



March 2024 A.S. LVIII



Official A&S Supplement for the Kingdom of Trimaris



Volume. 4, Issue 1



Masterwork Art/Sci Entry by Gulf Wars Champion
Baroness Birna Isleifsdottir entitled
Recreation of Four Icelandic Grave Site Beads

Photograph by
Marla Roberson

Table of Contents



| | |
|--|----|
| Disclaimer, Period and Other Artwork in the Public Domain Citations..... | 2 |
| Letters from the Editors..... | 3 |
| From the Kingdom Minister of the Arts & Sciences..... | 5 |
| Upcoming Arts & Sciences Happenings..... | 6 |
| Upcoming Arts & Sciences Events..... | 7 |
| The Laurels Corner..... | 9 |
| Trimaris Gulf Wars Arts & Sciences Champions..... | 11 |
| G is for Galangal, or is it Galingale?..... | 16 |
| True Love Never Dies..... | 23 |
| To Write on More than the Three “P”s..... | 25 |
| Contributor Guidelines..... | 31 |
| Trimaris Arts & Sciences Officers..... | 32 |
| Meet Your Editors..... | 33 |
| Local Groups Art & Sciences Officers..... | 34 |
| Guilds..... | 36 |

Disclaimer

This is the March 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>.

©2024, 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..

March 2024 Edition



Period and Other Artwork in the Public Domain

| | |
|--|-------|
| Clip Art Line Drawings, Open Clip Art, Pixabay..... | Cover |
| Image from: <i>Innozenz IV, Apparatus super V libros Decretalium</i> , 296ff., Paris, Bibliothèque de la Sorbonne, ms. 31, f. 278..... | 1 |
| Bible, England, Oxford, ca. 1220. MS M.791 fol. 298r. NYC: Morgan Library..... | 2 |
| Narwhal: Koninklijke Bibliotheek, KB, KA 16 (Der Naturen Bloeme), folio 107v..... | 5 |
| Lobster: Bibliothèque Municipale de Valenciennes, MS 320 (Liber de natura rerum), folio 127r..... | 5 |
| Rubens, Peter Paul. <i>Vulcano forjando los rayos de Júpiter</i> . Madrid: Museo del Prado. Between 1636 and 1638. Accession Number: P001676..... | 6 |
| Dancing figures in Hoods. <i>Flemish Tournaï</i> . 1338-44. Bodl. 264..... | 7 |
| Detail from fol. 186r of <i>Les Cent Nouvelles Nouvelles</i> (MS Hunter 252), c.1500, Univ. of Glasgow..... | 7 |
| Paolo Uccello. <i>Saint George and the Dragon</i> . 1470. National Gallery, England..... | 7 |
| <i>Manuscript Beinecke MS.229 Arthurian Romances</i> , 1275-1300 CE. France, Yale University. Folio 282v..... | 8 |
| <i>Manuscript Beinecke MS.229 Arthurian Romances</i> , 1275-1300 CE. France, Yale University. Folio 040v..... | 9 |
| Detail. Anonymous artist, <i>Cantigas de Santa Maria</i> . 13th Century. Manuscript commissioned by Alfonso X of Castile the Wise (1221-1284). BCNF, Florence, Italy..... | 10 |
| S. Edwards, Sansum. Galangal. <i>The Botanical Magazine</i> , Volume: 22, 1805..... | 16 |
| Berthold Uslaub, a Nuremberg spicer who died in 1453. (Mendel II), <i>Die Hausbucher der Nummerger</i> . 1628. Zwölfbrüderstiftungen.StBN..... | 17 |
| Holy Women buying spices from merchant in the " <i>Egmont Breviary</i> ." New York, Morgan Library (M.87, fol. 202v). Utrecht, c. 1440..... | 18 |
| Feast of Job, <i>Bible historiale</i> (BNF Fr. 164), fourth quarter of the 14 th century..... | 18 |
| Monkey using mortar and pestle in upper margin of the <i>Hours of Charlotte of Savoy</i> . New York, Morgan Library (M.1004, fol. 164r). Paris, 1420-1425..... | 19 |
| BL Royal 14 E III <i>Estoire del Saint Graal</i> , La Queste del Saint Graal, Morte Artu, 152v. British Library. London, 1300-1325..... | 20 |
| La monnaie, commune mesure des échanges commerciaux, detail from Nicole Oresme's translation of Aristotle, <i>Ethiques</i> (1453-1454), Livre IX. Rouen, Bibliothèque Municipale, Ms. 927, fol. 145..... | 21 |
| Codex Manesse, Cod. Pal. germ. 848, Herr Heinrich von Morungen, c 1305-1315. Universitätsbibliothek Heidelberg..... | 22 |
| Codex Manesse, Cod. Pal. germ. 848, c 1305-1315. Universitätsbibliothek Heidelberg..... | 23 |
| Saint Margaret, tempera on wood, end of the 15th century, Archdiocesan Museum in Krakow, Poland... | 33 |
| Detail. <i>Italian Village</i> , Carl Rötteken, Undated. Chazen Museum of Art..... | 35 |



Letters from the Editors

So, as most know, war is upon us and we are blessed with five exquisite Gulf Wars Arts & Sciences Champions who will be fighting for the honor and glory of Trimaris. Information about them and their entries can be found on page 11, “Trimaris Arts & Sciences Champions”. Please join me in wishing them all luck and providence, knowing that they will do our Kingdom proud!

This issue is also rife with information, including our featured Laurel, Master John Lyttleton; our quarterly installment of the ABC’s of cooking; and a paper on – well, paper!

For those going to Gulf Wars who have a project they would like to present, there is an open Art/Sci competition on Friday, March 15th. Information can be found at the following link:

<https://www.gulfwars.org/activities/arts-sciences-2/arts-sciences/>. Please consider entering and representing our Kingdom.

If you are not able to attend, I hope that you find this newsletter some small solace.

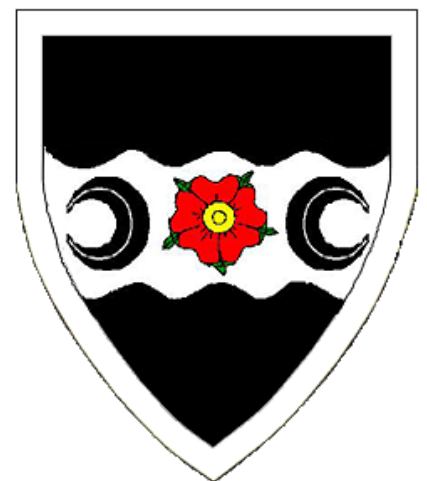
Do continue to submit your articles, creative writing, artwork and anything else you’d like to see published in *The Triskele* by sending them to triskele-editor@trimaris.org. It is by your contributions that we have an award-winning publication.

Yours in Service,

Melissent



**Maîtresse Melissent
Jaqueline la
Chanteresse, OL**



Letters from the Editors

These weeks leading up to Gulf Wars can be so hectic. There are things to pack, vehicles to make sure are in good working order, and if you are like me work at our real jobs to get ahead of before heading off to war.

I know I am so looking forward to seeing many of you there and many of my friends I only get to see once a year. I hope that you will have soaked up all that you have learned at War and bring it back home here to Trimaris and teach others.

I would like to encourage you to try your hand at teaching even if you haven't done so before. Events are always looking for people to share what they have learned and you do not have to have mastered the subject to teach it to others. Some of the best classes I have ever taken have been by those who are complete beginners themselves. Their passion for a new craft or art form really shines!

I'd love to start doing interviews with artisans and learn more about your craft and art forms and then publish those interviews here in the Triskele so others can learn too! If you would be interested in sharing your passion with me and having it published without having to do the work of writing it all out, reach out to me at triskele-editor@trimaris.org or via Discord/FB to set up a time to meet.

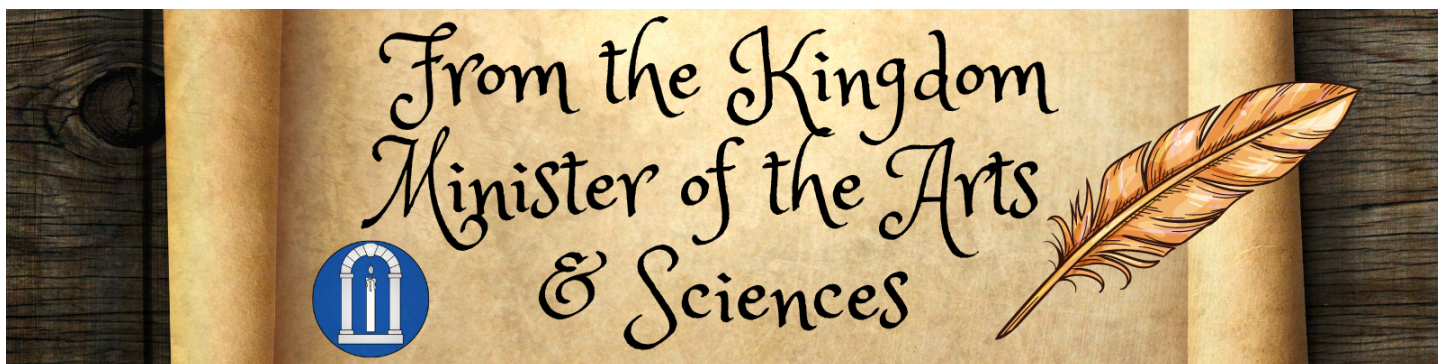
Yours in Service,

HL GUDRUN RAUÐHÁRR



**Honorable Lady
Gudrun Rauðhárr**





To the Populace Trimaris:

The Kingdom Minister of Arts & Sciences regrets that in her preparation for war, she was unable to write her quarterly letter. However, she encourages her Art/Sci champions and Trimarian judges to enjoy Gulf Wars and come prepared and ready to compete on Wednesday for the Arts/Sci Champion battle! She sends her love to you all. In the interim, here are two pictures of animals how the medievalists saw them.

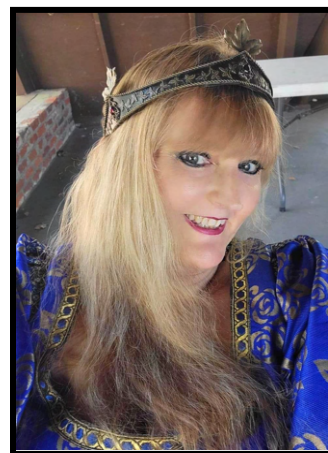


Narwhal

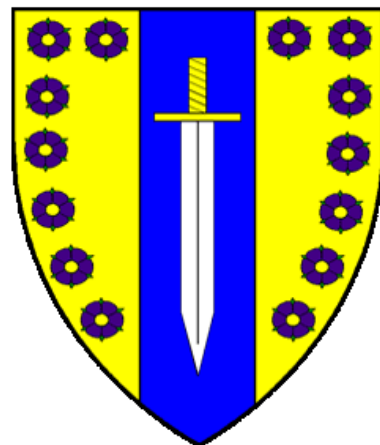
A narwhal is the monocerus or unicorn of the sea. This one has a horn on its forehead; a real narwhal's "horn" is actually a tooth.

Lobster

They fight with each other, using their claws like rams use their horns to batter their opponent. When they must defend themselves from enemies, they do so in groups. They are seen in such numbers that it seems they walk in herds. They will eat anything, but live mostly on dung and mud. They have broad tails so they must turn slightly when they fight. They are so terrified of the octopus that they die on just seeing one.



Duchess Larissa
Alwynn Clarewoode,
OL, OP, OR



Upcoming Arts & Sciences Happenings

EXPOS AND A/S CHALLENGES

April, May & June 2024

*Honorable Lady Laska Koudelka
m/k/a Mka Olya Novozhilova*

Greetings, good gentles!

I, Honorable Lady Laska Koudelka of Shire of Sangre del Sol, have the honor of running **I Did a Thing** monthly ArtSci challenges this year. We started this year with absolute fireworks, as 86 people participated in the challenge in January and have or will receive pearl and bead triskeles I made. January's beads were light blue, and each following month will be a different color, so you could collect them all!

Each month has a special theme. Post the picture of your project and tag me to receive a gift. If you complete all twelve, you will receive a special award made by me at the next Kingdom Arts and Sciences competition.

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 your triskele prize and if you participate in all twelve challenges you get a bigger prize also 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 Facebook threads for each month's activity where people can post and book the 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. Thank you all who came to craft with me in January and February! You don't have to participate in either for your

project to count; a simple post to Discord, Trimaris Arts and Sciences or Trimaris Populace Facebook groups and tagging me will suffice.

March is a brand new thing you learned, something you never tried in the past. Did you take a class at Gulf Wars or another event? 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!

April's challenge is wood. From whittling to building, from weaving baskets to carving to refurbishing a musical instrument, and anything in-between.

May is for gardening. You can foster food, medicinal, or dyeing plants outdoors or cultivate a windowsill garden. You can also forage for local plants for your SCAdian needs.

June's challenge is metal. From the finest wire for jewelry making to etching, from enameling to a hot forge, show off your talents in service of Hephaestus!



Upcoming Events with Arts & Sciences

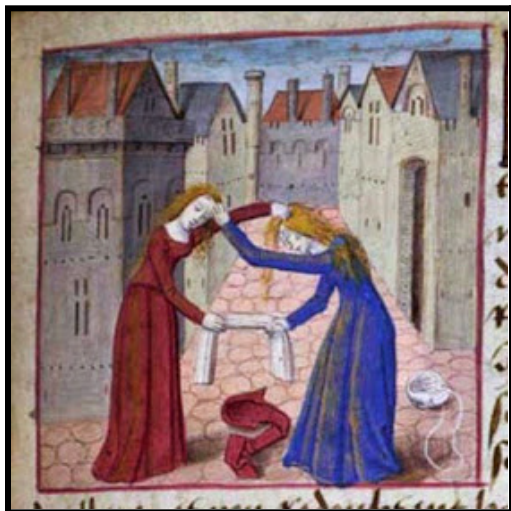
Spring Coronation



April 5, 2024 @ 8:00 am - April 7, 2024 @ 5:00 pm
Camp Challenge 31600 Camp Challenge Rd, Sorrento, FL

Battles of Bentonshire XI

April 20, 2024 @ 8:00 am



Hernando County Mining Assoc. Enrichment Center
800 John Gary Grubbs Blvd, Brooksville, FL,

St. George's Faire



April 26, 2024 @ 8:00 am - April 28, 2024 @ 5:00 pm
Camp Challenge 31600 Camp Challenge Rd, Sorrento, FL

Trimaris Memorial Tourney

Spring Crown Lyst



May 24, 2024 @ 8:00 am - May 27, 2024 @ 5:00 pm
Camp Challenge 31600 Camp Challenge Rd, Sorrento, FL





THE Laurel's Corner

Featuring



Master John Lyttleton



What is your SCA name and title?

Master
John
Lyttleton.

Have you been published in the Society?

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

What is your mundane name?

Ken Anders.

Tell me about your persona.

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

What is your specialty?

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

What does it mean to you to be a Peer?

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



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

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

If anyone has any questions or comments please feel free to contact me... My email is masterlyttle@yahoo.com.



Is there anything else you would like to add?



The Laurel's Corner is where we learn more about Peers of the esteemed Order of the Laurel. If you would like to nominate a Laurel, or, as a Laurel, if you would like to be featured, please send an email to triskele-editor@trimaris.org indicating your interest.

Trimaris Gulf Wars Arts & Sciences Champions 2024

Our representation at Gulf Wars XXXII in the Arts & Sciences Competition is unparalleled. Here are your 2024 Champions commenting on their work.

SCA Name: Ainbthen inghean Risleag

Mundane Name: Tamisan Latherow

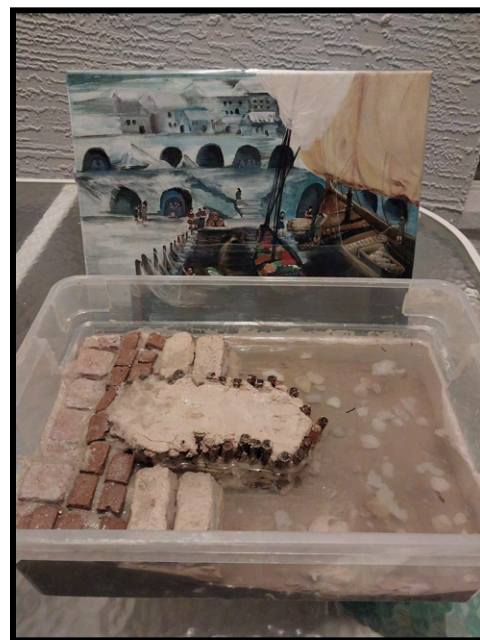
Barony of Marcaster

Roman Hydraulic (Marine) Concrete



Can you give us a brief overview of your entry?

Roman hydraulic concrete was first used around 22-15 CE. The harbor of Caesarea is an example of such. On a very simple scale, the concrete could be made into bricks and dumped into the ocean to create break-water areas, in the more complex, they were used to create the foundations for bridges, piers, and harbors. This project looked at the various methods found in the manufacturing process – from the creation of hydraulic lime, to the differences in construction methods found in historical documents, and compared them to the current archaeological records.



What changes, modifications, or enhancements to your entry are you doing to get ready for this Gulf Wars?

The original display was half the size and complexity of the GW entry, with now includes a breakdown of five different lime possibilities (including looking at time, complexity, and pH), six different manufacturing methods for the bricks themselves, and the construction of a cofferdam (pier), break-water bricks, and road bricks. Brich pitch tar was created and used as well.

What inspired you to research and create your entry?

A few years ago, my hometown tossed a bunch of stones into our bayou to assist with break-water issues, and then the *Popular Mechanics* article came out about Roman concrete and I thought that we should have done that instead, and wondered if it would be too difficult to manufacture. That was the primary reasoning behind the project, the other part was I just thought how awesome it would be to try and make something that is still standing.

What part of your entry did you find most challenging?

The scale. Working on such a small scale, there were certain items I just couldn't do. I had to find alternatives that would allow for similar results without compromising the overall project. The other part was the not-knowing if a certain mix would work until I put it in water. I lost two batches of bricks because of this, and had to try again with very limited resources.

What part of creating or researching your entry did you enjoy the most?

I enjoyed the science behind the project. Recreating a mini-lab on the patio to test pH and adhesive qualities was a lot of fun.

Anything else you would like to share?

We have a tendency to focus on the Arts and not as much on the Sciences in A/S. I think more people should ask 'why' when doing their research ... why does the paint need a certain gum, why does the wild yeast rise, why was leather treated in that way? Personally, I think those questions are just as important as the final output.

SCA Name: HL Philippe D'Artaignan

Mundane Name: John Duncan

Shire of Sudrholt

Hearts of Gold

Can you give us a brief overview of your entry?

Mid to late 16th Century European Bobbin lace made with gold thread.

What changes, modifications, or enhancements to your entry are you doing to get ready for this Gulf Wars?

Adding some additional information to my documentation and reprinting it.



What inspired you to research and create your entry?

I wanted to do something artsy, but I am not much of a painter or calligrapher. I found bobbin lace and gave it a try. I made simple patterns and then started making bobbin lace bookmarks which I have given away to past royals and others. Speaking with Caitriona about her making garb for the queen, I thought I would add some lace to the mix. So, I made the entry with the intent on it being sewn onto a veil. Once Gulf Wars is over, it will be given to the Queen.

What part of your entry did you find most challenging?

Nuw Modelbuch, a 1561 published bobbin lace pattern book, of which I have a facsimile copy, does not include instructions, only the pattern and the number of bobbins needed. I had to try to determine what stitches to use and how many to use to make it.

What part of creating or researching your entry did you enjoy the most?

The making, though repetitive, was a wonderful challenge. I would say the greatest joy comes in the giving away of the finished piece.

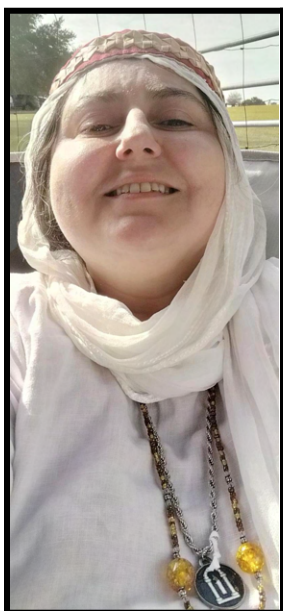


Anything else you would like to share?

I hope to teach a beginner's bobbin lace class as soon as I get the required amount of bobbins.

SCA Name: Dvoryanka (HL) Varvara Laska doch' Koudelka

Mundane Name: Olya (Olga) Novozhilova
Shire of Sangre del Sol
Nalbinding, Mittens in Oslo Stitch



Can you give us a brief overview of your entry?

My entry is a pair of nalbinding mittens, done in Oslo stitch and decorated with embroidery, based on archeological findings from Northern Europe in the Viking Age and beyond. For the final pair I spun and dyed my own yarn for both the main body of the mittens and for the embroidery.

What changes, modifications, or enhancements to your entry are you doing to get ready for this Gulf Wars?

I am making a new pair of mittens, since my spinning consistency has improved over time, and enhancing my display.

What inspired you to research and create your entry?

I enjoy nalbinding and the community around it, the people are very welcoming and love to share tips and resources. I made mittens before for practical purposes, but wanted a pair that really looked like the real thing to elevate my kit.

What part of your entry did you find most challenging?

It is hard to get good academic resources, since textile research is a fairly new field and most of it is focused on woven fabrics. Often the museum pieces are misidentified as knitting and it takes living archeologists to identify the types of stitches. It is very satisfying that academics and curators often turn to groups like ours to get more information on the nature of their items.



What part of creating or researching your entry did you enjoy the most?

I enjoy the process of making the item itself, the satisfaction of creating the item, the physicality of bringing the idea to fruition.

Anything else you would like to share?

The Trimaris artisan community has been so very supportive, it is a pleasure to share my passions with others, to learn and to teach.

SCA Name: Yrsa Mýrkjartansdóttir

Mundane Name: Melissa Deck

Shire of the Ruins

A Study of 16th Century Work: Assisi Dragons

Can you give us a brief overview of your entry?

My project is an embroidery based on an altar cloth from the 13th -16th century in the Assisi region of Italy. It is done on 28 count cotton evenweave cloth with red silk thread. Four dragons and four corner scrollwork encircle a small medallion, using long arm cross stitch and Holbein stitch. There is approximately 2.1 miles of thread in a 7"x7" area. The project took 320 hours.



What changes, modifications, or enhancements to your entry are you doing to get ready for this Gulf Wars?

For Gulf Wars, I am adding a border to the piece. It is a repeating floral and vine motif that I modified from the original design to fit my working area. The flowers are similar to the ones used in the center medallion and corner scrollwork and ties the piece together nicely.

What inspired you to research and create your entry?

My favorite mundane hobby is doing modern cross stitch, which I have done for the past 30 years. I wanted to find a project that used the historical version of cross stitch. Assisi work uses long arm cross stitch and Holbein stitch. While many of the extant pieces I found were borders, I chose an altar cloth piece that I could fit onto my embroidery frame.

What part of your entry did you find most challenging?

The most challenging part of my entry was making sure the repeating and mirrored motifs all lined up and matched each other.

Assisi work is different than other types of embroidery in that the outline is done first, then the filling cross stitches are done. It was a challenge feeling like the project was being done “backwards.” This is also the largest monochromatic piece I have ever done, using 8 skeins of red silk floss in total.



What part of creating or researching your entry did you enjoy the most?

I have been a fan of Assisi work for a long time, and I am glad that I had the opportunity to recreate a piece. There are many beautiful and interesting motifs, both religious and secular. This is the first time I've used a fully dressed slate style embroidery frame instead of a scroll frame, and I found that it was easier to maintain tension, which is an important element for embroidery.

Anything else you would like to share?

I loved working on this project and am looking forward to my next one. Looking forward to representing Trimaris at my first Gulf Wars!

SCA Name: Birna Isleifsdottir

Mundane Name: Gypsy Teague

Shire of Sudrholt

Four Icelandic Bead Digs

Can you give us a brief overview of your entry?

Four Settlement Era Icelandic digs that produced glass beads are recreated from the original photographs and conversations with the principle investigators.

What changes, modifications, or enhancements to your entry are you doing to get ready for this Gulf Wars?

None. The entry is complete.

What inspired you to research and create your entry?

I shot the photos and know the principle investigators. From there it was a no brainer.

What part of your entry did you find most challenging?

Making a tiny owl for one of the necklaces.

What part of creating or researching your entry did you enjoy the most?

Making a bead knife. The tools were not judged but included to show what the bead makers would have used. I really like my bead knife.

Anything else you would like to share?

Always enjoy the journey. Once you get to the destination most find there isn't anywhere else to go.



G is for Galangal, or is it Galingale?

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, “G is for Galangal/Galingale.”

This ingredient has always confused me, so this article will go into some scientific details about each plant (yes, they are different plants), and provide the fruits of my research into which is which in what recipes. The results have provided a few solid answers, but, as usual, has created more questions.

Here’s the etymology. The etymologists seem to be of two minds regarding these words. When you ask for the etymology of “galangal”, you get this: Galangal: Middle English *galingale*, via Old French from Arabic *ḵalanjān*, perhaps from Chinese *gāoliángjiāng*,

from *gāoliáng* (the name of a district in Guangdong Province, China) + *jiāng* ‘ginger’. As you can see, “galangal” and “galingale” are not separate and distinct words, but seem to be interchangeable.

When you ask for the etymology of “galingale”, you get the same type of story. Galingale: Middle English, borrowed from Anglo-French, Galangal; sedges of the genus *Cyperus*, so called from their aromatic rhizomes. The definition bothers me a bit, since Galangal isn’t a Cyperus sedge at all, but an *Alpinia* member of the ginger family. I found this colorful description, as well: “Galingale: Well... the word has been in English for quite a while. Here’s Geoffrey Chaucer mentioning it in the prologue of his *Canterbury Tales*: “A Cook they hadde with hem for the nones To boille the chiknes with the Marybones And poudre marchaunt. tart and Galyngale.” English got it from Anglo-Norman, which came from Old French; Old French spelled it a few ways, one of which was *galangal*, but by the time it got to English we preferred something more like *galingale* or *galyngal* (until recently). The OED tells me that Old French got it from



Arabic *kalanjān*, and Arabic borrowed it from Persian, which might have gotten it from somewhere else but who knows – it might (per Wiktionary) trace back to Chinese *gāoliángjiāng*, which means “ginger from Gaoliang.”

<https://sesquiotic.com/2019/03/06/galangal-galingale/>

Since the etymology is about as clear as mud, and most of the sources I checked treat galingale and galangal as pseudo-synonyms, let me see if I can un muddy the waters a bit with the taxonomy of the plants.



“Galangal is of three types: lesser galangal, greater galangal, and light galangal. The reddish-brown rhizomes are used as condiment and have an aromatic spicy odor and a pungent taste. The lesser galangal (*Alpinia officinarum*), a member of the family *Zingiberaceae*, is a native of southern China. The rhizome is smaller and has a stronger odor and taste. The lesser galangal is used as a spice in cooking and also in medicine and for flavoring liqueurs. It is also used to impart a pungent flavor to vinegar. The greater galangal (*Alpinia galanga*) is also a perennial herb with showy flowers and beautiful foliage. It is commonly found in Indonesia and Malaysia and is also cultivated in Bengal and southern parts of India. The green rhizomes contain essential oil consisting mainly of methyl cinnamate and cineol. It gives a pungent taste like a mixture of pepper and ginger. Medicinally, it is useful in respiratory troubles, especially in children. The rhizomes are also carminative and stomachic. The

light galangal (*Alpinia speciosa*) is a native of the Eastern Archipelago, off the Coromandel Coast of southeast India. Its rhizome is much larger and is generally used as substitute for greater galanga, and even as a substitute for ginger in many preparations.”

<https://www.sciencedirect.com/topics/pharmacology-toxicology-and-pharmaceutical-science/alpinia-officinarum>

“Galingale (*Cyperus longus*): The root is an aromatic tonic. It was at one time considered to be a good stomachic and useful in the first stages of dropsy, but it has now fallen into disuse. The leaves are used in basketry and for weaving hats, matting, etc. The root and stem have the scent of violets and are used in perfumery. The aroma becomes more pronounced when the root has been dried and left to age. A fibre obtained from the plant is used in papermaking.” <https://pfaf.org/user/plant.aspx?latinname=Cyperus+longus>

Common names include Sweet Cyperus, Sweet Galingale, Galingale, Water Rush, and English Galingale. The genus *Cyperus* also contains papyrus among its hundreds of species.

Here’s an interesting tidbit that sheds a little light. In a paper entitled ‘Medieval European Medicine and Asian Spices’ by Jong Kuk: “Asian spices were considered to be more effective than the native European ingredients in medieval European society. So, people preferred

medicine with Asian spices if they could afford it. For this reason, doctors prescribed cheaper medicines made of native herbs to poor patients, and medicines made of imported spices to rich patients. For what reasons did Europeans regard Asian spices to be special? One of the primary reasons was because Asian spices were more expensive than European native spices. As in the old French saying, as expensive as pepper (*cher comme poivre*), Asian spices were valuable items in Europe. Inaccuracy or lack of information on the origin, production procedures, and distribution routes made Asian spices more mysterious, and this mystique increased their value.”

https://www.academia.edu/25048935/Medieval_European_Medicine_and_Asian_Spices

Why is this interesting, you might ask? *Cyperus longus*, or galingale, is native to Britain and most of Europe, some of the Mediterranean, and North Africa. It may have been one of the ‘rushes’ we know were used on the floors of medieval buildings. Makes sense, since the roots and stems smell like violets.

Here’s another interesting tidbit. From a paper entitled ‘Incense in medicine: an early medieval perspective’ by Claire Burridge: “The significance the Carolingian court placed on the correct performance of the liturgy would suggest that efforts were made to ensure that sufficient amounts of incense reached churches for use in Christian ritual. The wealth of the church, moreover, would have made possible the purchase of the exotic ingredients involved in incense production. A letter in the *Collectio sangallensis* provides more details of the types of exotic goods in circulation... While the fruits and spices, including dates, figs, pomegranate, cinnamon, galingale, cloves, mastic, and pepper, all appear in medical texts, some of the products, such as cinnamon, galingale, and mastic, are also found in certain incense recipes.



Csg. 878, a manuscript thought to be Walahfrid Strabo’s *vademecum* ...includes two lists of ingredients. The first has no title while the second is labeled *Item aliter*. These lists, covering roughly two-thirds of the page, are the only written material on page 334. Although a number of different hands can be seen within the manuscript, Bernhard Bischoff has suggested that the hand responsible for the widely spaced remedies of page 333 and for the incense recipes on page 334 is Walahfrid’s own; he dates the writing on these pages to the same period and the uniformity within this section of text may reflect the planned placement of the incense recipes within a medical

context.” <https://onlinelibrary.wiley.com/doi/full/10.1111/emed.12394>

The photo of the original manuscript of the incense recipe on page 334 shows that ‘galingale’ is written as “ciperi”. Again, interesting, since galingale’s Latin taxonomic name is *Cyperus longus*.

I know, you’re wondering where I’m going with all this, right? The answer is down a rabbit hole, of course. Here’s another interesting bit of information, from Claire Burridge’s thesis: ‘The challenge of terminology must be addressed as the identities of many ingredients continue to be debated. [Some are] straightforward, such as the mistaken use of ‘galingale’ versus ‘galangal’. English translators have often used the former when describing both cyperus and galangal (and their orthographic variants), though these represent entirely unrelated plants: galingale should be used to describe certain types of sedges (cyperus), whereas galangal refers to a tropical plant in the ginger family (*galanga*). This modern terminology mix-up has caused some confusion regarding the initial appearance of galangal in the Latin west. Carlo Battisti, for example, argues that galangal was introduced to Western Europe in the thirteenth century, though instances of galangal in earlier manuscripts certainly suggest otherwise. C. Battisti, ‘Repercussioni lessicali del commercio orientale nel periodo giustiniano’, in *Moneta e scambi nell’alto medioevo: VIII settimana di studio*, 21-27 aprile 1960 (Spoleto, 1961), 627-82.

<https://www.repository.cam.ac.uk/bitstream/handle/1810/303394/Burridge-Thesis.pdf?sequence=1>

Finally, someone who agrees with me that the words are not synonymous and shouldn’t be treated as such. Arguments about “what does that word actually mean” will continue for as long as scholars, food historians, and reenactors continue to pursue the elusive meanings of the ingredients in recipes written down centuries ago. I may have a dog in this fight.

So here’s what I currently think, from an English recipe corpus point of view. There may have been the Malaysian import Galangal (*Alpinia galanga* and/or *officinarum*) in use in England by the 13th-14th centuries. No current food remains inquiries have given us scientific proof, and the language is no help. There was certainly Galingale growing wild in England, and the incense and medicinal texts show that it was used for those purposes. Again, the language itself offers no clarity. English recipes almost all show galingale or galyngale as ingredients. Galangal is used less often, but it does show up one in a while. Perhaps they knew of galingale, which may have been regularly foraged as rushes, and the cooks and physicians serving the elites knew of galangal as an expensive, imported spice. Perhaps this knowledge provided a substitution of a locally-available ingredient for one that was imported, pricey, and possibly hard to obtain. Can I prove it? The short answer is, not really. But, most of the practical research into recreating historical recipes contains a lot of subjective guesswork, much of which cannot be scientifically proven, either. We read the recipes, we hope the translator did a good job, and when it’s not really clear, we take a stab in the dark and hope to come up with something tasty, or at least edible. In looking



through the recipes you will see that they knew that galingale and ginger were two different ingredients. They are often listed one after the other in the list of spices to use. Did they use both of them together in the spice mix, or, as with most spice mixes, did each cook have their own “secret herbs and spices” list they shared with no one? I’m betting on the latter.

Since galingale is not native to the US, acquiring the rhizome may be problematic. Most of the sites which tout galingale for sale are actually selling galangal, not galingale, seemingly assuming that they are the same. Here are the cultivation notes from

<https://pfaf.org/user/plant.aspx?latinname=Cyperus+longus>

“Prefers a moist sandy loam. Succeeds in any good garden soil so long as it does not dry out, it also grows well in up to 30 cm of water. Plants are hardy to about 5° F. A very ornamental plant, though it can spread freely at the roots when well-suited. Galingale was one of the favourite spices of the medieval kitchen and was an ingredient of 'pokerounce', a kind of medieval cinnamon toast. It is rarely used at present. Both the root and the stem have a sweet moss-like perfume, resembling that of the violet but not so pure. The aroma becomes more fragrant with age.”

Like its relative, papyrus, it would seem that this plant would be a great water feature plant. If you’re interested in growing it, check with your closest water garden nursery provider. Could be an interesting Art/Sci project!

Here are some recipes for galingale and galangal and galentyne.



This is an excerpt from **MS Douce 257**, (England, 1381). The original source can be found at www.MedievalCookery.com.

Connyngys in grauey schul be sodyn & hakkyd in gobettys; and grynd gyngyuyr, **galyngale** & canel, & temper it vp wyþ god almand mylk & boyle it. & nym macys and clowys and kest þerin, & þe conynggis also, & salt hym & serue it forþe.

My modernization: Rabbits in gravy shall be boiled and hacked into gobbets; and grind ginger, galingale & cinnamon, & temper it up with good almond milk & boil it. & take mace and cloves and cast therein, & the rabbit

also, & salt it & serve it forth.

This is an excerpt from **Enseignements qui enseignent a apareillier toutes manieres de viands**, (France, ca. 1300 - D. Myers, trans.). The original source can be found at MedievalCookery.com

If you want to make fish jelly, break the back of the fish and cut it into pieces, that is to say: carp and tench, bream and turbot, and put to cook in good, strong wine; Then take cinnamon, ginger, long pepper, galingale, lavender and a little saffron; Then grind and put all together; And when you strain it of the fire, then in take out the fish in a bowl and

pour thereon; and if you see that it is too thick, then sieve it and let it cool until the morning, and by then take it likewise like jelly.

This is an excerpt from **Ancient Cookery [Arundel 334]**, (England, 1425). The original source can be found at [R. Warner's "Antiquitates culinariae" \(1791\)](#)

To make galantyne. Take crustes of bred, and stepe hom in broken wyn or vynegar, and grinde hit smal, and drawe hit up with vynegur thurgh a streynour, and do therto poudor of **galyngale**, and of canel, and of ginger, and serve hit forthe.

My modernization: To make Galantyne. Take crusts of bread, and steep them in broken wine or vingar, and grind it small, and draw it up with vinegar through a strainer, and add powder of galingale, and of cinnamon, and of ginger, and serve it forth.

Galantyne is a sauce, usually served alongside a protein entrée. There are a lot of recipes for it, some which contain galingale, and some which do not. Here we see another example of ginger and galingale used together to spice a dish.

This is an excerpt from **Fourme of Curye [Rylands MS 7]**, (England, 1390). The original source can be found at [MedievalCookery.com](#)

Sauce madame [for a goose]. Tak sauge, persel, ysop. & saveray quinces, perus, garlek, & grapes & fylle the gees therwith & sowe the hole that no grece come out & rost hem wel & kepe the grece that fallith ther of, tak galentyne & grece & do in a possinet, whan the gees beth rosted y nowhgh, tak & smyte hem on pecys, and tak that is withinne & do hit in a possenet, & put therinne wyne if hit be to thick, do therto poudour of **galyngale**, poudour douce & salt, & boyle the sauce & dresse the geese in dishes & lay the sew onoward.

My modernization: Take sage, parsley, hyssop, and savory, quinces, pears, garlic, and grapes, and fill the geese, and sew the hole so no grease comes out, and roast them well and keep the grease that falls from it. Take galentyne [another sauce, see above] and the grease and put it in a pot [possinet is a half-gallon pot]. When the geese are roasted enough, chop them into pieces. Take the stuffing and add it to the pot. Add wine if it's too thick, add powdered galingale, powder douce and salt, and boil the sauce. Arrange the geese in dishes and lay the sauce on it.

Whew! Sorry, but not sorry this one is so long. The rabbit hole was deep and convoluted, but worth the trip. If anyone wants to take a stab at growing real galingale (*Cyperus longus*), please let me know. I'd love to have some fresh rhizome to cook with!





Photographic Images:

Bogdan. "Planta mlastina". 2 July 2005.

https://commons.wikimedia.org/wiki/File:Planta_mlastina.jpg

https://en.wikipedia.org/wiki/GNU_Free_Documentation_License

Piano non troppo. "Galangal Ready for Preparation". 20 September 2008.

https://commons.wikimedia.org/wiki/File:Galangal_ready_for_preparation.png

True Love Never Dies

Maestra Ambra Michelli

Her true love came a courting, a courting well he came
Though poor as any pauper, she loved him all the same
She loved him as the morning sun loves the early dew
He loved her as fair cupid favors well the bending yew
Her father most concerned decided wealthier she'd wed
Promised that the miller would soon share her marriage bed
So challenging the whims of fate she vowed to turn the tide
And so she took her suitors both unto the water's side

Chorus:

Singing Hey Ho into the spray he goes
Hey Ho into the river she flies
Hey Ho as the wind and rain and the leaves do fall
Hey Ho true love never dies

From off her slightest finger, she pulled a silver ring
And promised he who found it first would marry her
come spring
But slyly did she slip a stone into her grasp instead
And tossed it oh so cleverly into the riverbed
Then both men leapt into the spray to meet her heart's demand
She planned to slip her silver ring into her lover's hand
So cunningly she crafted fate toward all she could wish
And smugly watched the miller rise like some befuddled fish

Chorus

Her triumph all but in her grasp she thought she'd won the game
Her one true love had yet to rise so thrice she called his name
So suddenly her worry flared well fueled by her fears
In horror saw what she had done and many were her tears

She threw her cloak from off her back and leapt into the spray
She found herself imperiled as the river had its way
The icy current dragged her down, drowning out her cry
Just then her lover caught her hands and pulled her to the sky

Chorus



Her true love pulled her to the shore, the mud was thick and cold
He cut the corset from her breast and kissed her full and bold
The water trapped within her rose and spared her cruel death
She slipped the ring into his hand before she drew first breath
He knew the trick at once and laughed to share their secret jest
He raised the ring to show the miller he had won the test
Come spring the two were married and they lived there till this day
And all along the river side, their clever children play

Chorus

Chorus



Hart's Haven Music

<https://www.hartshavenmusic.com/>

© Samantha Moore

To Write on More than the Three Ps

By Mester Udvarhelyi Barar Aeryck, OP, OL

The sources of our knowledge lie in what is written on bamboo and silk, what is engraved on metal and stone, and what is cut on vessels handed down to posterity.

— Mozi, Chinese philosopher, 5th Century B.C.E.



Most of us are familiar with the three main forms of substrate available to us in contemporary times: papyrus, parchment and paper. All three have been around millennia.

But what was used before the advent of any of these, or in places that lacked access to them? Did they just do without?

You're kidding, right?

As you probably surmise, no they didn't. Many civilizations developed or found — and used — other ways to record the vital facts of their society as well as the minutia of their cultures. What follows is a brief compilation of some of these other mediums.

But first, a quick review of what we know about the Three Ps:

Papyrus: The use of papyrus, made of pounded strips of pith of the *Cyperus Papyrus* plant, as a writing material goes back more than 4,000 years. Who first discovered that the plant could be used in this manner — it already was used as a food, for boats, housing, furniture, sandals and toys — or how it's made is not recorded anywhere, rather ironic for a culture that kept records about nearly everything else. Though used extensively throughout the Mediterranean and Europe until the 11th century C.E., knowledge of papyrus' use and making mostly vanished until it was resurrected in the 1960s.

Parchment: Though legend tells us parchment was born of a papyrus embargo imposed by Egypt's Ptolemaic rulers, the process of converting animal skins into a paper-like writing material was known for a couple hundred years B.C.E. The multi-stage process — cleaning, scraping, lime bath, stretching, more scraping and sanding — was refined in Pergamon (modern-day Turkey), from which it takes its name. Scribes will say it's all vellum, but



parchmenters know that “vellum” usually is made just from the tender young hides of a lamb or calf; everything else is parchment (rule of thumb: all vellum is parchment, but not all parchment is vellum!). For several centuries parchment was the go-to substrate, especially after papyrus disappeared, but it was expensive and its making was time consuming.

Paper: Ts'ai Lun (also Cai Lun), a functionary in the court of China's emperor at the beginning of the 2nd century C.E., is generally credited with the invention of paper in 105 — an achievement ranked among the Four Greatest inventions of China. But there's evidence the craft was practiced in outlying areas of China for a couple hundred years before he introduced the procedure. One tale, probably apocryphal, tells that he was assigned a task of transcribing a bunch of records written on bamboo, but on his way home the cart broke a wheel and spilled hundreds of records over the cart path. “There must be a better way,” he reportedly thought.



He found provincials making an early form of paper using macerated hemp, bits of fishing nets and rags, dredging a slurry of these bits with a flat sieve and letting it dry. Ts'ai Lun adopted this procedure and adapted it to create the process we know still today. It's believed he first discovered how to use the inner bark of mulberry to make the slurry.

Kept a secret for hundreds of years in China, knowledge of papermaking first spread to Korea and then Japan. A war in the eighth century brought the knowledge to Islamic cultures in Central Asia. From there papermaking spread to Syria, Egypt (Damascus and Samarkand became great centers of papermaking), and later into Spain and the rest of Europe.

And then there are the lesser-known mediums, some that go back to the earliest civilizations. Among the first materials used include records on bones and shells, inscriptions on metals and clay, and engravings on stone and jade.



Clay tablets: One of the earliest portable mediums for writing were tablets made of clay — about 5000 years ago in Mesopotamia, Babylon and Assyria. “Clay tablets were portable, about 16 × 14 cm, could be hand-held, and sometimes were double-sided,” notes M. Castillo in “The Evolution of the Page:”

They were mainly used by students who indented the clay with wedge-like instruments made from bone or wood. It is remarkable that the Sumerians did not break their texts to continue them on the opposite side of the tablet — that is, their intended text had to fit perfectly onto one side of a tablet. Clay tablets were then sun-baked; this process made

them fragile and probably explained their relative scarcity. A benefit of sun drying was that the material could be recycled by soaking in water.

Bamboo and Wood: Bamboo and wood “were the earliest materials used for books and documents in China,” writes Tsuen-Hsuei Tsien in *Written on Bamboo & Silk*, a book tracing the development of substrate from the earliest days in China. They served a longer period in Chinese history prior to paper than any other medium. No books on bamboo still exist from before the Warring States period (468-221 B.C.E.).

For writing, bamboo was cut into cylinders of the length needed, then split. After the green skin was scraped off — a process called shaqing — the pieces called “tablets” were dried over a fire to prevent decay. Text was written vertically on the tablets. They were then stacked and held together with string, much like the rolling mats used by sushi makers.



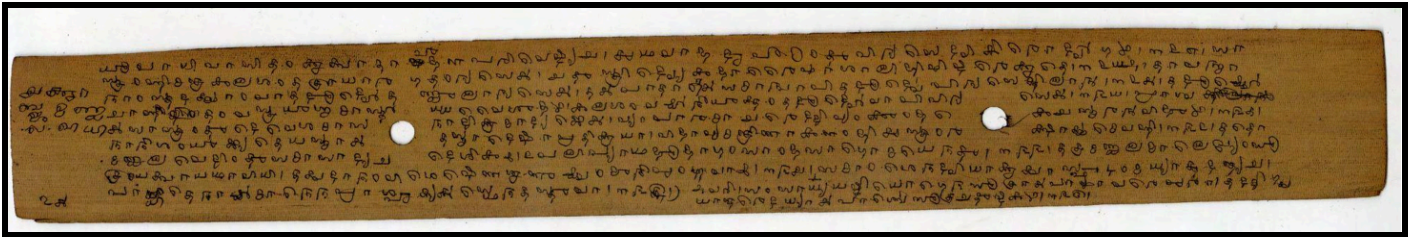
Silk: Though silk is mainly associated with fine fabrics, it apparently was used on occasion for writing in China in the third century B.C.E., writes K.T. Wu in his essay “The Chinese Book: Its Evolution and Development.” “The first step was a sort of near-paper made of raw and crude silk or satin.” Wu states evidence exists proving that “wood, bamboo and silk were employed in the Chou Dynasty.”

The silk employed for writing was about one foot broad and its length was determined by the contents of a book. Later he notes, “being soft and light, silk could be easily made into a roll more or less similar to that of papyrus or vellum.”

The “earliest known literary references to the use of silk as a writing material date from about the sixth century B.C.E.,” notes Tsien in *Written on Bamboo & Silk*. “It was used only when bamboo and wood did not suit the special purposes” and “as usually employed as a material for final editions of books.”

Yet it was expensive to make and the silk was better suited for clothing, anyway.

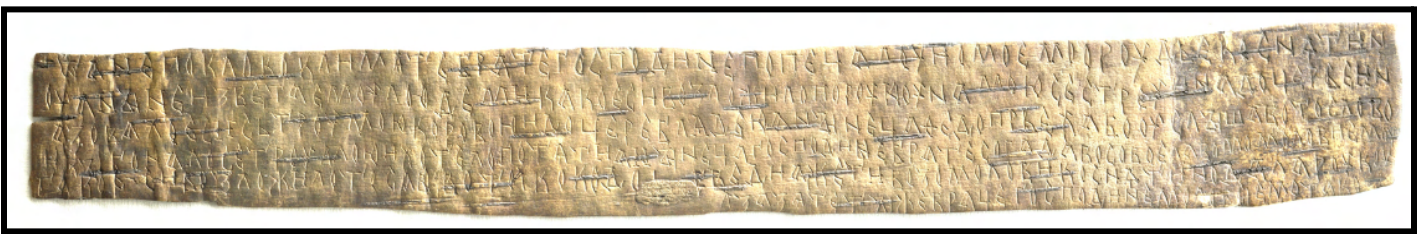
Palm-Leaf Manuscripts: For thousands of years in Malaysia, Buddhist monks crafted a substrate from palm leaves. “Palm leaves were among the first writing materials to be used, and some sources say Sanskrit was first written on this material more than 6000 years ago,” notes a University of Southern Mississippi promotional website column focusing on a display of palm-leaf manuscripts at the McCain Library several years back.



U.S. diplomat Montgomery Schuyler Jr., assigned to the U.S. Embassy in St. Petersburg, Russia, writes about encountering these manuscripts in Bangkok, Siam (now Thailand) in the early 1900s and how they were created. “Printing has of late years made little headway in displacing hand work for the reproduction of the sacred books of the priests,” he writes in “Notes on the Making of Palm-Leaf Manuscripts in Siam,” published in 1908 in the *Journal of the American Oriental Society*.

He describes the process: leaves of palm trees are brought in from the countryside in bundles, “each leaf being about 18 inches long and doubled in the middle.” These leaves — we’d call them fronds — are given to the priests by peasants “as a means of ‘making merit.’” First, the midrib of each leaf was cut away “making two leaves of each leaf of the tree.” The leaves are trimmed and sanded before scribes inscribed the leaves with a metal stylus. After each leaf is inscribed, it would be “smeared with soot then wiped off and scoured with clean sand.” The finished leaves are stacked, put into a press and trimmed, and sometimes gilded. They are later tied together “by a string running through holes in the middle of the leaf.”

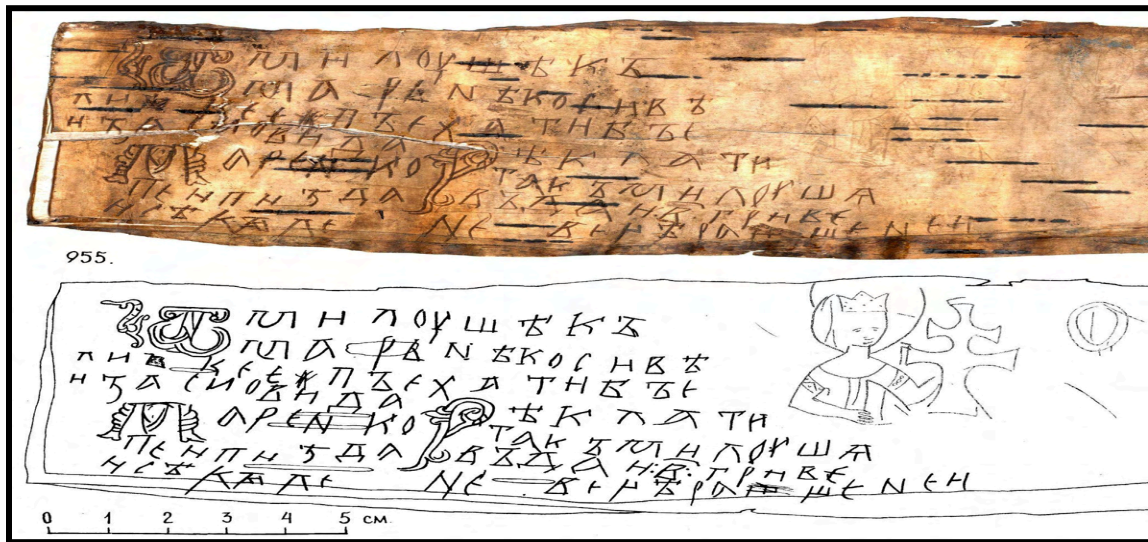
(Thanks to Messer. Giuseppe Francesco di Borgia, formerly of Trimaris, for bringing this to my attention)



Birch Bark: Recent archaeological excavations in Russia have uncovered, among items from medieval Novgorod, pieces of letters written on the bark of the birch tree. Anyone who’s spent time in Northern forests is familiar with this tree; its bark is white, thin and flaky — almost a natural form of paper, although it’s the inner bark that’s actually the writing medium. One of the oldest pieces found in Veliky Novgorod belonged to a boy named Onfim in the 13th century, who “left notes and homework exercises scratched in soft birch bark,” according to an article on the dig in a Russian archaeological website.

Many of these manuscripts are two millennia old; some Gandharan Buddhist texts, from a region now known as Afghanistan, date back to the first century C.E. The longest of these manuscripts, in the British Library collection, is 84 inches long.

The material was used in numerous Asian cultures, even today.



(Thanks to Maestro Mighel le Brewere of Calontir for bringing this to my attention)

References:

Written on Bamboo and Silk: The Beginnings of Chinese, Books & Inscriptions, Tsuen-Hsuei Tsien, Second Edition, 1962, 2004, University of Chicago Press

"The Evolution of the Page," M. Castillo, editor in chief, *American Journal of Neuroradiology*, August 2013

"The Chinese Book: Its Evolution and Development," K.T. (Kwang-Tsing) Wu, published in *T'ien Hsia Monthly*, Vol. III, No. 1, August 1936

"Palm Leaf Manuscript," Diane DeCesare, Item of the Month,
https://lib.usm.edu/spcol/exhibitions/iotm_nov_08.html

"Notes on the Making of Palm-Leaf Manuscripts," Montgomery Schuyler Jr., published in *Journal of the American Oriental Society*, Vol. 29, 1908

"About the discovery of a new birch bark letter in Veliky Novgorod," P.G. Gaidukov, O.M. Oleynikov, A.A. Isaev, *ИНСТИТУТ АРХЕОЛОГИИ РАН*,
<https://archaeolog.ru/ru/press/articles/o-nakhodke-novoy-berestyanoy-gramoty-v-velikom-novgorode>, October, 2020

"A preliminary survey of some early Buddhist manuscripts recently acquired by the British Library," Richard Salomon, published in the *American Oriental Society*, Vol. 117, No. 2, April-June 1997

Photographs:

- “3 P’s.” Photograph by Mester Udvarhelyi Barar Aeryck, OP, OL
- “Parchment.” Photograph by Mester Udvarhelyi Barar Aeryck, OP, OL
- “Hemp paper.” Photograph by Mester Udvarhelyi Barar Aeryck, OP, OL
- Copy of a monumental inscription of Rimush-AO 5476. Early 2nd millennium BCE. Louvre Museum, Department of Oriental Antiquities, Richelieu wing, ground floor, room 2.
- “Silk paper.” Photograph by Mester Udvarhelyi Barar Aeryck, OP, OL
- Unidentified Palm-leaf manuscript. Cleveland Public Library. Fine Arts and Special Collections Department.
- Birchbark letter N 531. 1280 – 1300. Wikimedia Commons.
- Birch bark letter N 955, 12th century. V. Yannin. “NOVGOROD BIRCH BARK MAIL 2005.” *Science & Life*, No. 3, 2006.
- “Parchment Stretched.” Photograph by Mester Udvarhelyi Barar Aeryck, OP, OL



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



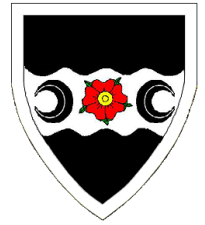
Trimaris Arts & Sciences Officers

| | |
|--|---|
| <p>Kingdom Minister of Arts and Sciences</p> <p>Email: artsci@trimaris.org</p> | <p>Duchess Larissa Alwynn Clarewoode, OL, OP, OR</p> |
| <p>A&S Warrant Officer</p> <p>Email: ASWarrants@Trimaris.org</p> | <p>Maîtresse Melissent Jaqueline la Chanteresse, OL</p> |
| <p>Chancellor of Trimaris Royal University</p> <p>Email: TRU@trimaris.org</p> | <p>Maîtresse Melissent Jaqueline la Chanteresse, OL</p> |
| <p>Chancellor of the Laureate</p> <p>Email: Laureatechancellor@trimaris.org</p> | <p>Mistress Aibhilin inghean Daibhidh</p> |
| <p>Deputies of Arts and Sciences Expositions</p> <p>Email: expo@trimaris.org</p> | <p>Baroness Birna isleifsdottir & HL Guillermo de Cervantes</p> |
| <p>I Did a Thing Deputy</p> <p>Email: olenyika@gmail.com</p> | <p>Honorable Lady Laska Koudelka</p> |
| <p>Kingdom Chronicler</p> <p>Email: chronicler@trimaris.org</p> | <p>Master Gunther von Waldherz, OP</p> |
| <p>Triskele Editors</p> <p>Email: triskele-editor@trimaris.org</p> | <p>Maîtresse Melissent Jaqueline la Chanteresse, OL & Honorable Lady Gudrun in Raudharr</p> |

Meet Your Editors

Maître Melissent Jaqueline la Chanteresse, OL

Born in 1495 in Libourne, Southern France, Melissent is an expatriate who lives in Trimaris. She was a waiting woman and retainer for Countess Francoise de Foix, her best friend and neighbor growing up, 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/documentation).



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 Rauðhárr (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 Armurgorod

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

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

