



Calon Scrolls

Spring A.S. XLVI



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Greetings Calontir!

Welcome to the Spring Edition of the *Calon Scrolls*. Beginning with this issue, the Scrolls has become the electronic supplemental newsletter to *The Mews*. That means along with articles, photos, and art from our populace, it will also include court reports listing awards given by Their Majesties at various events. See below for this issue's report.

I continue my pleas for article, art, and photo submissions. When submitting photos, remember to include a Photopher Submission Form along with Model Release Form. It would be a good idea when taking photos at an event to carry some of the model releases with you. That way, they will be ready if you choose to submit a photo to be published. See the submission guidelines and forms at the end of this issue for more information.

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In Service to the Dream,
Lady Melisent McAffee

COURT REPORTS FROM THEIR MAJESTIES OSTWALD II AND KAYE

TWELFTH NIGHT in Lonely Tower on January 7, 2012 with Their Excellencies Dolan and Kezia

Neassa inghenn Cearnach - AOA

Anne Vom Weingarten - Torse

CROWN TOURNEY in Barony of Three Rivers on January 14, 2012 with Their Excellencies Ravajz and Kasja, Barony of Three Rivers; Their Excellencies Logan and Ylva, Barony of Forgotten Sea; and Their Excellencies Donald and Zoe, Vatavia

Susuile Butler - Torse

Bryan of Loch Rannoch - Torse

WAR MANEUVERS in Mag Mor on Januray 21, 2012 with Their Excellencies Sashatec and Katherine and then Their Excellencies Randwulf and Seraphina

Johan der Hund was made a Huscarl during the field court

Michiel von Ravenstein - Leather Mallet

Jawhar ibn Akmel - Leather Mallet

Dianaim of Mag Mor - Torse

Nels - Queen's Chalice

Elspeth of Blasted Heath - Torse

Sashatec Nickali Koliskof - Court Baronage

Catherine Ann Jourdayn - Court Baronage

Randwulf aus dem schmee - Territorial Baronage

Seraphina Brugari - Territorial Baronage

MID-WINTER EVENT in Vatavia on January 28, 2012 with His Highness Lucian Fidelis representing Their Majesties Ostwald II and Kaye, with Their Excellencies Donald Andrew MacDonald and Zoë Mikre

William Alban Douglas - Leather Mallet

HE Zoe Mikre - Golden Calon Swan

Donald Andrew MacDonald - Leather Mallet

CLOTHIER'S SEMINAR in Cum an Iolair on February 4, 2012

Giraude Benet - Calon Lily

Margaret MacKenzie - AoA

Lucia of Vatavia - AoA

Rosalie Langmod - AoA

Emma Marthokys - AoA

Katherine de Heilige - Golden Calon Swan

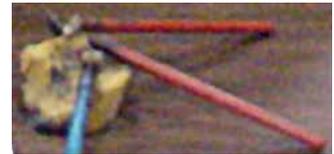


Pysanky

by His Lordship David ben Benjamin (DOV)

Pysanky (the Ukrainian word for “to write”) are decorated eggs common to the Ukrainian and Polish areas or Europe. For the past few centuries, they have been given as symbols of friendship, placed in graves, and seen as charms to ward off disasters such as lightning or fire. (Jordan)

These decorated eggs are made using a wax-resist technique in which thin lines of wax are applied to the eggshell by use of a small funnel on a stick called a “kistka.” Beeswax is used because it has a high melting temperature and presents less risk of running. (See kistkas and beeswax at right). The wax seals the color over which it was placed. For instance, with a regular egg, the first lines will seal in the initial white of the shell. Then the egg is placed in the first dye bath, the lightest of the colors that will be used. The entire egg is dyed except for the wax design. Then additional lines are added that will seal in the color of the first dye bath. This process is repeated until the design is complete. Then all of the wax is melted off, usually by holding the egg to the side of a candle flame and wiping off the wax as it melts. This reveals the colors in the original brilliance that they were dyed. Then a clear coat is applied, traditionally shellac.



The tradition of placing eggs as symbolic offerings in graves was practiced in European countries.

In Germany (Gernsheim near Worms), two ornamented goose eggs were found in the stone grave of a young woman. Judging by the gold coins found there as well (from the time of Constantine the Great), the grave is from 320 A.D. According to one researcher, the girl had died at Easter. The two goose eggs are decorated with solid black and brown bands, as well as with bands of green with superimposed spots. (Markovyc)

This use of goose egg pysanky in burial ceremonies early in the Christian era suggests that they were seen as talismans or charms. The egg has traditionally been a symbol of life, and with the coming of Christianity, was often co-opted into a symbol of resurrection.

In modern Ukrainian communities, the eggs are still seen as powerful symbols and are blessed by an Orthodox priest each Easter. Young girls will often save the best pysanky for the young man they are interested in. The ancient belief in the power of pysanky is evident today. (Jordan)

Polish archaeologists found the shells of painted eggs in Opole during excavations of this site between 1952 and 1956. One of the eggs survived intact. Ethnographers have established their date as the tenth century A.D. on the basis of the wax technique used in their ornamentation. The ornament on the Opole decorated eggs is similar to the contemporary designs used in Polish and Slavic pysanky in general. For the most part, it belongs to the linear geometric category. The pysanky are dyed chestnut (castaneus), dark brown (brunneus), violet (sordide violaceus), and bronze (nocitineus). In some instances, the ornamental motifs are executed in light yellow shade, while in others they are produced by leaving the egg shell undyed. (Markovyc)

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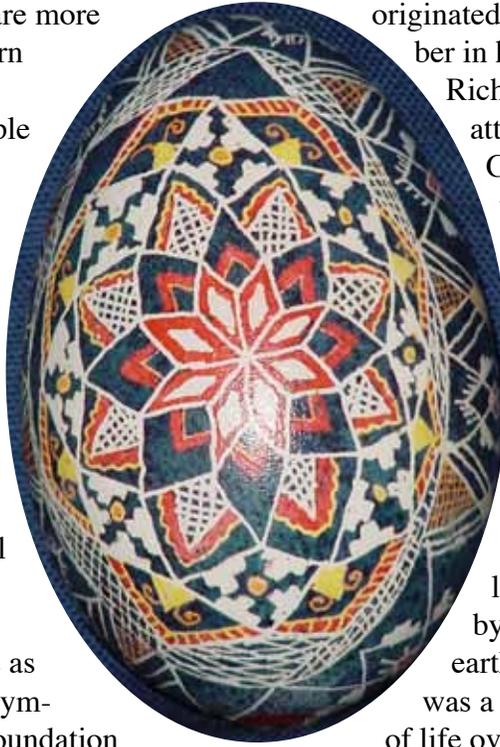
The geometric patterns mentioned previously are typical of the more mountainous regions while the organic motifs, such as deer, fish, and chickens, are more typical of the plains and lowlands. Modern pysanky have a rich symbolism in the colors. Although we know that multiple colors were used in period, we do not know what, if any, symbolism was attached to them.

There is little written in period about pysanky due to it being a rural craft among a largely pre-literate society. It is amazing that any examples of something so fragile as an egg have lasted for 1,400 years. Pysanky's influence is evident when comparing the Russian royal Easter gifts created by Carl Faberge to the pysanky designs.

The origins of the decorated egg and its purpose began to interest scholars as early as the Middle Ages, when the egg symbolized the four elements that were the foundation of all life. The first to study this symbol was Professor Samuel Havenkrefter, who was followed by other scholars interested in the ornamented egg.

Near the end of the seventeenth century, Richter published a study entitled *Diserta do de ovis paschalibus* (1682), in which he claimed that the painted Easter egg originated in ancient Greece. Somewhat later, Kober in his *Disertatio de ovo paschali* questioned Richter's conclusion and rather tendentiously attributed this product of folk culture to Christianity. This claim is interesting in that by Kober's time the Easter egg had become so much a part of the Christian tradition that the author did not even think to search for some earlier, pre-Christian source. (Markovyc)

Even in period, scholars were unsure as to the origins of decorated eggs. After years of research and study, Twentieth century scholars agree that pysanky is of pre Christian origin and that it is linked with the ritual of welcoming spring by our remote ancestors, for whom the earth's fertility was of vital importance. This was a festival of rejoicing, marking the triumph of life over death, of spring over winter. The symbolism of the pysanky is that of joy, and it is in this form that it has come down to us.



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Jordan, R.P. Easter Greetings from the Ukrainians, *National Geographic*, April 1972.

Rusyn Easter Eggs from Eastern Slovakia by Pavlo Markovyc, translated by Marta Skorupsky (Wilhelm Braumuller Universitats-Verlagsbuchhandlung, 1987, published under the auspices of the Carpatho-Rusyn Research Center)



Celebrating the Easter Season

by Friar Thomas Bacon

Easter, the celebration of Christ's death and resurrection, the central theme of Christian life, is the centerpiece of Christianity. Like Christmas, it lasts an entire season, spanning over three months in duration. In the Middle Ages, it was the dominant event of the year.

The occasion for which Jesus entered Jerusalem was Passover, and it was the Passover feast that was celebrated as the Last Supper. Thus, the close connection between Passover and Easter, and the early Christian church made almost no distinction. As the Hebrew calendar is lunar, based on the phases of the moon, the date of Passover wanders with respect to the solar calendar. This is the reason why Easter wanders around the calendar.

The method of determining when Easter occurred in a given year was a source of controversy that lasted until 800. The now accepted was set down by the Council of Nicaea, called by the Emperor Constantine in 325. The date was defined as the first Sunday after the full moon on or after the first day of spring, March 21, or if the full moon is on a Sunday, the Sunday after. A contemporary account of this controversy can be read in Bede's "A History of the English Church and People," particularly his description of the Synod of Whitby of 664, which settled the issue in England.

The Easter season begins with Quinquagesima Sunday, the Sunday before Lent, 50 days before Easter. It is followed by Collop Monday, the last day on which meat could be eaten. "Collops" is the name given to small pieces of meat. The next day is Shrove Tuesday, from the past tense of the verb "shrive," which means "to confess one's sin or to impose penance." Shrove Tuesday is also known as Pancake Day, as pancakes were made on this day to use up eggs and fats, as their use was forbidden during Lent. Another name for Shrove Tuesday is Fat Tuesday, which in French is "Mardi Gras." The Mardi Gras festivities are the climax of carnival, which used to begin on Twelfth Night. The word carnival derives from Medieval Latin and meant "farewell to flesh or meat."

The following day is Ash Wednesday, the first day of Lent. The ceremony for this day was first established by Pope Gregory I at the end of the 6th century and acquired its present name in 1099 from Pope Urban II. It consists of making a cross on the forehead with ashes and was first reserved for public sinners. These were people whose sins required them to undergo public penance. By the 11th century, it included the entire congregation.

The word Lent comes from the Anglo-Saxon word "lengten," which meant "spring." Other names for Lent are Faslenzeit (fasting time, Germany), Ramaden (fasting, Malta), and Quadragesima Season, which is the ecclesiastical term. Lent is a time of fasting and preparation, lasting 40 days, not including Sundays. Originally, the fast was from Good Friday to Easter, the 40 hours that Jesus was in the tomb. It was later extended to all of Holy Week and, in 337, Athanasius, patriarch of Alexandria, Egypt, commented that "the whole world" fasted for 40 days.

Two weeks before Easter is Passion Sunday, which introduces Passiontide. On this day all statues, pictures and crucifixes in the church are covered. Passion is the term for the suffering and crucifixion of Christ.

The following Sunday, Palm Sunday, begins Holy Week and celebrates Christ's entry into Jerusalem. In the Middle Ages this was usually marked by processions, using palms twisted into the form of crosses. These palms were saved and used to make ashes for the next year's Ash Wednesday ceremonies.

Thursday is Maundy Thursday, named from the Latin word "mandatum" or commandment. This was to celebrate the new commandment Jesus gave his disciples on the night of the Last Supper:

A new commandment I give you, that you love one another, even as I have loved you, that you also love another. By this all men will know that you are my disciples, if you have love for one another. — John 13:34-35

The institution of the Eucharist also was commemorated on this day until it was given the separate feast of Corpus Christi (Continued on page 5)

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in 1264. Eucharist is a Greek word meaning “thanksgiving” and signifies the body and blood of Christ. Another tradition on this day was the washing of feet of the poor by kings, princes, popes, bishops and abbots in memory of Jesus doing the same for his disciples. This day is also known as Shere or Clare Thursday, which refers to the words for being purged of sin (schere) or returning (char) since this is the day which ended the penance of the public sinners that had started on Ash Wednesday.

The next day is Good Friday, which some hold to be a corruption of God’s Friday. The altar is draped in black and all signs of mourning are observed. The length of services on this day caused it to be known in Anglo-Saxon times as Long Friday.

Lent ends with the Easter vigil, which starts on Saturday night. In the early church, new converts were baptized on this night. Easter fires or the Paschal Candle also were lit this night, struck from flint as opposed to old embers to symbolize the beginning of the new light of Jesus Christ. The statues, pictures and crucifixes that had been covered since Passion Sunday were unveiled. The vigil ends on Sunday morning with the cry “Christ is risen!” to which is replied “He is risen indeed!”

There are several explanations of the origin of the word Easter. One theory, by Bede, has it named after an Anglo-Saxon goddess of dawn, Eostres, but recent scholars cannot locate any reference to this goddess in northern mythology. Another theory from the same time derives the name from Eosturmonth, the name of one of the spring months. Another has it from the Norse word “Eostur, Eastru, or ostara,” which means “the season of the growing sun.” Other countries usually use words derived from the Latin word “pascha,” which comes from the Hebrew word for Passover, “pesakh,” from “pasakh – to pass over.”

The source of the tradition of the Easter rabbit is unknown. The earliest mention of Easter eggs and the Easter bunny is a late 16th century book from Germany. There is an entry, however, in the expense accounts of Edward I of England in 1290 for the purchase of 450 eggs to be colored or covered in gold leaf. Henry VIII once received Paschal egg in a silver filigree case from the Vatican.

The next important ceremony after Easter occurs 40 later, on a Thursday, and is Ascension Day, marking the last earthly appearance of Christ to his disciples after his Resurrection. St. Augustine recorded its establishment by the fourth century. The Paschal Candle, which is lit for services from Easter until this time, is lit for the last time and extinguished after the reading of the Gospels.

The Easter season ends not with Ascension Day, but with the Pentecost or Whitsuntide, which occurs 10 days later. The name Whitsuntide dates from about the Norman Conquest and derives from White Sunday, so called for the white garments of the new converts going to church to be baptized at this feast in the early British church. Pentecost is considered the birthday of the church, as it was on this day that the disciples received the Holy Ghost. Its origin was the Jewish feast of thanksgiving, commemorating, among other things, the giving of the Ten Commandments.

Thus ends the Easter season, a hundred days of celebrating the most important events of the Christian church. As the church dominated Europe, so Easter dominated medieval life. Out of Easter came the beginnings of modern drama, music and art. Its inspiration continues today.

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Singing at War

by Ingeborg bildrbriótr Ulfsdottir

None of the other arts, I think, are quite so well and obviously integrated with Calontir foreign wars as bardic. Not all fighters and marchers with the army make our own clothes, armor, or shoes. Not all of us calligraph, or dance, or research. But rare is the Calontiri who, parading to or from the battlefield or marching to Grand Court, is not singing. Like scutum, like a gold falcon on purple, singing is one of the distinguishing characteristics of our army, a trait by which the Knowne World recognizes us.

“Oh, Calontir,” replied a foreigner who’d asked my kingdom, “you’re the ones that sing, right? It’s really awesome to see your column go by. Stirring.” I agreed.

While all arts make the kingdom stronger and more beautiful, there is one facet of one art that is unique to our home. The Outlands, kingdom of heroes, have a kingdom bard, but Calontir, known for its army, has another role to offer a bardic singer.

We are like fighters of the shieldwall, driven to perfect our role for the good of the army. Though at other times we may fight in tournaments, when we join the Calon legion, for its glory do we strive. Like scutum-fighters, our sword arms may not strike the killing blows which fell our enemies, yet the army would be poorer for our lack.

We are those who, from joy or talent or patriotism, memorize songs of Calontir. We are those who blare out lyrics when the marching army would forget, who start the next verse when our comrades pause in bewilderment. We bolster the war host in spirit and voice, that every throat may cry in unison, “This is the army of Calontir. This is Calontir at war.”

We are the army bards.

Ingeborg bildrbriótr Ulfsdottir
proud man-at-arms
proud army bard
proud Calontiri

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Did You Know?

by Conde Fernando Rodriguez de Falcon

Calontir tradition grants the right to make the toasts at a feast to the highest-ranking person (not including the Royalty) present in order of precedence. Whether or not they are present, the first toast is always to our King and Queen, followed by a toast to Their Royal Highnesses.

If Royalty from other Kingdoms is present, succeeding toasts are made first to the Kings and Queens, and then to Princes and Princesses. Occasionally separate toasts are replaced by toasts to each individual Kingdom whose Royalty is represented.

If the event is in a Barony, it is traditional for the next toast to be made to the Hosts, personified by the group’s Baron and Baroness.

Typically, the final toast, which may well occur later in the feast, is made to the cooks and servers. It is not unusual for the King and Queen to reserve the right to make this toast Themselves, rather than allow the next person in precedence to give this recognition.

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Submit Stuff to the Calon Scrolls

So you've got a really cool thing you want to submit to the Calon Scrolls. Great!

Topics: The Scrolls needs good in-depth articles about period arts, sciences, artists, scientists, practices, methods, tools, and lives and times. Good informal articles are welcome, too, on period projects that you've done and how you did them (like documentation). Book reports are needed on books relevant to what we study in the SCA. Things that are pertinent to the arts and sciences in Calontir or the SCA are welcome, such as articles on judging, documentation, competitions, personas, information about upcoming guild activities, A&S areas at events, at Lilies, or at foreign wars. Artwork is also needed to make the Scrolls pretty. Original drawings, paintings, etc., are great. So are photos of the recreations you're working on.

Editing: I do reserve the right to edit and to not print submitted articles, especially on modern unrelated topics. Also, work or artwork that is not original to the author cannot be used. Meaning those copyright laws come into play and I can't print photos out of books or from web pages, etc. I will try to find good ways to represent that image if I can.

How to submit articles, artwork, and photos: Please submit your article or artwork, etc., electronically as an attachment to CalonScrolls@calontir.info. I will also need a release form completed and submitted (electronic signatures are accepted) as an attachment in the same email. Any photos where a person can be identified must also have a Model Release form signed. For the forms, go to <http://chronicler.calontir.org/>

Format: I can accept articles as PDFs, Word doc format or an rtf. Artwork and photos can be a jpg, tif, or gif.

Length: I don't have a limit per se on the length of articles since the Scrolls is an electronic format, but please keep in mind, unless someone is REALLY interested in the topic or you've got outstanding pictures, most people won't read past the first five pages.

Deadlines: Deadlines will generally be one month prior to the publishing date. The Scrolls is published quarterly.

If you have questions about your submission, please email Lady Melisent McAfee at CalonScrolls@calontir.info. Send your submissions to: Lady Melisent McAfee at CalonScrolls@calontir.info.