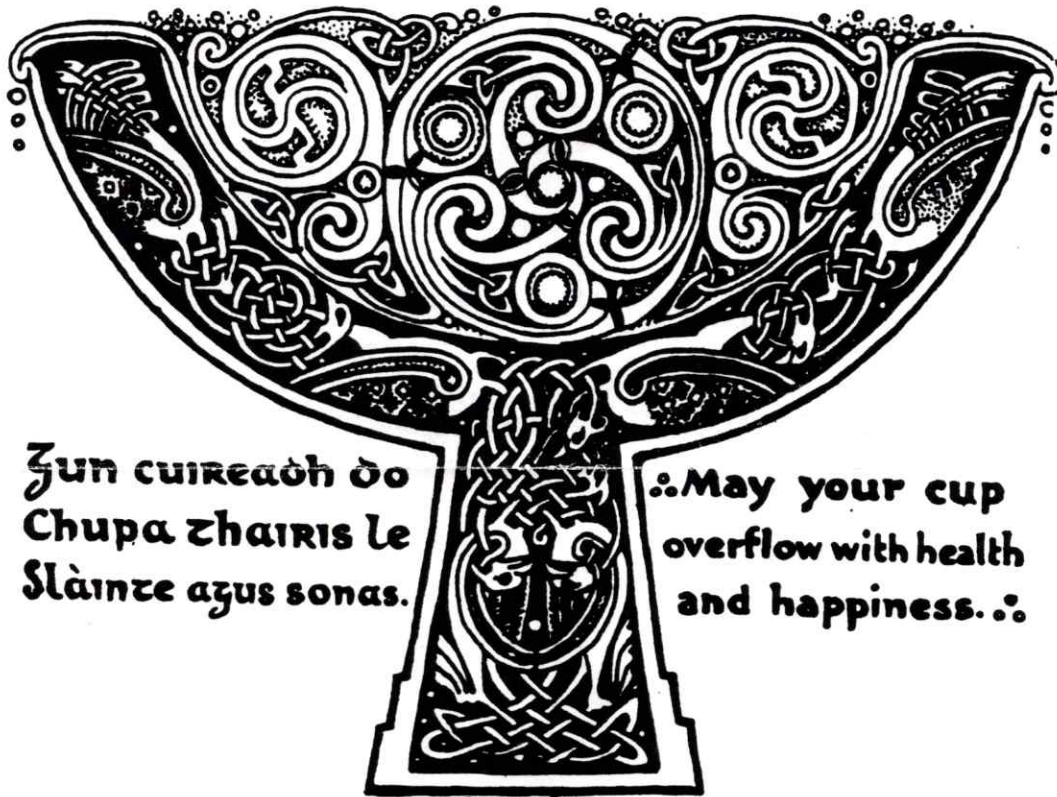




GLYPHS
of the
Sacred Stone



APRIL ASXX



**Ꝟun cuireadh do
Chupa zhairis le
Slàinte agus sonas.**

**∴.May your cup
overflow with health
and happiness.∴.**

George Bain



**The
Horn**



Sub-Regnum

CANTON OF THE GUARDIANS

BARONY

Seneschal

Baron Sir Jason Michael of
Andover
Mike Osborne
3019 Chenango Dr.
Charlotte, NC 28212
704-567-0375

Master Joseph of Clairidge
Joe Herrick
6221 Trysting Pl.
Charlotte, NC 28212
704-563-7587

Knight Marshal

Kris Roch
Dan Chamberlin
5020 Elder Rd.
Charlotte, NC
704-536-1533

Vacant

Minister of Arts and Sciences

Lord Owain ap Ioan
Greg Jones
2217-F Kilborne
Charlotte, NC 28205
704-537-8270

Aelfrun Errantmaid
June Wood
1111 Yanceyville St.
Greensboro, NC 27405
919-272-9009

Minister of the Lists

Vacant

Lady Kerry of Clairidge
Kerry Herrick
6221 Trysting Pl.
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704-563-7587

Herald

Master Joseph of Clairidge
Joe Herrick
6221 Trysting Pl.
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Lord Ciaran of Kells
Stephen Weasels
211 N. Cedar St. #2
Greensboro, NC 27401

Chronicler

Lord Owain ap Ioan
Greg Jones
2217-F Kilborne
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704-537-8270

Lord Owain ap Ioan
Greg Jones
2217-F Kilborne
Charlotte, NC 28205
704-537-8270

Chancellor of the Exchequer

Vacant

Baron Sir Jason Michael of
Andover
3019 Chenango Dr.
Charlotte, NC 28212
704-567-0375

Kalends

APRIL

- 5 **MARINUS: Fool's Revel** (Sartakh; 804-583-7497)
- KAPELLENBERG: The Kapellenberg Tourney** (Kara von Brandenburg; 919-929-9387)
- 12 **ISENFIR: Third Annual Isenfir Games Tourney** (Timofei Ivanovitch; 804-296-0920)
- Southern Interbaronial War** (Eldon Ungol; 803-552-8923)
- 19 **BLACK DIAMOND: Coronation of TRH Tsuneo and Nyan-Nyan**
(Takenoshita Naro & Sakakiya Maroe; 703-953-1798 bef 11pm)
- 26 **STORVIK: Rummage through the woods** (Belinda of Emerick; 703-354-5911)
- LOST CAVERNS: Warlord Tourney and Potluck Feast** (Genevieve of Nottinghill; 803-654-6676)
- ANSTEORRA: TYC Begins**

MAY

- 3 **BERLEY COURT: Fifth Annual Beltaine Feast and Camping Event** (Patti Watkinson; 804-562-3646)
- TIR-Y-DON: The Lion in Spring** (Richard D'Andrade; 804-486-2284)
- 10 **STORVIK: Unicorn Quest** (Tercelin MacFairen; 301-373-3416)
- SACRED STONE: Feast of Calen Hae** (Esmerelda Drake; 704-536-1533)
- 17 **BLACK DIAMOND: May Queen V & Baronial Investiture** (Greta Klusenaere; 703-961-3866)
- 24 **Crown Tournament**
- 31 **STORVIK: Baron's Champion Tourney** (Meghan Pengwyn; 202-822-2987)

JUNE

- 7 **HINDSCROFT: Wastelands Tourney** (Alyna of Snow Camp; 919-376-9721)
- STIERBACH: Melee VI** (Erich von Kleinfeld; 703-368-5237)
- STORVIK: Chivalry Tourney** (Gyrth Oldcastle; 301-585-7935)
- 14 **NOTTINGHILL COILL: Arts and Sciences Event** (Malcolm MacRobert; 803-232-3887)
- 21 **STORVIK: Condottieri Wars** (Alessandra Francesca Aldobrini; 703-822-2987)
- 28 **BLACK DIAMOND: Assessment Battles III** (Dirik Reversion; 703-961-3782)

MAY 9, 10, 11

THE GUARDIANS OF THE SACRED STONE
AND THE HOUSEHOLD OF THE GREAT WHEEL
PRESENT...

The Feast of Calen Hae

...a three day, two night excursion into the realms of
Maytime fantasy...

Please accept this humble invitation to come and
feast and revel with the Guardians of the Sacred Stone.
It is our first ever camping event, it goes for three
days, and we want to make especially sure everyone has
an excellent time. Some things we have scheduled are:

TOURNEYS: Tourney for the May Queen- Each entrant must
have a lady (or lord!) for whom they fight. Winning
lady will be garlanded May Queen, and both the lord and
lady will receive a scroll and gift.

Bridegroom's Challenge: In order to impress his
lady, Baronial Champion Kris Roch has issued a challenge
to all comers. He shall take them all on, with weapons
of their choice, "no matter how big or how many!" Come
and challenge the bridegroom for fun and practice. (Wake
afterwards in the main hall....)

Totally Useless Melee: Just what it sounds like.
Pick a side and maul each other about.

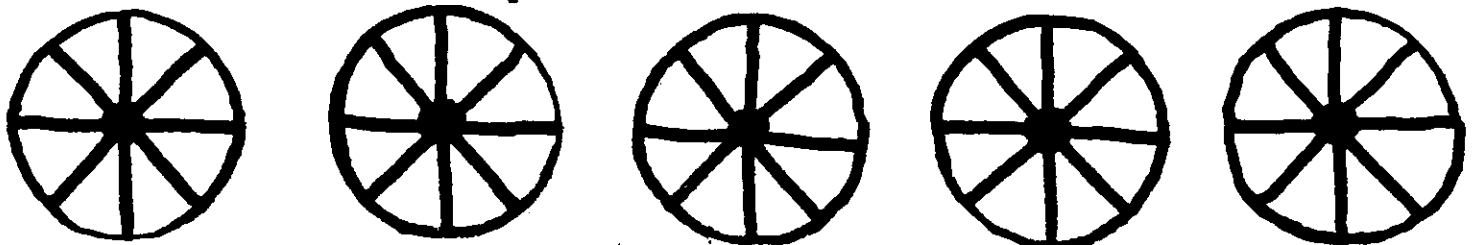
ARTS EVENTS: Best Decorated Sleeping Space- How can you
make a platform tent look period? Banners, drapes, and
furniture are things to think about.

Best Costume Reflecting the Spring Season: Green
colours, lightweight fabrics, flowers and the like can
be used to make a complete outfit or accessories that
bring to mind the new spring season.

Best MEN'S Artwork: The reason for this contest is
that too often we take for granted when we see a well
dressed lord that his devoted and long-suffering lady
made it for him, or he paid someone to make his clothes.
Sometimes this is not the case and we want all the men
who have crafted garb or accessories for themselves to
step forward and show everyone what YOU did for yourself.
Handmade goods of all sorts will be accepted, but please
do not enter armour. We already know how well you can
craft that!

Song and Story Competition to Determine the Baronial
Bard: Self-explanatory! Entries taken at the door, to be
judged in court by Their Excellencies Baron Sir Jason and
our gracious Baroness Susan.

There will, of course, be scrolls and prizes in all the
abovementioned competitions. Please enter!!!



There will be a Feast served Saturday night, as well as breakfast on Saturday and Sunday mornings. The proposed menu for the Feast is as follows:

Hearty Chicken Vegetable Stew
Bread Trenchers (for abovementioned stew)

Sauteed Whole Mushrooms
Roast Venison (yup, v-e-n-i-s-o-n)

Vegetable Rice Pilaf

Gingerbread Cakes
Sliced Apples with Minted Cream

...as well as plenty of bread and cheese.

ABOUT THE SITE: The site is set up with platform tents (those of you who went to Sea Raids probably slept in one) in three separate areas, as well as places for conventional tenting. We ask those of you who have a tent and who wouldn't mind overmuch to please use it. This is not to be rude or inconvenient, but should the site fill up we feel that people who may be coming from farther away should use the group tents. We hope this is not an inconvenience. There are modern, tile-n-linoleum showers in the main hall, with bathhouses equipped with war-type showers at each main camp area. Each camp area also has your basic outhouse. There are numerous fire rings all over the site. These may be used with care, and wood may be gathered from the forest, HOWEVER, any person found to be using green wood or cutting up live vegetation will be told politely but in no uncertain terms to leave the site. Again, this is not to be impolite, but we'd like to use this site again and I hear that the Girl Scouts are quite happy with their trees as they are. The site opens at 2 P.M. on FRIDAY, and closes at 2 P.M. on SUNDAY.

NOW FOR THE FUN PART: Fees are as follows:

Before 1 APRIL - \$12 on board, \$10 with proof of membership
\$8 off board
\$4 day trippers and kids under 10
ADD \$1 TO EACH AFTER 1 APRIL * \$15 at the door

A PORTION OF THE MONEYS RAISED WILL GO TO A ROYAL TRAVEL FUND TO INSURE WE ALL GET TO SEE A LOT OF OUR BELOVED MONARCHS, SO PLEASE COME AND SUPPORT THEM TOO!:::

Please ~~send~~ reservations to Esmeralda Drake, 3009-D Karen Ct. Charlotte, NC 28205. For information call Kris or Lakima Roch at (704) 536-1533.

***OH, YEAH, BY THE WAY...SITE DISCREETLY WET...LET YOUR SPRING FEVER OUT! WARM UP FOR CROWN TOURNEY! EAT, DRINK, GET WILD! TRAILS! A POND! TINY WILD ANIMALS! COME PARTY WITH THE GUARDIANS AS WE BRING SPRING IN AS OUR ANCESTORS DID, WITH MUCH REVELING AND REJOICING:

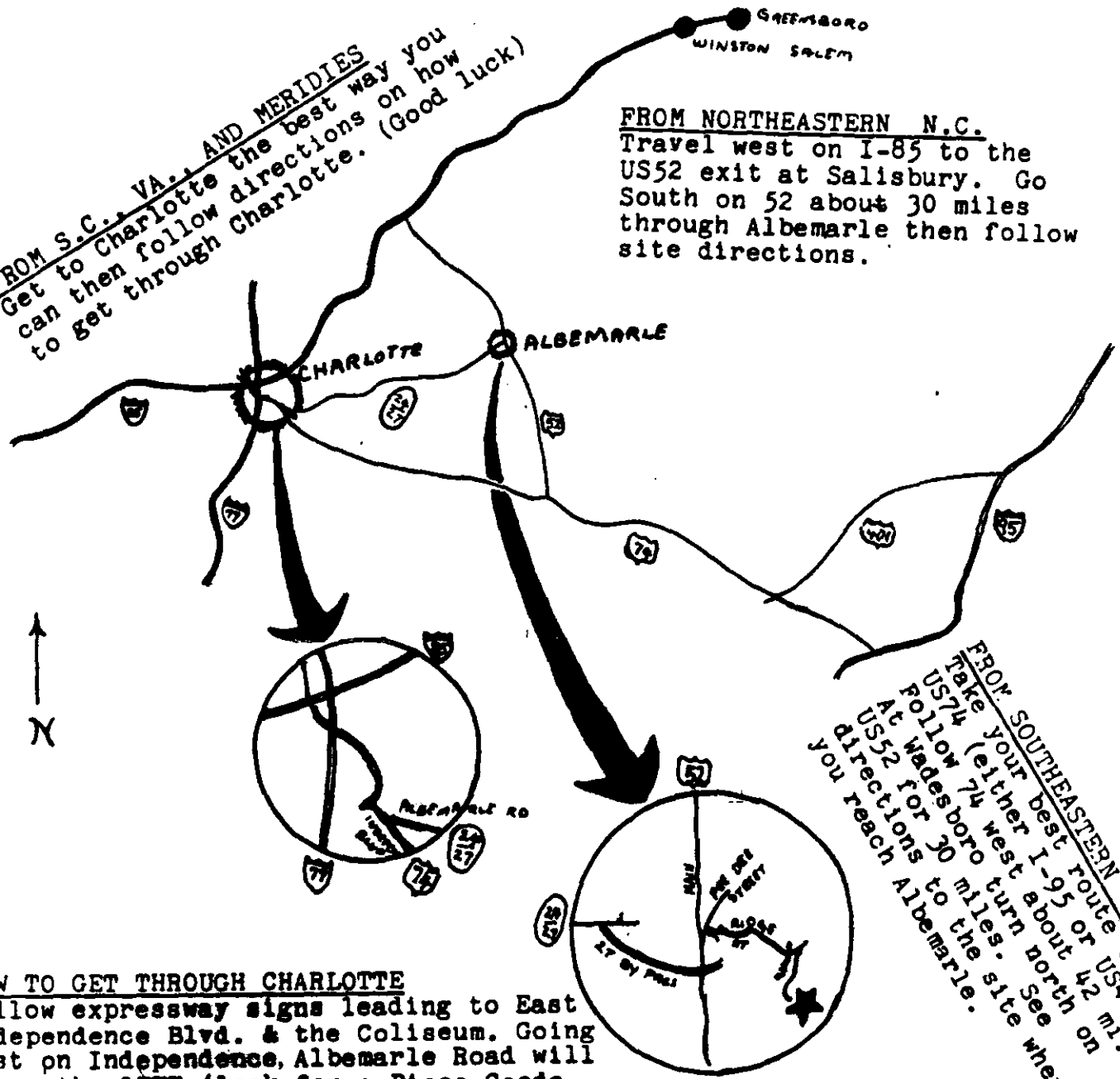
-----and once again, thank you for your support-----

* * OOPS ! MAKE ALL CHECKS PAYABLE TO THE CANTON OF THE GUARDIANS OF THE SACRED STONE * *

How to get Here from There

FROM S.C., VA., AND MERIDIES
 Get to Charlotte the best way you can then follow directions on how to get through Charlotte. (Good luck)

FROM NORTHEASTERN N.C.
 Travel west on I-85 to the US52 exit at Salisbury. Go South on 52 about 30 miles through Albemarle then follow site directions.



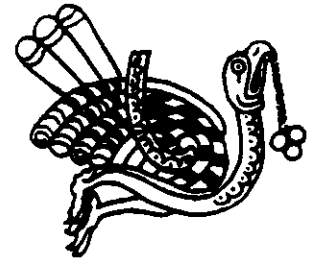
FROM SOUTHEASTERN N.C.
 Take your best route to US74 (either I-95 or US401) Follow 74 west about 42 mi. At Wadesboro turn north on US52 for 30 miles. See on directions to the site when you reach Albemarle.

HOW TO GET THROUGH CHARLOTTE
 Follow expressway signs leading to East Independence Blvd. & the Coliseum. Going east on Independence, Albemarle Road will be on the LEFT (look for a Piece-Goods-Shop on the RIGHT directly opposite) Turn onto Albemarle (also called state hwy 24/27) and follow for about 40 miles. At Albemarle follow the 27 Bypass to Main Street (US52) then follow site directions.

DIRECTIONS TO THE SITE
 Traveling north on Main Street, Pee Dee Street will fork off to the right, traveling south, it will fork back to the left. From Pee Dee Street take the first street to the right (Ridge Street), Ridge St. will make an immediate turn to the left. Stay on Ridge St. for at least 2 & 1/2 country miles. After crossing the first small bridge take a sharp right onto a dirt road and follow uphill to Camp Tarheelia.

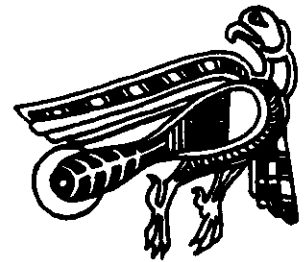


The foaming white wave washes over a grave,
the tomb of Rhuawn Pebyr, regal chieftain.
I love today what the English Hate, the land of the North,
and the varied growth that borders the river Lliw.
I love those who gave me my fill of mead
where the seas reach in long contention.
I love its household and its strong buildings,
and at its lord's wish to go to war.
I love its coast and its mountains,
its castle near the woods and its fine lands,
its water meadows and its valleys,
its white gulls and its lovely women.
I love its soldiers, its trained stallions,
its woods, its brave men and its homes.
I love its fields under the little clover
where I found a place of triumphant joy.
I love its regions to which valour entitles,
its wide waste lands and its wealth...
I love the coastland of Meirionnydd
where a white arm was my pillow.
I love the nightingale in the wild privit
where two waters meet in the valley of worship...



Early I see my vigour wing to the stirrup
and my sword to my hand;
bright Lleucu, my sister, laughing;
her husband won't laugh before my onrush.

Great violence has involved me in payment,
and longing, alas, is natural,
for pretty Nest, like apple blossom,
for the golden pear tree, heart of my sin.



For the virgin Generys there's no end to my pain;
she clings to her chastity;
for Hynud there's matter till Doomsday
and for Hawis, my chosen ritual.

I had a girl of the same mind one day;
I had two, their praise be the greater;
I had three and four and fortune;
I had five, splendid in their white flesh;
I had six without concealing sin;
Gwenglaer, daughter of the White Tower, brought strife;
I had seven, and a grievous time of it;
I had eight, paying part of the praise I sang.
Teeth are good to keep the tongue quiet.

- from Gorhoffedd,
by Hywel ap Owain Gwynedd
c. 1170

Authentic Celtic Alphabets

I'm sure there must be some among the scribes of the Kingdom who grow tired of the same old letter used over and over again. It seems that the only specialized alphabet in use is the Norse or quasi-Norse runes I see from time to time. Here is an opportunity for the Celtic types out there to be even more period in their script than would be possible by the repeated use of round-hand and knotwork alone.

Back before the time of the Roman Conquest, the Celtic peoples used a native alphabet of their own making, rather than the Roman-inspired forms so identified with Gaelic and British script. The so-called Roman half-uncial is one of the better known of these later scripts. Previous to the Romans, the Celtic peoples, particularly their intellectual and spiritual leaders, the Druids, used simpler, more natural letters. These may look very strange to our later eyes, accustomed as we are to bold, straight lines and flourished serifs, but these early scripts are beautiful nonetheless.

The most famous of the Druidic scripts is Ogham. This alphabet was generally used on monuments, markers, and other stone writing surfaces usually used for public display. Ogham (Fig. 1) is quite simple and consists solely of lines carved at different lengths and angles. The horizontal line represents the edge of the vertical stone upon which the script is carved. Although the repertoire of letters is somewhat limited, it was sufficient for the Druids. Also, this script can be used for more portable messages than stone by using the edge of a square wooden dowel or stick. There are some very interesting uses for this alphabet in the Current Middle Ages. It could be used to personalize one's possessions, such as chairs or tables - anything with an edge. Celtic personas could even use it as a message script that the message bearer could not read. Finally, Illuminours could use any drawn line as the baseline and sign his work, or use Ogham as a decorative and somewhat mystical background similarly to the style of the mundane artist Real Musgrave.

The next type of script is not as simple as Ogham, but it looks much more mysterious. Figure 2 shows the Bobileth alphabet and its derivative, the Beth-luis-non alphabet. Bobileth may be translated as "tree writing," stemming from the fact that the letters represented twigs of various trees. Indeed, each letter was named after a tree. This script was written on tree bark or on smooth birchwood tablets, and could even be used symbolically by tying to a cord the leaves of the various trees represented by the letters in the message. This technique is very reminiscent of the Incan quipus, knotted strings recording words or numbers. Later, the Druids hit upon the idea of using stylized hieroglyphs of the trees instead of the actual representation. Thus the Beth-

luis-non alphabet was derived. Its name is from its first three letters, much as our word "alphabet." This is a much simplified form of the Bobileth, although the arboreal nonlinearity is still present. Again the range of letters is somewhat limited to our senses, but it is probably adequate to compose Celtic words. Again, the most probable use for us is in background decoration or special inscriptions. It might be very interesting, though, to send a string of leaves to someone!

Finally, the Bardic class of Druids had their own special alphabet used to inscribe triads or stanzas of Druidic teaching. As Figure 3 shows, this alphabet looks like the Norse runes one is used to seeing. These letters are also derived from twigs of trees, although the tree names for the letters have been dropped. Furthermore, many more sounds, and thus words, can be formed using the Bardic alphabet, indicative of the much more complex sounds needed for song and poetry. The uses of this script are slightly more diverse than the other due to the variety of symbols. One could probably detransliterate Welsh words and names back into an original Celtic alphabet, lending an air of authenticity to signatures or scrolls. It would also be very revealing to do a systematic comparison with actual Norse runes to see if any link, however doubtful, can be found. Finally, it might be fun to give a message written in these letters to a nearby Scandinavian and watch them try to figure out what it says.

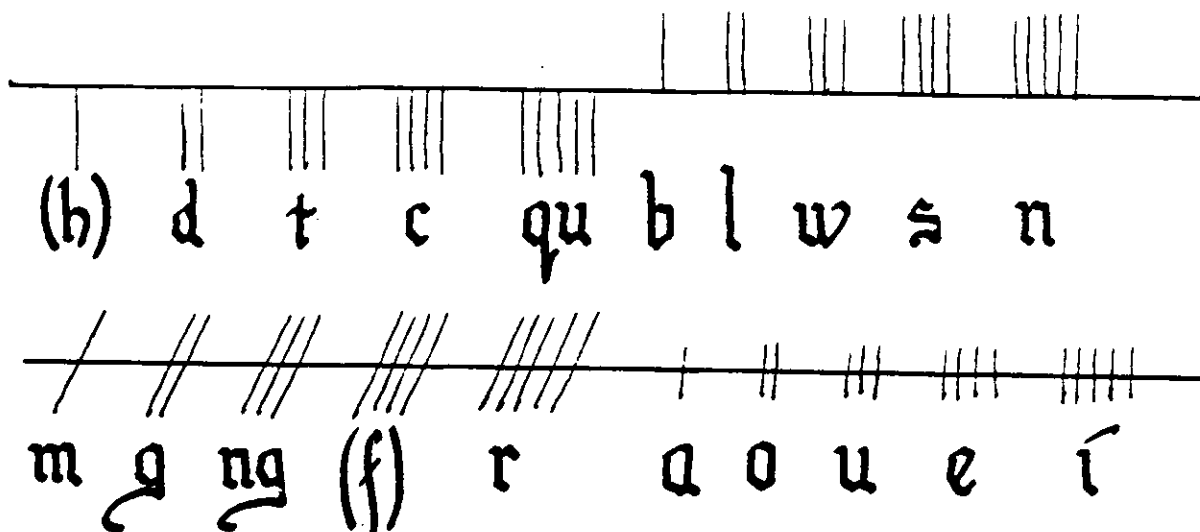
In conclusion, I believe we should try to be at least more authentic looking in the scrolls we do. It would be greatly appreciated if someone could design a script that looks like one of these but is legible enough to fill an entire scroll. Why do a Celtic award scroll in Roman-influenced letters when one doesn't have to? These alphabets should give greater flexibility and authenticity to early-period Celts at least, and hopefully will inspire others to find other regional or little-known scripts. Maybe they will create a little fun with words. Whatever the outcome, research in this little-explored area should be quite rewarding as well as interesting. I encourage all scribes to find or design an original, unusual alphabet. Good hunting!

BIBLIOGRAPHY

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Spence, Lewis, The Mysteries of Britain, Samuel Weiser, Inc., New York, 1970.

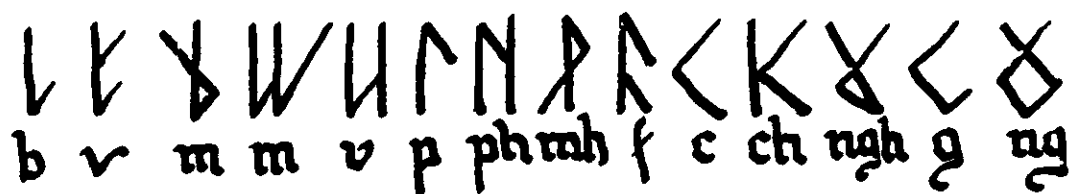




 (h) d t c qu b l w s n

 m g ng (f) r a o u e í

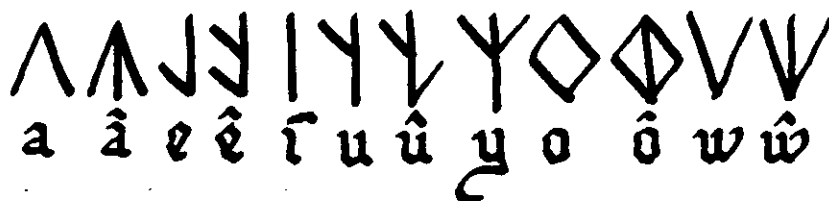
Fig. I



 b v m m v p ph rch f c ch ngh g ng



 r th nh d dh n n l ll r th s h hw



 a â e ê ĩ u û y o ô w ŵ

Fig. III

Bobiteth	Beth-Luis-Mon
𐌲 𐌲 boibel	𐌿 𐌲 beith
𐌰 𐌲 loth	𐌺 𐌲 luis
𐌶 𐌲 foran	𐌿 𐌲 nuin
𐌺 𐌲 salta	𐌶 𐌲 fearan
𐌵 𐌲 neaigadon	𐌷 𐌲 suit
𐌹 𐌲 daibhoithi	𐌶 𐌲 duir
𐌶 𐌲 teilmon	𐌷 𐌲 tine
𐌺 𐌲 cast	𐌷 𐌲 coll
𐌸 𐌲 moiria	𐌿 𐌲 muin
𐌶 𐌲 gath	𐌰 𐌲 gort
𐌲 𐌲	𐌰 𐌲 poth
𐌸 𐌲 ruite	𐌶 𐌲 cuis
𐌶 𐌲 acab	𐌷 𐌲 ailim
𐌶 𐌲 ose	𐌶 𐌲 on
𐌶 𐌲 ura	𐌶 𐌲 ux
𐌸 𐌲 esu	𐌶 𐌲 eactha
𐌸 𐌲 jaichim	𐌶 𐌲 sodha

PERSONA STORY:

The life of Matthias von Rheinfels

I was born in Anno Domini 1469 as the second son to Karl Habsburg von Rheinfels. My brother Norbert and I got along well. We played together and learned together. I never had Norbert's interest for the workings of the castle or lands. I spent much of my time outdoors learning from our hawker, stablemaster, and doctor (about plants). Because of my interest in birds, I received my first falcon at age eight. It was only a Merlin, but nevertheless I was very proud of him. By the time I was twelve I was flying Peregrine falcons and was very good with them. All the birds in our roost trusted me, so I was given the name Falke by the local populace.

On one hunting trip, with my brother and one retainer, we were attacked by a group of bandits. I killed one man before a second disarmed me. Norbert and the servant were too busy with the other bandits to help me, and I would have been done for if my bird had not defended me. It swooped down out of the tree where it had flown when we were attacked (I never hooded my birds) and scratched at the man's face. The man was so surprised he wasn't able to react. I recovered my sword and killed him. The few remaining bandits fled. Norbert had received a leg wound that was not too bad, though it caused him to walk with a slight limp ever after, and the retainer had a scratch on the arm. We had been lucky.

My father died when I was seventeen. Norbert inherited the castle and lands. I was told by my mother that I could have inherited the castle and lands if I had shown an interest in them. Since I hadn't, my father thought it best to preserve family unity and give it all to my brother under the condition that I have free run of all family property. My brother and I had a long talk after I found this out. I learned that he had agreed gladly to this arrangement, for he had been sure that I was going to inherit all.

It was at this time that I started traveling. The first major country I went to was Italy. I was walking down the street one day when I saw two men fighting. This was not unusual for the times, but the weapons they used were, or so I thought. Later I found out that they were the preferred weapons there. This weapon is a long thin sword, better suited for a toothpick, with only slight edges. Its main attack is a thrust. I was so intrigued that I immediately sought out a master of the art. Thus I became introduced to the rapier. It soon became my favorite weapon. In order to help pay for my lessons and upkeep, I hired out as a guard for a local merchant. I soon had an opportunity to try my skill with this new weapon. While working one night, I heard a noise from the front of the building. As I went to investigate, I was jumped by two bandits. I killed one with my broad sword before the second was able to remove it from my grasp. I picked

up the nearest weapon. It happened to be a rapier. My opponent laughed, thinking I was not familiar with the weapon. True, I wasn't as good as he, but my endurance was greater. We battled for nearly an hour before he left an opening large enough for me to penetrate. I was lucky there hadn't been a third man.

I was in Italy for about three years. When I finally moved on it was with a new favorite weapon. I passed through France, staying for about three months, and went on into England. I spent about five years in England as a mercenary, never staying long in one place. Those were the good times. I saw a lot and learned a lot. At that time I picked up the hawk that traveled with me from then on. I was traveling through a small community in Wales when a falcon flew down to my shoulder. Soon after, a young man came up to claim the bird. The bird, however, had other ideas; as soon as I tried to hand the bird over, it would take off. We decided to solve the problem by simply going to the youth's home while I carried the bird. The castle was located in the mountains of North Wales. The family was a nice one. I stayed with them for six months. I taught the boy how to handle birds and discovered that his love for them was little less than my own. The bird that had flown to my shoulder that first day had belonged to the boy's brother who was cruel to the birds. Since both boys looked much alike the mistake could easily be explained. When I departed, I received as a gift a young bird we had taken from a nest not far from the castle; I had trained the bird to my hand the day we took it. It was a magnificent bird, the likes of which I had rarely seen. Though still young when I left, it learned quickly and usually took care of itself, though it always returned to me.

The next ten years I spent traveling, helping out where I was needed, hiring out when I could. I was in Spain, France, England, Germany, and even in the Ukraine during this time. After these years I decided to settle down. I returned to Rheinfels for a period during which I helped my brother with administration. He was indeed very good at running the lands. I went to visit my friends in Wales and discovered that their daughter, whom I had not noticed on previous visits, had grown to be quite a woman. I asked for her hand and received it. The rest of my life has been spent between my two homes, helping either when necessary, and enjoying the company of my lovely wife and my two sons. I have really enjoyed these last thirty years.

(In another hand)

Falke von Rheinfels died quietly in 1530 in Rheinfels Castle



Einhard

Much of what we know today of Carolus Magnus (Charlemagne) we owe to his chronicler, Einhard. He is an important source for this time period because not only was he a contemporary of Charlemagne's, but was one of his closest advisors.

Einhard was born sometime in the latter half of the Eighth Century. His father and mother were named Einhart and Engelfrit. As a young man he was sent to study at the monastery of Fulda, sixty miles northeast of modern Frankfurt. In 791 he went to the Palace School of Charlemagne at Aachen. He was soon recognized for his intelligence and honesty and became a chief advisor to Charlemagne. Einhard soon became friends with Charlemagne and his entire family.

Another advisor to Charlemagne who came to know Einhard was Alcuin of York. Alcuin was the headmaster of Charlemagne's Palace School. Alcuin had been educated in England by Elbert, himself a student of the Venerable Bede. Alcuin encouraged Charlemagne in his attempts to promote Frankish education, though Alcuin severely criticized Charlemagne for his forced conversion of the Saxons. That Alcuin, Charlemagne, and Einhard shared a close friendship is evidenced by their development of nicknames for each other: Charlemagne was David, Alcuin was Flaccus, and Einhard was Bezeteel (the builder of the Biblical Tabernacle).

After Charlemagne's death in 814, Einhard served Louis the Pious, whose kingdom was the western third of the Frankish Empire after the Treaty of Verdun in 843. This treaty divided up the empire into three parts for the three brothers. Charles the Bald had what is now France, and Lothaire had Italy with a strip of land going north to Frisia (modern Netherlands).

It was during this time that Einhard married Imma, the sister of the Bishop of Worms. In 815 Einhard built a church at Seligenstadt where he placed relics of Saint Peter and Saint Marcellinus.

As the years went by Einhard's health failed. In 829 and 830 he complained of pains in his stomach and back. In 830 he moved from Aachen to Seligenstadt permanently. Imma died in 836 and Einhard died on March 14, 840.

Einhard wrote his Life of Charlemagne between 829 and 836. His purpose was twofold: tell of the public history of Charlemagne, and of his habits of day-to-day life. He consciously modeled his work after Suetonius' Lives of the Caesars. Beside his biography of Charlemagne, Einhard wrote the Letters, On the Translation and Miracles of Saints Marcellinus and Petrus, and On the Adoration of the Cross.

Caradoc Ap Ollain

FROM THE CHRONICLER

In this the second month of the second incarnation of this illustrious periodical, I have decided to extend the availability of complimentary issues for demonstration purposes. Beginning with the May issue, however, they will be had by subscription only. I hope to get some support from those who would like to be party to the wonderful information contained within these pages. Again, this publication will be filling the void as did Glyphs, which has been merged with the older newsletter. In fact, beginning next month, the name of the Horn will in fact be changed to The Glyphs. This will be done to reflect the newer, more scholarly tone of the journal, and to give the name of the publication more identification with the Sacred Stone. It also will indicate the decrease in reliance on news to fill these pages. If anyone has any comments or outrage, please contact me.

I wish to acknowledge this month's contributors. The poem was written by the actual Hywel ap Owain Gwynedd who lived in the twelfth century. The date is conjectured. The poem was found in An Introduction to Welsh Poetry by Gwyn Williams. The Persona story was written by my good friend, Matthias von Rheinfels of Ansteorra. I wrote the alphabet article and its illustrations. The cover illustration is from Celtic Art by George Bain. The history of Einhard was written by another Ansteorran, Caradoc ap Owain, who is not my son.

Frequent Meetings

CANTON BUSINESS MEETING: The second Tuesday of each month at the Baron's house, 3019 Chenango Rd., at 7:30 pm. (567-0375)

DANCE: Thursdays at the Irwin Lodge on the Campus of Davidson College, at 7:30pm. Contact the Minister of Arts and Sciences to find out which Thursdays. (537-8270)

COOKING: The third Tuesday of each month at the home of Kristofer de la Roche, 5020 Elder Rd., at 7:30 pm. (536-1533)

ARMOR AND SEWING: By arrangement with Master Joseph and Lady Kerry. (563-7587)

CALLIGRAPHY: By arrangement with Lord Owain. (537-8270)

FIGHTER PRACTICE: Sunday afternoons at 3:00 at Kris Roch's, 5020 Elder Rd. (536-1533)

This is the Horn/Glyphs, the newsletter of the Barony of the Sacred Stone. It is published monthly, and is available by subscription for \$5.00 per year. The Glyphs/Horn is not an official publication of the Society for Creative Anachronism, nor does it delineate the policies of the SCA. It perhaps may hyperbolate or parabolate or even circumambulate or reprobate, but it does not delineate. It mostly consists of a bunch of random observations, notes, and items which should be filed under "possibly useful someday." On the other hand, we try to inform and educate the readers, even if they don't want to be.

Contributions of articles, artwork, titles, and other stuff like that there are greatly appreciated and will save me from having to do them, thus giving all of you a better chance of receiving this esteemed publication with all due timeliness. As for deadlines, I usually start working on an issue about a month before the cover date, so if you want something in the May issue, get it to me by March 31, and so on. I may have already started by that time, but I can always rearrange things. The Glyphs are not really set in stone!



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