



Ramshaven Baronial Election Results:

- The Honourable Lord Henry Foster and The Honourable Lady Brigit Larkin will be invested as Baron and Baroness of Ramshaven at FOOL in May.
- Thank you to Ollamh Emer ingen úí Áiden, OL and The Honourable Lord Dietrich von Sachsen for their honourable participation in the election.
- Thank you to Duchess Rylyn Buchanan for running a clean, tight election.

Message from Penn and Lucia, Baron and Baroness of Ramshaven:

Greetings unto the populace of Ramshaven.

At Kingdom Arts and Sciences just past, our successors were announced, Henry and Brigit. We are delighted that the Barony will be in excellent hands going forward, and look forward to seeing what new initiatives they bring forth. We also proffer deep thanks to the other candidate couple, Emer and Dietrich, for their willingness to serve - the Barony truly had no bad choices.

We look forward to our last two courts, Coronation in Northgeatham, and finally Fruits Of Our Labours in Bryniau Tywynnog where we will step down, but not away from the Barony that we call home. We look forward to seeing as many of you as possible at one or both events.

It has been a long six years marred by plague, but we believe that we have left the Barony as well as we received it from our predecessors, Penda and Sibylla, and trust that it will continue long into the future on an even keel. While looking forward to the warmer weather, remember to have fun and stay safe.

Yours in service,

Penn and Lucia,
Baron and Baroness of Ramshaven

(for now)

Upcoming Events:

The Coronation of Steinarr and Margraig

Saturday, Apr 29, 2023

Bruce Township Community Center
1240 Concession Rd 6, Tiverton, ON
N0G 2T0

Hosted by the Canton of
Northgeatham in the Barony of
Ramshaven

<https://ealdormere.ca/spring-coronation/>

FOOL - Fruits of our Labours XVI May 19 – 22, 2023

Scouts Canada - Camp Impeesa,
827559 Township Rd 8
Drumbo, ON N0J 1G0

Hosted by Bryniau Tywynnog in the
Barony of Ramshaven

<http://ealdormere.ca/fool>

NOTE: Although the SCA complies with all applicable laws to ensure the health and safety of our event participants, we cannot eliminate the risk of exposure to infectious diseases during in-person events. By participating in the in-person events of the SCA, you acknowledge and accept the potential risks. You agree to take any additional steps to protect your own health and safety and those under your control as you believe to be necessary.



“Their Nextellencies”:
The Honourable Lord Henry Foster and The Honourable Lady Brigit Larkin

To the steadfast and honorable Populace of Ramshaven, do we, Henry and Brigit, bid welcome.

Despite a long and hard winter, the season has turned. Soon we shall gather again at Fruits of Our Labours, and we look forward to seeing all of you. Rest assured that the Baronial Potluck shall continue, and every one of you is welcome at our table.

We are humbled by the honour granted us by the Crown, and the support of the ever-gracious people of Ramshaven. As FOOL will be Their Excellencies Penn and Lucia’s final Court, we encourage everyone to attend so that we may celebrate Them. They have led us through plague and deprivation with a constant smile and kind word. They deserve every thanks and accolade.

Though it is not yet our time, we are open to any questions, comments, or concerns the populace may have. We can be reached at henryandbrigit@gmail.com.

Henry and Brigit

Awards around the Barony:

King’s Prize Tournament:

Margraig of Erainn - Princess of Ealdormere
 Robyn Whystler - Judges' Prize
 Aslief of Ramshaven - HRH MidRealm Prize
 Margraig of Erainn - Order of the Wain (in the reign of Roak II and Hyrrokin II)

Wassail:

Aldwyn of Canterbury - Award of Arms
 Geörg Stauffer - Award of Arms
 Victoria von Willmndigen - Award of Arms
 Wolfgang Stroem - Award of Arms
 Tamsin Kitto - Award of the Maiden's Heart
 Isabella von Sachsen - Award of the Orion
 Mic Cillian - Award of the Orion
 Matthaus Lindenhayn von Schaffhausen - Award of the Scarlet Banner
 Martin Bildner - Augmentation of Arms (a golden apple)
 Emma Dansemeyla - Augmentation of Arms (a golden apple)
 Adnar Dionadair - Order of the Pelican, Order of the Laurel
 Rylyn Buchanan - Order of the Laurel
 Edward the Red - Order of the Laurel

Masque by Moonlight

Robyn Whystler - Guidon d'Argent (Barony of Ramshaven)

Tournoi du Coeur de Glace:

Asa Gormsdottir - Order of the Pelican

Winter War:

Kraku-Hallr, called Seamus - Award of the Maiden's Heart
 Bellatrix Hespeler - Order of Thorbjorn's Hammer
 Dietrich von Sachsen - Order of Thorbjorn's Hammer

A Great Hall Experience:

Coronation of Steinarr and Margraig

By HE Sibylla of Northgaetham

Too long, our Northgaetham folk have been wrapped in the cold of winter. Too long have we starved the reasons to kindle the fires of creativity. Too long, our people have slumbered, dreaming of a day to serve our Kingdom ... until now. With the inspiration of an early period reign, the cobwebs have been cleared away. Those tucked in remote corners have awakened and agreed to share their talents, their knowledge, and their creative prowess for the celebration of new beginnings. The Coronation of Steinarr and Margraig will be memorialized in a spirited Great Hall. An experience none shall soon forget.

Imagine, a simple community hall transformed into something magical. With all the senses heightened, the intention is to partake in and witness a day of merriment (yes, there is a cash bar) accompanied by food and drink, song and saga, light and fire, and creativity that can be shared with kin and Kingdom. If you wish to gift something to the newly Crowned Majesties, there will be opportunities in Court to present items of largesse and good will.

There are surprises, so we cannot reveal all that is planned, however, with your open minds and patience, an all-day feast mingled with court duties and performances will last through most of the day. Planning includes an A&S display of epic proportions, so please bring that special project you wish to share. You are also invited to bring your self-supporting banners, your feast gear and table cloths, and, for those who hope to get a bit of exercise during the latter part of the day, bring your armor, fencing gear and throwing weapons as (weather permitting), there will also be time for practice.

Alacritous folk are unleashed in the lands of Northgaetham. Come join us!

Did you know?

Linen, which is woven from the bast (or beaten) fibres found in retted flax stems, is not naturally pure white, but a dull beige. However, it will slowly bleach white if stretched out in the sun and sprinkled regularly with water.

Unlike silk, which readily takes on a rainbow of shades, linen is more difficult to dye, and the colours tend to be fugitive (fading easily). However, Early Medieval textile finds in Europe have yielded various dyed linen scraps, including blue (*Pskov* dress loop, possibly coloured with woad).

Looking for sources and ideas? Ealdormere is rich with textile and string artisans who can help. Some examples:

Mistress Lucia da Moranza: Weaving & String Theory
Mistress Aibhilin fra Skye: Weaving, Spinning, Dyeing
Mistress Anne of Saffron Walden: Flax and linen production
Master Tadc mac Briain: Dyeing
Mistress Catherine Townson: Weaving

Kingdom Arts & Sciences:

Attendees were treated to a wonderful range of entries at this year's competition, held March 25th in the Barony of Rising Waters. Entrants presented their paintings, clocks, brooches, clothing, and many other examples of craft and research, including three fascinating suites of Pentathlon entries.

Ramshaven's Beathán MacFinnon tied for highest score in the judging. The children – and adults - were enthralled by his comfortable misdirection and gentle patter as an array of red felt balls magically appeared and disappeared from cup to cup.

The winner of the Pentathlon portion of the event, Beaudoin de Domrémy, was proud to receive the hand-beaten silver vessel inset with jewels, a *quaich* or cup held by the Kingdom Arts & Sciences Champions.

Baronial Champions:

Many have the opinion that a Champion is chosen for being the best at what they do. This is not always the case! Each Champion is carefully chosen by Their Excellencies with a purpose in mind.

Yes, it is important that the champion be skilled in his or her discipline but also that he or she be inspiring and willing to assist others in achieving a similar goal. It is Their Excellencies wish that by being a Ramshaven Champion that person will pass on knowledge and skills to others.

A Champion will inspire people to take part in competitions and be approachable for any questions that might arise. Of course, winning the odd competition and proudly being a member of Ramshaven is much appreciated.

Armored Combat:

Lord Matthäus Lindenhayn
von Schaffhausen

Bardic Arts:

Noble Margrét Junc

Rapier Champion:

Claire de Lyon

A Byzantine Layette

(Or how to dress a hatching Pelican)

By Patrikia Asa Gormsdottir

In March 2022, we flocked to the long-awaited reopening of Len's Mills in Guelph. This fabric outlet is perhaps best known for selling quilting cottons in a mad variety of colours and patterns, but Len's often conceals decent linens, wools, and other fabrics among the upholstery brocades and novelty metallics.

Hiding in a corner was a tumble of silk dupionis and shantung, many of them in shot (two-tone) colours, for a very good price. Picked up yardages in orange-y dupioni and a matching, shot shantung, intending to make a Byzantine ensemble in memory of Patrika Aurelia Gabraina. The fabric sat quietly in a bag for a few months. Come Fall Crown, I was unexpectedly placed on vigil for the Order of the Pelican, and the silks in the bag piped up.

Byzantine women's dress has three key components: a linen undertunic (esophorion), a full-length tunic (kamision), and a dalmatic or over-tunic (delmatikion). The tunic construction is fairly standard, with gores and gussets. The key differences often lie in the neckline (e.g., a round collar with a button shoulder closure), and the decorations, which may include Roman-style *clavii* (vertical stripes), trim on the bicep rather than at the cuff, and the use of beads and pearls to enhance trims. See links at bottom of article for further information and pictures.

I used the orange dupioni to construct the dalmatic. Sleeves and stress points were reinforced with silk taffeta, as dupioni is prone to shredding under strain. Border from a silk saree served as trim, and decorated with pearls, amethyst and gold-tone beads. The rest of the silk saree made the kamision, lined with a cream-pink satin to ease strain over the body linen, and trimmed with more of saree border. Mistress Kersteken very kindly made me the white linen undertunic.

Accessories for such an outfit can include red leather shoes (borrowed from Magistra Nika), a head wrap over a silk veil, and a wide silk belt.

The final touch was a long, wide silk *loros* or *pallium*, a very long, wide stole wrapped over and around the body, beaded and embroidered with the Pelican in her Piety. Magistra Nika Dmitrieva doch' Zvezdina and Lady Ann du Lac (Ramshaven) collaborated to construct the beautiful *loros* from fabric donated by Rusalka Galbraith.

Links:

<https://drive.google.com/file/d/1MUh6LgYHp4SdKSLrYs7FytclNKc72kj8/view>

<https://annasrome.com/category/eastern-roman/>

The Armour of *A Knight's Tale* – A Tale in Two Parts

By Albrecht Stampfer

Part the First

Introduction

This article focuses on the armour portrayed in the 2001 movie, *A Knight's Tale*, and compares it to what would have actually been used during the timeframe in which the movie is set. This article is not a critique of the movie itself, which I admit I thoroughly enjoy. A fantastic medieval romp, with no pretensions of historical accuracy, the film tells the story of William Thatcher (Heath Ledger), who is introduced as a servant to Sir Ector, a professional jousting knight. The knight dies during a break in a tournament, probably of dysentery, putting the band in a serious predicament: no money, no food, and far from home. With the help of his friends (Alan Tudyk, Mark Addy and Laura Fraser), William takes up his armour and lance and emerges as the fictional Sir Ulrich von Liechtenstein. He is also assisted by Geoffrey Chaucer (Paul Bettany), who becomes essentially his PR man. He wins many tournaments, the love of Lady Jocelyn (Shannyn Sossamon), the ire of Count Adhemar (Rufus Sewell), and becomes a True Knight thanks to the intervention of Edward, the Black Prince (James Purefoy). The movie takes its name from the story, *The Knight's Tale*, written by Chaucer and included in his work, *The Canterbury Tales* written between 1387 and 1400 CE.

A Knight's Tale contains several anachronisms, including classic rock songs, clothing that looks more House of Chanel than House of Valois, and the fact that Geoffrey Chaucer would have been just fourteen when the events of the movie take place. One, more subtle anachronism, is the armour. The film specifically refers to the Battle of Poitiers, September 1356, establishing the timeline. However, most of the armour depicted is **not** from the mid-14th century. For ease, I will break my discussion of the arms and armour into two sections. This first portion will review the armour worn by the various guards and soldiers. The second instalment will examine the armour worn by the knights. I am not going to review in detail every piece of armour, or even every full set of armour seen in the film. I will discuss the general types of armour displayed, and the period in which they were actually used.

The Guards and the Soldiers

Several scenes include armoured men on foot, doing guard-like things, that is, standing around looking menacing. We see guards at the tournament fields of France and England. We also see guards or soldiers arresting our hero, William, after it is discovered that he is not a knight. As such, these would be common soldiers, not knights or nobility, working as members of a City Watch or a nobleman's retinue.

Helms

- The first guards we see are wearing a type of helmet called a sallet. The sallet style of helm became common in the first quarter of the 15th century., as early as 1407 in Germany¹. Sallets were an important style throughout the 15th and into the early 16th century. Those in the movie are open-faced, similar to a late 15th century example in the Royal Armouries Collection ([Sallet \(1471-1499\) - Royal Armouries collections](#)).
- The guards in Rouen wear a style of helmet known as a burgonet. A burgonet is "an open helmet with a peaked brim over the eyes, cheek-pieces, and a skull having a central ridge or comb."² Examples date from around 1525 to 1600.³ Thus, their appearance in the Rouen scene is almost 200 years too early. <https://wallacelive.wallacecollection.org:443/eMP/eMuseumPlus?service=ExternalInterface&module=collection&objectId=60581&viewType=detailView> c. 1550).
- In Lagny-sur-Marne, the guards wear a third type of helmet. Called variously a "Spanish" morion, *cabasset* or "pot" helm⁴, this type was conical in shape, with a narrow brim. The peak of the helm's skull often featured a protruding piece of metal like a stalk or a pear's stem. Examples of such helms generally date from the late 16th into the 17th

¹ David Edge & John Miles Paddock *Arms and Armour of the Medieval Knight* (London: Bison Group, 1988) 99

² Ibid 183

³ Ewart Oakeshott *European Weapons and Armour: From the Renaissance to the Industrial Revolution*. (Woodbridge: The Boydell Press, 2000) 214

⁴ Ibid 218

century. (<https://collections.royalarmouries.org/object/rac-object-6606.html> c. 1580). Some include plate cheek-pieces that buckle beneath the chin, a feature portrayed in the movie.

- In Paris, the guards wear burgonet helmets like those of their compatriots in Rouen previously described.
- Finally, the guards in London wear morion helmets, but instead of the narrow brim-style worn in Lagny-sur-Marne, they have wide, flaring brims that come to a peak both front and back. The skulls of the helmets also sport the previously mentioned, distinctive “pear stem” (<https://collections.royalarmouries.org/object/rac-object-6520.html> c. 1580). Museum collections often call these “Spanish” morions, to distinguish them from the combed morions distinguished by a ridge of metal from the front to the back of the helmet’s skull (<https://collections.royalarmouries.org/object/rac-object-15998.html> c. 1570-1580).

Body and Other Armour

- The breastplates worn by the first set of guards have a decidedly 15th century (or even later) appearance. In appearance these are a single piece of metal, reaching from the waist to just below the collar bone and over the shoulders, curving part way round the waist. It is difficult to confirm if there was also a backplate, as none of the soldiers obligingly turned their backs to the camera. Some were smooth, some had a medial ridge (a ridge down the centre of the breastplate) (<https://collections.royalarmouries.org/object/rac-object-5759.html> c. 1510), while others had an inverted V-shaped decoration which may represent a false or decorative plackart (<https://collections.royalarmouries.org/object/rac-object-8936.html> c. 1480). A plackart was an additional plate that went over the lower half of the breastplate.⁵ Similar breastplates are extant from the mid-15th through the early 17th century. There is no evidence of these guards wearing additional pieces of armour and there is no sign of mail underneath. The significance of mail will be discussed in the second instalment.
- The breastplates seen in Rouen are similar to those above, but with a clearly visible backplate. The backplates are also single pieces of plate, covering from the waist to the base of the neck, and attached to the breastplate at the shoulders by leather straps (<https://collections.royalarmouries.org/object/rac-object-5961.html> 1565-1567). The helmet, breastplate and backplate seem to be the full extent of the soldier’s armour. Mail is absent.
- In Langley-sur-Mer the breast and back plates also have a 16th century form, with a strong medial ridge, found in armours from the early 16th century until at least 1600.⁶ Like their fellow guards, there is no evidence of additional armour or mail.
- The Paris guards wear distinctively different breastplates. In this case, the breastplates cover from the waist to just below the collarbone, with straps that go over the shoulders, connecting to a backplate (<https://collections.royalarmouries.org/object/rac-object-5899.html> c. 1501-1530). The breastplate overlaps another piece of plate which starts just below the collarbone and extends up to the neck and inner part of the shoulders. This is the full extent of their armour and, again, there is no evidence of mail.
- Meanwhile, the London guards significantly upped their armour game, wearing back and breast plates with tassets, as well as full arm defences. Their breast and back plates cover them from waist to shoulders and have a distinct medial ridge on the front, with the lower part over the belly slightly dished out, possibly representing a “peascod” breastplate.⁷ Their tassets are pieces of plate strapped to the lower edge of the breastplate, covering the upper portion of the leg. The arm armour consists of pauldrons protecting the shoulders and multiple lames covering the upper arms. These are connected to an elbow cop/couter, which are in turn attached to a plate vambrace on the lower arm. The overall armour is similar to one found in the Wallace Collection (<https://wallacelive.wallacecollection.org:443/eMP/eMuseumPlus?service=ExternalInterface&module=collection&objectId=60526&viewType=detailView> c. 1545-1555), but with smaller tassets and pauldrons, no gauntlets, and no gorget. There is no evidence of mail being worn in conjunction with the plate armour.

The guards and soldiers all wear solid steel plate armour. Other possible materials and armour types, such as cloth armours, leather armours, brigandines, or coats of plate are absent. Leg armour is also missing.

All this clearly shows that the armour worn by the guards and soldiers of *A Knight’s Tale* is dated considerably later than the mid-14th century setting of the film – anywhere from 100 to 200 years too early. So, what would be more appropriate choices for their armour?

⁶ Ibid 202

⁷ Ibid 208

Working from the head down, we would see considerably different armour choices than shown in the movie. These are not just due to the time differences, but in the fact that the common infantryman, whether an archer or spearman in a knightly retinue, or part of a peasant levy, would not have access to the same quality of armour as a knight, especially in regards to plate armour.

Helms

There are a number of options for head protection.

- One type of helmet found around the time period of the film is the *cervelliere*, a metal skullcap often worn under a mail coif (https://en.wikipedia.org/wiki/Cervelliere#/media/File:Bascinet_MET_29.158.33_005AA2015.jpg c. 1330). The *cervelliere* is possibly a form of simple bascinet (cf.)
- Another common helm was the kettle hat or *chapel-de-fer*, used from the 13th well into the 15th century. Kettle hats consisted of “An open-faced helmet consisting of a bowl with a broad brim”⁸, although there are versions that come to a slight point at the top. See the manuscript *Carmina regia: Address of the City of Prato to Robert of Anjou* (Royal MS 6 E IX) for an excellent example. (https://britishlibrary.typepad.co.uk/.a/6a00d8341c464853ef019b01ada07d970d-popup?_ga=2.182614886.1537194553.1680389470-1983873508.1680389470 c. 1335). Another example is that in the *BSB Cgm 5 Weltchronik in Versen* (<https://manuscriptminiatures.com/5434/17863> c. 1370). The term “kettle hat” is derived from their resemblance to a medieval cauldron, a use to which they were occasionally put (https://www.britishmuseum.org/collection/object/H_1856-0701-2243 c. late 14th c.).
- Another important helm, worn by both foot soldiers and knights, was the bascinet. This helm had a rounded skull which, by the mid 14th century, completely covered the sides, top and back of the head (<https://wallacelive.wallacecollection.org:443/eMP/eMuseumPlus?service=ExternalInterface&module=collection&objectId=60565&viewType=detailView> c. 1380). They were used with an open face, or with various types of visors. The second installment will include a more detailed discussion of the bascinet under knightly armour.

In addition to the plate helmets, mail coifs provided extra protection by covering the lower part of the face and the front and back of the throat, as in this image from *BNF Français 156 Bible Historiale* (<https://manuscriptminiatures.com/4249/9515> c. 1300-1350) where the mail coif is worn together with a kettle hat. As well, an image from *Chroniques de France ou de St Denis* (Royal 20 C VII) shows an interesting variety of helmets from the last quarter of the 14th century, including bascinets, kettle hats and a helmet apparently made from scales of armour. A number of figures in the manuscript wear mail coifs, or drapes that emerge from beneath their helmets. (<https://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMINBig.ASP?size=big&illID=42633>)

Body and Other Armour

Not a tremendous amount of armour survives from the mid-14th century, and much of that was worn by knights and the nobility. I will more thoroughly discuss body armour worn by knights and men-at-arms in the second installment, but we do have some concept of what was worn by the more common soldiers.

Coat Armours

The previously linked image from the *Chroniques de France ou de St Denis* gives a fairly good impression of what a lower-class soldier might wear. In addition to their metal helms, they wear what appear to be padded garments or “coat” armours, known as *gambesons*, *aketons*, or *pourpoints*.⁹ A form of quilted armour, called a *jupon*, persisted into the last quarter of the 14th century¹⁰. See the *BNF Français 159 Bible Historiale* for an example of coat armour (<https://manuscriptminiatures.com/4253/9490> c. 1375-1425). Sometimes these coat armours were worn under other armour, and sometimes they were worn over them.

Mail

As well, mail shirts were still an important type of body armour for those who could afford them, and as noted above could be worn in conjunction with coat armour. The central figure in the *Chroniques* image seems to be wearing a mail shirt under his coat. Three figures from the *SB Lilienfeld Cod.151 Concordantiae caritatis* wear mail armour, with the

⁸ Edge & Paddock 186

⁹ Edge & Paddock 46, 57

¹⁰ Ibid 77

centre figure wearing a mail hauberk (shirt) covered by a surcoat (<https://manuscriptminiatures.com/image/13971> c. 1349-1351). He also wears a kettle hat.

Organic materials

There may have been armours made of other materials, like leather and cow's horn, but such organic materials have not survived for study. We do have period references to *cuir bouilli*, armour made of hardened leather. From an inventory of the Tower of London:

Robert Mildenhall received from John Fleet in 1344:

 82 pairs of **vambraces of leather**.....(iii)xxij paribus de vantbracis de corio)
 22 pairs of vambraces and rerebraces, 6 of iron, **16 of leather**,.....
 (xxij paribus de vantbracis et rerebracis quorum vj paribus de ferro et xvj paribus de corio)
 38 kettle hats, **one of hardened leather** for the tournament,.....
 (xxxviiij capella quorum j corboill' pro torniamento,)
 17 **quirres for the tournament**, 12 with spaudlers.....
 (xvij quirres pro torniamento,)¹¹

Vambraces and rerebraces are arm defences, protecting the lower and upper arm respectively. Though the inventory doesn't state it specifically, the "*quirres*", likely back and breast plates (*cuirass*), may have been made from hardened leather. The term *cuirass* derives from the term *cuir bouilli*¹² and are a type of armour found from the mid-13th century. The *quirres* are described as being "for the tournament," possibly representing lighter-weight leather armour used in association with the supposedly less lethal weapons employed in those events.

There is also pictorial evidence of non-metallic armours, like ones composed of overlapping scales of leather or other organic materials. An armour of this type, worn by a foot soldier, can be seen in the *HLB Fulda Aa 88 Weltchronik* (<https://manuscriptminiatures.com/4934/14739> c. 1350-1375). Scales were riveted to a leather backing in overlapping rows, and would provide a cheap and heavy but effective form of protection.

Conclusion of the First Part

So, instead of the shiny steel breastplates and futuristic helms worn by guards in *A Knight's Tale*, a properly equipped guard might look more like this figure, also from the manuscript *SB Lilienfeld Cod.151 Concordantie caritatis* (<https://manuscriptminiatures.com/4780/13986> c. 1349-1351). He wears a conical helmet, probably a bascinet, with some form of coif or drape, a scale hauberk, and what appears to be a different type of scale skirt protecting his upper legs. All in all, a much more appropriately armoured figure for the role of guard in the mid 14th century.

The second installment will review the armour worn by the knights and other tournament competitors portrayed in *A Knight's Tale*. It will also compare their armours to what was actually worn by men competing in a mid-14th c. tournament.

¹¹ Roland Thomas Richardson *The medieval inventories of the Tower armouries 1320–1410* York: University of York; 2012 66

¹² Edge & Paddock 56-57

Canton Der Welfengau



In December of A.S 16, Lord Tsvetan - having seen a vision of a great silvery griffon of ruby eyes and flaming tongue – gathered together with four other gentles to form the Canton. The device of Der Welfengau was registered in A.S 20.

Currently, fencing practice and A&S are scheduled at the Guelph Curling Club each month as follows:

April 2 - Noon to 2pm

May 7 - Noon to 2pm

June 4 - Noon to 2pm

July 9 - Noon to 2pm

August 6 - Noon to 2pm

Loaner equipment is available.

For more information and to participate, please contact the Seneschal at dw.guelph@gmail.com

Or visit the Facebook page, Canton of Der Welfengau unofficial <https://www.facebook.com/groups/266085027122/>

Canton of Bryniau Tywynnog



The name "Bryniau Tywynnog" (pr: BRIN'-eeaw Te-WIN'-og) means "Sandy Hill" in Welsh. It is a name rooted in local history.

Everyone is encouraged to attend Business Meetings and share their thoughts. These happen at the same time as Fight Practice.

Armouring Nights offer a chance to get access to tools, materials, and help in regard to building of armour and other projects.

News and group plans are shared on the Barony of Ramshaven blog

<https://bryniau.blogspot.com/p/join-us.html>

For more information, please contact Seneschal Eyrny at: bryniau.tywynnog@gmail.com

Canton of Northgeatham



"The northern hamlet."

When written in this form, North-geatham, it becomes easier to pronounce.

Weekly meetings are held on Sunday afternoons from 1 to 5pm at 973 Concession Rd 8, Tiverton ON. Check current posts in advance to make sure the meeting is a go at:

<https://www.facebook.com/groups/417901341666007/?ref=bookmarks>

Meetings include arts and sciences, discussion of group activities, sometimes armouring, and socializing while taking in refreshments of tea and sometimes cake.

If you wish to be notified about meetings please send a request and you shall be added. Regularly anticipated events for the group include an annual Museum Demonstration, and Barons' Brouhaha, a bi-annual event, which is usually held in mid-July (depending on other events). For further information please contact the Chatelaine Wulfwynne of the Blackwoods at northgaedhamchatelaine@gmail.com



Seneschal: Brigid Larkin

ramshavenseneschal@gmail.com

The Seneschal acts like a chief officer, being the group administrator and legal representative of the SCA.



Exchequer: Anne Cook

ramshavenexchequer@gmail.com

The Exchequer handles the financial aspects of the Barony.



Arts & Sciences Minister: Sibylla of Glyndmere

ramshavenas@gmail.com

Arts and Sciences are strong in our barony! Please share your photos and your enthusiasm on the gathering page <https://www.facebook.com/groups/1518968168395297/>



Herald: Dorothea af Halm

ramshavenherald@gmail.com



Armoured Combat Marshal: Wulfric of the Black Woods

trweirmeir@gmail.com



Chatelaine: Yoshikuri Nagayori

ramshavensmo@gmail.com

The Chatelaine is an officer who helps people learn about the SCA.



Chronicler: Asa Gormsdottir

ramshavenchronicler@gmail.com

Please send me your articles, jokes, drawings, and suggestions!



Lord Clerk-Register: Penda of Glyndmere

webminister.ramshaven@gmail.com

Please send your suggestions and check the Ramshaven website and Order of Precedence to ensure information is correct.

This is the Spring 2023 publication of the Ramshaven Herald of the Barony of Ramshaven, of the Society for Creative Anachronism, Inc. (SCA, Inc.). The Ramshaven Herald is available from Asa Gormsdottir at ramshavenchronicler@gmail.com . It is not a corporate publication of SCA, Inc., and does not delineate SCA, Inc. policies.

Copyright © 2023 The Barony of Ramshaven. For information on reprinting photographs, articles or artwork from this publication, please contact the Chronicler, who will assist you in contacting the original creator of the piece. Please respect the legal rights of our contributors.