



June 2023 A.S. LVIII



Official A&S Supplement for the Kingdom of Trimaris



Volume 3, Issue 2



Master Porkell Stroinek syn's Pelican scroll. Illumination and calligraphy by Mistress Finguala inghean Alusdair, wording by Master Brian Robertson, translated into runes by Jarl Ari Tyrbrandr, and parchment by Mester Udvarhelyi Barar Aeryck. Photo by Rick Allen.

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Disclaimer

This is the June 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>.

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June 2023
Edition



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Letter from the Editor

Greetings to all fine citizens of the beautiful jewel that is the Kingdom of Trimaris!

As I now am fully ensconced as your Triskele editor, please allow me to introduce my wonderful co-Editor, Lady Gudrun in Rauðhárr. Known to most of you as a talented leatherworker and the Discord Deputy for the Kingdom of Trimaris Discord server, she also has a master's degree in organizational leadership and marketing, and experience with publication layouts and content management. She is a tremendous asset and you will be seeing a great deal of her handiwork in this and the issues to follow.

I respectfully request that all **Art-Sci Ministers** (baronial, canton, and shire) and **guild leaders** double-check their names and contact information on the appropriate pages and ensure that I am up-to-date. Please email changes to triskele-editor@trimaris.org for corrections.

July 8th is Trimaris Royal University, and as the Chancellor for TRU, I would like to see many teachers and students attend this event. It will be not just informative, but a great deal of fun! Additionally, the Jongleur Laureate competition will be held.

Please visit <https://trimarianevents.wixsite.com/triuniversity-tru> to find out more about this exciting and educational experience.

As always, our contributor guidelines are listed, and we thrive on your talent in writing and artistry. This is *your* Arts & Sciences newsletter, subjects of Trimaris, and please use it as a place to shine. Anything Art/Sci related is welcome and appreciated.

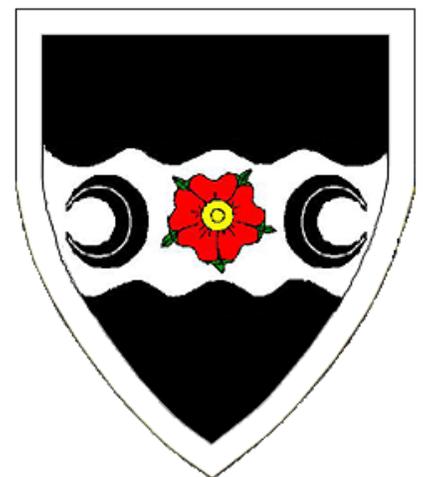
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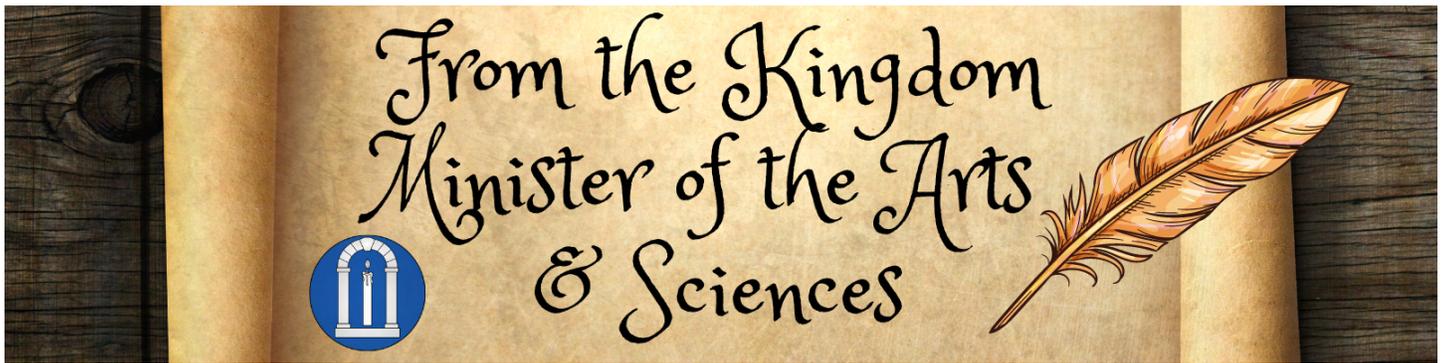
Melissent

Maitresse Melissent Jaquelinne la Chanteresse, OL



Maitresse Melissent
Jaquelinne la Chanteresse,
OL





Greetings Artisans and Patrons of the Arts and Sciences of Trimaris!

Trimarian Royal University approaches quickly (July 8th, 8:00am to 6:00 pm) and with it comes brilliant opportunities to participate in classes taught by some beautifully talented people, as well as martial classes teaching our fighters new techniques to improve our prowess both on the field of war and in the splendor of tournaments!

I want to encourage each and everyone of you to come and participate. Learn or improve a skill or just sit and socialize and spend time with the community of instructors and students in a friendly and welcoming setting at an air conditioned site!

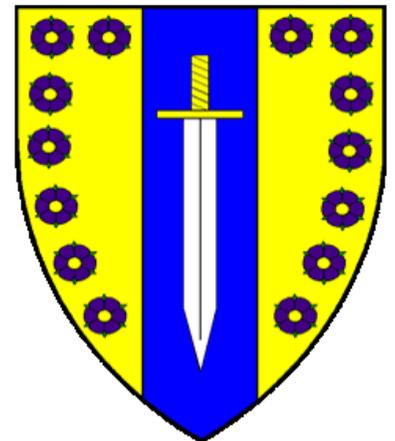
Many caring hands have worked diligently to present this event to Trimaris, and I want to say thank you in advance to the excellent event staff who have worked in concert to make this a spectacular day!

I hope to see much of our Kingdom come and participate!

In service to Trimaris and the Dream I remain,
Duchess Larissa Alwynn Clarewoode, OL, OP
Kingdom Mistress of Arts and Sciences



Duchess Larissa
Alwynn Clarewoode,
OL, OP, OR



Upcoming Art Sci Happenings

EXPOS AND A/S CHALLENGES

July, August, and September 2023

HL Birna Isleifsdottir

m/k/a Gypsy Teague

Remember Expo is in May at Crown Tournament. We had a great turnout last time, but this time let's see even more great entrants showing off your skills. As all expos documentation is not required but it is appreciated.

And don't forget to **Do The Thing**. The goal is to have a good time and try something new.

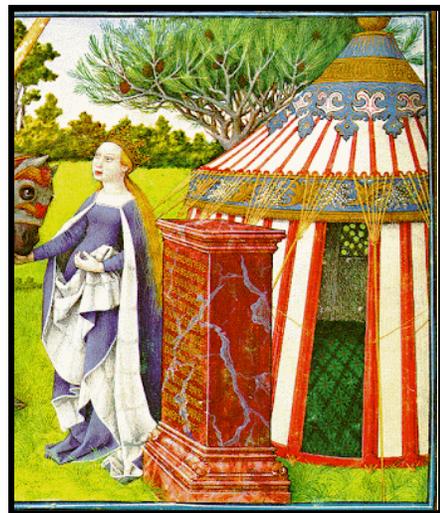
July: This time it's summer. It's hot in Trimaris. How are you handling the heat? Make something that eases your burden in the humidity that is our kingdom. A fan is nice. And simple. Or cover your mundane cooler with some nice fabric. Hide that store purchase. Or better yet make a new cooler. There are people in the kingdom who know how to do that. Reach out.

August: Pennsic. If you go to Pennsic then write about your experiences. What did you do? What didn't you do and why? Why did you go? Not going to Pennsic? Set up your kit in your backyard and talk about it. Show photos of what you like and don't like about your camp. If you don't camp, then show us how you event. Do you day trip? Do you carpool? How do you pack? We all can learn from you and get ideas and then share them.

September: Fiber. Learn to sew, knit, naälbind, embroider, weave. Try spinning. Wool not you. Anything that has to do with a fiber.

A reminder: You get credit for each expo you enter in. At the end of the year you get a special I did the Expo thing. One expo you get a Silver, two a Gold, three a Platinum, and Four a Diamond. We make a big deal about these special certificates and those that are Diamond are called out in court and honored with, Hel, who knows. We have a year to figure that out. However I can tell you that the Diamond certificates will get a sharp and stabby thing made by me special for the Diamond thing winners.

So now let's get crafty.



Upcoming Events

Trimaris Royal University

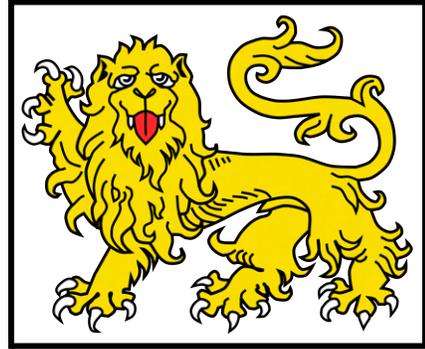
July 8, 2023, 8 am – 6 pm



First Presbyterian Church of Starke
921 E. Call St.
Starke, FL 32091

Oldenfeld's Lion's Tournament

July 22, 2023, 8 am to 5 pm



Wakulla County Community Center
318 Shadeville Rd
Crawfordville, FL 32327

Pennsic War II

July 28, 2023 to August 13, 2023



Coopers Lake Campground
205 Currie Rd
Slippery Rock, PA 16057



THE Laurel's Corner



Featuring
Mistress Warjna Waleska Kaztjmjr



DID YOU KNOW?

Mistress Warjna wrote many of the Kingdom's most popular songs, including the Trimarian "Anthem", the beloved "Vivat the Dream," "Celebrin," the music to "Sing the Moon Down" (lyrics by Jaque Howell) and many others?

She is also the Principal Laurel of Trimaris!

What is your SCA name and title? (Note: If its spelling is not pronounced as it would

be in the King's English, please also include a phonetic spelling, all you good Gaelic people out there!)

Warjna Waleska Kaztjmjr.

Oh, darn, it IS now the 'King's English,' isn't it?

That would be pronounced Va-REE-na Va-LESS-ka KAZ-tee-meer.

What is your mundane name?

I use Varina Suellen Plonski.

Tell me about your persona.

Back in the '70s, when I joined, it was the very beginning of the interest in Dracula (which later led to all the other vampire books). I believe there was a play of that title, and of course the Hammer films...

I'd read Stoker's book years before, and learned that Dracula had been a real person. That led to research and a fascination with the actual man, who is still a folk hero in Romania. I'm sorry to admit I've forgotten most of what I used to know of him.



At any rate, Warjna is the daughter of the Polish ambassador to the court of Vlad Dracula in Wallachia, and became a handmaiden to his second wife. While he was away from his castle, the Turks invaded the country, and the princess threw herself from the tower rather than become a captive.

Warjna and another woman fled the castle, but became disoriented and headed east instead of west. They were captured, and when a Turkish officer learned they were embroiderers he sent them home to his family in Istanbul to teach their skills to his family. Years later he freed her and sent her home with a munificent dowry in payment for her work and teaching.

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

Boring stuff! I do data entry and I am currently a call center employee. I also do proofreading.

What is your specialty?

I was granted my Laurel in 1979, for my songwriting and performance and for needlework.

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

It has been many years since I've entered an Art/Sci, and to be honest I don't fare well as an entrant! I much prefer being able to judge, though. To be able to see the entries in so many categories, to be able to see how an entrant's skills have grown since the last time I saw them enter, and most importantly of all to be able to encourage and nurture those skills.



My favorite Art/Sci story, though, is about another Laurel. I have no idea when this happened, but here it is: she and I were judging an entry, and the artisan was present. The lady responded to one comment that she had no idea how to do something. The other Laurel literally jumped up from her chair, ran across the hall, snatched up her veil, a needle and thread, and came back and showed the lady right then and there. The lady was thrilled. THAT is what being a Laurel means to me! That was Mistress Aspasia.

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

I have been Kingdom Minister of Children, and have been exchequer and herald for two local groups.

Have you been published in the Society?

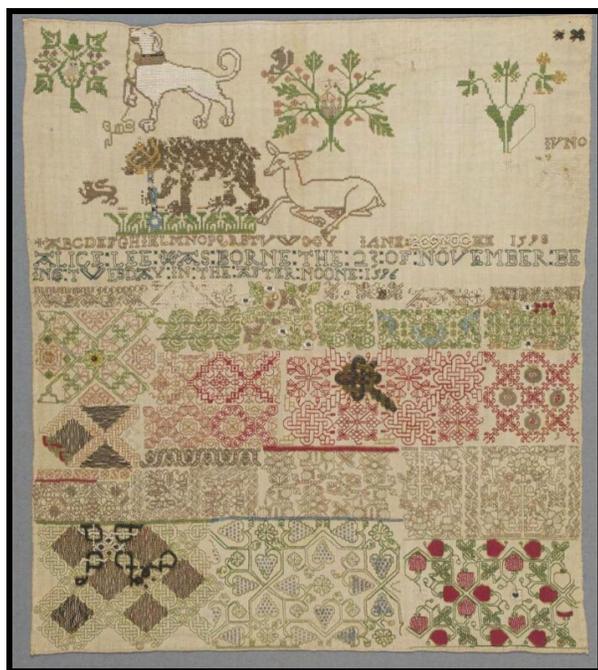
Yes, several times. Both "Vivat the Dream" and "Anthem" have been published in Talewinds. Vivat, of course, is about the Society for Creative Anachronism and the Dream itself. And Anthem is about my love for Trimaris.

Now there's a story. This was while we were still part of the Kingdom of Meridies. I've been through many periods of unemployment in my life, and that was one. I couldn't afford to go to local events, much less kingdom ones, so it had been nearly a year since my last event and I was feeling low.

Did anything interesting happen at your elevation?

My friend Jannara and I were members of Wyvernwood at the time, though living across the bay. We were at a bookstore and met another SCA member, who asked if we were going to the revel that evening. We hadn't been able to get to meetings due to my lack of funds, so we hadn't known about it. I was a little upset about that, but Jannara badgered me into driving over to say hello even though we didn't have any garb with us. The revel was being held at the home of Lady Sieglinde aus Truso. When we knocked at the door, it was opened by Master Taliesin. He literally grabbed me, shoved me into Sieglinde's arms, and said "Throw a cloak on her and bring her to the garden!"

She did, and when we got there Taly opened a court, read the scroll, gave me a gold Laurel pin, and closed the court. Then everybody went about their business. I spent the next two hours in Sieglinde's living room playing piano. I didn't know what to do with myself, how to react. I was speechless. Talk about a drive-by laureling!



What does it mean to you to be a Peer?

I feel that to be a Peer is to be an example to others. I feel that we should be role models, not celebrities. Not to be the "best" at something, but the best you can be in and of yourself. In "Vivat the Dream" I wrote what I felt were the important ideals we revere in the SCA: chivalry, courtesy, honor, and love.

This means giving each person the respect that they are due. That we should take each person not only at the value they set on themselves but at the potential that value implies. And it means treating each person as you would like to be treated: with kindness, politeness, and again, respect. No one is so humble that you cannot learn from them.

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

That's easy! Being asked by King Mition and Queen Caileen to lead their processions singing Anthem at not one but two Gulf Wars. I cannot imagine a greater honor, and a greater thrill.

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

Going to the SCA's 20 Year Celebration, and then 25 Year. There were so many people there, and for so many of them it was their FIRST EVENT. They were starry-eyed! And it reminded me of how I felt at my first events as well. It is because of them, and because of all those other people there who had been members for years and were equally starry-eyed, that I was inspired to write "Vivat the Dream."

You can contact me by email at warjna@yahoo.com. Please put SCA in the subject line so I know to read an email from someone I don't know!

Vivat, the Dream!

By Warjna Waleska Kaztjmjr © 1991 Varina Suellen Plonski
"COVID" verse by Katerina Isabella Sbarbaro da Firenze / Gina Watson-Haley

The Known World remembers, mid laughter and tears,
The dream we've been dreaming for twenty-five years*,
And in celebration we gather, as then,
To be certain the Dream comes alive once again.

Chorus

So sing "Vivat! The Dream!" May it live long
In hearts and in poetry, story and song,
For all men need a dream, as we all ken,
And each time that we gather we dream it again.

Chorus

O, Chivalrie, Courtoisie, Honour and Love
Are ideals that we cherish all others above;
Ideals are a fire in the hearts of all men,
And each time that we gather it kindles again.

Chorus

Each Lord needs a Lady to strengthen his arm;
Each Lady a Lord for to keep her from harm.
'Tis love and the Dream bring together all men
And each time that we gather we live it again.

Chorus

In times of disaster we all feel alone.
We no longer gather, we're staying at home.
Our Dream's still alive, and it's calling to you!
So always remember, our Dream is still true.

Chorus



The Known World remembers, mid laughter and tears,
The dream we've been dreaming for twenty-five years*,
And in celebration we gather, as then,
To be certain the Dream comes alive once again.

So sing "Vivat! The Dream!" May it live long
In hearts and in poetry, story and song,
For all men need a dream, as we all ken,
And each time that we gather we dream it again.

So sing "Vivat! The Dream!" May it live long
In hearts and in poetry, story and song,
For all men need a dream, as we all ken,
And each time that we gather we dream it again.

*Please note: although this song was written for the SCA's Twenty-Fifth Celebration, it was always intended to be a "living" song. As the SCA grows, the years in the lines should change. If it's too awkward or unwieldy (e.g., thirty-seven), I use phrases like "so many" or "these past forty" so the lines scan properly.

Thanks to Gina Watson-Haley, who saw the need to acknowledge the isolation we felt during the COVID pandemic and our need for reassurance that no matter what our Dream is still alive. Thank you for that!

Parchment: By the Skin of Our Sheep

Mester Udvarhelyi Barar Aeryck, OP, OL

Editor's note: Mester Barar plans to conduct a daylong clinic on the making of parchment at Trimaris Royal University on July 8. The morning session deals with the beginning steps of parchment making; the afternoon session picks up where the morning session left off.



The story of parchment, as related by Pliny the Elder in his *Natural History*, tells of a disagreement between King Eumenes II of Pergamon (modern day Turkey) and King Ptolemy II in Egypt that resulted in a ban on papyrus exports from Egypt. Ultimately this would lead to the rise of parchment and the decline of papyrus.

As the story goes, at the root of their dispute was Eumenes' efforts to create a library to rival the one at Alexandria – and his attempt to lure away the Alexandrian head librarian.

The embargo led to Eumenes exploring alternative substrates, settling on and perfecting a practice long in use even in his own lands — animal skins processed

into an early form of parchment. According to Greek historian Herodotus, dubbed the “Father of History” for his early history writing, this process began as early as the fifth century B.C.E. and was used in various parts of the known world – including, ironically, Egypt.

At this point, it's necessary to understand that the primary difference between parchment and papyrus (or paper, which would ultimately supplant both) is that parchment is made of animal skin while both papyrus and paper are made of natural plant material.

“Parchment as a material was much more forgiving and flexible in use than other writing surfaces,” notes Mistress Elena Wyth of Ansteorra in a brief history of parchment titled “The Parchment Brief.” “Unlike papyrus, parchment allowed scribes to use both sides of the surface. Legibility was increased due to the lack of texture, and mistakes were easier to correct.”

Parchment can be made of nearly any animal skin except pig, which is considered too oily and bumpy for the process. Typically, parchment is made from sheep, goat or deer, though cow, horse, rabbit and squirrel skins have been used. Vellum, in particular, is made from calf skin — although in later years (including among SCA scribes), the two terms were and continue to be interchangeable

“The best sheets have a deep-white color, with a hint of yellow. They feel like velvet and make a slight rustling sound when you turn the page – suspenseful whispers that teased the reader,” writes Dr. Erik Kwakkel, a Dutch scholar specializing in medieval manuscripts and author of *Books Before Print*.





A description of the parchment process is found in the 12th-century volume *De diversis artibus* (The Various Arts), attributed to a monk known as Theophilus. The passage is too lengthy to be repeated in full here, but it essentially lays out the process paraphrased below:

After the animal is carefully flayed, it is soaked and thoroughly washed before “defleshing” — a stretching and scraping process using a two-handed fleshing knife to remove any remaining twitch muscles and membranes from the inside of the skin. The parchmenter stretches the hide over a round stump or a rounded fleshing board in this process.

Then the skin is soaked in a solution of hydrolyzed lime and water for several days; the “bath” water is stirred with a wooden paddle several times a day to prevent the lime from settling to the bottom.

The pelt is removed from this bath and thoroughly rinsed before it is “scudded” — the process of removing hair from the skin. The two-handled fleshing knife or even an ordinary knife can be used (carefully!) for this process. After its soak in the lime bath, the hair comes off easily, sometimes by the handful without need of a blade.

Once the hair is removed, the hair side (what we would call the “sunburn layer,” says Mistress Elena) is “degrained” — another stretching and scraping similar to defleshing — to remove the epidermis layer. Some parchmenters skip this step, but the effort to do so results in fine, almost “paper-thin” parchment.



Following this step, the wet skin is stretched once more on a herse (frame) for scraping with a lunellum — a curve-bladed knife — for fine scraping. The knife is kept perpendicular to the skin, otherwise it could easily slice it. The pelt needs to remain moist at this stage to be effectively scraped; if it dries too soon the parchmenter will re-soak a spot with water to continue scraping.

Once final scraping on both sides is complete, the skin is allowed to dry (it feels like a drumhead) and is thoroughly sanded with

increasingly finer grains of sandpaper (in period, special bread loaves baked with pumice or ground glass were used for this sanding) before it is cut away. The stiff hide is then cut into useable sizes.

It's a long and involved process, taking nearly a week from raw hide to finished parchment.

And costly; “*The Price Edict of Diocletian* (301 C.E.) lists a parchment maker as making 40 denarii for 1 foot (called a quaternion) of white or yellow parchment (Lauffer, *Diokletians Preisedikt*, 1971, 120, l.38)” Forty denarii today is roughly equivalent to \$48.24 – for 12 inches of parchment cut from a skin. And you wonder why scribes grumble about the price of vellum!

Yet, “by the close of the 16th-century parchment was an order of magnitude more costly and had noticeably worsened in quality,” Keith Houston notes in his *The Book: A Cover-to-Cover Exploration of the Most Powerful Object of Our Time*.

Maybe it's no wonder, then, that the relative ease and lower cost of making paper caught on.



Resources:

Weeklong hands-on Parchment Making clinic and lab at Gulf Wars XXVIII, Gulf Wars XXX and Gulf Wars XXXI under the direction of Master Beau Dumesnil and Mistress Elena Wyth of the Kingdom of Ansteorra

Bond, Sarah E. "Sacrificial Lambs: Livestock, Book Costs, and the Premodern Parchment Trade," *History From Below*. <https://sarahemilybond.com/>

"Differences between Parchment, Vellum and Paper." National Archives, <https://www.archives.gov/preservation/formats/paper-vellum.html>

Houston, Keith. "Hidebound: The Grisly Invention of Parchment." *The Book: A Cover-to-Cover Exploration of the Most Powerful Object of Our Time*. W.W. Norton & Co., 2016.

Kwakkel, Dr. Erik. *Books Before Print*. Arc Humanities Press, 2018

Kwakkel, Dr. Erik. "Parchment (the good, the bad and the ugly)." Kahn Academy, www.kahnacademy.org

Laufer, Siegfried. *Diokletians Preisedikt*. Toronto, Canada: Ancient World Books, 1971

"History of Parchment" *History of Paper*. <http://www.historyofpaper.net/paper-history/history-of-parchment/>

"Materials and Techniques of Manuscript Production/Parchment, Medieval Manuscript Manual," *Medieval Manuscript Manual*. Central European University, <http://web.ceu.hu/medstud/manual/MMM/parchment.html>

Pliny the Elder. *Natural History*, 77 C.E.

Theophilus. *De diversis artibus (The Various Arts)*, 1150; British Museum catalogue number Harley MS 3915, f 148R

Wyth, Mistress Elena. "The Parchment Brief." 2018



The Journey

Aliyyah bint al-Azhar
mka K. L. Wilson

A lad sets forth, the day so cold
To live the life the stories told
Of daring deeds in times of old
And of great knights, so brave and bold

His journey takes him to the east
Where dragons lie in wait to feast
On those poor souls whose luck has ceased
Now nothing more than food for beast

The wyrms think him an easy kill
This foolish boy who lacks in skill
Not counting on his strength of will
Allowing him their blood to spill

And to the north he then does turn
The art of war he seeks to learn
And so his reputation earn
For in his heart does fire burn

In seeking out a worthy foe
He travels lands where none dare go
Watching death take friends, blow by blow
The pain of war he then does know

He travels then into the west
Continuing his endless quest
Subjecting skills to ceaseless test
To prove to all he is the best

In trying to uphold the light
He does not turn away a fight
Though soon he learns there's more than might
In teaching others what is right

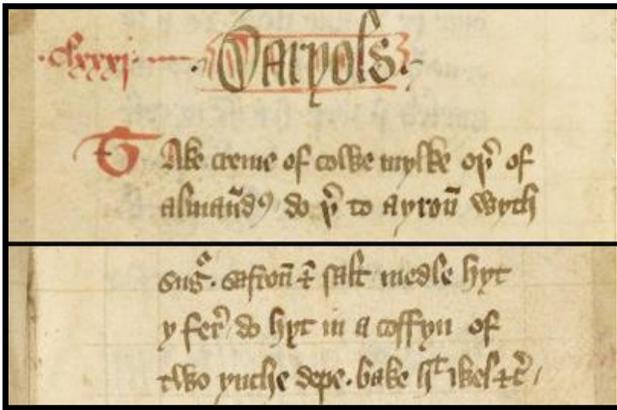
Into the south he then does ride
From love's soft touch he cannot hide
Though ignore his heart he has tried
A maiden fair now at his side

He seeks her hand on bended knee
And then are none more glad than he
With glowing eyes she grants his plea
His wedded wife forever be

A man returns, the day so cold
He's lived the life the stories told
Of daring deeds in times of old
He's now a knight both brave and bold

'Double D' is for Daryoles and Also Doucets

Mistress Wulfwyn aet Hamtune, OL



Greetings and salutations from Wulfwyn aet Hamtune, OL, your friendly, neighborhood chief cook and bottle washer! Food and cooking are my favorite things, and like a 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. Here is the next installment of my medieval culinary alphabet, Double D is for Daryoles & Doucets.

I wanted to combine these because both are interesting and it mixes savory with sweet, which is a tried and true medieval practice for the table. There are quite a few recipes out there for Daryoles, but just a few for Doucets by name. This leads me to believe that Doucets is a class of dishes, rather than specific individual dishes, as does the occasional adjectival references to adding honey or sugar to “make it dowcet” tagged onto the end of recipes for things that are not called doucets or daryoles.

Here’s the etymology. Daryloles is spelled in different ways, as usual. Dariōl, darial, daniel, dariolit. Dariole is from Old French and is defined as a kind of pastry, pasty, custard, or tart.

Doucets, douset, dowcet, dulcet, again from Old French, and can be used as either an adjective meaning sweet, pleasant to the taste, tasty, delicious, or a noun meaning a sweet custard or sweetened meat pie.

As you can see, they are quite akin to one another. Let’s get into the recipes. Note: all “modernizations” are my own. It is very helpful to be able to translate Middle English and Anglo-Norman words into modern English, and there are online dictionaries which speed the process along very nicely. If you’re wanting to enter a competition with a cooking entry, doing your own modern translations is worth the time and effort.

This is an excerpt from ***Two Fifteenth-Century Cookery-Books*** (England, 1430)

The original source can be found at [the University of Michigan's "Corpus of Middle English Prose and Verse"](#)

iiij - Daryoles. Take wyne and Fressche brothe, Clowes, Maces, and Marow, and poudere of Gyngere, and Safroun, and let al boyle to-gederys, and put ther-to creme, (and 3if it be clowtys, draw it thorwe a straynoure,) and 3olkys of Eyroun, and melle hem to-gederys, and pore the licoure that the Marow was sothyn yn ther-to; than make fayre cofyns of fayre past, and put the Marow ther-yn, and mynce datys,

and strawberys in tyme of 3ere, and put the cofyns in the ovyn, and late hem harde a lytel; than take hem owt, and put the licoure ther-to, and late hem bake, and serue forth

Dariolles. Take wyne and fressh broth, Clowes, Maces, Mary, powder of Gynger, and Saffron, And lete al boyle togidre; And take Creme, (and if hit be cloutes, drawe hem thorgh a streynour,) And yolkes of egges, and medle hem togidre, and powre the licoure that the mary was soden in, thereto; And then make faire cofyns of fyne paast, and putte the mary there-in, and myced dates And streberies, if hit be in time of yere, and sette the Coffyns in the oven, And lete bake a litull while, And take hem oute, and putte the licour thereto, And lete hem bake ynouh



Modernization: Take wine and fresh broth, cloves, mace and marrow, and powdered ginger, and saffron, and let it boil together, and put thereto cream (and if it be clotted, draw it through a strainer) and egg yolks, and stir them together, and pour the liquor that the marrow was boiled in thereto; then make fair coffins of fair paste, and put the marrow therein, and mince dates, and strawberries in season, and put the coffins in the oven, and let them bake, and serve forth.

This is an excerpt from ***Forme of Cury*** (England, 1390)

The original source can be found at [the Project Gutenberg website](http://www.gutenberg.org/files/16718/16718-h/16718-h.htm)

DARYOLS. XX.IX. III. Take Creme of Cowe mylke. oþer of Almandes. do þerto ayren with sugur, safroun, and salt, medle it yfere. do it in a coffyn. of II. ynche depe. bake it wel and serue it forth,

Modernization: Take cream of cow's milk, or of almonds. Do thereto eggs with sugar, saffron, and salt, meddle it together. Put it in a coffin 2 inches deep. Bake it well and serve it forth.

Just as an SCA historical note, this recipe was included in *How to Cook Forsoothly*, written by Mistress Katrine de Baillie du Chat, OL, and published by Raymond's Quiet Press in 1979. For old-timer cooks like me, this was probably their first "official" SCA cookbook.

Here's another one, from a little later in the timeline:

This is an excerpt from ***A Noble Boke Off Cookry*** (England, 1468)

The original source can be found at [MedievalCookery.com](http://www.MedievalCookery.com)

To mak dariolites tak mynced fisshe and almond mylk mad with wyne and mynced bred sanders saffron raissins of corans hony and pouder and mele all to gedur so that it be thik and put it in the coffyn and bak it in the manner of flawnes and serue it.

Modernization: To make daryoles take minced fish and almond milk made with wine and minced bread, sanders, saffron, raisins of Corinth, honey, and powder, and mix it all together so that it be thick, and put it in the coffin and bake it in the manner of flans and serve it.

This recipe is obviously for a meatless day, of which there were many in the medieval calendar. While this may not be your favorite way to eat fish, in the Middle Ages it would have made perfect sense, given those many days on which meat and dairy products were verboten.

This is an excerpt from ***Two Fifteenth-Century Cookery-Books*** (England, 1430)

The original source can be found at [the University of Michigan's "Corpus of Middle English Prose and Verse"](#)

xl - Daryoles. Take croddys of the deye, and wryng owt the whey; and take 3olkys of Eyroun nowt to fewe, ne no3t to many, and strayne hem bothe to-gederys thorw a straynour, and than hard thin cofynne, and ley thin marew ther-in; and pore thin comade ther-on, an bake hem, and serue hem forth.

Modernization: Daryoles. Take curds of the day, and wring out the whey; and take egg yolks not too few, but not too many, and strain them both together through a strainer, and then harden thine coffin, and lay thine marrow therein; and pour thine filling thereon, and bake them, and serve them forth.

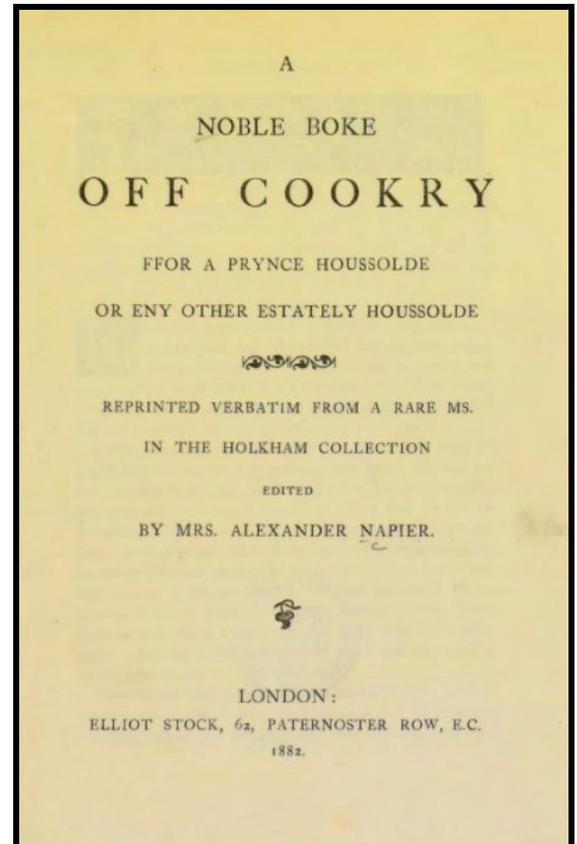
Here we have another variation on the daryole theme, this one made with cheese curds and egg yolks. This recipe actually sounds almost exactly like the one for Tart de Bry, which is one of my favorite medieval pie recipes. Unlike the brie tart, this one mentions not a single sweetener nor spice. Eggy cheese pie with marrow.

Here's another one that sounds interesting:

This is an excerpt from ***Ancient Cookery [Arundel 334]*** (England, 1425)

The original source can be found at [R. Warner's "Antiquitates culinariae" \(1791\)](#)

Daryalys. Take creme of almondes, or of cow mylke, and egges, and bete hom well togedur; and make smal coffyns, and do hit therin; and do therto sugur and gode pouders, or take gode fat chese and egges, and make hom of divers colours, grene, red, or zelowe, and bake hom and serve hom forthe.



Modernization: Daryoles. Take cream of almonds, or of cow's milk, and eggs, and beat them well together; and make small coffins, and do it therein; and do thereto sugar and good powders, or take good fat cheese and eggs, and make them of diverse colors, green, red, or yellow, and bake them and serve them forth.



Colored food was all the rage in the High Middle Ages. Food coloring agents didn't come in little vials to be doled out by the drop. Green was made from parsley juice, red with sanders which comes from a tree, and yellow from saffron. In small coffins with no lids, these would make a pretty display on anyone's feast table.

On to doucets! We have a few recipes for doucets, one with chicken, one with pork, and one with just cream and eggs. When you read these recipes, please note the similarities with those for Daryoles, above. Doucet is more often used as an adjective than as a noun, denoting sweet dishes in general, rather than a sweet pie in particular.

This is an excerpt from **Two Fifteenth-Century Cookery-Books** (England, 1430) The original source can be found at [the University of Michigan's "Corpus of Middle English Prose and Verse"](http://www.umich.edu/~name)

xv - Doucete3. Take Creme a gode cupfulle, and put it on a straynoure; thanne take 3olkys of Eyroun and put ther-to, and a lytel mylke; then strayne it thorw a straynoure in-to a bolle; then take Sugre y-now, and put ther-to, or ellys hony forde faute of Sugre, than coloure it with Safroun; than take thin cofyns, and put in the ovyne lere, and lat hem ben hardyd; than take a dysshe y-fastenyd on the pelys ende; and pore thin comade in-to the dyssche, and fro the dyssche in-to the cofyns; and when they don a-ryse wel, take hem out, and serue hem forth.

Modernization: Doucetes. Take cream, a good cupful, and put it in a strainer; then take egg yolks and put thereto, and a little milk; then strain it into a bowl; then take enough sugar, and put thereto, or else honey if you lack sugar, then color it with saffron; then take your coffins, and put them in the oven and let them become hard; then take a dish fastened on the end of the peel; and pour the filling into the dish and from the dish into the coffins; and when they rise well, take them out and serve them forth.

This is an excerpt from **Two Fifteenth-Century Cookery-Books** (England, 1430)

The original source can be found at [the University of Michigan's "Corpus of Middle English Prose and Verse"](#)

xxxviij - Doucettes a-forcyd.

Take Almaunde Milke,
and 3olkys of Eyroun y-melled
to-gederys, Safroun, Salt, and hony; dry
thin cofyn, and ley
thin Maribonys ther-on, and caste thin
comade ther-on, and serue forth

Modernization: Stuffed Doucets. Take
almond milk, and egg yolks, mixed
together, saffron, salt and honey; dry
your coffin, and lay the marrowbones
thereon, and caste the filling thereon
and serve forth.

If you take this recipe literally, you will
be serving raw eggs in almond milk.
Perhaps the scribe missed a piece of
information, like baking the pie once
you fill it. Happens all the time in
medieval recipes. They are often
missing bits and pieces of either
ingredients or instructions or
construction steps. But, remember I asked you to keep an eye on the similarities between
daryole recipes and doucet recipes? This one is pretty much the same as a couple of the
Daryole recipes I've provided above.

Here's one with meat in it:

This is an excerpt from **Two Fifteenth-Century Cookery-Books** (England, 1430)

The original source can be found at [the University of Michigan's "Corpus of Middle English Prose and Verse"](#)

xxxvij - Doucettes. Take Porke, and hakke it smal, and Eyroun y-mellyd to-gederys, and a
lytel Milke, and melle hem to-gederys with Hony and Pepir, and bake hem in a cofyn, and
serue forth.

Modernization: Doucets. Take pork, and hack it small, and eggs mixed together, and a little
milk, and mix them together with honey and pepper, and bake it in a coffin, and serve it
forth.

Like the fishy daryole, this is a flan-like filling containing flesh, but it is still a doucet, as
well, since it is sweetened with honey.

I'm pretty convinced that Daryoles and Doucets are two words used to describe the same
type of dish. Some kind of milk, some eggs, sweetened, often spiced, sometimes colored,



and baked in a coffin. It's one of the conundrums that can't be solved simply by tracing the etymology of the words themselves. Sometimes, you have to think outside the dictionary. In

the case of doucets, a clue can be found in *The Boke of Keruyng* [The Book of Carving] by Wynkyn de Worde.

"Doucettes: pare away the sides and the bottom" [before serving it to the lord]. This fairly specific description of how to serve a doucet tells me that doucets were probably fairly small, perhaps even individual servings in a crust not meant to be eaten.

If you'd like to try your hand at making daryoles or doucets at home, the good folks at *Gode Cookery* have redacted and tested recipes for both.



This is the strawberry daryole recipe I opened with. I wanted to include *Gode Cookery*'s version because it illuminates one of the things I love about cooking in general. The author of this one doesn't like marrow, so she left it out. Cooks do this all the time, unless the ingredient is essential to the science of the dish, in which case you'll have a colossal failure. Marrow isn't essential to the science of these daryoles and doucets, or it would be included in all the recipes. It's a flavoring agent, and you can absolutely change up the flavoring agents in these recipes. So, here's *Gode Cookery*'s redacted recipe:

Modern recipe:

- 3/4 c. cream
- 1/4 c. wine
- 1/4 c. milk
- 5 egg yolks + 1 egg
- 1 pint strawberries, cleaned and cut
- 1/2 c. chopped dates
- 1/2 c. honey
- 1/4 tsp each saffron & ginger
- 1/8 tsp each mace & ground cloves
- 2 baked pie shells

Take the milk, cream, wine, saffron and other spices, and bring to a boil. Remove from heat. Beat egg yolks and honey together and pour into cream mixture. Place the cut strawberries and dates in baked pie shells and pour cream mixture over fruit and into the

shells. Bake at 400° F for 45 minutes. I didn't include marrow in my recipe because I do not like the taste of marrow and one of the period recipes does not call for it.

They have also done the pork doucettes recipe I ended with. I include it because it also illustrates one of the major problems with recreating medieval food from the original sources. As I mentioned before, sometimes the scribe missed a step, or left out an essential ingredient, and you have to allow your cooks' brain to make the corrections. In this one, there is no indication in the original source that the pork should be cooked before going into the Doucette. Which takes us to another conundrum when recreating medieval food, namely, did the cook just "know" the pork should be pre-cooked, or did he just use raw pork and leave it in the oven longer? It's a puzzlement, and I don't have an answer for you, except to rely on your kitchen instincts and sally forth!

INGREDIENTS:

- 1 nine-inch pie shell
- Pork, boiled or roasted until done, then diced or ground
- Eggs, beaten
- Milk
- Honey
- Pepper, black or white or both

DIRECTIONS:

Combine beaten eggs and a little milk. Thoroughly mix with the pork; the mixture should be thick and wet. Sweeten with honey and season with pepper. Place filling in pie shell and bake until pastry is golden and the filling has set. Serve forth!

Both of these redactions are available on *Gode Cookery's* website.

<http://www.godecookery.com/friends/frec41.htm>

<http://www.godecookery.com/mtrans/mtrans27.htm>

THE PRICE OF HONOR

HL KATYA VOM SCHWARZWALD, OBL

The Turks laid siege to Eger keep one chilly autumn morn,
They slaughtered folk without remorse, and laughed at them in scorn.
But Dobo stood his ground at the castle gate, for honor bade him stay,
Though common sense, and a will to live, would have made him run away.

Honor was his watchword, and truth his chosen creed,
There was chivalry in his manner, and in every thought and deed.
He fought, and served as the noble lord, for that was the oath he swore,
He stood firm beside his fellow knights when the Turks were at the door.

He loved Katica, sweet and fair, and marveled at her beauty,
But he paid the price of honor for his daughter, love, and duty.
He died at the door, in his daughter's arms, a true knight to the last,
and paid the price of honor, until his life was past.

Then, she took up his cause in righteous grief, and called to those around,
"Go to the top of the parapets ... we have to stand our ground!"
There were less than a hundred womenfolk who took to the castle walls,
They swore upon their honor that Eger would not fall.

Boiling oil, rocks, and sticks were the only weapons there,
But they made it rain upon the Turks until Death was in the air.
These noble women, staunch and strong, drove back the Turks with pain,
For they'd paid the price of honor with each soul the Turks had slain.

The women of Eger saved the keep, and their very lives that day,
They fought like demons, one and all, to keep the Turks at bay.
It isn't hard to understand why it was they fought,
It was the Price of Honor, and t'was honor their fight bought.

And sweet Katica, weeping still, buried Dobo, the good knight,
Upon the hill where the keep still stands, and the sun still shines so bright.
She left him there, in the gathering mist, his sword upon him laid,
And a rose of red on his noble breast for the price that he had paid...

Written about the siege of Eger, Hungary, in 1552 - Won Poet Laureate at Martinmass Moot, 1998 (November 14)

Lattice Math, and How We Finally “Got It”

HL Drahomíra (Draza) Kováčová

The history of mathematics is something that interests me greatly. I always find myself wondering what was the exact problem that people were facing that caused them to develop (or discover) a particular mathematical process or relationship. Additionally, once they discovered the mathematical solution to a problem, how was the process for completing that calculation passed on to others in a manner that they could understand?

I have a deep love for those who understand their own area of expertise with such depth, that when explaining it to others, can move from one way of explaining to another way seamlessly until the one learning finally has that expression of understanding on their face – because the explainer finally hit on the method or process that makes sense to them and they “get it”. Sometimes that can take a couple of hundred years. In fact, I absolutely adore the story of a mathematician from the area that is now Morocco who lived from 1437-1513 AD, Muhammad ibn Ahmad ibn Ġāzī and did just that.

In times before ibn Ġāzī (~1300 AD), a manuscript had been written by another scholar named Abū'l Abbās Ahmad ibn al-Banna. He titled this work *Lifting of the Veil in the Operations of Calculations*. Now, the reason he had to “lift the veil” was that this was a commentary – or take two – of the first manuscript that he wrote on the mathematical concepts, *The Abridgement of the Operations of Calculation*. The first explanation apparently was too difficult for his students to understand, so he tried lifting the veil by writing a commentary that included many more details, but the concepts inside included revolutionary ideas such as arithmetic series, continued fractions, combinatorics and the use of binomial coefficients.⁽¹⁾ Although more details were included, it was still a very difficult text to understand.

Along comes ibn Ġāzī almost 200 years later and decides to take up the task of giving this another try to comment/rewrite this information so that his students could understand and he produces a commentary on the same mathematical work that he called: *The Craving of the Calculators*. Of course, he meant the Calculators that are the people doing the calculations, and not the electronic devices we think of by that name today. Well, this caused more headaches than a modern-day Algebra exam, not only because of the math, but he chose to write it as a poetical commentary. After what I am sure amounted to him hearing of many hours of consternation, he published a “super-commentary”, where we go for the 4th time of trying to explain these concepts. This time, he has aptly named the manuscript: *The Desire of Students for an Explanation of the Calculator's Craving*. Here some prose is added to the poetry and a few pictures and we have a much better description of the concepts!

One of the concepts that they finally got through to more students is called the gelosia, or lattice, method of multiplication. It is a brilliant way of explaining how to multiply large numbers!



Figure 1: From a copy of *The Desire of Students for an Explanation of the Calculator's Craving* where the lattice method of multiplication is explained. ⁽²⁾

This method utilizes a lattice, or slanted grid to allow a “calculator” to complete their calculations accurately and quickly! What you do is take one of the numbers to be multiplied and write each digit in the number as the header for a column and then the second number is written similarly with each digit being the header for a row. Figure 2 shows the setup for multiplying 834 x 259.

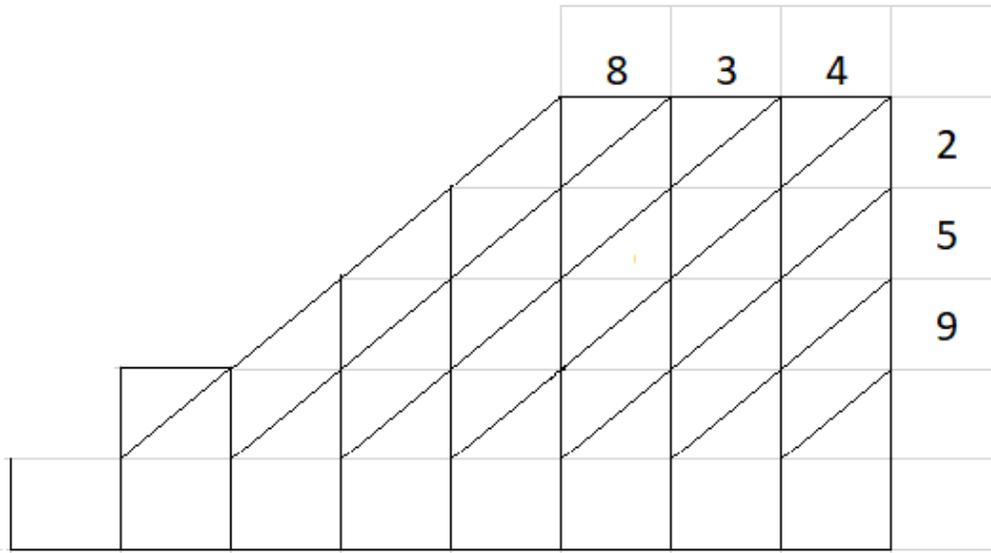


Figure 2: The setup of the numbers on the lattice

Then, for each combination of row and column pairs, you multiply those digits and write the result in the intersecting lattice with the tens place digit above the diagonal and the ones place digit below the diagonal, as shown in Figure 3.

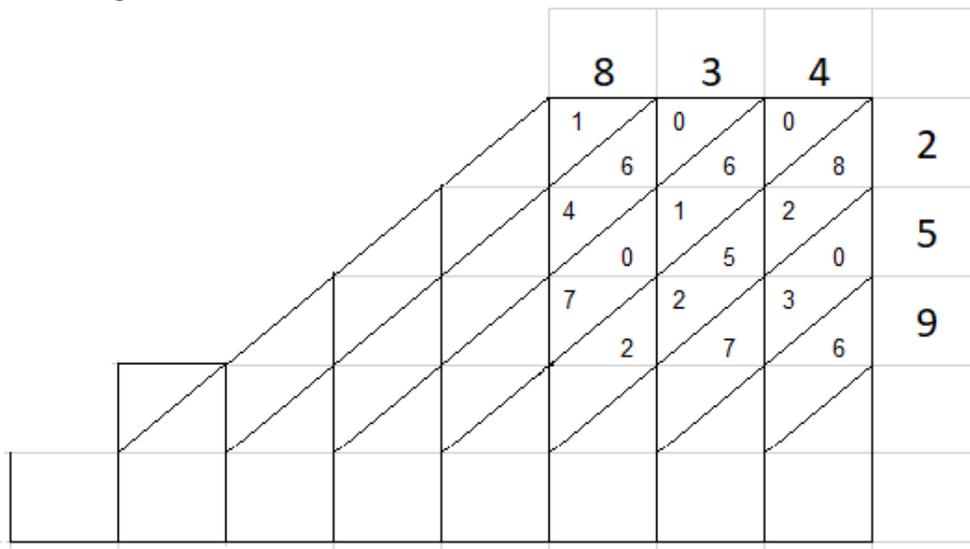


Figure 3: Individual pair multiplications

Once you have things in this state, you add the numbers that are in each diagonal and write the result in the diagonal block below in the partial sums row. If the sum of the diagonal numbers is greater than 10, you again write the tens place digit above the diagonal in that block. Note that this now becomes a member element of the next diagonal to be summed. Algorithmically, this is the same as the carry numbers in modern long multiplication, but I like the graphical approach!

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

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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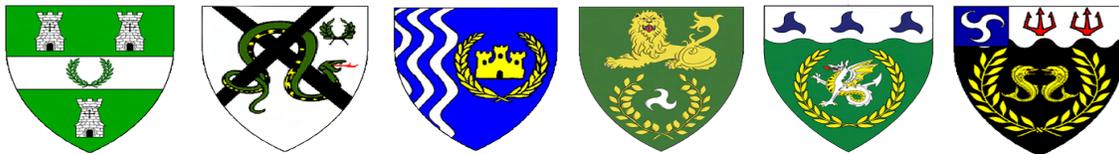
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