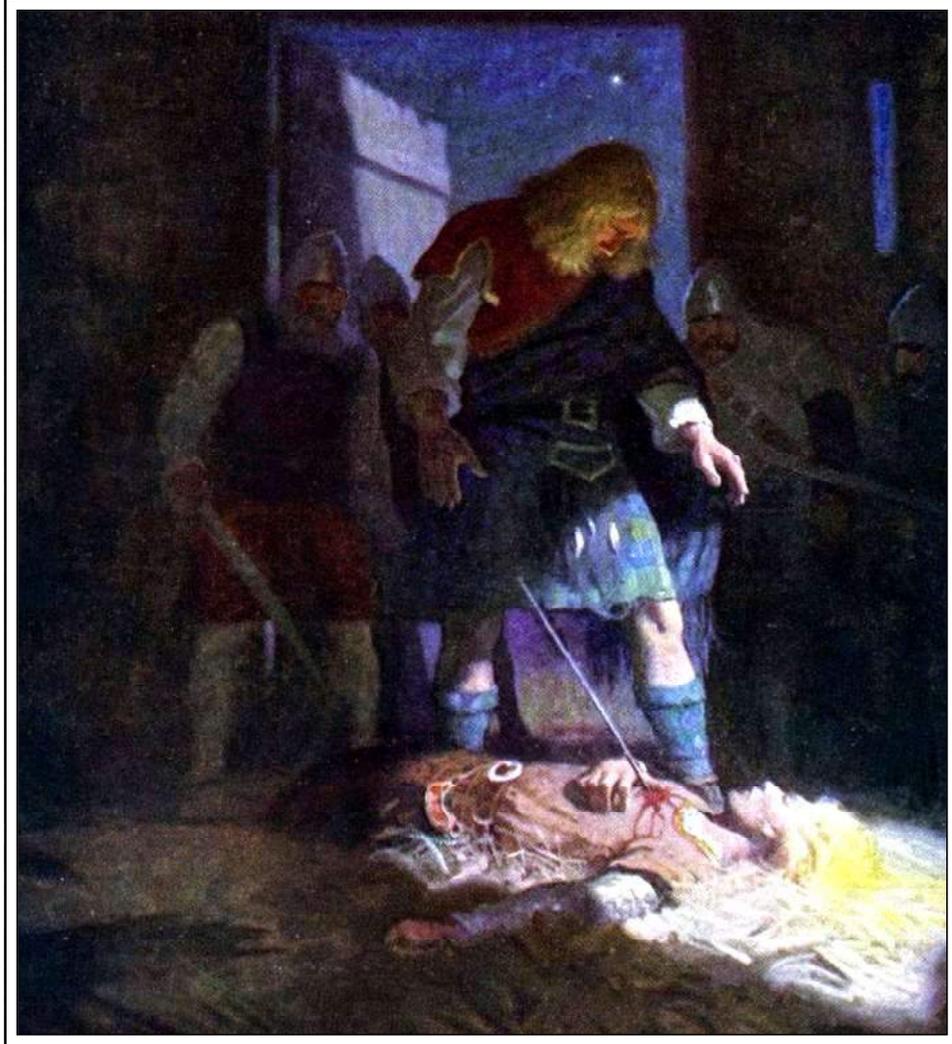


# EVERY MOMENT IS A FRESH BEGINNING



N.C. Wyeth - Death of Edwin (1921)

## IN THIS ISSUE:

- Ten Questions With A Man Who Would Be King
- How To Sew The Not So Basic T-Tunic
- TGIF: Thank Gaius It's Friday - The strange history of the seven day week
- Fidchell (An Ancient Irish Game)
- Adventures in Heraldry Part 2
- Plus all of our regular columns 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. While many officer positions in the Shire are not specifically required, all, when filled, contribute to the Shire in many ways. If you see that a position is VACANT and you have an interest in serving 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:  
[WWW.GLENNLINN.EASTKINGDOM.ORG](http://WWW.GLENNLINN.EASTKINGDOM.ORG)  
[HTTPS://WWW.FACEBOOK.COM/GROUPS/GLENNLINN/](https://www.facebook.com/groups/glennlinn/)

FOR INFORMATION ABOUT THE SCA EAST KINGDOM:  
[WWW.EASTKINGDOM.ORG](http://WWW.EASTKINGDOM.ORG)

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[WWW.SCA.ORG](http://WWW.SCA.ORG)



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## 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. Remember, anyone can recommend individuals for a large number of awards.

It's usually a good idea to check the East Kingdom Order of Precedence to see if the individual already has an award:

<https://op.eastkingdom.org/op.php>

Once you are ready to make a recommendation:

<https://surveys.eastkingdom.org/index.php/945932/lang-en>

## 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:





## From the Publishers Desk

Greetings and welcome to the June 2021 quarterly edition of the Cascadian. I, as always, am the editor, designer, master of layout, author and all around multipotentialite that puts this thing together for your viewing pleasure. Of course, as news letters no longer have any real use in today's social media world, the Cascadian has become a Vanity project to make myself happy, showcase some talents I seldom get to use elsewhere and hopefully, leave a useful record of our Shire's activities for any future members that might care enough to look back and see where we had been. To those few current readers who peruse these pages every three months I say "Thank you" for the interest. I hope you are taking some small amount of pleasure while reading and perhaps finding the occasional tidbit useful. To you who are reading this in the future, congratulations. The Shire still exists and hopefully flourishes under your stewardship.

Being chief cook, bottle washer, commander and crew of this ship does have some perks, the main one being control of what goes into each edition and what, if any theme, may be the guiding principle to build the edition around. Of course, production of the Cascadian does remind me of tossing pebbles into a pond to watch the ripples connect with and effect each other before settling back down to a smooth surface. Each edition is like a single pebble but for those who follow along, the connection may be noted and perhaps appreciated. To that end, I decided to make this edition one that focuses both on on new people and with continuing the work found in previous articles.

When speaking of "new people" I mean those who are new to the Shire of Glenn Linn and / or new to this hobby as a whole. And yes, I do understand that after a year of pandemic induced inactivity there are few if any "new people" and small prospects for gaining any in the immediate future. But, ever the optimist, some day there will be new people and they may (I hope) discover this issue in the archives and find its content to be of some use.

In addition, I also plan on making this edition an "extravaganza." I feel that I slacked off a bit on the previous edition so will make it up in this one. So get comfortable, get out your reading glasses and prepare to be delighted.

## 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

I wish everyone near and far happy knitting!

Lady Arnleif the Red



### 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 Arnleif at: [redlioncanoe77@gmail.com](mailto:redlioncanoe77@gmail.com)

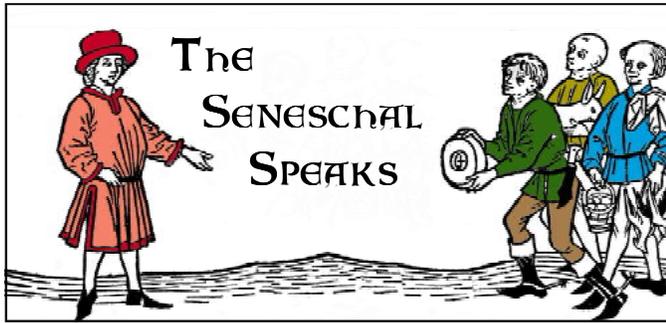
## PRITHEE PAY HEED...

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, knowledgable individuals...and that is what we need to help make the Cascadian both useful and entertaining for new folk and old hands alike. So, if you can draw, take pictures, write songs, poems instructional or informational articles, the Cascadian is the place to display your ability and share your knowledge.

Please E-mail submissions to:

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





## The SENECHAL SPEAKS

Welcome to the “new” Middle Ages. Really new.

The Shire of Glenn Linn, now entering its 32nd year, is part of the worldwide living-history movement. As historical re-creators, we definitely, or at least try to, dwell on the past. But, in reality, we live in the present. And we look to the future.

Today’s modern community is tentatively “re-opening” from the Covid-19 worldwide pandemic, which appears to be strongly subsiding. In short, we should soon be able to “play” again. Naturally, in accordance with modern law, and guidelines from the SCA and the East Kingdom, we remain mindful of the appropriate considerations and precautions to help keep our hobby safe and enjoyable. However, things are beginning to happen.

- Demos have been proposed to be held at Freakopolis Geekery Comic Book & Game Store in Whitehall and at Richards Library in Warrensburg.

- Small event / workshops are being discussed for “Meadow Nettle Store” goat-and-cheese farm in Lake George (cheese making and other A&S activities), “Sheep Shearing,” at a local farm in Salem, and Pottery making in Wilton (at the home of our former MOAS).

- Additional activities in the works include:

Archery Golf & More at the Green Mansions Golf Course, Chestertown (northern Warren County).

Archery, Thrown, Youth, Heavy and Boffer Practices at the West Queensbury Fire Department (western Warren County).

A Teen “Make a Period Feast Kit,” A&S follow-up to include a big medieval picnic, with boffing, kub, and other medieval activities on the lawn at Crandall Library, Glens Falls.

Welcome to the Shire of Glenn Linn. Let’s make history during this coming year.

Yours In Service,

Lord Tomas an Bhogha O Neill



## The Sword Is Sharper Than The Pen

- Words from the Youth Marshal -

The position of Knight Marshal in the Shire is currently in the process of transition. As many of you know, when the Society and Kingdom made the Knight Marshal position open to ANY and EVERY martial (not just the heavy list martial) the Shire implemented a system where the Knight Marshal becomes the point person with oversight over all martial activities while each such activity has a martial in charge of that particular activity. These positions were given the title of “Master of...” such as Master of Heavy, Master of Archery, Master of Thrown etc. with each of these Masters also acting as a deputy to the Knight Marshal. At this time our current Knight Marshal has been forced to step away and can no longer maintain the position. Our current Master of Heavy is stepping up to the position of Knight Marshal. If you are interested in becoming a martial for any activity, please contact the current Seneschal.

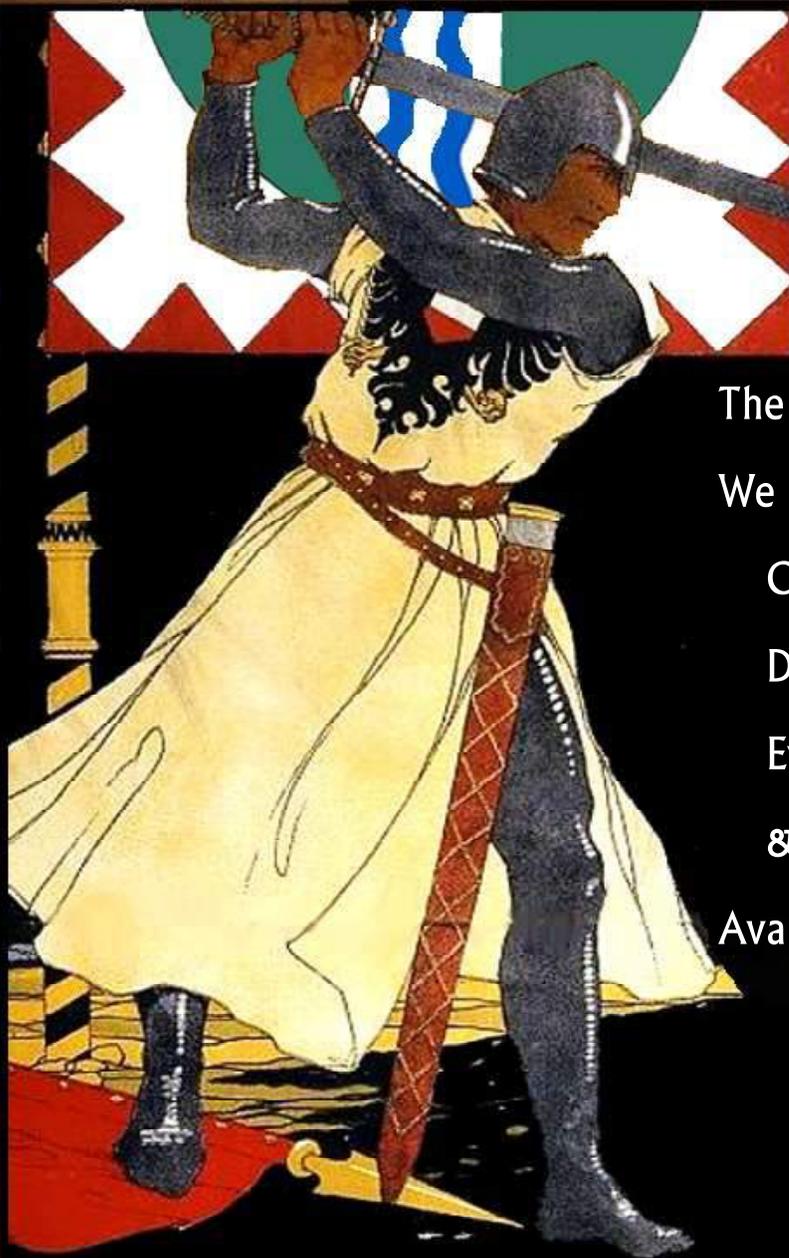


## Words From The Web

Hello from your erstwhile Webminister / Social media officer. To date, no changes have been made to the web page in the last year. As we have been not having any activities (due to COVID) there has not been much to add or improve. In addition, technical issues have also prevented me from tinkering in the down time. That being said, there are gobs of new information on the Social Media front. A new Social Media Policy has come into effect. I highly recommend reading it at <https://www.sca.org/wp-content/uploads/2021/05/Society-Social-Media-Policy-April-2021.pdf>

It is exhaustive and to some extent overreaching in that if you have anything in your social media profile that links you to the SCA (such as your scadian name or a picture of the SCA registered arms) and you post something on ANY social media platform that anyone might find offensive, it can be reported to the SCA and action can be taken. This is of course a worse-case extreme reading of the new rules...but one that could happen. Due to this many people are purging their social media profiles of any connection to the SCA and many social media sites are also dis-associating themselves from the SCA as well. I do not think that I can stress enough that you really really really should make yourself aware of the new policy.





The Shire Needs You!

We Have...

Officer Positions

Deputy Positions

Event Stewardships

& Marshalates

Available to be filled.

**Together We Can  
Make The Shire Great Again**





## THE SQUEALER

A QUARTERLY COLUMN OF  
CURRENT COGNIZANCE

I, Squire Butterfield, and my ever present better half, the inimitable talking pig Madam Blandings, welcome once more Shire folk and friends both far and near to our happy little review of all that was noteworthy (and perhaps stuff that was not) since last we spoke.

Before we get started the good madam wished me to thank you all for taking the time to read and enjoy her thoughts in last editions column. She wanted to let you know she was delighted by the feedback she received and is slowly but assuredly make her way through all your correspondence. As a brief aside I would like to point out that you should all feel equally free to write to me as well. I personally have yet to receive any letters about this column but I imagine that is due to the fact that you, our good readers, were unfamiliar with the fact that you could indeed write to us. Of course, this did not stop you from writing to good old Blandings... but enough, lets get on to the calumny and scuttlebutt.

First, a word of caution to those not in the know. Perhaps you have seen friends changing their names and / or removing their arms or other associated imagery from their signature? You may have also noted that many publications or discussion groups have disassociated themselves from mention of our kingdom and / or society? Perhaps you have wondered why? Well, allow us to clue you in. The Society, and of course by proxy, the Kingdom have changed or perhaps updated their policy on "social media". This new policy can be found published in the usual places and is worth reading if you have any kind of opinion on anything and are in the habit of sharing said opinion. This new policy also applies to sharing information (as in what you can share and where you can share it) and even on how you can respond to what other people have shared – staying on topic is the best policy. As neither I nor the madam which to cause undue controversy, we shall keep our opinions to this one to ourselves. But please, due you all discover the facts before the facts discover you.

Next, as you may know, the Shire has been all astir with the possibility of hosting one of the new and unusual crown feeder tournaments. These mini events being the necessary response to the plague that has darkened the kingdom this past year, were proposed by our current majesties as a means of facilitating the transference of the crowns onto new worthies who shall prove their merit in the time honored tradition of beating on each other to only one remains standing. Our honorable Seneschal was approached by our

friends to the south, the grand Barony of Concordia of the Snows and asked if we could help out by putting in a bid to run one of these tournaments. Of course, we of the Shire are helpful if nothing else and were able to rope a reluctant but tractable Goth into autocrating the event, who in turn beseeched the aid of a well skilled (and much better mannered) former member and founder of the Shire, the good Lady Rowena Dhonnchaidh, as his deputy. A bid covering all of the required guidelines for safety as well as addressing the needs of the kingdom was submitted and our Seneschal Tomas spoke with the forest wardens who maintain the pavilion in the Crandall wood and did lay some coins upon their palms to assure all other would be kept away from the clearing in which we would hold the event. And then...the Shire waited. Many things needed to be determined at the Kingdom level. Letters of intent written and received. Locations and dates selected. And the Shire waited. What would the format of the tournaments be? How many would attend? What activities could we offer and not offer? Information was scarce and the date moved ever closer. All folk of the Shire waited to hear from our most beloved kingdom. Had we anticipated running a crown tournament this year? No. Of course not, but when asked to step in and help Glenn Linn is always first to answer the call. The Shire folk waited, ready to dig in and do what was asked of us....and then, a missive came at last from the kingdom two weeks out from our proposed date. But two weeks would be enough!! HaHa...we could do it!! But wait... the Kingdom had written that it was sorry to inform us that our bid had not been selected. Our help was in fact not needed. There would be only two feeder tournaments and both would be on the 3rd of July. Neither would be in Glenn Linn. Were the folk discouraged or saddened by this news? Of course not. It was in fact great news. If there were to be only two tournaments that meant that the plague was departing allowing for larger gatherings and, after all, what is best for the kingdom is best for all. In fact, I would say that many were relieved as the short preparation and dearth of information would have made organizing the event difficult. So congratulations to those groups whose bids were chosen.

The last bit of noteworthy particularization is in fact related to our previous topic in that while Glenn Linn will not be hosting a crown tournament, at least two of our worthy Shire folk will be attending...or perhaps we should say participating. I think that I can freely speak for all in the Shire along with myself and the madam in wishing our own Asgar, Hound of the North, and his consort Gavin, the absolute best of luck in fighting for crown this year. Asgar has been a presence in our Shire since its founding in 1988 and has dedicated his time to mastering and teaching the combat crafts to both adult and youth members of the Shire. Our hopes and best wishes will travel with them to the far distant eastern reaches of the kingdom when they journey to compete for, and likely win, the coronets.

Until next time, keep gossiping.





## ELUCIDATIONS FOR ARTISANS - THE HUMBLE T-TUNIC -

Whether you are just starting out in the LARP / Historic recreation hobby or an old hand at this game the one thing you and everyone needs is something to wear. Commonly called garb and sometimes a "costume" or "impression," ultimately it is simply just clothing and every outfit needs a foundation. In many cases the bedrock of your wardrobe could and should be the simple T-Tunic. The T-tunic, so called because of its resemblance to that letter when opened and laid flat, is a simple garment that has been worn by both men or women in just about every culture at some time or another. In addition, it can be made with few materials and little to no skill and is a great starter costume, as the pattern may be converted to be short, long or anywhere in between, as full or narrow as you desire, with long, short, medium, full, narrow, or even no sleeves allowing it to easily fit into whatever culture and era you choose to portray.

**Fabric Selections:** Your first step is to gather the materials you will use. A good (or correct) choice of fabric can help create an authentic looking article of clothing. A poor choice can leave you looking like an extra from a low budget made for TV movie (regardless of how well the article is made). Of course, if you are not trying to look historically accurate your choices of fabric are unlimited.

Best fabric choices for "period" look:

- Linen (made from Flax)
- Wool
- Silk (raw or "noil", dupioni or Shantung)

OK fabric choices for "period" look:

- Linen blends
- Wool blends
- Cotton or cotton blend

Bad fabric choices for "period" look:

- Polyester (any and all)
- Shiny fabrics
- Any metallic fabric
- Cottons with modern patterns printed on them
- Any fabric with spandex

Regardless of the fabric you finally settle on, if it is your first

attempt making this tunic we suggest trying it out on an cotton or muslin bed sheet first. If it comes out well, you can still wear it for camp work and such and if you ruin it, well, no harm done.

Before you begin you should wash, dry and iron your fabric. Wash it the same way that you will wash the finished Tunic. If you have selected to use wool, you should wash it in cold water and air dry it. When ironing use the recommended directions for the type of fabric and make sure that the edges and middle of the fabric are well ironed flat.

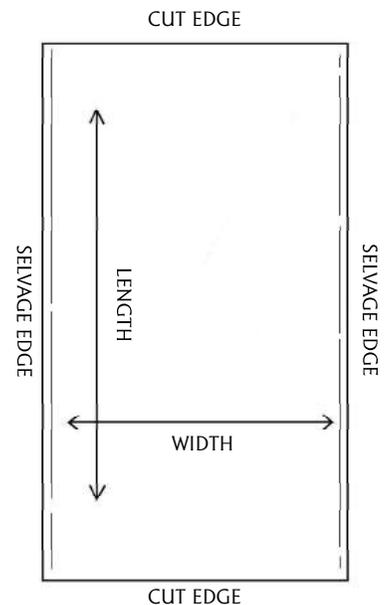
**Needed materials**

You will need the following supplies to create your tunic. While all of the fabric will be used, all of the other supplies will be reusable for future projects.

- Fabric two times the length from shoulder to where you want it to end (mid-thigh, knee, mid-shin etc.) + 4 inches
- 1 spool of thread that matches the fabric color
- Sewing Machine
- Fabric Scissors (roller blade and cutting mat if available)
- An Iron
- Straight edge (metal is best)
- Fabric Pencil (to draw pattern on fabric)
- Measuring Tape
- Push Pins
- Optional: trim for neck & sleeves

**A Note on Fabric**

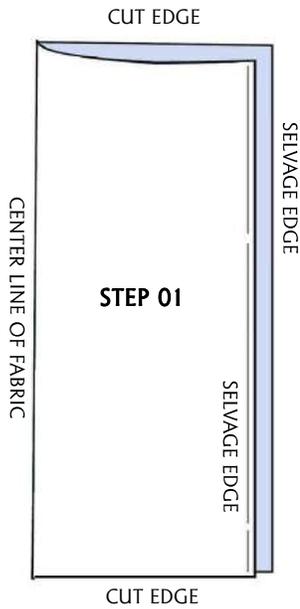
When the fabric is taken off the bolt or roll, you'll notice it is woven such that the edges along its length will not fray. These are called the selvage edges. The width edges perpendicular to the selvage edge are called cut edges because they representing the direction in which fabric is cut off the bolt or roll. At the fabric store, the length of the fabric (in yards) is measured along the selvage edge and cut perpendicular to it (cut edge). It is incorrect to cut a fabric piece along the selvage edges as this edge should remain intact and is an essential tool for aligning your sewing patterns in the sewing process correctly.



**To Construct:**

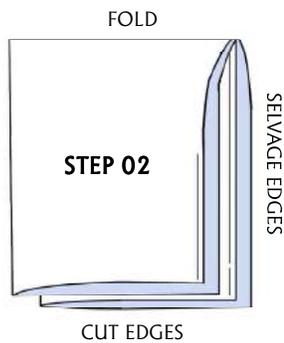
**Step 01: Fold the Fabric Across the Width**

First, fold the fabric in half across the width (bringing the selvedge edges together) and make sure the edges all match up (most fabric is already folded width-wise when you buy it but the edges may not match up).



**Step 02: Fold Fabric Across the Length**

Fold it in half again, length-wise this time, also again matching up the edges. Make sure it is smooth and flat. You should now have your fabric folded such that there are 4 layers of fabric, two folded edges and 1 cut edge and 1 selvedge edge (see image).



**Step 03: Press The Fabric**

Lightly press your fabric along the folded lines. This will help you for placement of collar facing later.

**Step 04: Measure and Mark**

Take the following measurements in the order presented and then use your Fabric Pencil to lay out the patten for the tunic as represented by the red lines in the image for Step 04.

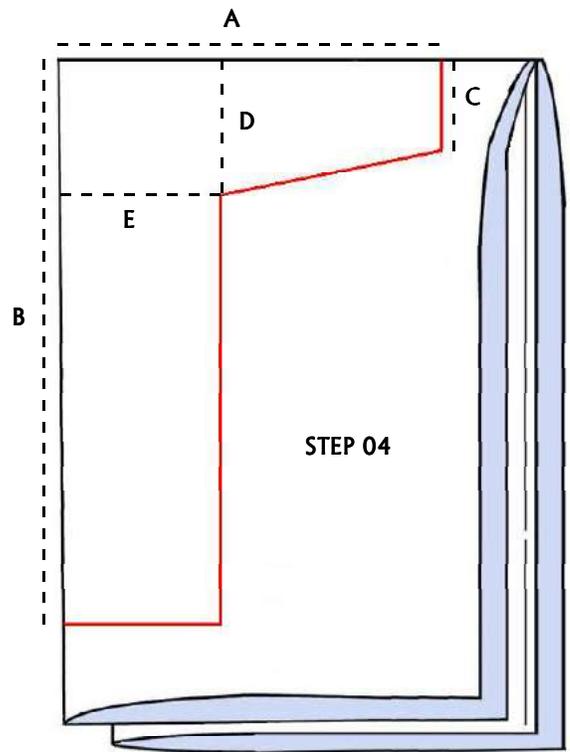
**A** - Center of back to desired length of sleeve (elbow for short sleeve, wrist for long) +2 inches.

**B** - Distance from neck to desired length (mid-thigh, knee, mid-shin etc.) +4 inches.

**C** - Distance from neck to center of armpit.

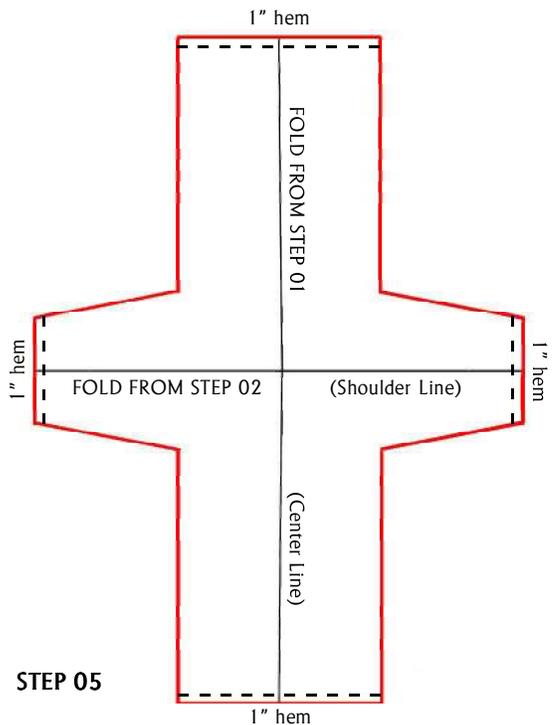
**D** - Neck to fullest part of chest (3 inches below center of armpit).

**E** - 1/2 of distance around fullest part of your torso (chest or belly, which ever larger) +4 inches.



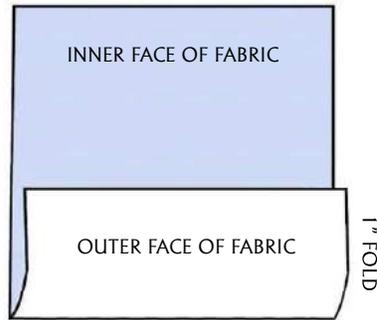
**Step 05: Cut the Fabric**

Using your sharp fabric Scissors or roller blade, cut all four layers of fabric along the lines you have marked (the red lines on the Step 4 image). Once it is cut out, unfold the pattern and you should have a single piece of fabric that looks like the step 5 image below.



### Step 06: Hem the Sleeves and Bottom

Lay out the fabric so that the inner facing (the face of the fabric that will be on the inside of the tunic) is facing up. Make a 1" fold at each of the locations marked with a dotted line on the Step 05 image. Press each fold and then stitch them down. These folds should be to the "inside" so that the outer face of the fold is the face of the fabric that will be on the outside of the tunic (see image).



### Step 07: Neck Opening & Facing

The next step is making the neck of the tunic (the opening through which your head goes). Once the neck is cut you could hem it, but instead we will make and attach a facing to provide a clean edged and strong neck opening.

A facing is just an extra bit of fabric that you sew to the edge of your garment and fold down to conceal a raw edge. It can be of the same fabric as your tunic and folded to the inside so as not to be seen or it could be made of a contrasting color and folded to the outside to make a decorative border around the neck.

**A:** First you will need to determine the size of the neck opening. To do so, measure around your neck and divide by 3. So, if your neck is 15 inches around, you need a 5 inch neck hole. If it is 18 inches, you need a 6 inch neck hole.

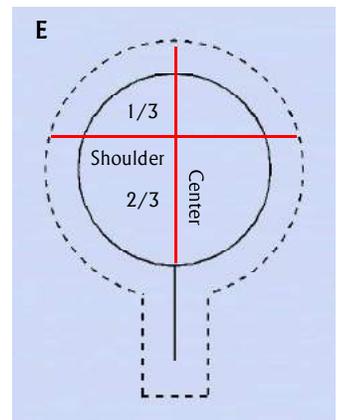
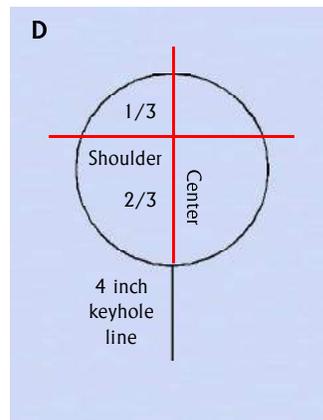
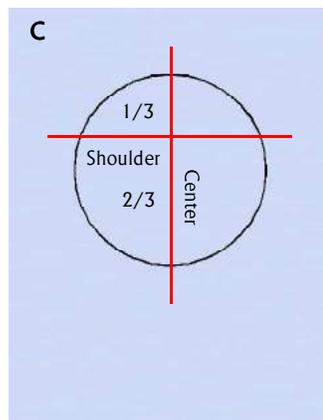
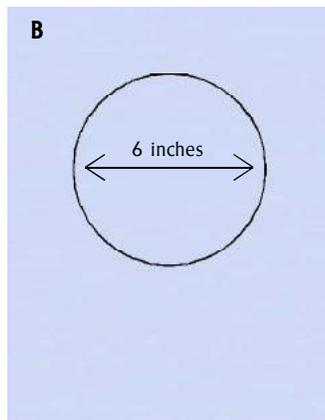
**B:** Once you have your neck measurement take a piece of the extra cloth that you cut the tunic out of and draw a circle on it with a diameter equal to 1/3 your neck measurement. So if your neck is 18 inches the circle should have a 6 inch diameter.

**C:** You must now determine the center and shoulder lines of the neck. These will correlate with the Center and Shoulder lines shown on the Step 05 image. The center line is easy and will be located in the center of the circle from the top to the bottom. The shoulder line however should **NOT** be directly in the center of the circle because the head hole is not placed in the center of the collar but rather it is almost entirely in the front of the shoulder line. If you place the shoulder line directly through the center of the neck hole your tunic will be really uncomfortable because your neckline will constantly be creeping forward. To account for this, place 2/3rds of your circle in front of your shoulder line. Mark both the center and shoulder line upon the facing and extend them a couple of inches beyond the circle (see **RED** lines in image C).

**D:** For this tunic we will be making a basic "key hole" neck, as this is one of the most common among period garments. To make the key hole extend the center line below the circle a distance equal to 2/3rds the diameter of the circle. In this case, that would be a 4 inch line. Mark this on the facing (see image D).

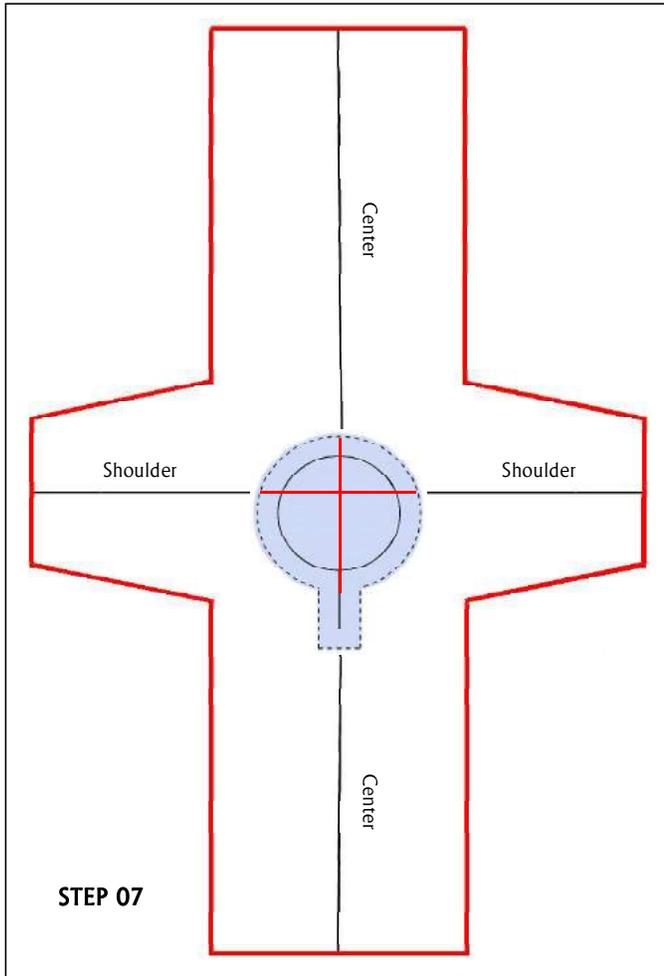
**E:** Now add and mark a line 2 inches around the edge of the hole and around the key hole slash, both to the sides and below (see the dotted line in image E).

**F:** You have finished marking up the facing and may now cut it out. At this point, we are only going to cut on the dotted (outer) line. **DO NOT** cut the interior circle at this point. The inner circle and the key hole extension line will be cut out of both the facing and the tunic at the same time once the facing has been stitched onto the tunic (see step 07 and 08 below). Also, take a moment now to serge or sew a zigzag stitch around the outer edge of the facing to finish the outer edge and prevent it from fraying.



### Step 07: Pin The Facing

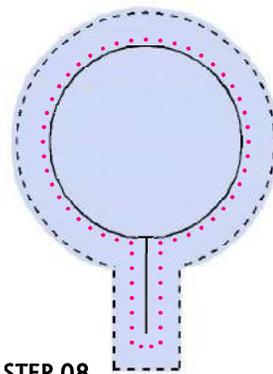
Open up the tunic and lay it flat with the outer side of the fabric up. Place the facing upon it with the outer side of the fabric facing down (the two outer sides should be facing each other. Make sure to match the center line and the shoulder line on the tunic with the center and shoulder lines on the facing and pin the facing to the tunic along the inner circle and key hole extension, keeping the markings aligned (see image for Step 07).



STEP 07

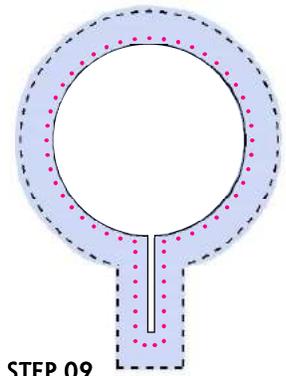
### Step 08: Mark and Stitch

Once the facing is pinned in place, mark a .5 inch seam all the way around the neck opening and the key hole extension (see red dotted line in Step 08 image). You will then slowly stitch through both layers of fabric (facing and tunic) along the line you marked.



### Step 09: Cut Out Key Hole Neck

Once you've stitched along the entire stitching line, you'll finally cut the neckline open through both the facing and tunic at the same time. Be careful making the key hole extension which is just a single cut from the neck hole to .5 of an inch away from the stitched line at the bottom of the cut (see Step 09 image).



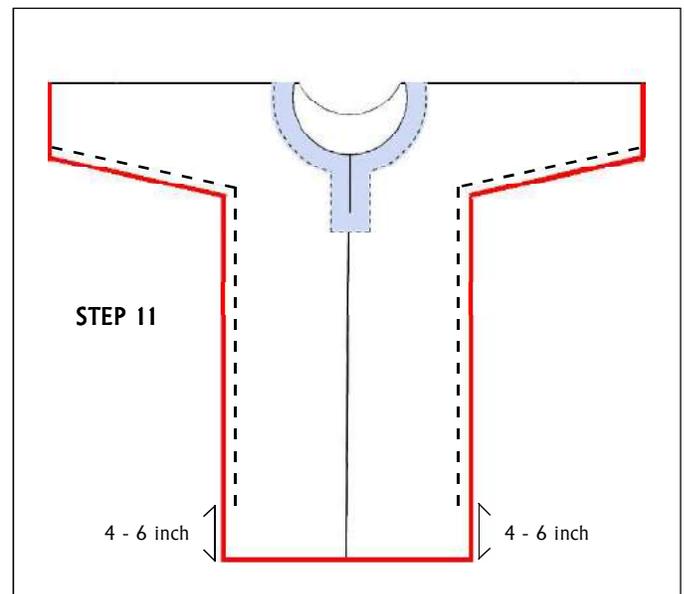
### Step 10: Turn the Facing and Stitch

Once the facing is sewn to your tunic you must fold it to the "inside" of the tunic to hide and cover all the raw edges with the fold. This can be tricky, so take your time and use plenty of steam with your iron. You may find that having something pointy but blunt like chop sticks or knitting needles may be useful in helping turn the corners around the key hole slit right-side-out. Now iron the facing flat and pin it to the inside of the tunic.

Stitch the facing into place about 1/2 inch from the neckline and both sides and bottom of key hole extension and again about 1/2 from the outer edge of the facing. The neck holes in now complete.

### Step 11: Finish the Tunic

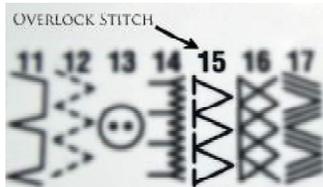
Take the tunic and fold it in half inside out. This will place the facing on the outside. Pin the folded fabric together along the bottom of the sleeves and down both sides stopping four to six inches from the bottom of the tunic (see dashed line in Step 11 image). This opening at the bottom sides of the tunic are to allow for more



freedom of movement Once lined up and pinned, stitch both layers of fabric together along the pinned line, 1 inch from the edge. If you can, try to overlock the seams after they have been sewn.

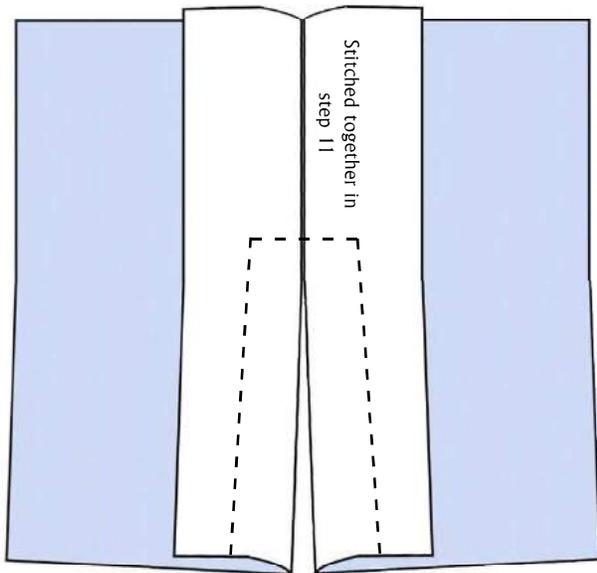
*What is the Overlock Stitch?*

*The overlock stitch is a combination of a straight stitch and a zigzag. It sews backwards and forwards in a straight line, but between every set of straight stitches, it sews a zigzag. If done correctly, this resembles serging, which is how most store-bought clothes are sewn. Most sewing machines possess an overlock stitch it may be labeled something like this:*



**Step 12: Finish Sides**

Now fold over the fabric about an inch along the edges of the 4 to 6 inch gap you left at the bottom of the tunic on each side in step 11. These will fold easily as they will match the 1" seam you just sewed along the sides (see Step 12 image). Iron the fold down flat and then run a stitch along the fold about 1/2 inch in from the edge and across the top. Remember, in this case you are only stitching the fold down, not sewing together the front and back of the tunic. You can overlock these stitches as well. When done, turn the tunic right side out and you are ready to wear it.

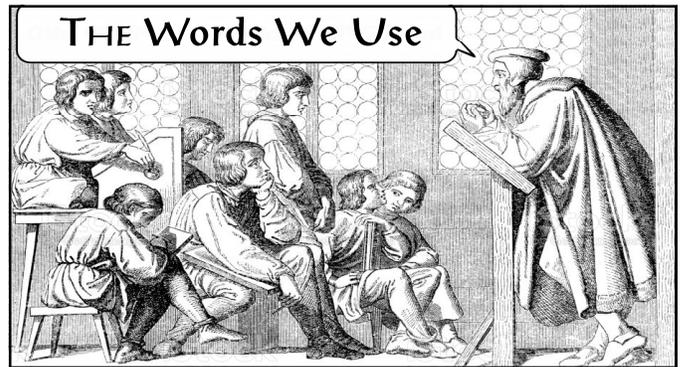


**Step 12**

**Decoration**

While these directions allow you to create a basic tunic, you could decorate it in various ways to make it a bit more dressy. Trims, braid or ribbon can be added around the neckline and sleeves. Contrasting bands of fabric could also be applied at the bottom and at the end of sleeves and finally the neck facing could be cut into a variety of shapes and folded to the outside instead of the inside and then some decorative element used to line the outer edge of the facing.

Finally, embroidery can be added to pretty much any surface of the tunic and can be as simple as a basic repeating pattern or as elaborate as your personal, household or kingdom heraldry.

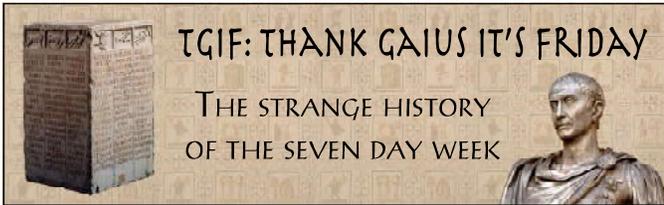


The SCA has in many ways created its own "lingo" creating, using and adapting many terms to meet our needs of expression. At events, a meal is often served and the terms used to describe those meal have interesting origins...some historic, some not.

**The Eric:** A term found mostly in the West Kingdom and those Kingdoms around it to refer to the rope, or other markers that designate the boundary of a tournament list field and by extension, the list field itself .

The term originates in 1969 at a West Kingdom tournament. Marynel of Darkhaven, the seamstress who had made the fabric portion of the first Royal Pavilion, cut and sewed the excess materials left over into long strips, which, when attached together were used to form markers for the list field boundary. Because she had died all of these strips red, and theSCA is full of punsters, they brought to mind the famous viking Eric the Red and as such were soon being referred to as the 'Eric' and the term just stuck.





Having seven days in a week has been the case for a very long time, and so people don't often stop to ask why. Generally speaking units of time come in two varieties. First are units that measure something that is objective and observable, such as the length of time it takes our planet to complete one rotation in relation to the sun. The second is type is a totally meaningless division created out of superstition, incorrect science, a need for more concise measurement of time or any combination of the above. The seven-day week is in the second category, having no good reason to exist, yet being used in almost every culture.

While the Romans are not the originators of the seven day week, it is through them that the concept was adopted in the west and carried on till this day. During their history, there were three changes to the Roman calendar that help define how most of the world still divide and count out the year to this day.

First, in 153 BCE, the civil year altered its starting-point from March 1st to January 1st. Secondly, was in 46 BCE when Julius Caesar reformed the calendar into a regular and dependable length, 365 days with every fourth year a leap year (before this the year might be 355 days long or 377 or 378 so as to give an average over four years of 366 days). The third change, unlike the first two, has no certain date. Instead, it was adopted gradually, most likely from the Greeks (who had it from others) during the early phases of the Roman Empire.

Prior to the almost universal adoption of the seven day week, alternate-number weeks used to be common. Other civilizations like the Egyptians, had a week that was 10 days long while the Roman week originally consisted of eight days. The seven day week however most likely originated with the ancient Babylonians, who were astute observers and interpreters of the cosmos and recorded

the movements of planets, the Sun and Moon. Because of this, they believed that the number seven was holy because it was the number of celestial bodies they observed in the heavens — the Sun, the Moon, Mercury, Venus, Mars, Jupiter and Saturn. The Babylonians already understood the concept of a lunar month (just like everyone else) but the 28-day cycle of the Moon is a bit large to manage effectively. Picture making appointments 'ten days before the moon is full or the ninth day from tomorrow' and you will understand why. So they divided their months into four equal parts of seven with the days of the week each being identified by the name and in the order of the celestial bodies, with the seventh day having certain religious responsibilities (relaxation, cessation of work, worship, etc.)

At the height of their power in the sixth and seventh centuries BCE, the Babylonians were such a dominant culture that the seven-day week spread throughout the Near East with other cultures like the Persians and Greeks getting on board. It was even adopted by the Jews, who had been captives of the Babylonians. While they had previously been observing a seven-day week (since the eighth century BCE or so) in that they numbered the days of the week and called every seventh day the Sabbath and made it a day of rest, the Babylonian astrological week was easily adopted because it, like the Jewish week held the seventh day as special or sacred.

Centuries later, when Alexander the Great began to spread Greek culture throughout the Near East (from 356 to 323 BCE), the concept of the seven-day week spread as well and once the Romans began to conquer the territory influenced by Alexander the Great, they too eventually shifted to the seven-day week, although this happened in two stages. First, the seven-day week itself, with a different planet giving its name to each of the seven days, was adopted some time in the first century CE. Frescoes from Pompeii in this period indicate the week-day order of the planets. The second step was for the Romans to adopt the Eastern (or Jewish) practice of a regular day of rest.

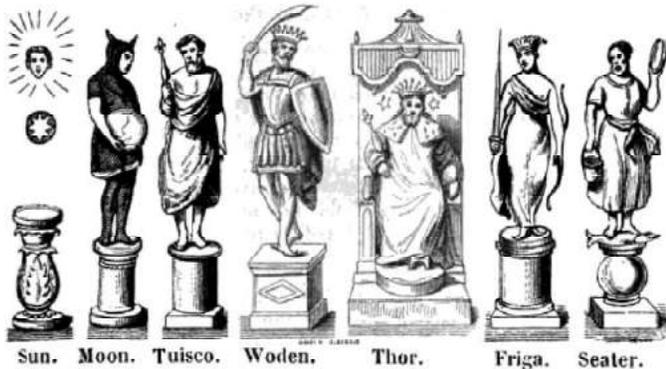
At first, this was one of the features of Jewish religion which invited strong criticism both on moral and on utilitarian grounds for being a blatant encouragement of idleness. However, there were Romans who found the regular rest-day an attractive feature of Judaism and who adopted it in their own lives while remaining staunchly Roman in all other ways. The universal adoption of a regular day of rest only occurred in 321 CE with the final acceptance of Christianity by Constantine and by the end of the century, Theodosius would adopt the seven-day for public and official purposes.

That is how the weekly order of Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn, perpetuated in the names of the days of the week in Italy, France, and Spain and, through Germanic adaptation, northern Europe. It is in northern Europe where Germanic, Teutonic, Frankish, and Nordic peoples came to in-



terpret and overlay parts of the Roman system with aspects of their own culture. While there is no Germanic cognate for Sunday, Monday and Saturday, this is how the third day of the week (dies Martis or Mars day) morphed into what we know as Tuesday because the

Germanic god equated to Mars is Tyr. In this way the day became named "Tyr's day". Similar juxtapositions occurred with Mercury and Oden/Woden (Wodenstag or Wednesday), Jupiter (dies Jovis) and Thor (Þórsdagr / Thursday), Venus and Freya and Frigg (Freyjudagr/ Frjádagr or Friday)



Bib: "https://www.discovermagazine.com/planet-earth/why-are-there-seven-days-in-a-week  
 https://www.atlasobscura.com/articles/why-cant-we-get-rid-of-the-7-day-week  
 https://www.thecollector.com/germanic-gods-days-of-the-week/  
 Romans & Aliens, J.P.V.D. Balsdon, 1979

## Resources for Reenactors.....

An eclectic collection of web sites, books, articles, videos, films and all other Miscellanea that might prove useful to the reenactment, LARP and gaming community. We point the way...you do the research.

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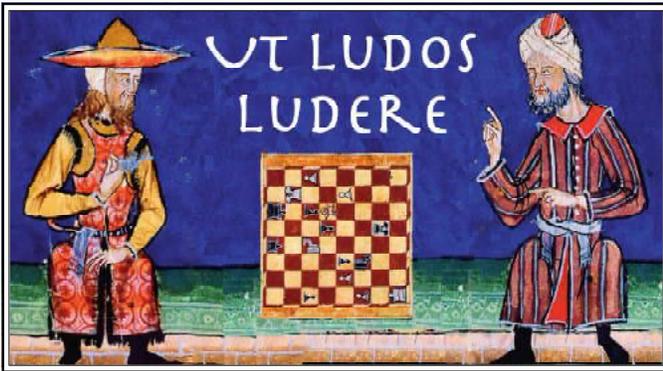
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## FIDCHELL

Fidchell, which means “wisdom of the wood,” predates chess by many centuries and can be found mentioned in many Irish stories, myths and legends. In fact, one legend states that the game was invented in the 9th century by Lugh of the Tuatha De Dannan, the Irish god of light who was also a master druid and warrior. It is believed that the game played an important role at the Festival of Lughnasa, which was held in honour of Lugh each August and held a central role at Samhain festivities where it was consulted for prophetic hints about the year to come. It is also said that Conchobar Mac Nessa, fabled king of Ulster and Cúchulainn’s patron, spent a third of his days playing the game.

Fidchell was, for a long time, reserved for the nobility, the warriors, and the druids. Those skilled in Fidchell were held in great esteem as people of cunning mind and wit. Warrior Champions were even required to become masters of the game. Fortunately, Fidchell is now available for all to play and enjoy.

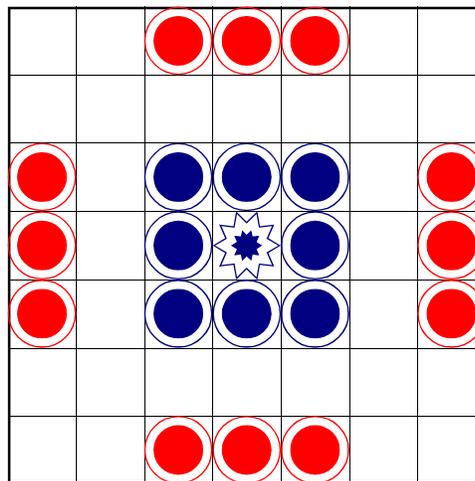
### How To Play

Fidchell is played by two individuals on a seven by seven square grid board whose four corners represent the four provinces of Ireland – Leinster, Munster, Ulster and Connaught, while the centre square represents the ancient fifth province of Meath, the ruling home of the High King at the Hill of Tara.

### Set Up

A Fidchell set has 21 pieces divided into nine of one color and twelve of another color. Twenty of the pieces can all look the same as the color will tell them apart. One of the nine piece group must represent the king and should look different than the other eight pieces in the group.

- Of the nine piece set (normally dark in color), one is the High King and get set on the center point of the board. The king is then surrounded by his eight defenders (representing two



champions from each province).

- The twelve piece set represents three warriors from each province who are attacking the king and his defenders. They are placed in the center three squares along each side of the board.

### Objectives of the Game

- For the defenders to win the High King must reach one of the four provinces, i.e. one of the corners, without being captured.
- For the attackers to win they must capture the High King before he reaches one of the four provinces, i.e. one of the corners.

### Moves

- Only the High King can occupy the middle square and the corner squares. The High King can only move one square at a time until he reaches the edge and then he can move as many squares as he wishes along the edge – but he cannot jump pieces.
- All the men may move any amount of squares, however only in a straight line and cannot jump over pieces.
- The attacking pieces make the first move.



### Capturing pieces

Captured pieces are removed from the board and when the High King is captured the game is over.

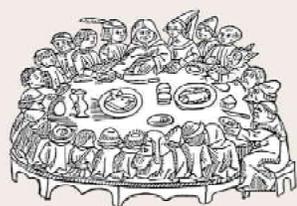
### Men are captured....

- When flanked on two sides by an opposing man.
- When trapped against a corner square or the High King’s square and flanked on the other side by an opposing man.
- Double traps may happen when two men are trapped by an opposing man moving in between them.

### High King is captured....

- When the attacking team blocks all four sides around the High King
- When the attacking team blocks three sides around the High King against the centre square or any corner square.





# EPICURIA

## Roman Picnic



Epicuria presents modern, easy to prepare adaptations of historic recipes and analogues recipes using culturally and historic correct ingredients  
In this edition we present all the recipes needed to have a "Roman" style BBQ/Picnic

### ISICIA OMENTATA -ROMAN HAMBURGER-

#### Ingredients

1 pound of minced lamb  
2 ¼ ounces pine nuts (crushed)  
3 tsp. fish sauce  
1/3 cup White wine  
1/2 cup French bread ; cubed  
1 teaspoon sea Salt  
Pinch ground pepper  
Small handful of Cilantro leaves  
2 Juniper berries, crushed  
a TINY pinch of asafœtida (optional)

#### Directions

01) Either in a food processor or with a sharp chef's knife, mince the fine lamb (not ground).  
02) Slice enough of the French bread into half inch cubes to make about a half a cup. Reserve the rest of the French bread.  
03) Mix the meat, pine nuts, salt, peper, cilantro, juniper berries, asafœtida and bread cubes together.  
04) Add about a half the wine and all the fish sauce. Mix together using your hands. If the mix is too dry, add some more of the wine.  
05) Form into a loaf, cover and let rest for 15 minutes so the bread and wine marry for a more consistent texture.  
06) Divide into quarters and form into patties then cook on the grill or pan over medium heat, until they reach the internal temperature of 150 degrees. Do not press or squeeze the patties. You don't want to lose any of those juices.  
07) Slice the rest of the French bread into four equal sections, cut each in half, and use as your buns.

### GLOBULI -SWEET FRIED CURD CHEESE-

#### Ingredients

1lb ricotta cheese  
1 cup semolina  
honey  
olive oil

#### Directions

01) Drain the ricotta cheese. Use a sieve or colander, let it hang in cheesecloth, or squash excess moisture out.  
02) Mix with the semolina into a loose dough and let it sit for a few hours.  
03) With wet hands, form the mixture into dumplings.  
04) Quickly fry dumplings in olive oil for a few minutes.  
05) Drain and roll in honey.

### EPITYRUM -OLIVE DIP-

#### Ingredients

1 cup Green Olives Pitted  
1 tbsp Leek Raw  
1 tsp Rosemary Leaves, Fresh  
0.5 tbsp Parsley Leaves  
8 leaves Mint Fresh  
1.5 tbsp Wine Vinegar  
0.5 tsp Black Pepper Coarsely Ground  
2 tsp Honey Liquid  
2 tbsp Olive Oil Extra Virgin

#### Directions

01) finely chop the olives, leek, rosemary, parsley, and mint and mix with wine vinegar, black pepper, honey and olive oil.  
02) Use as a garnish on your Isicia Omentata or simply on crusty bread and cheese.



## CONDITUM PARADOXUM -HONEY SPICED WINE-

### Ingredients

4 oz Honey  
750 ml Wine Red or White  
7.5 grams Black Pepper Freshly Ground  
240 mg Mastic Gum Freshly Ground  
320 mg Bay Laurel Leaf Freshly Ground  
320 mg Saffron Freshly Ground

### Directions

01) Measure out the spices percisely and grind separately using mortar and pestle until you obtain coarse powder (Place the mastic gum in the freezer for 1 hour before grinding).  
02) Combine honey and 70ml (1/10) of the wine into a sauce pan and bring to boil on low heat while constantly stirring until a white residue starts forming on top of the mixture. Remove from heat and let cool until warm and still liquidy.  
03) Pour the rest of the wine into a glass bowl, add the honey mixture and all the spices and begin slowly stirring the mixture for about 5-10 minutes until the mixture is mixed throughout.  
04) Take a single sheet of coffee filter paper, place it on top of a metal mesh strainer and place the strainer on top of a bowl. Pour the final mixture into the filter and allow the wine to drip through. Once the wine has been filtered, enjoy chilled.

## FABAN VITELLIANAM -BEANS WITH YOLKS-

### Ingredients

450 gr (3 cups) of dried fava beans  
6 large eggs  
2 cups of unsalted vegetable broth  
1/2 cup of white wine  
4 tbsp of vinegar  
5 tbsp of honey  
2 tsp of garum (fish sauce)  
1 tspof cracked black pepper  
3 tsp ground ginger  
1 tsp celery seed or ajwain seed  
Olive oil  
Diced fresh coriander, celery leaves or lovage

### Directions

01) Drain the beans from the water they were soaking in overnight and place them in a pot of fresh water. Boil the beans for 2 hours until they soften and begin to break open.  
02) Boil the eggs, cool and peel them. Reserve the yolks for the fabam mixture.  
03) In a large mixing bowl, add the cooked beans along with the egg yolks and 1 cup of vegetable broth. Smash the beans theroughly and mix the broth and egg yolks into the beans making a creamy consistency.  
04) In a large pot add in the remaining cup of vegetable broth, a wine, vinegar, honey, fish sauce, pepper, ginger, and celery seed and bring to a quick boil. The idea here is to burn off the alcohol in the wine and simmer the spices a bit to infuse all of the flavours together. Turn the heat down as soon as the liquids have boiled.  
05) Add the creamed beans and yolks into the heated sauce and stir and reduce for 15 minutes. The mixture may seem thin at first but after a few minutes of stirring, the beans and sauce will bind and start to thicken.  
06) Refridgerate and let chill over night while flavors blend  
07) To serve, drizel with a bit of olive oil and garnish the top with a diced greens such as coriander to bring some colour to the presentation and add a pop of freshness to the warm, earthy flavours.

## ANCIENT ROMAN-STYLE CARROTS

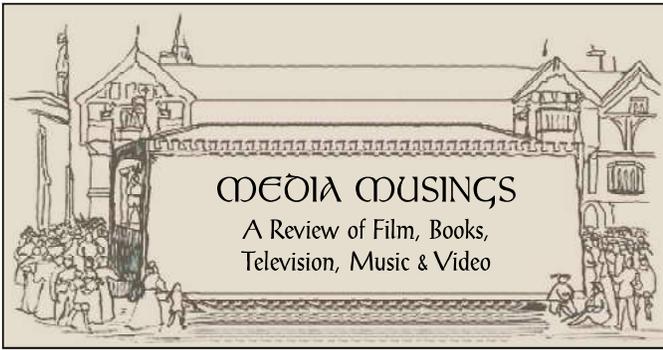
### Ingredients

1/2 pound carrots  
8 small mint leaves chop into pieces  
1 tbsp extra virgin olive oil 14 mL  
1/2 tsp cumin seed 2.5 mL  
Salt to taste  
1 cup water  
1 tbsp white wine vinegar  
Ground black pepper  
Chopped mint leaves for garnish

### Directions

01) Peel carrots and cut into pieces 2 to 3 inches long, then cut the pieces lengthwise in quarters etc. to have each piece be roughly the same size and thickness  
02) Heat a skillet over medium heat. Add the oil, cumin seeds and herbs. Cook for a short time until the fragrance of the spice and herbs are noticeable then add the carrots and toss well to coat with oil, mint and cumin.  
03) Add the water, vinegar, and salt and bring to a boil, lower the heat, and simmer until the carrots are tender (20-40 minutes). The liquid should evaporate, leaving a glaze on the carrots.  
04) Season with black pepper and mint leaves then serve hot, at room temperature, or cold.

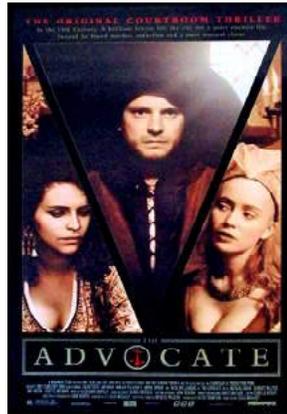




**THE ADVOCATE (1993) [R]**  
Crime/Drama/History - 1h 53m



There was a time in the Middle Ages that the laws in France applied not only to humans. Because it was the common belief that everything was created by God, animals could be held accountable to the same laws as men, and could be brought into court, tried, and sentenced. Since the animals were given a full defense counsel and were prosecuted with the whole rigor of the law, lawyers used all kind of little tricks to get their clients off. The film opens with a man and a donkey standing on a gallows, being prepared to die for a crime against nature. Because of a last minute appeal, the donkey goes free while the man is executed. This scene sets the tone for a film laced with satire and drama.



Set in 15th-century France, *The Advocate* (called *Hour of the Pig* outside the United States) is based upon the career and case files of Bartholomew Chasseneux, an actual lawyer of the time who served as an advocate for animals who were accused of crimes. In the film, the lawyer Richard Courtois (Collin Firth) and his clerk Mathieu (Jim Carter) have departed Paris in order to practise law in "a quiet rural village" in the province of Ponthieu, Burgundy. Expecting to find a relatively peaceful environment marred only occasionally by land disputes and petty quarrels, he instead finds himself embroiled in a web of murder, rape, bestiality, and sorcery.

In his first case, Courtois gets a farmer acquitted who was accused of killing his wife's lover. It turns out the farmer did it and out of gratitude offers to help Courtois any time. The next case does not go so well. Courtois must defend Jeannine, a woman accused of witchcraft. Part of the case involves callings rats to be witnesses (who of course do not show). This case illustrates how the laws of the day could be manipulated in the defendants favor. Sadly, because Courtois is unfamiliar with the difference between the Roman law of France and the Ponthieu customary law, Jeannine is sentenced to be

hanged anyway.

The final case that takes up the rest of the film run time involves a pig that is accused of murdering a little boy. The pig, owned by a Roma family living at the fringes of society, has more legal rights than its owners who are desperate for the pig to be found Not Guilty, as the animal represents a huge amount of income and survival for them. Initially, Courtois finds the case to be a big joke not worthy of his attention, but after some investigation into the matter, finds that it hides many secrets about the tiny village that he is living in.

The other character of note in the village that Courtois interacts with over the course of the film include a degenerate priest (Ian Holm) who brings up many questions about faith and the church, a shady prosecutor (Donald Pleasence) who tells Courtois that he moved from Paris as Courtois did, but urges him to go back to Paris and not waste his life among ignorant, superstitious peasants. And finally a regional lord who bought his way into the nobility (Nicol Williamson) and whose offers to bribe Courtois appears to indicate that the trial is more a game of intrigue than a simple expression of racism and corruption.

This British/French film by writer and directed by Leslie Megahey as his first foray onto the big screen. While considered a Drama, Megahey included enough satirical elements to make the film more of a black comedy. Over the course of its one-hundred ten minutes, he manages to get in a jab or two at the legal profession, point out, in a humorous way, several serious questions about the nature of justice, all while presenting a case against bigotry and intolerance that are as relevant today as they would have been in the 15th century.

The setting provides an immersive visual backdrop of general squalor that suites the subject matter well. A good deal of attention to detail in the costuming and fashion (note the very high foreheads of the noble women) helps create a noted distance from the modern world that allows the story to play out in its own space and time. While not a perfect film by any means (you will note many unresolved plot elements and sub-plots) and ultimately lacking a real dramatic climax, I was still able to not only enjoy the film but to feel transported by it into the story and circumstances surrounding it. I give the film 3 out of 5 Caesars.



# ADVENTURES IN HERALDRY

Charging A Head...and others

By Hereweald the Hedge Herald



Hello all. Hereweald the Hedge Herald here again hoping to bring you a better understanding of heraldry and its use. As always, the kind publishers of this news letter have provided me the space to fill (along with two meals a day, a straw pallet upon which to sleep and the occasional beating to raise moral). If you recall, in my previous article I introduced you to the basic concepts of heraldry contained within a device (also called a coat of arms). We talked about the "field" (or background), how to use "tinctures" (or colors) correctly, how the "escutcheon" (or shield) can be divided, the use of "ordinaries" and briefly about what "charges" were and how they could be used. If you need a refresher on any of the above information, please refer to the previous article...after all, the publishers are not letting me out of my cell to repeat myself.

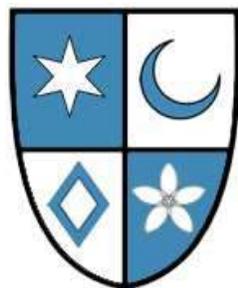
In this edition of Adventures in Heraldry, we will focus upon charges and discuss the meaning of the various charges that can be, or at least were, used.

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.

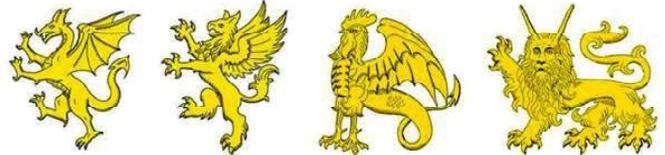
The most basic form of charge is a simple geometrical shape. Common ones include Crosses, Stars, Rings, Balls, Crescents, Diamonds and various Flowers.

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), Cocka-



trice (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. The following list, while not exhaustive, provides the common meaning of the some of the most used and recognized charges.

**ACORN:** The symbol of plenty, also used in coats of arms as a pun on the name (Canting arms.)

**ANCHOR:** The emblem of hope, usually painted with a rope attached.

**ANNULET:** A ring, the symbol of strength. The Roman symbol of Liberty.

**ANT:** Also known as the Emmet, patience and forethought.

**ANTELOPE:** The symbol of peace and harmony, the heraldic antelope has the body of a stag with the tail of the Unicorn and fearsome horns.

**APE and MONKEY:** Used to signify sagacity. The crest of Fitzgerald.

**ARM:** Very common in crests, denotes industry.

**ARROW:** The symbol of readiness, commonly used as a pun on the surname, as in Fletcher (arrow maker), usually seen in crests, but occurs regularly on the shield also.

**ASS:** Uncommon in heraldry, represents patience.

**AXE:** The symbol of military service and duty. Very common in crests, less so on the shield.

**BADGER:** Also known as a brock, denotes intelligence. Rarely used.

**BAT:** The representation of watchfulness.

**BEACON:** From the Saxon word becnian, symbol of the call to arms.

**BEAR:** The emblem of family protection.

**BEAVER:** Industry and perseverance.



**BEE:** A more common symbol of industry. Denotes a self made man.

**BELL:** The emblem of warning. Also used in canting arms.

**BISHOPS MITRE:** The emblem of service to the Church.

**BLACKAMoor:** The symbol of one who fought in the Crusades, also termed a Moor.

**BOAR:** Also termed a Sanglier, the emblem of the fiercely combative.

**BOOK:** Denotes learning and a willingness to listen. Often painted with a motto on the page.

**BUCKLE:** The emblem of fidelity and firmness. Common in Scottish arms.

**BUGLE HORN:** Another symbol of military service, not to be confused with the hunting horn.

**BULL:** Represents valor. Usually shown in a walking position.

**CALTRAP:** A nasty device to disable cavalry horses. An emblem of warning.

**CAP:** Also termed Cap of Maintenance, denotes service to King and country.

**CARTWHEEL:** A common symbol of industry. Also used as a pun, as in the arms of Carter.

**CASTLE:** The emblem of safety. As in the arms of Gonzalez.

**CLAYMORE:** Denotes military fortitude. The Highland broadsword.

**CLOUD:** Symbol of faith and consistency.

**COCK:** The rooster is the emblem of vigilance, virility, and bravery.

**COCKATRICE:** A fantastic creature of heraldry said to symbolize sin.

**CORMORANT:** This sea bird denotes wisdom and watchfulness.

**CRANE:** Often shown holding a stone, which would drop if he fell asleep, thus waking him, this is an ancient representation of vigilance.

**CRESCENT:** Said to denote service in the Crusades.

**CROSS:** The symbol of Christianity, there are over 200 different types in heraldry.

**DAGGER:** Honor in battle, a common charge in crests.

**DOLPHIN:** The symbol of charity. In heraldry, the dolphin is green and red with scales and spikes on his back.



**DOVE:** The emblem of peace and chastity.

**DRAGON:** This fantastic heraldic monster symbolizes courage.

**EAGLE:** Emblematic of fortitude and magnanimity of mind.

**ELEPHANT:** Normally awarded to those who distinguished themselves in the Far East.

**EYE:** The eternal emblem of providence.

**FALCON:** Representing a man of action.

**FASCES:** Symbolizing those who have held magisterial office. The fasces were also the emblem of the Italian fascist party under Benito Mussolini.

**FISH:** Another very common Christian symbol in heraldry.

**FLEUR DE LYS:** Said to represent the Christian Trinity. The national emblem of France it just as common in English, Spanish and Italian heraldry.

**FORK:** An emblem of industry, normally a hay or dug fork.

**FOX:** Emblematic of intelligence and a refusal to be captured.

**FRET:** The true love knot of heraldry. Also said to be a symbol of persuasion.

**FROG:** The symbol of harmony and peace.

**GAUNTLET:** Said to signify military service.

**GLOBE:** When shown fractured with clouds and rainbow is the symbol of hope.

**GOAT:** Emblematic of persistence and strength.

**GRAPE:** Denotes industry and plenty.

**GRIFFIN:** The beautiful mythical mix of eagle and lion is the most well known of all the heraldic monsters. It is the emblem of valor and magnanimity.

**HALBERT:** A battle axe, the symbol of military service.

**HARE:** Denotes one who is intelligent in warfare.

**HARP:** The heraldic symbol of Ireland for centuries.

**HAWK:** The symbol of a man of action.

**HAWTHORN TREE:** Denotes bad luck to one's enemies.

**HEART:** Sometimes depicted in flames, the emblem of love and devotion.



**HEDGEHOG:** An ancient symbol of cunning and perseverance.

**HIND:** The female of the stag, emblematic of one who will fight if provoked.

**HORSE:** Denotes one who is ready to do battle.

**HORSE SHOE:** The age-old symbol of good luck.

**HOUND:** Usually a Talbot, the emblem of leadership.

**HYDRA:** A fantastic monster with seven heads, a symbol of fortitude.

**IBIS:** The Egyptian bird is emblematic of patience and virtue.

**IMPERIAL EAGLE:** An eagle with two heads. The symbol of fortitude and magnanimity of mind.

**IVY:** The symbol of eternal life.

**JANUS HEAD:** Emblematic of the passage of time.

**KEY:** An emblem of one in the service of the Church.

**KNOT:** A symbol of love and faith in its many forms.

**LAMB:** Normally painted with the staff and flag is the emblem of Christianity.

**LANCE:** Denotes one in active service as a knight.

**LARK:** An ancient symbol of eloquence.

**LAUREL:** Sometimes shown in a wreath, is the emblem of triumph.

**LEOPARD:** Emblematic of a valiant warrior.

**LILY:** The regular kind, is the symbol of purity.

**LION:** Regarded as the noblest of all the wild beasts, making it the symbol of strength and valor. The best known heraldic symbol.

**LIZARD:** An emblem of vigilance.

**LYNX:** The wildcat denotes vigilance.

**MACE:** Ornamental staff, the emblem of authority.

**MAUNCH:** The sleeve of a lady's dress. Denotes service as a knight. It appears the cutting off of the sleeve and giving it to the knight was considered a high honor.

**MARINE-WOLF:** A rather fanciful name for a seal. A symbol of vigilance.

**MARTLET:** It was thought in medieval times that the swallow (martlet) did not have any feet. It is painted with two feathers where



the feet should be and denotes somebody who subsists on wings of virtue.

**MERMAID:** The age-old symbol of eloquence.

**MILL-WHEEL:** Another symbol of industry, often found in the arms of Miller.

**MITRE:** Emblem of high authority in the Church.

**MOON:** Emblematic of serenity.

**MULLET:** A star of 5,6,8, or 12 points associated with military service.

**MURAL CROWN:** A crown composed of bricks, an emblem of power.

**NIGHTINGALE:** Emblematic of eloquence and truth.

**OAK:** Painted as the tree, or leaf, it is an emblem of virtue and strength.

**OLIVE TREE:** The best known symbol of peace and harmony.

**OSTRICH:** An emblem of knowledge and understanding.

**OTTER:** Denotes one who is intelligent and industrious.

**OWL:** No surprise, the symbol of prudence and wisdom.

**OX:** An emblem of persistence.

**PARCHMENT:** Depicted in a roll, an emblem of wisdom.

**PEACOCK:** A symbol of power and omniscience, used in ecclesiastical heraldry often.

**PEGASUS:** The emblem of fame.

**PELICAN:** Normally depicted in heraldry wounding herself in the chest and feeding her young with her own blood. The pelican is the symbol of charity.

**PHOENIX:** Known to all as the symbol of resurrection.

**PORTCULLIS:** The armored gate with the chains and spikes is a symbol of protection.

**QUATREFOIL:** The primrose, and early spring flower in Europe. The symbol of revived nature, and was adopted by the Church as a symbol of immortality.

**QUIVER:** A case filled with arrows, symbolizes military readiness.

**RABBIT:** Termed a coney, the emblem of courage and wis-



dom.

**RAM:** The male sheep is an emblem of strength and perseverance.

**RAVEN:** The symbol of Divine Providence.

**ROCK:** Used often as a pun on the surname. It is an emblem of security.

**SALAMANDER:** Depicted in flames, an emblem of sacrifice.

**SALMON:** From ancient times in Ireland, the symbol of knowledge.

**SAVAGE:** A wild man, usually painted with a club, or indeed a tree, over his shoulder. A common symbol of strength and valor.

**SCEPTRE:** A royal staff, emblematic of authority.

**SCYTHE:** The emblem of husbandry, not death.

**SHEAF:** Termed a garb in heraldry, an emblem of peace and plenty.

**SHIELD:** Used as an emblem of defense.

**SKELETON:** The emblem of mortality. When depicted with a crown it is the symbol of Christian death.



**SNAKE:** A common heraldic charge, emblematic of wisdom & medicine.

**SPEAR:** In its many forms, symbolizes a knight in service.

**SPUR:** An emblem of readiness to do battle.

**SQUIRREL:** An early symbol of patience and perseverance.

**STAG:** A very common heraldic animal, often shown "at gaze." An emblem of one who will fight if provoked.

**SUN:** Often depicted with a face and termed "in its splendor" it is the emblem of glory.

**SWAN:** The royal bird is the symbol of harmony.

**SWORD:** The age-old emblem of honor in battle.

**TALBOT:** A medieval type of hunting hound. Emblematic of leadership.

**THUNDERBOLT:** The emblem of Jupiter, sometimes termed Jupiter's Thunderbolt.

**TOWER:** The symbol of strength and protection.

**TRIDENT:** A three pronged fork, an emblem of solidity.

**TUN:** A barrel, emblematic of industry.

**UNICORN:** The head, neck, and body of a horse, the legs of a buck, and the tail of a lion all topped off with a twisted horn. A symbol of courage.



**WALL:** A symbol of solidity, usually embattled.

**WATER-BOUGET:** A device used in ancient times to carry water to the camp. A symbol of military service.

**WHALE:** Emblematic of patience and understanding.

**WHEAT:** A symbol of plenty.

**WHEEL:** A symbol of industry, often used as a pun on the name. Used in the arms of Carter.

**WING:** Termed a Vol in heraldry it is an emblem of protection.

**WYVERN:** A cross between a dragon and a serpent and is a symbol of courage.

**WOOL-PACK:** An emblem of industry.

**YEW TREE:** An ancient English symbol of hope.

#### A Charge With Attitude

In heraldry, an attitude is the position in which an animal, bird, fish, human or human-like being is emblazoned. Many attitudes apply only to predatory beasts. Some other terms apply only to docile animals. Other attitudes, such as volant, describe the positions of birds while the attitude naiant (swimming) is usually reserved for fish but may also apply to swans, ducks or geese. Birds are often further described by the position of their wings. Additionally, there are positions applying to direction of the head, to indicate variations from the presumed position of a given charge.

#### Positions indicating direction

To dexter: when a creature facing the viewer's left. (This is the direction animals are presumed to face).

To sinister: when a creature facing the viewer's right.

Affronté: When a creature (or other heraldic component such as a helm or the face of a man) faces the viewer. (This is the direction humans are presumed to face)

En Arrière: When a creature is positioned with its back to the viewer.

Guardant (In Full Aspect): Indicates when an animal has its body positioned sideways but with its head turned to face the viewer.



**Regardant:** Indicates an animal with its head turned backward, as if looking over its shoulder. Unless other instructions are given, the body will face "to dexter", making the head's direction "to sinister".

### Attitudes of beasts

**Rampant:** A beast rampant is depicted in profile standing erect with forepaws raised. The position of the hind legs varies according to local custom.

**Passant:** A beast passant walks toward dexter (the viewer's left) with the right forepaw raised and all others on the ground.

**Sejant:** A beast sejant sits on his haunches, with both forepaws on the ground. A beast sejant erect is seated on its haunches, but with its body erect and both forepaws raised in the "rampant" position.

**Couchant:** A beast couchant is lying down, but with the head raised. Lodged is the term for this position when applied to the 'docile' (i.e. herbivorous) animals.

**Courant:** A beast courant is running, depicted at full stride with all four legs in the air.

**Coward:** A lion coward carries the tail between its hind legs and is otherwise shown rampant to dexter; "coward" takes no other modifiers such as "regardant" or "sejant".

**Dormant:** A beast dormant is lying down with his head lowered, resting upon the forepaws, as if asleep.

**Salient:** A beast salient is leaping, with both hind legs together on the ground and both forelegs together in the air. The stag and other docile animals are often termed springing. Certain smaller animals are sometimes blazoned as saltant rather than salient.

**Statant:** A beast statant is "standing" in profile toward dexter, all four feet on the ground, usually with the forepaws together. In certain animals, such as bears, this may refer to an upright, bipedal position. While statant is used in reference to predatory beasts, the more docile animals when in this position may be called at bay, while such creatures statant guardant are said to be at gaze. This is particularly true of stags (harts).

**Pasquant:** Herbivores can be shown "grazing", ("peaceful") with head lowered to the same level as their four legs, as the head of a cow would be when eating grass

**Displayed:** A bird displayed is shown affronté with its head turned to dexter and wings spread to the sides to fill the area of the field.

**Overt:** A bird Overt has wings open and pointing downward.

**Close:** A bird Close ("closed"), is shown in profile and at rest with its feet flat on the ground and its wings folded at its sides.

**Issuant:** Used to describe a phoenix, though potentially other flying

creatures as well, when depicted arising from, for example, a line of flames, a coronet, an amphora, etc.

**Rising:** A bird rising, rizant or rousant faces dexter with its head upturned, wings raised, and standing on the tips of its feet as if about to take flight.

**Volant:** A bird volant faces the dexter with its wings spread in flight and its legs tucked under its body. Volant En Arrière is when the bird is shown from a top-down perspective with the head facing straight ahead, its back to the viewer, and the wings spread in flight.

**Recurtant:** An bird shown recurtant has its back towards the viewer.

**Naiant:** An animal or creature naiant is swimming. This term is typically applied to fish (when shown in a horizontal position), but may also apply to other sea creatures and, occasionally, water fowl (i.e. swans, ducks or geese shown without legs).

**Hauriant:** A fish, dolphin, or other sea creature hauriant is in a vertical position with its head up.

**Urinant:** A fish, dolphin, or other sea creature urinant is in a vertical position with its head down.

**Glissant:** A serpent gliding horizontally in an undulant posture.

**Nowed:** Serpents, and the tails of other beasts and monsters, may be nowed or knotted – often in a figure-eight knot.

## 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?

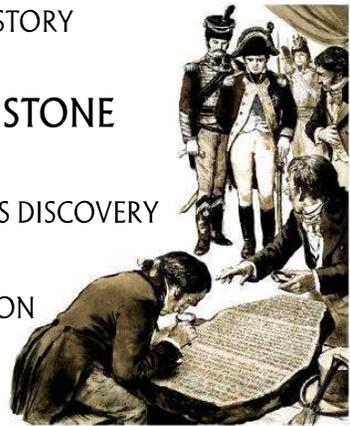
So that every member of the SCA can pursue their chosen path to peerage.

TO FIND OUT WHAT THE MOVEMENT IS ABOUT

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



THE UNIQUE HISTORY  
OF  
**THE ROSETTA STONE**  
AND  
THOSE INVOLVED IN ITS DISCOVERY  
AND  
INVESTIGATION



The Rosetta stone is probably one of the objects of the ancient world that is known of by a large proportion of people yet very little is actually known about it by the majority of those people. Ask what it is and they can probably tell you it has something to do with language and little else. This strange combination of knowledge and ignorance is a sad testament for an artifact of such significance. Perhaps we can remedy that and shed a bit more light upon the subject.

The history of the bilingual inscription carved into a granodiorite stele began in 196 BCE during the Ptolemaic dynasty in the Hellenistic period. Carved on behalf of King Ptolemy V Epiphanes it contains a decree that was issued by a congress of priests who gathered at Memphis to establish the divine cult of the new ruler. The decree records that Ptolemy V gave a gift of silver and grain to the temples and that he had the excess waters from particularly high flooding in the eighth year of his reign dammed for the benefit of the farmers. In return the priesthood pledged that the king's birthday and coronation days would be celebrated annually and that all the priests of Egypt would serve him alongside the other gods. The decree concludes with the instruction that a copy was to be placed in every temple, inscribed in the "language of the gods" (Egyptian hieroglyphs), the "language of documents" (Demotic), and the "language of the Greeks" as used by the Ptolemaic government. This in fact is the case as the Rosetta Stone is divided into three sections with each section containing a copy of the decree in a different script. The top and middle section carved in Ancient Egyptian using the hieroglyphic (top) and Demotic (middle) scripts with the final, bottom section being carved in Ancient Greek.

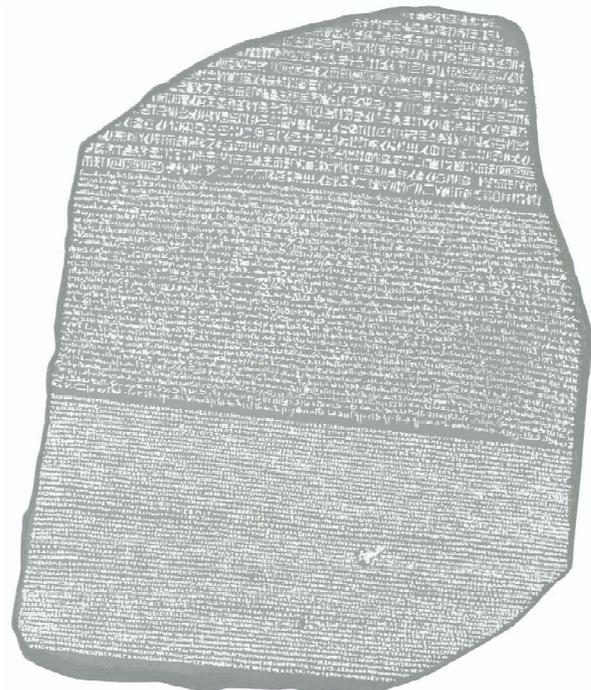
Once carved, the stele (and many like it) were placed in temples throughout Egypt to be, with the passage of time, eventually overlooked and forgotten. That might have concluded the interesting if not particularly noteworthy history of this particular stele if not for the ambition of one man born almost two thousand years after the inscription was made and dedicated.

The man in question was Napoleon Bonaparte and the chain of

event that brought the Rosetta Stone to prominence began in 1798 when Napoleon decided to take an army to Egypt, defeat the Turks and take possession of the ancient land with the intent of styming the British by laying claim to the waterway to India and the Far East. A corps of 167 technical experts (savants), known as the Commission des Sciences et des Arts, accompanied the French expeditionary army to Egypt because Napoleon had been persuaded that Egypt also held many treasures, in terms of both art and wealth, among its ancient monuments. While the Turkish forces were defeated with little difficulty and Cairo captured, the British proved to be a more tenacious foe.

July of 1799 found the French forces under Colonel d'Hautpoul digging in, on the western part of the Nile delta, at Fort Julien in preparation for a British attack. The fort was located a couple of miles from the ancient port city called Khito in the ancient past, now known as Rashit in the Coptic vernacular, but called Rosetta by the French.

The troops built fortifications between the city and the sea using whatever materials they could find. This included fragments of ruined temples of the ancient Egyptians and the later Romans. While tearing apart some old walls to build the new defenses, Lieutenant Pierre-François Bouchard spotted an unusual piece of polished black stone some three-and-a-half feet long and two-and-a-half feet wide with inscriptions on one side. When it was cleaned off, the fragment proved to have cut in its face a series of three inscriptions, being hieroglyphs, Demotic and Greek as previously described. Both Bouchard and d'Hautpoul saw at once that it might be important, and brought it to the attention of General Jacques-François Menou and ultimately to the newly founded scientific association in Cairo,



the Institut d'Égypte.

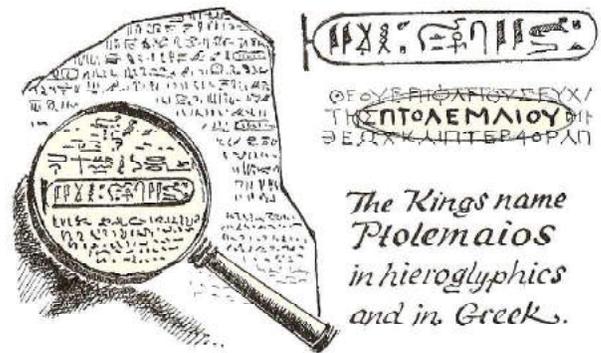
Michel Ange Lancret, an engineer with the French Corps of Bridges and Roads and member of the Commission wrote the first report on the stone for the Institut in which he noted that it contained three inscriptions, the first in hieroglyphs and the third in Greek, and suggested that the three inscriptions were versions of the same text. At the time, the middle text was believed to be Syriac. Another member of the commission, Jean-Joseph Marcel, a printer and gifted linguist, was first to recognize the middle text was written in the Egyptian demotic script, which was rarely used for stone inscriptions and seldom seen by scholars at that time. The report was read to the Institute soon after 25 July with the stone itself arriving in Cairo soon after for examination, where Napoleon himself inspected shortly before the defeat of the French fleet at Aboukir Bay and by the British caused him to return to France. While in Cairo, both Antoine Galland and the artist and inventor Nicolas-Jacques Conté found ways to way to reproduce the inscription, in one case using the stone itself as a printing block. The prints that resulted were taken to Paris and from there found their way into the hands of scholars throughout Europe who could now see the inscriptions first hand and attempt to read them.

After Napoleon's departure, the French were able to hold off the British and Ottoman attacks for another 18 months. In March of 1801, Menou, who was now in charge of the French expeditionary force, lead his troops (including the commission) north towards the Mediterranean coast to oppose the landing of the British at La Muiron. Defeated in a hard fought battle, he and the remnant of his troops, transporting the stone along with many other antiquities with them, withdrew to Alexandria, where they were finally forced to surrender following the Siege of Alexandria in August of 1801. After the surrender, British General John Hely-Hutchinson refused to end the siege until Menou handed over all the archaeological and scientific discoveries the commission made in Egypt including all artifacts, biological specimens, notes, plans, and drawings. Menou initially refused, claiming that they belonged to the Institut d'Égypte. Hutchinson claimed that all materials were property of the British Crown, but the French said they would rather burn all their discoveries than turn them over. Edward Daniel Clarke and William Richard Hamilton, two scholars newly arrived from England pleaded the French scholars' case to Hutchinson, who agreed to count items such as natural history specimens as the private property of the French scholars'. Menou attempted to claim the Rosetta stone as his private property but Hutchinson, aware of its value would have none of it. Eventually an agreement was reached where the remaining French forces could be evacuated while the Rosetta Stone and other antiquities were transferred over to the British as part of the Capitulation agreement signed by representatives of the British, French, and Ottoman forces.

The stone was eventually taken to England in 1802. Over the course of the next several years the copies of the stones inscriptions

that had been made while it was still in Egypt, along with additional copies and casts of the stone made in England were sent to learned societies in many countries or found their way into the hands of individual scholars. All those with an interest in antiquities understood that the stone provided a clue to the language of old Egypt and soon the race was on to try and decipher it. The task proved to be much more difficult than many first thought. It did not occur anyone that the ancient language was not like any known writing system and that it could not be translated into Greek, or Greek into it, letter by letter so many years were wasted trying to do just that.

Twelve years after the arrival of the Rosetta Stone in London a brilliant scientist named Thomas Young became interested in hieroglyphics and decided to work upon the stone's inscription. While he did make some progress, he did not truly understand the complexity of the text he was working with and though he identified some of the Egyptian characters, he "was never able to read the sentences they were part of. The problem was that he was not aware of the fact that some of the symbols meant what they looked like, others meant what they sounded like and still others were used like letters of an alphabet. Young did however make a breakthrough when he decided that where names appeared, the symbols in which they were expressed could be learned by looking for them in inscriptions in which those names had already been identified. This would enable the reader to guess what the ancient Egyptians thought a picture of something sounded like! Through this method he was successful in determining the sound values of the hieroglyphs in the name "Ptolemy."



Having gone so far, Thomas Young abandoned his quest to crack the text and so it fell to another extraordinary man named Jean Francois Champollion to finish the work. It is said that before he was five Champollion taught himself to read by memorizing the sounds of the words of a few paragraphs he had heard read aloud and then fitting the sounds to the shapes of the words in the printed text and that when he was at school in Grenoble at age eleven he engaged in a debate with the brilliant mathematician Fourier who was visiting the school. Fourier was so impressed with Champollion that he brought him home to show view a collection of Egyptian relics, including various scrolls with their curious writing that Fourier had



gathered over the years. By the time he was thirteen, Champollion had learned Hebrew and several other "Oriental" languages and at seventeen was made a member of the teaching staff of the school at Grenoble.

Finally, at nineteen years of age, Champollion was teaching at the famous old University in Grenoble but at no time had he lost his fascination for the symbols on the old Egyptian manuscripts which M. Fourier had shown him. Sometime between his twenty-fifth and his thirtieth year he took up the method which Thomas Young had used (but failed to fully realize) and decided to look for a place on the Egyptian parts of the Rosetta Stone where the name of King Ptolemy appeared and figured that it would likely be a section of the hieroglyphics enclosed in an oval line. He knew that a similar oval line, enclosing hieroglyphics, had been found on an obelisk, and that the symbols within it also, in all probability, spelled "Ptolemy." He also knew from a Greek inscription on the same obelisk, that another group of symbols enclosed by an oval line represented the name "Cleopatra." By copying down these two enclosed sets of symbols

and putting them one above the other, Champollion was able to fix an absolute value on certain of the symbols. Because he could read both Greek and Coptic he was able to figure out what the seven demotic signs in Coptic were and by looking at how these signs were used in Coptic he was able to work out what they stood for. Then he began tracing these demotic signs back to hieroglyphic signs and by working out what some hieroglyphs stood for, he could make educated guesses about what the other hieroglyphs stood also for.

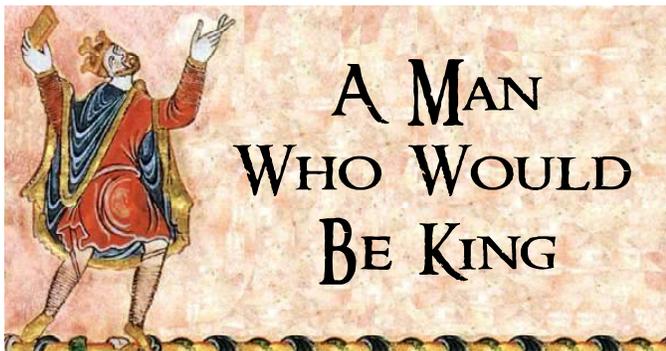
The process was complicated and not easy to understand. One might suggest that it was only Champollion's savant-like ability to understand why things are so in written language which made it possible for him, after more than twenty years of struggle to finally decipher both the Egyptian sacred and popular scripts.

Bib.

<http://www.ancientegypt.co.uk/writing/rosetta.html>

<https://en.wikipedia.org/wiki/Rosetta>

Secrets in the Dust, Raymond Holden (1959)



We bring you 10 Questions with Asgar, a local entrant in the East Kingdom Crown Tourney

#### 1) What brought you into the SCA?

*My first contact with the SCA was 1988 crown tourney at the Crandell Library. I was enthralled and got a friend and my brother into it. I left about a year or two. In 2002 I told my gaming friends about it and they wanted to try it out. This time I stuck it out.*

#### 2) What keeps you in the SCA?

*I am so lucky that I have made some amazing friends in the SCA. They are family. I also love the fighting aspect and the fact that my sons like it too!*

#### 3) What do you feel the responsibilities of a heavy list fighter are and what you think they should be?

*I feel a fighter should be honorable and safe. It doesn't matter how skilled or athletic a person is, if we aren't safe and honorable we can't play.*

#### 4) Do you support the peerage omnibus that gives a pathway to peerage for those activities that are not already covered? Why?

*I do believe if there is a skill that takes years to master, whether archery, cut and thrust, bardic what ever, they should be a peerage award.*

#### 5) Why would you recommend the SCA as a hobby to others?

*There are so many skills to learn, so many friends to make, and so many activities to have fun with!*

#### 6) Why do you want to be king?

*I want to be more involved with the SCA. I have been a bit of a hermit the last few years and miss the comradery. I might not become king but the striving toward that will give me a greater understanding of the current SCA.*

#### 7) If you become king, what changes would you like to see implemented to make the East Kingdom better?

*I am not sure what changes I would make.*

#### 8) Who is your consort and why did you pick them?

*I picked Gavin as my consort because I think it would be great to have a father and son team.*

#### 9) What is your favorite SCAdian periodical or news letter?

*The Cascadian is the greatest news letter ever!*

#### 10) What cheer do you prefer, Vivat or Huzzah?

*Vivat! Its what I'm used too.*





# Ye Old BOOK OF SONG

Wilson's Wilde is a fairly simple Renaissance Period lute tune of anonymous origin, but often misattributed to John Dowland, from the 16th century. Several composers of that period, including William Byrde and John Dowland have used it in lute and other instrumental compositions.

## Wilson's Wilde

- for Guitar -

$\text{♩} = 130$

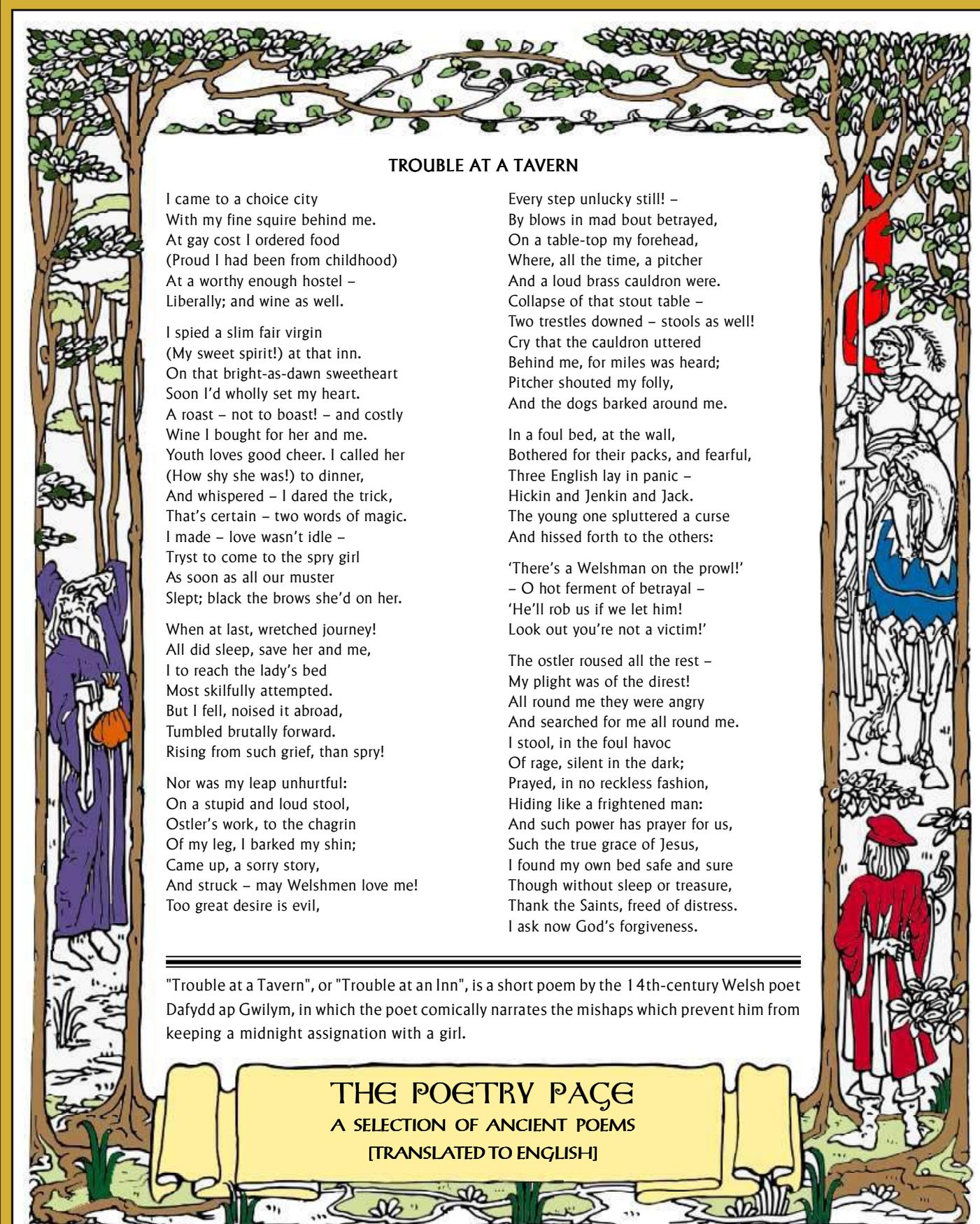
10

19

28

35





## TROUBLE AT A TAVERN

I came to a choice city  
With my fine squire behind me.  
At gay cost I ordered food  
(Proud I had been from childhood)  
At a worthy enough hostel –  
Liberally; and wine as well.

I spied a slim fair virgin  
(My sweet spirit!) at that inn.  
On that bright-as-dawn sweetheart  
Soon I'd wholly set my heart.  
A roast – not to boast! – and costly  
Wine I bought for her and me.  
Youth loves good cheer. I called her  
(How shy she was!) to dinner,  
And whispered – I dared the trick,  
That's certain – two words of magic.  
I made – love wasn't idle –  
Tryst to come to the spry girl  
As soon as all our muster  
Slept; black the brows she'd on her.

When at last, wretched journey!  
All did sleep, save her and me,  
I to reach the lady's bed  
Most skilfully attempted.  
But I fell, noised it abroad,  
Tumbled brutally forward.  
Rising from such grief, than spry!

Nor was my leap unhurtful:  
On a stupid and loud stool,  
Ostler's work, to the chagrin  
Of my leg, I barked my shin;  
Came up, a sorry story,  
And struck – may Welshmen love me!  
Too great desire is evil,

Every step unlucky still! –  
By blows in mad bout betrayed,  
On a table-top my forehead,  
Where, all the time, a pitcher  
And a loud brass cauldron were.  
Collapse of that stout table –  
Two trestles downed – stools as well!  
Cry that the cauldron uttered  
Behind me, for miles was heard;  
Pitcher shouted my folly,  
And the dogs barked around me.

In a foul bed, at the wall,  
Bothered for their packs, and fearful,  
Three English lay in panic –  
Hickin and Jenkin and Jack.  
The young one spluttered a curse  
And hissed forth to the others:

'There's a Welshman on the prow!  
– O hot ferment of betrayal –  
'He'll rob us if we let him!  
Look out you're not a victim!'

The ostler roused all the rest –  
My plight was of the direst!  
All round me they were angry  
And searched for me all round me.  
I stool, in the foul havoc  
Of rage, silent in the dark;  
Prayed, in no reckless fashion,  
Hiding like a frightened man:  
And such power has prayer for us,  
Such the true grace of Jesus,  
I found my own bed safe and sure  
Though without sleep or treasure,  
Thank the Saints, freed of distress.  
I ask now God's forgiveness.

---

"Trouble at a Tavern", or "Trouble at an Inn", is a short poem by the 14th-century Welsh poet Dafydd ap Gwilym, in which the poet comically narrates the mishaps which prevent him from keeping a midnight assignation with a girl.

THE POETRY PAGE  
A SELECTION OF ANCIENT POEMS  
[TRANSLATED TO ENGLISH]





# THE TALE END

By Fredegarius of Tournai

## THE DWARF-SWORD TIRFING

- Traditional folktale from Scandinavia -

Suaforlami, the second in descent from Odin, was king over Gardarike (Russia). One day he rode a-hunting, and sought long after a hart, but could not find one the whole day. When the sun was setting, he found himself plunged so deep in the forest that he knew not where he was. On his right hand he saw a hill, and before it he saw two dwarfs. He drew his sword against them, and cut off their retreat by getting between them and the rock. They offered him ransom for their lives, and he asked them their names, and they said that one of them was called Dyren and the other Dualin. Then he knew that they were the most ingenious and the most expert of all the dwarfs, and he therefore demanded that they should make for him a sword, the best that they could form. Its hilt was to be of gold, and its belt of the same metal. He moreover commanded that the sword should never miss a blow, should never rust, that it should cut through iron and stone as through a garment, and that it should always be victorious in war and in single combat. On these conditions he granted the dwarfs their lives.

At the time appointed he came, and the dwarfs appearing, they gave him the sword. When Dualin stood at the door, he said—

“This sword shall be the bane of a man every time it is drawn, and with it shall be perpetrated three of the greatest atrocities, and it will also prove thy bane.”

Suaforlami, when he heard that, struck at the dwarf, so that the blade of the sword penetrated the solid rock. Thus Suaforlami became possessed of this sword, and he called it Tirfing. He bore it in war and in single combat, and with it he slew the giant Thiasse, whose daughter Fridur he took.

Suaforlami was soon after slain by the Berserker Andgrim, who then became master of the sword. When the twelve sons of Andgrim were to fight with Hialmar and Oddur for Ingaborg, the beautiful daughter of King Inges, Angantyr bore the dangerous Tirfing, but all the brethren were slain in the combat, and were buried with their arms.

Angantyr left an only daughter, Hervor, who, when she grew up, dressed herself in man's attire, and took the name of Hervardar, and joined a party of Vikerger, or pirates. Knowing that Tirfing lay buried with her father, she determined to awaken the dead, and obtain the charmed blade. She landed alone, in the evening, on the Island of Sams, where her father and uncles lay in their sepulchral mounds, and ascending by night to their tombs, that were enveloped in flame, she, by the force of entreaty, obtained from the reluctant Angantyr the formidable Tirfing.



Hervor proceeded to the court of King Gudmund, and there one day, as she was playing at tables with the king, one of the servants chanced to take up and draw Tírfing, which shone like a sunbeam. But Tírfing was never to see the light but for the bane of men, and Hervor, by a sudden impulse, sprang from her seat, snatched the sword, and struck off the head of the unfortunate man.

After this she returned to the house of her grandfather, Jarl Biartmar, where she resumed her female attire, and was married to Haufud, the son of King Gudmund. She bore him two sons, Angantyr and Heidreker; the former of a mild and gentle disposition, the latter violent and fierce. Haufud would not permit Heidreker to remain at his court, and as he was departing, his mother, among other gifts, presented him with Tírfing.

His brother accompanied him out of the castle. Before they parted, Heidreker drew out his sword to look at and admire it, but scarcely did the rays of light fall on the magic blade, when the Berserker rage came on its owner, and he slew his gentle brother.

After this he joined a body of Vikings, and became so distinguished that King Harold, for the aid he lent him, gave him his daughter Helga in marriage. But it was the destiny of Tírfing to commit crime, and Harold fell by the sword of his son-in-law. Heidreker was afterwards in Russia, and the son of the king was his foster-son. One day as they were out hunting, Heidreker and his foster-son happened to be separated from the rest of the party, when a wild boar appeared before them.

Heidreker ran at him with his spear, but the beast caught it in his mouth and broke it across. Then he alighted and drew Tírfing, and killed the boar. On looking round him, he saw no one but his foster-son, and Tírfing could only be appeased with warm human blood, so Heidreker slew the poor youth.

In the end Heidreker was murdered in his bed by his Scottish slaves, who carried off Tírfing. His son Angantyr, who succeeded him, discovered the thieves and put them to death, and recovered the magic blade. He made great slaughter in battle against the Huns, but among the slain was discovered his own brother, Landur.

So ends the history of the Dwarf-Sword Tírfing.



*King Svafrlame Secures the Sword Tírfing - Viktor Rydberg 1906*



# Funny For Fun



Riddle 1: I was in sea where scaly fish once swarmed, But with changed fate my nature's frame reformed. I feel hot pains from fire's torrid glow; Indeed, my surface gleams like ash and snow.

Riddle 2: My sweet voice warbles ways that are unique; I will not trill songs with a raucous beak. I'm drab, but still my singing's hard to spurn, So I keep singing though the future's bleak. Cold routs me, but in heat I'll soon return.

Riddle 3: With flesh that's furrowed and a bluish glow, I'm formed to grind crude metal with each row. Smoothing gold hoards and ore is what I know. Remaining coarse, I keep a surface sleek; While lacking speech, I croak a raucous shriek.

*1 - Salt / 2 - Nightingale / 3 - File*

## SCA Terms and Phrases

Unscramble each of the clue words.

- tlsi
- doadbary
- ralieag
- afes
- birgenw
- ndiacas
- rdmoaoyu l
- gbra
- rsconot
- emdo
- selaesnhc
- lesohodhu

Take the letters that appear in  boxes and unscramble them for the final message.

Wow...think of all the time and effort some poor soul put into carving this thing. Imagine the secrets it might tell us of the past and its people. This must have been a true labor of love

Let's smash it!

OK...it's not like anyone is going to read it anyway.

**THE LAST VOYAGE...**



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 song     artwork     map     other: \_\_\_\_\_

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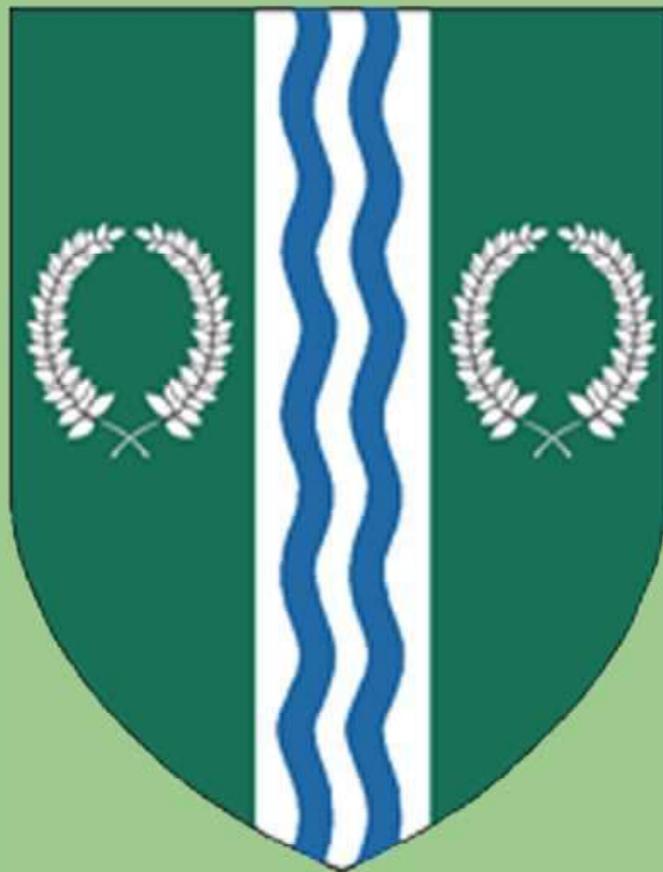
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