

# Palatine Barony of the Far West



## Palatine Baron and Baroness of the Far West

**Palatine Baron:** Lord Robert Huntman

**Baroness:** Lady Isabeau Bernac

## Baronial Officers of the Far West

**Seneschal:** Magister Klement St. Christoph

**Chatelaine:** Lady Cascata Nerina

**Webminister:** Lord Bjørn Ølfúss

**Golden Peach Pursuivant:** Lady Thomasina de Buckley

**Knight Marshal:** Lord Howard Adams

**Arts & Sciences:** Lord Otto Spilman

**Exchequer:** Lady Thomasina de Buckley

**Chronicler:** Lord Wilhelm Meis

**Chirurgion:** Lord Robert Huntman

## Local Branches

**Incipient Port of An'T'Oban** (formerly Stronghold of Shielded Harbor): Sasebo, Japan

**Stronghold of Battle Rock:** Okinawa, Japan

**Stronghold of Empty Isle** (Dormant): Diego Garcia

**Stronghold of Eternal Winds** (Dormant): Misawa, Japan

**Canton of Golden Playne:** Thailand

**Fortaleza de Islas de las Velas Latinas** (Dormant): Guam, Tinnian

**College of St Phillip** (Dormant): Philippine Islands

**Stronghold of Vale de Draco:** Tokyo, Atsugi, Zama, Yokosuka & the surrounding area, Japan

**Stronghold of Warrior's Gate:** Korea

# Far West Tidings



## Special Christmas Edition 2011

Featuring songs, hymns and carols of the Far West



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**About the Cover:**

This original artwork, created by Lord Warris de Royle of Golden Playne, depicts a Lanxang warrior from ca. 1600 C.E.

**About the Titles:**

The **1456 Gutenberg** font face is used for titles throughout this issue. This font is available for free download (for PC or Mac OSX) at:  
<http://www.dailyfreefonts.com/fonts/info/4241-1456-Gutenberg.html>

**About This Special Edition:**

This issue appears in booklet format. Please print this document double-sided on 8.5" x 11" paper. We apologize for the lack of page numbers, and we hope to resolve this formatting problem in our next issue.

This holiday edition features songs of the Far West and Christmas carols of the Middle Ages. We do not endorse any particular religion, though religious music and customs were important to our historical period of study. We wish all our readers a very happy holiday season, regardless of which holidays they celebrate!

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**Far West Tidings**

# Baronial Calendar

with additional events hosted by  
Avalon and Castle Tintagel

## December

- 10 文化研究 [Culture Day] .....Avalon (Castle Tintagel, Tokyo, Japan)
- 17 Lucia Feast and Bardic .....Battle Rock (Okinawa, Japan)
- 17 Year-End Party .....Avalon (Tokyo, Japan)
- 20 Baronial Business Meeting .....Far West (#farwest, www.efnet.org)

## January

- 07 Twelfth Night .....Warrior's Gate (Seoul, South Korea)
- 24 Baronial Business Meeting .....Far West (#farwest, www.efnet.org)

## February

- 21 Baronial Business Meeting .....Far West (#farwest, www.efnet.org)

## March

- 20 Baronial Business Meeting .....Far West (#farwest, www.efnet.org)

## April

- 07–08 Spring Coronet Tournament .....Vale de Draco (Camp Zama, Japan)
- 24 Baronial Business Meeting .....Far West (#farwest, www.efnet.org)

## May

- 22 Baronial Business Meeting .....Far West (#farwest, www.efnet.org)

## June

- 16–17 Baronial Birthday .....Accepting Bids (To Be Announced)
- 19 Baronial Business Meeting .....Far West (#farwest, www.efnet.org)

## October

- 20–21 Fall Coronet Tournament .....Accepting Bids (To Be Announced)

## December

- 21–23 Tourney at the End of Time .....Golden Playne (Thailand)

## Help us add your local branch's event!

Local Seneschals, please cc the Baronial Chronicler when you send your calendar requests and event copy submissions to Kingdom, so we can also add them to the Far West Tidings! If you already sent this information to Kingdom, please fwd us a copy so we can get it into the next issue! Event Autocrats, please send your requests through your local Seneschal. Thank you!

**Far West Tidings**

## Words from the Palatine Baron

Unto the populace of the Storied and Puissant Barony of the Far West does your Palatine Baron, Robert Huntman, send greetings!

The winter season is upon us and the Holidays a fading memory. Though our fortunate brethren in the warmer climes may notice this but little, those of us in the northern latitudes are feeling the icy chill of winter. Though the weather may keep us indoors more than we might wish, that does not mean that we must go into hibernation, like the bear, or flee south like the goose. Aside from the many armoring projects that have waited for the din of battle to die away, we can also turn our attentions to more artistic pursuits. I would like to remind you of the Baroness' challenge for each Canton, Stronghold, and Port to create banners of their Arms so that they might be displayed in all the corners of the Barony. Her Excellency is busy doing the same for banners of the Baronial badge. For those gentles (and, ahem, those cantons) that do not yet have registered arms, they should take the time to consult with their local or Baronial Herald to do so. The Far West Tidings is always seeking submissions to entertain and edify our populace. And it is the perfect time to learn a new art or science to enrich your experience.

It is with great sadness that we say goodbye to Lord Wilhelm Meis, who has enriched the Barony in many ways, not in the least in serving as her Chronicler. We must find another to take on the burden that he now lays down. But in addition to the vacancy created by the loss of our valued Chronicler, there are many other Baronial and local offices that also remain vacant. Though reports and paperwork are anathema to most right thinking folk, they are an evil that must be endured. And there are many experienced officers that can teach you ways to make the burden lighter. While this is a game, and should be fun for all, there is always some work that must needs be done. Please help your Barony and volunteer some of your precious time and efforts to keep her running smoothly.

Seneschals, remember to try and get your local events onto the Kingdom Calendar whenever possible. It lets the Kingdom know what we are doing, and who knows? Someone might be visiting our fair shores and want to attend. The Barony is strong, and we are doing great things. Let's make sure the world knows about it!

Finally I wish to repeat my challenge for each Canton to host at least one event a quarter, one of which I would like to be a Baronial event. The Baronial birthday approaches, and we will be seeking bids to host future coronet tournaments. So there are many opportunities to gather and enjoy this great game that we play. And with that I enjoin all of the members of this far flung Barony to come together as often as we may so that we may do Great Deeds together and revel in each others companionship.

As always, I remain in service,  
Robert Huntman,  
Palatine Baron of the Far West

## Words from the Baroness

Greetings unto the populace of the Barony of the Far West!

### Empty Isle, Stronghold of (Dormant)

*Diego Garcia*

Contact **Baronial Seneschal!**

### Eternal Winds, Stronghold of (Dormant)

*Misawa, Japan*

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Baroness Isabeau Bernac does wish you all a joyous and prosperous New Year! I am so grateful to be part of this amazing Barony and to have this opportunity to serve her. I have met so many wonderful people, seen many wonderful things and learned so much from my experience here. May this next year bring wonderful things for us all!  
Bonne annee!

## **Words from the Minister of the Exchequer**

Greetings unto all my fellow Far Westerners and more especially those honored to be our Exchequers.

We are coming to the end of another year and with it comes our greatest responsibility; the end of year reports or "2011 Doomsday" as it is known. It will be due to me by January 15, 2012. This will give me time to consolidate them before sending them on to Magister Klement to sign and he in turn to send it on to the Kingdom Exchequer and in turn with the Society Exchequer; all hopefully before they are due.

You all have done a fabulous job this year. I'm looking forward to working with you all again this next year. Let's make this next year our best ever. It is my wish to have every group for every quarter submitted on time. As a reminder, reports are due by the **fifteen** of the month after the end of a quarter (i.e. January – March is due April 15<sup>th</sup>, April – June is due July 15<sup>th</sup>, July – Sep. is due Oct. 15<sup>th</sup> and Oct. – Dec. is due January 15<sup>th</sup> of the new year).

With the new year also comes the need to renew warrants. The Kingdom Exchequer, Eilis O'Boirne, has requested that all information be sent to Warrant Deputy, Aldith Angharad St. George – (Carolyn Eaton) [exchequer@mists.westkingdom.org](mailto:exchequer@mists.westkingdom.org) He asks "that each of [us] please send the warrant request form from

(<http://sca.org/officers/exchequer/FinanceOfficeWarrant.pdf>) along with a copy of our driver's license or other government-valid ID (passport, etc.) and a copy of your SCA membership card. Even if you have sent this documentation before, please send it again". We can send scanned copies but if this is not possible you can mail them [Carolyn Eaton / 1720 Holland Dr. / Walnut Creek, CA 94597]. This information is due by December 23, 2011. Please arrange with Magister Klement to get his signature in time to meet this deadline.

Each Exchequer officer is to receive their warrant via e-mail. The great news is that the Society Exchequer has given permission for the West Kingdom to go to a roster system for its annual warranting – once an individual has been warranted as an Exchequer, they will reply to an annual roster e-mail to keep their warrant active, even if they shift positions within the Exchequery. Thus, it is important that we all get our information in as they are constructing a completely new roster and it will be essential for going forward into the years to come.

Thank you again for the chance I have to be of help. If you have any questions or need assistance please feel free to contact me.

Humbly,

Goodwife Tawny

aka Lady Thomasina de Buckley (mundanely Tammy Warren)

## Words from the Golden Peach Pursuivant

Hail unto the populace of the Palatine Barony of the Far West!

We have had a wonderful year with many great activities and many an award given. It has been my pleasure to serve this amazing group as your Golden Peach Pursuivant, the Baronial Herald.

We are a group hindered by distance but not by spirit and enthusiasm. We have a vast amount of skill among us. Is there anyone in need of having a scroll made? This is one of my goals for the coming year. I would love to match up some of our skilled artisans with those needing something fashioned.

It is also my wish to see as many of you as possible have a name and device submitted and approved. If there is anything you need help with please send me a request. I shall do my best to be of help or find someone who can.

Humbly,

Goodwife Tawny

AKA Lady Thomasina de Buckley (Mundanelly Tammy Warren)

## Words from the Baronial Chronicler

Unto the Baron and Baroness, my dear friends in Battle Rock and throughout the Far West, and all the many wonderful people doing great things today throughout the realm, I send greetings and holiday wishes!

It is with a heavy heart that I face the waning days of my time here in the crucible of the Far West, where we perpetually reinvent ourselves on the borrowed shores of lands far from home (well, except for Golden Playne). Yet I feel that I have made a new home here – one built with my own hands, and the hands of some very dear friends whom I never otherwise would have had the pleasure of knowing. This borrowed time, in these borrowed lands, has given me such opportunities to learn, to grow, and to thrive in many ways that I have never known elsewhere. Here on Battle Rock, as throughout the Far West, we have truly built our own house, and everything we do, we have done it our way.

Even as I watch these fleeting moments go by – spending my last Christmas on island, fighting in my last tournament on Battle Rock, working on my last A&S project in the Far West, publishing my last issue of the *Far West Tidings*, preparing for my last event here – I see so many newcomers joining our ranks. Some are coming from other SCA groups and bringing valuable skills and knowledge, as well as the experience to guide us as the group continues. Others just came for the food, or heard they could hit someone in the face with a stick, and they bring the new ideas to continue reinventing ourselves and the energy to drive us forward into the new year.

It is my hope that the legacy I leave behind myself as I leave this enchanted place, is that I have shown those who remain a few of the possibilities of what can be done. I hope that others will come forward with their articles, songs, poems, stories and artwork to bring the pages of future editions of the *Far West Tidings* to new life. I hope that future members of the populace will be able to look back at what we have done, here, in this era, and see the many possibilities that lie within themselves. I hope those future Far Westerners will see that if I, a person of no great experience, who never made himself stand out in any way

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over the course of years of play in the SCA, could accomplish something here, then they can accomplish many great things.

I would like to thank everyone who contributed in some way to this issue of the *Far West Tidings*, helping to make it one of the best issues I have ever seen. This publication is just another way that Far Westerners continue to make the Far West great! I would also like to thank my successor – whoever you are – for getting in touch with me before the end of the month (*hint, hint!*). What I mean to say is, I still need a successor, so please contact me ASAP if you love your barony and have access to a computer. All you need is some sort of word processor, and if you don't already have one, OpenOffice.Org offers a pretty good one for FREE! All I have used for making my issues of the *FWT* are OpenOffice and GIMP (which is also free, for handling any image manipulation I have needed). As I've said before, it's the easiest job in the Barony!

Everyone in the Barony has touched my life in some way. Thank you all, merry Christmas, happy holidays, and to all a blessed new year!  
Wilhelm Meis

## Words from the Battle Rock Seneschal

It was a bright day when I learned of Battle Rock and since then I have enjoyed every minute of it. Battle Rock is a great group with a lot of energy, focus and drive. We have multiple events throughout the year and are planning even bigger and better events for the next year. This past year we have had multiple Battle Rock Championships, Feasts, and Baronial level events and even had the King and Queen of the West grace us with their presence. We are excited for the next up and coming event which will be the feast and tourney of St. Lucia. We will have a whole roasted pig as well as other removes to satisfy the hungry bellies of our noble populous while they will be entertained with the feats of our fighters here.

Battle Rock has grown and even though we will be losing some members soon, we always have new ones coming in. We will continue to push for more and make our Barony and the Royalty within proud to say we are a part of the Far West. I always hear how proud people are of what we have accomplished here but I can whole heartedly say that we are even prouder to be a member of this Great Barony, the Barony of the Far West.

Lord Bjorn Olfuss  
Seneschal of the Stronghold of Battle Rock

## Words from the Golden Playne Seneschal

Greetings from the Canton of the Golden Playne!

As you may have heard, many of our members and their families have been affected by the recent heavy flood in Thailand. In October, we were pleased to host the Far West Fall Coronet Tourney, but, sadly, a few of our members could not make it due to the flood. Almost all of us are students whose schools and universities could not open due to the disaster. To turn this bad situation into good, Lord Kaesó Flávius Artórius Gladius, our brave Roman warrior, announced a School Break Heavy Combat Fighter Practice Marathon. We held several fighter practices during the weeks of flooding. Our members

are strong, and, even though the first floor of their houses was under water, they still came to participate.

In November, we had the honor to welcome Baron Otto Spilman and Baron Vail Visconti to our shores when they came to visit. On the 5th of November, we introduced Baron Otto and his family to the marvelous food at Methavalai Sorndaeng Restaurant, a famous Bangkok restaurant which has been around for over half a century. The tables were so overburdened with wondrous fare that there was still food left when everyone finally surrendered to satiety. Two weeks later, Baron Vail and Lord Gunnar joined the fighters of Golden Playne for our biweekly practice at the National Stadium and then treated everyone to dinner at the famous Somboon Seafood Restaurant, which has the best fried curry crab in the Knowne World. We would like to thank both Their Excellencies for their kind visit, and we would particularly like to thank Baron Vail Visconti and Lord Kage for donating a large quantity of very high-quality armor to the Canton's armory.

We continue to face the same difficulties that have beset us in the past: most of us are poor students, and we are still hunting for a good site for fighter practices that doesn't present transportation difficulties for those who don't own their own cars. Additionally, armor is hard to make and presently too expensive to import. Many of our members have been training with us for more than a year and still don't own a minimum set of armor.

Despite these challenges, everyone is having fun. We are now a mere seven members short of meeting the number necessary to become a barony, and we are continuing to grow at a swift but healthy pace. Our fighters are collecting money to equip themselves, slowly but surely. We will keep on fighting. For the Canton of Golden Playne: Hip! Hip! HUZZA!!!!!!

Regards,

Grímr Korní

Seneschal of the Canton of Golden Playne

## The Dolphin's Spout

Magister Klement St. Christoph

Seneschal of the Palatine Barony of the Far West

Greetings, my fellow Far Westerners!

The Gregorian year is drawing to a close; by the time these words reach you, the solstice season will likely be upon us. As I review my records from the past couple of years, I am pleased to observe that the Palatine Barony has been experiencing a period of unprecedented activity. If our Yahoo group is any indication, 2010 and 2011 have seen more interaction at the Baronial level than any previous year; only 2004 comes anywhere close to rivaling what has been going on recently. Furthermore, this activity has not come about at the expense of the local level. Our Strongholds, Port, and Canton remain vibrant with the energy of many members. Our events are numerous and diverse. Perennial fears of the Perilous Consuming Serpent that so often ravages our shores are offset by news of fresh arrivals from distant lands, and there have even been encouraging signs of rejuvenation in some of our dormant branches.

This year has also witnessed the growth of interest in the SCA in new

## Unabridged Baronial Regnum of the Palatine Barony of the Far West

*East and Southeast Asia  
Indian Ocean*

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## Gaudete (Rejoice!)

Anonymous, 16<sup>th</sup> c.

Written in Latin, probably of Swedish/Finnish origin, published in *Piae Cantiones* in 1582. This 16<sup>th</sup> century Christmas carol rejoices in the birth of Christ, with the refrain "Rejoice, rejoice! Christ is born of the Virgin Mary, rejoice!"

Gaudete, Gaudete! Christum est natus  
Ex Maria Virgine, Gaudete!

Tempus adest gratiae  
Hoc quod optabamus,  
Carmina laetitiae  
Devote reddamus.  
(Chorus)

Ezechielis porta  
Clausula pertransitur,  
Unde lux est orta  
Salus invenitur.  
(Chorus)

Deus homo factus est,  
Natura mirante,  
Mundus renovatus est,  
A Christo regnante.  
(Chorus)

Ergo nostra contio  
Psallat jam in lustro,  
Benedicat Domino,  
Salus Regi nostro.  
(Chorus)

## HAIL TO THE DOLPHIN

Words by Wilhelm Meis; Tune inspired by "Hail to the Hammer" by Týr [Meadhall anthem style – mostly sung in a stately chorus, though the lines starting with "Remember" are sung a little faster, with feet stomping/fists pounding at 60 bpm throughout.]

Those who settle on Far West shores  
Under the new moon  
Remember those who had come before  
Gone are the old ones  
(Scattered out across many kingdoms)  
Beyond our shores lie the Known World's edge  
Our scattered fiefdoms  
(Lying on the edge of the Kingdom)

Remember those that died, Sword in hand in ancient times  
Hail to the Dolphin!  
(Watching over all of the King's men)  
Remember ancient times, Heroes' tales in bloody lines  
Gone is the season  
(Let us now remember the reason)

For the code of chivalric law  
Raise a glass and hip hip huzzah!  
(Watching over all of the King's men)  
Hail to the Dolphin!

Hail to the Dolphin!  
Hail to the Dolphin!  
Hail to the Dolphin!

territories. We have been contacted by individuals in China, India, and Singapore. So far, we have been a bit lackadaisical about developing these contacts (*mea maxima culpa*), but I trust that we will improve in the coming year. For now, we seem to have established a solid connection with Singapore in the person of Joshua Tan, and I hope you will all provide him with whatever aid he needs to cultivate the SCA in his area. His contact information can be found in the Baronial Regnum under the Baronial Seneschal.

### Officers Needed

The Palatine Barony of the Far West is in imminent need of a new Chronicler. As I understand matters, this will be the last issue of the *Far West Tidings* that Lord Wilhelm Meis will be publishing. Anyone interested in finding out more about the Office of Chronicler should contact His Excellency Robert, the Palatine Baron of the Far West, His Excellency Magister Klement St. Christoph, the Baronial Seneschal, and Lord Wilhelm Meis, the Baronial Chronicler. Contact information for these individuals can be found in the Baronial Regnum elsewhere in this issue of the *Far West Tidings*.

We will also be looking for members to take over the Offices of Baronial Webminister and Baronial Chirurgeon in the not-too-distant future. If anyone is interested in either of these jobs, now would be an excellent time to get in touch with the current Officers to find out what is involved. In addition, there are a multitude of potential Baronial Offices which still stand vacant; a complete listing thereof may be found in the Baronial Regnum. Their Excellencies Robert and Isabeau would be delighted if enterprising individuals were to declare themselves interested in setting up any of these Offices. Of these vacant Offices, Baronial Scribe and Minister of the Lists deserve the highest priority in my estimation. Interested parties should contact me at their earliest opportunity. I look forward to hearing from you soon.

### Bids for Upcoming Baronial Events

Their Excellencies Robert and Isabeau, Palatine Baron and Baroness of the Far West, are currently accepting bids for the 25th Baronial Birthday Celebration (16-17 June 2012) and the 2012 Fall Coronet Tournament (20-21 October 2012). The Baronial Birthday Celebration will incorporate the competition for the Bard of the Far West, and the 2012 Fall Coronet Tournament will center on the Arts and Sciences coronet lists to choose the successors to the Baronial throne. Event bids may come either from local branches or from individuals. So, if you live within the vast lands of the Palatine Barony but you do not reside in one of the established Cantons, Colleges, Ports, or Strongholds, you are nonetheless eligible to bid.

Event bids will be reviewed at the January Online Baronial Business Meeting to be held on Tuesday, 24 January 2012. Anyone who wishes to have a bid considered at this meeting should send it to His Excellency Magister Klement St. Christoph, Seneschal of the Palatine Barony of the Far West, no later than Friday, 20 January 2012. Please submit all bids by e-mail to [klement\\_st.christoph@yahoo.com](mailto:klement_st.christoph@yahoo.com) with a backup copy to [farwest.seneschal@gmail.com](mailto:farwest.seneschal@gmail.com). **Further information on what should be included in an event bid may be requested from the Baronial Seneschal by e-mailing him at the same addresses.**

### Non-Member Surcharge (NMS)

Finally, I have some very good news regarding the status of the nonmember surcharge (NMS) in the Palatine Barony of the Far West. I have been in contact with Tim Jennings, the Board Ombudsman for the Kingdom of the West, and he has confirmed that, as far as he has been able to determine, the most recent action by the Society for Creative Anachronism's Board of Director on this matter, recorded in the Board Minutes for July 2005, granted the Palatine Barony of the Far West an NMS variance. Therefore, at this point and until we receive additional instructions to the contrary, we do not have to charge an NMS fee at events held in the Palatine Barony of the Far West, and we no longer have to include statements about NMS fees in event announcements we submit for publication in *The Page*.

Well, that's everything I want to cover in this month's "Dolphin's Spout". I hope you find the information useful. Look for more words from your Baronial Seneschal in the next issue of the *Far West Tidings*.

## BARDIC ARTS IN THE SCA

by Wilhelm Meis, A.S. XLV

### What is a bardic art?

There are a number of arts and activities encompassed under the rather broad term "bardic arts" which pertain to the SCA, including instrumental and vocal music, poetry (both written and recited), storytelling, comedic acting, and occasionally other arts such as the art of clever insults. The common thread here is that it involves a human performance that is artful and entertaining.

### What is a bardic circle?

At war, one often hears of an evening activity called a "bardic circle". This is simply a gathering of SCA bards to share some songs and tales around the campfire, enjoy each other's company, and perhaps offer some friendly critique to help guide beginning bards to improve their craft. There are no requirements to gain entry, other than to have a song to sing or a story to tell, and there is no such thing as "not good enough" - all who are willing are welcome at the bardic circle, regardless of their experience or skill level. For anyone interested in learning more about the bardic arts, a bardic circle can be a great place to make contacts that can help you find resources for both instruments and research.

### How can I get started?

There are a few ways to embark on a bardic path that will suit your interests and abilities. You may have a favorite song or poem from period literature, and reciting it is an excellent way to join in on a bardic circle. Another way to get started is by researching your persona to find stories or poems appropriate to your particular period, and some folks even have the ability to slip into their persona and tell their own story as a bardic presentation. If you are interested in music, a recorder or whistle may be obtained cheaply, though drums and stringed instruments may be more expensive. Your local musical supply store should have information on obtaining entry-level training on most instruments.

## In Dulci Jubilo

Heinrich Seuse, ca.1328

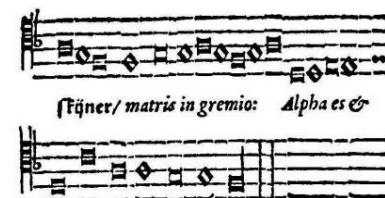
Written in a mix of Latin and Middle High German, this carol has seen many translations and has been republished in several languages over the subsequent centuries. This is one of the few medieval carols to survive to the 19<sup>th</sup> century.

In dulci jubilo,  
Nun singet und seid froh!  
Unsers Herzens Wonne  
Leit in praesepio,  
Und leuchtet als die Sonne  
Matris in gremio,  
Alpha es et O, Alpha es et O!

O Jesu parvule  
Nach dir ist mir so weh!  
Tröst mir mein Gemüte  
O puer optime  
Durch alle deine Güte  
O princeps gloriae.  
Trahe me post te, Trahe me post te!

O Patris caritas!  
O Nati lenitas!  
Wir wären all verloren  
Per nostra crimina  
So hat er uns erworben  
Coelorum gaudia  
Eia, wären wir da, Eia, wären wir da!

Ubi sunt gaudia  
Nirgend mehr denn da!  
Da die Engel singen  
Nova cantica,  
Und die Schellen klingen  
In regis curia.  
Eia, wären wir da, Eia, wären wir da!



ω, Alpha es et ω.  
O Ieſu parvule för tigh ät migh ſo we!  
Tröſt migh i mitt ſinne O puer optime,  
Ä ätt migh tün godheet ſinne O princeps gloriae,  
Trahe me poſt te, trahe me poſt te.  
O Patris charitas, O Nati lenitas,  
Wij wore plat förderffuadh per noſtra crimina,  
Nu haſſuer hā oß förwärfuadh celorū gaudia,  
Eya wore wij thār / Eya wore wij thār.  
Vbi ſunt gaudia Ther ſunger man / Eya!  
ſwar Englanar ſunga nova cantica,  
Dch ſielanar ſpringa in regis curia,  
Eya wore wij thār / Eya wore wij thār.



"In Dulci Jubilo" as it appears in *Piae Cantiones* (1582)

## The Golden Hall of Battle Rock

by Wilhelm Meis

Since ancient times  
our princely lines  
have conquered western shores  
and proudly hailed  
that phoenix sail  
vert azure gules and or

We'll slay the foes  
and take the field now  
we'll lay them down one by one  
their shattered bones  
and tattered flags  
beneath the phoenix sun

We'll split their shields  
and crush their armour  
the Battle Rock shakes beneath  
as one by one  
they each succumb  
to our spearmen's reach

Since days of yore  
the ancient lore  
has sung our victory song  
since Egil's scorn  
had Bloodaxe borne  
these shores we have held strong

We are outnumbered  
ten to one here  
though we pride ourselves the odds  
we will take them  
one by one  
send them over to the gods

We will ever  
fight for honour  
hew our foes down one and all  
until the time  
when we shall dine  
In Asgaard's golden hall

We are the sons  
of ancient northmen  
following the flaming hawk  
proud we stand  
and proud we'll die here  
on the shores of Battle Rock!

## The Wanderer

(Excerpt)

An Anglo-Saxon fragment, translated by Nora Kershaw (1922)

What has become of the steed? What has become of the squire? What has become of the giver of treasure? What has become of the banqueting houses? Where are the joys of the hall? O shining goblet! O mailed warrior! O glory of the prince! How has that time passed away, grown shadowy under the canopy of night as though it had never been! There remains now of the beloved knights no trace save the wall wondrously high, decorated with serpent forms. The nobles have been carried off by the violence of spears, by weapons greedy for slaughter and by mighty Fate, and these ramparts of stone are battered by tempests.

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### A few examples of bardic arts and activities.

Most would agree that one of the greatest aspects of reenactment events – from Renaissance faires to SCA wars – is the music, whether it be a trio of recorders on Merchant Row or a wandering minstrel with a mandolin and a hat full of coins. Music is not only entertaining but also lends an irreplaceable piece of period authenticity to the atmosphere of an event. Poetry also has its place, whether offered as a toast at the feast table delivered in verse, or as a rambling saga told over the campfire. There are both musical ensembles who practice together and comedy troupes who perform plays and skits. Jugglers, magicians, insulters, sharp-witted beggars, and even silver-tongued thieves all have a part to play. Some peers and heads of households have also been known to have their own personal minstrels or heralds to sing their praises at war.

### Poetry and song in the SCA and in period.

Some great songs and poems can be found in period literature, but many of our most memorable verses were written by SCA members about their experiences within the SCA. Some reflect period forms and styles, while others simply set period themes to a popular modern tune. The best songs have both a catchy tune and memorable words so that they can be quickly learned and remembered at the next event. Some songs may commemorate a battle, some are sung in memory of a beloved knight or king who has since departed, some express a love of one's kingdom, or some are sung just to entertain. Some SCA members have compiled song books, a few of which can be found online. Be aware, however, that while there is no copyright on works written in the Middle Ages, there usually is a copyright on those written by SCA members. When in doubt, contact the author to seek their permission to reproduce their work.

### An example of a period short story: The Parable of the Prodigal Son (Luke 15:11-32) 11<sup>th</sup> c. version from <http://davies-linguistics.byu.edu/polyglot/>

He cwæð: soðlice sum man hæfde twegen suna. þa cwæð se gingra to his fæder; Fæder. syle me minne dæl minre æhte þe me to gebyrð: þa dælde he him his æhte; þa æfter feawa dagum ealle his þing gegaderude se gingra sunu: and ferde wræclice on feorlen rice. and forspilde þar his æhta lybbende on his gælsan; þa he hig hæfde ealle amyrrede þa wearð mycel hunger on þam rice and he wearð wædla; þa ferde he and folgude anum burhsittendan men þæs rices ða sende he hine to his tune þæt he heolde his swyn; þa gewilnode he his wambe gefyllan of þam biencoddun þe ða swyn æton. and him man ne sealde; þa bepohte he hine and cwæð; Eala hu fela yrðlinga on mines fæder huse hlaf genohne habbað and ic her on hungre forwurðe; Ic arise and ic fare to minum fæder. and ic secge him; Eala fæder ic syngode on heofenas. and beforan þe: nu ic neom wyrðe þæt ic beo þin sunu nemned. do me swa anne of þinum yrðlingum; And he aras þa 'and' com to his fæder. and þa gyt þa he wæs feorr his fæder he hyne geseah and wearð mid mildheortnesse astyrod and agen hine arn and hine beclypte and cyste hine; þa cwæð his sunu; Fæder. ic syngode on heofon: and beforan ðe. nu ic ne eom wyrþe þæt ic þin sunu beo genemned; þa cwæð se fæder to his þeowum; Bringað raðe þæne selestan gegyrelan and scrydað hyne and syllað him hring on his hand: and gescy to his fotum. and bringað an fætt styric and ofsleað and utun etan and gewistfullian: forþam þes

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min sunu wæs dead and he geedcucude: he forwearð and he is gemet; þa ongunnon hig gewistlæcan. Soðlice hys yldra sunu wæs on æcere and he com. and þa he þam huse genealæhte he gehyrde þæne sweg and þæt weryd. þa clypode he anne þeow and axode hine hwæt þæt wære; þa cwæð he þin broðor com. and þin fæder of sloh an fæt celf forþam þe he hyne halne onfeng; þa bealh he hine and nolde ingan; þa eode his fæder ut and ongan hine biddan; þa cwæp he his fæder andswarigende; Efne swa fela geara ic þe þeowude and ic næfre þin bebod ne forgymde. and ne sealdest þu me næfre an ticcen þæt ic mid minum freondum gewistfullude; Ac syððan þes þin sunu com. þe hys spede mid myltystrum amyrd: þu ofsloge him fætt celf; þa cwæp he sunu: þu eart symle mid me: and ealle mine þing synt þine þe gebyrede gewistfullian and gebliissian forþam þes þin broðor wæs dead and he geedcucede he forwearð and he is gemet.

### An example of a period song: Non Nobis

The hymn "Non Nobis" derives from Psalm 113:9 (Vulgate). In Shakespeare's *Henry V*, it was said to be sung after Henry's victory at Agincourt, suggesting that the hymn was known in that time (1415), certainly at least by the time Shakespeare wrote the play (1599). An adaptation of it can be found in Kenneth Branagh's 1989 film. The text is rather simple and memorable:

(Original text)	(As adapted in the 1989 film)
Non nobis, non nobis, Domine	Non nobis, Domine, Domine
Sed nomini tuo da gloriam.	Non nobis, Domine
	Sed nomini, sed nomini,
	Tuo da gloriam.

### Some tips on writing an SCA song or story.

SCA bards often compose songs that may be particular to their (or another's) persona (e.g. 'Song of the Hirth Banner' by Andrixos Seljukroctonis), their kingdom (e.g. 'With the King of Calontir' by Fernando Rodriguez de Falcon), or a battle (e.g. 'The Gate We Couldn't Hold' by Andrixos Seljukroctonis), though some songs are more common to the SCA experience (e.g. 'A Grazing Mace').

SCA poetry includes limericks, haikus, eddic verses, and everything in between. Nearly anything goes (when no children are around) and skill levels range from newbie to bestseller. Any period of medieval/Renaissance writing is appropriate, as well as pieces obviously written by and for the SCA, and songs and poems can be equally enjoyed in any language. If reciting a song or poem that is NOT of your own composition, it is good practice to mention the author or source by name (if known), but especially if it is a modern composition by another author.

There are a great many sources to help you get started, including period songs and sagas, SCA song books, guilds and bardic colleges, and even some bardic Laurels. Pick a song or short story and memorize it in time for your next bardic circle!

## The Elfin Knight

by Wilhelm Meis

based upon early versions of the "Scarborough Faire" ballad

The wynd hath blawn my plaid away,  
And oure the hills and far away,  
And far away to Norroway,  
My plaid schal not be blawn away.

The Elfin knight sits on yon hill,  
Ba, ba, ba, lillie ba  
He blows his horn baith loud and shrill,  
The wynd hath blawn my plaid away.

He blows it east, he blows it west,  
' wish that horn were in my kist\*  
[box]

He blows it where he liketh best  
He blows and blows my plaid away.

I haue a sister, younger than me,  
Yesterday, married was she  
And if that knight would marry me  
The wynd would blaw my plaid not away.

No sooner these words my heart hath said,  
Bring that horn and blaw it for me,  
That Elfin knight came up to my bed  
The wynd hath blawn my plaid away

Ye must make me a Cambric sark\*  
[shirt]

This curtisie the knight asked of me,  
Without any seam or needlewark,  
if thou wouldst be married to me

If this courtisie I do, knight, for thee,  
Thou must do another to me:  
I have an aiker\* of good ley lands,  
[acre]

Which lyeth low betwixt the sea  
strands.

Maun\* ye plough't wi your touting  
horn, [must]  
And ye saw't wi one pepper corn.  
And ye maun harrow 't wi a thorn,  
And haue your wark done ere the morn.

Thou must bring it oure the sea,  
Fair and clean and dry to me.  
And when ye haue done finished your wark,  
Then to me come, and ye'll get your sark.

'I'll not quit my plaid for my life,'  
Quoth the Elfin knight then to me,  
'It haps\* my seven bairns and my wyf  
[risks]

The wynd schal not blaw my plaid  
away.'

'I schal keep my maidenhead still,  
I schal keep my lands by the sea.  
The Elfin knight may do what he will,  
The wynd schal not blaw my plaid  
away.'



# Songs of the Far West

Including some medieval Christmas carols

## Heavy Fighter Plaid Pants

By Lord Bjorn Olfuss

"To the tune of spongebob squarepants"

Who lives on the Battle Field down by the Sea Heavy Fighter Plaid Pants Sweaty, shiny, and noble is he Heavy fighter Plaid Pants If a quick death is something you wish Heavy Fighter Plaid Pants Then pick up a sword and try not to miss Heavy Fighter Plaid Pants Swing with your might and fight to your end Heavy Fighter Plaid Pants Then buy him a beer and call him a friend Heavy Fighter Plaid Pants! Heavy Fighter Plaid Pants! Heavy Fighter Plaid Pants! He wears a white belt, a knight is he Heavy Fighter Plaid Pants His moves and might is greater than me Heavy Fighter Plaid Pants He will take you on as a squire, he will Heavy Fighter Plaid Pants Arm him up and watch the Kill Heavy Fighter Plaid Pants When pell work is all you do Heavy Fighter Plaid Pants Soon you will wear a white belt too Heavy Fighter Plaid Pants	A knight in time is what you will be Heavy Fighter Plaid Pants Don't you wish this would happen to me Heavy Fighter Plaid Pants! Heavy Fighter Plaid Pants! Heavy Fighter Plaid Pants! A smoky battlefield lies ahead Heavy Fighter Plaid Pants Its war so put that helm on your head Heavy Fighter Plaid Pants March to battle, Chest with pride Heavy Fighter Plaid Pants Fight beside your Kingdom in stride Heavy Fighter Plaid Pants Die today a man with honor Heavy Fighter Plaid Pants Or live to fight some more tomorrow Heavy Fighter Plaid Pants War is great and don't we wish Heavy Fighter Plaid Pants One day we will die like this Heavy Fighter Plaid Pants Chainmail and sword upon my grave Heavy Fighter Plaid Pants In Valhalla where I misbehave Heavy Fighter Plaid Pants SCA, life we live Heavy Fighter Plaid Pants Love it all it has to give. Heavy Fighter Plaid Pants Heavy Fighter Plaid Pants Heavy Fighter Plaid Pants
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# Making a Tournament Crest

by Wilhelm Meis

Crests are a delightful part of the pageantry of the medieval tournament, and with nothing more than a surcoat and a crest, you can turn even ugly armor into the habiliments of a great knight and relive the glory of the joust! Making a surcoat is simple and easy, even for those with little or no sewing experience, but that is another topic. Let us take a look at how crests were made in the Middle Ages, and how we can recreate them for our very own crest tourney.



For all the copious evidence of medieval tournament crests and their various shapes and colors, there are surprisingly few sources that tell us how they were made. Their actual composition and structure seems to be nearly as diverse as the crests themselves. Materials used in medieval tournament crests are known to include metal, wood, bone, horn, feathers, tanned leather, rawhide, cuir bouilli (hardened leather), and gesso (plaster). Tournament crests may be very realistic or completely abstract, and while German crests tended to reflect the main charge on the shield, a great many other crests had no relation whatsoever to the charges on the shield. A pair of horns, painted or dyed in the colors of the shield, made a popular crest, as well as various fan or comb shapes, some topped with plumes of ostrich feathers. There is truly no limit to the creativity!



*These examples from the Codex Manesse (German, 14<sup>th</sup> c.) show a few possibilities. Fan shapes (pictured at left) and pairs of painted horns appear frequently in manuscript evidence. Looking at the crest pictured at right, might Herr Walther have ridden into tournament with a live bird caged over his helm?*

Some sources can be found online, such as fellow SCAdian Randy Asplund's paper.<sup>1</sup> One available source on the construction of medieval crests was Cennino Cennini's *Il Libro dell' Arte*, a 15<sup>th</sup> century art book which gives the following account (in much greater detail): First, lay out a piece of leather or rawhide and cut out a shape twice so that the two pieces match up back to back, then sew the edges together, leaving an opening at the bottom. Then soak the leather and turn it inside out. Pack the wet piece full of sand and place it in the sun to dry (be sure to turn it periodically). Once it is dry, dump the sand out and you have a stiff, hollow, light-weight foundation upon which to apply layers of gesso (a plaster made of hide glue and gypsum), which can then be moulded into shape to give as much or as little detail as you like. Paint over the gesso, and you have a splendid period crest for jousting!



Unfortunately, it will be smashed to pieces within the first few blows from a stick of rattan, so we may want to use a slightly different method. We must also think of safety, and small parts or metal bits could pass through an eye slit or bar grill once a crest starts to get smashed apart. This may be somewhat limiting, but it need not prevent you from making most any form of crest you like. A pair of horns make a great crest. Leather can be moulded wet and allowed to dry into a firm shape. Foam can be cut out or carved into most any shape, then covered and painted. A mold could be made and then filled with an injectable material. Papier-mâché works great too. Use your imagination!

Battle Rock held a crest tourney at Beltane this year and it was a blast! There are whispers, even now, of holding another crest tourney next Beltane, and I would recommend this style of event to any stronghold or canton. It's easy to put on – simply have fighters make their own crests (be mindful of the potential for breaking parts and flying debris), and establish some basic guidelines. We decided to have crests initially stand at least 6" above the brow, and any crest beaten down to less than 2" above the brow is declared "dead". The objective is to unseat the crest, so blows to the head and body are of no consequence.

1 Asplund, Randy. "A casual discussion on making Medieval crests for tournament helmets". <http://www.randyasplund.com/browse/medieval/crest.html>  
See the Crestfallen history page for more ideas:  
<http://www.bergental.org/History/Crestfallen.html>

## CHRISTMAS CAROLING IN THE MIDDLE AGES

by Wilhelm Meis

Did medieval Christmas celebrations include caroling and other traditions we know today? Many of today's traditions existed in some form in Christmases of the Middle Ages, but we would scarcely recognize them. Almost all of the treasured Christmas carols we sing today were in fact written in the 19<sup>th</sup> century, as Victorians sought to reinvent caroling after the post-reformation spread of Puritanism had stripped Christmas of all its medieval and renaissance traditions. Indeed, most of our modern Christmas traditions, as we know them, came from 19<sup>th</sup> century England and Germany, but many of these traditions had some root in medieval or older customs. The holly and the ivy, christmas wreaths, mistletoe, and health-drinking can all be traced back to heathen times. Songs rejoicing in the birth of Christ have been found in several manuscripts, some written in Latin, others in German, Old French, Anglo-Saxon, Middle English and Middle French. None of the medieval carols were written in Modern English because Modern English itself didn't come about until around 1600.

Some clues to the history of caroling may lie in the history of the word itself. In *Ancient English Christmas Carols* (1914), author Edith Rickert tells us that by the dawn of the 14<sup>th</sup>-century in England, the French word *carole* was used in reference to choral songs of a secular variety, and it was some time later that the word came to refer almost exclusively to the sacred choruses of the holidays (which Rickert notes have always been called *noëls* in French).

Laws and church decrees also offer some evidence of the nature of medieval Christmas parties – you don't prohibit something, after all, unless a lot of people are already doing it. Many of these early prohibitions in England were related to the thespian arts, though assuredly of a low brow variety. The years 408 and 425 saw laws against staging plays on the holiday, mummery (wearing masks) was prohibited in 578, and in 614 "filthy plays" were prohibited on the kalends of January (New Year's Day). Perhaps some credit for our rich caroling tradition is owed to St. Augustine, however, as he led to church to eventually adopt a policy of replacement rather than prohibition. If the people must have songs and plays, let the church give them some. So medieval clerics began writing sacred choruses celebrating the annunciation and the birth of their Savior.

Several manuscripts from the 15<sup>th</sup>-16<sup>th</sup> centuries contain considerable collections of sacred carols, and not surprisingly, this period shows a trend from Latin carols toward those written in the people's language. Another trend shows that while the first carols were written by clerics, the reigns of Henry VI, Edward IV, Henry VII, and Henry VIII saw a rise of carol writing in court music. A manuscript titled *Piae Cantiones* was published in 1582 by Finnish academics in Greifswald, then part of Sweden, containing a number of sacred carols penned in Latin, including "Psallat Fidelis Contio", "In Dulci Jubilo" and "Gaudete!".



# Music in Review

Mediæval Bæbes: *Mistletoe and Wine* (2003)

Review by Wilhelm Meis

Released for the 2003 holiday season, *Mistletoe and Wine* is the fifth offering from UK-based female a cappella group Mediæval Bæbes, founded in 1997 by Katharine Blake, et al. This macaronic collection of holiday-themed music mostly dating to the 13<sup>th</sup>-16<sup>th</sup> centuries (with a few exceptions), consists primarily of recordings plucked from the Bæbes' prior releases, with the exceptions of "The Holly & The Ivy" and "In Dulce Jubilo". Reflecting the changes in line-up and musical directions over the course of the four previous albums, as well as the linguistically diverse body of their repertoire, the resulting compilation shows some glaring inconsistencies in musical mood, production quality and even vocal talent. The clunky instrumentation and amateurish vocals of "L'Amour De Moi" may be off-putting to modern listeners, and the a cappella recording of "There Is No Rose Of Swych Vertu" also betrays an appalling lack of technical training, considering both of these tracks came from the group's fourth album, yet the warm harmonies of "In Dulce Jubilo" and the spritely energy of "Ecce Mundi Gaudium" show some of the Bæbes' strengths. I must warn also that modern listeners would not recognize much here as Christmas carols, since these are medieval carols that have fallen into obscurity. "Gaudete" is a classic early Christmas carol, but the Latin words and choral harmonies have a decidedly monastic feel. Nevertheless, while some tracks simply work better than others, I have added many of them to my own Christmas playlist.

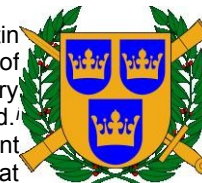
## Annotated track listing:

- |  |   |
|--|---|
| 1. The Holly & The Ivy (English, probably originating in 17 <sup>th</sup> c. Solo and chorus with violin/ drum accompaniment.)   | 7. Kinderly (Middle English. Chorus/round with percussion.)                             |
| 2. Gaudete (Latin, 16 <sup>th</sup> c. sacred Christmas carol, possibly of Swedish/Finnish origin, published 1582. Vocal solo and chorus, sung in the original Latin.) | 8. In Dulce Jubilo (1837 English/ Latin translation of 1328 German/Latin composition)   |
| 3. L'Amour De Moi (French, classical period. Sung in original French with early instrumentation.)  | 9. Love Me Broughte   |
| 4. Salva Nos (Latin, 13 <sup>th</sup> c. Solo and chorus with flute and percussion.)   | 10. I Am Eve  |
| 5. Glass Window  | 11. Quan Vey La Lauzeta   |
| 6. There Is No Rose of Swych Vertu (Middle English, 15 <sup>th</sup> c. A cappella.)   | 12. The Coventry Carol (Early Modern English, 16 <sup>th</sup> c. A cappella.)          |
|  | 13. Undrentide (Middle English. Chorus with drum.)                                      |
|  | 14. Ecce Mundi Gaudium (Latin, c. 1250. Solo and chorus with hurdy gurdy.)              |
|  | 15. Blow Northern Wind (Middle English, c. 1300. A cappella w/ ethereal accompaniment.) |

# What Is an Escutcheon?

By Wilhelm Meis

An *escutcheon* (from Anglo-Norman *escuchon*, from Latin *scūtum*, "shield")<sup>1</sup> is the graphical shield upon which a coat of arms is painted, as a direct representation of the military shield upon which surface medieval coat armory developed. This graphical shield, throughout the 14<sup>th</sup> and subsequent centuries, shows a development of contour that parallels that of contemporary military shields.<sup>2</sup> Smaller shield shapes often called *escutcheons* or *inescutcheons* are used in heraldry as mobile charges, often appearing either centrally or in groups. When they appear in groups, they may be blank or each may be charged, as the three escutcheons charged with crowns in the arms of the Swedish College of Arms (pictured at right). When they appear singly, centered over the larger shield, these appear for one of two reasons. In the case of *arms of pretense*, the bearer of the overall coat of arms has added the arms of another person – usually his heiress wife – borne in *pretense*, or claim, of the hereditary lands and titles attendant upon them.<sup>3</sup> In this case, the larger shield depicts the bearer's own hereditary arms while the inescutcheon depicts the arms which he is claiming to add to his own. In the second case, the *armiger* (bearer of arms) may display his own hereditary arms on an inescutcheon borne *en surtout* over a larger shield (often divided quarterly) depicting the territorial arms of his domains.<sup>4</sup> This became common



Erik XIV of Sweden, 1560<sup>iii</sup>

practice among post-medieval royalty in Northern Europe – such as the arms of Silvia, the current Queen of Sweden, which replaces the King's inescutcheon of the arms of the Houses of Vasa and Bernadotte for her own arms,<sup>5</sup> also the arms of the Prussian prince Leberecht von Blücher<sup>6</sup> – though this practice is also observed in Spanish and British marshalling practices.<sup>7</sup> *The Oxford Guide to Heraldry*, which terms the inescutcheon "the sixth Honourable Ordinary" (see "What is an Ordinary?" in the November 2010 FWT), states that its shape should follow that of the larger shield upon which it is placed.<sup>8</sup> Though peeresses and heiresses, as well as members of the clergy, lacking the use of military shields, often display their armorial achievements upon a lozenge or oval in place of an escutcheon,<sup>9</sup> some of these achievements include arms borne *en surtout* upon an inescutcheon which may or may not show such agreement.<sup>iv</sup>

## Notes:

<sup>i</sup> While the origins of heraldic bearings remain murky and almost certainly tied to totemic symbols reaching into remote antiquity, coat armory is a medieval development springing from the application of those symbols to military equipment. Neubecker dates this development to the 1130s and points to the Crusades as playing a key role (pp 66-67). In any case, depiction of totemic symbols upon military shields is not seen prior to the 12<sup>th</sup> century. *The Oxford Guide to Heraldry* asserts that "the coat of arms is the shield alone," and that

this is the essential element of any achievement of arms (p 50).

ii “Svenska Vapenkollegiet” licensed under the Creative Commons Attribution Share Alike 2.5 Generic license by Wikimedia Commons user Lokal\_Profil.

[http://commons.wikimedia.org/wiki/File:Svenska\\_Vapenkollegiet\\_vapen.svg](http://commons.wikimedia.org/wiki/File:Svenska_Vapenkollegiet_vapen.svg)

iii “Erik XIV of Sweden, 1560” public domain.

<http://commons.wikimedia.org/wiki/File:COASwedenEricXIV.png>

Erik was the son of King Gustav Vasa, whose canting arms are borne *en surtout* over a tournament shield bearing, quarterly: the three crowns of Svealand, the Folkung lion, the three lions of Denmark, and the lion of Norway – all of Erik’s domains.

iv In the aforementioned case of Queen Silvia of Sweden, her own arms are borne upon an oval placed over the larger oval of her territorial arms. In other cases, however, the inescutcheon may disagree with the overall shield, as in the case of the House of Este of Rome after 1471, when the Papal fief of Ferrara was granted by Pope Paul II to Borso d’Este. The arms of Ferrara are thereafter borne upon an oval over the crossed keys of the Papacy, borne in pretense over a heater shield typical of Italian armory of the period, displaying the hereditary arms passed down from Niccolo III d’Este. See illustration in *The Oxford Guide to Heraldry*, p 27.

1 *American Heritage Dictionary of the English Language*, 4<sup>th</sup> ed. Boston, MA: Houghton Mifflin Company. 2000.

2 Neubecker, Ottfried. *Heraldry: Sources, Symbols and Meaning*. New York: McGraw-Hill Book Co. 1976.

See also pp 13-15 of Volborth’s *Heraldry: Customs, Rules and Styles*.

3 Fox-Davies, Arthur Charles. *A Complete Guide to Heraldry*. New York: Dodge Pub. Co. 1909. Pp 539-541.

4 Fox-Davies, pp 541-543.

5 Volborth, Alexander von. *Heraldry: Customs, Rules and Styles*. Poole, Dorset, UK: Blandford Press. 1981. P 94.

6 Volborth, illustrated on p 75.

7 Volborth, p 91.

8 Woodcock, Thomas and John Martin Robinson. *The Oxford Guide to Heraldry*. Oxford: University Press. 1988. P 60.

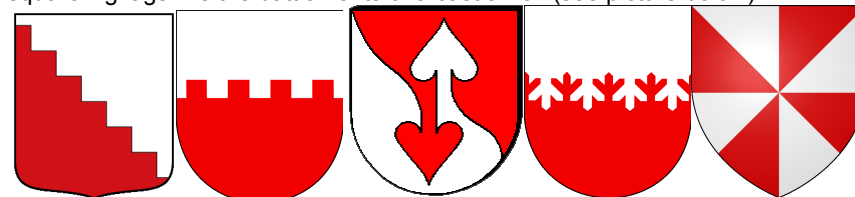
9 Fox-Davies, pp 60-61.

## Nobody Parties Like Herald!

By Wilhelm Meis

Do heralds have parties? Why, heralds have more parties than anyone! They have party per pale, party per fess, party per chevron, party per bend, party per counterbend, quarterly and tierced! If those last two don’t sound like much of a party, they’re more party than any of those others! The term *party* in heraldry means that the field is bisected (i.e. divided into two roughly equal halves) in the direction indicated, the two halves being different tinctures. You might remember some of those other terms in reference to some of the so-called *ordinaries* (see “What is an Ordinary?” in the November 2010 *FWT*).

These lines can also be given a particular shape as well as a direction, such as “party per bend *engrailed*,” or “party per fess *embattled*.” This means that the line of partition follows the pattern indicated. In the case of “party per bend engrailed,” the dividing line between the two halves runs diagonally from dexter chief to sinister base (i.e. from upper left to lower right), following a scalloped line. In the case of “party per fess embattled,” the dividing line crosses the center of the shield, dividing the field into upper and lower halves, along a line of square zigzags like the battlements of a castle wall (see picture below).



From left: 1. Party per bend indented; 2. Party per fess embattled; 3. *Im Lindenblattschnitt* (per linden leaf); 4. Party per fess per fir twig section; 5. Gyronny.

Quarterly means that the field is divided into four equal quarters, which may be per saltire (X shaped) though it is presumed to be per cross († shaped) unless otherwise specified. Tierced means divided into three equal parts, usually along a curved line like a parted pair of curtains, though some regional customs divide the field per chevron into a bottom third, the top two thirds further parted per pale (vertically). For those who like to rock and roll all night and party every day, there are also gyronny and chequy, but these are not for beginners. Gyronny divides the field into eighths along lines radiating from the center of the field, like the blades of a windmill. Chequy, as you may have guessed, divides the whole field into squares of alternating tinctures, usually about eight equal parts of each color. I know one fellow who parts his coat quarterly, with two of the quarters chequy. The result is quite festive, and it shows he likes to party all night – every time he needs to paint a new shield or sew a new surcoat!



A field can also be parted along any complex line that occurs in heraldry. For instance, modern Finnish heralds have registered coats parted per fir twig, in which case the dividing line is contorted into the figure of interlocking fir twigs (pictured above). But is there any historical precedent for this?



*Im Kleeblattschnitt* (reg. ca. 1901)

As a matter of fact, German heraldry shows “*im Lindenblattschnitt*” (parted per linden leaf), which resembles the spades in a deck of cards, each of alternating colors, encroaching into the field of opposite color (pictured above). I have never seen evidence that this occurs in actual heraldry earlier than 1901, and the date of this idea’s theoretical conception by heralds is unknown to me, but what a great way to party! Do heralds know how to party or what?