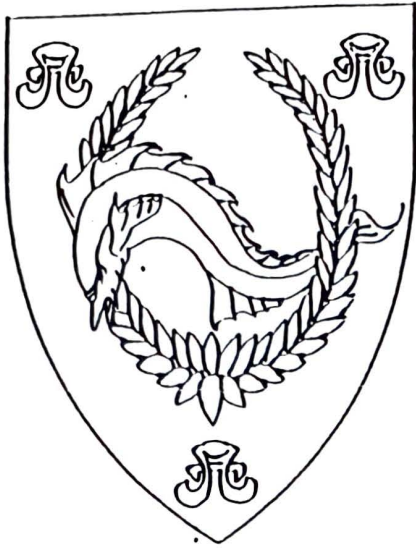


# The Far West Tidings

Volume III no.1 May A.S. 8811



Incipient Barony of the Far West

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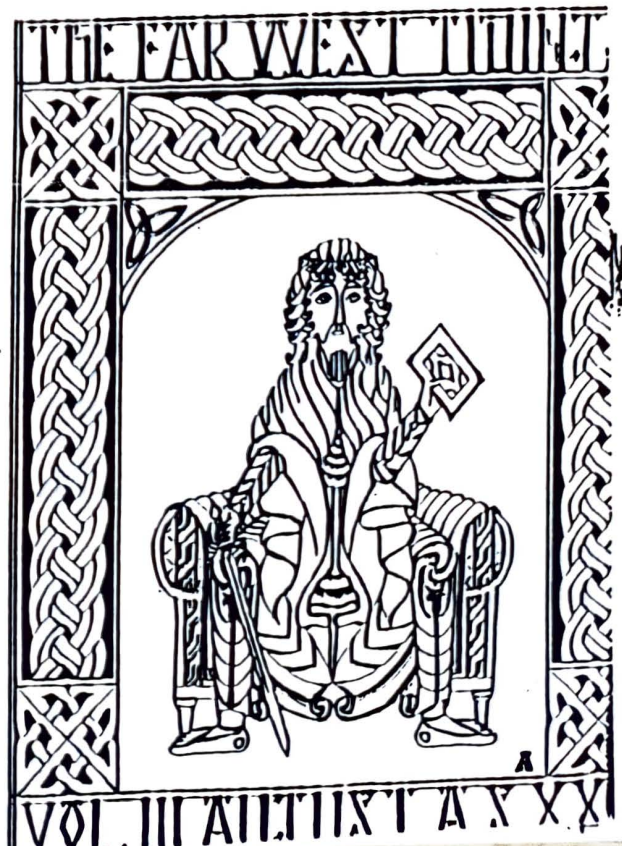
(Vol. III June AS 8811 No. 2)

# The Far West Tidings

Volume III July A.S. 8831 Number 3



# The Palatine Barony of the Far West



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## NOTES FROM THE CHRONICLER:

- Your event and SCA insurance. Your event will only be covered by the SCA's insurance policy if you can show that it was published in one of the newsletters and since I have a nice area for listing events in that's not really getting much use....Send your event info to me!

- About my cover illustrations; this month's, and April's upcoming one, are copies of previous FWT covers from the Barony's first year after being formed. The past illustrations I've used since taking over last April; Ploughing, sowing, harvesting, threshing and wine making all came from Dover's "The Middle Ages" coloring book. For those looking for good medieval illustrations, Dover has quite a few books, most are under \$4.00 and all are copyright free.

- In honor of the upcoming Arts & Science Tourney, I dug through some of my old SCA publications and found three articles that should be of some help to all you Baronial hopefuls. They are; "So, what IS documentation, and when do I really need to document my work?" by Master Lorenzo di Nebbia Argentea, which was originally run in the West Kingdom Administrivia Issue from the Spring of AS XXV.

"Documentation for Cooking Contests (the Basic Principals can be applied to other types of Arts Contests)" by Juana Isabella de Montoya y Ramirez which ran in the West Kingdom Arts & Science Publication #3, AS XXVII and "Is It An Art or Is It A Science?" by Therasia von Tux, OP, from West Kingdoms Arts & Science Annual, Vol 1 #2, AS XXVI.

Also of use is AEIflaed of Duckford's ever useful "How to register a complaint in the SCA".

- **CANTON CHRONICLERS:** To ensure the information contained in the FWT reaches all of our populace, you may reproduce anything in any of my issues in your local newsletter. If reproducing please reproduce the entire article/item not just bits and pieces of it.

- The Far West Tidings is published bi-monthly in Feb, Apr, Jun, Aug, Oct and Dec. 6 issue subscriptions are \$10.00. Send all checks or monies to the Baronial Exchequer.

- Submissions of any kind (that can be xeroxed) for future issues of the FWT are more than welcome. Any event information should reach me no later than the 25th of the month before I publish (ex: 25 Jan for the Feb issue). Send all items to the chronicler.

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## **Canton Meetings**

Chuzan: Sun: Fighter Practice, 2p. 1st Mon: Business meeting, 7p. All other Mon: Dance Practice, 7p

Eternal Wind: Thur, Business meeting 630p. Sun: Fighter Practice, 3p.

Ryugatani: 2nd Sun: Business meeting 430p.

Warrior's Gate: Currently inactive

World's Edge: Even Tue: Business meetings. Odd Tue: Craft meetings. Sat: Armoring.

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## **Calendar of Events**

- 26 Feb: Medieval Costume Ball (Eternal Winds). Autocrat: Hjordis Liv Siv Vig Vald. Location: Misawa.
  - 20 Mar: Mistress Constance's 20 years in the SCA Anniversary Party (Ryugatani). Auto/Feast/Partyocrat: Mistress Constance. Location: Yokota.
  - 9 & 10 Apr: Baronial Coronet Tourney hosted by Chuzan. Location: Kadena High School, Okinawa. Autocrat: Michael Curtin (Lord Thomas MacCurtin). Troll: \$18.00 (kids 5-12 \$6.00). This will be a modified camping event outside the high school, all camping equipment is available from the autocrat. Troll includes all meals from Fri evening to Sun lunch. RSVP to the autocrat by the end of March at: PSC 482 Box 2953, FPO AP 96362 p; 645-4834.
  - 23 & 24 Jul: Baronial War. Location: Misawa. Cost: \$5.00 w/o tents, w/tents TBD. Autocrat: Lady Amytis de Fontaine. For more information look for the notice elsewhere in this newsletter.
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## **BARONIAL UPDATES**

### **THE BARONEY:**

- The Coronet Tourney will be hosted by Chuzan and held at the Kadena High School on Okinawa.
- Letters of Intent to compete in the Coronet Tourney are due to the Baron & Baroness by the 10th of March. Your letter should include yours & your consorts mundane & SCA names and xerox copies of yours and your consorts membership cards or cancelled checks.
- Awards given by Lord Christoro & Mistress Marixsa, Baron & Baroness of the Far West at Eternal Winds Twelfth Night, 5 Janary 1994;

**Award of Arms**

Kurtys Fitz-Osborn, Eogan Cu Chaille, Adrienne Bronwyn Jenour, Katrina de la Azure Braum, Anastasia Vladimirovna, Belinda Goodwin, Derak Valkenaar

**Order of the Burdened Bouget**

Eogan Cu Chaille, Jennifer of Eternal Winds

**Order of the Oriental Dragon**

Dore Van der Zee, Gundulphus Vestator, Amytis de Fontaine, Adrienne Bronwyn Jenour, Eogan Cu Chaille

**Far West Support**

Hjordis Liv Siv Vig Vald, Olaf Vig Vald, Adrienne Bronwyn Jenour

**Order of the Attic Helm**

Eric Wjbjorn, Sabatino de Galantea

**Order of the Empty Shell**

Sameron de Halby, Dore Van der Zee

**- Awards given by Lord Christoro & Mistress Marixsa, Baron & Baroness of the Far West at Nihonyama's Twelfth Night, 9 January 1994:**

**Order of the Burdened Bouget**

Rachel von Ostland, Sebau en el Iskandariya, Gareth of Fenby, Regan Draconis

**Order of the Hibiscus**

Cynfor ap Merideth

**Order of the Attic Helm**

Bernard the Nameless

**- Baroness Rhiannon the Watcher is now the seneschale of Eternal Winds. (She may have been it for awhile, but the chronicler is always the last to know).**

**- Announced at Nihonyama's Twelfth Night by Mistress Marixsa, Baroness of the Far West:**

**Mistress Constance of Purneos has been designated as the official Baronial Scribe**

**- Nihonyama's name change to Ryūgatani has passed and is now official. Their device submission is not far behind.**

**OFFICERS:**

**- Chronicler: Lord William John will be the next baronial chronicler and will publish his first issue in June. I've now received newsletters from Chuzan and Eternal Winds, thanks guys. World's Edge: Are you publishing a newsletter? If so have your chronicler send a copy to me, don't forget**

all local officers are required to make reports to their baronial counterparts and the newsletter takes the place of a report for chroniclers.

- Herald: Lord Bernard will be leaving the barony in the fall and would like to turn over his job in the late summer. All those interested contact him.

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#### INFORMATION FROM THE "PAGE"

- "From the Seneschale: (The following info is geared toward the greater and lesser officers of the West, however, it can be incorporated at any level.) The recommendation has been put forth to this office that all officers of the West be encouraged to request and accept resumes for their replacement approximately one year before their term of office expires. This is by no means a requirement, just a recommendation.

To help keep track of when a term of office expires a new procedure will be put in place beginning with the January Page. The expiration date of an officer's term will be listed in West Kingdom directory at the back of the Page. This will allow any member of the populace, that is interested, to submit a resume in plenty of time to be considered for an office."

\* In keeping with this; here are the local Seneschals and the dates that their warrants expire:

|                |                        |           |
|----------------|------------------------|-----------|
| Baronial:      | Gundulphus Vastator    | Jul 95    |
| Chuzan:        | Robert de Fecamp       | May 95    |
| Eternal Winds: | Rhiannon the Watcher   | Aug 95    |
| Nihonyama:     | Cynesige of Caernarfon | Sep 94*** |
| World's Edge:  | Gareth of Henby        | Jun 95    |

\*\*\*Even though Cynesige's warrant isn't up until Sep 95, she will be transferring in the Fall of 94.

- From the Earl Marshal: "The 1993 printing of the West Kingdom Combat Standards Manual is out. If you are involved with any combat related activities - Read it. A review of the rules is good for everyone, whether new fighter or veteran marshal.

**NOTE:** There was one error that slipped through. Note that the body coverage diagrams are incorrect in the area of breast protection for women. It is highly recommended, but not required, that women wear rigid breast protection. Please read the text regarding this subject for the correct interpretation."

- From the Society Librarian/Archivist: She requests that local groups send copies of their newsletters to her.

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Unto the populace of the Far West does Lady Amytis de Fontaine, Baronial Arts & Sciences Minister send greetings,

I have talked to various members in the Barony. One problem which keeps cropping up for the members not on military bases is communications (letters) with the people on the bases. This can be overcome very simply; ask the military post office for their Japanese address. Every military base has one, you just have to ask for it, and then use the appropriate box number. For example the Misawa Base Japanese address is as follows: BOX XXX, Misawa Air Base, Misawa-shi, Aomori-ken T033. Yes you do receive your mail, I have received mine with no problems. This will ease a growing problem for both on/off base communications.

\*\*\* (Chroniclers Note, I will run any officers Japanese address in the newsletter if you supply me with it, as I have run mine since taking over the newsletter.)

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#### BARONIAL TAPESTRY

Anyone interested in contributing their time and talents to construct a Baronial Tapestry with the theme "SCA Activities in the Far West" please contact me. I will provide the basic fabric. There are two sizes: Single, 16"X 20"; or Group, 20"X 48". You may use embroidery, applique, painting or any other fabric related skills to make a "picture" to go with with main theme.

Ideas: Single - you doing your craft (embroidery, chain mail, painting, singing etc...)

Group - a feast or a tourney scene.

Please let me know what type of picture you're planning on, so as to cut down on duplicate scenes. I will need all the pictures back by Dec 15, 1994, so I can sew it into one long banner. I would like it to be finished in time to send it in to West Kingdom's Twelfth Night Arts & Sciences Display for January 1995. After Twelfth Night it will be presented to the Barony of the Far West as part of the Barony's regalia.

Amytis de Fontaine

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#### SUGGESTION

Unto the Populace of the Far West does Lee Sharpeyes send greetings,

One of the things the Barony has always had problems with since I came over here has been getting the word out about the next upcoming Coronet Tourney. Usually we get a month or maybe a month and a half heads up where the next one will be. Granted thats ok for those of us that just have to decide if we want to attend, but it puts a real pressure on

the Coronet to pick one, and the group hosting finally finding out they get to do it and now only having a short time to plan it, get the word out, hope people send in reservations etc.... the chronicler finally getting the word who's doing it, trying to get the event information from the hosting group and then putting it in the newsletter (hopefully prior to the event) after holding up the newsletter publishing schedule. Not to mention it makes it darn near impossible to put the event into the "PAGE" as its required to be. The way its done now is a very hectic mess in my opinon.

WHY NOT, start planning TWO tourneys down the line? When our next Baron & Baroness (from this upcoming April tourney) call for the Oct tourney bids, they can also call for the April '95 bids too. They would pick who will host the Oct tourney and turn the bids for the April tourney over to their reliefs at the Oct tourney. Then along with the first greetings the new (winners of the Oct tourney) Baron & Baroness put out they can also announce who will be hosting the April tourney and call for the next Oct tourney bids.

This will allow groups more time to plan, more time to advertise the event, take away some of the headache for the Coronet etc... etc...

Lee Sharpeyes



### BARONIAL WAR



23 - 24 July 1994 Misawa A.B., Japan/Ski Hill

Site Fee: \$5.00 without tents Fee with tents to be established.  
Store/Food trips will be done regularly throughout the weekend.

Armor Inspection 9 A.M. Sat

Breech, bridge, hill and melees battles scheduled. Other battles to be held as needed.

Prize Tournament 11 A.M. Sun

Prize is a chainmail hauberk made by Lord Gundolphus Vestator.

#### Contests

Best Stronghold/Port/Household Heraldic Display

Best Battle Cry Most Period Campsite

#### Also Planned:

Family Scavenger Hunt Baronial A&S Display

Bardic Circle Dancing Belly Dancing

White Elephant Auction (plse bring donations to benefit the Baronial Coffers)

Garb War Small activities

NEEDED: Trolls, waterbearers, resurrection point timers, surgeons, Garb judges, merchants.

BE SURE TO VISIT THE 'FRIENDLY WENCH TAVERN' WHILE AT THE WAR



## HOW TO REGISTER A COMPLAINT IN THE S.C.A.

### Step I

First, summon unto yourself all the tact and courtesy you possess. Write to the person with whom you are unhappy. Keep a copy for your file. Give the person sufficient time to respond. (Do not attempt to turn the general populace against the person while you're waiting.) If the person doesn't respond satisfactorily, go to Step II.

### Step II

Write to the person a second time. Make two copies. Send one to the person's immediate superior officer and keep one for yourself. (If the person is not an officer, you might send the copy to the local senechal or marshal, perhaps, depending on the nature of the complaint.) Wait a while - at least two weeks. This nearly always will do the trick. If not, proceed to Step III.

### Step III

Write a third letter. This time address it to the person's superior officer. Send a copy to the person in question. If you feel the situation is serious enough, send a copy to the baron or king, depending on the level at which the problem is occurring. (Don't send copies to both unless there's a very good reason to do so.)

### What not to do

Don't write a letter in anger and send out a dozen copies (or even five or six copies). That's mud-slinging and quite improper for gentles.

Don't go over people's heads. Don't write directly to the king about a local problem which should be handled by local officers or the baron or baroness. Don't go directly to the king about a problem which should be handled by one of the kingdom-level officers.

Do not go to the board unless all other channels have been exhausted (see Corpora). This means that if you have at least gone through the steps listed here and your problem still cannot be resolved without outside help, you might send a copy of your next letter to a national officer (whichever officer is most likely to be able to help). When you deal with a national officer, send copies to those in the kingdom who've received copies of your previous letters.

If a letter (or copy) to the national officer brings no results, then you can feel that you've exhausted all channels and you can write to the board. Copies of that letter to the board should go to all those who've received correspondence so far, including the national officer to whom you appealed.

The summary is: FOLLOW CHANNELS  
BE RESPECTFUL  
DON'T BE SNEAKY

AEIflaed of Duckford



## So, what IS documentation, and when do I really need to document my work?

by Master Lorenzo di Nebbia Argentea

This is directed to those of you who don't know what is meant when documentation is requested. Therefore, I will try to keep this article as basic as possible.

To address the first common misconception—no, a college thesis paper is not expected!

For justification of an entry to an arts or sciences competition, the judges want to know that you created your handiwork based on your knowledge of how it was done "in period" and not just bluffed your way through it. Is this what was done in 15th century Finland, or is this how they did it in 12th century France? Are these the design elements used then? Are these the materials or ingredients in use then? If you varied from authenticity, did you do it for a reason? Perhaps the fabrics or spices used then are no longer available, so you used a substitute that approximates the same results. Perhaps the original materials, such as silk, gold, or saffron seasoning are too expensive for you to use, so you substituted an economically viable alternative which gave a similar result, or you may have chosen to substitute something more durable or practical for frequent tourney use because the original materials were too fragile, and would not have held up. Is washability a factor? These are valid variations from authenticity. If the judges are informed in the documentation of these variations, and it is made clear that you are aware of the material which was used in period, and that you deviated from the authentic material or materials intentionally and why, there should be no penalty assessed upon judging.

The documentation for a contest entry should be brief. A brief statement of pertinent information and where you found the information (short bibliography) would be best, and could be further supported by photocopied pages from your references (or the references themselves with pertinent pages bookmarked). Underline or highlight the

re-create the Middle Ages, not just to simulate something "kinda-like" them. This requires some research along the way.

Finally, my own personal view, as an arts officer and an artist, is this—a good craftsman can copy almost anything. That's fine if you are displaying your craftsmanship. I would rather see creativity when you show what it is based upon; elements of design as they were used in a particular time and place, colors that were used, materials used then, etc. Just as individuals in the SCA are not permitted to claim to be someone who existed in history or fiction (Henry the Eighth or Robin Hood), where is the "Creative Anachronism" in copying something? Why not imagine yourself a contemporary, even possibly a rival, of the person who created the original item you are interpreting? Do what you would have done then to achieve acclaim!!

Now, take courage and good luck!!



#### DOCUMENTATION FOR COOKING CONTESTS

(the Basic Principals can be applied to other types of Arts Contests)

by Juana Isabella de Montoya y Ramirez

Documentation is required, or at least encouraged, for most competitions; but what is documentation? Basically it is a written description of what your entry is and proof to the judges that you know whether or not your entry is period.

Of course, "knowing that something is period" is a relative term. None of us are 300 or more years old, and if we were, I doubt our memories would be up to the challenge of that many years. The S.C.A.'s time period covers so much time and so much area, that a great many things could have happened and probably did happen during what we call "period". So in the broadest sense, to prove that your entry is period, all you need to do is show that the ingredients were available in the Old World prior to 1600 and that the techniques used are not beyond medieval and Renaissance technology.

This broad approach is *not recommended*. A variety of period recipes are available. Unfortunately for those of us with non Anglo/French personas, most books on period food, at least the ones in English, deal with French and English cuisine. If you are fluent in other languages, your local library may help you broaden your resources for documentation.

Now, what do you write on your piece of paper

... first off, it should be short. Not just for cooking contests, but documentation for any contest should never exceed two pages. This includes the bibliography. This is my personal opinion on the matter. I've judged more contests than I can remember, and it's no fun to be presented with half a dozen entries each with documentation that resembles a doctoral thesis.

Now that we've mentioned books, what kind do you look for. Primary sources are the best. This means untranslated recipes. These will usually be in Old English or Middle English, or some other incomprehensible tongue. The clue to reading the older forms of English is to read aloud. The spelling is weird, but if you sound things out, you come up with familiar noises that may make more sense than the gobbledygook on the page. These sources take a lot of patience to use. Measured quantities and specific cooking instructions are usually unknown in these sources.

The next best sources to use are those that give the period recipe and the translator's interpretation of how to cook that recipe. This way the hard work is already done for you, but you have the original to look at as well, from which to draw your own conclusions. When looking at period sources, keep in mind that the meanings words used to describe food, and many other things, have changed over the years. To the modern American, corn is the yellow hybrid of the New World grain maize. To the medieval and Renaissance Englishmen, corn meant grain.

Many modern cookery books have recipes that may be period or close to period. For examples, my Mallorcan cook book has a recipe for Rabbits in Almond Milk and my Spanish cook book has a recipe called Partridge ala Phillip II.

Usually, the documentation process starts with hearing about a contest and deciding to enter it. What you make is limited by the contest category. You may already have a specialty that fits the contest, so you need to find a way to document your recipe. Or you may look through your period recipes first and find something that looks appetizing. The second method is easier to document, and besides, you may find a unique combination of flavors you never would have thought of.

In your research you may find odd ingredients that are not available at your local grocery store. For spices, try Lhasa Karnak in Berkeley, and for all sorts of weird stuff, try G.B. Ratto in downtown Oakland. Also, ethnic grocery stores are very useful, particularly Indian and Chinese. Our medieval and Renaissance forebearers prized foods from these exotic eastern lands, so we should make use of the same resources.

Documentation should be short, clear, and based on period, or as close to period sources as you can manage.

## Is It An Art or Is It A Science?

Therasia von Tux, OP  
with a lot of help from  
Miss Aldith Angharad St. George

### INTRODUCTION

First, some relatively large generalisations were made in order to write this article without the baggage of lots of footnotes. The purpose of this article is to introduce some basic ideas of medieval thought to the readers without inflicting some very dry material upon them. To do this, we had to make some generalisations. For those of you who are familiar with the concepts we discuss and the historical figures we mention, you will probably notice these generalisations. We beg your indulgence in advance. This article is not meant to be a scholarly tome, but merely a survey piece of what medieval people really thought about art and science.

In this article, we discuss how the medieval concepts of art and science are very different from the modern ones. In last year's Arts and Sciences Annual (AS XXV), there was a collection of quotes from the article authors. The collection was entitled "Is It An Art or A Science?" Here are some of those quotes revisited.

"The business of science is prediction, if it's predictable it's not an art."

"Science is reproducible and art is inspired."

"Art is for fun and science is for profit."

"Art feeds the soul and science feeds the body."

The above quotes reflect modern attitudes toward art and science. This is not terribly surprising since we are modern people. Even from the guise of our personas, we speak and think through the filter of our culture and time.

"Art" and "Science" are rather basic words; it is not immediately obvious that the meanings and concepts of these words have changed since the middle ages,

### ABOUT SCIENCE

The Business of modern science is the discovery and explanation of facts about the physical universe. Most reputable scientists will tell you that facts are based on reproducible observations, and that those observations can be used to formulate laws which predict physical phenomena. The means by which these facts and laws are gathered is research - though sometimes scientific truth is occasionally uncovered by some lowly engineer who thought too much (like the one who worked for the Swiss patent office, got bored, and wrote a paper on the relationship between energy and matter<sup>1</sup>).

Science, technology and engineering are often lumped together and they often look the same to the uninitiated. It is not surprising, then, that science is saddled with the attributes more appropriate to engineering, including practicality, profitability, and application.'

The word "Scientist" is a very new word. It came into being during the nineteenth century. Before then, there were no scientists; not even Newton was a scientist to his contemporaries. Newton would have told you that he was a "Natural Philosopher".

The "scientific method" is a concept which is also from the nineteenth century, though there were certainly people who employed modern scientific method as early as the thirteenth century, as Roger Bacon did. Bacon would have stated his profession as "Monk", though the church labeled him as theologically deviant. Galileo would have claimed membership in the natural philosopher crowd, "scientific method" would have been meaningless to them. Bacon and Galileo both would have told you that they were merely examining God's universe with the eyes that God gave them. They did not think of themselves as "Scientists".

In a way, Galileo and Bacon were both innocents. They both thought that there was no harm in examining the universe that God had made; they didn't anticipate just how vigorously the papacy would defend the status quo.

Science is a word that is descended from the Latin verb "scirire". Science was knowledge and knowledge was science, i.e. all there was to know. What was there to know? Well, there was the Bible, Church Dogma, the writings of

Aristotle, and Thomas Aquinas who reconciled Aristotle, a pagan, with the teachings of the church (thus making him the only saint who got canonized for thinking too hard). Science therefore consisted of reading too much and thinking a lot.

There were these things called the "seven liberal arts" which had their origin in the works of Aristotle. They were the categorization of knowledge (= science) into seven subjects (physics, metaphysics, ethics, etc.<sup>2</sup>). The seven liberal arts are a misnomer; they had as much to do with art as English muffins have to do with the English.

#### ABOUT ART

In the middle ages, painters and masons (= sculptors) were just another brand of craftsmen. They ranked in prestige somewhat above mercers but below goldsmiths. They were wage slaves like all other craftsmen. In several countries they had a guild structure like other crafts. Lay illuminators very often took on commissions to paint tourney shields and pageant sets; and this sort of work was considered typical work for a painter.

For people who thought about art and aesthetics, every piece of art had two qualities; its "bellum" and its "pulcher". Bellum is that which is pleasing to the eye. Pulcher is the underlying skill, technique, and quality of material (all wrapped up in one word) that went into the making of the piece. To the medieval mind, you can't have one without the other; every crafted object had both bellum and pulcher. This indivisibility of bellum and pulcher meant that the mining of the rock, the grinding of the pigment, the blending of the mordant and the actual painting were just as

much part of a crafted piece as the pleasing aspect of the finished product. A medieval thinker would probably never separate these two qualities as things independent of one another.

The concept of art for art's sake is a modern one. In the middle ages, every piece of art had a purpose. Frank Lloyd Wright's famous expression that form follows function is really a medieval thought. Every crafted piece had a purpose, usually to adorn a household item or to glorify God.

The demise of the medieval concept of art started with a man named Vasari. Vasari was a sixteenth century artist and author. He published a very interesting book on the lives of the the great artists. In this book, he advanced the idea that the artistic ability was a gift of grace from God; the divinely inspired artist was a bit above and apart from mere mortals, much in the same manner as the saints. It is not known if Vasari really subscribed to the things that he wrote or if he was engaging in an underhand form of advertising. Regardless, Vasari died rich from his commissions.

Most of our ideas about medieval art have come down to us from the nineteenth century art historians, particularly John Ruskin. Ruskin put forward two ideas which have coloured our mental picture of the middle ages; that medieval society was one big, happy socialist collective and that artistic ability is god-given, and not the direct result of sweat and toil (an idea which would have put, say, Jan van Eyck

and Michelangelo into fits of laughter). Needless to say, Ruskin believed every word that Vasari wrote. Ruskin, however, went further than Vasari; Ruskin is the originator of art for art's sake, an idea that would have appalled Vasari.

Unlike Vasari (who was merely influential), Ruskin dominated the artistic establishment of his day. He fostered the idea of the artist as genius. Before Ruskin, even as late as the early nineteenth century, artists were generally thought of as upper crust craftsmen like goldsmiths and jewelers.

#### CONCLUSION

In the middle ages, studying science was an endeavour for professional thinkers. The practice of art was indistinguishable from other crafts. Science was a rather ethereal pursuit. Art was very down to earth, practical, and always served a purpose.

Very often, we use the word "art" in the SCA to describe what is art in the modern sense. We use "science" for everything else, like metallurgy, brewing, vinting, and armoring. Our classification would confuse a real medieval mind. To the medieval thinker, painting and masonry were crafts in which both bellum and pulcher played a large role. Science was for people who went off to university, and had very little to do with modern scientific method. Brewing and vinting had nothing to do with either art or science, but had much to do with thirst....

#### CONTESTS

I have gotten the idea that very few people know what the West Kingdom Pentathalons are about. So I am going to take this time to try and give a brief overview on how the W. Kingdom runs its' Pentathalon.

Every year in Jan, W. K. prints a listing of the specific contests they are running for their Pentathalon that year. While the general categories are the same (i.e. embroidery, performing arts, etc) the specifics change (i.e. goldwork, jewelry work done without stones, felting, etc.) You can enter one contest or many throughout the year. You can win any contest you enter, but there is an overall winner for the year as well. The year's overall member becomes a member of the Order of the Poppy.

In order to win the poppy, a person must enter one contest in each of the four categories - fine arts, performing arts, practical sciences and technical sciences and also enter in enough contests to total at least eight altogether. The highest score in each area

as well as the next four highest scores are totaled and averaged for an over-all point score which determines the winner. Winners are also determined in each of the four separate areas. In order to win in an area, you must have entered at least two contests in that area. Again the scores are totaled and averaged.

You need not announce your intentions before hand or along the way, everyone is eligible right up to the last competition as long as the above criteria have been met. Don't forget documentation and presentation, names need to be on your documentation. And now for the contests for 1994!

19 Mar/March Crown:

ARTS: Outerwear/Riding Wear - Garments worn over other clothes intended for outdoor use or specialty riding togs intended to go over other clothes.

ARTS: Embroidery on a Garment - Embroidery done directly on clothing. Any period stitch combination.

SCIENCES (Practical): Bags and Pouches - any material, be creative.

1 May/Beltane Coronation:

ARTS: Theatrical Performance (PRE 1560) - 15 minute performance by group or duet. Can be an excerpt from a longer work. (Video tapes are accepted as entries.)

ARTS: Drawing - Any period style - Drawing in charcoal ( you can use old fire pit charcoal if you want), sepia, silver point, or pen/brush and ink. Use a period style.

SCIENCES (Practical): Cosmetics - Paint your face, or whatever.

SCIENCES (Technical): Jewelry - show us your metal.

18 Jun/June Crown

ARTS: Woodcut/Metal engraving - Carved or engraved surface from which a print could be made.

ARTS: Illuminated Capitals - Any period style, illuminated capital. Fancy or stark as required. Can be part of a scroll in some stage completion judged on capital only,

SCIENCES (Practical): Felt - bring your woollies.

SCIENCES (Technical): Tools - What did they do it with?

27 Aug/Purgatorio Coronation  
(to be held in Australia)

ARTS: To be announced

SCIENCES (Practical): Wine and Meads - Bring your best.

SCIENCES (Technical): Armor - Steel yourself, or someone else.

8 Oct/October Crown

ARTS: Lace-Punto de Aria/Related Needle Lace - Lace made without base fabric.

ARTS: Vocal Performance-Sacred (Style) Music - Unaccompanied vocal performance of a sacred style piece, any period, group or solo performance. (Tapes can be entered)

SCIENCES (Practical): Drinking Vessels - Wood, horn, leather, gold..

SCIENCES (Technical): Timepieces - Tempus Fugit

12th Nite Coronation 1995

ARTS: Dance-Reconstruction of a Period Dance - Written reconstruction of period dance. Dance must be performed (not necessarily by entrant) but will be judged on submitted reconstruction only.

ARTS: Oil Painting - Oil painting of any period style subject using period techniques, on panel or canvas.

SCIENCES (Technical): Hats and Head Coverings - Top off your garb.

This is straight from the "Page". Any misspellings are from them...

Amytis de Fontaine

## Knights in general

Knights in European history were typically categorized as either crown knights or knights of religious orders. Crown knights had a worldly sponsor, typically a landed lord or king who supported them financially. In return, the crown knights fought for their liege and performed other important military duties such as bodyguards, messengers, or whatever the liege needed done.

Religious orders, on the other hand, owe no special allegiance to a temporal authority but take their orders from the head of their church. Usually these religious knights support the church militarily by guarding temples, rescuing priests, fighting the enemies of the church, and any other duties the church patriarch deems fit for them to perform.

## Historical orders

During the Crusades of the Middle Ages, two military orders of knights came into being, the Hospitalers and the Templars, which are detailed here.

### The Knights of the Hospital of St. John of Jerusalem

In 1100, a group of Benedictine monks established a hospital in Jerusalem for the care of Christian pilgrims. The hospital was dedicated to St. John the Almsgiver. Soon the master of their hospital persuaded the Frankish conquerors of Jerusalem to make impressive donations to this enterprise. The hospital's staff of pilgrims was increased, and a number of crusading knights offered their services upon learning of the monks' work of mercy. By 1118, the hospitalers accumulated such wealth and power that they withdrew from the Benedictines and created their own order.

This new order, referred to as the Hospitalers, still contained brothers who continued the job of tending the sick and injured. But now it also had an army of knights who would fight against the Moslems to keep the routes to the Holy Land open and defend the Holy Sepulchre from infidel capture.

A special quality of the Knight Hospitalers was that they were made a sovereign order, which made them independent of any authority but the Pope. Despite their independence of temporal authority, kings, barons, and church leaders gave them valuable lands and treasure in recognition of their important duties. Even the poor gave what they could in gratitude for their service. Furthermore, young noblemen came in throngs to join the order and gave up their wealth to help finance the Hospitalers.

The Knight Hospitalers divided themselves into three classes; the Soldier Brother (or Knights of Justice), the Serving Brothers (foot soldiers), and the Chap-

lain/Clerks. They all fell under the jurisdiction of the Grand Master of the Hospital. The Hospitalers had their own symbol and style of dress. Their daily garb consisted of a black robe with an eight-pointed cross of white linen sewn on the shoulder or breast. In battle, the Knights of Justice wore a red surcoat, with the eight-pointed cross in white, over their armor.

The Knight Hospitalers were bound by the three religious vows of poverty, chastity, and obedience. Their lifestyle (especially in the beginning) was quite austere and simple. All knights were trained, fit warriors of military age; veterans past fighting age were sent home to manage the estates of the order in Europe. They were especially known for their discipline, even under fire. Along with the Templars, the Hospitalers were in the vanguard of every battle of the holy war. The Hospitalers typically held the place of honor on the left in fighting formations. They also shared with the Templars the task of guarding the lonely frontier outposts of the Middle Eastern realm. Despite these shared duties, the Hospitalers and Templars were bitter rivals, even going so far as to argue one side of an issue merely because their rival supported the opposite side.

The Knights of St. John became a world-famous fighting force that amassed great wealth, power, and glory. Despite this, they continued to follow their original course of caring for the sick and giving food, shelter, and nursing to 1,000-2,000 infirm people every day in Jerusalem alone. For these reasons, the Hospitalers were loved and respected by all those who knew of their generous works and selfless dedication.

Later in their history, the Knights of the Hospital adopted naval forces to fight the infidel. Based first on Rhodes, then later at Malta, the knights continued in this role until conquered by Napoleon in 1800. They still exist as a sovereign and international order, but they have returned to their original task of caring for the sick.

### The Templars

In 1118, soon after the creation of the Hospitalers, a new order was established. It was modeled after the Hospitalers but conceived as a "perpetual sacred soldiery." The order took the rather grand title of the Poor Fellow-Soldiers of Christ and the Temple of Solomon, but came to be known as the Templars.

The Templars originally established themselves as a police force whose purpose was to patrol the roads that connected the Christian outposts of Outremer, the major Frankish portion of the Middle East, and to protect the travelers who used it. In addition, they manned the high lookout towers that had been built in Outremer to enable the Christians

to detect the coming of the Saracens. Later, this powerful group of knights turned its wealth and attentions to banking, building up an immense treasury by financing European customers and setting up a highly efficient department that specialized entirely in Moslem affairs.

These knights were supported as well by estates in Europe. If a castle there lay in such an exposed position that raiders always took the harvest, no lay lord could afford to live in it. Either the Templars or the Hospitalers would be glad to hold such estates, however, and share their profits.

The Templars, like the Hospitalers, were divided into three classes. The knights, often of noble birth, were first in the hierarchy and wore a red cross on a white tunic. Then came the sergeants, who in addition to being warriors also acted as grooms and bailiffs to the Templar knights. Sergeants wore the Templar red cross on a black tunic. Clerics made up the third degree of this order. Their duties included religious, medical, and other nonmilitary activities. All three divisions marched under the half-white, half-black Templar banner, which signified them to be "fair and favorable to the friends of Christ, black and terrible to His foes."

The daily operation of the Templars was similar to that of the Hospitalers. Like the Hospitalers, they reported only to the Pope. The leader of the Templars was called the Grand Master of the Temple; during much of the Crusades, he was the most experienced warrior there.

The glamor and fighting fame of the Templars spread rapidly throughout Europe, and it became the ambition of many a young lord to leave his impoverished state and enlist in an order whose power and wealth increased yearly. Once he joined, the young lord took the triple monastic vow of poverty, chastity, and especially obedience, even though they remained laymen of the church. The Templars took their obedience vow very seriously. They were expressly forbidden to yield strong places to buy their own freedom. In fact, the Turks, knowing the strength of the Templars' Oath of Obedience, wouldn't even try to ransom them, knowing well that they would just return later to fight. Prisoners who were either Templars or Hospitalers were killed outright. The Templars, being less cautious and more daring than their brother order, usually ended up losing more knights in battle than any other group of the Crusades.

Together with the Hospitalers, the Templars were known as "Christ's Militia," and they held the place of honor on the right side of the Crusading forces in battle. By 1150, the two orders combined supplied more than half of the knights in the army of Jerusalem. The spy system of the Templars also seems to have been the most efficient in Outremer; eventually, most of

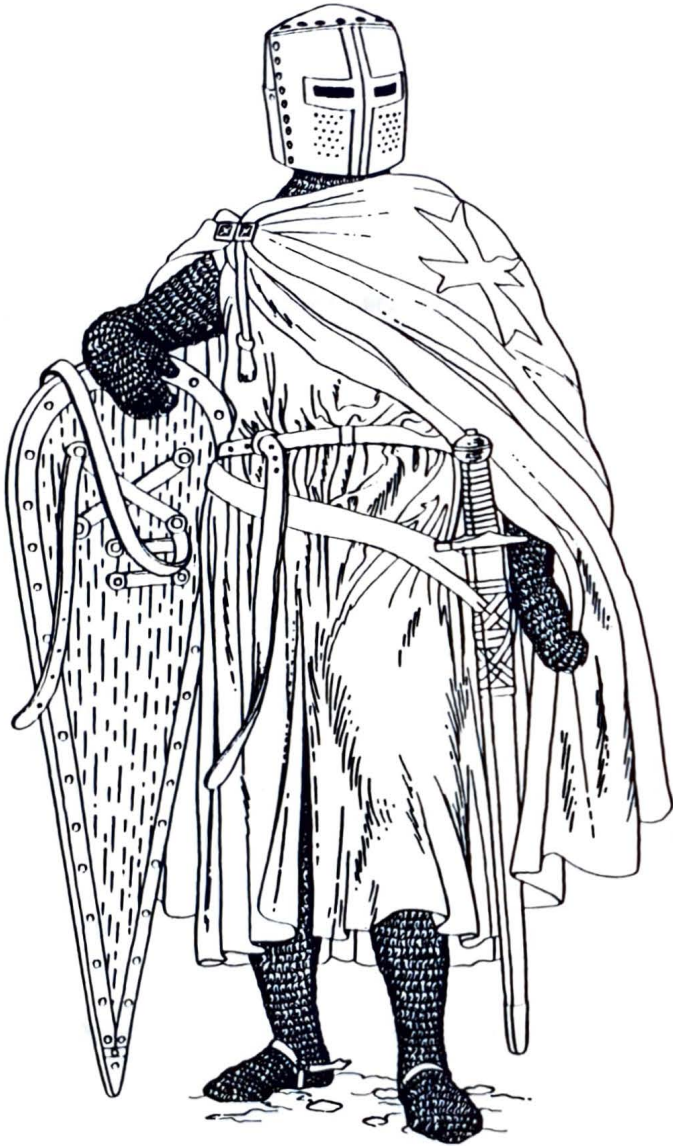
the Knights of the Temple spoke Arabic as well as their native tongue.

Despite their worthwhile duties, most laypeople saw the Templars as arrogant, ambitious, and independent. Many common folk accused the order of being more concerned with money than with human life. But none questioned their courage or honor. It is said that Saladin once asked the Templars, whom he trusted, to safeguard the terms of the Acre treaty. The Templars declined, since they suspected that Richard intended to go back on his word. Still,

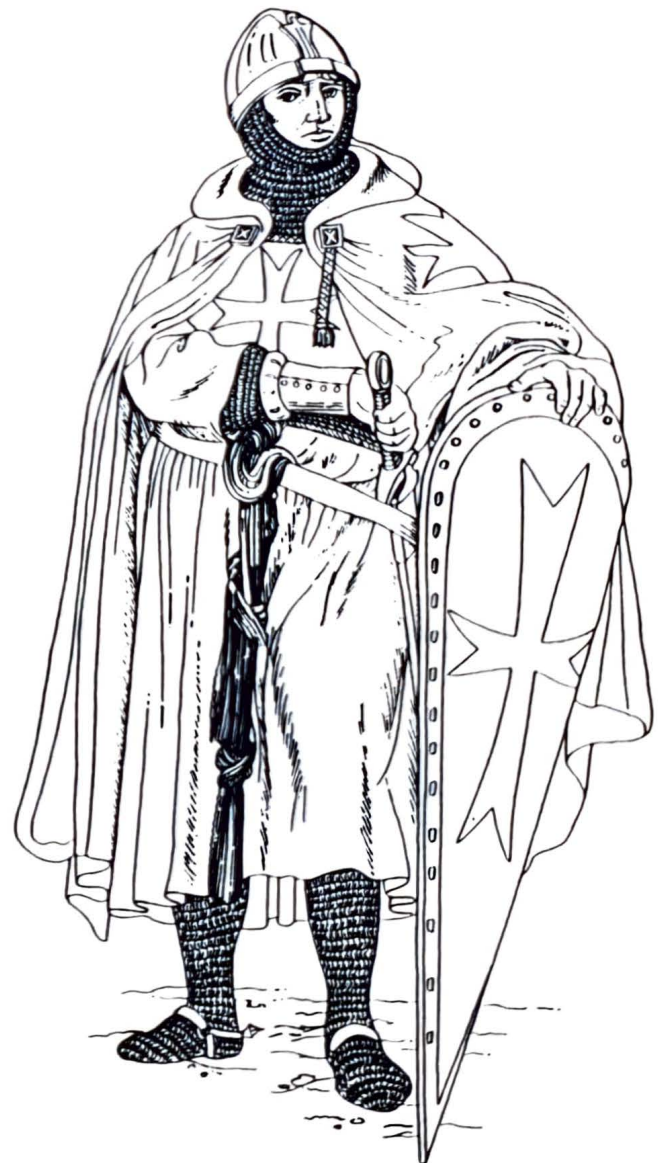
these knights were not nearly as well-liked or respected as the Hospitalers.

As the Templars grew more famous and powerful, they began to be feared as well as admired. Since they were not subject to any king and made up a great army of disciplined fighting men, the rulers of the European nations began to fear them. Eventually, the king of France, Philip the Fair, seized the wealth of the Templars by accusing its brethren of heresy, black magic, and perversion. The Templars were almost certainly innocent of these

charges, but the chief officers, subjected to hideous tortures, had confessions wrung out of them. Philip prevailed upon the French pope, whose election he had secured, to dissolve the order. The Grand Master, who had retracted his confession, was tortured for six years before being burned as a relapsed heretic. Thus the Templars, who had been steadfast soldiers of their belief for 200 years, became extinct.



Knight of the Order of St. John of Jerusalem (Hospitalers), 1250. This crusader is wearing a white surcoat and a mantle bearing a red cross over his suit of mail. His head is protected by a great helm.



Knight of the Order of Poor Knights of Christ and of the Temple of Solomon (Templars), 1250. This knight wears a conical helmet with a sliding nose guard.



# Baronial Tournament

Unto the Barony of the Far West

Does the Canton of Chuzan send Greetings

Let it be known throughout the Far West that the Baronial Tournament for the Palatine Barony of the Far West will be held in the Canton of Chuzan (Okinawa Japan.) This will be an arts and Science Tourney.

Date: April 8, 9 & 10 A.S. XXVIII (in the common era 1994)

Site: Kadena High School. Kadena Air Base Okinawa Japan.

Feast/site fees: The feast fee for the weekend event 6 meals no camping equipment fees is Adults \$18 for the entire weekend. Children under 12 the price is \$6. and Children under the age of five are FREE. There is no site fee.

This site has flush toilets and shower facilities. Accommodations for off island arrivals: Off island arrivals will stay with members of the Canton until the event. All tents, sleeping bags, lanterns and other camping equipment will be provided for all those arriving from off island. Visitors are asked to bring garb and entries to the tournament or armour if needed. If possible guests are asked to bring feast gear, but some is available for loans.

Reservations: may be sent to Michael Curtin (Lord Thomas MacCurtin) PSC 482 Box 2953 FPO AP 96362-2953 make checks payable to SCA Inc. Canton of Chuzan. Ph (011) 098938-5111 645-4834. Please confirm reservations by March 26 and send information about plane arrivals as soon as possible so arrangements can be made to pick up arrivals. Alternate contact Robert de Fecamp (Bruce Brown) PSC 79 Box 21451 APO AP 96364, telephone 098 - 957- 2705.

Site opens: 4:00 pm Friday, April 8

Site closes: 4:00 pm Sunday, April 10

Menus available upon request.

Cooking facilities available for culerny entries, but any special pans and ingredients need to be brought.

Tables will be provided for entrants works.