



December 2025 A.S. LX



Official A&S Supplement for the Kingdom of Trimaris



Volume 5, Issue 4



This issue is dedicated to the memory of Master John Lyttleton

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Disclaimer

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

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**December 2025
Edition**



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Letters from the Editors

Greetings unto you, Trimaris!

This issue in addition to its usual fare celebrates the life of the Laurel Master John Lyttleton, who sadly passed away in October of this year. He was a well-respected and well-loved performer and teacher of great calibre, always offering his guidance and a kind word. He will be and is greatly missed. Trimaris is poorer for his loss.

In addition to the inclusion of Master John on the cover, we are reprinting his “Laurel’s Corner” interview, originally published in Volume 4, Issue 1 of the *Triskele*, which is the March 2024 issue. I have also written a memorial sonnet in his honor.

This is the last *Triskele* which I will be heading before our new editor, Ehrenwerteherrin (HL) Hildegard von Grünwald, takes the reins in 2026. I extend my appreciation to my co-editor, HL Anthionette, and to Mistress Gudrun, for creating the format we have today. Additional thanks and admiration to my dear friend, Katie Hoven, whose incomparable skills assisted me in this issue with locating and identifying pertinent artwork.

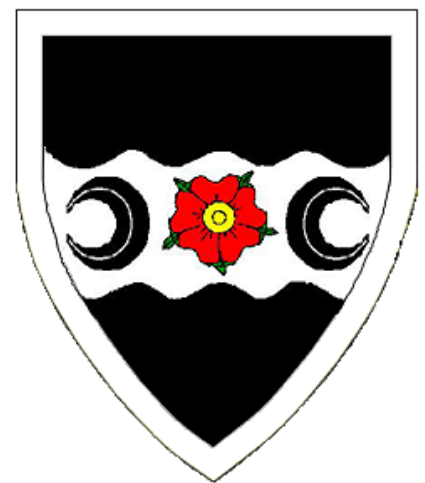
I hope that you all have a happy holiday season, and a wonderful New Year!

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

Melissent



**Maîtresse Melissent
Jaqueline la Chanteresse,
OL**



Letters from the Editors

Happy Holidays, Trimaris!

The holiday season is upon us, and I wish you all the happiest of celebrations.

Winter Art/Sci is happening later than usual next year, but please plan on entering or at least attending! It's when our Kingdom's artisans and performers get together to celebrate their skills, and they need all the support that you can give or add to the event.

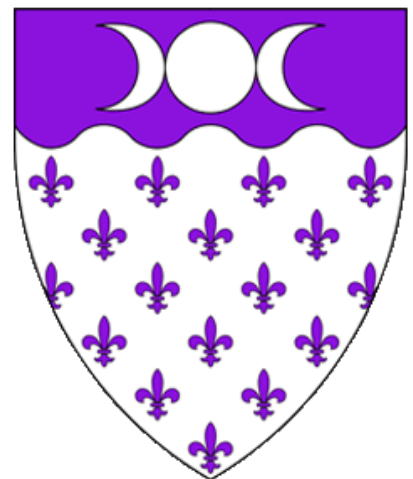
May 2026 be a year to remember for you for all the best reasons!

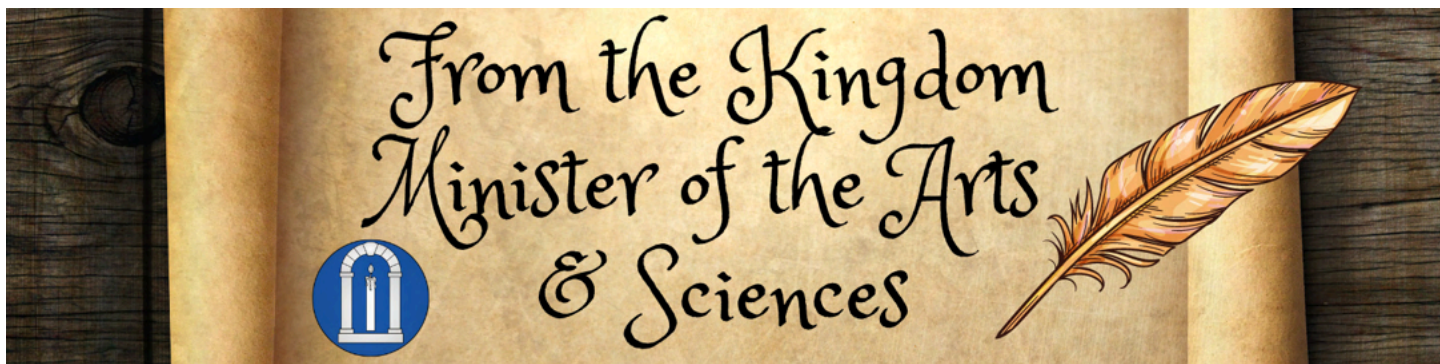
Always in service to the dream and the great Kingdom of Trimaris! Vivat Trimaris!



**Honorable Lady
Anthionette
de Caulmont**

Anthionette





Greetings, my fellow Trimaris,

As we approach the close of the year, I want to extend my heartfelt gratitude to all who have shared their skills, taught classes, researched, created, and inspired others throughout 2025. The strength of our community lies in each of you, and I am continuously impressed by your dedication.

I am pleased to announce that the final Regional Arts & Sciences Competition of the year will be held at the Oldenfeld Yule event. Whether you are ready to display your work or simply wish to see the creativity of your fellow Trimarians, I encourage you to attend and support our artisans.

Additionally, the Kingdom Arts & Sciences Competition is officially scheduled for February 28, 2026. Those who are interested in competing may pre-register starting now. Early registration greatly helps with planning and ensures we can provide the best possible experience for our entrants, judges, and volunteers. The form can be found at <https://docs.google.com/forms/d/e/1FAIpQLScnm5lbfCWM22lu246KNmst6cSbZ4tw3ygjKI0ROQT19gRtmg/viewform>.

As winter settles in, may your homes be warm, your holidays happy, and your projects full of joy. I look forward to seeing the wonders you bring forth in the months ahead.

In service,

Jarl Valbrandr

Kingdom Minister of Arts & Sciences



**Jarl
Valbrandr Strúgr**



Arts & Sciences Happenings



Hail and well met, good gentles of Trimaris!

Season's Greetings!



From Your Expo Deputies,

Kelwyn & Philippe



I DID A THING

Honorable Lady Laska Koudelka

For the last time, greetings from me as your I Did a Thing Deputy! By the time of the publication, my successor will be announced and they will carry on the torch of promoting monthly art and science challenges in Trimaris and beyond.

Mistress Ambra started the program in the lockdown times to keep the populace engaged in the arts and to feel less alone. Before she stepped down as our Kingdom A&S Minister, she created a IDaT Deputy position, which Mistress Birna held first, and myself second. In my tenure we started monthly meetings on Discord, and I got quite a few out of Kingdom SCAdians to participate. The next IDaT Deputy will take the office to new heights, I am certain.

My last two challenges for you is are **December**, which is a catch all, things that were not covered by the other 11 months (craft you love best, taking or teaching a class, bardic, metal, scribal, a toy or a game, fiber arts, cooking or beverages, necromancy, i.e. resurrect a long abandoned project, gardening, or wood), and **January**, all things wood related.

I have been keeping track of those who are on target to fulfill your twelve streak for this year. I am working on grand prizes for you, to be presented at the Winter Arts and Sciences Competition. We will also honor the very special three, who never skipped a single challenge, Mistress Alicia, Messir Barar, and HLady Inga. I will also officially present the new I Did a Thing Deputy to you then.

Always Yours in Service,

Laska

HL Laska Koudelka



*Mr. Laska captured in the wild at Pennsic
by Mr. Gail*

Upcoming Events and Demos with Arts & Sciences

December 6

Long Nights

Palm Lake Christian Church

5401 22nd Ave N, St. Petersburg, FL



December 12

Oldenfeld Yule

13159 Old Settlement Rd, Tallahassee, FL



January 30, 2026 - February 1, 2026

Trident Tourney

Camp Kiwanis

19300 SE 3rd St, Silver Springs, FL

February 6, 2026 - February 8, 2026

Hero of the Chalice



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



February 14, 2026 @ 8:00 am - 5:00 pm

Cattle Raids

Fox Lake Park

February 28, 2026

Kingdom Art Sci



Camp Kiwanis
19300 SE 3rd St
Silver Springs, FL





THE Laurel's Corner

Featuring



Master John Lyttleton



What is your SCA name and title?

Master
John
Lyttleton.

What is your mundane name?

Ken Anders.

Tell me about your persona.

12th Century English Welsh horse trainer and breeder. Mother Welsh father English. living in the Cotswold, I traveled around the country and occasionally into mainland Europe to deliver and train horses, picked up a lot of music and stories from places that I have traveled.

What is your specialty?

I am a Bardic Laurel. I study and teach vocal performance and acting, I have coached interpretive dance, mime, opera, folk song and classical music,

Have you been published in the Society?

In the winter of 1998 I was published in Issue #125 of *Tournaments Illuminated* with an article entitled "Period Performance". I also have the distinction of being the first Ollave in the East Kingdom College of Bards and I gave the winning performance in an ArtSci war point one year at Pennsic.

What does it mean to you to be a Peer?

A Peer has the responsibility to help guide and teach anyone who has an interest in learning. If it is not an area I have knowledge in I point them to someone who does have that knowledge, I try to be an example to everyone in the attitudes and comportment of a Peer.



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

The best thing that ever happened to me was at the Pennsic after I was very sick. I stayed in my camp for the majority of Pennsic. As a result, I had a lot of visitors and many of them told me how I had affected their experiences and helped them throughout the years. We do not often get the chance to see the effect we have in the world and I wish everyone could have folks let them know how their actions and words have affected them.



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.



Featured Artisan

What is your SCA name, and how is it pronounced?

I am the Honorable Satara Al-Katiba ("satara al-Kateeba").

What is your main art form, and how long have you been practicing it?

Calligraphy and illumination are my arts, which I have been doing for 15 years. I first learned to do calligraphy in high school many moons ago, and illumination I picked up later in the SCA.

What is the persona you portray in the SCA?

I am a 12th-century Andalusian Moor from Cordoba, Spain.

Beyond the arts, what other activities are you involved in?

I am also a Heavy Combat fighter, and I am the Deputy to the deputy Earl Marshal for combat archery.



What is your current role or office in your local group?

I am currently the A&S officer for the Shire of the Ruins.

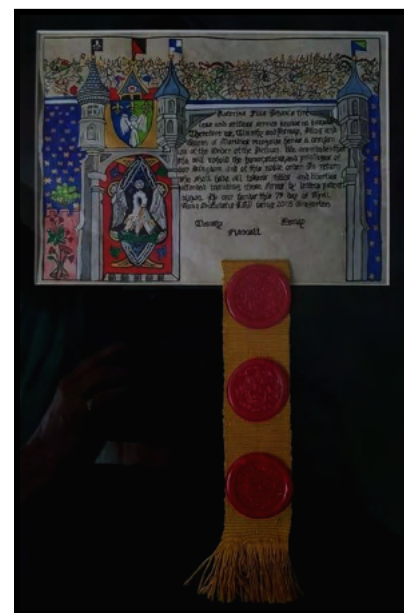
Can you tell us about your journey through the SCA Kingdoms?

I started in Trimaris in 2010. By 2013 we moved to Meridies, then in 2020 I came back to Trimaris.

How can interested individuals reach you for information or instruction?

You can reach me at peasshell8@aol.com.

If there is anyone else interested in calligraphy and illumination, I am at your service! I'm the only Satara on Facebook, and can be reached there through the evening.



Interview with the New Editor of the Triskele

What is your SCA name and title?

When I'm being ultra-fancy, I'm Ehrenwerte herrin (Honorable Lady) Hildegard von Grünwald, Companion of the Order of the Silver Trident, of the Trident Keype, and twice of the League of the Hidden Treasure.

More often, though, I'm Sister Hildy.

Tell me about your persona.

I'm a mid-15th-century German novice, in a cloister founded centuries ago by my namesake: Hildegard of Bingen. I'm the fourth daughter of a devout Gildenmeister, who named me in the Saint's honor (thanks *a lot*, papa), later sending me to the convent at Eibingen to learn humility.

Due to my unchecked, shall we say, enthusiasm, my *Magistra* has sent me on an extended journey to collect alms, knowledge of all things Hildegard, and political support for the abbey. I sometimes abuse this special freedom, alas! and one may find me dancing most scandalously, or sneaking back home to borrow some fancy clothes to blend in better with the crowd.

What is your focus?

Research; teaching; dancing; teaching dancing; writing; Society history, etiquette, and lore. Mainly, I'm rabbit-holing on the life and work of Saint Hildegard. Expect me to talk your ear off at coming events!



*Hildegard at the Lady of the Lakes Renfaire demo.
Photo courtesy Lord Gerard.*

Tell me about any offices or roles you have held.

I've been Baronial Chronicler for Darkwater twice - one stint in the Nineties, starting with handmade, pasted-up *Revelry* issues, and moving the monthly to a new innovation called "desktop publishing".

Upon my return to the Society last year (after a fifteen-year pilgrimage to real life), I took up the *Revelry* again for a time, to help carry the tradition forward in the social-media age.

What led you to want to be Editor of *The Triskele*?

My focus on the arts and sciences, as compared to my previous time as a service-oriented gentle; my skills with web and print publishing; and a keen desire to lift everyone up within the Kingdom, no matter what their passion.

What is your experience in editing?

Beyond my Baronial chronicling stints, I've created many an event flyer, period-style travel papers, special items for elevations, and general shenanigans. I served eleven years at a major newspaper chain. Plus, I read a lot. And I have strong opinions about the Oxford comma.

What is your vision for *The Triskele* going forward?

The Triskele is your home to share your creations, and it is at its best when there are a variety of voices contributing to its beauty. As you may imagine, I'm a strong proponent of DEIB initiatives within the Society. And I'm certainly not averse to the occasional special issue, or a soupçon of silliness!

What would you like the populace to know about you?

I've been married 33 years to my beloved Lady Chō, who picked me out of a dinner crowd after a Baronial meeting. I'm a cybersecurity wonk; a part-time mermaid; a belly- and fire-dancer; a semi-retired cosplayer; a keen fan of Indian classical and folk dances; an alt-fashion enthusiast; a virtual tourist.

What else?

I've run a D&D campaign since the plague hit, which has hints of whimsy, existential crises, steadily-declining magic, peaches, and racoons. Our two cats say hello! I have recently been authorized in rapier, with a goal of fighting in the mêlées of Gulf Wars.

I am delighted and humbled to be apprenticed to Mistress Anna Alicia Von Rheinhardt, to have her as my mentor and Baroness Friend Forever.

I started transitioning just before returning to the Society, and could not have had a better welcome from absolutely everyone. That means *be Knowne World* to me. ♥

Is there anything additional you would like to add?

Please contribute; I'm here to help you further your passions, and nerd out on your favorite subject. And pray never stop sharing those with everyone, no matter the form!

What is the best way to contact you?

- I'm at scahildy@gmail.com, along with the official methods.
- There's more at <https://tiny.cc/hildy> for those who would like to follow Sister Hildy's first-person adventures in the Society.
- You can find me by my persona name on Facebook.
- On Second Life, where I'm teaching virtually upon occasion, I'm simply *hildy*.

“Too Soon”

In Memory of Master John Lyttleton

Maître Melissent Jaqueline la Chanteresse



Too soon; you were gone too soon from here
Leaving behind emptiness and aching.
Your friendship to me was always dear,
And now you are gone; my heart is breaking.

You were a mentor, a teacher, a light,
A singer and performer of renown and skill
You taught me to sing with passion and might –
And shall I then forget? Nay, I never can nor will.

Today your loss echoes deep throughout me
I am wounded and feel your absence keen
But I am better for having known thee –
You were the true epitome of the Dream.

And although I know you with the angels sing,
The bells toll your loss, and forever they ring.

‘P’ is for Powders

Wulfwyn aet Hamtune, OL



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

My self-imposed choices for this article were Pie or Powders. I have huge buckets of pie research that I use for teaching a class about pies and coffins. Rather than just regurgitate old research, I have decided to talk about powders in this installment. With luck, you'll learn something new, or at least something you might not have fully understood before now. Here we go.

Let's start with the wording. The Middle English Dictionary located here <https://quod.lib.umich.edu/m/middle-english-dictionary/dictionary/MED34203>, provides a number of definitions for “poudre”, including a couple of interesting culinary/medicinal references.

Medicinal powders administered directly or used in preparing ointments or potions; *capital* powder for wounds of the head; *citrine* powder of yellow color used in treating illnesses of the eye; powder *grek*, a caustic powder made of arsenic sulfide and quicklime; *red* powder, an astringent or styptic powder; powder *Wauter*, a medicinal powder attributed to Walter Agilinus (13th C); powder used in alchemy; a particular alchemical powder; powder of Paris, a compound of arsenic. The dictionary contains 23 quotations from primary sources for these entries.

On the culinary side, it is ground seasoning for food, spicery, pepper; powder *douce*, a sweet spice or combination of sweet spices; powder *fort*, sharp or pungent spicery; powder *fort of gingivere or of canel*, pungent spicery containing ginger or cinnamon; powder *lombard*, spice imported from or associated with Lombardy; powder *marchaunt*, a kind of spice or mixture of spices; powder *rostinge*, spice used in roasting meat; *blaunk* powder, a light-colored, sweet powder, perhaps containing variously white sugar, ginger, cinnamon, or nutmeg. There are also 23 quotations from primary sources for these definitions.

Notes on the quotes: The people who compiled the Middle English Dictionary at the University of Michigan did an outstanding job of providing thousands of links to the original sources for their definitions. You can use these links to see primary source materials on diverse aspects of life in the Middle Ages. This is an invaluable resource for everything we do in the SCA as far as researching goes. I use it like a wiki to get me started down different rabbit holes. Go, look, and learn!



Powder (noun)

Fine, minute, loose, uncompacted particles, c. 1300, *poudre*: ash, cinders, dust of the earth; early 14th century, of any pulverized substance; from Old French *poudre*: dust, powder, ashes, powdered substance (13th C), earlier *pouldre* (11 C), from Latin *pulverem* (nominative *pulvis*) “dust, powder” also source for Spanish *polvo* and Italian *polve*.

powder (verb)

c. 1300, *poudren*, “to put or sprinkle powder on;” late 14th C, “to make into powder,” from Old French *poudrer* “to pound, crush to powder; strew, scatter,” from *poudre*. Specifically, “to whiten cosmetically by some application of white material in powder form” is from the 1590s.

Related: *Powdered*; *powdering*.

also from c. 1300

<https://www.etymonline.com/word/powder>

Modern language versions: German—Pulver, Arabic—mashuq, Catalan—pols, Danish—pulver, French-poudre, Latin—pulvis, Japanese—kona, Icelandic—duft, Polish—proszek, Portuguese—po, Russian & Turkish—pudra, Spanish—polvo, Italian—polvere, Dutch—poeder. It’s interesting that the Russian and Turkish word is related to the western European version; that’s not usually the case, especially with the Russian, which leads me to think that the word may have “traveled” from the Latin via Byzantium.

I’m sure nearly everyone has used a spice blend of some sort in their kitchen. Za’atar, Ras el Hanout, Garam masala, Jerk seasoning, Chinese 5-spice, Berbere, Chili powder, Chai spice, Taco seasoning, Italian seasoning, Adobo, Curry powder, and Herbes de Provence are just a few of the infinite varieties of spice blends available for our modern kitchens. All of these blends are subject to variations from market to market and region to region. Culinary travelers have reported at least 5 varieties of Za’atar just within the great markets of Marrakesh.

A search of Medievalcookery.com's collection of cookbooks shows that these blends only seem to appear in cookbooks dated before 1500, and only in England. When you search the French cookbooks, there are vague references in a few recipes to "fine powder," "powder of all spices," "powder of all manner of spices," and "white powder." The Menagier de Paris has a recipe for "fine powder." No French, German, Dutch, or Italian cookbooks use the terminology of powder douce or powder fort(e), which is weird, since most of the early English cookbooks have recipes with Old or Middle French titles as befits the Normans who ran the show. Robert de Nola's cookbook only has a recipe for something called "Duke's powder" which is a blend of cinnamon and ginger. In all of these other "regions" the spices are mostly called out by name in a list in the recipes. Even "fine powder" often has a list following it in the recipe. As I have stated many times in the past, which is backed up by some serious scholarly research, the pre-1500 English corpus of recipes were written down in cook's shorthand, meant to be memory aids for people who already knew how to do the job. The lack of specific details in most of the recipes makes for a special challenge to re-enactors like us. Please don't let anyone tell you that YOUR powder douce or powder forte isn't "authentic." Know what spices were available to cooks in your time frame and geographical location, then use what makes you happy.



Powders douce and fort are uniquely English medieval spice blends, pure and simple. Did every batch of those blends taste the same? No. Every cook had their own ratios of ingredients for what they used when a recipe called for a seasoning profile. So many variables come into play that it's impossible to state that any "recipe" for these two powders is THE recipe. I've said it before, and it always bears repeating that recipes are guidelines, not laws. Cooks have always made their own variations of printed recipes, even when that recipe is their own. At times, a shortage of an ingredient may cause an adjustment in how much of each usual spice is included. Or maybe their boss, the person who pays their salary, says he really hates the taste of nutmeg, so quit putting it in his food.

Let's start with a couple of medicinal powders, just to be a little different. The humoral theory of medicine was writ large in the Middle Ages, so the apothecary arts are just as important as a study of medieval food. Both utilize the same ingredients from Nature's pantry. Most of the herbs and spices listed in the two recipes below have been used in both Ayurvedic and Chinese medicine for a very long time, and modern herbalists utilize them as well, for much the same purposes as these medieval recipes.

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](#)

On Medicinal Powders (Sufufat). Take fennel, anise, peeled licorice wood, thyme and flowers of halhal [spikenard] and myrobalan, one uqiya of each, and as much sugar as of all the rest. Pound the medicinal herbs, sift them and add to the sugar, and drink of it at bedtime. Its advantages: for him who wants to clear his head, and dry the lungs of the moisture of phlegm.

Note 1: I am calling “flowers of halhal” currently unidentified. Some scientific botanical websites link it to the Siberian salt tree, aka Russian salt bush, but I think their “halhal” is just shorthand for the botanical name for the plant, which is *Halimodendron Halodendron*. In most of the languages where “halhal” is in current usage, it’s an ankle bracelet, sometimes trousers, but no plant-like substance. Research into spikenard shows nothing remotely resembling “halhal” as either a folk name or scientific name. It’s a mystery! If I find more clues, I’ll let you know.

Note 2: “Myrobalan” is probably *Prunus cerasifera*, a species of plum known by the common names cherry plum and myrobalan plum. It is native to Southeast Europe and Western Asia, and is naturalized in the British Isles, scattered locations in North America, and in parts of SE Australia where it is considered to be a mildly invasive weed.

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](#)



Powders That Digest the Food. Take four *ûqiyas* of mastic, pound it and add it as much sugar, and to both add an *ûqiya* of anise and another of fennel. Mix it all and administer half an *uqiya* of it at bedtime.

Note: In the Eastern Mediterranean, **mastic** is commonly used in brioches, ice cream, and other desserts. In Syria, mastic is added to booza (Syrian ice cream), and in Turkey, mastic is widely used in desserts such as Turkish delight and dondurma, in puddings such as *sütlaç*, salep, *tavuk göğsü*, *mamelika*, and in soft drinks. Mastic syrup is added to Turkish coffee on the Aegean coast. In Greece, mastic is used in liqueurs such as *Mastika* (or *Mastichato*), in a spoon sweet known as a “submarine” (Greek: υποβρύχιο, romanized: *ypovríchio*), in beverages, chewing gum, sweets, desserts, breads and cheese. It is also used to stabilize *loukoumi* and ice cream.

Culinary powder recipes can be found at the following websites, providing quantities and ratios for building your own versions of powder fort and powder douce.

<https://giveitforth.blogspot.com/2023/04/medieval-cooking-basics-spice-powders.html> has recipes for different powders, with modern redactions & historical references.

<http://postej-stew.dk/2017/01/powder-fort/> Danish blogger with information about powder fort in a Danish context.

<https://richardiii.net/wp-content/uploads/2021/08/05-68-Medieval-Spices-and-Spice-Accounts.pdf> There is fifteenth century spice accounting information, including costs, but the references seem a little dated, so beware, and seek more current information elsewhere.

You can even get a recipe from a modern commercial spice monger at <https://worldspice.com/blogs/recipes/poudre-forte>.

Next time: Quince!



“Brave Descendants”
by Carl Crosby aka
Viscount Alexander Shanasic

****[Intro]****

Em C G D

Em C G D

****[Verse 1 - Son]****

Em C

I am my father's bold son,

G D

From ancient lines, our blood is drawn,

Em C

In the moonlight and under the sun,

G D

My soul was shaped, the journey begun.

****[Verse 2 - Daughter]****

Am F

I am my mother's fierce daughter,

C G

From wild tales, our spirits gather,

Am F

In starlit nights and waters deep,

C G

In my heart, her whispers sleep.

****[Chorus - Together]****

Em C

We are our parents' brave descendants,

G D

Through storms and calm, our hearts are fervent,

Em C

With the earth beneath, the sky vast and crowned,

G D

In our veins, the ancient songs resound.

****[Verse 3 - Son]****

Em C

Taught to stand where he once stood,

G D

In the silence of the ancient wood,

Em C

Learning strength from tales of yore,

G D

With each step, I find my lore.

****[Verse 4 - Daughter]****

Am F

She taught me of the winds and wild,

C G

With every word, I was beguiled,

Am F

To weave the wisdom of the old,

C G

In the fabric of my soul.

****[Bridge - Together]****

F C

From their lives, the stories pour,

G D

Of love and battles, wisdom lore,

F C

Every scar and every praise,

G D

Their legacies, through us, blaze.

****[Chorus - Together]****

Em C

We are our parents' brave descendants,

G D

Through storms and calm, our hearts are fervent,

Em C

With the earth beneath, the sky vast and crowned,

G D

In our veins, the ancient songs resound.

****[Outro - Together]****

Em C G D

Here we stand, where they once stood,

Em C G D

In these woods, their spirits understood,

Em C G D

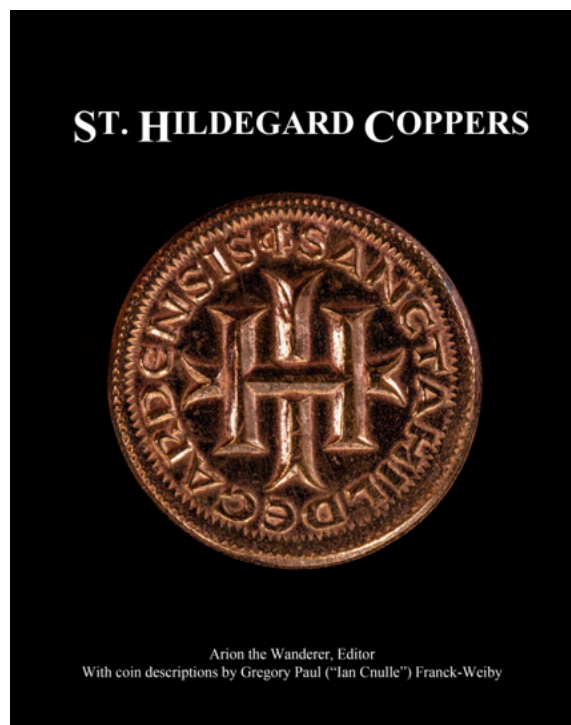
From their hearts to ours, the fires are cast,

Em C G D

In the dance of life, our fates are vast.

New Book Details History of St. Hildegard Coppers

By Karin Georgsdottir



It was the winter of AS 32 (1998). Ian Cnulle, in his cabin in the Barony of Terra Pomaria in the Kingdom of An Tir, was working on two kingdom badge types for the latest strikes of the SCA coinage for which he arguably is best known, the St. Hildegard coppers.

For what today is called the No. 9 "Trimaris Kingdom Badge Type," he created a triskeles of waves design "Trimaris' is Latin for 'three seas,'" Cnulle later said in a letter to his father. The Kingdom of Trimaris is modernly Florida - surrounded by the three seas; of the Atlantic Ocean, the Gulf of Mexico, and the Straits of Cuba. The inscription reads STROMEK+ALIANORE.TRIMARIS. The die is entirely engraved.

The Trimaris Kingdom Badge Type became what Cnulle referred to as "essentially a companion piece to the" No. 8 "Ansteorra Kingdom Badge Type." Both types are only part of the entire series of St. Hildegard coppers that circulated throughout the Kingdoms of the Known World. Today, the St. Hildegard coppers are among the most collectable of SCA coinage and their collector base is international. However, there has never been a single source available that explains the history of the coppers, where they came from and who designed them.

Until now.

https://www.amazon.com/Hildegard-Coppers-Gregory-Cnulle-Frank-Weiby/dp/B0FX1Q96VL/ref=sr_1_1

St. Hildegard Coppers, produced and edited by Arion the Wanderer (Dave Peters), Minister of the Moneyers Guild tells the history of the coppers that, when they were minted, told SCAdian history in real time. Arion the Wanderer was apprentice to the late Ian Cnulle (Gregory Paul Franck-Weiby) who created the dies from which the coppers were struck. Cnulle, together with Watt Kidman (Walt Patrick), created the first St. Hildegard coppers in November AS 27 (1992), about six years before Cnulle engraved the die for Trimarís Kingdom Badge Type. Mintage for the entire St. Hildegard copper series spanned 13 years and circulation continued well after that.

The coppers were hot-struck on 1-inch diameter, 3/32-inch thick copper blanks, each copper weighing in at about 14 grams. Their size and weight gave a delightful period heft and jingle in the hand and pouch. The coppers traded at \$1 face value and made it possible for populace and merchants to more forsoothly shop, trade and wager. The coppers circulated throughout the kingdoms and they regularly turned up at the society's larger events such as Pennsic and Gulf Wars.



The front of each copper bears the emblem of the University of St. Hildegard, named for the 12th Century German Abbess Hildegard of Bingen, with its highly recognizable “+H” surrounded by the inscription “SANCTA HILDEGARDENSIS.” The University of St. Hildegard was an educational institution, organized in the SCA as a household, dedicated to studying the arts and sciences of medieval life.

The back of each copper type is unique, minted for kingdoms, royals, households, merchants and, on occasion, organizations outside the SCA. The coppers picked up their popular name of “baraks” in honor of Barak Ravensfuri, an early king of An Tir for whom the first coppers were struck.

Additional types were regularly minted thereafter, including type No. 3, the “Skepti-Barak,” minted for the July Coronation of Skepti I and Onore in AS 31 (1996); No. 16, “The Caravan of the High Silk Road,” minted in AS 33 (1998), based on a Norman trifollaro, for an association of merchants trading in the lands east of the Mississippi river; and No. 43, “Lynn the Weaver Lucets,” minted in AS 38 (2003) in honor of a well-known SCA merchant.

Among the most poignant of the coppers was that struck for the Midrealm in AS 33 (1998) to commemorate “Count Sir Jafar al Safah,” who won the Midrealm Crown Tournament in the Fall AS 32 (1997). The kingdom looked forward to Jafar's coronation, his second, the following spring but he died unexpectedly that December after a brief illness. The kingdom grieved and Jafar's Consort, Kenna, was crowned and she reigned alone in his memory.

Cnulle produced the Trimaris and Ansteorra kingdom badge type dies that “were struck for issue at Gulf Wars VII, as they represent neighboring kingdoms whose subjects attend Gulf Wars in Meridies in large numbers (the previous year’s Gulf Wars VI type was issued for Meridies at Gulf Wars VII in March 1998),” Cnulle told his father. “However, modest quantities of the Ansteorra and Trimaris types were available at Estrella War XIV.” The final St. Hildegard copper, No. 45, the “Mjolnir Heatherlands/Thor’s Hammer” type, a memorial copper struck in memory of a Seattle Knights member, was minted in AS 40 (2005). By that time, the price of copper had spiked to the point that the metal content in each copper was worth more than its redeemable value of \$1. That outer-world development helped along a desire by both Cnulle and Kidman to move onto other projects.

Those included Cnulle producing dies and tokens for Arkansas-based Shirepost Mint, such as for the HBO series “Game of Thrones.” Those include “The Faceless Man” token, still used in gaming today, and Cnulle’s “Daler of New Dale.” Cnulle also continued to produce tokens for SCA events and his “mint” became a must-stop-by place for many SCAdians. The outer world also recognized the uniqueness of the St. Hildegard coppers, which feature in multiple volumes of Krause Publications’ “Unusual World Coins” as “Coinage of the Realm.” The St. Hildegard coppers’ collector base today is international. Cnulle continued moneying in the SCA and also redeemed the St. Hildegard coppers at their \$1 face value up until his final event, An Tir September Crown AS 43 (2011) in the Barony of Glymm Mere. Cnulle died unexpectedly the following November and the coppers quickly fell into SCAdian memory, hoarded out of any further circulation by collectors and table-top gamers.

“St. Hildegard Coppers” provides, in coffee-table-book format, history of the coppers, written those who knew Cnulle, along with high-quality photos of each type over lightly edited descriptions written by Cnulle himself.



Photography by Bill Edgar

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? 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 which can be found online at:

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March
June
September
December



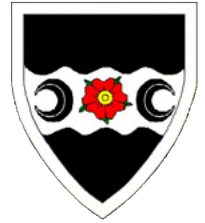
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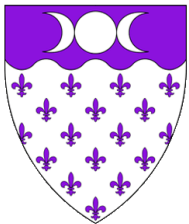
Maître Melissent Jaqueline la Chanteresse, OL

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



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

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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