

THE AMTGARD KINGDOMS

PHOENIX: FOUR

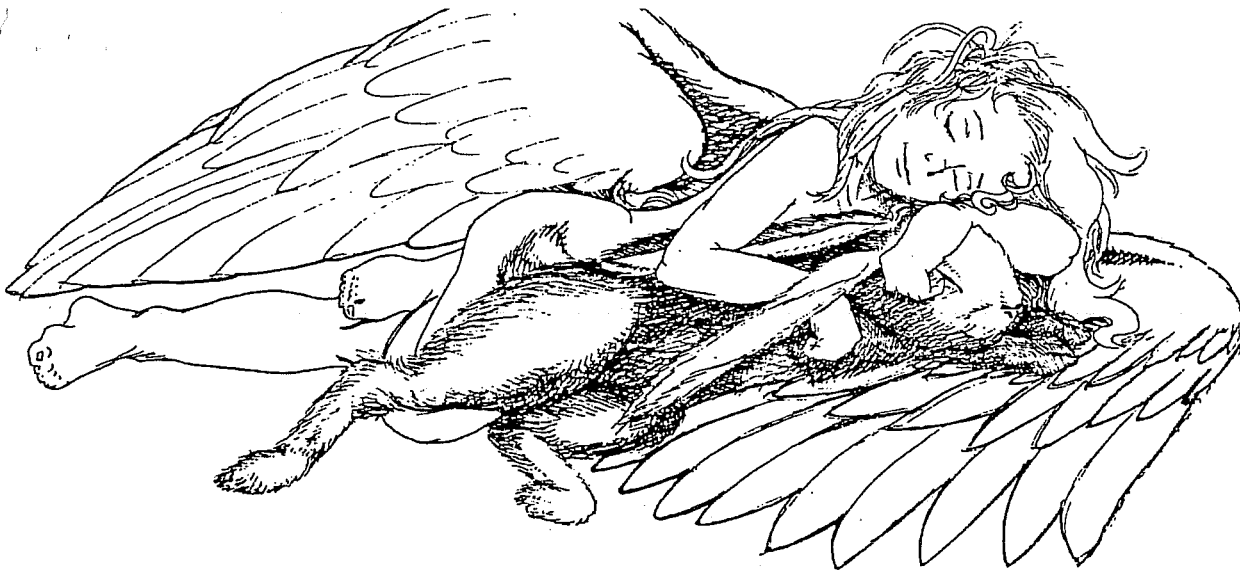


THE MAGAZINE OF THE AMTGARD KINGDOMS: FALL- 1989

## CONTENTS

1	Cover	art by Sho-kia (David Taylor)
2	Contents	borders by Aron Nelsson (Len Wellson) border by Gwynne of Tarnlea
3	Introduction	(Kris Donnelly-Sasser) by Aramithris of Meadowlake (J.W. Donnelly) art by Sionnach O' Ros Sidh (Kris Andrews), and Altair (Paul Hewitt)
4	Amtgard: A Medieval and Fantasy Society	by Aramithris and Tawnee Darkfalcon (Michele Ellington), art by John Para, photo courtesy of Sabre
6	Putting "Color" into your Coronations	by Aredhel Kemenval (Graham Schatte), art by Aredhel
12	The Building of a Great Society	by Talinor Darkwolf (Alf Enriquez); art by Alessandra Cheetarah Nightowl (Dorothy Walden), Gwynne, Tawnee, Gwynne, John Para, and Lauren (Robin Gammon)
14	The Pavilion	by Gwynne, diagrams by Gwynne
19	An Examination of Amtgard Titles of Nobility	by Aramithris; art by John Para, Aron, and Gwynne
22	How to Write Music	by Covenant the Scarred Heart (Scott Jernigan) art by Aron and Nithanalorn (Richard Fox)
24	An Amtgard Herbal	by Ariona Mixtatl of the Bear Clan (Kathleen Donnelly), art by Gwynne
28	De Atribus	by Lynn Fletcher (Anne Barr), diagrams- Lynn
30	Understanding Polish Heraldry	by Stefan Laskowski (Steve Wilson), diagrams by Stefan, art by Kurse Alkabeth
33	Amtgard Haiku	by Tawnee, border by Gwynne
34	A History of Guilds	by Joella Claromonde Starwatcher (Mandy Burgin), art by Eric Lopez (used by permission)
38	Herbal Medicine	by Shylarra of Benden (Wendy Grey)
40	Amtgard as Positive Social Interaction	by Tawnee, art by Tawnee
41	The Golden Plains	by Flynn Telemon (Jason Kemp), art by Sylaina Alzaria of Greenwood (Elizabeth Craig), border by Sionnach
42	The Use of Land in Amtgard	by Derydlus of the Grey Stone (Charles Wiggington), art by Alessandra
44	You Can't Train a Cat	by Gwynne, art by Gwynne
47	Roundtable add	

Talons of the Phoenix is the quarterly publication of the Amtgard Kingdoms. Opinions expressed are the authors' own, and do not necessarily convey official Amtgard policies. Similarly, dues (donations) paid status does not entitle one to a copy of this magazine. Copies will be provided to the other Amtgard groups. Here in the Burning Lands they will be sold at cost. This magazine contains material from the Kingdom of the Burning Lands (El Paso, TX.), the Kingdom of the Emerald Hills (Dallas, TX.), the Grand Duchy of Barad-Duin (Austin, TX.), and the barony of the Golden Plains (Amarillo, TX.). The winter issue is the responsibility of Barad-Duin. Note that the article on page 4 was previously published in Roundtable magazine under the title of: "The Fantasy of History".



### INTRODUCTION

Talons of the Phoenix #4: Fall (September) 1989-- This issue printed by Amtgard, Kingdom of the Burning Lands Inc. (cc). Talons contains material previously copyrighted. All authors and artists retain the rights to their work. Editor-in-chief: J.W. Donnelly  
previous editors (rotating position)- Renee Spahr, Connie Patterson, J.W. Donnelly

Amtgard grows, and one of those functions of growth foremost on the minds of many is the establishment of a truly national corporate Board of Directors. (The current B.O.D.'s presentation should be out about the same time as this magazine). For purposes of determining Amtgard chapter membership, groups will be evaluated on the following:

- 1) attendance and waivers
- 2) accurate finances
- 3) adherence to rules and corpora
- 4) educational aspects

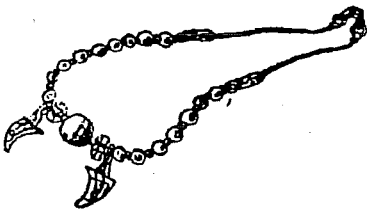
Note #4-- the tax exempt chapters of Amtgard derive this benefit because they are educational, an area which I believe cannot be stressed enough. The previously published Amtgard supplements and future issues (to be released in October), and the Amtgard starter packs (and mailing fliers) are recent examples of efforts to:

- A) educate Amtgarders and those interested in Amtgard on a myriad of subjects applicable to the medieval eras and associated genres, and
- B) bring Amtgard into the awareness of an ever growing number of individuals.

As editor of this issue, I have endeavored to continue that educational trend. Contained within are factual writings presented by 13 authors. Four are historical in nature, and another 4 are how-to pieces. Some are new, and a few are older pieces that have not been widely distributed. My thanks to the contributors. Letters requesting submissions were mailed to all Amtgard groups-- response was somewhat disappointing. I did not utilize titles in the contents page, again because of lack of response when I requested a listing of everyone's positions. One of the October supplements is to be an updated Amtgard order of precedence. I take no responsibility for errors or omissions if your appropriate officers will not furnish the requested information.

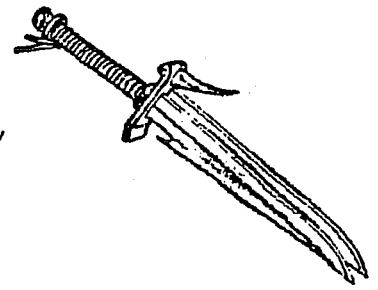
Yours in service-  
Aramithris





## AMTGARD: A MEDIEVAL AND FANTASY SOCIETY

by J.W. Donnelly and Michele Ellington



"Back to the past" organizations are springing up all over the United States. Groups that study and emulate Scottish Highlanders, the Civil War, and the mountain men of the old west are all popular aspects of this phenomenon. The medieval era is also a favorite, and groups which utilize "heavy" weapons and armor such as the Society for Creative Anachronism and Markland are firmly established. Newer on the scene is the advent of light weapons combat, a system employing no protective body armor and safe, foam padded weapons. The idea is widespread, but few people have organized. One of the more successful groups to "take the ball and run with it" has been AMTGARD: Kingdom of the Burning Lands. Foam weapon societies have the advantage of "easy playability". Very little equipment or initial outlay of expense is required. A prospective combatant can provide his or her own garb and equipment for under \$25.00. Most AMTGARD members are capable of and do participate on the battlefield. AMTGARD's major claim to fame and its biggest departure from other medieval societies is its emphasis on the creative and fantasy aspects derived from both the medieval period and from more modern fictional literature. The persona a member will take within this society is more likely to be a Tolkein style elf or a Viking berserker than a feudal baron or man-at-arms. The use of a class system delineating each participant's options further defines roles on the battlefield, with such choices as archer, barbarian, assassin, and so on. Certain personas and classes are allowed to utilize a set of rules simulating the application of magic, a concept very much in vogue with gamers and high adventure style movies. In summation, AMTGARD is a recreational and educational society that seeks to recreate the heroic atmosphere of the quests, courts, feasts and battles of the ancient and medieval eras.

### Personas

AMTGARD, like most "re-creation" groups, can be characterized as a role-playing club. Members create a "persona", complete with name, history, manner of dress, and idiosyncracies. Unlike many other re-creation groups, AMTGARD is not very restrictive in the selection of your persona. All we ask is that, while any period of history or genre of literature may be drawn upon, your persona fit into the club's medieval/fantasy setting, and not be any specific historic or literary figure. As a result of this, we have a wide variety of cultures and genres represented among our populace.

Some players prefer historic personas. Ariona Mixtatl of the Bear Clan is an Aztec priestess. Aron Nelsson is a Viking berserker. Kalibria de Grenoille is a French pirate. Karl of Red Dragon Manor is a teutonic knight. Dachs is an escaped slave of Roman/Gothic parentage. Joella Llewellyn Clairomonde is a Welsh noblewoman. Hezekiah Tokeoi is a samurai, and Deth the Direhearted is a Moorish warrior.

Other players choose to create their own setting, such as Tawnee Darkfalcon, an Amazon Indian shaman. Many draw their personas from fantasy literature. Elross Blueraven, Aredhel, and Gilos Dawnhope are just a few of our Tolkenian elves. M'Deth of Benden is a Dragonrider of Pern. Nashomi Lonelywolf is an incarnation of the Eternal Champion. Talon Skyfire is a Wolfrider, and Elycia Windsinger comes to us from the Harpy's Flight series.

A few of our members have taken a more bizarre path to the selection of personas. Ozymandus is a transdimensional mutant from a post-nuclear holocaust world. Rift Gorhan Tele is an alien starpilot whose ship crashed in the Burning Lands. And Mockvere is a part amphibian part water plant swamp dweller who wields an airplane propeller as his weapon.

These and hundreds of other personas mesh to create a special ambiance at our gatherings. The varied perspectives, costumes and weapons create a rich visual and social melting pot.

## Magic

Once you have determined who you are by selecting your persona, you must decide what you are. On the battlefield you may choose to play any one of a number of classes, covering most fantasy literature archetypes. While you may play only one class at a time, with its restrictions and advantages, you may play a different class every battlegame if you choose.

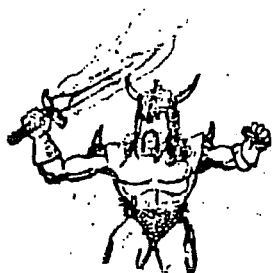
AMTGARD is unique in that several classes utilize a system of magic. Druids are at one with nature, and can call on it for protection or use it to attack their foes. Bards are capable of charming and mesmerizing their opponents, forcing them to fulfill personal quests or to simply sit and listen. Wizards wield powers elemental; lightning, fire, ice and wind, as well as death in many forms. Healers, well, they heal. And resurrect the dead, cure disease, and cleanse poison. They can lash out with that same power to deal injury or destruction.

This "magic" is executed through the use of verbal "spells" or padded foam balls. Each spell, of the approximately one hundred between all four classes, has a brief incantation, a range, and usually several classes against whom it will not work. Magic-users have a limited number of spell points, with which they select from the list available to their class. Magical defenses for their teammates may be purchased, as well as offensive spells. They must also use spell points to purchase the use of their weapons. Magic-users are the most powerful - and the most vulnerable - players on the battlefield. Tactics and strategy take on whole new dimensions when you are facing off against magic as well as weapons.

## Origins

AMTGARD was founded in early 1983 in El Paso, Texas. Originally a small group of swords and sorcery enthusiasts, its early roots could be traced to individuals with experience both in role-playing and the medieval combat arts. AMTGARD typically draws many members from such organizations as fencing clubs, fantasy literature clubs, and various re-creationist groups. A demographic cross section would yield a high percentage of college and high school students, along with individuals from the military. In 1987, the parent chapter incorporated as AMTGARD: Kingdom of the Burning Lands, and soon thereafter received its tax exemption as an educational public foundation. The early AMTGARD years had an ambiance akin to quest roleplaying, a genre very similar to the Conan movies. This is still largely true, due to the AMTGARD system utilizing battlefield magic and archetypal player classes. However, status as a non-profit organization echoed an ongoing shift toward other additional activities such as staging medieval feasts and weddings; period and genre oriented contests in such areas as medieval garb and cooking, poetry, chess, art and hand crafted work; and research into relevant period topics. 1988 saw rapid growth and expansion into other areas from Colorado to Florida, with the most successful new chapters being the Kingdom of the Emerald Hills in Dallas and the Grand Duchy of Barad-Duin in Austin, Texas. Thus far, there has been little centralized control, the parent group in El Paso providing expertise and logistical support to the fledgling chapters.

AMTGARD: Kingdom of the Burning Lands is currently exploring the possibilities of franchising our non-profit status for the accelerating proliferation of additional AMTGARD groups. For further information about AMTGARD, write J.W. Donnelly at 1416 Oakdale, El Paso, Texas, 79925. Or write Michele Ellington, 2324 Federal, El Paso, Texas, 79930. We will be happy to answer any questions, and, if you are interested, help you start a chapter of AMTGARD in your area.



What makes a coronation a coronation and not just another feast? The answer to this question is "color." Putting aside such drudgeries as cooking and other preparatory necessities, we can take a look at such things as table arrangement, lighting, decorations (such as banners), music and most important of all the actual coordination of scheduled events. These are the things that will take your hum-drum park pavilion and change it into a royal feasting hall.

The first thing that will have to be drawn up into an outline is what exactly will be happening at your event. This is your program or schedule of events. Coronations just don't happen, they are carefully planned and revised. Of course, the Monarch will be the most important person in this planning stage (unless it is Landolf, in which case too many details will confuse him), and will need to sort through a number of ideas about when to enter, when to eat, when to have court, and when and how to crown the new Monarch. A very basic outline to follow is:

1. Crown Address to the Populace - The old Monarch welcomes the populace and gives them a feel for what is about to happen (i.e. the feast and then the coronation). The Crown Address is a brief way of orienting the audience and letting them know that the event has begun.

2. The Feast - Generally it is a good idea not to bore your audience before dinner. This can be accomplished by saving your awards ceremony and coronation until after people have filled themselves up with food and are then a little more complacent and torpid.

3. Crown Processional - The old Monarch makes his/her entry followed or preceded by the Royal Guard. An interesting variation is to have the Royal Guard form a corridor through which the Monarch and Consort will pass. This of course can be spiced up by the Guard forming an arch over their heads with sabers or banners. (really chic)

4. Awards Ceremony - It is a good idea not to bore your audience after dinner, so try to keep this part of the coronation short and sweet. Do any knightings, or titling and major awards but by no means keep the people waiting for hours as you go through everybody, individually naming their awards. The Monarch should present individual awards in person after court is over. This is a nice gesture and you can take the time to express your appreciation for their service to the club.

5. Dismissal of the Old Court - This is the time that the Monarch takes to thank his hand-chosen officers and the Royal Guard for their service. Calling them before the populace gives them some recognition and makes them feel important. Here again the dismissal can be handled in a number of ways. One way is simply to dismiss all of them at once and

let them scatter to the wind. Another way is to thank each individual, dismissing them one at a time; or you can have an outgoing processional led by the Royal Guard.

6. Incoming Court Processional - This is the incoming procession of the new Monarch and Consort accompanied by their Royal Guard. It can be handled similarly to the Royal Processional see # 3 above.

7. The Coronation - This is an area in which you can be most creative. To the populace, this is the moment when power in the club is changing hands, the end of one era and the beginning of a new era full of opportunities. A small speech to this effect can create quite an aura of mystique and increasing expectation. The actual crowning of the new Monarch should be accompanied by a speech of what is expected of the new Monarch and some vows taken by him/her accepting these responsibilities. The speech and vows can become a tradition repeated from Crown to Crown or can be changed with each new one. Now comes the time that the new Monarch must take up the Crown and perform before the club in a way that will lend credence to him/her, and affirm that it has not made a mistake in his/her election. Proper homage must be paid to the leaving Monarch and his/her new title should be the first order of business of the new Crown. Remember pomp and the aura of mystique are what you are trying to achieve.

8. New Monarch's First Court - This is the New Monarch's big chance to make it or blow it. He/She should provide a suitably regal air without coming off as arrogant. As stated before, the first order of business of the new Monarch is to pay proper homage to the old Monarch, as well as expressing the club's sincere appreciation of the old court. The next order of business is the expression of the new Monarch's hopes and basic plans for the coming reign. This is sort of a contractual agreement between the new Monarch and the populace. The next tedious task is the awarding of the new Guild-Master positions for both the fighting guilds and the service guilds.

9. New Business before the Court - Now that the tedium is over a little bit of fun is next in the form of business before the New Monarch. This is the time that "God" knows what happens. Often there are pledges of loyalty, gifts from visiting royalty or perhaps even declarations of war between Kingdoms. Play it up big, the opportunity for fun and creativity is knocking. Keep in mind that this is a one shot affair. If you want to do something awe inspiring or exciting, now is the time to do it, the eyes of the Kingdom are upon you.

10. Closing Court - Well it's almost over, and hopefully everything will have gone smoothly. This is the time that you must disengage the Kingdom from formality and help it along into blissful revelry. Tie up any loose ends, restate the basic intentions of the new Crown to serve the people, thank everybody involved for making the club a success, and remind the people that new things are afoot and opportunity is calling. Get the Herald to call an end to the Court, and go party.

Now that the basic plans are laid, you can truly look at the things that will make the coronation "colorful." The next area of critical planning and coordination is the music for the Coronation. In this area you will need a "sound engineer" with access to a cassette-recorder which can tape directly from a record, and from another tape player. Furthermore, this person must have direct access to the Coronation "schedule of events."

The sound engineer and the Monarch will have to spend a lot of time deciding on the music (fit for a royal occasion) and how long each selection can be for each segment of the Coronation. It is a very good idea for the sound engineer to make up his/her own schedule of events and break it down into time segments. The best possible situation is to go through several practice runs of the Coronation to get a more accurate time frame for each segment.

Another helpful hint is to make two copies of the Coronation music and to have two cassette recorders. The #1 copy is used to play on the master sound system. The #2 copy is used on the number two recorder with headphones. If the music on the master system is running over-time and is in danger of continuing into the next segment of the Coronation (a very real possibility), the #2 tape is already fast forwarded to the music for the next segment, and is ready to go as you fade out the music of the previous segment on the master system.

There is also the possibility that the music is not long enough for the segment. In a case like this the #2 copy is rewound to the beginning of the segment, and as the #1 copy is faded out on the master system, the #2 copy is placed in the master system and played as a loop. The #1 copy is then fast forwarded to the next segment and is ready to go back in after the #2 copy is faded out. If you think this is all terribly complicated, you're right. All that you have to do though, is set up the system, and go through a couple of practice runs. You'll get the idea.

Now that the major planning and coordinating aspects are over you can begin with the landscaping of your Coronation. This is indeed a fun and creative segment of Coronation development. You will need to be present at the hall for this segment and should have the basic materials you will need for the night of the Coronation, or at least a very good idea of what you will have to work with. When arranging the "landscape" for your feast you



will want to consider three major areas of importance: 1) The Crown table. 2) The Court area. 3) The audience.

The Crown table should be the magnet which draws the attention in your hall. For this reason it is a good idea to place the Crown table at one end of the room, placing it on a raised dais if possible. The dais is not a hard item to construct, and can be as simple as two pallets placed side by side with a carpet thrown over the top. You will be surprised at how much more impressive the Crown table will look when mounted on a dais.

The next area you will want to stake out is the Court area. The Court area is basically a large empty space in front of the Crown table used for the crown to conduct Court business. For example, this will be the area where the processional will stop, where the awards will be given out and accepted, and where any entertainment for the Court, such as dancing will be held. A nice touch you can add to this area is a large Persian rug, or if need be a large facsimile of a Persian rug.

Finally, where does the audience go, and how are they arranged? What you must immediately take into consideration is where you will place your visiting dignitaries. A good rule of thumb is to place them to the right and left of the head table facing the same direction as the head table. For visiting royalty it is preferable to place them at the head table, affording them the honor of their station. The tables to the left and right of the Court area should face each other, not the Crown table. This focuses their attention on the Court area where the bulk of the action will be taking place. At the lower end of the Court area tables should face the Crown and have a central aisle for which the processional can pass.

Decoration is another area in which you can have a lot of fun and produce great effects. Once again the Crown table is the magnet of the hall, and you want this area to draw as much attention as possible. For this reason you will want to place a large tapestry

(or if you have a club banner with the royal seal on it) on the wall immediately behind the head table. Try to cover as much space as you can on this wall, making sure that the tapestries are visible when the Monarch is seated. Other items you might want to place around or behind the Crown table are large plants, coats of arms, pillars, or any other item which will lend majesty to their Majesties. Use your imagination. You can really come up with some great ideas if you just think and experiment.

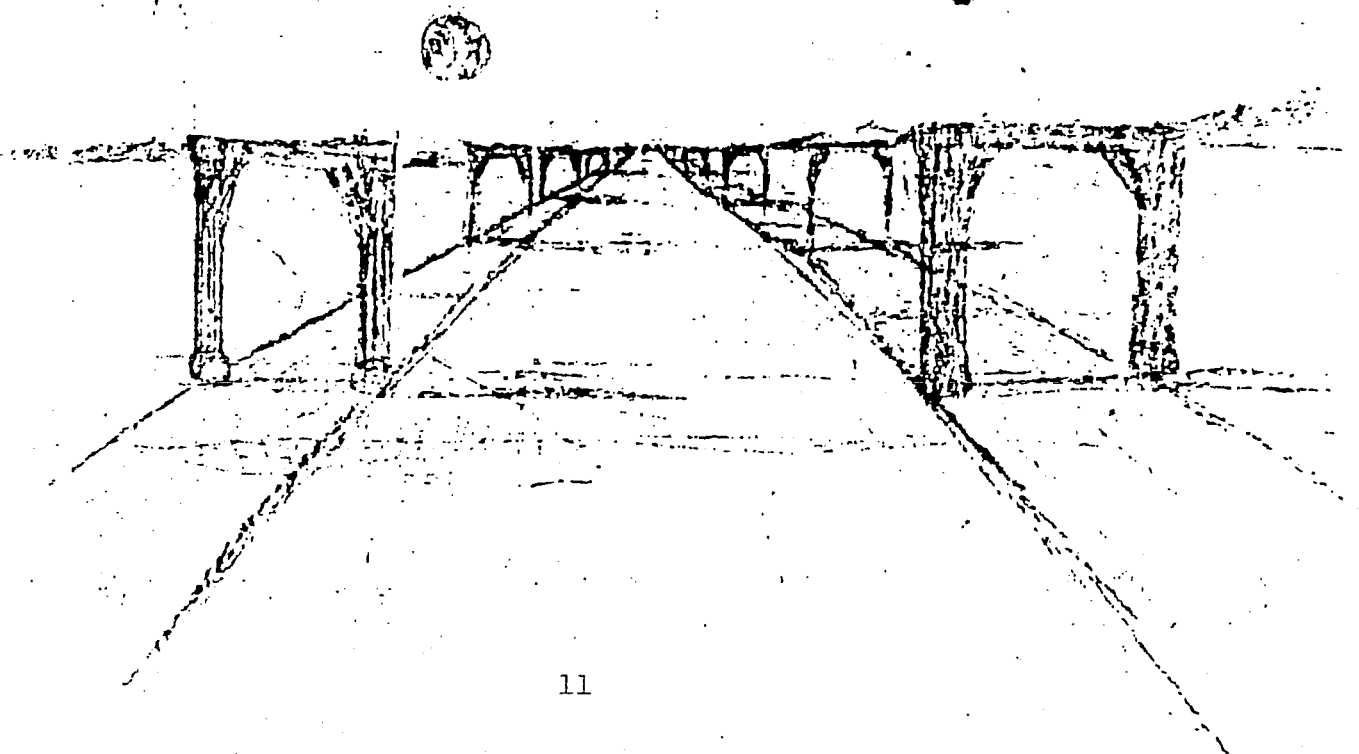
For the rest of the hall you can decorate the walls with personal banners ( encourage the populace to bring their own), weapons, and tapestries. Suits of armor can really lend the medieval atmosphere you are trying to achieve, and plants can lend a royal air all of their own. Once again, think and experiment.

Lighting is the final area of discussion, and it also is an area in which you can really be creative and add a beautiful aura of grandeur to your Coronation. Candelabras are a must for the Crown table, and you will want to position them both on and around the table making sure not to obscure the Monarch or his/her view of the hall. Usually the rule of thumb is the more, the better. Be sure to encourage the populace to bring their own lighting.

If you are going to video tape any segment of the Coronation, set up the video camera and experiment with the lighting. Some video cameras now tape well in candle light, but in my experience this is not the case. You will probably need to use obnoxious electrical lighting to get really good video, but you can disguise the lighting by various methods such as lamp shades or placing the lights behind objects such as planters or suits of armor. Try to get away with as little electrical lighting as possible, and don't let this form of lighting ruin your Coronation. The Coronation is medieval and an event for the whole club to enjoy, so balance this fact with your desires for posterity. Maybe you will decide it's not worth recording the feast if you can't adequately disguise your lighting.

I hope this article will be of some use for your Coronation. The main point that I would like to get across is to start the planning segment of your feast well in advance. A month is not long enough. Get together some people who have the time, energy, and materials that you will need and discuss, plan, and revise your Coronation until it is organized the way you want it. The music segment is one of the rougher ones to master, and will take a lot of planning and consideration as well as rehearsal to get it right, but you will find it is well worth the trouble. The rest of the coronation is pretty easy and lots of fun. The point that I would like to get across here is to think about all the possibilities and be creative. Listen to every idea you can, experiment with them, and then decide what you want to use.

Amtgard is a fantastic outlet to discover skills you never knew you had, and to use them in a constructive, creative way. You will be very satisfied when all your hard work pays off by having a great Coronation; and even if the populace doesn't know how much work and effort was put into it, at least you do. Give yourself a standing ovation, and long live Amtgard!





## The Building of a Great Society

Look around you at Amtgard. What do you see? From what you see, I challenge you to ask yourself, what is Amtgard? When you answer that, based on what you see, is it the same as if it were based on what you feel? If not, then there is some sort of strife, direct or indirect, in how we see Amtgard and how we feel it should be. When we ask how Amtgard should be, several things may come to mind.

Amtgard is a whole society. We are formed into a common union that it binds us to. In being a bound community, each individual is obligated to support it as a whole, for the whole. What good is it for individuals to isolate themselves by not contributing to Amtgard in a true devoted respect. They grasp for power and titles without filling the responsibilities that come with the power and titles. In order for Amtgard to become what we feel it should be, the first step is for all to contribute to the society in a creative, positive way of construction for the society's benefit and not the individual's glorification.

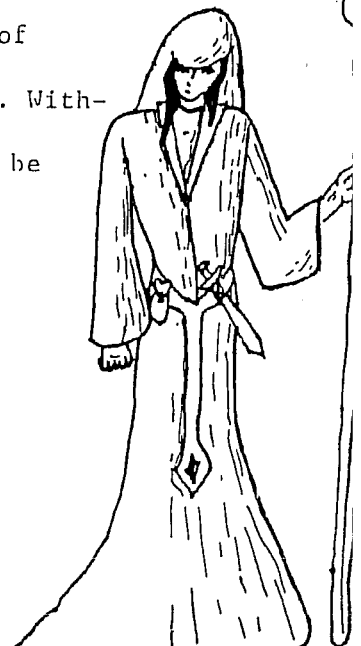
When one completes that creative construction, then he or she should be satisfied that they know they have contributed to the betterment of Amtgard. One should know that they have helped build a great society and have a feeling of self-accomplishment. This should be somewhat fullfilling, and even may be deserving of an award, but one should not expect an order or title. Hence, by this we tend to resent not being given something for doing our duty that

is contributing to the whole. Therefore, the second step to Amtgard's blooming is to be able to give to the society without having to receive something in return.

Thus, if each individual contributes and feels a sense of personal satisfaction, we should also feel an established kindred. We should attempt to be the society we want and not a pack of tribes isolated from each other. We should try to work out our problems rather than blame each other. Once a problem arises, we should consult each other and find a reasonable and efficient solution. The third and possibly most important step, is cooperation on everyone's part.

Finally, a sense of one's role within the society comes to being. We each should not only contribute, but once given a position, we should fulfill our role. Although, for example, a person may be qualified to be a knight, they may not be able to fill the role. A knight should be a "cut" above the rest in a sense of honor, fair play, and responsibility. Qualifying to be a knight means one has contributed enough to be considered for the position, but does not mean that the individual has the qualities of a knight. Consequently, a logical step in furthering our commonwealth is filling our roles.

These, of course, are not all that a society may require. A society is like a plant. With proper care, it will grow; without it, it will die. One may not ever realize the full spectrum of problems that may occur, but one may try to be well prepared. Within these guidelines Amtgard may run more smoothly and, thus, be better for the whole.



## THE PAVILION

While the title may sound like the lead-in to a cheap gothic thriller this is really an honest to gods (dietary 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!)

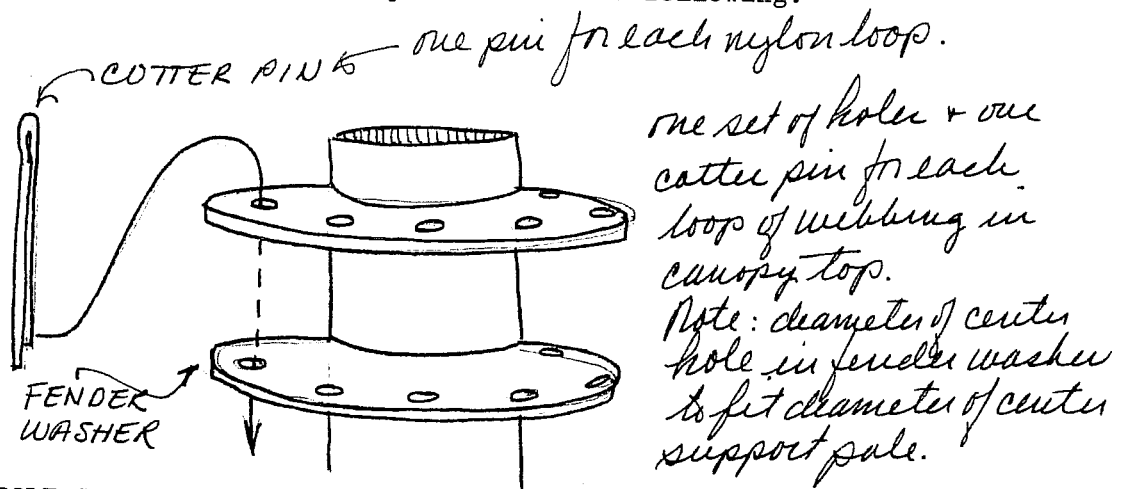
The following 8 hour span of my pursuit of knowledge for the sake of Amtgard are censored (aka, none of your damned business buddy!) But the fruits of my - blush - labors I now share with you.

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.

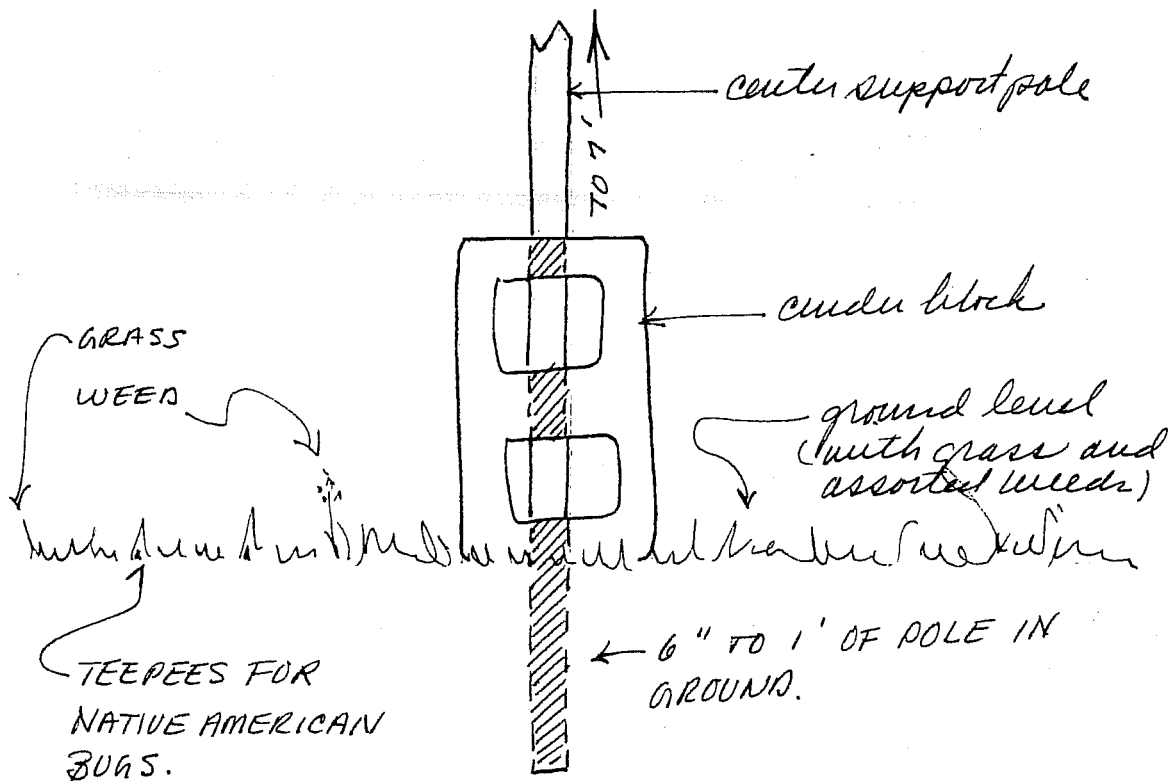
## CENTER POLE:

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.





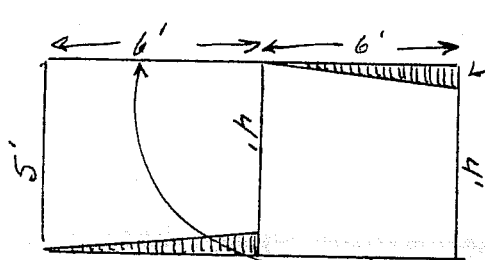
## PAVILION CANOPY AND SIDE PANELS:

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.

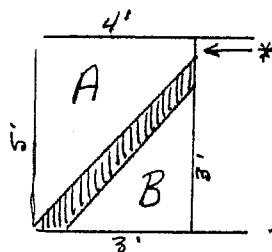


EXCESS - CUT OFF

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.

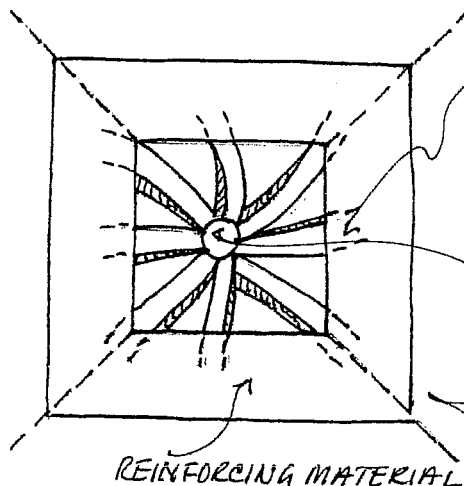
CENTER SEAM LINE

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



NYLON WEBBING LOOPS

CENTER POLE

REINFORCING MATERIAL

\* THIS MEASUREMENT 1'3"

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 BIRD.

## 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.)

History, or even plain experience has shown that humans often crave the marks of achievement more than the achievements themselves. The desire to set oneself apart, thusly elevating one in the eyes of his fellows, appears to be as old as history itself. Living in a culture that tends to stifle creativity while simultaneously encouraging profit at the expense of our neighbors, there seems less and less room for self expression. Phrases like "nice guys finish last" and "what do you want out of life" abound. Retreat into fantasy, popular movies and such organizations as the S.C.A. and Amtgard, are natural occurrences, and often, are healthy hobbies for our diversion, and even for our development. What is not healthy are the insecure and selfish attitudes often brought in from "the real world". How many role-players and recreationists do you know who insist on making the endeavor an unpleasant experience? I'll bet you know several. Americans, in our wealth and relative security, tend to be self-involved. A case can even be made for criticizing our young and spoiled generation. However, the people of the world out there are no better, no nicer, no more fair or kind in their appraisal of their fellow men.

And what has this to do with Amtgard nobility? People who lack also want, and the illusion of a title is a powerful draw for flagging self esteem. There is some evidence that the medieval orders of knights perished in part due to the cheapening effect caused by the wanton awarding of undeserved orders. The English award their titles of nobility very carefully, and this is because they found the value of a title declined in direct proportion to the number of titles awarded. The world is a more crowded and desperate place, yes, but arrogance, greed, and the scrabbling for undeserved rewards was in full flower by the Middle Ages. I've often wondered, with such marvelous history behind us; the heros and wisdom of Greece, the glory and power of Rome, the wild freedom of the Celts, the adventurous wanderlust of the Norse (and I'm just talking about the Western tradition), why then, do we choose the Medieval period for our role model? The Dark Ages were well named. Ignorance, disease, and plague were rife. Most people were serfs, women were chattel, and all offices were routinely awarded for political and hereditary reasons. The word "merit" seldom entered into things. The nobility were firmly entrenched and in control.

As I said, things have not changed much, at least since the Middle Ages. Our flights of fancy emulate a period of barbarism. Despite the pretensions, that is for what modern man yearns - the illusion that he too can be on top. The incessant strife between the various Amtgard groups over "who will make the rules", the constant press of new candidates desiring knighthood, the creeping advent of people voting themselves more and larger titles, all are symptoms. The conditioning of a thousand years hold firm - "take what you can". We do indeed live in the "Modern Middle Ages". In the same vein, I know we are stuck with the medieval titles we have. I can't change selfish desire, but some light shed on the subject can arm people with knowledge. The honest and the fair-minded need not make mistakes through lack of information.

This article has been researched and written with Amtgard in mind. Some interpretations included within are "fast and loose". The key below lists the ten areas of information by which each title is examined. The titles themselves are listed in decreasing order of precedence. To avoid repetition, female equivalents are generally only utilized in the headings. The sad fact is that female titles from the period were usually only weak corollaries to those of husband, father, and King. Not everything read here will agree with conventional medievalist wisdom. Some changes were necessary for the "modern societies". Secondly, Amtgard made some errors in its early years. Finally, Amtgard had borrowed heavily from the S.C.A. in the areas of titles, heraldry, and courtly etiquette. Study and research indicate that the S.C.A. either also made early errors, or found cause to deviate from the exact reality in some cases. That last statement might raise some hackles. Then so be it. The literature is available, and a partial bibliography is included. I think that perhaps there is more fantasy in history, and more history in fantasy, than many people would like to admit. Long live the dream.

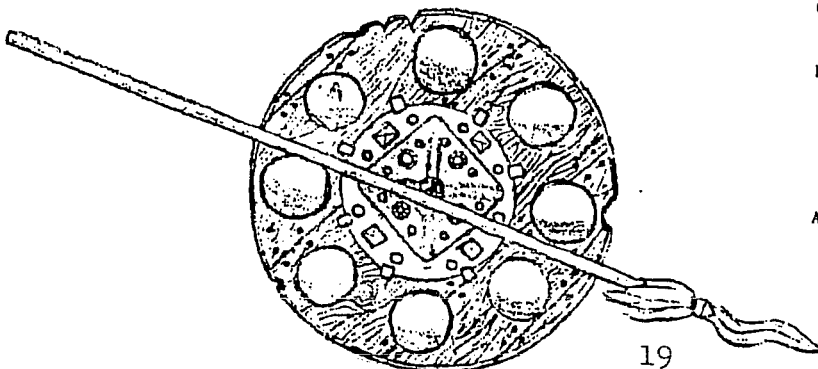
<u>Origins</u>	Semantic origin and definition
<u>History</u>	A brief historical overview of the title, its beginning and development.
<u>Amtgard</u>	As the title pertains to Amtgard, first titled and application
<u>Addressed</u>	Accepted forms of addressing the titled personage, with a heavy emphasis on the English "rules".
<u>Crown/Coronet</u>	Crowns are reserved for royalty, while nobles may wear coronets. The chief difference is that a crown covers the top of the head. Note that most coronets were made of silver gilt, and unless specified, pearls (balls) are also of a silver color.
<u>Garb</u>	Coronation and/or robes of state. Such robes are of a crimson color and edged with white borders. They are to be worn over court garb, and again, are based on English nobility. Ermine is usually plain white fur.
<u>Heraldry</u>	The type of helmet that a titled person is eligible to use with his coat of arms. With the nobles, the use of grilles in varying numbers on the helmet is more French than English, in the liberal interpretation utilized herein.
<u>Alternatives</u>	Identical positions in other languages and/or archaic forms.
<u>Equivalents</u>	Similar titles in precedence from other cultures.
<u>Symbol</u>	Occasionally the title will have an identifying symbol.

## King/Queen

<u>Origins</u>	From Anglo-Saxon cyng, a contraction of cyning (King)
<u>History</u>	Along with tsar and emperor, has been considered the traditional head of government in the Western World. The actual title of king dates back when its bearer bore it by right of "kinship" as the head of his tribe.
<u>Amtgard</u>	The ruler of a kingdom. The first monarch of Amtgard (in this case, a queen) was Tawnee Darkfalcon of the Burning Lands on 3/27/83. The first elected king was Aramithris of Meadowlake on 10/26/86. Queen Reyna Arafael of the Emerald Hills was the first monarch of a kingdom other than the Burning Lands. She was crowned in early 1988.
<u>Addressed</u>	"Majesty", "Most Gracious Sovereign", "His Majesty the King", "Most Excellent Majesty".
<u>Crown</u>	Often made of gold and edged in purple. No set pattern, though fleur-de-lis with a surmounting orb and cross are common. The most consistent examples are the monarch's crowns of France, which were surmounted with a fleur-de-lis, with 8 arches rising from the 8 fleur-de-lis on the rim. Most European crowns follow this pattern. English crowns tend to alternate crosses with the fleur-de-lis.
<u>Garb</u>	Symbols of the kingdom or state are often worn; with the robe, sceptre, crown, and throne being symbols of the king's power.
<u>Heraldry</u>	Gold helmet, with grilles, and affronte (facing the viewer)
<u>Alternatives</u>	Rex (Latin), Roi (French), Padishah (Persian), Sultan (Turkish)
<u>Equivalents</u>	Maharaja (Hindustani), Tarkhan (Tatar), Malik (Arab)
<u>Symbol</u>	In Western Europe the lion is often used as the symbol of royal sovereignty. The color red is considered "the field of royal prerogative".

## Prince/Princess

<u>Origins</u>	From Latin princeps. Literally means one who holds first place. Also from Latin primus capere - to take first.
<u>History</u>	In ancient Rome the title of Princeps Senatus was given to the leading senator. Germany had a class of rulers below dukes called prinzen, and today there are still ancient families not connected to any reigning house that bear the title of prince. In England, the title of prince is used by the eldest progeny of the King.
<u>Amtgard</u>	First, the consort to the monarch. It is also the more accurate term for the ruler of a principality



		Count/Countess	
Origins History	From Latin comitis, a companion	Origins History	Many provincial governors under Constantine were called comes. In the earlier Republic secondary provincial officers were known as comites or cohorts (companions). Augustus referred to a council of senators as his comites, and in imperial Rome it came to apply to the court of a prince. Charlemagne used the title to denote civil employment, and the Franks made them the King's judges calling them grafen. These judges became so corrupt that the division of counties was abolished in the 12th century. Earl is the English version, and the early English sheriffs corresponded to the grafen. Until 1357 earl was the highest title in England. By 1500, the title of count was a hereditary title on the continent. Today, the political/administrative unit of a county still exists, with some 3,000 in the U.S.A.
Addressed Crown	"Your Royal Highness", "His Highness the Prince"	Amtgard	Awarded to a former royal consort. Shindea of Winddragon was the first to receive the title for this reason on 5/4/85 by the hand of King M'Deth. "The Right Honorable", "Illustrious Count", "The Lord"
Heraldry Alternatives	Tendency in England is crimson color material over gold metal, with a single arch rising to support an orb. Royal consorts in Britain have worn crowns with 8 arches supporting a globe, with 4 of each crosses and fleur-de-lis in alternating order on the rim. In most European countries a prince in his own right may wear a crown trimmed in ermine with 4 arches rising to a globe and cross. The same as for king	Addressed	
Equivalents	Principis (Latin), Principe (Italian), Prinzen (German), Raja (Hindustani), Rana (Pakistani), Rai (Bengali)	Coronet	The English coronet has 8 pearls raised upon points, with small gold strawberry leaves between, all above the rim. Other countries use 16 pearls without the leaves.
	Ilkhan (Turkish), Mirza (Arabic), Furst (German), Amir (African Arabic), Mian (India), Gaekwar (India).	Carb	3 rows of spots on the mantle or 3 guards of ermine with rows of gold lace
	Grand Duke, Arch Duke	Heraldry Alternatives	Silver helmet in profile with 6 golden grilles. Conde (Portuguese), Comte (French), Conte (Old French), Comes (Latin), Graf (German/Swedish), Graaf (Netherlands), Earl (English), Eorl (Old English), Jarl (Danish)
History	The title of archduke comes from Austria, and that of grand duke comes from Russia. There were of royal blood, and the princes were a step lower in the hierarchy. Neither had a tradition of dukes per se. The Austrian title was assumed by rulers in 1156 but not confirmed until 1453. There actually was a brief incidence of archdukes in France.	Equivalents	Orkhan (Tatar), Shireman (Saxon), Dey (Turkish), Kaliph (Arabic), Khidiw (Persian), Cuauhtlahtoque (Aztec).
Amtgard	Archduke has been awarded to a former monarch who also served another year in the royal court (unless grand duke has been awarded.) A grand duke is a two term monarch. On 4/23/88, by the hand of King M'Deth II of Benden, Aramithris of Meadowlake became the first grand duke and Aredhel Kemenvai became the first arch duke.		Marquess/Marchioness
Addressed Coronet	His (Imperial, Royal, or Serene) Highness	Origin History	From Old High German marcha, a frontier or march. The title is relatively new, first developed by King Richard II in 1385. It soon thereafter fell into disuse until the reign of Edward VI in 1551. Unlike "real life" application, the title of marquess in Amtgard ranks below that of count. It is awarded to those whom have served as all of the following: Monarch, Royal Consort, Prime Minister. Nashomi, the Lonely Wolf became the first marquess on 9/8/84 when he was awarded the title by King Asmund Heimdale Haroldsson.
Heraldry	No specific formula in either case. The royal family of Austria (including the arch dukes) had gold crowns with a single arch, with 4 large fleur-de-lis alternating with 4 smaller ones on the rim. The Russian royal family (from whence the grand dukes came) had a crown built up on the sides with space in the center, with a single arch supporting an orb.	Amtgard	"Most Noble and Potent Prince", "The Most Honorable", "The Lord"
Symbol	The logical extension from the other titles of nobility is a silver helmet in profile with 9 golden grilles.	Addressed	
	The symbol for a grand duke is the great horned owl.	Coronet	4 golden strawberry leaves alternating with silver pearls.
	Duke/Duchess	Carb	3 1/2 rows of spots on the mantle or 4 guards of ermine with rows of gold lace
Origins History	From Latin Dux, a leader, general, or commander. The position came into being when Constantine separated the military (Dux) and civil (comes) commands of the provinces. Initially, the title of duke was inferior to that of count (comes). However, the German tribes adopted the titles, and among these warlike peoples, the military title of duke acquired precedence. Charlemagne was jealous of their power, but the dukes had a revival and almost achieved absolute independence after his death. Isle de France became the first independent dukedom, and soon the title challenged that of King. William, Anne, and George I first granted the title of duke to those of non-royal blood, and today a duke ranks just below a royal prince and an archbishop.	Heraldry Alternatives	Silver helmet in profile with 7 golden grilles. Marquis (French), Markis (Old French), Markgraf (German), Margrave (German), Marques (Spanish), Marchese (Italian), Female titles - Margravine, Marquee, Marquise
Amtgard	Awarded to former monarchs. The first to receive this title was Tawnee Darkfalcon on 10/22/83 by the hand of King Cilos Dawnhope.		Viscount/Viscountess
Addressed	"The Most Noble, the Duke of _____", "Your Grace"	Origins History	From Latin vice comes, in place of a companion. Between earl and baron in English precedence, it was first conferred by letters patent by Henry VI in 1440. It is frequently attached to an earldom as a second title. The title came to England from France, where a vicomte was first the deputy of a count.
Coronet	8 strawberry leaves of a conventional type on a rim of gold.	Amtgard	Generally awarded to a 2-time Prime Minister, or for any other two terms of service in the Royal Court (provided a higher title has not already been awarded). On 10/20/84, King Heimdale made Andralaine of Stonehelvan the first viscountess.
Carb	4 rows of spots on the mantle (robe) or 4 guards of ermine with rows of gold lace	Addressed Coronet	"The Right Honorable", "The Lord"
Heraldry Alternatives	Silver helmet in profile with 8 golden grilles. Duc (French), Duque (Spanish), Dux (Latin), Duca (Italian), Doge (Venetian), Herzog (Austrian)	Carb	The English utilize 16 pearls on the rim. Most other European nations have 8 pearls on points alternating in a high-low pattern
Equivalents	Pfalzgraf (German), Shogun (Japanese), Bretwalda (Anglo-Saxon), Chhangchun (Chinese)	Heraldry Alternatives	2 1/2 rows of spots on the mantle or 2 guards of ermine with rows of gold lace
Symbol	Actual kings retired to "Dukedom" have been represented by a crown.	Equivalents	Silver helmet in profile with 5 golden grilles. Viconte (Middle English), Viconte (French), Visconte (Old French), Vizconde (Spanish), Visconde (Portuguese), Waldgraf (German) Pasha (Turkish)

# Baron/Baroness

Origins History	From Old High German baro, a man The word baron signifies man par excellence. The Anglo-Saxon thegns (thanes) were the immediate predecessors of the Norman barons, and received the position for owning land, taking 3 sea voyages, or receiving holy orders. William the Conqueror made barons immediate vassals to the Crown, these nobles reaching their greatest extent of power in 1263 when Simon de Monfort waged the Baron's War against the king. In time the title was relegated below that of the new positions such as earl and Viscount, although it was long a custom that every peer of superior rank also had a barony. From land owners of a feudal system and immediate vassals to the king, the position evolved to the lowest rank of the peerage in Great Britain. The right of wearing a coronet was conferred by Charles II. Until 1873 certain judges in Ireland and England were called barons. Today the title also appertains to bishops and members of the House of Commons.
Amtgard	1) Former Prime Minister of a Kingdom, 2) former ruler of a principality or duchy, 3) the founder and ruler of a barony. Queen Tawnee Darkfalcon made Thanos Darkside the first Amtgard baron on 5/7/83. The first landed baron was Marlin Razclaw of the Barony of the Mystic Valley in early 1988.
Addressed	"My Lord", "Your Lordship", "The Lord", "His Excellency", "The Right Honorable"
Coronet	6 pearls on the rim in England, though most countries permit 12 pearls mounted on points.
Garb	2 rows of spots on the mantle or 2 guards of ermine with rows of gold lace.
Heraldry Alternates	Silver helmet in profile with 4 golden grilles Barun (Old French), Thane (Saxon), Barao (Portuguese), Barone (Italian)
Equivalents	Kahn (Turkish), Emir (Arabic), Daimyo (Japanese), Lord (Scottish)



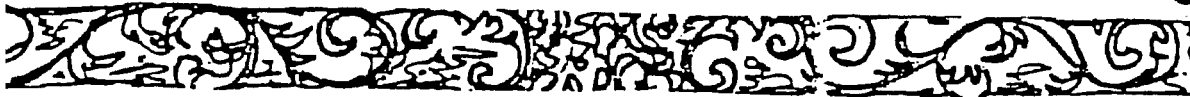
## Baronet

Origin History	From a French diminutive of baron This is the lowest hereditary dignity in Ireland and Great Britain. Originally utilized in Ulster, it was initiated by James I on 22 May, 1611 to raise money for the king. Since the Scottish Union of 1707 and the Irish Union in 1801 no new baronets have been created other than those in England. In English usage it has precedence over all knights except those of the Garter.
Amtgard	Awarded to those who served in a pro-tem position on the royal court. On 5/18/85, Kalibria de Grenoille received the first award of the title of baronet from King M'Deth.
Addressed	"Sir"
Coronet	The continental European coronet consists of 4 pearls on points alternating with 4 leaves.
Heraldry Alternates	Steel helmet, open and affronte Lesser Thane (Saxon)
Equivalents	Freiherr (German), Sheik (Arabic), Seigneur (French), Nawab (Hindustani - Begum is the female title)
Symbol	The symbol for a baronet is the "Bloody Hand of Ulster", a raised left hand colored red.

## Lord/Lady

Origins History	From Anglo-Saxon hlaford, a master of a household In feudal times the lord was the grantor or proprietor of the land. In the most definite English sense it is the equivalent to a peer, but does not express any special rank or degree of nobility. In general, the term applies to someone with authority and power.
Amtgard	1) Former prince consort of a principality, 2) title awarded to the new ruler who takes the place of a retired baron, 3) awarded by the monarch for exceptional service to the kingdom. On 1/14/84 King Gilos awarded the first lordship to Aron Nelsson. Note that this is the only Amtgard noble title below that of knighthood. A Warlord is the highest military title of achievement. The Overlord is the general of the King's armies.
Addressed	"His Lordship"
Coronet	Germany and Italy allow 8 pearls raised on points.
Garb	None in the English tradition. Arab "lords" are entitled to wear the color green.
Heraldry Alternates	Steel helmet in profile with the visor closed. Hlafweard (Saxon), Loverd/Laferd (Middle English), Pan (Polish), Laird (Scottish), Kyrios (Greek), Dom (Portuguese), Don (Italian)
Equivalents	Sherif (Arabic), U (Burmese), Sayid (Hindustani), Agah (Persian), Rabban (Hebrew), Chieftan (Irish)





## 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 those, shows you why I steal so often.

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.

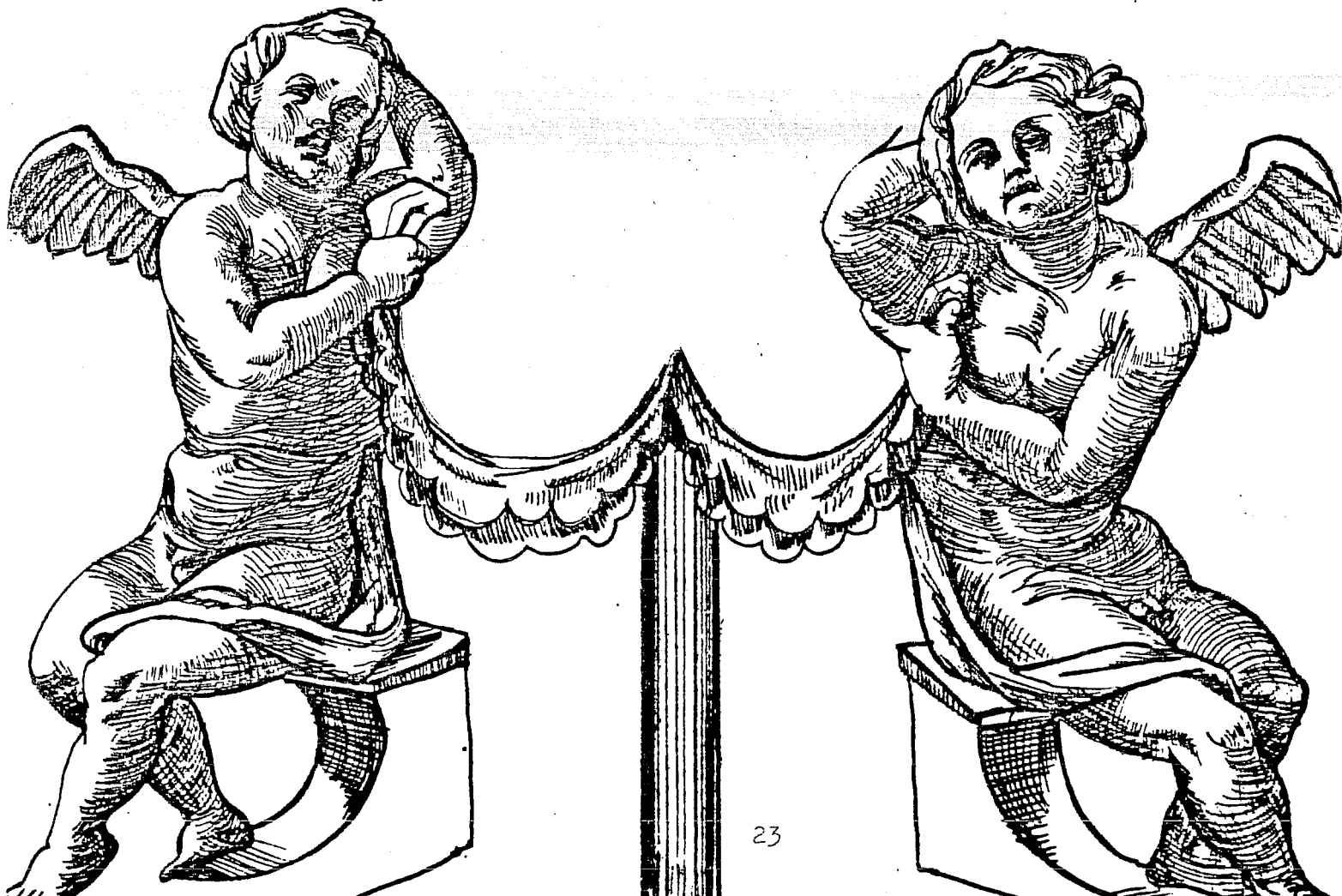
Don't confuse this with feedback. All accomplished musicians need that to polish their songs. Do that, listen to the advise of others, then make up your own mind.

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.



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 wearing "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.

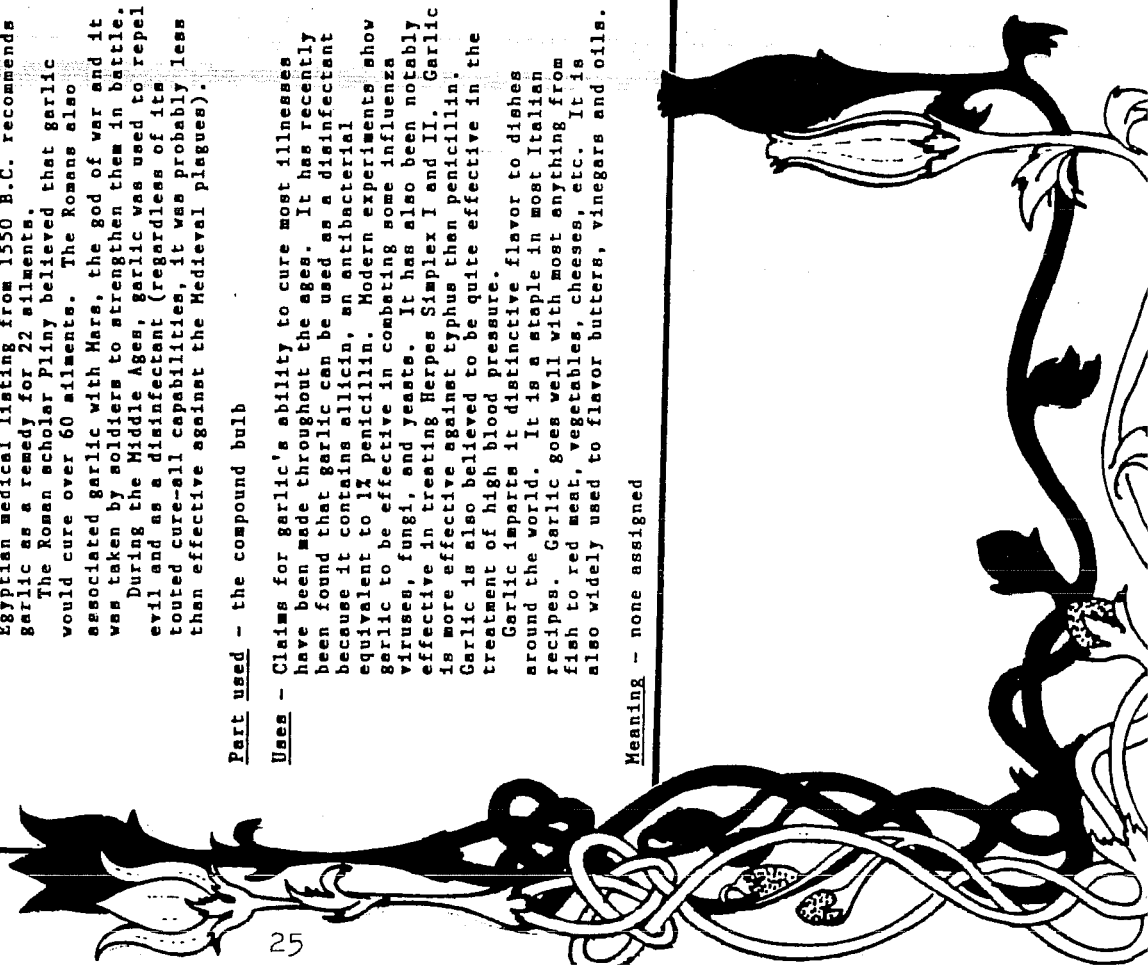
The Roman scholar Pliny believed that garlic would cure over 60 ailments. The Romans also associated garlic with Mars, the god of war and it was taken by soldiers to strengthen them in battle. During the Middle Ages, garlic was used to repel evil and as a disinfectant (regardless of its touted cure-all 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 allacin, 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 complement 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

## 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.

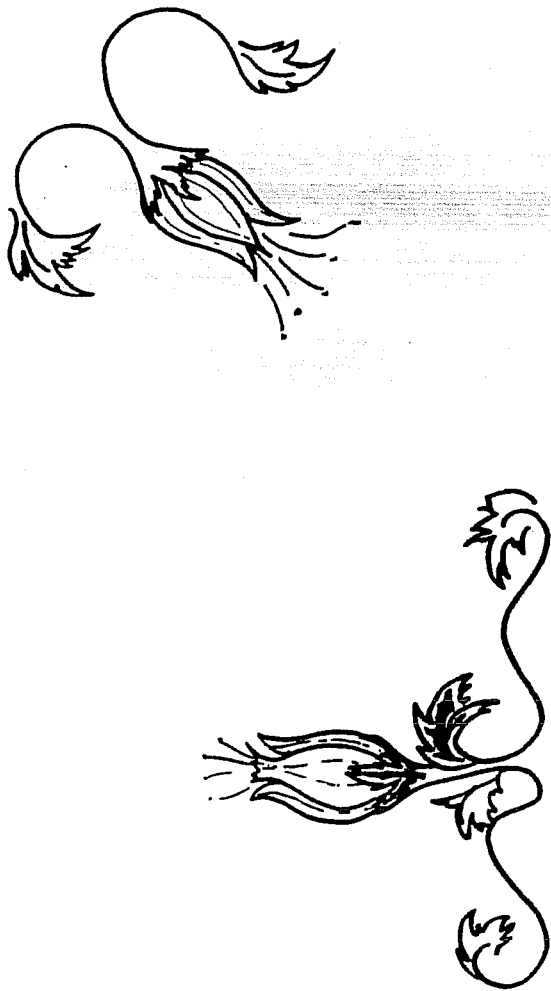
One of the most common uses of herbs is as herbal teas. To make an herbal tea, you can use 2 tablespoons of fresh herbs or 1 tablespoon of dried herbs per cup of water. This can be adjusted to your taste and according to the strength of the herb. Bring fresh, cold water to a boil and then pour it over 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,



## Rosemary - Rosmarinus 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

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.

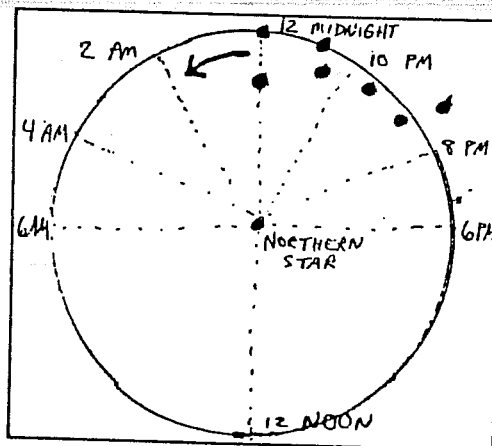
Lathrop, Norma Jean. Herbs, How to Select, Grow and Enjoy. H.P. Books. Tucson, Arizona. 1981.

## DE ASTRIBUS

In my journeys as a mariner I have learned many useful things about the heavens. The patterns of lights in these skies at night are not the same as in my home world, yet from these lights so unfamiliar, many things may be learned. Here I will share with you some small knowledge I may have about the nightly skies, in the hopes that such knowledge may now and again aid you in your journeys to unexplored lands or in quests to the further reaches of the known world.

In many cases, to derive knowledge from the observation of the skies, one must first be able to distinguish between those lights known as "stars" and those known as "planets". It is not always possible to distinguish between stars and planets based on brightness, since some stars are very bright and several of the planets are rather dim. The certain way to know a planet from a star is by its motion: stars move in a circle around the sky, always at a fixed distance from the Northern Star, while planets rise in the east and set in the west, just like the sun and moon. Careful observation for half an hour will enable you to know with certainty whether any given light is a star or a planet.

It is a schoolchild's trick to find the Northern Star using Ursa Major, or the Big Dipper: from the two stars opposite the "handle" of the dipper, imagine a line running through those two stars and slanting down; this imagined line goes through the Northern Star. Yet from this same schoolchild's trick, one may tell the time.



Picture the famous wizardly relic known as a "clock" in the sky, with its center at the Northern Star and the line from the Big Dipper as the hand of the clock. Since the dipper swings around the Northern Star only once in twenty-four hours, each hour mark of the clock counts as two hours. Also, this clock runs counterclockwise.

The motion of the Big Dipper with respect to the Northern Star tells the hour of the night.

It is also possible to tell from the stars how far you are from the Furthest North, a place called the Northern Pole where the Northern Star is directly overhead. On the charted maps of the sages and mathematicians, the measure called "latitude" means the elevation of the Northern Star above the horizon, measured in the degrees of a circle. The sages tell me this observation is valid from anywhere that the Northern Star can be seen, the entirety of the realm called the Northern Hemisphere.

The sages further tell me that the Northern Hemisphere is defined by a line called the "equator". This equator is not where the sun is directly overhead, for the sun moves with the seasons, but rather the line where the Northern Star is down on the very horizon at night.

Thus you can discern the time, the directions, and your position on the sphere of our world from the motions of the planets and stars.

by

Lynn

"the Red"

Fletcher



rigins of Clan Names: The derivation of he clan names is rather obscure. Many were ormed from personal names: BONCZA, or Boniface, some from place names: LELIWA, RENTAWA. Others were foreign importations: MADEJ [from Hungary], ROGALA [from xony], DAB (Oak) and PORAJ (Wild Rose) are named after plants; AKSAK ("Fox" in ictar), CIOLEK (Bullock), RAKA (Crab), RYF (Dragon), LIS (Fox), SWINKA (Boar) and EZYK (Snake) after animals.



Cypher & Demi-Cypher Devices: Unlike period German Hausmarken, which were often derived from owner's initials, Runic characters or merchants' marks, Polish



**KESLER**



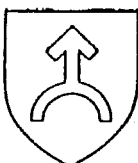
### Hällristningar, 'Rock Carvings'

**Polish Blazon:** One of the greatest difficulties for heralds of the western

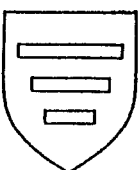
Poles did not develop a system of blazon, as did the western Europeans and Japanese, but instead simply called each coat by its proclamation. The clan name imparted all the information required, as each herb was considered unique. While the Polish College of Arms apparently withered away during the 15th century, heralds still existed to identify devices. With at most a few hundred herbs to recall, it was no more difficult for Polish heralds to remember most Polish coats of arms than for Anglo/French heralds to recognize ordinaries and charges. The results when non-Poles attempted to blazon Polish arms were generally awkward at best, and often rather amusing. Nevertheless, faced with the necessity of fitting Polish cyphers into the western heraldic method due to their use by western Europeans, French and German heralds did blazon many Polish arms. A few examples, taken from Roitstap's *Armorial Général*, and rough translations of the French blazoning of some Polish coats of arms will illustrate:



GNADKOWSKI: De gules à la croix de Lorraine d'argent à la quelle manque les bras senestre inferier le pied fendu en chevron (Gules, a cross of Lorraine argent, sort of missing the lower sinister arm and the foot split into a chevron)



GOCZENSKI: De gules a un demi-annulet la courbe en haut, sommé d'un fer la fleche, le tout d'argent (Gules, a demi-annulet curved upward, in chief an arrowhead, all argent)



HANSKI: De gules a trois fasces aisees d'argent, la premiere plus longue que la deuxieme, et celle-ci plus longue que la troisieme (Gules, three bars coupé argent, the one in chief longer than the second, the second longer than the third)

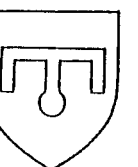


OSTROZENCKI: De gules, a un moule compose de trois fasces vivres aisees l'un sur l'autre celle en chef en forme de H et les deux autres en formes de W, reunies au moyen d'un vergette en pal, qui passe par leur centre le tout d'argent (Gules, a charge composed of three bars [shallow] dancetty coupé, the one in chief in the form of an "H", the two below in the forms of "W", niled in the manner of a palet through the center, all argent)

composed of three bars [shallow] dancetty coupé, the one in chief in the form of an "H", the two below in the forms of "W", niled in the manner of a palet through the center, all argent)



PILAWA: D'azur, a une croix aisee de trois traverses d'argent, a la quelle manque le bras inferieur à droite (Azur, a cross coupé with three fillets argent, sort of missing the arm on the lower dexter)



TONKOWITZ: De sinople, a un lambel de trois pendans d'argent, en abisme, le pendans du milieu termine en boule (Vert, a label of three points argent in fess point, the middle point terminating in a ball)



SZALAWA: D'azur a un cyclamor ou orle rond d'or, la circonference interieure ornee de trois croissettes pattes du meme ldirigees vers le coeur de l'ecu (Azure, an annulet Or, the interior circumference decorated with three crosslets patty Or pointing towards the fess point)



STOLOBOT: De gules a un fer de fleche, croise de deux traverses, le pied en forme la fasce cromponnee vers le bas aux deux extremités, le tout d'or (Gules, an arrowhead and cross of two bars, the foot in the form of a bar cromponnee, towards the base two points, all Or)

Below are are few typical cypher arms:



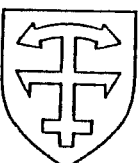
KRZYCZESKI



RUDIESZ



KARNICKI



GRINSKI



WAGA



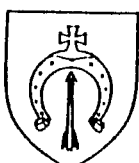
SZASZKIEWICZ

Demi-cypher devices are herbs which in all probability were originally cypher devices, but over the years, due to poor rendering, deliberate alteration or mis-blazoning, became more heralidically "conventional". These changes were often the results of foreign heralds attempting to blazon the cyphers, the Polish owners then keeping the alteration to better deal with the foreigners. Common changes include modifying curves into crescents, scythes, or horseshoes, straight lines into arrows or spears, triangles into arrowheads, cruciforms into crossed lances, and so forth. Taking another sampling from *A European Armorial*, fifteen of the sixty-six, or 23%, can be considered probable demi-cypher arms.

It is generally not difficult to discern what the original cypher form was in many cases, as is demonstrated by the following examples:



JELITA: The legendary origin of this clan has been related previously. In all likelihood, the original form of these arms was a cypher looking much like a saltire coupé conjoined with a palet coupé.



DOLEGA: The horseshoe ensigned with a cross was almost certainly a deep curved cypher enclosing a straight line. This is one of the most common designs in Polish heraldry, and is usually azure with Or charges.



LELINA



BELENA



ROLA



TRABY



ARYNEK



NALECZ

Totemic Devices: Many families, rather than adopting a cypher as their arms, instead used their pagan totem animal. Like many primitive peoples, the early Slavs believed that certain animal spirits could bring them luck or power. Unlike the heraldic practices of Western Europe, whose animal-bearing devices regularly included fantastic monsters such as unicorns, wyverns, griffins, and others, the Poles tended to use local beasts on their armory. This suggests that the creatures used were totemic in origin. *The Book of Beasts*, a translation of a 12th century Latin bestiary, lists dogs, bears, and lions right alongside unicorns, phoenixes, and basilisks. To the medieval mind, these fantastic beasts were every bit as real as dogs and cats. The Poles were as familiar with these legends as any Europeans.

Foxes, wolves, wild cats, lynxes, brown bears, badgers, chamois, European bison, wild boar and beaver are among the more prominent mammals which could be found in Poland into the heraldic period. Most of these animals can also be found in Polish armory. The only fantastic creature to be found in the reference materials is a griffin, borne by herb GRYF, an obvious cant.



CIOLEK



ROGALA



SHINKA



GRYF



SZASZOR



POHTANOW



WALNY



STARYKON

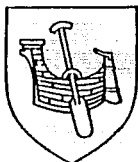
Therefore, it would appear that the primitive Slavs selected local animals as totems, rather than ones they were unfamiliar with. (Lions, it should perhaps be noted, still survived in southern Europe and the Mid-East into historic times.) These pagan totems continued into historic times as coats of arms.

**Adopted Devices:** Most herbs that violate the tincture rules or simplicity of Polish armory will be found to be of foreign origin. Due to the continual fluctuations of Poland's borders, and the Polish habit of electing foreigners to assume the Crown, the influx of Prussian, Austrian, Hungarian, and other arms was constant. Many of these foreigners married into the szlachta, and their arms were adopted as well. Even the White Eagle arms of the Polish Crown was adopted from a foreign coat sometime in the 13th century.

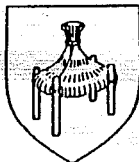
**Polish Achievements:** The achievements of Polish nobles were generally simple. The helm could be either barred or a closed tournament helm. Unlike in Anglo/French heraldry, in Poland the color, number of bars, and position of the helm (Affronté or sideways) carried no significance.

Rather than wreaths or torse, as used in the west, Polish nobles tended to use a crown to mount their crests upon. The style of crown most commonly used was composed of three leaves and two pearls, which theoretically served all of the nobility. Later, a five-pronged design tipped with pearls was occasionally used, although this style was put directly above the shield rather than over a helm. This use of crowns did not carry the same meaning as it would in western Europe, it seems the Poles were more informal about practices that would be taken as pretentious in the west.

Crests tended to follow either of two patterns: One, the crest would duplicate the charge on the shield, oftentimes with the addition of a background of ostrich or peacock feathers. Two, the crest would in some manner recall the proclamation. For example, the herb of LIS bore a cypher on its shield, but the crest was a demi-fox issuant from the crown. ('Lis' means "fox" in Polish.) Since the Poles did not hold tournaments, and were unconcerned with conflicting charges, Polish crests never developed to the extremes that they did in England, France, or Germany.



LODZIA



LESZCZYC

**Summary:** Polish arms exemplified the society from which they developed; they were both simple and persistent. Always a poor kingdom, Poland faced both internal and external threats throughout its existence. Poland's continued struggle to forge itself into a legitimate nation safe from its aggressive neighbors to north, south, east and west led it to retain many ancient traditions, cypher arms being the most visually striking.

Polish elements can be found in the armory of France, Prussia, Austria, Lithuania, and Italy. The rulers and nobility of many nations found it expedient to marry into Polish dynasties. Thus, Polish heraldry established itself in the west, providing an unusual and colorful addition to the art of heraldry.



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Bardzo Dziekuje,  
Erasimierz Waspanieski

Dedicated to the memory of  
Rose S. Brady, née Laskowski  
1906-1981





# HAIKU

scout

silent as sunlight  
sifting through the em'rald trees  
child of forest song

archer

bow's wood and sinew  
man's flesh and blood, eye and heart  
combined, one weapon

wizard

heartswept, wings of fire  
yearning skyward, no respite  
Wisdom is Power

wench

flower midst combat  
gladly cheering the victor  
whatever his name

barbarian

cold lands lead to warm  
fear, pain, sorrow, even death -- lost  
in Berserker gang

warrior

staunchest of the bold  
no magic save a fierce heart  
and a will to win

healer

above the charnel  
dispenser of life and death  
like some primal god

assassin

clad in night's embrace  
chosen prey stalked in silence  
face of death unseen

paladin

iron. haloed in light  
blesser of touched and touching  
flame born, life giver

druid

trees are but doorways  
to the heart of the Forest  
her children have keys

anti-paladin

iron. shrouded in dusk  
thief of life's breath from dead foes  
ash spawned, death's touch

monk

war as an art form  
combat a swift dance of death  
peace wrought of chaos

bard

peacemaker, dreamer  
weaving the fabric of time  
lest the past be lost

monster

human shape concealed  
hidden hunger let escape  
beast within revealed

## A HISTORY OF GUILDS

Societies of artisans or guilds have existed in Europe since the 11th century. They were established when merchants wanted to protect their goods and lives from robbers and the King's toll roads as well as other merchants. The object of the guilds was to hold a monopoly on a trade in each city. Each guild received a charter from the King or local lord allowing them exclusive rights to their merchandise. Anyone caught selling goods when he did not belong to that guild was deprived of his goods and run out of town. Only if he received permission and paid a high fee to the guild was he allowed to trade in that town.

The merchant and craft guilds were set up like miniature communities. Each guild elected its officers and levied dues to pay for its expenses. The guilds established their own courts and settled quarrels and disputed among themselves. The courts fixed the prices of their wares and set standards of weights, measures and quality. They could punish workmen for charging more than the "just price" or those who put out poor articles or gave short weight. There were men called searchers who inspected guild members' wares to make sure that it was up to standard. If a dyer's work was unsuitable, he was fined. If the numbers of threads in a weaver's cloth was short, his looms were destroyed.

But the guild not only regulated its wares. If a member fell ill or got in trouble, the guild helped out. If a guildmember died, his widow and children were taken care of. The guild used its

influence to promote good behavior among its members as well. A member could be expelled for bad conduct. "If anyone be a common brawler, or given to quarrels, or be a vagabond, or be guilty of any crime whereby the brethren may incur scandal, he shall be admonished once, twice or thrice, and the fourth time he shall be wholly expelled from the brotherhood."

The ways of each trade were kept secret except for those who were guildmasters. There are three levels within a guild: apprentice, journeyman and master. An apprentice began his three to twelve years service when he was around eight years old. The length of his service depended on the skill required for his craft. In addition to being a student, he was a domestic servant and helper. The master's wife could require his help in the house and other workmen could send him on errands. Around the shop he was the one who opened the shop in the morning and closed it at night. He also scrubbed the floor and kept the place clean. When his apprenticeship was over, he was examined by the guild and if found worthy, was raised to the rank of journeyman.

The journeyman (French *journeé* for day) hired out his services to master craftsmen for wages. His goal was to save up enough money to set up his own shop. The journeyman went from town to town both in search of work but to also broaden his knowledge. No journeyman could become a master until he was able to do the kind of work required by his guild. In order to test his knowledge, the wardens of the guild would set him to some task. This was called his masterpiece, and he must carry out the task, be it carving or weaving, without the aid of others. The entire procedure must be carried out while in the presence of the judges. If they approved of his work, he then paid a fee and was awarded the title of master craftsman. A person usually

achieved the rank of master craftsman while in his 20's.

The guilds had many rules that governed the relations between master, journeyman and apprentice. A boy apprenticed to one master could not change to another without the approval of the officers of the guild. If he misbehaved his master had the right to punish him. If a master mistreated his apprentice, the boy could appeal to the guild. If an apprentice ran away, his place was kept open for a certain length of time; and if he did not return within that length of time he was punished. No master could tempt away another master's workmen by offering higher wages. If a master had more work than he could manage then he could ask for temporary assistance from one of the other masters. If any master failed to clothe his apprentices well and instruct them properly in their craft, he was tried and punished by the guild.

Most of guilds had a distinctive uniform—or livery, as it was called—which all members wore when they met on ceremonial occasions, such as feasts, weddings, and holidays. This livery was bright in color and varied with the fashion of the time and taste of the guildmembers. Usually it was of two colors—scarlet and green, scarlet and black, gold and black, gold and blue, and scarlet and blue. The right side was one color and the left of the other. When complete the costume consisted of a hood and a gown, but sometimes only the hood was worn. The guilds also had banners on which emblems of their guild was displayed.

Every guild had its patron saint, and on that saint's day the members of the guild dressed in their livery and, carrying their banner, processed to the church for the service. Afterward they had

a feast in their guildhall.

The guilds began the decline when the cities grew too large to contain the trade. The expanding trade and industry during the sixteenth century took away the power from the guilds. But though they faded away, the guilds of the Middle Ages produced beautiful work, much of which still remains in Europe for people to see.

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Herbalism-- the word itself sparks images of Indian shamans, medieval apothecaries and unusual religious cults. Modern herbologists have reached the conclusion that our ancestors were practically born with-- herbs are functional as well as beautiful. Nature has provided us with a method to take better care of ourselves and we are too skeptical to do anything about it. Once upon a time learning about herbal remedies along with their specific restorative and curative properties was part of every day life. Now, unfortunately, few people understand the benefits of herbs and even fewer individuals are skilled at using them.

The art of using herbs for healing purposes is easy. In fact, at one time herbology was referred to as "simpling". Certain properties such as odor, color, location and taste are easy to remember. Herbs found in a specific geographical local are best for treating the various maladies that occur there. So, it is basically only necessary to study the local herbs. This narrows the field even further. Plants have many properties like hot and cold, smooth and rough along with wet and dry. Other polarities exist and can be used when figuring herbal cures for various symptoms. These characteristics can be equivocated with various diseases. Therefore, a body with a hot disease such as a high fever can be treated with a cooling plant. Several detoxifiers found in some fruits and many different types of flower petals can be used. Poor circulation, which is a cold based disease, can be treated with different tree barks, dandelions and even ginseng.

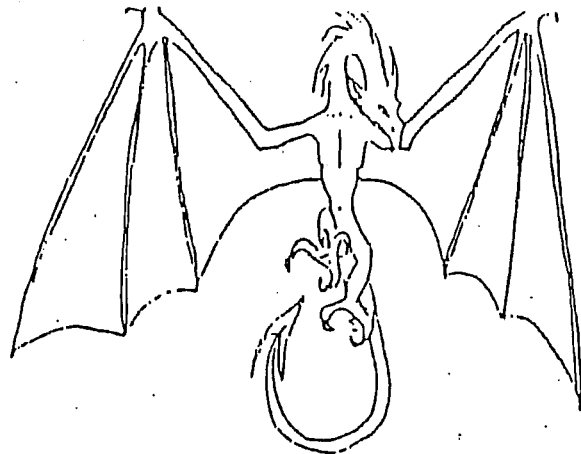
herbs main functions are to act as detoxifiers, maintainers, and toners. It generally is necessary to remove toxins from the body that are either the cause or result of a disease. This often creates weakness and drains the body of most of its energy so that one must rebuild the system's strength and maintain it so the body can begin the processes to heal itself.

Much can be learned through the study of herbalism. It is very unfortunate that our society looks down on remedies that have existed as long as sickness has. Perhaps one day we can take the time to investigate and relearn much of the knowledge that has been lost to us through out history. The Washington Square Press has published a Pocket Book titled The Way of Herbs written by Dr. Michael Tierra which defines many of the ways in which anyone can safely use herbs. This book gives the reader definitions for different herbal applications, when to use what type of treatment, store purchased herbs and even explains how to find and identify many plant varieties.

With so much knowledge available to us in this book and the others like it it seems odd that a society like ours that is so concerned with good health has yet not yet made better use of natural remedies. Nature managed to create the causes for all of the sicknesses that we suffer from. Thankfully it has also given us the methods and materials needed to cure ourselves all we need to do is to take advantage of nature's medicine chest.



Unto the populace,  
Greetings...



As some of you may know, in my mundane life I work for the City, monitoring social programs and physical projects designed to help El Paso's needy. Some time ago, I was asked to contribute information and opinions to a publication being developed by the United States Conference of Human Services Officials. We recently received our copy. One of the questions we were asked was "What programs should be developed to help remedy the problems of young people in the United States?". They chose to quote my answer as a good suggestion; "Provide interesting recreational activities for young people, opportunities for positive social interaction and a peer support system".

So what does this have to do with Amlgard? I was thinking of Amlgard when I wrote it. That's right, Amlgard isn't just a great way to spend your Saturday afternoons. According to a group of national experts, it's a good way to help save the world. So when friends and family ask what you're getting out of Amlgard, argue that it's worthless, that it's poisoning your mind, just hit them with this one. Tell them that, according to "A Status Report on Children in America's Cities", a program or club which provides interesting recreational activities for young people, as well as opportunities for positive social interaction and a peer support system has potential for helping to solve the problems of today's youth.

Today's fun is tomorrow's growing. In Amlgard we learn to care for people who are very different from us, racially, socially, religiously. We see value systems other than those we were raised with, we think, we create. And in doing these things, we make Amlgard something bigger and better than it would appear at a cursory glance. Of course, we always knew that.

Jewee Derkfalcon



Unto the Generous Peoples of the Realm of Amtgard,  
I Send Greetings from the Barony of the Golden Plains.

It is with great pride and pleasure that I introduce my homeland, the Barony of the Golden Plains, to the peoples of far-off and mysterious lands. The Golden Plains, Land of the Setting Sun, is the vassal state of the Kingdom of the Emerald Hills located mundanely in Amarillo, TX. Our first and current monarch, Baron Lord Boldwen Reinholt, is the Hillsman that founded this barony and brought the torch of Amtgard to the flatlands. As a Scout, he covered many miles following trade routes until he found himself far from his homeland. Clearing away the natural vegetation, he established a small stronghold that later grew into the Barony of the Golden Plains. Now our banner, a red sun against a blue sky halfway setting on a golden plain, billows in the breeze from our walled city.

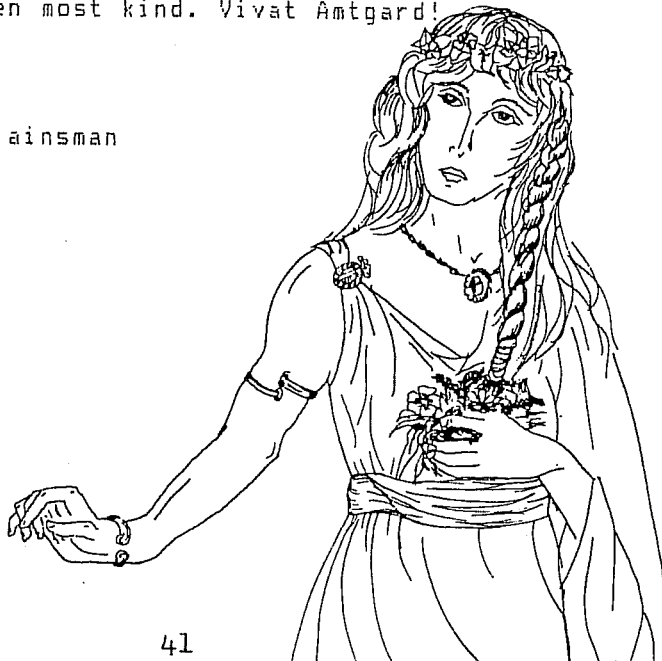
Since our Investiture five months ago, we have grown. The Plainsmen of the North, as our motherland sometimes calls us, have worked hard, and slowly culture and society have developed. My predecessor, Greywalker, published two issues of our newsletter, the Herald's Cry. Several Plainsmen have attended three major events: Emerald Hills 1st Anniversary, the Coronation of our motherland's Queen Alessandra, and the ever-popular Gathering of the Clans '89. Garb was slow in coming, but now most members own at least one piece. We have no households (yet), but the Golden Plains is home to two companies, the Sentinels and the Iron Gauntlet. Rumors abound with tales of other companies, households, and even an Alchemy Guild, but only time will tell. Our worst failing, perhaps, is that we know little of the social graces or courtly etiquette. However, we are still young, and will undoubtedly grow out of this barbaric state with time.

Our Populace is growing slowly, but steadily. We have two nobles living within our walls: our monarch, Baron Lord Boldwen Reinholt, and his countryman, Squire Lord Dustin Goldenmane, a recent immigrant from the Emerald Hills. I am Flynn Telemon, Vizier of the Barony of the Golden Plains, handling the responsibilities of Prime Minister. Our Lord General, Champion of our realm, is the formidable (to us) Hanson Foebane. The incredibly accurate assassin Sicarius Ceacus is the Golden Plains Scribe. Other travelling Plainsmen include QWFWQ, Maccalus Caerwent Ex (formerly called Enay the Hunter), and Desari. We presently have fifteen regular members (twenty-three registered), but we hope to grow to the size of County or Duchy within a year.

The Plainsmen are eager to hear from any and all lands that are willing to write or call. With everyone giving us a warm welcome, the people of the Golden Plains want to return your generosity and friendship. Everyone has been most kind. Vivat Amtgard!

Yours In Service,

Flynn Telemon, Vizier and Plainsman  
Member of the Iron Gauntlet



## THE USE OF LAND IN AMTGARD AND THE EXCHEQUER

by  
Lord Derydlus  
of the Grey Stone  
Governor of the Exchequer



HERE IS ONE QUESTION that I had ask myself when I originally began to seriously delve into the concept of creating an economy in Barad Duin: "Why?" Indeed, the question so puzzled me that I lay in bed, unable to sleep at night, pondering the possible answers. There were several reasons that came to mind, but one of the more prevalent reasons was that it would serve as a system to reward people that worked hard for the club, while at the same time encouraging people to work together, for each other, and for the betterment of Barad Duin as a whole. These two reasons, I felt, were sufficient for me to delve even deeper into the idea, so I did.

Now, I don't intend to take the credit (at least not fully) for the idea itself of having an economy. No, to do that would not be terribly honest. As it turns out, the idea was hatched by Sandy Marshall, who is known in Amtgard terms as Smooth Rurik, and myself about the same time that the Questor's Guild was conceived; with the idea that it would really be neat to be able to let questors find some treasure in a treasure chest somewhere along the way.

Well, the idea (both of them, actually) fleshed out quite a bit since then, and the extent of the fleshing in the Exchequer is the subject of this missive (took me long enough to tell you that, didn't it?)

As many people are aware, there is one thing that the First Congress of the Exchequer did not address, though it was mentioned at the time, and that one thing was the subject of the use of land in the economy. This one issue was not addressed on purpose, mainly because it didn't need to be. Shortly, however, it will be addressed, and it's going to make the Exchequer even more interesting and enjoyable, and will help with the roleplaying aspect of Amtgard even more.

Now, as you all know, in the mundane world the economy has a basis for existence. We have money, but all the money is just a representative of something else that has great intrinsic value. This something is, of course, gold. Well, we don't really have any gold, so obviously we could not use it as a basis for our coins; therefore, we had to find something else. And there is one thing that we have that we

can use as such a basis. It is easy to use, and doesn't require a great amount of safekeeping, and probably everyone in Amtgard has a great store of it, readily available for use. What is it?

Imagination.

Yes, indeed, it's that wonderful thing that makes Amtgard possible that we are going to bank on, or at least use in order to imagine that we have real resources, like gold, to base our coinage on.

The problem with gold, though is that it can't be affected by anything that happens in Amtgard, and so has no real impact in itself upon us. But land, on the other hand, does. How?

Here's how. Barad Duin, the Grand Duchy, is a landed Duchy, meaning that it is composed of an area of land that surrounds us. How much land do we have? That is where the imagination comes in. Several months ago, when all this was being conceived, a map was drawn depicting the Grand Duchy of Barad Duin. It was based on a real map of Texas, using the natural boundaries such as rivers and hills. The boundaries that were noted are in themselves rather arbitrary, but care was taken to not include any of the other Amtgard groups, except for the Baronies under our domain. Major cities were also excluded, because of the fact that it is likely that major cities will eventually be developing other Amtgard groups, and it would not be fair to them if we claimed their lands before they did.

Does that make sense?

Once the map was drawn (and it's a nice map - Sir Nithanlorn did it), we looked at how much land it encompassed, and we came up with a figure of approximately 144,000 square miles. Actually, that isn't as much land as it sounds, but it is quite a bit. It still leaves about 65% of Texas untouched by our borders, so it isn't unreasonable.

Of course, this land is owned by Barad Duin only in our imaginations, so that leaves us pretty free to set our boundaries. Once they are set, however, then we have a pretty stable basis for our coinage. With 144,000 sq. mi. of land, and each square mile being assigned an average worth, we have a base of a great deal of money.

But how is it affected by Amtgard? Simple. Eventually, other groups in Amtgard will probably be interested enough in our economy that they might try it themselves. The Emerald Hills people have already joked about "border disputes" with us. Imagine what such a border dispute will mean if both sides have "money" riding on it. That will not only make the roleplaying aspect even more possible, but will encourage it on an interkingdom basis!

Here's the way land will work. The Grand Duchy of Barad Duin will be divided into different sections. It will work on the basis of a box within a box, for purposes of determining the size of a barony to the size of a county, and will be divided with growth in mind. In other words, if one day, we decide to be a kingdom (I just said, "if", mind you!), we will already have the setup to support the following:

- 2 Grand Duchies
- 4 Arch Duchies
- 8 Duchies
- 16 Counties
- 32 Marks
- 64 Viscounties
- 128 Baronies

If we stay a Grand Duchy forever, we will still have the set up for the positions beneath Grand Duke, and there will only be one Grand Duke, as opposed to two.

There will also be the ability for people to hold freeholds. These can be had by people who are granted land for whatever reason that there may be, or people who purchase the right to manage the land. Of course, in either case, a freeholder will be subject to the overlord of that land, usually the local baron or other such noble. This overlord will, in turn, be subject to his overlord (a noble of higher rank who owns that land, if any), and eventually the monarch of the realm.

In order for land to be used with any sense of roleplaying, we must adopt a system for determining many various factors that affect land and the improvements placed upon it. Here's a few things that will affect the value of land:

- o Richness of the soil.
- o Rainfall and drainage.
- o Elevation.
- o Waterway access.
- o Mineral wealth.

Here's a few things that affect the improvements (buildings) placed upon land:

- o Quality of construction.
- o Size of improvements.
- o Wall strengths.
- o Design.

With all these variables, and more, it requires that there be an office created for the sole purpose of tending to these details. Therefore, in a very short while, a Governor's Command will be issued to cover this very topic,

and it will establish what will be called the Office of Land Management. This office will be solely responsible for the development of the procedures to be used in all aspects of land purchase, improvement, and value, and will invent a system that will allow for random natural occurrences, such as invasions by lizardmen, drought, flood, abundant crops, etc.

Whenever such an occurrence happens to a landowner, then they will be responsible for its associated problems, or receive its associated benefit, depending on the nature of the occurrence. This will give the concept of imaginary land ownership a feel of realism that will enhance its use in the Exchequer.

In this way, using land as a system for determining the fiscal strength of Barad Duin, we have a system that will work, and will be affected by what we do in Amtgard. If there is a war, the loser of that war could make economic concessions, turn over a certain parcel of land to the winner, there could be a system for determining the strength of fortifications on the land or any other factors that affect land at all. All it takes is imagination and the desire to bring more options to Barad Duin, and hopefully, all of Amtgard.





if the two of you plan on being room-mates, i.e.,

THE LITTER BOX FIXATION MUST BE IMPRINTED ON THE CAT'S BRAIN PAN AS SOON AS POSSIBLE!

Failure to accomplish this basic training is not only CATAstrophic it can result in CATatonia, CATalepsy, CATarrha, (a positive CATalog of disasters) and commonly leads to CATaclysms and acts as a CATalyst to immure the beast in a CATafalque or to use your little furry friend as the payload for a CATapult (preferably aimed in the general direction of CATalonia). Luckily, litter-box training is so easy that the word "training" is an overstatement. Usually all you have to do is take infant cat person, place gently in litter box (suggestively scratch at the litter as an incentive) and sit back while your 12 ounce tiger in training proceeds to dig furiously, centers fanny over resultant depression, assumes an abstracted expression and produces. Incidentally I have never figured out how an adorable little collection of fluff and buzzes can produce urine of a strength and potency that if you get any closer than 2 feet from the litter box you can go blind not to mention what it does to your nasal passages.

Some one once said "you can't train a cat. You can train dogs, seals, elephants, dolphins and snakes but you can't train cats." Let us examine this bigoted, biased and downright xenophobic statement. I can agree in part; true, you can't train a cat to do what he doesn't care to do. You can however convince a cat that he really does want to do something. First of all, where is the emphasis on the sentence in question? Is it on "you" or on "cat" or on both? Are YOU incapable of training a cat, is the CAT incapable of being trained or are the two of you hopelessly incompatible? To take it one step further; why on earth would you want to train a cat in the first place? Answers to all of the above are:

1. If you are possessed of basic common sense, a modicum of patience, and the guile and deceit worthy of a sixth level assassin then you are indeed capable of training a cat.

2. If the cat is possessed of basic common sense, a modicum of patience and rolls an 18 for ego (generally not a problem with any cat I've ever met) then the cat will indeed accept training.

3. Some training is absolutely necessary

On the assumption both of you pass this milestone in feline etiquette we shall now speak of secondary encouragement. Under secondary we shall consider various desirable traits and the encouragement of same. Note that I did not use the words "teach" or "train" ... encouragement is the operative word. You probably do not want your cat to:

1. Climb curtains .. so you give kitty something else to climb, i.e., yourself (wear jeans and heavy sweatshirt when dealing with kitten - attack dog padding ((4 hit point armor)) when dealing with mature feline). Encouraging a cat to climb you may sound wierd but it saves the curtains. The positive note is that as the cat matures and gains weight he will probably stop using your body as his own private jungle gym. After the cat reaches 6 to 10 pounds you will no longer provide a stable platform - and cats generally don't like to rock and roll.

Another positive note, cats can differentiate between your fragile nylons, silks, and heirloom sweaters and your 16 oz. denim work pants. Convincing them to do so however is another story.

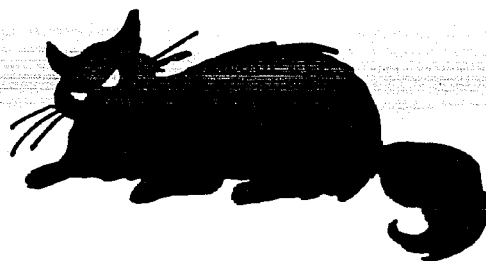
2. Scratch furniture (actually, CAT is not scratching per se - CAT stretching muscles and sharpening claws) .. so encourage (there's that word again) kitty to sharpen claws elsewhere. It is a fact, though little known, that fair to good quality wall to wall carpeting cannot be damaged by any cat smaller than a mountain lion. Here is how you do it: You and kitty get down on rug. You and kitty play. During the course of play pat (not pet - PAT) kitty firmly and enthusiastically on back right above hindquarters. This will make kitty feel so good he will immediately want to dig in claws and stretch and since he's already on the carpet that's where he'll indulge his exuberance. Encourage junior varsity lion in this and I can almost guarantee he'll never want to scratch elsewhere.

Also, cats understand "NO" when used sparingly, appropriately, and when delivered in a disdainful tone of voice. Actually what you do is embarrass the cat by intimating that no cat of any breeding whatsoever would commit such an incredible faux pas. I knew one lady who could accomplish a very effective "NO" by simply clearing her throat and raising one eyebrow (implying the cat was an uncultured nerd). Just be careful not to mortify the cat in front of witnesses. Not only will the cat not amend the erroneous behavior he will actively plot ways to get back at you - and will usually succeed.

3. Climb on furniture .. Forget this one. Cats are designed by the gods themselves to climb. Climbing is major point of existence for CAT - entire reason for being. Besides it gives cat one-upmanship elevation-wise (how would you like to be 10 inches tall for the rest of your life?!). It is possible to encourage CAT to climb on only certain things - barely! You do this by making certain allowable (allowable to you, that is) climbing areas more attractive than others. Don't want cat on table, kitchen counter or antique armoire then

open drapes to window with a view. Cat will probably opt for the window. You and the cat will work out a compromise. Note, you cannot keep cats from napping on your bed or investigating kitchen counter tops. The only solution is to have a bedspread that matches the cat's fur. Better yet get a furry bedspread to start with then the cat can only add additional fur which, if you have chosen your colors well, merely enhances the bedspread's ambiance. As for trespassing on the kitchen counter the solution is simple - don't leave anything on the counter for the cat to check out. Cats are the ultimate pragmatists. If it's not rewarding they won't do it.

All the above serves to emphasize two very important words when dealing with cats - "encourage" and "compromise". You cannot bend a cat to your will; you cannot force, coerce, or intimidate a cat. You can however negotiate. Detente is a good word. One last warning - NEVER, EVER hit a cat. Hitting a cat produces the exact opposite of what you're trying to get the cat to do or not do.



Advanced behavioral modification comes in several guises. I have seen everything from cats who could open doors, use people toilets as sand boxes, fetch better than your dog Rover, pick up their food with their paws, play a passable game of ping-pong, hold an intelligent conversation, watch T.V. (this is probably not an example of intelligence) to cats who routinely perform as extremely accurate alarm clocks. And all of us know more than one cat who can give a damned good John Wayne impersonation. You will not know immediately which form of advanced training the cat will choose. Make no mistake - YOU do not make the choice - CAT does. Your job is to

watch like a hawk and when you see apprentice cat (aka kitten) indicate clumsy preference for any form of advanced behavior immediately encourage the cat. EXAMPLE: Small furred person chases little wad of paper and carries it in his mouth for a short distance. Immediately go to kitten, \*praise extravagantly pet encouragingly, toss wad of paper again. Repeat for as long as you have the stamina (world record currently stands at 27 fetches).

\*NOTE: Praise is verbal and can loosely be defined as "baby talk". Sounds ridiculous if not disgusting but the higher you pitch your voice and the more you oooh and coo the better the cat will like it and the faster he'll learn.

I note in reading over my words that I have been guilty of always referring to cats as "he". It is probably time to explain some the the positives and negatives of the male and the female cat.

Male or Tom: Toms, if unneutered, have several idiosyncrasies that are usually not considered socially acceptable. First of all they have 2-track minds. They are incapable of considering anything except sex and food (and in that order!). Toms will also be compelled via hormonal surges to "mark" their territory. To those of you who do not understand; "marking" consists of the cat spraying urine over the object he wishes to identify as his own personal property. Territory can be defined as everything from a new pair of boots to your grandmother. The "intact" Tom is also surly, self-centered, possessed of bad breath and incredibly stupid. If on the other hand they are neutered or "altered" sometime between the ages of 6 and 9 months the gonadal development will be redirected toward their brains and will commonly result in an amiable, congenial, good-old-boy with a kitty I.Q. ranging from the low 60's to the mid 80's - dumb but cool.

Females or "Queens": Females are almost always smarter than the males and, if spayed, usually develop the personality of a puff adder. Intact or non-spayed females, contrary to their barren sisters, embody all that is good in universal motherhood. They will however also produce two litters

of kittens a year with appalling regularity. They are also not as smart. Again, development is concentrated in the reproductive organs rather than in the brain. However the dumbest of females is at least as smart as the most intelligent male. All cat geniuses are spayed females and neurotic paranoids - smart but insufferable.

With all of the above in mind think twice and hesitate five times before you agree to share your life with a cat. Trust me. Once the cat has invested several years in training you they'll never let you go. A cat is a Chinese obligation. Once you decide to get a cat you have a 5 to 30 pound responsibility hanging around your neck for at least a decade (sometimes two decades). Right about now you ask yourself, "why on earth get a cat"? Well, if you require unthinking adoration and slavish devotion to the exclusion of common sense DON'T GET A CAT; get a dog. Dogs are amiable slobs (Ever checked out a dog's table manners? Yuck!) and if you don't mind a daily patrol of your back yard to scoop up the physical manifestations of doggy digestion then a dog should be your companion of choice. If on the other hand you enjoy critical acceptance, interaction with another thinking being, are fascinated by observing the endless permutations of a self-willed, painfully honest personality and are emotionally secure then maybe, just maybe, you are qualified to live with a cat.



Gwynne, (c) August, 1989, Kingdom of the Burning Lands, Inc.

(Kris Donnelly-Sasser, (c) August, 1989, El Paso, Texas)

# Roundtable

## STATEMENT OF INTENT

Roundtable is a new magazine on the American scene. It's intent and purpose is to provide a forum for quality research into medieval life and to gather together a body of information that is useful to both the scholar and the recreationist and that is compact and readable. And above all else, enjoyable.

Contact with some of the leading centers of medieval studies in the world should help us bring to the scholar new thoughts and discoveries in his field while providing the recreationist with hard or otherwise impossible to find information that is of concern to him.

Another goal of Roundtable is bring together the various recreation groups around the world to create a dialogue that promotes the growth and enjoyment of medieval life for all. Names and addresses of various organizations will appear in each issue thus increasing the contact between people with similar interest.

Roundtable is currently published bimonthly by Accelerated Press, a publisher of fine books and magazines and is available by subscription. We are international in scope with a projected readership of 10-20 thousand.

We are currently accepting submissions for all areas of medieval studies and recreation. Submissions should include SASE (with International Reply Coupons if international) if you wish them returned.

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