



JUNE 25 XXI

GLYPHS
of the
Sacred Stone



Sub-Regnum

BARONY OF THE SACRED STONE

SENECHAL: 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: Osric (Keith Martin, 17 Woodvale, Asheville NC 28804)

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

CHRONICLER: Lord Owain ap Ioan (Greg Jones, 2217-F Kilborne, Charlotte NC 28205 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, 5020 Elder Rd., Charlotte NC 28205 704-536-1533)

CANTON OF THE GUARDIANS OF THE SACRED STONE

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

HERALD: 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 28205 704-536-1533)

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MINISTER OF ARTS AND SCIENCES: Lord Owain ap Ioan (Greg Jones, 2217-F Kilborne, Charlotte NC 28205 704-537-8270)

EXCHEQUER: Vacant

CHIRURGEON: Vacant

Kalends

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)
- MARINUS: Governor's Investiture and Champion's Tourney (Donal MacRuisseart; 804-588-2334)
- 21 STORVIK: Condottieri Wars (Alessandra Francesca Aldobrini; 703-822-2987)
- CATHANAR: Peasant's Revolt (Bronwyn ferch Morgan)
- 28 BLACK DIAMOND: Assessment Battles III (Dirik Reversion; 703-961-3782)

JULY

- 5 EAST KINGDOM: Interkingdom Peace (Jaelle of Armida; 302-368-9570)
- 12 STORVIK: Novice and Unbelted Fighters' Tourney (Elizabeth Beaufort; 301-598-4724)
- HINDSCROFT: Dance Until You Drop (Aelfrun Errantmaid; 919-272-9009)
- 19 HAWKWOOD: High Summer Tourney and Revel (Brennus MacMorna; 704-658-0522)
- CAER MEAR: Diamond Joust XII (Adelicia of Cumbria; 804-740-7041 *Ask for Carolyn*)
- 23 GUARDIANS: Mundane Costumers Convention (Dan Chamberlin; 704-536-1533)
- 26 STIERBACH: Welcome to Sherwood (Jeanmaire du Domremy; 703-594-2926)

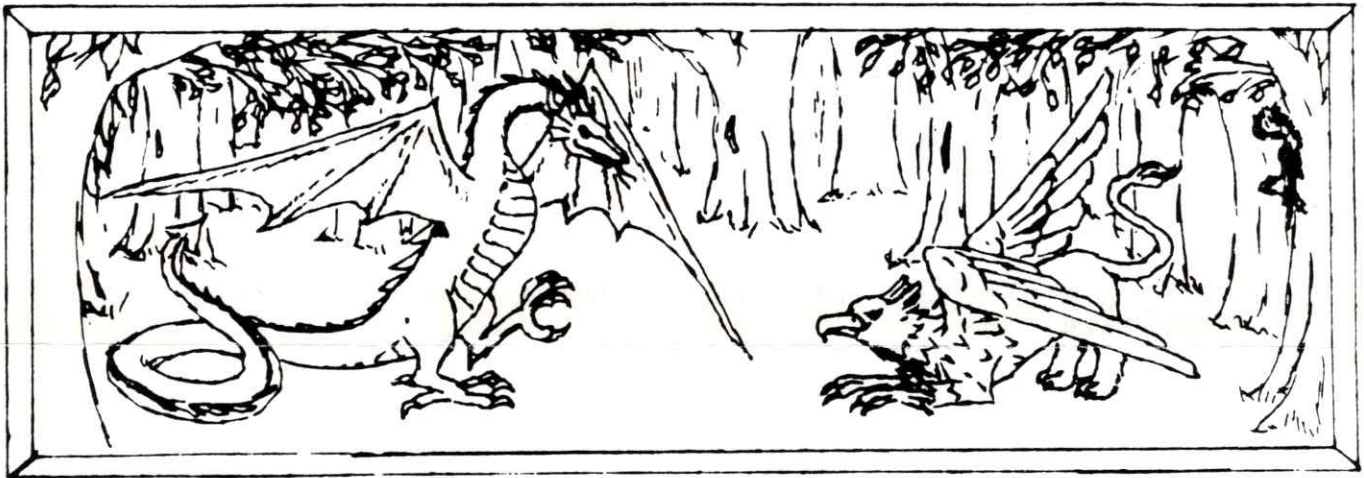
AUGUST

- 2 FALCON CREE: The Great Games Glut (William Daffyd White; 803-268-4387)
- CENTRAL MARYLAND: Grand Army Warlord Tourney (Richard Marshal of Corwin; 301-474-2208)
- 16 PENNSIC XV
- 23 STORVIK: Post-Pennsic Recuperation Revel (Meghan Pengwyn; 202-822-2987)

BARONIAL PROGRESS

The following is a Partial, though by no means exclusive, Progress of events that the Baron will soon be attending:

Wastelands Tourney (Hindscroft)
Assessment Battles III (Black Diamond)
High Summer Tourney and Revel (Hawkwood)



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)

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. (563-1533)

WELCOME one and all to WASTELANDS TOURNEY! Join HINDSCROFT in a weekend of Tourney and Revel.

There will be a Double Elimination prize tourney and a Combat Archery tourney. There will also be the Long and Winding Road Period Footwear Competition as well as the Dusty Road Brewing Competition.

Feast Saturday night at the Pie & Hosen Tavern and YES the site is wet!

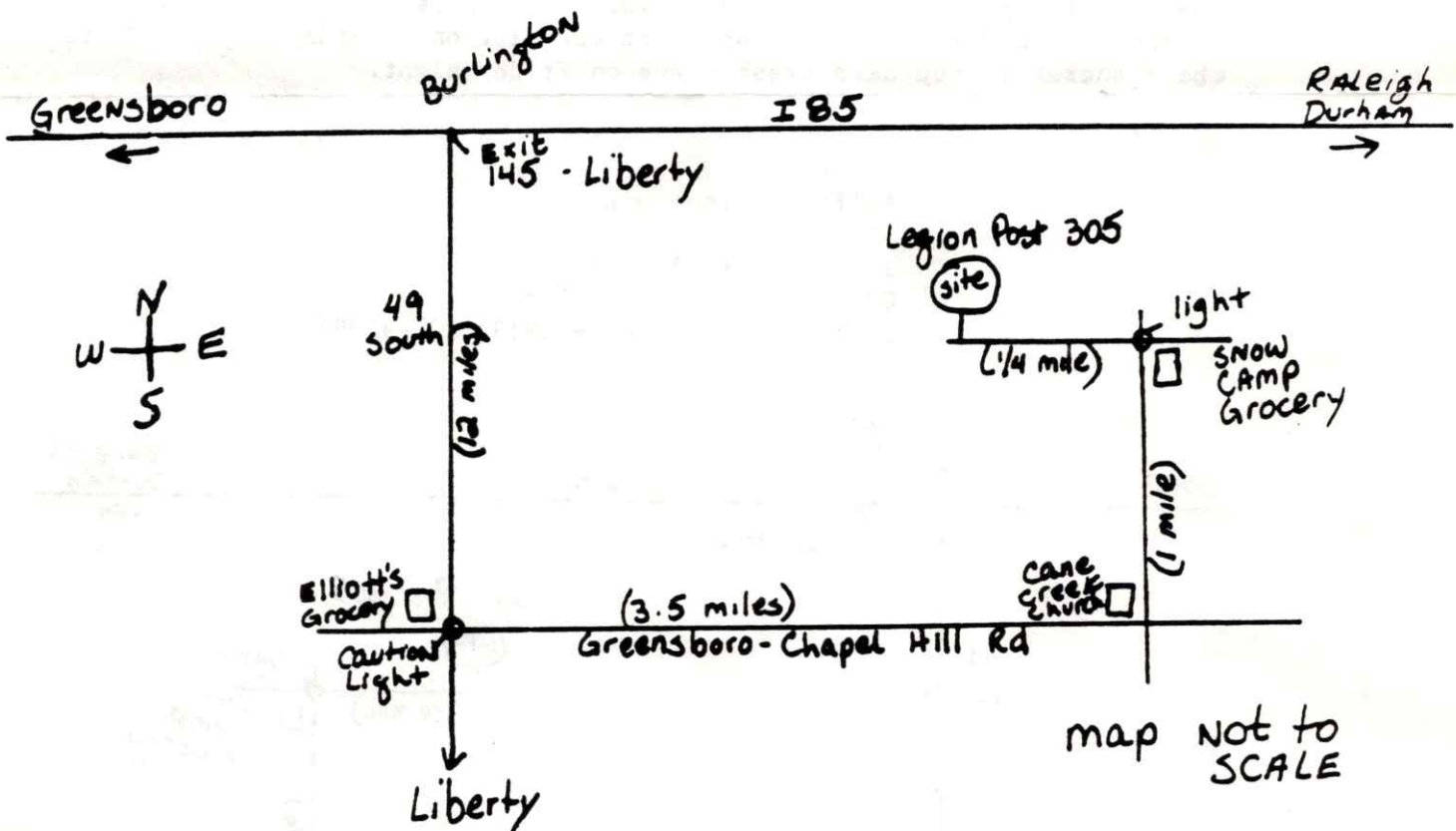
Crash space is available in the hall upstairs as well as limited space for tents.

The site will open at 9 pm Friday June 6th and will close noon Sunday June 8th. Fee will be \$8 until June 1st and \$10 at the door. (Subject to autocrat's approval). PLEASE make all checks or money orders payable to SCA, INC. CANTON OF HINDSCROFT.

There are no arrangements for pets or children, so guardians/parents are responsible for same.

AUTOCRAT: Alynna of Snow Camp
c/o Dorothy L. Thompson
Rt 2 Box 246-01
Snow Camp, NC 27349

PHONE: Before 10pm 1-919-376-9721



CHANGE IN PLANS: PRIZE TOURNEY MAY NOT BE DOUBLE ELIM

HINDSCROFT'S
DANCE UNTIL YOU DROP

JULY 12, 1986

FEATURING

Dance Instruction from noon until five p.m. A covered dish supper from six until seven or so; And more dancing until.....

FEES

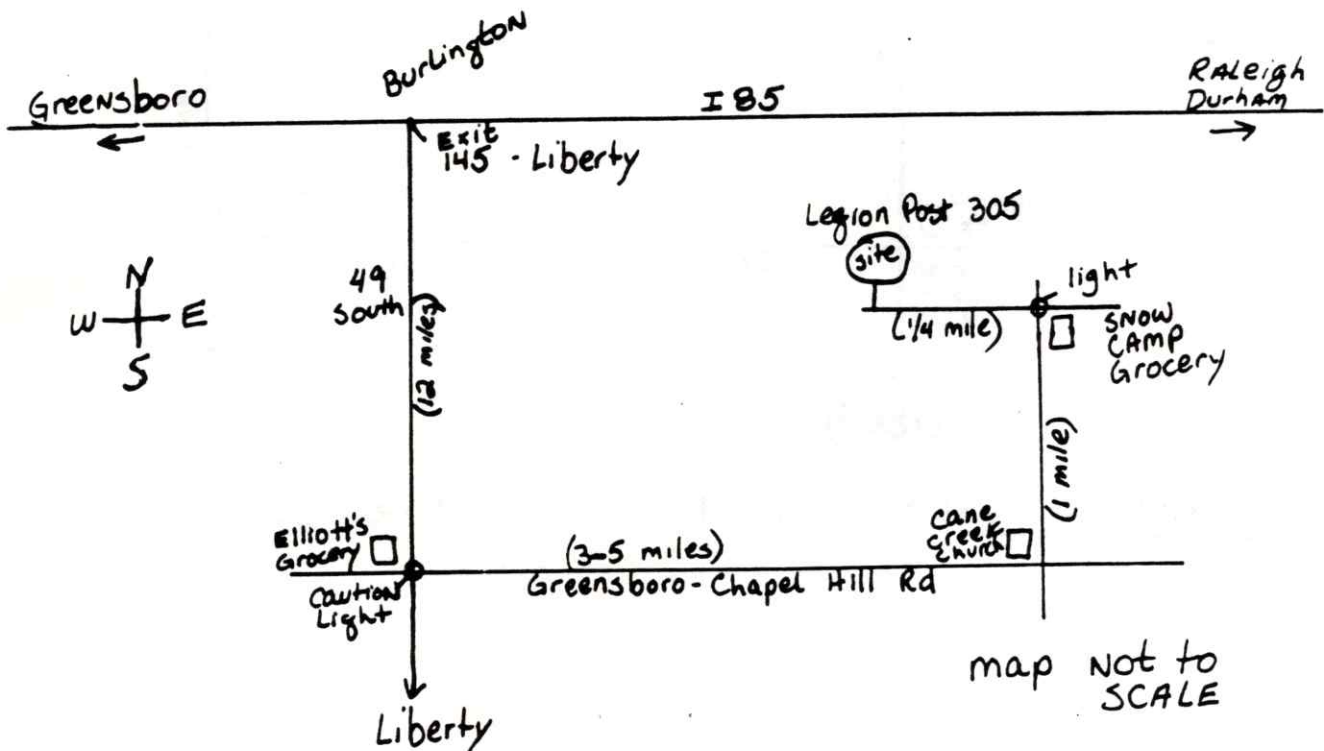
Dance Instructor's Free. If they contact the Autocrat on or before July 1, with a list of the dances they will be able to teach, AND have a cassette tape of music to dance to (sorry, no live musicians).

All others bring \$4.00 (\$3.00 with proof of membership) and a covered dish to serve 6 - 8 gentles. There will be limited refrigeration and heating facilities. No reservations are required, but notice of intent to attend is welcome.

THE SITE

The site is the same as Wastelands Tourney. There will be crash space in the hall and limited tent space at the site on Saturday night. Contact the Autocrat if you need crash space on Friday night.

AUTOCRAT
Aelfrum Errantmaid
AKA June Wood
1111 Yanceyville St.
Greensboro, N.C. 27406
(Phone between 6 & 10 p.m. - (919) 272-9009)



FROM THE CHRONICLER: First of all I would like to thank the Chroniclers of Marinus, Hidden Mountain, and Arindale for sending me copies of their newsletters. Marinus' newsletter, The Guilde Report, while necessarily somewhat "inside", has a nice forsoothly feeling to it which is rarely found in newsletters. There also appears to be quite a lot of A&S activity going on there - Herbalist meetings, Potter's Guild meetings, and Cook's Guild meetings among others. Good job, out there!

Hidden Mountain's Mountain Mayhem has been the most regular to get to me, but alas, the PO always manages to have it mangled. It has a very nice calendar, and the last issue I've received has an interesting article about SCA courtesy by Baron Sir Eldon, no doubt related to his parallel project for the Herald's office. I do think, however, that the mundane names of the Chronicler and her staff should be listed, as it makes for easier mailing.

The Eagle's View of Arindale is also well done. The last issue I received contains a "Recipe of the Month" for Apple Tart, a good article about comets, and the usual guild reports and officer's "From the" columns. I hope the recipes and articles continue, and that the publication grows into a full-size work.

To Lord Ciaran in Hindscroft: I do indeed have a copy of Spence's The Mysteries of Britain, where I got the Druidic alphabets. However, it doesn't mention specific time periods in which each was used. There is mention, however, of an Ogham Variation called Virgular Ogham, in which the strokes are represented by arrowheads and none intersect the medial line. As this was not illustrated, and was only a vaguer variation on an existing alphabet, I chose not to include it in the paper. I also have a work by Sir John Daniel called The Philosophy of Ancient Britain, if you're interested.

This month marks the appearance of what will hopefully be the final iteration of the title design and the internal lettering. All should be of a Celtic nature to unify the newsletter. Hope you like it.

Yielding to requests from the populace, I have begun a series of Alphabet of the Month, which I hope will satisfy everyone's desire for new scripts to learn. Those really industrious among you may want to go back and learn the Druidic and Alchemical scripts already presented. The next few scripts will all come from the same book by Drogin, a veritable textbook of paleography. I also did a very important article about how to do Documentation, which I hope all will read and follow. It makes for better success in contests, as well as better and more in-depth research. Thanks to Maestra Martha Armored McDonald of Ansteorra in whose class I took the notes.

Also in this issue is a poem donated by Alyn of Snow Camp. It is originally from The Battle of the Seven Arts, trans. by L.J. Paetow (Berkeley, U of Cal Press, 1914). The artwork on the cover and on page 4 was done by my Lady, Alisandre Oliphant. No nepotism; she's the only one who has submitted any artwork. Other filler art is once again from Bain.

Next month, I promise to run the Falconry article, no matter how much space it eats up. Also some more poetry, if I have room.

Alphabet of the Month




ROMAN RUSTIC • 1ST TO 6TH CENTURY

A. v / ~ B. ^{tall} 1 ~ 3 C. c ~ D. 1 ~ 7
 E. 1 ~ ~ F. ^{tall} 1 ~ ~ G. c / ~ H. 1 ~ c
 I. 1 ~ J. ~ 1 ~ K. 1 ~ ~ L. ^{tall} 1 ~
 M. v v // ~ N. 1 v 1 O. c ~ P. 1 ~
 Q. c ~ R. 1 ~ S. ~ ~ T. ~ 1 ~
 V. v ~ // W. v v ~ // X. v ~ // ~
 Y. v ~ // Z. ~ // ~

Letter height 4 to 6 pen widths, basic pen angle 45°. Majuscule script, designed to be written pretty fast. Uniform letter height except for those marked tall. Letters uniformly spaced well apart. There was no space between words, but sometimes a dot was placed between words at mid-minim height. At line endings, words were generally not broken, but occasionally a word might be split between syllables, or in early manuscripts after a vowel, following Greek practice. Initial letters for paragraphs were at left margin, but penned slightly larger using the same pen.

This alphabet is descended from the Etruscan and Greek alphabets taken by the Romans in about 700BC. By the end of the first century, this script had become the standard book script, although it was not usually used for formal documents.

The Battle of the Arts



Civil Law rode gorgeously
And Canon Law rode haughtily
Ahead of all the other arts.
There was many a Lombard knight,
Marshalled by Rhetoric.
Darts they have of feathered tongues
To pierce the hearts of foolish people
Who come to attack their strongholds;
For they snatch up many a heritage
With the lances of their eloquence.
Augustine, Ambrose, Gregory,
Jerome, Bede, and Isidore,
They quoted to Divinity as authorities
That she might avoid their vanity.
Madam Exalted Science,
Who did not care a fig about their dispute,
Left the arts to fight it out together.
Methinks she went to Paris
To drink the wines of her cellar.

Villainous Chirurgy
Was seated near a bloody cemetery;
She loved discord much better
Than bringing about nice concord.
She carried boxes and ointments
And a great plenty of instruments
To draw arrows from paunches.
It did not take her long to patch up
The bellies she saw pierced:
However, she is a science.
But she has such bold hands
That she spares no one
From whom she may be able to get money.
I would have had much respect for them
If they had cured my eyes;
But they dupe many people,
While with the copper and silver
Which they receive for their poisons
They build them fine houses in Paris.

Madam Music, she of the little bells,
And her clerks full of songs,
Carried fiddles and viols,
Psalteries and small flutes;
From the sound of the first fa
They ascended to cc sol fa.
The sweet tones diatesseron
Diapente, diapason,
Are struck in various combinations.
In groups of four and three,
Through the army they went singing,
They go enchanting them with their song.
These do not engage in battle.



One of the pupils of Dame Logic
Was sent to Grammar;
He bore letters to make peace.
Now I simply cannot refrain from telling this,
That when he arrived at his destination
He did not know the sense
Of the presents nor the preterits;
And that there where he had been brought up,
He had dwelt on them but little.
He had not learned thoroughly
Irregular conjugations,
Which are most difficult to inflect,
Adverbs and parts of speech,
Articles and declensions,
Genders and nominatives,
Supines and imperatives,
Cases, figures, formations,
Singulars, plurals, a thousand terms;
For in the court of Grammar are more corners
Than in all of Logic's prattlings.
The boy did not know how to come to the point;
And came back in shame.
But Logic comforted him,
Carried him to her high tower,
And tried to make him fly
Before he was able to walk.

Grammar withdrew
Into Egypt, where she was born.
But Logic is now in vogue,
Every boy runs her course
Ere he has passed his fifteenth year;
Logic is now for children!
Logic is in a very bad situation
In the tower on Montlhéry;
There she practises her art;
But Grammar opposes her
With her authors and authorlings
Sententious and frivolous.
Echo answered in the tower
To the great blows given all around,
For there they all hurl their rhymes.

Sirs, the times are given to emptiness;
Soon they will go entirely to naught,
For thirty years this will continue,
Until a new generation will arise,
Who will go back to Grammar,
Just as it was the fashion
When Henri d'Andeli was born,
Who gives it us as his opinion
That one should destroy the glib student
Who cannot construe his lesson;
For in every science that master is an apprentice
Who has not mastered his parts of speech.
Here ends The Battle of the Seven Arts.

The Art of Documentation

The following is an outline of a good method to follow in documenting anything one might do in the Arts and Sciences. It may be perhaps most useful for Static displays, but it can be used for other forms as well. My thanks to Maestra Martha Armored McDonald for the original version of this, which I have modified and annotated.

I. BIBLIOGRAPHY

A. Types of Sources

These should be as wide ranging as possible within the context of the Work, and should always number at least 3.

1. Primary

This is information taken directly from the period in question, not a later author's interpretation or reproduction.

a. Paintings

This is generally only considered Primary in costuming, when the date of the painting is known, as in Portraits. Otherwise what is shown is the painter's interpretation of the Article.

b. Extant Objects

This category includes Armor, Weapons, and Clothing, as well as other surviving artifacts from the period of study.

c. Manuscripts

Contemporary descriptions of the Article, made by an author with firsthand experience or knowledge of the Work. This category includes facsimile reproduction or a modern reprint of a period manuscript.

2. Secondary

This most common type of reference is by a later author who has done his own research on the subject, or one who is describing something of which he has no first-hand knowledge.

a. Books

These references are generally of two types, and both are very necessary to a good Project. Specific works used in preparation of an Article are most generally listed. However, it is also useful to list background materials which give the historical context and evolution of an Article.

b. Articles

These are of two main types, which really need no explanation: Reports and Journals. They are really only different forms of Books, and should be treated similarly. To these may also be added College research papers, if done well, Theses, and Dissertations, if also done well and appropriate.

c. Correspondence & Private Conversation

This can be either within the Society or outside of it, but it must be well-documented. If this type of reference is used, there must be other documentation as well. Alone, this is insufficient.

B. Purpose

The reason for doing a complete Bibliography, other than to win a contest.

1. Allow others to find sources

If someone else wants to do further research on their own, or if you want to find those sources again the next time you do something similar, this makes it easy to find things again.

2. Show extent of research

Listing all the references you used lets everyone know that you didn't just come up with something off the top of your head. It also makes the Piece much more authentic and exact.

3. Basis for evaluating validity of assumptions made

This helps to show why an educated guess was made in the absence of concrete facts; if many references to a similar Piece are listed, but none about your specific one, then your assumptions carry much more weight.

C. Format

Standard Bibliography format is fine. The entries should be listed alphabetically by Author's last name, then by Title if there are several works by the same Author. This should be followed by a short description of the source, an annotation.

1. Authors Name(s)
2. Title
3. Edition, if any
4. Place of Publication
5. Publisher
6. Date of Publication

II. ANNOTATION

A. Purpose

1. Evaluation of Source

This should include your own opinion of the source, and can include other authorities' opinions as well; is this source well thought of by the scholarly community?

2. Exhibit familiarity with the work

This is to show that you actually did study the source, and got information from it, rather than merely copying it from a card catalog or footnote in some other book.

3. Explain pertinence of work to research

Most importantly, the annotation should tell why the source is or is not useful to your project. Sometimes sources appear to be useful, upon closer examination, they become irrelevant or inappropriate.

B. Format

Generally a short paragraph or notation including the following topics.

1. List strengths & weaknesses

Often a source will have good sections and useless sections, or may have a certain slant on its information which could invalidate its usefulness.

2. List format/type of source

Most basically, it helps to know what a source is if one

ever wants to find it again. It also shows if a source may be primary or secondary.

3. Discuss why source used

Similarly to #3 above, of the useful sources, you may have used some and not others, for reasons of clarity or ease of interpretation, or other reasons. State which of the useful sources were more valuable than others.

III. ESSAY

This is the paper accompanying the Piece. It is the most important part of the documentation.

A. Description of Article

1. Physical description

This should be rather brief, emphasizing only things that are not readily apparent, such as specific types of materials used, and why. Do not include things that may be interesting but are not directly related to the main thrust of the project.

2. Method of manufacture

How you made it. This can be a step-by-step process, or it could be a general narrative. Don't be too simplistic. Remember, the judges have some familiarity with your topic, and understand certain things which you do not need to explain. Stick to what makes your project unique.

a. Scope

How long did it take to do the project, and why?

b. Adaptations

Often true historical methods are unavailable. Why and how did you do it differently?

B. Historical context

You should describe the relation of the Article to the period to which it belongs, including its development, contemporary usage, and its later influence.

C. Use of article

1. Purpose for which the article was designed

Along with the above, describe how the Article was designed and adapted to its purpose, how its design fulfills that purpose, and any other use to which the Article might be put, including present times.

2. Anachronisms

Describe the reasons the Article might not be exactly authentic, as far as design goes. A good example is pockets in costumes. Concessions to the mundane world.

IV. APPENDICES

While these are optional, they are most often very helpful.

A. Supporting documentation

This can be Xerox copies of the title pages of the books you used, or of facsimile editions, or even transcripts of conversations. In general, anything whose physical presence in the paper helps to authenticate your work, but which does not belong in the body of the paper or its bibliography.

B. Photographs

These are particularly helpful when the project is a repro-

duction of an existing Piece. They can also be used if a facsimile is oversized or otherwise difficult to photocopy. Please do not try to photocopy photographs. It generally doesn't work. Original photos are fine if displayed nicely.

V. MISCELLANEOUS NOTES

A. Keep it Short

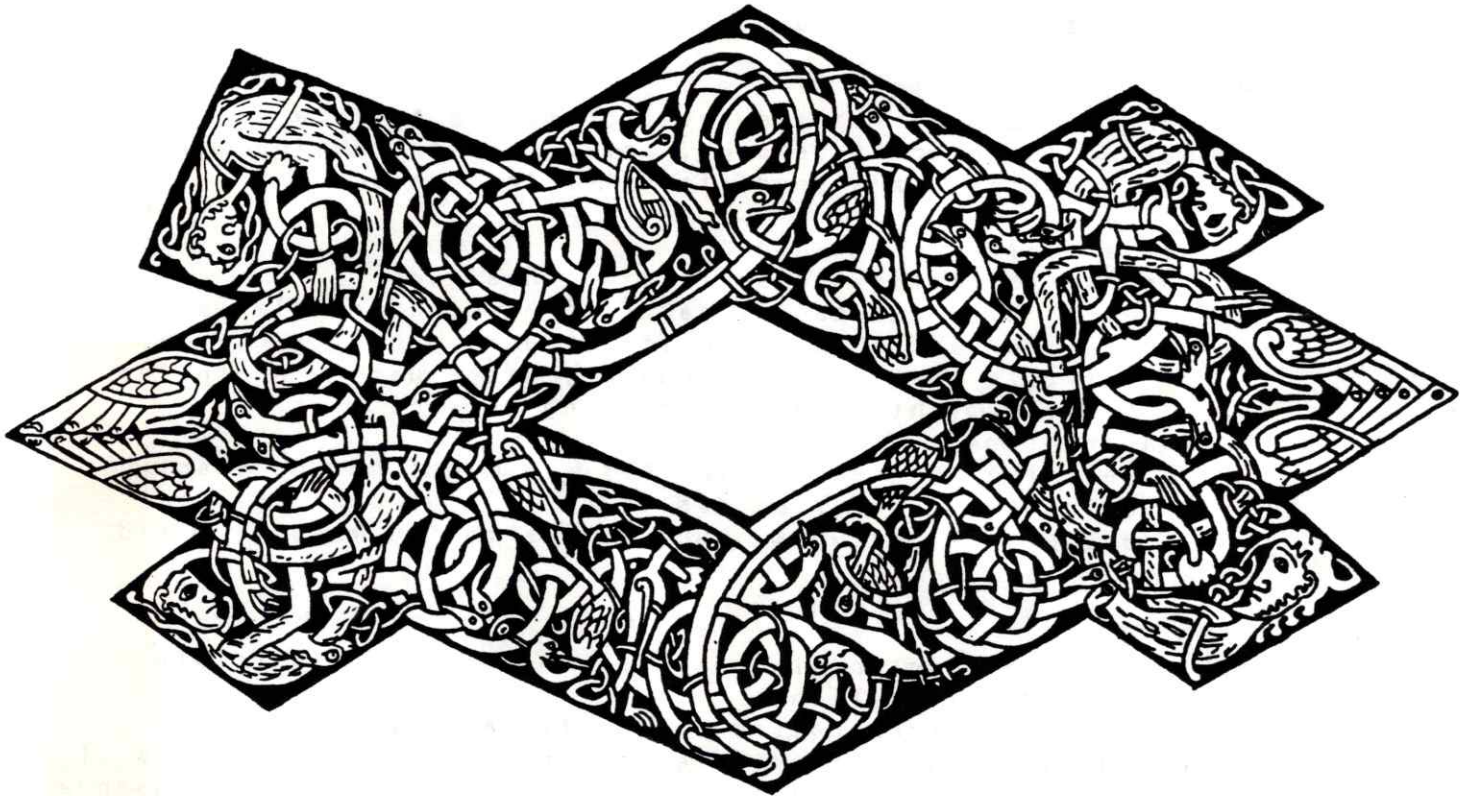
In most cases, 2 typed, double-spaced (always double-space!) pages should be enough. Particularly complex or extremely well-researched Articles may require more, but the judges don't have time to read an entire book just on documentation. Be succinct.

B. Don't B.S.

Again, the judges don't have time for it, and it makes them less likely to read the rest of the documentation, or even to be well-disposed toward your project at all. It really hurts your otherwise excellent efforts if you do your documentation on your way to the event!

C. Example

What follows is a copy of an average well-done bibliography. It is intended as merely an example of what should be expected and encouraged, not as a source list. Form, not content. Note the annotation descriptions and range of sources, including some for historical context as well as technical use.



BIBLIOGRAPHY

Alcega, Juan de. Tailor's Pattern Book (1589 facsimile). Trans. Jean Pain & Cecilia Bainton. Carlton, Bedford: Ruth Bean. 1979.

Facsimile edition, with translation, of the first tailor's pattern book ever printed. Useful for fairly advanced sewers.

Ingham, Rosemary & Elizabeth Covey. The Costumer's Handbook. New Jersey: Prentice-Hall. 1980.

Very useful book, includes information on construction of everything from hats to shoes. Some things useful only for theatrical design.

_____. The Costume Designer's Handbook. New Jersey: Prentice-Hall. 1983.

A good section on costume research and how to accurately "see" the construction of a garment. Excellent annotated bibliography and reference section.

Kohler, Carl. A History of Costume. New York: Dover. 1963.

Good details on construction. Gives detailed descriptions of extant historic garments as well as pattern shapes with measurements. Has a definite German slant.

Moore, Dorothy. Pattern drafting & dressmaking. Wisconsin: Golden Press. 1971.

Clear step-by-step instructions on pattern drafting and accurate fitting.

Pivnick, Esther Kaplan. How to Design Beautiful Clothes. New York: Wise & Co. 1949.

Patternmaking step-by-step. Particularly useful for sleeve treatments.

Shaw, Wm. Harlan. Basic Pattern Drafting for the Theatrical Costume Designer. New York: Drama Books. 1974.

Gives basic sloper shapes with explanations on how to construct them. Also has a section on how to convert slopers to patterns.

These are The 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 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. Is there anything else I have to say? I hope I'm not boring you, because if I am, I have plenty of other things to do, that I could be doing, if you want me to go away. Just give the word, and I'll just sort of ride off into the sunset, like all Texans are s'posed to do.

Sorry, sometimes it gets lonely at the word processor and all sorts of Ids and Egos and things come out. So, to make me feel less alienated, why don't y'all just slip some submissions on down to me, and I'll type 'em up right quick like and pop 'em on in this here worthy journal. I'm speshully on the lookout fer pickers and drawins and stuff. See y'all next month, hear?

THE GLYPHS

GREG JONES
2217-F KILBOORNE
CHARLOTTE, NC
28205

CLAIM CHECK
NO.
788126

☐ HOLD

DATE

6/2

1ST NOTICE

2ND NOTICE

RETURN

Detached from
PS Form 3849-A
Oct. 1980

Postage Due 17 Cents

Chronider of Lost Caverns
c/o Scott Bargelt
135 Briar Ln.
Central, SC 29630

