



September 2024 A.S. LIX

Official A&S Supplement for the Kingdom of Trimaris

Volume 4, Issue 3



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## Disclaimer

This is the September issue of the *Triskele*, the official Arts & Sciences supplemental newsletter of the Kingdom of Trimaris, published quarterly. Trimaris is a branch of the Society for Creative Anachronism, Inc., and *The Triskele* is published as a service to the SCA's membership. This newsletter is available online at <https://members.sca.org/apps/#Newsletters>.

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## September 2024 Edition



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# Letters from the Editors

Greetings unto Trimaris, land of the three seas!

Fall is here, and with it cooler days and more events on the horizon. Be sure to keep up on the upcoming Arts & Sciences happenings listed either here or at <https://www.trimaris.org/events/>. There's a lot going on in the upcoming months, and you don't want to miss a thing!

I want to extend my deepest thanks to Baroness Gudrun Rauðhárr for all she has done to make *The Triskele* the eye-catching, substantive publication it is today. From the tedious migration from InDesign to Google Docs, to formatting and creation of artwork and content, and the creation of the "Featured Artisan" series, she has been an invaluable member of the editorial team.

I greet the newly appointed Lady Anthionette de Caulmont, who will be taking over as co-editor with me in Baroness Gudrun's place. She brings to the table a plethora of experience and great enthusiasm, and I welcome her upcoming contributions. For this issue, she gathered and vetted all of the artwork for the upcoming events, no small task!

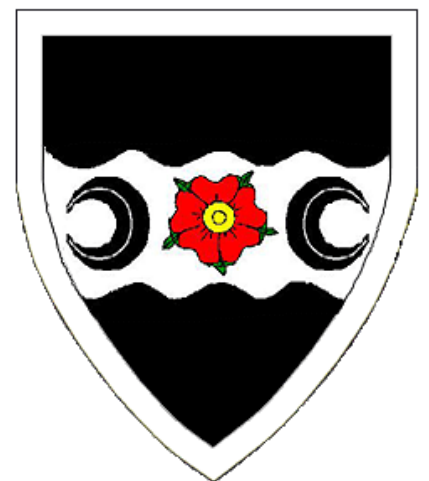
Please continue to submit your informative articles, creative writing, artwork and anything else you'd like to see published here by sending them to [triskele-editor@trimaris.org](mailto:triskele-editor@trimaris.org). It is because of your contributions that we have an award-winning publication.

Vôtre, en service,

*Melissent*



**Maîtresse Melissent  
Jaquelinne la  
Chanteresse, OL**



# Letters from the Editors

Greetings to the populace of Trimaris!

I am honored and pleased to be taking over the role of co-editor for *The Triskele*, and know I have big shoes to fill as Baroness Gudrun moves on to other responsibilities. I intend to work hard and do my best to ensure that this newsletter is up to standard and beyond under my watch.

I bring a wealth of experience in editing and reviewing, and shall apply that knowledge to my work here. I have worked hard on this quarter's *Triskele*, and look forward to the subsequent issues to follow. I hope to bring my own style and vision to the newsletter, envisioning it as a beacon of all the Arts & Sciences in Trimaris to shine over all Kingdoms.

The upcoming months will be exciting, with expos, demos and events which have some form of Art/Sci in them, whether it be overt like the expos or in the form of classes taught by our Kingdom's talented teachers. Please be sure to take advantage of all that Trimaris has to offer as we gather together to celebrate our home.

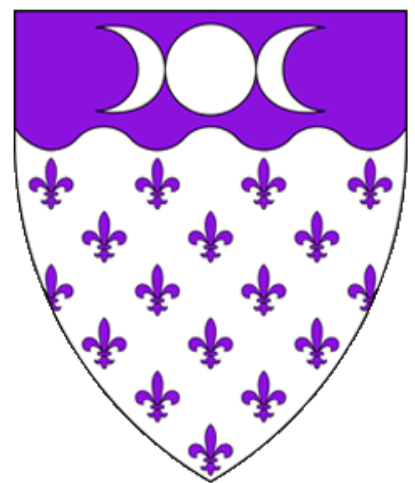
I look forward to serving as your co-Editor from now into the future.

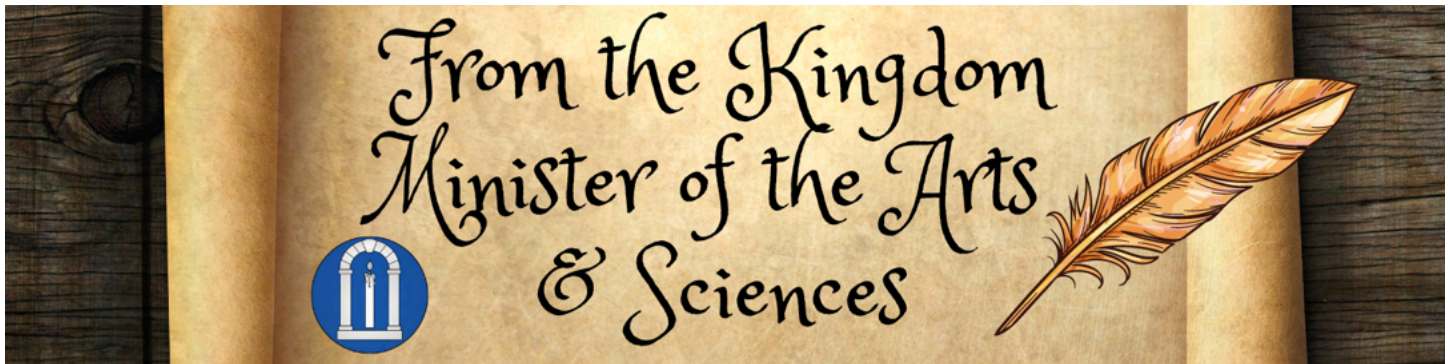
Yours in service,

*Anthionette*



**Lady Anthionette  
de Caulmont**





Greetings Trimaris!

As we enter the 4th quarter of activities for the year, this will be my last with you as Kingdom Mistress of the Arts and Sciences. My successor Sir Valbrandr will step forward in November and I know it will be an amazing term for Trimaris and the Arts and Sciences.

I have loved serving this Kingdom and the Arts Community. My personal goal was to lead quietly while putting the spotlight on the creators, teachers and organizers of our community. I wanted to showcase to our Kingdom and the Known World the talent and commitment of our Artisans, and each and every one of you has been, in a word, "fabulous".

It has been a joy seeing the community grow and thrive. It has been incredible to see the competitions really step it up and witness the elegant and beautiful creations of our Artisans.

To my Officers who now serve and who served under my term, thank you for your dedication, your diligence and your devoted service to the Dream.

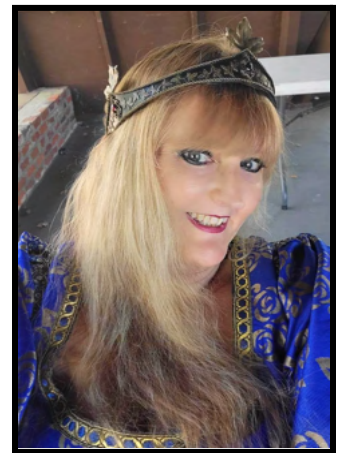
To those who worked in tandem with me your wisdom and friendship means the world to me.

I will be here to teach, to work and to help for many years to come and I am grateful for this time I had to be a steward to the arts and sciences community.

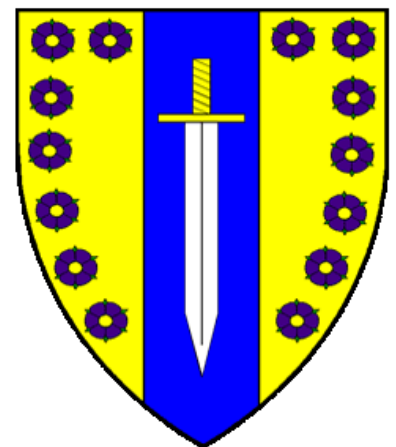
In joy and service I remain,

*Duchess Larissa*

Duchess Larissa Alwynn Clarewoode of Aquitaine, OR, OL, OP



**Duchess Larissa  
Alwynn Clarewoode  
of Aquitaine,  
OR, OL, OP**





# *Arts & Sciences Happenings*



The **Trimaris Art Expo - Coronation** is soon upon us on September 7, 2024, and we will be hosting an Expo!

What is an Art Expo, you may ask? This is an opportunity to share your craftwork with the Kingdom in a safe venue of support. No documentation is required and support for our Kingdom's artists will be provided.

We invite all Peers to come and see what our gentle artisans are up to. I'm sure they would love to hear your thoughts on their work. See you at the Raintree Pavilion at Coronation! Vivat Trimaris!

Yours in Service,

*Gui*

Sargent Guillermo de Cervantes  
Expo Deputy

## Southkeep Ancient Spanish Monastery Autumn Demo

Please come and help the Shire of Southkeep demonstrate how wonderful the SCA and our little community has become. Please join us sharing our music, song, dance and crafts. Let us demonstrate our martial prowess and perhaps, we might find some new friends in the process. All are welcome to come and enjoy this magnificent historic venue. Remember this is a full garb event and please bring a mug, as water will be provided. Table and chairs will be provided, but please bring tablecloths, if needed, just to maintain our historic ambiance.

The ancient Spanish Monastery was completed in Spain 1141 AD, making its cloister the oldest building in the western hemisphere. It changed ownership for many years after. Fast-forward to 1925, when businessman and media tycoon William Randolph Hearst purchased the cloisters and the monastery's outbuildings with plans to bring them to the United States. The process wasn't easy, but with some innovation and patience, Hearst brought it to fruition. There are over 35,000 stones, some of which weigh a ton and a half. Two Miami businessmen—William Edgemon and Raymond Moss—bought the Monastery's remains in 1952 with plans to turn it into a tourist attraction. Resulting in a project that Time Magazine called “the biggest jigsaw puzzle in history” in 1953, the final construction of the Ancient Spanish Monastery in Miami today took 19 months and nearly \$20-million to complete. Today, it is owned by the Episcopal Diocese of Southeast Florida.

Feel free to come and bring your arts and science crafts to share and demonstrate how we Scadians celebrate history and bring history to life, today! All are welcome to join us on September 28, 2024 from 10am to 5pm for a day of living history! Come join us at the beautiful Ancient Spanish Monastery here in the Shire of Southkeep at 16711 W Dixie Hwy, North Miami Beach, FL 33160. All are welcome! Vivat Southkeep! Vivat Trimaris!





# I DID A THING

## *Honorable Lady Laska Koudelka*

Greetings, one and all from your **I Did a Thing** Deputy. For those who are new, IDaT is a monthly challenge in a wide variety of arts and crafts for each month of the year. Complete the challenge and post your pictures or research on any of Trimaris Social Media and make sure to tag me (Laska Koudelka on Facebook, #LaskaSBasket on Discord), so I can add you to my list.

Participants get different color pearl and bead triskeles for each month, and whoever completes all twelve months will get a special prize at the Kingdom Art and Sciences Competition. We also meet on Trimaris Discord each third Thursday of the month (we will reschedule the one that falls on Thanksgiving) at 7 pm in the Crafts Room. Every artist and craftsperson is welcome.

The challenges for the next three months are as follows:

**September** is fiber arts

**October** is food or beverages

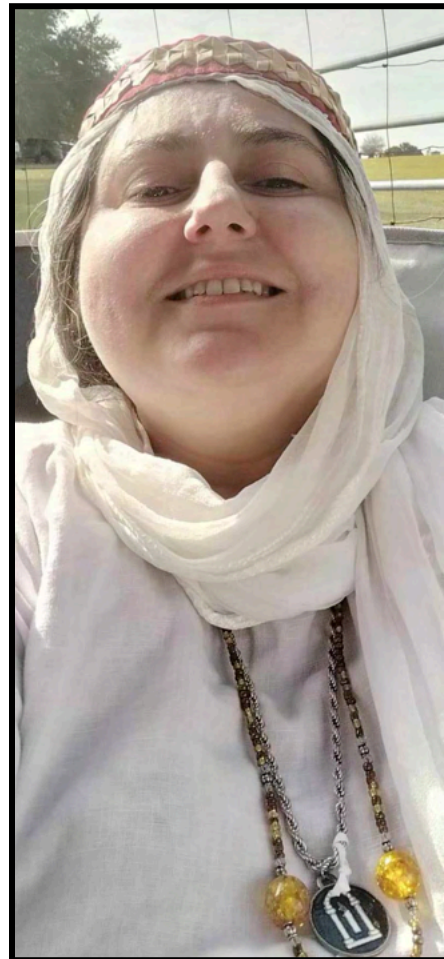
**November** is a scribal challenge



I will also be posting detailed descriptions of each challenge across the Trimaris social media on the first of every month. Happy crafting!

## *Laska*

HL Laska Koudelka  
of Shire of Sangre del Sol



# Upcoming Events and Demos with Arts & Sciences

## Fall Coronation



Camp Challenge  
31600 Camp Challenge Rd,  
Sorrento, FL

Sept 6 @ 8:00 am - Sept 8 @ 5:00 pm



## Village Faire: The Power of Women in History

Sept 13 @ 8:00 am - Sept 15 @ 5:00 pm

Camp Kiwanis  
19300 SE 3rd Street  
Silver Springs, FL, United States



## Defender of the Queen's Heart

Camp  
Challenge  
31600 Camp  
Challenge Rd,  
Sorrento, FL

September 28 @ 8:00 am - 5:00 pm

September 28 @ 10:00 am - 3:00 pm

## Southkeep Ancient Spanish Monastery Autumn Demo



Ancient Spanish Monastery  
16711 W Dixie Highway  
North Miami Beach, FL



## *Market Day and Fair*

First Presbyterian Church of Port St. Lucie  
2240 SE Walton Road  
Port St Lucie, FL



October 5 @ 9:00 am - 7:00 pm



## *Pluck Yew 3*

Tallahassee Bible Church  
October 18 @ 8:00 am - October 19 @ 5:00 pm

## *Michaelmas Baronial Investiture*



Freddy Warmack Park  
24505 Newberry Lane, Newberry, FL  
October 19 @ 8:00 am - 5:00 pm

## *BARONIAL BASH*



The Concourse  
11919 Alric Pottberg Road  
Shady Hills, FL

October 26 @ 8:00 am - 5:00 pm



November 1 @ 8:00 am - November 3 @ 5:00 pm  
November 9 @ 8:00 am - November 10 @ 5:00 pm



## Lady of the Lakes Renaissance Faire

28598 Lady of the Lakes Ave,  
Tavares, FL

## Martinmas Moot



Gold Coast Camp  
7495 Park Lane Rd,  
Lake Worth, FL

November 8 @ 8:00 am - November 10 @ 5:00 pm



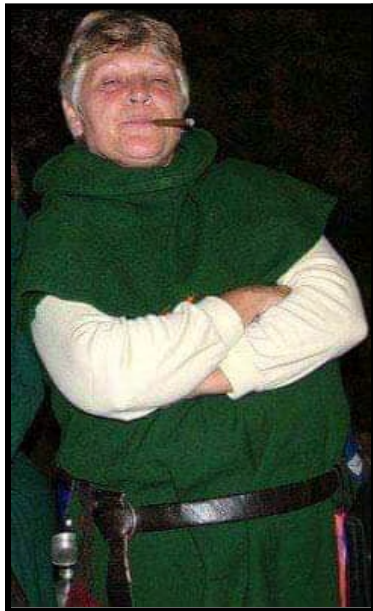


# THE Laurel's Corner

Featuring



Baronessa Eirene Agapetina, O.L. aka Cirocco



**What is  
your SCA  
name and  
title?**

Eirene  
Agapetina

(Ooo rainy  
... Ah gaup  
ah teena)

**What is  
your  
mundane  
name?**

I'm also known as Cirocco.

**Tell me about your persona.**

I'm an expatriate from the Isle of Lesbos. I'm a poetess who travels from time to time. Learning the various forms of prose and poetry throughout England, France, Italy, and neighboring countries.

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

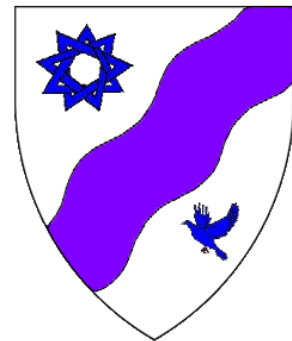
My Laurel is for poetry and performance. I have an expertise in the Sestina & Double Sestina.

I've won Troubadour & Poet Laureate Competitions numerous times, and Masque with 3 dear friends.

I've written the rules for the Troubadour, Poet, and Masque Laureate Competitions.

I've organized and run entertainment for feast at kingdom and local events for a number of years.

In addition to a paper on "How to Organize and Run Entertainment at Feast".



*Argent, a bend sinister wavy purple between a mullet of nine points voided and interlaced and a dove rising azure.*

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

The first A/S I entered as an apprentice was a Sestina. It was a beautiful, metaphorical first person poem about George and the Dragon, it was the

"Calling of George". I received the lowest score I've ever gotten at an A/S. Which I deserved, because I didn't follow the directions of how a Sestina should have been written. It was a beautiful poem ... But done incorrectly. A certain Duchess was quite taken with it and I gifted it to her on the spot. Someone told me about a Double Sestina at that event. I spent the next 6 months composing and researching it PROPERLY. I earned a Non-Pariel at the following A/S for "Eleanor". I then rewrote and resubmitted my first Sestina, and earned my 2<sup>nd</sup> Non-Pariel.



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

**Trimaris.** I held the position of Minister and then Chancellor for the Laureates.

**Did anything interesting**

**happen at your elevation? Would you like to share your elevation experience?**

I had a "drive by" Elevation during feast at Moot. As far as I know Jed Silverstar is the only other person who I share this distinction. Which I consider an honor. If you see me, ask me about the conversation I held with the King. It was amusing ... But not exactly proper.

**What does it mean to you to be a Peer?**

The night I was elevated I overheard someone say, "If she can become a peer, there's hope for the rest of us". I took it as a compliment and not someone being bitter.

**How would you define The Dream?**

Just speak the words of "Vivat the Dream".

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

I can't name just one!!!! Meeting & being part of Clan FarFlung!!! Being Apprenticed to Varina. Becoming a Protege to Gryfn and one of her Weasels. Being elevated to the Laurel & seeing my #1 Apprentice Elevated & then his #1 Apprentice Elevated

Being accepted for ME!!!

Email is [despotissa@gmail.com](mailto:despotissa@gmail.com)

Or on FB Cirocco D Baronossa





# Featured Artisan

## Baroness Thyri Bersi

### What is your SCA name and title?

Baroness Thyri Bersi

Landed Noble of the Barony of Darkwater



Lampworking at Lady of the Lakes Demo

### What is your art?

Historical and Modern Glass beads

### How many years have you been at it?

10 Years

### Do you have particular areas of interest or focus in your medium?

My current focus areas are in the areas Mediterranean, Chinese and Modern beads. I began with Norse beads from Ribe and Birka.

I have spent considerable time on the Warring States Bead based out of China during the Spring and Autumn period (771-467 B.C.), gaining the skill to create this complex and beautiful style.



Warring States Bead

I also was fascinated by the chemical composition of the Chinese glass during this time period and its archaeological difference from European glass. Dragonfly eye beads have a tremendous number of variations that intrigue me and I have begun to dive deeper into their study and creation.

Phoenician glass head beads, 3 face beads as well as ram head beads are all fascinating and fun. All 3 have a complexity to their design as well as their history and distribution that intrigues me. I am excited to follow this particular rabbit hole.

I have also recently learned how to create cremation beads known as memorial beads. This involves the ashes of a loved one who have passed, which is then incorporated

within a bead. This allows for those who wish to keep them close, a jewelry piece that has significant meaning to them.

I personally adore sculptural beads and artistically exploring the medium of glass.

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

As a visual learner, my creative inspiration is deeply rooted in the images I surround myself with or encounter. Patterns and design can be found everywhere from the fabric store to nature. When I see a design or color, I am filled with the electricity of exploring possibilities on how I can translate it to glass. My love of this art form is experienced behind the torch. The flame and molten glass is meditative and I love these inspirations to life in my own unique way.



Beads created at Pennsic 51

What inspires me is clarified with thoughtful questions such as: am I drawn to the shape? The pattern or palette of colors? Is it a singular part or the entirety that inspires creativity? These questions clarify my artistic style so that while I am inspired by another artist, I am developing my own individual style that reflects me as an artist. Another way to gain inspiration is through community which fosters discussion, not only the creation of glasswork but also the cultural and symbolic meanings behind the art. Exploring the technical challenges is both engaging and rewarding, and understanding the historical

context in which the art was created enriches my appreciation and enthusiasm.

I have been fortunate to work with several inspiring artists and mentors who have significantly shaped my path.



Various beads

At Gulf Wars 2016, I had the privilege of joining the Glass Tent under the guidance of Adaliunda Marikova of Northshield. Despite my initial entry-level experience, volunteering as a Journeyman allowed me to immerse myself in learning. Adaliunda's expertise and mentorship provided me with a solid foundation in both skill and teaching, fueling my passion for the art. I am forever grateful to her as a foundational part of my creative path.

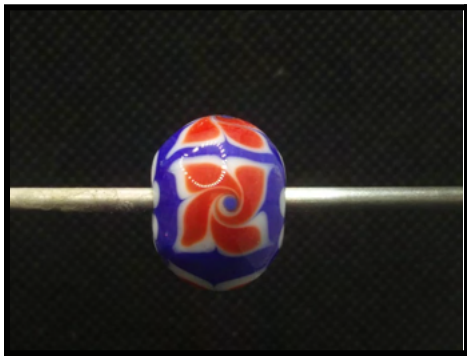
At Pennsic 51, after years of knowing her online, I met Mistress Keely Teh Tinker of Midrealm/Aethelmearc, a renowned bead laureate, in person. Her hot shop of learning not only introduced me to new skills to recreate ancient glass beads but also ignited a deep excitement and curiosity within me. During the 2020 quarantine, her sharing of an extraordinary ancient Chinese bead image was the inspiration that led to my recreation of The Warring States Bead. This was subsequently entered into the Kingdom Art & Science 2024 competition and received Coronet's Acclaim.

## How have you shared your art with the community?

Lampwork is a great artistic joy to me and teaching others is a passion. I have a commitment to teach and that is evident in the work I have done not only throughout the Kingdom but beyond as well. My friend, Sarah Duraes and I, created the Darkwater Glassworkers guild as co-leaders. We began teaching at Baronial events which were well attended. Due to real-life priorities, she stepped away after a year and I continued as guild leader. This involved developing classes and teaching glass tracks at Baronial and Kingdom events. I then built a 6 torch manifold system to help support the guild and continue teaching. My glass tracks encompass beginning to advanced levels. Fundamental techniques and historical beads. I absolutely love watching people discover this amazing skill and hobby.

During the 2020 lockdown, the world became a much smaller place for so many of us. We were all separated and I felt a loss, not only of our community but deep empathy for all those individuals who were isolated through this time. I thought- what can I do?

I was determined to create beads and through their creation, hold onto the SCA that I knew and loved. The idea of Q Beads ( Quarantine Beads) was born.



Q-Bead 2020 project



Q-Beads - 2020 project

I decided to focus on practicing my skill but also using my art to connect to people. The plan was to create 5 beads per day, everyday of lockdown. I had no idea how long that would actually be. I took pictures of each day's beads and then posted them through Facebook. By posting my beadwork online, people could look forward to the daily posts and follow my journey. The success and failures were shared each day as I worked through the creation of over 1000 beads.

The next step involved sharing those beads across the Kingdom and the Known world. I collected 100's addresses and mailed off Q-Beads to surprise people. It was very important to me that individuals would receive and hold a tangible item of art as well as a card to brighten their day. Over 400 beads were mailed across the Trimaris and beyond. It helped me as an Artist because I documented my progress over 11 months and could visibly see the growth in my skills. It helped me get through Quarantine by having a purpose and a commitment to be at the torch each day. It also helped me by giving my heart a way to reach out to the people of my community when we could not gather, to give myself hope that though they were small and silly beads, maybe it helped someone feel just a bit better in the craziness of the world at that time.



### **How do you define The Dream?**

The dream in my definition is when the world blurs and you discover within yourself all the places that you have hidden away or forgotten. Where you are wrapped in a moment of being exactly where and when you are supposed to be, in the flow of the moment of true authenticity. I have had these experiences walking at night with campfires dotted in the distance and my cloak heavy on my shoulders. It is a perfect rightness of time and place within myself, wrapped in the wonder of the moment, whether that be behind a torch, on the range or teaching. This moment exists in the laughter within a circle of friends and feeling so completely at home and belonging. The dream is the space where you step out of the masks of modern life and lose yourself in the creative joy of belonging within a vision that is made by the community of the SCA.

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

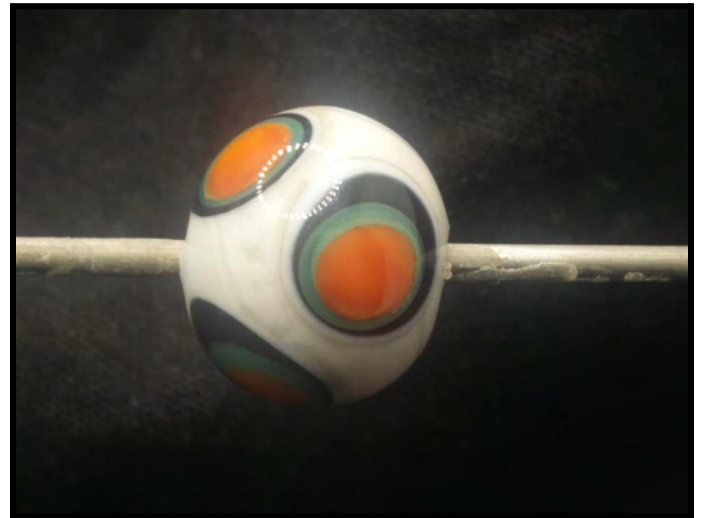
I think the overall best thing is the acceptance that I am an Artist. This has happened because the SCA is a celebration of creativity and art. It provides vast opportunities to learn and explore in so many areas. From tangible items, martial activities, classes, persona, performance, service and arts - everyone can find an area to express themselves. If they have an interest, they have a community that supports their pursuit of it. My own journey encompasses so many areas - Lampwork, Sewing, Feasts, Illumination, Calligraphy, Archery, Herbology, Tarot, Astrology, Casting and Games. I have found friends and joy through the wonders of sharing this community and I believe that is the best the SCA has to offer.

Some personal highlights are being awarded an Extant bead by Her Grace Sibilla Dane, after entering my first bead art sci. Creating a roman bead furnace at Lady of the Lakes, entering it in Art Sci and then becoming a Gulf Wars champion. Having Morgan Donner

at our Online investiture is also really high up there ;)

### **Any suggestions you would give to someone just starting to learn your art form?**

Play with the glass! Be inspired and do not let perfection rob you of the joy of making art. Basic kits are a great starting place to explore and learn to work safely and with confidence while working with glass. Ask questions and spend time at the torches.



Q-Bead 2020 Project



Various Beads

*Pictures by Melissa Karels*

# Eleanor

Baronessa Eirene Agapetina, O.L. aka Cirocco

*A double sestina in the style of Sir Philip Sydney, poet and courtier of Queen Elizabeth 1<sup>st</sup>.  
Honoring Eleanor of Aquitaine.*

With twoo Kinge's accounts of dayes I faythfull striue,  
Howe with mee, each did share his fashion of loue.  
Not my choice was one, yeares with him bore pure strife.  
Demise of other fetcht forgotten freedome.  
I did learn from them bothe akin, fault and strength,  
While yet subornd by mine owne wilfull passions.

Louis did first craue my lands, not my passions,  
Althoughe at tymes with guilt hee wolde for mee striue.  
Later this knowledge lent mee an vntri'd strength,  
When choosing to escape an vnwanted loue.  
Aquitaine became thus my hart's sole freedome,  
With constant sojourns sparing mee miser's strife.

I did fund his Crusades, naieue of the strife  
And the uast scores to die for pious passions,  
Of foisting on heathens oure Sauior's freedome.  
For oure Lord, a uast realme: for that hee did striue.  
More by deathe was I toucht, than euer by loue.  
Sent hee to deathe my men, mine Aquitaine's  
strength!

Legend spread farr of my warring ladies' strength.  
I and my fifteen score Amazons meant strife.  
There, at my will all, with loyalty and loue.  
Deathe, Disease, and Famine silenct all passions,  
Car'd not for titles, for wealth did neuer striue.  
Crusaders, soone rauag'd sought their owne  
freedome.

Crauing not Louis' France presst mee to freedome.  
His shame of lusting for mee gaue mee the strength  
To seeke a new lyfe, which before I fear'd striue.  
Shunning Louis and France brought mee no great strife,  
Nor the pretense of his uile suppresst passions.  
Forsaking twoo daughters did proue oure mock loue.

Oure marriage ended as begun, with no loue.  
From dour consort dayes did I thus gaine freedome.  
Soone I contriu'd with a youth, sharing passions.  
Oure lands ioin'd beeyng a formidable strength,  
Deliver'd to Louis' France yeares of warr's strife.  
Louis' empire Henry wolde winnow to striue.







To raigne as Henry's equal I did now striue.  
 I sacrific't for this Aquitaine, my loue.  
 His force of will seem'd to cast aside past strife.  
 To mee, anon, oure alliance was freedome.  
 I revel'd in the glow of his intense strength,  
 And the Moone kisst the Sunne through oure long  
 passions.

Tyme did pass with eight young borne from oure passions.  
 Onely for one to rule did I euer striue.  
 Hee one daye wolde thus, if it took all my strength.  
 This I steadfast vow'd to proue Richard my loue.  
 For his future I lost yeares of my freedome.  
 A fon's oathe did bring to mee decades of strife.

Henry's desire for ladies dealt mee no strife.  
 Winning women with charm and feral passions,  
 His barbaric quaintness gaue mee new freedome.  
 At mentoring Trouveres I could once more striue,  
 Faire young men to teach the art of courtly loue.  
 Oure owne lust, a dark failing of moral strength.

Faythe's Souereignty through each challenge gaue mee  
 strength.

Prayer eazd my hart through dayes of greefe and strife.  
 Sweet Sisters of Fontevrault haue my fondest loue.  
 Howe clean my soule wolde taste had I their passions.  
 'Tis not by others to Heauen's Door I striue.  
 I chose them to share of my pelf, with freedome.

In this lyfe, onely my hart has breath'd freedome.  
 Proof am I a leopard is more than brute strength.  
 At long last haue I now all for which I striue.  
 At what cost this uast kingdome? Personal strife,  
 And bitter memories of wast'd passions,  
 For a meere place, that will neuer return loue!

Had I nought, wolde I haue enioy'd honest loue?  
 Crauing Aquitaine, Louis stole my freedome.  
 To shun and disdaine him became my passions.  
 Henry was from my lack of morals and strength.  
 With conquests came pelf, excess, and againe, strife.  
 Near losing all, because of all I did striue.

I did striue to honest share tales of flaw'd loue,  
 But mostly uoyct my strife from quests for freedome,  
 Discerning howe my strength came from my passions.





## *“K” is for Kervynge*

Mistress Wulfwyn aet Hamtune, OL

You may be asking what happened to the “I” and “J” articles. Cooking words starting with ‘I’ and ‘j’ are often interchangeable, possibly due to difficulties in reading the scribal hands of the manuscripts. This is not just a problem in the 21<sup>st</sup> century. It was still enough of a difficulty in the 18<sup>th</sup> century to affect the naming of streets in the new capital city of Washington, D.C. In the English corpus of recipes, the earliest ones use ‘i-’ as a verb modifier (and just as often, a ‘y’ took the place of the ‘i’) and as a stand-in for ‘h’. So you will see things like ‘i-beten’, denoting an instruction to beat a mixture. Hyssop is also identified as “isoppe”, and Hippocras is also identified as “ipocrass” and even “ypocras”. Logic says this may indicate some regional pronunciation variations among the people responsible for dictating the recipes to a scribe. Accents evolve, spelling has no rules, and people hear things differently depending upon the region where they learned to talk, and perhaps to write. It was anarchy!

Because there are few words which begin with ‘i’ and ‘j’, I have chosen to ignore them and jump right into ‘K’ is for Kervynge, which is also a departure from my usual context in that kervynge, or carving, is neither a dish nor an ingredient, but an action that involved a medieval cook in one way or another.

I think that a cook in a small manor, who normally cooked for fewer than 25 people every day, could probably have served as their own carver, unless the lord of the manor was interested in aping his betters and insisted on having a carver with high style to serve his meat. In a large manorial household, especially one with attached knights and men-at-arms, it is probably safe to assume that the lord or lady of the manor would assign someone of rank in their household to perform the very personal task of carving the meats for high table. Did they do it every day? Maybe. Maybe not. If there is one true general statement about

medieval food, it is this: There is no one true way, and what was true for one household, may not have been true for other households, or even the majority of households. We know much more about royal households than we do about smaller households simply by having huge masses of documents available that tell a lot of the story. Since I know this one truth, I always try not to present material as “the one true way”. That being said, let us get into the practice of carving for the high and mighty, so ritualized and apparently important during the High Middle Ages that manuals showing how to do it right are available in English, French, German, Italian and Spanish, just to



cover Europe. I study European food, but mostly English, so my knowledge of the carving practices of other cultures is nearly non-existent. As always, when you know something I don't know, please pass it on. Learning something new makes my day.

As usual, I like to start with the word itself. For those of us who watch Bones and CSI, or read homicidal fiction, we are familiar with the current usage of kerf in the modern science of forensics. A kerf mark is often the key to identifying the weapons used when man's inhumanity to man results in murder. It is also used in archaeology and anthropology to determine whether marks on bones are man-made, beast-made, or just natural damage.

The etymology goes like this: From Middle English *kerf*, *kirf*, *kyrf*, from Old English *cyrf* ("an act of cutting, a cutting off; a cutting instrument"), from Proto-West Germanic *\*kurbi*, from Proto-Germanic *\*kurbiz* ("a cut; notch; clipping"), from Proto-Indo-European *\*gerbh-* ("to scratch").

Middle English *kerven* (the initial -k- is influenced by Scandinavian forms), from Old English *ceorfan* (strong verb; past tense *cearf*, past participle *corfen*) "to cut," also "cut down, slay; cut out," from West Germanic *\*kerbanan* (source also of Old Frisian *kerva*, Middle Dutch and Dutch *kerven*, German *kerben* "to cut, notch"), from Proto-Indo-European root *\*gerbh-* "to scratch," making *carve* the English cognate of Greek *graphein* "to write," originally "to scratch" on clay tablets with a stylus.



**Carve** (v.): Once extensively used and the general verb for "to cut;" most senses now have passed to **cut** (v.) and since 16c. **carve** has been restricted to specialized senses such as "cut (solid material) into the representation of an object or a design" (late Old English); "cut (meat, etc.) into pieces or slices" (early 13c.); "produce by cutting" (mid-13c.); "decorate by carving" (late 14c.). Related: **Carved**; **carving**. The original strong conjugation has been abandoned, but archaic past-participle adjective *carven* lingers poetically. .

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



As we can see, *carving* has many different usage definitions. One can carve a roast beast, or carve a chunk of wood into a spoon, or carve a block of marble into a statue, or carve out a place for oneself in society.

Here are the carving words for other European languages.

French : *tailler* : cut, carve, prune, trim, hew, hack.  
Could this be the root of *Taillevant* the *Viandier*?  
Possibly.

Italian: *intagliare*: carve, engrave, notch, indent, incise, nick : Italian *intaglio* work in wood and stone comes to mind.

Spanish and Portuguese (yes, they really are the same): *trincar* : carve, cut.

German : *das Tranchieren* (meat carving).

Tracking the migration of words is a fascinating rabbit hole. I won't drag you all the way down it, but it interests me that the German, Spanish & Portuguese words for *carving* are all variations of "*trenchour*", but the Old English word *cyrf/kerf* remained, even after the Norman Conquest, *trencher* only appearing in Middle English during the High Middle Ages. I don't quite know what to deduce from this, but when I do, I'll let you know.

Meat "carving" has been around since humans first made tools. Through millennia, it may have involved rituals about which we in the modern era know absolutely nothing. Today, we can't even serve whole birds at a feast because most people don't know how to carve them without a lot of mangling and mess, which often results in food waste that we can ill afford. But for a brief period, probably not much longer than a couple of centuries, the high and mighty of Europe indulged in a stylized dining ritual involving specialized personnel, equipment, and procedures that have come down to us through the practical manuals they wrote and published at the time. It was considered an honor to be able to serve the king at table and in chamber, and the men who performed this service were usually of a high social status themselves, who trained in those households from an early age. In the brief period of the High Middle Ages, a duke





could carve and serve the king's meat and be honored to perform the service. Over the intervening centuries, the wealthy and powerful continued to require a great deal of assistance to feed themselves, but the status of the people who actually did the work was diminished considerably. In America today, this ritual is mostly limited to carving the turkey or ham at Thanksgiving and Christmas, and even that has been simplified by the food industry into pre-cooked, pre-carved slices in aluminum trays to reheat at home.

The art of carving food has evolved over time. Before the High Middle Ages, when all of these carving manuals were written, published, shared, and otherwise disseminated across all of Europe, certain assumptions about "how they did it before" have to be made. Carving for the table was probably done, but there isn't any real evidence, documentary or otherwise, which show us how. Hacking a gobbet off of a haunch of venison or beef or pork doesn't require any finesse, just a sharp knife and heat-proof fingertips. At various times and places, there were rules about who got to eat what cut of meat, but there's no indication that a separate high-status job as a carver existed.



The source I know best is The Boke of Keruyng, first printed in 1508 by Wynkyn de Worde. It has been determined by scholars that at least 90% of this text was composed c. 1430-40 by an anonymous upper servant in a great medieval household. The manuscript was passed around, copied and revised. There are three extant manuscript copies, dated c.1450. The latest manuscript in the collection is entitled The Boke of Nurture and is the only one to name the author, John Russell, a servant to Humphrey, Duke of Gloucester. The Boke of Nurture was designed as a training manual for young men entering into service to the Duke, knowledge passed on from Mr. Russell, who attained the rank of Marshal in Hall for the Duke (hence our SCA job description of hall steward.) Russell served with panache acquired through many years of experience in shepherding young pages, grooms, and squires in their duties. I'd like to have dinner with John Russell and learn all the things he *didn't* write down.

The food historian Peter Brears wrote the introduction to the Southover edition of The Boke of Keruynge, and also provided the illustrations which show us 'how' the art of carving was practiced in England during the High Middle Ages and into the Tudor era. Anyone who studies medieval and Tudor cooking knows the work of Peter Brears, and I'm always in awe of the depth of his experience in a field about which I am quite maniacally passionate. If you know me, you know.

Wynken de Worde, The Boke of Keruynge: Book of Carving, Southover Press, 2003, ISBN 1870962192.

Here are some of the digitized manuals tossed up by Google when I asked.

Giacomo Procacchi, Trincier-oder Vorleg-Buch: These are both digitized copies of the original book in German, published in 1620 in Leipzig, and in 1639 in Leiden.

<https://www.digitale-sammlungen.de/en/view/bsb10870133?page=10,11>

[https://www.google.com/books/edition/Trincier\\_oder\\_Vorleg\\_Buch/aV9aAAAACAAJ?hl=en&gbpv=1&printsec=frontcover](https://www.google.com/books/edition/Trincier_oder_Vorleg_Buch/aV9aAAAACAAJ?hl=en&gbpv=1&printsec=frontcover)

A possible English version is here, but you need institutional access.

[https://flinders.primo.exlibrisgroup.com/discovery/fulldisplay/alma997219734001771/61FUL\\_INST:FUL](https://flinders.primo.exlibrisgroup.com/discovery/fulldisplay/alma997219734001771/61FUL_INST:FUL)

This ad from the Netherlands also caught my eye, since it calls Procacchi's book the "third copy located of the first **Dutch** book on carving, translated from the Italian and supposedly first published at Rome in 1601."

[https://www.asherbooks.com/uploads/catalogue/193/193\\_attachement\\_catalogue.pdf](https://www.asherbooks.com/uploads/catalogue/193/193_attachement_catalogue.pdf)



The Spanish manual from the 15<sup>th</sup> century is the *Arte Cisoria* or the art of carving. It was written by Enrique de Villena (1384 – 1434) at the request of Sancho de Jarava, cortador, or official carver-at-table, for King Juan II at the royal court in Castile, in 1423. He describes how to serve thirty different fowls, 24 quadrupeds, 47 fish and shellfish, 3 reptiles, 22 types of fruit and 31 types of vegetables, herbs and spices. This is considered the first Spanish cookbook (outside the Catalan and Arab traditions) although it does not contain recipes. The lists of medieval foodstuffs opens up a window to the traditions governing food served at the Castilian court in the early 15<sup>th</sup> century. One of the major characteristics of this is the

diversity. The book describes how to carve up and serve dishes of pheasants, partridges, oxen, buffalos, deer, and gazelles, along with wild goats, camels and nutrias (river rats).

Even though this treatise does not offer recipes, it provides information regarding different regional and historical traditions as well as how to present numerous courses and servings. It allows us to understand the social landscape at the Castilian and Aragonese courts through the food served and consumed.

<https://www.medieval.eu/medieval-spanish-cookbooks/>

You can find it here

[https://www.google.com/books/edition/Arte\\_cisoria\\_%C3%B3\\_Tratado\\_del\\_arte\\_del\\_cor/sh9AAAAcAAJ?hl=en](https://www.google.com/books/edition/Arte_cisoria_%C3%B3_Tratado_del_arte_del_cor/sh9AAAAcAAJ?hl=en) in Spanish. I have not yet found an English translation. This edition is from 1766, so maybe someone who speaks Castilian Spanish really well could take a stab at an English version. Hint, hint.

Suggested reading:

The Rituals of Dinner: The Origins, Evolution, Eccentricities, and Meaning of Table Manners, Margaret Visser, 1991, ISBN 0802111165. Older, but well-researched with a huge bibliography.

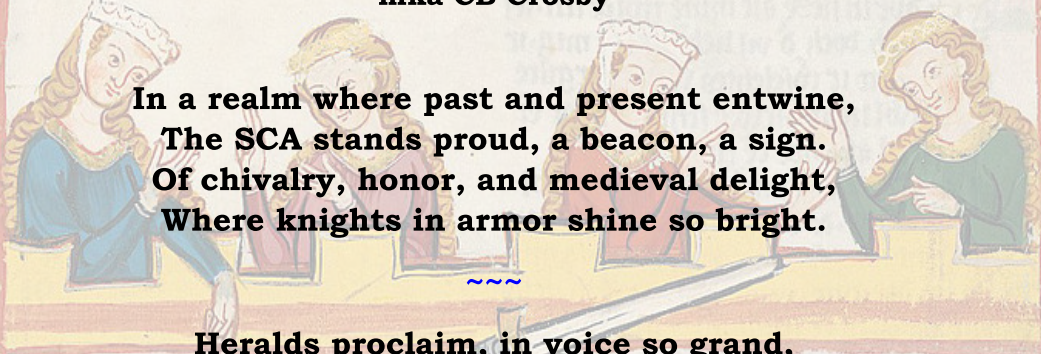
Staging the Table in Europe 1500-1800, Deborah L. Krohn, ISBN 9781941792360. Brand-new, loaded with illustrations.





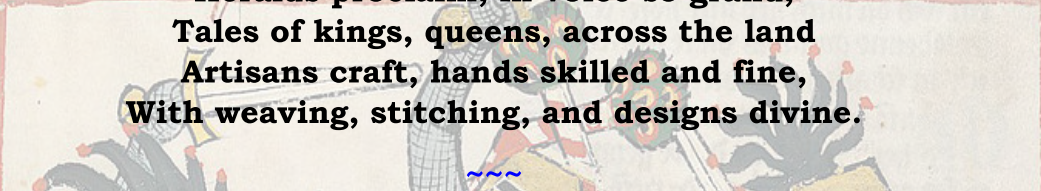
## ***Society for Creative Anachronism (SCA)***

**Viscount Alexander Shanasie  
mka CB Crosby**



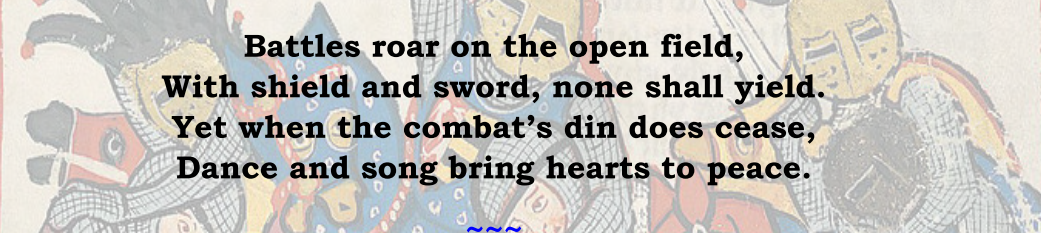
**In a realm where past and present entwine,  
The SCA stands proud, a beacon, a sign.  
Of chivalry, honor, and medieval delight,  
Where knights in armor shine so bright.**

~~~~~



**Heralds proclaim, in voice so grand,  
Tales of kings, queens, across the land  
Artisans craft, hands skilled and fine,  
With weaving, stitching, and designs divine.**

~~~~~



**Battles roar on the open field,  
With shield and sword, none shall yield.  
Yet when the combat's din does cease,  
Dance and song bring hearts to peace.**

~~~~~



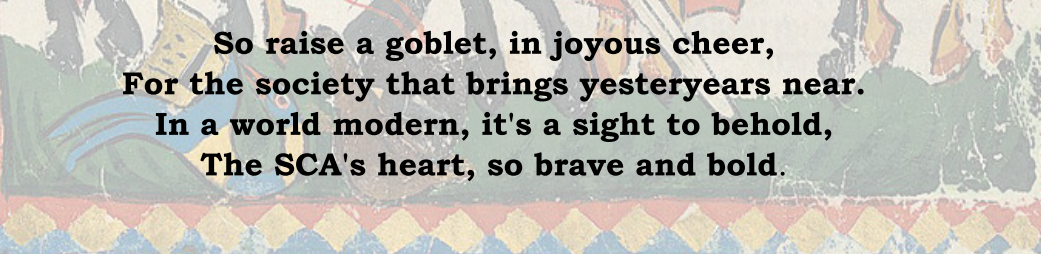
**Feasts abound, tables laden with fare,  
Ancient recipes, flavors rare.  
Laughter echoes, friendships grow,  
As tales of old are told just so.**

~~~~~



**From crown tournaments to arts displayed,  
The love of history shall never fade.  
In SCA's embrace, we all unite,  
To relive the past and bring it to light.**

~~~~~



**So raise a goblet, in joyous cheer,  
For the society that brings yesteryears near.  
In a world modern, it's a sight to behold,  
The SCA's heart, so brave and bold.**

# 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 1<sup>st</sup> 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](mailto: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:

Creative License: <https://forms.gle/n1bta5Xb7LeRXGP67>

Photographer Release Form: <https://forms.gle/ejmFb3KueQtHYCAE9>

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## Deadline

1<sup>st</sup> of the month  
of publication

March

June

September

December





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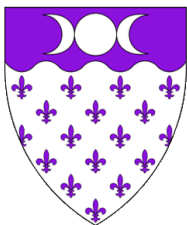
## Maître Melissent Jaqueline la Chanteresse, OL

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

## Lady Anthionette de Caulmont



Anthionette was born in 1465 in the Dutchy 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 mothers knee as a young child and uses her talents in her home today.

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

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



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Mester Udvarhelyi Barar

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## Guilds

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| <b>Brewing Enthusiasts of Trimaris</b><br><i>Mistress Aibinn ingen Artain (Navah)</i><br>Email: <a href="mailto:Navah.trimaris@yahoo.com">Navah.trimaris@yahoo.com</a><br><a href="https://www.facebook.com/groups/223942431064970">https://www.facebook.com/groups/223942431064970</a>                                              | <b>Darkwater Craftsman Guild</b><br><a href="https://www.facebook.com/groups/164274117299682">https://www.facebook.com/groups/164274117299682</a>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| <b>Trimaris Cooks Guild</b><br><i>Mistress Wulfwyn Aet Hamtune (Wolfmom)</i><br><a href="https://www.facebook.com/groups/trimariscooks">https://www.facebook.com/groups/trimariscooks</a><br><a href="https://trimariscooksguild.weebly.com/">https://trimariscooksguild.weebly.com/</a>                                             | <b>Lampworker/Glass Guild</b><br>TBD<br>Email:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <b>Kitcheners Guild (Gulf Wars)</b><br><i>Mistress Mairi Ceilidh</i><br>Email: <a href="mailto:JjTerLouw@earthlink.net">JjTerLouw@earthlink.net</a>                                                                                                                                                                                  | <b>Mailers Guild (Chainmail)</b><br><i>Lord Brendan Ackborn</i><br>Email: <a href="mailto:T-M-G@excite.com">T-M-G@excite.com</a>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>Fiber Arts &amp; Embellishment</b><br><i>Mistress Milesenda de Bourges</i><br><a href="https://www.facebook.com/groups/948823661823075">https://www.facebook.com/groups/948823661823075</a>                                                                                                                                       | <b>Moneys Guild</b><br><i>Sir Sayf Al-Dawla Bin-Arslan Al-Rum</i><br>Email: <a href="mailto:gocauo@gmail.com">gocauo@gmail.com</a><br><a href="https://www.facebook.com/groups/1384676334929943">https://www.facebook.com/groups/1384676334929943</a>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <b>Trimarian Perfumers' Group</b><br><i>Duchess Cerric Eld Veghandi</i><br><a href="https://www.facebook.com/groups/925621068805360">https://www.facebook.com/groups/925621068805360</a>                                                                                                                                             | <b>Triskele Tradecrafter's Guild</b><br><b><i>Fire, Metal, Wood, Leather, Glass, Jewelry</i></b><br><i>Baron Gavin McFergus</i><br><i>Jarl Valbrandr</i><br><a href="https://www.facebook.com/groups/164274117299682">https://www.facebook.com/groups/164274117299682</a>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| <b>College of Scribes</b><br><i>Mistress Maol Mide ingen Meadra</i><br>Email: <a href="mailto:Melessee@gmail.com">Melessee@gmail.com</a><br><a href="http://scribes.trimaris.org">http://scribes.trimaris.org</a><br><a href="https://www.facebook.com/groups/trimaris.scribes">https://www.facebook.com/groups/trimaris.scribes</a> | <b>Trimaris Repousse Arts</b><br><i>Duchess Cerric Eld Vegandi</i><br><a href="https://www.facebook.com/groups/1253996548707763">https://www.facebook.com/groups/1253996548707763</a>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <b>Seamstresses and Tailors</b><br><i>Countess Marcia Dulcitia</i><br><a href="https://www.facebook.com/groups/TrimarisCostumingGuild">https://www.facebook.com/groups/TrimarisCostumingGuild</a>                                                                                                                                    | <b>Performing Arts Guilds</b><br><b>Trimaris Music and Performers</b><br><i>Chancellor of the Laureate</i><br><a href="https://www.facebook.com/groups/trimarismusicandperformers">https://www.facebook.com/groups/trimarismusicandperformers</a><br><b>Trimaris Choral</b><br><i>Mistress Aibhilin inghean Daibhidh</i><br><a href="https://www.facebook.com/groups/trimarischoral">https://www.facebook.com/groups/trimarischoral</a><br><b>Triskele Company of the Performing Arts</b><br><i>Maitresse Melissent Jaqueline la Chanteresse &amp;</i><br><i>Master John Littleton, Founding Deans</i><br><a href="https://www.facebook.com/groups/triskelecompanyoftheperformingartstcpa">https://www.facebook.com/groups/triskelecompanyoftheperformingartstcpa</a> |
| <b>Trimaris Herbalism Guild</b><br><i>Mistress Christine Chabrier</i><br><i>HL Draza Kováčová</i><br><a href="https://www.facebook.com/groups/1745014922568128/">https://www.facebook.com/groups/1745014922568128/</a>                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |

