p><b>GOLDEN RAPIER</b> This award is for excellence in the art of fence and for service to the Kingdom in marshalling, teaching, and helping to promote and expand the knowledge of their art. It includes a Grant of Arms.</p>	<p><b>GOLDEN MANTLE</b> This award is for distinguished prowess in Siege, Scouting, Combat Archery, or Thrown Weapons and service to the Kingdom in marshalling, teaching, and helping to promote those arts. It includes a Grant of Arms.</p>	<p><b>SAGITTARIUS</b> This award is for distinguished prowess in target archery and by either teaching and demonstrating the art of archery, making archery equipment, or helping to arrange archery at events and/or sites. It includes a Grant of Arms.</p>
<p align="center"><b>GRANT OF ARMS</b> Those who have been of exceptional service to the East Kingdom may receive a Grant of Arms from the crown. Recipients of the Orders of High Merit receive a grant of arms as part of that award, if they do not already have one. This award bestow the title of Lord/Lady.</p>					
<p><b>SILVER WHEEL</b> This award is given by the Crown for service that benefits the local group, Kingdom, or Society. It also includes an Award of Arms.</p>	<p><b>SILVER BROOCH</b> This award is given by the Crown for skill in the arts and/or sciences. It also includes an Award of Arms.</p>	<p><b>SILVER TYGER</b> This award is given for martial skill in the armored combat lists or on the field of melee combat. It also includes an Award of Arms.</p>	<p><b>SILVER RAPIER</b> This award is given for martial skill in Rapier combat, either in single combat or in melee combat. It also includes an Award of Arms.</p>	<p><b>SILVER MANTLE</b> This award is given for martial skill in the areas of combat archery, equestrian, scouting, thrown weapons &amp; siege weapons. It also includes an Award of Arms.</p>	<p><b>APOLLO'S ARROW</b> This award is given for skill in the field of target archery. It also includes an Award of Arms.</p>
<p align="center"><b>AWARD OF ARMS</b> Those who have been of service to the East Kingdom are awarded arms by the Crown. This award bestow the title of Lord/Lady.</p>					
<p><b>TYGER'S CUB</b> Bestowed to children under eighteen who have displayed admirable virtue and decorum at events. Companions of the Order are entitled to act as pages to the Royalty until they turn eighteen.</p>	<p><b>ORDER OF GILDER</b> Bestowed to children of the East Kingdom under the age of 18 who display or perform works of Arts &amp; Sciences that manifest the spirit of the East Kingdom Arts.</p>	<p><b>GAWAIN</b> Bestowed upon those young people, up to and including the age of 17, who have distinguished themselves by acts of valor, honor, chivalry, courtesy, and leadership within a youth martial activity.</p>	<p><b>KING'S ORDER OF EXCELLENCE</b> Bestowed to those who maintain a high standard of authenticity in their dress, behavior, persona, and goods, in the feast hall, in their encampments, and on the field.</p>	<p><b>QUEEN'S ORDER OF COURTESY</b> Bestowed to those who display consistently exemplary courtesy to gentles of all ranks in the East Kingdom and the Society at large.</p>	<p><b>TERPSICHORE</b> Bestowed to recognize a gentle's consistent and unselfish devotion of their talent to helping a great many others acquire a knowledge and understanding of dance and polite court movement.</p>
<p><b>TROUBADOURS</b> Bestowed to recognize vocal entertainment, and for encouraging others to respond in kind. It may also be awarded to recognize a talent in performing and entertainment arts, like musical performance, theater, jester, etc.</p>					





# THE TALE END

By Fredegarius of Tournai

## THE WAR OF THE GODS

FREYA OF THE VANIR, WAS A POWERFULL PRACTITIONER OF THE SEIDR ARTS, A MOST TERRIBLY POWERFUL KIND OF MAGIC THAT COULD FORTELL WHAT WOULD BE, CLOUD MENS MINDS, AND TURN WOMENS THOUGHTS TOWARD WICKED DELIGHTS. SHE SPENT HER TIME WANDERING FROM TOWN TO TOWN PLYING HER CRAFT FOR HIRE AS SHE MAY, EVENTUALLY ARRIVING AT ASGARD, THE HOME OF THE ÆSIR, WHERE THEY GREETED HER AND CALLED HER HEIDR, WHICH MEANS BRIGHTNESS OF THE SKY AND WAS OFTEN APPLIED TO SEER AND SHAMANS.

AT FIRST, THE ÆSIR WELCOMED HER, FOR THEY WERE QUITE TAKEN WITH HER POWERS AND WILLINGLY PAID THE PRICE SHE ASKED IN EXCHANGE FOR THEIR REQUESTS. SOON THOUGH, THE ÆSIR CAME TO REALIZE THAT MANY AMONG THEM FORSOOK THE NORMAL VALUES OF HONOR, LOYALTY AND OBEDIENCE IN ORDER TO FULFILL THEIR SELFISH DESIRES AND BLAMING FREYA FOR THEIR OWN SHORTCOMINGS, THE NAMED HER "GULLVEIG" OR GOLD-DRINKER AND ATTEMPTED TO END HER INFLUENCE BY SLAYING HER WITH SPEARS AND BURNING HER BODY. THEY ATTEMPTED THIS THREE TIMES, BUT EACH TIME SHE WAS REBORN FROM THE ASHES, ALIVE AGAIN AS IF NOTHING HAD OCCURRED.

BECAUSE OF THESE ACTIONS THE ÆSIR AND VANIR CAME TO HATE AND FEAR ONE ANOTHER, WHICH LEAD TO HOSTILITIES. IN THIS FIRST WAR TO EVER OCCUR, THE ÆSIR FOUGHT BY THE RULES OF PLAIN COMBAT, WITH WEAPONS AND BRUTE FORCE, WHILE THE VANIR USED THE SUBTLER MEANS OF MAGIC, WITH NEITHER BEING ABLE TO TAKE THE UPPER HAND FOR LONG.

THE WAR DRAGGED ON FOR SOME TIME UNTIL BOT TRIBES BECAME WEARY OF FIGHTING AND DECIDED TO CALL A TRUCE. AS WAS THE CUSTOM, THE TWO SIDES AGREED TO PAY TRIBUTE TO EACH OTHER BY SENDING HOSTAGES TO LIVE AMONG THE OTHER TRIBE. FREYA, FREYR, AND NJORD OF THE VANIR WENT TO THE ÆSIR, WHILE HOENIR AND MIMIR, WHO WAS KNOWN FOR GIVING WISE COUNCIL, WENT TO THE VANIR.

AMONG THE ÆSIR, NJORD AND HIS CHILDREN LIVED MORE OR LESS IN PEACE, BUT AMONG THE VANIR A TRAGEDY OCCURRED. HOENIR, WHO WAS BOTH STRONG AND HANDSOME, RELIED UPON MIMIR FOR WISE COUNCIL THAT HE WOULD PASS ALONG TO THE VANIR, BUT WHEN MIMIR WAS NOT AT HIS SIDE THE ONLY RESPONSE HOENIR GAVE WHEN THE VANIR ASKED HIS ADVICE WAS "LET OTHERS DECIDE." BECAUSE OF THIS, THE VANIR SUSPECTED THEY HAD BEEN CHEATED IN THE EXCHANGE BY THE ÆSIR, SO THEY SEIZED MIMIR AND BEHEADED HIM AND SENT THE SEVERED HEAD BACK TO ASGARD WHERE THE DISTRAUGHT ODIN EMBALMED IT WITH HERBS SO THAT IT WOULD NOT ROT, AND SPOKE CHARMS OVER IT, WHICH GAVE IT THE POWER TO GIVE INDISPENSABLE ADVICE TO ODIN IN TIMES OF NEED.

THE TWO TRIBES WERE STILL WEARY OF FIGHTING A WAR THAT WAS SO EVENLY-MATCHED, SO RATHER THAN RENEWING THEIR HOSTILITIES OVER THIS TRAGIC MISUNDERSTANDING, THE TWO GROUPS DECIDED TO FORM A TRUCE BY HAVING EACH OF THE ÆSIR AND VANIR SPIT INTO A CAULDRON AS A WAY OF PLEDGING SUSTAINED HARMONY. THE GODS THEN CRAFTED A MAN FROM THEIR COMBINED SALIVA, WHOME THEY NAMED KVASIR AND WHO, HAVING THE KNOWLEDGE OF ALL THE GODS, WAS THE WISEST OF ALL BEINGS AND KNEW THE ANSWER TO ANY QUESTION POSED TO HIM.



# Funny For Fun

**Riddle 1:** A vessel have I, that is round as a pear, moist in the middle, surrounded with hair; and often it happens, that water flows there.

**Riddle 2:** An eater lacking mouth and maw; yet trees and beasts to it are daily bread. Well fed it thrives and shows a lively life, but give it water and do it dead.

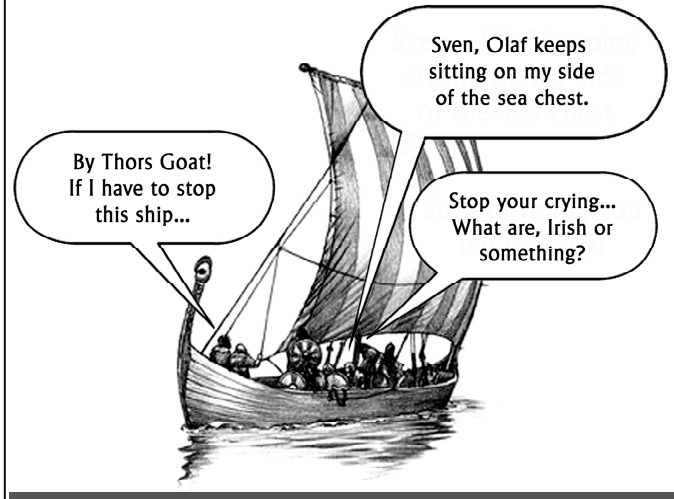
**Riddle 3:** I'm soft as wool, soft as a bog. When I swell up, I'm like a frog. I grow in water, where I plunge.

**Riddle 4:** What is the sister of the sun, though made for the night? The fire causes her tears to fall, and when she is near dying they cut off her head.



*1 - An Eye / 2 - Fire / 3 - Sponge / 4 - Candle*

# THE LAST VOYAGE...



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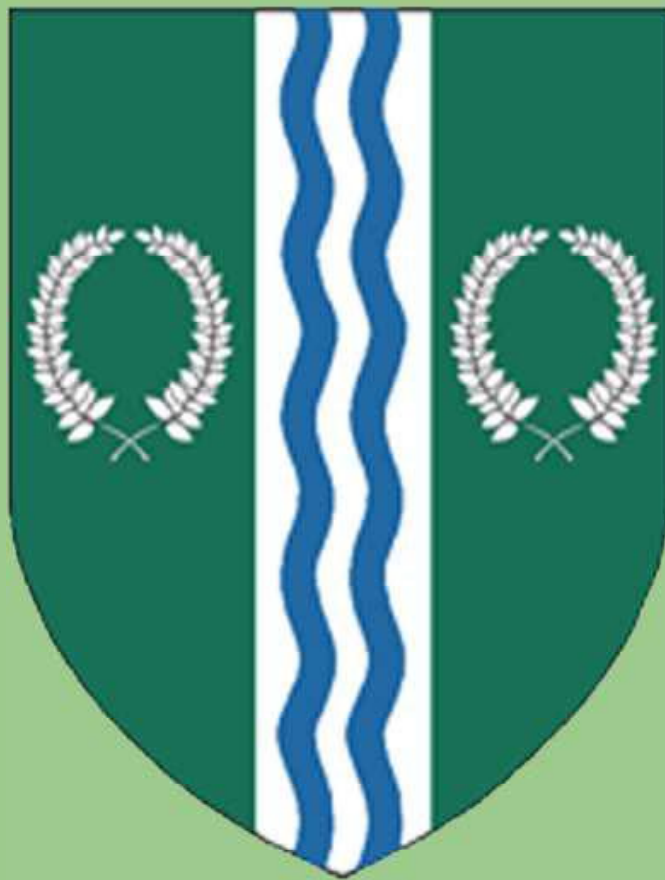
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15    16    17    18

**HISTORY JUMBLE**  
Unscramble each of the Clues to discover the Historic Event



**Shire  
of  
Glenn Linn**



**Living The Dream for 31 Years**



