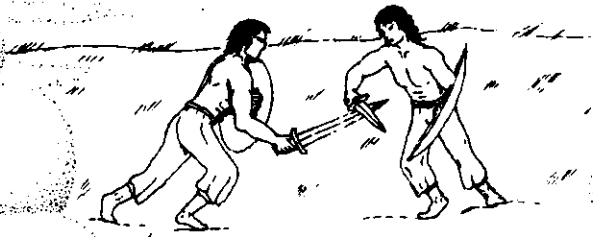
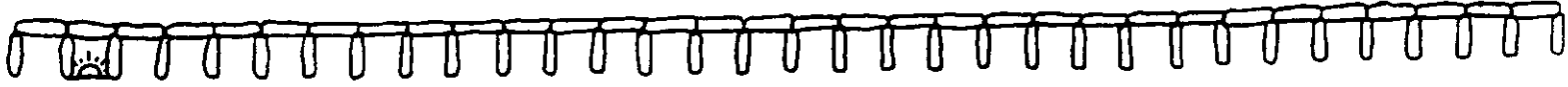




DEC XXI  
GLYPHS  
of the  
SACRED STONE



# Sub-Regnum

## BARONY OF THE SACRED STONE

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

HERALD: Lord Ciaran of Kells (Stephen Wessels, 211 N. Cedar St. #2, Greensboro NC 27401)

KNIGHT MARSHAL: Osruc of Scirwode (Keith Martin, 17 Woodvale, Asheville NC 28804 704-255-0738)

MINISTER OF THE LISTS: Lady Kerry of Clairidge (Kerry Herrick, 6221 Trysting Pl., Charlotte NC 28212 704-563-7587)

CHRONICLER: Honorable Lord Owain ap Ioan (Greg Jones, 6706 Holston Ct. Charlotte NC 28215 704-537-8270)

MINISTER OF ARTS AND SCIENCES: Aelfrun Errantmaid (June Wood, 1111 Yanceyville St., Greensboro NC 27405 919-272-9009)

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

CHIRURGEON: Lakima (Judy Woods, 4612 Pineleaf Dr., Charlotte, NC 28213 704-597-5223)

## CANTON 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)

FIGHTER PRACTICE: Sunday afternoons at 3:00 at the Mint Museum of Art off Randolph Rd. Call Kris Roch (563-1533).

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

CALLIGRAPHY, DANCE, SINGING, ETC.: By arrangement with Lord Owain (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)

# Kalends

## DEC

- 6           STORVIK: The Holly and The Ivy Feast (Meghan Pengwyn; 202-822-2987)
- MARINUS: Winter Revel V (Catherine deSteele; 804-855-5996)
- SACRED STONE: Yule Revel (Owain ap Ioan; 704-537-8270)
- 13          HAWKWOOD: Feast of St. Andrew (Catriona Fergusson; 704-255-0738)
- CAER MEAR: Masqued Ball (Morgaine de la Flamme; 804-320-1436)
- 26          STORVIK: Storvik Grande Christmas Ball (Kay Delafleur; 301-593-6247)

## JAN

- 10          BLACK DIAMOND: Atlantian Twelfth Night (Dirik Reversen; 703-953-2613)
- 17          STIERBACH: Not Necessarily Twelfth Night (Ealasaid nic Phearsoinn; 703-476-4361)

## FEB

- 7           ARINDALE: Dance Workshop and Ball (Theodora di Lupita; 301-725-1088)
- 21          YARNVID: Ice Axe X (Johann von Riemer; 804-288-9281)
- 28          WINDMASTER'S HILL: Ymir (Clare de Crecy; 919-227-6044)

## change of address

Lady Susan Douglas of Andover, Baroness Sacred Stone, has recently returned from the Canton of Hindscroft to the Canton of the Guardians of the Sacred Stone. Her new address and phone number are as follows:

c/o Susan Osborne  
1281 Andover Road  
Charlotte, NC 28211  
(704) 366-6668



you are cordially invited to

# Sacred Stone's second annual

## Yule Bevel

and Baronial Court  
to be held December VIAS XXI  
at Irwin Lodge in Davidson  
it will be a evening of fellowship  
and merriment. There will be  
a contest for garb best reflecting  
the yuletide season. The site is  
dry, but refreshments will  
be provided so join us with  
tankard in hand to celebrate

Sherilyn,  
autocrat

Information  
537-8270



# FEAST OF SAINT ANDREW

Ceud mile failte!! The populace of the Knowne World is cordially invited to Hawkwood to attend a feast in honor of St. Andrew, the patron saint of Scotland, on December 13, AS XXI (despite that St. Andrew's Day is on November 30 this year). The day's events will include a delectable feast with several Scottish dishes (excluding haggis), traditional Scottish games and dancing, and arts and sciences competitions. Categories are: Brewing, Best Garb Accessory (be creative!), Calligraphy (pre-made), Breadmaking, and Best Poem with a Scottish Theme (to be read aloud, 3 minute limit). DOCUMENTATION IS IMPORTANT!! A fund-raising for the Acorn is also planned.

SITE: Valley Springs Community Center (same as for High Summer Tourney and Revel).

DIRECTIONS AND DETAILS: Contact Autocrat - Catriona Fergusson, 17 Woodvale, Asheville, NC 28804 704-255-0738.

COST: For this sumptuous feast, the cost is a mere \$7 for members and \$8 for non-members.

THIS SITE IS BONE DRY!!! GENTLES BRINGING ALCOHOLIC BEVERAGES WILL BE ASKED TO LEAVE!!!



## CARAVAN ho!

THE CARAVAN will be leaving Charlotte for the event listed above. If you wish to join the caravan or have questions about attending this event, please contact Annayavich (c/o Jodi Burnett, 3055 Winding Trail, Matthews, NC 28105; 847-6736).

# welcome

Sir Jason Michael of Andover and Lady Susan Douglas of Andover, Baron and Baroness Sacred Stone, offer an enthusiastic welcome to Viscount Sir Breytor Aison of Devon upon his return to the Kingdom of Atlantia. The last Prince of the Principality of Atlantia (prior to its elevation to Kingdom status), Sir Breytor has for the past several years been residing in Trimaris. He and his Lady have recently moved to our Canton of Hindscroft, and we are very pleased to welcome them to the Barony of the Sacred Stone. It is our fond hope that they will be active participants in furthering the Dream we all share in these Current Middle Ages.



# lauds

Congratulations to the first recipients of the two new Baronial Awards! The Award of the Feather of the Phoenix, for outstanding service or activities by the youth of the Barony, was bestowed upon Megan de la Roche for her helpfulness and courtesy at the Tourney of the Golden Moon. The Award of the Flame of the Phoenix, for commendable dedication and service to the Barony, was bestowed upon both Rufus Barbarossa and Annayavich for their efforts with the Newcomers! Revel Minor.

These well-deserved awards were presented at the Samhain Court of Their Excellencies in the Canton of the Guardians of the Sacred Stone.

Congratulations also to Uther Quietnoise, a member of our Canton of Hawkwood. Uther traveled to the Tourney of the Silver Chalice and emerged victorious. Not only did this member of our Barony win the tourney, but he also carried himself with dignity, courtesy, and chivalry throughout.

OIOAT!!

# SUMMARY OF THE RECENT LEATHER WORKING MEETING

On October 28, Baron Sir Jason held a Basic Leather Working class at his home. About 15 Guardians were there, an unusually large turnout compared to recent attempts at meetings of this type. Baron Sir Jason received his Pearl in Leatherworking, and is not only an excellent craftsman of his chosen medium, but an excellent teacher as well.

The first of four topics discussed was the varying types of leather available. Some of the type discussed were sole leather, blacksmith sides, strap/belt weight leather, and glove leather. Each was on hand for students to examine. In addition, the uses of each were discussed, especially concerning the care each type requires and the precautions a worker must take when using each.

The second topic was basic tools and their uses. The first of these was the "poundo" board, a square of hard, rubber-like material used to protect the surface upon which the work is done. Other items described were the knife and methods of sharpening it, various sizes and types of punches, needles, waxed thread, pliers, the "edge beveler", an ingenious stitching recesser, the ubiquitous awl, and of course the typical anvil, drill, and hammer.

After the uses of each were described, there was a short break for stretching one's legs after sitting on the floor.

Following the break, the third topic was discussed: a brief treatment of tooling. Among the items discussed were the reasons and history of tooling, the types of tools used and their care, and different methods and techniques of tooling.

Finally, the way to make patterns was demonstrated. Specific examples were given of how to make patterns for leg armor and shoes or boots, and several "tricks" were shown as ways to make things more useful or authentic. As a conclusion, there was a brief discussion of costume research from original sources, and where to find these sources.

Baron Sir Jason hopes to continue this class in the future, branching into more advanced topics, difficult projects, and unusual applications. More information on this will be reported as it develops. Contact either the Canton MoAS or Baron Jason for more details.

**OWAIN AP IOAN  
CANTON MOAS**

# TRAINING FOR SPEED AND ENDURANCE

## by

### BARON SIR JASON

In last month's article on warmups we saw how to (hopefully) prevent injuries during fighting by stretching and light exercise before combat. In this article, my focus will be on training techniques that fighters can practice at home to improve their speed and endurance.

Let me begin by pointing out that the training methods I will discuss here are not designed to build large amounts of muscle mass, but rather are designed to help you deliver faster blows for a longer period of time. I will discuss training for sheer strength in a future article. For my research I have concentrated on two college physiology textbooks since their findings are backed by actual scientific studies. The books are:

DeVries, Herbert, Physiology of Exercise,  
William C. Brown Publishers, 1980.

Wilmore, Jack, Training for Sport and Activity,  
Allyn and Bacon Publishers, 1982.

Wilmore noted that training for strength will also increase speed, since greater strength means a decrease in reflex time (p. 99). While this is obviously true, DeVries, in citing an earlier study by Ikai in 1973, pointed out that "strength gains are specific to the angle and the range of motion at which resistance is met in training and also to the velocity of training" (p. 405). Specifically, Ikai found that training at 100% of one's maximal voluntary contraction (MVC) improved force but not velocity, 30-60% MVC improved force AND velocity, and training with no load but at maximum velocity improved velocity but not force (DeVries, p. 393). DeVries sums it up nicely: "It is necessary to train at both the force and velocity that are to be applied in the athletic event" (p. 393).

So what does all of this mean to the SCA fighter? It boils down to this: the best training for speed is to develop a training method that simulates the actual throwing of a blow and that can be performed somewhere between 60% MVC and "no load" which, in our case, would be throwing a blow without holding a sword. One could develop a special machine to do this, but we have at our disposal a far more simple and certainly cheaper alternative: the pells and a weighted sword.

Before we get down to a specific training routine, let's bring endurance into the picture. DeVries, citing two studies by Clarke and Stull in 1970, brings out the seemingly contradictory finding that training for strength (low reps and heavy resistance) and training for endurance (high reps and low resistance) brought about roughly equal gains in absolute endurance (p. 418).



So what happened to training at the force and velocity of the event? Simply this: training with heavy resistance and low reps doesn't improve one's WIND as much as training with high reps.

It stands to reason that you have to push yourself beyond your limits in order to stretch those limits. This is what's known as the Overload Principle. Thus our SCA training routine would look something like this: striking a pells with a slightly heavier than normal sword at tournament velocity for as long as possible, wait no less than 48 hours and no more than 96 hours for your muscles to recover, and then do it all over again. If you find that your muscles tire before your wind gives out, immediately set your sword down and do calisthenics (like jumping rope) or jog until your wind does give out. Then, and only then, stop, warm down slowly with some stretches as cited in my last article, and don't work out again until your muscles have recovered. It should also be noted that no one should undertake a strenuous workout routine without first consulting a physician, especially those who are overweight or have heart trouble!



## CORONATION

Some 200 Gentles gathered in Storvik on October 18, AS XXI, for the semi-annual ritual of Coronation. With shining crowns flashing splendor, the thrones of Atlantia passed from Sir Tsuneo and Lady Nyan-Nyan to the new monarchs, Sir Klaus von Trollenburg and Lady Cyffaith of Caerleon. Additional Royalty in attendance included Their Royal Majesties the King and Queen of the East, who had journeyed from the Barony of Carolingia to witness the ceremony.

Those in attendance from the Barony of the Sacred Stone included Baron Sir Jason Michael of Andover, Baroness Susan Douglas of Andover, Mistress Ariella Idarius, and Lady Esmerelda Drake, from the Canton of the Guardians. Baronial members from the Canton of Hindscroft included Lady Fynvola the Bewildered and the lady Juleia of Lionsgate.

The Court ceremonies were heralded by former Triton Principal Herald Mistress Minowara Kiritsubo. At the first Court of their Atlantian Majesties, Mistress Kiri was assisted by Baroness Susan. A number of honors and awards were bestowed, including the Order of the Pearl to Sir Thorvald and Baroness Brunhilde, whose achievements in the culinary arts were thus formally honored.

Duchess Melisande of Belvoir provided a stupendous afternoon feast in several courses. Between courses, King Klaus and Queen Cyffaith sat in state. During this time, Their Royal Majesties accepted fealty, including that of the Baron & Baroness of the Sacred Stone.

Entertainment for Their Royal Majesties and the populace included a performance by a wonderful singing group and a delightful masque given by a group from Storvik. The evening was concluded by dancing enjoyed by all the populace.

# LABOR SPECIALISATION IN MANUSCRIPT PRODUCTION

## OWAIN AP IOAN, CIM

When most of us think of the production of Medieval manuscripts, we usually picture a solitary scribe, working alone in the poor illumination of his monastery or in a humble, lean-to shop in a back street. Even if we picture a scribe who has been hired by a well-to-do personage to make a specially commissioned work, such as one of the books of hours, we generally picture this book as the work of one or a few scribes. Those who dig a little deeper may discover that several scribes and illuminators usually collaborated on a work. Each book was the result of several hands and artists. What most of us do not realize, however, is how far this division of labor extended.

At the beginning of the 12th century, the rapid increase in literacy and demand for books caused in part by the rise of the Universities produced a radical change in the way books were made. Until this time, books were generally made for nobility or for religious purposes, both markets able to afford the time and money required for luxurious volumes. With the availability of knowledge from the Greek, Arab, and Jewish worlds, in large part a side effect of the Crusades, the Universities sprang up, and with them the demand for books rose sharply. Additionally, the books in demand were of a wider range of subjects than ever before. To keep up with this demand, the book-producing craftsmen began to develop specialties and to adopt an almost assembly-line approach to the making of manuscripts.

At the height of the book-making industry, quite a few professions had a hand in the process. The first of these were the scribe and the illuminator. However, these terms were merely generalizations of the true duties of all who worked on the book. The scribes were generally collected into one guild, but the membership might include such people as the notours, who specialized in drawing musical notation, and the flourishers, who drew the extravagant decoration of certain non-illuminated letters. The illuminators were even more diverse. Their ranks included those who decorated the margins with filigree work, the "turnours" who drew initial letters and borders, and the limners, who painted pictures in the illumination, not to mention those who did general painting. Additionally, each of these professions had its ranks of apprentices who did many of the repetitive, menial tasks often given to apprentices. In the case of the text writers, the apprentices would have to make ink, sharpen the quills, and rule the parchment. Sometimes even these apprentices would specialize in their tasks.

In addition to the rise of specialization among the "core" professions, this time period saw the branching off of many of the literary "support" occupations. Some of the tasks that scribes used to have to do themselves were being done by specialists, leaving the scribes and their apprentices more time to concentrate on grinding out words. An excellent example of

these support professions is the Parchmenter. This person would supervise the production of vellum and parchment for use by the scribal professions. Not only did the parchmenter manage the actual tanning and treating of skins, but also the gathering of unused or unwanted old manuscripts to be erased so that the writing surface might be reused.

Another very important support profession was that of the "stationer," so called because he was always found in his permanent place of business, unlike some of the other, more itinerant professions. His job was that of a literary contractor. A customer who wanted a book would contact the stationer and place an order. The stationer would then coordinate the work of the whole crew of people it would take to make the book. He would arrange for the parchment to be taken to however many scribes the book would require. He coordinated the efforts of all the various illuminators in illustrating the book. Finally, he would contact the customer when the job was complete. In effect, he acted as the go-between for the customer. In addition, the stationer had other important roles. In times of slack business, he would commission his own works to be put on display in his shop, in case someone would want a ready-made volume. In university towns, the stationer would often have sections of textbooks on hand, available for rent to students who did not have enough money to buy their own books, but wished to copy sections at a time. This last role was that of Sampler, and it was sometimes done by a separate person.

At any rate, when all the sheets had finally been done, they were handed over to an entirely different group of people, the bookbinding professions. At first, but more rarely as time went on, all the bookbinding was done by one person, sometimes even the scribe/illuminator himself. Gradually, however, several specialties came into being.

The finished sheets went first to the gatherer, who put them into their proper order, trimmed the edges, and rubbed them smooth. Next the gathered sections went to be sewn into quartos or octavos depending on the number of sheets in the bunch. After that, the sections went to yet another person who gilded the edges. All this time, the binding itself was being prepared. Someone had made the studs for the cover, someone else had made the bindings themselves, someone else had gilded them, and someone else had prepared the boards. Finally after going through all these hands, the prepared sheets and cover were finally joined to make the book. It has passed through about 10 to 15 pairs of hands to reach its new owner.

This specialization of labor was necessitated by the attempt to keep up with the demand for books and the desire for knowledge which arose in the latter part of the Medieval era. Even with such efficient techniques as this division of labor, the devoted and very skillful literary specialists were in the end defeated by the very knowledge which they had striven so hard to provide.

#### BIBLIOGRAPHY:

Jackson, Donald, The Story of Writing, Taplinger Publishing Co., New York, 1981.

# the apocalypse of goliath the bishop

## PART II

The Angel then held up that mighty Book,  
Whose mystic words were sealed with seven seals.  
"Read carefully," he said, "what you find here,  
For you must tell the world what it reveals.

"This Book is allegorical in style;  
No other style could suit the subject more:  
A Prelate is an allegory inside-out,  
A handsome shell, but rotten at the core."

The seal on Chapter One was opened up,  
And I beheld four fascinating beasts.  
In shape the beasts were not at all alike;  
In motion, like four dancers at a feast.

The first of them was very like a lion,  
An ox and eagle next (or so it seemed),  
And then a man. They flew, they whirled about,  
And each was full of eyes that glared and gleamed.

I wondered what this odd quartet could be,  
And when the clasping seal was all undone,  
The mystery of their meaning was revealed.  
Now here's the honest truth about each one.

The Lion is our holy Pope Voracious,  
Who, when he's thirsty, trades his books for bocks  
(His favorite "book" remains the golden Mark).  
The Rock has put his Church upon the rocks.

The Ox is Bishop Avarus the Worst.  
He likes to browse in pasture or in pen.  
He gnaws and chews wherever he may be,  
And stuffs himself with goods of other men.

The Eagle is Archdeacon Pilferpurse.  
He soars the skies, a robber seeking prey,  
And when he spies a victim down below,  
He pounces, eats, and goes his pious way.

The human face belongs to the good Dean,  
A master of refined duplicity.  
He lies and cheats with such a pious air,  
He's won himself a name for sanctity.

The four of them are fitted out with wings  
(To help them fly around in search of prey);  
They've eyes in front and even in their backs  
(So they can spot a profit either way).

And each of them is spinning like a wheel  
(The symbolism here is not inscrutable:  
They change their minds with every passing whim;  
Their values are completely mutable).



When I had scanned this cover sign, I read  
The chapter that was underneath the sign.  
It told of Bishops, shepherds who mislead  
Their flocks, by carelessness or by design.

The Bishop likes to make his sheep his prey;  
He stabs them with the horns that crown his head.  
This pastor is a kind of fearsome bull  
Who feeds no flocks, but with his flock is fed.

The Bishop nurtures well his errant sheep,  
That feeble, lame, and driven little flock.  
Since they supply his milk and wool, he tries--  
Good Shepherd--not to lose producing stock.

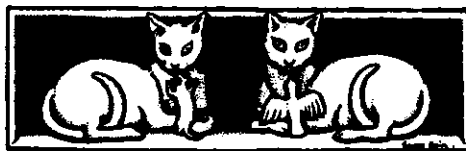
If he finds some faults among his lambs,  
If any lapse of faith should greet his eye,  
He shears them with the scissors of the law,  
And wrings their udders (that is, purses) dry.

So errant flock is led by errant guide,  
And neither one can see the way to go.  
But once the lambs are fleeced, the Shepherd leaves  
The bloody carcass to the wolf and crow.

His ring means that he's married to his people;  
His staff, that he will lead them out of grief;  
But badly wed and badly led are they  
Whose Bishop is a tyrant and a thief.

When I had finished reading Chapter One,  
The sky grew dark with clouds, the lightning flashed  
And while a wheel of thunder crossed the sky,  
I watched the second wondrous seal unclasped.

CONTD...



FROM THE CHRONICLER: Thanks to all of you who have begun to send in submissions! Keep up the good work, and I will be eternally (well almost) grateful. Acknowledgements for this issue are to: Lady Alisandre Oliphant for once again coming up with a cover, for typing reams of stuff, and for doing general assisting-things; Johann der Nachtliecht for the Yule Revel announcement; Annayavich for the Caravan information; Her Excellency the Baroness Sacred Stone for her observations upon the recent Royal Coronation and for her Welcome; and His Excellency Baron Sir Jason for his follow-up article on Training. The second installment of The Apocalypse of Goliath the Bishop is, once again, from an old textbook, but originally from Karl Strecker's edition of Die Apokalypse des Goliath (Rome, 1928), translated by Professor F.X. Newman. I did the summary of the recent leather-working meeting and the article on manuscript production.

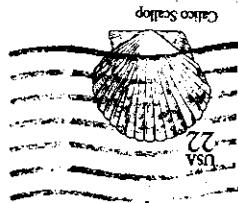
Again, thanks to everyone who has given me material. But please, don't stop now, when everything has begun to roll. Keep those cards and letters coming, boys and girls!

These are The Glyphs, the newsletter of the Barony of the Sacred Stone. They are published monthly, and are available from the Chronicler at the address on the other side. The Glyphs are not an official publication of the Society for Creative Anachronism, Inc., nor do they delineate the policies of the SCA. All the opinions expressed within are solely those of the authors.

The staff wishes to apologize for the extreme, inexcusable dullness of the preceding announcement, but they have been typing now for something like 8 hours and their collective brains hurt. Give us a break, already.

THE GLYPHS

GREG JONES  
6706 HOLSTON CT.  
CHARLOTTE, NC  
28215



Chronicler of Last Caverna  
% Scott Bargelt  
135 Briar Lane  
Central, SC 29630

