



Calon Scrolls

April 2013



IN THIS ISSUE:



Stained Glass
Creation Process
page 2

Natural Disasters of
the Middle Ages
page 4



Copyright 2004 Dover Publications,
Inc. Used with permission.

A Sample Demo
Combat Spiel
page 6

Legal Jargon
page 11

Submission
Guidelines and Forms
page 11

COURT REPORTS FROM THEIR MAJESTIES

HIRSCH II & MAGDALENA

Here follows a list of awards, grants and patents bestowed by Their Majesties Hirsch II and Magdalena during the last two months of their reign. *Editor's note:* For previous awards from this reign, see the December 2012 issue of the *Calon Scrolls*.

At Kris Kinder (08 December 2012) in Forgotten Sea

Brialen Ulfsdottir – Pelican
Steaffan – AoA
Niall Mac Broin – Torse
Nikita Pashavich – Torse
Teigen Leifsdottir – Queen's Chalice
Izza al Zarqua – Swan
Marie du Puy – Silver Hammer
Maren Porskapitr – Cross
Iseabeau de Beauyeux – Laurel
Antonia de Cordoba – AoA

At Twelfth Night (05 January 2013) in Lonely Tower

Katherine Davenport – AoA
Nesscia ingen Chearnaigh – Torse
Áedammair ingen Aililláin – AoA
Gwendolyn Vale – Leather Mallet
Xorazne Artsuni – Cross
Robert Brockman – Cross

At Coronation, in the morning (12 January 2013) in Vatavia

Ravyn bint Matsu – Queen's Chalice
Emma Marthokys – Iren Fyrd
Tatiana daughter of Catalina –
Queen's Chalice
Martino Michele Venèri – Pelican
Alysandir Logan – King's Favor
Galen MacColmain – QED, Chivalry
Kamiizumi Hirotoaro – QED, Courtesy
Nikolena Martinova Popriadukhina –
QED, Ideals

DONNGAL & CATALINA

At Coronation, in the

evening (12 January 2013) in Vatavia

Hirsch Ross Eichmann – Duchy
Magdalena Vander Meere – Duchy
Lucia – Torse
Istani – AoA

Konrad von Roth – Torse
Anne Renard – Swan

Margaret MacKinzie – Torse
Isabeau de Beauyeux – Thegn
Martino Michele Venneri – Thegn
Tristram of Lindesfarne – Thegn

At Winter War Maneuvers

(19 January 2013) in Mag Mor

One Called Dave – Leather Mallet
Fernando Rodriguez de Falcon – Thegn
Valdrickr inn Danski – Huscarl

At Clothier's Seminar

(02 February 2013) in Cum an Iolair

Cecily Darvell – Swan
Rosalie Langmod – Swan
Lee Ann Pugh – AoA
Bridget Edan –
Laurel



Early Arrival

Copyright © 2013 Paula Smith. Used with permission.

Stained Glass Creation Process

by Lady Melisent McAfee

A few years ago, I took a stained glass class at the Metal and Glass Workers Symposium. The following is an explanation of the process I followed to create my piece of Celtic knotwork stained glass. Here's a glimpse of the process for anyone who would be interested in trying it.



We started with cutting out the design and adhering it to the glass with glue stick. Then we cut out the pieces with Exacto knives. It was difficult getting the glass to break free around the curves. I broke several pieces in the process.



Then we arranged the pieces on a piece of foam core board with pins.



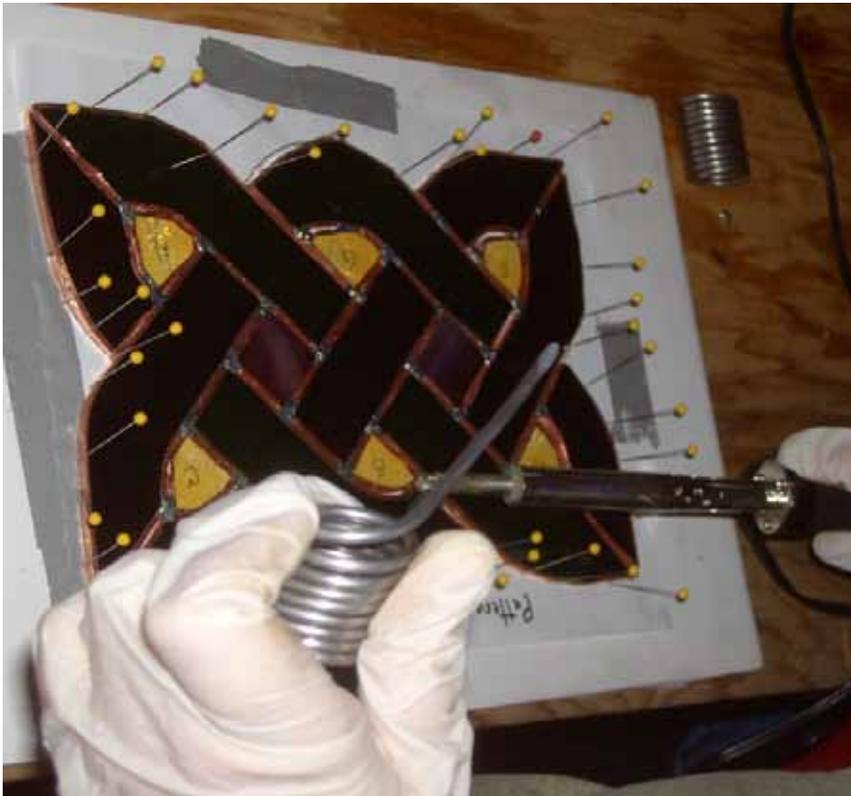
Once the pieces were in place we wrapped them with copper foil and then we were ready to solder.



We used the modern copper foil method where we wrapped the edges of the glass pieces in adhesive copper tape (left photo), and soldered together along the adjacent copper strips (below).

In the medieval lead came method, the pieces of glass are embedded into the channels of the came, and the joints between the came strips soldered together.

The copper foil method involves less lead and is therefore less toxic and safer.



We had to wear eye protection and hair coverings to protect us from glass shards during the process.

Then we also had to don gloves and masks when we did the soldering to protect us from the fumes and chemicals.



Natural Disasters of the Middle Ages

By Lady Lorraine Devereaux

Each year hurricanes, tornadoes, floods, mudslides and wild fires destroy billions of dollars of property and hurt or kill hundreds.

But the United States and modern times do not have a monopoly on natural disasters. During SCA period, severe natural disasters occurred all over Europe, the Middle East and North Africa.

What follows is a list of some significant natural disasters during SCA period. The list was drawn from *The Pessimist's Guide to History* by Stuart Flexner (New York: Avon Books, 1992). I have included natural disasters, but not acts of aggression or outbreaks of disease. That list would be way too long.

817 AD: Rome Burns: First one fire burns for six days, then a second begins shortly afterward and burns for three days. In all, only four of the city's 14 districts remain undamaged.

1040 AD: Persia Shakes. The city of Tabriz (in modern Iran) suffers a major earthquake that kills 50,000. This is one of five large earthquakes that will destroy the city over a period of several hundred years.

1106 AD: Venice Sees Fire and Rain. In January heavy rain and wind-driven waves flood Venice and wash nearby Malamocco completely into the sea. (Seven hundred years later, the ruins of Malamocco will still be seen below the sea at low tide.) Within days a fire spreads through Venice's six parishes, burning what the waters left intact. Then in April an even greater fire devastates the city, spreading across the Grand Canal and destroying most wooden buildings, including 24 churches. After that, "use of wood for building was actively discouraged in Venice."

1169 AD: Mount Etna Erupts: For the first time in centuries, Mount Etna explodes, blowing out part of the volcano cone and causing earthquakes and tidal waves. "Hell visited earth" one Sicilian wrote. More than 15,000 die.

1200-1202 AD: The Nile Dries Up. Two months before the annual flooding of the Nile, Egyptians notice a greenish tint and foul smell in the river. Insufficient rain at the Nile's source caused the discoloration. More importantly, it meant the annual flooding of the lower Nile that replenishes farm fields and irrigates crops was far less than normal.

Before long the people are starving. Accounts claim the Egyptians ate their dogs, then carrion, then each other. According to Flexner, one inheritance was passed on to 40 heirs in one month.

Flexner says young children were kidnapped and eaten, and that eye witnesses described cauldrons with children's heads floating in them. If those eyewitnesses were Christian, I'm not sure how reliable their observations were. Nonetheless, hundreds die each day in Cairo and "only the vultures did not go hungry."

The Nile fails to rise again in 1201, but by then the population is so reduced, the effect is less dramatic. To add insult to injury, an earthquake strikes Egypt in May 1202.

1212 AD: London Burns. Flames start in the Church of Saint Mary Southwark and spread unchecked in the second major fire to destroy London. When fire reaches both ends of the wooden London Bridge, thousands trapped on the bridge die. In all, roughly 3,000 are killed.

1268 AD: "Cradle of Civilization" Rocks. Asia Minor suffers a violent and widespread earthquake that kills 60,000.

(Continued on page 5)

(Continued from page 4)

1277 AD: Floods and Foes Wreak Havoc in Holland. A terrible storm floods the country surrounding the Zuider Zee, allowing enemy troops to capture the flooded cities by boat. It wasn't Holland's first flood, and it won't be the last.

1421 AD: Dikes Burst in Holland: Near the city of Dort the dikes that keep the sea at bay burst without warning. The flooding wipes out 72 villages and kills more than 100,000.

1456 AD: Earthquake Destroys Naples. A massive earthquake in southern Italy leaves Naples almost completely in ruins and kills 35,000.

1502 AD: Hurricane Destroys the Spanish Treasure Fleet. Christopher Columbus warns the fleet of 30 Spanish ships that it looks like a hurricane is developing, but they leave Santo Domingo harbor anyway. All are heavily laden with gold and other valuables, including a gold nugget said to be the size of a dinner plate. Some sink; others are battered to pieces against the reefs. A day and a half later only four ships survive. More than 500 are killed.

1528 AD: Hurricane Wrecks Another Spanish Fleet. Explorers returning from one of the first expeditions to Florida sail into a powerful hurricane. All the ships are wrecked, and of 400 on board, only 20 survive.

1530 AD: Floods Devastate Holland. High winds drive raging waves into the Low Countries, flooding Holland and causing the dikes to burst. More than 400,000 die in this country where more than two-fifths of the land is below sea level.

1531 AD: Lisbon Shakes. A major earthquake hits the Portuguese capital, demolishing roughly 15,000 homes and killing 30,000.

1570 AD: Storms and Waves Hit Holland (Again). High winds drive the sea inland, smashing dikes and killing another 50,000.

1574 AD: Holland Is Saved by Floods. Dutch citizens of Leiden resist their Spanish overlords as the Spanish besiege the city. However, the outnumbered Dutch soon feel the pinch of famine. Hundreds die of famine, while others eat grass and pray. Their prayers are answered on October 1 when a fierce storm strikes, breaking the dikes just miles from the Spanish encampment. Some 20,000 Spaniards drown in the flood and the siege of Leiden is broken.

1600 AD: Storms Destroy Spanish Ships (Again). A fleet of 60 Spanish ships sailing from Spain to Veracruz sail into storms that sink 17 ships and kill 1,000.

Originally appeared in the September 2006 issue of The Clarion (Barony of Forgotten Sea). Copyright © 2006 Lorraine Gehring. Used with permission.

A Sample Demo Combat Spiel from Three Rivers

by Conde Fernando Rodriguez de Falcon

Being the SCA's announcer at a demo can be a tremendous amount of fun, however it is also a position of some responsibility. The announcer often sets the tone, and thus the way the spectators look upon the SCA. To our viewers the announcer is quite literally the voice of the SCA. Fortunately its a job that many people can do well with a bit of knowledge and some preparation.

This article was written to help impart that knowledge - specifically presenting one approach towards explaining the SCA's combat in an exciting manner.

First a couple of quick notes.

- When you are announcing SCA combat you must realize that you are a combination MC and play-by-play announcer. You can bring the crowd into the game by encouraging cheers, explaining weapons and actions, and making sure they understand what they are seeing. You can raise the interest and excitement level with nothing more than your tone of voice. Your enthusiasm can be infective, and an enthused crowd is more fun for everyone involved.
- Try to avoid using the words "fight" and "fighter" when referring to SCA combat at a demo - especially demos for children who parents are working hard to teach them that, "Fighting is bad." Try to use "combat" instead and to refer to "combatants" or "warriors" when speaking to the spectators. It's easy to forget this - I mess this up fairly often, as years of habit has engrained "fight" and "fighter" into my head.

Now, on to the spiel. I have I've included some sample fights to try to give an idea of some spacing and timing, and I have used { } to separate comments and stage directions from the words spoken to the audience. Note that this is not a fixed script, it is just one example of how things can be put together in a fairly successful order. Don't try to memorize my words - instead use this as an example, and speak in language that is natural for you. Have fun!

The Sample:

{I prefer to start the fighting portion of a demonstration with a combat rather than a speech. This serves to get the crowd's attention and to get them into the spirit of the action to come. Sometimes this combat is a "surprise" with the spectators being given little warning that it will begin, but this first combat can also be fully announced by a Herald and Marshal instead, to build the ceremony and drama aspects as well.}

Good evening my Lords and Ladies. What you have just seen is a small sample of one type of medieval tournament foot combat. The first question you probably have is "Why aren't they using real swords?" There's a very simple answer. Does anyone know?

{I encourage the crowd to shout out its responses, and someone is bound to say words to the effect of "so you don't die."}

That's right -- so we don't die. In the Middle Ages, it did not take the rulers long to realize that the only way for their knights to increase their skill was for them to practice. That's fine, except that after a few months of practicing with sharp steel weapons, most of the knights would be recuperating from wounds, or worse, dead. To prevent this they often practiced with blunted weapons, or with wooden replicas of their steel weapons.

(Continued on Page 7)

(Continued from Page 6)

In the SCA, since none of us want to spend time in the hospital after each loss, this is the type of combat we choose to recreate. We fight with weapons made of rattan, which some of you may be familiar with from the frames of wicker patio furniture. Rattan is a fibrous wood, similar to bamboo, but solid. When rattan breaks, it does not leave a pointy end or send sharp splinters flying into the spectators as hardwoods might. Rattan breaks slowly, leaving the end more like a wisk broom than a spear.

Our combats are not choreographed, and unlike fencing and some martial arts, whose combats are decided on touches or points, we fight to the “death”.

Each of our combatants have been trained to know how hard a real weapon would have had to strike in order to penetrate actual chain armor

{The following is one form of demonstrating blows designed to impart a bit of humor into the demonstration. For some crowds a more straightforward explanation may well be in order.}

Now if I can have one of our combatants out here to help me, I’ll demonstrate.

{One way or another, you need an armored fighter as your target. Fighters sometimes enjoy refusing to volunteer until the others push out one. Have fun. We’ll call our volunteer.....Duncan.}

In the course of these battles you will see a number of blows which may look or sound as if they hit, yet they are ignored by the target. There are a number of reasons for this. It may be that the weapon hit too lightly, and would not have penetrated actual armor.

{Demonstrate a light blow to the target’s head.}

A blow this light would do little more than annoy the enemy. We are wearing armor after all...

Or, the weapon might have struck at an angle which caused it to glance off of the armor without doing damage.

{Demonstrate a glance to the target’s head.}

But sometimes a combatant is struck with sufficient force, that if it had been a real weapon it would have done damage through the armor. If he is hit in the arm or leg with such a blow, he loses the use of that limb; dropping a weapon or shield held in a damaged arm, or falling to his knees when a leg is injured. And of course, when a combatant takes a blow to the head or body such that a real weapon would have killed or incapacitated him, he falls down as if dead.

Now this is one of my favorite parts. This is where I get to swing at Duncan, and he has to stand there and let me hit him.

{Your “volunteer” may make it obvious at this point how little he wants to be there.}

All together now... Five. Four. Three. Two. One.

{Throw a shot at the side of your target’s head as he jumps backward out danger. While he is looking smug, its time for another volunteer – we’ll call him.....Angus.}

(Continued on Page 8)

(Continued from Page 7)

Angus, would you come out here and make sure that Duncan does not back away like that and ruin our demonstration again.

{Your new volunteer can cheerfully come up behind your target and with one hand on the side of each shoulder can “secure” him there.}

Okay, once more... Faster... Five. Four. Three. Two. One.

{Throw a shot at the side of your target’s head as he ducks down, sliding between the holders arms allowing you to “accidentally” strike the holder who falls down -- preferably in a fashion that shows the force of the blow. Of course you can then strike the original target as he stands there looking smug, leaving them both lying on the ground.

Note: The fighter doing the holding needs to understand what is about to happen. Don’t surprise them}

Of course, the beauty of this is they can get up and we can do it again.

{Your volunteers can now both spring to their feet.}

Okay, that’s enough talking. Let’s get on to more combat! Do we have two more combatants?

{I recommend having a Herald and a Marshal do the following part, but you can fill in for one, or both of them as needed. Try to use complete names and titles. Remember, these are part of what makes us seem different. I’ll pick some random names as we go along here.}

Herald: Greetings, I’m your herald for today. A herald is basically a medieval combination of announcer and score-card. It’s my job to let you know who is who through the day. My Lords and Ladies, on my dexter (that’s heralds talk for right), Sir Valdemar Ironfist, and on my sinister (heralds talk for left), Baron Duncan Faramach McCleod.

Herald: Do honor unto the populace assembled here this day.

{Fighters should do a weapon flourish, or bow. If you have plenty of time, you can have your fighters select ladies (or lords) from the crowd to fight for and then do honors to them, but make sure it goes quickly – this can get boring for a crowd.}

Herald: Sir Knight, Your Excellence, do honor unto your most worthy opponent.

{Fighters should salute their opponent, or even go ahead and wack their shields. It helps wake up the crowd.}

Herald: Then heed the words of your marshal.

{It’s now time to let the crowd know what is on the field}

Both of our combatants are using sword and shield, one of the standard weapon styles of the Middle Ages.

Marshal: Sir Knight, Your Lordship, are you ready?

{Wait for response}

(Continued on Page 9)

(Continued from Page 8)

Then, for honor and glory lay on!

{Fight fight fight fight fight Finally, one dies.}

Herald: The victor, Sir Valdemar Ironfist.

{Time to explain anything interesting while your next two combatants make their way onto the field.}

Good gentles, you may have noticed that during that combat, after Sir Valdemar took Baron Duncan's legs, he dropped to his knees though no blow had struck him in the leg. This is called a point of honor, Sir Valdemar was choosing to give up an advantage he had earned in order to keep the challenge more even.

{Time to work the crowd again.}

My Lords and Ladies, our combatants love to hear your cheers, so please feel free to cheer one or both of the combatants, especially when you think an action especially impressive or chivalrous. Remember they are wearing a lot of heavy armor and are working hard for your enjoyment.

Herald: Our next two combatants are: On my dexter, Master Kirk Fitzdavid; and on my sinister, His Lordship Richard de Bleys.

{Do the honors bit again. Depending on the time available, you might skip some or all of the honors after the first couple of rounds, but they do help the theater aspect of the demo.}

Good gentles, You have certainly noticed that in this combat Lord Richard is not carrying a shield. The weapon he is using is called a hand and a half sword. He has chosen to give up the defense of the shield in exchange for the offense of the longer weapon, which can be used with one hand or with two for greater speed and power.

{Note: It is not a bastard sword at a demo.}

{Do the fight bit including victor again, and continue with additional fights explaining the weapons, and anything else odd which may happen. I suggest working up to the larger weapons, and playing up the power aspect.}

My lords and ladies, up until now you have seen only two combatants on the field at once. We would now like to give you a little sample of what we call a melee. A melee involves teams of 2 or more, and at a war we hold each year in Pennsylvania, there are almost a thousand combatants on each side.

{Depending on how much time you have, you might work your way up to large melees, or even meanest mothers slowly, or you might have to jump straight up to get some big ones in.}

Herald: On my dexter, we have the team of Sir Donato El Lobo, Baroness Gillian Warrender, and Lord Jack of Banyard. And on my sinister, the team of His Lordship Josef von Rothenburg, Lord Sven Njallson, and Lord Angus McLeod..

{You know the bit by now. Continue until just before the last fight of the demo, then its time for "Don't try this at home".}

(Continued on Page 10)

(Continued from Page 9)

Good gentles, before this last combat, let me caution you all not to try this on your own. Our warriors are carefully armored following many safety guidelines, and they have trained with each weapon system they use. Though many of our combatants make it look easy, they have been at it for quite a long time Sir Donato for example as been doing this for well over 20 years. If you would like to try this, and you are sixteen or older, we would invite you to come join us and learn how to do it safely.

And, with that note of caution -- on to the battle.

{Fight, etc...}

My lords and ladies, this concludes the combat portion of our demonstration, should you have any questions, or if you would like a closer look at our equipment, please feel free to talk with any of us after the program is concluded.

{Bow or salute to the audiance, and make your way off stage.}

As I mentioned, this is just one of the many ways a fighting demonstration can be organized. However you do it, imagine yourself in the spectators' place and try to impart all the information you would want if you knew nothing of our game. Keep it fun and exciting for the crowd and your combatants and you can likely count it a success.

Finally, one person does not have to do all of this. If you wish, you can certainly split up the spiel between several people.

Thank for reading this far,

Fernando

Originally appeared in the September 2005 issue of The Barge (Barony of Three Rivers).
Copyright © 2005 Fernando Vigil. Used with permission.



Copyright 2004 Dover Publications, Inc. Used with permission.

Disclaimer and Blah, Blah, Blah, about the Scrolls:

- All views expressed in the letters and articles contained in this publication do not reflect the views of the editor, the Kingdom of Calontir, or SCA, Inc.
- All artwork contained within this publication is original or in public domain. All copyrights are reserved to the original artist. All waivers/release forms for all articles and artwork are kept on file by the editor.
- The Calon Scrolls and/or its editor are not responsible for the validity of any information contained within the publication. Go look it up!
- Suggestions and constructive criticism are welcome.

This is the April 2013 issue of The Calon Scrolls, the official arts and sciences publication of the Kingdom of Calontir. Calontir is a branch of the Society for Creative Anachronism, Inc. (SCA, Inc.). The Calon Scrolls is not a corporate publication of the SCA, Inc. and does not delineate SCA policies. The Calon Scrolls is published electronically as a free service to the SCA's membership and is available on the Kingdom of Calontir's official website: www.calontir.org.

Copyright © 2013 Society for Creative Anachronism, Inc. For information on reprinting photographs, articles, or artwork from this publication, please contact the editor of The Calon Scrolls (CalonScrolls@calontir.org), who will assist you in contacting the original creator of the piece.

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.org. 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.org. Send your submissions to: Lady Melisent McAfee at CalonScrolls@calontir.org.