





Dec. 2023 A.S. LVIII  Official A&S Supplement for the Kingdom of Trimaris  Volume. 3, Issue 4



Table of Contents

Disclaimer, Period and Other Artwork in the Public Domain Citations.....	2
From Her Royal Majesty, Queen of Trimaris, Anaya.....	3
Letters from the Editors.....	4
From the Kingdom Minister of the Arts & Sciences.....	6
Upcoming Arts & Sciences Happenings.....	7
Sangre del Sol Shire Camelot Days Medieval Faire Demo.....	8
Upcoming Arts & Sciences Events.....	9
The Laurels Corner.....	11
F is for Frumenty,,.....	13
St. Lazlo’s Miracle.....	18
Unraveling the Shadows: The Art of Forgery in the Middle Ages.....	20
Well, Well, Well ... The Magic of Medieval Wells.....	23
Contributor Guidelines.....	29
Trimaris Arts & Sciences Officers.....	30
Meet Your Editors.....	31
Local Groups Art & Sciences Officers.....	32
Guilds.....	34

Disclaimer

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

©2023, Society for Creative Anachronism, Inc., with all rights retained by the author or artist. For information on reprinting photographs, articles, or artwork from this publication, please contact the Triskele Editor, who will assist you in contacting the original creator of the piece. Please respect the legal rights of our contributors.

Some graphic elements in this publication are protected by U.S. and worldwide copyright laws. All graphic elements in *The Triskele* are public domain or used with permission on file.

The articles, letters and all enclosed herein are the opinions/research of the author/artist and do not necessarily reflect the opinion of the staff of the Triskele, the Kingdom of Trimaris or the Society for Creative Anachronism, Inc..

December 2023 Edition



Period and Other Artwork in the Public Domain

Clip Art Line Drawings, Open Clip Art, Pixabay.....	Cover
Detail, <i>The Songbook of Zeghere van Male</i> , 1542. MS 125-128 in Cambrai's Mediathèque Municipal.	Cover
Detail. Stowe MS 17 <i>The Maastricht Hours</i> , f233v, British Library.....	7
A meeting of doctors at the University of Paris. From the " <i>Chants royaux</i> " manuscript, 1537. BnF....	8
Illuminated Miniature of St John the Evangelist, <i>Book of Hours</i> . C 1500 CE, France.....	8
Master of the Getty Lalaing, <i>Jacques de Lalaing Fighting the Lord of Espiry at the Passage of Arms of the Fountain of Tears</i> . about 1530. Belgium. The J. Paul Getty Museum, Los Angeles, Acquired in honor of Thomas Kren, Ms. 114, fol. 123.....	8
' <i>Virginal</i> ' — Hagenau - Werkstatt Diebold Lauber, um 1444-1448 Cod. Pal. germ. 324 Folio 264r, Universitätsbibliothek Heidelberg.....	9
Stowe, MS 17. 1 st quarter of the 14 th century, <i>Book of Hours, Use of Maastricht</i> ('The Maastricht Hours'). 1. (ff. 2v-13r).....	9
Joachim Meyer. <i>The Art of Sword Combat</i> . 1568. Lund University Library in Sweden.....	9
Miniature from <i>Boulogne-sur-mer</i> - Bibliothèque Municipale - Ms 142 Guillaume de Tyr, Histoire d'Outremer, Saint-Jean d'Acre. 1287.....	9
Ahanes, Bibliothèque Municipale de Valenciennes, MS 320 (<i>Liber de natura rerum</i>), folio 52r.....	9
Raudharr, Gudrun (Kris Brock) Belly Dancer Silhouette.....	11
Detail: Joseph. <i>Rundscheibe</i> aus der Gräfllich Erbach Schen Sammlung auf Schloss Erbach im Odenwald; ursprünglich wohl für das Rathaus in Ulm geschaffen; Straßburg. Geburt Christi. 1480. Kunstgewerbemuseum Berlin, Inv. Nr. AE 562	13
Detail, Kitchen with tiled stove, from: <i>Kuchenmaistrey</i> , 1 st pub.in 1485 by Peter Wagner. Illustration by Johannes Fischauer. from the edition by Augsburg 1505.....	13
Amb. 317b.2° Folio 105 recto, 1628. Die Hausbücher der Nürnberger Zwölfbrüderstiftungen.....	14
Detail. <i>Hours of Katherina van Kleef</i> (Catherine of Cleves, c. 1440). Morgan Library.....	15
Amb. 317b.2° Folio 61 verso (Mendel II). 1628. Die Hausbücher der Nürnberger Zwölfbrüderstiftungen	15
Cooking scene from the Luttrell Psalter (c.1320-1340, Lincolnshire, England).....	16
Barthélémy l'Anglais, <i>Livre des propriétés des choses</i> , 15 th century. Paris, Bibliothèque nationale, Département des manuscrits; France 9140, folio 193.....	16
Jan Victors. <i>Esau and the mess of pottage</i> . 1653. Lazienski Palace.....	17
Mural in Székelyderzs Unitarian Church: The Saint Ladislaus legend, detail with the cavalier-king saint. Dârjiu.....	18
Janos Thuróczy, Detail. <i>Chronica Hungarorum</i> , 1488. National Széchényi Library, Budapest.....	19
Mark of Kalt. <i>Chronicon Pictum</i> , 1358, National Széchényi Library, Budapest.....	20
Janos Thuróczy, Detail. <i>Chronica Hungarorum</i> , 1488. National Széchényi Library, Budapest.....	20
<i>Scuola di Atene</i> , Raphael, 1511, Vatican Library.....	30
Detail. <i>Italian Village</i> , Carl Röttken, Undated. Chazen Museum of Art.....	33

From Her Royal Majesty, Queen of Trimaris, Anaya



I eagerly await seeing the projects at Winter Arts/Sciences. We are proud to have a strong and engaged artistic community. I have no doubt that entries will be so incredible that it will be a difficult choice who will represent our kingdom at Gulf Wars. His Majesty and I will have some sur(prizes) for those that impress us.

At our best, the SCA provides opportunities for community, fun, and personal growth. The arts community supports our members in developing their creativity and skills. Through the mentorship of our Laurels, people develop into the artists and historians that they want to become.

We rely on our artists and historians to show the broader populace how to be more authentic medievalists. I find that a strong mug of mead can be particularly effective! Joking aside, I am constantly impressed with the quality of Trimaris artisans. As a far-traveled monarch, I can tell you that it is rare that the scribal community hand-produces every scroll that is awarded. I personally have tried my hand at inkle weaving, constructing garb, stained glass, lampwork, and gouache painting.

Putting one's work forward is incredibly vulnerable. Thank you to all artists who take this chance. We are here to support you.

For judges, it is a careful balance to provide guidance that will push people forward in their art in a way that builds their confidence and passion. I hope that feedback is gentle, and encouraging, and any critical feedback is actionable. Consider, how can we make our budding artists feel more connected, have more fun, and deepen their skills?

As a last note, the first-ever standalone Defender of the Queen's Heart will be in late February. In the afternoon, we will be holding a guild expo. All guilds are encouraged to have a table. This is your opportunity to work with other craftsmen in your skill to attract new members to give it a try.

For the glory of Trimaris!

***HRM Anaya Reynard, Trimaris,
Your Most Beneficent Queen***

Letters from the Editors

Happy holidays to all who celebrate and to those who don't, happies to you as well!

2024 is upon us, and there is a lot to look forward to during the upcoming year. Of course, Kingdom Art-Sci takes place in early January, and we hope to see many entrants and judges, as well as the populace to enjoy the bounty that our artisans have to offer. If you are interested in entering Art-Sci and it's past the cut-off date for pre-registration (December 24th), notify the KMOAS as soon as possible and come to the event with 3 copies of the appropriate judging form (forms found at <https://www.trimaris.org/officers/office-of-the-arts-sciences/how-to-enter/>)

Notably, there is a new event, Defender of the Queen's Heart (a rapier tournament) on February 24th. Come and be part of Trimarian history! Gulf Wars will also be taking place before our next printing, and with the drums of war sounding, you are called to battle in the way that best suits you – if not fighting, certainly competing for War Bard, teaching classes, performing, &tc.

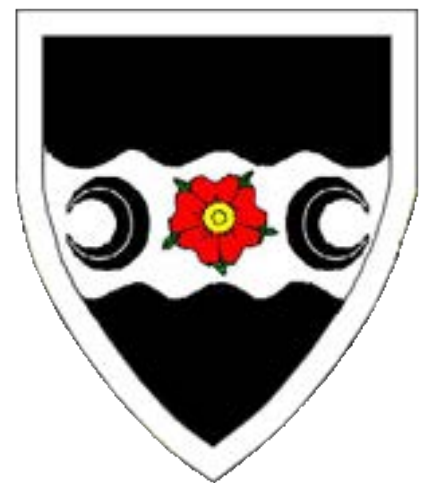
This issue is filled with content, including the most recent installation of *The Alphabet of Cooking*, poetry, new expo challenges and more. We hope that you enjoy your magazine and have a happy New Year!

Yours in Service,

Melissent



**Maîtresse Melissent
Jaqueline la
Chanteresse, OL**



Letters from the Editors

Dear Readers,

Ah, the enchanting season is upon us! From the spookiness of Halloween to the joyous arrival of the New Year, this time of year holds a special place in my heart. Fall and winter are magical seasons, filled with crafting and creating, all in preparation for the holidays and the spirit of giving.

Remember those delightful Thanksgiving dinners, where the aroma of delicious recipes filled the air? And oh, the joy of crafting handmade holiday gifts, each one infused with love and care. These cherished moments are a testament to the art of sharing and the warmth of togetherness.

In this edition of the Triskele, we celebrate the spirit of sharing. As our highlighted Laurel, Mistress Damara notes, the dream is “about creating and re-creating.” May these pages transport you to those wonderful days of crafting and creating, reminding you of the joy that comes from the heart.

As before, this is your newsletter. Please keep sending us your articles, poetry, songs and artwork so that it can continue to be the award-winning publication that it always has been. Just send them to triskele-editor@trimaris.org before the first of March, June, September, and December and it will most likely be published.

Wishing you a season filled with warmth, creativity, and the joy of giving.

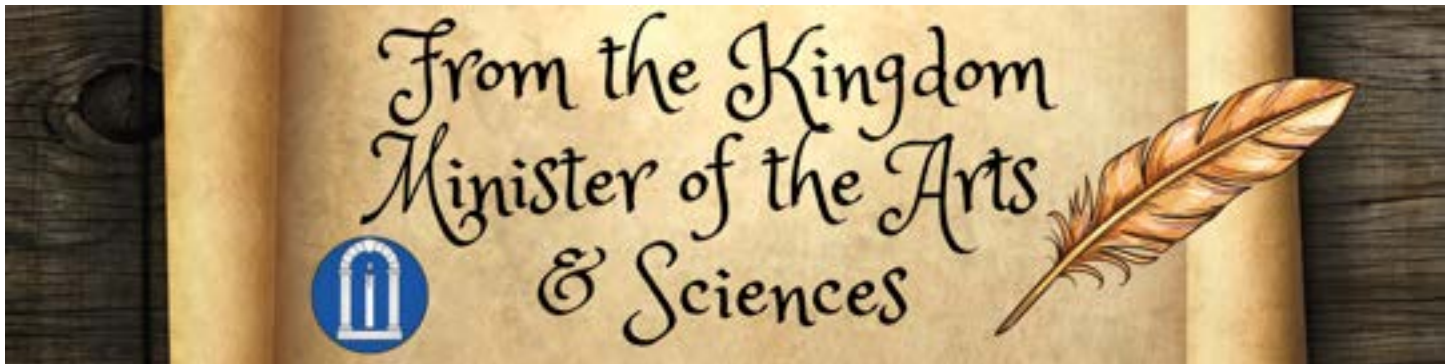
Yours in Service,

HL GUDRUN RAUÐHÁRR



**Honorable Lady
Gudrun Rauðhárr**





Greetings Trimaris!

It was wonderful to see so many of you at Crown Tournament and at the Expo Pavillion!

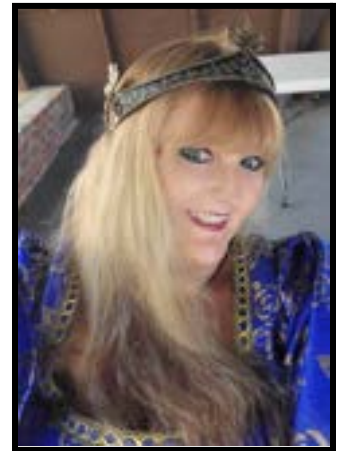
The distant drums of war can be heard on the morning breezes of our fair land of the three seas!

Once again our traditional conflict with Ansteorra sees them preparing their Arts and Science competitors to challenge our own at Gulf War. This makes our up and coming Kingdom Arts and Sciences event on January the 6th 2024 vital to our coming victory! This is the time for all Artisans to be creating and perfecting their entries to compete to be one of the Champions who will present their work at War and stand as a representative of our beloved Kingdom. Everything you need to know as well as entry forms can be found on our Kingdom Web Page under the Arts and Sciences!

The Arts and Sciences Competition gives you a chance to show your work to all of Trimaris. To gain knowledge and experience through commentary and interactions with the Order of the Laurel, and the war experience itself gives our Champions the opportunity to meet, compete, and share knowledge with Artisans from all over the Known World.

Artsci on January 6th will also be hosting some classes focusing on Arts and Sciences, some Chivalric, Archery and Rapier classes and activities, and culinary delights both rare and special! There will be costume contests for attendees, prizes for Art Sci competitors and activities to capture the imagination of all. If you have any questions please ask me directly, your local ArtSci Officer, the Expo Officers or any member of the Order of the Laurel about our Arts and Sciences event! Please come, participate and share this special event with us!

Duchess Larissa Alwynn Clarewoode



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



Upcoming Arts & Sciences Happenings

EXPOS AND A/S CHALLENGES

January, February & March 2024

Lady Laska Koudelka

m/k/a Mka Olya Novozhilova

Greetings, good gentles!

I am Lady Laska Koudelka of Shire of Sangre del Sol and will have the honor of taking over of **I Did a Thing** monthly ArtSci challenges from Baroness Birna Isleifsdottir.

Basic rules will remain the same, each month I set a theme for you all to participate in and advertise it across Trimaris social media. To participate you need to post a picture and a description when you are done and tag me (Laska Koudelka on Facebook and @LaskasBasket on Discord) to receive a small prize and if you participate in all twelve challenges you get a bigger one made by me.

I would like to add a component of a mentorship to IDaT, a space for seasoned artisans in each craft to meet and advise novices and for everyone to swap ideas. For this purpose I will create a Facebook event for each month's activity where people can post and book Discord Arts and Sciences voice channel every third Thursday of the month from 7 to 9 to craft together or just socialize and discuss progress. You don't have to participate in either for your project to count; a simple post to Trimaris Arts and Sciences or Trimaris Populace Facebook groups tagging me will suffice.

January is already set by Baroness Birna: you must reach out to someone else and form a partnership. At least two people not related or in the same house must create something equally. The choice is yours but it must be a collaboration.



February's theme is readying your kit. As many prepare for Gulf Wars, did you finally get to work on that one project, piece of garb, an item for your encampment, or gear? Take this opportunity to work on the dream project you put off for a while. Even if you are not going to Gulf Wars, make something you could show off at the next event you are attending.

March is a brand new thing you learned, something you never tried in the past. Did you take a class at Gulf Wars? Did you see something inspiring online and wanted to try it at home? Show it off! Have an art or craft you want to learn? This is the space to ask around for experts' advice. Have a unique skill? Let us know how to approach it!

Sangre del Sol Shire Camelot Days Medieval Faire Demo

Our Shire's biggest Demo of the year is Camelot Days Medieval Fair. It lasts three magical weekends in November.



We had an amazing showing of SCAdians, nearly everyone in the Shire and some of our friends from Shire of Southkeep came out to set up and run a beautiful Encampment. We showcased calligraphy, illumination, and mapmaking in our Scriptorium, taught patrons how to spin and weave, and had multiple Renaissance dances with the patrons throughout each day.

We collected nearly seventy contacts of people who showed interest in our Society, and gifted the most promising prospects with the booklet that we bound, made marbled paper for, and stamped. I couldn't be more proud of my Shire for putting together our most successful demo yet.

Lady Laska Koudelka,

Shire of Sangre del Sol Arts and Sciences Officer
Mka Olya Novozhilova

Above: Sangre Scriptorium by Laska Koudelka mka Olya Novozhilova, featuring Master Nishigori Gentarō Mitsumune mka John Aguirre, Sayyeda al-Aliyyah bint Ibrahim al-Shaatira mka Suzanne Mouzaffar, and Cassian mka Jasper Perera working on illumination and calligraphy.

Photographs by Laska Koudelka mka Olya Novozhilova



Upcoming Events with Arts & Sciences

Winter Art-Sci



January 6, 2024 @ 8:00 am - 9:00 pm
Camp Challenge 31600 Camp Challenge Rd, Sorrento, FL

Hero of the Chalice



January 20, 2024, 7:00 am to 7:00 pm
Masonic Park and Youth Camp 18050 US HWY 301
SOUTH, WIMAUMA, FL

Trident Tourney



February 2, 2024 @ 8:00 am - February 4, 2024 @ 10:00 am
Camp Kiwanis 19300 SE 3rd St, Silver Springs, FL

Pinellas Medieval Faire (Demo)

Day One: Feb. 3, 2024 @ 8:00 am - Feb. 4, 2024 @ 5:00 pm

Day Two: Feb. 10, 2024 @ 8:00 am - Feb. 11, 2024 @ 5:00 pm



DK Farm/Nursery 1750 Lake Ave SE,
Largo, FL



Scriptorium The Path to War

Feb. 9, 2024 @ 8:00 am - Feb. 11, 2024 @ 10:00 am

Camp Challenge 31600 Camp Challenge Rd, Sorrento, FL



Defender of the Queen's Heart! – Queen's Rapier Championship

February 24, 2024 @ 8:00 am - 5:00 pm

Camp Kiwanis 19300 SE 3rd St,
Silver Springs, FL

Gulf Wars XXXII



A War with No Enemies

March 9, 2024 @ 8:00 am
March 17, 2024 @ 5:00 pm

King's Arrow Ranch 26 King's Hwy, Lumberton, MS





THE Laurel's Corner

Featuring
Mistress Damara Narissa



What is your SCA name and title? Damara Narissa (pronounced Da-ma-ra Na-ris-sa). I am a Laurel, a Pelican, and a Court Baroness.

What is your mundane name? Diane Jain.

Tell me about your persona. I live in and around Damascus, Syria during the last half of the twelfth century, a time when Saladin ruled over reclaimed lands of the Near East. My father was a merchant who passed through the Silk Road and the maritime trade routes collecting things. Sometimes, as his daughter, I joined the caravans, traveling incognito.

What do you do mundanely? I am semi-retired.

What is your specialty? I received my Laurel in 1983, when being awarded a Laurel didn't state a specialty, unlike current days. At the time, I was probably most known for the culture of the Near East, the most visible part of which was Near East Dance (Middle Eastern Dance) that I performed at many local, Principality and Kingdom events. I also cooked Near Eastern feasts for events and constructed costumes in various Near Eastern styles and taught others who were interested.

What do you feel was your most successful or favorite Art/Sci and why? I think it would have to be the Meridies Art/Sci in the spring of 1983 at Pine Mountain, Georgia. Trimaris was a Principality, still part of Meridies, and at that time, Sakuro Tetsuo and Sakuro Kiminiko were the 3rd Prince and Princess of the Principality of Trimaris. During this Art/Sci, I danced, performing a Middle Eastern dance in the competition. It made me feel quite accomplished for two reasons: First, because it was unusual to 'win' performing a Middle Eastern Dance at the time, and second, because the judges awarded my performance a "perfect score". Keep in mind, the scoring of entries was very different from what they are today.

Tell me about any offices or roles you hold or have held. In 1974, I was an early member of Axemoor (New Orleans), which was in Meridies at the time, which is now a Barony, in the Kingdom of Gleann Abhann, and served there as Seneschal for a while in the mid-seventies. I moved back to Florida, which became Trimaris. I was a founding member of Sea March in 1979, and the shire's first Arts Officer. After that, I was the Principality of Trimaris regional Arts Officer in 1980-1981.

Have you been published in the Society? I have never been published in any of the major SCA publications, though I have contributed artwork to the *Triskele* and articles on various subjects to several local newsletters in the past.

Did anything interesting happen at your elevation? Would you like to share your elevation experience? Yes. This was before the day of vigils, and knowing you were going to be elevated to a Peer, with time to prepare, which started a few years later, and became the tradition. Most of the

time before that, One was called into court, and elevated on the spot... it was a big surprise! Anyway, I had been asked to dance at Court for the Prince and Princess, after which the surprise was being presented with my Laurel Medallion.

What does it mean to you to be a Peer? To me the word “creative” in Society for Creative Anachronism is the most important part of our hobby. From my standpoint, it is the opportunity to help inspire other SCA participants to follow their interests, learn, and create. I’ve always been interested in learning new skills and creating things with what I learned, and sharing that with others. I believe in helping guide others to follow their interests, and feel that our responsibility is to encourage people to follow their path to create what brings them joy. In a sense it’s where the service side and the art side are intertwined.

How would you define The Dream? Again it’s about creating and re-creating. When I joined it was how most people felt about the Society. I was encouraged to do what I enjoyed and was inspired by and I shared that joy with others, as others shared their interests and joy with me. We also prompted courtesy, honor and Chivalry.

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

One of the most inspirational things that has happened to me was in February 1980 at the Meridies Crown Lyst held at O’Leno State Park, High Springs, FL. I had performed a dance at feast that evening, in a very small crowded hall. The Crown, many Peers and gentles from the central part of the kingdom were at the event. It was very cold, and as I was standing at a fire for warmth, when I was approached by a Peer, introducing herself as Mistress Rosamunde, she said, She had sought me out after the feast, and she want me to know “she absolutely disliked belly dancing, and never watched when someone performed belly dance. A friend of hers, who was at the event, had insisted that she watch me dance, and had stated to her that I was a good dancer. She went on further to say, she didn’t know why, but she turned around, watched my performance, and was very glad she did. Because her friend was correct, that I could dance, and she had enjoyed it.”



What made this moment very special, was that I was able, in that performance, to change a person’s perspective of Middle Eastern dance to a more positive one.

What is the most amazing thing you’ve witnessed at an SCA event? There were many amazing things in the early days, without one being more amazing than the others: Merowald’s early Pythonesque schtick, Ragnarr’s Viking encampment, Master Joffrey of Maynard fully functioning Viking ships. But there were so many amazing things and inspired/inspiring people giving one example just doesn’t cut it.

Perhaps the most amazing thing is the inspiration I feel every time I attend an SCA event, and see people who have explored their interests and created phenomenal works of art. I am also inspired by the diversity of interests that people have shared in the SCA.

Is there anything else you would like to add? Perhaps a disclaimer: These answers reflect almost 49 years of being in and around the SCA from very early days to present-day with some periods of inactivity, but they reflect my philosophy and my view of the creativity, the learning that we as individuals share within the Society.

Your email so people can contact you is mdamaran@gmail.com.

F is for Frumenty

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, “F is for Frumenty”.

What, exactly, is frumenty? It is a porridge of whole grain wheat boiled until tender in milk or some kind of broth or other liquid. It can be savory or sweet, or maybe both at the same time, depending on your wants and whims.

Every culture across the globe has some type of boiled grain dish, made from whatever grains and/or pulses are prevalent in the region. In modern times, many of these porridges are sweetened and may include fruits and nuts. Others are made savory with the addition of animal proteins, mostly poultry and fish. The list of dishes which fit the description today is huge. There are websites which contain recipes for the top ten, the top twenty, the top fifty, etc. porridges from around the world. Here in America, if you have ever eaten Cream of Wheat, Wheatena, Malt-o-Meal, or Maypo, you have eaten a modern, industrially-processed version of frumenty. And, technically, so are Cream of Rice, polenta, grits, farina, and cornmeal mush. Most people would call these “stick to your ribs” foods, and most of us grew up eating at least one of them.



Here is the etymology. However it happens to be spelled in the documents, like frumentee, furnity, fromity, fermenty, or frumenty (the most common), the word is descended from the Latin *frumentum*, through Old French *fourmente*, *furment*, to Middle English *furmente*,

which ends up coming through the documents in many different spellings. They all simply mean “grain”.



Medieval frumenty in northern Europe was primarily made with wheat, although there are extant recipes for frumenty made with barley as well. Frumenty appears in most extant “menus” for feasts, usually alongside venison or fish. Boiled grains were eaten by nearly everyone in the Middle Ages. Grains were the most common crops grown and traded. Grain was a commodity. So, why frumenty on fancy feast menus? The Book of Carving tells us that “venison with frumenty is wholesome for your lord...”, and frumenty is also listed as “serving as a cure for mania and madness” in Renaissance physicians’ manuals. Since “why” is one of my favorite questions (aren’t you glad you weren’t my mother?), and connections are always out there somewhere, I have a couple of spitball “maybes” for you. Maybe Crusaders ate couscous in the Middle East and brought the concept home with them, but didn’t know how couscous was actually made, so frumenty was as close as they could get. It wouldn’t be the first food from the Middle East to make its modified way to Europe via the Crusader routes, nor would it be the last. Maybe it was added to feast menus to feed more people by stretching the protein. A bowl of boiled grains with a few bites of venison or fish would fill the belly and satisfy hunger. Like I said, spitball “maybes”. However frumenty began to appear on feast menus for the rich and famous during the 13th century.

Here are some recipes for you to try out!

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

Frumenty with chicken. Take good calvellino grain, or another good kind, cleaned and ground in a mortar, well washed. And in the evening put it to boil; and when it has begun to burst put a fat hen or a good piece of mutton breast, hot, in the pot: cover it well and keep it like this until morning. In the morning take out the chicken or the meat, and put it on a trencher and serve it. Put the grain to cook with goat's or sheep's milk, adding fried lard or fat: then take said meat and shred it from the bones and make a soup; and put fried lard on top. This is a good dish, and if you don't have milk make it with eggs and cheese.



This is an excerpt from **Forme of Cury** (England, 1390) The original source can be found at [the Project Gutenberg website](http://www.projectgutenberg.org)

Furmente With Porpays. XX.III. IX. Take Almandes blanchēd. bray hem and drawe hem up with faire water, make **furmente** as before and cast per **furmente** p̄erto. & messe it with Porpays.

My modern version: Take blanched almonds and grind them, and make almond milk. Make frumenty as before (see next recipe). Mix the frumenty with the almond milk and serve it with porpoise (the fish, not the mammal).

XXX - For To Make **Formenty** On A Fichssday. Tak the mylk of the Hasel Notis boyl the wete wyth the aftermelk til it be dryyd and tak and coloured yt wyth Safroun and the ferst mylk cast ther'to and boyle wel and serve yt forth.

My modern version: Take the milk of hazelnuts and boil the wheat in it until it be dried and color it with saffron. Add the first milk and boil well and serve it forth.



It doesn't seem to make sense, does it? Sometimes these recipes can make you crazy! Is it "understood" that frumenty is made with almond milk? Not really, since other frumenty recipes call for different liquids in which to boil the wheat. Is it a recipe designed for a specific person who preferred hazelnut milk over almond? That too, is possible. Is it a scribal error? Could be that, too. But, if I just stick with the words, maybe it can become clear. "Aftermelk" is defined as 'juice' from a second pressing. Does the second pressing come after a second round of boiling the crushed nuts? Makes sense, but am I right? I don't have an actual answer for this one. But, if you boil the nuts, press them, set that "milk" aside, boil them some more and press it again, using the second pressing to do the first boil of the wheat until it dries out, then add

the first milk and boil it until tender, that may be the way. Perhaps the first milk is used to add the saffron flavor and color to the frumenty. It seems an unwieldy recipe, and was perhaps designed for a specific person's taste, as many medieval recipes are.

This is an excerpt from **Libro di cucina / Libro per cuoco** (Italy, 14th - 15th century. - Louise Smithson, trans.)

XXIV. Formentra bona e utile perfetta.

Se tu voy fare formentra, toy lo formento, e pestelo ben fin sí che lieva la scorza; poy lavallo ben, poy lo meti a bolire non tropo, poy getta via l' aqua, poy lo meti entro quello grasso de la



carne che tu cosi, e volo essere spesso non troppo, e mitili spesie dolze e forte, e zaferano, e se tu non avesse formento, toy rixo; sarà bono.

<https://fleurtyherald.wordpress.com/2014/07/14/recipes-from-libro-di-cucina-del-secolo-xiv/>

XXIV – Maize Dish (**Frumenty**) good and perfectly useful. If you want to make a **frumenty**, take the wheat and beat it well to when it leaves the shell / husk, then wash it well, then put it to boil not much, then throw away the water, then put into it that fat of the meat that you choose, and it needs to be not too much, and mix spices sweet and strong and saffron, and if you do not have wheat take rice; it will be good.

As usual, this recipe, as translated, creates a question. Why call it a maize dish? The word maize came into the European languages via Spanish from Taino (mahiz) in the 16th century, yet these recipes are Italian and purported to be 14th-15th century. It just makes me wonder why. Do you not wonder why when you read recipes? Maybe it's just me.

This is an excerpt from **Le Menagier de Paris**, (France, 1393 - Janet Hinson, trans.) The original source can be found at [David Friedman's website](#)

FRUMENTY. First, you must hull your wheat the same as you would for hulled barley, and remember that for ten bowls you need a pound of hulled wheat, which you can sometimes find at the spice-shop already hulled for one blanc per pound. Clean it and cook it in water in the evening, and leave it overnight covered by the fire in lukewarm water, then take it out and wash it. Then boil milk in a skillet and do not stir it, for it would turn: and without waiting, put it all at once into a clean pot; and when it is cold, take the cream off the top so that this cream does not cause the **frumenty** to turn, and then boil the milk again with a little wheat, but very little wheat; then take egg yolks and pour them in, that for each sixth of milk a hundred eggs, then take the boiling milk, and beat the eggs with the milk, then move the pot back and throw in the eggs, and move it back (away); and if you see that it is trying to turn, put the pot in a full pail of water. On fish days, use milk: on meat days, use meat juices; and you can add saffron if the eggs aren't yellow enough.

Remember the premise to the Menagier, that he has married a young wife, and these “recipes” also contain many instructions about how to acquire ingredients, as well as fairly clear, although hardly succinct, steps for preparation, including details about why each step is necessary. It also contains the following:



To Clean Barley or Wheat To Make **Frumenty**. You need very hot water, and put the wheat or barley in this hot water, and wash and rub very thoroughly for a long time: then pour off all the water, and let the wheat or barley dry and then pound it with a wooden pestle, then winnow it in a wash-basin.

Here is a redacted recipe from <http://medievalcookery.com/recipes/frumenty.html>

Ingredients

1 cup cracked wheat
2 cups water
2/3 cup milk
2 egg yolks
1/2 tsp. salt
pinch saffron



Method

Traditional method:

Bring water to a boil and add wheat. Return to a full boil, reduce heat, cover, and simmer for about 15 minutes or until water is absorbed and wheat is tender. In a separate bowl mix egg yolks and milk. Add to wheat along with remaining ingredients and stir well. Serve hot - sprinkle with sugar and/or cinnamon if desired.

Alternate method:

Put water and wheat in a deep baking dish and cover with aluminum foil. Bake at 350°F for two hours, or until the water is absorbed. In a separate bowl mix egg yolks and milk. Add to wheat along with remaining ingredients and stir well. Serve hot - sprinkle with sugar and/or cinnamon if desired.

As we have observed from the recipes above, there are many ways to make frumenty. This recipe seems to be a mashup of recipes from *Forme of Cury*, *Taillevant*, and two different Italian recipe manuscripts. It will work as a general “way to go” while you try all the different versions. Right?



St. Lazlo's Miracle

HL Katya vom Schwarzwald



I was in the troop of soldiers who saw the host descend,
a pale knight with his army, their homeland to defend.

The air grew chilled as they passed by, and their eyes were gray and cold;
they rode into the approaching horde in a manner brave, and bold.

They spoke no words but fought the men that threatened Hungarian land,
then they rode away in silence, that knight and his pale band.

King Lajos had gone to St Lazlo's grave before the day began,
and had prayed for Lazlo's mercy, to save each fighting man.

With outlook bleak, and troops worn down, the king thought we might die;
he thought that hope was all but gone, and was prepared to say goodbye.

But from slate gray clouds this knight came down with soldiers by his side,
to save his country and its king, and to save Hungarian pride.

While the fighting raged on the battlefield, the priests had gone to pray,
but they found no trace of St Lazlo; his remains had gone away!

With his body missing, the people wept, for their patron saint was gone;
he still was not inside the crypt when the priests returned next dawn!

The pale knight stayed on the battlefield until the threat had ceased,
then he disappeared into the mists with every man and beast.

The king went to Lazlo's crypt next day to pray, and to weep alone,
and to mourn each man whose life had been the cost to keep his throne.



He found St. Lazlo once again ensconced within his grave,
and blessed the saint to whom he'd prayed for the lives that he
had saved.

But when he raised his eyes to look upon St. Lazlo after prayer,
He noticed something wondrous, which before had not been there.

The body gave off waves of heat, and sweat poured off the brow
of a man whose death had been years before ... how could that
happen now?

Then recognition came to him, and tears poured from his eyes;
For St. Lazlo was the pale knight whose help came from the skies!



This poem is based on a 13th century Hungarian legend,
from the book *Hungarian Heroes and Legends* by Josef
Domjan (D. Van Nostrand, 1963), and the poem was written
August 5, 1999.

Honorable Lady Katya vom Schwarzwald passed away on November 6th, 2023. She was a treasured contributor to the Triskele and a beloved member of The Shire of Sea March. She will be missed.



A 13th-century fresco of Sylvester I and Constantine the Great, showing the purported Donation (Santi Quattro Coronati, Rome)

Unraveling the Shadows: The Art of Forgery in the Middle Ages

By Honorable Lady Gudrun in Rauðhárr

In the dim candlelight of medieval ateliers, where creativity and craftsmanship intertwined, another artistry quietly thrived – the craft of forgery. The middle ages are rife with beautiful artwork, religious artifacts created with the love and care of the truly devoted, and documents carefully scribed by master illuminators and calligraphers. However, the middle ages were not immune to another type of artisan crafting away in shadows that danced on canvas. From skilled mimicking of brushstrokes to replicating the patina of time, forgeries have echoed through the annals of history. We will endeavor to uncover the historical significance of these deceptions in medieval art. Each skilled forgery has added an unexpected layer to the medieval artistic landscape we hold near and dear to our hearts. Throughout this article we will focus on a distinct and famous case of medieval forgery: “The Donation of Constantine,” a document that laid the foundation for Papal rule over Italy.

The Donation of Constantine was a forged document that purportedly recorded “...the Roman emperor Constantine the Great’s bestowal of territory and temporal power on Pope Sylvester I (reigned 314–335) and his successors.” (Lea, 1895). At the time it was crafted the document did not

have much influence on the political landscape, however, it was used quite a bit to transform Papal rule and authority in later centuries and subsequent reigns. It had influence in the negotiations of both Pepin and Charlemagne as well as interactions between the Papacy and the Byzantine Empire. As stated by Courtney Bowers in the article *Pepin, Power and the Papacy: The True First Holy Roman Emperor* (2019), "... it is indeed Pepin and not Charlemagne who was truly the first Holy Roman Emperor due to his status as Patricius Romanorum, his papal coronation, his power over Church reform and his permanent donation of territory to the popes." Said donation was facilitated through the use of "The Donation of Constantine" as establishing precedent. It was used frequently to influence politics and territorial disputes all the way to the 15th century where it was discovered and proven to be a forgery by Lorenzo Valla.

The document details a story about how Constantine the Great (272-337 AD) gave all of the western Roman lands to Pope Sylvester 1 (314-335) after the Pope had healed Constantine of leprosy using divine power bestowed upon him by God. Constantine also supposedly converted to Christianity after this healing. After which it describes in detail the territories in which Constantine bestowed upon the Seat of Peter including "power, and dignity of glory, vigor, and imperial honor," and "supremacy as well over the four principal seas: Alexandria, Antioch, Jerusalem, and Constantinople, as also over all the churches of God in the whole earth". He also gave land "in Judea, Greece, Asia, Thrace, Africa, Italy and the various islands." As cherry on the icing of this donated cake he also allocated "the city of Rome, and all the provinces, places and cities of Italy and the western regions," Valla, Lorenzo (1440).



Library of Congress: www.loc.gov/exhibits/vatican/arch.html#obj17 THE DISCOURSE OF LORENZO VALLA ON THE FORGERY OF THE ALLEGED DONATION OF CONSTANTINE

In “*Declamatio de falso credita et ementita donatione Constantini*” (otherwise known as *The Discord on the Forgery of the Alleged Donation of Constantine*) Lorenzo Valla argues that the composition could not have been anything but a forgery because of some distinct anachronisms that would not have been used during the time of Constantine. His primary argument was that the crude Latin of the author would not have been used by the scribes of the Constantinian era in the fourth century but instead it was likely crafted sometime in the 8th century. He notes that Constantine used no official titles and left off the usual self aggrandizing exaltations normal when the Emperor bestowed anything, leading Valla to believe that Constantine had no part in the document. He also argued that the composition simply did not make logical sense for the time, stating “Is there any one of you who, had he been in Constantine's place, would have thought that he must set about giving to another out of pure generosity the city of Rome.”

While Valla is undisputed in proving this document a fake, it begs to question how many other forged documents of the middle ages have yet to have be discovered as artful and skillful forgeries that we have trusted as historical fact.



Portrait of Valla made for Jean-Jacques Boissard's *Icones quinquaginta virorum illustrium* in 1597–1599

Works Cited

Bowers, Courtney E. (2019) "Pepin, Power and the Papacy: The True First Holy Roman Emperor," *The Histories: Vol. 4 : Iss. 2 , Article 3*. Available at: https://digitalcommons.lasalle.edu/the_histories/vol4/iss2/3

Discourse on the Forgery of the Alleged Donation of Constantine. New Haven: Yale University Press. (Translation of: Valla, Lorenzo (1440). *Declamatio de falso credita et ementita donatione Constantini*.) Hosted at the Hanover Historical Texts Project. Library of Congress: www.loc.gov/exhibits/vatican/arch.html#obj17 THE DISCOURSE OF LORENZO VALLA ON THE FORGERY OF THE ALLEGED DONATION OF CONSTANTINE

Lea, Henry Charles. (1895) THE ‘DONATION OF CONSTANTINE’, *The English Historical Review*, Volume X, Issue XXXVII, January 1895, Pages 86–87, <https://doi.org/10.1093/ehr/X.XXXVII.86>

Image Credit: https://commons.wikimedia.org/wiki/File:Sylvester_I_and_Constantine.jpg and [https://en.wikipedia.org/wiki/Lorenzo_Valla#/media/File:Portret_van_Lorenzo_Valla_Laurentius_Valla_\(titel_op_object\).RP-P-1909-4359.jpg](https://en.wikipedia.org/wiki/Lorenzo_Valla#/media/File:Portret_van_Lorenzo_Valla_Laurentius_Valla_(titel_op_object).RP-P-1909-4359.jpg)

Well, Well, Well... The Magic of Medieval Wells

By: HL Drahomíra (Draza) Kováčová



With the sole exception of the air we breathe, there is nothing more important for life than water. The security of a regular source of water for people, animals and growing crops has been a focus and real concern for people who settled into a permanent village. Siting the community near a river or stream is the most obvious answer, but this is often on lower ground that can be flooded and not optimal for defense. So, our ingenious ancestors devised solutions to this very basic need by exploiting the movement of water above and below the ground to meet their particular needs.

Making water appear where it is needed, but not where it was obvious before, was a technology viewed as nothing short of miraculous. This is a feat where something that is viewed as a technological accomplishment by the engineers that constructed it is viewed as an absolute act of magic by the community at large. One of the ways that the magical apparition of water occurred was the construction of a well. A well, by its most simple

definition, is merely a hole that is dug so that the bottom is lower than the local water table and the hole fills as the underground water seeps in seeking to level itself.

For anyone who has attempted to build such a hole in beach sand, you would have observed that the sides of this hole will frequently cave in, refilling the hole. There are a few reasons this occurs, such as the water seeping into the bottom washes away the supporting soil or sand and pushes it towards the center bottom of the hole. The sides then collapse once sufficient amounts of its base has been washed away. Or, if the hole is not carefully dug so that the above is always wider than the area below all down the sides of the hole, the weight of the overhang will also cause a collapse. However, this problem was solved very early on when people discovered that a shallow well could be lined with material stronger than the soil or sand and the hole would remain open and be used for water collection for a long period of time. The oldest well of this kind was uncovered during road construction activities in the Czech Republic in 2020 and is a small wooden timber box well that has been dated to the Neolithic Period, roughly constructed 7,250 years ago (<https://www.smithsonianmag.com/smart-news/czech-well-may-be-worlds-oldest-wooden-structure-180974137/>). The structure has been preserved to show the amazing construction techniques that were employed to create this 6 ft well lining, without even the use of metal tools.

The reverence associated with even these oldest wells is obvious from the archaeological finds at the bottom. Copper needles, jewelry and other tokens have been found laying at the bottom of many of these unearthed ancient well structures. The high value of these items lends one to believe that they were intentionally cast into the well as a form of sacrifice for some prayer that the well continue to provide water to their families.

It would be easy to see how this would expand into thinking that a sacrifice at this location would be the best place to request any other boon from higher powers. The Romano-British shrine of the water goddess Coventina, at Carrawburgh on Hadrian's Wall, was a temple with a well at its center which was found to have over 13,000 Roman coins at the bottom. During the Middle Ages, there grew a great belief in



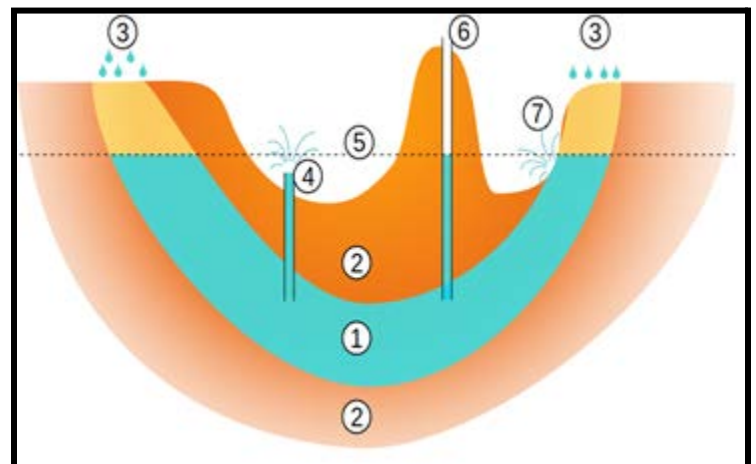
the powers of Holy Wells and many were built with small houses or chapels over them for the sole purpose of healing. One of the most beautiful, built in 1510, is the Dupath Well in Cornwall (<https://www.english-heritage.org.uk/visit/places/dupath-well/history/>) (see above image). Even today, pilgrims in search of healing can visit Celtic Cloutie wells to make a fabric offering by tying it to a tree near the well. It is believed that as the fabric rots, so too does the ailment fade away.



However, the water-tossed request for a supernatural boon was not always kind. On the order of 50 curses have been found in the Roman springs at Bath, England. These little lead sheets contain a hand-written message on each and were rolled up and cast into the water. And, even up to the 1800s, there was a famous cursing well at St. Elian's Church in

Wales, where the victim's initials were scratched into a stone and then the stone cast into the well, with a wish that the victim would suffer some requested discomfort as a result. .

Artesian wells are a different kind of magic in that they bring the water to the surface without any sort of pump. Some even produce a fountain or man-made spring, with waters flowing constantly where there was no spring or river flowing before they were built. These cannot be built just anywhere, however, This is an exploitation of a very specific geohydrology and the construction of these have been documented as far back as the 11th



century. Artesian wells are named after the French province of Artois, where a group of monks successfully drilled and documented these wells. Their secret is to find just the right area where an aquifer (1) is both trapped between layers of impermeable rock (2), bowl-shaped, inducing internal pressure. If the well is then dug in the middle of the bowl, with the well head at a lower elevation than the top of the bowl edges of the aquifer (4), then the pressurized water will expand up the well to relieve the pressure, sometimes creating not only a well (6) or a spring (7), but a fountain that requires no pump.



But, by far my favorite wells that possess a different kind of wonder are the castle wells that were constructed during the High Middle Ages. They evoke a sense of awe when considering how they were constructed in an age before power drills and pumps. They truly provided the basis for these glorious constructions to be built and inhabited at

all!

When you think of where a castle should be placed, it should be on high ground to allow the inhabitants of the castle to view any approaching threats and prevent the use of siege towers by nefarious attackers. The castle should be built on a solid rock foundation to provide a stable base for the protective walls and to prevent those same nefarious attackers from digging under the foundation to attempt to induce a wall collapse, easing their entry into the castle. These and other criteria for the most glorious places to build a castle are also the absolute worst criteria for siting a well. In many cases, the well was begun years before the rest of the construction of the castle to ensure that the site would have a successful well and a source of water to support castle activities.

These structures were as almost as fantastic feats of engineering underground as the castle spires were above ground. These wells were hand-dug at the location that was chosen by the castle architect. The upper section of the wells were frequently lined with blocks that were cut to create the circular well shaft that comes to mind when envisioning a traditional well. This served many purposes. It helps to fortify the walls in the upper section where the surrounding soil is more likely to be porous, to prevent intrusion of impurities generated by other aspects of castle life, and to provide a structural foundation for holding a lime or other material coating that would further isolate the well water from outside impurities.

Digging these wells deeper and deeper would create issues much like miners experience, with the low quantities of oxygen as the narrow shaft descends. I read that this was solved by a wooden temporary wall being constructed down the center of the shaft to just above a comfortable working height for well diggers to continue working. If a fire was constructed at the top of one of these halves, it could be designed to pull a draft up the well shaft, which would result in fresh air being drafted down the other side to the workers. This sounds very creative and plausible, as the architects and masons of the time would be well versed in the creation of chimneys and chimney drafts to keep the fires going, but I have not yet found any Medieval references that support this story. In any case, the issue would have had to have been addressed with the large number of very deep castle wells that were constructed during the time. The castle well at Windsor Castle is 165 ft, Dover Castle sports a 350 ft well and Beeston Castle has one of the deepest Medieval wells, at almost 400 ft deep.

The Fore Well at Edinburgh Castle has been around since at least 1314, as it was mentioned in the documented attack of Robert the Bruce's troops, who filled the well to destroy the usefulness of the castle. It



has had several trying times where the well has been filled or attempted to be otherwise attacked, as the value of the well within a castle was so very well understood. Current conservation efforts have dug out the well and restored it to its former glory, preparing the well for its very own photo shoot! Digital cameras were lowered down the well to map out the full structure and an absolutely amazing 3D image is available for your viewing pleasure here:

<https://sketchfab.com/3d-models/fore-well-edinburgh-castle-155ca9f7633b42adbce1dfaf931a4090>. This model shows the beautiful, almost perfectly cylindrical lined well structure of the upper portion of the 110 ft well, followed by the rough-hewn shaft of the lower expansion. I cannot look at this model without imagining how it would have been to be a well digger as the well approached its final depth, and then consider that the hand-dug well of Beeston Castle is nearly 4 times this deep. Once again, I am amazed at the achievements of the people of the Middle ages and their accomplishments with only the tools that they had at their disposal!

And, this last video link just had to be shared for no reason other than it is a wonderful story. An English retiree discovered a Medieval well – under his living room floor. How incredibly magical would that be! <https://www.youtube.com/watch?v=vNzrTX-77hs>

Images:

Buck, Jeff. The well at Beeston Castle. <https://creativecommons.org/licenses/by-sa/2.0/>.
https://commons.wikimedia.org/wiki/File:The_well_at_Beeston_Castle_-_geograph.org.uk_-_1935317.jpg

Atkin, Tony. Dupath Well Chapel. 9 December 2006. <https://creativecommons.org/licenses/by-sa/2.0/>.
https://en.wikipedia.org/wiki/File:Dupath_Well_Chapel_-_geograph.org.uk_-_292327.jpg

Leask, F. Clotie Well, The Black Isle. 13 September 2007. <https://creativecommons.org/licenses/by-sa/2.0/>.
https://en.m.wikipedia.org/wiki/File:Clotie_Well,_The_Black_Isle_-_geograph.org.uk_-_602344.jpg

Fijałkowski, Artur Jan . Artesian Aquifer Scheme.
https://commons.wikimedia.org/wiki/File:Artesian_aquifer_scheme.svg.

Mühlpfordt, Henry. Well of Königstein Fortress (Saxony, Germany). 22 April 2007.
https://commons.wikimedia.org/wiki/File:Brunnen_Festung_Koenigstein_2007_04_22.JPG

Farmer, Paul. The well inside Pevensey Castle walls.
<https://creativecommons.org/licenses/by-sa/2.0/deed.en>
https://commons.wikimedia.org/wiki/File:The_Well_inside_Pevensey_Castle_walls_-_geograph.org.uk_-_1410481.jpg

Contributor Guidelines

We would like to highlight your Arts & Sciences with the Kingdom! Do you have an Article you would like to share? A period Recipe? Pictures or Original Artwork? Send them to us for publication!

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

Electronic submissions may be in the body of an email or as an attachment. Artwork should be submitted as a computer graphic file. If you are using artwork found online that is not yours, even if it is in the public domain, please include a citation or page link from where you obtained it. If you have any questions please contact the Kingdom Chronicler or Triskele Editor. These guidelines do not pertain to event announcements, which follow the submission guidelines laid out for Talewinds.

All contributions must be accompanied by the appropriate release forms which can be found online at:

<https://www.sca.org/wp-content/uploads/2019/12/ReleaseCreativeFillable.pdf>

<https://www.sca.org/wp-content/uploads/2023/02/Model-Release-Fillable.pdf>

<https://www.sca.org/wp-content/uploads/2023/02/Photograph-Release-Fillable.pdf>



Deadline

1st of the month
of publication

March

June

September

December



Trimaris Arts & Sciences Officers

Kingdom Minister of Arts and Sciences Email: artsci@trimaris.org	Duchess Larissa Alwynn Clarewoode, OL, OP, OR
Chancellor of Trimaris Royal University Email: TRU@trimaris.org	Mâitresse Melissent Jaqueline la Chanteresse, OL
Chancellor of the Laureate Email: Laureatechancellor@trimaris.org	Mistress Aibhlin inghean Daibhidh
Deputies of Arts and Sciences Expositions Email: expo@trimaris.org	Baroness Birna isleifsdottir & HL Guillermo de Cervantes
Kingdom Chronicler Email: chronicler@trimaris.org	Master Gunther von Waldherz, OP
Triskele Editors Email: triskele-editor@trimaris.org	Mâitresse Melissent Jaqueline la Chanteresse, OL & Honorable Lady Gudrun in Raudharr



Meet Your Editors

Maîtrese Melissent Jaquelinne 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, but 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 (as well as persona, history, and research).



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, embroidery, and such in her spare time, and lives with her beloved husband, Thomas Alistair, and Maltese dog, Vincent. She is a protege of Duchess Islay Elspeth of Glen Meara, a Peer of Moose Lodge, the Chancellor of Trimaris Royal University (TRU), and the Art/Sci Warranting Deputy.

Honorable Lady Gudrun Rauðhár (Gudrun the Red-Haired)



Gudrun, a skilled tradeswoman hailing from Norway, embarked on a journey to Denmark to unite with her spouse Leifr Mulasson. Named after a legendary saga figure due to distant lineage, Gudrun embraced leatherworking early in life, transitioning from household utility to a genuine passion. Famed for crafting utilitarian yet exquisite leather goods, she and Leifr eventually settled in Dyflinn, modern-day Dublin, during the early 9th century.

Kris Brock is a versatile figure, encompassing roles as an educator, adept leatherworker, marketing expert, and social media maven. Kris owns The Dormant Dragon. In her day job she imparts knowledge to 8th graders in middle school English. Prior to her work as a teacher she worked in content marketing within the esports industry. Her love of the SCA is reflected through her dedicated roles within the Kingdom of Trimaris and Shire of Sea March. She serves as the Kingdom of Trimaris' Waivers Deputy, Kingdom Social Media Officer, and the Shire of Sea March's A&S Officer, and Webminister. She is also the Royal Communications Officer for TRM Dietrich and Anaya. She is apprenticed to Mester Barar and is protege to Duchess Islay of Glen Meara. She loves playing video games and reading fantasy novels and classic literature in her free time.



Local Groups Arts & Sciences Officers

Baronies and Cantons

**Barony of Oldenfeld**

Lady Alinora Kyte

Email: maos@oldenfeld.org

Canton of Armurgoth

Mester Udvarhelyi Barar

Email: rickallen0103@gmail.com

Barony of Castlemere

Email: arts-science@castlemere.org

Canton of Loch Gryffyn

HL Drahomíra (Draza) Kováčová

Email: artsci@lochgryffyn.org

Barony of An Crosaire

Lady Raynagh nic Shane

Email: art-sci@ancrosaire.org

Barony of Darkwater

Oddný Daufa

Email: artsci@baronyofdarkwater.org

Barony of Marcaster

Lady Genavieve le Faye

Email: artsandsciences@marcaster.com

Barony of Wyvernwoode

Mistress Anna Dokeianina Syrakousina

Email: ArtSci@wyvernwoode.org

Shires

Shire of Sudrholt Duchess Elspeth MacNaughton of Lochawe Email: ArtSci@sudrholt.org	Shire of Starhaven Lady Sarah Rebekah the Gentle Email: artsci@starhaven.trimaris.org
Shire of Bentonshire Lady Dorian de la Fontaine Email: seneschal@bentonshire.trimaris.org	Shire of the Ruins Lady Yisroaela Mikhal Email: Artsci@ruins.trimaris.org
Shire of Sangre Del Sol Varvara Laska doch' Koudelka Email: olenyika@gmail.com	Shire of Sea March Lady Gudrun in Raudharr Email: gudrun@thedormantdragon.com
Shire of Dragon's Chase Baroness Elyn verch Gwilim Email: seneschal@dragonschase.trimaris.org	Shire of Tri Os Lady Grisselda Farley Email: cobranurse@gmail.com



Guilds

<p>Brewing Enthusiasts of Trimaris <i>Mistress Aibinn ingen Artain (Navah)</i> Email: Navah.trimaris@yahoo.com https://www.facebook.com/groups/223942431064970</p>	<p>Darkwater Craftsman Guild https://www.facebook.com/groups/164274117299682</p>
<p>Trimaris Cooks Guild <i>Mistress Wulfwyn Aet Hamtune (Wolfmom)</i> https://www.facebook.com/groups/trimariscooks https://trimariscooksguild.weebly.com/</p>	<p>Lampworker/Glass Guild <i>Baroness Thyri Bersi</i> Email: lokissa@gmail.com</p>
<p>Kitcheners Guild (Gulf Wars) <i>Mistress Mairi Ceilidh</i> Email: IjTerLouw@earthlink.net</p>	<p>Mailers Guild (Chainmail) <i>Lord Brendan Ackborn</i> Email: T-M-G@excite.com</p>
<p>Fiber Arts & Embellishment <i>Mistress Milesenda de Bourges</i> https://www.facebook.com/groups/948823661823075</p>	<p>Moneys Guild <i>Sir Sayf Al-Dawla Bin-Arslan Al-Rum</i> Email: gocauo@gmail.com https://www.facebook.com/groups/1384676334929943</p>
<p>Trimarian Perfumers' Group <i>Duchess Cerric Eld Veghandi</i> https://www.facebook.com/groups/925621068805360</p>	<p>Triskele Tradecrafter's Guild Fire, Metal, Wood, Leather, Glass, Jewelry <i>Baron Gavin McFergus</i> <i>Jarl Valbrandr</i> https://www.facebook.com/groups/164274117299682</p>
<p>College of Scribes <i>Mistress Maol Mide ingen Meadra</i> Email: Melessee@gmail.com http://scribes.trimaris.org https://www.facebook.com/groups/trimaris.scribes</p>	<p>Trimaris Repousse Arts <i>Duchess Cerric Eld Vegandi</i> https://www.facebook.com/groups/1253996548707763</p>
<p>Seamstresses and Tailors <i>Countess Marcia Dulcitia</i> https://www.facebook.com/groups/TrimarisCostumingGuild</p>	<p>Performing Arts Guild <i>Chancellor of the Laureate</i> Email: laureatechancellor@trimaris.org https://www.facebook.com/groups/trimarismusicandperformers https://www.facebook.com/groups/trimarischoral</p>
<p>Trimaris Herbalism Guild <i>Mistress Christine Chabrier</i> <i>HL Draza Kováčová</i> https://www.facebook.com/groups/1745014922568128/</p>	

