

The Quarterly Arts & Sciences Newsletter
of the Kingdom of Trimaris

THE TRISKELE



Spring 2026



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Letters from the Editors

Greetings unto the populace of our fair Trimarian Arts and Sciences community!

We are a Kingdom of makers, researchers, and visionaries; a tradition which goes back decades. Yea, even unto our time as a Principality! My goal is to ensure that *The Triskele* remains a vibrant reflection of that passion, that energy.



With Gulf Wars fast approaching, I want to encourage every artisan - whether you are a seasoned Laurel or picking up a needle for the first time - to view the upcoming War as a competition, and as a massive, open-air gallery of our collective progress. Show off your work! Share your skills! Make new friends! Learn! Teach!

I am eager to see the fruits of your labors in the coming months: in the display tents, in classes, and in the pages of our future issues. Whatever you make, please consider sharing your process with the Kingdom. Your fellow folk are just as eager to learn!

For our part, we are looking for submissions that bridge the gap between "how-to" and "why-it-matters", celebrating your research, and the passion behind the finished piece.

Let's make this next year a landmark for Trimarian scholarship and creativity! Vivat, y'all!

How to join us:

- Document your progress: Take photos of your A&S entries and works in progress at various stages; these make for excellent article visuals, as well as keeping a personal record for future consulting!
- Share your research: If you've spent weeks buried in books and websites, your findings deserve an audience.
- Submit early: Our next deadline is approaching in May!

-Chrenwerteherrin (HL) Hildegard von Grünwald

Letters from the Editors



Greetings good Gentles,

Now that Gulf Wars is over and most of us have thawed out some, comes the hardest part of war, coming down from the high. In spite of the cold weather I did get some shopping in and lots of garb watching. The wonderful thing about events is the inspiration for new garb. Always need new garb.

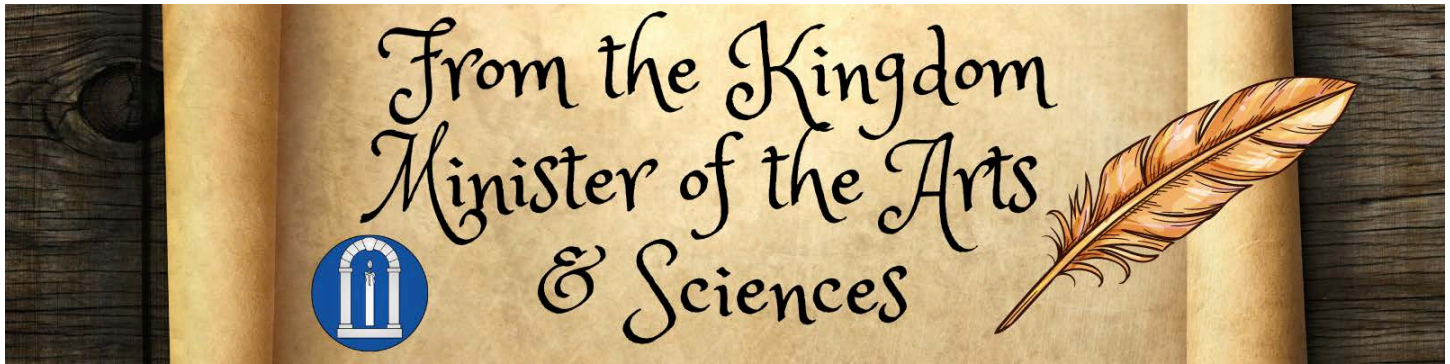
The art/sci entries were well done as is expected. There is so much talent and knowledge in this organization. Two perfect scores were won by our own Trimarian artisans!

Many awards were handed out by the King and Queen at court on Thursday night. It is so nice to see new faces and young children there. The “smalls” are the future of this organization, and we need to encourage them.

You will see in the Upcoming Events section of this newsletter that we have Coronation, teaching and learning events, and battles to be fought and won coming up in the next few months.

I hope and look forward to seeing old friends and making new ones there.

-Honorable Lady Anthionette de Cavlmont



Unto the venerable populace of Trimaris do I, Jarl Valbrandr, humble servant of the realm and your Kingdom Minister of Arts and Sciences, give ðve greetings.

The time has come for those able to join their kinsmen as we journey together to face the call of art and arms before us. As you have guessed I do indeed speak of Gulf Wars, where many of our fine citizens and soldiers will heed the call of crowns across the land and face valiant foe on many a front.

I speak now on two those looking to sharpen their skills or test their talent in the arts and sciences. All week long there will be classes, and open artisans row to see living art, performances by many of you, and medieval living examples to inspire all. I encourage those of all levels to engage, teach, learn, enjoy the bounty of brilliance artisans from across the land have to offer.

I also look forward to announcing the five champions of our arts and sciences fair, who will display their works as a testament to Trimarian artistry and authentic scholastic endeavor.

A reminder that there is also an open fair for all artisans who would care to share their work and knowledge with a known world. Look to the Gulf Wars schedule for details, and please feel free to display and share your efforts on our Kingdom populace page.

And, as we look forward to this quarter coming, we are also reminded that war will not last forever. When we return, the second week of April we will hold an arts and sciences exposition fair, that our teachers and craftsmen may share their gifts with kith and kith and all within the realm of Trimaris.

Lastly, we have a new element of our "I did a thing" monthly arts and sciences participation efforts and that is the sharing of classes online for those who wish to attend. Attendance counts as your monthly effort, should you be so interested.

What's more, these teachers' classes are being recorded and added to YouTube so that this knowledge may not fade to time. I thank the deputy for her efforts and this excellent addition to what is now a fine tradition in our "Arting Together, Apart".

I am excited for what the future holds. And proud of what we have all accomplished together. May you find inspiration and courage to craft your own vision, that your inspiration may carry the cycle ever into our shared future. For while we are many we are also one. May we forge together a continued safe space for personal development, individual creativity, and the pursuit of scholastic excellence.

Your path as an artist may branch from the tree, but we grow from the same Trimerian soil. And each of us may take pride in that. And in each other.

Humbly yours. Your KMOAS.

See you at war!

- *Valbrandr*

I Did a Thing

Greetings to the Populace of Trimaris!

I did a thing and I am delighted to introduce myself as your new I Did a Thing Deputy, Lady Charlotte Annunziata da Firenze al-Rumiyyah.

I am honored to carry forward this wonderful group promoting monthly Arts & Sciences challenges across our Kingdom and beyond. IDAT has been such a joyful way to keep creativity alive, encourage experimentation, and connect our community through making and learning together.

Please join our FB group if you haven't done so! We currently have 189 members... but would love to have 200!

Please come say hello any time at events, and feel free to message me with your cool ideas, projects, or inspirations. I am always happy to help with documentation and to support you in sharing your work.

Looking ahead, here are our upcoming monthly themes:

- ✓ **March:** Motion and Measure - movement, performance, costuming, or learning connected to dance traditions or martial forms.
- ✓ **April:** Earth and Bloom - gardening, herbalism, dyes, agriculture, natural materials, and all things growing.
- ✓ **May:** Bardic - instruments, singing, composition, performance, and musical history.



We have also launched a new webinar series, and our first session on February 8th with Mistress Ambra Michelli was a wonderful success, with great attendance and lively discussion. Thank you to all who joined us.

More webinars are already in planning, so stay tuned for upcoming topics and presenters. You can view recorded webinars on our YouTube Channel, or <https://idat.trimaris.org/>

I am excited to see what everyone creates this year. Whether this is your first challenge or your fiftieth project, your participation helps build the vibrant creative community we all enjoy.

So, go make a thing, share a thing, and let's keep inspiring each other.

Yours in service and creativity,
Lady Charlotte Annunziata da Firenze al-Rumiyyah
I Did a Thing Deputy

Arts & Sciences Happenings



As Art-Sci Expo Deputies, we are looking for Deputies to replace us when our warrants expire in November. We would like to have at least (2) events to work with the Deputies for on boarding.

Additionally, the next Art-Sci Expo event will be:

Spring Coronation 2026

**April 10 @ 8:00 am - April 12 @ 5:00 pm at Camp
Kiwanis**




19300 SE 3rd St, Silver Springs, FL 34488 United States

Expo is a great "no pressure" opportunity for anyone to come work on and display their crafts, even a work in progress is welcome. Feedback is optional, but helpful to anyone who participates.

Anyone interested can email expo@trimaris.org and we will gladly assist.

Lord Kelwyn Owain
Shire of Sudrholt
Kingdom of Trimaris Art-Sci Expo Deputy

Upcoming Events

<p>Gulf Wars</p> <p>March 14 - 21</p> <p>King's Arrow Ranch, Lumberton, MS</p>	 A detailed medieval manuscript illustration of a battle scene. It shows knights on horseback in various armor and surcoats, engaged in combat with spears and swords. In the background, there are flags and a castle on a hill.	<p><i>British Library – Egerton MS 745, f. 5v (public domain).</i></p> <p>Battle from BL Eg 745, f. 5v - Public domain medieval manuscript - PICRYL - Public Domain Media Search Engine Public Domain Search</p>
<p>Spring Coronation</p> <p>April 11 - 13</p> <p>Camp Kiwanis</p>	 A medieval manuscript illustration depicting the coronation of a king. The king is seated in the center, wearing a red tunic and a crown. He is being crowned by two figures, likely bishops or nobles, who are placing a crown on his head. The background is decorated with blue and gold patterns.	<p><i>World History Encyclopedia – “Coronation of Henry III of England” (publi</i></p>
<p>Battles of Bentonshire XII</p> <p>April 25</p> <p>800 John Gary Grubbs Blvd, Brooksville, FL</p>	 A medieval manuscript illustration showing three figures representing the three classes of medieval society. On the left is a cleric in a blue and brown robe, with hands clasped in prayer. In the center is a knight in full blue armor with a shield. On the right is a peasant in a brown tunic and hat, holding a staff. The background is a blue field with white stars.	<p><i>Medieval French manuscript illustration of the three classes of medieval society: those who prayed (the clergy) those who fought (the knights), and those who worked (the peasantry).</i></p> <p>Middle Ages - Wikipedia</p>

<p>Gathering of the Clans May 2 @ 8:00 am - 5:00 pm Camp Wewa (we're back!) 221 S Binion Rd, Apopka FL 32703</p>		<p><i>The Battle of Otterburn (1388) in a miniature from Jean Froissart, Chroniques</i></p> <p>Scotland in the Middle Ages - Wikipedia</p>
<p>Oldenfeld's Anniversary May 8 @ 8:00 am - May 10 @ 5:00 pm Hunter's Glade 13159 Old Settlement Rd, FL, United State</p>		<p><i>A feast scene in a medieval castle. Polish original: Scena uczty w średniowiecznym zamku. Creator: unknown. Creator role: printmaker / engraver. Date: XIX century.</i></p> <p>https://www.lookandlearn.com/history-images/YNK1039231/A-feast-scene-in-a-medieval-castle</p>
<p>TMT 2026 May 22 @ 8:00 am - May 24 @ 5:00 pm Camp Trinity 7996 County Line Rd, Melrose, FL</p>		<p><i>British Library, various medieval manuscripts (public domain).</i></p>

Seed Cake

Period: England, 16th–17th centuries

Primary Sources Consulted:

A.W.'s Book of Cookrye (1591)

The English Huswife by Gervase Markham (1615)

Period note:

Period receipts for seed cake are typically short and assume the cook already understands proportions and bake-oven behavior. They often name ingredients and methods, but do not provide modern measurements or temperatures.

Period-Style Receipt (Reconstructed from the above sources' style)

(Reconstructed wording and method in period receipt style; original sources commonly do not provide exact measures.)

Take fine flour and sugar well beaten, and put thereto sweet butter wrought to a cream. Then take eggs well beaten and temper them with the butter and sugar, and cast in good store of caraway (or anise) seeds, with such spice as pleaseth. Work all well together, and make it into a cake, and set it in a quick oven, and bake it till it be well colored and done through.

My Modern Redaction and Rendition

(Prepared and tested by the author)

Ingredients

- 1½ cups unbleached flour
- 1 cup cracked wheat flour
- 1 package yeast
- ⅓ cup warm ale (about 100°F)
- ⅓ tsp salt
- 4 oz (1 stick) sweet butter
- ¾ cup sugar
- 2 eggs, beaten
- 1 tbsp seed (crushed anise, caraway, coriander, cardamom, or other pleasant blend)
- ½–1 cup milk

Method

Sift together the flours and salt; set aside in a large bowl.

Dissolve the yeast in the warm ale with about ⅛ teaspoon of the flour mixture.

Cream the butter and sugar; beat in the eggs and crushed seeds.

Make a well in the flour and add the yeast mixture. Fold together, then fold in the butter mixture.

Slowly beat in enough milk to form a smooth, thick batter.

Pour into a greased 8-inch round pan.

Bake at 350°F for about 45 minutes, or until a toothpick comes out clean.

Cool slightly before turning out onto a rack.

Thank you again for your time and for all you do in service to the Kingdom's arts. If you would like additional samples—culinary, poetic, or musical—I would be glad to provide them.



https://upload.wikimedia.org/wikipedia/commons/thumb/f/f2/Caraway_seed_cake.jpg/330px-Caraway_seed_cake.jpg

In service to the Dream,

Carl Crosby
Viscount Alexander Shanasié
Kingdom of Trimaris



THE
Laurel's Corner
Featuring



Baroness Wulfwyn aet Hamtvne, OL, OP

What is your SCA name and title:

I've been a member for half a century, so my name has evolved along with my persona. I have finally settled on Wulfwyn aet Hamtvne, which simply means Wulfwyn from Hamwic (modern Southampton.) My title is Wolfmom. I am also a Baroness of the Court, Mistress of the Laurel, Mistress of the Pelican, but just call me Wolfmom. Everything else is just window dressing that just happened when I was doing what I love.

What is your mundane name: Pat Taylor.

Tell me about your persona:

I am a mid-8th century half-Saxon, half-Welsh cook. There used to be a lot of historical details, which were fun, but not necessary. I work in the market center of Hamwic, feeding people of all stations of life. Food is my love language, my passion, and my best work in my happy place.

What is your specialty:

Period food, with a hard focus on English food from the Anglo-Saxon period through the English Renaissance. Medieval feasting and everything that entails. Recipe redaction and research into why things were the way they were. I love to find little factoids that make me go "hmmmm!"

Tell me about any offices or roles you hold or have held in Trimaris:

Art/Sci officer for Swampkeype; Art/Sci officer for Darkwater; Seneschal of Darkwater; Art/Sci officer for Castlemere; Exchequer for Amurgvrod; Art/Sci officer for Amurgvrod; Art/Sci officer for An Crosaire; Baroness of An Crosaire. Before Trimaris, I was a herald, chronicler, seneschal, vice governor, seneschal again, knight marshal, and seneschal yet again for different small cantons and shires in Atlantia and Ansteorra. I have stopped raising my hand.

Did anything interesting happen at your elevation?

It's a funny story. It was a TMT, An Crosaire was in charge of the gate, so hot, sweaty, long hours. When everyone started to head off to get ready for Court, I volunteered to man the gate alone. Little did I know of the frantic scurrying going on behind the scenes. Master Octavio, the autocrat, gave me a shout on the radio to close the gate. On a Saturday afternoon of a 3-day event. Was I suspicious? Nah. Clueless. My brain doesn't like to be broiled, and it was broiled that day. I headed back to the cabin for water and something to eat. I was still not going to Court. I was too hot to take a shower, I was a sweaty mess, wearing an old work tunic and not much else. I just wanted to sit in the AC and chill until I could shower. The Clan came for me, and convinced me to go to court. I was still clueless, hot, tired, and not fit company for man nor beast, but I succumbed to the pressure and walked up the hill. I slipped into the back of court and avoided people. They called in the newcomers, then the kids, and I knew it was time to go back to work. Then they called Ceridwen and Rurik into court. What the heck? Court was supposed to end now. What are they doing up there? I still had no clue what was going on. Then I was called in to court. Great! I'm a tired old cook in a work tunic. What could they possibly want with me?

What else could I do? I staggered up into the presence. Rurik and Cerdiwen were my Laurels. Together we made an unholy trinity. Ceridwen was the good one, Rurik was the bad one, and I was the troublemaker. Ceridwen gifted me with an embroidered scroll of "The Bond of the Master." She hates doing cross stitch, but it was cross stitched (one of my guilty pleasure non-period hobbies.) Then they asked me to give them my apprentice belt. Um, why? What'll I use to hold up my pants? They laughed and said I wasn't wearing pants. Great. Point that out, why don't ya? I gave up the belt, then they called in the Laurels. I still didn't get it. Then they asked the big question, do ya wanna be a Laurel? Well, yeah, of course I do. Now? Now! Serve it forth, Your Majesty. I had to take it before the Circle changed their minds, right? The rest of the ceremony is a blur of Arctic white noise. I know I responded when prompted, and I know people talked about me, and there was a medallion, and beyond that I knew nothing. But, as it is with friends, my fellow cook Christoph, took a video of the whole thing on his phone, so at least I would know what happened. There was an awful lot of shouting going on, and a standing ovation that I didn't see behind me. But then, I didn't really see anything in front of me, either. I always told C & R that I didn't want all the hoopla of a vigil and all that mess, just rip of the band-aid and do it. Well, that's what happened. And I was clueless until I couldn't be clueless anymore. Then I was just exhausted.

What does it mean to you to be a Peer:

It's an honor. It's a job. It's a responsibility. I do my level best to live up to it. I don't always succeed. I tend to be a troublemaker, outspoken and occasionally obstreperous. But, in order to be recognized as a Peer, you really have to just be one, don't you? I know that sounds silly, but in my case, that's exactly what I did. I mentored many, for decades. I still do. Many of the people who came to me for advice are now Peers of the Realm as well. It's harder to do now, because I'm old, tired, and broken, in service to my Kingdom(s). But I wouldn't trade it for anything.

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

There are so many, it's impossible to choose a "best" thing. Receiving my AoA, in absentia. Bludgeoned into being the Mommy of Clan Far Flung (not a story for the faint of heart.) Receiving my Golden Galleon. Having some of the best friends ever. Being chosen to be a Territorial Baroness. Watching my apprentice being elevated to the Laurel. Being able to make great feasts over and over again. Having people from all over pat me on the back and say good job. It's the little things that matter the most. I wouldn't have stayed here for half a century without all the little things, and many of the big things. I thank you all for 50 years of being in my happy place and time.

The Laurel's Corner is where we learn more about Peers of the esteemed Order of the Laurel. If you would like to nominate a Laurel, or, as a Laurel, if you would like to be featured, please send an email to triskele-editor@trimaris.org indicating your interest.

Sit. Stay. Serve: The History of the Small Companion Dog, 600-1650

Lady Charlotte Annunziata da Firenze al-Rumiyyah

“The dog is a man’s most faithful friend and the only one who never deserts him.”

– John Caius, *Of Englishe Dogges* (1576)

As I watch my own canine, a papillon named Frodo, curl up beside me with quiet awareness and bright, knowing eyes, I often wonder; how did such a perfect little companion come to be? This question is both personal and historical. Dogs have shared human lives for millennia, but the medieval and Renaissance periods (roughly 600–1650 CE) were particularly formative in defining the dog as we know it today: worker, hunter, guardian, and companion.

Image: A lapdog depicted in the Book of Hours of Mary of Burgundy (c. 1480).

Dogs in the Medieval and Renaissance Period (600–1650 CE)

Dogs in this era were both functional and symbolic. They served in hunting, herding, warfare, and household protection—but also became intimate symbols of loyalty and companionship. Medieval and Renaissance art frequently depicted dogs as moral emblems. In heraldry, they represented fidelity; in literature, they embodied steadfastness and courage. As *The Book of Saint Albans* (1486), “A gentleman cannot be without three things: his hawk, his horse, and his hound.”



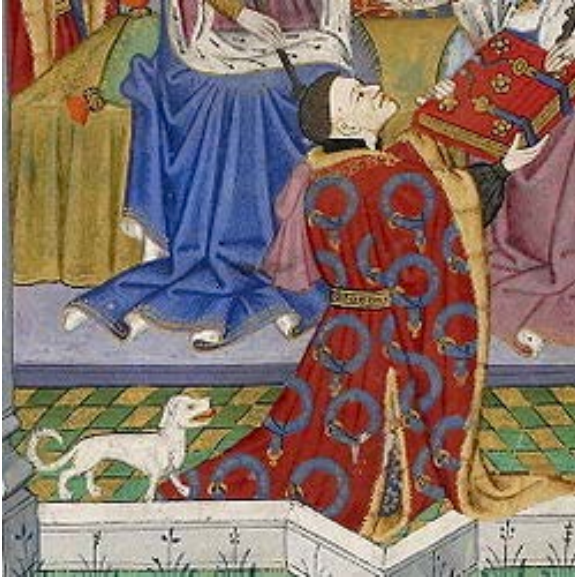


Image: A 15th-century portrait of Margaret of Anjou and her kneeling servant with a book. Also with her small dog, symbolizing loyalty and affection.

In noble courts, dogs were classified by purpose: greyhounds for speed and grace, mastiffs for defense, and spaniels for flushing game. Lapdogs, sometimes called “comforters”, were beloved by noblewomen and clergy alike. They served as warmers, companions, and even early emotional support animals. By the 15th century, small spaniels had become fixtures of portraiture, their presence affirming refinement and affection.

Dogs in Art and Literature

Period imagery from manuscripts, tapestries, and portraits offers a glimpse into the roles of dogs. In *The Lady and the Unicorn* tapestries (c. 1500 CE), a small dog sits faithfully beside the lady, symbolizing love and loyalty. In the *Book of Hours* of Mary of Burgundy (c. 1480 CE) shows a lapdog resting on its mistress’s arm, an ancestor of modern toy breeds

The Papillon’s specific lineage lies within these centuries of cultivated companionship. The Continental Toy Spaniels seen in portraits by Titian, Rubens, and Van Dyck resemble today’s Papillon closely. By the 17th century, their large, upright ears earned them the name “Papillon,” meaning “butterfly.” Their poise and cleverness made them beloved across Europe, often gracing the laps of queens such as Marie de’ Medici and Marie Antoinette.

Writers, too, immortalized their affection for dogs. The poet John Caius, physician to Queen Elizabeth I, wrote in 1576: “They take delight in their dogs, and the smaller the more delightful, and the more delight, the more dainty fare.”

Image: Detail from The Lady and the Unicorn tapestry (circa 1500 CE), showing a small companion dog.]

*Names and Character:
Naming the Faithful
Hound*

We can trace medieval affection for dogs even in their names. Records from the 14th to 16th centuries list delightful examples such as

“Terry,” “Jakke,”

“Trynket,” “Nosewise,” and “Havegoodday.”

Many of these are preserved in historical rolls and literary works, revealing both humor and endearment. A curated list of over 1,000 documented period names can be found here: <https://tudortreasures.net/medieval-dog-names/>

Had I been a lady of the Tudor court, perhaps Frodo would have been named something like “Trynket the Bold” or “Havegoodday the Cheerful.”

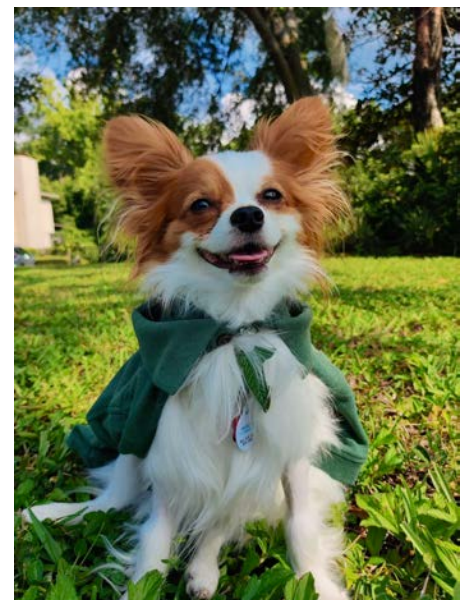
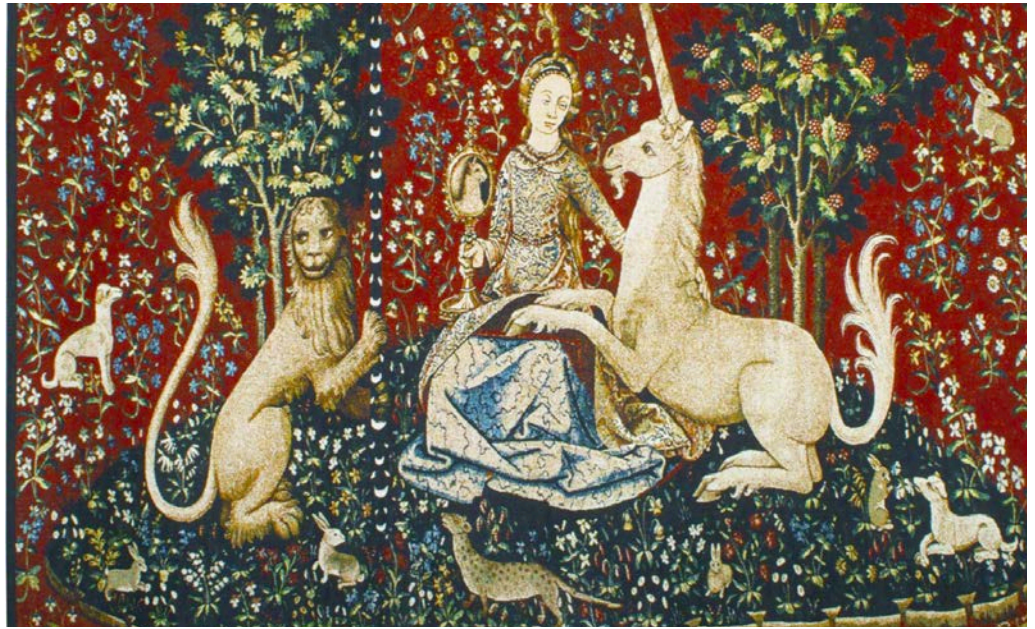
And who knows? Maybe one day there will one day be a College of Dog Heraldry in the SCA, issuing arms for “Valiant Defense of the Treats” and “Excellence in Belly Rubs.”

Conclusion

From the lapdogs curled in the margins of Books of Hours to the small spaniels immortalized in Renaissance portraiture, companion dogs were never incidental. Between 600 and 1650, they were deliberately shaped into beings whose primary labor was presence; they offer warmth, loyalty, and constancy within households both noble and intimate.

The Papillon stands within this long lineage. What we now call companionship or emotional support is not a modern development, but a continuation of medieval relationships in which dogs served simply by staying close.

When Frodo settles beside me, he embodies this inherited role. His service is quiet and constant, marked by watchfulness and devotion. These are virtues that would have been readily understood and honored in any well-ordered medieval household, whether historical or lovingly re-created.



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Featured Artisan

Aoife of the Green



What is your art?

While I have numerous SCA-related interests, the one I've shown off the most is garment creation. I'm obsessed with every process, from pattern drafting to embroidery and hand-beading. My most recent project was a court jester inspired garb that I debuted in November 2025.

How long have you been at it?

I originally learned how to sew in 2018 when I first got into cosplaying. Back then I was dressing up as cartoon characters, which is quite a bit different from historical dress.

However, I've been a history nerd my entire life so it was only a matter of time before both interests collided.

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

I'm a Registered Nurse! Still new to the profession, as I only graduated in December 2024, but it's certainly one of my many callings. I love caring for people and advocating for my patients.

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

This is very cliché, but art! For my court jester garb, there really wasn't a lot of historical data to go off of, so I had to rely on art and cross referencing with fashion trends for a specific time period. I like to keep my projects a bit freeform so there's plenty of room for whimsy, and artistic references certainly help with that.

Tell me about your persona.

I'm actually still figuring that out! For now I go by Aoife of the Green, a scrappy Irish girl from the 11th century. That being said, I feel like personas are like wearing different hats, they each have their own purpose. I'm currently very excited to be working on my 16th century Italian persona, Elianora. She goes along with an upcoming major project that's in the very early planning stages.



How do you define The Dream?

For me, The Dream is family. The practice of "chosen family" is very important to me, and that's exactly what the SCA feels like. We're all siblings, sometimes we fight and sometimes we teach. There's also something to be said about finding others who are the exact same brand of weird as you are.

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

Honestly? Being recognized for skill and hard work. It's such a nice feeling to have your peers enjoy your work and be able to gush about your mutual obsessions.

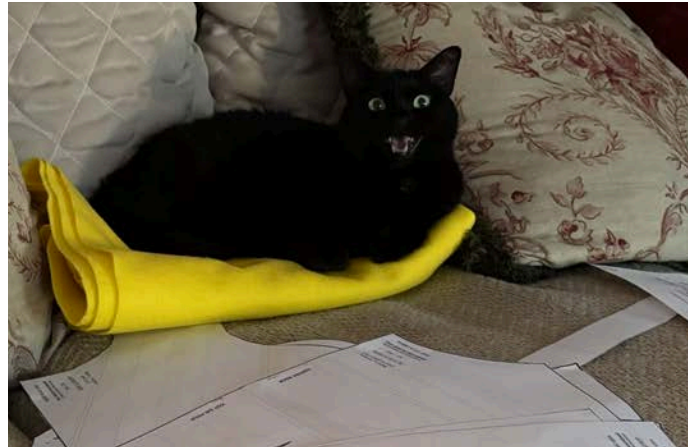


Any suggestions you would give to someone just starting to learn your art form? Tips and Tricks, or resources to use? Don't underestimate the value of the internet! Seriously, I wouldn't be anywhere without things like YouTube for learning skills. In addition, something like Pinterest is great for collecting references or tutorials. That being said, there are two absolutely crucial books that I treat like some kind of historical fashion bible. "The Medieval Tailor's Assistant" by Sarah Thursfield and "Patterns of Fashion 3" by Janet Arnold. Read them, front to back, do it!

Is there anything else you would like to add?

I very much look forward to participating in the SCA for many years to come, and branch out into more skills and disciplines! Also, if you see me at an event, come say hello!

Photos used with Aoife's permission.



A Novice's Visit to Winter Arts-Sci

By the gracious leave of my *Magistra*, I departed the cloister this morn to attend the great exposition of arts and knowledge held in the neighboring forest. It is a delight to walk amongst so many worldly folk, and my heart was gladdened by the dedication I saw in their craftsmanship and devotion to the arts.

The great hall was a testament to the skills these many human hands have developed! I spent much time admiring a handmade Book of Hours, newly penned, bound in velvet. The paper was a delight to touch, and the illuminations rivaled the finest work of our own abbey's scriptorium. Beside it sat several wooden coffers, carved with such precise geometry and joined so tightly that they closed without a hair's breadth of gap. Truly, honest labor is to be cherished.

The hospitality of the gathering was also abundant. I partook of a small measure of a mulled drink, and a selection of fine cheeses and meats: rich, worldly fare!

During this time, a lovely, dark-haired lady performed a dance from the region of Turchia. I had trouble following the rhythm; it felt like there was an extra pause or something. I shall meditate upon it.

As the afternoon waned, I was permitted to visit a quiet pavilion where a good gentle sat their vigil, preparing to be elevated to a peerage of the realm. I found them in deep contemplation, with friends nearby awaiting their turn to speak. I spoke to them of humility and the heavy yoke of leadership, and offered advice which I am sure they had already considered.

Later, the royal court convened. I stood near the back of the hall as the sovereign called forth two souls, including the gentle I had visited, to be made Peers of the Realm. Solemn oaths of promise were sworn, and luxurious gifts were bestowed upon their shoulders. It is a weighty thing to see people accept such earthly responsibility, vowing to serve their brethren, teach their arts, and uphold justice.

Now, the hour grows late and the bell calls. I have returned to the quiet of my cloister, thankful for the wonders and fine works I have seen today, but more grateful still for the steady peace of the Realm.

- *Hildegard*

'Q' is for Quince

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.

At least a dozen times a year, questions arise on the various historical cooking pages about how to acquire quinces, where can they be grown, how the heck do you use them in cooking, etc., etc., etc. For Trimaris, I will posit that you can attempt to grow them from seed or from grafted stock in Oldenfeld and points north, but they will struggle and probably fail in the hot and humid never-ending summers in most of the Kingdom. I'm not saying don't try. I'm saying your chances of success south of the Panhandle will be problematic. They are native to ancient forests along the edge of the Caspian Sea.

The USDA says it will grow in Zones 5-9. Total commercial production in the US seems to involve 180 acres in the Joaquin Valley in California. Quince is also grown in the Mid-Atlantic States and New England. In most cases, these are most likely descendants of trees brought to North America by European colonists. They must have a prolonged period of temperatures below 45 degrees in order to flower, and without flower, they bear no fruit. There is a terrific article at the USDA website about quince, and you should go here to read it for more information:

[https://www.ars.usda.gov/ARSUserFiles/20721500/Postman/Postman.2009.Unappreciated Quince.Arnoldia67\(1\).pdf](https://www.ars.usda.gov/ARSUserFiles/20721500/Postman/Postman.2009.Unappreciated%20Quince.Arnoldia67(1).pdf)

Wikipedia and some botany websites tell me that the quince (*Cydonia oblonga*) is the sole member of the genus *Cydonia* in the Malinae subtribe (which also contains apples and pears, among other fruits) of the Rosaceae family. It is a deciduous tree that bears hard, aromatic bright golden-yellow pome fruit, similar in appearance to a pear. Ripe quince fruits are hard, tart, and astringent. They are eaten raw or processed into marmalade, jam, paste (known as quince cheese) or alcoholic beverages. It is native to the Hyrcanian forests south of the Caspian Sea, although it thrives in a variety of climates and can be grown successfully at latitudes as far north as Scotland. It should not be confused with its relatives, the Chinese quince, *Pseudocydonia sinensis*, or the flowering quinces of genus *Chaenomeles*.

In mythology, the quince is sacred to Aphrodite. The season of ripe quinces is brief: the Roman cookbook *De re coquinaria* of Apicius specifies in attempting to keep quinces, to select perfect unbruised fruits and keep stems and leaves intact, submerged in honey and reduced wine. Fruits are typically left on the tree to ripen fully. In warmer climates, it may become soft to the point of being edible, but additional ripening may be required in cooler climates. They are harvested in late autumn, before the first frost. Charlemagne directed that quinces be planted in well-stocked orchards. Quinces in England are first recorded in about 1275, when Edward I had some planted at the Tower of London. Modern science tells us that, like many other fruits, quince contains a powerful load of antioxidants, which help to reduce inflammation and prevent chronic diseases.

As always, I like to start with the word. Quince (noun): "the quince tree or its fruit," mid-14c., plural (construed as singular) of *quoyne*, *coyn* (early 14c.), from Old French *cooin* (Modern French *coing*), from Vulgar Latin **codoneum*, from Latin *cotoneum mālum* "quince fruit," probably a variant of *cydonium malum* (or a separate borrowing from the same source) from Greek *kydōnion malon*, which is traditionally "apple of Kydōnia" (modern Kania), a famous ancient seaport city on the north coast of Crete. But Beekes says it is from "an older Anatolian word" and that connection with Kydōnia is Greek folk etymology. He also notes there was a Kytōnion on the Lydian border. The plant is native to Persia, Anatolia, and Greece; the Greeks supposedly imported grafts for their native plants from a superior strain in Crete, hence the name. *Kodv-* also was the Lydian name for the fruit. Italian *cotogno*, German *Quitte*, etc. all are ultimately from the Greek word. <https://www.etymonline.com/word/quince>

1275–1325; Middle English *quince*, apparently originally plural (taken as singular) of *quyne*, *coyn* < Middle French *cooin* < Latin *cotōneum*, akin to *cydōnium* < Greek (*mēlon*) *Kydōnion quince*, literally, (apple) of Cydonia <https://www.dictionary.com/browse/quince>

Modern words for quince: Arabic—*sfarjal*; Catalan—*codonyat*; Chinese—*Po*; Dutch—*kweeper*; French—*coing*; German—*quitte*; Irish—*cvach*; Italian—*mela cotogna*; Latin—*cotoneum*; Norwegian—*kvede*; Portuguese—*marmelo*; Russian—*ayva*; Spanish—*membrillo*; Turkish—*ayva*; Yiddish—*kvins*.

Quince *n.* Also *quins(e)*, *quence*, *quense*, *queince*, *coince*, *coin(e)s* & *whince*, *wince*; pl. *quinces*, etc. & *gwyncis*.

Etymology From *quince*, var. of *coins*, pl. of *coin* *n.*, construed as singular
Definitions (Senses and Subsenses)

(a) The fruit of the quince tree (*Cydonia oblonga*); also, the quince tree [see also *coin* *n.*(2)]; (b) mucilage of quinces, mucilage made from quince seeds; wine of quinces, fermented quince juice; quinces bake, quince pie; quinces in confit (composte), quince preserve; *char de quince*. 28 primary source quotations can be found here:

<https://quod.lib.umich.edu/m/middle-english-dictionary/dictionary/MED35640>

Quince paste is one of the most common preparations for this fruit, even today. It keeps well, pairs with wine and cheese most companionably, and seems to be part of many European charcuterie presentations. There are many sources of prepared quince paste online for purchase. There are also several suppliers of the fresh fruit out there in internet-land if you want to try your hand at making some of these recipes. You can find all of these recipes on MedievalCookery.com, along with many others.

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

Quince Paste. Take a ratl of quince, cleaned of its seeds and cut into small pieces. Pound it well until it is like brains. Cook it with three ratls of honey, cleaned of its foam, until it takes the form of a paste. It is also made by another, more amazing recipe: take it as said before, and cook it in water alone until its essence comes out, clean the water of its sediments, and add it to as much sugar, and make it thin and transparent, without redness, and what you have made will remain in this state. Its benefits: it lightens the belly that suffers from bile, it suppresses bitterness in the mouth, and excites the appetite. And I say it keeps bad vapors from rising from the stomach to the brain.

My notes: A ratl is a Middle Eastern unit of measurement, both liquid and solid. It is believed to equal a pound or a pint in 10th century Baghdad, but like all measurements way back in time, it can possibly vary wildly from place to place, and century to century. In this dual-purpose recipe you can either make a paste with honey or make what amounts to a medicinal syrup with sugar, which will also store well.

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

A Dish of Safarjaliyya, Good for the Stomach. Kill young chickens and clean and put in a pot, and put with them crushed garbanzos and cut-up onion and put on the fire, and fry until done. Squeeze pomegranate juice and quince juice and pour into the pot, and cover with bread crumbs, and sprinkle tabikh raihani [literally, dishes made with basil] on it and ladle out and serve.

My notes: This savory application sounds yummy! There is another, more frequent definition of tabikh raihani as a near-wine (you've heard of near-beer, well, this is the wine equivalent) made with basil that is not alcoholic enough to be proscribed by Islam. Tabikh just means a recipe book, or list of dishes. It might be an interesting side quest to see what happens when you ferment basil. But for the purpose of this recipe, what I'd do is add a little white wine with some fresh bruised basil, toast the breadcrumbs and serve it up. What's not to like, right?

This is an excerpt from *Ein Buch von guter spise* (Germany, ca. 1345 - Alia Atlas, trans.)
The original source can be found at MedievalCookery.com

Ein gut spise (A good food). Nim hūenre. die brat niht volle gar. entlide die zu morseln, und laz sie sieden nur in smaltze und wazzers. und nim eine rinden brotes und ingeber und ein wenic pfeffers und anis. daz mal mit ezzige. und mit dem selben sodich in. und nim vier gebraten kūten. und daz condiment dar zu. der hūenren. laz ez wol da mit sieden. daz ez werde eben dicke. hastu niht kūten so nim gebraten bieren und mach ez da mite. und gibz hin und versaltz ez niht.

Take hens. Roast them, not very well. Tear them apart, into morsels, and let them boil in only fat and water. And take a crust of bread and ginger and a little pepper and anise. Grind that with vinegar and with the same strength as it. And take four roasted quinces and the condiment thereto of the hens. Let it boil well therewith, so that it even becomes thick. If you do not have quinces, then take roasted pears and make it with them. And give out and do not oversalt.

My notes: Not very different from the Anonymous Andalusian recipe, but later in the time stream, and further north. The “condiment” of the hens is the broth from the second step. Grind a little bread with some ginger, pepper and anise, along with the 4 roasted quinces and the broth. Add it all back together with the chicken bits in broth and let it simmer until thickened. As with many of the quince recipes both from the medieval period and today, the substitution or addition of pears is often mentioned. Salt will be added at the end, but not too much. I’d eat this, and would gladly add it to a feast menu.

This is an excerpt from *Fourme of Curye* [Rylands MS 7] (England, 1390) The original source can be found at MedievalCookery.com

Sauce madame. Tak sauge, persel, ysop. & saveray quinces, perus, garlek, & grapes & fülle the gees therewith & sowe the hole that no grece come out & rost hem wel & kepe the grece that fallith ther of, tak galentyne & grece & do in a possinet, whan the gees beth rosted y nowhgh, tak & smyte hem on pecys, and tak that is withinne & do hit in a possenet, & put therinne wyne if hit be to thick, do therto poudeour of galyngale, poudeour douce & salt, & boyle the sauce & dresse the geese in dishes & lay the sew onoward.
Original manuscript image: f22v / f23r

My modernization: Sauce for the Goose. Take sage, parsley, hyssop, and savory, quinces, pears, garlic and grapes. Mix them all together and stuff your goose. Truss the bird and roast it, setting a pan to catch the grease. When the goose is fully roasted, carve it up into pieces. Put galantyne* and goose grease into a pot** with the stuffing from the bird and cook it***. If it gets too thick, add a little wine. Add powdered galingale, powder douce (see my previous article “P is for Powders”) and salt, simmer it all together until well blended. Lay the goose pieces on a platter and cover it with the sauce.

* galantyne is a sauce made with bread crumbs which was popular with goose

** possinet is a cooking pot which came in varied sizes

*** Being roasted in the bird should soften the stuffing enough to become mushy. This step brings everything together in a well-integrated sauce.

This is an excerpt from *A Treatise of Portuguese Cuisine* from the 15th Century (Portugal, 15th c. - Fernanda Gomes, Trans.) The original source can be found at Lochac Cooks' Guild Website

52 - Peraða. Cozinhem com casca 1 1/2 quilo de pêras, passando-as depois por uma peneira. A seguir façam uma calda em ponto de fio (com um quilo de açúcar), misturem a massa à calda e deixem tomar o ponto. Se quiserem o doce em ponto de compoteira, deixem-no cozer um pouco menos, devendo tirá-lo do fogo um pouco mais mole. Essa mesma receita pode ser feita com partes iguais de marmelos e pêras.

Pear Dessert. Cook with their skins 1 1/2 Kilograms of pears, straining them afterwards through a sieve. Next make the syrup to the thread stage (with a kilo of sugar), mix (add) the paste to the syrup and let it reach that point (temperature). If you wish the dessert in fashion of compote, let it cook a little less, and you should remove it from the fire a little softer. That same recipe can be made with equal parts of quinces and pears.

My notes: The Lochac Cooks' Guild is usually pretty much on the money for recreating period recipes, so I'm not going to add anything except to note that it is a recipe that works with either quinces or pears or a combination of both.

This is an excerpt from *An Anonymous Tuscan Cookery Book* (Italy, ~1400 - Ariane Helov, Trans.) The original source can be found at Ariane Helov's website.

Another preparation. Take finely minced radishes, anise, fennel seeds, and set them to cook in must; and cook them so much that the must is reduced to half: and with this must dilute the mustard. Then take small turnips (rape piccioli) and turnips (naponi), and quince, and apples, cut into four pieces, and pears cut in half, and whole carrots, and parsley roots, and fennel bulbs, and set all of these things to cook. And when they are cooked, arrange them in order in a clean jar, interspersing the diluted mustard on top, in the aforementioned batches. And if you like, you can put in some honey; and this can be made with sugar and cinnamon diluted with the aforementioned things and with vinegar, and put it away and serve it.

My notes: This seems to be what the medieval cooks mostly called “composte”, which is a mélange of different fruits and/or vegetables which are basically pickled. Modern pickling recipes can give you some idea of the ratios of ingredients to liquids. This one has me just a little confused, because “must” and “mustard” are two entirely different things. Must is the result of the first pressing of grapes on their way to becoming wine. Literally, grape juice. If you experiment with this one, teach us what you learn!

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

How to make quince bread. Take two pratzamer of quinces and boil them in water so that they lie closely together. And when they are cooked, take them out, peel them cleanly and thoroughly and pass them through a hair sieve, until you have a little less than a half pound. And take two ounces of sugar. The sugar must be refined beforehand. For each pound of sugar take a quart of water and after that an egg white. And put the quinces into a large bowl and stir it around with a big wooden spoon for as long as a soft-boiled egg cooks. And after you have stirred it well, then put an egg white into it and stir it around as long as before. And when you have stirred it, then put two spoonfuls of refined sugar into it and prepare it each time as at the first. Continue until you have put into it five eggs and the stated amount of sugar, then take wafers cut into long strips and spread it on them, however you would have it. And lay them on a board and lay it on the oven. Be careful that the oven is not too hot. And when it begins to dry out on top, then put them on a board in back of the oven, until they have dried out. The sugar must stay in weak heat the entire time, so that it does not become cold. Then they are ready.

My notes: My head tells me these are wafer cookies with quince jelly in the middle. The interesting part is the mixing instruction to stir it for as long as a soft-boiled egg cooks. Frau Welserin was very helpful with all the information she provided in the recipe. The recipe is pretty clear on its own, but I did find a redacted version here:

<http://greneboke.com/recipes/quincebread.html>

This is an excerpt from *Libre del Coch* (Spain, 1520 - Robin Carroll-Mann, Trans.) The original source can be found at Mark S. Harris' Florilegium

Pottage called Peach dish. You will take the peeled peaches, and cut them into slices, and cook them in good fat broth; and when they are cooked, take a few blanched almonds and grind them; and when they are well-ground, strain them rather thick with that broth. And then cook this sauce with sugar and a little ginger, and when it is cooked, cast in enough pot-broth or that which falls from the roasting-spit. And let it stew well for a little; and then prepare dishes, and upon each one cast sugar; and in this same way you can make the sauce of quinces in the same manner; but the quinces need to be strained with [the] almonds, and they should not be sour, and likewise the peaches.

My notes: This looks a lot like many of the recipes for applesauce throughout the medieval corpus of recipes. The steps are clear, and can be used to make quince sauce as well as peach, or you can choose to do apples or pears, or a combination of any of them. If you grind your almonds, make sure they are very fine, or use almond flour. This is an all-purpose spoon food which can serve as either a savory or sweet dish in any course on a medieval table. Recipes are guidelines; always remember that. Once you know the technique you can make many dishes. Experiment, explore, and make good food.

That's it for the quince. I haven't decided on the "R" for next time. Keep on cooking!



Fruit and tree illustration by [Pancrace Bessa](#), before 1835
[Quince - Wikipedia](#)

Contributor Guidelines

We would like to highlight your Arts & Sciences with the Kingdom! Do you have an article you would like to share? A period recipe? Pictures or original artwork? A review of an event, or exposition? Send them to us for publication!

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*.

Electronic submissions may be in the body of an email or as an attachment. Artwork should be submitted as a computer graphic file. If you are using artwork found online that is not yours, even if it is in the public domain, please include a citation or page link from where you obtained it. If you have any questions, please contact the Kingdom Chronicler or Triskele Editor.

(These guidelines do not pertain to event announcements, which follow the submission guidelines laid out for *Talewinds*.)

All contributions must be accompanied by the appropriate release forms -

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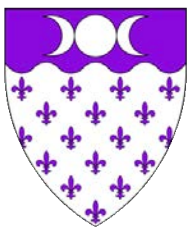


Hildegard is the fourth daughter of a devout guild-master, who named his child with innate foreshadowing. Due to her unchecked enthusiasm and occasional spiciness, her *Magistra* has sent her on an extended journey to collect alms, seek knowledge of all things Saint Hildegard, and support for the convent. This special freedom is sometimes abused, alas! and one may find our dear Novice Procurator dancing, or sneaking back home to borrow some fancy clothes for a bit of fun.

Alice Drury is an information-security engineer, occasional mermaid, dungeon mistress, Internet pioneer, fashion influencer, and part-time belly dancer. Her lame claim to fame is in helping bring GIF to the world during her first of many careers. She met her BFF after a late-Eighties Darkwater meeting (whilst wearing a cloak of many memories!). She lives with a cat in a cozy cottage in her home Barony, and counts an utterly supportive family and friends among her many riches.

She can be found in virtual worlds as *hildy*, typically on a pilgrimage between medieval, education, and religious sims: the better to keep up her first-person persona work, and to provide outreach to LGTBQIA+ folk with accessibility and spiritual challenges.

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 is the Art/Sci Warranting and Admin Officer.

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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