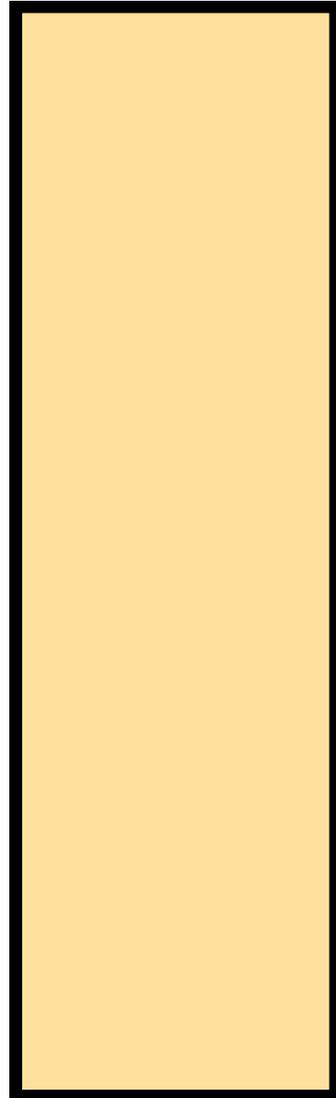
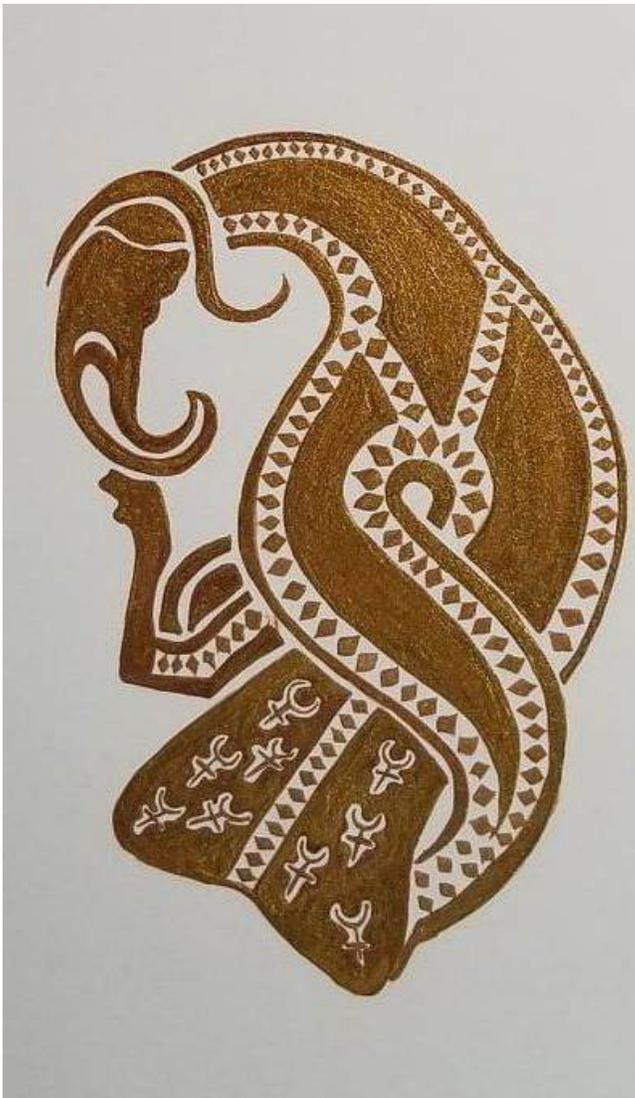
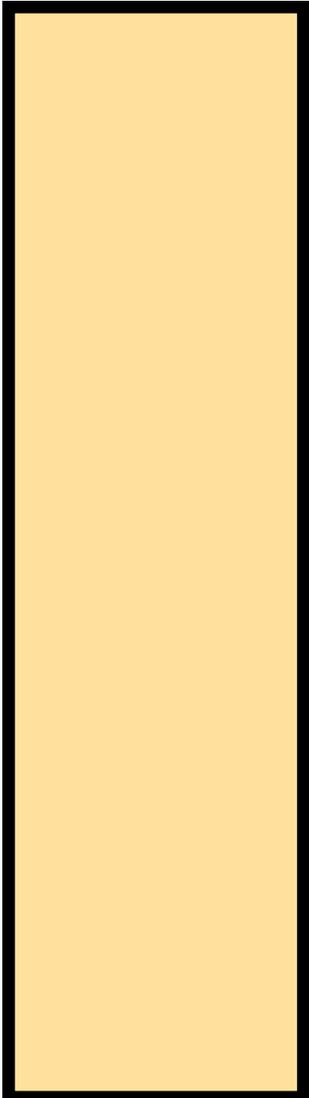


# Seasons

#17 Spring A.S. LX (2026)





## Greetings from the Seasons Editor

Greetings to All!

This is the seventeenth issue of the (not so new anymore) SEASONS. We now are entering our fifth year of publication, and we hope you are enjoying the current format and content of this magazine.

We welcome Original Cover and Filler Art; Instructional/Educational Articles;

Articles introducing people to new fields of activity, Original Poetry and Songs; Photos of A&S Entries, Tourney Winners, and Vigils; and Information on Future Elevations (all with permission to reprint).

We hope to continue celebrating, in this magazine, the talents, achievements and merits of our Meridian subjects, and showcasing their creations, and we invite you to join our readership, to contribute to our content, and to be a part of our efforts.

In continuing Service....

**Meistres Bronwen o Gydweli**  
Seasons Editor

## Upcoming Events This Season

*According to the Kingdom Calendar at the time of this publication, the following Events and Virtual Gatherings will be held (in the stated formats) during the Winter-Spring of A.S. LX (2026):*

- **GULF WARS GULF WARS (Gleann Abhann) March 14th-22nd)**
- \* **Dreamstone (Bryn Madoc) March 27th-29th**
- \* **Fool's War (Tir Briste) April 2nd-5th**
- \* **SPRING CORONATION/Iris Faire (Glaedenfeld) April 17th-19th**
- \* **Crossroads (Owl's Nest) April 24th-26th**
- \* **Black Axe (Iron Mountain) May 1st-3rd**
- \* **Golden Lily (Beau Fort) May 8th-10th**
- \* **SPRING CROWN LIST/KINGDOM A&S (TBD) May 22nd-25th**
- \* **Skirmish at the Loch (Loch Cairn) May 29th-31st**
- \* **Giants Dance (Nant-Y-Derwyddon) June 12th-14th**
- \* **Wardens Challenge VIII (Easaraigh) June 20th**



# Ongoing Weekly Activities Online

- **TUESDAY NIGHT SOCIALS** are held and hosted by Mistress Ellen de Lacey on **ZOOM** at 7:00pm CST/8:00pm EST. These also feature **Classes, Guild Meetings, Pennon Decision Meetings, opportunities to talk to some Kingdom level Officers, and On-Line Heraldry consultation.**
- **FRIDAY NIGHT BARDIC** hosted on **ZOOM** at 9:30pm EST, hosted by Mistress Roheis de Ravenscroft and THL Davoc Walkere, and they have also posted a rather extensive calendar of Bardic Activities and Classes — to be seen at the Friday Night Bardic group on Facebook.
- **HERALDRY AFTER HOURS** on-line Herald's Point is hosted by Lord Magnus von Lubeck every Tuesday at 8:00pm CST/9:00pm EST in conjunction with the **ZOOM Social.** *Lord Magnus has asked to start this earlier, at 7:00pm CST, but prefers to limit consultations to one submitter at a time per consultant (2 max) to avoid confusion.*
- **MERIDIES HERBAL GUILD** meets monthly on 4th Tuesdays at 6:30pm CST/7:30pm EST on **ZOOM.**

There are likely other regular on-line gathering not included on the list above, that are being held on ZOOM, or on DISCORD — and possibly also on Instagram and TikTok.

If you know of such a regular social or class event, or are hosting one that might interest our populace, please considering sharing the information with others here by sending the details to [seasons@meridies.org](mailto:seasons@meridies.org)





## Winter Event Highlights

During the Winter of A.S. LX the eventing schedule slowed down again as the weather chilled, and Meridians had fewer events to attend, but still featured some good ones!!

- **Winter Market (Glaedenfeld) December 13th — White County Fairgrounds, Sparta, TN**

The Barony of Glaedenfeld hosted a wide variety of some twenty-one merchants at this event, offering a vast assortment of goods. Based upon on-line discussions and chats, a lot of people were planning to attend, and seem to have done so! There were lots of great A&S Entries as well (listed elsewhere in this issue).

- \* **Farsang: A Twelfth Night Celebration (Bryn Madoc) January 3rd—St. Gregory the Great Episcopal Church, Athens, GA**

This event featured Heavy Weapons, Rapier, Thrown Weapons, a Stella Nova A&S Competition, Classes, Youth Activities, and “the Triumphant Return of Caga Tio”. Pictures of some of the great A&S entries are featured later in this issue.

- **Panhandle Skirmishes (Arenal) January 9th-11th — Compass Lake in the Hills, Alford, FL**

Panhandle always features a lot of great fighting when the warriors of Trimaris and Meridies clash in battle, but it also promised a Feast provided by The Panhandlers, Bardic Circles, Unlimited Camping, and much fun. Oh, and of course a whole LOT of fighting for the martially inclined!!

- **Wing Ding (South Reach) January 17th — Giles County Agra Park, Pulaski, TN.**

This event promised lots of Classes, Fighting, and a Rummage Sale, rapier fighting, a scriptorium, chili and desserts and “probably other stuff that requires exclamation points”. Reports said it was fun, and while we don’t have any more specific details we congratulate South Reach on what was reportedly a job well done.

- **Meridian War College/Kingdom Fighters Collegium (Easaraigh) January 31st — White County Fairgrounds, Sparta, TN**

Meridian War College/Kingdom Fighters Collegium (Easaraigh) January 31st — White County Fairgrounds, Sparta, TN

This is an event that primarily features a LOT of fighting and fighting-related classes and

demonstrations, but this year it also was to have included a lunch to keep the fighters and guests well-fueled — which, as we all know, they’d need if they were going to be fighting all day. Unfortunately, this event got overwhelmed by a major winter storm, and therefore had to be cancelled, or at least postponed. Alas!

- **Knight in the Park III: Knights Strike Back (Dragonfly Marsh) February 7th — Valdosta, GA**

This was a Free Regional Fighter Practice, and guests at this gathering were also offered a Free Lunch (Hotdogs and Hamburgers). Such events/practices are generally a lot of fun and very relaxed, and photos on-line showed a good turnout with a lot of smiling faces!

- **Midwinter Arts & Sciences (South Downs) February 7th — Wesley Way United Methodist Church, McDonough, GA**

This event traditionally is centered around a Regional Arts & Sciences Faire with numerous impressive entries, and this year was no exception. Photos of some of the entries have been included elsewhere in this issue, and the event also featured Comedia performances, an excellent feast, two Peerage elevations, and much socializing.

- **Knights Gambit (Thorngill) February 13th-15th (Dalwhinnie Fields, Marion, AL)**

Always a popular fighting event, this year promised to be no exception. They planned to do both Tourneys and Melees, and advertised the Robert Hightower UnBelted Tourney and many chances to fight one-on-one with Knights, as well as a Feast. Camping was included in the site fee with limited beds a bit extra. The weather was predicted to be dodgy, with a high probability of rain, and the event occurred over the Valentine’s weekend, but it was nevertheless reportedly a great success and a lot of fun.

- **Hit List Reloaded: The Phoenix (Osprey) February 21st (Camp Maubila BSA in Grove Hill, AL)**

The Barony of the Osprey this year planned to resurrect Hit List, and to give us Fighting, Feasting, Live Weapons, Cabins, and Tent Camping, However, on February 10th the Barony regrettably announced the postponement of Hit List. It seemed (according to their posts) that the autocrat had “succumbed to Troll Shoulder (from hanging out under too many bridges all summer)”. and the Knight Marshal himself was “nigh down from Knot Again Syndrome”. They hope to get this event re-scheduled and hope to have everyone as their guests in the near (or



far) future.

- **Newcomers Event (Owl's Nest) February 21st (Site Redtop Mountain State Park, Acworth, GA)**

This 1-day event was designed to cater to SCA Newcomers, with numerous stations dedicated to particular SCA activities and interests, staffed by individuals willing and able to share their knowledge and expertise. We understand this worked very well indeed, and that this event was very popular with attendees!

- **Feast of St. Martha (Loch an Fhraoich) February 21st (Warren County Co-Op Extension, Bowling Green, KY)**

According to the flyer, St. Martha was/is the patron saint of all cooks, and the event promised a day-long extravaganza of feasting provided by three of the finest Feastercrats in the Kingdom!! WOW! We understand the event (and especially the feast) were great, and congratulate Loch an Fhraoich on making folks feel welcomed!

## Winter Events Still On The March Calendar and Held After Deadline

- **Meridian Challenge of Arms (Meridies) February 27th-March 1st (River Hills Retreat, Hayden, AL)**

This is the Kingdom Level Rapier event for Meridies, and (aside from lots of fighting) promised two breakfasts and an Italian Feast. This event did not actually fall after our firm issue deadline, but it did overlap, and it was thus decided to wait to hear more about it before including any sort of review.

- **GULF WARS (Gleann Abhann) March 14th-22nd)**

As everyone knows, or ought to know, this is a huge annual war hosted in the Kingdom of Gle4ann Abhann and taking place at King's Arrow Ranch in Lumberton, Mississippi. The War lasts for a week, and draws Scadians from all over the globe to camp, take classes, shop until they drop, and — oh, there's also a LOT of fighting, pageantry, fighting, other martial activities, fighting, equestrian, archery & live weapons, fighting, revelry, and more Fighting. The battles are epic, the courts and grand, and the tales to tell later will be many, so if you can make the trip — do.



# Announcements:

- For those unaware, the Shires of Glynn Rhe and An Dun Theine have merged into Meridies' first ever Provence! A Province is essentially a group of Baronial size, but without ceremonial heads. The folk there seem to be thriving in their new role, and we wish them all the best for the future!
- The Shire of **Des Forge** and the College of **Phoenix Rising** **also** are Merging, though remaining a Shire. They will reportedly be selecting a new name and armory for their merged group, and we also wish them the very best as they move forward.
- The Shires of Phoenix Glade and Terminus Terrae also are merging. At last report, the Phoenix Glade name and arms will supposedly be retained (at least for now) as they move forward into the future.
- Finally, the Shires of Sol Haven and Vulpine Reach have ended their Dormancy, and are now once again official "Active". We wish them the best in rebuilding their Shires and moving forward, and invite unaffiliated gentles in their areas to consider becoming a part of their resurgence!

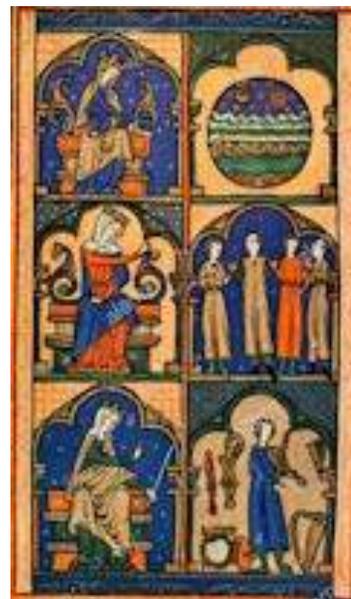


Photo Credit: Baroness Rose Rennel

Hail unto The Royals of Meridies, **Their Royal Majesties Chinua & Jacqueline, Khan and Khatun**

Likewise, Hail unto **Their Royal Highnesses Meridies, Their Royal Highnesses Randver and Arianne!!!**

As usual, the Royal Heirs stand ready to step forward should any *totally unexpected and unprecedented* tragedy ever befall their current Majesties Chinua and Jacqueline.



Photo Credit: The Oloye Kehinde

# 50 Years a Knight! Celebrating the Mad Celt!

At Midwinter Arts & Sciences on Saturday February 7th, Duke John of Ean Airgead, called The Mad Celt, celebrated his 50th year as a member of the Order of Chivalry. Duke John has served twice as King of Meridies, he served for many years as the Baron of The Barony of the South Downs, he has earned countless accolades and won many, many Tournaments, he was a key member for many years of the Medieval Knightly News news team, and he is well known for his pithy field repartee. Originally a squire to one of Meridies premiere Knights, Sir Sven of Vandelaven, called The Fierce, John's own impressive line of chivalric decent includes Orlando Cavalcanti 1977

Ædward of Glastonburh 1987

Fiachna mac Phiaraic called  
Theahtyn 1996

Kenneth Grey 2005

Owen Seis 2024

Barok Baran 1979

Cipriano de Alvarez 1983

Ciarrai MacBraonain an  
Taghdach 1989

Wulfric Peverel 1992

Artos Ancilus 1993

Baras Bayan 2000

Gunnar Isungr 2011

Thomas Blackmoore 2005

Wolfgang Von Wuestenberg  
2012

Barthelemy of Illyria 2014

Idris ibn Tariq al-Magribi  
2023

Kytte Meliora Stevenson 1998

Maximilian Racheengel 2000

Johann Brotamoar 2015

Chinua Qadanjin 2008

Sebastianos Ionnides 2018

VIVAT, Duke John!!!!



Photo Credit to Baroness Rose Rennel

# Their Royal Majesties Jacqueline and Chinua at Silver Hammer



Photo Credit—Lady Rose ate Whitoke

**His Majesty Chinua** has opted to take the title of “Khan” and **Her Majesty Jacqueline** has asked to be entitled as “Khatun”. At last note, the Khan and Khatun were planning this season to attend Meridian Challenge of Arms, Gulf Wars, Dreamstone, Fool’s War, and Spring Coronation/Iris Faire



**Their Royal Highnesses Randver and Arianne** will be attending Meridian Challenge of Arms, Gulf Wars, Spring Coronation/Iris Faire, Black Axe, and Spring Crown Lyst/A&S



# Some Entries from Midwinter A&S



Cutwork Embroidery  
by Alessandra Sartor



A Passamenterie Fibula of the Late Bronze Age  
by Erik Martel



Preserving in Period  
by Erin of Caithness



St. Birgitta Cap Variation by Edyth North



The Game of Goose  
by Ingridr Thorvaldsdotti



Making Mead Like A Viking:  
An Experiment in Wildcrafting  
by Oengus mac Gilla Dubai

# Some A&S Entries from Twelfth Night



Glass Ball (Display Only)  
Entrant: John von der Velde



Preserving in Period:  
Historical Food Preservation Part 1,  
Entrant: Erin of Caithness



St. Birgitta Cap Variation  
Entrant: Edyth North.



Making Mead Like A Viking:  
An Experiment in Wildcrafting  
Entrant: Oengus mac Gilla Dubain



Gourds: The Swiss Army Knife of History (Display Only)  
Entrant: Una Inghen Tamhais



St. Birgitta Cap Variation  
Entrant: Edyth North.

# Some A&S Entries from Winter Market

The Nutritional Value of Einkorn Wheat  
(Research Paper)

Entrant: Thorbeinn Thursasprengr

Judges: S Corwin Giollapadhreag, Aislinge MacCuithein

The Use of the False-Edge Parry in Manciononi's Opera Nova (Research Paper)

Entrant: Rodrigo Luis de Albuquerque

Judges: Ysabel de Sainte Croix, Jean-Azriel du Corbier

A Passanterie Fibula of the Late Bronze Age

Entrant: Erik Martel

Judges: Constanza Consuela Ximena de Valencia, Alainn AodhMoira BeanLarren, Wuennemon

Wood and Leather Quiver

Entrant: Lawrence of Ashana

Judges: Gwenhwyfar Mwyn, Stephanie of Nethyrwode, Seumas Last of Gyver

Oak and Walnut Crossbow

Entrant: Lawrence of Ashana

Judges: Gwenhwyfar Mwyn, Alessandra Fioravanti, Stephanie of Nethyrwode

Roman Grape Must Yeast Cakes

Entrant: Yamamoto Shingen

Judges: Aislinge MacCuithein, Corwin Giollapadhreag, Maysun al-Rasheeqa

Reticella Lace

Entrant: Alessandra Sartor

Judges: Genevieve de Valois, Alessandra Fioravanti, Aislinge MacCuithein

15th Century German Bead Mill

Entrant: Lorenzo Petrucci

Judges: Caristiona bhan inghen Carthaigh, Seumas Last of Gyver, Gwenhwyfar Mwyn

Roman Cosmetics

Entrant: Maysun al Rasheeqa

Judges: Maudeleyn Godeliva Taillour, Alainn AodhMoira BeanLarren, Luchia Del Mar

Cross Stitch in Elizabethan England

Entrant: Ysabel de Sainte Croix



Roman Cosmetics, entered by Maysun al Rasheeqa

Judges: Genevieve de Valois, Alessandra Fioravanti, Aislinge MacCuithein

Sword: Oakshott type XII (Stella Nova Entry)

Entrant: Sindri Brynjarsson

Judges: Seumas Last of Gyver, Benen MacTire

The Art of the Blade & Burin: Producing an Order of Defense Scroll through Intaglio Printmaking

Entrant: Lijsbet die Wolf

Judges: Luchia Del Mar, Ellen de Lacey, Alainn AodhMoira BeanLarren

Prints of Kingdom's Gothic Thrones

Entrant: Lawrence of Ashana

Display only



# Peerage Elevations in the Winter



Please join with us to congratulate the following nobles who, by virtue of their achievements, were elevated unto the Peerages during the past Season (and three earlier elevations that we missed):



Lykania of Stone Hill Keep to Laurel—Sep 20th (at Red Tower)

Xenos Theodrikes to Knight — Sep 27th (at MGT)

Roy MacLucus to MoD — Sep 27th (at MGT)

Laurettia ate Blacksterre to Mark — Oct 4th (at Fall Coronation)

Asa Kolbrun to Pelican — Nov 8th (at Fall Crown)

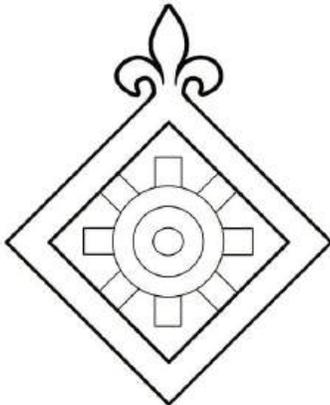
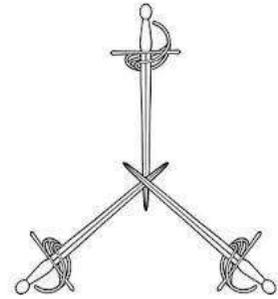
Maddelena de Ricci to Mark—Nov 15th (at Castle Wars)

Evangeline Bajolet to Pelican—Dec 13th (at Winter Market)

Katherine Spencer to Pelican—Dec 13th (at Winter Market)

Rhonwyn Alyná nic an Chrosain to Laurel — Feb 7th (at Midwinter A&S)

Aelia Bassina to Pelican —Feb 7th (at Midwinter A&S)



## Planned Future Elevations

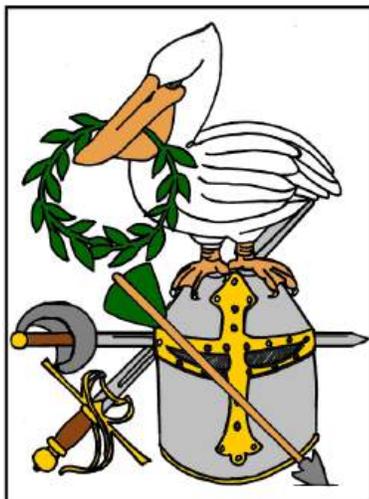
Nathri mac Conaill to Ranger of the Mark — March 28th (at Dreamstone)

Eoin Mac Cana to Knight—Apr 18th (at Spring Coronation/Iris Faire)

Iain MacArthur to Pelican—Date (at Spring Coronation/Iris Faire)

## Additional Announced Writs:

Unknown



*Great effort is made to keep up with all Peerage elevations in our Kingdom, but if we somehow have missed mentioning any Peerage elevations and/or dates in the section above — or if we have missed notifying of any writs issued, and/or any dates set for future elevations — please feel free to notify the Editor at seasons@meridies.org so that these can be mentioned in the Summer Issue, due out at the beginning of June A.S. LXI.*

# Guilding the Lily?

Are you familiar with the Various Meridian Guilds? Do you have an interest in a particular subject. Is it listed here on the page. If not, please let someone know.\*

Guilds are a vital resource for our members. It allows like minded individuals come together in the research and teaching of subjects that were practiced by our ancestors. To discover new ways of doing something.

*Scribal Guild*

*Cooks Guild*

*Courtesans Guild of Meridies*

*Saltare (Dance Guild)*

*Arachne's Web (Lace Guild)*

*Gaming Guild*

*Iron Bow Guild*

*Paynters Guild*

*Historic Martial Arts Guild*

*Herbal Guild*

*Grand Chefs of Meridies*

*Minstrel's Guild*

*Coursing Guild*

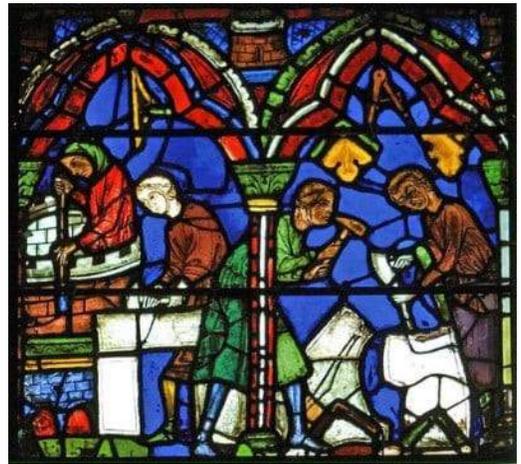
*Royal Foresters of Meridies*

*Embroidery Guild*

*Moniers Guild*

*Accademia Degli Eccentrici*

*Writing Guild*



*Tradesmen Window  
Chartres Cathedral 13th Century*

Full links and current contact information can be found on [The Guilds of Meridies](http://The Guilds of Meridies) at Meridies.org

**The Meridian Herbal Guild** has recently been meeting fairly regularly on Tuesday nights in conjunction with the Tuesday Night Socials on Zoom, so if you have an interest in herbs, their cultivation and their uses, you might consider checking in on some of these and meeting some of the other members.

We will gladly mention meeting schedules for other guilds here also, on request!

*\*List of Guilds Updated from the web page 17 Mar A.S. LIX (2025)*

# Making Data Work for You

Senor Rodrigo Luís de Albuquerque (MKA Jacob G. Pendergraft)

Data - systematic observations of attributes of the world - are ubiquitous. Everything you do or are interested in in the Society for Creative Anachronism can be represented as data in some way. Despite the inclusion of “science” in the Arts and Sciences, many A&S entrants are dissuaded from incorporating discussions of data in their submissions as a result of perceived barriers to entry. Likewise, many A&S entrants may not see the opportunities for or benefits of incorporating data collection into their entries. As a result, entrants may forgo opportunities for enriching their entries, improving their understanding of a given topic, or contradict best practices for organizing information for themselves and sharing that information with others.

In this article, I will address these concerns by providing a basic and easily understandable starting point for discussing data, data collection and data handling in an A&S context. After reading this article, readers will be more familiar with the basics of data-based research, and will be better equipped for incorporating these approaches in future projects. This is a starting point - it is not a substitute for a class on research methods or data analysis, but I hope to provide readers with the foundations for seeking out further information on how they can incorporate these approaches into their entries.

## What is Empiricism? - The “S” in A&S

Empiricism is an approach characterized by learning about the world through systematic observation. In practical terms, it involves making careful and consistent observations of some aspect of the world. Empirical approaches allow us to (1) support our claims with concrete evidence, (2) carefully test our beliefs against observable fact, and (3) allow others to follow our research and more easily confirm our findings. Science is characterized by the application of empirical methodologies - it is a system, not an end or belief.

The product of making and recording careful, structured observations of the world is data. Put plainly, data are a codified set of observations of something, collected in a consistent manner. At the most general level, data may be qualitative or quantitative. Qualitative data is descriptive, and not meaningfully numerical (although it may be assigned numerical values arbitrarily). Variables like colors or ingredient types, interview transcripts, responses to open-ended questions, and so on are qualitative data. Although possible levels of a qualitative variable may be assigned values for data handling purposes, these numbers and the differences between them are not meaningful. For example, if a brewer assigns five types of yeast



the values 1-5 in an experiment, Yeast Type 1 is not meaningfully “less” than Yeast Type 5 - the values are arbitrary. Quantitative data is data whose values can be recorded as meaningful numbers. Variables like temperature, gravity of a brewing solution, or numerical responses to survey items or ratings constitute quantitative data.

### **Finding Data**

Data can be drawn from a wide variety of sources. Part of the creative act of research is identifying these sources and building a systematic approach to collecting data from them. Data may be obtained through physical measurements, self-reports, observations, Subject-Matter Expert ratings, interviews, archival sources, or other methods. The arts provide many opportunities for the collection of data using these methods. A brewer may obtain data from taster ratings of their products made under a variety of conditions; a researcher in early modern printing may compare rates of printing errors across several known workshops; the possibilities are endless. Researchers may have access to an identified source of data they want to know more about, or they may start with a research question and seek out relevant sources of data in an effort to answer it. Either approach is valid. Your job as a researcher is to connect available sources of data with their ability to serve your goals - then go and collect it!

Readers may be familiar with the related terms research studies and experiments. These are common ways of collecting data from identified sources. Experiments involve the manipulation of one or more independent variables (the variable changed by the researcher) and observing the effects of that manipulation on a dependent variable (the variable that is measured by the researcher; the outcome variable). They also require the researcher to carefully control extraneous variables to increase confidence that the changes seen in the dependent variable are the result of changes in the independent variable, rather than another cause. In circumstances where the researcher is unable to manipulate an independent variable directly, they may still be able to conduct a quasi-experiment. Here, the researcher still controls some extraneous variables (but may not be able to control them all), and observes different conditions of the independent variable(s) and their effects on the dependent variable. In mundane teaching, my favorite example of this is research on the connection between smoking cigarettes and rates of lung cancer. Researchers cannot, ethically, randomly assign participants to smoke a pack a day; we can, however, collect data on volunteers regarding how frequently they smoke, and for how long, and their future incidences of lung cancer.

### **Using Data**

Depending on their goals and resources, researchers may choose to conduct deductive or inductive research. Deductive research involves deriving specific, testable predictions logically, from existing theory, or from prior research, then collecting data to test those predictions. Conversely, inductive research involves collecting data with the goal of identifying meaning later.

Where sufficient rationale exists to make a reasoned prediction (or multiple predictions) a researcher might choose to articulate hypotheses. By definition, these must be specific, testable predictions that can be investigated by gathering data and comparing those data against the predicted outcome. It is important to emphasize that just advancing a prediction is not sufficient.

The reader must be made to understand the reasoning underlying the prediction. In pursuit of testing our predictions, we typically use probability and statistics to evaluate the likelihood that (based on the data we've collected) our prediction is correct (as opposed to our observations being the result of random chance). We do this by using a class of approaches called inferential statistics.

*Inductive research* approaches are useful when a researcher (or a field, generally) does not know enough to confidently articulate hypotheses. Here, the researcher begins by collecting data, before using a variety of approaches to draw conclusions about what can be understood based on that data. This approach is not inherently weaker than a deductive one, and may be the more appropriate choice under some circumstances. As long as the researcher is clear and honest about their process, both inductive and deductive approaches are valuable.

*Qualitative research* approaches involve the analysis of qualitative data, which may be much less structured initially. As with the other topics addressed in this paper, qualitative research approaches are a worthwhile subject of a textbook. In brief, qualitative research approaches involve extracting organizing principles from a large body of rich descriptive data. Examples of quantitative research approaches include thematic and content analysis, wherein researchers examine qualitative data to extract repeating ideas or concepts. Content analysis specifically allows researchers to quantify the recurrence of certain elements within a body of qualitative data, possibly in relation to other elements.

### **Writing About Data**

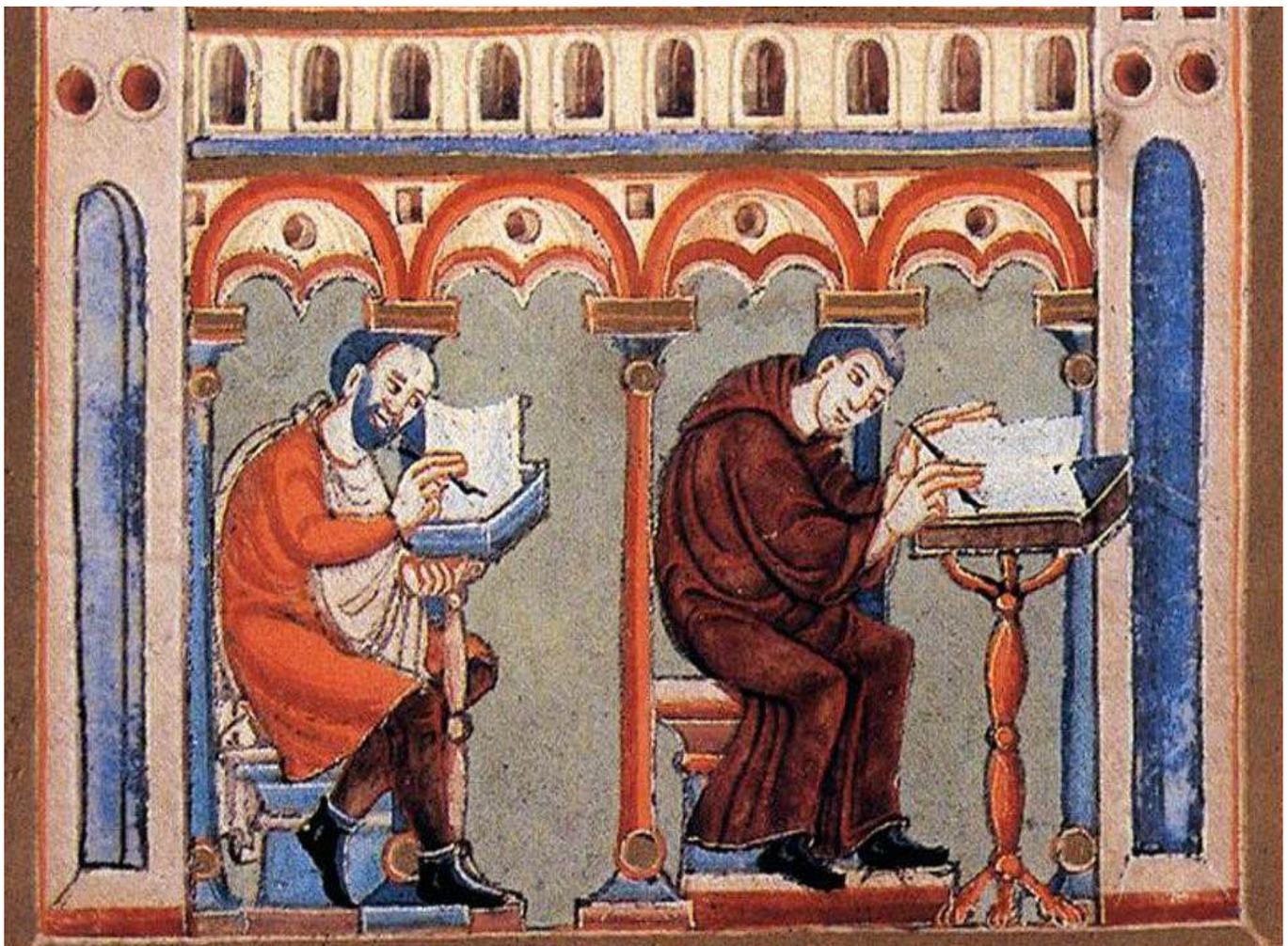
As researchers, we must both convince the reader that our topic is of interest to them, and that our results are compelling. One of the best ways to get the reader to connect with your results is to use the data to build a compelling narrative. The reader should be able to clearly understand the story that is being told by the data you have gathered. This, of course, does not mean that a narrative should be confabulated. Instead researchers should seek to explain in an easily understandable way what implications the results have. In the case of deductive research, the results may be framed in terms of the support or lack of support for hypotheses; researchers must go beyond this initial result to describe the implications of this outcome. Even more so in the case of inductive research, the burden is on the researcher to explain what meaning can be derived from the observations collected.

A common temptation for new researchers is to discuss causal claims (i.e., that a change in one variable caused a change in another). Although not impossible, supporting causal claims requires substantial work. Readers will doubtlessly be familiar with the phrase "correlation does not imply causation," but the requirements for demonstrating causation are less well-known. Making causal claims requires that three conditions be met: (1) covariation is present (here's your necessary-but-not-sufficient correlation). (2) Temporal precedence - if X will be said to cause Y, the change in X has to come before the change in Y. (3) Extraneous variables must be controlled - you must demonstrate that the change in Y is in fact the result of a change in X, not of some third variable Z. Meeting these conditions is possible, but burdensome; often, experimental designs are best suited to testing causal claims.

Returning to crafting a narrative, a data-based research paper should discuss the implication

of these findings for the reader. Especially in an SCA audience, that readership may be diverse. As a starting point, consider the implications for a fellow practitioner (another entrant making a similar thing) or for a fellow researcher (another person that might conduct a future research project based on the questions your findings prompt). It is rare that any research project will represent the total culmination of a research area - where would (or will) you go next?

In closing, I hope you will leave this article seeing data and empirical approaches as another tool at home in an artisan's toolkit. One that can facilitate understanding for the researcher themselves, and help communicate their findings more effectively to others. Try on the identity of a scientist-practitioner; an individual that learns, does, learns by doing, and positions their work to allow others to do the same. You may find that the description already fits well!



# Winter Heraldic Registrations

The following information will probably already have been posted Officially on Social Media or published in Popular Chivalry by the Pennon Herald, and was taken from SCA College of Arms Letters of Acceptance and Return, found at <https://heraldry.sca.org/loar/>



Congratulations!! The following heraldic submissions completed the process during the past Season, and most (those listed as Acceptances) are now officially REGISTERED with the SCA College of Arms:

## October 2025

### Acceptances

- \* **Adelaide of Iron Mountain.** Augmentation of arms. Per pale azure and argent, a polypus within a bordure embattled counterchanged, for augmentation in canton three mullets one and two argent.
- \* **Agnarr Viðarsson.** Device. Per pale gules and sable, two wolf's heads erased respectant argent and in base a spear fesswise Or.
- \* **Aislinn of Loch Cairn.** Household name Emerald Abbey in Lochyl (see RETURNS for name change)
- \* **Drust de Fib.** Device. Argent, on a bend sinister indented sable three Japanese well frames Or.
- \* **Edmund Parmentarius.** Name and device. Azure, a horseshoe crab Or and in chief a crescent between two mullets argent.
- \* **Elssa Balladottir.** Name and device. Per saltire sable and vert, two foxes combattant, in base an open book argent.

### Nice cant on a byname meaning 'fox'

- \* **Grainne Shionnach Teathbha.** Name and device. Per bend sinister azure and Or, an oak tree and a fox sejant counterchanged.
- \* **Hjordis Feilan Styrkarskona.** Name and device. Azure, a wolf's head cabossed and on an orle argent an ivy vine vert.

### Nice cant on a byname meaning 'wolf'!

- \* **Katerina i Søderøy.** Name and device. Azure, a laguz rune Or and on a chief argent an arrow azure.
- \* **Lucien Antoine de Mantes.** Name (see PENDS for device).
- \* **Lucien Antoine de Mantes.** Badge (see PENDS for device). Argent, a cross of Jerusalem and in chief a crescent and a mullet of eight points sable.
- \* **Melkorka Farkona.** Device. Purple, a dragon's head coupé within six domestic cats courant in annulo feet to center argent.
- \* **Nishikawa Kiyoko.** Badge. (Fieldless) A Japanese stream fesswise within and conjoined to a mascle sable, issuant from the stream a demi-bellflower Or.
- \* **Rebecca Pudell Trainer.** Name and device. Per pale gules and sable, between two poodles combattant four mullets of eight points in pale argent.

Nice cant!

\* **Sifka Heiðmenningr**. Device. Per fess wavy azure and vert, two wheels argent.

\* **South Downs, Barony of**. Reblazon of augmentation of arms. Per pale sable and azure, a laurel wreath argent and for augmentation within the laurel wreath three mullets one and two argent.

\* **Tarlan Lewyngstoun of Iona**. Device. Azure, a saltire cotised between four Bowen knots argent.

\* **Þórsteinn Brúsi**. Name and device. Per chevron throughout gules and sable, in fess two goats combattant and issuant from base a mountain argent.

\* **Toriyama Norikage**. Name.

\* **William FitzPatrick**. Device. Vert, on a bend sinister Or three Latin crosses palewise vert.

Nice device!

\* **Ysabella Tirado de Aragon**. Name.

### Returns

\* **Aislinn MacCuithein**. Change of holding name from Aislinn of Loch Cairn.

This name is returned as we were unable to adequately document the byname MacCuithein to period. While the surname appears in Black's Surnames of Scotland as a header spelling, there is no dated form for the spelling, nor could documentation be found.

\* **Alessandra Giovanna Fioravanti**. Badge. (Fieldless) A mullet gyronny of ten argent and sable within and conjoined to an annulet sable.

This badge is returned for dividing a charge into ten gyrons. Precedent says: "In the return of the device of Edborough Kellie in April 2007, the March 1983 precedent barring charges gyronny of greater than eight pieces was once again upheld. Barring evidence of charges divided into more than eight gyrons, this precedent stands." [Druisten Hrafnsson, 08/2017, R-Lochac]

\* **Hutchin Dalgaard**. Device. Vert, an ear of maize slipped and leaved argent.

This device is returned for conflict with the badge of Odriana vander Brugghe, Sable, an ear of wheat argent. Despite both maize and wheat being period charges, there is too much visual similarity between the two to grant a DC.

If registered, this would have been the defining instance of maize in Society armory. Maize is a period charge, found in the arms of Hernando de la Parra from 1560.

\* **Hutchin Dalgaard**. Blanket permission to conflict with device. Vert, an ear of maize slipped and leaved argent.

As the device is being returned, we can't accept the blanket permission to conflict.

### Pends

\* **Lucien Antoine de Mantes**. Device. Per fess sable and argent, a mullet of eight points within a crescent gules.

This badge is pended awaiting the outcome of the October 2025 Letter of Pends and Discussions about charges within charges.

## November 2025

### Acceptances

\* **Edric the Bastard**. Reblazon of device. Sable, a bend raguly between a wyvern sejant with one foot raised and a battle-axe reversed argent.

\* **Randvér Þorvarðarson**. Device change. Argent, a flame gules between three ravens, a bordure sable.

\* **Randvér Þorvarðarson**. Badge. Argent, in fess a flame gules and three ravens, a bordure sable.

**Returns**

\* None

**Pends**

\* None

**December 2025**

**Acceptances**

\* **Audric Hartmann**. Name and device. Per bend argent and vert, a bend counterchanged, overall a bear statant erect to sinister sable.

\* **Emanuel Blackwell**. Name and device. Quarterly sable and gules, a dragon Or maintaining a spear argent.

Nice late 16th century English name!

\* **Úna inghean Thámhais**. Device. Quarterly argent and azure, a dragon contourny between two estoiles in bend sinister Or.

**Returns**

• None

**Pends**

• None

Meistres Bronwen o Gydweli, Lambent (Commenting) Herald Meridies

**BRONWEN**



# Period Metalwork

For any artisan interested in trying to reproduce period accessories, the graphics below, used courtesy of the Metropolitan Museum of Art's Open Access Policy [The MET Open Access Policy: As part of the Met's Open Access policy, you can freely copy, modify and distribute this image, even for commercial purposes], show some beautiful period (and pre-period) items.



Bracelet with snake-head endings and Arabic inscription—15th C



Closed Helmet for the field—Italian 1560-70



Gorget, possibly from Phillip II of Spain—German 1550



Pair of Gauntlets—probably Augsburg ca 1560



Shield of Henry II of France—French ca 1555



Helmet Crest for the Burgonet of Sforza Pallavicino —Milan 1450-60

# Making Mead Like a Viking: An experimental Archaeology of Fermentation

By THL Óengus mac Gilla Dubain, Sable Baron (MKA Christian Cotton)  
Barony of Bryn Madoc, Kingdom of Meridies

Mead shows up everywhere in the literature of the Viking Age in Europe. That's the period roughly between 800-1100 CE. Mead is the drink of feasts, halls, oaths, heroes, and gods. Archaeology backs that up: drinking vessels, feasting gear, and chemical residue all point to fermented beverages, including honey-based ones, being part of both mundane and ceremonial life. [Image credit: Brianann MacAmhlaidh, CC BY-SA 4.0 <<https://creativecommons.org/licenses/by-sa/4.0>> , via Wikimedia Commons]



What we don't get from the sources is a "how-to." Nobody explains how mead was brewed, how fermentation was managed, or what to do when things went wrong. Modern mead-making quietly fills in these gaps with commercial yeast strains, with nutrient supplements, and with chemical correctives and sanitisers. These work great, but none of them was available in the Viking Age. And that raises an historically important question:

## **How would fermentation have worked without all these things?**

Not theoretically, but in practice.

So I decided to find out.

This project wasn't about recreating an authentic Viking recipe or proving that a particular method is the "correct" one. It was about stripping the process down to things that would have been available in the Viking Age and seeing what actually happens. What works? What fails? What kinds of habits would naturally develop if failure had real consequences?

That's experimental archaeology in a nutshell: do the thing, pay attention, and let the materials push back.



## ***The Setup***

I started by taking modern brewing tools off the table as much as reasonably possible. No commercial yeast. No added nutrients. No chemical sanitisers. The ingredients were simply raw, unfiltered wildflower honey and natural spring water. The tools consist-

ed of a wooden bowl, a hardwood spoon, a pottery vessel, and some linen cloth. No external heat sources were used. Modern containers only came into play later, once fermentation was established, for basic safety and storage.

The initial honey-water mixture, called a “must,” was a fairly standard, if generous, modern ratio of about five pounds of honey to one gallon of



water.

That's a traditional great mead ratio, and it makes a very sweet finished product. At the time, this seemed reasonable, mostly because I like a sweet mead. In hindsight, it turned out to be one of the most important choices I made.

The honey and water were mixed in the wooden bowl, poured into the pottery vessel, covered with the linen cloth to keep out unwanted debris while still letting yeasties through. It was set outside on a deck in a wooded area for several days in mid-October. The idea was simple: give



wild yeast plenty of opportunity to show up.

### ***What I Expected***

I expected to see:

- Bubbles
- Foam
- Yeasty smells
- Signs of life

That's what fermentation looks like.



### ***What Actually Happened***

Nothing.

For five days, nothing happened. No bubbles. No foam. No change in smell. Just honey-water sitting there, despite occasional brisk stirrings



to aerate the must and incorporate any ambient yeast.

At that point, I had two obvious possibilities to consider: something wrong with the yeast or something wrong with the honey-water (the “must”). Either there wasn't enough yeast getting into the must, or the must itself was hostile to fermentation.

The amount of yeast was, for the most part, out of my control. With wild-capture, once a time and a location are chosen, it's basically up to nature. However, modern science tells us that honey is tough on yeast: it's extremely high in sugar and very low in nutrients, and the osmotic pressure alone can damage yeast cells. From a brewing perspective, this was what's called a stuck or stalled ferment.

From an experimental archaeology point of view, this is exactly the kind of thing you want to pay attention to. You don't need microbiology to notice the pattern. If you were brewing mead in the early medieval period, you'd know that sometimes it just doesn't start. Or, it starts and then stops. When that happens, you've wasted honey... unless you adapt and adjust.



### *Adjusting the experiment*

Because I had no direct control over airborne yeast, the logical adjustment was to test sugar concentration. So, I split the original must into two equal batches and diluted them with spring water to 2.5 pounds of honey to one gallon of water, keeping everything else the same. If the sugar level was the problem, this should have helped.

#### **It didn't.**

Still no fermentation.

At this point, I'd already learned something important: simply leaving honey-water out and hoping for the best is risky business. If Viking-age brewers had depended entirely on spontaneous airborne fermentation, they would have likely lost a lot of batches. But honey was valuable. So, that kind of failure wouldn't be ignored for long. So the question became: what could or would someone reasonably try next?

## ***Borrowing from Traditional Practice***

Looking at modern ethnographic examples of farmhouse brewing, especially in northern Europe, a pattern shows up again and again--that of continuity. Brewers reuse tools. They reuse vessels. They carry something forward from a batch that worked into the next one. Fermentation isn't random; it's remembered.

With that in mind, I tried two historically plausible interventions in parallel. One batch of the diluted must got dried blueberries. Fruit skins often carry wild yeast, and fruit also brings in nutrients that honey lacks. The other batch got a ladle--about one cup--of actively fermenting must from a raisin-based wild yeast starter, used here as a stand-in for a maintained household culture.



Think sourdough starter for mead. This time, the difference was obvious. Within a day or two, both batches showed signs of fermentation. Small bubbles appeared. The smell shifted. The ferment held and continued slowly but steadily. That contrast—between repeated failure and sudden success—is the key result of this whole project.



## ***Letting It Run***

Fermentation continued slowly over the next couple of months. Nothing dramatic, nothing fast. Eventually, the mead was racked and aged briefly. It stayed cloudy and mildly sweet. It was drinkable, but not impressive by modern standards.

If the goal had been to make competition-quality mead, this would have been underwhelming. But that wasn't the goal. The goal was to understand what it takes to get mead to ferment at all under certain historical constraints.

And the answer seems to be: you don't leave it to chance!

## ***What This Taught Me***

A few things became very clear over the course of this experiment.

First, honey is a difficult fermentation environment. High sugar, low nutrients, and antimicrobial properties all work against yeast. Mead is not an "easy" drink to make without modern innovations, and anyone who made it regularly had to know how to coax fer-



mentation along.

Second, wild fermentation doesn't mean random fermentation. The batches only took off when I introduced a concentrated source of microbes—fruit skins or an active starter. Airborne yeast may be present, but it isn't always enough. Reliability improves with reuse and continuity.

Third, failure is part of the system. A stalled ferment isn't just a bad day; it's feedback. Over time, people would preserve what worked and stop doing what didn't. That's how craft traditions form without having--or needing--written instructions.

This is where experimental archaeology really shines. By removing modern shortcuts, you start to see how much practical knowledge is required just to get a basic result. You also start to see why certain habits—reusing vessels, keeping starters, adding fruit—would naturally become standard practice.



### ***What This Doesn't Prove***

It's important to be clear about limits. This experiment doesn't prove that Vikings never relied on spontaneous fermentation. It doesn't establish a single "correct" method. It represents one place, one season, one batch.

What it does do is show degrees of unreliability and dependability. And that matters when we think about how real people, with real resources on the line, would have approached brewing.

### ***Where This Goes Next***

This phase of the project was exploratory. Its job was to find the pressure points. Now that those are clearer, future experiments can be more focused: parallel batches, vessel reuse across multiple generations, seasonal comparisons, heated versus unheated must, longer aging, and more controlled comparisons of different wild inoculation methods. In other words, now that I know where things tend to break, I can start testing how people historically worked around those problems.

Trying to "make mead like a Viking" turned out to be about learning ***how many ways something can go wrong***—and how much quiet knowledge is required to make it go right. Experimental archaeology doesn't hand us answers. It lets the materials argue back. And sometimes, the most historically useful thing you can learn is why some attempts fail.



# Authorizing as a Fighter

From the Meridies Marshal's Handbook



## VII. Authorization

### A. Authorization Procedures

i. Authorization is designed to ensure that all fighters can conduct themselves safely and courteously while on the field; are conducting themselves according to a common standard; and display a minimum level of proficiency to show they are not a threat to themselves or others.

ii. All combatants in tournaments and melees in Meridies must be authorized in the weapons they wish to use.

iii. Visitors to Meridies may participate in Meridian events if they go over the Meridian rules with a Meridian marshal before they compete.

iv. Fighters with valid authorization from another kingdom who move into Meridies may exchange for a Meridian authorization card within their first six (6) months of being a resident of Meridies.

### B. Who May Become Authorized

i. To become authorized a fighter must meet the following requirements.

ii. Be at least 16 years old.

iii. Combatants under the age of 18 have additional authorization requirements described in the minor authorization procedures.

iv. Thorough familiarity with all weapon and armor standards, conventions of combat, and other rules concerning combat-related activities in Meridies.

### C. When Can Authorization Occur

Authorizations can be held at any time during an official SCA function (event or fighter practice); a combatant authorized during an event may participate in subsequent activities as allowed by their new authorization.

### D. Marshals

i. For Armored Combat and Rapier combat, there must be 2 warranted marshals present. For all other disciplines, a single warranted marshal is required.

ii. The marshals MUST be authorized in the applicable weapons form.

iii. Inspect the armor and equipment of all personnel participating in the authorization process.

iv. Test the knowledge of the candidate regarding the applicable rules governing combat in Meridies. The knowledge test should include questions applicable to the weapons being used in the authorization.

v. Inform the participants in the authorization of how the authorization is to be conducted.

vi. Perform the authorization per the Society Marshal Handbook.



Gaius on Woodworking:

## INTRODUCTION TO ANCIENT EGYPTIAN WOODWORKING

When you think about Ancient Egypt, what comes to mind? Pyramids, certainly, mummies, and maybe sand. Lots of sand. These are all good, but the Egyptians were excellent woodworkers. The royal family and their officials wanted fine furniture to display as well as to stock their tombs properly for a comfortable afterlife. The artisans' skill was also driven by a severe lack of wood in Egypt. Much of what was used had to be imported from other areas although local wood was used as well.

The desire for wood and other valuables was an important driver of trade for the ancient Egyptians. Imported woods included cedar, birch, boxwood, ebony, ash. Local woods included acacia, willow, tamarisk, nabk. The uses below are in an ancient Egyptian context; other cultures that were less wood-limited could and did use them for other purposes as well as those listed here.

\*Cedar: Strong, rot resistant wood, very commonly used for furniture (beds, chairs, chests, etc) and large objects like ships that required a high degree of rot resistance.

\*Birch: Strong, used for bows and staves but not very rot resistant

\*Boxwood: Strong, hard wood, used for sculpture and small items

\*Ebony: Very hard wood, used for furniture, inlays, and sculpture

\*Ash: Strong, hard wood, used for bows and arrows as well as tool handles (axes, adzes, shovels, etc)

\*Acacia: hard and durable, used for many things from small objects to parts of sailing vessels

\*Willow: soft, easily carved, used for furniture, knife handles, carved objects, and a few stelae

\*Tamarisk: Coarse and dense wood, used for all manner of objects from boxes and other furniture to boats and ships.

\*Nabk, hard and durable wood, native to north Africa, small trees limit size of projects but useful for dowels and pegs

The Egyptians are one of the earliest cultures that have left us excellent archaeological and pictographic evidence of their woodworking tools. Some that are still in use today include saws(1), axes(2), adzes(3), chisels(4), hammers/mallets, and drills(5).

In later periods, a primitive lathe was used to turn legs for furniture. The earliest tools were stone, but once copper became available, Egyptian craftsmen



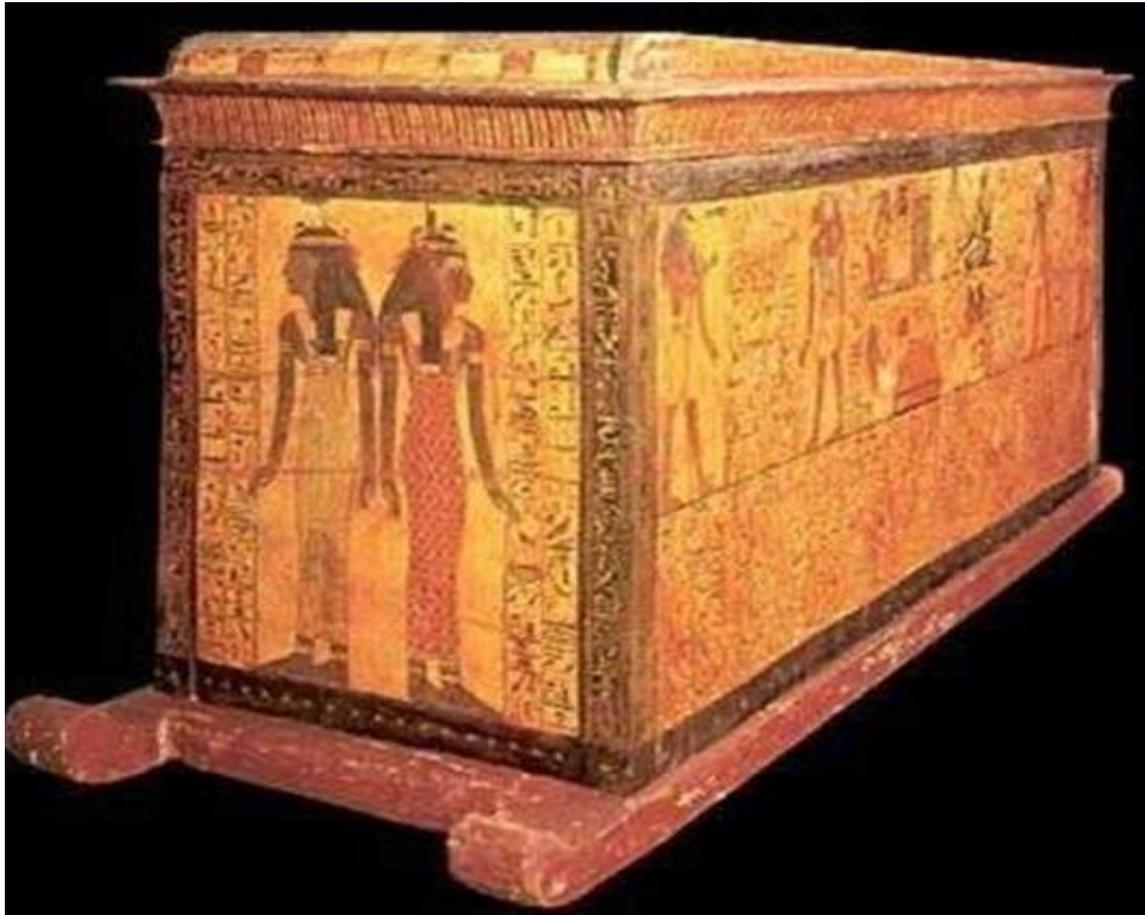
Photo from British Museum

began to use it for their tools. The metal is soft and prone to bending under compression, so the saws were made to cut while pulling, vice pushing. The saws had to be sharpened relatively frequently as the teeth eroded in use. Like modern saws, the Egyptians set alternating teeth at an angle to help clear waste from the cut.

The ancient Egyptians used many of the joinery techniques that we use today, with the exception of finger joints and dovetails which didn't make an appearance until the Romans started becoming the dominant power in the area. Very early finds (like 5,000 years ago) have very simple joinery; boxes made using butt joints held together with leath-

er thongs tied through holes on the corners. Later works show the progress of the artisans in developing new joinery techniques, and we see grooves cut to allow sliding lids, half-lapped joints and mortise and tenon joints. This progress made chairs and beds possible, as well as more intricate boxes and sarcophagi.

By 2600BCE, plywood was made using thin pieces of wood, glued and pinned together at angles to make large sheets. This was used to make large boxes, furniture, and the sarcophagi for entombing deceased rulers. Below: a coffin made with plywood in ancient Egypt.



After a piece was constructed, a gesso was applied to help level the surface of the wood, and then designs would be drawn on it, then painted. Designs included religious scenes, animals, plants, and family members of the owner. For the very rich, gold leaf could be applied (best-known examples being Tutankamun's sarcophagus and funerary mask).

This was a very brief introduction to the topic, for which I apologize. In the next issue of Seasons, I will have an article covering ancient Egyptian joinery techniques in more depth, with pictures of specific artifacts showing how it was used.

Sources:

Egyptian Woodworking and Furniture (Shire Egyptology Series #21) by Geoffrey Killen

Ancient Egyptian Furniture (also by Geoffrey Killen)

British Museum Images: <https://www.bmimages.com/preview.asp?image=00035277001>

# Newcomer Tokens Needed

As we work to grow our Kingdom, we are welcoming Newcomers into the SCA at nearly every event, and have made it a custom to present each of them with an identifying “newcomer token” such that other members of the populace will know who they are, and by inspired to welcome them.



However, we hear from the Kingdom Chatelaine, **THLord Thorfinnr langskeggr Eiriksson**, that they are constantly in need of Newcomer tokens to pass out, and they definitely would welcome the assistance of the Kingdom in stockpiling these for present and future use. If you, or your Barony, Provence, Shire, Stronghold, Port, College, Canton, Riding or Household might be willing to make and to donate Newcomer Tokens for Kingdom use, please make yourself known and consider doing so.

These are belt tokens, made of blue fabric, roughly 3” wide and typically long enough to loop over a belt while still displaying the newcomer symbol seen above. This symbol can be painted, stamped, or stitched on the fabric in white.



# Poetry Corner

## *Huitain No.1: Spring Has Risen* Meistres Bronwen o Gydweli

Spring has risen from her bower  
Softly scented and undying  
Where the nascent blossoms flower.  
Springing brightly forth defying  
Winter's last faint grasp, and sighing,  
She goes dancing, spinning, turning,  
And the bonds of death denying,  
In the sunlight, skyward yearning.

Listen, for she rises singing  
Born anew where dreams are flowing  
And the golden bells are ringing.  
Can we know where Spring is going?  
Shall we join her dance, unknowing  
Where her steps will lead us, singing  
Songs that set the rushes growing  
And the warblers nestward winging?

Aye, we follow Spring, unblushing  
When the branches all are greening.  
Where the warming streams are rushing  
And the flowers stand stately, preening;  
Winter's winds no longer keening  
We will follow, life rewriting,  
Giving youth and joy new meaning  
And in Her sweet songs delighting.

[29 January, 2015]



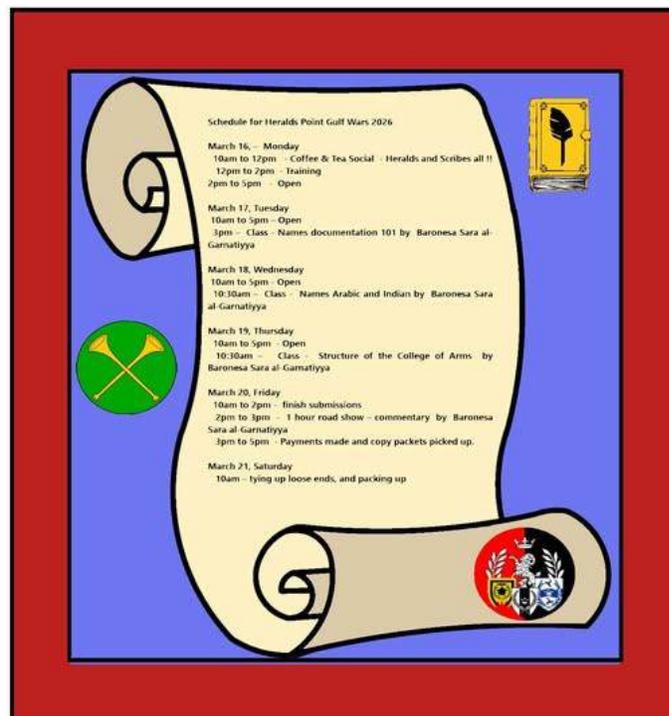
# A Call for Heralds!!

Greetings All, Gulf Wars 2026 is nearing !  
Heralds Point is ready to take your submissions, and we need Heralds to work the point

Monday, March 16th to Friday, March 20th  
We will be using the digital Pennsic system again and you will need to bring your lap top or Tablet to enter consultations !

If you don't have these items, we can still use your help with admin areas, and paperwork.

If you have questions, please contact  
Sigrun I Biarka at [heraldspoint@gulfwars.org](mailto:heraldspoint@gulfwars.org)



## Cover Art & Articles Needed

For all those aspiring, or established, Artists and Authors of Meridies, SEASONS is always on the prowl for Cover Art, and we would very much like to showcase Original Artwork done by our own talented Meridian Artists rather than using photographs. We also need articles on subjects of potential interest to Meridian subjects!!

If you have period-style, or period-themed, or SCA-themed drawings in your portfolios — or still waiting impatiently to be drawn — please consider submitting them for use as Cover (or Filler) Art for use in this supplement. If you would be willing to submit an article, we would definitely welcome that as well!!

An Artist or Author Release Form will be required — the link to which can be found at <https://meridies.org/home/royaltyandofficers/chronicler/>

So let's see — and share — your work!!!





WOODCUT FROM THE TITLE-PAGE OF THE "GRETE HERBALL" (1526)

## Herbs for the Spring

*Spring Gardening Hints from Divers Sources*

*Meistres Bronwen o Gydwelli*

According to various sources, the best perennial herbs to plant in spring include hardy favorites like lavender, mint, oregano, thyme, sage, rosemary, and chives, which thrive with new spring growth and were also (mostly) used in period. These, along with other perennials like yarrow, lemon balm, and chamomile, are great for establishing a sustainable, long-term herb garden, and are all wonderful for culinary purposes.

Many also were used in period for medicinal purposes, and are still used today by herbalists and advocates of natural medicines.

**Lavender:** Loves full sun; spring planting allows roots to establish before winter.

**Thyme:** Versatile, drought-tolerant, and perfect for bordering.

**Oregano & Marjoram:** Essential for, sun-loving, and hardy.

**Sage:** Aromatic and perennial, excellent for year-round harvesting.

**Rosemary:** Fragrant, woody perennial

that thrives in sunny, well-drained spots.

**Chives:** Very easy to grow and among the first to sprout in spring.

**Lemon Balm:** Fast-growing member of the mint family.

**Echinacea (Coneflower) & Yarrow:** Medicinal, hardy perennial flowers.

**Tarragon & Lovage:** Early risers that thrive in early spring conditions.

### Spring Gardening Tips

**Soil Preparation:** Ensure well-draining soil mixed with organic matter or compost for the best results.

**Hardening Off:** If starting seeds indoors (e.g., in Feb/March), harden off plants before transitioning them to the garden after the last frost.

**Location:** Most culinary herbs need full sun, although some, like parsley, can handle partial shade.

**Spacing:** Give herbs like mint enough room (about 20 cm or more) to grow.

For annual filler herbs, you might also consider planting dill, basil, and parsley alongside these perennials — and in some areas, like my own, both dill and parsley can come back every year for years — while my lavender has to be replanted for some reason) every year. Go Figure!

My gratitude to various members of the Meridian Herbal Guild for their ongoing assistance as I learn more about this subject, and if you'd like to check out their Facebook page it can be found at **SCA Meridian Herbalists**

<https://www.facebook.com/groups/439743532715252/>



## Acknowledgements and Thanks

Thank you to **Mistress Ellen de Lacy** for this issue's Cover Art inspired by a 500s vendel brooch at the met museum , and to **The Metropolitan Museum of Art** whose Open Access Policy allowed us freely to reprint images of objects from their Open Access Collection to this periodical. Thanks to **Baroness Rose Rennel** and to **The Oloye Kehinde**, and to **Lady Rose at Whitoke** for permission to use their photos. To **Señor Rodrigo Luís de Alburquerque** for his article "Making Data Work for You", to **Mistress Ellen de Lacey** for making photos of Faire entries available, to **THL Oengus mac Gilla Dubaian** for his article "Making Mead Like a Viking"; and to **THLord Einarr knýtir** for his article "Introduction to Ancient Egyptian Woodworking".



Special thanks also to the Kingdom Chronicler **THLady Alis Talemache** for her patience and her assistance, and to my Deputies **Lord Leopold Guotmann** and (less officially) **Mistress Christianna MacGrain** for their ongoing assistance and their contributions to this issue. (Christianna). Forgive me for using one of my own poems again in this issue when I'd rather use those of others — but if you are a poet PLEASE consider sending in some of your period style work occasionally. It would be most appreciated.

In Gratitude..... **BRONWEN**



*Submissions for SEASONS (and we definitely invite them) should be sent directly to the Editor at [seasons@meridies.org](mailto:seasons@meridies.org), and accompanied by any graphics (in .JPG format) and by an appropriate Creative Release Form. These forms can be found on-line at <https://meridies.org/home/resources-and-reports/> under “Chronicler Resources”. The deadline for submissions to the Summer Seasons will be June 1st.*

---

## Disclaimer

*This is SEASONS, a publication of the Kingdom of Meridies of the Society for Creative Anachronism, Incorporated. SEASONS is available from SCA.org. It is not a corporate publication of the Society for Creative Anachronism, Incorporated, and does not delineate SCA, Inc. policies.*

*The contents of this publication, SEASONS, are copyrighted 2026 by the Chronicler’s Office of the Kingdom of Meridies for national first rights publication only. Ownerships revert to the original owner following publication in a quarterly issue.*

*Except where otherwise stated, articles contained herein may be reprinted under the following conditions:*

- A) The text must be printed in its entirety, without additions or changes.*
- B) The author’s name and original publication credit must be printed with the text.*
- C) A letter must be sent to the editor of this newsletter, stating which articles have been used and in which publication the material has been printed.*
- D) Publishers must obtain the expressed written permission of the original author (or artist).*

*Articles submitted to SEASONS should be short to moderate length, and deal with topics of interest to the populace. Artwork should, ideally, be at least 300 dpi and deal with period or SCA subject matter, or be presented in a period style. The deadlines for submissions are (Spring) March 1st, (Summer) June 1st, (Autumn) September 1st, and (Winter) December 1st.*