
The Chanticleer

The Monthly Newsletter of the Barony Beyond the Mountain

www.bbm.eastkingdom.org

January, 2020

Anno Societatis 54

“O for a Muse of fire, that would ascend
The brightest heaven of invention,
A kingdom for a stage, princes to act
And monarchs to behold the swelling scene!”

Happy new year to all those who dwell within these Housatonic lands. As the sun rises and sets, and seasons turn, so too do things within the Barony change. You may notice a different look to this newsletter. It is my very great honor to fill the office of Chronicler, following in the footsteps of Lady Evaine and Lady Johanna. And with a change in staff comes a change in formatting! This will likely be a work in progress – expect to see ongoing changes.

There is another major change to the Officer corps, as Mistress Kay Leigh has stepped up as Seneschal at Baronial Yule. The Barony offers sincere thanks to Lady Sisuire for her years of service – Seneschal is not an easy job to take, nor is it an easy job to leave. For two years Sisuire took the late phone calls, the early emails, and, when necessary, the heat, so that we could all enjoy ourselves. For that – our gratitude. Grace under pressure is a skill that benefits us all.

At Yule, our heavy fighters braved the cold, and held a tournament to ascertain our next Champion of Heavy List. Baron Angus Gove MacKinnon was triumphant, and will stand for the Barony – although we do have to wonder if all those years of Northwoods’ winters gave him a native advantage. Congratulations to Baron Angus. He will make us proud.

We have an event coming up: February will bring us more than cold and snow – it also brings the next Artifacts of a Life. There are many arts and sciences competitions in the Kingdom, but only Artifacts asks the contestants to put their endeavors into the context of persona research – to put the **people** back into our work, and to see through our art how those people might have lived. This will be the last year that Mistress Elizabeth will be stewarding this event, so if you are interested in helping to continue it by learning to run it, please contact her.

Also, East Kingdom 12th Night will be held in the Crown Province of Ostgardr on January 4 – more than close enough! But if you cannot attend, don’t forget to sing the spring into your trees!

Here's to thee, old apple tree,
That blooms well, bears well.
Hats full, caps full,
Three bushel bags full,
An' all under one tree.
Hurrah! Hurrah!

Baronial Officers

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Baronial Champions

Heavy Weapons Champion:
Baron Angus Gove McKinnon

Fencing Champion:
Lady Agnes de Leon

Archery Champion:
Baron Dorian of Lewes

Thrown Weapons Champion:
Lord Gwilym of Flint

Baronial Meeting

The date and location for the January Baronial meeting are currently TBA. Once it has been announced, it will be listed on the Baronial calendar at www.bbm.eastkingdom.org.

Ongoing Practices

Most Baronial practices are currently on hiatus due to winter. Please see the listings below for more information, and check the calendar and activities page on the Baronial website for up to the moment information: <https://bbm.eastkingdom.org/baronial-activities/>

Archery Practice

Burlington, CT

Archery practice is currently weather dependent. Please contact Dorian in advance to ascertain the state of the range. Archery Practice is every Tuesday night until we can't see or it's too cold. Cancelled in the case of inclement weather, though we may still do repair work if enough people show up. Loaner gear is available upon request. Come out and join us! Practice is currently located at 17 Bittersweet Ln, Burlington, CT, use the side door next to the garage. You may contact Dorian at bob.schlain@gmail.com with any questions about the Burlington archery practice. Please see the calendar listing on the website for precise times, as they are subject to change dependent upon weather, school activities, illness, etc.



Heavy Fighting Practice

Norwich, CT

Our armored fighting practice is currently closed for the season, but should reopen in May. It occurs Saturdays at the Leffingwell House Museum at 348 Washington Street, Norwich, CT. Please see the calendar listing on the website for the dates and times. There is also a Facebook discussion page for armored combat in the Barony.

Thrown Weapons Practice

Ellington, CT

Thrown weapons practice is currently closed for the season.

Have you ever wanted to learn how to throw an axe, knife or spear? Come to the BBM Thrown Weapons practice. We'll teach you. We will also give you the chance to throw Royal Rounds, which is our way to compare throwers using a standard system of scoring. Please wear closed toe shoes. Thrown weapons practice is held every Wednesday and Thursday from 5:30pm until dark at 7 Jacobs Hill Road, Ellington, CT. We ask that you only participate one evening a week in order to preserve the targets as much as possible. In the event of cancellation, there will be a post on the Baronial Facebook page. You may contact Matteo for more information at matthewsoucy@gmail.com, 774-545-5733 or Matt Soucy on Facebook. There is also a Facebook discussion page for thrown weapons activities in the Barony.

Other Practices in the Area

Other groups in the local area hold indoor practices that are currently open. Please see the bottom of the activities page on the Baronial website: <https://bbm.eastkingdom.org/baronial-activities/>

Museum News

(All exhibit descriptions from the museums' websites)

Current Exhibitions:

Metropolitan Museum of Art

www.metmuseum.org

Making Marvels: Science and Splendor at the Courts of Europe

Through March 1, 2020

Between 1550 and 1750, nearly every royal family in Europe assembled vast collections of valuable and entertaining objects. Such lavish public spending and display of precious metals was considered an expression of power. Many princes also believed that the possession of artistic and technological innovations conveyed status, and these objects were often prominently showcased in elaborate court entertainments, which were characteristic of the period.

Making Marvels explores the complex ways in which the wondrous items collected by early modern European princes, and the contexts in which they were displayed, expressed these rulers' ability to govern. Approximately 170 objects—including clocks, automata, furniture, musical instruments, jewelry, paintings, sculptures, print media, and more—from both The Met collection and over fifty lenders worldwide are featured. Visitors will discover marvelous innovations that engaged and delighted the senses of the past, much like twenty-first-century technology holds our attention today—through suspense, surprise, and dramatic transformations.



The Colmar Treasure: A Medieval Jewish Legacy (at the Met Cloisters)

Through January 12, 2020

A cache of jeweled rings, brooches, and coins—the precious possessions of a Jewish family of medieval Alsace—was hidden in the fourteenth century in the wall of a house in Colmar, France. Discovered in 1863 and on view in an exhibition at The Met Cloisters, the Colmar Treasure revives the memory of a once-thriving Jewish community that was scapegoated and put to death when the Plague struck the region with devastating ferocity in 1348–49.

A generous loan of the Musée de Cluny, Paris, the Colmar Treasure is displayed alongside select works from The Met Cloisters and little-known Judaica from collections in the United States and France. Although the objects on view are small in scale and relatively few in number, the ensemble overturns conventional notions of medieval Europe as a monolithic Christian society. The exhibition points to both legacy and loss, underscoring the prominence of the Jewish minority community in the tumultuous fourteenth century and the perils it faced.

The Renaissance of Etching

Through January 20, 2020

The history of printmaking has been punctuated by moments of great invention that have completely changed the course of the medium. The beginning of etching in Europe in the late fifteenth and early sixteenth centuries—when the technique moved out of the workshop of armor decorators and into those of printmakers and painters—represents one of those pivotal moments. Etching, essentially drawing on the surface of a metal plate, had an ease that opened the door for all kinds of artists to make prints. The pioneers of the medium included some of the greatest painters of the Renaissance, such as Albrecht Dürer, Parmigianino, and Pieter Bruegel the Elder.

This exhibition traces the first sixty years of the etched print (circa 1490 to circa 1560), from its emergence in the workshop of the German printmaker and armor decorator Daniel Hopfer to the years when a range of artists from Germany, Flanders, Italy, and France began experimenting with etching. Approximately 125 etchings, produced by both renowned and lesser-known artists, are displayed alongside a number of drawings, printing plates, illustrated books, and armor.

Relative Values: The Cost of Art in the Northern Renaissance
Through February 28, 2020

Bringing together sixty-two masterpieces of sixteenth-century northern European art from The Met collection and one important loan, this exhibition revolves around questions of historical worth, exploring relative value systems in the Renaissance era. Organized in six sections—raw materials, virtuosity, technological advances, fame, market, and paragone—tapestry, stained and vessel glass, sculpture, paintings, precious metal-work, and enamels are juxtaposed with pricing data from sixteenth-century documents. What did a tapestry cost in the sixteenth century? Goldsmiths' work? Stained glass? How did variables like raw materials, work hours, levels of expertise and artistry, geography, and rarity, affect this? Did production cost necessarily align with perceived market valuation in inventoried collections? Who assigned these values? By exploring different sixteenth-century yardsticks of gauging worth, by probing extrinsic versus intrinsic value, and by presenting works of different media and function side-by-side, the exhibition captures a sense of the splendor and excitement of this era.

The Frick Collection

www.frick.org

Bertoldo di Giovanni: The Renaissance of Sculpture in Medici Florence

Through January 12, 2020

The Frick Collection presents the first-ever exhibition on the Florentine sculptor Bertoldo di Giovanni (ca. 1440–1491), a renowned student of Donatello, a teacher of Michelangelo, and a great favorite of Lorenzo “il Magnifico” de’ Medici, his principal patron.

Upcoming Exhibitions:

The Pierpont Morgan Library

www.themorgan.org

The Book of Ruth: Medieval to Modern

February 14 through June 14, 2020

Famine and flight, emigration and immigration, foreignness: these are some of the societal issues touched upon by the anonymous author of the Bible’s Book of Ruth, whose titular character was a great-grandmother of King David and, in the Christian tradition, an ancestor of Jesus Christ. This exhibition celebrates the 2018 gift by Joanna S. Rose of the Joanna S. Rose Illuminated Book of Ruth to the Morgan. The accordion-fold vellum manuscript, measuring nine inches tall and an amazing eighteen feet long, was designed and illuminated by New York artist Barbara Wolff, who worked on the project for two years (2015–17). The complete biblical text of the Book of Ruth is written in Hebrew on one side and in English on the other, the work of calligrapher Izzy Pludwinski. The Hebrew side features twenty colored illustrations and a continuous landscape, with accents and lettering in silver, gold, and platinum; the English side has forty images executed in black ink.

The Rose Book of Ruth is presented in conversation with twelve manuscripts, drawn from the Morgan's holdings, that unfold the Christian traditions for illustrating the story of Ruth during the Middle Ages. Through the juxtaposition of the modern manuscript with these ancient works, which date from the twelfth to the fifteenth century and include three leaves from the Morgan's famed Crusader Bible, the exhibition brings into focus the techniques of medieval illumination that inspired Wolff, as well as her inventive approach to iconography.

The Metropolitan Museum of Art

www.metmuseum.org

Art at the Tudor Courts

October 6, 2020 – January 10, 2021

England under the Tudors was a thriving and sophisticated home for the arts. Against the backdrop of England's shifting political relationship with mainland Europe, Tudor artistic patronage legitimized and glorified a series of tumultuous reigns, from Henry VII's seizure of the throne in 1485 to the death of his granddaughter Elizabeth I in 1603.

The Tudor courts were truly cosmopolitan, on par with any continental rivals, and boasted the work of Florentine sculptors, German painters, Flemish weavers, and the best European armorers, goldsmiths, and printers. At the same time, they nurtured local talent and gave rise, by the end of the century, to a distinctly English style. While the extreme politics and personalities of the Tudor dynasty continue to grip the popular imagination, *Art at the Tudor Courts* will introduce new audiences to its astonishing legacy in the visual arts.

The Gosford Wellhead: An Ancient Roman Masterpiece

June 1, 2020–February 14, 2021

An ancient Roman marble wellhead (puteal) of the second century A.D. is the focus of an exhibition—along with some two dozen works, primarily from The Met collection—that will explore a wide range of topics, including virtuoso Roman sculpture; the Roman adaptation of Greek art and mythology; Greek and Latin literature; early excavations of Rome and its port; the restoration of antiquities in the late eighteenth century; the Grand Tour and the British collecting of antiquities in the late eighteenth and nineteenth centuries; and the rediscovery of a masterpiece that was lost to scholars for centuries. Excavated in the Roman port of Ostia in 1797, the wellhead entered a private collection in the nineteenth century and was recently acquired by The Met. The acquisition is part of The Met's 2020 Collections Initiative in celebration of the Museum's 150th anniversary.



Archaeology News

<http://www.archaeology.org/news/>

16th-Century Ship Parts Unearthed in Stockholm

STOCKHOLM, SWEDEN—*The Local* reports that parts of the hull of a sixteenth-century ship were uncovered in central Stockholm during a construction project. Tree ring analysis of wood samples recovered from the waterlogged soil suggests that the pine trees used to build the ship were felled in the 1590s. Archaeologist Philip Tonemar said this vessel was built during a transitional period in ship design. “There are actually no other direct examples,” he explained. The hull is thought to represent the *Samson*, a ship not mentioned in historic records after 1607. “When the ship was abandoned in the early 1600s, it was probably stripped of material, chopped up and left on the shore,” Tonemar said. Household garbage and items, such as coins, glass, ceramics, and a small clay ball, were found on top of the vessel, he added. To read about the discovery of a sixteenth-century Swedish warship, go to <https://www.archaeology.org/issues/317-1811/trenches/7061-trenches-sweden-mars-wreckage>.

Possible 16th-Century Spanish Anchors Found Near Mexico

MEXICO CITY, MEXICO—According to a *New York Times* report, two iron anchors resembling those made in the sixteenth century have been discovered off the coast of southeastern Mexico. Underwater archaeologists from Mexico’s National Institute of Anthropology and History (INAH) found the anchors, which were buried under a thick layer of sediment, while searching the sea bed with magnetometers. The larger anchor measures about 13 feet long and five feet wide. The researchers suggest the anchors may have been left behind by Spanish explorer Hernán Cortés, who landed in Mexico in 1519, and attacked the Aztec capital of Tenochtitlan two years

later. Another 15 possible anchor sites were also recorded. To read about the Aztec city that Cortés would have seen upon his arrival, go to

<https://www.archaeology.org/issues/138-1407/features/2173-mexico-city-aztec-buried-world>.

Small Roman Fish Sauce Factory Found in Israel

ASHKELON, ISRAEL—*The Times of Israel* reports that a small *cetaria*, or production center where fermented fish sauce was prepared, has been uncovered about a mile away from the site of Ashkelon in southern Israel. Tali Erickson-Gini of the Israel Antiquities Authority said the 2,000-year-old factory consists of fish pools, giant plastered vats, jars for storing liquid, and a large receptacle that may have held the finished slimy, goopy garum, which was prized throughout the Roman Empire for its salty, savory flavor. “It’s hard for us to imagine,” Erickson-Gini said. “It was far more common than ketchup.” The small size of this *cetaria* suggests it produced garum only for local use. To read about Portus, where garum and other food products from across the Roman Empire were shipped to feed the citizenry, go to

<https://www.archaeology.org/issues/168-1503/features/2971-rome-portus-rise-of-empire>

Early Christian Basilica Discovered in Ethiopia

BALTIMORE, MARYLAND—According to a *Live Science* report, archaeologist Michael Harrower of Johns Hopkins University and his colleagues have discovered a Christian basilica dated to the fourth century at the site of Beta Samati in northern Ethiopia, in what was the ancient kingdom of Aksum. Located on the Red Sea, Aksum was on the trade route linking Rome and India. The church is thought to have been built at about the same time as Aksum’s King Ezana converted the powerful kingdom to Christianity in A.D. 325. “There have been

other fourth-century basilicas that are known, but most of them were discovered a long time ago and some of them just without a lot of artifacts or information to be had,” Harrower said. Artifacts such as clay figurines of cattle and heads of bulls, a ring made of gold in the Roman fashion with a carnelian engraved with an Aksumite bull head and vines, and a black stone pendant with a cross, suggest that earlier worship practices were mixed with Christian practices during a transition period, Harrower explained. Some of the bronze coins at the site bear an image of a crescent moon symbolic of the southern Arabian god Almaqah and date to the early fourth century, before the conversion to Christianity, while coins minted after A.D. 325 bear an image of a Christian cross. Read the original scholarly article about this research in *Antiquity*. To read about high-altitude occupation some 40,000 years ago, go to <https://www.archaeology.org/issues/362-1911/world/8087-world-roundup-ethiopia>.

Possible Viking-Era Grave Discovered in Estonia

TÕNISMÄE, ESTONIA—*Estonian Public Broadcasting* reports that a tenth-century A.D. burial site has been found in the ancient county of Rävåla, near Estonia’s northern coast, where cenotaphs made of Viking sword fragments were discovered last year. Mauri Kiudsoo of Tallinn University said the grave had been damaged by plowing, but archaeologists were able to recover fragments of spearheads, bridles, scythes, and single-edged combat knives, in addition to a crossbow-shaped brooch with poppy heads that had been damaged by fire and disfigured with spring scissors, which were also recovered from the grave. “It cannot be claimed absolutely, but it is likely the two cenotaphs are dedicated to Rävåla warriors who perished in one or two battles or campaigns far from home,” Kiudsoo said. It had been previously suggested that the monuments commemorated the deaths of Scandinavian warriors. Although the same types of swords were used by people living

across the Baltic Sea region, jewelry was crafted in local styles. “Crossbow-shaped brooches were usually worn by warriors from southwestern Finland and northwestern Estonia,” Kiudsoo explained. The construction style of the grave also indicates it was dug by Rävåla residents. For more on Viking-era discoveries in Estonia, go to <https://www.archaeology.org/issues/95-1307/features/941-vikings-saaremaa-estonia-salme-vendel-oseberg>.

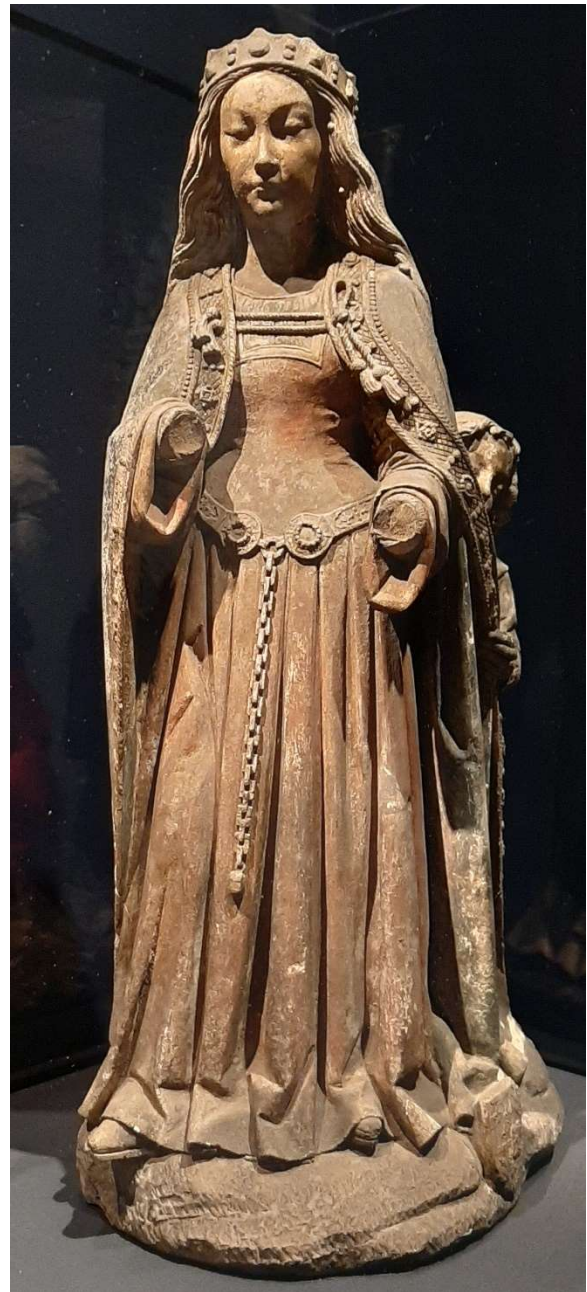
16th-Century Manuscript Attributed to Queen Elizabeth I

NORWICH, ENGLAND—A manuscript in Lambeth Palace Library has been identified as a work produced by Queen Elizabeth I, according to an announcement released by the University of East Anglia. Researcher John-Mark Philo was looking for translations of works written by the Roman historian Tacitus when he found the manuscript, which was written on a kind of paper stock favored by the Tudor queen. He identified it through a watermark including a rampant lion, the initials “G.B.,” and a crossbow countermark present on paper used for her known translations and personal correspondence. The script of the newly identified translation is a match for the elegant handwriting of one of the queen’s known secretaries in the mid-1590s, but the corrections are in the queen’s own notoriously messy handwriting, Philo said. He added that the subject matter focuses on the death of Augustus, the rise of Tiberius, and the centralization of governmental powers in a single ruler.

Rare Roman Armor Unearthed in Bulgaria

DEBELT, BULGARIA—*Archaeology in Bulgaria* reports that some 6,000 pieces of chain mail dating to sometime between the fourth and sixth centuries A.D. have been unearthed in the ancient Roman colony of Deultum, which is located near the Black Sea coast in southeastern Bulgaria. The armor, which includes two well-preserved sleeves, was found inside the colony’s fortress,

against its north wall. Fragments of wood suggest the armor was stored in wooden chests. When the north wall collapsed during a fire, the armor, made up of rectangular slabs of wrought iron attached to leather garments, was crushed. So far, analysis of the artifacts suggests the armor had been made by two or three different craftsmen. Conservation of the rare artifacts will be challenging. “This requires an incredible amount of work because every single slab has to be extracted, any corrosion needs to be cleaned up, and then the slab needs to be restored and placed on leather, the way it used to be,” explained Krasimira Kostova of the Deultum-Debelt Archaeological Preserve. Bronze coins, pins, and the bones of large guard dogs were also recovered from the fortress.



The Chanticleer is always looking for articles, art, and photography! If you would like to contribute, please contact Mistress Eloise at chronicler@bbm.eastkingdom.org. We would love to showcase your work.

Photographs courtesy of Kristina Schlain

Manuscript art courtesy of the Metropolitan Museum of Art

Page 2: Book of Hours, 1530-35, Simon Bening, Netherlandish, Ghent

Page 3: The Belles Heures of Jean de France, duc de Berry, 1405-1408/09, the Limbourg Brothers, Franco-Netherlandish

Page 4: January and February from The Peasants' Feast or the Twelve Months, 1546, Sebald Beham, German

Page 5: Book of Hours, 1530-35, Simon Bening, Netherlandish, Ghent



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