

# Seasons

#13 Spring A.S. LIX (2025)





## Greetings from the Seasons Editor

Greetings to All!

This is the thirteenth issue of the new SEASONS. Over two years in, and we hope you are enjoying the new format and content of this magazine.

We welcome Original Cover and Filler Art; Instructional/Educational Articles; Original Poetry and Songs; Photos of A&S Entries, Tourney Winners, and Vigils; and Information on Future Elevations (all with permission to reprint).

We hope to continue celebrating, in this magazine, the talents, achievements and merits of our Meridian subjects, and showcasing their creations, and we invite you to join our readership and to be a part of our efforts.

In continuing Service....  
Meistres Bronwen o Gydweli  
Seasons Editor

## Upcoming Events This Season

According to the Kingdom Calendar at the time of this publication, the following Events and Virtual Gatherings will be held (in the stated formats) during the Winter of A.S. LIX (2024-2025):

- **Gulf Wars (Gleann Abhann) March 9th-16th—King's Arrow Ranch, Lumberton, MS**
- **Spring Coronation (Owl's Nest) April 4th-6th—Camp Misty Mountain, Amuchee, GA**
- **Fool's War (Tir Briste) April 10th-13th—Flint River Adventure Area, Molena, GA**
- **Dreamstone (Bryn Madoc) April 18th-20th—Hard Labor Creek: Camp Rutledge, Rutledge, GA**
- **Iris Fair (Glaedenfeld) April 18th-20th) — Montgomery Bell State Park: Group Camp 1, Burns, TN**
- **Crossroads (Owl's Nest) April 27th—5801 Champion Rd. Chattanooga, TN**
- **Black Axe (Iron Mountain) May 2nd-4th — Dalwhinnie Fields, Marion, AL**
- **Golden Lily (Beau Fort) May 9th-11th — Hard Labor Creek: Camp Daniel Morgan, Rutledge, GA**
- **Artsy Crown (Tir Briste) May 23rd-26th —Camp Thunder, Molena, GA**
- **Day in the Park (Rising Stone) June 7th—Old Fort Park, Murfreesboro, TN**
- **Collegium (Glynn Rhe) June 14th — (Site Unknown)**
- **Giants' Dance (Nant-Y-Derwyddon) May 20th-22nd — (Laurel Grove Event Venue???)**
- **Meridian Challenge of Arms (Phoenix Glade) May 27th-29th — Chipley, FL**

- **TUESDAY NIGHT SOCIALS** are held and hosted by Mistress Ellen de Lacey on ZOOM at 7:00pm CST/8:00pm EST. These also feature Classes, Guild Meetings, Pen-non Decision Meetings, and Lambent Internal Commenting and Teaching Sessions.
- **FRIDAY NIGHT BARDIC** hosted on ZOOM at 9:30pm EST, hosted by Mistress Ro-heis de Ravenscroft and THL Davoc Walkere, and they have also posted a rather exten-sive calendar of Bardic Activities and Classes — to be seen at the Friday Night Bardic group on Facebook.
- **HERALDRY AFTER HOURS** on-line Herald's Point is hosted by Lord Magnus von Lubeck every Tuesday at 8:00pm CST/9:00pm EST in conjunction with the ZOOM So-cial.

## A Call to the Worthy

The Artifacts, Favors, and Banners of Our Reign

Throughout Our reign, Her Majesty and I have been working to weave a story that binds Our people together in a shared tale of honor and virtue. It has been a bit experimental to say the least.



Since coronation, we have watched for those who embody the ideals that define our kingdom; those who show the noble virtues that the society is built upon. Her Majesty has bestowed arm favors, each marked with a single virtue, to those who have exemplified them. In turn, I have presented banners, honoring those whose actions and service have strengthened the fabric of our realm. And as if summoned by fate itself, a deeply mysterious wizard has set Us upon a quest to recover lost Meridian artifacts, scattered throughout the kingdom, each one holding a place in this grand tale.

These gifts, these tokens, are not mere symbols. They are pieces of a greater story! One that will reach its climax at court at Gulf Wars. Therefore, We summon all who have received an artifact, favor, or banner to bring them forth and display them at court. If you cannot be there in person, We urge you to make arrangements so that your item may stand in your stead.

The tale is not yet finished, and its final pages will be written together. Let us see these relics of honor gathered in one place, to bear witness to the deeds of this reign and the people who have made it great.

Barthelemy and Oda

Rapidly Aging King and Queen of Meridies



# Winter Event Highlights

During the Winter of A.S. LIX the eventing stepped up, and the following Meridian Events were hosted and enjoyed:

## •Magna Faire—December 7th (Iron Mountain)

This one-day event was hosted at Camp Meadowbrook in Cullman, AL, and featured The Magna Faire A&S Regional Competition, The Toys for Tots Charity Tourneys for both Rapier and Heavy Fighters, the Iron Mountain Baronage Rapier Tourney, the Sword and Mistletoe Tourney, and what was promised to be a sumptuous German Feast. We understand that the event was very successful, with good food (It was an amazing feast! Everyone loved it and were trying to get leftovers to take home!), good fighting, and some very nice A&S entries, though we've heard nothing about the winners of any of the competitions — and Toys for Tots was once again very successful this year.

## •Winter Market—December 14th (Glaedenfeld)

Held as a one-day event at the White County Fairgrounds in Sparta, TN. The flyers promised An Artisan's Life, and invited attendees to view the works created and demonstrated by fellow Scadian Artisans from a Day in the Life of Their Persona. The event also featured Shopping in the Market, Fighting, and Equestrian Activities, and promised a Delicious Feast. The word is that this was a very successful and fun event! Congratulations, Glaedenfeld!

## • Twelfth Night with Stella Rubra—January 4th (Bryn Madoc)

This one-day event was hosted at the Saint Gregory the Great Church in Athens, GA, and featured a celebration of Arts, Fencing and Thrown Weapons, along with a Regional Dreamers' Moot Faire in memory of Master Dylan ab Aneirin y Breuddwydlwr. There was a pot-luck rather than a feast, but attendants were well-fed and this event was very successful, and lot of fun!

## • Panhandle Skirmishes—January 10th-12th (Trimaris)

Held, as usual, at Compass Lake in the Hills, in Alford, FL, the has a nice Feasthall and lots of open field space. Both Cabin Space and RV Pads are available on-site to campers (at additional cost) on a first-come-first-served reservation basis, but ample Tent Camping space is generally available at no additional cost. Cabins are also available, with each cabin having twin beds, and there are two pet-friendly cabins (though pets are not permitted in the other cabins). There are no sewer hookups available at the RV pads, only water and electric — though the pads are also open to tent campers who need water and power. Panhandle is primarily a fighting event between Trimaris and Meridies, but also has other activities planned, and Panhandle Skirmishes XXVI was no exception. Rattan and Rapier Battle Scenarios, Combat Archery, Siege Weapons and Melees for Authorization in Ranged Combat. The Live

Weapons range was open for Archery and Thrown Weapons, and they had a Clout Shoot on the driving range as well as a Potluck Feast and Revel. As usual, a great event!!

- **Menhir—January 18th (Rising Stone)**

This was another scheduled one-day event, hosted at Lane Agri-park in Murfreesboro, TN. The hosts planned for fighting (we think) and a Bardic Competition. The flyer promised Classes, Fights, Bard, Food, and Merchants, and we understand it went very well.

- **FIGHTERS COLLEGIUM/MERIDIAN WAR COLLEGE—January 24th-26th (Phoenix Rising)**

This Kingdom Level event was held at the Etowah County Fairgrounds in Atalla, AL. A feast was planned, and obviously they scheduled a LOT of fighting and a plethora of classes geared to teach and to hone fighting skills. We understand that great fun was had, along with the martial mayhem. Congratulations to Phoenix Rising!

- **Midwinter Arts & Sciences — February 1st (South Downs)**

Held once again this year as a one-day event, MWA&S was held at the Wesley Way Methodist Church in McDonough, GA, and featured a Regional Arts & Sciences Faire with some very impressive entries, but also some classes and gatherings of artisans. This is always a fun event, and was once again.

- **Folkgemot — February 8th (Depedale)**

This was a FREE one-day event, planned exclusively to host meetings of the Peerage Orders and the Orders of High Merit. Held on the campus of the University of West Georgia in Carrollton, GA, the schedule had meetings both in the morning and in the afternoon, and included most of our Meridian and Society Orders. No Fighting. No Arts. No Classes. No Court. No Feast. Just Meetings. An interesting idea, and a lot of Order business was conducted as a result! A worthwhile idea!

- **Knights Gambit — February 14th-16th (Thorngill)**

Though threatened with severe weather on Sunday morning, this event went well up to that point and promised a lot of fighting. Held at Dalwhinnie Fields in Marion, AL, the event featured the Robert Hightower Unbelted Classic, and training opportunities, one on one, with the Knights! They also promised a Knights Q & A and many other activities including a Rapier Tourney, Feast and other merriment.

## Winter Events Still On The March Calendar

(or held after Deadline)

- **Gulf Wars — March 8th-16th (Glenn Abhann)**





# Guilding the Lily?

So what are the Meridian Guilds, and what are those Guilds doing these days?

The Kingdom of Meridies presently has a number of active Guilds, including the: Scribal Guild, Courtesans Guild, Saltare (Dance Guild), Arachne's Web (Lace Guild), Gaming Guild, Iron Bow Guild, Painters Guild, Herbal Guild, Grand Chefs Guild, Minstrels Guild, Coursing Guild (Greyhounds), Equestrian Guild, and Foresters Guild — and possibly others.

## **Arachne's Web—Lace Guild**

<http://facebook.com/groups/434953093257836/>

## **Coursing Guild**

<https://www.facebook.com/groups/23606595926266/>

## **Courtesans Guild of Meridies**

<https://courtesansofmeridies.wordpress.com/>

## **The Meridian Embroidery Guild**

<https://www.facebook.com/groups/414381975319839>

## **Gaming Guild**

[https://www.facebook.com/groups/889784304857628/?ref=share\\_group\\_link](https://www.facebook.com/groups/889784304857628/?ref=share_group_link)

## **Grand Chefs of Meridies**

<https://grandchefs.meridies.org/>

## **Herbal Guild of Meridies**

<https://sites.google.com/site/scameridianherbalists/>

## **Ironbow Guild**

<https://ironbow.meridies.org/>

## **Historic Martial Arts Guild**

<https://hma.meridies.org/>

## **Meridian Moneyers**

<https://m.facebook.com/groups/MeridianMoneyers/>

## **Minstrels Guild**

<https://www.facebook.com/groups/meridianminstrelsguild>

## **Painters' Guild of Meridies**

<https://www.facebook.com/groups/918601828202930/>

## **Royal Foresters of Meridies**

<https://www.facebook.com/groups/MeridiesForesters/>

## **Saltare—Meridian Dance Guild**

<https://www.facebook.com/groups/414381975319839>

## **Scribal Guild of Meridies**

<https://www.facebook.com/groups/382341241966024//>



*Tradesmen Window  
Chartres Cathedral 13th Century*

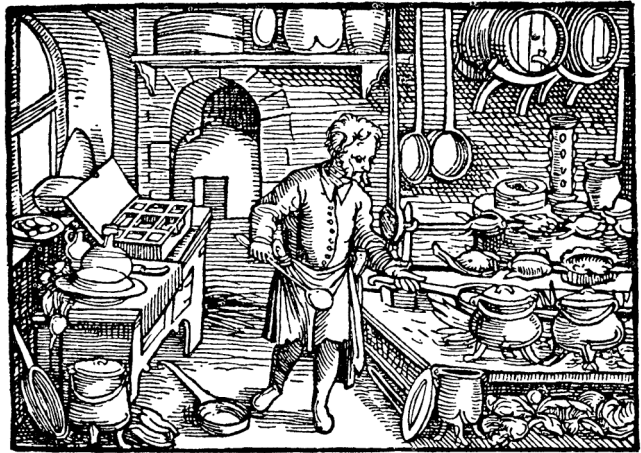
**The Meridian Herbal Guild** has recently been meeting fairly regularly on Tuesday nights in conjunction with the Tuesday Night Socials on Zoom, so if you have an interest in herbs, their cultivation and their uses, you might consider checking in on some of these and meeting some of the other members.

We will gladly mention meeting schedules for other guilds here also, on request!

# Spring in the Kitchen

## Looking Into Ancient Grains, Part Two

By Mistress Christiana MacGrain



Another ancient grain worth looking at is Amaranth (*Amaranthus*). The *Amaranthus* genus or plant family is comprised of about 60 species which are distributed world-wide. In India, old Sanskrit records give 4 recorded names for the grain. In China, grain amaranth has been called "the thousand-ear cereal". In Mexico, its popped grains comprise the *alegria* ("happiness; joy") confection popularly sold on the street corners. Spanish conquerors called it "Inca Wheat". In the north-east of Argentina, the crop is called *quinua del valle* ("quinoa of the valley"), a reference to the fact that quinoa and amaranth appear very similar in looks. Used among the lost civilizations of South America, there is no doubt that grain amaranth is one of the most ancient crops domesticated in the Americas. But, throughout the centuries and continuing up to the present day, the maximum distribution and cultivation of the grain amaranth crop is in and among the Himalayan mountain chain of Asia, where it is an ancient established crop. In places such as Sikkim, Darjeeling, Assam, Bhutan, Nepal, and Kashmir, nearly 3000 individual strains of the crop have been collected by recent scientific expeditions.

Domesticated amaranth eventually distinguished itself into three and later four groups: the Leaf or Vegetable group; the Dye group; and the Grain group; with a fourth group, the Ornamental or Horticultural group being developed later. The Leaf group is similar to spinach and chard and is very high in dietary calcium and iron, and are rich in protein, beta-carotene, and other vitamins and minerals. In addition, the leaf amaranths can grow and thrive in hot weather and are considered the only summer leafy vegetable with a dependable yield in hot and arid conditions.

The Dye group is spectacular with bright pigmentation in shades of red, green, gold, orange, yellow, purple, and pink. The native Hopi tribe in the Southwestern US uses it to achieve brilliant reds in their ceremonial corn wafer bread. The coloring agent in amaranth is similar to that in beets. The Ornamental amaranth was grown by Thomas Jefferson and George Washington, and the dried flower heads could be seen in Colonial winter bouquets.

Grain amaranth is very nutritious. It offers a total protein digestibility of about 90% and contains a near-perfect balance of nutritionally essential amino acids. Amaranth grain has a pleasing taste and smell and a delicate nutty sweetness that makes the grain as versatile as it is nutritious. Amaranth grain can often be tolerated by individuals intolerant to wheat gluten, even though it does contain traces of gluten. The grains can be boiled, toasted and popped, flaked, or ground into a flour. The grains cook into delicious porridge and gruel by simply boiling in water. As a flour, amaranth grain provides baked goods with a desirable moisture and density. For cooking as a cereal, one cup of dry grain amaranth to 2.5 - 3 cups of water, cooked for 20-25 minutes, will yield 2.5 cups of cooked grain.

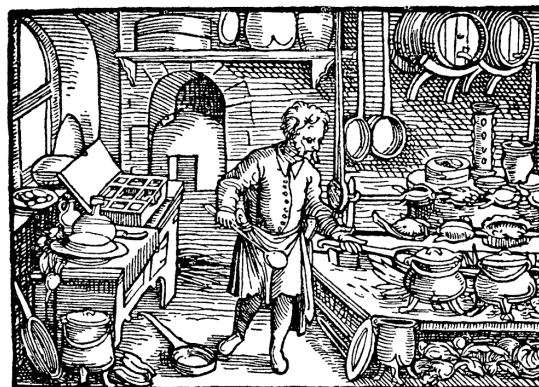
[https://commons.wikimedia.org/wiki/File:Amaranthus\\_tricolor0.jpg](https://commons.wikimedia.org/wiki/File:Amaranthus_tricolor0.jpg)

Alegría, traditional Mexican candy made with amaranth

[https://commons.wikimedia.org/wiki/File:Dulce\\_de\\_amaranto..JPG](https://commons.wikimedia.org/wiki/File:Dulce_de_amaranto..JPG)

The last grain in our retrospective of ancient grain varieties is the Ethiopian teff or t'ef. The botanical name of teff is *Eragrostis tef*. The genus name *Eragrostis* is a blend of the Greek words *eros* ("love") and *agrostis* ("grass"). Together, they produce the genus' common name of *Lovegrass*. Two theories prevail about the origin of the word teff. One holds that the word originated from the native Ethiopian Amharic word '*teffa*', which means "lost": if one grain is dropped, it is difficult to find and becomes lost. The other theory holds that the word was derived from the Arabic word '*tahf*': the name for a closely related wild grass whose grain was collected and used by early Semitic peoples in South Arabia in times of food scarcity. Teff and its *Eragrostis* relatives are also used as ornamentals. To Ethiopians, however, teff is a highly prized cereal crop, the most important of all the cereals produced in that country. Tiny teff is the nutritional cornerstone of the Ethiopian nation, providing nearly two-thirds of their protein requirements. Legends related to the crop extend back to 100 BC, but teff cultivation is thought to be very much older than that. *Eragrostis tef* is a fine-bladed cereal grass varying from short to tall, and the structure of the grain heads vary from compact and narrow to spreading and loose in form. More than 2,000 strains of this important cereal grass have been collected within Ethiopia. The seeds of teff are very small; five of them can easily fit on the head of a pin. Seed color varies from ivory to dark reddish brown. The fine-stemmed straw obtained from the crop is an excellent fodder much preferred by oxen over straw from other cereals. Among all the cereal crops, teff requires special care and skill to grow. The young seedling plants are extremely fragile and delicate. Not until teff is nearly full-grown can it compete successfully with weeds; before then it can easily be suffocated by them. Barley, maize, grain sorghum, and wheat are easier to cultivate and harvest than teff, but over thousands of years teff has held its status as Ethiopia's premier edible seed crop by virtue of its drought-tolerant abilities. Ethiopia's climate has a single rainy season whose rainfall is erratic and unpredictable. Called "a reliable cereal for an unreliable climate", teff is a low-risk crop, upon which Ethiopia's farmers have been able to depend to produce grain in a bad season as well as in a good one. Nutritionally, teff is a powerhouse. It is rich in carbohydrate energy, protein and minerals and vitamins, with a general mineral content higher than many other grains. The iron content of teff is about two to three times greater than that of wheat, barley, or grain sorghum.

In Ethiopia, teff is consumed as a soup and porridge and it is brewed into a native beer. The greatest use of teff however, is in the making of the famous Ethiopian bread, called *injera*. *Injera* is the Amharic name for the giant Ethiopian pancake, two feet in diameter, which is the beloved food among all the peoples of the country and is said to comprise 92% of the rural diet. The injera is a porous, soft, very thin crepe with a slightly sour flavor. This unique bread is THE Ethiopian daily staple food, served with all kinds of dishes on any occasion, eaten with the fingers and usually served at room temperature. According to experts, in food





shortage circumstances a daily intake of one t'ef injera supplies enough essential amino acids to sustain life without any other protein source, while two injera are sufficient to ensure good health under subsistence circumstances. To prepare injera, t'ef flour is fermented for 1-2 days by a complex of microorganisms including bacteria, yeasts, and molds. The fermented batter is poured in a thin layer on a slightly concave clay griddle of approximately 30" in diameter, over a very hot fire. The injera is covered with a conical lid cover and the bread is allowed to steam-bake for 2-3 minutes. Bubbles of gas liberated by the heat are trapped in the dough during the cooking process. These air spaces produce an effect which is much preferred, becoming the "eyes" of the injera and are thought to bestow upon the pancake its inviting look. For dining, one injera is placed on the serving table to serve as a platter onto which the food is placed. Other injera are rolled or folded and placed around the edge of the "platter". The diners seat themselves in a semi-circle around a circular serving table and use pieces of the injera to scoop up portions of the hot, spicy centerpiece stew called *wot* containing vegetables or legumes and no meat that is companion to the injera. Since teff contains no gluten, it is not suitable for the making of leavened loaf breads, but it offers a delicious and full-flavored alternative to wheat in waffles, cakes, cookies, muffins, quick breads, and dessert baked goods.

Teff aartjes Eragrostis tef

[https://commons.wikimedia.org/wiki/File:Teff\\_aartjes\\_Eragrostis\\_tef.jpg](https://commons.wikimedia.org/wiki/File:Teff_aartjes_Eragrostis_tef.jpg)

[https://commons.wikimedia.org/wiki/File:The\\_Teff\\_Harvest,\\_Northern\\_Ethiopia\\_\(3131617016\).jpg](https://commons.wikimedia.org/wiki/File:The_Teff_Harvest,_Northern_Ethiopia_(3131617016).jpg)

[https://commons.wikimedia.org/wiki/File:Injera\\_from\\_ivory\\_teff.jpg](https://commons.wikimedia.org/wiki/File:Injera_from_ivory_teff.jpg)

[https://commons.wikimedia.org/wiki/File:Injera\\_stove\\_..\\_and\\_fresh\\_Injera\\_being\\_cooked.JPG](https://commons.wikimedia.org/wiki/File:Injera_stove_.._and_fresh_Injera_being_cooked.JPG)

Ancient grains are as rich and varied as the people they have sustained. If you are interested in knowing more about the people of a particular area, see what sort of grains make up their own Staff of Life!

Sources:

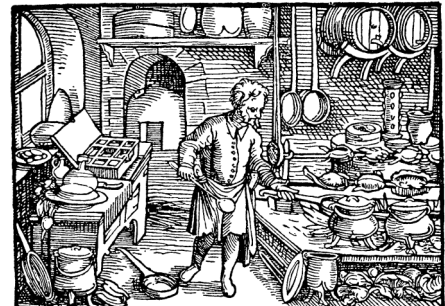
Arrowhead Mills pamphlets, *The Life Story of Spelt; Quinoa; Amaranth; and T'ef*

Twin Cities Natural Food Co-Ops, "Natural Foods Training Course" and  
*Grains* pamphlet

<https://www.savorysuitcase.com/the-traditional-andean-methods-of-cooking-quinoa/>

<https://medievalcookery.com/search/display.html?anoni:137:SPLT>

<http://www.godecookery.com/friends/frec19.htm>



# Meet the Winter Champions

- Champions for this issue include Lady Una Inghean Tamhais, who won the Kingdom Poet Laureate competition at Midwinter Arts & Sciences on February 1st with the poem included elsewhere in this issue.
- Congratulations to Captain Rodrigo de Albuquerque whose research paper finished first at the Midwinter Arts & Sciences Faire. And also at the regional Dreamers Moot A&S faire at Bryn Madoc's 12th Night. Wow!! The paper focused mostly on teaching fencing. Title: Pedagogical Focus in Marozzo's Opera Nova Abstract: Achille Marozzo's Opera Nova Chiamata Duello, O Vero Fiore dell'Armi de Singolari Abattimenti Offensivi, e Diffensivi (New Work on the Duel, or the Flower of Arms for Single Combat, Both Offensive and Defensive, published 1536) represents a landmark work in the history of fencing. Well-regarded for decades after its initial publication, Opera Nova influenced a significant body of subsequent authors on fencing. The work is particularly notable for its address of the instructor, rather than the student, of fencing, providing both a tremendous body of information on what knowledge should be conveyed to fencing students (i.e., pedagogical content) and the ways in which that knowledge should be presented (i.e., meta-pedagogical content). This study seeks to examine both bodies within the text and discuss their utility and application to the modern reader of Marozzo.



Photo Credit: Mistress Ellen DeLacey

Hail to **Their Royal Meridian Majesties Barthelemy and Oda**, pictured left as King and Queen of the fair and eternal Kingdom of Meridies. Long may They reign!!

Likewise, Hail un to The Royal Heirs, the Crown Prince and Princess, **Their Royal Highnesses Lochlainn and Paraskova!!**

The Heirs stand ready to step forward should any *totally unexpected and unprecedented* tragedy ever befall their current Majesties Barthelemy and Oda.



Photo Credit: Baroness Rose Rennel

# From Lambent, Regarding Armory Submissions:



## For Submitters and Submission Heralds:

Due to a new ruling, device submissions have been returned, as recently as items from the November 2024 Meridies LOI (Letter of Intent), because the shield shape used for the drawing of devices was slightly off. Submitters and submitting heralds are now being required to submit armory using the <emblazon device.png> shield available for download at <https://meridies.org/home/royaltyandofficers/herald/>

Both the name and device forms on that site, once downloaded, are form-fill, and allow for the direct insertion of text simply by typing. The device form also allows for the direct insertion of graphics by right-clicking on the shield and getting a drop-down menu, but the shield will not be automatically reshaped upon insertion, so if drawn on the wrong shield shape that can remain an issue. In addition, submitters and heralds should be aware that some browsers (Chrome for one) will not support the insertion dialogue. In that case, the form has to be downloaded and then opened directly in Adobe Acrobat (which is free software) for this to work by right-clicking on the shield.

There is, also, another problem in that Apple users say they cannot directly load the graphic even on Acrobat, because the Apple compliant version of Acrobat will not allow for it. Apple users are required to purchase another proprietary Adobe program (PDF Pro?) which I'm told can be pricey. So, if you have this problem, the graphics may need to go in to Cypher (Internal Submission) as an attachment rather than imbedded into the form itself.

## For Submissions Heralds:

Because the COA is no longer "pending for redraw", or doing redraws themselves, when in doubt whether the shield is the right shape, the safest way to follow up, and to head off a return (for this particular reason), is probably to go on OSCAR.org (if you have access to commentary there) and either check the appropriate LOI directly, or check under the LOCs and look at Wreath and Ragged Staff commentary. If you do NOT see any references to drawing problems, there probably aren't any. If you DO see something mentioned, that should give you time to get a redraw in (sent as a separate .png image using the approved shield, and with submitter approval) before the final decision is made to return the item.

In service, and wishing you the best of luck...

**Bronwen**

Meistres Bronwen o Gydweli, Lambent (Commenting) Herald Meridies



# Period Tools

For any artisan interested in trying to reproduce period accessories, the graphics below, used courtesy of the Metropolitan Museum of Art's Open Access Policy [The MET Open Access Policy: As part of the Met's Open Access policy, you can freely copy, modify and distribute this image, even for commercial purposes], show some beautiful period Rapiers from late 16th Century to early 17th Century Europe.



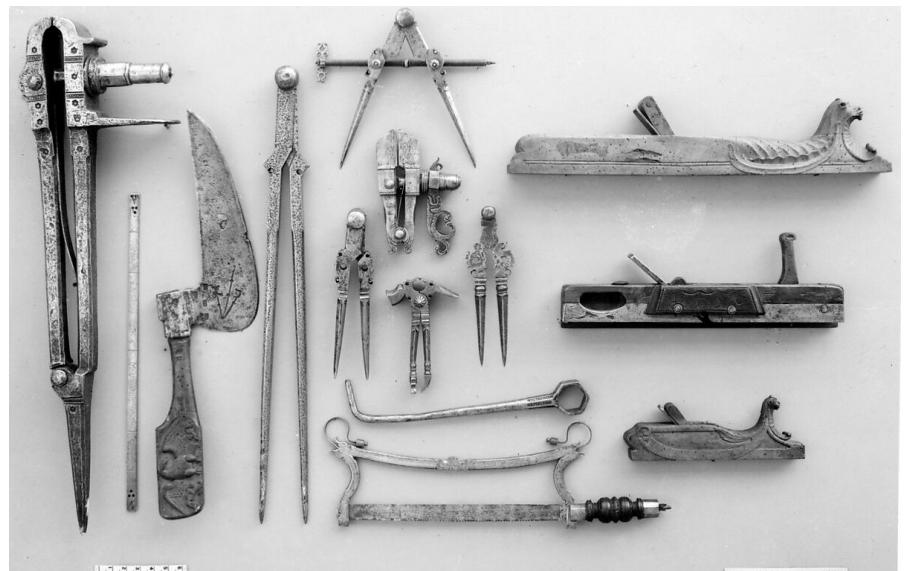
Set of Seven Pruning Tools—  
French, Mulins 1575-1600



Architect's Plummet -  
Sri Lanka c. 12th Century



Wheellock Spanner with  
Priming flask and  
Screwdriver—German 1610



Tools—possibly German, late 16th -  
Early 17th Century

# Spilling the Royal-Tea with TRH Lochlainn and Paraskova

As Interviewed By Lord Leopold Guotmann



How long have you been involved with the SCA?

Lochlainn: 33 years

Paraskova: Since 1997, officially.

What first interested you in the society?

Lochlainn: the fighting

Paraskova: Playing dress-up with other people.

What was your first event?

Lochlainn: Iron Mountain Christmas Revel

Paraskova: Ever? Feast of St Dismas in Columbia, SC in Sept, 1991. In Meridies, Dreamstone in 1997.

What is a can't miss event for you?

Lochlainn: Gatalop

Paraskova: Dreamstone, it's my SCA birthday

Which of the chivalric virtues speaks most to you and why?

Lochlainn: Courtesy. Sometimes simply being nice to someone can change the way they perceive their whole day, week, or even year. If we are nice to someone and show them courtesy, we can see our society grow. It cost absolutely nothing to be courteous. It's as simple as treating someone else like you would like to be treated.

Paraskova: Courtesy. You can be mad at someone, even disagreeing on some things, and still be nice to them. How you act in difficult situations reflects on you, not on the person you are mad at. While you may not be able to change their mind, you can possibly change their attitude with just a little bit of kindness.

How has being a royal changed your thoughts on the game?

Lochlainn: A royal has the difficult job of having to, sometimes, upset people they care about in order to do the right thing. It's not whether what I personally think is correct. It is what is best for the kingdom. Being a royal, you have to look at the entire picture from all sides. It can be fairly difficult.

Paraskova: The Kingdom isn't just a name on a map. It's people, full of stories and life. I have met so many wonderful people that I wouldn't have met if I hadn't been royal. There really is no better seat in Court. I get to look at my



people and feel their pride in themselves and their loved ones for achieving a goal or receiving an award.

What is your proudest achievement so far as a royal?

Lochlainn: Besides chickens flying through Court, I like to think that someone realized that this game was still fun. Instead of quitting and leaving the SCA, they found their fun in it again.

Paraskova: Speaking in public (all those eyes and ears focused on me). And showing everyone that you can be silly no matter what your age.

What challenges do you think face the kingdom and the SCA as a whole in the next five years and how can we meet them?

Lochlainn: Recruiting and retaining younger members to our organization. We need youth to continue to prosper. I was 21 years old when I started. I try really hard remember the challenges I faced being a young person starting out.

Paraskova: Recruitment of new members. The Society as a whole is getting older. We have to go where the young people are and appeal to them where they are in life, not where we are.

What advice do you have for potential royals?

Lochlainn: Have a good time and don't take yourself too seriously. There are times to be serious, but there are times you have to take the fun when it presents itself.

Paraskova: You will have to make at least one decision that is in the best interest of the kingdom, regardless of whether you agree with it or not.

What message would you leave for the populace?

Lochlainn: Find joy in what you do. Not everything is fun. But there can still be joy he had. If you are not having fun doing a specific thing, go find a new thing to do. Come back to the old thing later and try it again. This is supposed to be fun.

Paraskova: I actually have 2 things. 1 - People with hats are not scary (although I think that sometimes still). I want to hear what you've done, what excites you about the SCA, and how you've brought your passions into the SCA. 2 – Welcome home.



## What Heralds Do

### *Lord Magnus von Lubeck*

Heralds are one of the great officers and are present at all levels of the society organization. Local baronies have them and smaller branches may as well. Each of the twenty kingdoms has a College of Heralds. It is headed by a Principal Herald and has an organization of deputy heralds responsible for different functions. The College of Arms at society level is led by Laurel Sovereign of Arms managing administration. Deputies include Pelican who handles name decisions and Wreath who manages armory decisions as well as other administrative deputies.

Field heraldry is one of the functions of heralds at events. Fighters in the current tournament bout are announced onto the field by list heralds. The victor of the match is proclaimed after the fight is concluded. At Crown List and other formal tournaments fighters may have personal heralds declaring their accomplishments. Heralds also make announcements of the event's scheduled activities and their times.

Courts held at events are managed by court heralds. At royal court a herald speaks for the Crown. Baronial courts of landed nobles also have a court herald. The duties include summoning individuals to enter into court, reading award scrolls, and making announcements for the nobility. Silent heralds provide sign language interpretation of court proceedings.

Heraldic colleges keep records of awards granted in court. Description of the awards and lists of recipients are maintained in each kingdom in the Order of Precedence. You can recommend a deserving person for an award using forms found here. The college also lists reserved regalia people can wear. An example of this is the white belt and gold chain of a knight.

Book heraldry is the other major responsibility of the heralds. Book heralds process submissions for a personal name, household name, order (award) name, or a branch (group) name. They also submit armory for a coat of arms and badges.

Personal names are for you as an individual selected for your persona. Household names are for a private group of people headed by an individual. Branch and order names are registered to official SCA groups such as baronies and kingdoms.

Armory consists of a coat or arms or badge. The basis of design is everything must have contrast to be clearly seen and recognized. Light colors are placed on dark colors and dark on light colors. Dark includes red, black, green, blue, and purple and light includes white and yellow. The design consists of a field or background with charges in the center or edge of the field. Charges can also be placed on other charges. Charges can be geometric shapes, animals, plants, tools or most any object known to our time period.

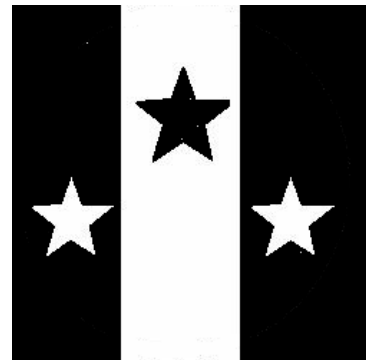
The submission process starts with a consultation with a herald who fills out the submission form. It is placed on a letter for comments for one month at kingdom and either sent forward or returned. The final step is commentary at society level with a decision meeting to accept or return the submission. This concludes after about five months when the monthly LoAR or letter of acceptance and returns is published.

Consultation is done by experienced book heralds. Research for clients can document names, new charges, conflict checks and style rule issues. We use a set of rules called SENA that is found on the SCA heralds website. Names and armory are checked for conflict to assure they do not closely resemble registered items. The Ordinary & Armorial lists all registered names and armory from the society's history of almost 60 years.

Commentary is done at kingdom and society level on monthly submission letters. Herald research the submissions to check documentation, style and for conflicts. This is to assist officers in making decisions to register or return each submission.

Heraldic education is another mission of the College of Heraldry. New heralds are trained for each of these jobs and existing heralds can improve their skills. Classes are offered on our rules, job skills and research sources. Articles are also written on name and armory research sources.

Does any of this interest your curiosity? Talk to your local group herald. You may be able to hold this office or serve as a deputy. The society and kingdom websites have sections on heraldry functions. Facebook also has a number of pages for SCA heralds.





## PEERAGE Elevations in the Winter

Please join with us to congratulate the following nobles who, by virtue of their achievements, were elevated unto the Peerages during the past Season (and three earlier elevations that we missed):

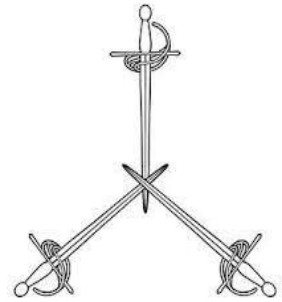


**Seumas Last of Gyver**—to Pelican  
(December 7th at Magna Faire)

**Xanthe Yfantes** —to Pelican (December 14th  
at Winter Market)

**Karis Jessica Pursey**—to Laurel (February  
1st at Midwinter Arts & Sciences)

**Yasamin al-Hadiyya** — to Laurel (March  
12th at Gulf Wars)

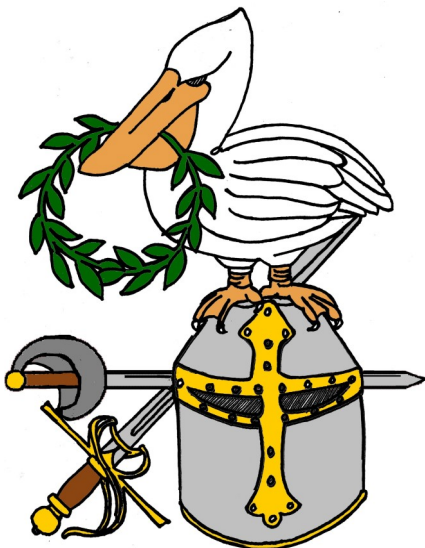


### Planned Future Elevations

Lykaina of Stone Hill Keep—to Laurel (???)

### Additional Announced Writs:

Timothy of Long Bennington (to Pelican)



*Great effort is made to keep up with all Peerage elevations in our Kingdom, but if we somehow have missed mentioning any Peerage elevations and/or dates in the section above — or if we have missed notifying of any writs issued, and/or any dates set for future elevations — please feel free to notify the Editor at [seasons@meridies.org](mailto:seasons@meridies.org) so that these can be mentioned in the Summer Issue, due out at the beginning of June A.S. LX.*

# From the Kingdom Poet Laureate

*Lady Una inghean Tamhais*

## The Light of Meridies

Endless fog and gloom, that remains,  
No sun in the sky, no respite, just rain,  
I gaze to the Heavens, wishing in vain,  
To be granted a beam of light once again.

My plea, it was heard, an end to my plight,  
A ray did break through, to push back the night,  
With darkness around, this beam it shines bright,  
The spark of hope, the brilliance of light.

The light of a people who gather far and near,  
The light of a teacher, mentor, and peer,  
The light of a choir of voices who cheer,  
The light of a star, its radiance clear.

This light, it is ore than a passing gleam,  
This light is much more that what it may seem,  
This light is not solitary, it's part of a team,  
This light of Meridies, the light of a dream.

*The above poem was presented at the Kingdom Poet Laureate competition on 01 February A.S. LIX at Midwinter Arts & Sciences, and we congratulate Lady Una on her selection!!*





# Basic Bronze Age Tools

Sir Erik Martel

The Bronze Age was a time of great innovation and discovery and in no aspect of Society was it more transformative than in metalworking. Starting in the late Neolithic period sometimes called the Copper Age first Gold, Copper, and then Bronze, an alloy made of Cooper and Tin, were smelted poured into ingots and then worked into various forms such as wire and sheet metal. From this the artists and craftsmen of the Bronze Age made magnificent bowls, cups, fibula and other forms of jewelry as well as beautiful and deadly weapons like spears, axes and swords along with armor, helmets and shields to guard from those same weapons.

The Bronze Age in Europe began around 3,300BCE in the Cyclades Islands off the coast of mainland Greece and ends at approximately 500BCE in the Nordic countries. Over the two and half thousand years of the Bronze Age, tools from the Neolithic Age were continued to be used in the emerging technology while other pieces of technology would be developed. It is important to note that true metallurgy require the existence of the ability to make pottery as the first true ground forges were made of clay and even more importantly a pottery crucible would be need to withstand the temperatures needed to smelt bronze from Copper and Tin.

The first metal working tools were made of stone, wood and antler. These tools would have been in existence for many years and would have been crafted with a high degree of skill. Hammers and anvils made of stone, wooden hammers and shaping tools, awls, incising and burnishing tools made of antler would have existed or been available from other crafts at the very beginning of the Bronze Age. Stone anvils would have been employed from the very start of early metalwork.



**Hafted Hammer (National Museum Liverpool)**



**Bone Awl (Penn Museum)**



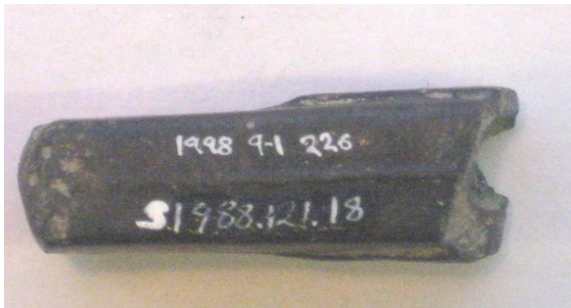
## **The Early Neolithic settlement at Velesnica: lithic and osseous industries. Antler cutting and burnishing tool**

As metalworking technology spread and access to bronze became more common the tools used to work it began to be comprised of the same material as what was being worked. To make sense of the expanding types of tools being used, in Nineteen Eighty Five Oppi Untracht organized a system for classifying metalworking tools based on the function of the tools. The six classifications are as follows: Striking or percussive impact tools, indirect striking or percussion tools, compression tools, holding tools, cutting tools and metal removal tools.

Striking or percussive tools is a classification with only one type of tool, hammers, but with a wide variety in the typology of hammers. Hammers could still be made of stone or wood but were often made

with a bronze head and the vast majority of these were socketed hammers where the end of the handle was fitted through an opening in the hammerhead and then bound in place, usually with sinew. There are two general types of hammers that can be provenanced to the Bronze Age, larger rounded face hammers and smaller, narrower faced hammers. It is possible the rounded face hammers are the result of usage or that they were design for planishing, or smoothing, work deformities out of the surface of worked metal. The more narrow faced hammers resemble modern rivet hammers.

In 1993 Evely catalogued hammers found on Minoan Crete and noted a wide variety of sizes, shapes and weights indicating the Bronze Age smiths had a great many variations in hammers to choose from as do modern craftsmen.



**Bronze hammerhead British Museum**

Indirect striking or percussion tools are tools used to shape metal by being struck on one end of the tool while the opposite end of the tool is in contact with the metal being worked. This category includes chasing tools, chisels and rivet setting tools. In the Bronze Age chisels were used for a variety of purposes including creating deeper incising lines than one could create with an awl. They could be used to remove excess metal from cast pieces and they could be used to sharpen positive decorations in a technique called chasing. They could create decorations on the front of a piece by using the chisel and hammer to strike the piece from the back creating a positive impression

on its front as well as being used to cut through sheet metal entirely.

Thousands of chisels dating to the Bronze Age have been discovered throughout Europe containing nearly endless variation in the size, width and thickness of the chisel head as well as a wide variety of handle thicknesses and lengths. This reflects the side variety of tasks these tools were used for as well as the specific and intricate nature of some of the tasks demanded of these tools.



**Bronze Chisel Metropolitan Museum of Art**



**Bronze Chisel Amgueddfa Cymru – Museum Wales**



**Minoan bronze Chisel Metropolitan Museum of Art**

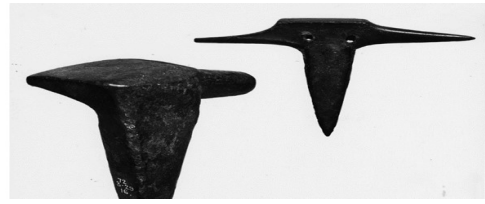
Compression tools are a type of tool that that bronze would be laid on and then compressed via concussive force either from a direct hammer strike or by a tool struck by such a blow. The exception to this is drawplates through which metal is compressed by being drawn through holes in a bone, wood or stone plate. This compresses the metal as it is pulled through causing it to narrow and grow longer. This is how metal wire was made. Also included in this category are anvils, stakes and swages.

Anvils were made of stone, wood or bronze and could be as simple as a bronze axe head laid on its side or large cast bronze anvil made for working with large pieces of sheet metal. Regardless of size an anvil needed to have some weight to it to prevent the force of the hammer blows from rocking it as well as smooth work surface. The work surface needed to be smooth so as to not scar or deform the metal being worked. Stone, wood or bronze could all also be used to make swages, which hollowed or carved out shapes that metal can be hammered into creating a three dimensional shape.

Stakes are a specialized form of anvil; one end was driven into the ground, a tree stump or held in a vice. The other end was shaped, such a rounded like a ball or formed into a T shape, which allowed the metalworker to form sheet metal around the head of the stake in whatever way best suited their needs. These stakes would come in a variety of sizes to facilitate the making of bowls, cups, vases and even cauldrons



**Bronze Anvil  
Bishopsland  
Hoard National  
Museum of Ire-  
land**



**Bronze anvils/stakes British Museum**

Holding tools are simply tools used for holding metal to be worked including tweezers, vices, tongs and pliers. There is some debate as to the usage of pliers in the Bronze Age but I am including them here for comparisons sake. Tongs would have been used to hold/lift many different things but would have been particularly useful when moving heated items such as crucibles. All of them would have been used to hold items being worked when fingers would have been too large or when the craftsman hands needed to be clear of the item as it is being worked. As these are tools still used by many people in the modern era I'm not going to elaborate on them other than to show a couple of examples.



**Minoan Bronze tweezers Metropolitan  
Museum of Art**



**Depictions of tongs and blades found in the  
Monte Sa Idda Hoard Sardinia**



Cutting tools are designed to cut through metal, wood, leather, bone and other substances. This group is comprised of blades, punches, saws and shears. Blades and saws operate in the same fashion with the primary difference being a serrated edge on the saw. Punches, on the other hand used percussive force from a hammer on the tool to fully pierce through the piece being worked. Shears are a Late Bronze Age invention designed to allow the user to direct much more cutting force with a single hand than is possible with other methods. This allowed for significantly faster cutting but the shears are limited in the thickness of metal they can be used on.



**Minoan Bronze Saw Penn Museum**



**Minoan Bronze Punch Metropolitan Museum**



**Bronze Shears Flag Fen**

The final tool grouping is the metal removal group consisting of gravers, scribes and drills. Gravers and scribes are sharpened, or shaped, pointed tools designed to remove small amounts of metal through etching or incising. As such, gravers and scribes are very similar in both shape and function to punches though gravers and scribes are not intended to pierce completely through the metal. Drills on the other hand are designed to perform much the same function as punches but with cleaner, smoother edges around the remaining metal. The oldest hand drills date back to about 35,000 BCE and were sharpened pieces of flint, wood, bone or stone that were rapidly twisted by rubbing one of two hands in the opposite direction of the other with the shaft of the drill between them.

Bow drills used a piece of rope, cord or vine looped around the shaft on the drill. Both ends of the rope, cord or vine were attached to a bow shaped piece of wood, which was then moved back and forth along a horizontal axis. The cordage looped around the shaft causes the haft to rotate and the bit to bite into the piece being worked. Often sand or grit mixed with water was used as to help the bit remove the metal faster. I have not included the pump drill or the crack drill here as there is some discussion as to their exact usage points in the timeline.



**Bronze Age Drill bits Lincolnshire**

There are other types of tools that are related to metal work, such as the crucibles used for smelting, that I have not included here because they are not used directly in the working of a piece but rather in the production of the raw materials of the piece. To include items of that nature would take this beyond the scope it was originally intended for and would make this already overly long piece even longer.

I hope you enjoyed this brief look into the basic tools of the Bronze Age and I encourage you to explore more about the crucial and fascinating time in human history.



## Cover Art Needed

For all those aspiring, or established, Artists of Meridies, SEASONS is always on the prowl for Cover Art, and we would very much like to showcase Original Artwork done by our own talented Meridian Artists rather than using photographs.

If you have period-style, or period-themed, or SCA-themed drawings in your portfolios — or still waiting impatiently to be drawn — please consider submitting them for use as Cover (or Filler) Art for use in this supplement.

An Artist Release Form will be required — the link to which can be found at <https://meridies.org/home/royaltyandofficers/chronicler/>

So let's see — and share — your work!!!





WOODCUT FROM THE TITLE-PAGE OF THE "GRETE HERBALL" (1526)

## Spring in the Garden

*With Spring on the immediate horizon, those of us who grow and harvest culinary herbs, medicinal herbs, aromatic herbs, vegetables and flowers will be preparing for a new growing season.*

*As the weather warms, bulbs already are emerging and blooming, and perennial and deciduous flowering shrubs will soon begin to produce new leaves.*

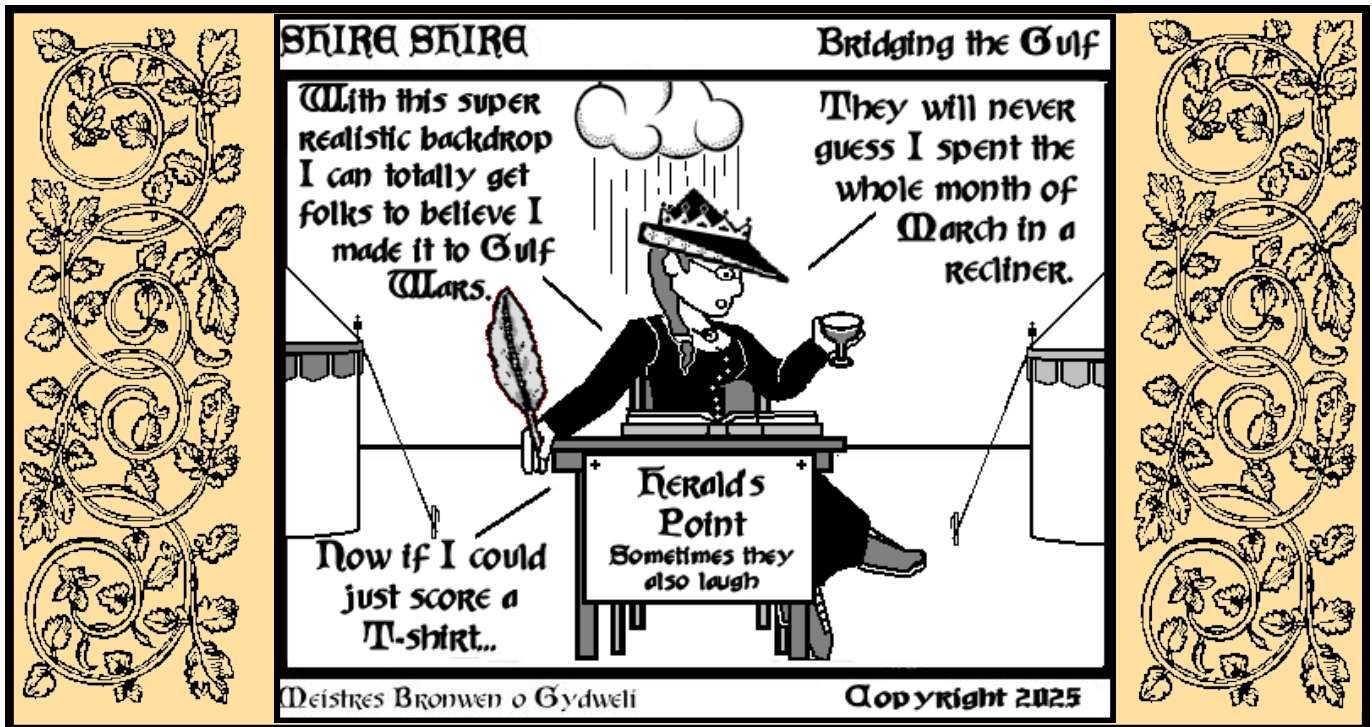
*We will also be propagating seeds or purchasing new plants as these become available, making sure we go with plants that can thrive in our particular Plant Hardiness or Planting Zone*

*Things to look forward to:*

- ◆ *Mulching*
- ◆ *Compost prep*
- ◆ *Divide perennials*
- ◆ *Prune*

- ◆ *Soil preparation*
- ◆ *Feed your soil*
- ◆ *Garden tools*
- ◆ *Prep garden beds*
- ◆ *Test your soil*
- ◆ *Weed and mulch*
- ◆ *Fertilize*
- ◆ *Order seed catalogs*
- ◆ *Tool maintenance*
- ◆ *Plan your garden layout*
- ◆ *Add new plants*
- ◆ *Create a planting calendar*
- ◆ *Edge beds*
- ◆ *Install water features*
- ◆ *Prune plants*
- ◆ *Remove weeds*
- ◆ *Start seedlings indoors*
- ◆ *Clean up*
- ◆ *Get spring cleaning*
- ◆ *Get rid of pests*

*Happy Gardening to All!!*



## Acknowledgements and Thanks

Thank you to **Danielle Byrd** for this issue’s Cover Art , to **The Metropolitan Museum of Art** whose Open Access Policy allowed us freely to reprint images of objects from their Open Access Collection to this periodical, to **Lord Magnus von Lubeck** for his article “What Heralds Do”. To **Sir Eirik Martel** for his article “Using Bronze Age Tools”, to **Lady Una inghean Tamhais** for allowing the reprint of her Kingdom Poet Laureate winning poem, to **Captain Rodrigo de Albuquerque** for details on his A&S winning research paper, and to **TRHs Lochlainn and Paraskova** for responding to our questionnaire for “Spilling the Royal Tea”.



Special thanks also to the Kingdom Chronicler **THLady Ana de Granada** for her patience and her assistance, and to my Deputies **Lord Leopold Guotmann** and (less officially) **Mistress Christianna MacGrain** for their ongoing assistance and their contributions to this issue, to wit: “Spilling the Royal Tea” (Leopold), and “Spring in the Kitchen—Looking Into Ancient Grains, Part II” (Christianna).

In Gratitude.....

**Bronwen**



*Submissions for SEASONS (and we definitely invite them) should be sent directly to the Editor at [seasons@meridies.org](mailto:seasons@meridies.org), and accompanied by any graphics (in .JPG format) and by an appropriate Creative Release Form. These forms can be found on-line at <https://meridies.org/home/resources-and-reports/> under “Chronicler Resources”. The deadline for submissions to the Summer Seasons will be June 1st.*

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*Articles submitted to SEASONS should be short to moderate length, and deal with topics of interest to the populace. Artwork should, ideally, be at least 300 dpi and deal with period or SCA subject matter, or be presented in a period style. The deadlines for submissions are (Spring) March 1st, (Summer) June 1st, (Autumn) September 1st, and (Winter) December 1st.*