

amergard book
II

THE AMTGARD BOOK

SECOND EDITION

The Amtgard Book, volume II is the last of eight publications initiated by Aramithris, scribe of the Burning Lands during the reign of King M'Deth II. For those familiar with the Amtgard Book, volume I or with Amtgard in general, no introduction is necessary. Suffice it to say that Amtgard is an educational society in addition to its recreational aspects. This issue is intended to demonstrate some of the arts and sciences capabilities of our more talented members.

A common problem faced by all editors is the consideration of quality versus diversity. One wants to represent as wide a cross section of contributors as possible while maintaining the highest standards. Sometimes there is no choice and you use what you can get. All the fiction and factual writings and 90% of the poetry are pieces that placed in the top three at one or another of the Burning Land's Crown Qualification's cultural contests. The art was gleaned from a mixture of pieces from the art guild, works requested from specific artists, and appropriate sketches or drawings already existing. Again, I tried to limit the use of old pieces while still utilizing artwork appropriate for each piece of literature.

As of this writing, our source of most copying has largely dried up. At 100 pages a shot, that could drive up the cost of this magazine to around \$4. Also, many copy centers have discontinued offering double-sided copies. If the quality or quantity of printing of this issue falters, then please understand. Monies charged are only to allow us to break even on the final printing and binding of the Amtgard Book, volume II. I'm taking a beating on the initial outlay for layout and masters, and the labor provided is free of charge. As this "book" is not intended to be sold for a profit, it is protected by the laws of the Library of Congress under the following criteria:

copyright, 1988 (unpublished work) by Amtgard, Kingdom of the Burning Lands.

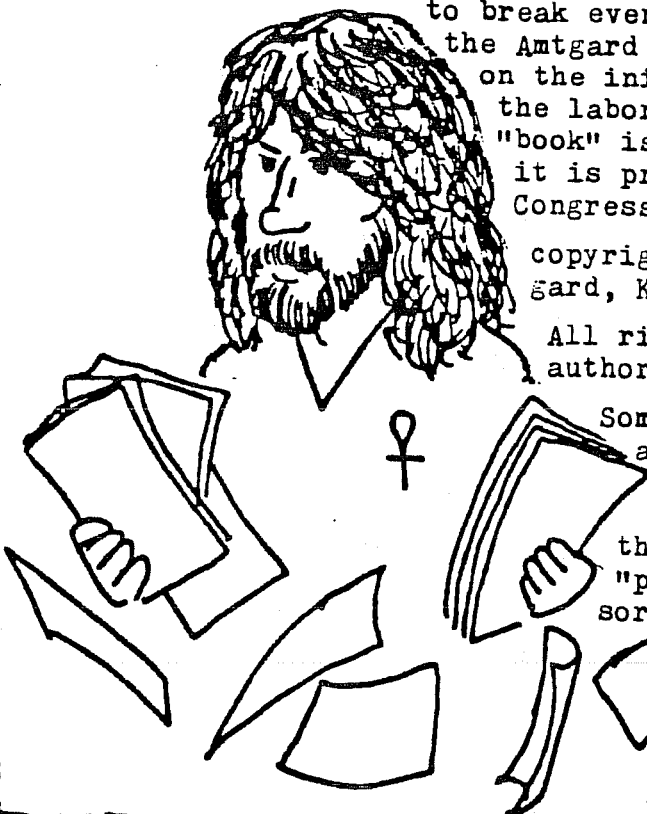
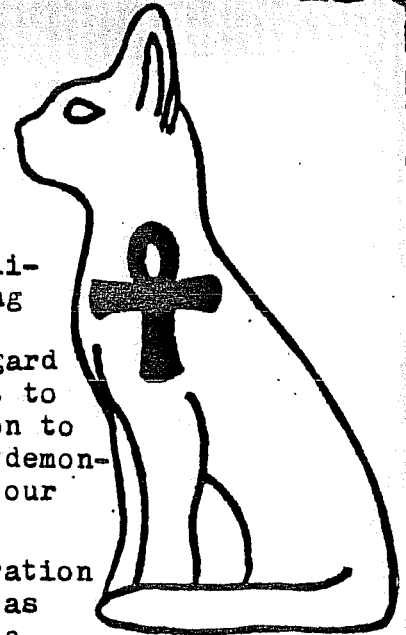
All rights to their work are retained by the authors and artists.

Some readers might note that the promised article on Amtgard history and the additions to the Amtgard Book I are not here.

I ended up having so much material that these items were released as two separate "publications". A word of warning, this sort of inspiration does not last forever.

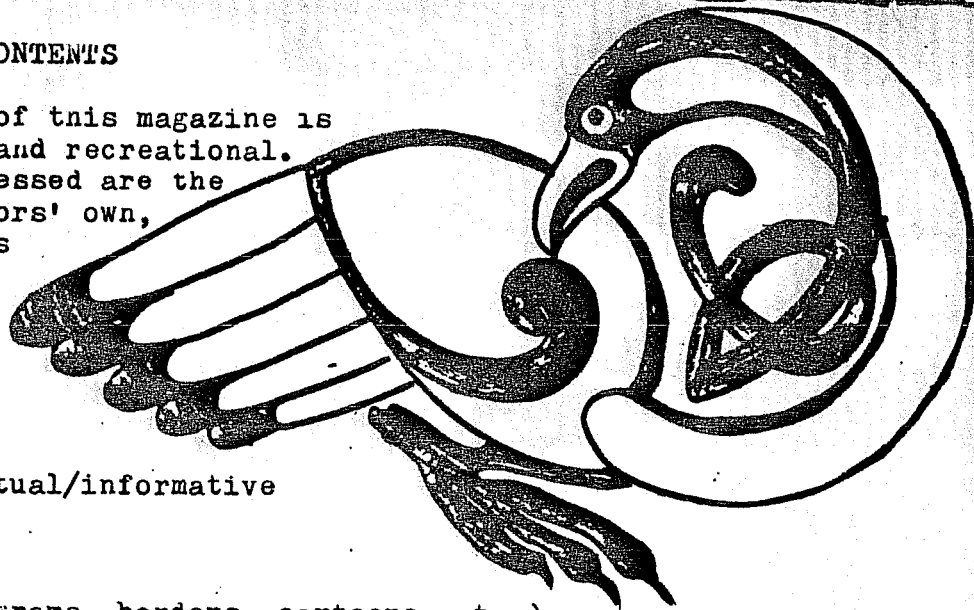
Too much workload in too little time. Prospective monarchs will need a new scribe.

Aramithris



CONTENTS

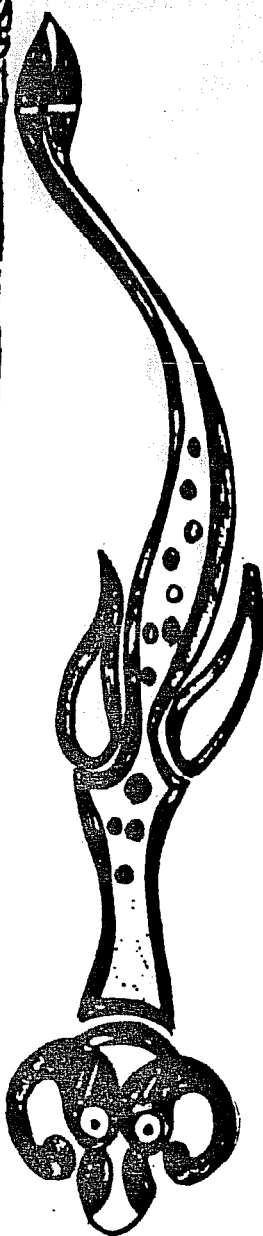
Note: the thrust of this magazine is both educational and recreational. All opinions expressed are the artists' and authors' own, and do not express official Amtgard attitudes and policies.



KEY:

- (P)- poetry
- (W)- writing, Factual/informative
- (F)- fiction
- (S)- short pieces
- (H)- humor
- (A)- art (and diagrams, borders, cartoons, etc.)

<u>Page</u>	<u>Key</u>	<u>Title/Author</u>	<u>*Art-artist</u>
1		cover	*Aramithris
2	S	introduction/Aramithris	*Aron-cartoon, Aramithris-cat
3		contents	*Gwynne
4		"	"
5		credits	"
6	P	Casual Storm/Caliope	*Gwynne
7		"	*Kalil
	P	My Lord Knight/Joella	*Gwynne
8	P	The Tree/Delphos	*Nashomi
9	H	Amtgard Terms/Gwynne	*Nithanalorn
10		"	
11		"	
12		"	
13		"	
14	P	Ken of the Moon Time/Aramithris	*Gwynne
15	W	A Brief Look at Heraldry/Joella	*club
16		"	"
17		"	"
18		"	"
19	W	Garb, Amtgard Style/Gwynne	*Aron
20		"	*Nithanalorn, Gwynne-border
21	W	A Persona for Amtgard/Sionnach	*Nithanalorn
22		"	"
23		"	"
24	P	Night Vision/Ryah	*Gwynne
25	P	Enough/Gwynne	*Aron, Gwynne-border
26	F	Advice for your new Pet/Tawnee	
27		"	*Gwynne
28	S	All time guildmasters/Aramithris	
29	W	An Amtgard Herbal/Ariona	
30		"	
31		"	
32		"	
33		"	
34		"	
35		"	

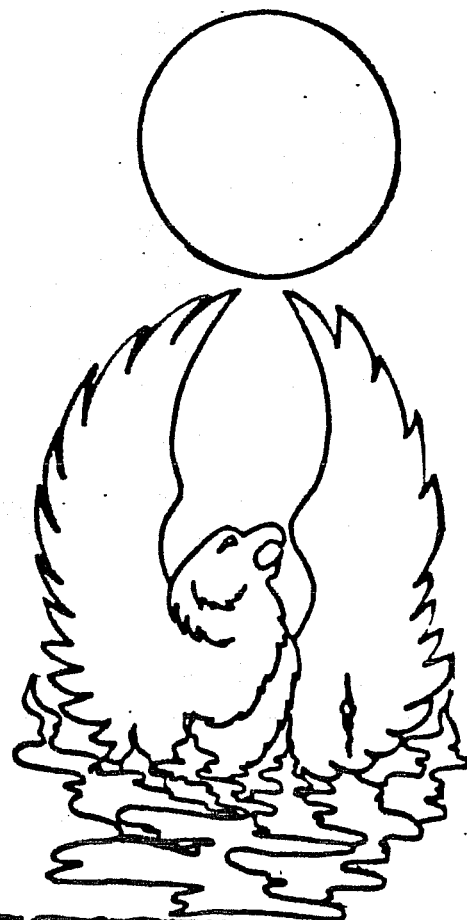


36	W	An Amtgard Herbal(continued)	
37		"	
38	P	Price/Aragoth	
	P	untitled-/Aredhel	*Tawnee
39	P	Aftermath/M'Deth	*Tawnee
40	W	Cooking at Events/Tawnee	*Tawnee
41		"	*Gwynne-feast, Fedora-flame
42	P	A Dragon's Tale/Gwynne	*Gwynne
43	W	To be a Knight/Joella	*Gwynne-border
44		"	"
45		"	"
46		"	"
47		"	"
48	P	The White Witch/Aramithris	" , Nithanalorn-dragons
49	S	Knight's Code/Nashomi	*Tawnee
50	W	(Vikings)/Aredhel	*Gwynne
51		"	*Aramithris-border
52		"	"
53		"	"
54	P	Epithalamium/Gwynne	" , Aron-cartoon
55	F	Legacy of Two Worlds/Aramithris	*Aron-cartoon, Gwynne-border
56		"	
57		"	
58		"	
59	A	drawing	*Kalil
60	P	untitled/Aron	*John Para
61	W	The Pavilion/Gwynne	*Aron
62		"	
63		"	*Gwynne
64		"	"
65		"	"
66	P	vintage Friendship/Cypress	*Gwynne
	P	in the Greenwood/Elycia	
67	P	song:Chronicle/Scarhart	
68		"	
69	W	Celtic Head Cult/Theo	*Nithanalorn
70	W	Bards/Joella	*Trilidar
71		"	
72		"	
73		"	
74	W	How to Write Music/Scarhart	*Kalil
75		"	*Aron
76	F	Crystal wizard/Tawnee	*Nithanalorn
77		"	
78	P	The Wilds/Aramithris	
79	W	Tents for Events/Gwynne	*Tawnee
80		"	*Gwynne
81		"	"
82	W	Ancient & Medieval Armies/Aramithris	"
83		"	
84		"	
85		"	
86		"	
87	S	Archers Guild/Sterling	*Gwynne
88		"	*Sterling
89	A	drawings	" , Master Mundane-cartoon
			*Reyna-archers, Gwynne-border

90	P	Simile/Aramithris	*Tawnee
	P	Wish You Were Here/Aramithris	
91	H	99 Names and Meanings/Gilos	*Aron
92		"	
93		"	*Aron
94	W	Applique/Gwynne	*Gwynne
95		"	"
96		"	
97		"	*Gwynne
98		"	"
99	P	A Fairy Tale/Charloc	*Gwynne
100	F	The Esperin Peoples/Aramithris	*Gwynne
101		"	
102		"	*Gwynne
103		"	*John Para
104		"	
105	P	Silverwood/Calliope	*Gwynne
106	W	Embroidery/Joella	
107		"	*Gwynne
108		"	*Joella
109		"	"
110		"	"
111		"	"
112	S	Lists of Names/Aramithris	
113		"	

CREDITS--CONTRIBUTORS (listed roughly by appearance)

Aramithris-	J.W. Donnelly
Gwynne-	Kris Donnelly-Sasser
Aron-	Len Nellson
Calliope-	Barbara Palmer
Kalil-	Robert Kimberlin
Joella-	Mandy Burgin
Delphos-	Joel Tomlinson
Nashomi-	Sam Snoddy
Nithanalorn-	Richard Fox
Sionnach-	Kris Andrews
Ryah-	Elaine Starkey
Ariona-	Kathleen Donnelly
Aragoth-	Darren Donnelly
Aredhel-	Graham Schatte
M'Deth-	Brian Donnelly
Fedora-	Terri Snoddy
Tawnee-	Michele Ellington
Cypress-	Lisa Steinbruckner
Elycia-	Krissy Starkey
Scarhart-	Scott Jernigan
Theo-	J.D. Wade
Trilidar-	Robin
Sterling-	Sterlin Sasser
Master Mundane-	Joe Cook
Reyna-	Renee Spahr
Gilos-	Ben Passmore
Charloc-	Kris King
	John Para



Casual Storm

The tower stands darkened
by the wrath of a storm
a quick silver man
steps nearer the door
seeking some shelter
seeking some warmth

The raven flies overhead
guided by the raging storm
a sleek midnight maiden
has opened now the door
offering him shelter
offering him warmth

Thrice calls the raven
forgotten in the storm
he crosses the threshold
he enters thru the door
happy he's sheltered
happy he's warm

Incense drifts upward
like the mist from the
storm

mysterious midnight
woman

closes now the door
now for the shelter
now for the warmth

She gives to him wine
softly takes his hand
and the quick silver man
does not understand
this midnight woman
and her mysterious plan
for shelter
for warmth

He drinks down the liquid
unaware of the storm
she smiles discreetly
and offers him more
yes to the shelter
yes to the warmth

Downing yet another
risen is the storm
the sleek midnight woman
lies invitingly on the floor
intent on shelter
intent on warmth

(continued)

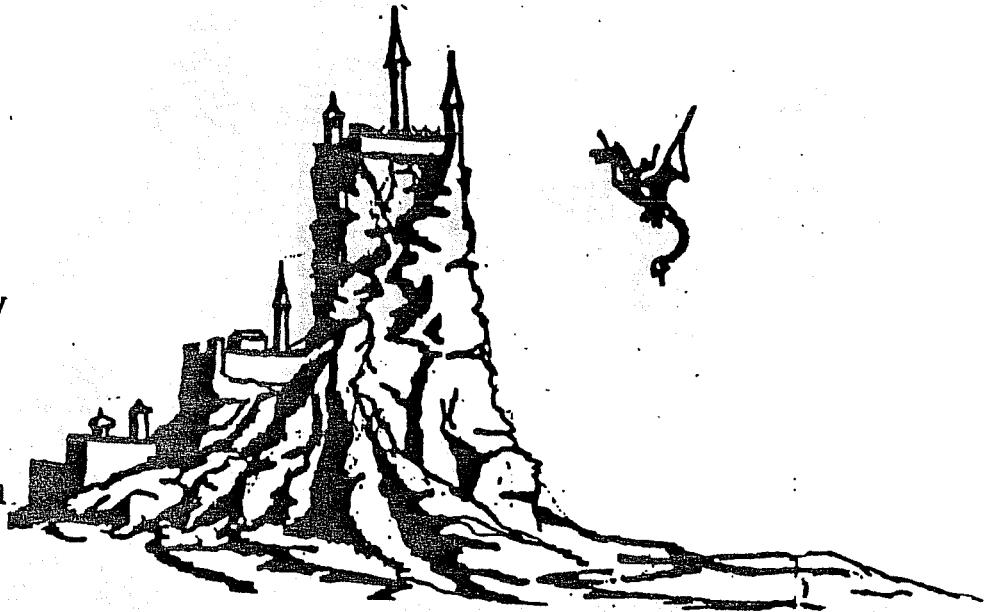


He goes to her quickly
laughing at the storm
fingers remove clothing
passions begin to soar
now for the shelter
now for the warmth

Having planted his seed
spent is the storm
he looks into her eyes
seeing now to her core
something for shelter
something for warmth

She raises her arm
the blade shining brightly
the quick silver man
knows now her plan
too late, he can't stand
the blade strikes home
no more shelter
as she drinks of his blood
her price, her warmth

The raven flies once more
satiated is the storm
a sleek midnight woman
opens her tower door
offering shelter
offering warmth



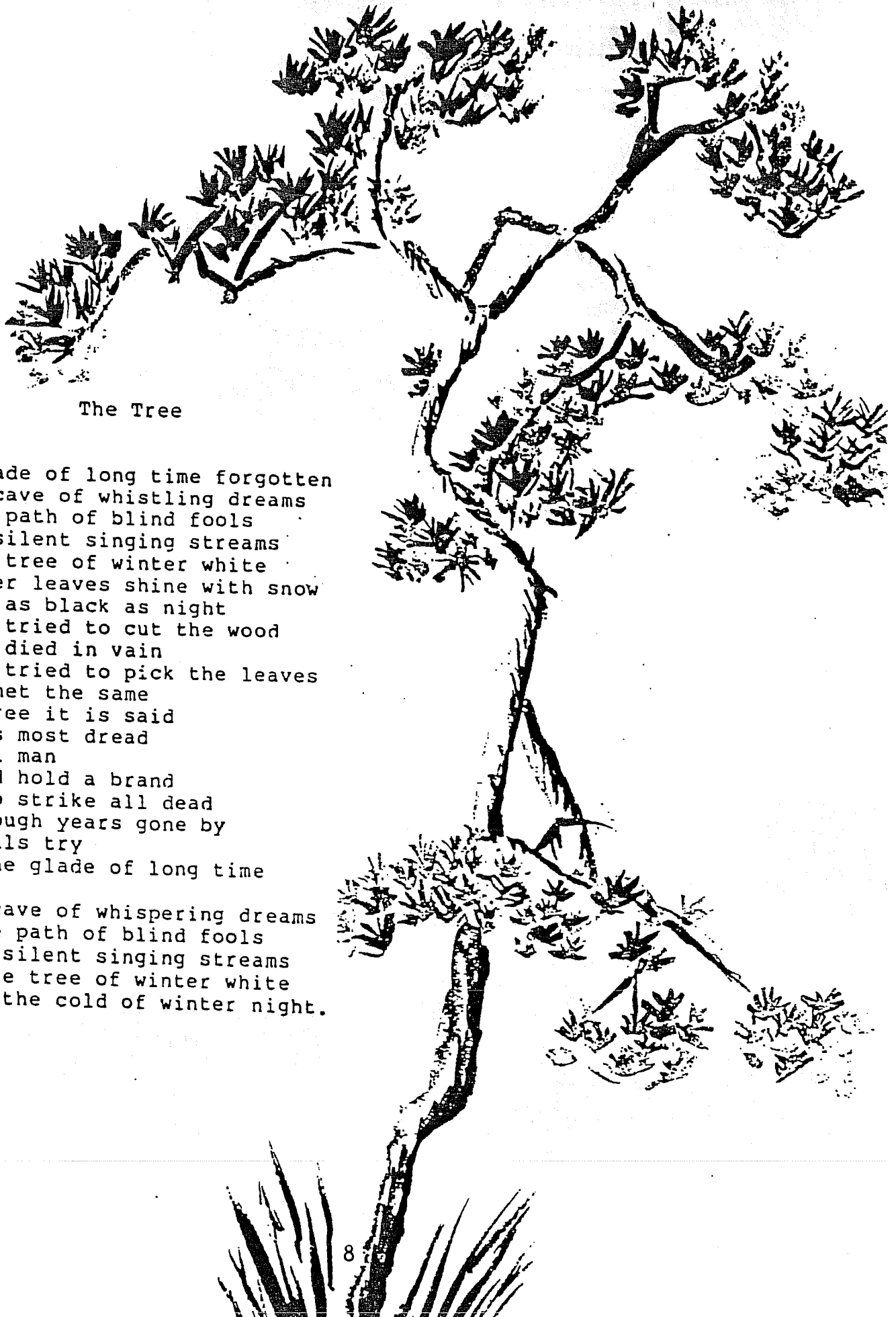
My Lord Knight

Like a spear, like a sword
Drawn most exceedingly fine.
As bright and as tempered,
This lord of mine.

Like the wind, like the waves,
Like the winged arrow's flight.
As merry my love,
And as swift in delight.

Like a whisper, like a song,
That is plucked from the string.
Like the dawn and the dew
And the stirring of wings.

Like a star, like the moon
In her glimmering pride,
Like the spirit of a dream
To his love denied.



The Tree

In the glade of long time forgotten
past the cave of whistling dreams
along the path of blind fools
near the silent singing streams
Lives the tree of winter white
It's tender leaves shine with snow
It's bark as black as night
Many have tried to cut the wood
Many have died in vain
Many have tried to pick the leaves
all have met the same
For the tree it is said
has powers most dread
Any mortal man
who should hold a brand
is able to strike all dead
Hence through years gone by
many mortals try
to find the glade of long time
forgotten
pass the cave of whispering dreams
follow the path of blind fools
along the silent singing streams
and cut the tree of winter white
to die in the cold of winter night.

NOTE: This glossary is by no means all encompassing or exhaustive. Any person possessed of definitions particular to Amtgard that are not included in this work are urged to come forward. Provided said definitions do not break the laws of slander, bend the standards of acceptable vulgarity, transgress into boredom, or cause zits they will be published and full credit given to the author of same.



A GLOSSARY OF AMIGARD TERMINOLOGY

As is true with any group of people who have a specialized interest, Amtgard has it's own language. This can be confusing to those of us new to our rather exotic passtime. To help alleviate some of this confusion the following glossary is hereby tendered:

- AMIGARD The official name of our group. Actual meaning of the word is lost in antiquity although there is a rumor, as yet unsubstantiated, that it is an anagram for Aramithris' toll free phone number 1-800-AMIGARD.
- AHIRA, AN A slang word for anyone who is unable to keep decible level of voice down before 8:00 a.m. to less than that capable of sterilizing frogs at 200 feet.
- ARCHER, AN Seldom a deciding factor in battle games as they are usually found in and around trees and bushes looking for lost arrows. Rumor has it that once someone actually saw an archer shoot an arrow. This has not been yet been verified.
- BALL, A FIRE Part of a Magic User's arsenal of weapons that when accurately thrown at a target will send said target up in flames, glorious flames aka a pyromaniacs dream of heaven on earth.
- BALL, A FUR A. What your cat barfs up on your wall to wall.
B. What you cat leaves on your good wool suit.
C. How you describe your Persian cat if you haven't brushed him in 3 months.
D. A term having absolutely nothing to do with Amtgard.
- BALL, AN ICE A. Description of a Corsair camp-follower who refuses to come across on the first date or,
B. A Magic User's weapon when his fire ball runs out of fuel.
- BALL, LET'S A. The question to which a negative response results in the appellation "BALL, AN ICE" (see "A" above).
- BARBARIAN, A Comes in a variety of forms ranging from huge, hairy, lumbering, and smelly to small, furry, agile and smelly. When unsure as to identity of a beligerant and furry warrior (is it a barbarian or not?) ask it to spell the word "deoderant". Not only will a genuine barbarian not be able to spell the word, they don't even know what it means.

- CONSORT, THE Artsy-craftsy type, usually female, sometimes wearing a crown, commonly found hanging around a *Monarch.
- DURSA, A Anyone with an excess amount of hair and muscles who skips around in a pink tutu. Verb form of this word is 'to dursa', 'he is dursaing', 'he will dursa soon', and 'he has dursaed recently'.
- FAVOR, A (1). A mark of a ladies preference. (2). A piece of cloth commonly depending from a belt indicating status or award. (3). What you owe the new first level warrior who keeps giving you head shots.
- FEAST, A An excuse for showing off new garb and passing around cloved cantalopes. __
- GARBER, A Anyone with needle, thread, and a lust for garb.
- GARBER, A
MASTER Anyone with needle, thread, who produces garb others lust for.
- HEALER, A Combination resupply expert and replacement sergent. Often but not always appears in the guise of a shapely wench. Usually unarmed. Note: be aware of the equally gifted but more dangerous form of Healer who is more akin to an armed combat medic. Never assume a Healer is an easy target.
- HIT, A A somewhat ambiguous word subject to a wide range of interpretation depending on 1). The force with which the word is used, 2). The targeted area of the word, and 3). The eyesight, or lack thereof, of the nearest Reeve. Secondary meaning which is mainly confined to certain companies within Amtgard is considered to be synonymous with the words "joint" and "roach". Just why this is has never been ascertained to any degree of certainty. (Nor proved in a court of law.)
- HOLD, A When used in a loud carrying voice this word conveys immediate invulnerability on the field of battle so that obscure pleasantries can be exchanged between two or more combatants on opposing sides of battle, i.e., "You (expletive deleted), son of a (expletive deleted), that was too a hit!" "Was not"! "Was too"! "Was not"! and etc, etc.
- KNIGHT This word comes directly from an obscure medieval phrase to wit: "Once a king, always a king but once a knight is enough". This author's theory is that more than once a knight sounds like it might be rather interesting.

MAGIC USER

A sometimes confusing designation as this persona comes in several radically different degrees of effectiveness to wit:

Apprentice Level:

- A. Reads all spells off a piece of ratty notebook paper.
- B. Only has 3 minor spells to choose from and usually picks 1). Finding lost bowstrings, 2). Banish sweatstains from tunics and 3). Spitball, spitball, spitball.
- C. Found cowering behind inept shieldmen.
- D. Dies frequently and messily.

Master Level:

- A. Reads spells from finely caligraphed velum, illuminated and highlighted in gold.
- B. Carefully selects major spells such as 1). Protection against rival wizards. 2). Napalm, napalm, napalm. and 3). Attraction of nubile females to self.
- C. Found around elite companies of shieldmen.
- D. Dies infrequently and always takes some of them with him to Nirvana.

Master Mage:

- A. Scorns written spells as beneath his phenomenal memory.
- B. Innumerable advanced spells at his fingertips, i.e., 1). Atom bomb, atom bomb, atom bomb, 2). Raise from the dead Alexander's Legions, and 3). Total invulnerability to anything except live volcanos, killerwhales in packs of more than 23, or bubonic plague.
- C. Sometimes condesends to be in the same area with belted knights of the sword.
- D. Only dies when he's bored and wants to visit a cute Nirvana reeve.

*MONARCH, THE

The guy (and occasionally gal) wearing the crown.

MUNDANE, A

Anyone within visual range of any Amtgard event not wearing garb.

MUNDANE, THE
MASTER

A specific person within visual range of any Amtgard event not wearing garb and hunched over a drawing board, modeling obscure costumes, hugging female members of Amtgard, and promising for sure to attend the next event/camping trip. Considered as a vital but exofficio member of Amtgard. See also "the Exception to Rules rule".

PALADIN, A

The archetype of noble behavior on the battlefield. Can always be identified by the following characteristics:

- A. Noble brow, clear eyes, crooked smile (straight teeth), outstanding physique.
- B. Expert in weapon technique.
- C. Honorable to the point of ridiculousness.
- D. Slays dragons.
- E. Rescues maidens.

As opposed to the.....

PALADIN, ANTI

- A. Noble brow, clear eyes, crooked smile (straight teeth), outstanding physique.
- B. Expert in weapon technique.
- C. Dishonorable to the point of ridiculousness.
- D. Signs non-aggression pacts with dragons.
- E. Seduces maidens.

PCMPEII PARTY

Obscure tribal celebration held in the dead of night in the middle of a barren desert. Exact description of rites has never been published but attendees are easily identifiable by the resultant brain damage.

P.M., THE

An elected official second only to the Monarch in authority. Most commonly found just prior to commencement of hostilities waving a sheet of paper crying "If you haven't paid your dues you can't vote".

REEVE, A

A person of authority on the battle or tournament field possessed of a fount of obscure and arcane knowledge, the voice of power, and uncertain eyesight.

REEVE,
NIRVANA

A person of authority near the battle field endowed with a fount of ice water, pen and paper, timepiece with a sweep second hand, and uncertain memory. Usually found under a shade tree.

SHIRIKUN

Resembles a snowflake. Is commonly found imbedded in various parts of fighter's anatomy. While the origin of these artifacts is not known it is disputed that they fall from the heavens in response to prayers from the Assassins Guild.

TEST, A

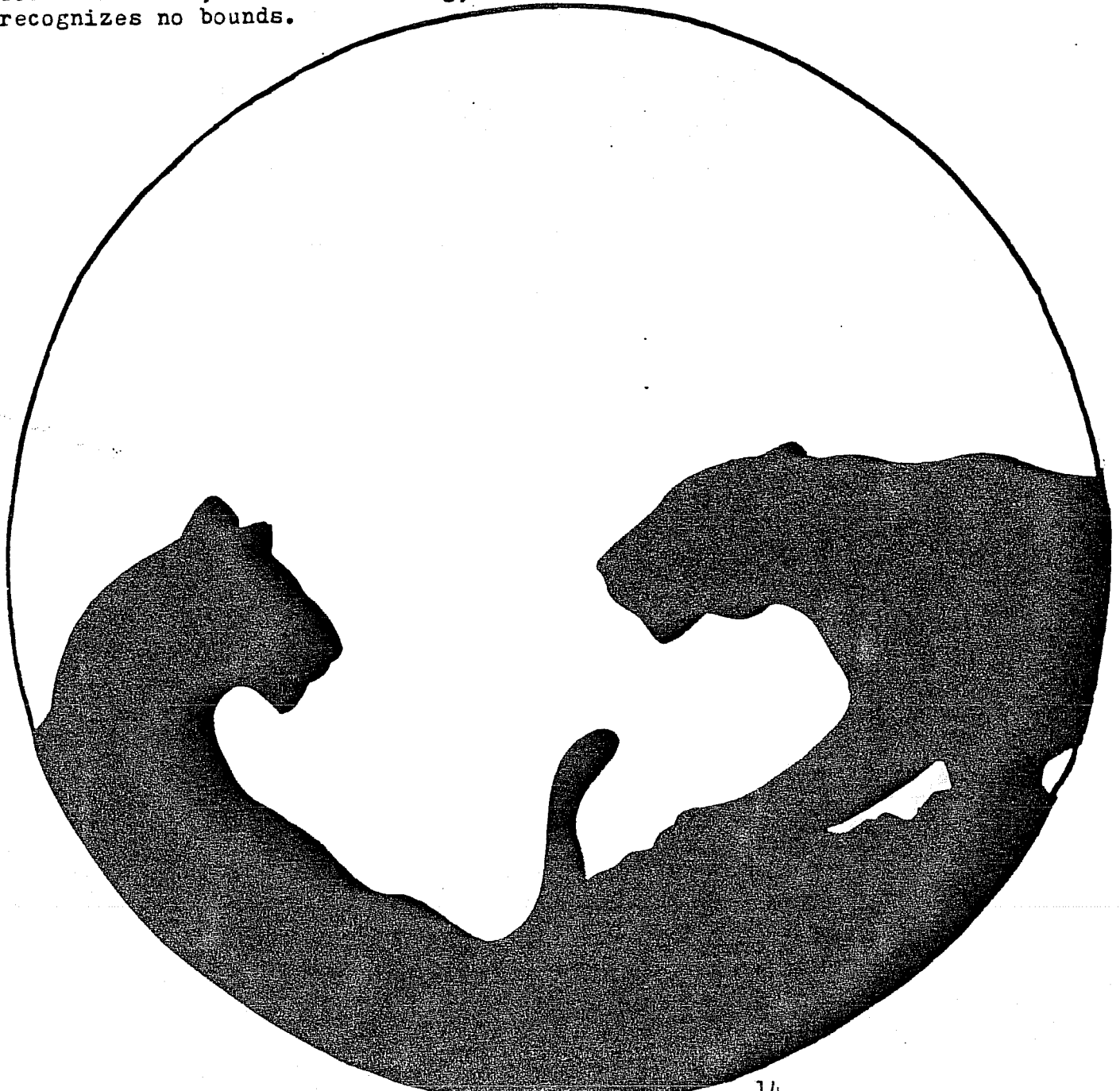
Comes in a variety of forms, i.e., Reeves, Corpora, Heraldry. Usually held around the time of Crown Qualifications and always accompanied by moans of despair and screams of outrage.

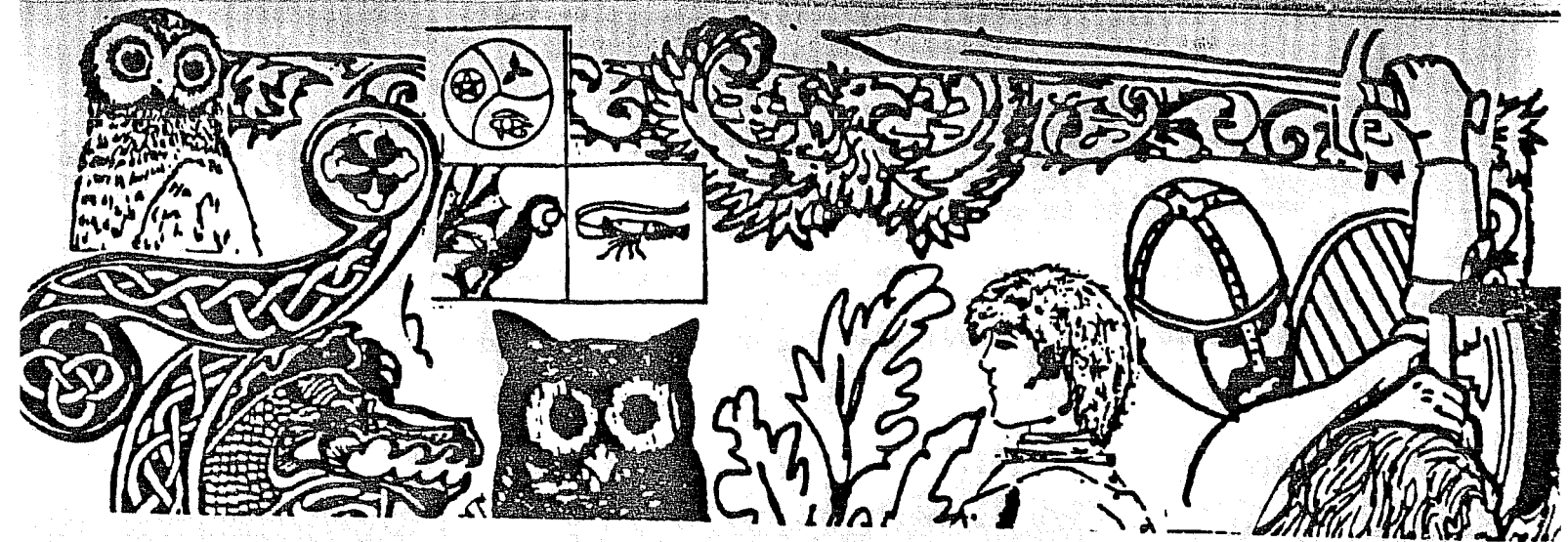
Ken of the Moon Time

Echo off the mists in the upland country,
the call of his kind was heard in the valley.
The faint sound had risen,
aloft on the breeze of the aerie,
the call, and the draw,
of a black cat dancing.

The praries have been searched,
their contents revealed,
the dens of mice, the warrens of men.
The warmth of the burrow,
though snug in the earth,
is hollow of comfort when the moonlight
has touched him.

And in the clarity of night when the two
shall be one,
the cat knows his match in her lavender eyes.
The valleys and hills they bring together,
for their love, as their roaming,
recognizes no bounds.





A Brief Look at Heraldry

The term "heraldry" is an obvious derivation or extension of the word "herald". During the Middle Ages, the herald served as a tournament "crier", a man who was hired to announce tournament contestants before each event, and also describe their personal marks of identity. Eventually, as the king's permanent retainer, the herald was called upon to announce official visitors whom he identified by their flag or shield.

The use of symbols increased and by the year 1200, insignias had developed a complex system of styling. In the next century, the insignias were governed by specific rules and terminology. Arthur Fox-Davies, author of a book on heraldry, defines heraldry as "that science which takes into account the rules and laws governing the use, display and knowledge of the pictured signs and emblems pertaining to the shield, helmet or banner."

Device refers specifically to the symbols which are placed on the battle shield. Originally, shield devices changed constantly along with the mood of the bearer. Often, many symbols were successively adopted and then discarded by one warrior during his lifetime. This transient use of symbols does not come under the heading of heraldry. While personal devices kept changing, there was no need for a system of rules for heraldic usage and there was no governing system. But now there exists rules which deal with

The shape of the shield has changed as the centuries have passed. The Norman shield was kite shaped and reached from shoulder to ankle but it wasn't suitable for displaying arms because it was so narrow, except in cases where a single charge occurred.

Towards the end of the twelfth century, the kite-shaped shield was replaced by a shield that was shorter and curved to fit the body. This type was known as the "heater-shaped" shield and it is still used today.



Names have been given to the various parts of the shield. The entire area of a shield is called the 'field'. The right-hand side of the shield is 'dexter' and the left is 'sinister' (meaning right and left of the holder of the shield, not the onlooker). The top of the shield is 'chief, and the bottom is the 'base'. The chief is considered the most 'honorable' of the four points. The order of precedence of the other three is dexter, sinister, and base. The center of the shield is the 'fess point'. There are three chief points, as there are three base points. The 'honor' point lies between the middle chief point and the fess point.

The first rule of heraldry is no color on color and no metal on metal. One of the reasons is that a metal on a metal doesn't show up well at a distance. They reflect light in the same way. Clearness and distinctness are essential in heraldry. Charges are exaggerated so that they can be distinguished from one another.

The ordinaries are considered the most important charges on the shield. The origin of these geometric figures has never been determined. They are thought to be traceable to pieces which were attached to shields to reinforce them better. The 'herald paynters' saw the opportunity for decoration because such pieces could be painted a different color than the rest of the shield.

The main difference between the ordinaries and the subordinaries is that the former are basically broad bands of color which stretch across the field, whereas the latter are usually smaller and are more often very intricate figures. Some ordinaries are called fess, chevron, bend and cross. Some of the subordinaries are a bordure, roundels, a lozenge or a gyron. Each word stands for a specific design and anyone well versed in heraldry could read a device's description and picture it in his mind.

Charges in heraldry can be common, everyday objects. Often they deal with an aspect of the bearer's life. Objects such as fire



beacons, fetherlocks and bugles were used. Some objects have acquired a specific name. A sheaf of wheat grain is known as 'garb'.

There are five colors, called 'tinctures', used in heraldry. They are referred to in the French language because during the birth of heraldry, the court language was Norman-French. Red is 'gules'; blue, 'azure'; black, 'sable'; green, 'vert'; and purple, 'purpure'. There are two metals in use: gold, 'or'; and silver, 'argent'.

Heraldic artists used the five colors for the field or if the field was a metal, they painted the charge in a color and vice versa. This was done for clarity of the picture and resulted in combinations that could be seen at a distance.

This color rule does not apply to a fur or a 'proper' object (i.e. any object that is in its natural color). One instance of the rule being broken is in the arms of Jerusalem, where five gold crosses are shown on a silver field. This breach of the rule was committed on purpose to make the arms distinct from all others.

Arms are made of the devices or charges on a shield. If they are described verbally, they are being 'blazoned' but while a person is drawing or painting them, he is 'emblazoning' them.

The verb 'to blazon', in German (blasen), means to sound a trumpet. When the knights entered a list, a herald 'blazoned' their arms-i.e., they described their arms aloud, after a preliminary flourish of trumpets.

Heraldry has become a very exact science and it takes a lot of research to find a device that is original. There are so many different types of combinations and charges though that it can be done. A device is personal and a reflection of the bearer.



GARB - AMTGARD STYLE

(Or why "Amtgard" garb may be more authentic than you realize)

As a member to two medieval societies I have become aware of a dichotomy between the two organizations' definition of garb. After several seasons and myriad events the conclusion is that one society seems to be pretty well established in the 15th century garb wise. Amtgard clearly is not. Our garb runs the gamut of medieval dress codes but by and large it would seem we are definitely pre-15th century. "Ah, ha", said I. The search for Amtgard's century is on! I have borrowed from friends, harassed libraries, scrounged book stores, but could establish Amtgard's "period" no closer than 12th century and before. I have seen 3rd century barbarians and remarkably close versions of 12th century knights on any given Saturday. This nine plus century span also includes our exotic; fauns, dryads, wizards, and etc. but that's another article somewhere up the garber's road.

By and large this modest literary effort will be concerned with the 3rd through the 12th centuries and will concentrate on common dress for the Norman, Welsh, Saxon, Celts, and similar type peoples. Now, if this seems to be an unwieldy time span recall fashions did not change every year as in our modern world. Also keep in mind that fashion followed function. The people we are following fashion wise wore clothes as a survival tool first and as a fashion statement second so the primary thrust of this article will be on common sense and practicality producing good looking, functional, and (reasonably) historically accurate garb.

Observing that due to lack of central heating the layered look was a fashion of necessity in the medieval eras. The climate in the British Isles and Northern Europe did not vary substantially from what we know today, i.e., mostly damp and cold for much of the year. Add to this the fact that material was damned hard to come by even for the nobility. You had to literally grow your own wool and flax and then harvest, prepare, spin, weave, and finally construct your clothing.

Also recall that some ladies and most men were also what we would call managers in modern parlance. There were indeed ladies and gentlemen but they often ran large households. They were working executives and as such their clothing had to be practical and efficient. So, given the prerequisites of:

Cold Damp Climate

Lack of Central Heating

Relative scarcity of material and the man hours involved in producing it

Practicality

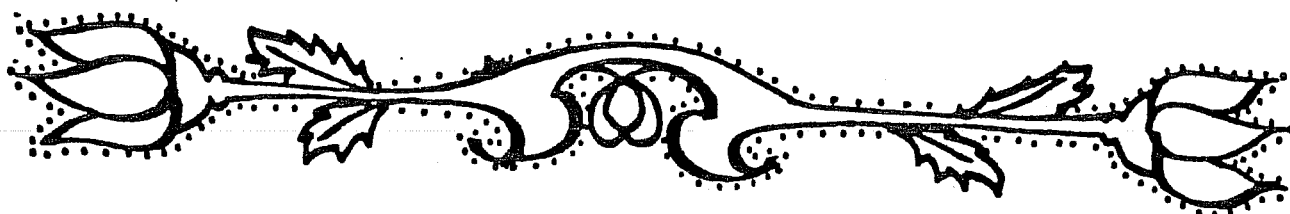
and add what has been gleaned from myriad historical sources and a strong dollop of common sense and you come up with garb remarkably like that worn by most Amtgards on Saturdays and on camping trips. The one exception would be ladies dress. Many of our ladies prefer the convenience of pants and tunics and this was not commonly so in the middle ages (although not unheard of). I

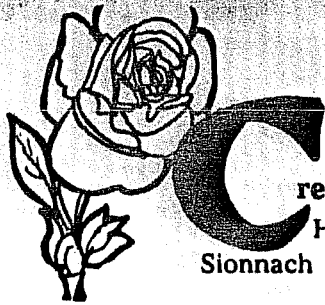


do tend to smile a lot at some of the ladies garb I see at some larger events especially the yards and yards of velvet and the ones consisting mainly of sequins and veils. I will ask you to remember the costs of materials. Some volume was necessary in dress skirts for warmth but too much would be quite literally impossible. These ladies climbed stairways, trecked over stone or dirt floors covered with rushes, and frequently checked out the south forty to make sure the milk maids weren't stroking the cowherders rather than the cows - all this wearing acres and acres of velvet or see through dacron? I beg to express some small amount of skepticism. (In other words "Bovine excreta you all").

Obviously all of the above is leading up to something. It will be called the Amtgard Garb Book, fully illustrated, and will attempt to bring garb and the making thereof out of the Middle Ages. Publication will be before December, 1988.

Countess Gywnne,
Garbers Guild





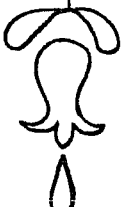
Creating a Persona For Amtgard

Hints and Ideas by Kris Andrews
Sionnach o' Ros Sidh, Champion of Duke Seregon

Everyone would like to live in a fantasy world, and that is exactly what Amtgard seeks to simulate. Amtgard is a world of medieval fantasy -- a place where knights, lords, elves and sorcerers mingle on magical landscapes. And, in order to become a part of this world, you must create a new identity for yourself, and alter-ego who exists side-by-side with the other denizens of this fantastical place. Whenever the society meets, you **BECOME** this new persona, in dress and in speech, in attitude and in combat. As you play your character, you interact with the personae of other club members, in effect creating among yourselves the wondrous, imaginary society that is Amtgard. What follows are hints and guidelines that will help you in selecting the persona you will become to enter into this magical place.

The inspiration for your persona may come from any source -- legends, history, fantasy fiction or your own wildest daydreams. For instance, if you like the idea of playing an elf, you may choose to be a traditional Germanic elf, a lighter, lither Tolkienesque elf, or even a sprightly Elizabethan spirit. Or perhaps a historical era appeals to you -- a druidic sorcerer from ancient Ireland. Where you draw your ideas, with a little research you can learn how to dress, fight and most importantly, act in character. Remember that Amtgard is a world of **MEDIEVAL** fantasy, which roughly translates into any time period from prehistory to the Renaissance. While this may not mean much in fantasy fiction set on alternate worlds, at least the medieval spirit must be maintained (in other words, no laser toting space pirates, although a low tech warrior from a post-holocaust Earth might work). Also, while you may be inspired by actual fictional or historical characters, the persona you create must be original; so that while it is great to play a Cimmerian barbarian or an Arthurian knight, you cannot choose Conan or Sir Lancelot as an alter-ego. Beyond these considerations, however, the only limit to your persona is your own vivid imagination.

Something to keep in mind when selecting a persona is the Amtgard system of combat. In combat, there are several classes of character, such as warriors, barbarians, wizards, scouts, assassins, and so on. When you are on the battlefield you must elect to be one of these classes of character for that particular melee. However, in a different combat session (and there are usually no more than three at a weekly meeting) you may play a different character class. In other words, on week you might be in the mood to walk onto the battlefield as a heavily armored juggernaut, whilst the next week your fancy may be the elegance of a monk or the tenuous power of a thaumaturge. It is encouraged that you try each of the classes for yourself and experiment. For this reason, you may wish to choose a persona that can justify switching roles. For instance, elves are ideal for alternating between warrior, scout, and wizard. Likewise, an outdoorsman could equally be seen as a healer, archer, monk, scout or warrior. One crafty fellow could interchange as scout and assassin. But some combinations are harder (though naturally not impossible) to justify, such as a 10th century Danish viking (a classic barbarian/warrior) becoming a sly, unarmed magician (which would probably roll the eyes of fellow Amtgardians). Later, of course, to counterbalance your first character, (a small and slippery thief, let's say) you may create a second persona altogether, perhaps a knight who dabbles in the mystical arts. Initially, however, it is advisable that you develop one persona fully before spreading yourself (and your character's experience) out. Also, it is simpler at first to play a more physical (read: non-spell casting) character class in order to become accustomed with the rules of combat. Then, you may begin playing wizards and healers. Most importantly, keep in mind that these

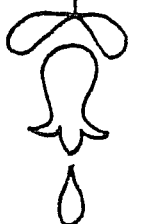


character classes are simply designed persona, but by no means a limiting or deciding one. The final factor in what your character is and does is your own, unique imagination.

Lastly, something to consider in choosing a persona is your personal, physical attributes. This is not to say that if you do not consider yourself particularly quick or large, you should not be an elf or a Zulu warrior. But let's face it, a six foot four inch, two hundred pound hobbit just does not work. While such a character might be amusing, it is better in the long run to select a persona that (roughly) fits your body type. Not only will this paint a stronger picture visually, but I think it will give you a more positive attitude about the character and about yourself. Many people are unaware of their own, physical potential and what better way to explore this than in the fun and harmless thronerooms and battlefields of imaginary Amtgard? The closer your persona matches your own physique, the less you will rely upon abstract rules to equalize yourself with other Amtgardians and consequently, the more of your own potential you will be able to utilize. Of course, we all know that the object of fantasy is to allow you to be something you cannot be in the mundane world, and this idea is reinforced here by insuring that you are actually BECOMING your persona at every meeting of the society. One of the useful attributes of fantasy is its power to allow you to explore yourself. This very act in itself becomes an adventure. Remember that not everything in fantasy is combat and the same is true in Amtgard. Select an alter-ego with which you feel comfortable, both mentally and physically, and that much more of your energy can be channeled into having fun.

By now, you should have an idea of what type of persona you would like to create. From here you might want to perform a little research to come up with a background for your new self. As an example, let us say that you have chosen an Elizabethan elf as a race. This means that you will be much more magical in nature than say, a Tolkien elf, and you will be of the Oberon/Titania cycle. Minimal reading will tell you that these spirits were derived both from elements of classical mythology and elements of Celtic/Germanic legends. Now choose which (if not both) side appeals more to you, and explore it. For instance, your elf might be more Celtic in nature, a fairy tale rogue with a fleet foot and a flashing sword. Elizabethan elves as often as not had magical origins rather than biological ones: the birth of our example elf might have come say, at the dawn when the sun opened the petals of a rose in a fairy ring, a rose on which the mightiest warrior of Ulster in Ireland bled his final drop after falling to the superior numbers of his foes: the rose bloomed at sunrise and an elfin infant awoke at its center. A brief life story will come with a little day dreaming; our elf was raised by fairies and leprechauns but, alas, the influence of the warrior's blood (perhaps his "father", making him a half-elf?) drove him to explore the world of men, and he became a magical, capricious wanderer; until finally he came to the Grand Duchy of Barad-Duin and established himself as the Duke's Champion. The name should catch the spirit of the character: our elf has the name Sionnach o' Ros Sidh, which is Gaelic for Fox of the Fairy Rose. From his origin, it is easy to decide a personal motif, which will be the rose: his clothing will tend to be scarlet in color, often he will bear a flower for his lady friends, etc. With a little effort and much delight, a persona is created and fledged; in this case, the elf is the character played by the author of this article.

Not all origins have to be as colorful as this. You may choose to be a dwarf from a mountain army, or the grandson of a Roman Centurion left behind in Saxon England. You may even simply explain yourself as a Norse viking or a wizard in a tower. The more research and imagination you put into your persona, the more believable, interesting and downright fun it will be, both for you and for your fellow Amtgardians. After you have chosen and named your persona, you will have to form a mental image of what sort of clothing you will wear,



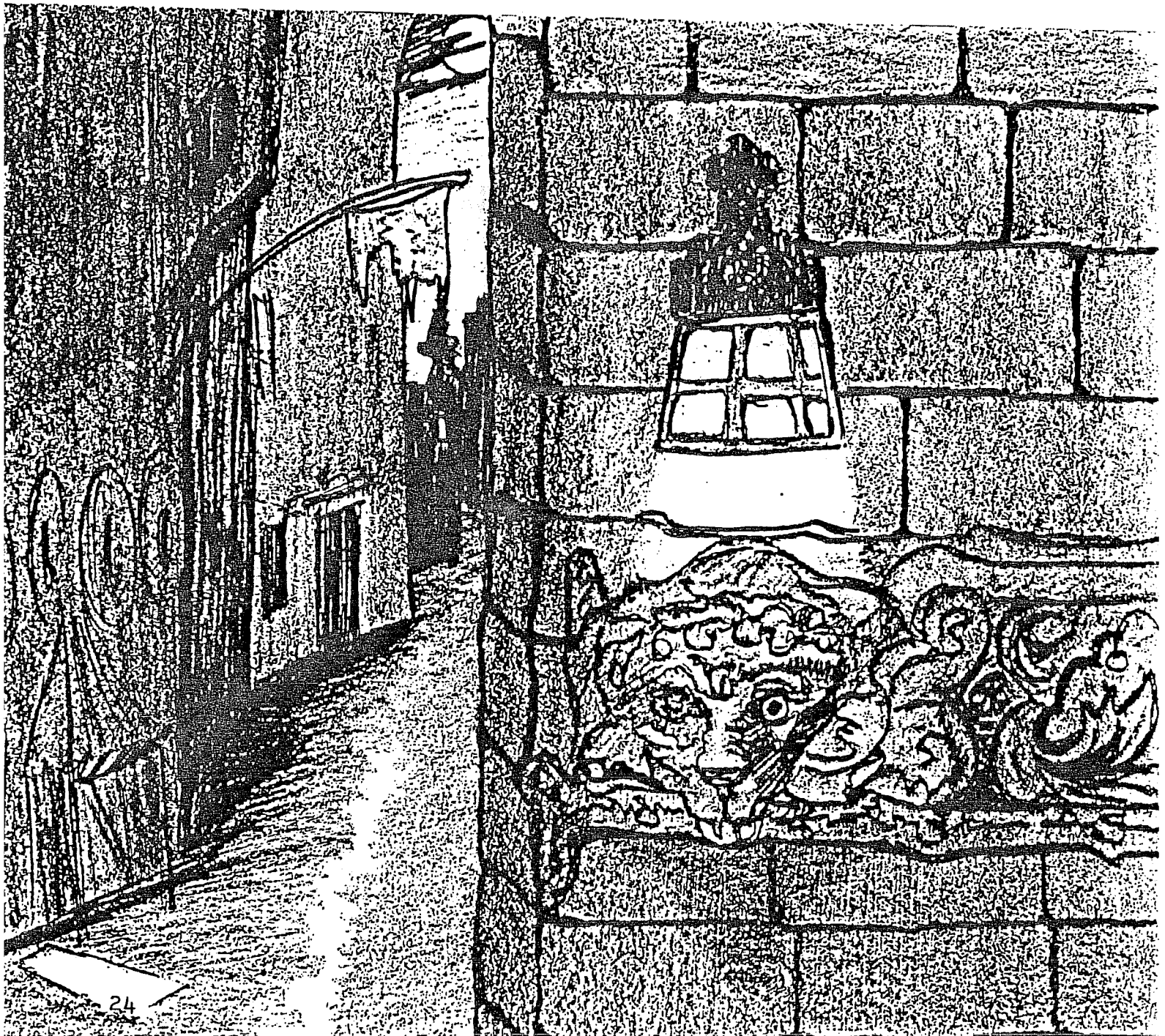
what sort of weapons you will use, what speech patterns would be appropriate, and so on. In short, think of what you will do to transform yourself into your new identity at a meeting of the society. At first, your costume need only be basic. There is a Clothiers Guild in the society with folds who can help to make an outfit for you. Some weapons will be provided by the club, but eventually you will want to make you own and personalize them to your character. The most important thing that you must provide at a meeting is a good understanding of who your persona is and a healthy desire to have fun being that character. I guess above all other pointers I have given in this article, this last one is by far the highest priority. If in creating a persona you use good sense, a dash of effort, and a heaping helping of your own unmatched imagination, there is no reason that you cannot, though your persona, live out that life that everyone wants, on the wide and magical landscapes of Amtgard.

Stormach to the Rich



Night Vision

Jeweled moss against velvet
Scatters outward, ever growing.
The stench of it's excesses
Surround and reach outward, upward.
Tiny jewels glint, here and there,
Far away from their parent.
The centers of the clusters die,
Fall in, rot, yet beckon promisingly.
And the little ones live or die,
Alone at times, but longing to become parent.
Which fulfilled, joins with others,
All the velvet laced solid with jewels
Until the fabric can no longer carry the awesome weight
and also collapses.



Enough
(or, How Does it Feel to be Conan at 48?)

Locks of steel
Body of iron
Arms still ready for the spring-
seasoned maid
Still enough to kick the bloody
heir back to his kennel.
No matter the ache in the bone,
the mailed fist a little slow.
Still enough to cause the bitch
wife worry
And seize the guts of the
Southern boy-king.

Aye, enough for today,
The hounds not yet blooded on
a soft under belly named
tomorrow.
Still enough.
Just.



Advice for your New Pet

The introduction of a new pet into your home is always a trying experience. You should consider carefully before selecting a dragon to fill this special place in your heart. While it is true that the dragon is a rare and prestigious pet, there are several drawbacks to owning one. They have a voracious appetite, require a very large yard, and they smell terrible.

If you truly have your heart set on keeping one of these great, charming oafs, it is best to obtain it while it is still in its shell. A healthy egg should be a light tan in color, with charcoal or black mottling; approximately three feet in length; warm to the touch; with a coarse, leathery texture. You should deal with a reputable procurer, as many charlatans attempt to pass off Rok eggs as dragon eggs. The eggs of these undesirable pests are distinguished by their smooth, hard texture and blue-gray color. Your dragon egg should be kept in a dry, windowless place, very warm. It may take as long as two years to hatch, depending on its age when you get it.

Immediately after hatching, the new dragon will seek its dam. At this time, you must present yourself to it, in order that bonding may take place. If this is done properly, the hatchling will form an attachment for you which will last the rest of your life. Do not be alarmed if your hatchling attempts to eat you during bonding. This is a natural response. Be gentle, but firm.

During the hatchling's first year, it must be fed eight times daily a mixture of lamb or kid and fresh blood. Do not feed your dragon cooked meat, as it will harm its digestion. Never feed your dragon sulfurous products, as it may pass gas during sleep and burn down your castle.

When it is older, it may be fed any sort of reasonably fresh meat; beef, mutton, goat, horse, rivals, relatives, and irate neighbors who complain about the smell. Your dragon will eat eight to twelve hundred pounds of meat daily, depending on size, activity, and climate. Maintain a regular feeding schedule, or else your dragon will see to its own dinner, and it may not choose to eat your mother-in-law. Don't be concerned if your dragon sleeps a year or two at a time, this is natural.

At about the age of five, your dragon will begin to cut its adult teeth. It will most likely chew up everything you own if you aren't careful. A dragon's chewing can be very destructive. Keep an old

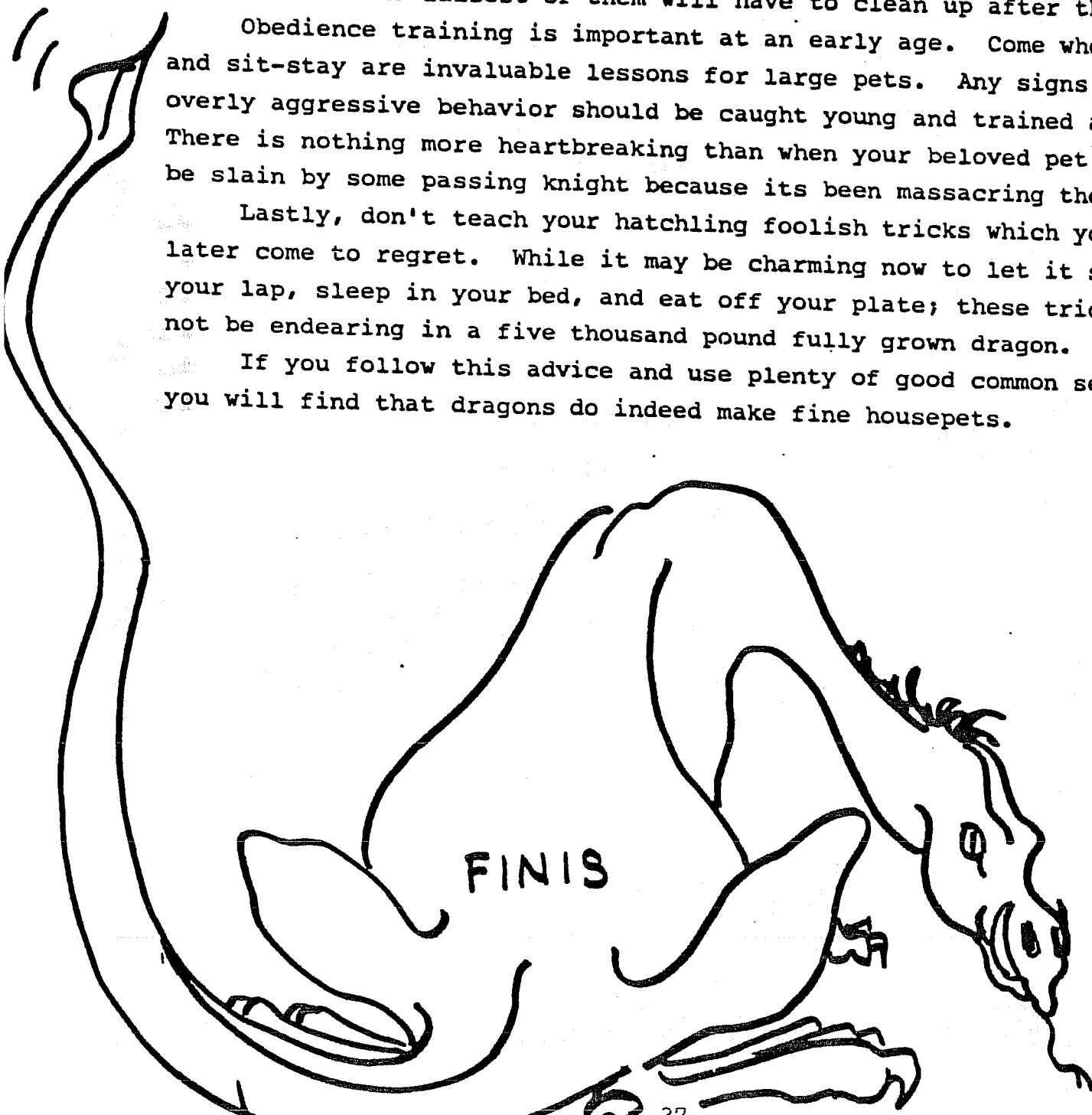
battering ram or seasoned tree about, and punish the young dragon decisively if it chews on anything else.

If you plan on keeping your dragon indoors, which we recommend against, it will become necessary to paper train it. You don't want to teach it to scratch at doors, because as it gets bigger it will knock them down. You should select some unused portion of your castle for this use, as the odor has been known to kill small animals. It is, in fact, quite useful for the extermination of rats. Clean up duty is generally used as a method of punishing lazy servants, and you will be amazed at the diligence of your household staff when they realize that the laziest of them will have to clean up after the dragon.

Obedience training is important at an early age. Come when called and sit-stay are invaluable lessons for large pets. Any signs of overly aggressive behavior should be caught young and trained away. There is nothing more heartbreaking than when your beloved pet has to be slain by some passing knight because it's been massacring the peasant.

Lastly, don't teach your hatchling foolish tricks which you may later come to regret. While it may be charming now to let it sit on your lap, sleep in your bed, and eat off your plate; these tricks will not be endearing in a five thousand pound fully grown dragon.

If you follow this advice and use plenty of good common sense, you will find that dragons do indeed make fine housepets.



All- time guildmasters

Guild/ spring-84, fall-84, spring- 85, fall- 85, spring-86, fall-86,
spring-87, fall-87, spring-88

Antipaladins/ ---, ---, ---, Morluk, M'Deth, Hellspawn, Hellspawn,
Hellspawn, Zyax

Archers/ Wolverine, Heimdale, Wolverine, Fedora, Fedora, Fedora,
Fedora, Sterling, Naes

Assassins/ Deth, Aredhel, Theo, Theo, Zyax, Kam'Aron, Theo, Theo,
Theo

Barbarians/ ---, Grimbold, Grimbold, Aron, Aron, Aron, Ozy,
Sigfried, Xevious

Bards/ ---, Tawnee, Tawnee, Elycia, Scarhart, Scarhart, Elycia,
Scarhart, Scarhart

Captains/ ---, ---, Aramithris, Aramithris, Aramithris, Esuom,
Morluk, Zyax, Theo

Druids/ ---, ---, ---, ---, ---, ---, ---, Naes, Talinor

Healers/ Tawnee, Shylarra, Kalibria, Joella, Ariona, Ariona, Elycia,
Raven, Raven

Knights/ Heimdale, Nashomi, Tawnee, Tawnee, M'Deth, Aramithris,
Aredhel, Aramithris, Aramithris

Monks/ ---, Wu Tao, Wu Tao, Wu Tao, Wu Tao, Wu Tao, Larce, Larce,
Larce

Monsters/ ---, ---, Gilos, Gilos, Ghee, Gilos, Nithanalorn, Morbid,
Morbid

Paladins/ ---, ---, ---, Aramithris, Aramithris, Aredhel, Aramithris,
Aredhel, Joella

Reeves/ Gilos, Alric, Aramithris, Aramithris, Aramithris, Gilos,
Gilos, Esuom, Gilos

Scouts/ Yoshio, M'Deth, M'Deth, M'Deth, M'Deth, Zyax, Zyax, Naes,
Naes

Warriors/ Ghee, Nashomi, Scarhart, Rift, Gilos, Ryah, Ryah, Gilos,
Rift

Wizards/ Nashomi, Nashomi, Nashomi, Aegar, Aegar, Aegar, Tawnee,
Tawnee, Tawnee

Art/ ---, ---, ---, ---, ---, Aron, Nithanalorn, Tawnee, Aron

Drama/ ---, ---, ---, ---, ---, Sigfried, Abedon, Sigfried, Scarhart

Engineers/ ---, ---, ---, ---, ---, Felicia, Sterling, Sterling,
Sterling

Garbers/ Joella, Joella, Joella, Andralaine, Gwynne, Gwynne,
Shylarra, Abedon, Gwynne

Gladiators/ ---, ---, ---, ---, ---, Aredhel, Morluk, M'Deth, Theo

Heraldry/ ---, ---, ---, ---, ---, Michael, Joella, Joella, Joella

Literature/ ---, ---, ---, ---, ---, Fedora, Fedora, Gwynne,
Aramithris

Minstrels/ ---, ---, ---, ---, ---, Scarhart, ---, Scarhart, Scarhart

Sages/ ---, ---, ---, ---, ---, Ryah, Ryah, Kam'Aron, ---

Smiths/ ---, Aramithris, Aramithris, Aramithris, Aramithris,
Aramithris, Aramithris, Aramithris, Aramithris

AN AMTGARD HERBAL
A Description and Catalog of Uses for those Herbs Most
Readily Available

When we think about herbs, we think about cooking. But this conception of herbs has only recently become popular. For hundreds of years herbs have been used in cooking (mainly to cover up the smells of not quite fresh food) but they also had a much more important role. Many herbs that we use in cooking today were used years ago for one thing only - medicine. For thousands of years, the main use of herbs was to treat illness. It was only after such use by mother - the family home doctor - that many herbs found their way into the kitchen spice rack.

Although I will mention medicinal uses for the herbs in this article, this is definitely not a medicinal text. Many herbalists would recommend some of these herbs to treat illnesses, but medical science has yet (mainly due to lack of trying) found uses for them.

The herbs that I want to concentrate on in this article are those that are readily available to everyone - the kitchen herbs. Most of these herbs can be found in any store, mainly in dried form, but some can be obtained fresh.

The uses of herbs are quite interesting and will be addressed later in this article. However, there are many interesting facets to herbs. This article is set up to explore some of these different areas. First, I have briefly described each plant, then given a short history. Next, is a look at the part of the plant used and what some of those uses are. Lastly, I have listed the meaning traditionally assigned to each herb. All of this is done in a chart-like form so you can easily find the part most interesting to you. The second section of this article will deal with uses of the herbs other than as a spice for a certain dish. This section will include the uses of and how to make teas, butters, vinegars, oils and essential oils.

Common Kitchen Herbs

Basil - Ocimum Basilicum

Type of plant - annual, has a bush-like appearance; native to India, Africa and Asia.

History - In Italy, basil has been and still is considered a sign of love. Traditionally, a pot of basil on a woman's balcony means that she is ready to receive her suitor. It is also said that when a man gives a woman a sprig of basil, she will fall in love with him and never leave him.

In India, basil is considered a sacred herb, dedicated to the gods Vishnu and Krishna. Sprigs of Ocimum Sanctum were laid on the breasts of the dead to protect them from evil and to offer them entrance to paradise.

Part used - leaves

Uses - Basil is related to mint and therefore it is recommended, as are most mints, for digestive complaints. Basil also has a slight sedative action and can be used for nervous headaches and anxiety. Poultices made from basil seeds have exhibited antibacterial effects.

Basil is traditional in Italian, Mediterranean and Thai cooking. Probably the most famous recipes for basil are tomato sauce and pesto.

Basil is also used in lotions, shampoos, and perfumes. It is widely cultivated for use by the cosmetic industry.

Meaning - love, good wishes, hate

Bay Laurel (Bay leaves) - Laurus nobilis

Type of plant - shrub or small tree; slow growing evergreen; native to Mediterranean.

History - Legend has it that Apollo, the Greek god of the sun, was smitten with the nymph Daphne. Due to one of Cupid's arrows (the wrong kind), Daphne wanted nothing to do with Apollo so her father changed her into a bay tree. Apollo fell upon his knees before the tree and declared it ever sacred. From that day on, he wore a wreath of bay laurel on his head to proclaim his undying love for Daphne.

In Greece and Rome, the bay laurel was used to crown the heads of kings, priests and victors of battle and athletic contest. Laurel garlands were presented to the winners of the first Olympics in 776 B.C. To this day, scholars who receive their baccalaureate are winning "berries of the laurel".

Part used - leaves, berries

Uses - Bay is reputed to soothe the stomach when taken as a tea. Bay oil is thought to heal rheumatism and to benefit sprains, bruises and skin rashes.

An infusion of the leaves added to the bath is said to soothe the skin. Bay is also reputed to be an insect repellent and a bay leaf is used by some to keep pests out of dry grains, flours and cereals.

Meaning - achievement and fame

Dill - Anethum graveolens

Type of plant - small bush with one long root, hollow stem and lacy foliage; annual; native of Mediterranean and Asia Minor.

History - The name dill comes from "dilla", Norse for "to lull". Dill garlands were used to crown Greek and Roman war heroes on return home. Dill was once believed to work as a charm against witches and a bag of dried dill carried over the heart could combat the evil eye.

Dill is a highly favored herb in Scandinavian countries. It is used in many fish and vegetable dishes. A traditional Swedish Midsummer meal invariably includes new whole potatoes with dill.

Part used - leaves and seeds

Uses - Herbalists have used dill to increase mother's milk and to treat babies with colic. A tea made of the seeds is said to be relaxing.

Dill can be used to flavor most salads, fresh vegetables and sauces. Dill is also delicious with fish (especially salmon), lamb, pork and poultry.

Meaning - good cheer; survival in the face of odds

Garlic - Allium sativum

Type of plant - onion with compound bulb; origin uncertain but perhaps from southern Siberia, now widely naturalized.

History - The history of garlic is unbelievably long and varied. Garlic was once thought to have magical powers against evil (due to its widespread use and cultivation, vampires have been thought to have removed themselves to remote areas of Antarctica where the herb is not found).

Egyptians swore solemn oaths on a clove of garlic and the Egyptian slaves ate it for strength and endurance while building the pyramids. An Egyptian medical listing from 1550 B.C. recommends garlic as a remedy for 22 ailments.

The Roman scholar Pliny believed that garlic would cure over 60 ailments. The Romans also

associated garlic with Mars, the god of war and it was taken by soldiers to strengthen them in battle.

During the Middle Ages, garlic was used to repel evil and as a disinfectant (regardless of its touted cure-all capabilities, it was probably less than effective against the Medieval plagues).

Part used - the compound bulb

Uses - Claims for garlic's ability to cure most illnesses have been made throughout the ages. It has recently been found that garlic can be used as a disinfectant because it contains allicin, an antibacterial equivalent to 1% penicillin. Modern experiments show garlic to be effective in combating some influenza viruses, fungi, and yeasts. It has also been notably effective in treating Herpes Simplex I and II. Garlic is more effective against typhus than penicillin. Garlic is also believed to be quite effective in the treatment of high blood pressure.

Garlic imparts its distinctive flavor to dishes around the world. It is a staple in most Italian recipes. Garlic goes well with most anything from fish to red meat, vegetables, cheeses, etc. It is also widely used to flavor butters, vinegars and oils.

Meaning - none assigned

Parsley - Petroselinum crispum

Type of plant - biennial; leaves are flat or curly depending on variety; native to Middle East.

History - Hercules chose parsley for his garlands, the Greeks believed, so they gave wreaths of parsley to victorious athletes. The Greeks, however, also associated it with death and oblivion and used it to fashion wreaths for graves. Parsley was also used to deodorize corpses.

The Romans were believed to have used parsley at orgies to cover up the smell of alcohol on their breath.

During the Middle Ages, parsley was used to combat the plague, asthma, dropsy and jaundice. It was believed to cure many illnesses, especially those of the kidneys and liver.

Part used - leaves

Uses - Parsley contains large amounts of Vitamins A and C, several B vitamins, calcium and iron. It has been used to treat bladder problems and the root has laxative properties.

Parsley is used to compliment the flavors of many foods. It is an important part of Middle Eastern tabbouleh, Mexican salsa verde and French persillade, a mince of garlic and parsley added at the last minute to sautes, grilled meats and poultry.

An infusion of parsley added to the bathwater is said to be cleansing and soothing. The oil is used in many cosmetics, shampoos, soaps and lotions.

Meaning - merriment

Sage - Salvia officinalis

Type of plant - small shrub; perennial; native to northern Mediterranean coast.

History - Throughout history, sage has been associated with immortality (or longevity) and increased mental capacity.

The Chinese prized sage so much that they traded their own green tea for it at a ratio of 4 to 1.

The name sage comes from the Latin salvere, meaning to be saved and refers to its healing properties. Sage has been credited with curing epilepsy, insomnia, measles, seasickness and worms.

Part used - leaves

Uses - The volatile oils in sage have been proven to aid in drying perspiration. These oils also have astringent properties that are useful for treating sore throats, mouth irritations and possibly cuts and bruises.

Sage has been used as an ingredient in perfumes, soaps and cosmetics. It makes a good astringent aftershave when mixed with lavender. Sage also stimulates the skin when used as a lotion or herbal bath.

Meaning - long life, wisdom

Rosemary - Rosemarinus officinalis

Type of plant - shrub; perennial evergreen; native to the hills along the Mediterranean, in Portugal and Spain.

History - In the garden where rosemary flourishes, the woman is dominate, or so it was once believed. Who knows how many rosemary plants withered because husbands knew this belief?

In ancient Greece, people wore rosemary entwined in their hair to help improve their memories.

During the Middle Ages, people often slept with a sprig of the plant under their pillows to ward off demons and bad dreams.

For centuries, people believed that the rosemary plant would grow no taller than 6 feet in 33 years so as to be no taller than Christ. Another story tells that the once white flowers of rosemary turned blue when the Virgin Mary hung her cloak on a bush while fleeing Herod's armies with the Christ child.

Part used - flowers and leaves

Uses - Rosemary has been used as a remedy for rheumatism, sores, eczema, bruises and wounds. Rosemary does have antibacterial properties and was once burned in homes and hospitals to kill germs. The large quantities of oil used therapeutically can, however, irritate the stomach, intestines and kidneys.

Rosemary has many culinary uses, especially with pork. Rosemary also works well with bland soups such as potato.

Rosemary has great stimulative properties when used in a bath or lotion, but be careful not to get too carried away in its use. As a rinse for brunettes, rosemary will brighten the hair.

Meaning - remembrance, friendship, love

Thyme - Thymus vulgaris

Type of plant - shrub; perennial; native to western Mediterranean; naturalized and now grows wild in an area of the Catskill Mountains in New York State and in western Massachusetts.

History - The word thyme comes from one or two Greek words. The first "thymus" meaning courage and the second Greek for "to fumigate". Either one could be the source as thyme is quite invigorating to the senses and the herb was once burned to chase stinging insects from houses.

Thyme beds were once thought to be the homes of fairies and gardeners would set aside patches just for this purpose.

Thyme pillows were once used to relieve epilepsy and melancholy. As recently as World War I, thyme oil was used as a battlefield antiseptic.

Part used - leaves

Uses - Thyme has been used for gastrointestinal complaints, as a tea for congested lungs and as an antiseptic poultice. The essential oil of thyme, if taken pure, can cause dizziness, vomiting, headaches, etc. Thyme preparations should only be taken very carefully. Thyme can also be an irritant to sensitive skin so poultices should be applied with great caution. Thyme can be used with almost any vegetable and works well with veal, lamb, beef, poultry, fish, etc.

Meaning - daring

Each of the herbs that have been discussed are cooking herbs. There are, however, many uses for these herbs (as well as hundreds of others) that do not require putting them in tonight's dinner.

One of the most common uses of herbs is as herbal teas. To make an herbal tea, you can use 2 tablespoons of fresh herbs or 1 tablespoon of dried herbs per cup of water. This can be adjusted to your taste and according to the strength of the herb. Bring fresh, cold water to a boil and then pour it over the herbs. Allow the herbs to steep, covered, for approximately 5 minutes, or according to your taste. Herbal teas are best sweetened with honey as it tends to bring out more of the herb flavor.

Herbal teas should be made in non-metal containers such as glass or crockery. Metal containers can react with the volatile oils in herbs. Stainless steel can be used, but stay away from aluminum pots as the aluminum will leach into the tea and enter your system.

When using herbs for teas, you must remember that many herbs have medicinal properties, some scientifically recognized and some recognized only by herbalists. With most herbs, 2-3 cups of tea a day will do no harm. Most of the herbs discussed here are completely safe when used as teas. It should be noted, however, that large quantities of parsley can cause a decrease in blood pressure and pulse rate, muscle weakness and kidney irritation. This is, of course, very large quantities. Pregnant women should refrain from eating large quantities of parsley, though. Large quantities of rosemary can also cause irritation of the stomach, intestine and kidneys.

There are many culinary uses for herbs other than as seasonings for certain dishes. Many condiments can be made with single herbs or herbs in combination.

Garlic butter is well known but why not try basil butter on your toast instead? Herbal butters are very simple to make and can be used with many different foods. To make herbal butters,

add approximately 1 tablespoon of minced fresh herb to 1/2 cup of softened butter. Mix the herb in, crushing it slightly. Chill the butter for approximately 1 hour to allow the flavors to mix.

Try herbal butters on things other than toast. Use them to flavor cooked vegetables, to saute foods or to add variety to appetizer trays.

Another wonderful use for herbs is to flavor vinegars. Herbal vinegars can be used to add subtle flavor to any recipe that calls for vinegar. Recipes for salad dressings and marinades also benefit from herb vinegars.

To make herb vinegars, you can use white vinegar, cider vinegar, red or white wine vinegar or rice vinegar. Place fresh herbs (or dried, but fresh is better) in a clean glass jar or bottle. Gently heat the vinegar (do not boil) in a stainless steel or a non-metal container. Pour the warm vinegar over the herbs and allow to cool. Cover the container, preferably with a non-metallic lid, and store in a cool, dark place for up to a year. Some good combinations for herb vinegars include: garlic, green onion and chives with white wine vinegar; fennel leaf, parsley and garlic with white wine vinegar; or sage, parsley and shallots with red wine vinegar. Also try adding purple basil to white wine vinegar to make your own red wine vinegar.

Herbal oils can be used in much the same way as herbal vinegars. Oils can be used in salad dressings, marinades, etc., but are especially good when used to cook meats and to saute vegetables.

Herbal oils are made by heating olive, peanut or sunflower oil and adding the oil to a jar or other glass container in which you have placed your herbs. Allow to cool, cover and store in a cool, dark place for up to 6 months. Some good combinations for herbal oils include: oregano, thyme, garlic and olive oil; tarragon, shallots and peanut oil; or dill, garlic and sunflower oil.

As you can see, the culinary uses of herbs are many. However, beyond the culinary the uses of herbs are many times more varied. Herbs can be used in pot pourris, dry flower arrangements, living wreaths, tussie-mussies (bouquets that carry meaning - remember the meaning assigned to the herbs discussed here), scents and cosmetics. The list goes on and on. I cannot possibly discuss all the different uses for just the few herbs mentioned in this article.

There is, however, one herbal craft that I would like to note. By using this one craft, you can expand into most of the other crafts mentioned above. This basic craft is the making of essential oils. Essential oils can be made quite easily, or they can be made through very arduous methods.

The two easiest methods of extracting essential oils is by oil and by alcohol. Both methods are worked in the same manner. Use a non-metallic container such as a ceramic crock. Place fresh herb flowers and leaves in the oil or undenatured ethyl alcohol (vodka can be used if you cannot find undenatured ethyl alcohol). Cover, and set the crock in a cool, dark place for at least 24 hours. Remove the herbs, gently squeezing to save as much of the oil or alcohol as possible. Replace with fresh herbs. Repeat

this process at least 6 times or until the essential oil is as strong as you want it.

The essential oils that result can be used for a variety of purposes. Try wearing an herbal oil as a perfume. This works best with alcohol based oils as oil based essential oils can be quite messy.

Candle wax can be perfumed with essential oils also. Add about 1/2 ounce of oil to each pound of wax. Scent your own soaps with essential oils. Add the oil just before pouring the soap into molds.

Another interesting use for essential oils involves calligraphy. Try scenting calligraphy ink with essential oils or make a strong herbal infusion (a tea, but use a lot more herb) and add 2 to 3 tablespoons to a bottle of ink. The pine scent of rosemary, the licorice scent of fennel, the smell of rose petals, each would be a unique addition to a piece of artistic calligraphy.

Now, I know that there are many unfortunate souls out there who do not have the time or space to have their own herb garden. I am truly sorry. There really is a special feeling invoked when you can walk out into your yard and gather fresh herbs for your evening meal. But don't give up hope! There are alternatives. Almost any Safeway store in El Paso (and some Skaggs stores) carry fresh herbs. The selection is not large, it is usually limited to basil, dill and sage, but some other herbs do pop up. These fresh herbs are found in ziplock-type bags in the produce section of these stores. The most unfortunate problem here is that these herbs are very expensive and you only get a small quantity.

Another alternative is to buy dried herbs. Dried herbs found in stores will work well for teas and herbal butters. They can be used in herbal vinegars and oils but the results are not as visually appealing. The vinegars and oils should be strained when using dried herbs and the taste will probably be just as good as vinegars and oils made with fresh herbs. One note of caution, however, when using dry herbs be careful of the quantity as dried, crushed herbs carry much more flavor per volume than do fresh herbs.

One last alternative is me. I may not always have time for my garden, but I do have one and it is very prolific. If you would like to experiment with some fresh herbs (especially basil - its taking over) or you would like something special planted next year, let me know. I have a lot of room in my garden and would be happy to share space and/or herbs with anyone who is interested. Also, if you are interested in more information about the herbs discussed here or other herbs, the reference books I used for this article were:

Kowalchik, Claire and William H. Hylton, editors. Rodale's Illustrated Encyclopedia of Herbs. Rodale Press Inc. Emmaus, Pennsylvania. 1987.

Lathrop, Norma Jean. Herbs, How to Select, Grow and Enjoy. H.P.Books. Tucson, Arizona. 1981.

Price

Maintain company only with thyself and thy guitar.

Seek solace within thine own body and mind.

Engender not the attentions of others upon thyself.

Maintain steadfast to their own precepts and goals.

Persevere against all that oppose you and the glory you strive to reach.

And be not humble nor weak in the face of the enemy.

When I was a child I saw you in a hazy vision.

I loved you, you were me only older.

A person not yet real or solid just what could be.

I decided, for you, to try the best that I could.

I asked you to remember me when I finally was you.

You did. Now We are one.

I see myself in your eyes.

You're me only younger.

You are real and important.

I have come back to help you.

All I ask is that you remember me when you are here.

All I ask is that you remember where you were.

Remember and go back because I may need you.

Thank you. Love, Yourself

AFTERMATH

AN ILL BEGOTTEN KNIGHT
A NOBLE OF AN AMBER STONE
HIS CRIMES OF A PASSION INDULGED
TO SAVE HIS WARRIORS GRACE

A FOE VANQUISHED AS THE MORNING WANES
LITTLE ACCOMPLISHMENT HE THINKS
NOT UNLIKE GRAIN BEFORE THE GRIM REAPER

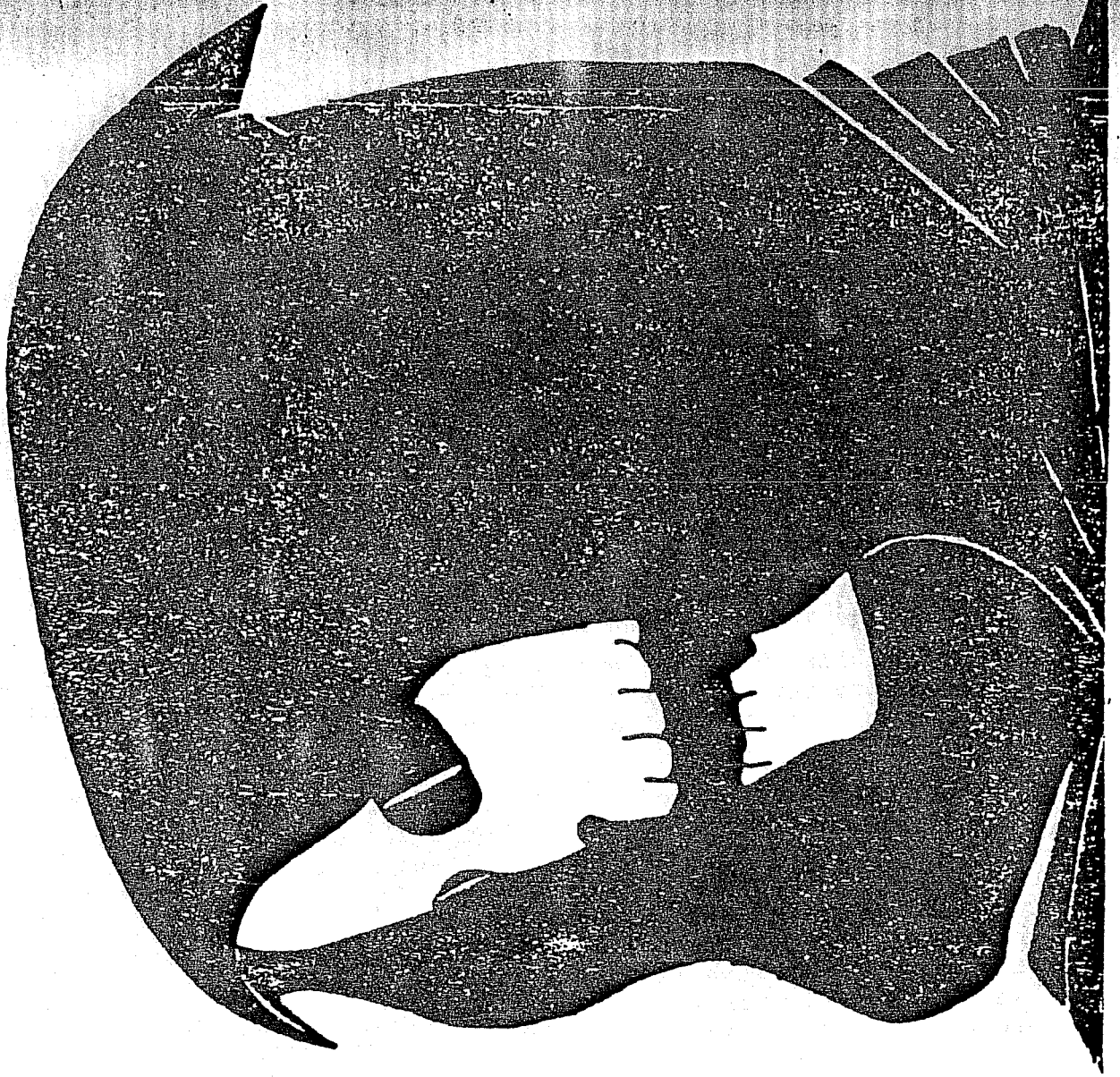
IN DREAMS THEY COME TO HIM
AN ETERNAL HOMAGE PAYED BY AN
IFIDEL GOD WHO NOW SMILES A BLOODY GRIN

LIKE SHADOWS THEY ACCOST HIM
SEEMING TO RISE FROM THE EARTH
SEEN AS THE THORNS OF FLOWERS TO BE
CAREFULLY AVOIDED LESS ONE BE PRICKED

DIRT SQUATTING AND IGNORANT PYGMIES
MAKE AN ATTEMPT TO PLAY GOD
A DUSTY GRAVE CAUSES CROM TO LAUGH
AND SET TO SMILE

RANKS SWELL AND AN ARMY IS CONCEIVED
A BOWL OF DUST AND PROMISE OF
IMMORTALITY RIPPLES THEIR MASS
AVALON SHUDDERS

AN ILL BEGOTTEN KNIGHT
A NOBLE OF AN AMBER STONE
HIS CRIMES OF A PASSION INDULGD
TO SAVE HIS WARRIORS GRACE



Simple Fancy Cooking at Events

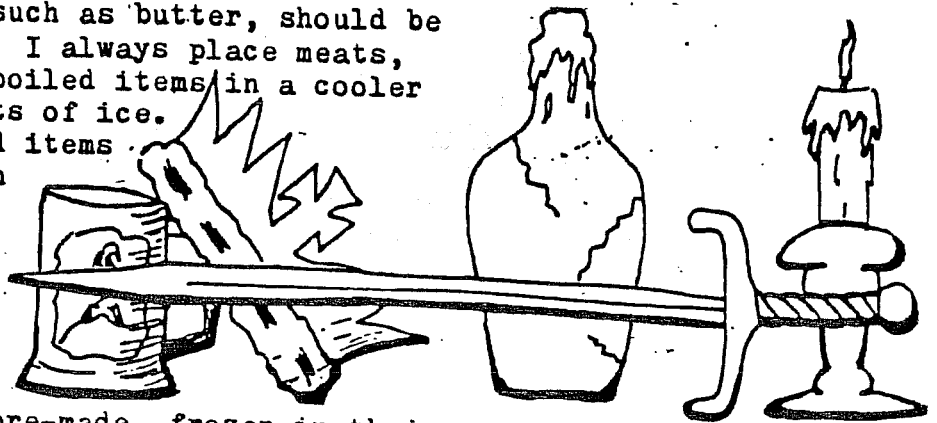
People often go to camping events and eat nothing but hot dogs and canned food. Some do this because their diet feels incomplete without these basic American staples. But others do so because they believe that cooking more complex foods will be difficult and time consuming. They don't want to waste their precious vacation time cooking.

This is certainly understandable. But as long as you are cooking for only four or five people, it is not necessarily true. Selecting the proper dishes and doing much of the preparation in advance at home can bring the actual cooking time to about what more mundane foods would require.

Poultry must be pre-cooked, boned if necessary, and freezer bagged and frozen. Pork and beef should be pre-seasoned, cut or sliced as you plan on cooking it, freezer bagged and frozen. Seafood should be removed from any paper wrappings, freezer bagged and frozen. Seafood bought frozen should be kept frozen till you plan on using it. Ziploc freezer bags are recommended so that water from melting ice won't damage your food. Meats may be prepared a month or more in advance, and will taste better for having basted in the seasonings.

Vegetables, with the exception of mushrooms, potatoes and apples, should be pre-cut to desired sizes, freezer bagged and refrigerated, a day or two in advance. I open and bag canned vegetables and spices as well.

All non-sealing foods, such as butter, should be put in freezer bags as well. I always place meats, dairy products, and easily spoiled items in a cooler called the "freezer" with lots of ice. Cheese, eggs, vegetables, and items not easily spoiled I place in the refrigerator with less ice. This minimizes ice, and prevents the heavy, frozen meats from crushing the vegetables and breaking the eggs.



Soups and stews can be pre-made, frozen in their pans, and taken from your home freezer to your campstove or fire.

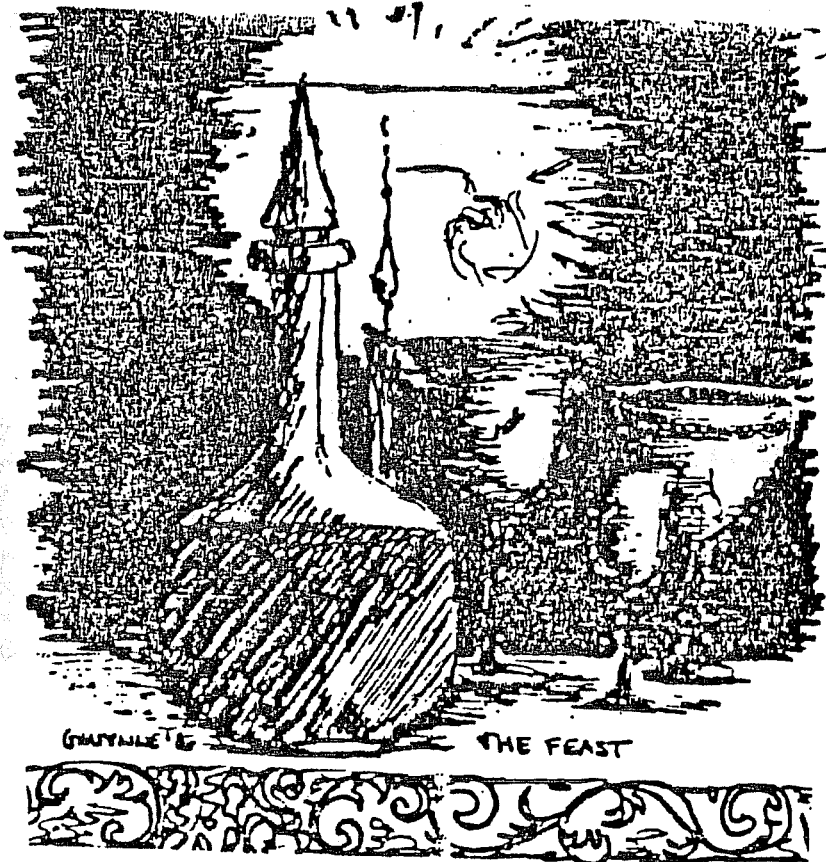
Any meat can be grilled, on the rack or on foil. Corn on the cob and potatoes can be buttered and foiled wrapped, then placed directly in the coals to roast. Entire meals can be wrapped heavily in foil and placed in the coals to roast. Examples include stuffed chickens with vegetables, seasoned beef with potatoes and vegetables, ham with pineapple and yams...

A wok can be used on a coleman, grill, or open fire. You can stir-fry, deep fry, roast, bake, boil, simmer, saute, or just plain cook in it. To prepare basic oriental cuisine; to a mixture of hot oil, melted butter, and soy sauce; add any meat desired. When meat is mostly done, add any assortment of chopped vegetables desired and stir-fry to desired doneness. To make fried rice, follow above instructions using finely cut meat and vegetables. When done, add prepared white rice, stirring vigorously, adding soy sauce for color and flavor. Common spices, such as garlic, oregano, basil, parsley, thyme, and rosemary are complimentary to both dishes, as well as more unusual ones such as fennel, ginger root and sesame seed. For a new twist, try adding lemon juice to your fried rice. You can stir-fry almost anything, don't be conservative.

continued

If your diet is incomplete without hot dogs, try bratwurst. Prepare it just like weiners, grill it or boil, but in beer instead of water. Remember that, unlike weiners, bratwurst is raw, and must be cooked thoroughly. It generally burst open when it's done. Instead of a hot dog bun, use a german roll; brown mustard instead of yellow. You will have a deceptively exotic meal which is really quite familiar.

Almost anything you can cook at home, you can cook at an event. Consider the campstove or grill your stovetop, and the coals your oven. Use your imagination, and don't be afraid to try new things. You can always take along a can of Ravioli in case of true disaster, but I don't think you'll be eating it. Once you realize how easy it is to eat really good food at events, you'll leave your can opener at home.



A DRAGON'S TALE

All you Ladies, Lords, and Jesters
Hear me tell a wonderous story.
I woke this very morning to find
A dragon in bed beside me.

Now give me close attention.
You can well perceive my fright
To wake from sweetest slumber
And find with what I'd spent the night!

I shrank against my pillow
And found, with mounting horror,
The beast was close to waking
As he gave a sulphurous snore.

Quickly I bethought myself,
I shall flee this horrible lizzard.
But as I started from the bed
He opened one eye; Oh, my kingdom for a wizzard!

My thoughts did race to match my pulse
And a plot came quickly to me.
I smiled and kissed that fearful brow,
Saying, "Honey, shall I get you some coffee?"

The terrible creature became quite confused
And was considerably taken aback.
He'd counted on my screaming and fainting
As an incentive to launch his attack.

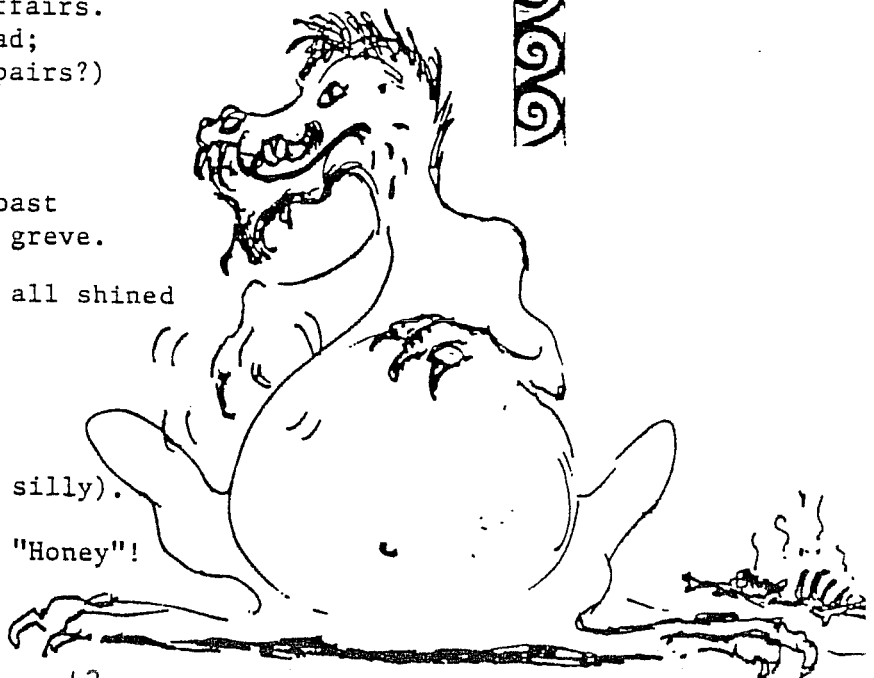
I very politely excused myself, saying,
"I won't be but just a short minute".
I rushed to the kitchen to make up some brew,
Asking nicely, "Do you usually take sugar in it?"

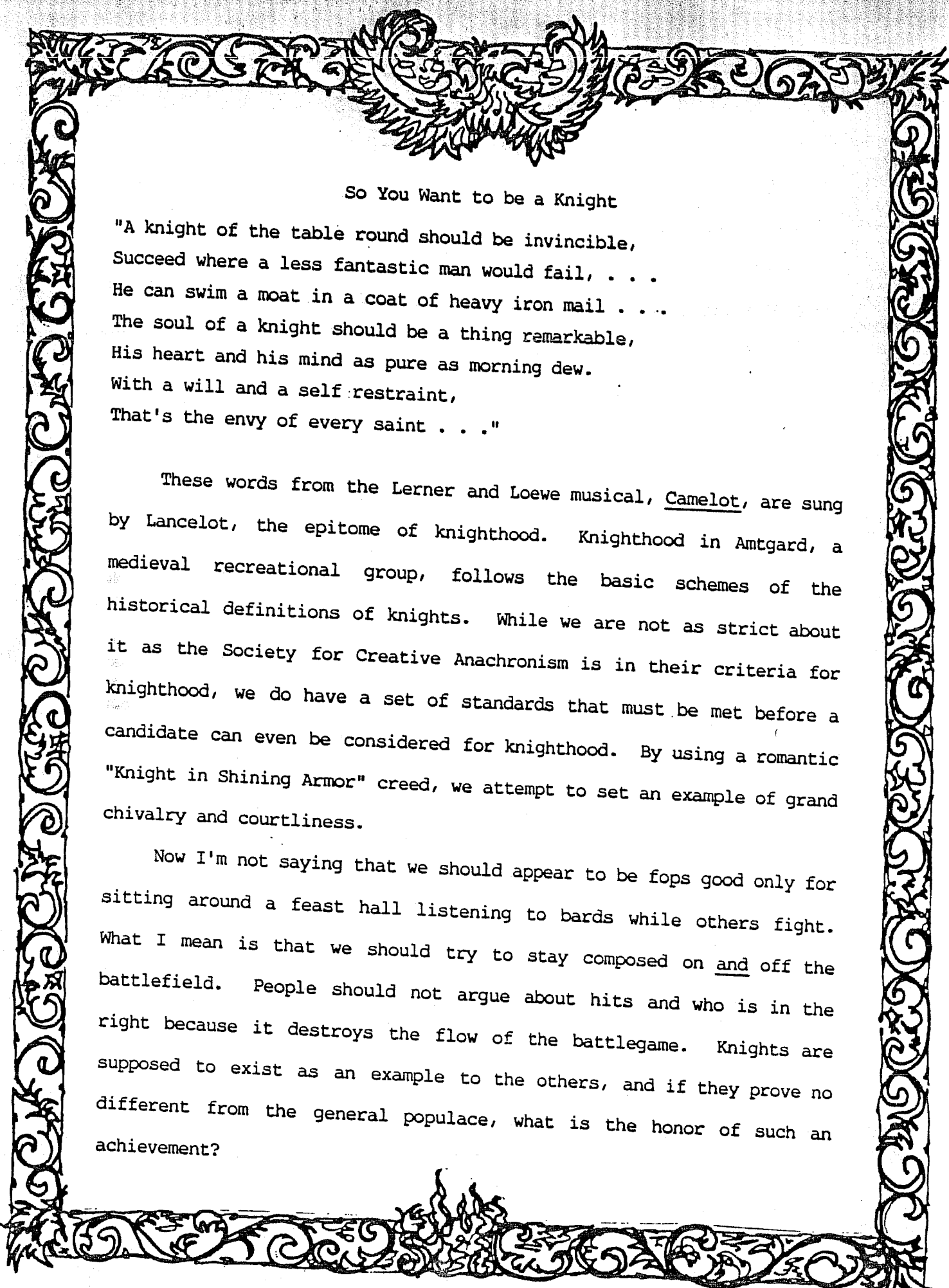
So the Dragon and I as the morning progressed
Sipped our coffee and discussed world affairs.
He answered some questions I'd always had;
(Did he see a doctor or a garage for repairs?)

At nine o'clock or sometime thereabouts
The Dragon said he must leave.
He'd a full day's worth of maidens to roast
And some knights he must smite helm and greve.

I helped him check that his scales were all shined
And lent a critical ear to his roar.
Steeled myself to his slithery kiss
And quite fondly showed him the door.

The end of this tale is quite simple
And contains a moral (No, I'm not being silly).
When you wake up next to a monster
Kiss him, give him coffee, and call him "Honey"!



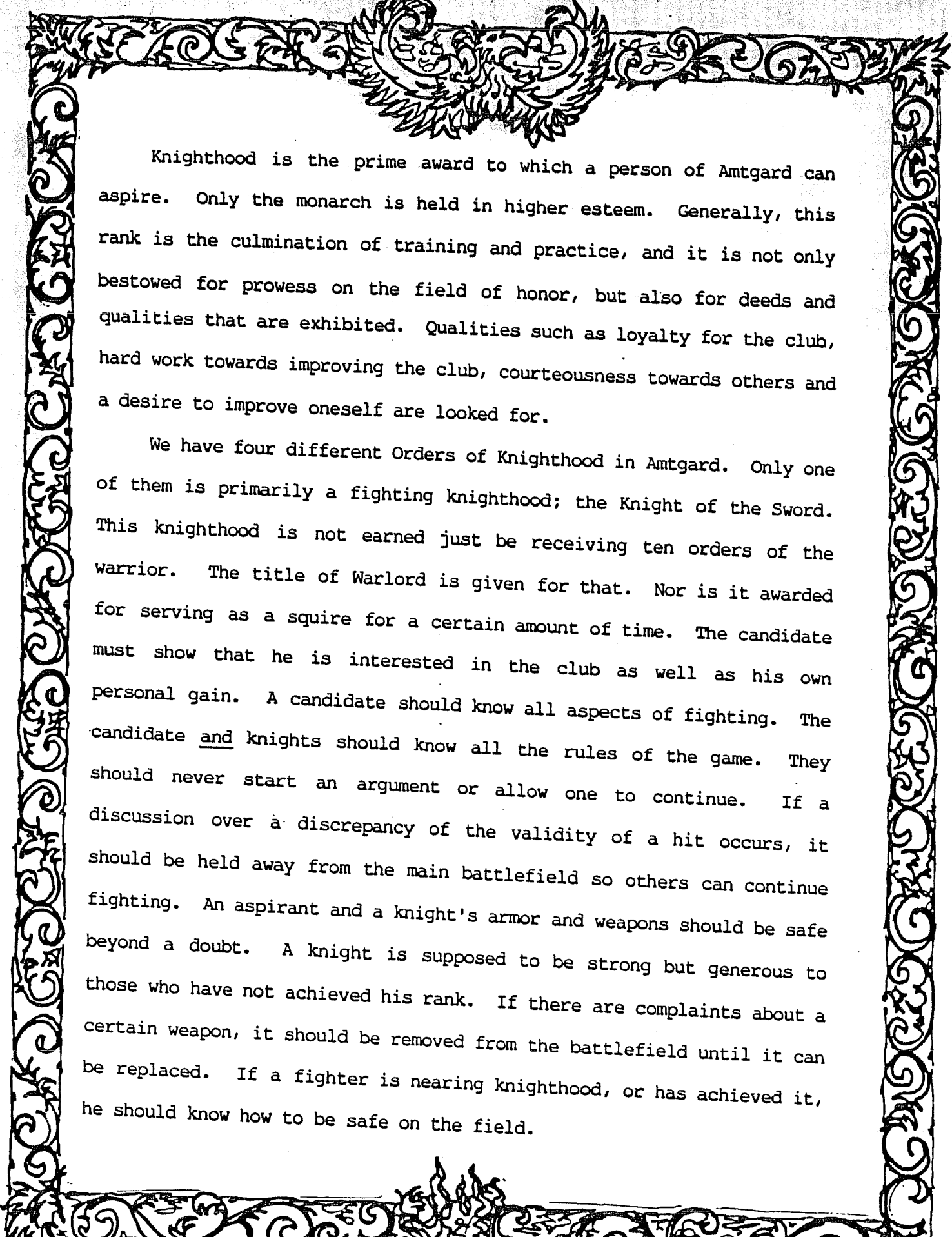


So You Want to be a Knight

"A knight of the table round should be invincible,
Succeed where a less fantastic man would fail, . . .
He can swim a moat in a coat of heavy iron mail
The soul of a knight should be a thing remarkable,
His heart and his mind as pure as morning dew.
With a will and a self restraint,
That's the envy of every saint"

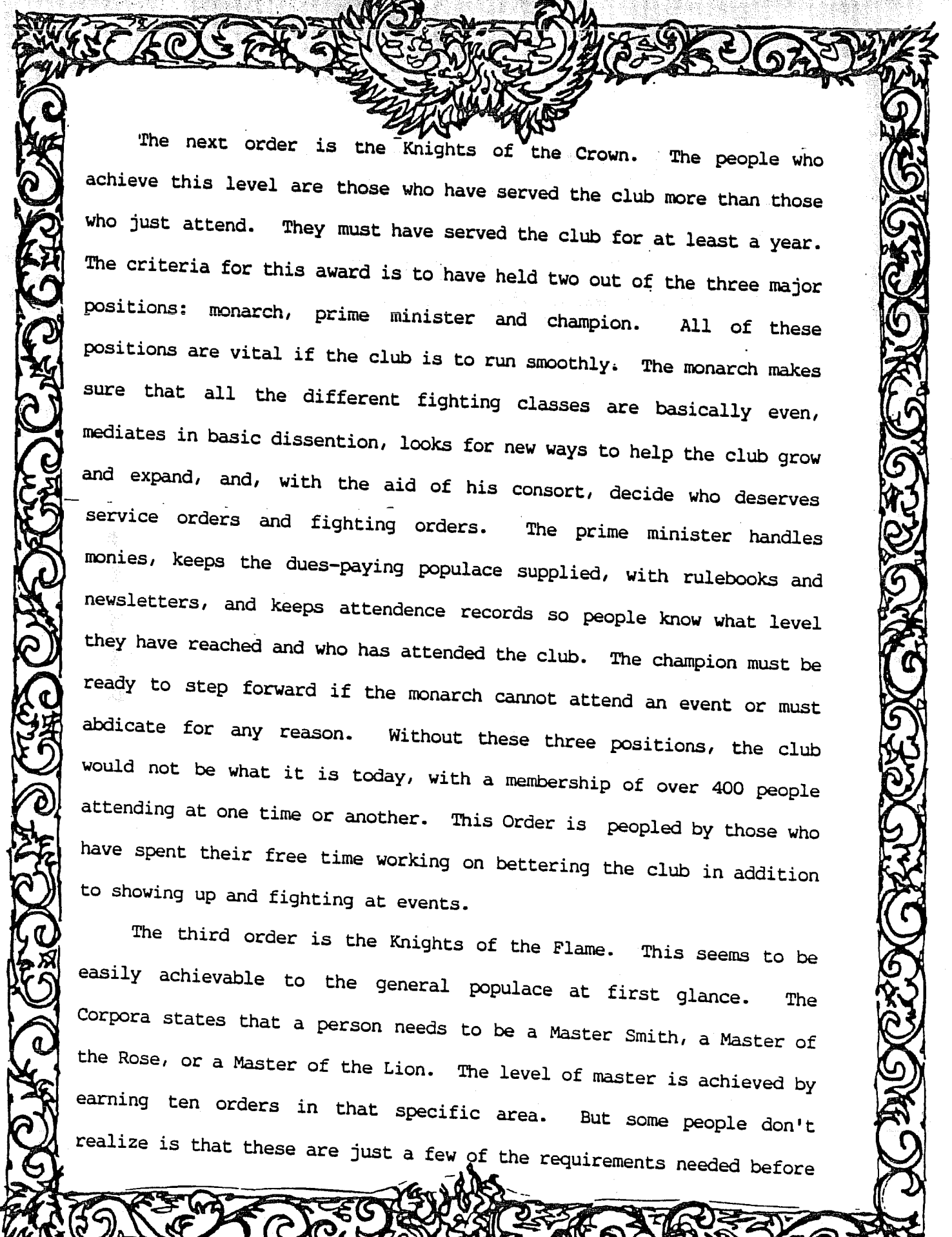
These words from the Lerner and Loewe musical, Camelot, are sung by Lancelot, the epitome of knighthood. Knighthood in Amtgard, a medieval recreational group, follows the basic schemes of the historical definitions of knights. While we are not as strict about it as the Society for Creative Anachronism is in their criteria for knighthood, we do have a set of standards that must be met before a candidate can even be considered for knighthood. By using a romantic "Knight in Shining Armor" creed, we attempt to set an example of grand chivalry and courtliness.

Now I'm not saying that we should appear to be fops good only for sitting around a feast hall listening to bards while others fight. What I mean is that we should try to stay composed on and off the battlefield. People should not argue about hits and who is in the right because it destroys the flow of the battlegame. Knights are supposed to exist as an example to the others, and if they prove no different from the general populace, what is the honor of such an achievement?



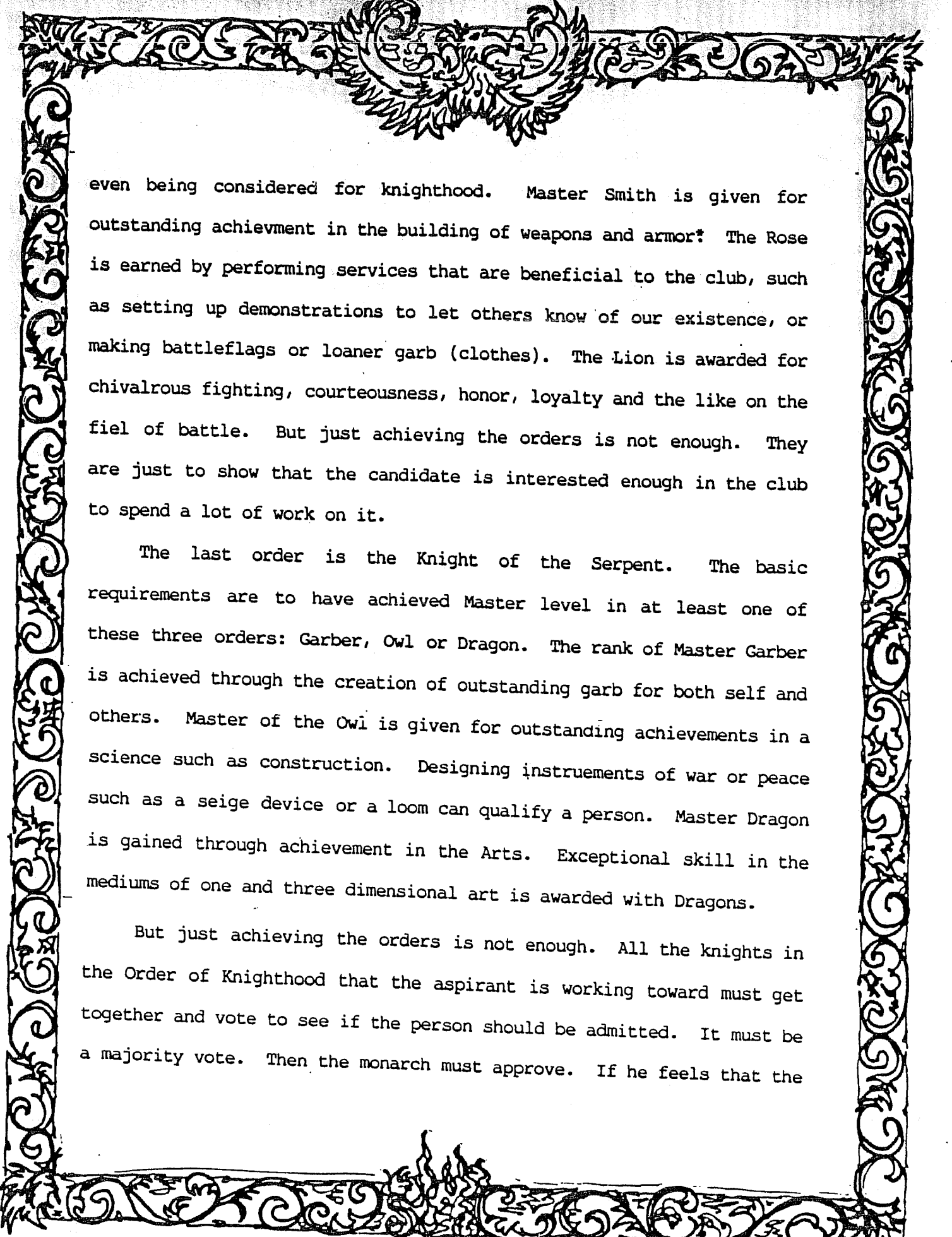
Knighthood is the prime award to which a person of Amtgard can aspire. Only the monarch is held in higher esteem. Generally, this rank is the culmination of training and practice, and it is not only bestowed for prowess on the field of honor, but also for deeds and qualities that are exhibited. Qualities such as loyalty for the club, hard work towards improving the club, courteousness towards others and a desire to improve oneself are looked for.

We have four different Orders of Knighthood in Amtgard. Only one of them is primarily a fighting knighthood; the Knight of the Sword. This knighthood is not earned just by receiving ten orders of the warrior. The title of Warlord is given for that. Nor is it awarded for serving as a squire for a certain amount of time. The candidate must show that he is interested in the club as well as his own personal gain. A candidate should know all aspects of fighting. The candidate and knights should know all the rules of the game. They should never start an argument or allow one to continue. If a discussion over a discrepancy of the validity of a hit occurs, it should be held away from the main battlefield so others can continue fighting. An aspirant and a knight's armor and weapons should be safe beyond a doubt. A knight is supposed to be strong but generous to those who have not achieved his rank. If there are complaints about a certain weapon, it should be removed from the battlefield until it can be replaced. If a fighter is nearing knighthood, or has achieved it, he should know how to be safe on the field.



The next order is the Knights of the Crown. The people who achieve this level are those who have served the club more than those who just attend. They must have served the club for at least a year. The criteria for this award is to have held two out of the three major positions: monarch, prime minister and champion. All of these positions are vital if the club is to run smoothly. The monarch makes sure that all the different fighting classes are basically even, mediates in basic dissention, looks for new ways to help the club grow and expand, and, with the aid of his consort, decide who deserves service orders and fighting orders. The prime minister handles monies, keeps the dues-paying populace supplied, with rulebooks and newsletters, and keeps attendance records so people know what level they have reached and who has attended the club. The champion must be ready to step forward if the monarch cannot attend an event or must abdicate for any reason. Without these three positions, the club would not be what it is today, with a membership of over 400 people attending at one time or another. This Order is peopled by those who have spent their free time working on bettering the club in addition to showing up and fighting at events.


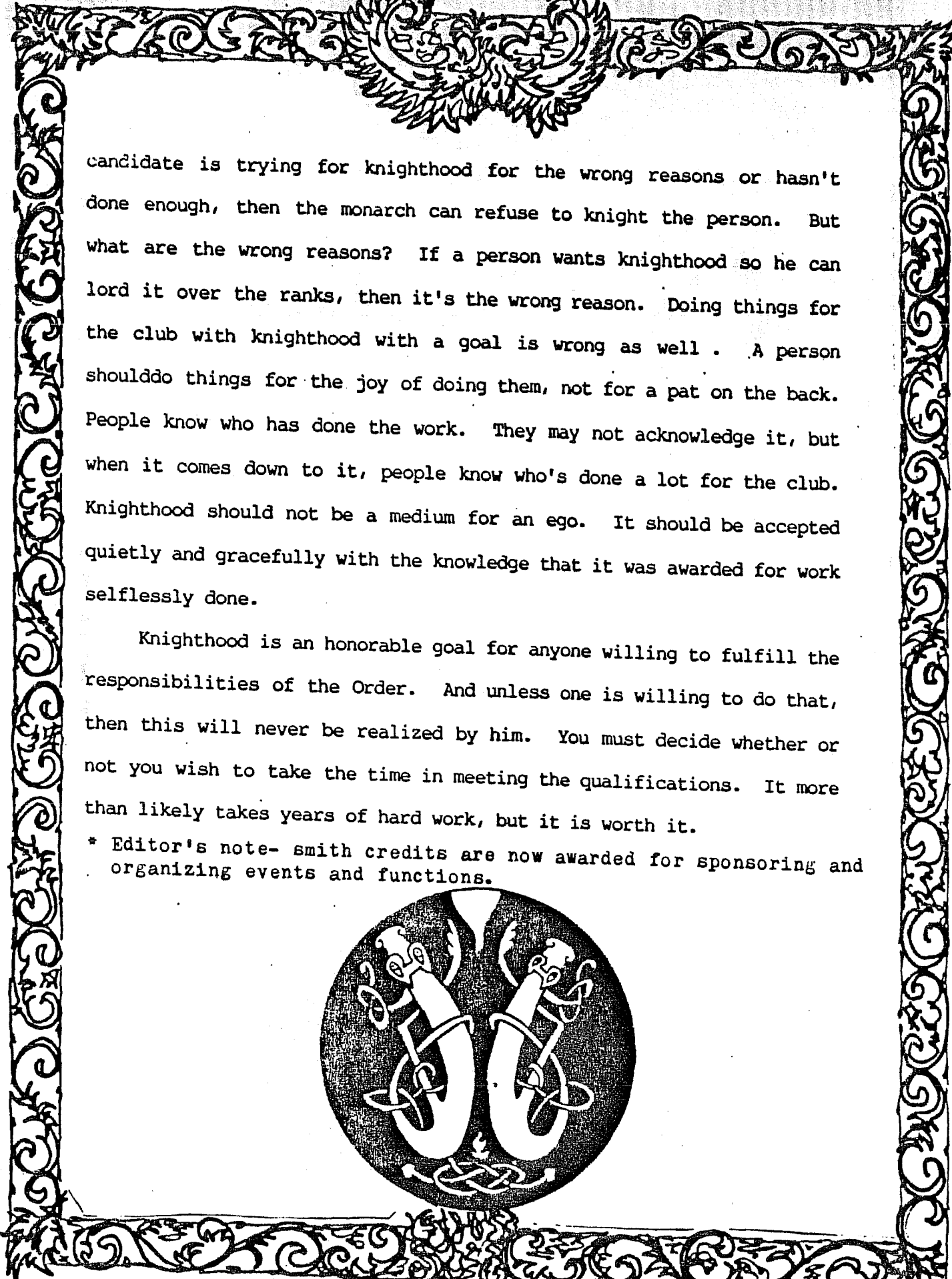
The third order is the Knights of the Flame. This seems to be easily achievable to the general populace at first glance. The Corpora states that a person needs to be a Master Smith, a Master of the Rose, or a Master of the Lion. The level of master is achieved by earning ten orders in that specific area. But some people don't realize is that these are just a few of the requirements needed before



even being considered for knighthood. Master Smith is given for outstanding achievement in the building of weapons and armor. The Rose is earned by performing services that are beneficial to the club, such as setting up demonstrations to let others know of our existence, or making battleflags or loaner garb (clothes). The Lion is awarded for chivalrous fighting, courteousness, honor, loyalty and the like on the field of battle. But just achieving the orders is not enough. They are just to show that the candidate is interested enough in the club to spend a lot of work on it.

The last order is the Knight of the Serpent. The basic requirements are to have achieved Master level in at least one of these three orders: Garber, Owl or Dragon. The rank of Master Garber is achieved through the creation of outstanding garb for both self and others. Master of the Owl is given for outstanding achievements in a science such as construction. Designing instruments of war or peace such as a seige device or a loom can qualify a person. Master Dragon is gained through achievement in the Arts. Exceptional skill in the mediums of one and three dimensional art is awarded with Dragons.

But just achieving the orders is not enough. All the knights in the Order of Knighthood that the aspirant is working toward must get together and vote to see if the person should be admitted. It must be a majority vote. Then the monarch must approve. If he feels that the

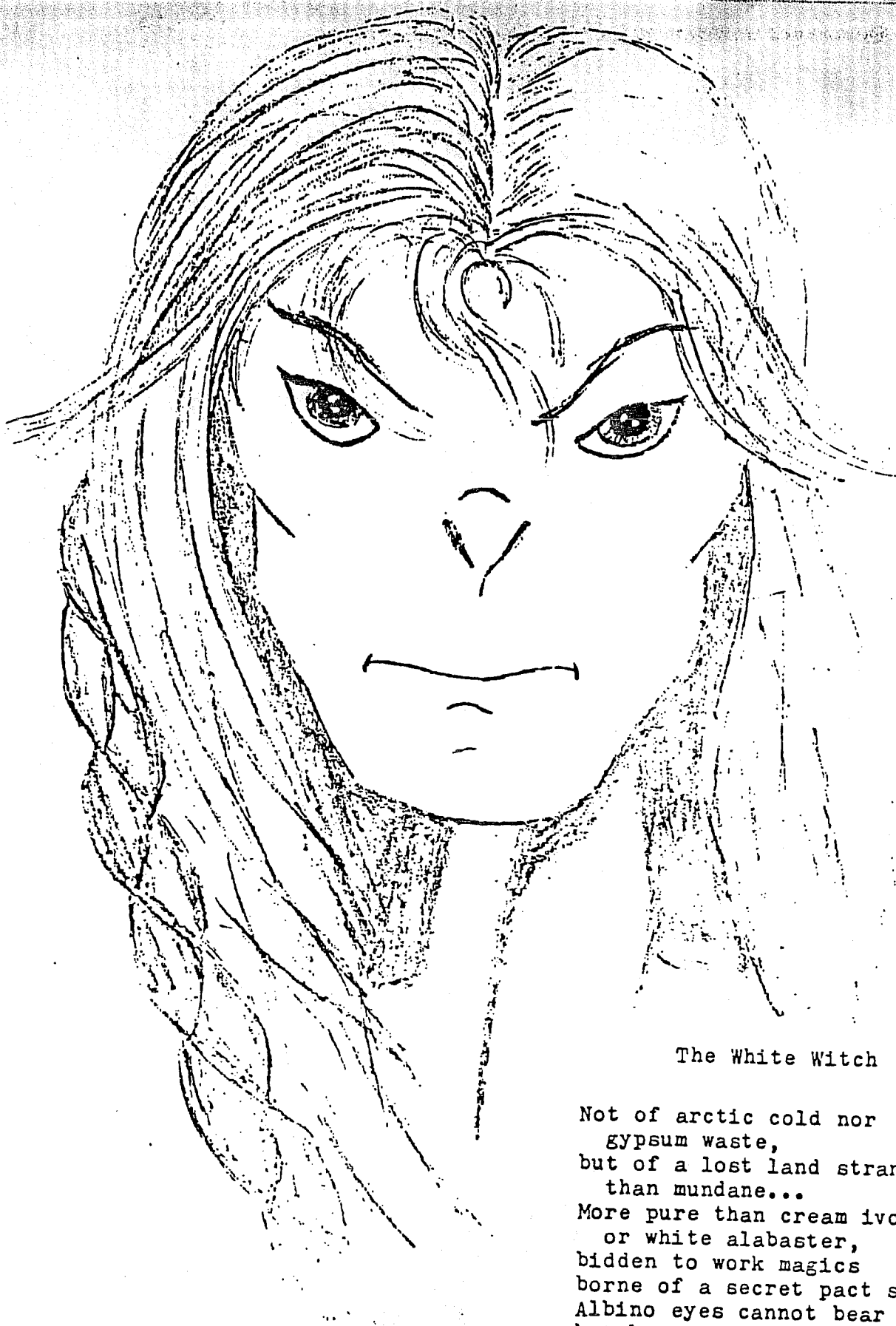


candidate is trying for knighthood for the wrong reasons or hasn't done enough, then the monarch can refuse to knight the person. But what are the wrong reasons? If a person wants knighthood so he can lord it over the ranks, then it's the wrong reason. Doing things for the club with knighthood with a goal is wrong as well. A person should do things for the joy of doing them, not for a pat on the back. People know who has done the work. They may not acknowledge it, but when it comes down to it, people know who's done a lot for the club. Knighthood should not be a medium for an ego. It should be accepted quietly and gracefully with the knowledge that it was awarded for work selflessly done.

Knighthood is an honorable goal for anyone willing to fulfill the responsibilities of the Order. And unless one is willing to do that, then this will never be realized by him. You must decide whether or not you wish to take the time in meeting the qualifications. It more than likely takes years of hard work, but it is worth it.

* Editor's note- smith credits are now awarded for sponsoring and organizing events and functions.





The White Witch

Not of arctic cold nor
gypsum waste,
but of a lost land stranger
than mundane...
More pure than cream ivory
or white alabaster,
bidden to work magics
borne of a secret pact sworn.
Albino eyes cannot bear the light,
but burn with ice-
a fire that consumes
only that which denies it.
Chiseled marble is cold and hard,
yet a heart beats with warmth
and strength,
thawing a glacial front.
Ice parts in a crack,
and becomes a smile

CHIVALRY: The knights Code of Conduct By Sir Nashomi

Chivalry is the catch word for the principles of Knightly conduct. It encompasses a Knight's everyday actions to fighting on the battlefield. People have their own opinions of what a Knight's code of conduct should be and some of these overlap to form some basic precepts. From the first knighting (thought to be Athelstane, King of the Saxons and Mercians in the 900's) to present day chivalry has evolved and defined itself in many ways.

At first chivalry was very war like manner:

- 1) Bravery in battle;
- 2) Refusal to retreat;
- 3) and loyalty to one's Lord.

Through the centuries, the church and literature gradually refined the qualities of chivalry. The term grew to include not only battle field conduct but courtly manners.

- 1) Honor: Be truthful and a willingness to uphold the pledged word.
- 2) Loyalty: Love of country and obedience to one's Lord.
- 3) Generosity: Extreme generosity to all.
- 4) Champion of Good over Evil: To wage merciless war on evil.
- 5) Respect and Pity for the Weak: Willingness to defend those who cannot defend themselves.
- 6) Refusal to Retreat: To show no fear before an enemy.

There are many other ideals knights have followed, these are the more historically popular views written about. Ultimately, the knight must establish their own code of conduct to fight and live by. If it is a viable code and the knight closely follows it, then they are worthy of respect.

If you wish to read more about Knights and their lives several books can be found at the Utep Library:

Knights and the Age of Chivalry

by Raymond Rudorff

The Knight & Chivalry

by Richard Barber

A Knight's Life

by Walter Meller

A Dictionary of Chivalry



Once upon a time there was a great kingdom of the North. It's men were strong and courageous. Odin was their God and all aspired to please him with their prowess. Life was good in the cold lands and the people were happy. But then... there was trouble.

On the European continent from 800 to 814 A.D. the Emperor Charlemagne ruled the lands from Saxonia in the North (present day Germany) to Italy in the South and all the way to the Spanish Marches in the West. Europe was experiencing relative prosperity and little conflict under the strong hand of this man. In Scandinavia across the North Sea and in Denmark on the continent the Viking peoples were experiencing social strife and internal conflict. Internal wars flickered through the Kingdoms like wind blown flames. These wars were brought about by the feudal system with which the land was divided by the heirs of the ruling kings. The problem was that there were many heirs and not much land. This and the fact that polygamy was practiced, which increased the population greatly, brought about the need for expansion.

In Europe in 814 Charlemagne died and left his empire to his son Charles the Pious who in turn divided up his portion of the empire among his three sons. Prior to this time the Empire was solid and unified but now, due to fighting amongst the heirs, it was ripe for invasion. Spurred on by the domestic problems the Vikings took advantage of this weakness and began heavy raiding. Using Frisia as a raiding base the Vikings swept through England,

and Ireland in search of plunder while sailing North and West to Iceland, the Faerde Islands, Greenland and on into Vineland.

This last point, Vineland, has been debated by many scholars in the past because it did not jibe with the idea that Columbus was the first European to discover America. The evidence today however leaves little doubt to who really did the discovering.

In Europe a new feudal system was protecting the cities and villages from the Viking raids by giving land to a Feudal lord who levied men to fight on this land and only this land. Previously large armies were used to protect Europe but while one group of Vikings were sacking Southern Italy another band would sail up the French inland rivers, obviously this could no longer work.

The days of easy raids were gone and now Christianity was taking hold in Europe and the Vikings had to turn else where for adventure or plunder. Not all left, some became domesticated and even became part of the feudal system itself, protecting European lands from their fellow Vikings. But for the most part they turned to the new lands of the North and West.

In 1354 the Vikings had firmly established colonies on Iceland and Greenland and for the most part these lands were christianized. In this year the king of Norway and Sweden, Magnus Ericcson, concerned over the disappearance of several settlements

in these areas, possibly Vikings escaping Christianity, sent an expedition to discover their whereabouts.

The expedition led by Paul Knutson left in 1356. The expedition included the best qualified men, men who had proven themselves in the wars with Russia. It is believed that Knutson then led his expedition to the West settlements of Greenland and found them abandoned. He then took his expedition to the American east coast where he searched for the missing settlers.

It is then believed that he took his expedition through the Hudson bay and down various water ways eventually landing near Kensington Minnesota, where they apparently spent the winter of 1361-62. In this area can be found the Kensington Rhunestone and evidence of a Christian settlement. In addition to the Rhunestone there has been found several "mooring stones" (stones with holes drilled into them where iron rings were set to moor boats), and an alter rock. The Kensington rhunestone has been translated to read:

8 Goths and 22 Norwegians on
exploration journey from
Vineland of the west. We
had camp beside 2 skerries one
day's journey north of this stone
We were out fishing one day. After
we came home, found 10 men red
with blood and dead Ave Maria
Deliver from evil

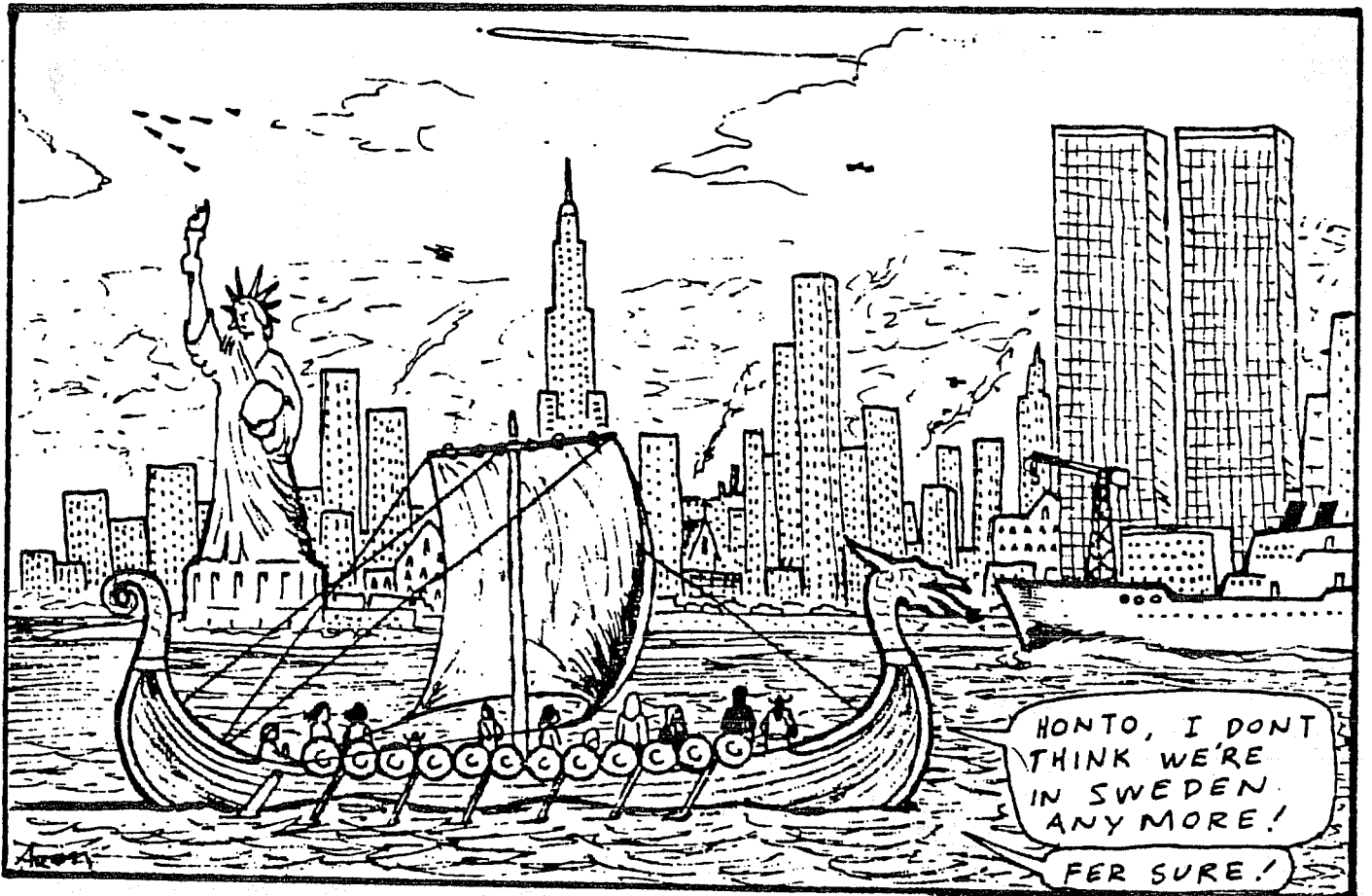
Carved on the side of the stone is:

Have 10 men by the sea to look

after our ship(s) 14 days journey
from this island. year 1362

Found else where in the north eastern U.S. are various artifacts not as exciting as the rhunestone(s) but proof enough. These include: Halberd heads, ax heads, swords, boat hooks, fire steels and other runic writings.

There really is no disputing that the Vikings and other Europeans arrived in America long before Columbus. The only questions left are how much earlier, where, and where did they go.



EPITHALAMIUM

Oh, I have sung a song or two and would share these tunes with thee.
A measure with a young man once
Late Spring fair price of brevity.

Another with a companion to my father's lusty prime.
Slow now, strong and warming;
A steady paen for corners of my mind.

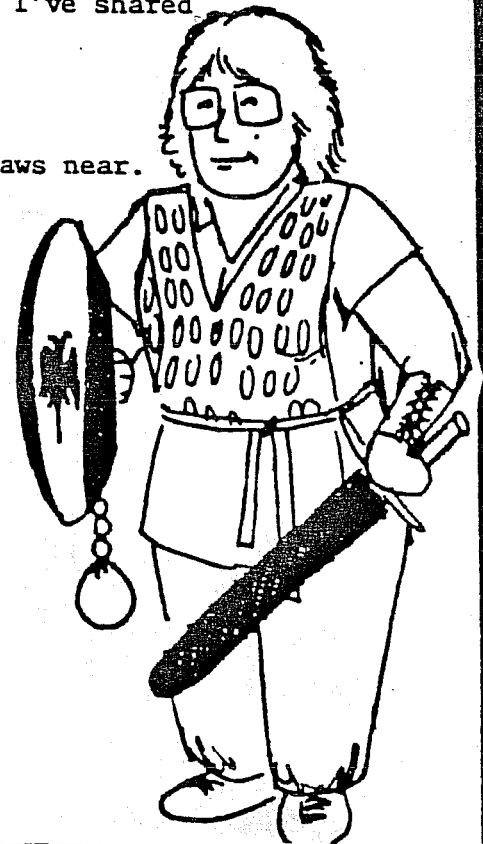
I'll even admit to relish of a mad and gypsy air.
A late traveler who caught me up
Summer storm soon gone; leaving me most passing fair.

I've even sung alone and the tune was very clear.
It didn't seem to matter
There was no one else to hear.

I've sung with daughters and with sons and with friends I've shared
a measure.

And no matter what we chanced to sing
The song was there to treasure.

So now I think I'll sing with you as the lamplighter draws near.
Welcoming all to hear our song,
Sharing joy till day is here.



"A Legacy of Two Worlds"

Part 1: Oblivion

She couldn't feel the pain anymore, an ominous occurrence, but a mixed blessing in the mounting flurries that obscured a ruddy sunset. Through the haze of exhaustion, a deeper chill had begun to set. Orange knew that she must find shelter soon. The alternative was permanent solace in the arms of the Dark Mother, and Orange was not ready for that kind of peace. First were the immediate priorities. Lost and wounded in the semi-arctic reaches of the Karst, her odds of survival were slim. With her ambushers and pursuers still looking for her, the odds plunged to almost hopeless. And Mother, she was so tired. It would be so easy to rest for just a moment...just for a bit. The curtain of snowflakes eddied and whirled, and then the cloak of white below rose up to claim her.

It was the persistent itch, and the sense of something undone, that saved her. Runoff, melt from slush warmed by her diminishing breath, trickled down her face, into her nose...Orange sneezed, and awoke face down in the snow. Like mush her thoughts sluggishly congealed, and then came recollection and purpose-- the enemy, and revenge. Briefly the image, unwanted, of her cousin slain, came to mind. Orange again saw the gloating faces, the mountain bandits covered in the gore of the caravan merchants, Lerrys calling, slowly running, then cruelly struck down. Lerrys-- her wandering mind fixed on his happy face, a sunny visage claimed by this land of rock and ice. Lerrys, again his image, and the stain of tears on her cheeks, and rage. Anger, a smothering heat that washed away all weakness. "Cousin, you will be avenged." Orange staggered to her feet.

Seasoned as a warrior, Orange Culanga sa Alasia knew that the adrenalin would not last. At best, a few minutes of strength, a false dawn in this wilderness, and then fatigue and weakness, a certain demise in the deepening gloom. Also, there was the unresolved problem of the bandit scum close behind her. She could hear snatches of their grunted shouts as they followed the trail of crushed snow and blood. Her blood, she thought grimly, surveying the ruin of her useless left arm. No place to make a stand here, but if she could reach the pass, then only one could come for her at a time. Orange wiped at the tangled bronze mass that was her namesake, now plastered with wet to the back of her skull, and set a dogged pace for the summit. The smile she wore was the first to be seen in many hours, but there was no humor in the emerald ice of her angry eyes.

The Rift pass, at 18,000 feet, is not the highest pass in Jomadon, but it is one of the most difficult. For seven passes of the two moons it is closed in the embrace of winter, and even midway through the other six cycles, in the midst of the drought season, the passage is difficult at best. The ill-fated caravan in which Orange and Lerrys had hired on with as guards had departed in early Tiras, first of the fertile months, in hope of getting a jump on the merchant's competition. It had been an uneventful journey until the party entered the hostile climes of the Runestead wastes. There, within sight of the Rift pass, the caravan had suffered the dual catastrophes of a

freak storm and the ambush of a local band of brigands. Owing much misfortune to the latter, she cursed at her stupidity in underestimating the former. The wind had risen as the sun went down, and the resulting swirl of blinding powder hampered her efforts to assail the ever-shifting drifts. Increasingly opposed by the elements, and at the end of her strength, Orange knew what she must do. Finding a spot on the crumbly ledge only some five feet across, she turned and waited for her tormentors. Almost masked by the storm's crescendo of fury, the sound of their gabble fluctuated, the excited whine and snarl of beasts on the hunt.

So intent on the chase was he, that the first bandit to stumble upon Orange never saw her. Leaping from her crouch, she dispatched the luckless ruffian easily. He slid off her blade with a sigh. Orange had no time to savor her victory, her next two opponents stepping into view in unison. With a great cry, the two charged, a husky fellow with a great, bladed axe in the forefront. Ducking his clumsy attack, she lashed out with her right foot even as she turned to meet the advance of his partner. Staggered, the axemen lost his footing and tumbled over the precipice. The storm took him, his shrieks trailing him to the bottom. The second bandit, a thin, wiry man with a broken tooth, closed rapidly and grappled. His fingers grasped her useless left arm, and Orange screamed in agony. In desperation she lashed at the leering face with the pommel of her sword, feeling bone and cartilage shatter. Broken tooth choked and collapsed. Then the rest were upon her, too many to count, and Orange had no time for thought. Slashing and parrying, all the while retreating, Orange remembered Broken tooth's prone body too late. Her ankle turned on the unconscious form, and flailing wildly, she went down. Shouts of triumph from the brigands, a blow to her mid-section, and suddenly the earth was no longer under her feet. Orange's good hand automatically grasped the wrist of her closest assailant, yanking him off the edge with her. "So this is how it ends," she thought, "Dark Mother bless me, and receive your daughter in your warm embrace." And indeed, then there was darkness.

- - - - -

Part 2: Life

The mind is a funny thing. Numbed by stress and shock, the conscious mind pushes the negative events of the recent past into the background so that healing with catharsis might take place. Thus, there was no fear, no stress in her demeanor when Orange woke. Rather, her initial impressions were of a faint tinkling, perhaps wind chimes, and somewhere near, the faint chuckle of a brook rasping over water-worn stones. Her first sight on awakening was cause for wonderment. The room in which she was housed, if room it could be called, was a mixture of garden and bedroom. Sunlight dappled a stone floor, lightly screened from the elements above by a roof of hanging, white blossoms. Everything in the chamber seemed to be alive, even including the live vines that twined to form the hammock on which she lay. The overall effect was very tranquil, and Orange almost, but not quite forgot to look for her sword. It was, of course, not there. She sighed and lay back. It was not likely that any potential enemy would have been so thoughtful as to put her to bed. She could rest, and wait.

Encumbered by the bandages swathing her arm and waist, she soon

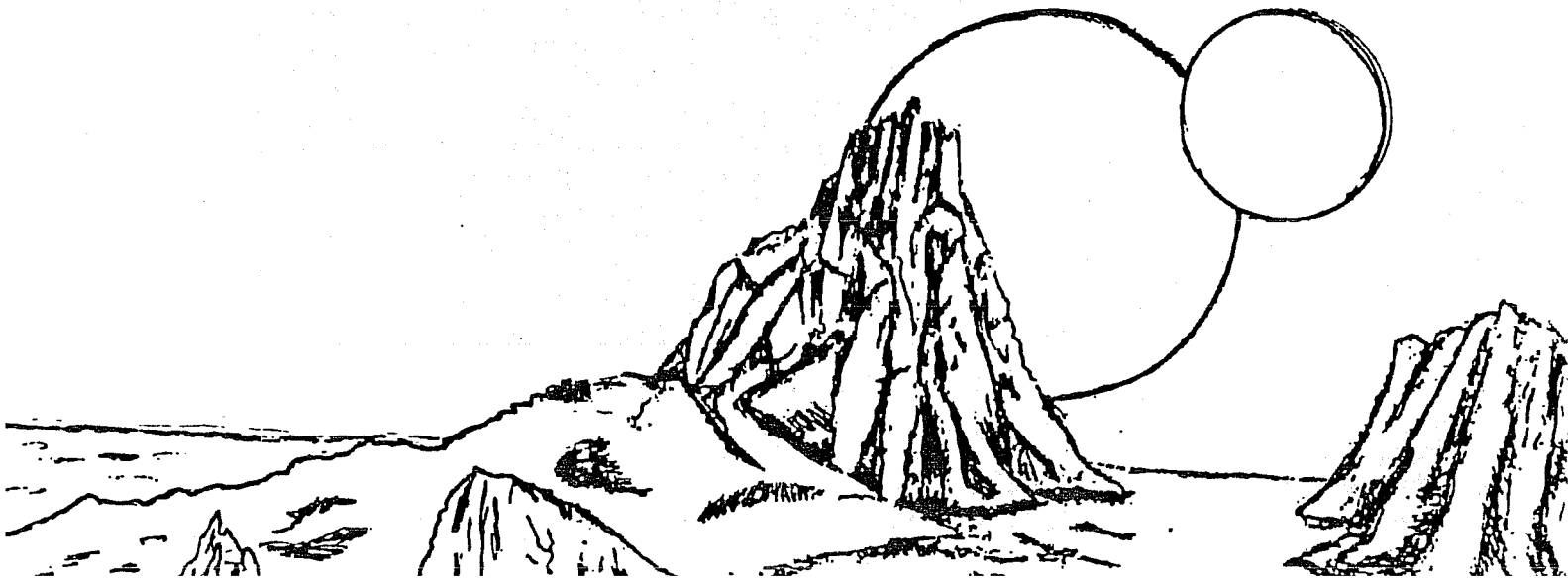
found her wait and see attitude to be a wise one. The hammock was comfortable, but the slightest movement caused a dull throbbing in her left bicep. Patience was not required however, for her unseen benefactor chose to make his appearance just as Orange was exploring the extent of her injuries. If her surroundings were cause for wonder, then she was stunned by his entrance. He was the most beautiful creature she had ever seen. A lithe torso tapered up to slender shoulders, these obscured under a cascade of fine, silken hair the color of winter frost. The pale eyes, too large for the face, were soft and expressive, and tinged with humor; And looking directly into her own. Startled by this frank perusal, Orange's uncertain smile was rewarded by his broad answering grin. Suddenly she laughed. Everything was going to be all right. Accepting the steaming wooden bowl he proffered, Orange got down to alleviating the gnawing emptiness in the center of her stomach.

The weeks passed swiftly, the wounds mending cleanly. For Orange, these were the most peaceful times of her life. Her friend and his people seemed to have no names, and for that matter, no language or speech of any sort. At least, no words were ever spoken in her presence, though when their eyes met, then Orange had the uncanny feeling that they communicated, and spoke with one another. Almost, when straining to hear, she could imagine a fragment of conversation, but it eluded her. And if she could not speak with them, then there was no lack of understanding or love. Frost's people (she had taken to calling him this in a whimsical moment, and he had not seemed to mind) were considerate and attentive, and in less than a ten-day she was up and about. Orange had many questions, and most of these seemed to answer themselves. One nagging uncertainty that had tugged at her attention was the circumstances of her miraculous escape and salvation from the bandits. Orange had remembered falling off an icy cliff, and had wakened safe and already healing, in her garden chamber. Where there had been ravaging brigands, there was Frost's gentle tribe, where there had been wintery waste, there was the calm of this summer country.

Understanding came abruptly on the evening of her first day out of bed. Luxuriating in her regained freedom and mobility, Orange had shared a light meal of fruit with Frost, watching the sun set in a glory of golds and crimsons. With languid contentment she watched the first stars appear over the grassy gnoll they occupied. The darkness thickened, a faint blue orb lifting over the eastern horizon, and a second silver crescent joining it soon thereafter. Moments later a third moon, ochre in color, hove its sallow visage into view. A third moon-- something froze in Orange's veins. In the next half hour fear shifted to disbelief and finally to weary acceptance; Four more motes of light had risen to join their brothers and sisters in the early evening sky. Orange looked to Frost, who nodded sagely. She was a long way away from home. Utilizing the laborious process of sign language, it took the rest of the evening for Orange to extract from Frost the basic fundamentals of her situation: firstly, she was nowhere on Jomadon; Frost's people had somehow "removed" her when she fell from the cliff, thusly saving her life. Secondly, she could return, but only at the proper moment. Evidently movement between their worlds could only be accomplished in certain rare interludes. If she understood Frost correctly, the next possible passage would be in eight ten-days time. Orange resigned herself to a long stay.

Life was not unpleasant among the grey folk (all of Frost's people had hair ranging from white or silver to silver gray) and Orange's impatience to return to her homeland was in large measure mitigated by her blossoming relationship with Frost. Attired in the calf-length tunic universal among her hosts, Orange merged into the mainstream of their lives. Frost showed her their ways of counting by the stars, their skills in conversing with the beasts of the earth, and eventually, their art and rituals of love and companionship. They made love under the seven roaming moons, slept with the stars as their canopy and cover, and woke in the mornings, drunk on each other and the power of the earth. Days blended and passed in a blur. Orange would later recall isolated incidents: her awe when he called the wolves and ran with them on their hidden trails; her yelp of surprise when in a flurry of passion, her probing hands found the tufted points of his ears under his silvery mane (he had laughed at her astonishment and interest); the lilting croon of the crop-singers as they brought the grain from seed to harvest in a single day. It was a good time, and like all times, perhaps especially so in this land of music and magic, it must pass.

Frost gave her no warning, perhaps to spare the pain, or perhaps it was the way of his people. One night, instead of retiring to the haven of their private little hillock, he took her to a clear pool of water that sprang forth in an isolated glade. Gesturing for silence, he pointed. Orange watched the mirrored surface shimmer and waver, it clearing to reveal a familiar vista, the forested ridges of Alasia. She turned and hugged him but briefly, for he was stern, and loving, and urgent. There was little time. She left, feeling the kiss of the cool water soothe away her tears. Orange kicked and then broke the surface. It was midday, and the known environs of Lake Alasia were about her. The hunting cry of a woodfalcon broke her reverie, and Orange set out for the shore some hundred yards distant. Through the pain of loss, she felt another kind of pain, a brief twinge, this followed by a sad smile. Frost she had left behind, but his gift had come with her between the worlds. Orange would bear her lover a child, a son she thought. Already she knew the name, one that would hasten his claim to his heritage. In the common tongue of the Southern Kingdoms it translated to "friend of the gray elves," but among Orange's people, the woodsmen of the Esperai, the word was "Aramithris". Aramithris, son of Orange and Frost. She liked the sound of that. Orange smiled.





Oh, the raids are all held in the Dark o' the night
And the Village is left wi' a feeling o' fright
And there's blood on the ground and screams in the air
And bodies are strewn about everywhere.

And we're raping the women and killing the men
And we're stealing the horses and the children
We'll make them all slaves, make them work in the field
We'll make them obey the swords that we wield

And the houses are ablaze wi' a bright burning glow
That lights up the red of the blood in the snow
We'll take all the booty and head back to the north
Et cetera-cetera, so-on and so-forth.

But when the fires are warm and the beer it is cold
We'll sit and tell stories of men, strong and bold
We'll never be sad on the day we grow old
'Cause when we were young, we went for the gold.



THE PAVILION

While the title may sound like the lead-in to a cheap gothic thriller this is really an honest to gods (diety of your choice) treatise on pavilion construction.

You have all seen and probably envied pavilions seen at the larger S.C.A. events. I have admired the Viking tents, ogled the arming pavilions, and gasped in unbelieving wonder at some of the large portable castles. I have also noticed the big drawback in all of the above. They just aren't all that portable for us "throw a couple of tunics in a bag and take off to Estrella" types.

My subconscious came up with THE DINING FLY (\$14.95 at Commercial Sales). Now, that is portability! Of course it is also incredibly ugly (medievally speaking) and has a lamentable propensity for coming adrift in winds of 5mph or less.

The problem seemed to be a marriage between a big, expensive hunk you have to haul around in a trailer and a cheap little floozie you can take as carry-on luggage when flying Southwest.

IMPASS.....

Deciding this marriage was not made in any body's heaven I took the easy way out and turned the whole mess over to my subconscious. (Picture a large, dim warehouse crammed with dusty 5 drawer file cabinets and an 85 year old arthritic file clerk with a previous history of vagrancy and self abuse.) Well, despite all odds the old boy came shuffling up to the front office - aka frontal lobes - about three months ago, threw a dogeared file on my desk, hawked and spat on my fake Persian rug and shuffled back out scratching at his crotch.

Here's what the filthy (but inspired) old degenerate came up with:

- A. Portability = dining fly
- B. Very ugly = dining fly
- C. Fragile = dining fly
- D. Pretty = SCA type pavilion
- E. Cumbersome = SCA type pavilion
- F. Sturdy = SCA type pavilion

The way I saw it I could combine B, E, and F and get an ugly, cumbersome, but sturdy dining fly. So who cares? Or, I could put AC and DC together and get something my mother neglected to tell me about. Seized with sudden inspiration I thought to combine A, D, and C and get a portable, pretty and fragile pavilion.

OOPS.....

Clearly subconscious wasn't performing at even 75% efficiency. So I fired off new directive to the file room, to wit: "require solution to fragility problem soonest". Signed, Frontal Lobes. Never did get an answer. Figure the Filthy Old Degenerate posing as file clerk was holed up in the porno section with a bottle of Sneaky Pete.

The answer finally came from a close friend who was clearly sick and tired of hearing me carp about dining flys. Says friend (who also happens to be Guildmaster of Engineers), "the only thing wrong with dining flys is the poor engineering job on the center support". (Gee, I always thought it was the wind that made the whole bloody mess take off like a big blue vampire in heat!) Folks, the man had a willing, captive audience. Fluttering eyelashes, unbuttoning 3rd button on shirt, and leaning forward I said breathlessly, "tell me more big boy". (Ah, the things I do for the club!)

The following 8 hour span of my pursuit of knowledge for the sake of Amtgard are censored (aka, none of your damned business buddy!) But the fruits of my - blush - labors I now share with you.

For an 8 X 8 X 7 foot high pavilion you will need:

1. Approximately 20 yards of 60" light weight material.
NOTE: This pavilion has only 3 sides. If you want a fourth adjust material to 24 yards and find three friends to play bridge.
2. Four 6' aluminum poles - the break-down kind that come with that \$14.95 dining fly you bought and only got to use once before it beat its canopy to shreds last Estrella.
3. A center pole: NOTE: Secret of success. You need a sturdy (STURDY) 1 1/4 to 1 1/2 inch (outside diameter) galvanized iron pipe in threaded sections to equal 8 to 8 1/2 feet. The height of the pavilion will end up as 7 feet.
4. One cinder block brick or suitable substitute.
5. Small amount of scrap wood for facing ugly brick.
6. Various hardware to include 2 large fender washers, a couple of 2" cotter pins, and some large grommets.
7. Some 1" to 2" nylon webbing - about 5 feet.
8. One 8' plus aluminum pole won't hurt for front brace.
9. Some big grommets (or have put in at Commercial Sales).
10. Tent stakes which you probably already have.

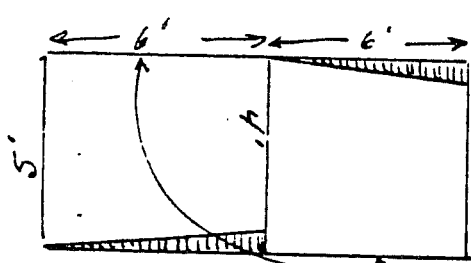
PAVILION CANOPY AND SIDE PANELS:

Now, if you have your 20 yards of material proceed to cut it out as follows: (NOTE: I opted for a bi-color in the unlovely, tasteless, but traditional Claw Legion colors of yellow and green and used 12 yards of 60" yellow broadcloth and 8 yards of 60" in the green.)

NOTE:

I have marked dimensions on the illustration but have not marked seam allowances so be sure and add them. Personally, since this structure does have to withstand some 70 plus pounds of stress, I have allowed for a full inch for these seams just to be on the safe side. All seams flat felled of course.

REMARKS ON CUTTING TOP CANOPY OF PAVILION: You may have figured out that since there is a one foot difference between the top-most portion of the pavilion and the 6' sides of the pavilion that you cannot simply lay out an eight foot square, section it like a pie, cut and sew. If you do this you will end up with a perfectly flat square that when "introduced" via your sewing machine to the sides of the pavilion will produce a result similar to that size 16 lady wearing a pair of size 12 stretch pants. Pay close attention to the dimensions and cutting instructions on the pavilion top. Make sure you allow for the seam allowance on all sides of your triangles.

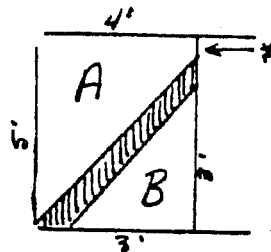


EXCESS-CUT OFF

This cut times 3 will equal the side panels for the pavilion. I cut two of the yellow and one of the green. Reinforce the bottom two corners on each panel and add a grommet.

CENTER SEAM LINE

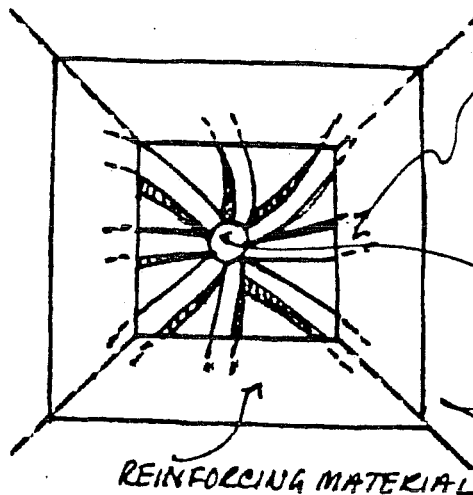
This cut times 4 will equal your pavilion's top. You do not have to use this specific layout on your material of course - it was most economical for the material I was using.



EXCESS

CUT FOR CENTER OPENING IN TOP

* THIS MEASUREMENT 1'3"



NYLON WEBBING LOOPS

CENTER POLE

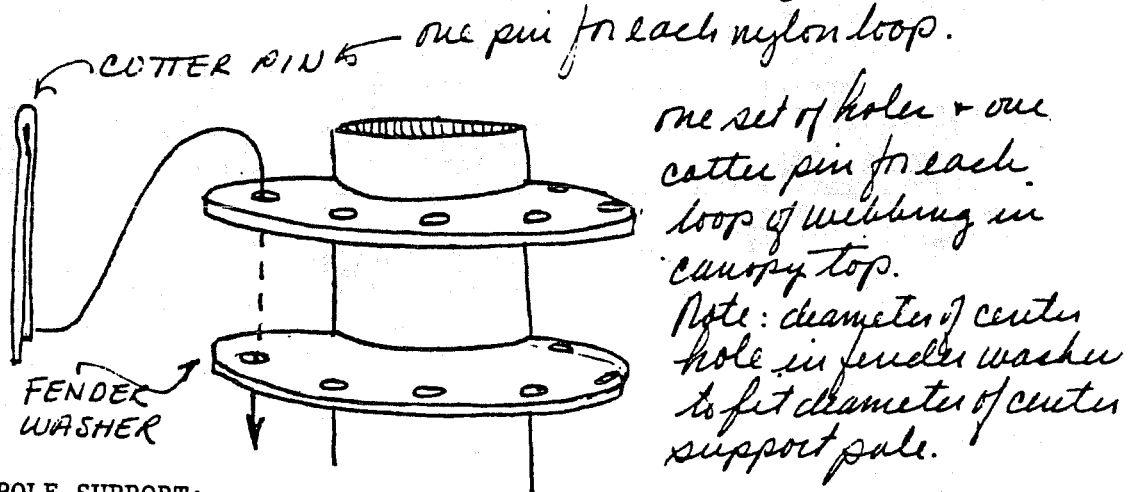
REINFORCING MATERIAL

Add loops of that nylon webbing to create the means by which to fasten the top of your pavilion to the center support pole. Measure carefully and reinforce as much as possible with material scraps left over from your major cuts.

PAVILION TOP AS SEEN BY R/P

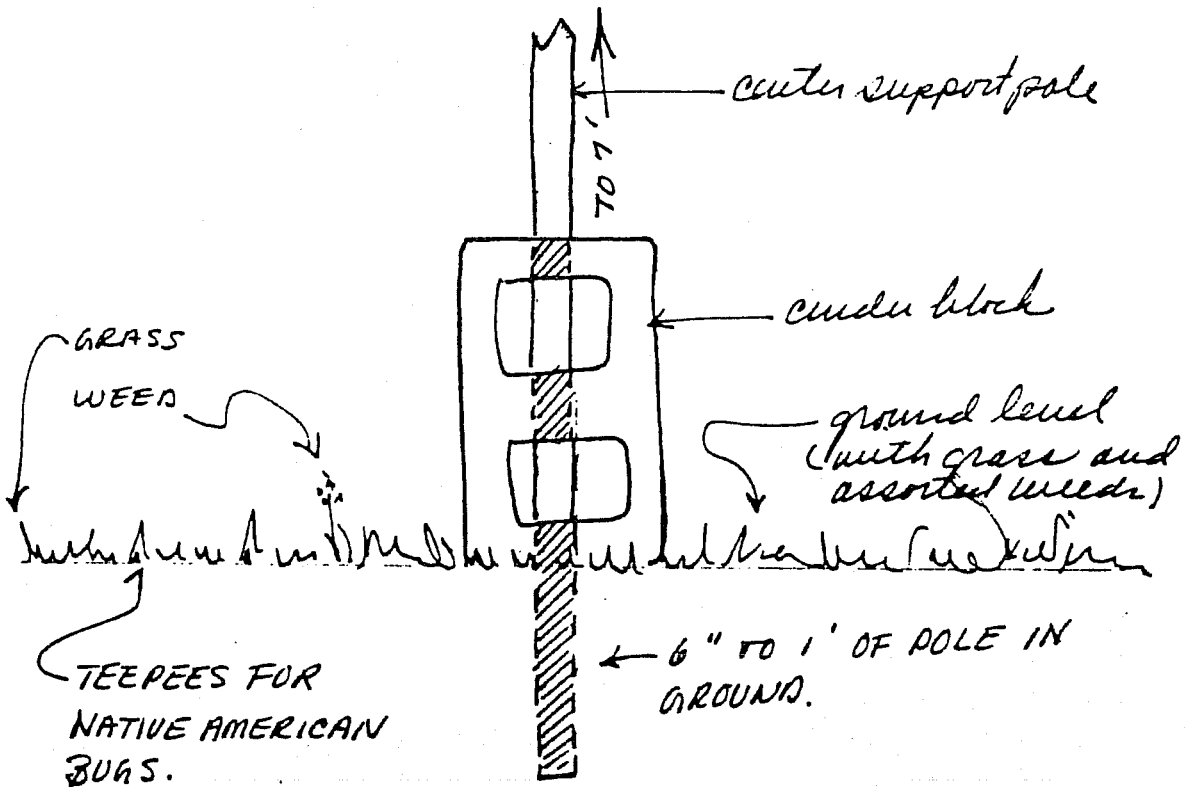
CENTER POLE:

You need to prevent the top of your pavilion from being lifted off the center pole by wind gusts so using a drill, your large fender washers, and the cotter pins create the following:



CENTER POLE SUPPORT:

Now create a support for the center pole using that cinder block as per the illustration below. (NOTE: Sterling # can and will give helpful information on drilling holes in the cinder block.)



ALTERNATE METHODS AND NOTES:

1. Since I wanted to give my pavilion a bit of flair without going to large amounts of extra work I elected to omit the corner seams. This enabled me to utilize the 2' difference in width between the top horizontal and bottom horizontal dimensions to peg the bottom edge away from a perfect vertical. This has an added benefit, and a big one, of making the pavilion "self-guying".... an important stability factor.

2. The Engineering Guild has developed two alternate suspension methods for the tent attachment to the center pole. One of these may or may not be used in the finished product but that particular one does have the advantage of allowing you to actually "raise" your pavilion a-la a circus big top thus eliminating the four person one pavilion set up (a real circus but not much fun).

3. "Ah, Ha," you say, "Can I change the dimensions given if I want a smaller pavilion or a larger pavilion"? Say I, "feel free" BUT.....be forewarned that while making a smaller pavilion is relatively easy there is definitely an upper limit to making a larger one. Remember the 70 pounds of stress statement somewhere back near the beginning of this article? Break out your calculator and figure pounds of stress and required support before you decide to build a 20 X 20 X 10 footer. The required size of your center support pole will be appalling both in cost and in weight.

4. Please note that the beauty of this do-it-yourself project is that you can substitute like crazy. For instance:

A. No cinderblock? How about one of those small wood telephone cable spools? With a little adaption you can have not only a support but also a table. NOTE: Center pole must be a very snug fit or you've negated the support feature.

B. Are you balked by the \$1.98 per yard price of broadcloth? You know I've seen 60" satin for \$.89 to \$1.49 a yard. Satin for a pavillion? WHY NOT?

C. Price still too high for your money pouch? How about making a company pavilion? The approximate \$50.00 cost divided by a five person company is only \$10.00 per person.

In summation folks you have just reaped the benefits via this article of hours of argument (in the pure Greek sense of the word of course), a severe case of pavement foot from tracking down the most likely materials (go directly to La Barata, do not pass go, and do not spend \$200.00), hours of laboring over a hot drawing board, and garber's knee from measuring, measuring, and remeasuring the #@!!!# material. Of course you also missed the experience of seducing the talents of the Engineering Guildmaster but that's going to be in another article for next Crown Qualifications titled How I served my apprenticeship under the Guildmaster. (Distributed exclusively through Eros Bookstores.)



VINTAGE FRIENDSHIP

Friendship, like wine improves with time,
Years add flavor to remember,
There's a mellow start, but it keeps on going,
slowly growing until the warmth glows,
So appreciate luxury of this kind...
True friendship like good wine,
Is not easy to find.



Tis Merry in the Greenwood

Tis merry in the greenwood, thus runs the old lay
In the gladsome month of lively May.
When the wild birds' song on stem, on spray
Invites the forest to bower;
The rears the ash his airy crest,
And shines the birch in silver vest,
When the beech in glistening leaves is drest,
And the dark between shows the oak's proud breast,
Like a chieften's frowning tower;
Though a thousand branches join their screen,
Yet the brokensunbeams glance between,
And tip the leaves a lighter green,
And brighter, tints the flowers,
Dull is the heart that loves not then,
the deep recess of the wildwood glen,
Where roe and red-deer find sheltering den,
Where the sun is all their power.

CHRONICLE

I sing a song of Elder Days, when the world was young;
Where men made towers, shining bright, in the glory of the Sun.
The Sun symbolized liberty, the East Wind whispered freedom;
All races lived in harmony on the Isle of Jomaddon.

 This was long before we fell from grace,
 Long before we hid our faces
 From the Light.

Thus it was in the First Age, we revelled in the spirit
Of love and peace, in the arms of our land.

I sing a song of Elder Days, when the stain was young;
Where men made war upon themselves, in the glory of their
strength.

The elves retreated into the woods, the dwarves under the
mountains;
The halflings fled into the hills, and the peaceful hid behind
their walls.

 This was still before we fell from grace,
 Still before we hid our faces
 From the Light.

Thus it was in the Second Age, we revelled in the spirit;
We turned our hands to bloodshed and we stained this Virgin Land.

I sing a song of Elder Days, when the Prince did come;
He rode the tide of a southern storm, from whence the ill wind blew.
He raised an army of the Dead to sweep up upon us;
Helpless, we fought in vain, and died where we stood.

 It was then that we fell from grace,
 Then that we hid our faces
 From the Light.

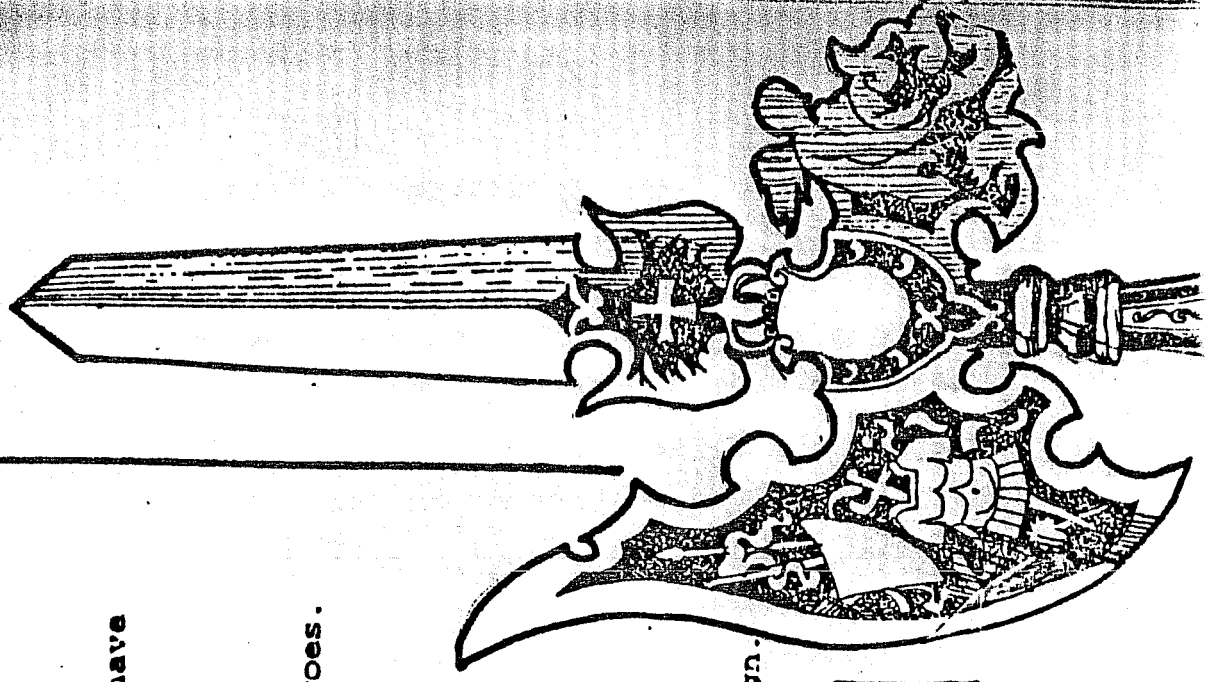
The Isle cried in agony, beneath the heel of the Conquerer;
The Prince stood tall in all his glory; Darkness would soon have
everything.

But from the North there came the sound of trumpets singing;
The Prince looked up and saw his doom on the faces of the Heroes.
For at their back rode the Army of Freedom's Alliance,
The last great ride of Elves and Men to rid their land of his
stain.

It was then that our chains were broken,
Then that we gave our hearts
To the Light.

Thus it was in the Third Age, the Prince of Darkness came;
But the Heroes saved us from ourselves and threw down His reign.

I sing a song of Modern Days, the future's before us;
It's in our hands to choose the world that our children will
have...



THE CELTIC CULT OF THE SEVERED HEAD

Between 700 B.C. and 100 A.D., Celtic tribes thrived in France, Germany, Switzerland, Austria, Hungary and Czechoslovakia. Human heads were a persistent theme in Celtic life. Much like the Christian Cross, the head was a symbol of the religious outlook of the Celts. The Celts believed that a head could remain alive after being cut from the body and used to ward off evil spirits and bring good luck. Victorious Celts gathered the heads of their enemies after a battle and displayed them in their homes and sanctuaries. The most prized heads, usually those of dangerous enemies, were embalmed in cedar oil and kept in coffers as treasures, or exhibited on stone pillars in niches. The Celts also sculpted heads out of stone and metal to supplement the real things. The sculpted head was designed to look as if it had actually been cut from a body. The head cult made metal masks to cover the skulls of enemies to represent their faces. Evidence of this head cult turned up at Roquepertuse and Entremont, both in the south of France.

In summary, throughout history, the human species has had a fascination with human heads and skulls. Many different cultures have similar beliefs concerning human heads. A few examples of these are as follows.

The Headhunting tribes of Africa and South America would take the heads of their enemies, shrink them, and hang them on their huts to ward off evil spirits. They also believed that the soul of the person was still trapped in the shrunken head and that the possessor would have that soul as a servant in the afterlife.

Another example is the Arthurian Legend of the Beheading game. This Game consisted of a challenge from the Green Knight to any and all knights who were willing to fight against him. The rules of the game were simple and the outcome final. The Green Knight's opponent, taking the first swing, had one chance to behead him. If the swing failed, then the Green Knight would take his deadly swing.

Finally, examples of the use of the skull in Heraldry. Pirates flew black or red skull and crossbone flags depending on their intentions. Black meant that quarter would be given if no resistance was offered, and red signified that no one would be left alive. Lastly, the skull and crossbones is still used as a symbol of poison.

The topic of severed heads and skulls may be gruesome, but the old saying still holds true... TWO HEADS ARE BETTER THAN ONE.



Bards: Fact and Fantasy

The bard class that is used in Amtgard closely parallels the history and the abilities of the historical bard. The bards lived in Wales and Ireland from the 5th century until well into the Middle Ages. The training that a person received to earn the title of bard lasted seven years. If he wished to continue his study and work towards the rank of filé or ollamh took an additional five years of study.

The seven years of training consisted of difficult studies. An apprentice bard had to memorize the Twelve Books of Poetry. These books had a variety of tales dealing with courtships, destructions, tragic deaths, cattle raids and encounters with the Others. There were 350 separate poems in all. The apprentice also had to learn the art of composing. The test for determining if an applicant had learned enough to be a bard was difficult. The ollamh randomly chose poem titles from the Twelve Books and the apprentice had to give a complete recitation of each with every word correct, as well as proper inflection, emphasis and embellishment. Once this part of the test was passed, the apprentice then recited a poem of his own composition. The ollamh then decided if the apprentice was worthy of the title of bard.

While the Amtgard bard does not need to "apprentice" for seven years, he does need to play the class for twelve weeks before moving up a level.

From the first day, an Amtgard bard must always carry a musical instrument. This calls back to when the apprentice bard made his own instrument and carried it with him the rest of his life. The instrument stayed with the bard even in death, by being buried with

him. The Amtgard bard is distinguishable on the field not only by his musical instrument but by the color of his garb. The rules state that a bard must wear bright colors such as orange, yellow or white. A Celtic bard, as well as the healer, were the only two ranks of their tribe to be allowed to wear a five color plaidie. Not even a chief was allowed five colors in his plaidie. A plaidie is a large, fringed, triangular plaid scarf that was worn over one shoulder with both ends tucked into the belt of the wearer. The colors that the available dyes produced were scarlet, orange, green, blue, saffron, black and purple.

The spells that the Amtgard bard can use reflect on the abilities and privileges that were the bard's right. The "Presence" spell means that no one except for a berserk barbarian may harm a bard. The traditional bard was sacrosanct. The bard carried the history of his land and the clans in his mind. The histories were phrased in bardic lays but they were correct. Because the bard was a historian, he was allowed in war on the field, as a recorder of what happened. To kill a bard meant that some bit of history might be irrevocably lost.

The spell of "Visit" allows a bard to visit the enemy encampment. So long as he does not harm anyone or take anything from the fort, he is to be left alone. In war, the bard acted as a messenger dealing with challenges, treaties and ransoms. Most important to a bard was his honor and staying neutral in wars to receive the most accurate view.

The "Charm" spell will freeze a person who is then required to perform a simple task of the bard's choice. The bard may not place the person in immediate danger. There is a legend about the bard

Taliesin. A king's son who was in his care was kidnapped. Taliesin went to the kidnapping king and challenged him and his bards with a riddle. None could guess his riddle so the answer, the wind, came to his aid. The castle was destroyed but Taliesin and the king's son walked out alive. A bard used his skills in whatever way he could.

With the "Truth" spell, the bard is allowed to ask a question which must be answered truthfully. "Lore" is similar in nature but more questions may be asked. Since a bard was also historian, he asked questions of many people, on all sides, to find the best overall composite for his historic songs. No one wanted to lie to a bard for if found out, the bard would compose a most satirical lay and the person would be humiliated.

With "Legend", the bard entralls anyone within a range of twenty feet. This cannot be done within twenty feet of a base and during this time, the bard and his audience cannot be harmed for anyone steeping within twenty feet is also enthralled. An ollamh would have had this ability. Most kings' bards were of the rank of ollamh. The bard would bring the history back to life, letting the warriors feel again the danger of war or the feelings of honor and love. So wrapped up in their memories, the warrior forgot where they were, even if among enemies.

The spell of "Controlling Emotions" is similar in power to "Legend". The bard can give a warrior different abilities or a higher level of ability. Before a war, the bard would tell of age-old battles, more than likely those which involved the present fighters' ancestors. This was to give the warriors the notion of keeping up

their clan's traditions and appealing to their sense of honor. A bard may have stood on the hill overlooking a battle, not only to see the war but to remind his lord's clan of what they were fighting for.

When Edward I conquered Wales in 1284, he ordered that all bards were to be killed. The kings and nobles of England knew that the bards could rally and sway people to the oppressed's cause. Recently, there has been a revival of the bardic tradition in Wales. Every fall there is a meeting of all bards and there are competitions as well as new members taking the test for admission to the college of bards.

Amtgard has also kept the bardic tradition alive. The spells that are available to the players reflect directly onto what the historical bard was capable of doing. Besides being a magical class, it does have its roots in history which it reflects well.





HOW TO WRITE MUSIC



Hail to the Populace!

For those who do not know me, I am Covenant, Lord Scarhart, Bard of the Burning Lands. I have performed at more than a dozen feasts and competitions and have written more than 25 songs. I mention this, not to brag, but to state my credentials.

It has come to my attention that a brief discourse on how I write the songs I play might be of interest in certain quarters. I trust, if you are reading this, it might be of interest and perhaps help to you.

Let us begin then.

I write in six distinctly different ways. The most common of which I have titled: STEAL LYRICS - WRITE MUSIC. This way accounts for more than half of my songs and is not as awful as it sounds. I've used sources as diverse as famous poets - to friends - to anonymous English ballads. What you choose to steal and from whom, will vary according to taste - all you really have to do is find some poem, suitably lyrical, that sticks in your mind and compose the melody that goes with it - accentuates the words, if you will, the rest will follow.

The second way, I call: A FLASH OF INSIGHT. Not a very original name, but I'm not feeling particularly creative today. What this means, is exactly what it says. I'll be sitting at home or walking the streets when a melody hits me, then the words come and I rush for home and instruments.

I don't know how to help you do this, but I have found that having a general subject in your mind helps. For example, I have some friends, the Corsairs, who are, almost without exception, wild partiers and carousers. I sat down one day to write them something witty and amusing, because they asked me to. As I sat at my table though, I couldn't help but think why they're so wild, the sense of loss and loneliness and frustration. My fingers picked out a few melancholy chords and I was lost to it. Within an hour, I had the song, In the Night, written.

I think in the final analysis, you just let yourself go into the music and the theme - it's better to be by yourself - and just write.

The third way is called: THE LONG STRUGGLE. And it is. Often, it is the process of having a flash of insight and then gradually putting it together, refining it, adding to it, pulling out your hair in the process, frustrations due to deadlines, etc...

A painstaking process at best, but the more skilled you are in music theory and lyrical poetry, the easier it will be. Considering the fact that I am rather unskilled in both of these

The fourth way is the most fun, I think: COLLABORATION. If you've never done it, try it. Nothing beats sitting down with a fellow musician, over a few tankards of ale and singing and playing until you pass out. You might be suprised with what you come up with.

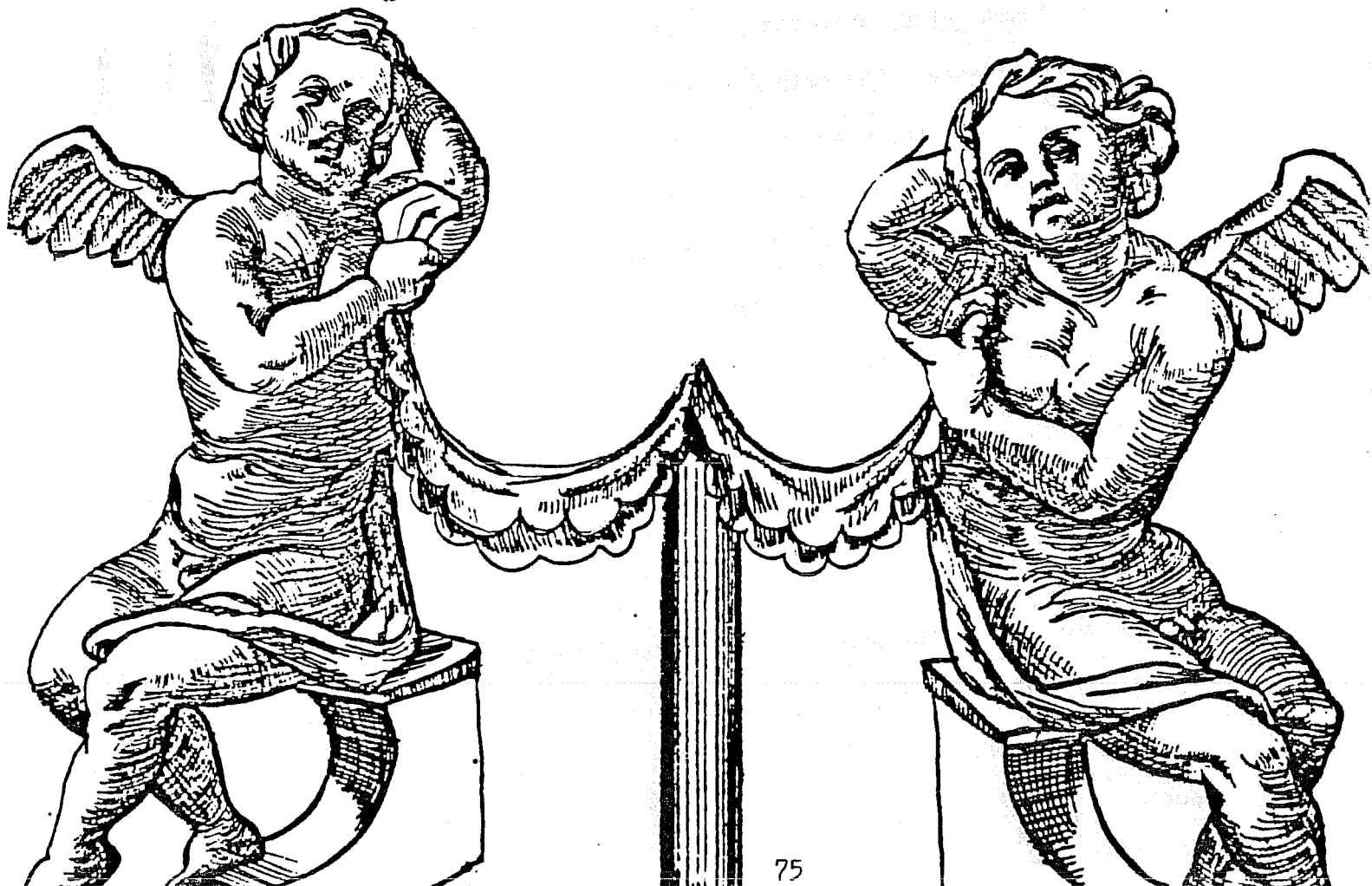
Don't confuse this with feedback. All accomplished musicians need that to polish their songs. Do that, listen to the advise of others, then make up your own mind.

The fifth way is called: COMPOSING THE PIECES. These can be either your own, others or a combination. For example, in one song I wrote - Requiem for A Warrior - I used a rather simplified version of the classic Spanish tune Malagueño for an intro , a few odd words and musical phrases of my own, to set the dirge like quality I desired, and finally, the epitaph of Sir Walter Raleigh for the bulk words. It sounds odd, but it worked.

The sixth and last way is, to me, the most difficult. It is called: EXPAND ON AN IDEA: The mechanics are simple - you take someone's unfinished poem, add lyrics and a melody to it, until you reach where you want to be. I've done it once, and perhaps the reason it was so difficult is that I was trying to write something not in my nature. It was the wedding song for (then) Duke M'Deth and Lady Ariona, and a duet. It was tough for someone who thinks the 'M'-word should be banished from the English language.

These then, are the ways I write music: Steal lyrics - write music; A flash of insight; The long struggle; Collaboration; Compose the pieces; and Expand on an idea.

If you haven't tried all of them, try them and see what happens. It might be enlightening.



The Crystal Wizard

In darkness born lay the child, a silence, strange, steeped the heavy air. The woman hollowed, lay taut in the very stillness of that final victory, thrusting life from the jaws of death, only to fall herself into that consuming void. Unheeded by marble flesh, the babe did not stir when the silence shattered into ebon crystal shards.

Ash shrouded stalked the mage into the hovel, seeking the source of song. Eyes ice pale lay brief on a face yet writ with shock at Fate's last jest. But corpse song he did not seek, it's chorus was too common for savoring. There, wrapped in utter silence, sang that pure and painful note, which had drawn answering cry from his own lost soul as notes tortured from a lyre. Sustained concert unwilling by him, impossible to believe, to bear. Yet there, new and empty and near devoid of life, lay the source of song.

He raised the babe from Death's hard and loving embrace. Cradling her against his pale, flat breast, he bade milk to come. From that charnel house he strode, captivated, into the gathering mists of dawn.

The child grew. She bathed in clear, still pools of secret power, fed on the essence of dreams, drank of Life itself and danced with Death. A blossom of singular purity, she flowered in the private garden. The ash cloaked mage fed her the milk of his breast and the blood of his heart and denied her nothing but his seed. His soul still groaned with that single piercing note which bound him to her so that he could not bear to stand apart.

The sable flower blossomed, rich, vibrant, ready for harvest. Draped in gauze of ash, trembling, he knelt at her feet and offered her the one gift he had ever denied her. Rapacious in newfound lust, that gift she took and more. From the ash mage she drew the milk of his breast, the blood of his heart, the seed of his loins, the breath of his lungs, and the song of his soul, till nothing was left but a husk. In gluttonous langour she blinked at the hollow shell by her side. She brushed the parted lips with a kiss, and he fell to dust.

Ash smudged, void of warmth, she found the pool gone tepid and rank. Hungry she fed, thirsty she drank, but dreams and Life could not blunt her need. She called out to Death to come and dance again, but the song was consumed and Death had run off with the ash mage.

In darkness waited the woman, a silence, strange, steeped the heavy air. Questing, she sought another song, another piercing note to sustain her. A source to feed her hollow hunger.

Stormfalcon rose from his wife's bed, a compelling, agonizing resonance drawing him out into the snow. Piercing, steady, unrelenting, it drew him foundering across the ice to the forbidden keep. Her lips were warm when they embraced.

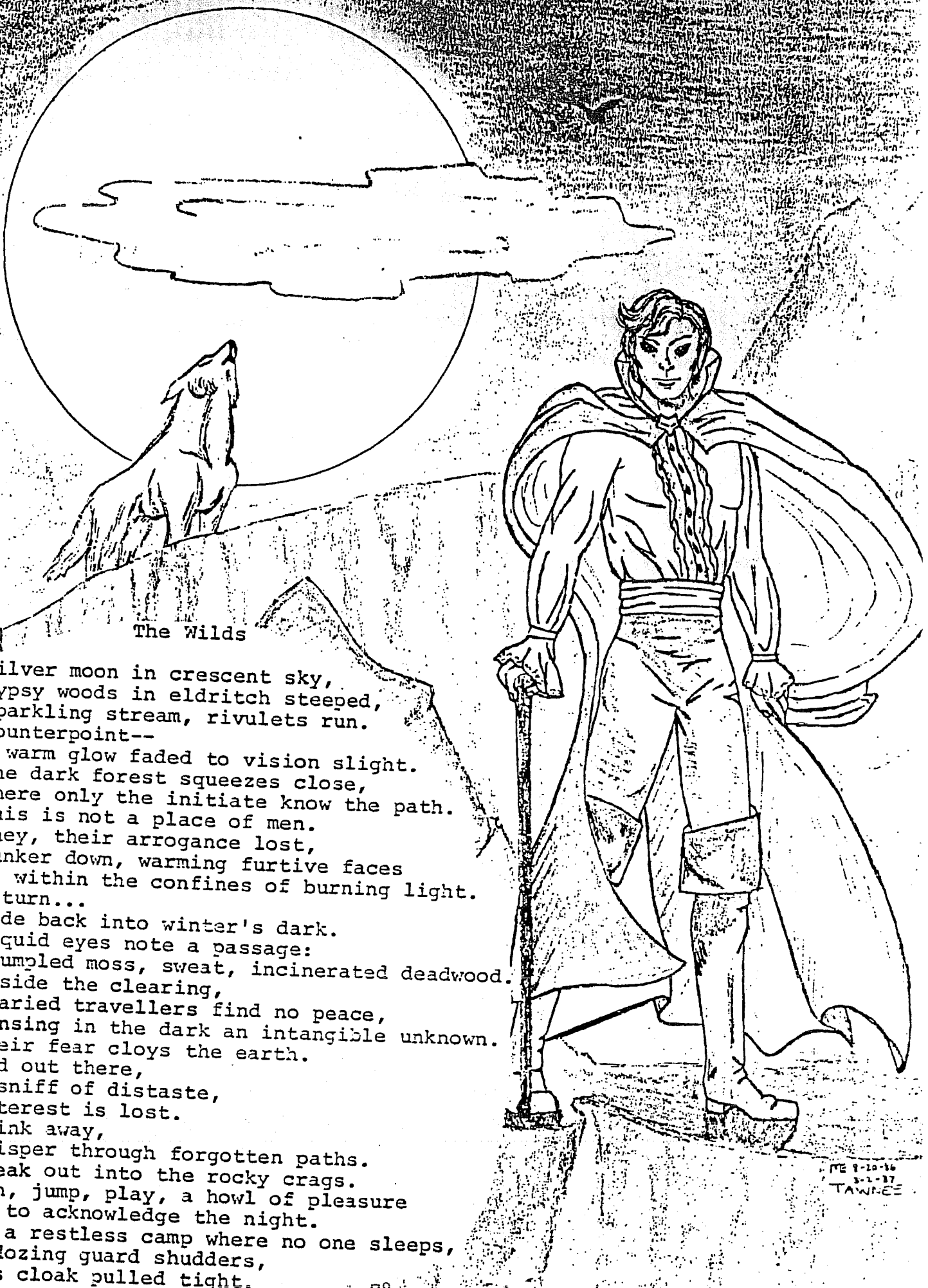
Death came again and danced for a while, for there was a new song at the keep. At last she could not bear to tantalize with tastes of promised repast and feasted till Death ran away with the wizard.

She became a great composer, each song but one note, each note the tune of a grand ball. A masqued ball, with but three guests; a wizard, a hunger, and Death. At the end of the ball, the masks were removed, the hunger was sated, the song died, and Death ran away with the wizard.

Death is a fickle lover. He will dance with you all evening and leave with someone else.

Passion's greed fed reason's storehouse. Consuming only the transitory nature of man, she stored the essence of his power till she was fat with magic. Knowledge could hone the fat to muscle, forge the power into Power. With such Power she could compose one single song of many notes which would go on and on and on. All the world would dance.

Seeking knowledge she went into the world. Weaving knowledge and power like crystal threads she composes. If you listen with your soul you can feel the beginnings to the song. Listen closely, and you too may dance with Death. Perhaps he may even leave with you.



The Wilds

Silver moon in crescent sky,
 gypsy woods in eldritch steeped,
 sparkling stream, rivulets run.
 Counterpoint--
 a warm glow faded to vision slight.
 The dark forest squeezes close,
 where only the initiate know the path.
 This is not a place of men.
 They, their arrogance lost,
 hunker down, warming furtive faces
 within the confines of burning light.
 Return...
 Fade back into winter's dark.
 Liquid eyes note a passage:
 crumpled moss, sweat, incinerated deadwood.
 Inside the clearing,
 wearied travellers find no peace,
 sensing in the dark an intangible unknown.
 Their fear cloyes the earth.
 And out there,
 a sniff of distaste,
 interest is lost.
 Slink away,
 whisper through forgotten paths.
 Break out into the rocky crags.
 Run, jump, play, a howl of pleasure
 to acknowledge the night.
 In a restless camp where no one sleeps,
 a dozing guard shudders,
 his cloak pulled tight.

ME 9-20-16
 3-1-17
 TAWNEE

DRESSING A TENT FOR A "PERIOD" EVENT.

Unless you want to go to the considerable time and trouble to actually make a medieval tent the best route to take is to disguise your mundane tent. There are several ways this can be done, to wit:

1. You cover the entire tent with a very large cloth and either pretend it is a very large piece of cloth covering some indeterminate object or, if you have the panache to carry it off, declare that the large, black structure you are standing in front of is a bedouin's tent and "has anyone seen my camel?" Actually, this approach to tent hiding is not necessarily a bad one provided you can find a big hunk of black material and a camel saddle. (We're assuming a bedouin persona.)

Taking this idea one step further you could semi-tailor the big hunk of cloth to your tent, leave a person sized opening, sew a canopy right above the opening, prop it up with a couple of poles, guy the poles and have a reasonable looking dwelling place. NOTE: It is wise to tie down the bottom edge of this big hunk of stuff to your tent stakes so that the first good wind doesn't carry the entire thing two miles down wind.

I've never created this particular tent disguise but logic dictates the following approach:

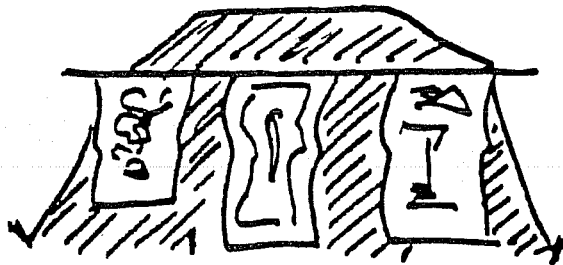
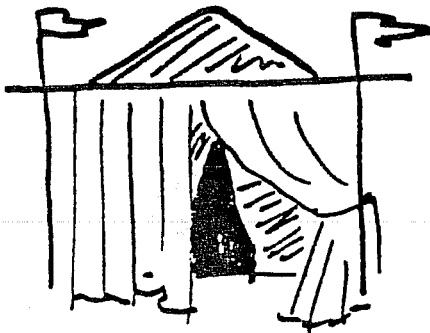
- A. For an exterior or interior support tent (excluding dome tents):

Measure tent and supports (if exterior support), break out your high school geometry and make a copy of the tent only a couple of inches larger all the way around. Use a light weight material and add a square of fabric for a front awning.

Does this sound like a lot of work? You bet your donkey fellah! But it is an approach you can use if you want.

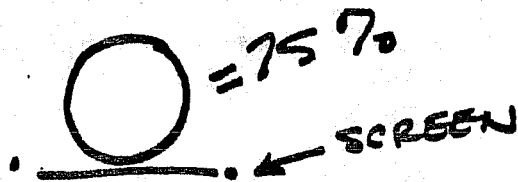
Personally, I'm of the "drape it with banners, put a screen in front of it" school of thought. I also practice saying, "mundane tent? What mundane tent?"

My personal tent is a large exterior support Winnebago (qué mundane with a vengeance!). When I get through draping and hiding it tends to look somewhat like the illustrations below:

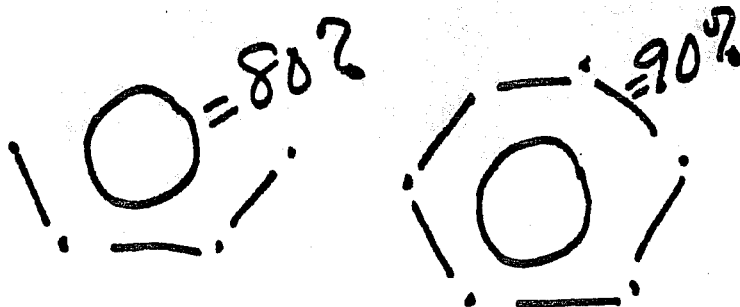


Not perfect but not bad. The easiest, simplest approach to hiding

any tent is to throw a screen in front of it. This works equally well for the ubiquitous dome tent. You can do one dome plus one screen and take 75% of the curse of mundanity off your tent. See top view below.

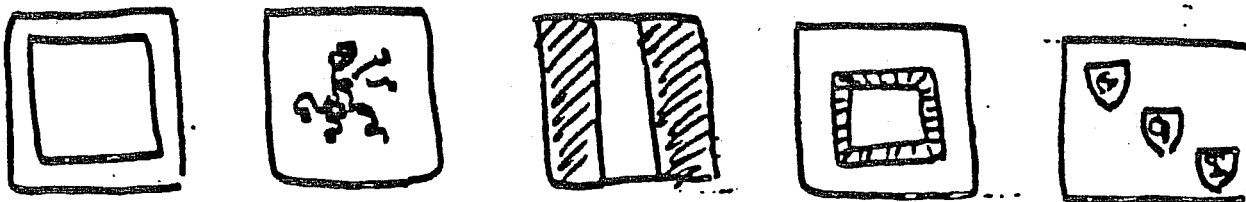


You can work your way up to the ninety percentile level by adding more screens.



Ninety percent is as good as you're going to get without constructing an actual medieval tent.

Do decorate your screen curtains (always make them in pairs for ease of ingress and egress to your tent). If you have the time you can do any of the following.



Don't forget, you can rob mom's material stash and sew 2 or 3 strips of same weight but different color material together to make your curtains. Or,.... liberate old and solid color sheets (white or yellowed used-to-be-white are fine) and decorate at will.

Sew a tunnel in the top of your curtain the width of your curtain pole X 2.

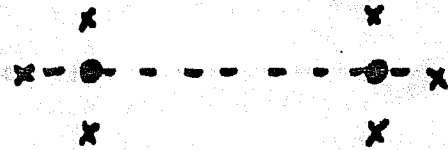
The three plus poles you'll need to support this stuff can be any one of several materials:

1. Industrial PVC
2. Bamboo
3. 1/2 rebar
4. 3/4 to 1" dowling
5. Reasonably straight branches lopped of your non-bearing mulberry tree. (Probably the best material of all - authentic and free!)

Remember, if your poles are to be 6' above ground level you will need at least 7 to 7 1/2' poles so you can hammer part way into the turf. If you want banners flying bravely from the top end make your poles 8 to 9' in length and be prepared to guy them very securely. We're talking lots of nylon rope, good, stout stakes, and white guy flags.

Illustration of basic screen and guy placement pattern below:

TOP VIEW

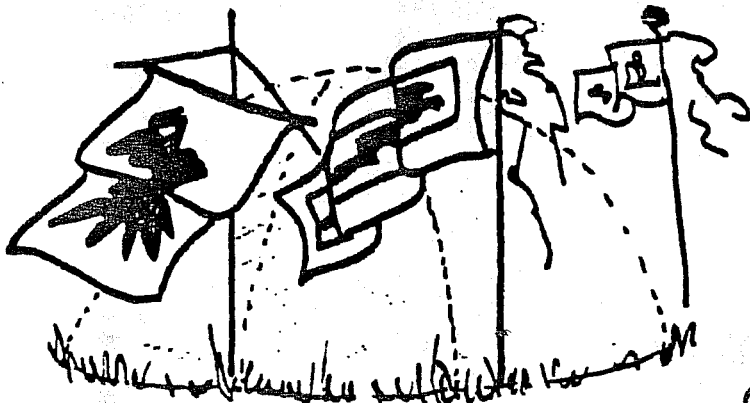


● = SUPPORT POLES
(VERTICAL)

X = GUY STAKES

----- = CURTAIN
SUPPORT POLE

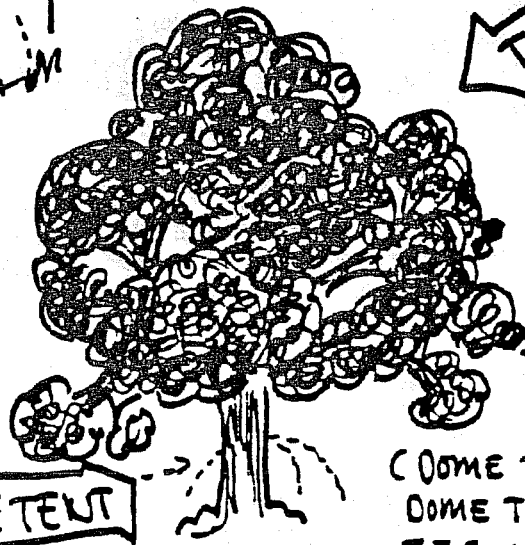
Can't do any of the above. Not all is lost. Erect banners in front of or all around the tent.



See, tent takes second place. The banners are seen first. This is disguise by misdirection, a time honored and very subtle approach.

Or, you find a good tree:

SOLITARY DOME



DOME +
TREE

DOME TENT

(DOME TENT? WHAT
DOME TENT? ALL I
SEE IS THE TREE)

No banners? No tree? Still not all lost. You can:

1. Hide behind a larger tent. Ah, Ha. The traffic cop/billboard approach.
2. Borrow your sister's India bedspread (large, cheap and light weight) and drape the damned thing completely over your dome tent. Please fasten it down somehow!
3. Bring a 2-man, \$9.95 pup tent. Steal your sister's bedspread again and have very small but very intimate parties (party of 2 of course).
4. Don't bring a tent! Sleep in the back of your Datsun pickup and make arrangements with a friend to use his tent to host visitors.
5. You're stoney broke, have a 3 man dome tent, no wherewithall for any of the above and just barely enough for trip, site fee, food and ten bucks emergency funds and are afraid you won't "fit in". Solution: Come anyway. We'll sympathize - most of us have done "stoney broke" before and, after all, you care enough to show up and that makes you welcome.

Looking for Quality-
Ancient and Medieval Armies:
Finding the Best of All Time

The thrust of this article is somewhat specialized, but there are elements here that would appeal to those interested in history, gaming, and fantasy (what if...). Also, the descriptions of the various weapon systems and how they matched up has relevance to Amtgard. The thoughtful reader will be able to draw many insights as to how Amtgard-the game has several parallels to the real thing, without the actual blood and gore.

The entire premise for this venture came about during a discussion between myself and Kobli, a now departed member of my company. We were both interested in fantasy literature; into ancient and medieval history; both avid gamers. And one popular fantasy of historians and gamers alike are the what if scenarios-- what if William's fleet had not been delayed by bad weather, thusly forcing Harald the Saxon to first engage the Normans while the Norwegians ran rampant in the north of England?; or what if the Gauls had coordinated their attacks against Caesar's already strained lines at Alesia? The possibilities are endless, and indeed, the whole point of even the most exacting simulation game is to see how you could have done in the place of the actual commanders. It was inevitable that Kobli and I would hit upon the idea of trying to determine the best ancient/medieval army of all time.

We already had the means, which is a now out of print game system called Prestags, and our experience and skill levels were roughly equivalent, so there was not much danger of skewing the results. All we had to do was pick the best possible candidates and match them in battle until a lone victor emerged. After much research and debate, twelve contestants from the world of our past emerged:

Macedonian (circa 325 B.C.)- from the period of Phillip's and Alexander's power. The Macedonian army was professional, well equipped, and well led. In battle the enemy would be pinned by the phalanx, a dense formation of spearmen armed with 22 ft. long pikes. Then, the Companions, the best heavy cavalry of its day, would crash through weak points in the enemy lines, thusly routing them. It has been said that this army could have conquered feudal Europe in a summer's worth of campaigning.

Persian (circa 400 B.C.)- the natural enemies and eventually, victims, of the Macedonians. The Persians controlled a vast empire that rivaled that of Rome. Their government was a satrapy system that utilized tribute and troops from its subject provinces. Its troops were a hodgepodge, with the best being Greek mercenary spearmen, the elite guard (the Immortals), and the Asian-style bow armed horsemen. The Persians are probably best known for their burning of Athens and their extermination of the valiant Spartans at Thermopylae.

Hittite (circa 1450 B.C.)- the terrors of the ancient Middle East and bane of the Egyptians. Their masses of light, mobile chariots and their introduction of iron weapons to the region made the Hittites an unstoppable force against the poorly trained militias of the era.

Roman (circa 50 A.D.)- at the height of Julius Caesar's glory and power. Superb morale and training for the infantry, armed with large shield, javelin, and short sword. Armor was typically hardened leather. Not so good were the Roman missile troops, such as slingers from the Balearic Isles and archers from Crete. The cavalry was inferior, typically being Patrician nobility, a serious flaw that continually haunted Roman commanders.

Roman armies were noted for their tactically flexible, if not mobile infantry squares, and their ability to shift reserves to needed areas in any fray.

Carthaginian (circa 210 B.C.)- the hated enemies of Rome. Actually, the army itself was quite unremarkable, being chiefly composed of mercenaries and the like, and it was hampered by a corrupt and unresponsive government. However, the leadership was at times brilliant (Hannibal). This was another polyglot army, utilizing poorly equipped Libyans with light thrusting spears, wild-eyed and bloodthirsty Celts in the nude, and even at times, elephants. The medium cavalry was very good, but politically unreliable (such as the Numidians).

Byzantine (circa 550 A.D.)- inheritors of the legacy of Rome. Its main weapon was the cataphracti cavalry, scale armored horse and horsemen, trained to fight with lance, bow, and sword; capable of fighting mounted or on foot. Like the Macedonian army, the Byzantines were a small, elite force that always managed to win against numerically superior odds. It was much due to their existence and to the efforts of their leaders such as Belisarius that the Eastern Empire outlasted Rome for a 1000 years.

Viking (circa 900 A.D.)- "Protect us from the fury of the Norsemen" became a popular phrase during the Dark Ages. More than for their prowess in battle, the Vikings were feared for their ability to sail and portage their light longships deep into enemy territory, then strike quickly and ruthlessly at unprotected settlements. In this, they resemble such tribes as the Sioux and the Apache of the American west, good irregular forces for raiding and plundering. There were some notable Viking military successes, particularly in Ireland and France, and besides, who could resist leaving them out, especially with their infamous berserker rages?

Arab (circa 1000 A.D.)- conversion by the sword that shook the very core of Christendom. Mostly mobile light cavalry armed with bow and light weapons; very vulnerable when pinned in one place. More noted for their zeal than their skills or composition, although many of us know what sort of problems Saladin created for Richard the Lion Hearted and his fellow Crusaders.

Mongol (circa 1200 A.D.)- a horde of invaders that defeated European and Arabic armies with like ease. Excellent horsemen employed powerful bows and great mobility to confound the European peasants and armored knights. They were extremely vicious and cruel, and their enslavement of the Russian nation is still reflected today in Soviet paranoia towards the rest of the world. A favorite Mongol tactic was to crowd inferior peasant slave soldiers into the center of the line. As the enemy advanced and butchered the hapless peasants, the Mongol cavalry would circle and crush the opposition from behind.

English (circa 1400 A.D.)- a small, professional army that broke the back of France's chivalry and signaled the end of the Middle Ages. Renowned for such victories as Agincourt and Crecy, the English longbow made mounted knights obsolete by making them too easy to kill- all that expense and training time down the drain. Ironically enough, the longbow also fell before the rapid acceleration of technology when the introduction of cheap and plentiful gunpowder arrived on the scene, making any musket-armed peasant a match for a highly trained and experienced archer. Incidentally, much of the longbow's success was due to the stupidity and pig-headed attitudes of the armored knights that it faced. There were no English successes in France after the French switched from direct confrontations to guerrilla tactics.

Swiss (circa 1450 A.D.)- small forces of excellent pikeman; often compared to the Macedonians. They were trained to fight in the mountain passes and thus had no need to develop more comprehensive combined arms systems. The Swiss were highly sought after throughout Europe as bodyguards and mercenary fighters. Their isolated and warring Cantons were only able to unite against common foes as a last resort. Switzerland's legacy as a neutral country can be traced to this history of political disunity and to the rugged terrain- it was difficult for the Swiss to get out of Switzerland, and more difficult for anyone else to get in.

Spanish (circa 1550 A.D.)- the most complete combined arms system of its day, combining square formations of shortswords, pikemen, and arquebusiers (primitive muskets). If the Spanish armada had not withered against the two-edged blade of the the English navy and English weather, there would have been little doubt that this army could have routed the reorganizing English formations.

Having chosen the contesting armies, we picked some neutral terrain and set up pools for a round robin tourney. The 12 forces were divided into two 6 army groups as follows:

<u>Pool A</u>			<u>Pool B</u>		
Hittite	Macedonian	Mongol	Arab	Byzantine	English
Roman	Swiss	Viking	Persian	Carthaginian	Spanish

Now there are a multitude of factors we could not or would not utilize: technology- you need iron for a sword based technology, copper and bronze blades would shatter (that shows you how unrealistic the Conan movies were); non-battlefield military factors such as the Roman genius for engineering and siegeworks, assorted items that could lead to victory or defeat (luck, weather, politics, treachery, etc.); the occurrence of winning all the battles but losing the war (something that much disconcerted Pyrrhus in his Italian campaign against those same Romans). The list is endless. There is no guarantee that findings which follow would be duplicated on another go round. It turns out that one critical factor was terrain (who held the high ground, the futility of cavalry in the woods, and so on). Any good leader would attempt to utilize the land most favorable to a situation, so we acknowledged this as an acceptable variable. In summation, we may have proved nothing, but we did have a lot of fun in exploring these "what if?" situations.

A total of 42 battles had to be fought, so in the interest of space, only the highlights and trends of each pool shall be covered:

Pool A- from the start it was obvious that the Macedonians were the dominant force. The much ballyhooed "dream" matchup of Roman Legion and Macedonian Phalanx was a farce, with the more nimble light sword formations of the Romans disintegrating in a determined Macedonian rush. The closest Macedonian call was against large numbers of Mongol cavalry, but it was again shown that horsemen can not force a position against seasoned pikemen. Roman troubles continued in a narrow victory over swarming Viking berserkers and an embarrassing defeat to the primitive Hittite archers and their chariots (duplicating an actual historical debacle of Roman defeat against the horsearchers of the Parthians). You have to be able to get to those bowmen before they put you down. In general, this pool reflected the inability of cavalry to defeat spearmen who are prepared. The big surprise was the Vikings, who came within a hair's breadth of defeating the Romans and Swiss. They did triumph over the Mongol horsemen, luring them into a swamp, then pulling them from their mounts and slaying them.

Pool B- Expectations were more in line with the reality in this pool. The balanced armies of the Byzantines and Spanish hewed through the rest of the field and then met in the closest battle of the "tournament." Byzantine ability to react and respond without depending upon a strong centralized control was the deciding factor. The Persians and Carthaginians fought over the scraps, and the Arabs were not a factor. The English were a big disappointment, their high in quality but low in quantity archers only able to find so many targets before they were ridden down. The final results showed the two forces of largely unsupported archers fared the worst, with the large but unskilled armies filling the middle ground, and the most versatile armies achieving the highest success. When the dust cleared, the won-lost results from the two initial pools looked like this:

<u>Pool A</u>		<u>Pool B</u>	
Macedonian	5-0	Viking	2-3
Roman	3-2	Mongol	1-4
Swiss	3-2	Hittite	1-4
		Byzantine	5-0
		Spanish	4-1
		Persian	3-2
		Carthaginian	2-3
		English	1-4
		Arab	0-5

Our next step was take these results and further divide the armies in 3 more pools, the 5th/6th place armies in Pool C, the 3rd/4th place units in Pool D, and the 1st/2nd place forces in Pool E. The new opponents would be matched and the results then tabulated from 1st to 12th:

- Pool C- Mongol, Hittite, English, Arab
- Pool D- Swiss, Viking, Persian, Carthaginian
- Pool E- Macedonian, Roman, Byzantine, Spanish

Pool C yielded 2 Mongol victories over those pure bow armed English and Arab armies. In fact, the entire pool was filled with archer dominated armies, which leads to an obvious conclusion. Again, the most balanced force of the bunch (the Mongols) was the most successful. Pool D was not significant. The Vikings were overpowered by the huge Persian and Carthaginian contingents. There was a mild upset with the Carthaginian victory over the Swiss. That would seem to indicate that diversity and balance, even in mediocrity, gives one a chance against quality that is overspecialized. The Swiss pikemen, bereft of missile/cavalry/sword support, were limited in what they could do.

Pool E was avidly awaited, and yielded 3 good battles. The only rout was the Byzantine huge defeat of the plodding Romans, hardly surprising considering prior evidence. Macedonian semi-balanced quality outlasted Spanish balance, chiefly in that the Macedonian cavalry was able to over-run the Spanish sword and missile troops while their spearman helplessly stood by and watched. This further refines earlier conclusions in that while it is important to have many options and resources, these are rendered useless without the means or ability to implement them. Roman swords proved better than Spanish steel in a "who cares?" bout. This led to an oddly anticlimactic final battle. Undefeated Byzantine and Macedonian forces matched up in an indecisive confrontation. Byzantine strategy to rain arrows and then charge was stymied by the discipline of the Macedonians and by their cavalry reserve. On the other side, the Macedonian spearmen were unable to bring the elusive cataphracts to decisive blows. In the end, the bloodied but still intact Byzantines yielded the field. Final results:

Macedonian	7-0	Roman	4-3	Carthaginian	4-3	English	2-5
Byzantine	6-1	Swiss	4-3	Mongol	3-4	Hittite	2-5
Spanish	4-3	Persian	4-3	Viking	2-5	Arab	0-7

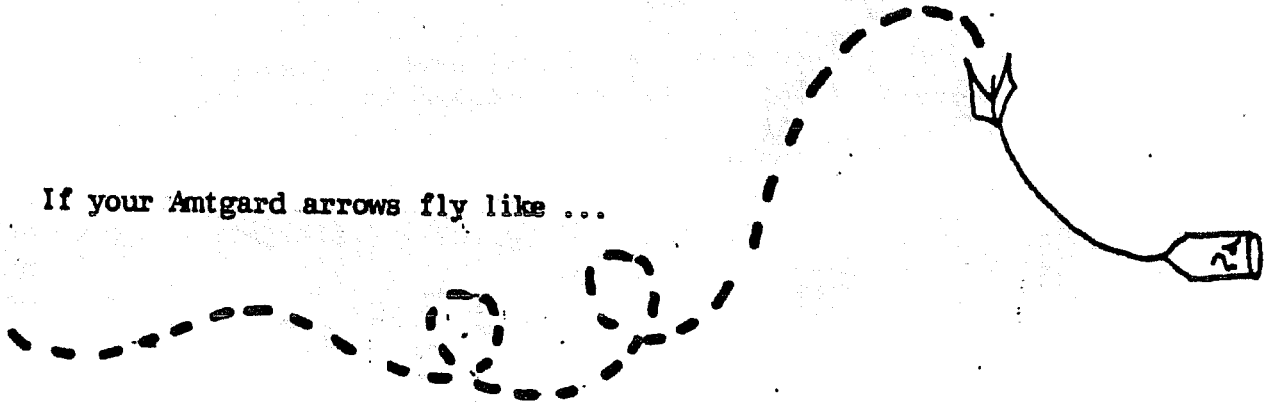
What conclusions can be drawn? Specialized systems such as the English longbow and Swiss Pike were able to achieve some victories, these mostly against opponents that system was designed to defeat (dense, packed formations for the English, invading cavalry for the Swiss). Advantageous matching up of one's strengths versus an opponent's weaknesses is always a virtue. The purely cavalry armies of the Mongols had some smashing victories over scattered and demoralized foes. However, the refusal or inability to adapt to new and changing conditions can be deadly. Mediocre combatants and commanders tend to adhere to what works, and even in the face of new and decisive evidence, are loath to abandon the security of "proven" tenets. Robert the Bruce orchestrated the only decisive Scottish success ever against the English at Bannockburn, and his successors spent the next 200 years getting their butts kicked while they religiously aped his tactics. The more recent tragedies of the Crimean War, the American Civil War, and the First World War spell out the same story, a dogged insistence on refusing to change, and the massive human price paid as a consequence.

Life is change, the leap into the unknown. All steps forward have been taken by men and women of courage and intelligence. Their usual reward for their service to their countries and countrymen has ranged from indifference, to incarceration, to death. The shabby treatment afforded to Hannibal, Julius Caesar, and Oliver Cromwell spring readily to mind. This phenomenon is not limited to the military. Visionaries, free thinkers, the true heroes of our culture, have a history of being persecuted. In that "War to end all wars and to make the world safe for democracy," our great nation, that "Arsenal of democracy," imprisoned thousands of Americans for the "crime" of protesting the war against Germany. Sticking to my time frame, I immediately think of Socrates and Jesus the Christ. They were also fighters, but their battlefield was in the realms of thought and spirit. It is here on this most important of battlefields that the future of the human race will be decided. Will we profit from past mistakes and let the thinkers of today contribute? We can embrace diversity, creativity, change; and grow and succeed; or we can refuse to change, adhering to the old. This smothering or destroying of the new making us resemble more than not that dying French chevalier lying in a field, his supposedly impregnable armor pierced by the harbinger of a future he could not accept and would not understand.

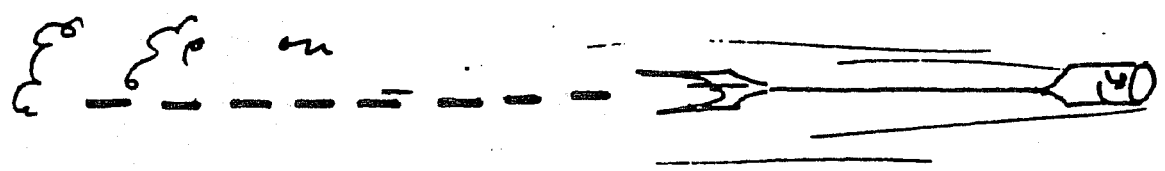


.....FROM THE ARCHERS GUILD.....

If your Amtgard arrows fly like ...



instead of like...



the problem may not necessarily be in your eye, your wrist, or your current good standing (or lack thereof) with the high god of archers..... Take a look at your arrows and check for the following:

- 1). Bent, warped, or cracked arrow shafts.
- 2). "Dowel" shafts of pine or oak (No bueno por caca and besides that they're dangerous and illegal)
- 3). Insufficient, loose, or deteriorated padding on the arrow head.

ALSO CHECK FOR...

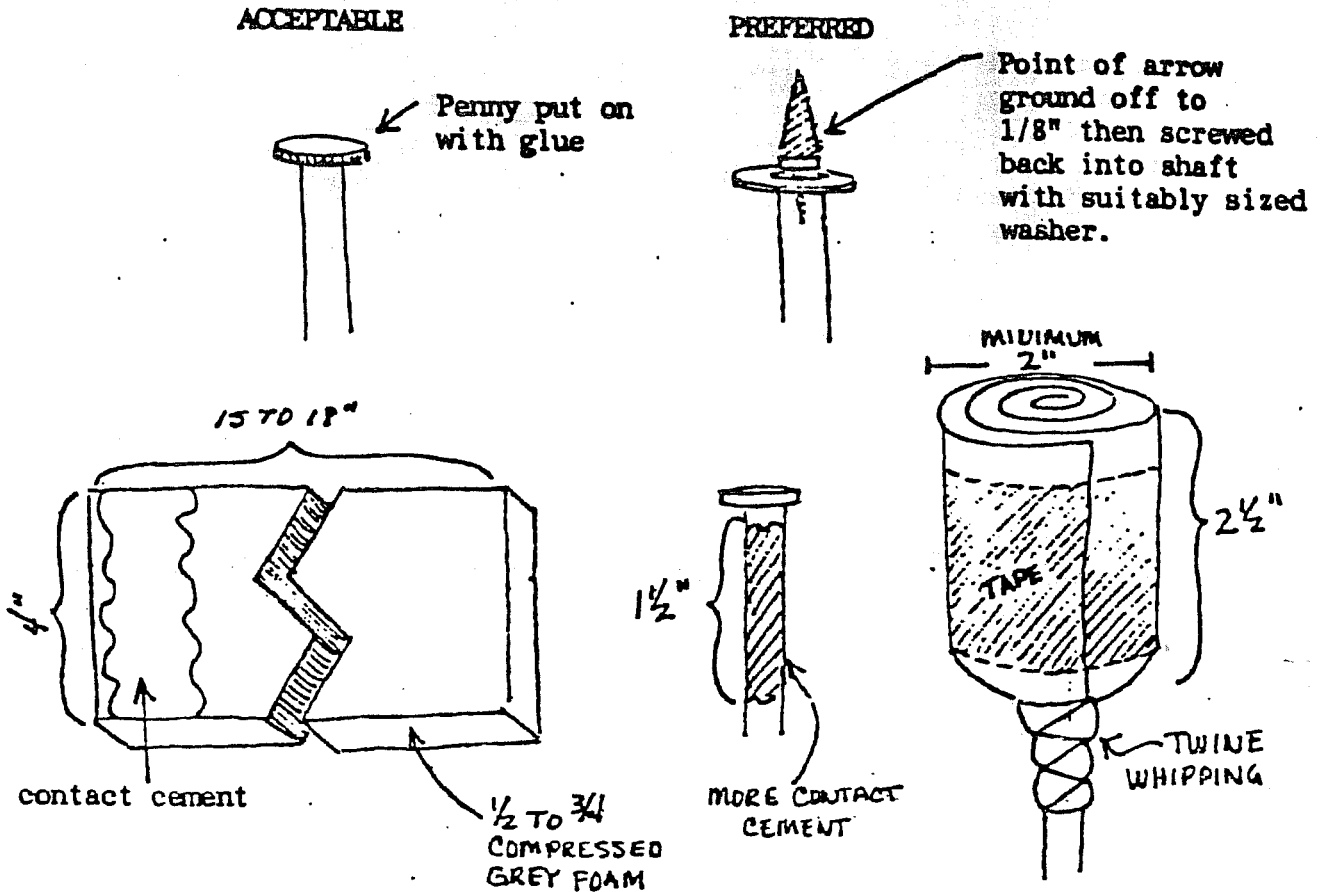
- 4). Worn or frayed bowstring. This condition not only puts a real warp in the arrow flight it can also put a real warp in your eye if the thing breaks with your bow at full draw - as in PUT YOUR EYE OUT.
- 5). Cracked bow - this will not put out your eye (necessarily) but is almost guaranteed to make dog food out of your arm or hand.

PLEASE REMEMBER...

- 6). Compound bows are not allowed on the field.
- 7). Recurve bows or long bows with a "pull" of more than 35 pounds at 28" are not allowed.

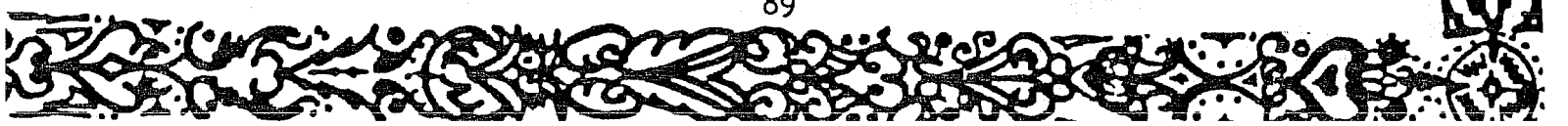
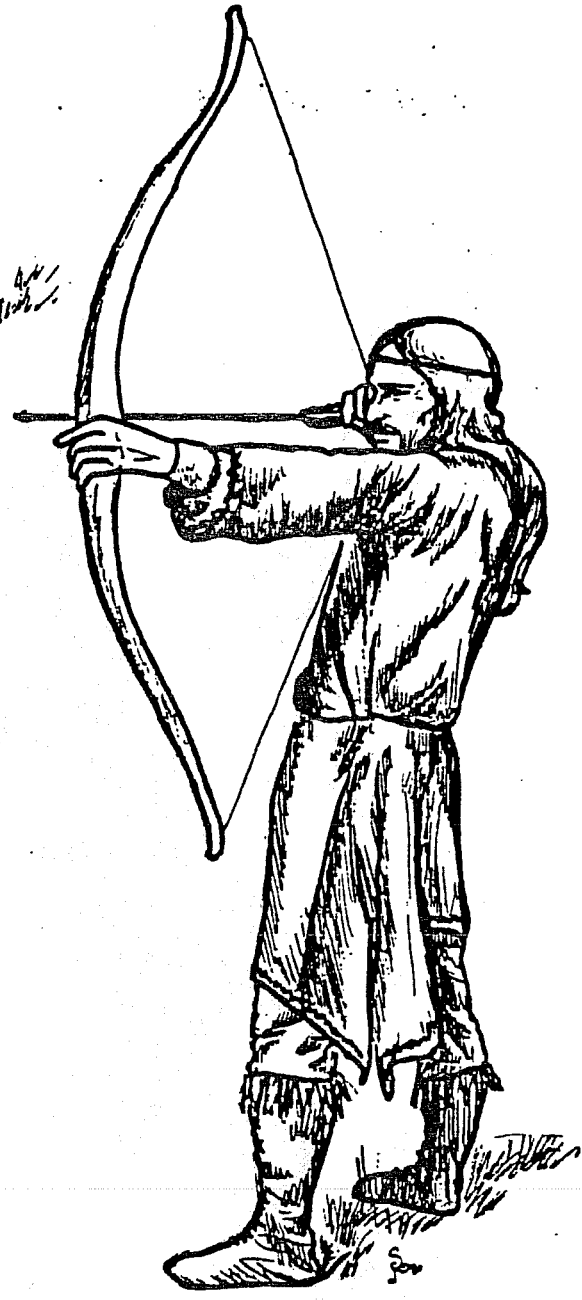
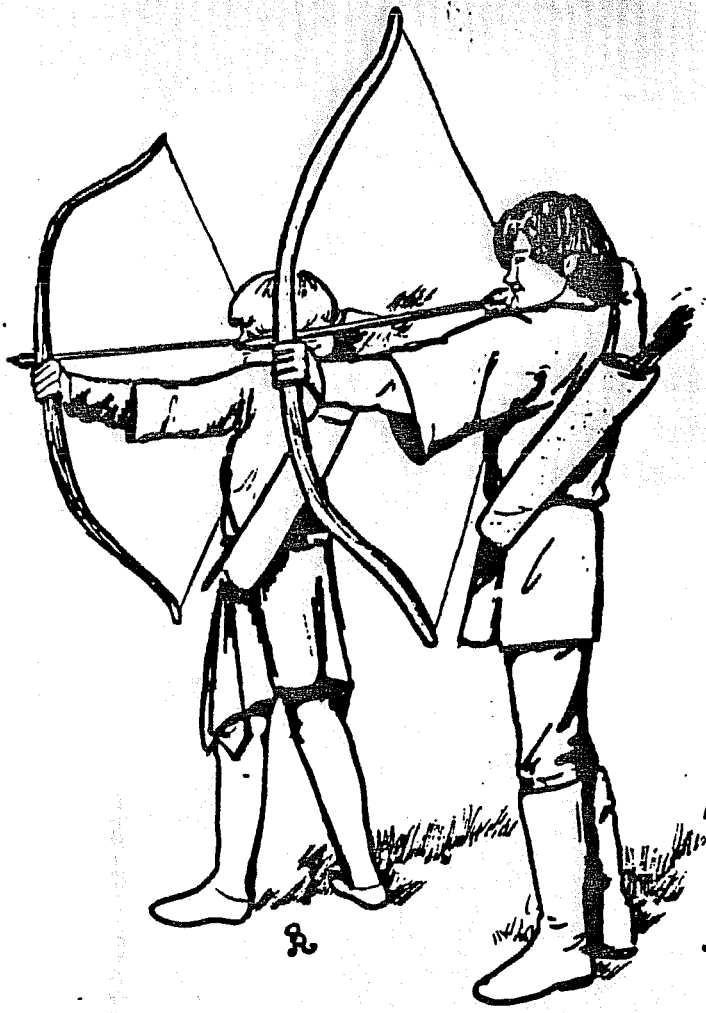
If you have thoroughly checked out your equipment, found it in good condition, and your arrows still fly like drunken buzzards maybe, just maybe you need to review your method of making an Amtgard arrow.

I've had pretty good luck with my arrows by using the following method of creating the infamous Amtgard dum-dum arrow:



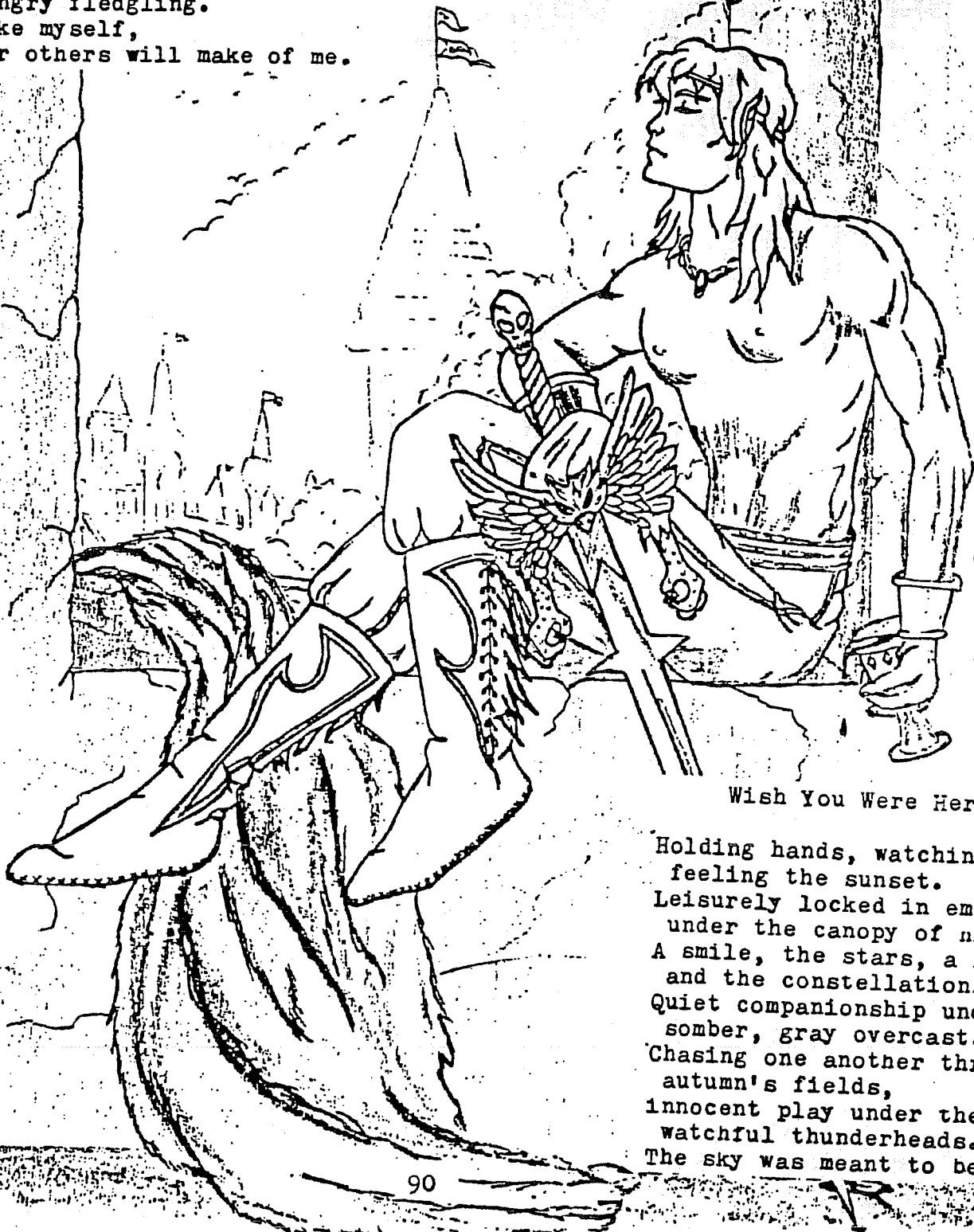
For a standard arrow wrap the foam as illustrated above 1 1/2 inch below the penny/washer and a good 2 inches above to achieve a generous 2" diameter "head diameter". Whip the bottom 1 1/2 to the shaft. Don't use tape for this it just adds weight. Now tape the top around the head (not over the top) with about 2 wraps of the *proper color of duct or duct-type tape. I guarantee you will have a lighter, safer, and more consistent arrow.





Simile

I am like the wind,
my caress soft on your face.
Or, when aroused, the tempest.
Always there, always felt, but never held.
I am like the sea,
swells gentle on your shoreline.
Ominous with brooding potential.
Teeming with life, unexplored, untamed,
warm and full, yet deep, dark, unfathomable.
I am like an eagle,
gliding on the thermals.
Only happy in flight, free with the currents.
Perhaps alighting for a moment to nourish a
hungry fledgling.
I am like myself,
whatever others will make of me.



Wish You Were Here

Holding hands, watching and
feeling the sunset.
Leisurely locked in embrace
under the canopy of night;
A smile, the stars, a laugh,
and the constellations.
Quiet companionship under
somber, gray overcast.
Chasing one another through
autumn's fields,
innocent play under the
watchful thunderheads.
The sky was meant to be shared.

99 NAMES AND THEIR MEANINGS

Primary Author:
Secondary Author:
Tertiary Author:
Santa's Helpers:

Gilos
Aramithris
Aaneka
Tawnee
Shylarra



NAME

MEANING

1. Abedon
To be left alone, as in "I was abedoned".
2. Aegar
A unit of land measurement
3. Ajax
1) A household cleaner, 2) a singular car raising device.
4. Aragoth
To hang a drunk barbarian out to dry.
5. Andralaine
The male lane on a highway.
6. Akyd
Small insect related to the locust.
7. Ahira
Following the rules to the letter, as in "One must carefully ahira to the rules".
8. Aramithris
The feeling one gets when out of oxygen on the moon.
9. Anneka
1) A spice used in imported beer, 2) First name of Vader's wife, Anneka Skywalker.
10. Argon
An inept gas.
11. Alki
A veteran party animal.
12. Aredhel
1) A breed of floppy eared dog, 2) The ring through which Ulysses shot his bolt.
13. Andre
A brand of cheap champagne.
14. Aron
A device used to remove wrinkles from clothing.
15. Ariona
A light, fluffy cake.
16. Balinor
An affliction of the lower intestinal tract.
17. Bearhunter
The naked bowman.
18. Caspin
A type of friendly specter.
19. Charloc
A French car security device.
20. Caliope
A calamity, as in "The ship wreck was a caliope".
21. Crimson
The sex changed male progeny of Crim.
22. Constansi
A card game using at least two standard decks
23. Conan
Cimmerian word for "with ice cream";
co - with, nan - ice cream.
24. Delphos
The opponents of the forest clearing (i.e., dell).
25. Doom
The sound a kettle drum makes.
26. Esuom
I esuom you know what this one means.
27. Elycia
To unchain a horny healer.
28. Fedora
Pandora's hell-raising sister.
29. Felicia
A sexual technique known only to the King's concubine.
30. Ghee
Rancid butter (really!)
31. Grimbold
A well known toilet disinfectant.
32. Gwynne
A type of alcohol, often mixed with tonic.
33. Gilos
1) Anything clever or innovative, 2) Latin for a disease of fish breathing apparatus, 3) melted butter.
34. Grimlock
The piece of hair that always falls in your eyes.

35. Green Finger Kermit's proctologist.
36. Hezikiah A sauce served over Rakasta (see Rakasta).
37. Heimdale A maneuver used to clear the airway.
38. Honto Indian stuntman in the Lone Ranger series.
39. Hellspawn 1) In chess, the black thing in front of the King that is killed, 2) Short for Hellsprawn, a diabolical shrimp.
40. Ishtar Substance found beneath nail and in cigarettes.
41. Johann An attempt to attract Captain Solo's attention.
42. Joella A good fellow.
43. Kurse Something you get from the Corsettes.
44. Kanykria A venereal disease.
45. Kam'Aron Leaving automatic surveillance devices in place.
46. Kalibria Latin word for aligning surveying equipment, as in "Kalibriate the theodolite".
47. Larce Something eaten with chicken and green beans.
48. Lyriel A throat clearing exercise used by singers.
49. Lorn To be left out, as in "left alorn".
50. Morluk What this individual does not have.
51. Morbid To continue the selling process at an auction.
52. M'Deth A glorious suicide run.
53. Marika What Mom smells like in her old age.
54. Michael 1) A battle-cry for killing credit, as in "my kill", 2) a battle-cry used when he (Michael) is surrounded.
55. Mustapha An Arabic venereal disease.
56. Nephonious A latest produce from AT&T.
57. Nashoni Battle-cry used when denying a hit.
58. Nithanalorn To refuse to be left out.
59. Naes The number of no votes at an Allthing.
60. Ozy Possessing the quality of airheadedness, as in "she was a little ozzy".
61. Paladrin 1) A remedy for cramps, 2) A young teenager involved in bestiality.
62. Pyro 1) The fire used to burn the O, 2) A fish pie
63. Querty How you feel after drinking three bottles of whiskey.
64. Ruger 1) Phlem in the back of the throat, 2) a German automatic pistol.
65. Ryah A type of grain Chekov believes developed in Russia.
66. Rine-O Armor class two skin.
67. Raxx To attack with a steak knife.
68. Rakasta A small Italian sausage.
69. Raven 1) A brand of sunglasses, 2) A condition one receives talinor for (see Talinor).
70. Rift Gorhan
Tele 1) Cimmerian statement meaning "Inform King Gorham of the existence of the chasm", 2) The new hit Russian television show on the BBC.
71. Rowan Manual boat propulsion method.
72. Sven Norwegian for the primary author's mundane name.

73. Starella To be infertile
 74. Shylarra A variety of the larra bird, rarely seen.
 75. Sharla A German porkchop served with sauerkraut.
 76. Shamorak To fake a groin injury.
 77. Scarlet A small permanent mark.
 78. Siegfried 1) The liberator of the Ziggian people, 2) Liberator of alien spiders.
 79. Scarhart A political condition caused by sleeping with one's secretary.
 80. Silverbolt When the Lone Ranger's horse runs away.
 81. Sterling The act of abducting half mixed cake batter.
 82. Taran An aborigine from planet Earth.
 83. Talinor An anti-psychotic drug used for paranoid schizophrenia.
 84. Tanera The next day, as in "See you tanera".
 85. Tawnee 1) A viscous, mountain dwelling species of tiger. 2) Tanglefoot's true love.
 86. Theo 1) A singular letter, 2) A hired hand on a ranch.
 87. Tanis A sport played with a net and two rackets.
 88. Talon The rockpile at the bottom of a cliff.
 89. Trillador A syncophant at court.
 90. Thedric The class one plays before becoming an archer
 91. Thanos Cimmerian for "with cheese" (con queso).
 92. There is no number 92.
 93. Wolverine A type of small diet wafer on which one eats Rakasta.
 94. Wu Tao A Chinese sneeze.
 95. Xevious A popular video game.
 96. Zenobia A fear of one's own body.
 97. Zyax A herd of central Asian yaks.
 98. Zucharin 1) A cold tomato soup, 2) An artificial sweetner.
 99. Zor 1) The last door in a building, 2) How one feels when struck in the face.

AND TWO SPECIAL EXTRAS

The first because I left him out, besides it's the best one.....

100. Raydn What barbarians do when they sweep down from the North

and finally, Amtgard's founder, as told to me by a wandering dwarf:

101. Peter LaGrue French impotence.

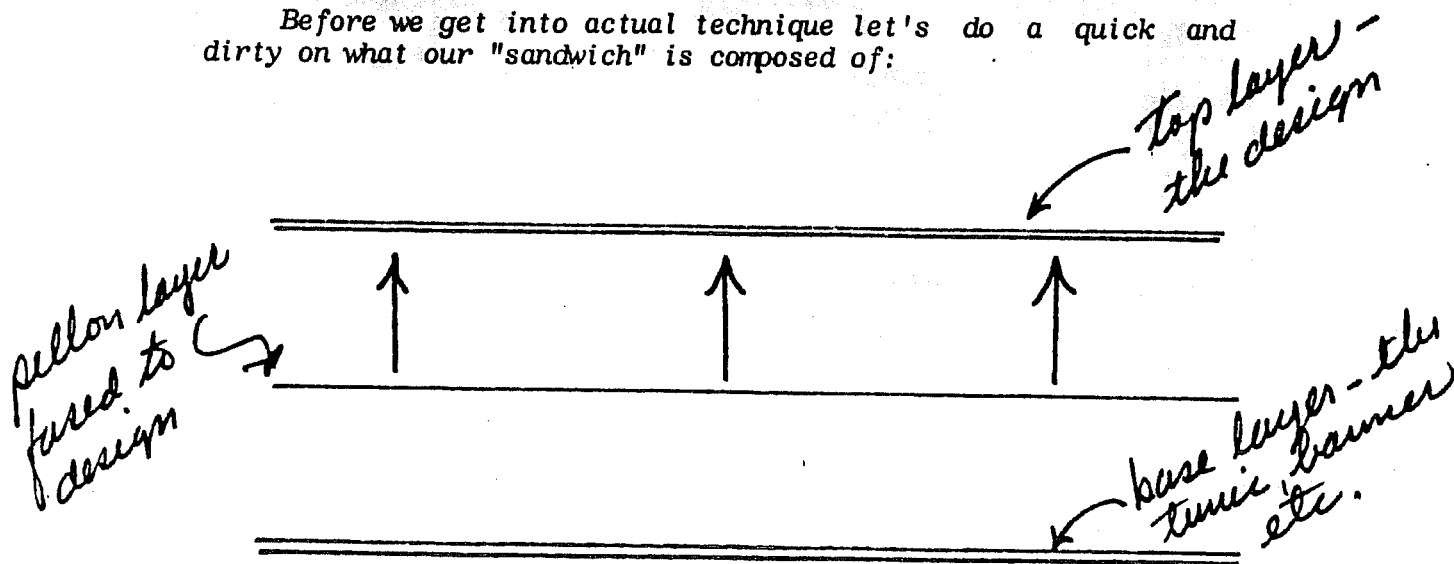


Applique (ap'le ka') n. Fr., pp. of appliquer & L. applicare: see ff.] a decoration or trimming made of one material attached by sewing, gluing, etc. to another -adj. applied as such a decoration -vt. -qued, -queing 1. to decorate with applique 2. to put on as applique.

Sandwich, Dagwood (sand'wich) (dag'wood) n. ME., to layer foodstuffs upon bread slices.

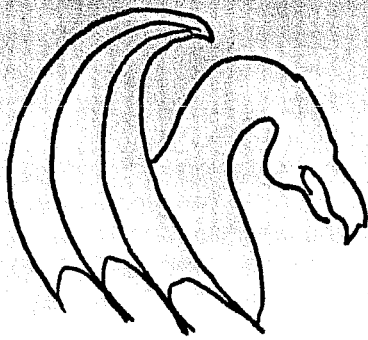
Granted, the first definition is a lot more elegant but the second is more meaningful, that is, the words layer and sandwich are what applique is really all about. Also, if you really get into applique it is helpful to have a Sandwich, Dagwood near at hand as this technique can really burn up the old calories.

Before we get into actual technique let's do a quick and dirty on what our "sandwich" is composed of:



I have simplified the above sandwich (we're not into Dagwood yet.) All we have is top layer, pellon backing, and the base fabric. More layers can be added at your discretion (and the power of your sewing machine - get enough layers working and your machine had better be the Mack truck variety!). I guess I should also point out that I am primarily concerned with "machine applique". This is for several reasons, i.e., 1. I am a total klutz at hand work (hands get sweaty, embroidery thread gets snarled and grubby, I have nervous breakdown - kick cats, snarl at husband, end up getting divorced, lose job, have to go on welfare, and end up days as bag lady in South El Paso) and 2. I am very concerned with durability and the machine stitching assures me of that.

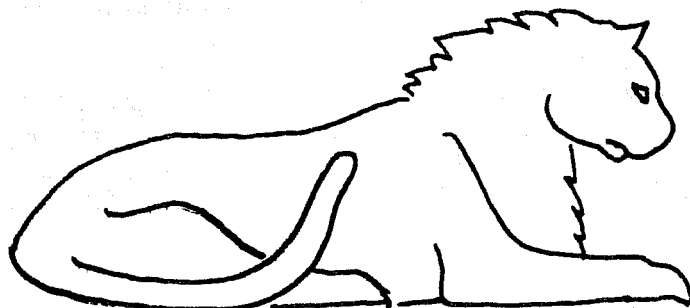
First step is to select a project and pattern for same. Do not try an extremely fine or small pattern at first as this is difficult to do on a sewing machine. Personal banners are an excellent first project. The following is an example of a personal symbol created specifically for applique.



This symbol just happens to be mine but most personal devices can be adapted to this technique simply by simplifying them to a degree. For example if you have this:



you will want to streamline it to this:



For convenience sake we will use the colors of a black device on a white base fabric and make a personal banner measuring 2 feet wide by 3 feet long. You will need:

half a yard or so of iron-on light weight pellow (fuseable pellow)

one yard of light to medium weight white material

half yard of light to medium weight black material

Note: All materials should be of similar type and weight for this first attempt. Broadcloth is a good choice.

Enlarge your device to the proper size - it will help to do this with a black felt tip pen.

Now lay the pellow on your pattern design shiny side up and trace the pattern. There are two good reasons for doing this, 1). the shiny side is easier to trace on (again, use the black felt tip pen), and 2). if you draw on the non-shiny side your pattern will be reversed on the finished applique.

The next step is to iron all the wrinkles out of both the black and the white material. Now lay the pellow shiny side down on the black material and iron (no steam iron please and the heat on cotton setting). Iron firmly until you see the pellow is well fused to the material and let the whole thing cool for a few minutes without moving it. When the resultant pellow-material sandwich is cool enough to handle cut out your device and arrange on the white background material to your satisfaction (pellow side down of course).

Now, using black thread, straight stitch the device onto the white material (you may want to pin it first). If everything is positioned just the way you want it and you have no unsightly bulges set your sewing machine stitch to the widest and tightest zigzag stitch your it will produce and proceed to go over every raw edge on the device. Incidentally I would suggest that you use a medium to fine needle on your machine and employ a good quality of sewing thread or, if your budget will afford it, a buttonhole twist thread. (Damn'd stuff is expensive but looks great.)

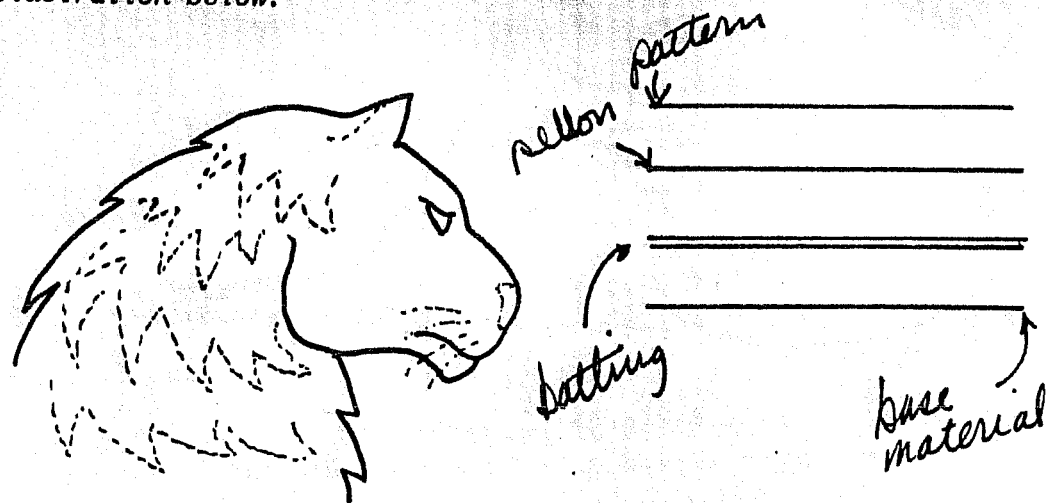
Congratulations! You now have a personal banner. Naturally you will want to finish the raw edges on the banner proper and perhaps sew a tunnel on the top so it can be hung from a decorative rod but the hard work is done. WARNING: Applique is addictive. You may sit down to your machine with the idea of doing just a bit of work on a particular project and the next thing you know it's 1:00 a.m. and you just want to finish one more portion. Does keep you off the streets however.

SOME TRICKS OF THE TRADE:

For you advanced types or adventurous beginners who want to use materials differing in weight and/or several layers of applique take advice of my many goofs and cut out the several pattern pieces just a bit on the large side and overlap them. This will give you a more finished look and prevent possible tearing of the finished product when it is subjected to heavy wear.

Combine applique with quilting for a three dimensional effect. You will need to add another ingredient to your sandwich namely quilt or craft batting (we're talking Dagwood time here campers). Quilt batting comes in several thicknesses or weights while craft batting is comparatively firm and thinner. Be sure you don't buy the real heavy fluffy stuff unless you want to spend days (and thousands of lives) wrestling the damn'd stuff into line, i.e., under your applique rather than sticking out from the sides like moldy bread or spider webs (ick!). The

process for this combined technique is basically the same except after you have the applique applied to your base material you can then use straight or decorative stitching to add detail and texture as in illustration below.

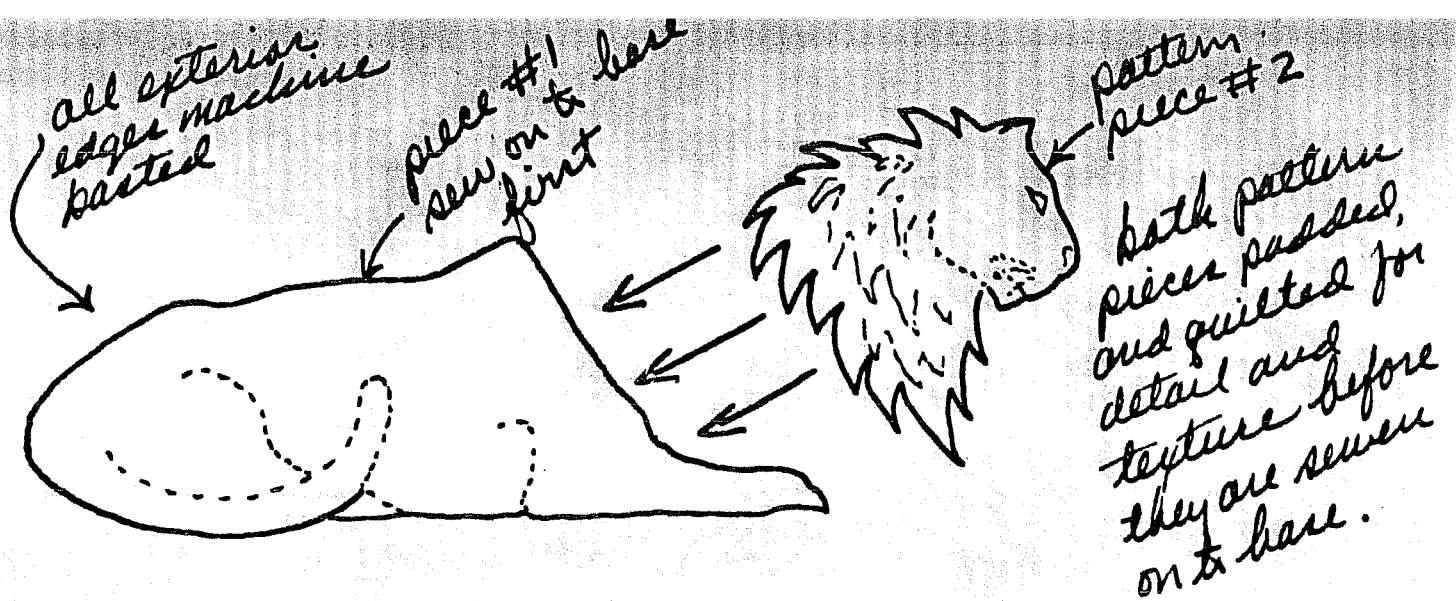


Texture can also be added by using wierd material like fake furs, lames, velours, velvets, brocades, hopsacking and etc. Fair warning, these can be difficult to work with although the results can be fantastic. If you really want to get off-the-wall you can add beads, feathers, leather, decorative trim, yarn, or old orange rinds (warning, be sure and dry the rinds thoroughly before adding to the applique. The moist ones tend to mould.)

On size: The smallest piece I have done using machine applique techniques is a simple pattern on a belt favor. Small is more difficult as you have to be very careful when you stabilize your material with pellon (really have to iron that sucker on!), the pattern is harder to cut out (itty bitty little sharp scissors), and the width of the embroidery stitch is usually much smaller - say 1/8 inch or less as compared to the widest which is usually just over 1/4 inch. You also have to use a very fine needle on your machine. Also when working with small designs I have to get so close to my work that I am in severe danger of stitching the end of my nose to the pattern.

The largest thing I have appliqued is a company symbol on a pavilion. The problem incurred with this is the sheer bulk of the amount of material you have to handle. The applique will tend to slip out of position or to "draw" the base material into ugly lumps and bubbles. Careful pinning or basting or the wash out type of material glue with help but oddly enough the most important attribute to overcoming this problem is sheer brute strength. If you can muscle lots of material through your machine and maintain tension on your base material the applique will look much smoother and much better. (I know I look like a 98 pound weakling but my arm and hand strength is that of 10 because of several years of applique work.)

Whenever possible on larger pieces do them in pieces and put them together on your base material after they are almost complete. (Confusing wording in prior sentence hopefully clarified by illustration on next page):

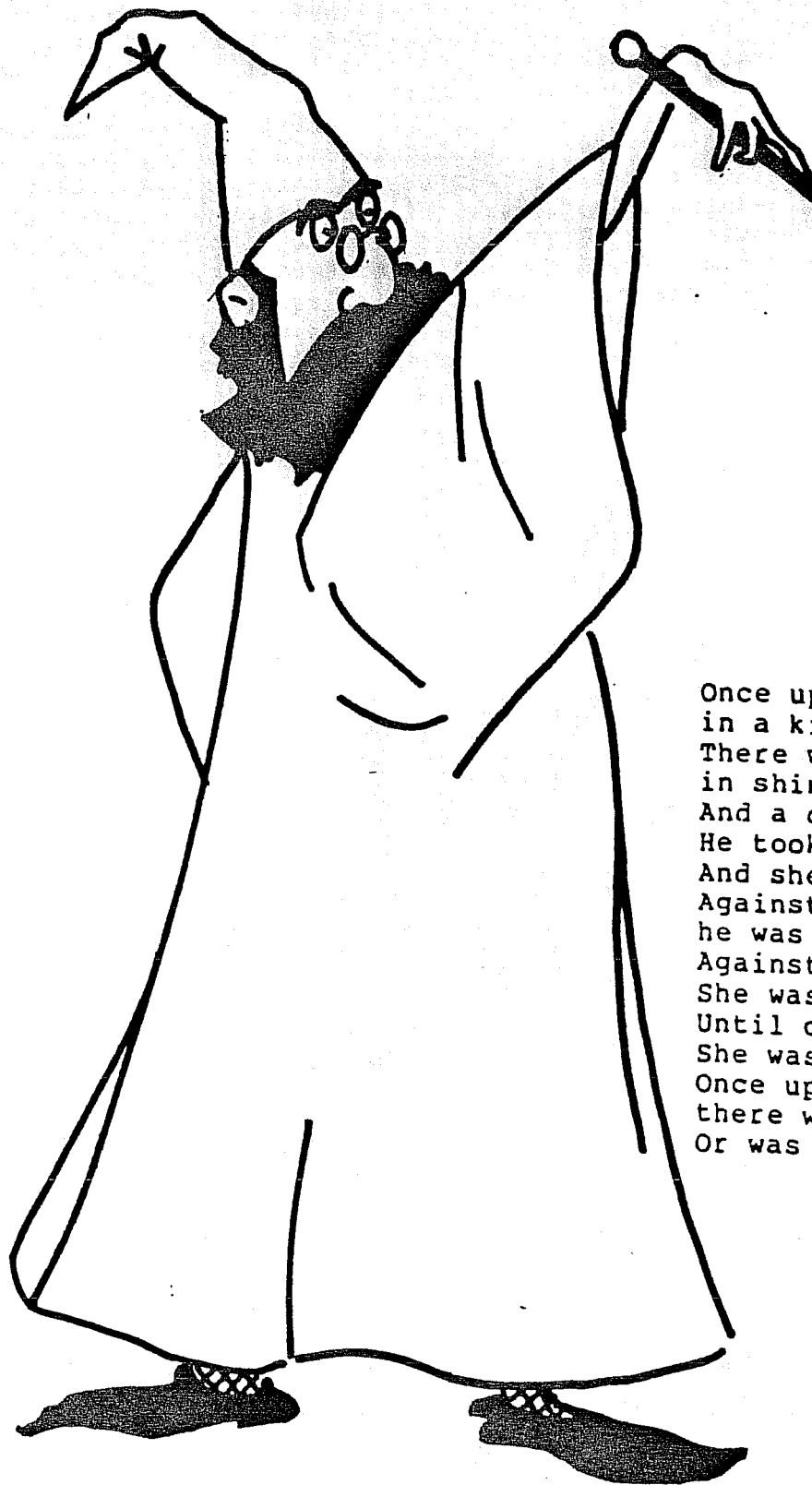


I can think of few things made of material to which you cannot apply applique. I guess the biggest factor would be weight and scale of design. We already know banners are good for applique. Cloaks are also a natural. You have a lot of area to work with either rectangular or circle design and both offer many design possibilities. Tunics, dresses, shirts, and vests are also logical "bases" for applique. I will warn however of trying to applique something on extremely light material if the material is to be used for a garment you want to have a lot of drape; the more layers of applique you have the heavier the finished product will be and the less drape you will have. If you have your heart set on ethereal unicorns on sheer gauze don't use applique rather use pure embroidery or cloth paint (one of which I cannot do and the other about which I know very little). NOTE: Regarding painting on cloth I did note that Her Majesty Rena of the Emerald Hills had on at least one beautiful piece of garb on which she had done some outstanding painting. I believe she will be at the Barad-Duin Ducal and I plan to most humbly seek her advice on this subject. I'll let you know what transpires.

Gwynne

Gwynne
Guildmaster, Garbers Guild

P.S. There is also a very simple technique for applique for a flag when you want both sides of your design to show. Just ask if you want to know how - I'll be glad to lend your ear.



A Fairy Tale

Once upon a time,
in a kingdom not so far away
There was a knight
in shining armor
And a damsel in distress.
He took up her honor,
And she his banner.
Against the tempest,
he was her sheild.
Against the cold of night,
She was his warmth.
Until one day,
She was nowhere to be found.
Once upon a time,
there was love...
Or was that just a fairy tal.

The Claw Legion Annals
"Origins of the Company:
The Esperin Peoples."

Scholars and historians have since the dawn of recorded time noted that history repeats itself. Philosophers speak of the great circular wheel, the loom on which the fabrics of men's lives are woven. Mankind's oldest reliogens revolve around the mysteries of life and death, of the light and darkness. Even our everyday lives are intimately linked to the cycles of nature. The sunrise of the day and the setting of the night parallel the passage of seasons. Everything comes to pass, then fades away, only to rise again. The Phoenix of the ancients, symbol of death and rebirth, and ironically enough, the blazon of the kingdom, symbolizes for the wise this pervasive scheme of cosmic sychrony. And, as above, so below, the currents of change, of advance and retreat, creation and decay, apply not only to the escapades of gods and the musings of those touched by gods, but to the doings of normal men as well.



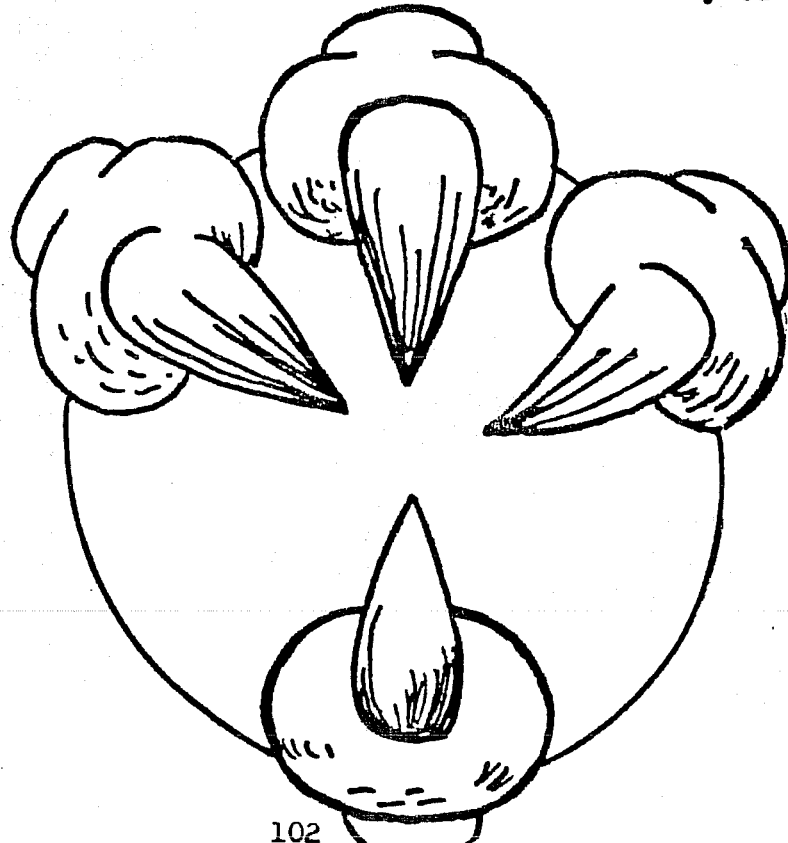
Ours is an era of confusion. Direction does not come easy for those whom don't expect to find it from within. The civilized man more and more finds his doorstep besieged by nomads, the fruits of his labors sundered and burned to the ground by restless barbarians. Chaos beckons, and the great companies, once the bulwarks against ignorance and barbarism, have shrunk to a pale vestige of their former glories. The spark shrinks to preserve itself in the long night. This, however, is not an expostulation on the qualities of the low end of the cycle, but a hearkening back to those brighter times, when the companies were strong, when honesty and courage were the standard of a man's worth, and darkness slithered in confines marked by the warders of men. Many were these companies in name and tenor, all sharing the virtues of comradeship and service. One of the foremost of these companies was the Claw Legion. Like many of its contemporaries, it initially was composed of northerners, free spirits who never bowed their heads to aggression, be it Khan, Imperial, or Zelecant, in the nearly 2,000 years preceding the bulk of the legions' departure through Stonegate. To understand the companies one must understand the people who comprised them. Who then were these people called the Esperin, these fair skinned northerners who maintained their own light of integrity and independence throughout a period punctuated by cataclysms, strife, and bloodshed?

Origins of the term "Esperin" are unclear. Southern Kingdoms' scholars have suggested that it is derived from the common trade tongue word "esper", a direct reference to the legendary and mysterious mental powers attributed to these people. Imperial scribes expound the dogma that the name is derived from the Fyrdish word "epther", meaning "stranger". This of course, is a reference to the surprise of the Imperium's swarthy explorers when upon penetrating deep into the karsts of Jomadon, they found humans, albeit with light skin and blue eyes, already living there. Imperial sentiment, conservative and intellectually stratified, is strongly critical of any potentially heretical concepts such as mental powers. Zelecant sympathies still run deep on the continent. A third more intriguing theory can be found in the later writings of Martius Cerilean. He claims to have gained access to the fabled Codex of Zodan in the Temple of Shirl. This is considered highly unlikely due to the clannish Shirlender's distrust of strangers. Still, the theory must be considered. Cerilean states that the word Esperin dates back to the times predating the years of fire and is an Esperai word simply meaning "the people".

Whatever the origin of the Esperin peoples, they were surely present in Jomadon when Kathor of Bithinia discovered the island in a.f. 1580. Archeological evidence is confusing, for demihuman advances in the sciences and crafts, especially in metalworking, were clearly in advance of many imperial techniques of the time. Unlike the waves of colonists and refugees from the continent, the Esperin seemed to have coexisted quite well with their elvish brethren, and there is little to distinguish between the two cultures. Modern Esperai, and to a lesser extent, Ethorai, can be directly traced to the Minorian language group, which is largely influenced by Old Elfin. More evidence of Esperin and Elvin cooperation abounds, but no definite date of arrival for the Esperin peoples upon Jomadon has been established. Popular intellectual beliefs put the date somewhere between a.f. 800-950. A smaller contingent contends that the Esperin never arrived on Jomadon, but were a racial offshoot from the High Elves. Esperin-elven matings have proven fertile, and this opinion cannot be totally discounted.

Initial Esperin responses to imperial envoys were cautious, though more warm than their elf and dwarf allies. In the later half of the 16th century refugees from the Imperium's Zelecant orchestrated persecutions began to stream into Jomadon. Esperin attitudes on racial and religious tolerance, formed by centuries of close association with other races, allowed the flood of settlers to continue mainly unabated. Jomadon was largely unspoiled, and settlements, mostly comprised of short, dark eyed Seodrin, grew on the southern coast. Imperial defeat of the last of the Karlthini federations initiated another wave of colonization, and by a.f. 1840 the Jomadon colonies had been reabsorbed into the mainstream of the 3rd Imperium. The renewed Zelecant presence increased tensions in Jomadon, and within a century the men of the Imperium faced an alliance of elves, dwarves, and gnomes. The Esperin peoples, torn by conflicting loyalties, officially stayed neutral. However, many threw in their lot with the demihuman alliance, hiring on as mercenaries. Thusly was the seed planted for the formation of the great mercenary companies.

The next two centuries saw a stalemate between the Minorians (as the demihuman alliance was now called) and the southern peoples. Minorian armies achieved success after success but their low birth rate coupled with imperial responses to southerner cries for aid heralded the passing of the Minorian period of dominance. Karlthini barbarian raids increased, and in the vacuum left by mutual Minorian-southerner exhaustion, a new race, the Malthini (commonly known as the Norsians) rose to preeminence in the south. This is not especially noteworthy concerning the Esperin, save for the later Malthini influx into the mercenary companies. The Norsians, beset from other directions, left the north to the Esperin, who were content to sit back and reorganize after the near annihilation of their elvish allies. This period, which lasted nearly six hundred years, saw the construction of the first great northern keeps. Esperin contingents found employ with Norsian governors and achieved some military successes, most notably at the battle of Saurian Scarp in a.f. 2543. Still, the Esperin were isolated from southern politics. They were little affected by the subsequent fall of the Norsians in the later half of the 27th century, and untouched by the civil wars that racked the Imperium on the continent. Friction existed between the Esperin and Karlthini settlers, but the north was spared the ravages that afflicted the south until early in the 28th century. Then was to occur an event that would forever change the destiny of the Esperin.



Secure in their isolation, the reputation of the companies, and the magical aptitude of their magepaths, the Esperin were shocked by the investment and seizing of the Bastion in 2724, this from a host commanded by a formerly obscure bandit captain. Known in Esperin circles as the Dark Prince, this shadowy figure massed an army of barbarians, bandits, and hostile nonhumans, and proceeded to destroy entire clans of Esperin. The vaunted magepaths were ineffective against his manna, and for this reason it is thought that the Dark Prince was a renegade Esperin. Scholars have speculated that the motivation for this genocidal war was revenge. violaters of clan law were often exiled, and Esperin "kilar", pride of face, could lead to quarrels that lasted for generations. The situation grew so desperate that the clans took the unheard step of uniting under a single king. He was the magepath Koldon, an Alasian Esperin known for his military acumen. Koldon moved quickly against the Dark Prince, achieving the first Esperin success at the battle of Azondaca in 2728. The scanty records of this battle state that Koldon's bodyguard flew a banner consisting of a "vermillion dragon's claw." It is the first written reference to what is commonly acknowledged as the forerunner to the modern day Claw Legion. Koldon was finally able to bring his adversary to decisive battle in 2730. The Dark Prince was defeated but Koldon and his best magepaths perished in a final magical conflagration so great that the mountains were said to tremble and a great rift opened to swallow the Darkling and his host. The Esperin were victorious, but at a tremendous cost. Never were they to regain their dominant stature in Jomadon affairs.



The period of chaos following what came to be known as the years of darkness marked the final severing of total Esperin control over the mercenary companies. Many Esperin migrated east towards the Meadowlake enclaves of their elvish friends. These clans would become influential in the politics of the four kingdoms, especially in Canis and Shirhana, but from here they passed beyond the scope of the mercenary companies. The depleted remainder eked out a precarious existence, taking any work available, until two significant events occurred within a decade of one another. Malthoan, the last Norsian stronghold, was overrun by the orcish allies of the Khan in a.f. 3213. Defeated Malthini soldiery streamed into Esperin lands and were willingly accepted into the reduced companies. Northern military units lost their segregated racial nature as Norsian joined arms with Esperin. The second important event took place in 3221, a year that saw the final defeat of the Amazon state by the barbarians. Many Amazons refused to surrender and rode north. These survivors eventually founded a colony in the mountains between the Albion river and the vast reaches of the Jezel Druz.

The Amazon colony flourished, and aided by its strategic position astride the caravan routes, the new nation of Ethoran became a regional power within 50 years. Impact on the mercenary companies was immediate. True to its Amazon heritage, the Ethoran state would not tolerate adult males within its borders. The companies offered an attractive alternative to these dispossessed young men, and in two generations the ranks of the mercenaries swelled with Amazon children of mixed Karlthini-Seodrin (southerner) descent. The homogenization of the companies was complete. The Amazons eventually discarded their original language and Ethorai, a mixture of Esperai and the desert dweller tongue Faradin, became the common language in the region. Today Ethorai is the primary tongue of 70% of the members of the companies. Relations between Ethoran and the companies remain constant if not cordial. Ethoran furnishes a steady supply of mercenary manpower, and by tacit consent, the mutually profitable matings between mercenary male and Ethorai female are quietly ignored.

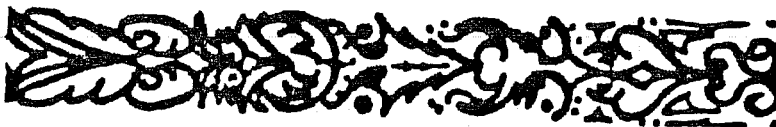
The mercenary contingents have never reclaimed their former glories, and their precarious symbiotic relationship with Ethoran is at best uncertain. In recent years units have served with the various southern powers. With the current confusions prevalent in the four kingdoms, it seems only a matter of time before the companies, still heavily northern Esperin influenced, will be asked to bear arms against their eastern Esperin brothers. In such a case, would military discipline override the bonds of a scattered but still proud race? Shirhanese forces are poised for intervention in the Kamersan civil war, and the disastrous potential for strife between kin has become almost inevitable. The pit beckons ominously in this dark period of the cycle. It is the time for men to search their souls. The very honor and dignity of our race is at stake. One hopes that we shall choose wisely.

Aramithris
Company scribe,
Claw Legion



Silverwood

I met a young maiden so sweet and so fair
twas down in the market and nearby the square
she laughed and she smiled
till I was beguiled
then quickly it was that she stole away
quietly whispering she belonged to the fey
for silvers more binding than gold
I searched for my maiden so shy and so sweet
hoping in vain that perchance we would meet
I ran and I walked
till weariness I fought
then defeated I dropped to the ground on my knees
and settled myself 'gainst a silverwood tree
for silvers more binding than gold
so I'm told
silvers more binding than gold
I slept and I dreamt of my maiden so fair
awoke with a start and found her quite near
she sighed and she cried
she said her goodbyes
but not before singing the song of her tale
knowing that soon our love would sure fail
for silvers more binding than gold
so I'm told
silvers more binding than gold
I wept with my maiden her name I did learn then
and how no man could have her no man could win
she spoke and she whispered
till I reached and kissed her
pledging my love 'neath silverwood trees
her feet went to root her hair did sprout leaves
for silvers more binding than gold
so I'm told
silvers more binding than gold
I love a young maiden so sweet and so fair
if I could but touch a strand of her hair
part nymph and part fey
she stands to this day
in the grove of the silverwood my love can be found
now my heart and my soul are forever
silverwood bound
for silvers more binding than gold...



EVERYTHING YOU EVER WANTED TO KNOW ABOUT EMBROIDERY,

BUT WERE AFRAID TO ASK

Since plain garb often seems mundane, there are many ways to liven it up. One elaborate method is embroidery. While it often looks complicated to the layman, it really is simple when certain techniques are understood. A good knowledge of the basic embroidery stitches and how they are formed is essential. Once they are learned, a person can go anywhere with the designs. The following stitches are basic and were taken from a book called "100 Embroidery Stitches". I will try to include more stitches in future publications.

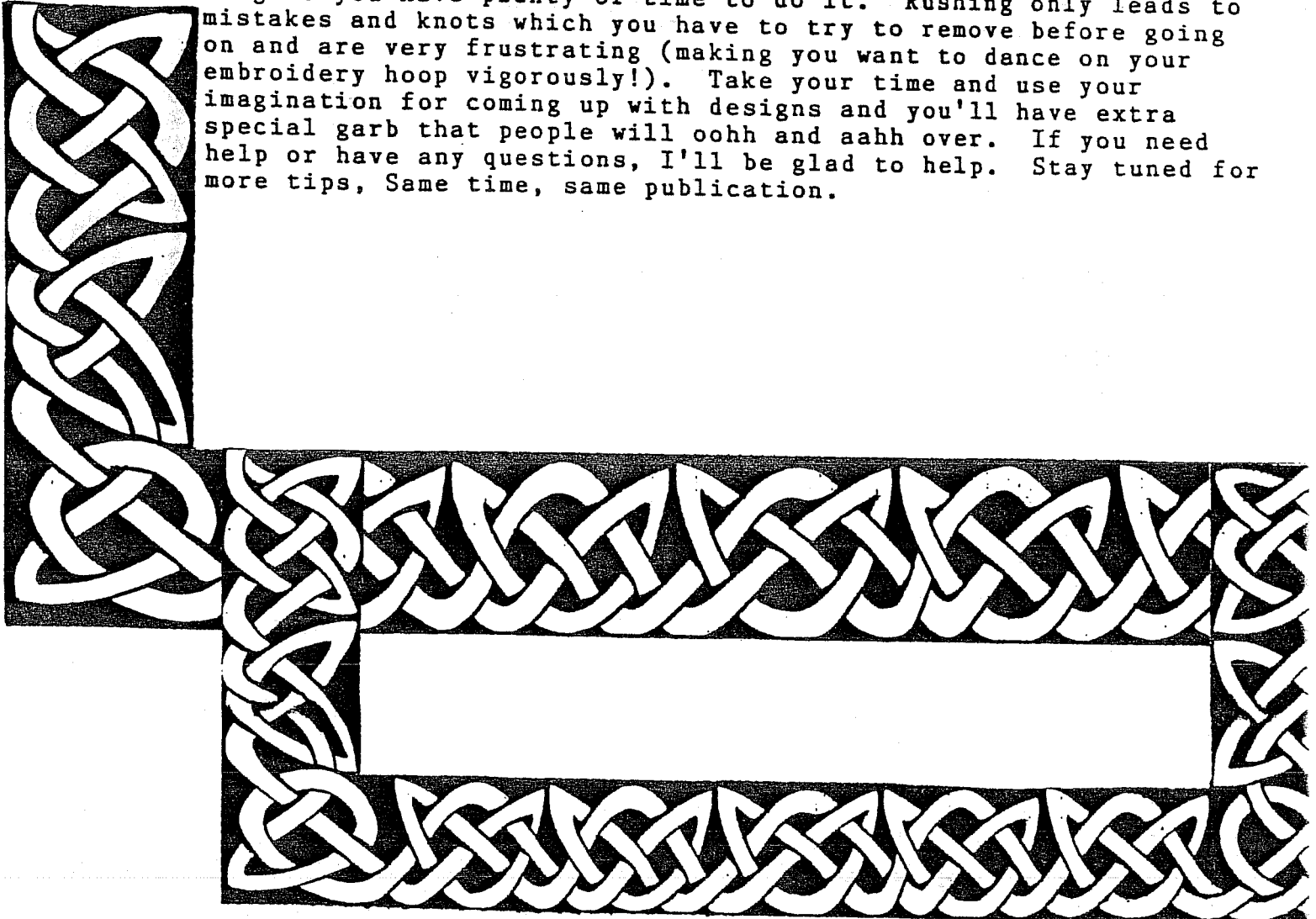
The needed materials for embroidery are basic. An embroidery hoop is necessary to hold the cloth firmly in place while you are sewing. You don't need one but it sure helps keep you from getting too frustrated. Fine pointed needle with large eyes are recommended. Embroidery floss comes in many brands and colors. DMC is good as you can always find it if you run out of the color you are currently using. ALWAYS write down the color and DMC number for easy matching.

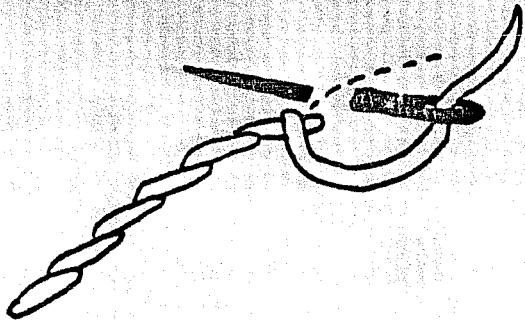
There are two major kinds of embroidery that are handy with garb. The first one that I shall talk about is crosstitch. In past years, only Aida cloth has been appropriate for crosstitch. It already has the holes put in it so you can make even crosses. Aida cloth is useful for favors and other similar small items but it is essentially useless in regards to garb. It is too stiff and costs too much for pieces big enough to make garb. Because the material is so different from the normal cloth, it would look out of place as trim and does not wash as well. There is something new which has solved this problem. There now exists a material called Aqua Solv which is perfect for putting patterns on clothes. It looks like plastic but it dissolves in water. The design can be drawn upon it with a permanent marker, directions are on the package, and it washes away as well. I recommend that you soak the finished material in water for about half an hour to make sure the marker lines are gone. Aqua Solv can be found at Ben Franklin's for a reasonable price and its worth it if you plan to do a lot of embroidery. The main thing to remember when doing crosstitch is to make the lines of the crosses go the same direction the entire way through. If you don't, then its noticeable and looks tacky.

With most embroidery, usually two threads of floss is enough. DMC floss comes in six threads per strand. After you cut the desired length, (don't make it too long or the thread will tie itself into little knots which are a @#&%! to get out while you are sewing), separate the strands. It must be separated slowly or the thread will knot. Pick two threads away from the others and I find it easiest to hold the two strands with my teeth while I hold the other four away in one hand and pull down on the bottom section with the other hand. Then pull the four threads away slowly until it is all separated. The pulled thread might spin for a while but let it; hopefully it won't spin while you are

sewing. Also, hide the unused portion of the thread if you have cats in the house. They like to play keep away and laugh at your attempts to catch them. They also knot it so it can't ever be sewn with.

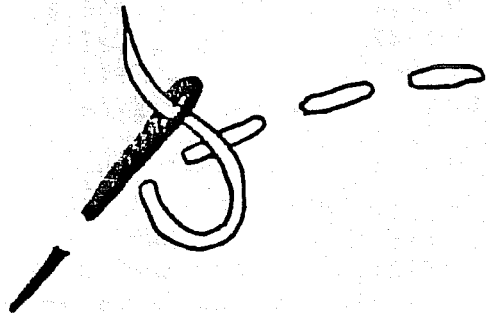
Once you've picked out the design and have either drawn it on the cloth directly (this means you have to take extra care in making sure the lines are cover), or on Aqua Solv and picked out the particular stitches you want to use with the design, then you are ready to begin. Make sure that the cloth is taunt in the hoop but not drawn into a weird shape. DO NOT use knit material if you can avoid it. All stretchy material tends to warp the design into something you hadn't originally planned. Make as tne a knot as you can every time you have to tie a knot so it doesn't show up when the work is finished. DMC floss is color fast and will not run in the wash. If you take your time and are patient, the results will be wonderful. Eventually you will be able to sew with little intense concentration. Embroidery is very relaxing as long as you have plenty of time to do it. Rushing only leads to mistakes and knots which you have to try to remove before going on and are very frustrating (making you want to dance on your embroidery hoop vigorously!). Take your time and use your imagination for coming up with designs and you'll have extra special garb that people will oohh and aahh over. If you need help or have any questions, I'll be glad to help. Stay tuned for more tips, Same time, same publication.





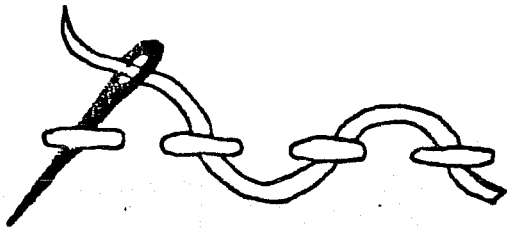
STEM STITCH

Work from left to right, taking regular, slightly slanting stitches along the line of the design. The thread always emerges on the left side of the previous stitch. This stitch is used for flower stems, outlines, etc. It can also be used as a filling, rows of Stem Stitch worked closely together until the shape is completely filled.



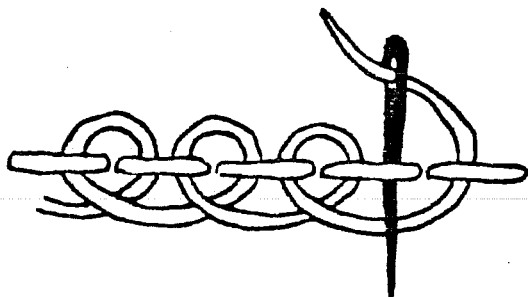
RUNNING STITCH

Pass the needle over and under the fabric, making the upper stitches of equal length. The under stitches should also be of equal length, but half the size or less of the upper stitches.



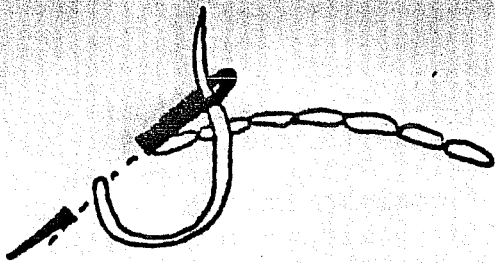
LACED RUNNING STITCH

Running stitch can be laced with a contrasting color to form a decorative border. Use a round pointed needle for lacing and do not pick up any of the fabric.



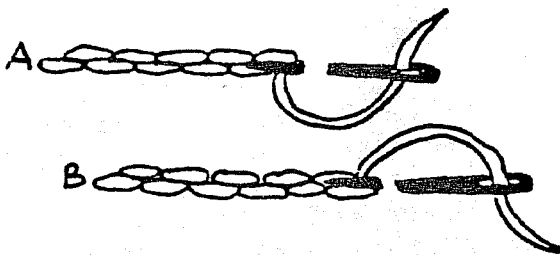
PEKINESE STITCH

Work a Back Stitch in usual way, then interlace with a thread to tone or a thread of another color. The stitch is shown open in the diagram but the loops should be pulled slightly when working.



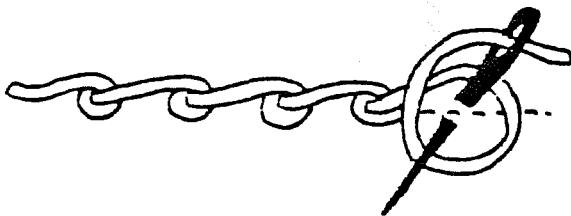
BACK STITCH

Bring the tread through on the stitch line, then take a small backward stitch through the fabric. Bring the needle through again a little in front of the first stitch, take another stitch, inserting the needle at the point where it first came through.



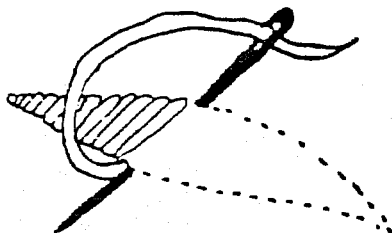
CABLE STITCH

This stitch is worked from left to right. Fig A- bring the thread through on the line of the design. Insert the needle a little to the right on the line and bring the needle out to the left midway between the length of the stitch, with the thread below the needle. Fig B- work the next stitch in same way but with thread above the needle. Continue in this way, alternating the position of the thread. This stitch may also be worked on evenweave fabric.



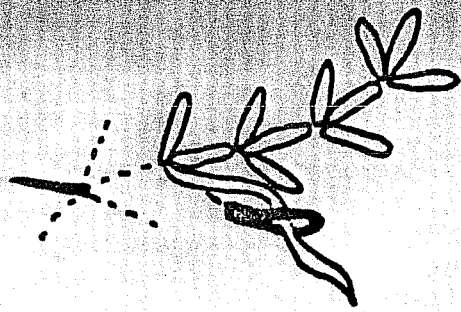
SCROLL STITCH

This stitch is worked from left to right. The working thread is looped to the right then back to the left on the fabric. Inside this loop the needle takes a small slanting stitch to the left under the design line, with the thread of the loop under the needle's point. The thread is then pulled through. The stitches should be evenly placed.



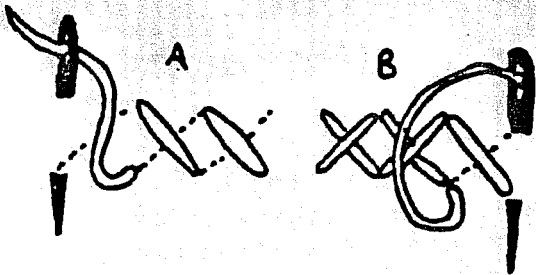
SATIN STITCH

Proceed with Straight Stitches worked closely together across the shape, as shown in the diagram. If desired, a Running Stitch or Chain Stitch may be worked first to form a padding underneath, this gives a raised effect. Care must be taken to keep a good edge. Do not make the stitches too long, as they are liable to be pulled out of position.



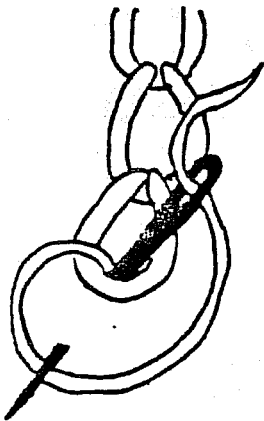
FERN STITCH

This stitch consists of three Straight Stitches of equal length radiating from the same center point A. Bring the thread through at A and make a Straight Stitch to B. Bring the thread through again at A and make another Straight Stitch to C. Repeat once more at D and bring thread through at B to commence the next three radiating stitches. The center stitch follows the line of the design.



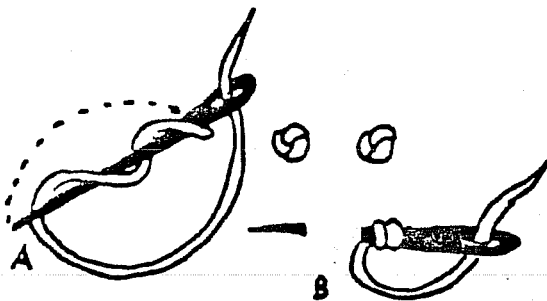
CROSS STITCH

Fig A- bring the needle through at the lower right line of the cross and insert at the top of the same line, taking a stitch through the fabric to lower left line. Continue to end of row in this way. Fig B- complete the other half of the cross. It is important that the upper half of each stitch lies in one direction.



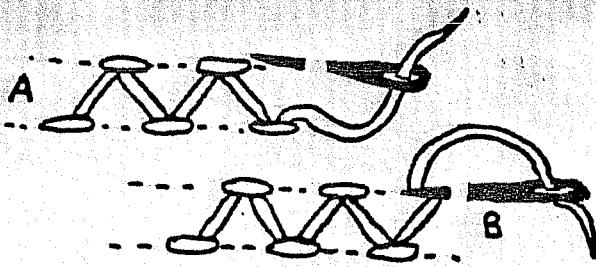
CHAIN STITCH

Bring the thread out at top of line and hold down with left thumb. Insert the needle where it last emerged and bring the point out a short distance away. Pull the thread through, keeping the working thread under the needle point.



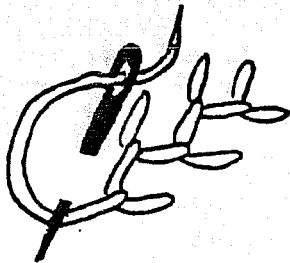
FRENCH KNOT

Bring the thread out at the required position, hold the thread down with the left thumb and encircle the thread twice with the needle as at A. Still holding the thread firmly, twist the needle back to the starting point and insert it close to where the thread first emerged (see arrow). Pull thread through to the back and secure for a single French Knot or pass on to the position of the next stitch as at B.



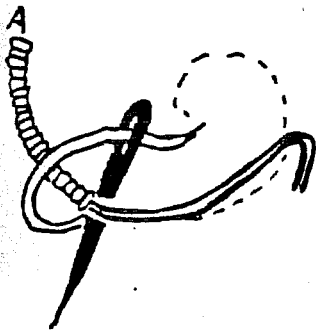
CHEVRON STITCH

Bring the thread through on the lower line at the left side, insert the needle a little to the right of the same line and take a small stitch to the left emerging half-way between the stitch being made. Next, insert the needle on the upper line a little to the right and take a small stitch to the left as in A. Insert the needle again on the same line a little to the right and take a small stitch to the left, emerging at center as in B. Work alternately on upper and lower lines.



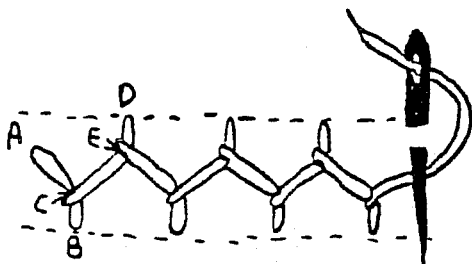
FEATHER STITCH

Fig A- bring the needle out at the top center, hold the thread down with left thumb, insert the needle a little to the right on the same level and take a small stitch down to the center, keeping the thread under the needle point. Next, insert needle a little to the left on the same level and take a stitch to center, keeping thread under the needle point. Work these two movements alternately.



OVERCAST STITCH

Bring the laid threads through at A and hold with left thumb, then bring through the working thread at A and work small Satin Stitches closely over laid threads, following the line of the design. The laid threads are taken through to the back of the fabric to finish. This stitch resembles a fine cord and is useful for embroidering delicate stems and outlines.



OPEN CRETAN STITCH

Bring the thread through at A and, with the thread above the needle, insert the needle at B and bring it through at C. With the thread below the needle, insert the needle at D and bring it through at E. All stitches lie at right angle to the guiding lines as shown in the diagram and are spaced at regular intervals.

Trivia: Lists of Names

Mundane names-
(Really) _ _ _

Sean Grinslade
Louis Defelix
Salah Al-Hanna
Efrem Arogen
Chris Greenleaf

Good Guys

Akein, the Shining
One
Dawn Whitehope
Tenric Vilesilencer
Zoe, Luckyleaf's
Jewel
Gilos Dawnhope

Heroes

Mad Max
Fiyn
Conan
Kilroy
Frodo

A-R-O-N

Aron Nelsson
Kam'Aron
Aron Blaec
Arion
Argon

Nicknames

Naes- Stripling
Ajax- Bear
Zor- Rayzor
Argon- Hoser
Esuom- Mouse

Most Accurate

Akyd Wyldchyld
Morbid Macabre
Larce de Loeper
Rine-O
Hobbit

--son

Aron Nelsson
Johann Jochensson
Heimdale Haroldson
Kalil Kenterison
Grimbold Bjornson

Deities

Apollos
Krom
Seth
Persephone
Hermes

Bad Guys

Hellspawn Soul-
crusher the dark
Kurse Alkabeth
Raydn Townes
Khiton the
Executioner
Doom Allslayer

Le Fey

Morrigan
Morgania
Morgan
Vorghania
Morgana Ebonstar

_ _ ? _ _ _

Yragwynn
Rertax
Ania-Araxia
Isaiahas
Bragurnup

Not really knights

Roland
Bright Knight
Paladren
Knight Walker
Knight Stalker

Most Inaccurate

Ghee, brother of
Groo
Morluk
Wolverine
Frodo
Kee

Vegetation

Caspin Tree
Cypress
Silverleaf
Thistle
Thorn

Do they really
do that? _ _ _

Ajax Assmasher
Felicia
Hoser
Raydn Townes
Herkamer Farafellow

Weird Guys

Tanis Gorbac Wastin
Oz the Mutant
Morbid Macabre
Doombat
Bebe Le Strange

Amusing Guys

Moose Lacwit
Bute Baba
The Great Pumpkin
Kromwell the Mongrol
Lambo the Chaotic

Arrogance

Chosen
Paragon
Phoenix
Death Angel
Avetar

"Real Amtgard Names"

Tawnee- Ashenara
Scarhart- Covenant
Oz- Czymandeus
Andre- Menelmenacar
Ryah- Amaryah

Were known as:

M'Deth- Mamadeth
Zyax- Idris Darkelf
Larce- Ginxx
Lorn- Romaren
Aredhel- Aramsha

Failed name changes

Nashomi- Kage
Andralaine- Sheaharra
Aredhel- Arendel
Gilos- Phillipe
Ruger- Ian

Stars
Starchild
Charloc Darkstar
Joella Starwatcher
Pan Farstar
Arshra von Bloodstar

Cats
Brantith the Sleep-
ing Lion
Huron the Panther
Cheetah the bar-
barian
Tiger
Shir Con

Birds
Mockingbird
Condor
Eagle
Freebird
Shila Crowfeather

Air
Calioppe Crosswinds
Elycia Windsinger
White Wind
Kmon Gale
Argon

Gules
Raedwald
Krimson
Crimson Heartsblood
Scarlet Page
Crimson Crusader

Argent
Nashomi the silver
wolf
Sterling #
Silverbolt
Linsifal the silver
Silver Horn

Other Animals
Otter
Jackal
Moose
Wolverine
Rat

Hawks
Rammork the Black-
falcon
Peregrine the Hawk
Tawnee Darkfalcon
Hawk
Dorian Darkhawk

Wolves
Lorn Ironwolf
Talinor Darkwolf
Lone Wolf
Red Wolf
Timmorn Wolfswin

Water
Pisces
Rain
Hermes
Lobster
Rahne

Sable
Zyax Blackraven
Black Falcon
Raven
Morgana Ebonstar
Brian the Black
Heart

Azure
Elross Blueraven
Cathan Bluesword
Blue Bot
Aris Celleste
Cosmo

Weapons
Conan Morningstar
Badaxe
Dagger of Jerid
Thorgrim Bladebearer
Cragar Shieldmane

Dragons
Shindea of Wind-
dragon
Kalil Dragonbane
Draco the Draconian
Taran O' Saurus
M'Deth of Benden

Earth
Andralaine of Stone-
helvan
Theodin Stonefist
Hawk Landwaster
Novrock
Herkamer Farmfellow

Fire
Pyro
Greyfire
Talon Skyfire
Hellspawn
Theo of the Black
Flame

Vert
Alric of the Emerald
Isle
Green Finger
Green Albatross
Green Thumb
Emerald

Or
Sean Glittergold
Cyrene Goldenhair
Corwin of Amber
Tawnee
Arrowheart

