

The Quarterly Arts & Sciences Newsletter
of the Kingdom of Trimaris

THE TRISKELE



September 2025 A.S. LIX



Official A&S Supplement for the Kingdom of Trimaris



Volume 5, Issue 3



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Disclaimer

This is the September issue of the *Triskele*, the official Arts & Sciences supplemental newsletter of the Kingdom of Trimaris, published quarterly. Trimaris is a branch of the Society for Creative Anachronism, Inc., and *The Triskele* is published as a service to the SCA's membership. This newsletter is available online at <https://members.sca.org/apps/#Newsletters>. ©2025, Society for Creative Anachronism, Inc., with all rights retained by the author or artist. For information on reprinting photographs, articles, or artwork from this publication, please contact the Triskele Editor, who will assist you in contacting the original creator of the piece. Please respect the legal rights of our contributors.

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**September
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Letters from the Editors

Greetings unto you Trimaris! And happy 40th anniversary!

The time has come for me to search for a successor co-editor for the *Triskele*. The ideal candidate will have experience editing (preferably a newsletter similar to this one); extensive knowledge of how Google docs work; be comfortable with dealing with members of Peerages, Kingdom & Society Officers, and contributors; be able to maintain a strict schedule for publication and notices; have excellent grammar skills and attention to detail; be familiar with proper intellectual property usage; have a burning passion for all things Arts & Sciences in the SCA/Trimaris; and be able to dedicate the necessary time in order to ensure the publication remains the award-winning labor of love it is today.

If this sounds like something that interests you, please send a letter of intent and your CV to Master Gunther von Waldherz at chronicler@trimaris.org before October 1, 2025, if possible. If you don't fit all the criteria, that's okay! You will be trained until you feel ready to take over.

I hope to be producing the December 2025 4th Quarter issue with the assistance of the successor co-editor, and handing over the position in March 2026, when the 1st quarter issue is published.

Thank you in advance to those who apply!

Vôtre, en service to the Dream
and the Kingdom of Trimaris,

Melissent



**Maîtresse Melissent
Jaqueline la
Chanteresse, OL**

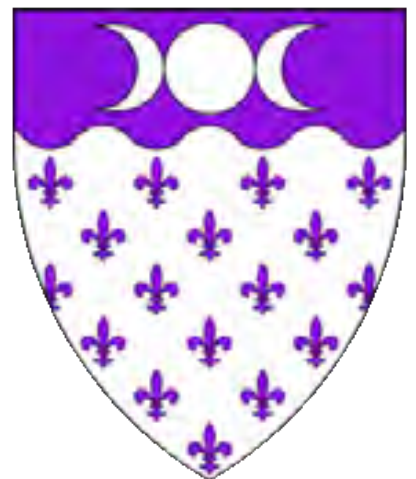


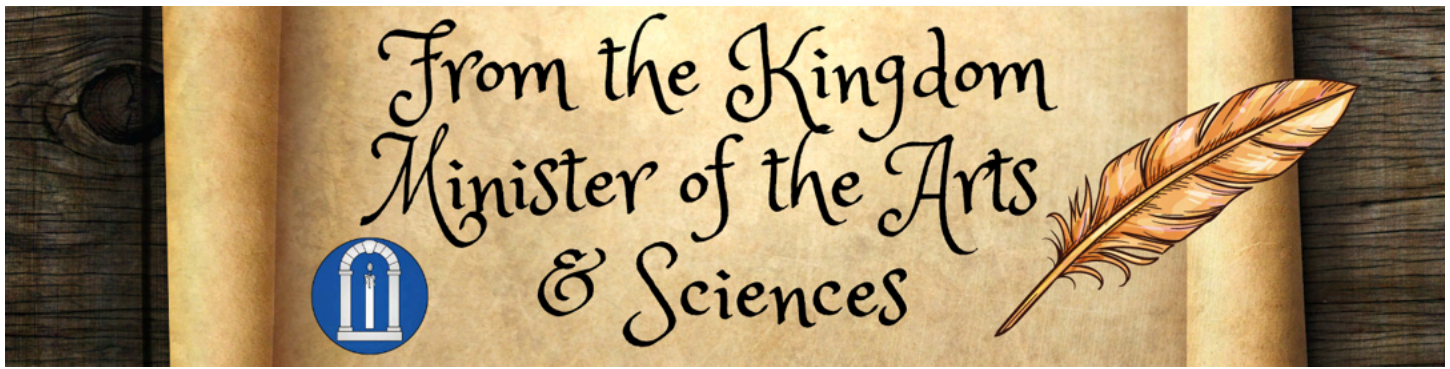
Letters from the Editors

Anthionette will be back next issue with her letter.



**Honorable Lady
Anthionette
de Caulmont**





Greetings, Esteemed Artisans and Scholars of Trimaris!

As summer's heat gives way to a slightly more tolerable autumn, the Kingdom of Trimaris prepares with the fervor for our event season. Our Arts and Sciences community has toiled the summer months to weave a tapestry of creativity and scholarship, with regional competitions heralding the path to our grand Kingdom Arts & Sciences Faire in January. Join us in celebrating the artistry that lights our realm!

Regional A&S Competitions Beckon

The horns of Trimaris call all artisans and bards to two splendid regional events, where your works may shine and prepare you for the Kingdom Faire:

Ex Opus Southern Regional ArtSci and Bardic Carnival (September 12-13, 2025):

A joyous gathering of craft and song, this carnival invites all to display their talents. Enter A&S competitions with works of embroidery, calligraphy, or brewing, or take the stage for bardic performances—songs, poetry, or tales in period style.

Village Faire (September 19-21, 2025):

This regional A&S competition welcomes artisans to showcase their mastery alongside archery, rapier combat, thrown weapons, and a grand feast.

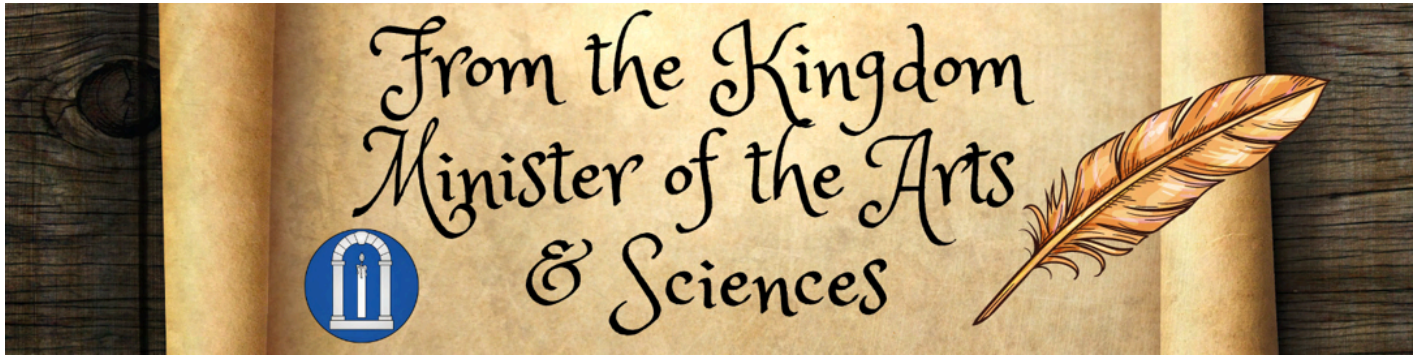
Oldenfeld Yule (December 12, 2025):

Celebrate the winter season with the Barony of Oldenfeld's festive Yule event, featuring a regional A&S competition. Bring your finest works, from illuminated scrolls to period cuisine, to vie for recognition and hone your craft. Join the merriment with feasting and camaraderie in true Trimarian style.



**Count
Valbrandr Strúgr**





The Road to the Kingdom A&S Faire

Our regional events set the stage for the Kingdom Arts & Sciences Faire in January, where Trimaris' finest will vie for renown. From costuming to poetry to cooking to blacksmithing, this grand celebration will showcase the heart of our Kingdom's creativity. Whether novice or master, all are welcome to make your mark.

Whether you wield needle, quill, or hammer, your artistry strengthens Trimaris. Enter the Ex Opus Carnival or Village Faire, attend an A&S class, or guide a newcomer in their craft. Visit www.trimaris.org for event schedules and resources.

For Trimaris, where art and honor reign!

Yours in Service,

Valbrandr

Valbrandr Strugr, KMOAS

Arts & Sciences Happenings



Hail and well met, good gentles of Trimaris!

Your friendly, loyal Arts & Sciences Expo Deputies Lord Kelwyn Owain & Honorable Lord Philippe d'Artaignan are here to thank you to all who participated in our previous Kingdom Art-Sci Expo that occurred at Trimaris Memorial Tournament on May 23 - 25, 2025.

We had several great displays from wonderfully talented and creative gentles. Such as Alora of Sudrholt (Laura Jayne Riggs) and her fine samplings of mead, which went over quite well. Baroness Birna Isleifsdottir (Gypsey Teague) with her handmade boxes, handmade book on Norse Cosmology along with her library of books as well as her impromptu lecture on Viking culture and literature. Xiao Mei Jia (Giselle Bermudez) with her study in Tang Dynasty costume and culture, and Laska Koudelka with her nalbinding works.



Our next upcoming Art-Sci Expo event will be at Fall Coronation, which also coincides with the 40th anniversary of Trimaris! Huzzah! It will be our second event at our new site, Camp Trinity. After much discussion from the previous event, we will have more signage available on site to direct everyone to the hall where the Art-Sci Expo will be positioned.

Upcoming events:

Name: Fall Coronation

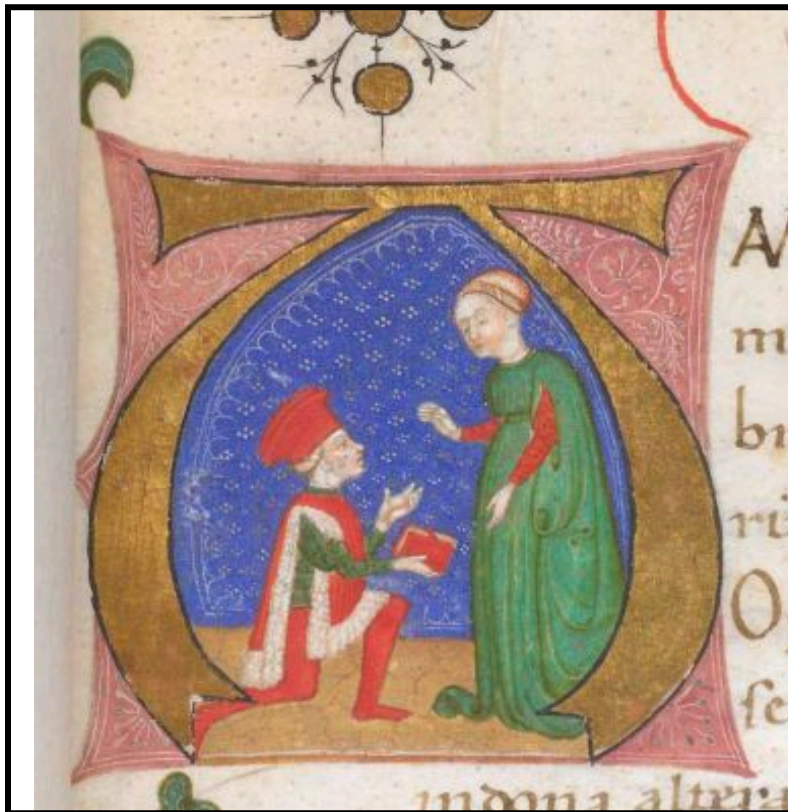
When: August 29 @ 4:00 pm - September 1 @ 11:00 am

Location: Camp Trinity

7996 County Line Rd

Melrose, FL 32666 United States

Kelwyn & Philippe



I DID A THING

Honorable Lady Laska Koudelka

Greetings from your I Did a Thing Deputy!

I Did a Thing is a monthly Arts and Sciences challenge, and you will see me post to the Trimaris Populace Facebook group and Trimaris Discord each month to remind people to participate. All you have to do is make or research something within the parameters of the challenge and post about it, to get a monthly token. Make sure to tag me on Facebook as Laska Koudelka or on Discord as #LaskasBasket, so I see it. We also have a dedicated Facebook group, “I Did a Thing - Trimarian A&S Challenge”. Join us there to see what everyone has been making! People who complete a whole year streak get a special prize at the Winter Arts and Sciences Competition. We also meet once a month in the Discord craft room channel on the third Thursday of each month, to work together and inspire one another.

A special note: I am coming up on the end of my term at this Winter A&S, and looking for a successor. You don't have to be proficient in all the arts we do monthly, just enthusiastic and encouraging of our Populace and be willing to check all our social media for promoting and keeping track of the participants.

The challenges for the next few months are as follows:

September is for cooking or beverages. There are so many recipes and resources, and you can consult with Trimaris Cooks' Guild.

October is a spooky month, so I want you to perform a necromancy, that is to resurrect a long abandoned project. We all surely have something we started long ago, or have something on our “to make” SCA bucket list that you have been researching, but haven't got to it yet. This October is a perfect month for it!

November's challenge is gardening. It is finally cooler weather in most of Trimaris by then, so you can be outside more and plant, or do an indoor herb garden.

Looking forward everything you will come up with,

Yours in Service,

Laska

HL Laska Koudelka



Photography by Laska's Dad, Alex

Upcoming Events and Demos with Arts & Sciences

Ex Opus:

A Bardic Carnival and
Southern Regional Arts Sciences Competition



September 12 - 4pm to September 14 - 11am
Greynalds Park Campground -
18601 NE 22nd Ave, Miami, FL 33180

September 19 @ 8:00 am - September 21 @ 5:00 pm

Village Faire



Camp Kiwanis
19300 SE 3rd St, Silver Springs, FL



Pluck Yew

October 3 - October 5
13159 Old Settlement Rd, Tallahassee, FL

October 10 - October 12

Baronial Bash 2025

Masonic Park and Youth Camp
18050 US HWY 301 SOUTH, WIMAUMA, FL



October 18 @ 8:00 am - 5:00 pm

Michaelmas 2025



Freddie Warmac Park

24505 Newberry Ln, Newberry, FL



Defender of the Queens Heart

November 1 @ 8:00 am - 5:00 pm

Location TBD

November 1 @ 8:00 am - November 9 @ 5:00 pm

Lady of the Lakes Demo 2025

12835 County Landfill Rd, Tavares, FL 32778

11/01/2025, 11/02/2025, 11/07/2025, 11/08/2025, 11/09/2025





Martinmas Moot

November 14 @ 8:00 am - November 16 @ 5:00 pm

Location TBD

November 29 @ 8:00 am - 5:00 pm

Bungle in the Jungle 2025

Wickham Park 587R+H4 Melbourne, Florida, Melbourne, FL





THE Laurel's Corner

Featuring



Udvarhelyi Barar Aeryck, Ol, Op



What is your SCA name and title?

Udvarhelyi Barar Aeryck (pronounced: ood-VAR-hel-lay ba-rahr air-rik). The name is Hungarian; in my persona's time-period, Transylvania was a part of Hungary. Like Japanese names, it's backward: "from" place, surname, given name. I also answer to simply "Barar." I use the title "Mester" as it is an SCA-approved Hungarian equivalent of "Master."

What is your mundane name?

Nothing quite so intricate: Rick Allen

Tell me about your persona.

Barar is the nephew of a Transylvanian noble in the late 16th century.

What do you do mundanely if you'd like to share?

Currently I'm retired after a 45-year career in newspapering; after that until last January I managed a small mobile home park in Ocala.

What is your specialty, i.e., in what is your Laurel?

I would have to say my speciality is the Three Ps of substrate – making paper, parchment & papyrus. I love doing all three. But each discipline has its quirks.

**What do you feel was your most successful or favorite Art/Sci and why?**

Probably my most successful Art/Sci was three years ago when my papyrus received an average judges' score of 102! The papyrus won the Laurels' Choice at both our Art/Sci and in the Gulf Wars Open Art/Sci.

Tell me about any offices or roles you hold or have held in Trimaris (or other Kingdoms if applicable).

Currently I'm seneschal of the Canton of Amurgorod – for the third time. In the past I was Principality/Kingdom Chronicler and the Founding Baron of Darkwater.

Have you been published in the Society?

Never societywide, but several pieces for *Triskele*.

Did anything interesting happen at your elevation? Would you like to share your elevation experience?

My elevation was at Gulf Wars Court under torches and the stars. It was a magical magical moment for me.

What does it mean to you to be a Peer?

Being a peer is akin to the elders of a tribe, someone who has accumulated knowledge and experience through the years – and uses that knowledge and experience to help guide our kingdom forward. Moreover, it is my responsibility to be an example of the ideals of Society by being as best as possible at that which we all strive to be.

How would you define The Dream?

The Dream is being among friends who all have the same desire: to play this “game” as best as possible.

What is the best thing that's ever happened to you in the SCA?

Being a landed baron; twice being surprised with peerage; the satisfaction and joy when one of my associates is elevated to peerage; being with friends and making new friends at events; sharing the last 40-some years of this adventure with my beautiful and loving wife, Mistress Anna Alicia, who initially introduced me to the SCA.

What is the most amazing thing you've witnessed at an SCA event?

Witnessing the joy and surprise in the eyes of a gentle when bestowing an award on them; also, watching someone "get it" when teaching them something new.

Is there anything else you would like to add?

I think I've taken up enough space, but I would encourage everyone we play with to go back to their personal "get it" moment to rediscover and rekindle the spark that made this experience worth staying and playing.



•
My email is rickallen0103@gmail.com; Please put "Attn: Barar" in the subject line. That way I'll know it's not someone trying to sell me a credit card, "medical" apparatuses or something else I really don't need.



Featured Artisan

Maestra Ambra Michelli, OL, OP



What is your art?

Primarily, the Bardic arts, with an academic focus in late English and Scottish Poetry. I'm a student of the Troubadour and Troubaritz poetry from the 12th - 13th century. I also spend much creative energy on writing historically focused medieval folk music for the "Current Middle Ages" - with themes of Love, War, Sacrifice, Service, and Humility - through many a lesson learned.

Elsewise, I'm pretty eclectic. I'm a fan of "Doing the Theme" and in my 42 some years in the society have tried my hand at many A&S trades - From Scribal to Leatherwork and Armouring, to the Fabric arts and more. One thing I love about the SCA is that you're never for want of new mediums.

How long have you been at it?

My first event was attended in the womb...

If you trained, where or under whom?

I took the odd choral class in middle school, a 'learn the recorder' class in 3rd grade, and a 6 month class in college to learn the basics of Guitar. But honestly, most of my education comes from uncounted bardic circles, teachers, and bardy fanatics like myself - giving freely of their knowledge.

I also had a peer in my youth who took a special interest in my obsession with all things musical, and a father who served as patron most my life - giving me the blessing of instruments as my flights of fancy flickered from this to that. We didn't have a lot, growing up. But I was never wanting for the tool to accomplish the inspirational goal - and I will be forever grateful for that.

I had other inspirations, though indirectly. I was obsessed with Mercedes Lacky,

Leslie Fish, Heather Alexander, and more. I didn't grow up with a lot of electronics, but I killed several cassette players, and, being an introvert despite my extrovert (now) skills - had the freedom to spend my free time, often by myself, honing this vocal roll or that musical jump.

Later, I found some amazing teachers who taught me more about songwriting and musical theory. The open nature of their encouragement is what made me the writer I am today. And why, where I am today, is never my end/content point. I'm proud of all I've done. But I'll never not wake up thinking I can be/do/write more/better/etc... and that - in itself, kindly and without judgement but with drive - is a blessing as well. It takes a village.

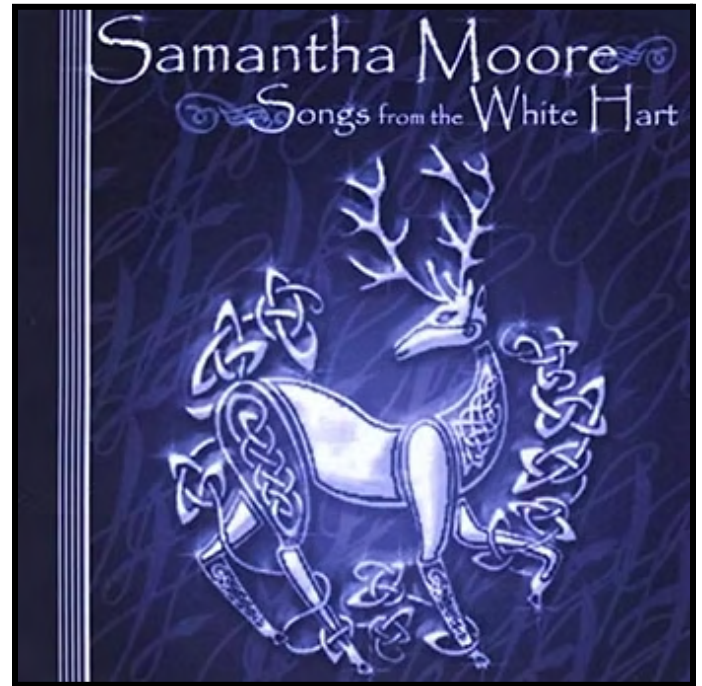
Do you merchant? If so, where can people find your wares?

I have done the odd commission. But honestly, I know what it's like to have nothing and I'm not above finding would-be treasures at the thrift store. I tend to have weekends with interested folks and get them the root tools to accomplish their aim - and otherwise set them up with the basics. Typically, that's garb or armor. But can also be foundational SCA newcomer needs.

For music - my muse defines my work. I typically have to be inspired. Rarely does a commissioned (verbally, not coin) work tend to have the same impact as something that sprang from the proverbial soul whisper of a message that demands poetry. But, on occasion. ...Or, when it's funny...

Oh! But hey! I do have Cd's!

<https://hartshavenmusic.com> or find me on Spotify as Samantha Moore!



What do you do mundanely if you'd like to share?

So, I went to school and spent most of my career as a Graphic/Web Designer - and loved every minute of it. With AI - the demand (and thus salary) are not what they once were. About 4 years ago, I switched to Finance. It's been a good perspective to gain, and is mostly still working with people - helping them realize their own personal dreams as well - so is rewarding.

But I do miss 'arting' for a living. And thus the SCA is an amazing outlet to keep that part of my soul alive.

Who is your muse? Who inspires/inspired you to your artistry?

Strong women. Honorable deeds. Self sacrifice. A three-part harmony... Growing up in Atlantia - Master Niall and Master

Bryce, and Juletta, were certainly foundational inspirations. Master John Lyttleton, I took his class first when I was 12 years old - and have taken it a dozen times over - and every time emerge a better performer for it. Mistress Adelaide and Sir Kenneth, now in Cali, were instrumental in inspiring me to up my game (to this day, this is so). Rosalind of Atlantia, Heather Dale of Eldamere... the list goes on. That's what's so beautiful about this game.

Tell me about your persona.

I was instructed in my youth that if I ever wanted to be a Laurel, I had to learn to sing in a foreign tongue. Whether you agree or not, I decided, of all of them, I love Italian most (it's just beautiful, and had enough english phonetic roots I could latch on pretty painlessly).

I fell in love with Italian sonnets - and, having always loved the name "Amber", when I found "Ambra" in a book - I was sold. Plus, let's face it - who doesn't look great in Italian?

I chose 13th century because there were female artists who, at that time, could study under music masters, the renaissance came like 300 years earlier for them than the rest of Europe, they had nobles in Turkey and vice versa so in the summer I could wear Turkish and be comfy, and, most importantly, I could still stretch a bit and get away with a Coathardie (the ultimate complimentary garb from size 4-40!).

How do you define The Dream?

My dream is a safe space to learn and share. The freedom to be inspired and inspire. A marshal field of courtesy and sportsmanship - mixed in with a little adrenaline and nobility. A community of people who will help you carry your burdens - but respect your boundaries if you prefer to shoulder them yourself.

My dream is music, and family, and kindness, and learning; grace when opportunities arise, appreciation when you bleed for another, and, honestly... a three part harmony....



What is the best thing that's ever happened to you in the SCA?

I can't quantify that. But I can give one, of many examples.

I was at a Pennsic, grabbing ice for our kitchen down Rune Stone Hill (if you've ever gone - you understand my pain...). My hands were laden with 2 monster bags each and in my haste I'd mouthed my tender so I could carry what I needed.

So I get to the check out, and chagrinnedly 'handed' the 10 buck or so to the cashier who took it without word, and, laughingly handed me 2 bucks back which I like-wise mouthed to claim. It was ridiculous, but hey - I had a mission.

A man, middle aged but sturdy, clean late period kit but not gaudy, and a nose in the air said plainly, "My lady, that's not hygienic."

And to be fair - post Covid knowledge being what it was, like - I get it. But he turned and headed off.

Mouth duly engaged, I thought of all the snippy, frustrated, and pointed things I'd like to answer this judgey gentleman with, but just as I got to the door, this little girl, all of like 6 years old, asks, "My lady, can I help you?"

Without awaiting what would have likewise been an awkward response, she opens the door for me and just about wrestles one of the bags out of my arm. She then followed me to my van around the corner (again, awkward now that my load was 2 to 1/balanced), and helped me load in the ice.

I went to give her the 2 dollars of change I had - and she said she wouldn't take it. "I didn't help you for money." she said proudly.

So I asked her what kingdom she was camped from, and, again proudly, she said, "I live in Midrealm." I thanked her for her courtesy, and we parted.

So, later that night, I'm out Bardic Striking (where you go from camp to camp, sing a little, listen a little, then hit another bardic), when I'm passing Midrealm Royal. For the life of me I can't recall her name now - much to my sadness - but at the time I did and I asked the guard at the gate if the Crown was in. And, to my good fortune they were - enjoying the fire with the populace.

So I beg a short audience and am granted the kindness. I regale unto them the fine service of their young citizen, give them her name, and say, "Where an able man of twice my strength gave criticism and walked me by, this child of your realm carried a burden near half her size and would take no reward by my hand. Mayhaps you can convince her otherwise..."

The Crown called her from her tent, and with their encouragement got the girl to take a bracelet (some bauble) in due recognition for her momentary (but lifetime remembered) efforts. She beamed with the praise. And I have carried that inspiration with me for nearly 2 decades.

The man wasn't wrong. But the child was the epitome of what the Dream stands for for me. Vivat Courtesy...

Any suggestions you would give to someone just starting to learn your art form? Tips and Tricks, or resources to use?

Try all the things. Sing, sing, sing. Play. Play. Play. Write. Write. Write. Be open to coaching. Seek opportunities to improve. It's not a judgement of who you are - it's an investment in where you want to get to. You're only as good as your next song.

And your next song is only your last if you let it be.

Give yourself grace. It's not a race. Know your bar/standard/expectation. Strive to meet and beat it - but don't let a bad night/performance haunt you. The best of the best forget stuff all the time.

"Yay! We Win!!" is always an acceptable ending to a performance you've stumbled past recovering from...

Laughter is balm for any soul - use it as such.

Judge not lest ye be judged.

Is there anything else you would like to add?

I'm grateful for the opportunity to share. I am who I am, and proud, but have much to learn and accomplish yet. Sometimes the rabbit - sometimes the turtle - but ever on the path.

You got this!

<https://hartshavenandco.wixsite.com/hartshavencompany>
<https://hartshavenmusic.com>



Photographs by Deena Madonna



Journey's Just Begun

Samantha Moore



Photograph by Will Owens

Lo, look on yonder field.
See the cross upon that shield?
See that sword slip through their guard
like rain.
Watch how she takes that step?
Ha! So oft' they fall for that!
All too well too many know that pain.
Lo, every blow a thrill!
I have yet her cunning skill,
Still my heart finds joy most in the fray.
And I know deep within,
I belong midst battle's din.
So I heed the words I've heard her say:

Refrain:

Hold the field for one more moment than
the rest!
Never let enough be quite enough to be
your best.
And should your soul be burdened by the
trials you've yet won,

Hold your head up to the sun.
Remember that your journey's just begun!
Fie! How I've wasted years!
Bent my knee to baseless fears.
Haunted by the risk of pride or shame.
Raised in the company,
Of such warrior's legacy,
When compared, how could I reach my
aim?
Yet, I have come to know,
That which most may lay me low,
Is the voice of doubt that shades my way.
And I'll not heed it more.
I know what I'm fighting for.
So I heed the words I've heard her say...

Refrain

If I can only learn,
From each fall, I know I'll earn-
All the peace I seek upon my quest.
For 'til the day I die,

I cannot but heed the cry,
Of this call to valor neath my breast!
(So) Here, upon bended knee,
I give oath of fealty,
And, by all I am, I swear, someday-
When I take belt of white,
Chain of gold, and stand a knight,
Still I'll heed the words I've heard you
say...

Last Refrain:

Hold the field for one more moment than
the rest!
Never let enough be quite enough to be
your best.
And should your soul be burdened by the
trials you've yet won,
(Then) hold the field for one more moment
than the rest!
Never let enough be quite enough to be
your best.
and should your soul be burdened by the
trials you've yet won,
Hold your head up to the sun!
Remember that your journey's just begun.
Aye, Then I'll know my journey's just
begun!

Music & Lyrics by Samantha Moore |
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‘O’ is for Offal

Wulfwyn aet Hamtune, OL



Greetings and salutations from Wulfwyn aet Hamtune, OL, OP, your friendly, neighborhood chief cook and bottle washer! Food and cooking are my favorite things, and like any recipe, cooking is a cup of art, a handful of science, a spoonful of history, and a dash of laughter, every now and then. Baking, on the other hand, is a cup of science, a handful of art, a spoonful of history, and a dash of blood, sweat, and tears.

Offal is a general term for the parts of an animal left over after the primal cuts have been processed. It includes the stomach (tripe), hooves (trotters), shin, intestines, liver, head (including the brain), tongue, pancreas & thymus (sweetbreads), lungs, kidneys, udders, tails, snouts, uteri, some kinds of fat, and in certain communities, testicles (sack lunch). In the United States, the USDA allows butchers to sell virtually every part of an animal's body as human food, with one notable exception: the lungs. In 1971 the Department of Agriculture declared animal lungs unfit “for use as human food” and banned them from the commercial food supply. During slaughter, stomach contents can get into animals’ lungs through a kind of acid-reflux reaction. Stomach contents can spread disease, and the USDA inspection service has a zero-tolerance policy for this “ingesta” if spotted. The offal of poultry and game birds are the heart, liver, and gizzard, collectively referred to as “giblets”, feet, and comb. Offal from large fish include the maw (swim bladder), eyes, tongue, roe, milt (male sperm), heads, collars, cheeks, bones, liver, and skin. Most of this is referred to collectively as “viscera.” In a few medieval recipes, all of the offal of many species may simply be referred to as “garbage” (see etymology below.), “umbles”, or “numbles.”

As usual, let’s begin with the word. In its original sense, *offal* refers to something that has fallen or been cast away from some process of preparation or manufacture, and it has been used to describe such things as the stalks and dust from tobacco leaves, the less valuable portions of an animal hide, the by-products of milling grain, and the viscera and trimmings

of a butchered animal. The word *offal*, however, is not an etymological cast-off, but is an English original that arose in the late 14th century as a combination of *of* (the Middle English spelling of “off”) and *fall*, aptly naming that which “falls off” or is cast aside from something else. Since the late 16th century, *offal* has also been used as a synonym for *trash*, *garbage*, and *rubbish*.

<https://www.merriam-webster.com/dictionary/offal>

Sometimes knowing the word in other modern languages can help you translate recipes: French- les dechets; Catalan- despulles; Danish- indmad; Dutch- slachtavfal; German- innereien; Icelandic- innmatur (innards by any other name...); Irish- scartach; Italian- frattaglie; Latin- fimum; Portuguese- miudezas; Spanish- menudencias (everyone knows menudo, right?); Swahili- offal (borrowed from the colonizing British); Yiddish- opfal.

From Gastronomica:

While it is true that offal is not widely consumed in the United States today, this has not always been the case, and organ meat has made a resurgence in haute cuisine. In international cuisine, certain foods that utilize offal, including foie gras, pâté, and sweetbreads, have long been considered gourmet. International demand has created a thriving export market for beef by-products, which otherwise would end up as trimmings in processed food or pet food, or rendered into lard or tallow. As global food markets make ever more inroads into once isolated areas, what is eaten out of necessity and what is eaten out of pleasure each takes on an increasingly economic character. The etymology of “offal” itself reveals the dual nature of organ meat as both a food of necessity (a source of inexpensive protein) and a food of luxury (enjoyed as a delicacy). We are used to buying meat from the market in neat little packages that in no way resemble the animals they came from or the bloody process that it took to go from living being to inanimate slab of meat. Offal does not offer this distraction.



<https://online.ucpress.edu/gastronomica/article-abstract/18/1/76/45665/The-Offal-Truth?redirectedFrom=fulltext>

Almost everyone has food preferences but when it comes to offal, most people have very definite preferences. Some don't like the taste of organ meat, like liver. Some don't like the texture, since it can have a mushy mouth feel. Some suffer from generational childhood trauma (you know who you are.) But it is good for you. Organ meat is very nutrient-dense, especially in trace minerals and proteins. It is also wicked high in cholesterol and Vitamin

A, which can be problematic in large quantities. It is not recommended for those with heart trouble or high cholesterol. In other words, moderation is the watchword, especially with liver, heart, and kidney.



During the Middle Ages, at least in Europe, they certainly practiced nose-to-tail butchery and consumption, living up to the adage “waste not, want not.” There are recipes for pretty much all of the offal mentioned above. There are some cuisines which have dietary restrictions that are faith-based. You should be able to discern those restrictions from what is missing from their recipe corpus. In some cultures, especially those with cuisines heavily sourced from the sea, there are many recipes for fish offal.

Sometimes, the offal is a delicacy, reserved only for those highest in status. Just as often, the offal is a legitimate source of animal protein for those in lower ranks. As always, these practices can change over time, so read the recipes carefully and understand their context before making the decision about what to serve to those above the salt, or below it.

There are recipes for just about every bit of an animal, bird, and fish. Here are some to get you started. All of these recipes are readily available on <https://medievalcookery.com/search/search.html>. It is a user-friendly searchable database of most of the known sources of pre-17th century recipes from all over, and is always being updated, so keep going back to it often.

This is an excerpt from An Anonymous Tuscan Cookery Book, (Italy, ~1400 - Ariane Helou, trans.) The original source can be found at [Ariane Helou's website](#)

Gualdaffe of **stomach** and hot meat dishes (caldume). Take a veal stomach, and wash it well with cold or hot water, scraping it and cleaning it to make it as clean as you can: then put said stomach in a pan on the fire without liquid, and turn it and keep turning it often, so that it can be well cleaned and scraped: then wash it again with water, as before: then let it boil a little in water and cook it, putting in whole mint leaves and salt: then fry it in the pan with lard, as you like, and take its broth, which is called gualdaffa.

My notes: Keep these instructions in mind when making anything stuffed into a stomach. You have to make it squeaky-clean before you cook it. This also includes the intestines when making sausages. Digestive tracts are home to a plethora of good and bad bacteria and pests. Squeaky-clean!

This is an excerpt from Ancient Cookery [Arundel 334], (England, 1425) The original source can be found at [R. Warner's "Antiquitates culinariae" \(1791\)](#)

Farsure for a codlynges hed. Take the **lyver** of the fyssh, and fethe hit, then take bred and stepe hit in the brothe, and 'grinde the **lyver**, and the bred togedur, and do therto poudur of ginger, and of canel, and saffron ; and do therto a lytel of brothe, and raisynges of corance, and clowes, and maces, and tempur hit well togedur, and do hit in the hed, and make hit fast, and fethe hit well, and serve hit forthe.

My modernization: Stuffing for a small cod's head: Take the liver of the fish and boil it, then take bread steeped in the broth and grind the liver and bread together. Add powdered ginger and cinnamon, saffron. Add a little of the broth, with raisins or currants, clove, and mace. Mix it until well-combined. Stuff the head, make it fast (there are several ways to do this: twine, skewers, or in a pudding bag (undyed linen), which is the easiest and least messy), simmer it until done, and serve it forth.

This is an excerpt from An Anonymous Andalusian Cookbook (Andalusia, 13th c. - Charles Perry, trans.) The original source can be found at [David Friedman's website](#)

The Preparation of Bilâja. Take the meat of young, plump sheep, without bones or tendons – rather, pieces of its meat and its fat, waist, intestines, **liver**, **heart** and **belly**. Cut all this in very small pieces and put them in a pot with salt, a piece of onion, coriander, oil and a little *murri naqî'*. Put it on a moderate fire and cook it until it is done. Remove it from the fire, strain off the sauce, and fry [the meat] in a tajine with plenty of oil until it is browned. Then put it in another pan and pour over it as much as necessary of the fat and broth in which it cooked. Break over it enough eggs and add pepper, coriander, and lavender, and sprinkle it with peeled, split almonds, color it with saffron to taste, and beat it until it is mixed. Pour on plenty of oil and bury inside it as many egg yolks as possible, put it in the oven and leave it there until the broth is dried and the top is browned, and take it out. This recipe for *bilâja* is the one that used to be made in the West, such as Cordoba and Marrakesh and the lands between them.



This is an excerpt from Koge Bog, (Denmark, 1616 - Martin Forest, trans.) The original source can be found at [Martin Forest's website](#)

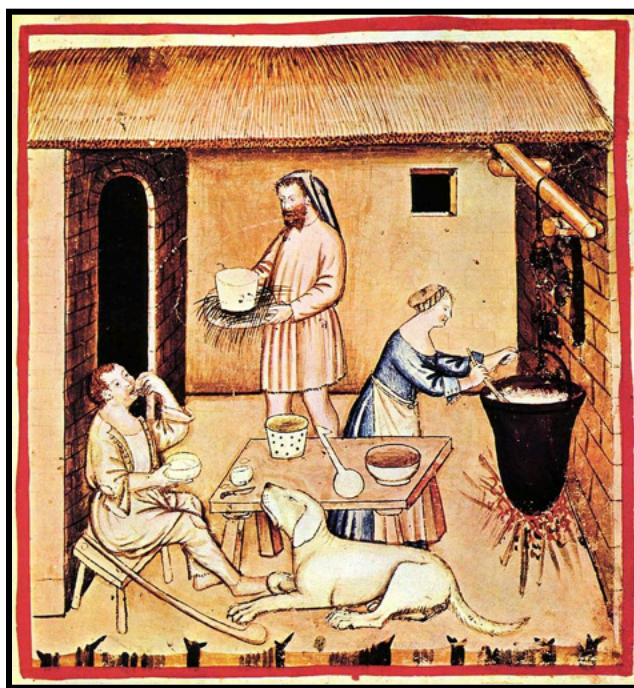
A pressed pig's **head** or calf's head. Seethe it very soft, sort the bones well out and then crush it in a mortar and give thereto some wheat bread or semolina. Flavor it with several herbs and give small raisins among it and finely chopped almond. Salt it, place it

between two clean boards and put a stone on top of it so it is pressed well together. Then you can cut it in slices and make a brown or yellow sauce on it and let it seethe in it and then serve it forth.

I believe this to be a recipe for what we now call "head cheese."

This is an excerpt from Das Kuchbuch der Sabina Welserin, (Germany, 16th century - V. Armstrong, trans.) The original source can be found at [David Friedman's website](#)

27 If you would make good pickled **tongue**. They are best made in January, then they will keep the whole year. First take twenty five tongues or as many as you will and take them one after the other and pound them back and front on a chopping block, then they will be long. After that pound salt small and coat the tongues in salt. Take then a good small tub and put salt in the bottom, after that lay a layer of tongues as close together as possible, put more salt on them so that it is entirely white from salt. In this manner always place a layer of tongues, after that a layer of salt, until they are all laid out. Then weigh them down well so that they are covered by the brine and allow them to remain for fifty days, afterwards hang them for four days in smoke. When they have smoked enough, hang them next in the air, then you have good smoked tongue.



Smoked tongue is wonderful!

This is an excerpt from Le Viandier de Taillevent, (France, ca. 1380 - James Prescott, trans.) The original source can be found at [James Prescott's website](#)

Soup of red deer **testicles** in deer hunting season. Scald and wash the testicles very well in boiling water, cook them well, cool them, slice them into cubes (neither too large nor too small), and fry them in lard. To the same pan add some beef broth and leafy parsley. Add Fine Powder (in moderation so that it is not too spicy) steeped in one part of wine and two parts of verjuice (or gooseberries instead of verjuice). To give it liquid, you need to have a little Cameline [Sauce]; or take one or two chicken livers and a little white bread, [soak in beef broth], sieve, and add to your pot instead of Cameline [Sauce]. Throw in a bit of vinegar, and salt to taste.

A Return Unmasked

Charlotte della Santissima Annunziata di Firenze al-Rumiyyah

Upon the field where first her soul did soar,
She danced midst kin whose hearts beat fierce and free.
Their mirth was strange, their songs a raucous lore
A realm where self might don its truest key.

But murmur'd tongues did bid her steps grow tame:
"Be proper, still thy fire, and cloak thy glee."
Their eyes bespoke a life bereft of flame,
And so she donned gray robes and quelled a dream.

Two decades long she wore a pallid guise,
Did learn to bend, to bow, to play the part.
Yet ever 'neath her skin a spark did rise-
The banish'd ember smolder'd in her heart.

Now through the gate she strides with spirit bold:
Unmask'd, unsheath'd, her truth again behold.



Japanese Haiku: The famous five-seven-five – a period look

Herrin Hildegard von Grünwald



Note from the Author: (*Adult themes present; please don't look if you're a kid; I appreciate it.*)

We seek the Nanboku-chō era of what we know as Japan for the proto-*haiku*: concise, evocative verses, often composed of seventeen syllables arranged in that classic 5-7-5 pattern. We wrote them in school, as an accessible and fun form; the scansion is timeless; but where did these originally come from? The history of *haiku* extends much further back, straight into our time period.

It begins with *renga*, or linked verse: a collaborative poetic form, beginning in the 1300s, that can be likened to a poetic relay-race. Poets would circle up, extending the poem verse by verse, poet by poet, each building upon the past phrases. (I intend to revive this after my next feasts.)

We see *haiku*'s first appearance thus: the first verse, known as the *hokku*, typically followed a 5-7-5 structure; while the subsequent verse, the *wakiku*, consisted of seven syllables in each of its two lines. Evocating in 5-7-5-7-7 was a delightful challenge for the poets, especially as “house rules” would be added over time, such as calling out the current season or location in the first verses.

Over time, the *hokku*, self-contained and solid, began to gain its lofty height. It became appreciated for its own sake, rather than as a lead-in. In later-period years, *renga* itself diminished in favor of the textual economy of *hokku*, laying the groundwork for our famed form.

There are a pair of period poets who stand out as masters of *renga* and ultimately *hokku*:

- Nijō Yoshimoto (1320-1388), a prominent government official who moonlighted as a poet, refined how *renga* formed. He compiled the first imperial *renga* anthology, the *Tsukubashū*, in 1356.



Nijō Yoshimoto

- Sōgi (1421-1502), considered the most celebrated *renga* master of his time, wrote ceaselessly and had a huge influence on others. “Three Poets at Minase” (1488) is longish, but worth the visit.

Examples of the shorter *hokku* from this period offer a glimpse into their poetic sensibilities and prevalent themes:

- Gyōjo (?-1504):
“Who would guess / they could ever scatter? / Cherries in full bloom”.
(“Chiru to ya wa / omoishi hana no / sakari kana”)
- Shinkei (1406-1475):
“Ah, the deep woods— / so quiet one can hear / blossoms fall”.
(“Miyama no oku no / oto mo kikoyuru / hana no chiru”)
- Sōgi:
“Cooler still / after I leave it— / the shade of the trees”.
(“Nokoru suzushisa / tachisaru ato no / kodachi kana”)

As with much of Japan, this style of *gei* (芸, art) reflects the natural world, with elegance and simplicity. Yet our poets didn't limit themselves to just that form, or even tone. *Haikai no renga* (comic linked verse) embraced wit and humor, often as a counterpoint to mere *renga*, and some found even more inventive ways to jape.

To wit: Yamazaki Sōkan (1464–1552) from his *Inutsukubashū* starts with:

*"The robe of haze is wet at its hem,
Princess Saho of spring pissed while standing".* [from a classical poem]
[Yamazaki-sama at work]
(*"Kasumi no koromo / suso wa nurekeri /
Sahohime no haru / tachi nagara shito o shite"*)



Kakinomoto no Hitomaro

This was intentional vulgarity, coarseness in both its parody of the more-refined form, and through bringing in a more grounded, everyday perspective. It should come as no surprise that puns became a factor here [*--to everyone's delight -HvG*].

As with so many things, while *renga* was initially a posh pastime, it eventually reached other social classes. Nijō Yoshimoto's famed *Tsukubashū* even served as a means of preserving and disseminating these to the late-14th-century Japanese populace.

The rich lineage of a courtly party game, which evolved into a keener simplicity, embracing humor while ultimately catching on with all of society, laid the foundation for *haiku*: an accessible form of poetry which distills beauty into a few select syllables.

*Shared verse blossoms:
Nature's brief beauty captured,
Across the ages.*

-Herrin Hildegard von Grünwald



***For further reading -
A selection of sources,
Certain to amuse.***

Carter, Steven D. *The Road to Komatsubara: A Classical Reading of the Renga Hyakuin*. Harvard University Asia Center, 1987.

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Shirane, Haruo. *Traces of Dreams: Landscape, Cultural Memory, and the Poetry of Bashō*. Stanford University Press, 1998.

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Submissions must be received by the 1st of the month of publication. Any submissions received after the submission deadline may be held until the next issue. The preferred method of submission is via email to triskele-editor@trimaris.org.

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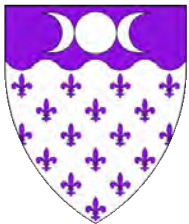
Maître Melissent Jaqueline la Chanteresse, OL

Born in 1495 in Libourne, Southern France, Melissent is an expatriate who lives in Trimaris. She was a waiting woman and retainer for Countess Francoise de Foix, her best friend and neighbor growing up. She came to Trimaris after meeting Thomas Alistair, her now-husband, at the Field of the Cloth of Gold, which she had attended with Francoise. She is a trobairitz (as was her mother and her mother before her), and is studied in prose, poetry, and song; additionally, she teaches the gentle arts such as retaining skills and comportment classes, and skills inherent to performance to any who desire to learn such things.



Rev. Mia Reeves is a professional actress/singer and writer who has been a member of the SCA since 2008 and is a performance and research Laurel. She is an Interfaith Minister (graduated from the New Seminary in NYC) as well as a former IP paralegal. She has had books, poems, and papers published in a variety of genres, including two *Compleat Anachronists*; and appeared in over 100 theatrical productions, such as Rosalind in Shakespeare's *As You Like It* off-Broadway, Beauty in the national tour of the musical *Beauty and the Beast*, Lady Macbeth, and movies such as *The Replacements* (Wanna-Be Cheerleader) and *True Lies* (Stunts). She is a member of the Screen Actors Guild (SAG), and her theatrical biography can be found at [Mia Reeves - IMDb](#). She enjoys writing, gaming, knitting, lucet cording, and such in her spare time, and lives with her husband, Thomas Alistair, and Maltese dog, Vincent. She is a protégé of Duchess Islay Elspeth of Glen Meara, a Peer of Moose Lodge and Glen Meara, and the Art/Sci Warranting and Admin Officer.

Honorable Lady Anthionette de Caulmont



Anthionette was born in 1465 in the Duchy of Burgundy and left for Marseille when Louis XI inherited the area from Mary, Charles the Bold's daughter. She married Henri de Caulmont, a French merchant in Marseille, in 1486. She learned the art of embroidery and sewing at her mother's knee as a young child and uses her talents in her home today.

Vicky Lutz is an expat making her way to Trimaris by way of a small shire, Tir Bannog, in northern An Tir. She is a teacher, teaching high school in British Columbia while raising four boys and one girl. She was introduced to the SCA by a friend in the 1990s and has been playing ever since. As all of her family is still in Canada, she spends three to four months in the summer there.


She designs and sews her own garb, and creates for others as well. She enjoys embroidery, and is currently working on an Art/Sci involving it.



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