The Middle Kingdom Pursuivants' Handbook

2nd Edition – 2002

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King Tarrach and Queen Fina
Anno Societatis XXXVII**

SOVERIEGN OF THE MIDDLE KINGDOM

Argent, a pale gules, overall a dragon passant vert, in chief an ancient crown Or within a laurel wreath vert.

CONSORT OF THE MIDDLE KINGDOM

Argent, a pale gules, overall a dragon passant vert, in chief an ancient crown Or within a chaplet of roses proper.

Introduction

Osric of Fayrehope

What This Handbook Is

This handbook is intended to teach you about the duties of a branch pursuivant or pursuivant-at-large in the Middle Kingdom. It will tell you what your duties are, and how to perform them.

It will also teach you the basics of 'book heraldry' so that you can help people design armorial devices and choose names. A copy of the Rules for Submissions is included.

Finally, it will instruct you in matters of precedence and courtesy, including the rank and award structure of the Society and the Middle Kingdom, and proper etiquette in the presence of royalty.

What This Handbook Is Not

This handbook is not intended to be a complete course in heraldry and names. To do that would require at least a few thousand more pages, which would probably make it too expensive for the average pursuivant. We have, however, included some lists and descriptions of books that may prove useful. Your local library may have them, or you may be able to order them through your local bookstore. A few books were written by and are available from SCA members.

How to Use This Handbook

Read this entire handbook at least once. No matter how much experience you have, there may be something that you still haven't learned, or were misinformed about, or maybe the rules were changed. Then reread it often. Whenever you expect to do something, reread the relevant sections—the article on field heraldry prior to a tourney, the section on reports when your report is due, sections on armory when helping someone design a device, and so on.

This handbook makes frequent use of heraldic terminology and abbreviations (one of the hazards of SCA heraldry!). We have tried to define such terms wherever they are used, but we've probably missed some. If the meaning isn't obvious from the context, try checking the Glossary of Terms in the back of this handbook.

Make extra copies of the submission forms (and instructions for filling them out), so that you can hand them out to would-be submitters.

We've included some blank pages in the back of this handbook, so that you have some place to record important bits of information, such as the names and addresses of the officers to whom you must report and the current Escutcheon (Kingdom Submissions) Herald, current submission fees, how many copies of each submission form are required, etc., so that you don't have to hunt for it when you need it.

If you can't find the answers you seek in this handbook, and can't find any other reference books, don't feel that you're on your own. Help is only a phone call away—contact your regional, principality, or kingdom superior. Most of them started out as branch pursuivants just like you, and they will be glad to help you out. Besides, that's part of their job!

Acknowledgements

Mistress Elena de Vexin, OP
Dragon Herald of the Middle Kingdom

Hoobah! A new edition is here. It began in the tenure of Clarissa Wykeham and has come to fruition. Many heartfelt thanks to those who have provided articles, time and labor to this book. Thank you to Clarissa for finding articles and obtaining reprint permission. Thanks to Lord Osric of Fayrehope for keeping a copy of the last one and providing the basis to start. Thanks to Lady Quenild of Mercia for the cover art and printing. And special thanks to Lord Edward of Denby Woods for putting it all together.

The Middle Kingdom College of Heralds

Thorvald Redhair

Edited by Mistress Elena de Vexin, Dragon Herald

What is a "Pursuivant"?

A *herald* (small *h*) or *pursuivant* (small *p*) generally refers to anyone who performs heraldic duties, whether they are a kingdom titled herald, a branch herald, or a cornet assigned to do the announcements for a given event.

A *cornet* is an unofficial title generally given to temporary heralds or heralds in training. It is also sometimes used to designate deputy branch pursuivants.

A *Pursuivant* is a junior rank of herald. It is usually pronounced "PER-swih-vahnt" or "per-SWEE-vahnt". Anyone who is not, nor has ever been, a titled herald will probably be a Pursuivant. A branch pursuivant is generally referred to as the "<Branch Name> Pursuivant" and the deputy is the "<Branch Name> Deputy Pursuivant". Examples would be the Ben Dunfirth Pursuivant, the Sternfeld Pursuivant, and the Nordskogen Deputy Pursuivant.

A *Pursuivant-at-Large* is a warranted pursuivant that does not necessarily serve one branch. They tend to be former branch heralds or someone interested in heraldry and likes to help out at events or in consulting. They are especially useful help at other branches' events. Pursuivants-at-Large are generally recommended for warrant by the Regional Herald of their region.

A *Titled Pursuivant* is generally a junior deputy to a titled herald's staff, for whom the titled has been registered. For example, the Bicorporate Pursuivant is a deputy to the Oaken Regional Herald; and the Opinicus Pursuivant is an administrative assistant to the Dragon Principal Herald.

A *Herald* (capital *h*) is a senior rank of heralds. These tend to be the senior staff heralds and the regional heralds. They are commonly referred to as *Titled Heralds*, since they generally hold titles that are registered to the Midrealm. A couple of examples are the Lincoln Herald for the region of Illinois and the Escutcheon Herald, who handles the internal submission process.

A *Herald-at-Large* is a warranted pursuivant that once held a titled herald position, but has since moved out of that office and wished to remain as a warranted herald.

A *Herald Extraordinary* is someone who has served the College of Heralds extremely well as a Dragon Principal Herald. They are honored by being given a permanent title. The title White Mantle Herald Extraordinary was given to Mistress Fiona Averylle O'Connor of Maidenhead for her service as a Dragon Herald.

The *Dragon Principal Herald* is a Great Officer of State and serves as the chief heraldic office of the Midrealm College of Heralds.

The *Laurel Sovereign of Arms* is the chief heraldic officer of the Society.

How to Become a Pursuivant/Herald

If you are interested in becoming a local branch pursuivant or even a Senior Titled Herald, apply for the job when the office becomes available. On the average, a term of office tends to be 2 years, though some will continue in their office if things are going well for them. If you wish to move up in heraldic rank, then try to stay informed with what is going on in the college.

If you desire to be a Pursuivant-at-Large, write or talk to your Regional Herald. If they feel you are qualified to be an at-Large, they will then write to the Dragon Herald and ask that you be warranted.

If you are a former Titled Herald and wish to be a Herald-at-Large, write or talk to the Dragon Herald.

A word on warrants. The Middle Kingdom uses roster warrants. The Dragon Herald does not fill out a separate warrant for each gentle on his list (or he would have to fill out over 200!). A roster of all heralds to be warranted is printed at the beginning of each reign for Their Majesties' signature.

Within the SCA there are two types of *Heraldic Colleges*. At the Society level there is the *College of Arms* (CoA). The Laurel Sovereign of Arms (Laurel) is the principal heraldic officer of the Society and the head of the CoA. Laurel is responsible for fostering the study and practice of heraldry, and for establishing rules and making determinations regarding names and armory, royal and noble titles, and geographical designations to be approved for use in the Society. The CoA is comprised of the Principal Heralds of all the kingdoms, staff heralds appointed by Laurel, and commenters and other heralds recommended by the Principal Heralds. These gentles assist Laurel in studying medieval heraldic usage, developing heraldic rules for the Society's use, and reviewing individual items prior to their registrations for use in the Society. Members of the CoA from the Middle Kingdom are the Dragon Herald, the Rogue Scarpe Herald, the Escutcheon Herald, the External Commenters, and the Principality/Regional Heralds.

Each Kingdom has its own *College of Heralds* (CoH). In the Middle Kingdom the Dragon Principal Herald is the leader of the CoH. The body of the college consists of all warranted group pursuivants, at-larges, and senior titled heralds. The purpose of the CoH is to promote the practice of heraldry within our kingdom. The duties of the local pursuivants are listed elsewhere in this handbook. Listed below are the senior titled heralds of the Midrealm CoH and their primary responsibilities.

Principal Herald

Dragon Principal Herald: Head of the Midrealm College of Heralds.

Staff Heralds

Aegis Herald: Deputy to the Polaris Herald.

Aethon Herald: Deputy to the Dragon Herald

Bison Herald: Deputy to the Polaris Herald

Buckler Herald: Responsible for Heraldic education.

Clerk of Precedence: Responsible for maintaining the Order of Precedence for kingdom level awards. Deputy to the Dragon Herald.

Dragon Signet: Responsible for the scribal coordination for the kingdom. Deputy to the Dragon Herald

Escutcheon Herald: Internal submissions herald. Creates and distributes the Internal Letter of Intent.

Evergreen Herald: Deputy to the Dragon Herald.

Keythong Herald: Internal submissions herald for Northshield. Creates the Northshield Internal Letter of Intent.

Meadows Herald: Responsible for Crown Tournament list heraldry and promoting field heraldry.

Midlands Herald: Administrative assistant to the Dragon Herald.

Minister of Protocol: Responsible for ceremonial functions and for educating the populace in matters of protocol.

Pale Herald: Aide to the Dragon Herald, specifically in charge of heralding courts.

Pentamere Herald: Deputy to the Dragon Herald.

Rouge Scarpe Herald: External submissions herald. Makes decisions on the ILoI and then creates and distributes the External Letter of Intent.

Shield Herald: Aide to the Polaris Herald.

Talvas Herald: Deputy to the Polaris Herald.

Targe Herald: Deputy to the Dragon Herald.

Thuban Herald: Deputy to the Dragon Herald.

Regional Heralds

Constellation Herald: Indiana.

Fenris Herald: Michigan.

Lincoln Herald: Illinois.

Oaken Herald: Ohio and Kentucky.

Polaris Herald: Principality of Northshield.

Extraordinaries

Ave Herald: This title is reserved to Mistress Aureliane Rioghail for her service as a Star Principal Herald of Ansteorra. Her title was bestowed by the Ansteorran CoH.

Fause Losenge Herald: This title is reserved to Master Talan Gwynek for his exceptional service as a Dragon Principal Herald.

White Mantle Herald: This title is reserved to Mistress Fiona Averylle O'Connor of Maidenhead for her exceptional service as a Dragon Principal Herald.

Staff Pursuivants

Acanthus Pursuivant: Aide to the Dragon Herald.

Bi-corporate Pursuivant: Deputy to the Oaken Herald.

Green Mantle Pursuivant: Aide to the White Mantle Herald Extraordinary.

Incunabula Pursuivant: Administrative assistant to the Rouge Scarpe Herald.

Lakes Pursuivant: Deputy to the Fenris Herald.

Lunar Pursuivant: Deputy to the Constellation Herald.

Opinicus Pursuivant: Administrative assistant to the Rouge Scarpe Herald.

Prairie Pursuivant: Deputy to the Lincoln Herald.

Taurine Pursuivant: Deputy to the Polaris Herald.

Heraldic Regalia

The regalia of the heralds of the Middle Kingdom College of Heralds is as follows:

The *Dragon Principal Herald* may wear a tabard with the arms of the Middle Kingdom (Argent, a pale gules, overall a dragon passant vert, in chief an ancient crown Or within a laurel wreath proper).

Titled Heralds and *Heralds at Large* may wear tabards with the badge of the Middle Kingdom (Argent, a pale gules, overall a dragon passant vert).

Group Pursuivants may wear a tabard with the arms of their group emblazoned on it (including the laurel wreath).

All other heralds and pursuivants may wear a green tabard or baldric with yellow crossed trumpets.

While on duty, please wear a tabard or baldric so everyone will be able to identify you. Please do **not** wear weapons while on duty as a herald.

While on duty, heralds may also carry a white baton, which may be capped if desired. The Dragon Herald's baton is capped with a dragon; other heralds may choose to use an appropriate symbol on their batons, but only the Dragon Herald's baton may be capped with a dragon.

Pursuivant Duties

Duties of the Branch Pursuivant

Osric of Fayrehope

Edited by Mistress Elena de Vexin, Dragon Herald

This article describes your responsibilities as a branch pursuivant. How to perform these duties is explained more fully in various articles throughout this handbook. The basic duties can be summarized, in no particular order, as follows:

- Contact your Superiors
- Write Reports
- Field Heraldry
- Book Heraldry
- Court Heraldry
- Courtesy and Precedence
- Teach
- Help with Submissions
- Be Available
- Keep Records

Let's look at each of these in more detail.

The First Responsibility: Contact Your Superiors

It is frequently stated, but it cannot be overemphasized: the very first responsibility of every new pursuivant is to contact your superior officers *immediately* and let them know who you are. They need to know how to send you information about rule changes, fee increases, and so on. So write a letter of introduction and send copies to your regional (or principality) herald and to the Dragon Herald. Don't wait until the next report is due!

What should you write? Well, most important, you must give your mundane name, SCA name, full mailing address, and telephone number, email address if available and state that you are the new pursuivant. Give the name of your group, too. Include a letter from your seneschal confirming that the group has chosen you as the new pursuivant. Finally, tell a bit about yourself. How much do you know about heraldry? What books do you or the local library have?

Write Reports

The senior heralds have to be kept informed about the heraldic activities and level of heraldic knowledge in every group. The way to keep them informed is to write reports on a regular schedule. It is very important that your superiors receive your reports by the deadline; they have their own reports to write, and missing a report can affect your group's status. You'll find more information about the reporting deadlines and what to include in your reports in the article Writing Reports.

If your address (regular or email) or phone number changes don't wait until your next report—let the regional and kingdom heralds know *immediately*, in case they need to contact you.

Field Heraldry

The field herald is the one who makes official announcements at events and announces the names of the fighters at a tournament. The local group's pursuivant does not have to do this himself, but he should find volunteers and let the autocrat know who is currently on duty. For more information, see the article *Field and Tournament Heraldry*.

Book Heraldry

Book heraldry includes the study of armorial devices and names, and the rules of the Society concerning the registration and use of devices and names.

You should have at least a basic understanding of heraldry.

You should have some understanding of period English naming practices, and be able to help a client find information specific to his or her chosen culture and time period.

You should study the Rules for Submissions, which are included as an appendix of this handbook.

You should know what devices and badges are registered to the members of your group, and discourage people from displaying or using devices that are not yet registered to them.

Court Heraldry

The court herald is the person who plans the agenda for Court and acts as a "master of ceremonies" during Court — calling people forward, reading scrolls and proclamations, etc. Baronial Courts are the responsibility of the Barony's pursuivant, while the most senior herald present usually handles Royal Courts. This depends, though, on a number of factors, such as the preference of Their Majesties or Their Highnesses, and the senior herald's willingness to give others the experience. For more information, see the article *Royal Courts*.

Courtesy and Precedence

You should be familiar with the rules and customs regarding courtesy, precedence, and awards. You should know how one is expected to behave in the presence of Royalty and Peers, and how they should be addressed.

You should know the various awards of the Middle Kingdom and the Society, why they are awarded, and what their relative rank is. You should know the correct titles and forms of address for recipients of the various awards.

You must keep track of all awards received by the members of your group, and maintain an Order of Precedence for your group. An Order of Precedence is a listing of people who have received awards, what the awards were, and when they were given, sorted either by SCA first name or by descending order of rank. You can also include the specific reason for each award. The Order of Precedence must be included with your Domesday Report, and must be made available to the members of your group. You may want to put it in the group's newsletter occasionally.

Teach

Teach your group the basics of heraldry and period naming practices. If you don't know much about heraldry or names, help them find good reference books. You should also warn people about what books *not* to use. (Can you say "No 'name-your-baby' books"? I knew you could!)

Teach people about proper courtesy and precedence, and how to recognize the various symbols of rank, so that they will know when and how to show proper respect to Royalty, Peers, and Nobility.

Teach people about the awards structure of the Society and the Middle Kingdom, so they will know which awards are an appropriate reward for a person's accomplishments and thus be able to recommend that person for an award.

Help with Submissions

Help people design their devices and choose their names. Make sure they fill out the submission forms correctly, or help them do so, and help them find proper documentation. (If you draw the device for them, make sure they see the drawing and are satisfied with it before sending it in.)

Don't just quote the rules — explain *why* it works that way. Use modern examples: point out the color combinations on traffic signs — white on red, black on yellow, etc. — which make them legible at a distance, just as a medieval fighter's shield had to be recognizable across a field.

All submissions should be sent to the Escutcheon (Submissions) Herald by the submitter themselves, along with the appropriate fees. Be sure to ask them for a copy for your records. **<u>DO NOT</u>** accept money, as the fees should be sent directly to the Escutcheon Herald.

Remember that *you cannot reject a name or a device*. If, in spite of all your arguments, a person insists on submitting his name or device as is, then you *must* allow them to send it on to the Kingdom Submissions Herald. At worst, it will be returned a couple of months later with an explanation confirming your opinion, and you can then work with the submitter in fixing the problems.

If a submission is returned, and you don't understand the reasons, ask your regional herald for help.

Be Available

It does no good for your group to have a pursuivant that never attends meetings and is hard to find. Attend local meetings and events as often as possible. Bring submission forms and heraldry books. Wear a herald's baldric or tabard at events so that you can be found.

Keep Records

You must keep proper records and files of everything pertaining to your office, including copies of all reports that you write and all letters that you receive from other heralds. Keep copies of all device and name submissions, whether they have been registered or returned or are still in progress.

Your Final Responsibility

Although there are frequent reminders of an officer's first responsibility, little is said about the *final* responsibility. Someday you will cease to be the pursuivant for your group. Maybe you'll get "promoted" to regional herald, maybe you'll move away, maybe you'll become the new seneschal, or maybe you'll just feel the need for a rest.

When that time comes, you still have one final duty: to find a suitable replacement. A herald/pursuivant is a mandatory position (except for Cantons) and must be filled in order for a group to function officially.

Ideally, you will have had at least one deputy whom you have trained for the duties, and he is willing to take over as the branch pursuivant. If not, you'll have to look for volunteers who are willing to learn, and give them whatever training and assistance you can. Make sure your replacement is acceptable to the members of your group — a pursuivant that everybody hates isn't going to get much cooperation.

When you do have a replacement chosen, write a letter to your regional herald and the Dragon Herald to let them know who your replacement is, including his SCA name, mundane name, address, and phone number and make sure your replacement sends a letter too.

Finally, remember to turn over all your records to the new pursuivant, along with any reference books, tabards, et cetera, that belong to the group. They're his responsibility now, and he'll need them in order to do his job properly.

Writing Reports

Osric of Fayrehope

Edited by Mistress Elena de Vexin, Dragon Herald

Like any bureaucracy, the Society requires paperwork to keep it functioning. All heralds and pursuivants must write regular reports to keep their regional, principality, and kingdom superiors informed as to their activities. Missing a report deadline can cause you and your group to be suspended, and your group will not be allowed to hold any events until the suspension is removed. Missing reports can also delay or prevent your group from being elevated from incipient to full status, or from shire to barony.

It is vital that your report is received by your regional herald **on or before** the due date. Don't wait until the end of the month—it will already be late. You should mail it at least four weekdays before the end of the month. It might take less than that to be delivered, but why take chances?

If your report must be mailed from the U.S. to Canada or vice versa, you must allow more time for delivery—at least a full week—because there are two separate postal bureaucracies involved. Check the postage, too; it costs more to mail a letter to another country. Ask the post office how much postage you need.

Addresses can change. The current addresses of all Kingdom, principality, and regional officers are listed in *The Pale*—check the latest issue before you mail your report. You should also check the latest letter from your regional herald, in case he's told you about a change of address that isn't listed in *The Pale* yet.

When and Who?

Quarterly Reports are due at the end of every third month (March 31st, June 30th, September 30th), and must be sent by all Branch Pursuivants to the appropriate regional or principality herald.

Pursuivants of incipient and pre-incipient groups must also send copies of their quarterly reports to the Dragon Herald. (Incipient groups are identified as such in the "Seneschallorum" listing in the back of *The Pale*; pre-incipient groups are those groups that are not yet listed.)

Domesday Reports are due at the end of the calendar year (December 31st), and must be sent by all pursuivants (group and at-large) to the regional herald and the Dragon Herald. Report everything that's happened during the entire year, including everything that was mentioned in your quarterly reports. Remember to include a complete Order of Precedence for your group (see below).

Court Reports are required whenever you have been the herald in charge of a Royal, Regency or Principality Court. Court reports must be written and mailed as soon as possible after the event. Copies should also be saved and included with your next regular report. For more information about how and to whom you must write the court report, see the article *Royal Courts*.

You should also give copies of your reports to your seneschal, so that he can report on the overall status of the group.

As mentioned above, mail your report early so that it arrives **before** the due date. If you don't have a computer and printer, you'll have to allow extra time to make enough photocopies for everyone, including a copy for your own records. Check with both your Regional and the Dragon Herald about accepting email reports.

If you know that you will be busy or away on vacation when your report is due, then mail it early. A report that's two weeks early is a lot better than one that's one week late, and will keep your group from being suspended. If you are going to be gone for more than a few weeks, make sure you leave a deputy to handle your duties and write reports while you're gone; remember to give your deputy notes about what's been happening so that he can include it all in the next report — or better yet, write the first part of the report for him.

What to Report?

First of all, your report doesn't do much good if your superior can't remember what group you're from. Every letter and report that you write should contain certain vital information:

- who you are and the group for which you're the pursuivant; for example, "Lord John of Doe, Group name Pursuivant." If you're a Pursuivant-at-Large, then mention that instead of the group name.
- your mundane name, **full** mailing address, phone number and area code.
- the date you wrote the letter, including the **mundane** year (e.g., "Sept. 14, 1993"); the Society year is optional.

It's also nice to have page numbers, the date, and your name or title at the top of each page, in case your superiors' records get messed up. If you're using a word processor, you can do these automatically using page headers. Quarterly and Domesday report forms can be found on the Middle Kingdom Heralds page at http://www.midrealm.org/heraldry or ask your Regional or the Dragon Herald.

As for what you must report, you should include the following information:

- Name and Device submissions. What submissions have you received during this reporting period, which ones have been sent to the Kingdom Submissions Herald, and when? Have you heard of any submissions being accepted or returned by the Dragon Herald or Laurel Sovereign of Arms? Include full names and approximate dates.
- Any awards received by members of your group; who, what, when, where, why, and from whom.
- Did you help do heraldic stuff at any out-of-town events? Did anyone help you at a local event? Who? Doing what?
- Anything else that has been happening heraldically in your group. Did you give any talks? Run a consultation table at an event? Buy or receive any new heraldic references, rules, armorial updates, etc.?
- Questions you'd like answered. If there's anything you're not sure about, anything you'd like to know, or anything you need help with, just ask.
- An "Order of Precedence" must be included with the Domesday Report. This is a membership roster for your group that lists all the awards ever received by each person. The preferred method is to list everyone alphabetically by first SCA name, with the names and dates of the awards listed after each name, higher-ranking awards first. You don't have to bother listing people who haven't received awards or members who have moved out of your group.

For quarterly reports, report everything since the last quarterly or Domesday report, even if you already mentioned it in a separate letter. For example, if you wrote your last report on March 23rd, and it's now June 15th, report everything that happened between those two dates. Likewise, the Domesday report should cover everything that happened during the entire year, including everything from your quarterly reports.

Try to organize your report into sections with subheadings. This makes it a lot easier for your superiors to find the information they're looking for, especially if they're reading it for the second or third time to find something they thought you mentioned or asked. It **really** helps to put all of your questions together in a separate section — if you hide a question in the middle of a paragraph it's easy to miss, but the heading "Questions" is sure to be noticed — and when your regional herald notices it, he's much more likely to answer your questions.

Plan Ahead

Don't wait until report time before you start working on your report. It's a lot easier to write your report if you've already got everything written down. Take a notebook and pen with you to all events and group meetings so that you can jot down notes about what's happened. You can also write down any questions you want to ask, devices or names that people are working on, and take notes during phone calls. At report time, you just have to copy the information from your notebook, reorganizing it so it makes more sense.

If you have a computer, it's even easier. You can keep your report on a computer disk and update it whenever you have anything to add. When it's report time, all that remains is for you to print out a few copies of the report and mail it. As soon as it's in the mail, create a new file for the **next** report.

Keep Copies

Remember to keep copies of all your reports. One of your duties is to keep adequate records of everything you do as a pursuivant, including reports, letters, etc., and to turn over those records to your successor when you eventually step down as the branch pursuivant. This enables your successor to check what submissions have been submitted, what awards have been received, and so on.

Pursuivants and Money

Osric of Fayrehope

Edited by Mistress Elena de Vexin, Dragon Herald

As a group herald/pursuivant you should **NOT** accept money. All submissions, along with fees, should be sent directly to the Escutcheon (submissions) Herald. Likewise, consultation tables should not accept money or submissions. Once a client has the design and/or information they require they are responsible for their submission.

Buying Heraldry Books

It's hard to help people with submissions if you don't have any reference books. So how do you pay for these books? Well, you can either pay for them yourself or ask the group to pay for them. If you buy a book with your own money, then it's yours to keep (unless you decide to donate it to the group). If the group buys a book, it belongs to the group and must be added to the exchequer's list of group property.

This handbook should be at the very top of the list of books to buy. This handbook explains the duties of a pursuivant; without it, how do you know what you're supposed to do? It is important that a new pursuivant have a copy as soon as possible after he takes the job. The best way to ensure this is to make sure that the group itself owns a copy of this handbook. Even if you have already bought one for yourself, you should talk your group into buying a copy—or you can donate a copy to the group. Your future replacement will thank you.

See the *Reference Books* section of this handbook for descriptions and recommendations of books to purchase.

What if neither you nor your group has enough money to pay for books? Well, you can try a number of fund-raising techniques. Pass the hat at a meeting. Set out a donations box at an event, with a sign explaining what the money is for. Hold a raffle at a meeting or event to raise money for heraldry books (get people to donate the raffle prizes). However you do your fund-raising, make sure that the group agrees to it in advance. Furthermore, the monies raised have to be given to the exchequer, who will then write a check for any books that the group has agreed to purchase.

Group Property

Nearly all of the stuff that you collect as a pursuivant is the property of your group (shire, barony, whatever): books that were paid for out of the group's bank account, supplies that were donated by other people, copies of your reports and submissions you've processed, letters that were sent to you by other heralds, a herald's tabard that someone donated to the group. If it has anything to do with your job as a pursuivant, and if you didn't make it or pay for it yourself, then it belongs to the group. (Gifts can be a tricky matter — make sure you know whether it's being given to you as a personal gift or as a donation to the group.)

The group cannot buy a personal gift for you using the group's money. That would violate the mundane nonprofit laws under which the Society operates. They can only buy stuff for the group itself, or stuff to be donated to another group (or to a principality or kingdom). If the group buys a heraldry book, they can keep it as group property and let you use it while you're the pursuivant, or they can raffle it off, or they can use it as a contest prize, but they cannot just give it to an individual as a gift.

The exchequer has to keep track of everything that the group owns—at least, anything that might have a monetary value like books or tabards. It's a good idea for you to keep a list of anything you have that belongs to the group, and give a copy to the exchequer once a year at Domesday Report time.

Someday you'll stop being the group's pursuivant. You may move away, retire, or get "promoted." When it happens, gather everything you have that belongs to the group and give it to the new pursuivant. It's his

responsibility now. It wouldn't hurt to make a list of everything you're turning over, and have the new pursuivant check it and sign it to confirm that he received everything on the list. Then give a copy of the signed list to the exchequer, so that he can check it against his records and verify that you've turned over everything that belongs to the group.

Field and Tournament Heraldry

Garlanda de Stanas

Field heraldry mirrors the diplomatic and communicative parts of the medieval herald. Historical heralds might negotiate peace, call fighters to war, or publicize information. Correspondingly, SCA field heralds cry court, do tourney work and announce courses at feast. Any announcement at a Society function is the job of the field herald.

Specifically, field heraldry is non-mechanically aided, oral communication from an official appointed by the College of Heralds. It encompasses general announcements, the Litany and Call to Arms of tourney work, feast heraldry and court. Court heraldry is a specialization within field heraldry, and more can be found out about it in the Section on Court Heraldry in this Handbook.

The coordination of field heraldry at an event should properly be the responsibility of the pursuivant of the shire hosting the event. He should make sure that there are enough heralds to serve the needs of the event, and that they know how to do the job. He tells each volunteer what to do and when to do it, and provides any physical item the herald may need to do the job.

Getting enough staff to cover an event is the first job of the host herald. The average event requires one herald for feast, one herald for court, and at least two heralds for announcements (one for day and one for evening). If there is a tourney, then a good rule of thumb is an additional one herald for each ten fighters. If the site is spread out geographically, the coordinator will need additional heralds for announcements. Major kingdom events, such as Coronation or Crown Tourney, may use up to two-dozen heralds.

Where is the host herald to find them all? I'm glad you asked.

In large shires, the host herald may adopt several "cornets of the day." These individuals volunteer to field herald during the event, and are deputized for that event. The host herald should train them ahead of time in what to do and how to do it, perhaps at a mini-event at a shire meeting or fighting practice. The cornets of the day are usually given the simpler jobs of general announcements or tourney work. Pursuivants of small shires can send letters to the heralds of surrounding shires asking for assistance. Most heralds are willing to donate an hour or two, particularly if asked ahead of time. Just be sure to return the favor and help at their events—it's only fair. The third and least effective option is to wait to see who shows up and recruit them. The usual result is too few heralds for too many jobs. Overworked heralds burn out their voices and their enthusiasm: remember that this is a volunteer organization and treat your assistants accordingly.

Perhaps the best thing the host herald can do is to remember to say thank you. A little appreciation makes a volunteer more likely to work again next time. If you notice someone volunteering again and again, perhaps he should become a full herald. Make him your deputy! Warranted pursuivants who volunteer should be listed in the host herald's quarterly report so the College of Heralds can recognize their service.

The first thing you need for field heraldry is to look like a herald so that people will know that your announcements are official. The herald's badge is Vert, two straight trumpets in saltire Or. Most heralds wear a simple green tabard with crossed gold horns appliquéd to it. More complex tabards may have the arms of the shire on it and the herald's badge on the sleeves. These tabards should be made reversible to a plain herald's tabard for when the pursuivant is heralding outside of his home shire. For women, a sideless surcoat can look very spiffy. Another option is a baldric. The baldric is especially popular in kingdoms with hotter climates because it is cooler to wear. It may be worn folded over the belt when off duty. Many pursuivants wear medallions, but these aren't really enough identification when on duty. Anyone displaying our badge—whether on a medallion or baldric—is saying that he is willing to go on duty at any time. If you don't want to work, don't show the insignia. The exception to this is the Dragon Herald, who is stuck between the Crown and a hard place.

The herald who is on duty should behave with the dignity of the office. Shopping, eating and fighting are off duty activities. As a herald, you represent the Crown. Please be an example of courtesy. The medieval herald was supposed to be neutral and immune to attack. As a sign of this, the SCA herald bears no weapons: Swords, battle-axes, bows, period fire arms, etc. are improper accessories to the well-dressed herald. Small daggers, if sheathed and peace bonded, are not considered weapons but rather tools and as such are acceptable.

So now you look like a herald. Yet feeling good is even more important than looking good. If you are sick, particularly if you have a sore throat, do not field herald! You will make yourself sicker while doing a poor job. Even if healthy, it is wise to prepare yourself. Some heralds cry better after eating; some cry better when hungry. If you need food, be sure it is available. All heralds should drink fluids. A dry throat not only produces poor sound, it produces painful sound. If you will be working outside, prepare for the environment. Have a hat and sunscreen for those hot July tourneys, and wear comfortable clothing. Most periods of clothing are okay to herald in. Only those that prevent the expansion of the lungs, like Tudor bodices and cotehardies, are a problem. You will probably be on your feet a lot, so good shoes are the final requirement.

Once you look like a herald and feel like a herald, you have to begin to sound like a herald. Some individuals have naturally booming voices. Through practice and proper technique, however, any voice can become a good field heraldry voice. Learning to use what you have is what counts.

Where the field herald stands when he speaks affects how well he is heard. Voices bounce. Thus the field herald has to position in a room so as to bounce his voice across the most people. Most field heraldry during the day takes place around a tourney field, so let's look at the possibilities (figure 1).
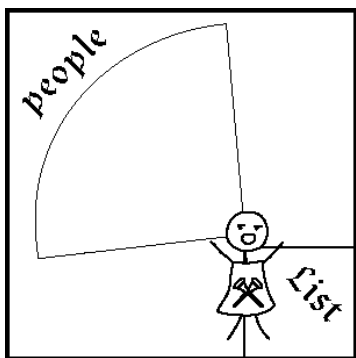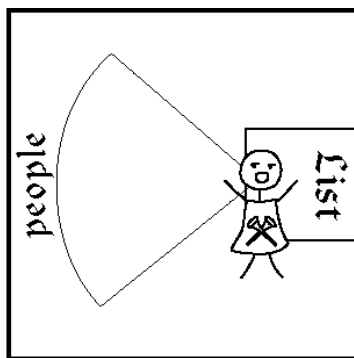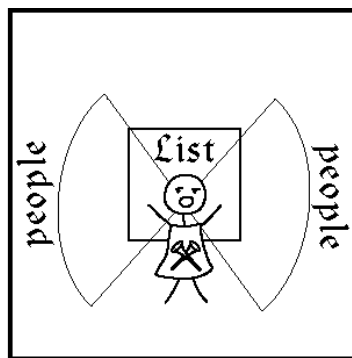
Figure 1a   Figure 1b   Figure 1c

In terms of sound, arrangement A will be the best for the herald. By standing with your back to corner 1, facing corner 2, your voice will cover most people. In B, face the opposite wall before you cry. The people in the corners may not hear you, but you still cover the majority. Arrangement C is the worst possible one for the field herald. No single cry will cover everyone. Therefore, you must cry twice, one each in opposite directions. The challenge to indoor heraldry is to cry over the noise of the populace. Their noise will be filling the same space your cry must fill. Low ceilings and bunker-style architecture make it worse.

Indoor field heraldry, for all its complexity, is not as challenging as outdoor field heraldry. The pursuivant crying outdoors fights terrain and environment. Yet they too can be friend instead of foe, if used correctly. No matter how loud you are, you cannot force the populace to listen to you. What you can do is use tricks to stand out from the crowd—literally! Stand on the highest point you can find. Stand on a hill, a picnic table, even just a small mound of dirt: if you are taller than everyone else, your audience can see where all that sound is coming from, and that it is directed towards them. If directed towards them, they must need to hear it, right? So they pay attention. Having your audience look up to you also gives you an illusion of authority, so that they are more likely to be quiet when you cry. Standing on the slope of a hill has a second advantage—the hill forms a backdrop to your voice. Hills serve the same function walls do inside a building. They channel the audience into groups (in the valleys) and they form barriers for sound to bounce off. It is easier to cry in a hilly area than a flat plain. The Pennsic Field Battle is the classic herald's nightmare. With no architecture to bounce and concentrate your sound it just drifts away. Not only is your sound dispersed, so is your audience. The herald in a meadow must cover a larger area with less sound. Because of this, heraldry in the flatlands requires significantly more effort.

Wind and weather may conspire against the field herald, too. A heavy breeze is difficult to cry over. It is

simply too pervasive. Chilly weather is hard on the throat. Hot weather is dehydrating. And in rainy weather, you sink into the list field. I once sank up to my ankles in mud, and the marshals had to lift me out by my elbows. All in all, heralding inside produces the most consistent results.

Despite crowds, terrain and weather, good sound production is possible. It begins with how you breathe. Breathing for field heraldry is similar to breathing for singing. In singing, you inflate your lower lungs first. To check yourself, place your hand on your abdomen above your belly button and take a deep breath. If your hand is pushed out gently at the beginning of the breath, you are doing it right. To herald, take a deep breath and let it out. Take a second breath and begin your cry. The first breath empties out your lungs. The second gives you enough good air to cry a long phrase without getting light-headed. You want to try to exhale evenly to keep from sounding breathy and yet have enough air to finish your sentence. Occasionally you may be given a long list of names or information to cry all at once. Using a short, deep breath between each item forms a kind of controlled hyperventilation that gives you enough breath support to herald and enough oxygen not to pass out. If you are outside, make sure that you stand with your back to the wind and facing the audience.

Even if your audience can hear you, understanding what you said may be difficult for them. Talking herald-speak is sort of like playing Wheel of Fortune. Contestants try to guess phrases by guessing letters to spell it out. The herald's audience tries to guess what he said by putting together the sounds they heard to assemble words. In both Wheel of Fortune and field heraldry, you will hit the jackpot if you concentrate on your consonants. Consonants define the sound we hear, and if they are indistinct, the audience is left guessing. Most heralds say the inner consonants well, but mumble the beginning and ending consonants. As an example, look at the phrase "Feast tickets may be picked up at the troll." If the consonants are indistinct, the audience will hear "feas ickih ay be ick u ah du tro." Another problem in oral heraldry is word spacing. A short pause between words and a longer pause between sentences breaks up the sounds so the audience can assemble them into words. By leaving a pause between each word, the sound is heard as a clump (one word) instead of a gargle of nonsense. Without distinct consonants and clear pauses, our phrase becomes "Feasickeh aybeeickuh ahduhtro." The herald may know what he said, but if the audience doesn't he failed.

Another common problem is the use of accents. Accents can be fun, but make field heraldry difficult to distinguish. If you don't speak that way outside of the SCA, don't speak that way while crying.

Before starting to speak, we must know exactly what we want to say. Either "Good Gentles," "My Lords and Ladies," or "Oyez" preface every cry. Less formal announcements, or those that need to be heard by only a few people, are prefaced with the less formal phrases. These informal openers are appropriate for a personal announcement such as someone has lost his car keys or the Litany. "Oyez" is reserved for announcements that everyone needs to hear, that are ceremonial, and that signal an important event. It is appropriate for the Call to Arms, the start of court, and the announcement of a course at feast.

Unfortunately, "oyez" has become overused and even abused. In some areas, it has become equivalent to "shut up" and is spoken with the same courtesy. If a herald does not receive instant silence when he cries "oyez," frequently several members of the audience will belt it out until there is an overwhelming mass of sound. No one can understand what is being said, and everyone becomes irritated. Yet we have to remember that they are only trying to help. Speak to them privately and thank them for their willingness to help. Then explain that if everyone cries "oyez," the audience can't hear the announcement, so it would be better if they didn't do it. If they insist on it, try to teach them when it is appropriate by recruiting them as a cornet. After all, we can't beat them, so we might as well join them up.

Because the herald is the communication system for the SCA, the populace expects us to know everything. Therefore, when you make an announcement, make sure you know everything about it. Use the Five W's and H (Who, What, When, Where, Why and How) as your guides to getting all the details. You may need to question your informant extensively to be sure you know exactly what they want you to say. Be aware that what they tell you to say may not be what they mean you to say. It is the field herald's responsibility to be accurate.

The Herald's Role in Tournaments

The job of the tournament herald is one of the most complex and intricate in the SCA. Its combination of communicative, ceremonial and administrative duties touches the populace directly and in a very personal way. Other than feast or court, more people take part in a tournament than in any other activity at an event. Unlike feast or court, the participants relate to each other in a one-on-one fashion, and it is the herald who guides their interactions. A good herald can make a tournament run smoother and be more enjoyable for everyone involved.

Tournaments are controlled by the day's marshal-in-charge: He has the final say on all decisions, but usually concentrates on the combat itself. The Listmistress (or Listmaster) organizes the participants into a progression of fights until a winner is selected. She also provides the herald with most of the information that will be cried to the populace. The herald's job is threefold: we tell the fighters who will be fighting and when; we remind them of the philosophies behind fighting; and we serve as an administrative assistant to the Listmistress and a liaison to the marshal.

Tournament Structure

Since the Listmistress is the person who tells us what and when to cry, if she gets bogged down we won't have anything to do. Therefore, it is to our advantage to help her in any way we can. To do this, however, we have to understand just what she does.

Prior to the beginning of an event, the person selected to be the Listmistress will find out what sort of tournament she will be running, usually from the autocrat or the marshal. Most tourneys in the Midrealm are a variation on the standard double elimination tree. There are other forms of course, such as the "bear pit" or the "Warlord", and they have different heraldic requirements. But if you understand the double elimination tree, you will have a good base to build from. For further information on how to run other types of tourneys, contact the Crown Listmistress or a local Listmistress in your area. Be aware that this is just one way to do things, and I have chosen it because it is one of the simplest and most straightforward—there are regional variations. Always sit down with your Listmistress before the tournament and find out how she wants things run. Remember that what you don't know will goof you up.

The Listmistress will make sure that she has all the equipment she requires when she arrives on-site. At minimum, she needs paper and pens, a pack of 3" x 5" cards and a table and chair. Tape, list tree forms and a few assistants will make her life even easier. The list table needs to be close to the opening of the list with a clear view of it. If the tourney is outside, it should be shaded as best as possible, with a nearby source of water.

The Listmistress will initially arrange the tournament by putting out a sign-up sheet for the fighters. As each fighter signs up, she will check his/her authorization card to ensure that it is both complete and current. If the fighter does not have his card with him, he will not be permitted to fight. The fighter will also fill out a 3" x 5" card that will later by used by the herald during the call to arms. These cards should be filled out clearly with the fighter's name as he wants himself to be announced—"Finn Rhydderi Herjolfsson" versus "Finn," for example. Before sign-up closes, the Listmistress will direct the herald to announce that the list will be closing, and how long before it does. No one else will be able to sign up after this time.

Now the Listmistress can begin to draw up the tree. Most tourneys are fought using 8, 16, 32, 64 or 128 openings. If more than one but less than another of these amounts have signed up to fight that day, enough "ghost fighters" (called "byes") will be added to bring the total up to the next level: i.e., if 27 people have signed up to fight then there will have to be 5 byes. Byes are placed on the tree first to ensure that they will be well spaced. They have to be distributed evenly throughout the list tree because the fighter paired with a bye will be automatically advanced to the next round (and may not even have to fight in the bye-round, although many times he will, since this means that the combatant will then have fought just as many bouts as fighters who didn't have a bye—it keeps things even. Frequently, the Crown, the Chivalry or someone who did not manage to sign up in time to get into the tourney will volunteer to fight byes.) After the byes have been placed, it is time to draw the tree. Every Listmistress has her own way of drawing the tree to ensure that the order of participants is truly random. One of the easiest ways is to shuffle the herald cards since every fighter will have filled one out. After they have been shuffled, the Listmistress can take each card and fill in the name in the next open spot on the tree. Using the herald cards to fill the tree also means that the cards will be in the same order as the tree, so they will be ready to go when the tree is full.

The Listmistress's next job starts when the first bout ends. The two combatants will report the results of the fight to her and she will advance the winner to the next level of the "winners' tree" and put the loser into the "losers' tree." The herald cards for each will also be separated into two piles. The second and subsequent rounds are run almost exactly as the first; however after the first round any fighter on the losers' tree who loses again will be eliminated from the tourney and their cards will then find their way into the garbage. But even though the second and subsequent rounds are run the same as the first round, they can still become quite complex—and sometimes confusing! Winners advance up the winners' tree; losers from the winners' tree must be placed into the losers' bracket. In Figure 2, Sven, Jamie, Isolde and Tristan won the first round and advanced into the winners' bracket. In the second round, Isolde beat Jamie, so she continues to advance. Since Jamie lost, he is

switched into the losers' bracket and has to fight Gerta (who lost in the first round). Gerta beats Jamie, Tristan, and Sven (who lost his third-round bout against Isolde) in order to get to the finals. Note that the losers' finalist will have fought four or five times to the winner's three times, which means that climbing the losers' bracket is a lot more work.
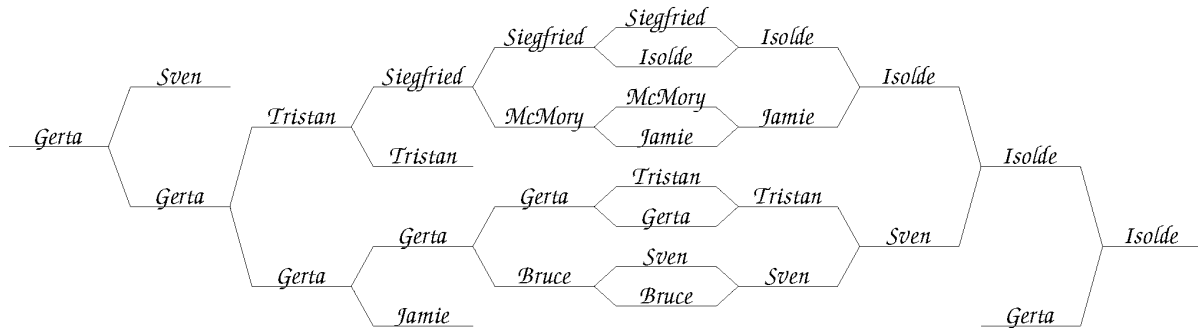

Figure 2

Eventually the tree is reduced to two finalists. In the case of our tree, Gerta has lost once and Isolde hasn't lost at all. In the traditional double elimination tourney, Gerta would have to beat Isolde twice in order to win the tourney whereas Isolde would only have to beat Gerta once. Sometimes the finalist from the winners bracket will offer a special kind of point of honor. He can "forgive" the losers tree finalist his one loss, and state that the tournament will be won by whoever wins just one bout; another often-used alternative is that the final round consists of three bouts and the winner would have to win two of those bouts.

When the tournament is over, the Listmistress will check her paperwork to be sure that it is complete. She will then sign it and give it to the marshal-in-charge, and her job is done for the day. The marshal-in-charge, in turn, has to send copies of the report to the Earl Marshal or his designate.

The Call to Arms and the Litany

The Call-to-arms is the first thing that most heralds will cry during a tournament. The Listmistress will give the herald the first three sets of herald cards. The herald then enters the list, faces the majority of the fighters and gives the cry. It is vital that all fighters hear the Call to Arms since this is usually their only warning that they are about to fight. They use this time to put on the rest of their armor and to begin to focus on their upcoming bout. If a fighter doesn't hear the Call, he will probably not be ready when his turn comes, and this will delay the tourney while everyone waits for him to finish preparations.

The Call consists of three phrases, and before the first bout in our tourney example, it would be:

"Will Siegfried and Isolde report to the List";

"MacMory and Jamie should be arming themselves"; and

"Tristan and Gerta should be preparing to arm."

Additional phrases may be added, such as the fact that a bout is a bye fight, that it is the last fight in a round, or that there will be a short break after the current fight. This is also the time to add announcements of interest to the general populace. After finishing the Call, the herald waits in the list for the two fighters to enter.

After both fighters have entered the list, the herald cries the Litany, which also consists of three phrases:

"Salute the Crown of the Middle Kingdom";

"Salute the gentle who inspires you this day"; and

"Salute your honorable and worthy opponent."

While the exact words you use may vary, the order is always the same. Each of these salutations is a bow to some of the ideals of the Middle Ages: The salute to the Crown acknowledges a society that is led by the King and Queen. This is not necessarily a gesture of fealty; rather it is an acknowledgment of the hospitality of the Crown. Since the use of weapons in a tournament takes place on royal lands and by royal leave, it is only courteous to thank the Crown for the privilege of testing one's prowess. This is why individuals from other Kingdoms as well as members of groups like the Dark Horde are expected to salute our Monarchs.

The herald should gesture in the direction of the Crown when calling the royal salute. If the Crown is present,

the fighters should bow either in the direction of the Sanctum or, if the King and/or Queen is in sight, toward the Royal Presence. If no royalty is at the event, the fighters may salute a banner bearing the kingdom badge; or in the direction of the Monarchs' home group(s), or as the herald indicates.

Saluting one's inspiration is an acknowledgment of Courtly Love, one of the guiding principles of the High Middle Ages. It means the fighter competes not just for himself but also for the glory of someone he cares about. The belief that we fight not just for personal honor but for the honor of someone else is one of the things that makes SCA fighting something more than pretending to kill one's friends. While in some circumstances the Litany may be suspended, any fighter may request it for this very reason. The salute to one's opponent is a gesture of good sportsmanship and is a public acknowledgment that the fighters will follow the honor system in judging blows and deciding the bout's victor.

The Litany is cried just before the bout starts. This is often the time when the fighters are focusing their concentration so that they may fight well. It also signals to the audience and the marshals that combat is about to begin. The herald should wait until both fighters are in the list before beginning the Litany. In an ideal situation, the marshal will indicate with a nod that both fighters are ready to go, so that the heralds can give the Litany at the appropriate time. If no signal is given, wait until the fighters have entered the list and stand facing each other.

After crying the Litany, the herald should tell the fighters to give heed to the marshals and take three steps backward, then turn and leave the list area. This tells the audience that the ceremonial parts are done, and gets the herald out of weapons range. The herald then returns to the Listmistress' table. Sometimes the Listmistress will ask the herald to wait until the end of the fight and place the winner's and loser's card onto the respective piles. If the Listmistress is running a straight tree without interchanges, the cards will then be set up for the next round; however different Listmistresses manage the cards in a different way and you must check with her to find out what she prefers. At this point, the herald will get the next set of cards and be ready to once again give the Call to Arms and Litany.

Overall these vocalizations are easy enough, but they are really only half of a good herald's job. In most tourneys, the Listmistress never leaves her table and the marshals never leave the list. Yet the herald is constantly running back and forth between the two. Thus, the field herald is in a unique position to discover problems and help fix them before they become major ones. For example, the Listmistress must know who won each bout to advance the tree. The fighters are supposed to report to her to tell her this, but frequently they forget or get delayed by other things and do not report. Then the tournament grinds to a halt. An alert herald will have watched the fight and may know who won. At worst, she can go to a marshal and ask who won or lost and then tell the Listmistress. Another frequent problem is a delay caused by broken or missing pieces of armor or weapons. The herald is inherently more mobile than the Listmistress or the marshal, so she can much more easily grab a roll of duct tape or a gauntlet and hand it to the fighter. This is much quicker than if the fighter has to leave the list to get it himself. It also enables the fighter to keep his concentration on his fighting and not his armor.

A really alert field herald can also be aware of ill feelings and act to defuse them. If the Listmistress is working on a problem with the tourney tree, she may be delayed in other aspects of the list. Neither the marshal nor the fighters may be very patient—they are there to fight and they want to get on with it. If the herald tells the marshal that there will be a short delay while the Listmistress fixes a problem, the marshal can insert a short filler to distract the fighters and give the Listmistress the time she needs to fix things. The fighters are happy (because something is happening, and they aren't just waiting around), the marshals are happy (because they know what is going on and can do something about it), the Listmistress is happy (because she has time to fix things and no one is getting mad at her for "screwing around"), and the herald is happy (because problems are getting fixed and no one is mad at anyone else). As a herald, I have fixed armor, dressed fighters, borrowed weapons, set up list poles, constabled, fetched water, arranged shade, untangled list trees, figured out who won and lost, created the proper forms from scratch when the real ones weren't available, and subbed for the Listmistress while she ran to the bathroom. The field herald can help in other ways, too. She can be prepared to direct the populace to a chirurgeon, the troll, a source of water, etc. Because the herald's job is to communicate information, the populace frequently expects us to know all the answers to their questions. You can save yourself a lot of frustration by getting this information ahead of time. It is easier to answer the questions than to say "I don't know—go ask the autocrat." Additionally, it's good public relations for the College of Heralds. In fact, there is really only one thing a herald may not do: No one who is fighting or being fought for in Crown Tournament or Coronet tournaments may have anything to do with the running or heralding of the list. This is to

prevent accusations of a rigged list should you actually end up as the heir or consort.

Paraphrasing and Giving Directions

Hirsch von Henford

It's your turn as duty herald! The autocrat asks you to announce that all autos must be removed from the area immediately, and parked in the parking lot. Your problem is wording the announcement so that the information is given but people are not annoyed by the wording of the announcement. Many people are in the SCA to escape (at least temporarily) from the mundane world. These people can get quite upset if an announcement about something as mundane as automobiles is inserted into their world—but will get even more upset if the automobiles remain on the field.

Paraphrasing announcements is not necessarily easy. Finding equivalent terms for mundane items in medieval terminology can be simple, like replacing tent with pavilion. Or it can be more complex, like finding an appropriate "period" term for automobile. Often a new herald is told to use his "common sense" in these matters, but sometimes common sense doesn't provide an answer. If the term automobile is not acceptable, what term is? Well, let's look at the terms most often substituted at events.

One of these terms is fire-chariot. Summon up this image in your mind. Would you willingly step into a burning chariot? Or put all your tourney gear into one? Another term often heard is dragon. The usual way to get inside a dragon is to be swallowed, which is not a pleasing idea. Besides, they get mad if you keep messing with their trunks. Just because a term is not "modern" doesn't mean that it's the best term to use?

So what substitute would be reasonable? Try chariot, or wain, or wagon. Your revised announcement might become "The autocrat requests that all wagons be driven from the field immediately. Please remove them to the area beyond the trees"

Be careful when rewording announcements to make sure that the content is not lost. If you are not sure about it, check it out with the person who asked you to make the announcement, or with a more experienced herald. If you don't have time, or there isn't help around, announce the message in plain, formal, modern English, and resolve to do better next time. (The important thing is getting the message out!)

Another problem that arises when making announcements is indicating locations. Pointing and saying "Yonder" is funny, but not really good enough. Telling people that a meeting is occurring on the north side of the list doesn't work well either. Even if they know which way north is, the directions are not specific enough. If you use compass directions, combine them with other information to help pinpoint the location.

This additional information could be a reference to a well-known pavilion, such as the Royal Pavilion or Herald's Point. Or it could be a reference to a particularly large or brightly colored pavilion. For instance: "There will be a meeting of the College of Heralds at Heralds Point at 9. There will be a meeting of the Chivalry at the orange yurt on the south edge of the list at 9:30." You can also use banners as a point of reference, as in "Entries for the Arts Competition should be brought to the white pavilion on the west side of the list. Look for the Arts banner—a gold harp on purple." When you are giving directions, try to make them concise enough that they can be followed easily. As always, check the wording with someone if you aren't sure. And if people seem confused, or keep asking you to repeat the announcement, try a different wording.

Originally printed in the <u>West Kingdom Herald's Handbook</u>.

Gilding the Trumpet:
How to Look Like a Herald

Bronwyn ferch Gwyn ap Rhys

Okay, you've taken the job, and now it is time to stand up in public and act like a herald. But first, you need to do one more thing — you need to *look* like a herald, too.

Heraldic trappings serve two functions. First, they allow others around you to know that you do, indeed, have the authority and responsibility to act as a member of the College of Heralds; second, they make *you* feel more confident: and believe me, this is a very important function, especially if you are a relatively new member of our august circle.
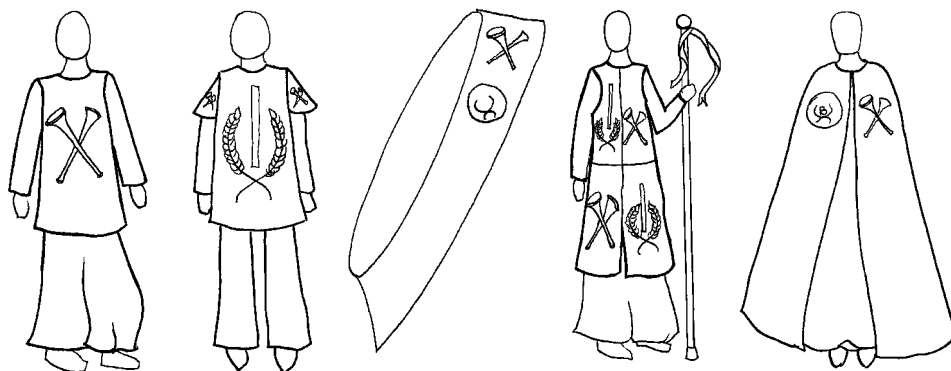
Figure 1

Heralds have a wide choice of styles in which they can dress — baldrics, surcoats, tabards, cloaks, etc. (Figure 1). In addition, you might also want to purchase or make a medallion with the crossed trumpets: this does not imply that you are on duty, but simply identifies you as a member of the College of Heralds. Furthermore, you may also buy or make a staff (mine is made from a fallen white ash tree which I found one day in a rowan grove) and attach green and gold ribbons to its top. These can be very handy if you sign up to cry the camp at Pennsic (I have also been tempted on occasion to use it in other situations, like getting the attention of a less-than-sober gentle, but needless to say I have resisted temptation… so far).

In the appendix you will find templates for heraldic trumpets that may be photocopied. (Don't use the original, especially if this Handbook is an office copy rather than yours.) At full size, the large trumpet is 17 inches long; however, with the aid of a reducing/enlarging photocopier, you can change easily change the size. If you are making a baldric, you will want the trumpets to be at most 4 or 5 inches long; tabards, on the other hand should have trumpets somewhere about 12 to 18 inches. After you have photocopied and reduced or enlarged the trumpets as needed, you should cut out the two pieces and tape them together.

Baldrics, surcoats and tabards are very easy to make, even if you don't have any experience; cloaks are a little more complex, and I suggest that, if you really want a heraldic cloak, you talk with an experienced tailor/seamstress.

Materials

When you go to look for fabric for your baldric or tabard, look for green poly-cotton blend. While it's not period, the finished product will be able to stand up under the wear-and-tear that can take place; furthermore, poly-cottons tend to be rather colorfast so that there won't be any bleeding if you accidentally wash your tabard with your underwear. If you are making a tabard, determine the amount of fabric you'll need, have a friend measure you across the shoulders and from your collar to your buttocks. Simply purchase your back length plus about 3 inches; if you want sleeves, add about another ¼ yard. You will also need about a half-yard of a good strong yellow (preferably in the same kind of fabric as the green fabric. A baldric requires about a half-yard of 45" or 60" green fabric plus about ¼ yard of yellow. In addition, you will need a spool of green thread (to match

the green fabric), a larger spool of black thread, and about a half-yard of "Wonder-Under." Make sure that the sales clerk gives you part of the wrapping from the Wonder-Under containing the instructions on how to use it.

[Wonder Under is a brand of "fusible web." If you can't find it, tell the fabric store clerk you're looking for something with which to make iron-on appliqués. Be sure to read and follow the manufacturer's instructions.]

The following instructions assume that you have access to a zigzag sewing machine. If you don't, please consult an experienced tailor/seamstress for alternatives.

Surcoat and Tabards

There is very little difference between a surcoat and a tabard—Surcoats are sleeveless; tabards can have either semicircular sleeves or epaulets depending from the shoulders.

1. Take a yardstick or tape measure and mark out the width of your shoulders plus about two inches (for the hem); then measure out your length plus two inches (again for a hem).

2. Before you begin sewing, zigzag the cut edges. This will take you only a few minutes; and it will prevent your seams from fraying and add years to the life of your tabard.

3. You will need to cut four trumpets out of the yellow fabric, and four out of the Wonder-Under. It is better to cut out the cloth trumpets separately or (at most) two at a time than to try to cut them all out at the same time.

4. Wonder-Under allows you to fuse two pieces of fabric to each other. If you have never used it before, read the instructions carefully and practice with two pieces of scrap fabric: this way you will not wind up wasting lots of time, fabric and money. Next, follow the instructions on the plastic backing to bond the Wonder-Under to the trumpets. Mark both the front and back of the tabard about one-third of the way down from the neck (or a little more if you have really big trumpets) along the center line. Lay out the trumpets, making sure that they are even with each other and properly in saltire. Finish fusing the trumpets to the tabard.

5. After you have fused the trumpets and tabards, thread your sewing machine with black thread and set the zigzag to about the middle of the width range and stitch length to its shortest. You will then stitch along the entire edges of all four trumpets. Make sure, however, that you only zigzag one way at the place where the trumpets cross.

6. The simplest neckline is called a "boat neck," and consists of an opening made by sewing two pieces of fabric together at either end, but leaving the middle open. If you want to use this kind of neck hole, make a mark one-quarter of the way in from each end of the shoulder. Sew the neckline to each of the marks. Take the seam allowance and turn it under and stitch it down. Alternatively, you can cut two short rectangles of green fabric, hem all four sides, and attach them to the tabard at the shoulders. If the tabard may be worn by a number of people (e.g., you'll be passing the tabard along when you hand-off your office), this technique might be worth considering.

7. If the tabard will be part of the official regalia of your group, you can customize it. You can (1) quarter the group's arms with the heraldic badge; (2) put the group's arms on the tabard itself and our badge on the sleeves; or (3) the badge on the front and back and the group's arms on the sleeves. In any case, if you make an official group tabard, it should be worn only when you are acting as the group's pursuivant. Some group tabards are reversible, with the group's arms on one side and the badge on the other. Pursuivants-at-large may also wear a herald's tabard; and senior heralds may also wear the Kingdom badge, while Principality heralds may display their principality's badge.

Baldrics

A baldric is simply a long piece of cloth approximately 6 to 8 inches wide on which the crossed trumpets are stitched. If you are making an "official" baldric, you can also place your group's badge. Baldrics can either be made up as long strips of cloth that are then tied at the hip or with the hip end cut and sewn at an angle. If you choose the tied baldric, simply cut or sew together a length of fabric about 3 to 4 feet long and hem the edges. Then, follow steps 3 and 4 in the instructions for making a tabard. If, however, you want a baldric with the hip end sewn together, read on.

1. Place the end of a tape measure against your hip (usually the left one), throw it over the opposite shoulder and bring it around to where you are holding the end. Add four inches. This is the length of fabric you will need.

2. Place the cut edges together and make a diagonal cut. This will be the hip end.

3. Following steps 3 and 4 above and add the trumpets to the strip, approximately five inches below the middle of the baldric.

4. Sew together the end pieces and hem the baldric.

   Okay, now you have it. The rest is easy. You'll feel more heraldic and therefore be more heraldic. Enjoy your new uniform and have a great time being official!

Precedence and Courtesy

Courtly Behavior

Osric of Fayrehope

Edited by Mistress Elena de Vexin, Dragon Herald

You've just discovered that Royalty is coming to your event. "Oh, no! I've never met Royalty before! When do I bow? What do I say? Anxiety attack!" Relax. Proper courteous behavior isn't all that difficult. It can even be kind of fun.

You should remember that different cultures had different ways of showing respect: some bowed, some kneeled, some made special hand gestures, and so on. So in the SCA, people may choose to research and follow the customs appropriate to their culture or they can just choose to bow regardless of their persona. Whatever the form, it is more generally called "giving reverence," or simply "reverence."

It is also worth mentioning that the same respect should be shown to all Nobles and Royal Peers: Barons, Baronesses, Counts, etc., though not necessarily to the same degree, nor under all circumstances.

There are a few basic rules that should help you get through most situations.

The first rule is that you should bow whenever you enter or pass the Royal Presence. This means that any time you pass within ten feet of the King, Queen, Prince, or Princess (or they pass near you), you should pause and give reverence. You should do this even if They are talking to someone or if Their back is turned.

The second rule is that a ten-foot circle around the thrones is the *Sanctum Mediterraneum*, and should be treated like the Royal Presence. This is true even if Their Majesties are somewhere else at the moment. Only kingdom officers may enter the Sanctum unhindered; others must be given permission before they can approach. Of course, if the Crown has summoned you, then you have implicit permission to approach Them.

The third rule is that you should never walk between the Royal Presence (or the Sanctum) and the tourney field (or entertainers, etc.), even if They aren't actually watching!

The fourth rule is that you should not wear weapons into the Royal Presence, unless you are a knight in fealty to the Crown. This may be relaxed during most of the day, but *must* be observed during Court. So, before Court starts, make sure that your sword belt and any other obvious weapons can be quickly removed, just in case you are called.

Now let's look at a few special situations.

At Wars (Pennsic, etc.)

At any big 'war' or other camping event, there will probably be a Royal Encampment where the Crown's pavilion or tent is set up. It should be easy to identify, as there are usually guards posted at the gates. The Royal Encampment should be treated as the Royal Presence whether the Royalty is there or not. When you pass in front of it, stop and give reverence.

During a Feast

There is usually a central aisle leading up to the head table where the Royalty is seated. The head table is, of course, the Royal Presence, whether the Royalty is currently sitting there or not.

You should stop and give reverence whenever you cross the main aisle in front of the head table. It doesn't matter if you're on the opposite side of the room, you should still stop and reverence.

Each course or remove should be served to the head table first. The other servers (if any) should stand and wait until the Royalty has been served before they serve the other tables.

The servers should stop and give reverence before they proceed up the center aisle, and again when they get within about five feet of the head table.

The first toast of the feast should be made to Their Majesties, whether present or not. The second toast should be made to the Prince and Princess. In a principality, the third toast is to the principality's Prince and Princess, and then to their heirs, if any.

In the Middle Kingdom, it is traditional for the highest ranking gentle present (excluding Royalty) to deliver the official toasts to the Royalty. Find this gentle before the feast starts, and make sure he or she is prepared to make the toasts. Have the names of the currently reigning Royalty written down in advance, too, in case nobody can remember them.

During Court

There is usually a central aisle leading up to the thrones, and a cushion or rug on the floor in front of the thrones. The cushion is there for people to kneel on while in the Royal Presence, and should be within arm's reach of the thrones.

When called up in Court, try to avoid walking in front of the front row of seats to reach the center aisle, unless you're sitting in the front row. If you're seated far from the center aisle, it's usually better to move towards the outside aisle, then walk around the back to the main aisle. On the other hand, don't waste too much time. And remember to remove any weapons (quickly!) before you proceed.

You should reverence once when you reach the center aisle, and again when you reach the guards. Then step forward and kneel on the cushion. Make sure you're close enough so that the Royalty can hand you a scroll without getting up!

If you must speak (for example, when presenting a gift to the Crown), speak loudly enough for everyone in the room to hear. People want to know what's going on, and they'll be bored and/or annoyed if they can't hear anything.

When you are dismissed, you should take a few steps backward first, give reverence, then turn and leave. When the Royalty are on a dais or stage with stairs, it is alright and expected for you to turn around before descending the stairs. Please do not attempt to back down the stairs. The Royalty, and all present, will be much more upset if you fall backwards down the stairs than if you turn your back on Them. Once you safely reach the bottom of the stairs, turn back towards the Royalty and reverence before walking away.

Identifying Crowns, Coronets, and Circlets

Most of the 'brass hats' and 'tin hats' are fairly easy to recognize, once you know the descriptions. All coronets and crowns can be decorated as the owner sees fit, with stones, gems, engraving, etc., on the sides, provided the decoration doesn't make it resemble a type of coronet reserved for a different rank—for example, five large identical gems might make a circlet or coronet look like a baronial coronet. 'Gold' and 'silver' simply refer to the color, and can be of any suitable metal.

Anyone who has received an **Award of Arms** may wear a simple metal circlet, decorated as desired. The circlet may have a single raised peak, and must be no more than one inch wide at the highest point. Armigers may be addressed as "Lord/Lady <name>."
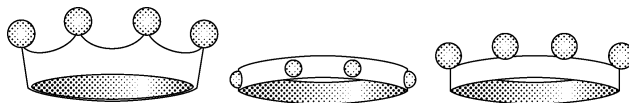
Court Barons and Baronesses may wear a silver coronet with six 'pearls' (which may be metal spheres or gemstones). There are a few different styles in common use, with the 'pearls' on the sides, the top edge, or on raised points. They are addressed as "Your Excellency," "My Lord Baron," or "My Lady Baroness."
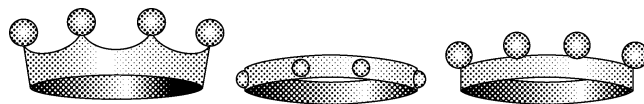
Territorial Barons and Baronesses may wear a gold coronet with six 'pearls.' They are addressed as "Your Excellency," "My Lord Baron," or "My Lady Baroness."
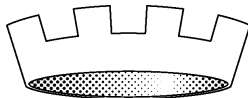
Viscounts and Viscountesses are former rulers of a principality, and may wear a silver embattled coronet. They may be addressed as "Your Excellency," "My Lord Viscount," or "My Lady Viscountess."

Counts and Countesses are people who have ruled a kingdom once. They may wear a gold embattled coronet. They may be addressed as "Your Excellency," "My Lord Count," or "My Lady Countess."
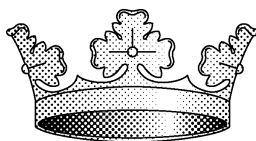
Dukes and Duchesses are people who have ruled a kingdom more than once. They may wear a gold coronet decorated with strawberry leaves. The leaves are placed in clusters of three (the example here shows three such clusters), usually project above the rim, and are usually stylized rather than naturalistic. They may be addressed as "Your Grace," "My Lord Duke," or "My Lady Duchess."
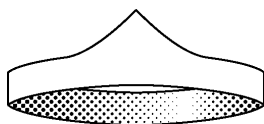
The Heir and Heiress of a Principality may wear a silver coronet with a single 'dance' (a raised point). It ought to be more than one inch high to prevent confusion with an armiger's circlet, but there is no requirement that it be so.

The Prince and Princess of a Principality may wear a silver coronet, and are addressed as "Your Serene Highness."

The Prince and Princess of the Midrealm may wear a silver crown, and are addressed as "Your Highness."

There isn't much difference between a coronet and a crown; one dictionary defines a coronet as 'a small or lesser crown usu. signifying a rank below that of a sovereign," but some crowns are smaller than the principality coronets. There can be many different styles besides the ones shown here. Generally you have to identify them by a process of elimination—they're silver, and don't look like any of the other types of silver coronets. Sometimes the arms of the kingdom heirs or principality will be displayed on the front, which will help identify exactly who is wearing it.
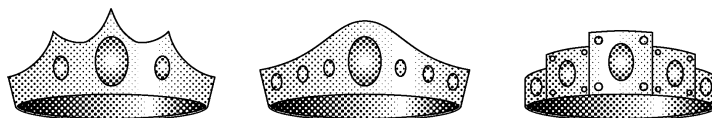
The King and Queen may wear a gold crown. Again, crowns have many different forms: some are dancetty, some are composed of a series of square or rectangular plates linked together, some are just very wide with a

single peak in front. You can usually identify them by the fact that they don't look like any of the gold coronets for lower ranks, or by the presence of the Midrealm arms on the front. The King and Queen may be addressed as "Your Majesty" or "Your Grace."

Royal Courts

Minna von Lübeck

Edited by Mistress Elena de Vexin, Dragon Herald

One of the most exciting jobs you can do as a pursuivant or Herald is to herald a Royal Court. This job can also strike fear in many hearts who just know that they will die of stage fright. Heralding a Royal Court is like performing one act of a play. It is an important part of many events, and sometimes actually the most climatic part. Therefore, the decision of whether or not you want to herald court, once asked, is very important. There are some very good and acceptable reasons to decline. Some of these are: laryngitis, a cough, a voice that does not project well in a large auditorium or outside; you have never helped with a court and you have no idea of where to even start. If you decide to decline, don't worry: you won't be beheaded. You may be asked to suggest someone else, or to help whoever accepts the job.

What if you decide Court Heraldry is for you? Start out by watching other heralds, particularly the Dragon Herald, Regional Heralds, or Principal Heralds from other Kingdoms. The items to note are: posture, poise, projection and presence. Their organization of Court is also important, but is more behind the scenes and is sometimes dictated by the Royalty. An excellent way to learn about running a Court is to help the Herald who is running one. This will help you learn how to organize everything, give you some experience with working with Royalty, and help you learn "stage presence" if you help hold the scrolls or perform some other duty during court. Also, get a copy of the Midrealm Books of Ceremonies and Liturgies.

How to Run a Court

First of all, the Royalty decides who will herald court if the Dragon Herald is not present. *Do not* automatically assume you will do Court because you are the local pursuivant: generally the senior-most herald present will be the one who gets the nod. *Do* offer your services to the Royalty as soon as possible (let them unload and change first, however). If the Crown chooses to have someone else herald, graciously offer to help that person in any way possible. If the Royalty do ask you to herald and for whatever reason you do not wish to, decline graciously and offer to help them find someone else, if needed. If you agree, then it is time to get to work.

Check the Event Schedule

Find out approximately when Court is to be held. If it is right after the tournament ends, and before feast, preparations need to be begun as soon as possible (no later than the start of the tourney). If it will be after feast, you can begin preparation in the early afternoon (before 3:00).

Incoming Presentations

Ask the field or event herald to announce to the populace to see you if they have presentations for the Royalty. This announcement should be made at least twice during the early afternoon. Stay in one place (the Troll table is good) as much as possible for at least one hour.

a. As people bring their presentations to you, you should have each individual or group completely fill out the "Incoming Presentation" form. If it is a presentation from an SCA branch, the seneschal's name and address should be noted; if it is a household, then use the head's name and address.

b. Examine the form carefully before letting the presenter leave. Check to see whether the presentation is a personal gift (i.e., a gift to the person) or a gift to the Crown. If it is personal, then the gift should be presented at Feast: inform the person/group of this. If it is a gift to the Crown/Kingdom, it should be done in court. If the gift is money, make sure that you know where the highest-ranking Chancellor of the Exchequer is; and advise that gentle that he/she will be needed at court. Try to have all presentations of monies done back-to-back.

c. Once all presentations appear to have been submitted, separate them into feast and Court piles and arrange them in the order you think they should be presented.

d. Remember that not everything that people wish to give the Crown is really appropriate. If you are in doubt, ask; if the Crown does not wish to accept the gift, go back to the presenter and graciously, gently thank him and explain that the gift is something that the Crown cannot use.

e. Sometimes a gentle will wish to make some sort of presentation to a person other than the Crown during Court. These, too, need to be handled on a case-by-case basis. Get as much information on what, who and why, inform the presenter that you will have to get approval from the Crown and that he/she should check back later regarding if and when the presentation may be made. Try to strongly suggest doing such items at feast or during a lull in the afternoon.

Preparation of Outgoing Presentations

a. Most of the time, outgoing presentations mean awards. There can be times, however, when the Crown wishes to make a special gift to a person, e.g., several years ago, King Eliahu made the gift of a name to a knight with a Viking persona. You should ask the Crown if there will be any of this sort of presentation and, if so, where in the agenda that presentation should be placed.

b. Sometime during the afternoon, sit down with the Regional Signet (or whomever was placed in charge of the scrolls) and go through the award scrolls.

    1. Make certain that you can read all of the scrolls or, if you can't then you need a transcription. At least locate the name of the recipient, the award being given and the reason why. Make sure that you can pronounce the recipient's name, and write it down phonetically if need be. Practice saying each name until it feels comfortable.

    2. If there is no scroll for a particular award or if the scroll is written in one of the unreadable scripts, you or the Signet should write up an appropriate substitute text for the presentation. Much of the time, you will have to do this yourself since the Signet will be busy. If you are unfamiliar with scroll texts, you may want to just mark the page containing the appropriate text in your Book of Ceremonies and fill in the blanks with the recipient's information.

    3. If a Signet is present, he/she will make sure the award scrolls are sealed with the Kingdom Seal and signed by the appropriate people. If there is no Signet at the event, ask the Queen or King if they would like you to seal the scrolls or if they wish to. You should also ask when the scrolls will be signed and inquire if they wish your assistance.

    4. If a Signet is present, ask her if she would like to hold the scrolls during Court. If she declines or is not there, find another trustworthy person (preferably one who is not receiving an award) to undertake that duty. This is a good job for your deputy or a pursuivant from a neighboring group.

c. If you're fortunate, the Signet will provide you with an up-to-date court list. Make sure that you note any changes and/or additions.

Court Scheduling

Write down the order in which the Royalty want things to come in the Court. At times the Royalty may wish to be introduced (as they come into court) with a series of "boasts," such as "Flower of the North, Heir to the Dragon," etc. Much of the time, the Royals will either ask you to write them or to find someone else to do so. Write these boasts down word-for-word: don't try to memorize something new at the last minute. Not all Royalty use boasts, so discuss this with Their Majesties in advance.

a. Check to see if there is anything else that Their Majesties may wish or require be present during Court (e.g., tabards for champions who will be appointed, pens for signing a charter, etc.). Make sure that these get to the Sanctum.

b. Ask Their Majesties if they wish to hear oaths of fealty, and for which groups. Make sure you have the appropriate texts marked in your Book of Ceremonies.

Just Before Court

a. Make sure that you have the texts for any ceremonies that will be needed during Court.

b. Oversee Setup of the Sanctum.

1. Make certain the Thrones are on the correct sides: The Queen sits to the King's right, with the Tanist on Their Majesties' right and Tanist's Consort to their left. If principality prince and/or princess are present, then place Their Royal Highnesses to the King's right and Their Serene Highnesses to the Queen's left. If court is being held in a barony, the Baron and Baroness may be placed to the Tanist's right.

2. Make sure that the Kingdom banner is centered behind the Thrones and is otherwise properly hung. Personal banners of the Royalty or the Prince/Princess banners should be hung slightly lower than the Kingdom arms.

3. Make sure that there is a small table between the Thrones, if circumstances permit, on which presentations can be kept, goblets of a drink should Their Majesties require refreshment, etc.

4. If the Kingdom kneeling cushion and/or a carpet is available, set it up within arm's reach of the Thrones.

5. Make sure that guards and ladies-in-waiting are available. If the King's Champion is not present, Their Majesties may decide to have a substitute, or His Majesty may hold the Great Sword of State ("Oathbinder").

6. Ensure that a Seneschal is available: By Kingdom Law, a warranted seneschal and a warranted herald must be present when official business is conducted.

During Court

a. **Take your position**: The seneschal should stand between and directly behind the Thrones; you as presiding herald should stand directly to the left of the King's throne. This should signal the populace to take their seats and begin to quiet down. When you see that the Royalty is ready (try to make eye contact), begin your oyez.

b. **Announce the Royalty**: If you have a staff, it may be useful to strike the floor with it. Either use the introduction that you have worked out ahead of time or use words similar to "Oyez! Oyez! All rise for Their Most Royal Majesties, Drelb and Drelba, King and Queen of the Middle Kingdom!"

1. If Their Royal Highnesses are present, announce them as soon as Their Majesties have reached the Thrones with words similar to "Make way for Their Royal Highnesses, Prince Drelb Junior and Princess Drelbette, Tanist and Consort of the Middle Kingdom!"

2. If Their Serene Highnesses are present, announce them as soon as Their Highnesses have reached their seats: "Make way for Their Serene Highnesses, Prince Compass and Princess Star, who hold in fief the Principality of Northshield!"

c. **Convening the Court**: After the Royals have come in and sat down, you will need to open the Court. Write it down as your first item of business.

d. **Words from the Throne**: Ask Their Majesties if either of them wishes to say something both at the commencement of the Court and again at the end.

e. **Baronial Courts**: If the Court is being held in a Barony, the Crown may give permission to the Baron/ess to hold a Baronial Court within the Royal Court. If this is the case, it should happen now.

f. **Tourney/Contest Announcements**: If they were not done at feast, Their Majesties may allow them now.

g. **Official Business from Outside the Kingdom**, such as presentations from ambassadors or visiting Monarchs are now done. Always *invite* such people, *never* summon them: "Their Majesties invite Lord X, ambassador from the Kingdom of N, to come before Them."

h. **Presentations to the Royalty**—i.e., the business of the people with the Crown—occur next.

i. **Oaths of Fealty and Acknowledgements** are now done:

1. "Will those Royal Peers who have yet to swear fealty present themselves before Their Majesties." (Usually done only at Coronation and Crown.)

2. "Will those knights who have yet to swear fealty present themselves before Their Majesties." (Usually done only at Coronation and Crown.)

3. "Let all members of the most noble Order of the Laurel present themselves before Their Majesties." (Again, usually done only at Coronation and/or Crown.)

4. "Let all members of the most noble Order of the Pelican present themselves before Their Majesties." (Usually only at Coronation and Crown.)

5. "Will all Great Officers of State who have not yet sworn fealty present themselves before Their Majesties." (Usually only at Coronation and Crown.)

6. "All territorial Barons and Baronesses who have not yet sworn fealty, present themselves before Their Majesties."

7. "Let those members of the populace who wish to swear fealty, present themselves before the Dragon Thrones"

j. **New Kingdom Laws**: Any new laws should now be read. Make sure that you have the text of any such laws with you.

k. **Outgoing Presentations**: Most of the time, these presentations will follow the Order of Precedence, although you should check with Their Majesties as to Their pleasure. The first scroll of the evening should be read in its entirety; after that, read the scrolls only through the Crown's greeting, the recipient's name, the award and why it's being given. As you reach each new award/order, read the scroll through the blazon of the badge; the following scrolls in each order/award should be shortened to exclude the badge blazon, date and place given.

1. Non-armigerous awards, presentations or titles (Royal Augmentation of Arms; Kingdom Augmentation of Arms; Order of the Rose, the Royal Vanguard; Awards of the Purple Fretty, the Dragon's Teeth, the Dragon's Flight, the Grove and the Sapphire)

2. Awards of the Dragon's Treasure, the Baton and the Silver Acorn

3. Awards of Arms

4. Order of the Gaping Wound

5. Orders of the Dragon's Tooth, the Dragon's Barb, the Red Company, the Cavendish Knot and the White Chamfrom

6. Awards of the Doe's Grace, the Queen's Favor, the King's Chalice and the Purple Fret.

7. Orders of the Willow and the Silver Oak.

8. Grants of Arms

9. Orders of the Evergreen, the Gold Mace, the Bronze Ring the White Lance and the Greenwood Company

10. Order of the Dragon's Heart

11. Any Court Barons or Baronesses to be made. Make sure that you have the appropriate ceremony and be aware of where the coronets (if any) are that will be used.

12. Any Territorial Barons/Baronesses. As with Court Barons, make sure you have the ceremonies; but also make sure that the new barons have also seen the ceremony and know what their parts are.

13. Any Peers would be made next. Make sure that you have the ceremony with you, know who will be called upon to "beg the boon," and know whether the three-peers ceremony will be used.

l. **Ask Their Majesties if they have any further business**. If the answer is in the negative, close court with something like: "There being no further business before this Court, it is now ended. All rise for Their Majesties and Their Highnesses!"

General Ramblings

a. If you make a mistake, keep going and apologize later. Most small mistakes will never even be noticed. If Their Majesties point out a mistake, immediately (and graciously) correct it.

b. When calling a person into Court, use something like "Will 'X' present himself before Their Majesties" or "Their Majesties now summon 'X' into Their presence." If you are calling in Royalty or an ambassador of another Kingdom, remember to *invite* them—*never* demand their presence. E.g., "Their Majesties invite…"

c. As someone is dismissed by the Royalty, lead a cheer with "Hoobah". Check whether Their Majesties have a preference. Let the person get about 3 ranks back before calling up the next person.

d. Always remember that you are the Crown's voice: Be polite, gracious, good natured, reverent ... (Think 'Boy Scout'!)

e. Make sure that you have something to drink (water, lemonade, etc.—any non-alcoholic, non-milk product beverage).

f. Relax! And remember that this is supposed to be fun.

After Court

If the Signet has not already beaten you to it, prepare six (6) copies of the court report. This should be done within three days so that you don't forget to do it. Keep one copy for your files. Mail the other five copies to the following people (their addresses are currently printed on the inside front cover of *The Pale*):

a. **Their Majesties**, with copies of all Incoming Presentation forms.

b. The **Pale Editor**, preferably in Pale submission format, for publication in the Pale. Remember that all actions by the Crown do not become official until they have both been proclaimed in Court and published in the Pale.

c. The **Dragon Herald** for his/her records.

d. The **Clerk of the Precedence**, whose task it is to maintain the database for the Order of Precedence. His/her address is currently listed in the back of the Pale.

e. The **Kingdom Signet**. In many cases, this will be a duplication of what the Regional Signet is sending in, but a little bit of duplication is far preferable to the Court report to be lost between dimensions.

Principality Courts

A Kingdom's Principality will have its own traditions and customs. Try to learn about them, even if you do not live in the Principality. The Principality's Prince and Princess are addressed as "Their Serene Highnesses." Remember that, in a procession with the King, Queen, Tanist and Consort, they are announced after the Tanist and Consort but should be treated with equal pomp.

Baronial Courts

A Baron or Baroness may wish to hold Court at an event in his/her Barony. These courts may be held within a Royal Court or at another time during the day. If the Crown is present at the event, they must be notified if a Baronial Court is planned. The herald responsible for Royal Court should not also do the baronial court. Remember that baronial court traditions vary from group to group: make sure that you have learned your Barony's traditions.

Basic Protocol

Heralds must remember that they are advisors to the Royalty as well as the Crown's voice. Never say anything that could cause them embarrassment. If they ask for your opinion then give them the answer that is most appropriate for the situation. If you don't know, say so and find or suggest someone who will know. There are other times when the Royalty may want to do things differently from the usual procedure. This is fine. It is Their Court. If you are the herald in charge and feel that someone may be offended, discuss this with the Royalty; but remember it is the prerogative of the Crown to make the final decision. Finally, remember that the

herald is the voice of the Crown and must stay impartial at all times when on duty (and hopefully also when not) and ready to serve.

Finally, have fun. Remember that Royal Court is the time for great pomp (without pomposity), circumstance and theatre. Treat it as a privilege: be respectful and treat the occasion with suitable seriousness, but also remember not to take yourself too seriously at the same time.

Awards, Titles and Styles of the Middle Kingdom

Compiled by: Master Thorvald Redhair
Badge artwork by: Lord Mikhail Lubelska, C.S.O., A.P.F.

Glossary of Terms

OP Abbreviation - This heading will show the official abbreviation for each award and order, as used in the printed version of the Middle Kingdom Order of Precedence.

Letters - This section refers to those letters that follow a gentle's name, frequently referred to as alphabet soup. Kingdom law dictates those awards and order that will allow the use of letters and it should be pointed out that not all awards convey this privilege.

Title - A title is defined as a formal appellation attached to a person or family by virtue of office, rank, hereditary privilege, attainment or as a mark of respect; especially, such as appellation as an indication of nobility. Typically, titles precede the given name. However, there are cultures in which this is not the case. The titles listed herein are the common English variant. For a list of authorized alternatives, see Corpora Appendix C: Titles of Rank.

Form of Address -

Precedence - Where the award or order can be found in the Order of Precedence.

Reason Given - These are the reasons an award or order is usually given. However, it is still at the discretion of Crown.

Law - This is where references to the award or order can be found. Some will be found in Corpora, and some will be found in Midrealm Law.

Blazon - The heraldic blazon of the badge or regalia as registered with the College of Arms.

First Recipient - This is the first recipient acknowledged to have received this award or order according to the online Order of Precedence, as of this writing.

Notes - Any notes usually associated with this award or order.

Award of the Dragon's Treasure

OP Abbreviation - ADT
Letters - None
Title - None
Form of Address - None
Precedence - Conveys no precedence
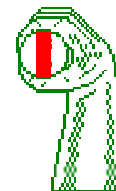**Reason Given** - This is the youth award and is given for exemplary service to the kingdom.
Law - Midrealm Law XVII-900
Blazon - (Fieldless) A dragon's gamb couped erect maintaining a roundel argent charged with a pale gules.
First Recipient - Jacob ben Solomon - Aug 13, 1987 by the hands of TRM Talymar and Eislinn
Notes - As an award, it may be granted to the same gentle more than once.

Award of the Baton
OP Abbreviation - AB
Letters - None
Title - None
Form of Address - None
Precedence - Conveys no precedence
Reason Given - This award is given to the youth of the kingdom who have displayed chivalry and enthusiasm in the martial arts.
Law - Midrealm Law XVII-2800
Blazon - Not registered at this time.
First Recipient - Belle of Flaming Gryphon - Apr 7, 2001 by the hands of TRM Edmund and Kateryn
Notes - As an award, it may be granted to the same gentle more than once.

Award of the Silver Acorn
OP Abbreviation - ASA
Letters - None
Title - None
Form of Address - None
Precedence - Conveys no precedence
Reason Given - This award is given to the youth of the kingdom who have displayed enthusiasm and effort in the arts and sciences.
Law - Midrealm Law XVII-2900
Blazon - Not registered at this time.
First Recipient - Shavana Leigh O'Dell - Apr 7, 2001 by the hands of TRM Edmund and Kateryn
Notes - As an award, it may be granted to the same gentle more than once.

Award of the Purple Fretty
OP Abbreviation - APFy
Letters - None
Title - None
Form of Address - None
Precedence - Conveys no precedence
Reason Given - Granted to a branch, guild, or other organized group of the Society for excellent service.
Law - Midrealm Law XVII-308
Blazon - Or, fretty purpure.
First Recipient - Barony of Flame - Dec 15, 1973 by TRM Merowald and Gwendolyn
Notes - As a group award, this badge cannot be worn by an individual. It should be displayed on or with the group's banner or in some other manner when the group is assembled.
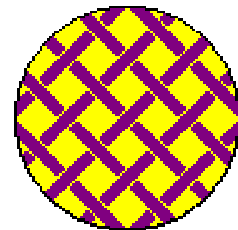
Award of the Dragon's Teeth
OP Abbreviation - ATH
Letters - None
Title - None
Form of Address - None
Precedence - Conveys no precedence
Reason Given - Granted to a branch, guild, or other organized group of the Society for excellence in group fighting.
Law - Midrealm Law XVII-209
Blazon - Argent, on a dance between two broken dragon's teeth vert another argent.
First Recipient - Moonwulf's Rangers and Fighters of the Principality of Ealdormere - Aug 17, 1990 by TRM Comar and Lisa
Notes - As a group award, this badge cannot be worn by an individual. It should be displayed on or with the group's banner or in some other manner when the group is assembled.

Award of the Dragon's Flight
OP Abbreviation - ADF
Letters - None
Title - None
Form of Address - None
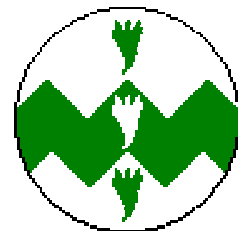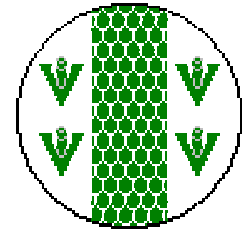**Precedence** - Conveys no precedence
Reason Given - Granted to a branch, guild, or other organized group of the Society for excellence in group archery.
Law - Midrealm Law XVII-809
Blazon - Argent, a pale vert scaly argent between four pheons vert.
First Recipient - Gwyntarian Archer's Guild and House Darkyard - Aug 17, 1990 by TRM Comar and Lisa
Notes - As a group award, this badge cannot be worn by an individual. It should be displayed on or with the group's banner or in some other manner when the group is assembled.

Award of the Grove
OP Abbreviation - AG
Letters - None
Title - None
Form of Address - None
Precedence - Conveys no precedence
Reason Given - Given to groups who have shown proficiency in the arts and/or sciences or exemplary service in furthering such field.
Law - Midrealm Law XVII-1200
Blazon - Per pale Or and argent, a hurst purpure.
First Recipient - Jaravellir Music Guild - Dec 11, 1993 by TRM Jafar and Catherine
Notes - As a group award, this badge cannot be worn by an individual. It should be displayed on or with the group's banner or in some other manner when the group is assembled.
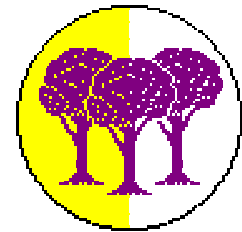
Order of the Royal Vanguard
OP Abbreviation - ORV
Letters - C.R.V.
Title - None
Form of Address - Companion of the Order of the Royal Vanguard
Precedence - Conveys no precedence
Reason Given - Those who have served the Crown as King's Champions or Queen's Champions.
Law - Midrealm Law XVII-1100
Blazon - (Fieldless) A demi-dragon rampant argent.
First Recipient - The Order was created on Oct 2, 1993. Fifty of the known previous King's and Queen's champions were inducted at that time by TRM Dag and Ilsa.
Notes – None
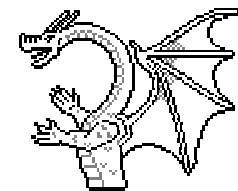
Award of the Sapphire
OP Abbreviation - ASL
Letters - R.S.L.
Title None
Form of Address - None
Precedence Conveys no precedence
Reason Given Those who exhibit courtesy, grace, and honor to people of all ranks and exemplifies what it means to be the embodiment of the dream.
Law - Midrealm Law XVII-1800
Blazon - (Fieldless) A step-cut gemstone fesswise azure.
First Recipient - Osmundus Thorkelsson - September 11, 1999 by TRM Ragnvaldr and Arabella.
Notes –

Order of the Rose
OP Abbreviation - OR
Letters - O.R.
Title - None by virtue of this order. However, the recipient will be of County or Duchy rank.
Form of Address - None by virtue of this order. However, the recipient will be of County or Duchy rank.
Precedence - Conveys no precedence (see notes).
Reason Given - Automatic to Consort upon descending from the throne after one full reign.
Law - Corpora VII.A.4.e and Midrealm Law IX-106
Blazon - (Tinctureless) A wreath of roses.
First Recipient - Diane Alene - Oct 10, 1970
Notes - The Order of the Rose is a Society wide order, though the governance and precedence varies from kingdom to kingdom. In the Middle Kingdom, the Order of the Rose has undergone several changes throughout its history. At one point, it was a polling order and conveyed a Patent of Arms to the recipient. During this time, it ranked equal with the rest of the bestowed peerages.

Royal Augmentation of Arms
OP Abbreviation - RAug
Letters - None
Title - None
Form of Address - None
Precedence - Conveys no precedence
Reason Given - Typically for service to the Crown above and beyond the call of duty.
Law - None
Blazon - At the Crown's discretion
First Recipient - The OP is missing data on this award
Notes - This is the lesser of the two augmentations. To be registered with the College of Arms, the augmentation must follow most rules for submission.

Kingdom Augmentation of Arms
OP Abbreviation - KAug
Letters - None
Title - None
Form of Address - None
Precedence - Conveys no precedence
Reason Given - Given for long and dedicated service to the kingdom above and beyond the call of duty, and when no other award would adequately convey the esteem in which the recipient is held by Crown and Kingdom.
Law - None
Blazon - At the Crown's discretion
First Recipient - Barony of Northwoods - Oct 4, 1975
Notes - This is the greater of the two augmentations. Though it conveys no precedence or rank, this is perhaps the highest honor that the Crown can bestow upon a subject, due to its rarity of use. To be registered with the College of Arms, the augmentation must follow most rules for submission.

Award of Arms
OP Abbreviation - AoA
Letters - A.O.A.
Title - Lord/Lady
Form of Address - My Lord/My Lady
Precedence - After Companions of the Order of the Gaping Wound.
Reason Given - Given for many diverse reasons.
Law - Corpora VII.A.2.a.1
Blazon - None
First Recipient - Haakon Redbeard - Jan 1, 1971 by TRM Franz and Abrizhade
Notes - The Award of Arms is Society wide. Orders and awards from other kingdoms that convey an Award of Arms will be listed in the Midrealm Order of Precedence at this level.

Order of the Gaping Wound
OP Abbreviation - OGW
Letters - C.G.W.
Title - Lord/Lady
Form of Address Companion of the Order of the Gaping Wound
Precedence - Before Award of Arms, and after Orders of the Dragon's Tooth/Dragon's Barb/Cavendish Knot/White Chamfron/Red Company.
Reason Given - Given to those who, on the field of Society combat, had suffered a hurt requiring surgery or other hospital care.
Law - Midrealm Law XVII-100
Blazon - None
First Recipient - Fuyuzuru Tadashi, Niel ap Daepaed Llyrr of Marlincourt, Randall Longsleeves - May 8, 1972 by TRM Iriel and Morna.
Notes - This order was closed after Oct 1975 and no new members shall be admitted to the order. The order does convey an Award of Arms if the individual was not already armigerous.

Order of the Dragon's Tooth
OP Abbreviation - ODT
Letters - C.D.T.
Title - Lord/Lady
Form of Address - Companion of the Order of the Dragon's Tooth
Precedence - Equal to Orders of the Dragon's Barb/Cavendish Knot/White Chamfron/Red Company, before Order of the Gaping Wound, and after the Awards of the Purple Fret/Queen's Favor/Doe's Grace/King's Chalice.
Reason Given - Given to those who have performed dramatic deeds in the Arts Martial on behalf of the Middle Kingdom, above and beyond service normally expected of the subjects of the Crown.
Law - Midrealm Law XVII-200
Blazon - Or, on a pale vert three fangs palewise Or.
First Recipient - Merowald de Sylveaston - Jan 1, 1971 by TRM Franz and Abrizhade
Notes - The order does convey an Award of Arms if the individual was not already armigerous.

Order of the Dragon's Barb
OP Abbreviation - ODB
Letters C.D.B.
Title - Lord/Lady
Form of Address - Companion of the Order of the Dragon's Barb
Precedence - Equal to Orders of the Dragon's Tooth/Cavendish Knot/White Chamfron/Red Company, before Order of the Gaping Wound, and after the Awards of the Purple Fret/Queen's Favor/Doe's Grace/King's Chalice.
Reason Given Given for proficiency on the field of archery or exemplary service in furthering such field.
Law - Midrealm Law XVII-800
Blazon (Fieldless) A dragon's tail palewise, barb to chief, within and issuant from an annulet vert, scaly argent
First Recipient - Hans Orwig, Michael O'Flynn, Ricard of Sable Tree, and Robert FitzAlwynn - Aug 13, 1987 by TRM Talymar and Eislinn
Notes The order does convey an Award of Arms if the individual was not already armigerous.

Order of the Cavendish Knot
OP Abbreviation - OCK
Letters - C.C.K.
Title - Lord/Lady
Form of Address - Companions of the Order of the Cavendish Knot
Precedence - Equal to Orders of the Dragon's Tooth/Dragon's Barb/White Chamfron/Red Company, before Order of the Gaping Wound, and after the Awards of the Purple Fret/Queen's Favor/Doe's Grace/King's Chalice.
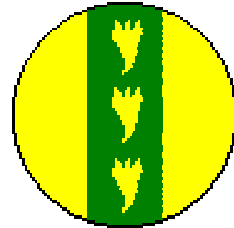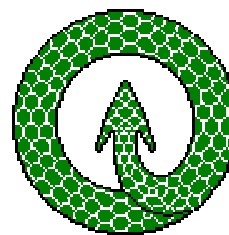**Reason Given** - Given to those who have shown proficiency on the field of rapier combat or exemplary service in furthering such field.
Law - Midrealm Law XVII-1000
Blazon - (Fieldless) Four Cavendish knots conjoined in cross vert.
First Recipient - John Inchingham, Hoskeld Thorleiksson, Palymar of the Two Baronies, Alfred of Chester, Eyrny Ormarsdottir, Daibhid Ruadh MaclLachla, and Grimkirk ap Greymoor - May 8, 1993 by TRM Finn and Garlanda
Notes - The order does convey an Award of Arms if the individual was not already armigerous.
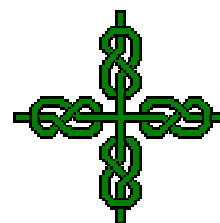
Order of the White Chamfron
OP Abbreviation - OWC
Letters - C.W.C.
Title - Lord/Lady
Form of Address Companions of the Order of the White Chamfron
Precedence - Equal to Orders of the Dragon's Tooth/Dragon's Barb/Cavendish Knot/Red Company, before Order of the Gaping Wound, and after the Awards of the Purple Fret/Queen's Favor/Doe's Grace/King's Chalice
Reason Given - Given to those who have shown proficiency on the field of equestrian activities or exemplary service in furthering such field.
Law - Midrealm Law XVII-1500
Blazon - (Fieldless) A chamfron argent.
First Recipient - Pieter van Doorn, Morgan Goldbeter, and Arial of Dragonsmark - Apr 17, 1999 by TRM Dag and Elayna
Notes - The order does convey an Award of Arms if the individual was not already armigerous.
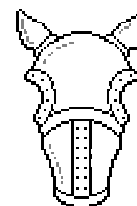
Order of the Red Company
OP Abbreviation - ORC
Letters - C.R.C.
Title - Lord/Lady
Form of Address - Companions of the Order of the Red Company, or Sergeants of the Red Company
Precedence - Equal to the Orders of the Dragon's Tooth/Dragon's Barb/Cavendish Knot/White Chamfron, after the Awards of the Purple Fret/Queen's Favor/Doe's Grace/King's Chalice, and before the Order of the Gaping Wound.
**Reason Given** - Given to those who have shown proficiency and leadership in melee and/or tournament combat.
Law - Midrealm Law XVII-1300
Blazon - Gules, two flanged maces in saltire argent.
First Recipient - Seventeen gentles were inducted into this order on Aug 18, 1994 by TRM Finn and Garlanda
Notes - The order does convey an Award of Arms if the individual was not already armigerous. Companions of the Order will occasionally wear a red cloak. By Kingdom Law, once a Companion of this order has been elevated to the Order of the Chivalry, they may no longer style themselves as Sergeants of the Order, but may still be addressed as Companions of the Order. The order is now essentially a two-tier order, with the second tier being called Captains of the Red Company. These Captains are Companions of the Order of the Gold Mace.
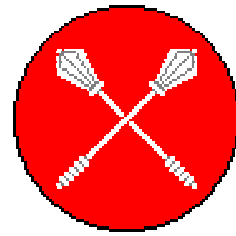
Award of the Purple Fret
OP Abbreviation - APF
Letters - A.P.F.
Title - Lord/Lady
Form of Address - Recipients of the Purple Fret
Precedence - Equal to the Awards of the Queen's Favor/Doe's Grace/King's Chalice, after the Orders of the Willow/Silver Oak, and before Orders of the Dragon's Tooth/Dragon's Barb/Cavendish Knot/White Chamfron/Red Company.
Reason Given - Given for long and devoted service to a group, office, or kingdom.
Law - Midrealm Law XVII-300
Blazon - Or, a fret purpure.
First Recipient - Caellyn y'Vearn Fitzhugh - Oct 13, 1972 by TRM Andrew and Anne
Notes - The award does convey an Award of Arms if the individual was not already armigerous. As an award, it can be granted to the same gentle more than once. It is believed by many that this was once an order, and there are those that style themselves as *Companions of the Order of the Purple Fret*. A search of kingdom law by the Kingdom Seneschal has not revealed any evidence to support this. More likely, the Order of the Purple Fret was created by scribes who accidentally used the word *Order* instead of *Award*. It still happens today.

Award of the Queen's Favor
OP Abbreviation - AQF
Letters - A.Q.F.
Title - Lord/Lady
Form of Address - Recipients of the Queen's Favor.
Precedence - Equal to the Awards of the Purple Fret/Doe's Grace/King's Chalice, after the Orders of the Willow/Silver Oak, and before Orders of the Dragon's Tooth/Dragon's Barb/Cavendish Knot/White Chamfron/Red Company.
Reason Given - Given to those that have demonstrated courtesy and chivalry on or off the field, as well as kindness to those around them.
Law - Midrealm Law XVII-400
Blazon - Azure, a sword proper enfiled of a wreath of flowers argent, slipped and leaved vert.
First Recipient - Graca da Alataia, Lars Vilhjalmsson the Fierce, and Otto von Schwartzkatz - Oct 30, 1982 by TRM Talymar and Eislinn
Notes - The award does convey an Award of Arms if the individual was not already armigerous. As an award, it can be granted to the same gentle more than once. The award was renamed the Award of the Doe's Grace on May 6, 1988.
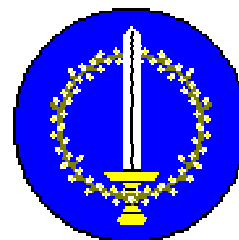
Award of the Doe's Grace
OP Abbreviation - ADG
Letters - A.D.G.
Title - Lord/Lady
Form of Address - Recipients of the Doe's Grace
Precedence - Equal to the Awards of the Purple Fret/Queen's Favor/King's Chalice, after the Orders of the Willow/Silver Oak, and before Orders of the Dragon's Tooth/Dragon's Barb/Cavendish Knot/White Chamfron/Red Company.
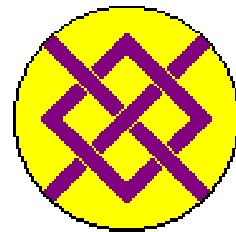**Reason Given** - Given to those that have demonstrated courtesy and chivalry on or off the field, as well as kindness to those around them
Law - Midrealm Law XVII-409
Blazon - Azure, a sword proper enfiled of a wreath of flowers argent, slipped and leaved Or
First Recipient - Elen o Ddynevwr, Eliahu ben Itzhak, Charles Stewart O'Connor, and Jenna of Southwinds - May 7, 1988 by TRM Corwin and Shana
Notes - The award does convey an Award of Arms if the individual was not already armigerous. As an award, it can be granted to the same gentle more than once. The award was formerly called the Award of the Queen's Favor and was renamed on May 6, 1988, in honor of Duchess Eislinn the Patient, the doe was a prominent charge on her arms. In practice, there are two versions of this award. It is given for courtesy and chivalry, as stated in kingdom law, and it is given for service to the crown. In this second variation, the text will generally read "*this sign of the Queen's favor, the Award of the Doe's Grace*."
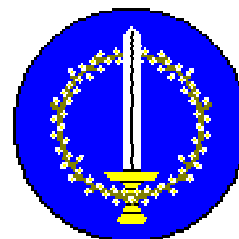
Award of the King's Chalice
OP Abbreviation - AKC
Letters - R.K.C.
Title - Lord/Lady
Form of Address - Recipients of the King's Chalice
Precedence - Equal to the Awards of the Purple Fret/Queen's Favor/Doe's Grace, after the Orders of the Willow/Silver Oak, and before Orders of the Dragon's Tooth/Dragon's Barb/Cavendish Knot/White Chamfron/Red Company
**Reason Given** - Given to those that have displayed excellence and authenticity in their chosen fields.
Law - Midrealm Law XVII-450
Blazon - (Fieldless) A chalice sable.
First Recipient - Talbot MacTaggart and Freydis Haakonsdottir - Aug 14, 1997 by TRM Edmund and Kateryn
Notes - The award does convey an Award of Arms if the individual was not already armigerous. As an award, it can be granted to the same gentle more than once.

Order of the Willow
OP Abbreviation - OW
Letters - C.W.
Title - Lord/Lady
Form of Address - Companions of the Order of the Willow
Precedence - Equal to the Order of the Silver Oak, after the Grant of Arms, and before the Awards of the Purple Fret/Queen's Favor/Doe's Grace/King's Chalice
Reason Given - Given to those that have shown proficiency, but not yet mastery, in one or more of the peaceful arts.
Law - Midrealm Law XVII-500
Blazon - Purpure, a willow tree eradicated Or.
First Recipient - Asdis Stefansdottir, Ilsa von Schonau, Komura Shimitsu, Valthiona Cuthbert - Jul 19, 1975 by TRM Rolac and Lindanlorien
Notes - The order does convey an Award of Arms if the individual was not already armigerous.

Order of the Silver Oak
OP Abbreviation - OSO
Letters - C.S.O.
Title - Lord/Lady
Form of Address - Companions of the Order of the Silver Oak
Precedence - Equal to the Order of the Willow, after the Grant of Arms, and before the Awards of the Purple Fret/Queen's Favor/Doe's Grace/King's Chalice
Reason Given - Given to those that have shown proficiency, but not yet mastery, in one or more of the sciences or in research
Law - Midrealm Law XVII-600
Blazon - Purpure, an oak tree blasted eradicated argent, fructed Or
First Recipient - Gillian Olafsdottir d'Uriel - Feb 16, 1974 by TRM Merowald and Gwendolyn
Notes - The order does convey an Award of Arms if the individual was not already armigerous.
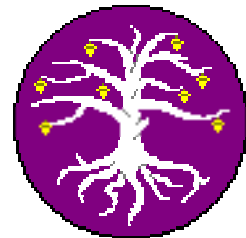
Grant of Arms
OP Abbreviation - GoA
Letters - G.O.A.
Title - The Honourable Lord/The Honourable Lady
Form of Address - His Lordship/Her Ladyship
Precedence - After the Orders of the Greenwood Company/Bronze Ring/White Lance/Gold Mace/Evergreen, and before the Orders of the Willow/Silver Oak.
Reason Given - Usually given to Great Officers of State after six months service in office, it is also given for distinguished and outstanding accomplishment in any area.
Law - Corpora VII.A.2.a.3, Midrealm Law III-101 and Midrealm Law IX-107.
Blazon - None
First Recipient - Andrew of Seldom Rest and Roland de Tourqrise - Oct 9, 1971
Notes - The Grant of Arms is Society wide. Orders and awards from other kingdoms that convey a Grant of Arms will be listed in the Midrealm Order of Precedence at this level. Great Officers of State will also receive a Dragon Crest with their Grants of Arms. This crest is reserved for Grants of Arms by virtue of service as a Great Officer of the Midrealm.

Order of the Greenwood Company
OP Abbreviation - OGC
Letters - C.G.C.
Title - The Honourable Lord/The Honourable Lady
Form of Address - His Lordship/Her Ladyship or Companions of the Order of the Greenwood Company or Foresters of the Greenwood
Precedence - Equal to the Orders of the Bronze Ring/White Lance/Gold Mace/Evergreen, after the Order of the Dragon's Heart, and before the Grant of Arms.
**Reason Given** - Given to those that have shown excellence in two of three areas of archery; skill, service and the arts and sciences
Law - Midrealm Law XVII-1400
Blazon - (Fieldless) Upon a hurst of pine trees vert, a pheon inverted Or.
First Recipient - Robin Arthur Kyrke, Dughal Mac Donnel, Alexander MacIntosh of Islay, Grant Graeme du Menteith, Neko Me, Arwenna of Kelsley, Aelfric the Kestrell, and Ian Gourdon of Glen Awe - Feb 3, 1996 by TRM Tarquin and Aibhilin
Notes - The order does convey a Grant of Arms if the individual does not already have one. Companions of the Order will also occasionally wear a green hood with white and red trim.
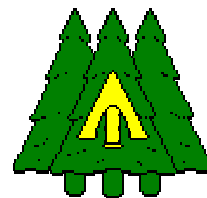
Company of the Bronze Ring
OP Abbreviation - OBR
Letters - C.B.R.
Title - The Honourable Lord/The Honourable Lady
Form of Address - His Lordship/Her Ladyship or Companion of the Bronze Ring or Warders of the Bronze Ring
Precedence - Equal to the Orders of the Greenwood Company/White Lance/Gold Mace/Evergreen, after the Order of the Dragon's Heart, and before the Grant of Arms
Reason Given - Given to those who have shown excellence and leadership in rapier combat and who have trained others in these skills.
Law - Midrealm Law XVII-1600
Blazon - Gules, two rapiers in saltire argent within an annulet Or.
First Recipient - Andrew McBain the Purple, Sarah of the Erie Sea, and Garth Brandon - Apr 17, 1999 by TRM Dag and Elayna
Notes - The order does convey a Grant of Arms if the individual does not already have one.

Company of the White Lance
OP Abbreviation - OWL
Letters - C.W.L.
Title - The Honourable Lord/The Honourable Lady
Form of Address - His Lordship/Her Ladyship or Companion of the White Lance
Precedence - Equal to the Orders of the Greenwood Company/Bronze Ring/Gold Mace/Evergreen, after the Order of the Dragon's Heart, and before the Grant of Arms
Reason Given - Given to those who have shown excellence in two of three area of equestrian activities; skill, service and the arts and sciences.
Law - Midrealm Law XVII-1700
Blazon - (Fieldless) A lance argent.
First Recipient - Serena Kimbelwyke, Zyriel Nightshade, and Mathilde of Jararvellir - Apr 17, 1999 by TRM Dag and Elayna
Notes The order does convey a Grant of Arms if the individual does not already have one.

Order of the Gold Mace
OP Abbreviation - OGM
Letters - C.G.M.
Title - The Honourable Lord/The Honourable Lady
Form of Address - His Lordship/Her Ladyship or Companion of the Order of the Gold Mace or Lieutenants of the Red Company.
Precedence - Equal to the Orders of the Greenwood Company/Bronze Ring/White Lance/Evergreen, after the Order of the Dragon's Heart, and before the Grant of Arms
Reason Given - Given to Companions of the Order of the Red Company who have shown both excellence and leadership in melee and/or tournament combat, and who have trained others in these skills.
Law Midrealm Law XVII-2600
Blazon - Not registered at this time
First Recipient - Alaric le Fevre - Apr 8, 2000 by TRM Finn and Tamara.
Notes - The order does convey a Grant of Arms if the individual does not already have one. By Kingdom Law, once a Companion of this order has been elevated to the Order of the Chivalry, they may no longer style themselves as Captains of the Order, but may still be addressed as Companions of the Order. This order is essentially the second tier of the Order of the Red Company. That is why companions are addressed as Captains of the Red Company (not a typo.)

Order of the Evergreen
OP Abbreviation - OE
Letters - C.E.
Title - The Honourable Lord/The Honourable Lady
Form of Address - His Lordship/Her Ladyship or Companion of the Order of the Evergreen
Precedence - Equal to the Orders of the Greenwood Company/Bronze Ring/White Lance/Gold Mace, after the Order of the Dragon's Heart, and before the Grant of Arms
Reason Given - Given to those who have both taught and shown excellence in one or more of the arts, sciences or research.
Law - Midrealm Law XVII-2500
Blazon - Not registered at this time
First Recipient - Jurgen von Baden - Apr 15, 2000 by TRM Finn and Tamara.
Notes - The order does convey a Grant of Arms if the individual does not already have one.

Order of the Dragon's Heart
OP Abbreviation - ODH
Letters - C.D.H.
Title - The Honourable Lord/The Honourable Lady
Form of Address - His Lordship/Her Ladyship or Companions of the Order of the Dragon's Heart
Precedence - After Court Baronies, before the Orders of the Greenwood Company/Bronze Ring/White Lance/Gold Mace/Evergreen
Reason Given - Given to those who have performed services on behalf of the Middle Kingdom above and beyond service normally expected of subjects of the Crown.
Law - Midrealm Law XVII-700
Blazon - Argent, a heart vert scaly argent.
First Recipient - Duncan MacGregor and Roland de Tourgrise - Oct 13, 1973
Notes - The order does convey a Grant of Arms if the individual does not already have one.

Court Barony
OP Abbreviation - Court
Letters - None
Title - Baron/Baroness
Form of Address - Your Excellency, My Lord Baron, My Lady Baroness
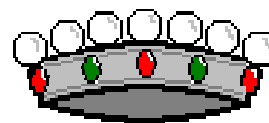**Precedence** - After Territorial Baronies, and before the Order of the Dragon's Heart
Reason Given - Typically, service to the Crown above and beyond that normally expected by the Crown's subjects.
Law - Corpora VII.A.2.a.2
Blazon - Silver Coronets with six pearls (spheroids), ornamented as they see fit.
First Recipient - Signy Dimmridaela - Dec 31, 1970 by TRM Franz and Abrizhade
Notes - The honor does convey an Award of Arms if the individual was not already armigerous. This honor is Society wide.

Territorial Barony
OP Abbreviation - Baron
Letters - None
Title - Baron/Baroness
Form of Address - Your Excellency, My Lord Baron, My Lady Baroness, Baron/Baroness
Precedence - After the bestowed Peerages, before Court Baronies.
Reason Given - This is an office more than an honor. The populace of the barony votes for their Coronet, subject to the approval of the Crown.
Law - Corpora VII.A.2.b.3
Blazon - Gold Coronets with six pearls (spheroids), ornamented as they see fit.
First Recipient - Thorvald inn Grimmi (Northwoods) - Oct 31, 1970 by TRM Franz and Abrizhade
Notes - The honor does convey an Award of Arms if the individual was not already armigerous. This honor is Society wide.
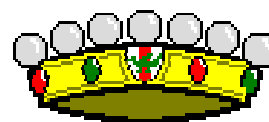
Knight
OP Abbreviation - KSCA
Letters - K.S.C.A.
Title - Sir/Dame
Form of Address - Sir Knight/Dame Knight
Precedence - Equal to the Orders of Master of Arms/Laurels/Pelicans, after Viscounty, and before Territorial Baronies.
Reason Given - The candidate must be considered the equal of his or her prospective peers with the basic weapons of tournament combat.
Law - Corpora VII.A.4.a
Blazon - A white belt; also a circular chain.
First Recipient - Cariadoc of the Bow - Dec 31, 1969
Notes - The Bestowed Peerages all convey a Patent of Arms. Although Dame is the official SCA female title, many prefer to use the title Sir. Knights are required to swear fealty to the Crown. This order is Society wide.

Master of Arms
OP Abbreviation - MSCA
Letters - M.S.C.A.
Title - Master/Mistress
Form of Address - My Lord/Lady
Precedence - Equal to the Orders of Knights/Laurels/Pelicans, after Viscounty, and before Territorial Baronies
Reason Given - The candidate must be considered the equal of his or her prospective peers with the basic weapons of tournament combat.
Law - Corpora VII.A.4.a
Blazon - A white baldric
First Recipient - Komura Shimitsu and Moonwulf Starkaaderson - May 29, 1976
Notes - The Bestowed Peerages all convey a Patent of Arms. Masters at Arms are not required to swear fealty to the Crown. This order is Society wide.

Order of the Laurel
OP Abbreviation - Laurel
Letters - O.L.
Title - Master/Mistress
Form of Address - My Lord/Lady
Precedence - Equal to the Orders of Knights/Masters at Arms/Pelicans, after Viscounty, and before Territorial Baronies
Reason Given - The candidate must have attained the standard of excellence in skill and/or knowledge equal to that of his or her prospective peers in some area of the Arts or Sciences. Furthermore, the candidate must have applied this skill and/or knowledge for the instruction of members and service to the kingdom to an extent above and beyond that normally expected of members of the Society.
Law - Corpora VII.A.4.b
Blazon - A laurel wreath.
First Recipient - Abrizhade de Medina and Diane Alene - May 8, 1971 by TRM Iriel and Morna
Notes - The Bestowed Peerages all convey a Patent of Arms. This order is Society wide.

Order of the Pelican
OP Abbreviation - Pelican
Letters - O.P.
Title - Master/Mistress
Form of Address - My Lord/Lady
Precedence - Equal to the Orders of Knights/Masters at Arms/Laurels, after Viscounty, and before Territorial Baronies
Reason Given - The candidate must have attained the standard of service to the Society or any of its branches equal to that of his or her prospective peers, which is above and beyond that normally expected of members of the Society.
Law - Corpora VII.A.4.c
Blazon - A chapeau; also a Pelican in its piety; also a Pelican vulning itself.
First Recipient - Cariadoc of the Bow - May 8, 1971 by TRM Iriel and Morna
Notes - The Bestowed Peerages all convey a Patent of Arms. This order is Society wide.

Viscounty
OP Abbreviation - Visc
Letters - None
Title - Viscount/Viscountess
Form of Address - Your Excellency, My Lord Viscount, My Lady Viscountess
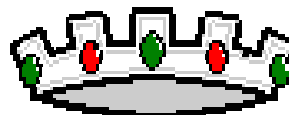**Precedence** - After County, before Bestowed Peerages.
Reason Given - Automatic upon descending from the throne after one full reign as Territorial Prince or Princess.
Law - Corpora Appendix C
Blazon - Coronets embattled, all silver, ornamented as they see fit.
First Recipient - Ternon de Caerleon and Ghleanna Meghan of Kirkcaldy - Mar 27 1982 - for Principality of Calontir
Notes - A Royal Peer. This honor is Society wide.

County
OP Abbreviation - County
Letters - None
Title - Count/Countess
Form of Address - Your Excellency, My Lord Count, My Lady Countess
Precedence - After Duchy, before Viscounty
Reason Given - Automatic upon descending from the throne after one full reign as King or Queen.
Law Corpora Appendix C
Blazon - Coronets embattled, all gold, ornamented as they see fit.
First Recipient - Cariadoc of the Bow and Diane Alene - Oct 10, 1970
Notes - A Royal Peer. This honor is Society wide.
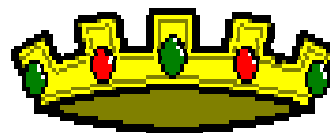
Duchy
OP Abbreviation - Ducal
Letters - None
Title - Duke/Duchess
Form of Address - Your Grace, My Lord Duke, My Lady Duchess
Precedence - After Territorial Heirs, before County.
Reason Given - Automatic upon descending from the throne after second full reign as King or Queen
Law - Corpora Appendix C
Blazon - Coronets with strawberry leaves, ornamented as they see fit.
First Recipient - Cariadoc of the Bow and Diane Alene - Oct 9, 1971
Notes - A Royal Peer. This honor is Society wide.
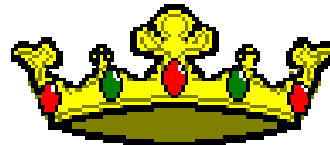
Heirs of Northshield
OP Abbreviation - Heir
Letters - None
Title - Lord Heir/Lady Heiress
Form of Address - Your Excellency
Precedence - After Territorial Prince and Princess, before Duchy
Reason Given - Victor and Consort of Principality Coronet List.
Law - Corpora VI.A.1.a.4
Blazon - Coronets of silver with a single dance, ornamented as They see fit.
Notes - A member of the Royal Family.

Prince and Princess of Northshield
OP Abbreviation - Coronet
Letters - None
Title - Prince/Princess
Form of Address - Your Stellar Highness, Your Serene Highness, Your Highness
Precedence - After Crown Prince and Princess, before Territorial Heirs
Reason Given - Victor and Consort of Principality Coronet List.
Law - Corpora VI.A.1.a.1
Blazon - Coronets of silver, ornamented as They see fit.
Notes - A member of the Royal Family.

Crown Prince and Crown Princess
OP Abbreviation - Prince
Letters - None
Title - Prince/Princess, Crown Prince/Princess
Form of Address - Your Royal Highness, Your Highness
Precedence - After King and Queen, before Territorial Prince and Princess
Reason Given - Victor and Consort of Kingdom Crown List.
Law - Corpora VI.A.1.a.4
Blazon - Crowns of silver, ornamented as They see fit.
Notes - A member of the Royal Family.

King and Queen
OP Abbreviation - Crown
Letters - None
Title - King/Queen
Form of Address - Your Royal Majesty, Your Majesty, Sire, My Liege (if you have sworn fealty)
Precedence - Before Crown Prince and Princess
Reason Given - Victor and Consort of Kingdom Crown List.
Law - Corpora VI.A.1.a.1
Blazon - Crowns of gold, ornamented as They see fit.
Notes - A member of the Royal Family.

Sumptuary Customs of the Middle Kingdom

Crowns and Coronets

- The King and Queen may wear crowns of gold ornamented as They see fit.
- The Tanist and Tanist's Consort may wear crowns of silver ornamented as They see fit.
- The Prince and Princess of a Principality may wear coronets of silver, ornamented as They see fit.
- The Principality Heir and Heiress may wear coronets of silver with a single dance, ornamented as They see fit.
- Dukes and Duchesses may wear coronets with strawberry leaves ornamented as they see fit.
- Counts and Countesses may wear coronets embattled, all gold, ornamented as they see fit.
- Viscounts and Viscountesses may wear coronets embattled, all silver, ornamented as they see fit.
- Companions of the Order of the Laurel may wear a laurel wreath.
- Companions of the Order of the Pelican may wear a Cap of Maintenance.
- Landed Barons and Baronesses may wear gold coronets with six pearls (spheroids), ornamented as they see fit.
- Court Barons and Baronesses may wear silver coronets with six pearls (spheroids), ornamented as they see fit.

- Members of the Populace with Awards of Arms may wear a simple metal circlet, ornamented as they see fit, with no more than one protrusion. The overall height of the band shall not exceed one inch. The circlet shall not resemble any of the coronets listed above.

Badges

- Peers of the Realm may wear the badges of their respective Orders as defined by Society Law.
- Great Lords and Ladies of State may wear the badges of their respective offices.
- Members of the various Kingdom Orders may wear the badges of their respective Orders.
- The Kingdom Arts and Sciences Champion may wear the badge: *Gules, a harp within a chaplet of oak leaves argent fructed Or*.
- Members of the Populace may wear the badge of the Kingdom: *Argent, a pale gules surmounted by a dragon passant vert*.

Chains and Spurs

- Unadorned chains of gold are reserved for use by Knights.
- Gold spurs are reserved for use by members of the Chivalry.
- It is customary that squires wear unadorned chains of silver.
- It is customary that squires wear silver spurs.

Belts and Baldrics

- Simple white belts are reserved for use by Knights.
- Simple white baldrics are reserved for use by Masters of Arms.
- It is customary that squires under the tutelage of a Knight/Master of Arms wear simple red belts/baldrics.
- It is customary that apprentices under the tutelage of a Master/Mistress of the Laurel wear simple green belts.
- It is customary that protégé(e)s under the tutelage of a Master/Mistress of the Pelican wear simple yellow belts.

Achievements

- The Achievements of the Royal Family are as follows:
  - The Sovereign bears *Argent, a pale gules, overall a dragon passant vert, in chief an ancient crown Or within a laurel wreath proper*; for crest, on a gold helm, issuing from a gold crown, a dragon passant vert; the mantling, crimson lined ermine; and for supporters, two dragons rampant vert.
  - The Consort bears *Argent, a pale gules, overall a dragon passant vert, in chief an ancient crown Or within a chaplet of roses proper*; for crest, on a gold helm, issuing from a gold crown, a dragon passant vert; the mantling, crimson lined ermine; and for supporters, two dragons rampant vert.
  - The Tanist bears *Argent, a pale gules, overall a dragon passant vert, in chief an ancient crown Or within a laurel wreath proper and overall for difference a label sable*; for crest, on a silver helm ornamented with gold, issuing from a silver coronet, a dragon couchant vert; the mantling, crimson lined ermine; and for supporters, two dragons rampant vert.
  - The Tanist's Consort bears *Argent, a pale gules, overall a dragon passant vert, in chief an ancient crown Or within a chaplet of roses proper and overall for difference a label sable*; for crest, on a silver helm ornamented with gold, issuing from a silver coronet, a dragon couchant vert; the mantling, crimson lined ermine; and for supporters, two dragons rampant vert.
  - The Sovereign of Northshield bears *Sable, a compass rose argent within a laurel wreath, in chief an ancient crown Or*; for crest, on a silver helm ornamented with gold, issuing from a silver coronet, a dragon couchant vert; the mantling, crimson lined ermine; and for supporters, a dragon rampant vert and a griffin rampant Or.

- The Consort of Northshield bears *Sable, a compass rose argent within a wreath of roses, in chief an ancient crown Or*; for crest, on a silver helm ornamented with gold, issuing from a silver coronet, a dragon couchant vert; the mantling, crimson lined ermine; and for supporters, a dragon rampant vert and a griffin rampant Or.

- The Tanist of Northshield bears *Sable, a compass rose argent within a laurel wreath, in chief an ancient crown and overall for difference a label Or*; for crest, on a silver helm ornamented with gold, issuing from a silver coronet, a dragon couchant vert; the mantling, crimson lined ermine; and for supporters, a dragon rampant vert and a griffin rampant Or.

- The Tanist's Consort of Northshield bears *Sable, a compass rose argent within a wreath of roses, in chief an ancient crown and overall for difference a label Or*; for crest, on a silver helm ornamented with gold, issuing from a silver coronet, a dragon couchant vert; the mantling, crimson lined ermine; and for supporters, a dragon rampant vert and a griffin rampant Or.

- All other Gentlefolk with registered devices who wish to display them in a full Achievement are strongly encouraged to do so according to the following forms:

  - Anyone who has a registered device is entitled to display it with a steel helm, torse, personal crest, and mantling. The helm may be displayed either affronty or in profile, whichever better displays the crest.

  - Each armiger may add one supporter and a compartment on which it can stand.

  - The badge(s) of any armigerous orders or awards to which the armiger is entitled may be displayed by the supporter. In most cases the supporter will wear them around its neck.

  - All Nobility (i.e., Dukes, Duchesses, Counts, Countesses, Viscounts, Viscountesses, Territorial Barons, Territorial Baronesses, Court Barons, and Court Baronesses), Peers, holders of Grants of Arms, and Great Officers of State are entitled to a second supporter. Great Officers of State, holders of Grants of Arms by virtue of past service to the Middle Kingdom as Great Officers of State, and Royal Peers (i.e., Dukes, Duchesses, Counts, Countesses, Viscounts, and Viscountesses) of the Middle Kingdom may have a dragon as one of their supporters. No one else may use a dragon supporter in the Middle Kingdom.

  - All Nobility may wear upon their helm the appropriate coronet of rank.

  - All Royal Peers (i.e., Dukes, Duchesses, Counts, Countesses, Viscounts, and Viscountesses) and Peers may ornament their helms with gold.

  - All Peers may surround their arms with the appropriate symbol(s) of their Orders: for Knights, a gold chain; for Masters/Mistresses of Arms, a white baldric (after the fashion of the Scottish strap and buckle); for Companions of the Order of the Laurel, a laurel wreath; and for Companions of the Order of the Pelican, a wreath of feathers charged with goutes of blood. Alternately, Companions of the Order of the Laurel may replace or ensign the torse with a chaplet of laurel leaves; and Companions of the Order of the Pelican may replace the torse with a chapeau of any tincture.

  - Companions of the Order of the Rose may surround their arms with a chaplet of roses. Alternately, they may replace the torse with a chaplet of roses.

  - Holders of Grants of Arms, by virtue of past service to the Middle Kingdom as Great Officers of State, are entitled, at the Crown's discretion, to bear a dragon crest.

  - Great Officers of State may display the appropriate Badge of Office pendant from a riband around their arms (or from a Knight's Chain, etc., as appropriate).

  - A Landed Baron or Baroness may display the Arms of his or her Barony on a banner maintained by one of the supporters.

- **Restrictions on Crests and Supporters**: The choice of crest and supporter(s) is a matter of personal whim. There is no bar to two people using the same crest and supporter(s). There is, however, one restriction: the dragon crest and the dragon supporter may only be used as prescribed above.

- **Restrictions on Mantling**: It is customary to use one's livery colors, i.e., the principal metal and color from one's arms, for the two sides of the mantling. However, the use of crimson mantling lined with ermine is restricted to the Royal Family.
- **Notes on Torses**: It is also customary (but not compulsory) to use one's livery colors for the torse.

The Submission Process

Working with Clients

Marten Bröker

This article addresses what I see as the biggest problem we have as heralds - our reputation. I hear endless complaints about herald at all levels in the Society, but I know a good number of heralds who are reasonable people and very helpful to their submitters. I don't believe heralds, as a group, have more difficult people to work with than any other collection of people, but somehow our job makes personality problems more visible. People get attached to their names and devices, and heralds tell some of them they can't use them. This is bound to cause friction between the kindest of people. Submitters need a lot of help under these circumstances, and they will not accept it from a person they are angry with. It doesn't matter how knowledgeable you are if a submitter will not listen to you. Below are some suggestions for heralds to bear in mind when working with people that I hope will help you do your jobs more effectively.

Work for your clients. We run a service, not a police force. The Laurel Sovereign of Arms establishes rules to serve the broad goals of the Society, but the consulting heralds work for their clients. Your job is to help people. The most important thing is to find a design that both satisfies the rules and makes your client happy. If something is registered you know you have done half your job, but if your client is unhappy, you have not done it all. We are too often caught in an adversarial relationship with people when we should be working together.

Keep an Open Mind. People all have their own ideas about what the Society should be, and how their name or their device fits in with it. Just because a person's ideas are different than yours does not mean that person is wrong. The Board of Directors has been quite open about what it allows in the Society, and I think that sets the tone for what we should accept. You cannot work with someone if you do not know what he intends of why something is important to him. Try to find out, and try to understand those opinions and accept them as being as valid as your own.

Put Yourself in His Shoes. Try to understand that submitting can be traumatic, especially if the client has had something returned before. The fact that your client is unsure of what the heralds want, and fears the outcome, can sometimes color your dealings more than anything you actually suggest. If you understand this, you can be much more helpful. Listen to what you are saying and try to think "How would I react if someone told me this?" If your client starts to get upset, try to see why and work with that problem before you work more directly on the name or device at hand.

Explain Everything. I gather that a lot of people believe the heraldic system is a big monster that eats up their documentation, digests it for a while, and then spits out incomprehensible rulings about it. This reputation is extremely unfortunate, because it really isn't true at any level I have seen. Every herald I know thinks he is being helpful and doing the right thing, but somehow that feeling is lost when decisions get back to the public. Try to learn as much as you can about Society heraldry, and about the reasons we do the things we do. Explain what kinds of things we are trying to accomplish right up front with your clients, the first time you talk with them. Help them understand what they need. If something is not registered, help your client understand the reasons behind a decision. It is very frustrating to work in a system where you don't know what is expected, do your best work to satisfy unknown requirements, and then have your work rejected because it doesn't follow the rules. Try your best to give them the security of knowing why things happen.

Start Early. When people join the Society, one of the first things they usually have to do is pick a name. That is where you should come in. Most people have to pick a Society name once or twice in their lives, you help people pick much more often. The same goes for designing devices. That means you have some experience to share with a new member, and you should offer to help as soon as you can. Let people know where to look for real names, and where to look for good ideas about medieval devices, before they become emotionally attached to things that are not particularly medieval. When someone comes to you with the name of a Klingon, you are already too late.

Never Guess. Well, let me restate that. Never make a guess sound like the absolute truth. I am horrified, time and again, to see a herald glance at a submission and decide "That will conflict with something in Papworth's" without even looking in Papworth's! Outrageous! Every month, devices are accepted that are beautiful, good style, and involve simple use of common charges. Do not claim there is a conflict unless you find the conflict, in writing, and can tell your client what it is. Similarly, do not dismiss unusual charges, arrangements of charges, or odd-sounding names out of hand. If you can't quote the rule that prohibits something, do not say that it cannot be done. When you give your educated opinions to people, let them know what is opinion and what you can actually support. We require people to document their names and devices for us, they should expect no less from us in return.

Stay Positive. I am sure you all get as uptight as any of your most difficult clients when someone flatly says "You can't do that". Tell your clients what parts of their ideas are good and what parts you believe need work. Explain why you believe this, and encourage them to experiment with different ways to follow the concepts they want. Give them ideas that follow their concepts in different ways, and see if they like any parts of your ideas. If they don't, keep thinking of new things. Do not tell them negative things like "you're wrong", "you're stupid" or that you know what is good for them and they don't.

Know Your Limits. Don't be afraid to tell people about them, either. There is an awful lot to know about heraldry, and twice as much to know about names (and vice versa). Nobody knows everything, so you shouldn't be ashamed to admit that you don't either. If you are going to be crushed to admit you made a mistake, you are in the wrong business. When you goof, find out what went wrong so you can do a better job next time, and then explain the situation to your client. When you are unsure, tell your client "I don't know, so I'll get help for us" and then get in touch with your favorite senior herald. They all want to help people, too, and can find someone who will give you excellent advice about just about any difficult subject you might encounter. Your client will respect you more for getting good advice than he would if you bluffed your way through and later proved to be wrong.

Don't Abandon Someone. Just because the "burden of proof" is on submitters does not mean you should point them towards the library and let them go. They don't necessarily know what documentation is useful, or what common problems might be. You should let them know what to look for, what you need to make your case, and offer to help them look if you can. Make arrangements to stay in touch while they are looking for things so you can guide them. This is how you can serve your clients the best.

Enjoy Your Work. We do this for fun, so don't do it if it stops being fun. People can tell when you think they are a pain, or when you believe they are imposing on you. This will prevent you from doing a good job. Keep a positive attitude and have fun. People will enjoy working with you and you will get more accomplished.

Originally appeared in <u>Mill Rind</u>, the quarterly heraldic journal of the East Kingdom.

Armorial Consultation

Bronwyn ferch Gwyn ap Rhys

Edited by Elena de Vexin, Dragon Herald

Device consultation can be a symbiotic process. The client has a need and some rough ideas about what kind of design would represent him best; you as the consulting herald have the knowledge of heraldry and the talent to put those ideas and knowledge together to make something that both of you will be proud of. Both of you get pay-back; and for the rest of your life in the SCA, you will be able to look at banners at events and know that you had a hand in designing some of them.

However, heraldic design is not necessarily an easy thing to do. This is especially true if you haven't bothered to learn how various elements—fields, ordinaries, subordinaries, charges—can be put together to make a device. Before you start consulting, you *must* make sure that you have read and really know the contents of the *Rules for Submissions*. You must also know the material covered in a good basic text on heraldry (e.g., *Boutell's Heraldry* or Fox-Davies' *A Complete Guide to Heraldry*), especially the material on tinctures, lines and fields, ordinaries, subordinaries, and charges. You should also have scanned the *Pictorial Dictionary of Heraldry* ("PicDic"). While you don't need to have all of the vocabulary down, it does help impress the crowd.

A good consultant will have these elements memorized. Oh, you don't have to necessarily know the name for each charge, but you *do* need to know all the permutations of field division, and names and patterns for all the commonly used furs. You also need to know (and have practiced!) how these elements can be combined into a good, simple, clean device that is authentic in composition and pleasing to the eye.

Tools of the Trade

There are certain tools you will have to have with you when you are consulting:

Books:

Pictorial Dictionary of Heraldry ("PicDic")

Rules for Submissions

Friar's *A Dictionary of Heraldry*

    or

Parker's *A Glossary of Terms Used in Heraldry*

Tools:

Sketch escutcheons, roundels and lozenges

    (see Appendix for copies of all forms)

Pencils and a good eraser

Ruler (a protractor with a 6-inch ruler will do nicely)

Colored markers (Crayola makes a good basic set with all the heraldic colors)

The Consultation & Design Process

You have probably heard over and over that simple heraldry is impossible to get through the College of Arms. You may be surprised, then, to know that just the opposite is true: simple, elegant heraldry is very probably *still* the easiest sort to get passed! It is also certainly the easiest to check for conflict, and the easiest to alter in those cases where conflict is found to occur.

Unless you are very experienced and think very fast, you will need to have about 30 minutes to an hour for your first meeting with your client. When you first sit down with him, remind the client that arms are not like clothing—they can't be changed at the blink of an eye; that they are something that he will, in all likelihood, have for many years; that they are something to be proud of. Begin by telling him not to worry about correct blazonry when talking about what he wants, that the picture is paramount at this point and the pretty words can come later. Have him tell you about any ideas that he might have already had for a device and ask him to sketch it (or you sketch it as he tells you about it). Ask him about things that have special meaning for him—his favorite colors, favorite/totem animals, plants, a craft or skill in which he is interested, possibly even a proverb or saying that has special meaning. Ask him what kind of first impression he would like to put forth; what he would like the world to know first about himself. Does he want to show a sense of humor? (Think 'canting') Does he want to project a quality—gallantry? bravery? spirituality? love (or love lost)? As he mentions each item, write it down at the top of your sketch sheet. After he has finished, hand him the list and ask him to prioritize it.

Now is the time when all the hard work you have put in learning heraldry will come to fruition. Circle the items with the highest priority and suggest that you can begin the process by playing with those. If one of the priorities is an animal (as it is very often), discuss the various attitudes and attributes. Does he want to show his beast salient? dormant? If a bird, should it be rising or displayed? Should it be facing dexter or sinister? Perhaps the client has already decided that he wants only a leg or a head; or perhaps he wants a maintained tertiary charge. Talk about proper (remember the Rule of Contrast—a brown bear on a black field will get bumped, as will a yellow canary on white). Remember that inanimate objects look best when displayed upright along a line of division (although an anvil palewise still looks rather strange to my eye). Also remember that only overt, overly religious designs are forbidden—there's nothing wrong with someone including one cross *or* one crown of thorns *or* a bundle of mistletoe. And while it may be difficult to pass a device with a unicorn on it, it's *not* impossible (and using a dragon really is permissible in the Midrealm!).

And now a special word about ordinaries. When a device is rejected, it is far too common for a young herald to find that extra CVD by adding a bordure or an ordinary. Alas, all too often this addition brings neither balance nor beauty to the design. If you need to find an additional CVD, think rather about altering the field in some way—add or change the line of division or vary the line in some way. Add a secondary charge. These changes are usually far less destructive to your design.

This is not to say that bordures or other ordinaries are completely verboten; only that their use should be tempered with common sense. All ordinaries and subordinaries should be treated exactly as you would any other charge, which means that they should be considered as part of the whole design. They work best when they are part of the design from the beginning rather than just "slapped on" for the sake of a CVD. Therefore, for the sake of your client (who must live with his device far longer than you will), think twice (or even thrice) before offering up suggestions for change. Then, as in the initial design process, offer several changes for consideration.

Once you have hit on a design which your client likes, give him the sketch to take home. Tell him to hang it on the refrigerator for a week and if he still likes it, you'll be happy to help him send it in.

Completing a Submission

After a design has been agreed upon, but before you have had it redrawn for submission, check it for conflicts against the SCA A&O. If it is clear, it is time to send in a submission, and you are faced with your final problem: Someone has got to draw the damn thing! There are several different tracks you can take:

1. The client may know how to draw and take responsibility for rendering the emblazon himself. In most ways this is preferable since if the client then dislikes the device he has only himself to blame; or

2. You take responsibility for the emblazon by:

   a. Finding someone to draw it: Sometimes finding a competent artist can be difficult, especially if you're new to the CoH or in a new group. If this is the case, contact your regional herald or regional Signet. Both of them will know of people who can help you (many scribes love doing heraldic work, and the regional Signet will know who is nearest and best qualified to help you).

   b. Drawing it yourself. Many heralds I know believed they couldn't draw when they first started. Some of them were right; but many of them learned that they could be "competent draftsmen" if not "artists." If you choose to try heraldic art, you will need to pick up a good "tech pen"—a waterproof black pen. (I recommend the Sakura Micron Pigma brand, which is disposable, lasts for a long time and comes in several widths and colors. Get a 0.05 mm ("Pigma05") for outlining and a 0.01 or 0.005 mm for detail work. If you're really hard pressed, find the appropriate charge in the *PicDic*, enlarge it with a photocopier and do a cut-and-paste original.

In either case, do not suggest sending in the submission until your client has *seen and approved* the final drawing. This will save you huge headaches if, for some unknown reason, the drawing does not conform with what the client intends.

Blazon: You should, by all means, try to construct an appropriate blazon for the device; however if you are having problems, say something like "Please adjust or rewrite blazon to ensure that it properly describes the emblazon." This will let the senior heralds know that you really do mean the emblazon to be correct, and will also prevent the device from coming back for re-blazoning.

After the emblazon is drawn and has been properly reduced for the miniature, sit down with the client and help him to fill out the forms. While it is preferable for the client to then taken the forms for photocopying and coloring, some heralds have found it easier to do themselves.

Occasionally, you will find a client who just won't be reasoned, wheedled, bullied, cajoled, coerced or otherwise convinced to play by the CoA rules. Generally this type of person has been told by his friends that all heralds are poops (or perhaps even nastier things), already decided on a design, and has adopted a belligerent attitude towards the entire process of registering a name and device. Note well: many times these people have lots of talent, lots of energy and are only borderline SCA: the way they are treated by members of our College can determine not only whether they ultimately learn to play nice but also whether they play at all. At first, the client will refuse to even consider changing their heraldically inappropriate device. In those cases, don't argue. Give him the reasons (complete with page and rule number) why you don't think it will pass, but ask him to

submit it anyway ("I may be wrong about this, though. Let's send it on and see what more experienced heralds say"). Then send it up the line and let the next higher levels return it.

At this point, you can play "good herald/bad herald," letting Escutcheon and Rouge Scarpe (or Laurel, although at this point most rejections occur at the Kingdom level) be the bad guys. You can take the letter of rejection back to your client and show him what went wrong, saying something like "This doesn't mean we have to abandon everything. Let's see if we can use the elements that are really important to you to make a passable device." You might want to lend him a copy of *The Philosophical Roots of Heraldic Design* to help you explain why SCA heraldry is the way it is. Then, go carefully through the consultation process, making sure that you stay completely professional and non-judgmental in your attitude. If you handle the situation with patience, good humor and appropriate use of your vast knowledge of heraldry, you can still turn it around.

But no matter how friendly your client is to this process, if you have to redesign to eliminate a conflict, you need to do some homework. Before the meeting in which you explain why the device failed, take the time to dig out your original sketch sheet or sketch out five or six new variations which use the client's charges (and perhaps some additional suggestions based on your previous discussions with him). After you have explained the deficiencies in his previous design, pull out your suggestions and go over the rationale for each design and how you feel that each fulfills the client's perceived desires and needs. While he may reject all your advance work, this will (hopefully) be a starting point, and he will now begin to come up with ideas of his own.

It isn't uncommon for a new herald to have a number of devices returned for simple problems. If this happens to you, don't give up! Consider each return as an error that you won't have to commit again. And remember: every single senior herald throughout the Known World once knew absolutely nothing about heraldry (in fact, I'll hazard a guess that most of them started out in heraldry because their local group needed a herald and they were "turkeyed" into it). Remember, too, that the College's senior members are only too happy to help others better learn this strange craft we've chosen, and probably pick up some new knowledge for themselves at the same time!

Please remember that **you cannot return or reject a submission**. Only the Kingdom Herald or the Laurel Sovereign of Arms can do that. If you think there is something wrong with a submission—for example, conflict with the arms of Scotland, or violation of the Rule of Contrast—then you should explain it to the submitter and try to convince him to correct it. But if he refuses to change his mind then you cannot stop them from sending it on to the Kingdom Submissions Herald!
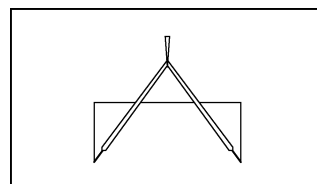
Drawing an Escutcheon
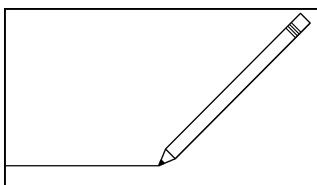
1. Draw a horizontal line, which will become the top edge of the escutcheon. The length of this line is approximately 75% of the height of the finished escutcheon.
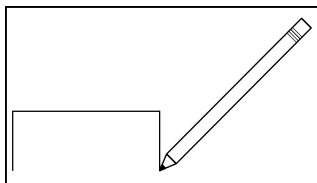
2. Draw vertical lines, with lengths approximately ¼ to ⅓ as long as the escutcheon top.

3. Open your compass so that its points rest on the bottom points of the two vertical lines (i.e., the circle the compass will inscribe has a radius equal to the width of the escutcheon).
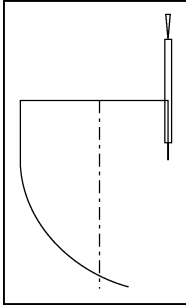
4. Inscribe an arc from the end of the vertical line to the center of the escutcheon. Don't worry about going too far—what you don't need can be erased.

5. Do the same thing on the other side of the escutcheon. Erase any extra lines and ink it in. A perfect escutcheon every time!
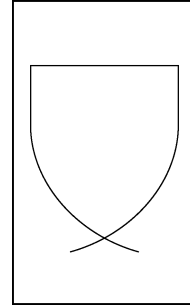
The Middle Kingdom Submissions Process

by Elena de Vexin

You may have heard horror stories of "Heraldic Black Holes", where submission are never seen or heard about again. Or you may have heard of submissions taking two or more years to go through the system. "The Twilight Zone" era of submissions no longer exists in the Middle Kingdom.

The submission process in the Midrealm has improved tremendously since those horror filled days. The system has been streamlined and, barring complications such as rule violations or conflict, a submission can go through the entire system in ten months.

Submitters are responsible for their own submissions. After consulting with their local pursuivant each submitter sends their submission directly to the Escutcheon (Submissions) Herald along with the proper fee(s). The local pursuivant should receive a copy for their files but should not accept submissions or money from their clients.

Once a submission is received by the Escutcheon Herald the submission process begins.

Internal Letter of Intent (ILoI)

At the end of every month the Escutcheon Herald compiles an Internal Letter of Intent (ILoI) from the submissions received during that month. If there are obvious rule violations (color on color) or an administrative problem (incorrect or illegible forms, etc.) it will be returned to the submitter with a letter of explanation. Otherwise they will receive a post card informing them that their submission was received and is in process.

The ILoI contains a description of each item and the miniature picture of armory submissions. It is then posted to a web site, or sent via postal mail if requested, for commenting by the 15th of the following month. The original submissions are sent to the Rouge Scarpe Herald.

Example: Submissions received during the month of June will be posted on July 15th.

Note: Not all Kingdoms have an Internal LoI

Internal Letter Of Comment (Loc)

Commenters will look at the ILoI each month and check the submissions carefully for rule violations, conflicts and name documentation. They will send their comments (LoC) to Escutcheon, Rouge Scarpe and the Dragon Herald. They are given one and a half months for commenting.

Example: For the ILoI posted on July 15th comments are due September 1st.

Internal Letter Of Acceptance And Returns (LoAR)

The Rouge Scarpe Herald reviews the LoC comments, the submissions on the ILoI, and the documentation to determine which submissions can be sent to the Laurel Sovereign of Arms for consideration and which need to be returned to the submitter. For items that need to be returned a letter of explanation is sent to the submitter. For the remaining items notification is sent that the items have been sent to Laurel and the External Letter of Intent (ELoI) is created.

External Letter Of Intent (ELoI)

A compilation of accepted items from the IloI. A hard copy is sent to commenters throughout the Known World. The original submissions are sent to the Laurel Sovereign of Arms.

Example: The July 15th ILoI is sent to Laurel October 15th.

Letters Of Comment (LoC)

External commenters reviews the ELoI and the submissions are researched thoroughly. Letters of Comment are written and sent to all other commenters, including Rouge Scarpe and Laurel. Three months are allowed for commentary.

Letters Of Response

The external commenters respond to others comments. They may offer support, additional information/documentation, or they may disagree, generating discussion.

Another month is allowed for response.

Laurel Decisions

Once a month Laurel and staff meet to review the ELoIs and the commentary. Decisions are made at that time to register or return the submissions.

Example: The July 15th ILoI, sent to Laurel October 15th, decided on in February.

Laurel Letter Of Acceptance And Return (LoAR)

Within two months of the decisions Laurel produces an LoAR which is sent to the commenters and the Principal Heralds. These letters list which submissions were accepted (registered) and which were returned, along with the reasons.

Example: July 15th ILoI, October 15th ELoI, Laurel decision February, Laurel LoAR April.

Letters To Submitters

When Rouge Scarpe receives the LoAR from Laurel s/he sends notification to the Middle Kingdom submitters informing them of Laurel's decision.

Results: Submit in June, final notification May.

Names

On Names and Name Documentation

Jaelle of Armida

Everyone in the SCA uses a name. It is our job as heralds to help the populace register a name they like which is historically valid and follows our rules. The purpose of this article is to help you, as the local herald, help people register a proper name.

All names to be registered must consist of at least two parts—a given name and a byname. It can have more than two components, but two is a requirement. Names during our period usually fit one of the following patterns:

Name *child of name* (James *son of Henry*).

Name *descriptive* (Elizabeth *the Short*).

Name *job classification* (William *Tanner*, or, *the Tanner*).

Name *of place* (Alice *of London*).

Name *last name* (John *Goughe*).

Requirements

A name must fit the following requirements:

1. Each part must be documented as being used by a *human* (not a god, dwarf, elf, animal, etc.) in period. It can not be a unique name—a name *only* used by that person. Setanta was a name given to Cuchulainn in Irish legend. Unfortunately, no-one else ever seems to have used it. It must be a *name,* not a job title. Earl is a good example of a name that would *not* be allowed. The given name must have been used as a given name for a person, not just a common noun. The Welsh word for tree or the Spanish word for horse are *not* given names, although they might be suitable bynames.

2. Each part must be documented as being used prior to the year 1600, with *one* exception. If it is the submitter's mundane name, they may use that part in a one to one correspondence with their society name e.g. they may use their mundane first name as their SCA first name, their mundane middle name as their SCA middle name, or their mundane last name as their SCA last name. They may *not* use their mundane middle or last name as their SCA first name. This only holds true if the mundane name is not obviously "modern." For instances, the name Dorian, which was first used as a name in the 19th century, by Oscar Wilde, in *The Picture of Dorian Grey*, would probably be allowed under the mundane name allowance, since it isn't obviously modern. A last name such as Space Ranger, or a first such as Moon Zapa would not be allowed. Furthermore, your SCA name may *not* directly duplicate your mundane name in sound and/or spelling. William Cooper could not register William Cooper. He *could* register William the Cooper, William Baker, James Cooper, etc. However, using a mundane name does not exempt the submitter from any rule except the pre-1600 rule. For example, if the submitter's mundane first name is Rex or Princess we would still not allow its use.

3. The first name must have been used as a first name prior to 1600. Names such as Graham, that were used as last names during our period, and later on used as first names are *not* acceptable.

4. A name can not conflict (duplicate in sound and/or meaning) with any registered SCA name or the name of anyone famous from our period. Take for instance, the registered name Olaf Askkoldssen. No-one else can use that name. However, Olaf O'Dubhda would be permissible, as would Hilary Askkoldssen. Elizabeth of England might sound as if you were claiming to be Elizabeth I of England. Elizabeth of Storvik, or Elizabeth of Glasgow would probably be all right.

5. You cannot use the names of famous royal or ruling houses, e.g. Tudor, Windsor, Plantagenet, Hohenzollern, Bourbon, Hapsburg, Medici, Caesar, Borgia, etc. Similarly, you cannot use a Scots clan name with the seat of the clan (usage reserved to the Chief of the Clan): e.g. Campbell of Argyle.

6. Names are not limited to one language. They must use languages that could have been used together. A Scottish/French name is linguistically valid. A Welsh/Chinese/Hebrew name is not. However, each name part must be totally of one language. You cannot have a name where the first syllable is from one language, and the second is from another.

7. Names may not be offensive or "jokes." John Nunraper is not allowed, nor would Michael Moose.

8. You can not claim status you do not have in the SCA. You cannot use a job description like Healer, Medic, Chirurgeon, etc. unless you have mundane medical certification. You also cannot use a reserved title such as Pelican, Laurel, Knight, Master, Earl, Duke, Viscountess, etc. unless you have the SCA title/award.

9. You must use the full form of the name or a documentably period diminutive. For instance Dickin was used in period as a diminutive of Richard. Ricky was not.

10. If you try and register a spelling variant of a documented spelling, be *very* careful. Most variants follow linguist rules that vary from language to language, and the documentation required on variants is stricter than that required on the original names. For instance, the K and C can almost always be used interchangeably in Welsh. However, substituting a Q is not linguistically valid.

11. Certain names are not allowed even though they were used as during our period. These are names that were used in history or fiction by such famous people that they have become unique names, since they would be associated by everyone by the famous holders of those names. Some examples of this type of name would include names such as Buddha, Gandalf or Jesus.

Documentation

Name documentation consists of evidence that the name was used as you wish to use it by a mortal, prior to the year 1600. Evidence should be two photocopies of the page where the reference to the name is found as well as two photocopies of the title page of the reference. Whatever reference you are using must cite *dates*. Most "name your baby" type books do *not* have dates. If the documentation that goes with the name entry consists of comments such as "19th century," "Celtic," "Teutonic," etc., it is probably *not* a good source. A good citation should consist of an exact year, and usually a first and last name, e.g. John le Smythe 1142, Robert O'Conner 1587, etc.

There are many good name books, with dates, that are College of Heralds/College of Arms standard. The two that are used the most, and are the best all around are, for first names, *The Oxford Dictionary of Christian Names* by E. G. Withycombe, and for last names *A Dictionary of British Surnames* by P. H. Reaney. They are excellent sources, and if you can find the name you are looking for in them, with a pre-1600 date, it will almost definitely be acceptable, provided it doesn't conflict. Unfortunately, they are books on *English* names—for names in other languages, other sources are needed. For a list of name books, see the article *An Annotated Name Book List*.

Another good source of name documentation is history books. Going through the index of a history book can provide lots of good name documentation. Perfectly acceptable first name documentation might consist of a copy of a page that said such-and-such was the name of the fourth duchess of Moscow in 1402.

However, when you take a name from historical sources, make *sure* that you do not duplicate the name of someone famous. This can happen when you are picking a name from a historical source. Remember, people during our period were often known by more than one name. Richard I of England would have been known as Richard Plantagenet, Richard of England, Richard the Lion-Hearted, Richard the Crusader, etc. Translating a name into another language will not necessarily clear it of conflicts. King John of England was known as John Lackland. Thus the name Jean sans Terre would conflict with King John of England.

If you have any questions about adequate documentation or any possible conflicts, go up the Heraldic ladder to a Senior Herald and ask. It is better to ask than to hold on to a submission for too long.

Remember, it is easier to start with a correct name than to try to change a name after the submitter and all their friends are used to it. People grow attached to their name, and being told they can't have it frequently upsets them. It is our job to ensure that they get what they want whenever possible.

Originally published in <u>The Atlantian Herald's Handbook</u>.

Choosing a Culture

Jehan de la Marche

The first step in persona design is deciding broadly of which culture you wish to be a part. This comes even before choosing a name (at least a name you will submit to the heralds and keep on a semipermanent basis), since a name must derive from a particular language and hence implies, at least broadly, the culture from which it comes. Some names are more specific than others (some form of "John" existed in almost every European culture, for instance) but even with common names, spelling and pronunciation were determined by the specific culture.

I list below, in very broad detail, some major possibilities. For each one, I have tried to give some points that may help you decide whether you want to belong to a group. Ask yourself which group fits your skills and interest. Do you want simple clothing you can make with a minimum of training? Do you like to hit people with large axes? Did you learn French in high school? Are you happier playing a pagan? Such considerations may help make up your mind. You need not (indeed should not) have a hyper-detailed "persona story" at once; sketch broad outlines that can be filled in later if you decide you should have visited Italy to learn sonneteering from Petrarch, or raided Spain for the Moorish slave girl who appears in your company…

Early Medieval Romance

This is 'romance' in the language sense. These people start out around 400-500 C.E. speaking vulgar Latin (i.e., popular, not literary, Latin) in the land ruled by the collapsing western Roman Empire. By 1000 C.E. they are speaking early forms of French, Spanish and Italian, living in the kingdoms carved out of the old empire by assorted conquerors.

Clothing: Simple in cut, long robes and/or trousers for men (trousers were originally "barbaric" but the formerly Gallic, lower classes wore them even during the empire), fairly loose-fitting straight dresses for women—could be ornamented with embroidery, furs, jewels. The rulers wore something as close to Byzantine style as they could afford.

Weapons: The old Roman short thrusting sword and big rectangular shield gave way to broadswords (sometimes without thrusting tips) and short spears—perhaps axes under barbarian influence—with round shields. Little archery, and that with short bows.

Literature: Awkward but sometimes charming imitations of classic forms by clerics; chanson de geste (by the end of the era) among secular folk—songs of heroic deeds told in long irregular stanzas linked by assonance. Beginnings of rhymed verse by the end of the era.

Politics: Great instability in early years (450-750) with assorted Germanic tribes struggling for power. New empire created by Charlemagne (c. 800) collapses under raids by Saracens, Vikings and Magyars. By the end of the era France has emerged as a distinct kingdom; Spain is several kingdoms (the largest being Castile and Aragon); Italy is a chaos of little free cities and lordships caught between pope and emperor (though Normans hack out a kingdom in southern Italy in the Eleventh Century).

Religion: Officially Catholic Christian; a few heresies in the early part of the era (Priscillianism, anyone?); a bit of folk magic, mostly using Christian terminology.

Heroes: Charlemagne and his Peers (as remembered in legend—the real Charlemagne was more Germanic) are popular throughout this culture. Bernardo del Carpio and El Cid in Spain.

Early Medieval Germanic

Again, my basic distinction is linguistic. These people spoke languages related to modern German, including not only Old High German and Old Saxon in Germany but Anglo-Saxon in England and Old Norse in Scandinavia. An early group spoke Gothic; these occupied Italy, southern France and Spain circa 450-500 but eventually were destroyed, the last major Gothic group in Spain falling around 711.

Clothing: Similar to Early Medieval Romance historically, but perhaps more trousers; by SCA tradition more furs. Again, simple cut but nice embroidery.

Weapons: Large round shields, axes, spears, halberds, and broadswords. Fighting may include berserking (induced battle-madness)—this should be imitated only with caution in the SCA.

Literature: Poetry written in alliterative meters, in a variety of lengths running from a few great epics (e.g., Beowulf) to short personal lyrics and proverbial wisdom. Note that the prose sagas which describe this culture were written later.

Politics: Kings and chieftains were loosely elected out of traditional royal families supported by personal war-bands (*comitatus*) who usually claimed rights of consultation over policy. Local government was by assemblies of free men. Germanic groups often appeared as ruling classes governing (and gradually blending with) Romance-speaking peasants in the south. In the north, small tribal lordships gave way to larger kingdoms (Wessex absorbs the Saxon Kingdoms in England, Harald Fairhair unites Norway, etc.). Western Germany was part of Charlemagne's empire. Norse who disliked centralization set up a republic in Iceland.

Religion: Originally Germanic pagan-Odin (Wotan), Thor, Freya, etc. This pantheon was gradually replaced by conversion to Christianity. Just how soon depended on contacts with the south. The Goths converted early (to Arian heresy—the Spanish Goths who were first converted to Arianism later became Catholic). The Franks and Anglo-Saxons converted to Catholic Christianity (with Celtic influence) by 600. The Germans were converted (after sharp Saxon resistance) by Charlemagne. Scandinavia remained openly pagan until around 1000 and there was pagan resistance for many years thereafter. Also some folk magic involving Germanic concepts (e.g., elves causing sickness).

Heroes: Beowulf, the Niblungs (Siegfried, et al.), Dietrich of Berne, later Ragnar Lodbruk, et al.

Note: This culture appeared in western Europe in two main waves. The first wave (Goths, Franks, and Anglo-Saxons) came in circa 400 and were relatively settled and civilized by circa 800 when the second wave (the Vikings) arrived.

Early Medieval Celtic

These are speakers of Celtic tongues (Welsh, Breton, Irish, Scottish Gaelic, and whatever Pictish may have been) living in the British Isles, plus Brittany on the French coast. Individual Celtic monks traveled widely, founding abbeys in France, Italy, Germany and Switzerland and hermitages on various Atlantic islands.

Clothing: Much like other early medieval, may also include the great plaid, a much larger ancestor of the modern kilt. Very elaborate jewelry for those who could afford it.

Weapons: Round shields (large or small), broadswords, axes, short spears. Warriors rarely wore much armor.

Literature: Very sophisticated verse forms involving rhyme and assonance. Typical forms are short personal lyrics. Prose tales also told.

Politics: Usually very small tribal kings were chosen by tanistry (designation by the current chief) out of a broadly defined ruling family. Some tendency to simple heredity, or inheritance by sister's son; frequent attempts by powerful chieftains to win recognition as "high king" from their rivals. However, there was little genuine national authority. Bloodfeud and cattle-raiding were highly developed arts.

Religion: Originally Celtic pagan (which is not the goddess-centered type described in much modern fiction), Lugh, etc. The early Celtic Christians were effectively autonomous at first, though they did not see themselves as independent of the international Catholic Church. Their separate customs were gradually eliminated circa 659-1150, depending on which custom is involved and which area. A good deal of folk magic survived.

Heroes: Cuchualain, Finn MacCool, etc. in Ireland; Arthur in Britain; and the cycle including Gwydion, Math, et al. in Wales.

Early Medieval East European

Much less is known of Eastern Europe outside the Byzantine sphere (at least by me). Much of the population were Slavic-speaking (the language which acquired written form as Old Church Slavonic and related dialects). In some areas the nomads (Huns, Avars, eventually Magyars, Cumans, Khazars probably speaking Asian languages related to Turkish) held sway. In Russia the Varangians (probably Norse adventurers, although some formerly-Soviet historians deny it) organized largely Slavic principalities. In the south the Greek-speaking, Roman-derived Byzantine Empire was strong (especially in the 900s).

Clothing: For the Slavic groups, probably much like other early medieval era clothing. The Byzantine upper classes ran to long robes, preferably of silk or other luxurious materials, much decorated with thread, jewels, etc.

Weapons: Large round shields, short spears, swords—Varangians and others as mercenaries used axes. Usually Byzantine troops had better armor than most others, showing Roman influence. Some Byzantine cavalry and the assorted nomads with good recurve bows.

Literature: Byzantium produced a wide range of literature. The lyrics and histories were in the classical style, hymns, epics, etc. Under Byzantine influence the Slavs produced some religious literature, often translated from the Greek; they may also have had a native tradition of folk epic.

Politics: Byzantium was an absolute monarchy; in theory it was elective, but in practice quasi-hereditary dynasties occurred but seldom lasted beyond two generations. The Russians eventually developed a complex system of inherited princedoms, as did the Poles. In some Russian cities popular assemblies (*veche*) existed. Nomad khans (like the later Mongols) had a tendency to ultimogeniture (youngest son inherits). In all these systems the strongest arm counted for more than rules (the same might be said of Western Franks).

Religion: A vague Slavic Paganism (Perun, Volos, etc.) was replaced relatively easily (except in Lithuania where it survived until the 14th Century) by Eastern Orthodox Christianity, the faith of Byzantium. In the early Middle Ages this was officially part of the same church as the Western Catholics, although there were disputes over a number of issues.

Heroes: Slavic—the bogatyrs or heroes at the court of Vladimir. Nomads—Attila, perhaps also primitive forms of Dede Korkut, etc. Byzantine—Digenes Akritas; also most classical heroes and figures from Greek, Roman and Byzantine history (Hector, Alexander the Great, Alexius Comnenus).

Late Medieval: Western International

This culture (at least in its literary aspects) originated in France, and was widely imitated (with local variations) by the ruling classes in much of western Europe circa 1100-1400 or later, depending on where the lines are drawn. Its primary literary languages were Provençal and French, with Provençal being the tongue of southern France and influential in Spain (especially Catalonia) and Italy, while northern varieties of French influenced England and the Netherlands directly and the Germanic countries indirectly. Courts in places as distant as Scotland, Bohemia, Hungary, and Naples showed cultural if not linguistic influence.

Clothing: Long robes gave way to tunic and tights for men (with overtunics for the more elaborate garments); women's clothing ran to more tightly-fitted bodices, lower necklines, higher waistlines than before. Fantastic elaborations appeared in the 14th century—long sweeping sleeves, long curled toes, etc.

Weapons: The gentleman's standard weapons were broadsword and heater shield (plus lance if mounted), though mace and axe remained in use and became popular as armor grew more elaborate. Non-nobles (e.g., Swiss) took to halberds and other long weapons. Archery developed with the English longbow and the Genoese crossbow.

Literature: Love lyrics in elaborate rhymed forms (originally in Provençal) widely influenced other vernaculars. Long romances in prose or verse (usually rhymed verse, though there is also an alliterative revival in 14th century England) also focus on love conflicts as motives for fantastic adventures.

Politics: Most nations are ruled by monarchs inheriting by fixed rules; generally the eldest male inherits, although the rights of female heirs vary. The Kings are often involved in conflict with their nobles; the usual result being some kind of assembly in which the nobles are consulted on royal policy. Influential non-nobles (clerics and merchants) may be included. Italy remains divided into small states, and Germany tends the same way with the decline in imperial power after 1250.

Religion: Officially Catholic Christianity in more subtle and elaborate forms; rise of scholastic theology, etc. One major heresy (Catharism) is destroyed in southern France by crusade in the 13th century; more national heresies (Lollards in England, Hussites in Bohemia) develop in the late 14th-15th century. Major 14th century schism over papacy weakens it—before that, in 13th century papal authority probably peaked.

Heroes: Arthur now becomes international rather than Celtic hero—his knights Lancelot, Tristan, Gawaine, Percival have the major adventures. In Italy, Roland (as Orlando) remains popular.

Western International Renaissance

This culture originated in Italy in the 14th century (roughly speaking) and spread to France and Spain circa 1494. Gradually it became dominant throughout western Europe until about 1600. There were more marked national variations than during the previous late medieval era, but I know little of them.

Clothing: Very showy and elaborate for the upper classes of both sexes; slashed sleeves, puffed sleeves and breeches, etc. The woman wore very wide skirts, tight waists, low bodices tightly laced.

Weapons: At the beginning of the period elaborate plate armor was still standard (at least for tournaments) but it gradually went out, fading to half-armor and perhaps a morion. Even this was more for officers than the average soldier. Early guns were becoming important, while the rapier with its thrusting technique was replacing the broadsword and slashing. Halberds and pikes remained important. Infantry often meant a mass of men with pikes protecting a group (or several groups) of men with guns. On the other hand maces and axes faded out, their role as shock weapons against armor becoming unnecessary as armor became less common.

Literature: An Italian lyric form, the sonnet, became popular there in the 14th century and spread to the rest of western Europe by the 16th century. Other fixed forms (notably the French ballade) were popular, especially in the 15th century. Parodies of the excesses of the chivalric romance appeared, e.g., the Italian *Morgante*, the French *Gargantua* and the Spanish *Don Quixote*; however, serious chivalric romance also remained popular. Drama began to be important. Short pieces appeared as court entertainment in the 15th century and full fledged great plays by the later 16th century (e.g., Shakespeare).

Politics: Italy itself had some influential civic republics (e.g., Florence and Venice), but most of western Europe was being consolidated into nation-states ruled by absolute monarchs whose positions were emphasized by increasingly elaborate court ceremonies. A particularly formal court style was developed in Burgundy. This style passed from there to Spain and thence to much of Europe. France and Spain were the two great rival powers of the era, with England perhaps third.

Religion: In the 15th century Catholicism was reunited and dominant (except in Bohemia). In the 16th century Europe was divided by the Reformation. England, northern Germany, Scandinavia and the Netherlands became Protestant; France was bitterly divided; Spain and Italy became more devoutly and militantly Catholic. Witchcraft was widely feared.

Heroes: Amadis of Gaul is the most popular of the romance heroes along with Orlando, the highly romanticized version of Rolando, who now appears in Italian epics. Comic heroes are mentioned above in literature.

Saracens: Early to Mid-Medieval Muslims

Starting in the mid-600's in Arabia, the Islamic religion spread over Palestine, Syria, Iraq, Iran, Egypt, North Africa, and Spain—in roughly that order—reaching Spain by 711. Expansion in France was halted in 732 at Tours/Poitiers, while in the east the Muslims met the Chinese at Talas c. 750, effectively halting expansion into Central Asia. Although there were marked regional variations, this area in the earlier middle ages was a cultural and to some extent a political unit—seen by western European Christendom as *the* great rival culture. The Muslims themselves felt, with considerable justice, that western Christendom was scarcely a worthy rival until c.1050.

Clothing: Usually voluminous robes over loose tunic and pants; desert Arabs (a minority in most of the Islamic world) may wear a burnoose; city Arabs may wear turbans. Muslim custom gradually came to expect that women wore veils, although this was not true at first.

Weapons: Rather small round shields, broadswords or slightly curved sabres (not sharply curved scimitars in this era), pointed helms, some very fine chainmail—but this last is rare. Good archery with recurve bows. Some use of spears and lances, though not in the mass impact charges of western knights. Some use of maces, especially in Persia.

Literature: Arabic poetry was well established even before Mohammed, and remained very popular, generally in lyric forms. There was also rhymed prose (*saj*) used in the Koran, and a tradition of prose tales (originally oral) including the romance of Antar and the ancestors of the Thousand-and-One-Nights. Persian, a major language prior to the Islamic conquest, revived afterwards and produced epics (the *Shahnamah*), lyrics (e.g., the *Rubaiyat*) and prose tales.

Politics: The entire Islamic world originally recognized the authority of the caliph (the successor of the Prophet) who wielded very broad power until the 10th century. Thereafter the caliph's power became nominal—they still granted titles and issued diplomas legitimizing local rulers, but these were only approving changes they could not control. The most powerful of the rulers who had real power usually used the title "Sultan" (which actually means 'power'). Rulers were in theory absolute though they might have to defer in practice to bodyguards, ambitious governors, or the ulema (assembly of Muslim scholars)

Religion: The religion for Saracens is Islam. In the generation after Mohammed, Islam split over the issue of who was the prophet's rightful successor. The majority (Sunni—the acceptors of the 'tradition') felt the caliphate should go (in theory) to any pious Muslim, in practice this meant first, four of Mohammed's early companions, then two dynasties of his distant kinsmen, the Umayyads and the Abbasids. The minority group felt the rightful caliph (they preferred to say *imam*) was the direct descendant of the Prophet—first his son-in-law Ali, then Ali's sons and their descendants. Those holding this view were the *Shiat Ali* ('party of Ali'), or *Shia* for short. They rarely attained more than local power (aside from the Fatimids in Egypt); but were popular among some intellectuals, poets and assassins.

It should also be remembered that in the early centuries the Muslims were a ruling elite—many of their subjects were Christians. In Iran there also survived a minority of 'Gebers,' i.e., Zoroastrians, suspected of all sorts of depraved practices by the Muslims. Jews were usually tolerated in Islam (on payment of tax) as were the Christian heretics (e.g., Nestorians) and these often cooperated loyally with the Muslims.

Heroes: Pre-Islamic: Antar, Islamic, Mohammed himself, Ali and his companions. Later historical figures such as Harun al-Rashid and Saladin became legendary.

Turks: Late Medieval Muslims

In the later Middle Ages, the ruling elite in much of the Muslim world was Turkish. The Turks began as Central Asian nomads who gradually gained influence in the Islamic culture area from the 9th century on, becoming the dominant group by the 11th century. At first they were soldiers, often nominally slaves of their masters (who were Arabs or Persians). Later they became rulers (usually Sultans) in their own right, nominally authorized by the late caliphs. The two great Turkish dynasties were the Seljuks (who ruled much of what is now Turkey, Syria, Iraq and Iran in the 11th century) and the Osmanli (Ottomans) who ruled an empire based in Turkey but including for most of its existence Syria, parts of Iraq, the coast of North Africa (as overlords of the "Barbary Corsairs") and much of Eastern Europe. This empire was created in the 14th and 15th centuries and lasted (with various gains and losses) down to the First World War. Other states, notably the Mongol empire of the 13th century and some of its successor states, had a substantial ethnic Turkish element.

Clothing: As with the Arabs, robes over pants and tunics. The distinctively Turkish headgear was considered (by Europeans) to be the fez, but turbans and other forms were worn. The Janissaries (famous Ottoman slave-soldiers) wore a very distinctive hat with a sleeve dangling from it (representing a sleeve of the dervish who was said to have blessed the corps in its early days). Women were usually heavily veiled in public—later Islam was in many ways more rigid than the earlier forms. European imaginations ran riot over how little the women might wear in the privacy of the harem.

Weapons: Powerful recurve bows, scimitars, spears (used by the Janissaries). The Osmanli were among the first states to make major use of gunpowder (in huge clumsy cannons) for sieges.

Literature: Much of the literary life of the day in Islamic cultures as still conducted in Arabic or Persian—the Turkish Sultan Mohammed the Conqueror is supposed to have quoted a Persian poet when entering Constantinople in triumph, for example. An actual Turkish literature did gradually arise.

Politics: See introductory remarks—the basic pattern was usually a sultan who nominally ruled by approval of the religious authorities and perhaps by hereditary right, but in fact lasted as long as he had reliable military support. Armies of slave-soldiers like the Mamelukes and Janissaries tended to be king-makers—the Mamelukes in effect ruled as a military dynasty in Egypt from the late 1200s to the early 1500s. A sultan was generally absolute ruler for as long as he lasted, but the drop from unquestioned monarch to mutilated corpse was frequently swift. Some outlying areas (e.g., North Africa under the Ottomans) might be semi-independent vassal states.

Religion: Islamic, increasingly in mystical forms associated with the dervish brotherhoods, which achieved great influence under the Osmanli. These Sufis produced much great mystical poetry. The Seljuks and Osmanli were Sunni-Muslims; the Safavids in Iran (who came to power with the aid of ethnically Turkish soldiers) were Shi'ites.

Heroes: Legendary: Dede Korkut. Historical (but often embroidered): the Seljuks Alp Arslan and Malik Shah, the Mameluke Baybars (who destroyed the crusader outpost at Acre), the Osmanli Bayazid Yilderim, rival of Tamerlane (Timur Leng), Muhammad the Conqueror, Suleiman the Magnificent (called by Turks "the Lawgiver"). The Corsair Khameddin Barbarossa.

Designing a Medieval Name

Jehan de la Marche

Medieval names were (on the whole) more various and flexible in form than modern ones, but they did follow certain basic patterns—surprisingly constant from Iceland to Baghdad—which makes their construction relatively easy. The first thing to remember is that only the "first" name in modern terms—what was for most of medieval Europe the Christian name given in baptism—was really considered a permanent name. Any addition to this was an informal descriptive and subject to change without notice when convenient. Gradually in the later Middle Ages these additions became more regular and developed into our system of "last" names indicating families, but down to the end of the Middle Ages such names could change if circumstances changed. If John was a tanner his son might be called *William Tanner*, but if William became a spicer he might be called *William Tanner* or *William Spicer* or *William Tanner le Spicer;* if he left York for London he might be called *William York* or *William London* or both—and so on. Broadly speaking, however, there were a few major types of names. The average medieval name tended to fall into the pattern of first name, father's (or rarely mother's) name, and descriptive: X son of Y the Z. Descriptives in turn can be broken down into several subcategories including family, profession, place and personal qualities. All these possible divisions will be discussed in that order.

First Names

In the early Middle Ages, a wide variety of names were in use in western Europe. Among the ruling classes these fell into two major types: Germanic names derived from the barbarian aristocrats who had conquered Europe and names derived from the old Christian/Roman culture, the latter often being Latin versions of the originally Greek or Hebrew names. Besides these two basic types, there were Celtic names in the far west and Slavic ones in the east. The old three-part Roman naming system died out, as did most Roman names not associated with the church. Thus Aulus and Gnaeus died out, while Marcus and Martinus survived, being the names of saints.

Of the two popular types (Germanic and Romano-Christian) Germanic was the more dominant, at least among the ruling classes, in the early Middle Ages. Once the sonorous Roman names of the old imperial aristocracy died out (very roughly in the 6th century) Germanic names were very popular for generations. A French survey found that in the 9th century out of 100 names there were 5 or 6 Latin ones, 3 Biblical ones, and the rest were Germanic. These Germanic names were usually compounds, combining two traditional parts— certain syllables were conventionally used for the first parts of names, others for the last. Most had positive heroic connotations emphasizing divine origins, warfare or rulership. They seem to have been preserved and combined more out of traditional usage than regard for their meaning. There was a tendency to carry on the use of a particular name element in the same family; thus in the House of Wessex there was the succession of *Ethelwulf, Ethelbald, Ethelbert, Ethelred*, all with the first part "*Ethel*." Such few other names as were used in that family (e.g., *Egbert* and *Alfred*) would alliterate with the traditional opening sound. Other ways of preserving the pattern included using a grandfather's name for his grandson, so that two traditional names would alternate in a family line—a system, incidentally, which was also used by the ancient Greeks. A third method was to combine an element from the father's name with an element from the mother's, so that *Siegfried* and *Wanda* might produce *Wanfried*. Besides these compounded names, there were also a certain number of uncompounded (usually one syllable) Germanic names: these tended to be used by the lower classes.

Although in the earlier Middle Ages (roughly from the 7th to the 11th centuries) the Germanic names were the more popular in much of western Europe, the relatively small class of Latin/Christian names produced several which would go on to be among the most popular, including *John, James, Peter* (from the apostles), and *Laurence, Theodore* and *George* (from among the later saints). It should be noted that in Christian western Europe in the Middle Ages, very few names drawn from the Old Testament were in common use. Names such as *Benjamin, Joshua* and *Joseph* were rare until later revived (chiefly by the Puritans) and used in the Middle Ages in the west almost exclusively by the Jews (oddly enough *Adam* was relatively common among Christians). *David* was popular in Scotland and Wales. *George* and *Theodore*, which I referred to above, seem to have been generally used only in Eastern Europe. *George* was scarce in England, despite the fact that it was the name of the national Patron Saint; like *James*, it was unusual in England until it became the name of English Kings (out of period). However, *James* was very common in Scotland (in period). Some countries preserved more Roman names than others—Italy, not unnaturally, seems to have kept more (how much the popularity of *Marco* owed to the old Roman usage and how much to *St. Mark's* position as Patron of Venice I cannot judge).

The Church seems to have encouraged the use of traditionally "Christian" names in baptism and gradually they did become more popular. *John* was probably the most popular name in Europe by 1300 and has retained that distinction. It had the advantage of being the name of two popular saints: *John the Baptist* and *John the Evangelist.* John the Baptist's feast at midsummer had taken over an ancient festival of a customarily boisterous nature and I suspect (though I have no solid evidence) that children conceived at these festivities may have been named in his honor. John the Evangelist was the traditional author of the Gospel which was regarded with special veneration; in particular the famous opening lines were believed to be magical in the high Middle Ages. There were kings of England and France named *John*, but I tend to regard this as a secondary consideration at best, since the name was already popular when they reigned and they were not notably successful kings. *James* was extremely rare in England and France. Its later popularity in Britain was due to the Stuart kings who did not rule England till after the end of our period, though the line of kings named James in Scotland began in the 1400s. The equivalent *Iago/Diego* was popular in Spain due to the great pilgrimage shrine of St. James of Compostella. Similarly after the martyrdom of Thomas á Becket in the 1100s, *Thomas* became a very popular name in England, through the influence of the pilgrimage center dedicated to St. Thomas at Canterbury.

Besides the two major sources of names, Germanic and Romano-Christian, there was a third hybrid type particularly associated with the Normans and broadly with the widespread French influence in western Europe during the central Middle Ages (roughly 1050-1350), though with continuing effects. These names were often originally Germanic, but had taken on French forms under which they became widely popular due to the Norman-French influence. These included the names *Roger, Richard, William*, and *Henry*. After the Norman conquest such names (together with *John* which had acquired a kind of secondary naturalization in the same group) became dominant in England, replacing the Saxon names of the pre-Conquest era. This was by no means always a matter of actual Norman settlers retaining the names: there are many cases of Saxon-named fathers giving Norman names to their sons, presumably in hopes of improving their social position. These names were taken to southern Scotland by Norman settlers, to Ireland by Anglo-Norman conquerors, to Sicily by an autonomous line of Norman adventurers, and by marriage to some of the Iberian kingdoms. *William* in particular, the name of the conqueror, became one of the most popular names in England, even though it did not appear as the name of a ruling king in the Middle Ages after William II, whose evil reputation may have discouraged its use. *John* and *William* became so popular in England by the 14th century that one finds documents with lines like "the aforesaid John, John, John, John, William, John, William and John..." with an occasional *Henry* or *Thomas* thrown in.

In France, by a somewhat similar process, the names traditionally used by the royal family, notably *Charles, Louis*, and *Phillip*, were popular, although they were extremely scarce at this time in England (*Charles*, in particular, seems almost unknown in England, until, again, the Stuarts). The Spanish ruling families tended to use *Pedro, Alfonso, Juan* and *Henrique*—it should be noted that in Aragon these generally appeared in the Catalan forms, *Pere, Joan*, etc. It is always hard for me to remember that an Aragonese named *Joan* is male, not female.

Speaking of females, the evidence for their names is far scantier in official sources with which I am familiar. I can say that in the high Middle Ages popular Anglo-Norman female names included *Margaret* (popularly *Margery*), *Alice* (Latin *Alesia*, popularly *Alison*), *Isabella, Catherine, Mathilda, Edith* and *Joan* (French *Jeanne*, Latin *Johana*). *Mathilda* and *Edith* were Germanic in derivation; *Catherine, Margaret, Isabella* Christian (*Catherine* being the name of a number of saints, *Margaret* of a sainted queen, *Isabella* a French version of the Biblical *Elizabeth*). *Marguerite* and *Isabeau* were popular in France as well; *Marie* was also popular there and

in the Romance countries generally; for some reason it was very rare, though not absolutely unknown, in England before the 15th century. Possibly this arose out of the same sort of reverent avoidance that prevented (and still prevents) Englishmen from using the name *Jesus*, though it has become common in Spanish.

Germany used some of the "standard" names such as *William* and *Henry* which were, after all, originally Germanic, as well as *John* and *Phillip* which were originally Biblical. A number of non-common names in English seem to have been used almost exclusively in Germany in the Middle Ages, such as *Frederick* and *Rudolf* and *Rupert*—*Frederick* did have some influence in Italy, due to the power of German dynasties such as the Hohenstaufen (who replaced the Normans in Sicily).

Moving further east, the Slavic countries had their own naming tradition, largely independent of outside influence until the conversion of the Slavs to Orthodox Christianity. This led to the influx of Slavicized versions of Greek names. Some are well known (e.g., *Ivan* for *John*) but others are far less obvious, e.g., *Afanasy* for *Athanasius*. One can usually figure these out by remembering that *-ius* endings turn to *-y* and the *-th-* turns to *-f-*, as in *Fyodor* (*Theodore*). Most of these names can be found in a Calendar of Russian Orthodox Churches, like the one in the back of the Manual of Eastern Orthodox Prayers available inexpensively from the SPCK. One of the most popular was *Dmitri* (various spellings) from S. Demetrius of Thessalonika.

In the Islamic states, names were also predominantly derived from religious tradition; many indeed are actually recognizable as Biblical names in the Arabic forms used in the Koran. *Daoud* (David) and *Sulaiman* (Solomon) are obvious; it may be less obvious that *Yahya* is John, *Yacub* is Jacob, and *Ayyub* is Job. Naturally the names of *Mohammed* himself, his son-in-law *Ali*, and his martyred grandsons *Hussayn* and *Hassan* were also popular; the last three were especially popular with the Shi'ites who believed they had inherited the prophet's authority. Besides, these names taken directly from Islamic history, there was another popular class of religious names based on the pattern *Abd-al-X*, *Abd* meaning "servant" and *X* being one of the titles of Allah. The most basic, of course, was *Abdallah*, but others such as *Abd-ar-Rahman* (Servant of the Compassionate), *Abd-al-Malik* (Servant of the King), etc. are common. Some popular western sources treat "*Abdul*" as if it were a separate first name, but as a rule it appears as part of these combinations.

Beyond the Islamic sphere, the Chinese and Japanese naming systems were independent of the western traditions altogether. Major sources of personal names are simple numbers (particularly in the lower classes, one is often named "Third Son" or the like) and nature. Chinese personal names generally ran to one or two syllables and might be completely arbitrary. Japanese names (like Germanic ones) tended to be compounds of traditional components, with a tendency for certain components to be reused in the same family lines (e.g., *Yoshitomo*, *Yoshitsune*, *Yoshinake*).

Parent's Name

The second widely-used part of medieval names was the name of a parent, very generally the father (regardless of whether the child was a son or daughter). In the official Latin of the records of western Europe this was generally expressed as X *filius* Y (X *son of* Y, the name Y being in the genitive, usually an *-i* added for male names). The female equivalent was X *filia* Y (X *daughter of* Y). In Norman French *filius* became *Fitz* (Robert Fitz Odo) which became fossilized in certain family names, e.g., *Fitz Gerald*. In the Germanic languages, the equivalent was *-son* or *-sen*, as in Will *Johnson*, and the Norse equivalent for women was *-dottir* (Gerd *Helmsdottir*), but I have not seen many such constructions in medieval English. On the Anglo-Scottish border, the traditional informal system was as a simple possessive, thus *Wat's Will* meant *William, son of Walter*.

In Spanish, the same meaning was carried by *-ez* (Alphonso *Fernandez*, Alfonso son of Fernando)—again, this soon became fossilized as a family name form. In Italian, the parent was indicated by "*di*," Pietro *di Giovanni*, Peter son of John. The earliest Celtic form was *map* or *mab* (as in the Celtic god *Maponus*, son of the goddess) which became *ap* in later Welsh and *mac* in later Irish and Scots Gaelic (hence all the family names in *Mac* in the Celtic countries). The Slavic tongues used *-vitch* (also spelled *vic*, *witz*, etc.) for sons, e.g., Pyotr *Ivanovitch*, Peter son of John, a construction which still forms the second part of a standard Russian name. The feminine equivalent is the ending *-ova* or *-ovna*. Arabic was so insistent on including the father's name that the son of a Meccan prostitute was known as *ibn al-abi*, meaning *the son of his father* (whoever he was). For males the normal construction is *ibn* (sometimes in earlier sources westernized as *ben* as in Abou *ben Adam*); women used *bint*, 'daughter of,' e.g., Fatima *bint Ahmed*. Arabic also had a reverse patronymic: a father could take, preceding his first name, the name of his eldest son, preceded by *Abu* ("father [of]") e.g., *Abu Ibrahim* Ahmed, 'Ahmed, father of Ibrahim.' This construction could also be used metaphorically (my favorite example is a

character in Household's *Arabesque* called "*Father of Two Buttocks*" (due to his fatness). In the Middle Ages Turks and Persians often used the Arabic forms, but strictly speaking, the Turkish form of "*ibn*" is *-oglu* added after the name (Fuad *Osmanoglu*) while the Persian is *-zadeh* (Khusrau *Kobadzadeh*), signifying 'son of Osman' and 'son of Kobad,' respectively.

Descriptive

This, as noted, at the beginning, could include a variety of subtypes. It was usual to add only one subtype to the basic *X child of Y* form at a given time, but a given person could be entitled to several descriptives and use them all on different occasions. In some languages on formal occasions long strings of names were used; this was particularly true in Arabic which recognized the given name (*ism*), the patronymic (*kunya*), the honorific or nickname (*laqab*) and the name indicating the origin or profession (*nisba*). Other medieval languages did not (so far as I am aware) use such an elaborate theory of names, but in practice they used much the same types.

From the patronymic the natural transition is to the familial descriptive, indicating membership in a larger family or clan. The old Roman system had a clan name as the second name, and sometimes indicated a subdivision of the clan by a third name. In the later empire, aristocrats listed a whole series of names to indicate their connections. Most of these names simply dropped out in the Middle Ages; a few originally familial names (e.g., *Julianus*) because first names—it may be noted that the most popular of these in modern times, *Julius*, did not appear in the Middle Ages north of Italy to my knowledge, though it began to be popular in the Renaissance. In the Middle Ages it was already true that the patronymic (as noted above) and the other descriptives (noted below) could be used as familial names, but some languages also had specific constructions for this. Irish had *Ui* (later *Ó* or *O'*) as in *Ui Niall* (later *O'Neill*), descendants of Niall of the Nine Hostages. The Germanic tongues used *-ing* to indicate clans (in some *-ung*, as in the *Nibelungs*), but I have rarely seen that attached to individuals. Italians often, if the name of the family had the usual masculine plural "i" ending, would use *degli* ('of the'), e.g., Tomaso di Lorenzo *degli Alberti* (Thomas son of Laurence *of the family descended from Albert*), or elided before consonants to *de'* (e.g., Pietro di Cosimo *de'Medici*). The Slavic languages used the *-ov* ending (as in *Romanov*), though there are other constructions. Hungarian normally puts the family name first, and the clan indicator is usually *-y* at the end of the name. However, western sources typically reverse the order of Hungarian names.

The Arabic would refer to clans as the *Banu X*, 'sons of X,' e.g., *Banu Omeya*, 'sons of Omeya.' But a man would probably be called strictly "the descendent of X," e.g., *al-Sufyani*, 'the descendent of (abu) Sofyan.' Chinese had regular surnames long before western Europe, but placed them before the personal name; with very minor exceptions, they were monosyllabic and, by historical times, largely arbitrary in meaning. Only a limited number of names (traditionally 100, and my counts from historical sources tend to reach about that number, though an expert seeking out exotic specimens no doubt would find more) were used, and traditionally all those who shared a surname were kin regardless of whether they could prove relationship. The Japanese clans indicated membership by placing the clan name before the personal name, usually with *no* ('of'), e.g., *Taira no Kiyomori*, 'Kiyomori of the Taira clan' (a very nasty fellow, incidentally). Modern writers often omit the *no*, and some westerners reverse the names to put them in western order, which can be confusing; fortunately, they are more likely to do this with modern than with medieval Japanese names. Only Japanese nobles had last names—peasants did not.

Besides the familial type, there was also the professional, the source of our famous *Smith* among others. In Latin a lot of these names ended in *-iarius*, hence the French *-ier* and the English *-er*. They were often preceded by the French *le* or English *the*, as in Geoffrey *le Baker* the chronicler. The word *the* tended to be dropped later, leading one SCA scholar to conclude that such names never had the "*the*"—he was looking at their modern versions. In 13th century records, in my experience, the "the" is often there; by the 14th century (as many of the professional names were becoming family names) it tended to disappear. The Spanish constructions of this type commonly ended in *-ador* or *-ero* (the female ending in *-a*), and may begin with *el* ('the'); I tend to find these more as nicknames and less as family names. The Spanish *el* is reminiscent of the Arabic *al-* (the) used with all sorts of descriptives including professional ones.

The most common of the descriptive types of names is probably the place name, which may be the place one comes from oneself or which one was born in (as in John *of Gaunt*, born in Ghent) or which an ancestor came from, or which one rules or one's ancestors once ruled. To make matters more confusing, two branches of the same family which settled in different places might take different names (a tendency which can be seen in languages as distant as English and Japanese). If land held by one clan was lost to a rival clan, the rivals might

take the same place-name, so bitterly hostile families might have identical names. Latin of the medieval variety used *de*, 'from' to indicate place affiliation, e.g., Johannes *de Mercia*. This was followed by French, Spanish and Italian, and by the Norman-French rulers of England. The native English usage in the later Middle Ages was *of*, often shortened to *o'*, as in Jock *o'Lincoln*, 'Jock from Lincoln' (not to be confused with the Celtic *Ó* meaning clan connection). The English *at* or French *a* was sometimes also used, though more commonly with simple generic terms (e.g. *at Wood*) than town names. Germans, of course, used *von* and the Dutch and Flemish the cognate *van*, as in Jan *van Leyden* the heretic. In later theory *de* and *von* were supposed to be restricted to nobles who actually ruled the places they were from, but this distinction was not observed consistently in the Middle Ages. The Slavic languages used *-ski* or *-sky* following the place name, but this could have broad implications as with Alexander *Nevski*, "of the Neva," so called because he won a battle on that river. Arabic indicated place affiliation by a construction that technically did not call a man "of Baghdad" but the "Baghdadian," *al-Baghdadi*. The Persian for "of" is *i;* but medieval Persian names in my experience tend to use the Arabic form, e.g., *al-Kwaresmi*, 'the man of Kwaresm.' Japanese again used *no*, in fact many of the "clan" names mentioned earlier were actually geographic names. Japanese names seem to have been particularly fluid in their willingness to adapt to geographic changes, so each subclan might have quite a distinct name taken from its local seat.

The last major type of descriptive, that based on personal qualities, came closest, even in the Middle Ages, to being sheer nickname. These terms rarely show up in legal records and rarely become family names, perhaps because they were originally tied to the particular individual who bore them. William the Spicer's son might well be a spicer, but William the Fat's son was not necessarily fat. It may well be that many colorful western nicknames were lost because they did not find their way into official records. The famous "Hotspur" for example is always called "Henry Percy le fils" in the official records, though there is contemporary chronicle evidence that he was called Hotspur in his own day. Among western cultures the Norse, with names like Aud *the Deep-minded* and Thorfinn *Skullsplitter*, have preserved more interesting personal names; Celtic also has a number, and this may have influenced the English/Scottish Border country which produced, or at least remembered, more such names than most of England, e.g., *"Bell-the-Cat"* Archibald Douglas, so-called because he was willing to talk back to his king. English kings rarely won distinctive names—Richard *the Lionheart* is almost unique, and that name was chiefly later legend (in his day he was called *Ocetnon* "Yes-and-No"). The French kings normally had nicknames of a fairly complimentary sort: the tall, the brave, the wise, etc. Similar short names, sometimes less complimentary, were attached to French nobles, like Fulk *the Black* of Anjou, or Robert *the Devil* of Normandy. Further east, matters got more bizarre; Byzantine emperors often got curious names such as Constantine *Copronymus*, "Dung-name" so-called for an indiscretion during his baptism; Arabic also had oddities like *al-Jahiz*, "the goggle-eyed."

Arabic also had a class of honorific names, conferred usually by one's superior (traditionally the caliph). These would normally appear before the personal name, and are often the names remembered in western sources—few westerners recall that Saladin's personal name was Ayub, for instance—he was known by his title *Salih-ed-din*. Incidentally, one indignant Arabic traditionalist said names ending in *ed-din* ('of the faith') should be reserved for religious scholars; warriors should receive titles ending in *al-mulk* ('the kingdom'), e.g., *Sayf al-mulk*, 'sword of the kingdom'; administrators would get more pacific equivalents, *Imad al-mulk*, 'pillar of the kingdom.' This rule was widely ignored, however. The caliphs also took ceremonial names usually indicating admirable qualities, e.g., Harun *al-Rashid* ('the Orthodox')—most of the later caliphs are usually referred to in western sources by these names. Other oriental languages also had such honorific names (*Genghis Khan*, for instance, apparently meant something like "ruler whose realm is boundless as the oceans").

This sort of name need not overly concern the aspiring novice anachronist, however. My advice to a person in search of a persona would be: find a culture you like and pick a first name, a parent's name (usually the father), and one simple descriptive—probably a place. Let any others accumulate naturally. You too may become *"Bowbreaker"* or *"Bunnybane"* by your own efforts.

An Extremely Brief Bibliography

Western European Names

E. G. Withycombe, *The Oxford Dictionary of English Christian Names*, 3rd Ed., Oxford England, 1977 has a very helpful introduction on European naming procedures as well as references on specific names.

P. E. Reaney, *Dictionary of British Surnames*, London, 1958 is a standard reference, though, as I noted in my text, it starts from the modern forms—care should be taken to use the earlier versions given.

G. E. Cockayne (heavily revised by others), *The Complete Peerage* (of England; Scotland), London, 1910-1959, republished 1982, St. Catherine Press, has an interesting note on changes in naming practice. It also furnishes innumerable examples of period lives to serve as persona models.

On Islamic Names

Clifford E. Bosworth, *The Islamic Dynasties*, Edinburgh, 1967 supersedes several earlier works (notably that by Lane-Poole on Muhammadan Dynasties—but Lane-Poole's work on Muslim life in Egypt is still of interest—originally intended as notes to the translation of the Arabian Nights). The preface of Bosworth describes the name system, the rest is lists of rulers.

On Japanese Names

Louis Frederic, *Daily Life in Japan in the Time of the Samurai*, New York, 1973 (translated from French) is very good for an introduction, though the bibliography got mangled.

Ivan Marcus, *The World of the Shining Prince*, New York, 1964. This is a good book about earlier Japanese life (the Heian period); though it does not say much about names, it is good for giving the feel of the culture.

Armory

The Philosophical Roots of Heraldic Design
Hilary of Serendip

It's Victorian…

It's not medieval…

I don't like it….

With these fatal words, another local herald moves to the top of somebody's crud list every day—thus adding fuel to the rumor that all heralds are pig-headed ignoramuses who won't accept anything they didn't design themselves.

Maybe the herald *is* a pig-headed ignoramus. Lord knows, we've got 'em.

On the other hand, chances are there really is a problem with the device. It feels wrong, but the herald can't explain why because the problem isn't a matter of heraldry at all—it's a matter of philosophy. An emblazon which obeys the rules but contradicts the basic philosophical set of heraldry looks silly to the herald's educated eye, but if he's never seen the philosophy spelled out (or having seen it, made the connection to heraldic art) he's left without words to explain his reaction.

In any age, the principles of graphic design tend to be related to much more basic philosophical principles. For example, modern Americans like art that seems to move. The more action the better. We like asymmetry. We even find near-total chaos pleasing at times—a bit of this and a bit of that dabbed here and there can look quite natural and right to us. And philosophically, we believe that change is natural and right—and inevitable. We believe that each year should be better than the one before. We think that each person, each business, each country has to keep growing and improving or it starts to die—that's Progress. There's a certain amount of sentiment for the reverse view—that Murphy's Law and the Second Law of Thermodynamics are the proper models of the Universe, and that each year will be worse than its predecessor—but both Progress and Decay assume the essential changeability of the world.

Not so in the Middle Ages. Their philosophical model defined the world as a shining and changeless tribute to the glory of God. All creation participated in the Great Chain of Being that connected the highest angel to the lowest worm, and on beyond the worm to the mud wherein it crawled. There were many levels in the chain, each forming a chain in itself from highest to lowest, so there was gold to rule among minerals, there were oaks among trees, eagles among birds… and kings among men. There was movement but no real change, for the nature of each thing was defined by God and it was set in its place so that the whole of creation, in symmetry and order, should reflect the perfect beauty of His will. It was as good for a worm to be a worm as for an angel to be an angel. "And," chuckled one quick-witted lady when I related this concept to her, "s good for a peasant to be a peasant as for a lord to be a lord!"

Absolutely.

Medieval art—especially medieval heraldic art—expressed and reinforced the philosophy that supported and justified the highly stratified medieval society. Order and symmetry pleased the medieval eye because they evoked the righteous order and symmetry of Creation; motion and asymmetry repelled because they implied a disruption of God's plan. This is why we tend to find medieval pictures of Hell more interesting than those of Heaven—they could draw action all right; it just stood for things they didn't like.

The last place anyone in the Middle Ages would think of representing motion and change was in his family device. The possession of armorial bearings placed a man in one of the most comfortable links in the Great Chain, and it would never enter his head to choose a drawing that reflected anything other than the propriety and permanence of his place.
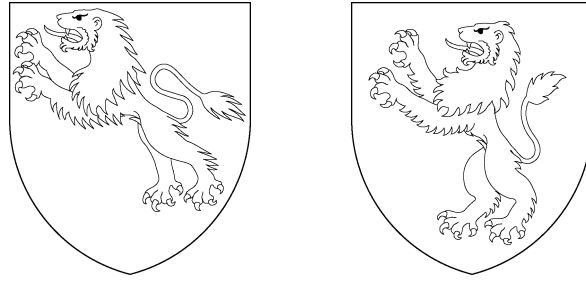
Figure A

When you design your device, if you want it to feel medieval, fill it with balance and orderliness. It doesn't have to be dull—you can include a great deal of animation as long as it is balanced and self-contained. Consider the drawings in Figure A — both represent a heraldic lion in the position defined as 'salient'—standing on both hind paws with both forepaws raised as though in the act of leaping upon prey. Both obey the rules of heraldry, but they 'feel' quite different. The first is clearly about to leap out of the shield in search of his dinner, while the second is poised serenely in space. The second lion could hold this position for all time… just as the family who chose him for a charge would intend to do. Thus the second lion is far more medieval in spirit than the first, and so he looks more 'heraldic'.
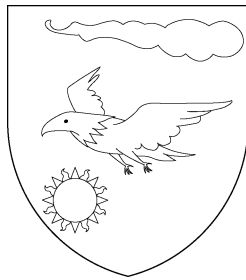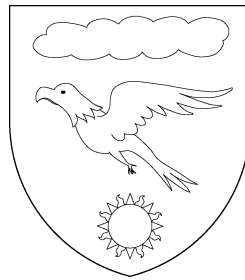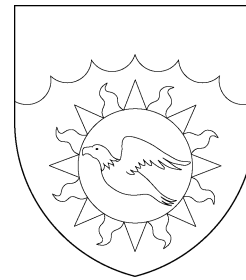
Figure B-1   Figure B-2   Figure B-3

You can also include pretty much any collection of items you want (if you can find plausible medieval forms), as long as the arrangements tend to hold the eye. Suppose, for example, you want a sun, an eagle and a cloud on your shield. Figure B-1 is a passable modern design—the sun at the bottom (it's more interesting there; suns at the top of pictures are old hat), the eagle soaring happily along in search of his dinner, the cloud drifting past in the other direction. It's not quite as heraldically law-abiding as the lion in Figure A-1 because the eagle is turned a bit toward ¾ view to make him look a little livelier, but you could blazon him 'volant' and call his exact position artist's license. "Well, maybe it'll get through," your herald might say, "But I don't like it…" Of course he doesn't like it—the sun is sliding out one side, the cloud out of the other, and the eagle out the front, and heraldic charges just don't act like that.

You can make the same basic design look much more like heraldry by simply centering all the elements and removing the asymmetric touches that made them appear to move, as in Figure B-2. This version of the design would probably please your herald far better than B-1, but there's still a bit of a problem with it. It's what heralds refer to as 'landscape heraldry'—a clear representation of a natural scene—which was a style much favored in the 19th century and generally avoided in the 13th. Natural scenes don't really fit with medieval heraldry on two scores, one philosophical, one practical. Philosophically, we're back to motion and change. Natural suns rise and set, natural clouds drift, natural eagles return to their nests. No matter how balanced and serene the drawing, this kind of charge is implicit in it. On practical grounds, landscapes (or skyscapes) have a lot in common with each other, which makes them harder to identify at a glance than more abstract patterns. On the battlefield a man wanted a device that would say "so-and-so is here!"—not one that said "I'm a picture of x…" In figure B-3, sun, eagle and cloud are woven together in a unified whole—one pattern with nothing extra and no waste space—exactly God's plan for the world, and incidentally a personal trademark which would have as much instant-recognition value as McDonald's Golden Arches.

Even if your natural instinct for artistic design is thoroughly modern and action-oriented, you can still invent a device that will say what you want to say in a medieval manner if you follow a few simple principles for proportion and layout. Think of the charges on your shield as masses hanging in space. The trick is to balance the 'visual weight' of these masses around the center point of the shield so they all seem to be floating with no risk of falling out, and to make them as big as possible so they can be seen from far away.

Visual weight has three ingredients. Two are very straightforward: All other factors being equal, bigger pictures look heavier than smaller ones, and darker pictures look heavier than paler ones. A big black blotch always seems heavier than a little white blotch. The third ingredient is psychological—if two drawings are about the same size and color value but the viewer knows that one of the things represented by the drawings is much bigger than the other, the picture of the bigger item will seem both heavier and farther away. A sprig of daisies in one corner, for example, can't begin to balance an oak tree in the other—the mind will insist on interpreting the daisies as small and close and the trees as big and far away, giving the design a distressing three-dimensional twist. Two sets of daisies or two trees would be best, but you could get away with, say, daisies and butterflies, or a tree and a tower. Figure C illustrates various combinations of visual weight.
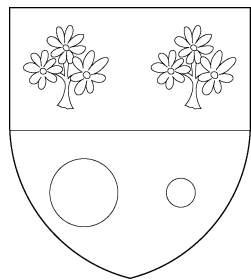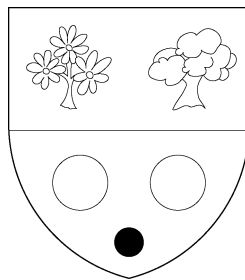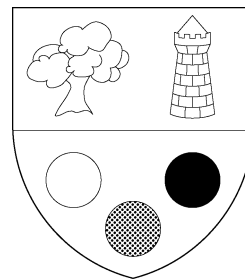
| Figure C-1 | Figure C-2 | Figure C-3 |

You have three good options for balancing visual weight on your shield: radial symmetry around the center point, bilateral symmetry along the pale (the vertical line down the middle), and bilateral symmetry along either of the diagonal bend lines. A single charge or a group of charges clustered around the center is in balance by radial symmetry. Two or more charges centered top and bottom are in balance on the pale—as is one vertical or horizontal charge with about the same visual weight on either side of the line. A charge in top right balances one of similar weight in bottom left, and vice versa, giving bilateral symmetry along the bend. But a charge in top left can't balance one in bottom left—with all that weight on the same side of the center, the design starts to keel over. Figure B-3 could be called radial symmetry, while Figures A-2 and B-2 are moderately complex examples of bilateral symmetry along the pale. Figure D shows several combinations of small charges balancing—or failing to balance—each other.
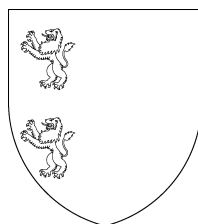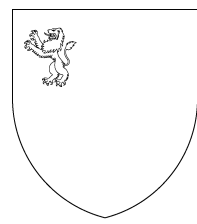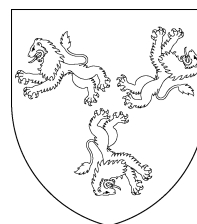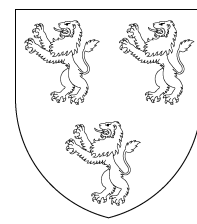

| Asymmetric | Marginal symmetry per bend | Full symmetry per bend | Radial symmetry | Symmetry per pale – filling the shield |
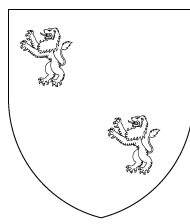
Figure D

The last thing that separates something that looks like heraldry from something that looks like modern illustration is the sheer size of the design elements. At its origins, heraldry is severely pragmatic. It has a built-in philosophy because that was the philosophy of the people who developed it, but they weren't thinking about philosophy at all when they framed the rules. They were after fast identification, not deep meaning, and that required big, bold pictures with lots of contrast. Decide on a few charges and fill the shield with them, leaving just enough background to make them stand out. You can *tell* people your life story any time; don't expect them to read it while you're charging across the field at them.

Stillness. Order. Symmetry. Clarity.

These are the principles that will give your design a medieval flavor. You can probably ignore them and still persuade the College of Arms to register your device—but do you really want to? A heraldic device that breathes motion and change is a contradiction in terms. Even if you don't understand why it should do so, it strikes a jarring note—as out of place in a medieval re-creation as stormtrooper armor and electric pink veils. Borrow for a while the medieval certainty that everything rejoices in its proper place… It will refresh your mind for your daily combat with Progress and Decay, and will lead you to a much happier design for your device as well.

Note: For a brief and engaging description of the concept of the Great Chain of Being and its influence on the English Renaissance, read *The Elizabethan World Picture* by E. M. W. Hilyard, Random House Vintage Book V-162.

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A Grammar of Heraldry

Master Bruce's Guide to Excruciatingly Correct Blazon
Bruce Draconarius of Mistholme

Of all the talents needed by a herald of the Society, blazoning a submitter's device is perhaps the one most mysterious to the submitter. Suddenly, the herald seems to be spouting a foreign language, one only remotely resembling English—and, amazingly, putting into words the picture on the submission form.

A blazon is much more than a simple description of a device, however. To quote Woodward, to blazon a device is to verbally describe it "in heraldic terminology so exactly that anyone acquainted with the language of armory may be able accurately to depict it from its concise description." This is the essence of blazonry: the ability to reconstruct the emblazon. A blazon needs to be, not just correct, but *full* and correct: it is not enough to say just "lion" when the lion is dormant.

In many ways, therefore, blazonry *is* like a foreign language: it has vocabulary and grammar, both of which contribute to the meaning of a blazon. Just as, in Spanish class, learning all the *-ir* verbs was hard but learning how to conjugate them took only a week, so it is in heraldry. Vocabulary is not something that can be learned from a single article: it takes practice, a willingness to search for new phrases (particularly period phrases), and the ability to learn from mistakes. In this article I will concentrate on the grammar of blazonry, which is the internal logical structure of the blazon.

A standardized form of blazonry began to develop in the 13th Century. Prior to this, blazons *were* simple descriptions of armory, with few details. Neither was there any particular order to the blazon: for example, while in standard blazonry, the field is mentioned first, in many early blazons the field might be mentioned last.

According to Gerald Brault's *Early Blazon*, the standardization of blazon had two reasons. Partially it came from the realization that wrong blazons had legal consequences: if a herald were to record in a roll of arms that, e.g., de Montfort's lion is Or instead of argent, then some reader could innocently usurp the *real* arms of de Montfort while thinking he was sufficiently different. (The problem is much more acute in Society heraldry: we have to deal with a great many more armories.)

The main reason for this standardization, however, was simply to make the heralds' job easier. Most working heralds kept rolls of arms in their heads, as it's rather hard to carry an ordinary on the battlefield. They needed some mnemonic system to help them learn and memorize many devices. They employed default postures and placements whenever possible: if an eagle is *always* displayed, that's one less detail to worry about. But along about 1250, medieval heralds developed the idea of the heraldic phrase: this specified the natures of certain charges, lines of division, postures, and placements. The purpose was to have the charges, tinctures, and other such details blazoned "in such an order that there could be no doubt as to their arrangement, in the shield and in relation to one another." (Boutell)

The grammar of blazon used in the SCA follows, with minor variations, the standardized form:

1. Field.
2. Primary charges.
3. Secondary charges immediately around (2).
4. Tertiary charges on (2) or (3).

5. Peripheral secondary charges.

6. Tertiary charges on (5).

7. Brisures.

8. Augmentations.

Charges are blazoned in the above order; this order reflects the visual importance of each group of charges. Let us expand on these categories:
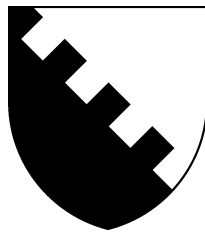
Field

If the device consists solely of a field, the blazon is simple. If the field is plain, the tincture should be given: *Ermine* (Brittany), or *Gules* (d'Albret).

If the field is parted, the type of division, and any complex lines of partition, must be specified along with the component tinctures. The early forms of English blazon used the phrase "Party per X," where X was one of the ordinaries—*Party per fess,* for instance. (Scots blazon still use a similar form.) The word "party" was quickly dropped, as it was intuitively obvious; we would simply use *Per fess.*

This is followed by the complex line, if one is used, and the tinctures follow that. Field treatments (e.g., masoned) are considered part of the tincture, and are blazoned along with it.

In specifying the tinctures used, the chief portion of the field is blazoned first. If both portions of the field are equally "in chief," the dexter portion of the field comes first. Thus in fig.1, the field is divided diagonally (as a bend), the white portion is on top, and the line is embattled; this is blazoned *Per bend embattled argent and sable.* A vertical division has both portions equally in chief, so the dexter portion is blazoned first: then comes the complex line (wavy, this time), and then the fields and their treatment. Thus fig.2 would be blazoned *Per pale wavy argent fretty sable, and sable.*

*per bend embattled
argent and sable*

*per pale wavy argent
fretty sable, and sable*

Figure 1   Figure 2

Most of the simple, two-part field divisions can be multiplied to form multi-part fields. For instance, *Per pale* can be multiplied into *Paly* (Figure 3); *Per bend* into *Bendy;* etc. These are blazoned in the same order as their parent forms. Note that they all have an even number of divisions—usually six or eight, but other numbers can be specified. If there are an odd number of divisions, the design is not blazoned as a field, but as a group of ordinaries—i.e. in Figure 3 we see the distinction between *Paly argent and sable* and *Argent, three palets sable.* The amount of heraldic difference is small-to-negligible, but the distinction is still preserved in the blazon.

per pale
argent and sable

paly
argent and sable

argent,
three pallets sable
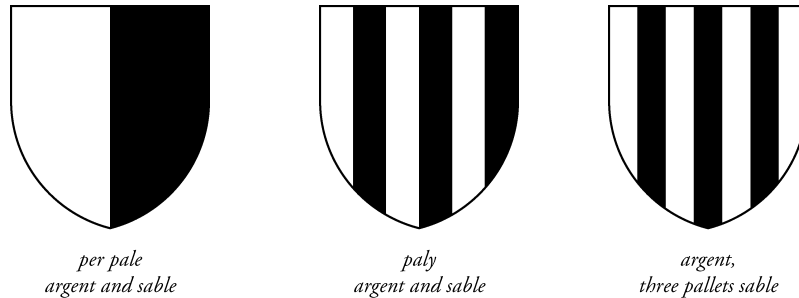
Figure 3

Primary charges

This is the central, visually dominant group of charges. Usually, if there is a central ordinary, it will be the primary charge.

If there are several charges in any one group, they are blazoned in order from the field up; from the center out; from chief to base; and from dexter to sinister—the first rule that applies to a given device. See fig.4 for examples of each hierarchy of blazon. (This applies as well to other groups of charges. For instance, in the arms *Or, a bend between a blivet and a hufnagel gules,* the blivet is in chief.)

From dexter to sinister:
a dragon's head and
a tyger's head respectant

From the field up:
a bend surmounted
by a roundel

From the center out:
a billet within
a laurel wreath

From chief to base:
in pale a lozenge
and a mullet
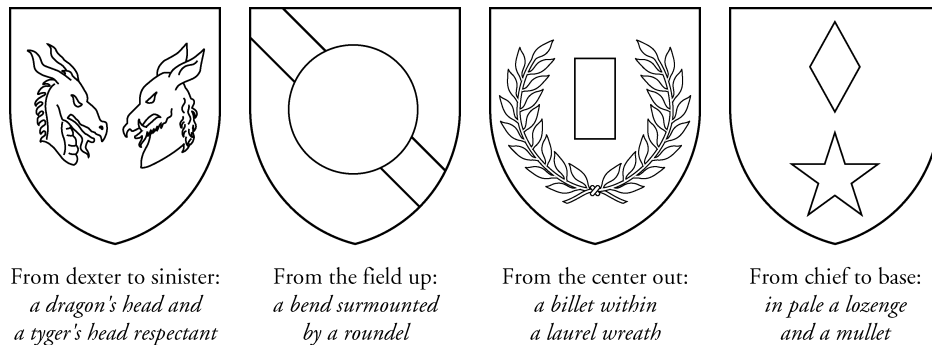
Figure 4

Secondary and tertiary charges

These are blazoned after the primary charges for historical reasons. In the 12th and 13th Centuries, secondaries and tertiaries were added to a device as a form of cadency. If a blazon were recorded for the main branch of the family, the added charges could simply be appended to the blazon as written. Thus, the arms of Grandison, *Paly argent and azure, a bend gules,* could be easily modified for cadet branches by adding the phrase *and on the bend three eagles Or* (or *three escallops Or,* or *three buckles Or,* depending on the branch of the family).

Peripheral secondary charges

This includes the chief, the bordure and the canton, among others. Though ordinaries, they were not first in the blazon, for the same reason given above: they were often additions to the device, and medieval heralds did not have word processors to permit easy amendments to recorded blazons.

If both a bordure and a chief are used, the bordure is blazoned first; the chief then follows the bordure. Cantons are blazoned last of all. If they have tertiary charges, those are blazoned along with the secondary: i.e. first the bordure, then the tertiaries on the bordure, then the chief, then the tertiaries on the chief. (More than that is probably too busy to be registered, but one never knows)

Brisures (marks of cadency) and augmentations

Both are becoming more common in SCA heraldry. Again, as they are additions to a basic coat, they are mentioned last in the blazon. Brisures come before augmentations to insure (a) that Daddy's augmented coat is not cadenced, complete with augmentation, by Junior, and also (b) that Junior's cadenced coat can, if he's earned one, bear an augmentation.

Describing the Charges

In describing a charge or group of charges, the details are given in the following order:

1. **Number of charges**. (If it's a group of one, use "a"; otherwise use the number, "two" or whatever.)

2. **Type of charge**. Obviously, we need to identify the charge. Is it a lion, a mullet, a falcon? But we must also specify variant of type, if appropriate: is it a cross, or a cross couped? A bow, or a crossbow? A sword, or a seax?

3. **Posture of charge**. This applies mostly to animate charges—is the lion rampant, or sejant, or couchant? Is it guardant? Etc. But it can also apply to inanimate charges that are inverted, or turned to sinister.

4. **Treatment of charge**. This includes such things as embattled, couped, etc. Usually such details are classed as variants of type, under #2 above, but not always. If the posture of the charge needs to be blazoned, the treatment of the charge comes afterward. There's a difference between *an arm bendwise couped* and *an arm couped bendwise* (Figure 5).

5. **Tincture of charge**. In general, charges are blazoned in the same way as the field.
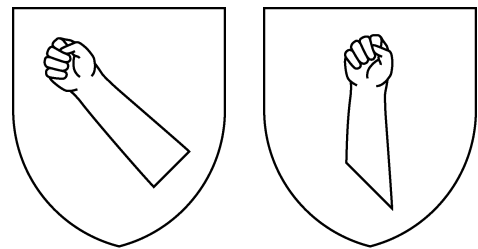
an arm bendwise couped   *an arm couped bendwise*

Figure 5

If the blazon gives several consecutive charges of the same tincture, the tincture is blazoned only for the last charge; it is assumed to apply to all the preceding unspecified charges. Thus, for *Argent, a saltire between four mullets, a chief gules,* the saltire and the mullets are gules, as well as the chief. Had the mullets been a different tincture, we would have had to repeat the word *gules* in the blazon: *Argent, a saltire gules between four mullets vert, a chief gules*. The last tincture mentioned applies only to the preceding charges that were left unspecified.

6. **Placement on the shield**. The default for three charges is 2&1; if the charges are in some other arrangement (e.g. "in chief"), the fact must be specified. (Placement is the most flexible item on this list. In some cases, the blazon may be clearer if placement comes earlier in the blazon; e.g. *Per saltire argent and gules, <u>in pale</u> two swords and <u>in fess</u> two lions counterchanged.* Use your best judgment.)
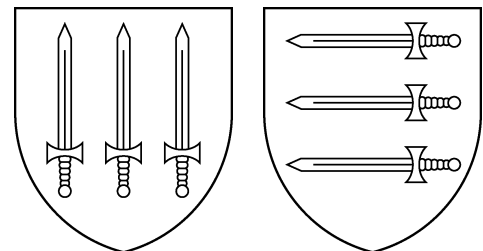
palewise in fess   *fesswise in pale*

Figure 6

Note the difference between the usages "in [ordinary]" and "[ordinary]-wise." They refer to placement and posture, respectively. In Figure 6, we see how *three swords palewise in fess* (a) differs from *three swords fesswise in pale* (b). One could just as easily have them "fesswise in fess" and "palewise in pale." (The usage tends to be a bit sloppier for charges in cross and in saltire, but the principal still applies.)

Putting it all Together

To pull these precepts together, let's blazon a specific example, illustrated in Figure 7. We start by arranging the elements in the correct order, according to the grammar of heraldry:

Field: Argent.

Primary charge: A bend sable.

Secondary charges: In chief, a mullet sable; in base, a lozenge sable.

Tertiary charges: On the bend, a roundel argent, an annulet argent, and another roundel argent.

Peripheral secondary charge: A chief wavy sable.

Peripheral tertiary: On the chief, a sword argent.
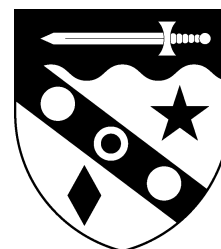
Figure 7

We now have the correct order for the blazon. We could string these together, with a few descriptive phrases, and have a workable blazon: *Argent, a bend sable, in chief a mullet sable and in base a lozenge sable, on the bend a roundel argent, an annulet argent and a roundel argent, a chief wavy sable and on the chief a sword argent.*

While this blazon would work, it isn't very good style. It repeats tinctures too often, it mentions the bend and the chief more than once, and it ignores the order in which charges are listed (chief to base for the secondaries, center outwards for the tertiaries).

Also, we can use particles like *on* and *between,* which help simplify the blazon. (The drawback is that we can no longer add the type of amendments the Grandison family used. This is the main difference between medieval and modern blazon. Fortunately, in the SCA, we don't worry about cadency that much, and we have word processors to make blazon amendments simple.)

Dropping the redundancies, and using the particles mentioned above, the blazon becomes: *Argent, on a bend between a mullet and a lozenge sable, an annulet between two roundels argent, on a chief wavy sable a sword argent.* The result is more concise, and better style.

This brings us to the question of blazoning style. Style has changed from century to century. For instance, two 13th Century blazons (updating the spelling a bit) might be *Argent, a fess sable and three bezants* and *Argent, a fess sable and three torteaux.* Though the word order is the same, the roundels are placed differently (Figure 8). The medieval herald was expected to apply the Rule of Tincture to the blazons, and understand that gold charges couldn't possibly be on an argent field, nor red charges on a black fess. (A number of heraldic scholars of the early 20th Century, notably Oswald Barron and William St.John-Hope, have advocated a return to this simple style of blazonry; but it only really works for a simple style of heraldic design. For most modern emblazons, including most SCA emblazons, it just isn't detailed enough.)
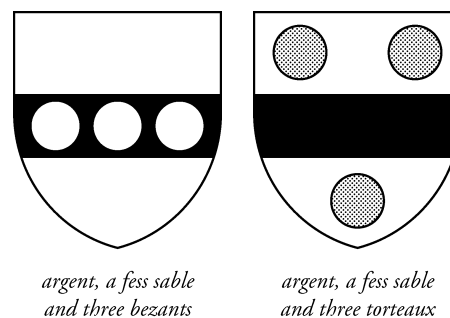
argent, a fess sable and three bezants

argent, a fess sable and three torteaux

Figure 8

There have also been a few stylistic fads, which were mercifully brief. One was the substitution of jewel-names for the heraldic tinctures: "ruby" instead of "gules," "sapphire" instead of "azure," "diamond" instead of "sable," etc. This fad actually appears to have started in period: a German grant of arms from 1458 uses these terms. As its sole purpose was to obscure the blazon and give it "significance," it is not employed in SCA heraldry.

Even worse was the fad, around the turn of the 17th Century, of substituting the names of the planets for the heraldic tincture. At the time, after all, there were seven of each; surely that could be no mere coincidence. Thus "Mars" was used instead of "gules," "Sol" instead of "Or," "Luna" instead of "argent," "Saturn" instead of "sable," etc. It was felt by the heraldic writers of the time that such heavenly blazonry should be reserved for the highest nobility. Thankfully, this heraldic aberration died out (probably about the time they were discovering new planets, which ruined the symmetry of the scheme).

Still found in mundane blazons are conventions left over from Victorian times. Those blazoners tried to avoid the appearance of tautology, but at the expense of clarity and succinctness. Thus, instead of repeating a tincture, they would use such phrases as "of the field" or "of the third," the latter referring to the third tincture already mentioned. Similar phrases might refer to number or type of charge. Thus a device we might blazon as *Argent, on a fess sable between three mullets gules, three annulets argent, a chief gules* would be blazoned in a Victorian style as *Argent, on a fess sable between three mullets gules, as many annulets of the field, a chief of the third.* Such profusion of types and tinctures yield a complex blazon even under the best of circumstances; it's silly to further complicate the blazon with reference that require the blazoner to keep count of the tinctures as they are mentioned.

The blazoning style of the SCA College of Arms depends, for the most part, on whoever happens to be Laurel. This is not mere cynicism, but a statement of fact. The same is true, after all, in the English College of Arms. J.P. Brooke-Little, in one of the footnotes to his edition of Fox-Davies' *Complete Guide to Heraldry*, sums up the situation nicely:

"What really constitutes official blazon? Quite simply, it is the minds of the granting Kings of Arms. It is they who blazon arms and who must take responsibility for good or bad blazon. The rest of us can write about what has been done in the past and what we think ought to have been done, but our opinions are chaff before the wind unless we can persuade the King of Arms of the day to adopt our ideas."

In general, the SCA tends to a simpler style of blazon. We avoid obvious Victorianisms; we do not hesitate to repeat a tincture or a number. The idea is to make ourselves understood, not obscure. A few other peculiarities of our system:

- The tincture "Or" (gold) is always capitalized in SCA blazon, to avoid confusion with the grammatical conjunction. (Modern mundane blazons go even further, and capitalize all the tinctures.)

- The tincture "ermines" (black with white ermine spots) is blazoned "counter-ermine" in SCA blazonry. This is the translation of the French blazon, and is used to avoid possible typographic error.

- Following medieval practice, the diminutive terms for the ordinaries ("bendlet," "bar," etc.) do not mean the ordinary is to be "drawn skinny." Instead, such terms are used when there are more than one of the ordinary (*three bars*) or when the visual importance is reduced (*a bendlet enhanced*). The width of the stripes does not affect the blazon: one horizontal stripe is always *a fess,* and three of them are blazoned *three bars,* no matter how wide or skinny they happen to be.

- The engrailed line of partition, when applied to the field, does not seem to follow the mundane default; the references disagree on exactly what that mundane default is. In SCA blazon, *Per fess engrailed* has its points to chief (Figure 9); similar defaults hold for *Per bend engrailed, Per chevron engrailed,* etc. Invected lines have their points to base by SCA default.

- SCA blazonry uses "inverted" to describe a charge turned upside-down, and "reversed" for a charge turned to face sinister. (Mundane blazonry uses "reversed" in the way we use "inverted." I don't know how the SCA system originated.) "Contourny" and "turned to sinister" may also be used in lieu of "reversed," if one wishes to avoid the confusion.
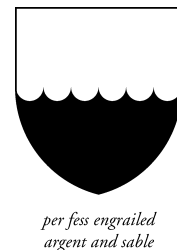

per fess engrailed argent and sable

Figure 9

Our goal is not just to blazon, but to blazon well. The essence of good blazon style is threefold:

1. **The blazon must be accurate**. All necessary details should be blazoned. The type of charge, its posture, its tincture—anything, if not the default, that counts for heraldic difference must be specified.

2. **The blazon must be unambiguous, unequivocal**. The purpose of the blazon, after all, is to make possible the reconstruction of the emblazon. Ideally, a blazon should be capable of only one interpretation. A blazon that may be interpreted in more than one way is fatally flawed.

   Some emblazons may be blazoned in more than one way: *A griffin segreant* is the same as *a griffin rampant,* and one may have *three bendlets sinister* or *three scarpes* with equal ease. Such choices are usually governed by the submitter's preference, or that of the submitting herald. In other cases, a distinction can be made worth no heraldic difference, but which influences the heraldic artist: *a shamrock* vs. *a trefoil,* or *an acorn slipped and leaved* vs. *an oak slip fructed.* One must gauge from the submitter's intent.

3. **The blazon should be elegant, euphonious**. The blazon should be beautiful, as everything about heraldry should be beautiful. This is less important than the other two rules: if we must sacrifice elegance for precision, so be it. But if a blazon can be both accurate and elegant, so much the better.

Everyone has his own standards of elegance, of course. Yours probably differ from my own. But since I'm the one writing this article, let me end it with some of my own preferences:

- A blazon should avoid tautology, if possible. Sometimes it isn't possible; in that case, repetition is better than inaccuracy.

- The blazon should be simple and concise. Bloodcurdling overprecision is worse than unnecessary: it is actively distracting, and the effect is non-medieval. Medieval blazons gave no more details than were needed; SCA blazons should do the same. Blazoning a certain sword as "a Turkish cavalry sword from the Abbisid dynasty" is not nearly as elegant as blazoning it, simply, as a "shamshir."

  In like manner, the exact anatomical details of animals should be omitted. "Armed," "langued," "orbed," "crined," "pizzled" and all the rest are mere superfluities. Artistic details should be left to the license of the artist.

- Defaults should be used when convenient. They help keep the blazon short, and help reinforce period design.

- I'm of two minds regarding the use of medieval terms in SCA blazon. On the one hand, we are a medievalist group, and should at least try to use the medieval terms: *coney* rather than *rabbit, reremouse* rather than *bat, camelopard* rather than *giraffe.* On the other hand, sometimes a medieval term can be so obscure that its meaning is lost: *Party per graft* seems to have been a medieval term for *Per chevron,* and *en l'un de l'autre (one into the other)* was the medieval form of *counterchanged.* Such terms are too obscure for our purposes, especially as well-known alternatives exist. (On occasion, a term is invented by a heraldic writer and is used by no one else. The effect is the same.)

  The exception to this is for canting arms. Cants were so commonly used in medieval armory that they should be encouraged in SCA armory—even if it means using an obscure term for a charge. A submitter named Iain Scrogie may be forgiven for blazoning a tree branch as a "scrog."

- Anglicized terms seem better to me than their French originals. Why use *gouttée* when *goutty* will do as well? (Better, in fact, if one doesn't have access to diacritical marks) I simply prefer *affronty* rather than *affronté, bretessed* rather than *bretessé, checky* rather than *checqué,* etc. That's just me, of course.

- A great many blazons can be simplified by using active, rather than passive terms. *A ship, sail unfurled and facing sinister* is passive; *a ship sailing to sinister* is active, with the same picture in fewer words. *A savage maintaining over his head a club bendwise inverted* is passive and awkward; *a savage brandishing a club* is active, concise, and avoids over-blazoning the club.

The best sources for good blazon are the blazons of medieval armory. If you can get a copy of the Rous Roll, for instance, it lists a great many period blazons. Gerald Brault's *Early Blazon: Heraldic Terminology in the Twelfth and Thirteenth Centuries* is a definitive reference; but be prepared to learn Old French, you'll need it with this book. Most heraldry texts (e.g. Boutell, Fox-Davies) have primers on the grammar of blazon, and give enough examples to let you see how it's used. Most important is practice. Like any foreign language, practice is essential. Good blazon is not beyond anyone's capability. Good luck!

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Efficient Conflict Research

Keridwen ferch Morgan Glasfryn

[Note: This article was originally written in 1990 when the Rules for Submissions were drastically rewritten, so it contains a number of references to the "new" rules. A few minor changes have been made to reflect changes in the rules.]

This article describes a system for quick but thorough conflict research under the new Rules for Submission. I deal primarily with research in the SCA Ordinary, although some of the techniques can be adapted for use with Papworth and other mundane ordinaries. The article is handicapped by being written very early in the implementation period of the new rules. There are many details that have yet to be worked out or clarified. The major one will be described below under the heading "group theory." The general approach and logic, however, stand apart from the details of any particular set of rules and are essentially the same as in my "User's Guide to the New Ordinary" printed in the 1987 edition of the SCA O&A. I will be reusing the examples from that guide and you may compare them for yourselves.

To begin with—a summary of the new difference requirements and how to meet them:

Difference Requirements:

- Two "clear visual differences" (hereafter referred to as CVDs) are required between all protected armory (with a couple of specified exceptions, see below) but a "difference" can be smaller than the old "major point."

- Except when considering tertiaries, changes that are not, in and of themselves, a CVD may not add to make one.

- Devices and badges with fields are now treated equally for the purposes of conflict. Fieldless badges are encourage by allowing them an automatic CVD for being fieldless.

- Mundane and SCA armory are now treated equally for the purposes of conflict.

How to Obtain Sufficient Difference:

The numbering system used here refers to specific rules in Part X ("Conflicting Armory") of the Rules for Submission.

The two exceptions to the requirement for two CVDs are:

1. **Addition of Primary Charge** is sufficient difference, e.g., *Or, a fess between two mullets sable* versus *Or, three mullets sable*.

2. **Difference of Primary Charge** is sufficient for simple devices, such as a single group of charges with a charged chief or bordure.

The "invisible laurel wreath" rule has been retained:

3. **Required Charges Transparent.** This rule is useful only for applying number 2 between two groups' arms.

The required CVDs may be taken from the following list:

Field Differences

4.a. Field Difference—You can get one CVD for changing at least half of the tincture, the line of division, or the treatment of the field. You may *not* get more than one CVD for multiple field changes except as provided for in section 4.a.ii below. (Whoops, all this technical stuff brings out the latent lawyer.)

   i. Fieldless Difference—Fieldlessness counts as one CVD, even against other fieldless armory.

   ii. Field Only Difference—When comparing two pieces of "field only" armory, the above changes may be counted separately. E.g., *Gyronny vert and argent* versus *Per pale sable and argent*.

Charge Differences

Each group of charges (other than tertiaries) may get a maximum of one CVD for each of the headings below.

4.b. Addition of Charges on the Field

4.c. Addition of Charges Overall—a special case of b.

4.d. Tincture Changes—if 50% of the group is changed, you get the difference.

4.e. Type Changes—If 50% of the group is changed, you get the difference.

4.f. Number Changes—1, 2 and 3 are difference from any number. 4 is different from 6 or more. 5 is different from 8 or more. If two numbers are both greater than 5 they are not considered different.

4.g. Arrangement Changes—This only counts if it is not forced by a change in number or a change in some other charge. E.g. *Argent, two mullets vert* has only one CVD from *Argent, three mullets vert* even though the position of one of the mullets has also been changed.

4.h. Posture Changes—Both of the groups being compared must be able to have a similar posture (you can't get a posture CVD between mullets and lions) and there must be a significant change to the orientation of the major portion of the charges (E.g., for beasts rampant = salient; passant = statant; couchant = dormant.)

Tertiary Changes

4.i. Addition of Charges on Charges—The addition of a group of tertiaries is one CVD. In practice, the object being charged should probably be of the same visual significance as an ordinary.

4.j. Changes to Charges on Charges—Significant changes (as defined above) to any *two* of the following— type, number, tincture, posture, arrangement—count as one CVD. A maximum of one CVD may be gotten for any one group of tertiaries. "Held charges" are generally not visually significant and so will not add difference.

The Visual Test

5. Visual Test—There are two parts to this:

- "Emblazon rules OK!" Just because you can blazon something differently doesn't necessarily mean you get difference for it. *Argent chapé sable* and *Per chevron throughout sable and argent* are not considered different. *Sable, a pile inverted throughout argent* is not particularly different from them either.

- Two pieces of highly complex armory with a large amount of similarity may be considered too alike even though they have two CVDs. E.g., *Vert, on a roundel between three lions rampant argent, a mullet of four points quarterly sable and vert, and a chief embattled argent mulletty sable* and *Vert, on a roundel between three lions rampant argent a compass star vert, and a chief embattled ermine* just <u>might</u> be considered too similar despite having technical difference.

The Research System

This system is based on two principles: the elimination of categories of things that you *don't* need to look at and the judicious use of scanning rather than careful reading. The first is done by logical analysis—I'll lead you through the steps below. The second is a skill that may need to be practiced. Pick a page in the Ordinary at random and scan for a particular tincture. Take a beast or monster category and scan for a particular posture. Practice this until you can go down a page without actually *reading* anything and yet can be confident of finding all instances of the search object. In some large categories in the Ordinary, highlighting may be useful. Figure out what you are most likely to scan for: tinctures or postures, type of other charges. Just don't create a system that is more complicated than it is useful.

What follows is somewhat akin to a flow chart, although I took the format from zoological identification books. Answer the questions and follow the instructions. If it says to "check thoroughly" then read and visualize each blazon. If it says to "scan" then look for the words that match.

1. Is there a peripheral charge (a chief or bordure)?

   Yes: Continue to 2

   No: Go to 7

2. Is the peripheral charge charged?

   Yes: Follow the directions looking at the "charged" categories as indicated.

   No: Look only at the "uncharged" versions of the categories.

   (E.g., "chief <u>charged</u> by complex line (azure)" versus "chief by complex line (azure).")

   Continue to 3.

3. Does the peripheral charge have a plain line?

   Yes: Continue to 4.

   No: Go to 6.

4. Find the color category.

   Check thoroughly under the field match. ("Field match" includes things that are not clearly different, e.g., per chevron throughout and chapé.)

   Any potential conflict with the same tincture peripheral will have a different field. Any other piece of armory that has the same type of peripheral (chief or bordure) will have it in another tincture, a complex line, or will be charged or uncharged—whichever the item you are researching is *not*. Any of these will give you a CVD. Any armory that doesn't have the same peripheral will have a CVD for that. Therefore, any potential conflict would need to have the same charges in the same tinctures and (except for those with the same tincture peripheral) have the same field.

   Go to 5.

5. Scan for the second CVD.

   Consider whether it will be easier to scan for the charges in the peripheral category, or to scan for the peripheral in the charge category. (Usually the former—the considerations are the number of items that must be scanned, the ease of recognition of the thing you're scanning for and the probable location of the scanned item in the blazon—the closer to the front the better.) If the former, scan for the presence of the charges, then check the charge category under the field match. If the latter, pick one of the charge groups. Check thoroughly under the field match and scan the rest of the category for the peripheral.

   End of search.

6. The peripheral charge has a complex line.

   Find the complex line category (for bordures) or the color category (for complex chiefs). Check thoroughly under the field match. If this category is clear then you know you have at least one CVD—any other piece of armory that has the same peripheral will have a different field, a peripheral with a different line (bordures) or color (chiefs) or a plain line, or will be either charged or uncharged, whichever the item you are researching is *not*.

   Go to 5.

7. There is no peripheral charge. Is there an ordinary?

   Yes: Go to 2 and substitute "ordinary" for "peripheral charge."

   No: Go to 8.

8. There are neither peripheral charges nor ordinaries. Is there a single group of charges?

   Yes: Go to 9.

   No: Go to 14.

9. Are the charges identical?

   Yes: Go to 10.

   No: Go to 11.

10. Find the charge.

Check thoroughly under the field match. Scan the rest for the lack of other charge groups. Armory that has more than one group of charges will have the second CVD. Check the others carefully. (Remember to repeat this for other charges that will not be clearly different from your selected charged, e.g., moons and roundels).

End of search.

11. There is only one group; the charges are not identical. Is there a charge that comprises at least half of the group?

Yes: Go to 12.

No: The armory is very badly designed. Go to 13.

12. Find the charge.

Check thoroughly under the field match. Scan the rest of the fields for the presence of other charges groups (as in 10). If there is another charge in the group that comprises half of the group, repeat the process for that charge.

End of search.

13. There is only one group with no charge comprising half of the group.

The armory is probably illegal as "slot machine" heraldry. If you still want to research it pick one of the charges. Check thoroughly under the field match. Scan the rest for the presence of one or more of the other charges in the group. Pick another charge and repeat the process until you have checked for all the charge types.

End of search.

14. There are neither peripheral charges nor ordinaries, but there is more than one group of charges. Does one of the group have identical charges?

Yes: Go to 15.

No: Go to 19.

15. Find the charge.

Check thoroughly under the field match. Scan the rest looking for predominant charge(s) of the *other* charge group.

Go to 16.

16. Is there another group of with identical charges?

Yes: Go to 17.

No: Go to 18.

17. Find the charge.

Check under the field match.

End of search.

18. Proceed as in 11, but check only under the field match.

End of search.

19. A piece of armory that has two groups of non-identical charges needs to be evaluated very carefully for bad style.

Proceed as in 11, but instead of checking for the presence of other charge groups, check for the presence of other charge that appear in the proposed armory. Repeat for a second charge group.

End of search. (And wouldn't it have been easier to talk the submitter out of the design in the first place?)

Note that in most cases only two categories will need to be checked in the Ordinary, and that one of them generally only needs to be checked for a field match. This will greatly reduce research time. As with conflict

checking under the old rules, the secret to efficiency is knowing what you *don't* have to check, and being able to scan for key words without having to read the blazons fully.

Now let's walk a few real examples through the process. I will use the examples from the "User's Guide to the New Ordinary" so that you can compare the process.

Example A:

Per pale Or and purpure, a chevron between three mullets of four points counterchanged.

We start at:

1. No, there is no peripheral charge—go to:

7. Yes, there is an ordinary—substituting "ordinary" for "peripheral charge," go back to:

2. The ordinary is uncharged, therefore we will look only at uncharged categories. We continue to:

3. Yes, the ordinary has a plain line—go to:

4. Ordinaries don't have "color" categories so we go straight to "Chevron." Look at the field match: "per pale Or and purpure." There are none as of this writing. Therefore you know that if a potential conflict has an uncharged, plain-line chevron, you have a CVD for the field. To be a conflict, it *must* have a chevron per pale purpure and Or *and* three mullets of four points (or something not considered different from them) with the same peculiar color pattern. Now, you and I know that this is very unlikely on a field divided per pale, but we can't assume that (stranger things have been registered). But check all the per pale field divisions under chevron carefully.

    Go to 5.

5. You can now either scan in chevron for "mullet of four" or scan in mullet of four for "chevron." Although mullets tend to have large categories they have been broken down further to help out. The clincher for me is that the word "chevron" should come early in the blazon (right after the field if the item is well-blazoned) which makes it easy to scan for. So look up "mullets of three, four points." You'll find two categories "one" and "two or more." Now, you know you already have one CVD for either the field or some aspect of the chevron. And "one" is significantly different from "three" so you only have to look in "two or more." Check the field match—if you had "per pale Or and purpure, an X between three mullets etc." you would only have one CVD for an X versus a chevron (There are not currently any entries for "per pale Or and purpure" in this category). Scan the rest of the category for chevrons. Check out any you find. And you're done!

Now, you'll notice that we didn't even look at "field division—per pale." The flow chart doesn't even mention looking at field division categories. Are they obsolete? Of course not. In fact, any item under consideration that *has* a field division should be checked under that category *first*. It isn't part of the flow chart because it duplicates work that you have to do anyway in other categories, but it is often the fastest way to find a conflict. (Just don't neglect the rest of the process if it's clear.) Especially with counterchanged designs, if there is a conflict it will probably have the field division—probably, but not always.

Example B:

Per bend embattled azure and ermine, a lion rampant Or and a cross fleury sable.

Now we come to *Group Theory*. (Remember I told you it was coming?) One of the questions still under debate as of this writing is whether a design like this (and it's a very popular design among submitters) has one group of charges or two. It's not a trivial question. If there are two groups, then changing the tinctures of both charges is two independent CVDs. If there is only one group, then however much you change the tinctures of the charges it only gives you one CVD. Consider your opinion on the matter. Would that opinion change if the design had two lions or two crosses instead of one of each? Would that opinion change if there were a bend between the charges? Now do you see why heralds spend so much time arguing with each other? For now I will avoid the question entirely by considering the process under both views. For up-to-the-minute news about interpretation in this area, ask someone involved in the College of Arms correspondence.

[The College of Arms currently treats non-identical charges as forming a single group if they are of similar size and are arranged in a pattern which would clearly be a group if the charges were identical. It doesn't matter whether the charges are separated by a field division or an ordinary, since identical charges may be arranged in a similar manner.]

So first we will consider the charges as one group. This time we'll check out the field division first. If that's clear, then you are pretty much assured of one CVD for the field (but double check the field match in the other categories anyway—it doesn't take that much time). Now proceed to:

1. No, there's no peripheral charge. Go to:

7. No, there's no ordinary. Go to:

8. Yes, there's a single group of charges (remember, we're considering them as one group this time). Go to:

9. No, the charges are not identical. Go to:

11. Yes, there is a charge that comprises at least half of the group. In fact each of them is exactly half. Go to:

12. Pick one of the charges, let's take cross to start with. Crosses are divided into "cross as an ordinary" and "cross as a charge." The latter is subdivided into "one" and "two or more." Double-check both subdivisions of "cross as a charge" under the field match ("Cross as an ordinary" wouldn't appear in this type of design so you can ignore it). But now you don't have to look any further in "two or more." You have a CVD for the field already. If a potential conflict has replaced the lion with another cross, then you've changed the type of half of your group and get a second CVD. If a potential conflict has two or more crosses in addition to a lion, then you've significantly changed the number of items in your group and get a second CVD. Scan single crosses for the presence of lions. If your scanning were perfect, you could stop now. But we'll double check by looking at the category for "beast—cat and lion." Lions are split up into four posture groups. Between the groups you can get a CVD for posture, so comparing a rampant lion against "cat and lion, couchant and dormant" is almost (although not quite) as pointless as comparing it against "mullet." Check out the field match under "rampant" then scan the rest of the category for crosses. Now you're done.

Suppose that we consider the charges as two separate groups. Again, after checking the field division we start at:

1. No, there is no peripheral charge. Go to:

7. No, there is no ordinary. Go to:

8. No, there is more than one group of charges. Go to:

14. Yes, one (in fact, both) of the groups of charges is identical. Go to:

15. Proceed as above in #12. The only real difference is in how you count things once your scanning turns something up.

Example C:

Sable, in saltire a sword proper and a quill within a bordure rayonny argent.

There's no field division here so we'll go straight to the flow chart.

1. Yes, there *is* a peripheral charge. Go to:

2. No, the bordure is not charged. We'll only be looking at uncharged bordures. Go to:

3. No, the bordure doesn't have a plain line. Go to:

6. Find the "bordure by complex line" category that includes "rayonny." Check thoroughly under "sable." Remember that "complete difference of type of charge" is sufficient difference if both designs are simple. Go to:

5. The bordure by complex line categories are fairly small so scan the rest of the category for swords, quills or objects in saltire. Now, if the bordure has a different line of division, there's a CVD. If it is charged, there's a CVD. If it isn't there, there's a CVD. Any conflict *must* have a sable field and two objects closely resembling a sword and a quill arranged in saltire. In this case, don't look at "sword" or "quill" per se. The arrangement is more distinctive than the identity of the objects and a category for it exists in the Ordinary. Look at "arrangement in saltire" under "quill and other charge", "sword and other charge" and "two swords." You only have to look at sable fields. The end.

Example D:

Argent, on a pale vert an axe argent, and on a chief pean two roses Or.

1. Yes, there's a peripheral charge. Go to:

2. Yes, the peripheral is charged. Look only at charged chiefs. Go to:

3. Yes, the chief has a plain line. Go to:

4. Look under "chief, charged (fur)." If this is clear then you know you have a CVD for either the tincture or lack of tertiaries on the chief. Any conflict *must* have an argent field *and* a charged, vert pale. Go to:

5. The only group to pick is the pale. Look at "pale charged" (Lack of charging or a complex line of division will give you the second CVD). Check under argent fields. In fact, you can scan for "argent, on a pale vert."

Now wasn't that easy? And the process would have been the same even if there had been additional secondaries around the pale. (Although those with paranoia could always double-check under the category for the secondaries.)

A Heraldic Primer

The Tinctures

Colors ('dark' tinctures)	**Metals ('light' tinctures)**
Azure = Blue	Argent = White ('silver')
Gules = Red	Or = Yellow ('gold')
Purpure = Purple	
Sable = Black	
Vert = Green	

Goutte and Roundel Tinctures

Gouttes and roundels have special names which implicitly give the tincture of the charge. For example, instead of saying *a roundel Or*, you would say *a bezant*.

Roundels		**Gouttes**	
Or = Bezant	(gold coin)	Or = Goutte d'Or	(drop of gold)
Argent = Plate	(silver)	Argent = Goutte d'Eau	(drop of water)
Gules = Torteau	(tart or cake)	Gules = Goutte de Sang	(drop of blood)
Azure = Hurt	(hurtleberry)	Azure = Goutte de Larmes	(tear drop)
Vert = Pomme	(apple)	Vert = Goutte d'Huile	(drop of olive oil)
Sable = Pellet	(cannon shot)	Sable = Goutte de Poix	(drop of pitch)
Purpure = Golpe	(wound)	Purpure = <no special name>	

Lines of Partition

Dovetailed	Potenty
Embattled	Raguly
Engrailed	Rayonné
Indented	Urdy
Invected	Wavy
Nebuly	
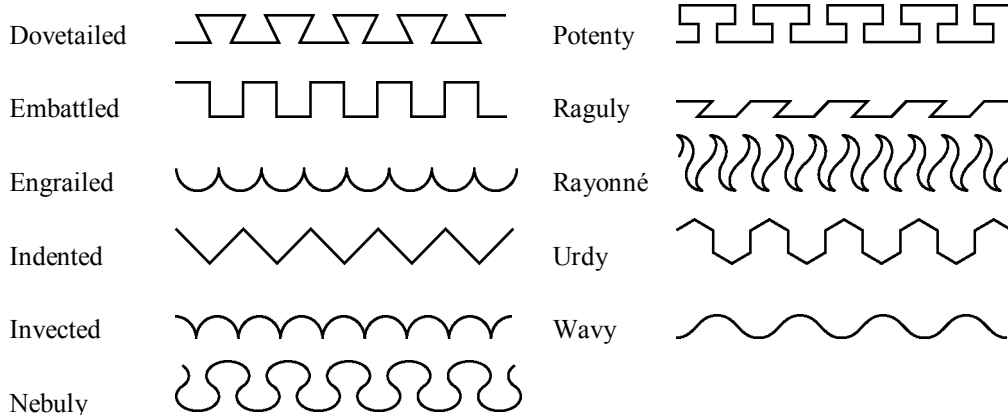
When used as a line of division, *engrailed* has the points towards the chief (or dexter if *per pale*), forming little cups or 'grails,' and *invected* has the points to base (or sinister). When used as the edge of an ordinary, *engrailed* has the points outward, and *invected* has the points inward.

Dexter Chief   Chief   Sinister Chief

Dexter   Fess Point   Sinister

Dexter Base   Sinister Base

Base
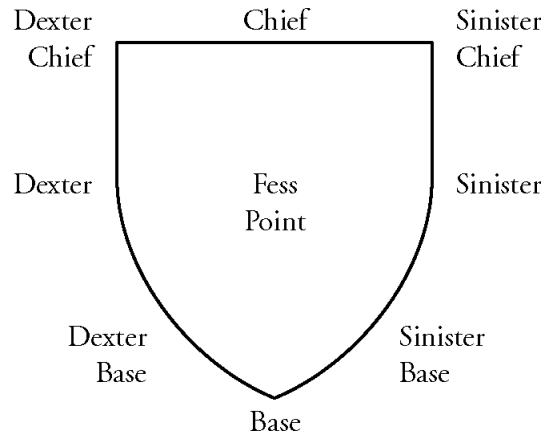
Many authors state that *dancetty* is like *indented*, but with larger and fewer teeth. However, period practice appears to have been to draw them the same size, and to use *dancetty* only for ordinaries. The difference between *an ordinary dancetty* and *an ordinary indented* may be seen in the example below.
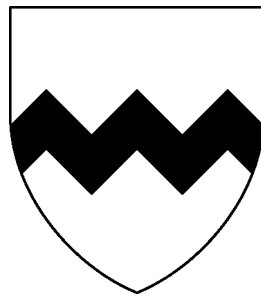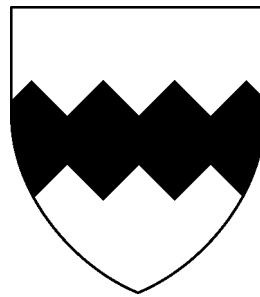
Fess Dancetty   Fess Indented

Heraldic Furs

Standard tincture combinations for ermine are named as follows:

Ermine = black spots on white

Erminois = black spots on yellow

Counter-Ermine = white on black

Pean = yellow spots on black

Default tinctures for *vair* and *potent* are azure and argent (blue and white).

Any other color+metal combination may be used. Ermine variants are blazoned as *<background tincture> ermined <spot tincture>*. Vair/potent variants are blazoned as *vairy/potenty A and B*, e.g., *counter-potenty gules and argent*.
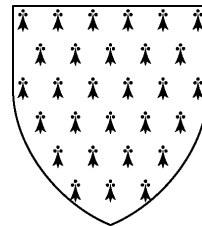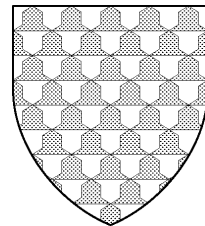
Ermine   Vair

For purposes of contrast, vair and potent are considered neutral, but ermine is treated as either color or metal depending on the 'background' tincture.
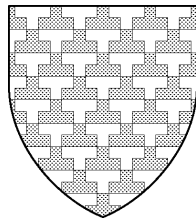
Potent
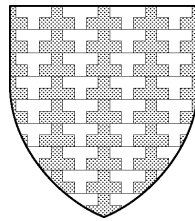
Potent in Pale
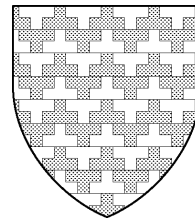
Potent en Pointe
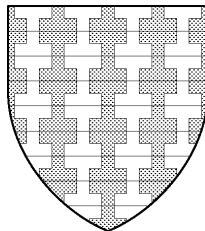
Counter Potent
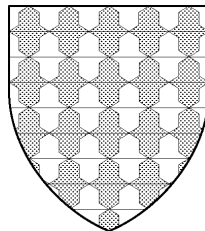
Counter Vair
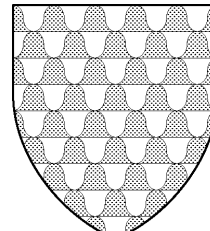
Vair Ancient
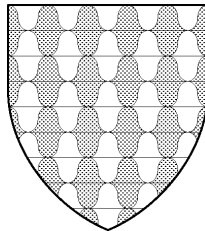
Counter Vair Ancient
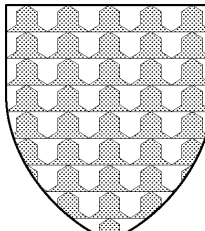
Vair in Pale
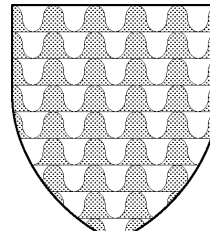
Vair in Pale Ancient
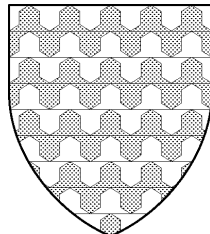
Vair En Pointe
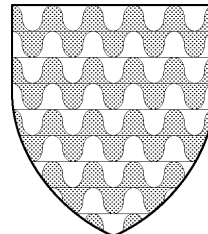
Vair En Pointe Ancient

Field Divisions

Dividing into Halves or Quarters

When the field is divided into two halves, or divided quarterly or per saltire, you do not need good contrast between the halves or quarters of the field. You can use any combination of color+metal, color+color, or metal+metal. You can also use a fur in either or both places.

However, if you use a complex line of partition, e.g., *embattled*, then there has to be enough contrast so that the shape of the line is clearly visible from a distance. Depending on the circumstances, you might have to use a color+metal combination.

In the blazons under the illustrations, A and B are the tinctures of the corresponding sections. I used white and light grey as a visual reminder that contrast is not required.

The tincture blazoned first is the part closest to (in order of priority) chief, dexter, or dexter chief.

Charges may be placed on either side of the dividing line, or may be on the line. However, if a complex line of division is used, then care must be taken that enough of the line is visible so that it can be clearly seen and identified.
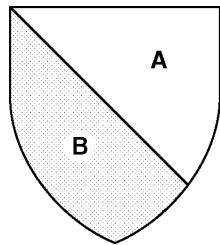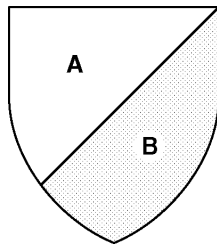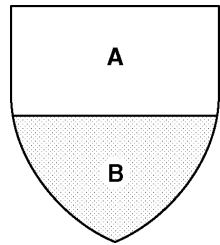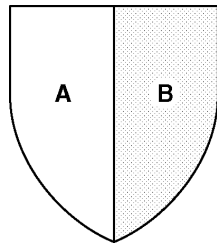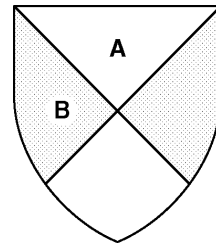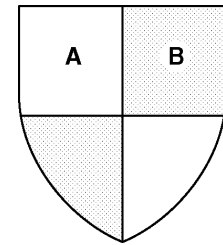
Per Bend	Per Bend Sinister	Per Chevron	Per Chevron Inverted
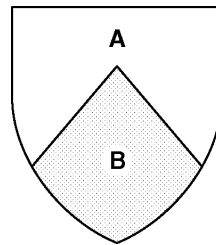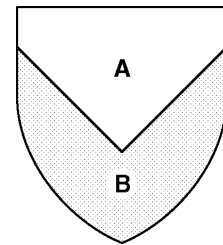
Per Fess	Per Pale	Per Saltire	Quarterly

The illustrations on the next few pages show more ways of dividing the field into multiple pieces. All of these divisions must have good contrast, so that it is possible to tell how the field is divided when looking at it from a distance.

Per pall and *per pall inverted* are special cases, since they divide the field into three pieces. For these divisions, there must be good contrast between any two of the three pieces. It doesn't matter which pair of pieces have good contrast; it can be A&B, A&C, or B&C. Another way to think about it is that at least one piece should be a metal and at least one piece should be a color.
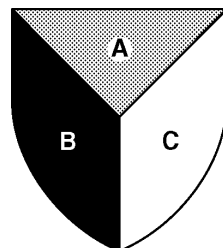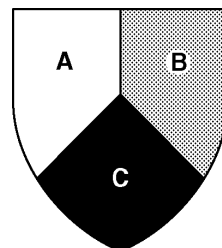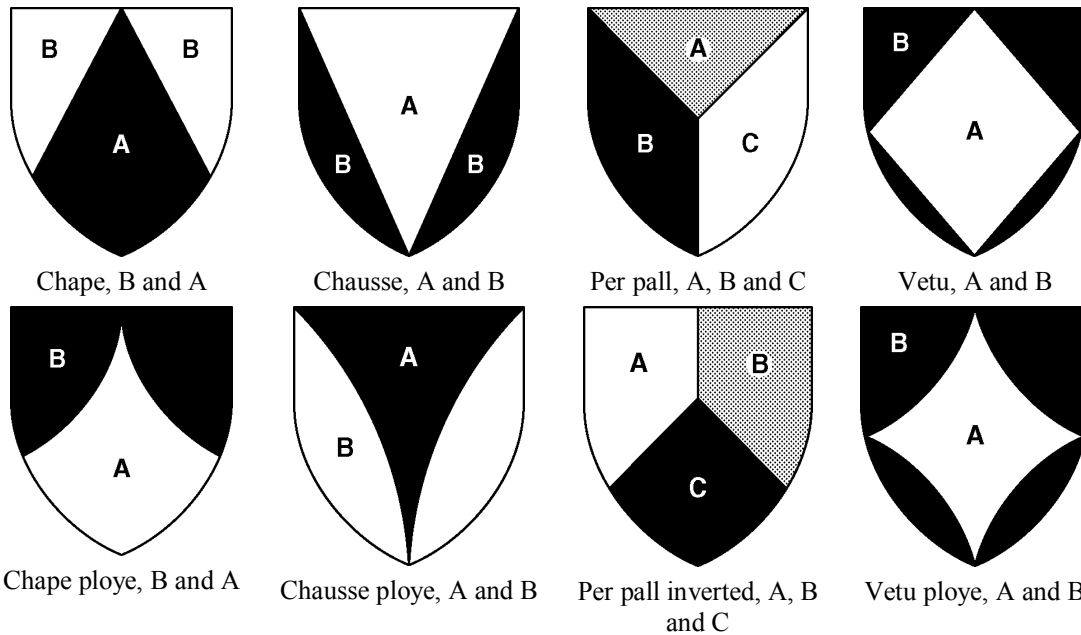
Per Pall	Per Pall Inverted

In the cases of *Chapé*, *chaussé*, and *vêtu*, the peripheral pieces must be all the same tincture, and must have good contrast with the central piece.

| Chape, B and A | Chausse, A and B | Per pall, A, B and C | Vetu, A and B |

| Chape ploye, B and A | Chausse ploye, A and B | Per pall inverted, A, B and C | Vetu ploye, A and B |

In the blazons under the illustrations, A, B, and C are the tinctures of the corresponding sections.

The tinctures of the field are always blazoned starting with the "most honorable" part of the field. Depending on how the field is divided, the "most honorable" part could be (in order or priority) the center, the top-most piece, the left-most piece along the top, or the left-most piece. We then work our way out, down, right, or clockwise, as appropriate.

I used white and black here as a visual reminder that contrast is required. Note, however, that the white and black can represent a metal and a color, or a color and a metal; it doesn't matter which one is which.

Note that the striped field divisions (paly, barry, bendy, and bendy sinister) must have an even number of pieces; otherwise the result is actually a solid-tincture field charged with a number of pallets, bars, bendlets, or bendlets sinister.

There are usually six stripes; if not, then the number is specified in the blazon, e.g., *bendy of four azure and Or*.

| Paly | Barry | Bendy | Bendy Sinister |
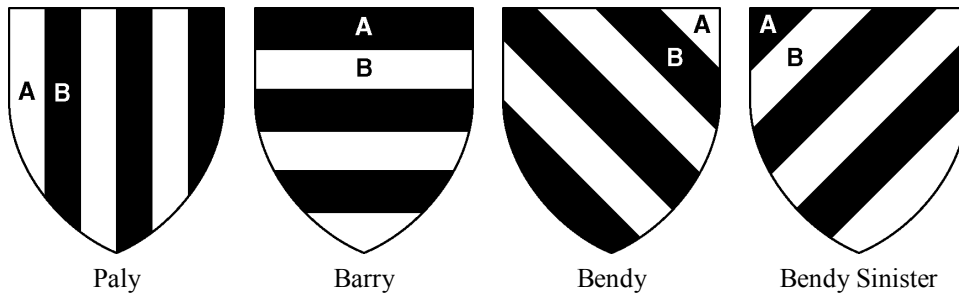
It's a bit more complicated to keep *chevronelly* and *chevronelly inverted* from looking like a field charged with a bunch of chevronels. For *chevronelly*, make sure the bottom corner is not the same tincture as the top two corners, and that one of the chevrons is partially cut off at the top but still in one piece (like the section labeled B in this diagram). For *chevronelly inverted*, just make sure the center-top piece and bottommost piece are different tinctures.
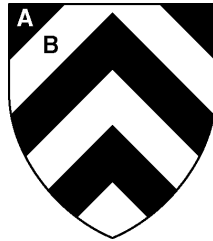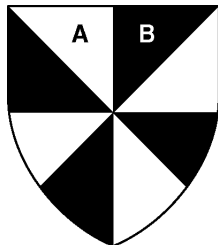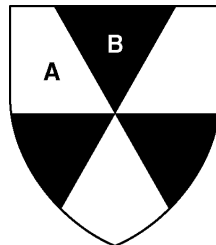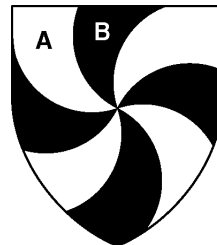
| Chevronelly | Chevronelly Inverted |

When dividing into small pieces, the pieces must be big enough to be identifiable, but small enough that the overall pattern is obvious. You should not use complex partition lines with these divisions, as the effect will be neither recognizable nor reproducible.
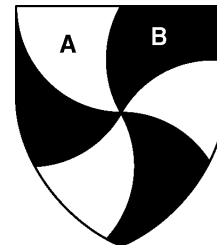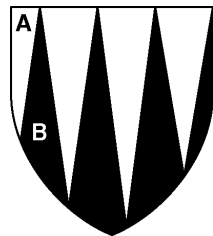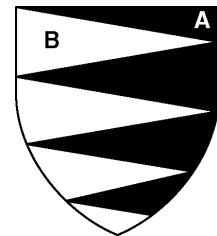
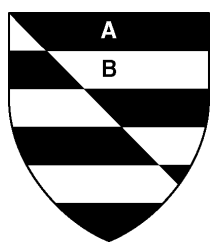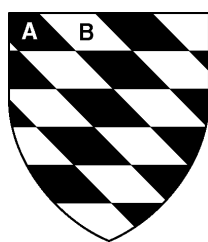| Gyronny | Gyronny of 6 | Gyronny Arrondi | Gyronny Arrondi of 6 |

| Pily | Barry-Pily |

Note that pily and barry-pily must have an even number of pieces.

The next few illustrations show how two different field divisions can be combined and counter-changed.

Barry & Per Bend

Barry-Bendy
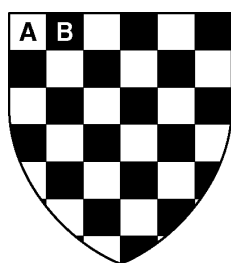
Checky
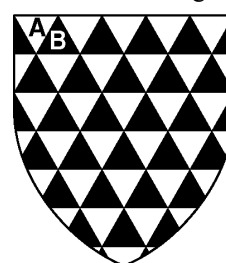
Lozengy Couped Per Fess
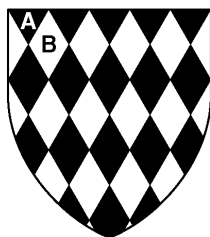
Lozengy
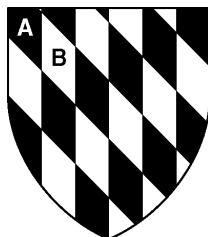
Paly-Bendy
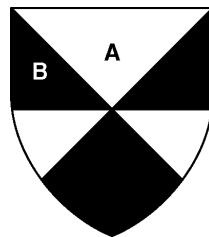
Per Fess & Saltire
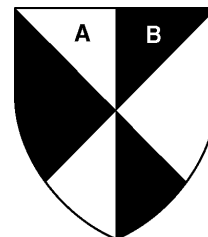
Per Pale & Saltire

Here are examples of field divisions with complex lines of division.

The partition line *bevilled* is pretty much limited to the field divisions shown here, the corresponding ordinaries, or a chief. An example of a bend bevilled is also shown; a pale or fess bevilled would be similarly drawn. Note that you should not have a charge covering any part of the line, as it would render the line unrecognizable
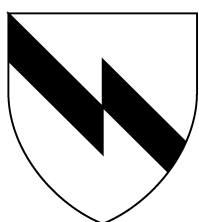
A Bend Bevilled
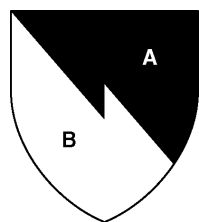
Per Bend Bevilled
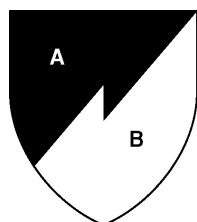
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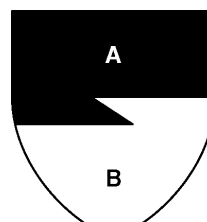
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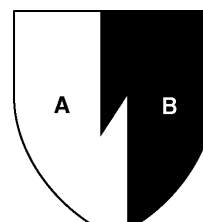
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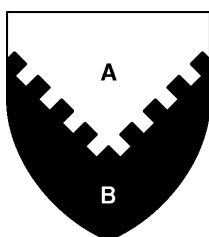
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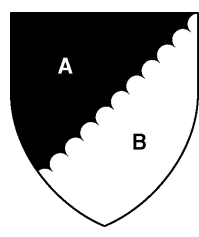
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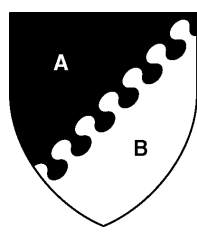
Per Bend Sinister Nebuly
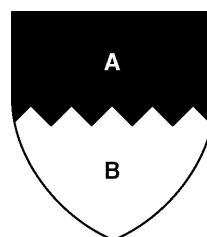
Per Fess Indented
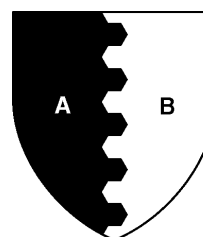
Per Pale Urdy

This page shows properly drawn examples of *per fess* with each of the lines of partition: well-proportioned, neither too big nor too small, so that they can be clearly seen and recognized from a distance.

Note that the lines should be drawn relative to the size of the shield; if you double the size of the device, then everything on it should be proportionally larger.

Good Per Fess Examples
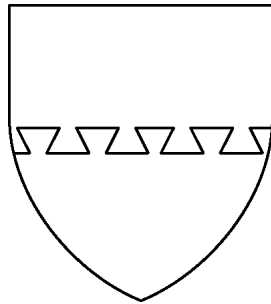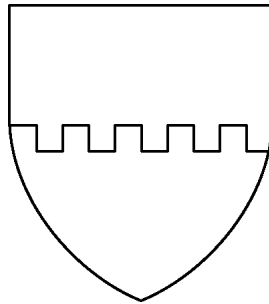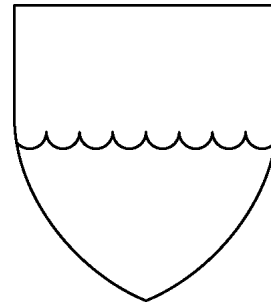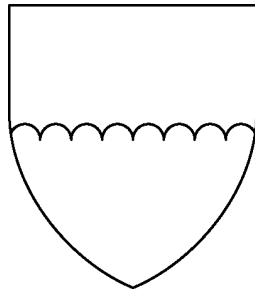
Per Fess Dovetailed

Per Fess Embattled

Per Fess Engrailed

Per Fess Invected
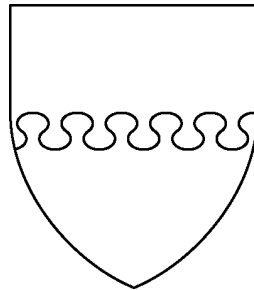
Per Fess Nebuly
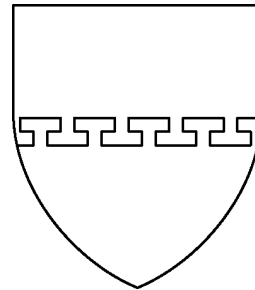
Per Fess Potenty
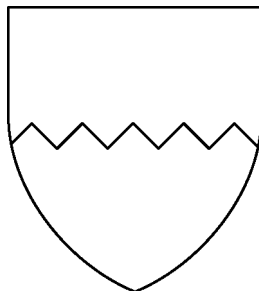
Per Fess Indented
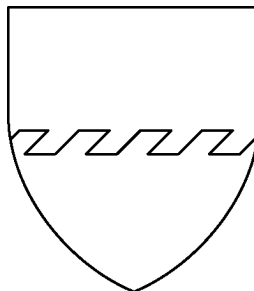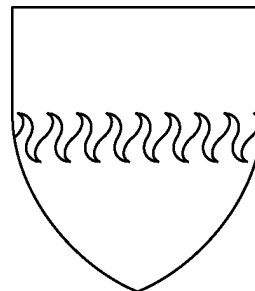
Per Fess Raguly

Per Fess Rayonny
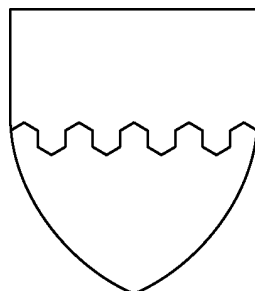
Per Fess Urdy
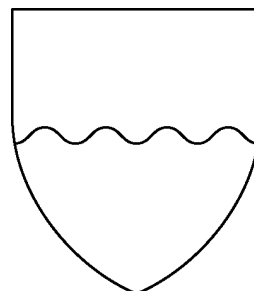
Per Fess Wavy

This page shows poorly drawn examples of *per fess* with various complex lines of partition.

Poorly drawn partition lines may or may not cause a device to be returned, depending on how bad they are. If there are also other minor problems with the device, then it is even more likely to be returned.

Bad Per Fess Examples
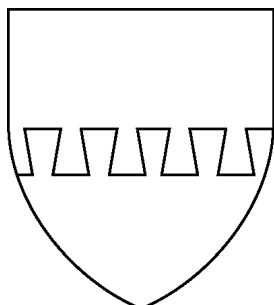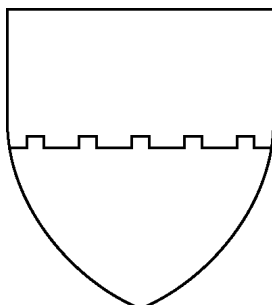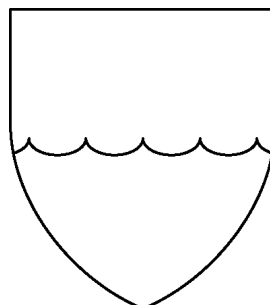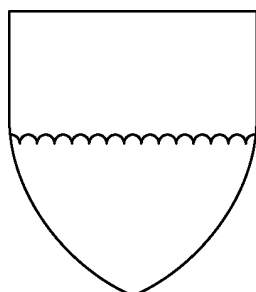
Per Fess Dovetailed

Per Fess Embattled

Per Fess Engrailed

Per Fess Invected
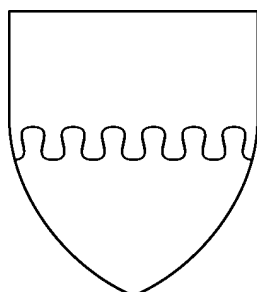
Per Fess Nebuly
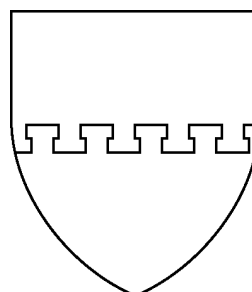
Per Fess Potenty
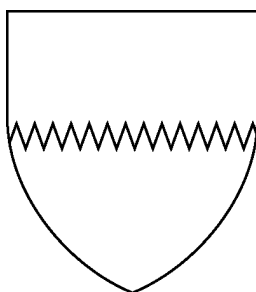
Per Fess Indented
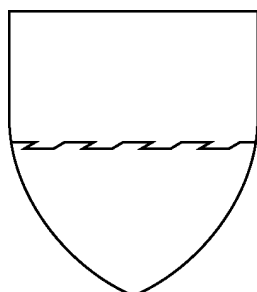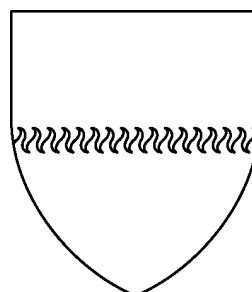
Per Fess Raguly

Per Fess Rayonny
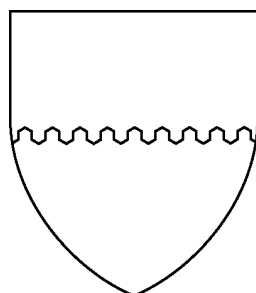
Per Fess Urdy
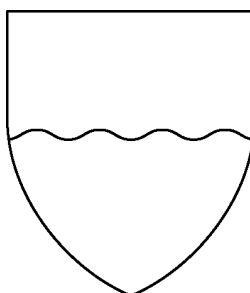
Per Fess Wavy

This page shows a number of common simple charges which are known as ordinaries and subordinaries.

Most of these are between ¼ and ⅓ as wide as the field.

The bordure is between $\frac{1}{10}$ and $\frac{1}{8}$ as wide as the field.

The orle is between $\frac{1}{12}$ and $\frac{1}{10}$ as wide as the field.

Flaunches occur only in pairs, and start at the top corners of the field.

The pile should reach almost to the base; there should not be enough room for another charge below the pile.

Base	Chief	Bend	Bend Sinister	Bordure

Chevron	Cross	Fess	Pale	Pile

Flaunches	Orle	Pall	Saltire
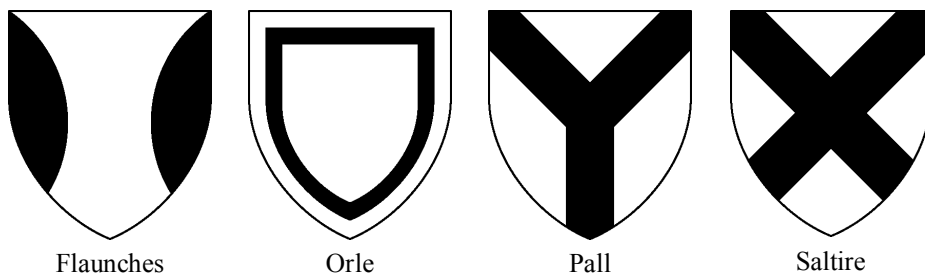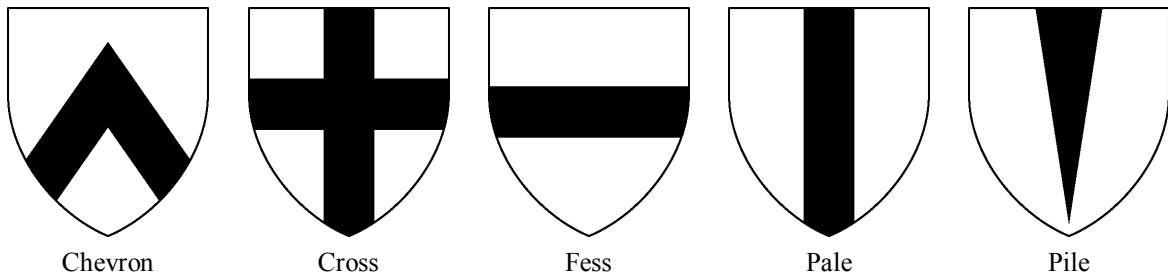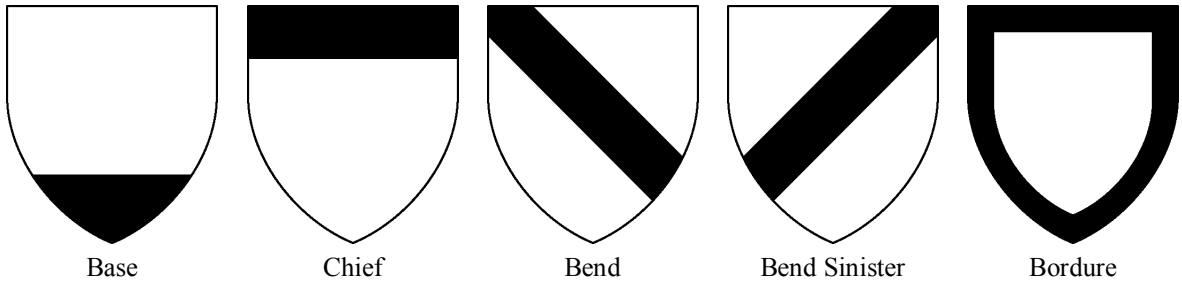
Charts of Standard Heraldic Postures

Editor's Note:

Mistress Éowyn's charts of heraldic postures have appeared in various forms (with accompanying articles) in several publications, including Tournaments Illuminated*,* The Proceedings of the 1989 Caidan Heraldic Symposium*, and* The Compleat Anachronist #61: An Encheiridion—the Education of a Scribe*. I've found them to be extremely useful, especially when asking a submitter to select a posture for a charge.*

These charts were designed in part as a guide for scribes, so most of the postures are shown as a four-step "how-to-draw" process. This also emphasizes the positions of the limbs, making the differences more obvious.

For some of the charts, two columns of text have been merged to better fit the page and margin dimensions of this handbook, but the actual illustrations and text have been unchanged.

The bird postures volant*,* stooping*, and* migrant *have not been drawn consistently in SCA armory. Some years ago, Mistress Éowyn did a quick survey of registered SCA devices and several mundane sources to see how these postures have actually been drawn. Her chart entries for each of these postures indicate how many examples she found of that style in both registered SCA armory and in mundane ("reference") sources.*

Postures of Animals

Position & Comments	Body Attitude	Legs	Head	Tail
Rampant (rampaging)ca. 1100 - 1400 Vertical back, down to leg; hind legs at right angles, forelegs towards chief, tail bent towards back, mouth closed.				
Rampant (rampaging) ca. 1450 - 1600 Back bendwise, legs maximally spread out; far leg is usually parallel to ground, but both hind legs may be on ground.				
Salient (leaping)1562 Back slanted, forelegs at right angles, hind legs parallel, tail bent towards back.				
Salient (leaping)SCA and modern form Back slanted, forelegs together towards chief; hind legs together on ground; tail fills space.				

Postures of Animals (cont'd)

Position & Comments	Body Attitude	Legs	Head	Tail
Passant (walking) traditional Body fesswise, far foreleg up, near hind leg vertical, others parallel to ground, tail bent away from body.				
Passant (walking) modern Similar to above, but three legs are firmly on the ground.				
Statant (standing) All four legs on ground, tail usually not quite the same as passant.				
Sejant (sitting)				
Sejant Erect (sitting up)				
Couchant (lying down)				
Dormant (sleeping)				
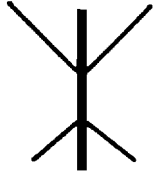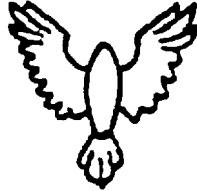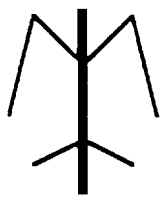
Variations of Body Attitudes

Combattant for predators Respectant for others	Addorsed (back to back)	Passant Counter-Passant
Affronty (front view)	Volant for insects	Tergiant (back view)

Variations of Head Positions

Guardant for predators and most other animals At Gaze for deer	Reguardant (looking behind)	Ululant (howling) for wolves SCA unique (also blazoned as "Head Raised")

Head Cabossed	Head Couped Close	Head Couped	Head Erased
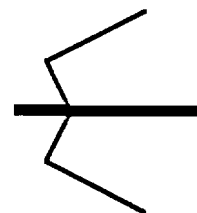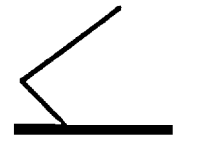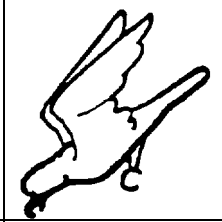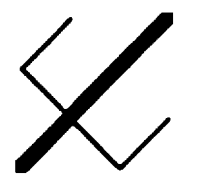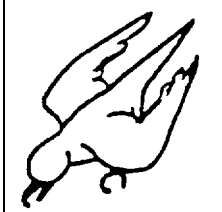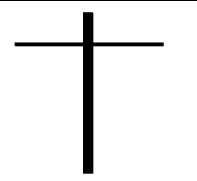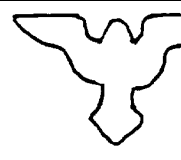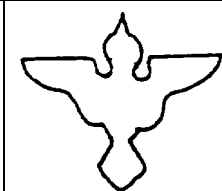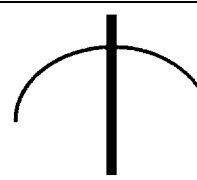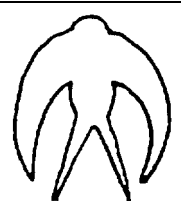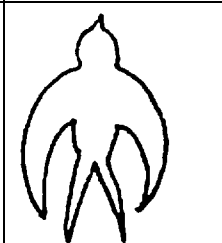
Postures of Birds

Position & Comments	Body Attitude	Wings, Tail	Legs	Head
Close(standing, wings closed) Note head position is side view, except for owls. Owls close are guardant by default.				
Displayed(wings spread, tips up) British default style.				
Displayed Inverted(wings spread, tips down) Continental default style				
Striking(hitting) Falconry term. Can be bendwise to nearly horizontal. Unique to SCA heraldry.				
Rising / Rizant / Rousant(taking off) Medievally, no distinction made for wing positions.		*(see below)*		

Rising - Wing Positions

Elevated & addorsed	**Inverted & addorsed**	**Displayed & elevated**	**Displayed & inverted**	

Postures of Birds (cont'd)

Position	Comments	Body Attitude	Wings, Tail	Head
Volant (flying)	SCA examples: 17 Reference examples: all Recommended			
	SCA examples: 22 Reference examples: none Not Recommended			
	SCA examples: 5 Reference examples: 1 Not Recommended			
Stooping (bending forward)	Falconry term used in SCA blazons. In this position the raptor's wings are to the side, but it is hard to draw recognizeably as such. The head is down.			
	Probable mundane blazon: "bird volant bendwise sinister to base," or, "bird volant descending in bend sinister." SCA examples: many Reference examples: 1			
Migrant (Migrating)	Probable mundane blazon: "bird tergiant, wings displayed, head erect." Usually little internal detail. SCA examples: 7 Reference examples: none			
	Probable mundane blazon: "bird tergiant, wings displayed, head erect." Usually little internal detail. SCA examples: 2 Reference examples: none			

Postures of Fish and Dolphins

Position	Body Attitude	Fish	Dolphins	Comments
Naiant (swimming)				
Haurient (rising to draw in air)				British version.
Urinant (diving)				Belly to sinister.
Embowed (curved)				French version of haurient; fish can also be embowed fesswise:

Arms of Groups in the Midrealm

Osric of Fayrehope

Following are the names and arms of the branches of the Middle Kingdom. Drawings are included of the principality and barony arms, but due to space and time limitations, the arms of shires and other branches are not illustrated.

I drew the devices based on my interpretation of the official registered blazons. They may differ in some artistic details from the banners actually used by the groups, but such differences should not be heraldically significant.

I've printed the names of the groups exactly as they appear in the most recent SCA Armorial, but since the "correct" branch designator depends on the group's current status, I have substituted the branch designator as it appears in the "Seneschalorum" listing in *The Pale*. For example, a former canton may now be an independent shire, or a former shire may now be a barony; the Seneschallorum should indicate the group's new status.

Groups which do not yet have a registered name are not listed here, since their names might change at any time.

**Midrealm Group Names & Devices Registered as of December 2001
and per the Middle Kingdom Seneschallorum**

Midrealm King

Argent, a pale gules, overall a dragon passant vert, in chief an ancient crown Or within a laurel wreath vert.

Midrealm Queen

Argent, a pale gules, overall a dragon passant vert, in chief an ancient crown Or within a chaplet of roses proper.

Principality of Northshield

Sable, a compass rose argent within a laurel wreath, in chief an ancient crown Or.
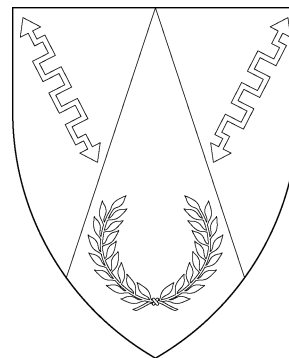
Barony of Andelcrag

Sable, on a pile inverted throughout argent between two lightning bolts in chevron inverted Or a laurel wreath vert.
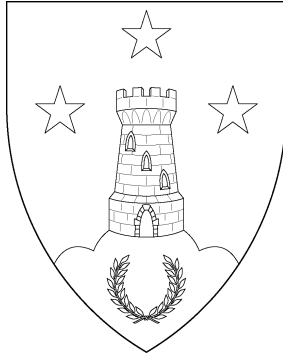
Barony of Caer Anterth Mawr

Azure, a tower between three mullets one and two argent and issuant from a trimount vert charged with a laurel wreath argent.
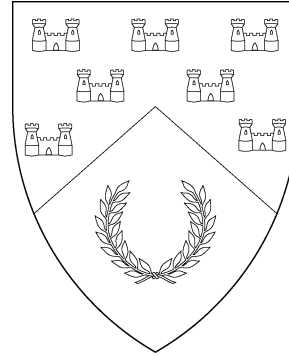
Barony of Carraig Ban

Per chevron vert, semy of castles argent, and argent, in base a laurel wreath vert.
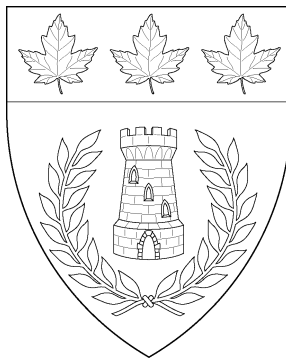
Barony of Castel Rouge

Gules, a tower within a laurel wreath, and on a chief argent three maple leaves vert.
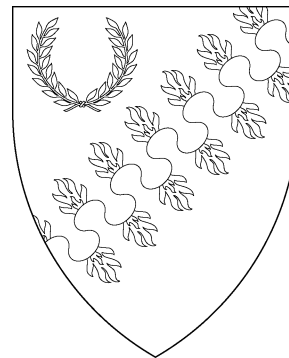
Barony of Cleftlands

Per bend sinister nebuly argent and azure, issuant from each projection of the line of division a flame proper, in canton a laurel wreath vert.
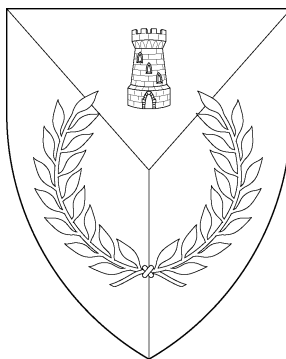
Barony of Cynnabar

Per pall sable, argent and gules, a laurel wreath vert and in chief a tower argent.
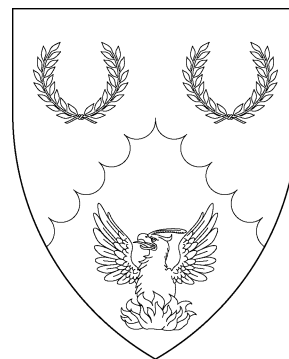
Barony of the Fenix

Per chevron engrailed Or and vert, two laurel wreaths and a phoenix counterchanged.
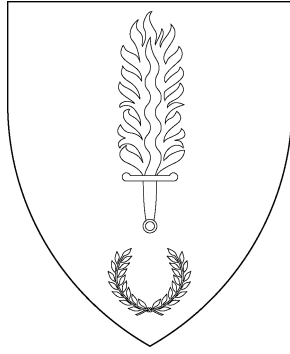
Barony of the Flame

Sable, a wavy-bladed sword gules, hilted and the blade enflamed, in base a laurel wreath Or.
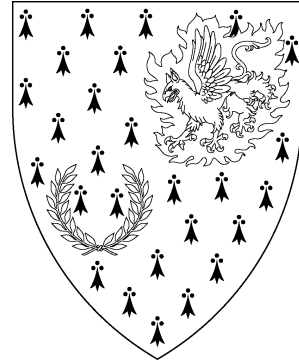
Barony of the Flaming Gryphon

Ermine, in bend sinister a gryphon stooping Or, enflamed proper, and a laurel wreath palewise vert.
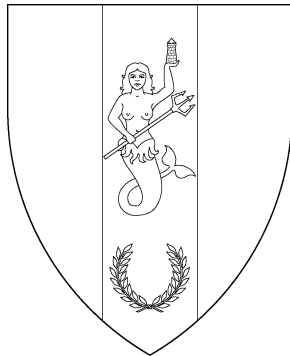
Barony of Illiton

Azure, on a pale argent a mermaid erect affronty proper, scaled Or, crined vert maintaining in her right hand a trident bendwise sinister and in her left and upraised hand a grey granite tower proper, and in base a laurel wreath vert.
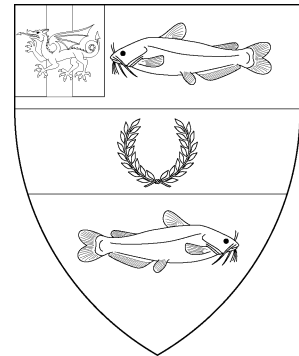
Barony of Jararvellir

Azure, on a fess between two catfish counternaiant Or a laurel wreath vert, as an augmentation on a canton argent a pale gules overall a dragon passant vert.
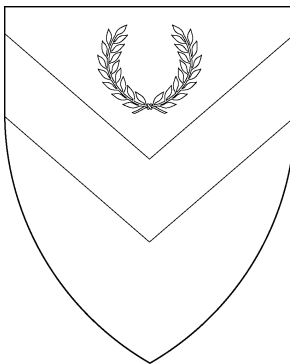
Barony of the Middle Marches

Argent, above a chevron inverted gules, a laurel wreath vert.
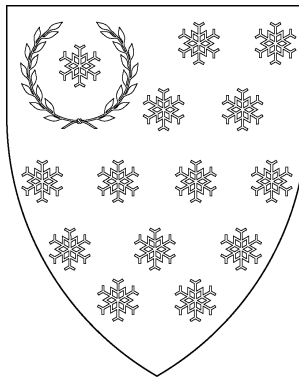
Barony of Nordskogen

Azure, semé of snowflakes argent, in canton a laurel wreath Or.
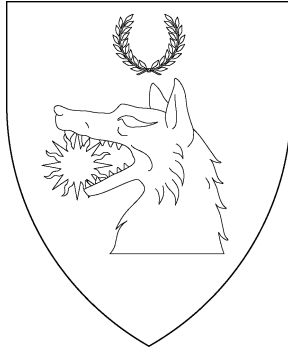
Barony of the North Woods

Azure, a wolf's head couped argent vorant of a sun and in chief a laurel wreath Or.
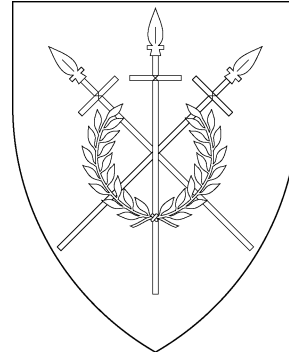
Barony of Red Spears

Or, two boar spears in saltire surmounted by another palewise gules, overall a laurel wreath vert.
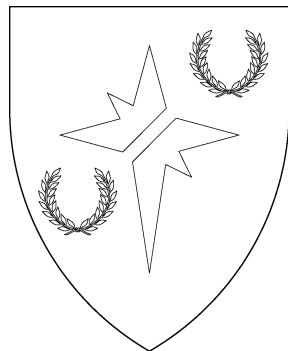
Barony of Rivenstar

Azure, a riven star between in bend sinister two laurel wreaths, all argent.
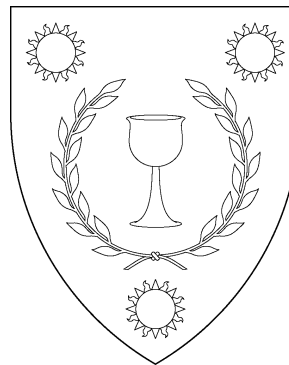
Barony of the Roaring Wastes

Vert, a chalice within a laurel wreath between three suns Or.
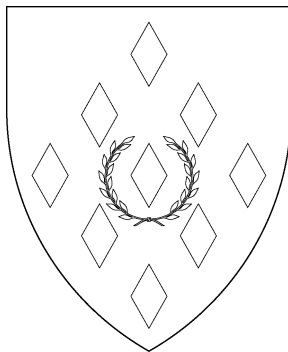
Barony of the Shattered Crystal

Azure, a lozenge within a laurel wreath within eight lozenges in mascle argent.
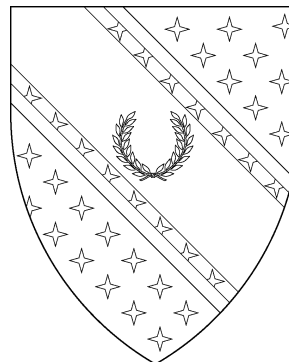
Barony of Sternfeld

Azure, mulletty of four points, on a bend cotissed Or a laurel wreath vert.
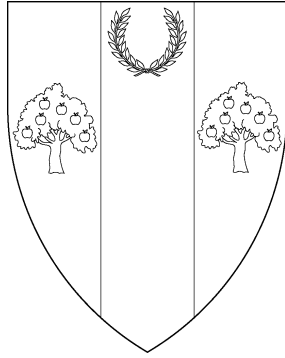
Province of Tree-Girt-Sea

Argent, on a pale azure between two apple trees eradicated fructed proper in chief a laurel wreath Or.
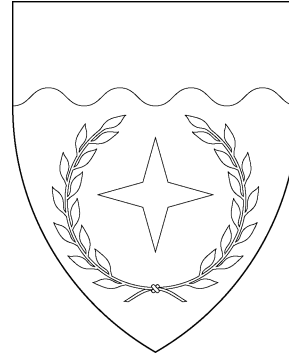
Barony of the White Waters

Azure, a mullet of four points within a laurel wreath Or, a chief wavy argent.

Barony of Windhaven

Azure, a sea-pithon within a laurel wreath Or.
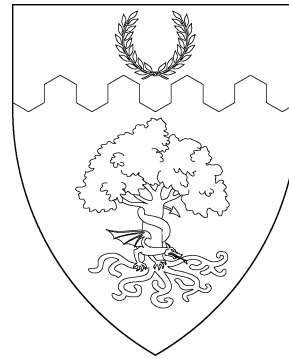
Barony of Würm Wald

Argent, a wyvern gules spiraling down a tree eradicated and on a chief urdy sable a laurel wreath argent.

Shire of Afonlyn	**Shire of Alderford**
Azure, on a bend argent between two laurel wreaths Or, three seeblatter palewise azure.	Argent, an alder slip fesswise reversed sable, fructed gules, a ford proper, and on a chief azure two laurel wreaths argent.
Shire of Altenberg	**Shire of Aquilon**
Barry wavy argent and azure, an oak tree eradicated within a laurel wreath sable.	Purpure, an owl, wings inverted and addorsed, argent maintaining a chalice all within a laurel wreath Or.
Shire of Aurea Ripae	**Shire of Baile na Scolaíri**
Gules, a bend sinister wavy azure, fimbriated, between two laurel wreaths Or.	Or, an open scroll within a laurel wreath vert and on a chief purpure three lanterns Or.
Shire of Blackhawk	**Shire of Border Downs**
Argent, a hawk striking to sinister sable within a laurel wreath vert.	Vert, a laurel wreath between four horse's heads couped in cross Or.
Incipient Canton of Border Keep *(no device)*	**Canton of Brakendelve**
	Per fess azure and sable semy of lozenges, a fess embattled argent and in chief a laurel wreath Or.
Canton of Coille Stoirmeil	**Shire of Coldedernhale**
Or, a tree blasted and eradicated sable within a laurel wreath vert, on a chief gules, a lightning bolt bendwise sinister Or.	Purpure, on a pile wavy argent a seawolf purpure, overall a laurel wreath Or.
Incipient Shire of Cuil Cholum *(no device)*	**Shire of Dark River**
	Sable, a pile bendwise wavy inverted throughout and in sinister chief a laurel wreath argent.
Incipient College of Darkstone *(no device)*	**Shire of Dearnhelde**
	Azure, atop a cloud argent a tower Or enfiled at its base by a laurel wreath vert.
Shire of Donnershafen	**Shire of Dragonsmark**
Gules, on a pile throughout argent a swan naiant sable within overall a laurel wreath Or.	Azure, in pall a laurel wreath between an increscent, a decrescent, and a dragon dormant, all within a bordure argent.
Shire of Dragon's Vale	**Incipient Shire of Drake Lawe** *(no device)*
Per chevron inverted argent and sable scaly argent, in chief three dragons passant contourny sable and a laurel wreath vert, three and one.	
Incipient Canton of Dun Traigh	**Shire of Eastwatch**
Per bend wavy Or and azure, a tower sable issuing a flame gules, and a laurel wreath Or.	Argent, a tower sable, issuing from its roof a beacon flame proper, the whole within a laurel wreath vert, a chief enarched azure, platy.
Shire of Falcon's Keep	**Shire of Falcon's Quarry**
Per fess embattled azure and argent, a peregrine falcon displayed guardant argent and a laurel wreath vert.	Per bend sinister wavy azure, and argent masoned sable, a falcon striking contourny, wings displayed Or and a laurel wreath vert.
Shire of Far Reaches	**Canton of Fasach Mor**
Azure, a laurel wreath and in chief three acorns argent.	Per chevron vert and Or, a chevron between two laurel wreaths and an oak sprig counterchanged.

Incipient Shire of Fearann na Crìche	Incipient Shire of the Gateway to the Emerald Moores
Azure, and oak tree eradicated argent between three laurel wreaths Or.	*(no device)*
Canton of Gleann Iaruinn	Shire of the Gray Gargoyles
(no device)	Argent, a bar embattled between a winged horned demon sejant erect affronté chased sable and a laurel wreath vert, all within a bordure sable.
Shire of Greyhope	Shire of Gwyntarion
Argent, on a lozenge within a laurel wreath azure, a greyhound salient argent.	Azure, two bars wavy argent, overall a laurel wreath vert, a chief nebuly argent.
Canton of Havenholde	Canton of Hawkes Keye
Gyronny arrondi gules and argent, a tower sable, on a chief Or three laurel wreaths sable.	Sable, on a bend between two hawks Or, a laurel wreath palewise sable.
Riding of Hawkland Moor	Incipient Shire of Hawks Point
Per chevron gules and azure, a hawk Or within a laurel wreath argent.	*(no device)*
Canton of Hróðgeirsfjörðr	Shire of the Inner Sea
Sable, a heron volant, wings displayed and inverted, argent within a laurel wreath Or.	Azure, a lighthouse argent enflamed proper within in base a laurel wreath Or.
Incipient Canton of Iron Oak	Shire of Korsväg
Gules, on a bend sinister argent, between a laurel wreath and a single-horned anvil Or, three oak leaves palewise vert.	Azure, a drakkar reversed Or, sail set argent and charged with a laurel wreath vert, all within a bordure Or.
Shire of Lochmorrow	Shire of Lub Shiochail
Azure, a fess abased indented to chief and in chief on a bezant within a laurel wreath Or a thistle gules.	Argent, on a bend sinister engrailed azure, between two laurel wreaths purpure, a quill argent.
Shire of Mare Amethystinum	Canton Marche of the Marshes
Purpure, within a laurel wreath, its base sustained by two seahorses respectant, a flame Or charged with a step-cut gemstone palewise purpure.	Argent, a pale and base echancree at the points of juncture gules, overall in chief a laurel wreath vert.
Shire of Midewinde	Shire of Mistig Wætru
Azure, a bend sinister wavy cotised argent, in dexter chief a laurel wreath Or.	*(no device)*
Shire of Mugmort	Shire of Mynydd Seren
Sable, on a mug inverted bendwise sinister argent an acorn sable and on a chief embattled argent a laurel wreath sable.	Purpure, seven mullets in chevron between two laurel wreaths and a phoenix Or.
Incipient Canton of Mystic Straits	Shire of Narrental
(no device)	Gyronny of twelve gules and argent, in pale a fool's cap purpure and a laurel wreath vert.
Canton of Norborough	Canton of Nordleigh
Or, a pavilion within a laurel wreath and on a chief vert three compass stars Or.	Sable, three squirrels rampant surrounding a laurel wreath Or.
Shire of Oakford	Shire of Ravenslake
Argent, four oak leaves conjoined in cross within a laurel wreath vert, a ford.	Argent, a raven contourny sable between in chief two laurel wreaths azure, a ford proper.
Canton of Rimsholt	Incipient Shire of Rivenvale
Purpure, a fir tree couped within a laurel wreath within a bordure embattled, all argent.	*(no device)*

Shire of Rivenwood Tower Ermine, on a bend sinister azure between a tree eradicated proper and a tower sable, a laurel wreath palewise argent.	**Shire of Riviere Constelle** Sable, mulletty of four points, chape wavy Or, in chief a compass-star azure and a laurel wreath vert.
Shire of Rockhaven Azure, a wall argent masoned pierced of a portal sable, in chief a laurel wreath between two pheons Or.	**Shire of Rockwall** Azure, a single arched bridge argent, each tower charged with a laurel wreath azure, in chief a lion dormant Or.
Shire of Rokeclif Vert, a phoenix Or within a laurel wreath and on a chief argent three cattails slipped and leaved proper.	**Shire of Rokkehealden** Gules, a castle atop a mount and on a chief embattled Or, three laurel wreaths gules.
Shire of Rudivale Per fess wavy Or and barry wavy gules and Or, a laurel wreath vert and a bordure per pale vert and gules.	**College of Saint Joan** Per chevron rayonny gules and Or, a tower gules within a laurel wreath vert, in chief two fleurs-de-lys Or.
Shire of Schattentor Per fess wavy Or and sable, a portcullis and another inverted conjoined by the chains within a laurel wreath all counterchanged.	**Shire of Shadowed Stars** Or, mulletty of four points, on a pall between three compass stars azure, a laurel wreath Or.
Incipient Shire of Shattered Oak *(no device)*	**Incipient Shire of Silfren Mere** Argent, a tower sable, its base environed of a laurel wreath vert, all within a bordure embattled azure.
College of St. Carol on the Moor Or, a tower sable environed of in chief three bells, one and two, azure and in base a laurel wreath vert.	**Shire of Starleaf Gate** Argent, a portcullis within a laurel wreath and on a chief embattled grady azure three maple leaves argent.
Shire of Steren Codha Per pale azure and argent, two laurel wreaths and a shooting star counterchanged.	**Incipient Shire of Stonecroft** *(no device)*
Proto-Incipient Canton of Stonehaven *(no device)*	**Shire of Stormvale** Argent, two chevronels gemel, braced and fretted vert, between three quatrefoils azure, in chief a laurel wreath vert.
Shire of Strikkenwoode Or, an oak tree split and eradicated proper between in fess two laurel wreaths vert.	**Shire of Stromfels** Argent, a pale wavy azure, overall a laurel wreath vert.
College of Svatý Šebesta Gules, an open book surmounted by an arrow inverted, all within a laurel wreath argent.	**Shire of Swordcliff** Sable, a lozenge between two piles in point argent and on a chief Or a laurel wreath vert.
Shire of Talonval Per chevron inverted Or and vert, an eagle's leg erased sable and a laurel wreath argent.	**Shire of the Thistle** Vert, on a bend sinister between two laurel wreaths argent a thistle and another inverted conjoined at the slips proper.
Canton of the Three Hills Per fess azure and vert, a fess indented to chief Or, in chief a laurel wreath vert, fimbriated Or.	**Shire of Three Towers** Ermine, three towers sable, that in base within a laurel wreath vert, a bordure embattled gules.
Canton of Threewalls *(no device)*	**Shire of Tirnewydd** Gules, a chevron inverted argent, a demi-sun issuant from the chevron and in base a laurel wreath Or.

Incipient College of Tor Aerie Azure ermined argent, a bend sinister wavy between a laurel wreath and a tower argent.	Shire of Trewint Sable, in pale a sunburst conjoined to a demi-lightning bolt issuant to base and a laurel wreath Or.
Shire of Turm an dem See Barry wavy argent and azure, a tower Or issuant from a mount vert, in chief a laurel wreath Or.	Canton of the Unicorn Gyronny of sixteen azure and argent, a unicorn rampant and in chief a laurel wreath Or.
College of Val d'Azur *(no device)*	Shire of Vanished Wood Per fess azure and vert, a double-bitted axe bendwise sinister imbedded in a sprouting oak tree stump snagged and eradicated proper between seven mullets of eight points in demi-annulo and in base a laurel wreath Or.
Incipient Canton of Vonspring *(no device)*	Shire of Western Keep Azure, on a sun within a laurel wreath Or a tower azure.
College of Windreach Per pale purpure and Or, a dragonfly between four laurel wreaths two and two counterchanged.	Canton of the Winged Hills Or, two wings conjoined sable and on a base indented of three points vert a laurel wreath Or.

Reference Books

The Basic Herald

Bronwyn ferch Gwyn ap Rhys

Let's face it: practically all SCAdians are bibliophiles. And if, good gentle, you are anything like me, you will want to own a copy of every book available on every subject in which you are interested. Unfortunately, most of the subjects in which SCAdians are interested are esoteric (at the very least), and therefore books on those subjects are expensive and (sometimes) hard-to-find.

Heraldry, of course, is no exception to that rule. Furthermore, it would be unreasonable to expect any local herald to own more than a handful of books; and it would be unkind to expect a small group to pick up the tab for hundreds of dollars worth of books, even if those books would continue to be an asset to the group for years to come.

Therefore, here is a list of what the Middle Kingdom College of Heralds consider to be the most important books to which the local herald should have access.

SCA Heraldry

The Middle Kingdom Pursuivants' Handbook: Hopefully, if you are reading someone else's copy of this book, you will either rush right out and buy your own or persuade your local Exchequer to part with enough money to purchase a copy for the group. This book is not only recommended, but should be considered mandatory.

An Armorial of Arms Registered by the College of Arms of the SCA and *An Ordinary of Arms Registered by the College of Arms of the SCA*. Normal, IL, Free Trumpet Press West, 2002. As Master Allyn says in his Heraldic Bibliography, "This is the fundamental research tool of the SCA herald. There should be a copy in every branch. Updates are published on a regular basis."

Bruce Draconarius of Mistholme and Akagawa Yoshio. *A Pictorial Dictionary of Heraldry as Used in the SCA*. Private printing, 1988. Second Edition, 1992. Before I obtained a copy of this book, I wondered what all the shouting was about. Now, however, I regularly wonder how I managed without it. While this is not an "official SCA publication," it is invaluable to all levels (both hierarchical and skill) of heralds since it lists the SCA defaults for charges as well as illustrates almost every type of charge known in SCA armory.

Names and Naming Conventions

Withycombe, E. G. *A Dictionary of English Christian Names*. New York: Oxford University Press. Second Edition, 1977; Third Edition, 1988.

Heraldry

Either of the following two:

Brooke-Little, J. P. *Boutell's Heraldry*. London: Frederick Warne & Co. Ltd., 1970. One of the standard, basic books on heraldry. Frequent new editions and reprintings.

OR

Fox-Davies, A. C. *A Complete Guide to Heraldry*. New York: Dodge Publishing Co., 1909; Reprinted—New York: Bonanza Books, 1985.

Friar, Stephen, ed. *A Dictionary of Heraldry*. New York: Harmony Books, 1987. I refer to *Friar* twenty times more frequently than any other book in my collection (except the *Pictorial Dictionary*). Because there has been a trend to return to a more medieval style of drawing heraldic devices in the British Society of Heraldic Arts, this book is an essential reference to the practicing herald and heraldic artist.

Neubecker, Ottfried. ***Heraldry: Sources, Symbols and Meaning***. Maidenhead: McGraw-Hill Book Co. (UK) Limited, 1976. Neubecker includes a great deal of information on continental heraldic trends as well as British. While it can be difficult to use (unless you know exactly what you're looking for), it is a good background book.

Parker, James. ***A Glossary of Terms Used in Heraldry***. Rutland, VT: Charles E. Tuttle Co., 1970. Even though the drawings are Victorian, Parker describes hundreds of charges found in English armory. Both Lord Thorvald's and my commenting groups use it at least as frequently (and sometimes even more) than Friar. As of this writing, this is in print at $34.95.

If you can find the following two books, grab them! Unhappily, these are both out-of-print and hard to find.

Woodward, John and George Burnett. ***Woodward's A Treatise on Heraldry British and Foreign with English and French Glossaries***. Newton Abbot: David & Charles Reprints, 1969 (Originally published, 1892).

Reaney, P. H. ***A Dictionary of British Surnames***. London: Routledge & Kegan Paul. 1979.

Annotated Name Book List

Jaelle of Armida

The purpose of this article is to acquaint you with a number of books on names and naming practices. This is by no means every book available on the subject, not even every good one. However, every book on the list is owned by the Triton office *[Triton is the Principal Herald of the Kingdom of Atlantia; the Dragon Herald may or may not have all of these books.]*. This is not, however, a complete listing of every name book that the Triton office owns or has access to. I have deliberately, to save space, left out some esoteric name books that would not be useful to the average herald. However, if you are trying to document a name from a culture that is not listed here, check with the Triton office, as the books ***may*** exist. I have left some books in, even if they were not very good for several reasons. Firstly, they may be the only, or one of the only books that we are aware of on names of that particular culture. Or, secondly, as a warning ***not*** to use them. There are, unfortunately, many poor books out on names, especially the ones of the "Name Your Baby" school. However, if you use a name from one of the recommended books, and the name is dated as to being pre 1600, it will ***not*** be returned for being out of period. It might get returned for other reasons (conflict, presumptuous, etc.), but not for being out of period.

Not all of the books listed here are in print. And, even the ones that are, can be quite expensive. However they have all been printed or reprinted recently enough, or distributed widely if they are out of print, that if your local library does not have them, they should be easily accessible on inter-library loan.

This list is constantly growing. More books are being printed; we find out about more books. This is, however, a reasonably exhaustive list of what is available; anyone with any additions, please, please contact me.

Al-Ja'fari, Fatima Suzan. ***Muslim Names***. American Trust Publications; Maryland, 1982. Unfortunately, this, like Qazi's *What's in a Muslim Name* is not very good. It too just has lists of names without documentation. It is best used in conjunction with a history text that could provide documentation on the names. **Use with care**.

Bain, Robert. ***Clans & Tartans of Scotland***. William Collins & Co.; London, 1968. This book has three useful sections for doing SCA name research. Firstly a section on Clan and Family names. Secondly a section on personal names in English and Gaelic. Finally a section which is a Gaelic glossary of Scottish place-names. There are no dates associated with any of the names, but the personal name section has the Scots name with the English equivalent. The English equivalent can be looked up in Withycombe. The clan and family names can be checked through other sources, as well. There are better books on Scots names, however this book can be useful. **Recommended**.

Barber, Rev. Henry. ***British Family Names***. Elliot Stock; London, 1903. Alphabetical listings of both first names and surnames used in Britain from Scandinavian, Frisian, Anglo-Saxon and Norman sources. While not every name included here is from our period, most are. This book is not as useful as many of the other books available. Still, if this is what you have access to, do not hesitate to use it. **Recommended if nothing better** (such as Reaney's *Dictionary of British Surnames*) **is available**.

Bardsley, Charles Wareing. *English Surnames*. Charles E. Tuttle Co.; Rutland, VT; 1968. This useful book lists names by categories instead of alphabetically. It does have a complete index in the back. The only problem with it is that not all names are dated, although many are. Not as useful as Reaney's *Dictionary of British Surnames*, but still useful. **Recommended**.

Black, George F. *The Surnames of Scotland*. The New York Public Library: New York, 1946. This large (almost 1,000 page) book is the best book around for Scottish last names. It not only dates the names, it gives original and variant forms of the names. **Highly recommended**.

Borrow, George. *Romano Lavo-Lil A Book of the Gypsy*. Alan Sutton: Great Britain, 1982. This book, which is about Gypsy's in general has a short chapter on Gypsy names. Not terribly useful, but better than nothing. **Recommended under limited circumstances**.

Cameron, Kenneth. *English Place Names*. B.T. Batsford, Ltd: London, 1961. An excellent book, which contains dates, for anyone wanting an English locative name. **Recommended**.

Central Intelligence Agency. *Chinese Personal Names*. CIA, Washington, DC, 1961. This is a pamphlet on Chinese personal names that the CIA put together in the early 60's. It is not very useful, except in a general sense. Still is it better than nothing, and it is one of two books I have been able to find on the subject. **Recommended until something better comes along**.

Central Intelligence Agency. *Mongolian Personal Names*. CIA, Washington, DC, 1966. This is a pamphlet on Mongolian personal names that the CIA put together in the mid 60's. It is not very useful, except in a general sense. It does have a list of various titles, although many are not relevant to the SCA (Minister of Industry, Section Chief of the Central Committee of the Party, Inspection Officer, etc.). Still is it better than nothing, and it is the only book I have been able to find on the subject. **Recommended until something better comes along**

Coghlan, Ronan. *Book of Irish Name*. Sterling Publishing Co: New York, 1989. This book contains *Irish First Names* by Ronan Coghlan, *Irish Family Names* Ida Grehan, and *Irish Place Names* by P.W. Joyce. The book on Family names isn't very good; MacLysaght is better. However, this compendium of name books can be very useful to have in one volume. **Recommended**.

Coghlan, Ronan. *Irish Christian Names*. Johnston and Bacon: London, 1979. This alphabetical listing of Irish names does not always provide dates, and so it must be used with care. A good idea if a name is selected from here which is not dated from our period, is to find the equivalent in the back, in Appendix III, and see if it can documented through Withycombe's *A Dictionary of English Christian Names*. What is also helpful is Appendix I, which is a list of early names. **Recommended, but use with care**.

Coghlan, Ronan. *Irish First Names*. Appletree Press: Ireland, 1985. This book is quite similar to *Irish Christian Names*, with many of the faults of it. It does not have an appendix in the back. **Recommended, but use with care**.

Dauzat, Albert. *Dictionnaire Étymologique des Noms de Famille et des Prénoms de France*. Larousse: Paris, 1987. This is a book of French personal and surnames. It is written in French, with some dates. Very useful if you can read French; useful even if you can't. **Highly recommended.**

Davies, Dewi. *Welsh Place-Names and Their Meanings*. The Cambrian News: Wales, undated. This is a collected of about 2,500 Welsh place names, complete with a pronunciation guide, such as: bank of stream, a small wood, place of bees, bridge of the blessed ones, etc. **Recommended**.

Dexter, T.F.G. *Cornish Names.* D. Bradford Barton, Ltd: Cornwall, 1968. A useful book on Cornish last names, with information on how they are constructed. **Recommended**.

Dolan, J.R. *English Ancestral Names*. Clarkson N. Potter, Inc.; New York, 1972. This book groups last names by occupation. For instances, under the heading "Spinners" the names Spinester, Spinster, Spinner, Spynner, Twiner & Winder are listed. There are 189 different categories of occupational surnames. The only problem with this book is that no dates are given. However, a name could be selected from this book, and then dated through Reaney's *Dictionary of British Surnames*. **Recommended**.

Dunkling, Leslie Alan. *Scottish Christian Names.* Johnston and Bacon: Scotland, 1988. This alphabetical listing of Scottish names does not always provide dates, and so it must be used with care. A good idea is if a name is selected from here which is not dated from our period, is to find the equivalent in the index and see if it can documented through Withycombe's *A Dictionary of English Christian Names*. **Recommended, but use with care**.

Dunkling, Leslie & Gosling, William. ***The New American Dictionary of First Names***. This, like most Name-Your-Baby books, is ***not*** a good source. However, it can point to good sources in some cases. It can be used to show a name is **not** period, such as the citation under Dorian shows that the name first came into use in the 19th century. It also gives information as to where some names come from, so this can be used as a starting point for research. **Not recommended**.

Evans, D. Ellis. ***Gaulish Personal Names***. Clarendon Press: Oxford, 1967. A study of continental celtic formations of name. Dates, and a lot of technical commentary. Too technical for most of our use. **Recommended only if none of the better books on German/Anglo Saxon names aren't available**.

Farmer, David Hugh. ***The Oxford Dictionary of Saints***. Oxford University Press: New York, 1982. An alphabetical listing of saints who were English, died in England, or have or had an extensive following in England. With each saint's entry there are birth and death dates, so this book is an excellent source for documenting names from our period. Not all saints listed here lived in our period, but the vast majority do. **Recommended**.

Feilitzen, Olof von. ***The Pre-Conquest Personal Names of Domesday Book***. Uppsala: Private Printing, 1937. By definition any name in the book is in our period. Well done, with many alternative spellings. **Recommended**.

Fekula, Anna A. ***The Russian Orthodox Baptismal Names***. The Svit: Wilkes-Barre, PA, 1949. A listing of Russian personal names in Russian and English, with English diminutives. No dates. **Recommended**.

Fucilla, Joseph G. ***Our Italian Surnames***. Chandler's Inc.: Evanston, IL., 1949. This book divides the names by category: Botanical names, Pet names, Animal names, Topographical names, etc., with an index to all of the names in the back. While not all of the names have dates, a lot of them do, and even ones that do not can be used since they are descriptive names. Useful, but needs some thought while being used. **Recommended**.

Forssner, Thorvald. ***Continental-Germanic Personal Names in England in Old and Middle English Times***. Uppsala Press: 1916. Another excellent book on German and Anglo-Saxon names. **Recommended**

Frannsson, Gustav. ***Middle English Surnames of Occupation 1100-1350***. Lund. The title tells it all. English names from our period. **Recommended**.

Geirr Bassi Haraldsson. ***The Old Norse Names***. Private Press - Professor G. Fleck, 18801 Rolling Acres Way, Olney, MD 20832, 1977. A truly excellent book on Norse names, this book explains Norse naming practices, lists Norse names in alphabetical order, and gives many nicknames/descriptive names. Additionally there is information on pronunciation of Norse names. Any name listed here is documentable as a period Norse name, and citing Geirr Bassi as the source along with the page number is sufficient documentation. The only problem you could have using Geirr Bassi is conflict, by choosing a name used by a famous Norse person, or a name already registered to someone in the SCA. **Highly recommended**.

Gillis, I. V. & Pai Ping-Ch'i. ***Japanese Personal Names***. A comprehensive listing of Japanese personal names. No other information given except the name. O'Neill is a much better source. **Recommended only if O'Neill is not available**.

Gosnell, Charles F. ***Spanish Personal Names***. The H.W. Wilson Company; New York, 1938. This is a book on Spanish last names, designed for people who have to catalogue or do bibliographic work. There is a lot of information as to **how** Spanish names are formed, and some names with dates. It is not as useful as we want, but it is better than nothing. **Recommended, but use with care**.

Grehan, Ida. ***Irish Family Names***. Appletree Press: Ireland, 1985. A small pocket sized book on Irish surnames. It has contain some dates. MacLysaght is the author of choice, but this is better than nothing. **Recommended if MacLysaght isn't available**.

Gruffudd, Heini. ***Welsh Personal Names***. Y Lolfa Cyf: Wales, 1987. Also published under the name *Welsh Names for Children*. An inexpensive book on Welsh names, in both Welsh and English. It's main drawback is that not all names are dated, and some names listed here are names of gods, and were not used by mortals during our period. If possible, first names in here should be checked against Morgan & Morgan's *Welsh Surnames*. **Recommended, but use with care**.

Johnstone, Fiona. ***Place Names*** (Scotland). Spurbooks: Scotland, 1982. A listing of Scottish place names, plus information of how Scottish place names and surnames are formed. **Recommended**.

Kaganoff, Benzion C. *A Dictionary of Jewish Names & Their History*. Schocken Books: New York, 1977. This book is only of marginal use in the SCA. There are not many dates, and there are too many sweeping generalities. Furthermore, is deals more with last names than with given names, and the last names it deals with are frequently from after our period. **Recommended only if you already understand Jewish naming practices**.

Kalman, Bela. *The World of Names: A Study in Hungarian Onomatology*. Akedemiai Kiado: Budapest, Hungary, 1978. This excellent book is on Hungarian first and last names. It is full of dates, and information on Hungarian naming practices. **Recommended**.

Kneen, J.J. *Personal Names from the Isle of Man*. Oxford University Press: London, 1937. An excellent book, complete with dates, for both given names and surnames. Of course, not many people want a name from the Isle of Man, but it contains many names that are just considered "English". **Recommended**.

Lamb, Gregor. *Orkney Surnames*. Paul Harris Publishing: Edinburgh, 1981. An excellent book, complete with dates. Of course, every name in here is found in Black's *Surnames of Scotland*, but this book is a help for people who want their surname to be from the Orkney's. **Recommended**.

MacLysaght, Edward. *A Guide to Irish Surnames*. Irish Academic Press: Dublin, 1964. An earlier version of *The Surnames of Ireland*, which since it is an earlier version is not as complete, but is still very good. **Highly recommended**.

MacLysaght, Edward. *Irish Families*. Crown Publishers: New York, 1972. This excellent book is does not cover as many families as *A Guide to Irish Surnames* or *The Surnames of Ireland*. However, it has **a lot** of information about the formation of Irish surnames. **Recommended**.

MacLysaght, Edward. *More Irish Families*. A companion volume to *Irish Families*, with all the pros and cons of it. **Recommended**.

MacLysaght, Edward. *The Surnames of Ireland*. Irish Academic Press: Dublin, 1980. An excellent book full of dated references, and variant spellings.. MacLysaght is *the* reference on Irish surnames. **Highly recommended**.

Matthews, C.M. *English Surnames*. Charles Scribner's Sons: New York, 1967. The names in this book are grouped by classification, not alphabetically. There is an index in the back. While exact dates are not always given, when and how they were used is. If you can not get Reaney's *A Dictionary of British Surnames*, this book is a good one to have. **Recommended**.

Morgan, T.J., & Morgan, Prys. *Welsh Surnames*. Cardiff: University of Wales Press, 1985. An excellent book full of dated references. It has over 30 pages of general information about Welsh naming practices as well as an extensive listing of Welsh Surnames, complete with dates. Since Welsh surnames are frequently formed from given names, it can also be used to document given names. **Highly recommended**.

Morlet, Marie-Thérèse. *Les Noms de Personne sur le Territoire de L'Ancienne Gaule du VI au XII Siècle*. Centre National de la Recherche Scientifique: Paris, 1972. This book is in two volumes. The first being names from Germanic sources, the second names from Latin sources. Both books are in French. They are complete with dates, derivations, and much commentary. Very, very useful if you read French, useful even if you don't. **Highly recommended**.

Morris, Lewis. *Celtic Remains*. J. Parker: London, 1872. This book deals with Welsh personal names, surnames and place names. Unfortunately, like a lot of Victorian scholarship it is flawed. **Not recommended unless you have a good background in Welsh naming practices**.

Nance, R. Morton. *A Guide to Cornish Place-Names*. Cornish Language Board: Cornwall, undated. A listing of Cornish place names, with information on how they are formed. **Recommended**.

O'Connell, James. *The Meaning of Irish Place Names*. Blackstaff Press:Ireland. Irish place names, without any dates. **Recommended**.

Ó Corráin, Donnchadh & Maguire, Fidelma. *Gaelic Personal Names*. The Academy Press: Dublin, 1981 An excellent book on Gaelic (actually early Irish) names, with variant spellings. The one problem with this book is that they include names from legend that were not used by humans during our period, and therefore can not be used. It does include dates and pronunciation information. **Highly recommended, but be cautious**.

O'Neill, P.G. *Japanese Names*. John Weatherhill, Inc.; New York, 1972. This is a comprehensive listing of Japanese names which includes personal names, surnames and place names. It is **the** standard source in the COA for Japanese names. **Recommended**.

Petrovski, N.A. *Dictionary of Russian First Names*. Privately printed, 1984. This book is generally available only in Russian; it was translated by Mistress Tatiana, of the West Kingdom. Free Trumphet West sells it.

Pollock, Saul. *Spanish and Mexican Given Names*. Committee for Social Research; Los Angeles, 1942. This is an alphabetical listing of Spanish names, complete with derivatives and English equivalents. It does not have any dates, and includes many modern names and usages. However, by using the English equivalents, it might be possible to document the names using Withycombe. **Recommended, but use with lots of care**.

Qazi, M. A. *What's in a Muslim Name*. 1978. This is a listing of Muslim names in Arabic and English, without any documentation. Not a very good source; to the best of my knowledge there are none better. If a submitter really wants a Muslim name/persona they could select a name from here, and then try and document it using history books. **Use with extreme caution**.

Reaney, P.H. *A Dictionary of British Surnames*. Routledge & Kegan Paul: London, 1979. The absolute best book on surnames. It includes many variants of each name, as well as copious amounts of documentation of dates the names were used. The only problems with this book is that it is limited to **British** surnames—it doesn't even include Welsh/Scottish/Irish surnames unless they were used in England, and it is, alas, out of print. However, Reaney is a CoA standard when it comes to surnames. **Highly recommended**.

Reaney, P. H. *The Origins of English Place-Names*. Routledge and Kegan Paul: London. This excellent books deals with the origins of English Placenames, and is the best work I have seen on the subject. **Recommended**.

Reaney, P. H. *The Origins of English Surnames*. Routledge and Kegan Paul: London, 1967. This excellent book deals with the origins of English surnames, and is not as complete as *A Dictionary of British Surnames*. Still, if the other is not available, this book can be quite useful. **Recommended**.

Richards, Melville. *Welsh Administrative and Territorial Units*. University of Wales Press: Cardiff, 1969. Everything you ever wanted to know about Welsh place names, both medieval and modern. **Recommended if you need a Welsh place name**.

Room, Adrian. *A Dictionary of Irish Place-Names*. Appletree Press: Ireland, 1988. This book deals with Irish place names, using both English and Irish Gaelic names. While there are very little dates, most of the place names are of the type that don't, per se, need dates (e.g. Carnes, which means cairn of victory; or Greyabbey, which means the grey monastery). **Recommended**.

Sakamaki, Shunzo. *Ryukyuan Names*. East-West Center Press: Honolulu, 1964. Monographs on and list of personal and place names in the Ryukyus. **Recommended for Ryukyuan names only**.

Searle, William George. *Onomasticon Anglo-Saxonicum*. Cambridge University Press: Cambridge, 1897. This is an alphabetical listing, complete with dates and alternate spelling, of Anglo-Saxon proper names from the time of Bede through King John. By definition anything in this book is from our period. **Recommended**.

Selten, Bo. *The Anglo-Saxon Heritage in Middle English Personal Names, Volumes 1 & 2*. Royal Society of Letters at Lund: Sweden, 1979. This two volume work deals with names in East Anglia from 1100-1399. The first volume is a general work on naming practices and name elements. The second volume is a listing of names, complete with dates. **Recommended**.

Shan, Lin. *How to Name Your Baby in Chinese*. Heian International: Union City, CA, 1988. An alphabetical listing of many Chinese names, complete with the character, translation(s), and transliteration. There is also a little bit of information on how Chinese names are formed. The main problem with this book is that is it modern. There is no information about how period Chinese names were formed. Still, the use of this book along with some histories of China would be the place for someone who wanted a Chinese name to start. It is certainly better than nothing, but it **should be used with caution**.

Shanta, M.A. *A Handbook of Hindu Names*. Arnica International: India, 1969. A listing of Hindu names, complete with translation and gender. This book also has a page on how Hindu names are formed. No dates are given in this book, so it should be used only to start forming a Hindu name; after that history texts would be needed for period documentation. Still, it is a good place to start. **Recommended only as a start**, not as an ultimate source.

Sims, Clifford Stanley. *The Origin and Significant of Scottish Surnames*. Avenel Books: New York, 1969. A small book of Scottish names. Very few dates. Not very useful. **Not recommended unless you can't find something better**.

Smith, Eldon. *Personal Names, A Bibliography*. The New York Public Library: New York, 1952. Not a book on names, but an annotated bibliography of every book and article he could track down. The book is cross referenced by a number of subjects, including country. If you are looking to document a name and know what culture it comes from, this book could tell you where to find the documentation. **Recommended for people seriously interested in names and naming practices**.

Socin, Adolf. *Mittelhochdeutsches Namenbuch*. Georg Olms Verlagsbuchhandlung: Hildesheim, 1966. This book is written in German, and is on German first and last names. It does however, have an index. All names have dates; all are from our period. **Highly recommended**.

Stokes, H. G. *English Place Names*. B. T. Batsford, Ltd.: New York, 1948. An excellent book, which contains dates, for anyone wanting an English locative name. **Recommended**.

Strom, Hilmer. *Old English Names in Bede's History*. Williams & Norgate, Ltd: London, 1939. A good book on old English names with plenty of dates. Very useful for someone who wants to understand the naming practices of the time. **Recommended**.

Unbegaun, B.O. *Russian Surnames*. Clarendon Press; Oxford, 1972. This excellent book on Russian Surnames is full of dates and information as to how Russian surnames are formed. It is broken out by type, but there is a full index in the back. **Highly recommended**.

Unknown. *Names for the Cornish*. Cornwall: undated. A listing of 300 Cornish first names, with information as to where the name comes from, as well as some dates. Warning, some of the first names listed here are **not** suitable for SCA use, as they are names from legends. **Recommended, but use with care**.

United States Department of Justice. *Foreign Versions & Diminutives of English Names*. US Government Printing Office; Washington, DC, 1973. An alphabetical listing of names with the equivalent in 17 other languages. The big drawback to this book is that there are no dates or documentation attached to any of the names. It is simply a listing of names. Still, if can be used as a starting point for research. If used, it should be **used with extreme caution**. It is **not** by itself, a source of documentation.

White, G. Pawley. *Cornish Surnames*. Dyllansow Truran: Cornwall, 1981. An alphabetical listing of common Cornish surnames, with some dates. **Recommended**.

Withycombe, E.G. *Oxford Dictionary of Christian Names*. Oxford University Press: New York, 1977. If you can get only one name book this is the one to get. It gives dates, variant spellings and lots of useful information on names. Its one disadvantage for SCA heralds is that it only covers names from England. I strongly urge all heralds to try to acquire a copy of this, even if they get no other name books. It is available in paperback, and is as of Summer 1989, in print. **Highly recommended**.

Woolf, Henry Bosley. *The Old Germanic Principles of Name-Giving*. The John Hopkins Press; Baltimore, 1939. This book is a study of names and naming practices among the Old Germanic tribes. It is more detailed and technical than most people will need. It does however have dates, and if your local library has it, it is worth using. However, it is **not** a book on German names. Rather it deals with Anglo-Saxon names. **Recommended if none of the better books on Anglo-Saxon names are available**.

Woulfe, Patrick. *Irish Names for Children*. Gill and MacMillan: Dublin, 1967. This book's one flaw is the lack of dates. This can sometimes be remedied by looking up the Irish name in the back, finding the English equivalent, and seeing if the Irish name is listed under the English one in Withycombe's *Oxford Dictionary of Christian Names*. This book is **recommended only when a better book on Irish names is not available**.

Yonge, Charlotte M. *History of Christian Names*. Gale Research Company: Detroit, 1968. Unlike Withycombe's *Oxford Dictionary of Christian Names*, this book covers names from most cultures. However, it doesn't always give dates, so it is not as useful as Withycombe. However, Yonge can often be used to start researching in. By finding a first name in Yonge, determining the culture, then looking up the name in name books specific to that language/culture can often be done. **Recommended, but use with care**.

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An Annotated Heraldic Bibliography

Allyn O'Dubdha

Often, when I'm asked about what I do in the Society, I don't just say that I'm a herald, but that I'm a book herald. By this I mean that I spend a lot of my heraldic time performing research on names and armory, rather than in court as the voice of the King or on the field as a general announcer. My library has grown over the years, but there are still a few books that I return to again and again. Why do I do this? What is it that I look for and what do I need from my books?

First of all, I need books that help me better understand medieval and modern, as well as Societal, heraldic style so that I can help my clients design more authentic, medieval heraldry for their use in the Society. In the second place, I need works that deal with the specifics of how we do things in the Society, so that I can help my clients design the best Societal heraldry that they can. And last, but not least, I need books that list other known heraldry, so that I can help my clients have personal heraldry that is truly unique to them.

Why did I chose these particular books for this bibliography? Primarily, I considered their applicability to the work we do on a day-to-day basis as book heralds. Secondarily, I considered availability; a hundred-year-old book is of little use if there is no modern reprint. I also wanted to provide a broad coverage of topics, not just a list of terms-of-blazon general works. Finally, I wanted to consider not just the dry facts and terms, but the pleasure to be found in heraldry, its development, and the beauty of its art.

Books on Heraldry

Brooke-Little, J. P. ***Boutell's Heraldry***. London: Frederick Warne & Co. Ltd., 1970. One of the standard, basic books on heraldry. Frequent new editions and reprintings. Generally reliable for SCA usage on basic terms and concepts, but not a great deal of information on medieval usage.

Dennys, Rodney. ***The Heraldic Imagination***. New York: Clarkson N. Potter, Inc., 1975. A very useful study of the origins and development of heraldry, with many illustrations both medieval and modern. Particularly worthwhile for its examples of the more fabulous aspects of heraldry.

Fox-Davies, A. C. ***The Art of Heraldry***. London: Bloomsbury Books, 1986. (First published 1904, publisher unknown.) An extensive study of heraldry both in England and on the Continent. Many good examples of medieval usage. Much of the text material and many of the plates are taken from *Heraldischer Atlas* by H. G. Strohl (Stuttgart, 1899) and many of the text illustrations are from Fox-Davies' *Armorial Families*. Very useful for the SCA herald.

Fox-Davies, A. C. ***A Complete Guide to Heraldry***. New York: Dodge Publishing Co., 1909. (Reprinted - New York: Bonanza Books, 1985.) One of the standard, basic books on heraldry. This edition is revised and annotated by J. P. Brooke-Little. This book has much of the text of *The Art of Heraldry*, but most of the continental illustrations have been deleted. A good general book on British heraldic usage. Highly recommended for an SCA heraldic library.

Franklyn, Julian. ***Shield & Crest***. London: Macgibbon & Kee, 1967. An enjoyably discursive, if not rigorous, examination of English heraldry. All of the text illustrations are of real mundane arms. Although somewhat modern in style, the charges in the various emblazons are simple and clean in outline and suitable for emulation in SCA heraldic art. Not easy to find, but worth the trouble of locating.

Innes of Learney, Sir Thomas. ***Scots Heraldry, 2nd ed***. Edinburgh: Oliver and Boyd, 1956. This book provides a useful examination of Scottish heraldic usage from its introduction to modern times. Plenty of medieval examples. The 2nd edition is superior to the more recent 3rd edition. A specialist's work, but interesting for its material on the origins of Scottish heraldry. A good candidate for inter-library loan.

Louda, Jiri, and Michael Maclagan. ***Lines of Succession***. London: Orbis Publishing Limited, 1981. This work was published in the U.S. as *Heraldry of the Royal Families of Europe*. An extensive examination of European royal genealogy with a large number of dynastic arms providing the illustrations. Very interesting to the herald who wants some idea of the interaction of noble families in Europe.

Lynch-Robinson, Sir Christopher, and Adrian Lynch-Robinson. ***Intelligible Heraldry***. London: Macdonald & Co., 1948. A highly eccentric view of heraldry, this work should be reserved for use by experienced heralds. Take everything it says with a grain of salt and do not try to apply its philosophy to SCA heraldic usage.

Moncreiffe, Iain, and Don Pottinger. ***Simple Heraldry, 2nd ed***. Edinburgh: John Bartholomew and Son Limited, 1978. Probably the best available introduction to heraldry. This book should be at every heraldic consulting table. It is simple and amusing, but its visual mnemonics help make learning the various heraldic terms much easier.

Neubecker, Ottfried. ***Heraldry: Sources, Symbols and Meaning***. Maidenhead: McGraw-Hill Book Co. (UK) Limited, 1976. This is very much a coffee-table heraldry book. Its main advantage is its wide spectrum of sources and many photos of period pieces. Useful if you are willing to work to find what you want, but not good as a first book of heraldry.

Volbroth, Carl-Alexander von. ***Heraldry - Customs, Rules and Styles***. Poole: Blandford Press, 1981. An excellent scholarly examination of heraldry throughout the world. A good second book (after Boutell or Fox-Davies). The charges from the illustrations are well worth emulation.

Volbroth, Carl-Alexander von. ***Heraldry of the World***. Poole: Blandford Press, 1973. A pocket book of limited usefulness, but handy if you're prone to giving heraldic advice on camping trips and don't want to haul along F-D's *The Art of Heraldry*.

Woodward, John, and George Burnett. ***Woodward's A Treatise on Heraldry British and Foreign with English and French Glossaries***. Newton Abbot: David & Charles Reprints, 1969. (Originally published 1892.) An exhaustive (and exhausting) tome that covers European heraldic usage in excruciating depth. Examples of almost anything you could want can be found somewhere in its pages. There are both English and French glossaries. An Ordinary to the examples has been published in the SCA.

The Business of Being a Herald.

Dennys, Rodney. ***Heraldry & the Heralds***. London: Jonathon Cape, 1982. A recent work covering the workings of the College of Arms and the work of a modern herald. Worth reading, but better to use inter-library loan than to purchase.

Scott-Giles, C. W. ***Motley Heraldry***. London: Tabard Publications Ltd. Not everything is seriousness. This collection of heraldic poetry shows that the most senior heralds can enjoy a joke, even at their own expense.

Scott-Giles, C. W. ***The Romance of Heraldry***. London: J. M. Dent & Sons, 1951. A very personal, anecdotal view of the development of heraldry. Keep the inter-library loan staff employed.

Wagner, Anthony Richard. ***Heralds & Heraldry in the Middle Ages, 2nd ed***. London: Oxford University Press, 1956. As its title implies, this is a study of the evolution of the functions of heralds and heraldry in the European middle ages. Definitely worth reading.

Woodcock, Thomas, and John Martin Robinson. ***The Oxford Guide to Heraldry***. Oxford: Oxford University Press, 1988. A modern examination of the development of heraldry in England. It draws heavily on the records of the College of Arms of England. Many of the illustrations, and there are some excellent period examples, have not been published anywhere else previously.

Heraldic Art.

Allcock, Hubert. ***Heraldic Design***. New York: Tudor Publishing Company, 1962. Generally good drawings. Reasonable information. A variety of styles of artwork. Useful for the heraldic artist.

Child, Heather. ***Heraldic Design***. London: Bell & Hyman, 1965. Worth using the inter-library loan to get the use of this book. Probably not necessary to buy for permanent use. Limited to modern British usage.

Eve, G. W. ***Decorative Heraldry***. London: George Bell and Sons, 1897. A good Victorian study of the decorative use of heraldry. A specialist's work.

Eve, G. W. ***Heraldry as Art***. London: B. T. Batsford, 1907. As with Decorative Heraldry, a specialist's work.

Hope, W. H. St. John. ***Heraldry for Craftsmen & Designers***. London: John Hogg, 1913. Part of the 'Artistic Crafts Series of Technical Handbooks'. Examples from many periods.

Vinycomb, John. ***Fictitious & Symbolic Creatures in Art with Special Reference to Their Use in British Heraldry***. London: Chapman and Hall, Limited, 1906. Everyone steals the illustrations from this work. The text is more directed toward 'natural history' than heraldry.

Von Volborth, Carl-Alexander. *The Art of Heraldry*. Poole: Blandford Press, 1987. An excellent modern work with many examples of good style from this century. Traces the development of heraldry as art from its beginnings with examples from most European countries presented. Most worthwhile for any heraldic artist's bookshelf.

Dictionaries.

Brault, Gerard J. *Early Blazon*. Oxford: Clarendon Press, 1972. This is a very scholarly work, with great detail on heraldic usage in the 12th and 13th centuries. The extensive illustrated glossary is of especial use. More important for conveying the feel of medieval heraldry than for locating a particular term or form.

Brooke-Little, J. P. *An Heraldic Alphabet*. London: Macdonald and Jane's, 1973. A good basic dictionary of heraldic terms with illustrations. A useful addition to the heraldic bookshelf; very useful at consulting tables.

Elvin, Charles Norton. *A Dictionary of Heraldry*. London: Heraldry Today, 1969 (Reprint). (First published 1889, publisher unknown.) If you want to find a name for something on a shield, especially if it's geometric, this is the place to look. The drawings are very naturalistic, and therefore not suitable for use in SCA heraldic art. Many of the field divisions and modifications/combinations of ordinaries are strictly Victorian creations. A book both useful and dangerous.

Friar, Stephen, ed. *A Dictionary of Heraldry*. New York: Harmony Books, 1987. A very recent book, already available through remainder shops. An excellent work and a useful addition to every herald's bookshelf.

Parker, James. *A Glossary of Terms Used in Heraldry*. Oxford & London: James Parker and Co., 1894. Very useful, extensive dictionary of heraldic terms. Available in a recent reprint. The dated examples provide additional utility for this book in the SCA context.

Ordinaries and Armorials.

Burke, Bernard. *The General Armory of England, Scotland, Ireland and Wales*. Baltimore: Genealogical Publishing Company, 1969. (Reprint of the 1884 edition.) Since this is an armorial, it is of limited use in SCA conflict research. But it does allow some useful name documentation and is helpful when working with non-SCA types at demos.

Fox-Davies, Arthur Charles. *Armorial Families*. Rutland: Charles E. Tuttle Co., 1970. (Reprint of the 1929 edition.) As with Burke, this is of limited use. There are some very useful illustrations.

Lyon Office. *An Ordinary of Arms, Volume II*. Edinburgh: HMSO, 1977. This ordinary provides some very useful material for SCA conflict research and an interesting insight into the process of non-SCA heraldic registration.

Papworth, John W. *Ordinary of British Armorials*. London: T. Richards, 1874. (Reprinted – Bath: Five Barrows Ltd, 1977) This is the classic, basic research tool for non-SCA conflict. Its system is idiosyncratic and requires practice to use effectively. Very expensive and difficult to locate for purchase, this book is better obtained through inter-library loan.

Pinches, Rosemary, and Anthony Wood. *A European Armorial*. London: Heraldry Today, 1971. A very useful example of a medieval armorial: in this case, from 15th century Burgundy. It is especially important because of the great many examples of medieval heraldry it provides.

Rietstap, J. B. *Armorial General*. London: Heraldry Today, 1965. (Reprinted from the 2nd Edition, 1884) An overwhelming compendium of European heraldry. The sheer volume of material, in French, makes this work unusable for the majority of SCA heraldic purposes.

Rolland, V. & H. V. *Illustrations to the Armorial General by J. B. Rietstap*. London: Heraldry Today, 1967. (Reprint of the 1903/26 edition.) Among its other features, Rietstap's *Armorial General* contains no illustrations. This work attempts to rectify that situation. Unfortunately, it is almost useless without the *Armorial General*. The illustrations are poor examples of the engraver's art, at best.

Books with SCA Origins.

An Armorial of Arms Registered by the College of Heralds of the Society for Creative Anachronism and *An Ordinary of Arms Registered by the College of Heralds of the Society for Creative Anachronism*. Normal, IL, Free Trumpet Press West, 2002. This is the fundamental research tool of the SCA herald. There should be a copy in every branch. Updates are published on an regular basis.

Bruce Draconarius of Mistholme and Akagawa Yoshio. ***A Pictorial Dictionary of Heraldry as Used in the Society for Creative Anachronism***. Private printing, 1988; 2nd edition, 1992. This is probably the most useful general-purpose book to come out of the various heraldic presses of the SCA. A thoroughly illustrated compendium of charges used in SCA heraldry that should be in every local herald's library. Can be obtained through Free Trumpet Press West.

Alfgar the Sententious. ***Fabulous Heraldry***. Societa Illuminata: Somerville MA, 1976. An ordinary of over 900 entries from the realms of the fabulous and just plain strange. Interesting for its examples of pre-heraldic attributions by period heralds and for the view it gives of what modern fantasy writers think makes good heraldry. It may still be available from the author.

Eney, Richard. ***A Military Ordinary***. Private printing, 1983. An ordinary of over 1300 military insignia in modern usage. Of interest to the martial, as well as heraldic, members of the Society. Available from the author.

Migel Gneuyle de Normandie. ***An Ordinary to Wooodward's Treatise on Heraldry***. Free Trumpet Press, 1985. An exhaustive index to all charges in the examples used in Woodward's *Treatise*. Useful for conflict research. May still be available from Free Trumpet Press.

*"**Letters of Acceptance and Return**"*. Various authors and dates. These are the official pronouncements of the Office of the Laurel Sovereign of Arms. They can generally be obtained by subscription; write to the Laurel Sovereign of Arms for current prices. There is no single source of back issues. Kingdom Principal Heralds should have copies of all such letters in their files.

Precedents. Various publishers and dates. Each Laurel Sovereign of Arms has made explicit statements about the direction of SCA heraldry, as well as implicit ones in the various rulings each has made. Redactors have come along after and have prepared indexed synopsis of these rulings to produce the various volumes of Precedents. The early ones are interesting for the view they provide of the beginnings of SCA heraldry. The current ones can provide necessary guidance, although not absolute certainty, about submissions you may be preparing.

Proceedings Various publishers and dates. Since the First Ysgithrian Symposium on Heraldry in 1973, there have been a great many other SCA-wide heraldic symposia across the face of the Known World. Most have published Proceedings of some sort and the best way to obtain them, if they are still in print, is to contact the Principal Heralds of the various Kingdoms. These may be republished by Free Trumpet Press; look for announcements in *The Pale*. My favorite quote, from the first symposium proceedings, reads: "In principle, you should know, if not the registered devices of everyone in the Known World (an impossible task now that the number has grown upward of 400), at least the registered Arms of the Knights, Masters and Laureates, the Ladies of the Rose, the Great Officers of State, and the holders of Awards of Arms within your own Kingdom."

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Addendum: More Name & Heraldry Books

The Middle Kingdom College of Heralds would like to mention the following books which were not included in the preceding articles.

Éowyn Amberdrake. ***A Lymner's Roll II.*** Private printing, 1991. Contains drawings of the arms of all the kingdoms, principalities, baronies, and provinces of the Society, as of 1991. Available from the author.

The Compleat Anachronist. Various authors and editors, published quarterly. Subscription available as an option with your SCA membership. Each issue is devoted to a single topic, such as music, calligraphy and illumination, armor, herbs, or a specific culture. Contact the SCA Office of the Stock Clerk for a complete list of titles. Some issues which may be of interest to heralds are:

#22: *Heraldry*—a good basic introduction to heraldry.

#36: *Early Scandinavian Culture*—discussion of Viking and Scandinavian cultures, including names.

#50: *Armorial Display*—discusses some of the ways to display or use your device.

#51: *The Islamic World*—a brief discussion of the Islamic culture, including names and Muslim heraldry.

#57: *A Viking Miscellanea*—discussion of Viking culture; no discussion of names, but the bibliography may point to other sources.

#65: *A Japanese Miscellany*—discussion of Japanese culture, including names and *mon*.

#66: *A Welsh Miscellany*—discussion of Welsh culture, including language and names.

Dominus Herveus d'Ormonde. ***Combined Ordinary of Various Small Ordinaries Vol I.*** Private printing, 1991. An ordinary of arms compiled for SCA use. Contains armory from: *Heraldry of the Manesse; Hateful Heraldry; Irish Heraldry; An Ordinary of Australian Personal Arms; An Ordinary of Australian Corporate Arms; Public Heraldry;* and *An Ordinary of Scottish Arms, Vol. 1.* Extremely useful for conflict checking. Available from the author.

Dominus Herveus d'Ormonde. ***Combined Ordinary of Various Small Ordinaries Vol II.*** Private printing, 1993. An ordinary of arms compiled for SCA use. Contains armory from: *An Ordinary to Woodward's Treatise on Heraldry; Dictionnaire Heraldique; Concise Encyclopedia of Flags and Coats of Arms; Fabulous Heraldry;* and *Heraldic Badges*. Extremely useful for conflict checking. Available from the author.

Hanks, Patrick & Hodges, Flavia. ***A Dictionary of First Names.*** Oxford University Press. A general book about first names. Few of the entries have dates, names of some historical figures are given in their modern rather than period form, and there are some inaccuracies. May be useful as a starting point, but you'll have to look elsewhere for proper documentation. **Not acceptable as adequate documentation**.

Hanks, Patrick & Hodges, Flavia. ***A Dictionary of Surames.*** Oxford University Press. A general book about surnames. Few of the entries have dates, names of some historical figures are given in their modern rather than period form, and there are some inaccuracies. May be useful as a starting point, but you'll have to look elsewhere for proper documentation. **Not acceptable as adequate documentation**.

Kolatch. ***Dictionary of First Names.*** A notoriously unscholarly and inaccurate book about names. It is mentioned here only because it is **not acceptable for documentation purposes**.

The Oxford English Dictionary. Oxford University Press. A huge but comprehensive 20-volume dictionary which can be found in most public libraries. Cites the earliest known uses of each particular meaning of a word, which makes it invaluable for documenting a word that you want to use in a name (some common English words were not used until well after period, or originally had an entirely different meaning). Also available in a smaller and more affordable photoreduced form (with a magnifying glass so you can read it), and on a CD-ROM for DOS or Macintosh computers.

Le Comte de Renesse. ***Dictionnaire Heraldiques.*** A French ordinary compiled circa 1723.

Guillaume le Vingeron. ***Yclept, a Book of Names—Vol. 1: On the Construction of Names.*** Folump Enterprises, 1991. A small, very brief introduction to the medieval naming practices of western Europe, organized by country. Gives only a handful of names to illustrate the naming structures. Can be useful for loaning to clients as a quick overview, but not for finding or documenting a name.

Rules and Regulations

Rules for Submissions

Below are the current Rules for Submissions of the College of Arms, which were approved in May 1990, and incorporating all changes made through July 2001.

PART I - GENERAL PRINCIPLES

1. **Compatibility.** - All names and armory shall be compatible with the period and domain of the Society.

   The Society for Creative Anachronism studies pre-Seventeenth Century Western Culture. The period of the Society has been defined to extend until 1600 A.D. Its domain includes Europe and areas that had contact with Europe during this period. Usages documented to have occurred regularly prior to that date within that domain shall be automatically considered compatible unless they have been specifically declared incompatible by these rules, Laurel precedent, or a policy statement of the Board of Directors. Usages not so documented may be defined as compatible by these rules, Laurel precedent, or a policy statement of the Board of Directors. In all cases, the burden of proving compatibility shall lie on the individual making the submission or that individual's duly constituted representatives.

   a. **Compatible Content** - All submissions shall be period in content.

      Each element of a submission shall be compatible with period usage. See Part II, Compatible Name Content, and Part VII, Compatible Armorial Content.

   b. **Compatible Style** - All submissions shall be period in style.

      All elements of a submission shall be used in a manner that is stylistically compatible with period usage. See Part III, Compatible Naming Style, and Part VIII, Compatible Armorial Style.

   c. **Documented Exceptions** - A submission that is adequately documented as a period practice <u>may</u> be deemed acceptable even if it violates the stylistic requirements set forth in Parts III (Compatible Naming Style) **or** VIII (Compatible Armorial Style) of these rules.

2. **Offense.** - No name or armory will be registered that may be offensive to a significant segment of the Society or the general population.

   No submission will be registered that is detrimental to the educational purposes or good name of the Society, or the enjoyment of its participants because of offense that may be caused, intentionally or unintentionally, by its use. See Part IV, Offensive Names, and Part IX, Offensive Armory.

3. **Inappropriate Claims.** - No name or armory will be registered which claims for the submitter powers, status, or relationships that do not exist.

   No submission will be registered that could confuse or offend members of the Society or the general population because it expresses or implies some claim that is not true. An explicit claim contains an overt statement of the claim in the submission; an implicit claim requires that its nature be inferred from the submission. A name and piece of armory may reinforce each other and appear to make a claim that is not perceived in either item by itself. If someone reasonably educated in period and modern history and culture would perceive a claim, that claim will be held to exist even if it is unintentional.

   a. **Conflicting Claims** - A name or piece of armory that creates a false impression of the identity of the submitter will not be registered.

      Someone may not claim to be another, either directly by using a name or armory that is identical to another's, or by unmistakably claiming close relationship to an individual who is in fact unrelated. See Part V, Conflicting Names, and Part X, Conflicting Armory.

b. Presumptuous Claims - A name or piece of armory which expresses or implies presumptuous claims to status or powers that the submitter does not possess will not be registered.

No name or armory will be registered that could be considered presumptuous and thereby cause offense to a significant segment of the Society. See Part VI, Presumptuous Names, and Part XI, Presumptuous Armory.

PART II - COMPATIBLE NAME CONTENT

Every word in a Society name must be compatible with period naming practices, as is required by General Principle 1a of these rules. This section defines the categories of words that the College of Arms has generally found to be compatible.

1. Documented Names. - Documented names, including given names, bynames, place names, and valid variants and diminutives formed in a period manner, may be used in the same manner in which they were used in period sources.

The name "Bucephalus", although it is documented as the name of Alexander the Great's horse, should not be used as a name for a human. Pronunciation and spelling variants are linguistically valid if formed according to the rules for such variants in the language of the documented name. For example, the alternation of "C" and "K" at the beginning of names is a well-documented feature of Welsh. Therefore, both "Ceridwen" and "Keridwen" would be permitted, even if only one of these forms had been found in period sources. "Qeridwen" would not be permitted, since "Q" does not alternate with "C" and "K" in Welsh.

2. Constructed Names. - Documented names and words may be used to form place names, patronymics, epithets, and other names in a period manner.

Constructed forms must follow the rules for formation of the appropriate category of name element in the language from which the documented components are drawn. For instance, the standard male patronymic in Old Norse consists of the possessive form of the father's name joined to the word *son*, like *Sveinsson* is the son of Svein. The documented Old Norse given name *Bjartmarr* could be used in this construction to form *Bjartmarsson*, even if this particular patronymic was not found in period sources. Similarly, German towns on rivers regularly use the name of the river with the word *brück*, like *Innsbrück*, to indicate the town had a bridge over that river. A new branch could use the documented German name of the river *Donau* to construct the name *Donaubrück*.

3. Invented Names. - New name elements, whether invented by the submitter or borrowed from a literary source, may be used if they follow the rules for name formation from a linguistic tradition compatible with the domain of the Society and the name elements used.

Name elements may be created following patterns demonstrated to have been followed in period naming. Old English given names, for instance, are frequently composed of two syllables from a specific pool of name elements. The given name *Ælfmund* could be created using syllables from the documented names *Ælfgar* and *Eadmund* following the pattern established by similar names in Old English. Other kinds of patterns can also be found in period naming, such as patterns of meaning, description, or sound. Such patterns, if sufficiently defined, may also be used to invent new name elements. There is a pattern of using kinds of animals in the English place names *Oxford*, *Swinford* and *Hartford*, and so a case could be made for inventing a similar name like *Sheepford*. No name will be disqualified based solely on its source.

a. Invented name elements may not consist of randomly arranged sounds or characters.

Use of components of name elements without reference to a period naming pattern, such as combining the syllables of *Ælfgar* and *Eadmund* to form *Ælfmunead*, will not be allowed. Similarly, patterns from one language or tradition may not be applied to elements from a different language. The existence of the two syllable pattern in Old English cannot justify combining syllables from the Spanish names *Pedro* and *Jose* to invent *Pese*. *Elulol* and *Myzzlyk*, which create nonsense syllables and link them without reference to any period pattern, are also not acceptable.

b. Invented given names may not be identical to any other word unless a strong pattern of use of a class of words as given names in the same language is documented.

Although *China*, *Random* and *Starhawk* have been used as given names in recent fantasy literature, they may not be registered without evidence that names of countries, adjectives, or epithets were regularly used as English given names in period.

4. **Legal Names.** - Elements of the submitter's legal name may be used as the corresponding part of a Society name, if such elements are not excessively obtrusive and do not violate other sections of these rules.

   This allows individuals to register elements of their legal name that cannot be documented from period sources. The allowance is only made for the actual legal name, not any variants. Someone whose legal given name is *Ruby* may register *Ruby* as a Society given name, but not *Rubie*, *Rubyat*, or *Rube*. Corresponding elements are defined by their type, not solely their position in the name. This means a person with the legal name *Andrew Jackson* could use *Jackson* as a surname in his Society name in any position where a surname is appropriate, such as *Raymond Jackson Turner* or *Raymond Jackson of London*, not just as his last name element.

5. **Registered Names.** - Once a name has been registered to an individual or group, the College of Arms may permit that particular individual or group to register elements of that name again, even if it is no longer permissible under the rules in effect at the time the later submission is made. This permission may be extended to close relatives of the submitter if the College of Arms deems it appropriate.

   Only the actual name element from the originally registered submission is covered by this permission. For example, if an individual had registered a surname from a fantasy novel that has no relation to period naming before such names were restricted, that surname could be retained if that submitter decided to change his given name, even though it might not be acceptable under these rules. He could not register other surnames from the same novel, however. The College of Arms might also agree to register this surname to the original submitter's children. This allowance will not be granted for submitters other than the original owner under any other circumstances.

PART III - COMPATIBLE NAMING STYLE AND GRAMMAR

All elements of a name must be correctly arranged to follow the grammar and linguistic traditions of period names, as is required by General Principle 1b of these rules. This section defines the requirements for arranging acceptable words into a compatible name.

1. **Name Grammar and Syntax.** - All names must be grammatically correct for period names and follow documented patterns.

   Standard grammatical rules for a language will be applied unless documentation is provided for non-standard usages in period names from that language. Names should generally combine elements that are all from a single linguistic culture, but a name may be registered that combines languages. As a rule of thumb, languages should be used together only if there was substantial contact between the cultures that spoke those languages, and a name should not combine more than three languages. Each name as a whole should be compatible with the culture of a single time and place.

   a. **Linguistic Consistency** - Each phrase must be grammatically correct according to the usage of a single language.

   For the purposes of this rule a phrase may consist of a single word (*Heinrich*, *Calais*) or of a grammatically connected series of words (*the Garter*, *the Dragon's Heart*, *with the Beard*, *von Königsberg*) in a single language. Although it seems to mix French or Latin with English, the phrase *de London* is documentably correct usage in the written language of Anglo-Norman England and can therefore be registered. If a later form of a language differs radically from an earlier form, the two may not be considered a single language; thus, Old English and Early Modern English are different languages. In the case of place names and other name elements frequently used in English in their original form, an English article or preposition may be used. For example, *of Aachen* might be used instead of the purely German *von Aachen*.

2. **Name Style.** - Every name as a whole should be compatible with the culture of a single time and place.

   a. **Personal Names** - A personal name must contain a <u>*given name*</u> and at least one <u>*byname*</u>; each of these components will be called a <u>*name phrase*</u>. A <u>*byname*</u> is any name added to the *given name* to identify its

bearer more precisely. Most period names contained no more than three name phrases; as a rule of thumb a personal name should not contain more than four name phrases. (A documentable exception is Arabic, in which longer period names can fairly easily be found; an example is *Abû `Abd Allâh Muhammad ibn Isma`îl ibn Mughîrah al-Bukhârî* `Muhammad*, father of *`Abd Allâh*, son of *Isma`îl*, the son of *Mughîrah*, the Bukharan'.)

i. A byname may be one of <u>relationship</u>, like a patronymic or metronymic: filz Payn, Johnson, Bjarnardóttir, Guärúnarson, des langen Dietrich bruder `brother of the tall Dietrich', ingen Murchada `daughter of Murchad', Smythwyf, Mac a' Phearsain `son of the parson', abu Sa'îd `father of Sa'îd'.

ii. A byname may be a second <u>given name</u>; in most European cultures during most of our period this is a patronymic byname: John *William* = John *Williamson*. Late in period in some cultures it may be the second part of a double given name: *Gian Giacomo* Caroldo.

iii. A byname may be <u>locative</u>, a byname of <u>origin</u> or of <u>residence</u>: Hubert *of York*, Jack *London*, Heinrich *von Hamburg*, William *atte Wode*, Robert *Undertheclyf*, Matthias *de Flandre*; Alphonse *le Picard*, Dirk *der Brabanter*, Adam *(le) Flemyng*, Wautier *Alleman*, Herman *Münstermann*. Names of residence include <u>sign names</u> taken from signs on buildings: *atte Belle* `at the [sign of the] Bell', *zur Krone* `at the [sign of the] crown', *zum blauen Esel* `at the blue Ass'. These are extremely rare in English but not uncommon in German.

iv. A byname may describe <u>occupation, status, or office</u>: John *Bowwright*, Hans *Schneider*, Jehan *(le) Changeur*, Maud *Webster*, Nicolaus *Ankersmit*, William *Parson*, Serlo *le Reve*, Adam *(le) Freman*.

v. A byname may be a <u>descriptive nickname</u>: Osbert *le Gentil*, *Skalla*-Björn `bald', Conrad *Klein* `small', *Klein* Conrad, Robertus *cum Barba* `with the beard', Ludolf *metter langher nese* `with the long nose', Henry *Beard*, Rudolfus *der Esel* `the Ass', Gilbert *le Sour*, John *Skamful*, Thorvaldr *inn kyrri* `the quiet', Iain *Camshròn* `hook-nose'.

vi. Finally, a byname may be a <u>sentence, oath, or phrase name</u>: Geoffrey *Likkefinger*, Adam *Brekeleg*, Rudolfus *Drinkwasser*, Otto *Dumernyt* `Do nothing to me!', Nickl *Lerenpecher* `Empty the tankard', Serle *Gotokirke*, John *Falleinthewelle*, Godeke *Maketwol* `Make it well', Katharina *Gottvergebmirs* `God forgive me for it!', Richard *Playndeamours* `full of love', Henry *ffuflofloue*, Petronilla *Notegood*, Hans *mornebesser* `better [in the] morning'.

Some bynames may fit into more than one category: Edward *Pepper* may be named for his temper or for his occupation as spice-merchant; Herbert *le Knif* may have a notable knife, or he may be a cutler; and *Notegood*, like other phrase names without verbs, can also be considered a descriptive nickname. *Lion* may be descriptive or an abbreviated form of *atte Lyon* `at the [sign of the] lion'.

b. Non-Personal Names - Branch names, names of orders and awards, heraldic titles, and household names must consist of a designator that identifies the type of entity and at least one descriptive element.

Common designators are *Shire*, *Barony*, *Guild*, *House*, *Order of the*, and *Herald*. The designator must be appropriate to the status of the submitter. Society branches may use the designator established by Corpora for their category of group or any authorized alternative form. The designator may be included as part of a one-word name if the authorized form was used that way in period, like the English word *shire*, which appears as a part of the one-word name *Worcestershire*.

i. Branch Names - Names of branches must follow the patterns of period place-names.

Some good Society examples are: Shire of *Carlsby*, *Standonshire*, Barony of *Jararvellir*, College of *Saint Carol on the Moor*, all of which closely resemble period place-names.

ii. Names of Orders and Awards - Names of orders and awards must follow the patterns of the names of period orders and awards.

These are often the names of saints; others are similar to sign names (see RfS III.2.a.iii). Some examples are: the *Order of Saint Michael*, the *Order of Saint Maurice and Saint Lazarus*, the *Brethren of the Sword*, the *Order of the Garter*, *La Toison d'Or* (the *Order of the Golden Fleece*), the *Order of the Golden Rose*, the *Order of the Star*, the *Order of the Swan*, *La Orden de la Jara* (the *Knights of the Tankard*), the *Order of Lilies*.

iii. Heraldic Titles - Heraldic titles must follow the patterns of period heraldic titles.

These are generally drawn from surnames (*Chandos* Herald, *Percy* Herald), place-names (*Windsor* Herald, *Calais* Pursuivant, *Sicily* Herald), names of heraldic charges (*Crosslet* Herald, *Estoile Volant* Pursuivant, *Noir Lyon* Pursuivant), names of orders of chivalry (*Garter* King of Arms), and mottos (*Ich Dien* Pursuivant, *Esperance* Pursuivant).

iv. Household Names - Household names must follow the patterns of period names of organized groups of people.

Possible models include Scottish clans (*Clan Stewart*), ruling dynasties (*House of Anjou*), professional guilds (*Baker's Guild of Augsburg*, *Worshipful Company of Coopers*), military units (*The White Company*), and inns (*House of the White Hart*).

PART IV - OFFENSIVE NAMES

Offensive names may not be registered, as is required by General Principle 2 of these rules. Names may be innately offensive from their content, like *John Witchburner*. A name element can also be offensive because of its usual associations or the context in which it is placed. Names may be considered offensive even if the submitter did not intend them to be. This section defines the categories of names that are generally considered offensive.

1. Vulgar Names. - Pornographic or scatological terms will not be registered.

Obscene terminology, sexually explicit material, bathroom or toilet humor, etc. are considered inherently offensive by a large segment of the Society and general population.

2. Offensive Religious Terminology. - Magical or religious terminology that is excessive or mocks the beliefs of others will not be registered.

Magical or religious words are not usually inherently offensive, but may offend by context. For example, although the name *Jesus* is common in Spanish, the juxtaposition of it with reference to other religions, like *Jesus the Imam*, could be considered a mockery. Use of an unusual number of religious elements might disturb both devotees and opponents of a particular religion.

3. Stereotypical Names. - Allusions to derogatory ethnic, racial, or sexual stereotypes will not be registered.

Such stereotypes, even if documented from period sources, are innately offensive. This is true whether the stereotype is inherent in the usage, such as *Pedro the Dago*, or created by context.

4. Offensive Political Terminology. - Terminology specifically associated with social or political movements, or events that may be offensive to a particular race, religion, or ethnic group will not be registered.

Even if used without prejudice in period, such terms are offensive by their modern context. Thus, names that suggest participation in pogroms or repressive movements, like *Judenfeind*, which is a period German name meaning *enemy of the Jews*, may not be used.

PART V - NAME CONFLICT

Names may not be too similar to the names of others, as is required by General Principle 3a of these rules. Names need to be distinguished from each other both in their written form and when heard in announcements. This section defines ways in which submitted names may differ sufficiently from protected names.

1. Personal Names. - Personal names must be significantly different from other protected personal names.

a. Difference of Name Phrases – Two name phrases are considered *significantly different* if they differ significantly in sound <u>and</u> appearance. Name phrases that are not *significantly different* are said to be *equivalent*.

Variant spellings of the same word or name, no matter how radical, are not considered significantly different unless there is also a significant difference in pronunciation. Low German *Flaschenträger* could be spelled *vlaschendreyger* in 1430, but the pronunciation was essentially the same, so *vlaschendreyger* and *Flaschenträger* are equivalent. Such variant spellings may be registered where

appropriate but do not make the name different. Examples and further restrictions for different types of name phrase are given below.

i. **Given Names** - Two given names are significantly different only if they differ significantly in sound <u>and</u> appearance. Irrespective of differences in sound and appearance, a given name is not significantly different from any of its diminutives when they are used as given names. However, two diminutives of the same given name are significantly different if they differ significantly in sound and appearance.

Mary is equivalent to the French *Marie*, since neither the appearance nor the sound is significantly different; it is significantly different from the Hebrew *Miriam*, since it differs significantly in sound and appearance and neither name is a diminutive of the other. Similarly, *Ali* is significantly different from *Auda*. *Hob* is a diminutive of *Robert* and therefore equivalent to it, and for the same reason *Kunz* is equivalent to *Konrad*. But *Hob* and *Robin* are significantly different; though both are diminutives of *Robert*, they look and sound significantly different. The same holds for *Nickel* and *Klas*, which are both diminutives of *Niclas*.

ii. **Bynames** - Two bynames are significantly different if they look and sound significantly different. In general the addition or deletion of prepositions and articles is not significant. Additional restrictions apply to certain types of bynames as specified below.

Blacksmith is significantly different from *Smith*. *Le Vanur* `the basketmaker' is not significantly different from *le vannere* `the winnower or maker of fans or winnowing-baskets' because the pronunciations are not significantly different.

Cum Barba is significantly different from *Beard* and *Witheberd* `with the beard', but *Beard* is equivalent to *Witheberd*. *Der grosse Esel* `the great ass' is significantly different from *der Esel*, and *with the Long Nose* is significantly different from *with the Crooked Nose*. *The Lion* is not significantly different from *de Lyon*.

Brekeleg is significantly different from *Brekeheved* `break head'. *Waggespere* is significantly different from *Shakespeare*.

(a) **Bynames of Relationship** - Two bynames of relationship are significantly different if the natures of the relationships <u>or</u> the objects of the relationships are significantly different.

Smythwyf is significantly different from *Smithson* because the nature of the relationship is significantly changed; it is significantly different from *Tomwyf* because the object of the relationship has been changed (from *Smith* to *Tom*). *Mac Thorcuill* `son of Thorcull' is equivalent to *Nic Thorcuill* `daughter of Thorcull', and *Richards* is equivalent to *Richard* and to *Richardson*; in each case the sound is insufficiently different. *Hobson* is significantly different from *Robertson*, however, because *Hob* and *Robert* differ significantly in sound and appearance and are not being used in given names.

(b) **Locative Bynames** - Two locative bynames need not refer to different places in order to be considered significantly different; they need only look and sound sufficiently different.

Der Brabanter is equivalent to *von Brabant*; such bynames were interchangeable in period. However, *de Flandre* is significantly different from *le Flemyng* because *Flandre* and *Flemyng* are significantly different in sound and appearance. *York* is equivalent to *of York*, *Münstermann* is equivalent to *von Münster*, and *Undertheclyf* is equivalent to *del Clif* and *Cliff*. *Zum Roten Löwen* `at the Red Lion' is significantly different from *zum Löwen* and from *zum Blauen Löwen* `at the Blue Lion'. *Lion* (from a sign name) is not significantly different from *de Lyon* because the bynames do not differ significantly in appearance.

b. **Conflict of Personal Names** - Two personal names conflict <u>unless</u> at least one of the following conditions is met.

i. **Given Names** - Two personal names do not conflict if the given names are significantly different.

Sancha Alfonso Carrillo does not conflict with *Juan Alfonso Carrillo*. *Hob Gage* conflicts with *Robert Gage* because *Hob* is not significantly different from *Robert* (of which it is a diminutive).

ii. **Number of Name Phrases** - A personal name containing at most two name phrases does not conflict with any personal name containing a different number name phrases.

Thóra Arnthórudóttir does not conflict with Thóra in spaka Arnthórudóttir; Pedro Fernandez does not conflict with Pedro Fernandez Perez.

iii. **Order of Name Phrases** - Two personal names that contain equivalent name phrases arranged in different orders do not conflict if the change in order significantly changes the meaning of the name as a whole.

Klein Konrad conflicts with *Konrad der Kleine*: they could well refer to the same person. *Owen ap Morgan ap Gruffudd* does not conflict with *Owen ap Gruffudd ap Morgan*: as they have different fathers, they cannot be the same person. *Aed Dub mac Cormaic* `Black *Aed* son of *Cormac*' does not conflict with *Aed mac Cormaic Duib* `*Aed* son of Black *Cormac*', and *Hrólfr dúfunef Bjarnarson* `*Hrólfr* dove-nose son of *Björn*' does not conflict with *Hrólfr Bjarnarson dúfunefs* `*Hrólfr* son of *Björn* dove-nose'. *William Brun le Mercer* conflicts with *William Mercer le Brun*, both meaning `William with brown hair who is a merchant in fine textiles'.

iv. **Change of Name Phrases** - Two personal names do not conflict if <u>each</u> contains a name phrase that is significantly different from <u>every</u> name phrase in the other.

William Jamesson the Smith does not conflict with *William Jamesson the Carter* because each of the phrases *the Smith* and *the Carter* appears in one name but not the other. *Gilbert Fletcher the Long of Kent* conflicts with *Gilbert Long Fletcher* because (1) the latter name contains <u>no</u> phrase that is significantly different from <u>every</u> phrase of the former name, and (2) the change in order of the second and third name phrases does not significantly change the meaning of the name.

c. **Historical Personal Names** - Protected historical personal names are protected in all of the forms in which they commonly appear.

Charlemagne, which becomes *Carolus Magnus* in Latin and *Karl der Grosse* in German, is protected in all three forms.

2. **Non-Personal Names.** - Branch names, order and award names, heraldic titles, and household names must be significantly different from other protected non-personal names.

a. **Difference of Descriptive Elements** - A *descriptive element* is a word other than a designator, an article, a preposition, or the name of a branch of the Society. Two *descriptive elements* are considered *significantly different* if they differ significantly in both sound <u>and</u> appearance. Descriptive elements that are not *significantly different* are said to be *equivalent*.

b. **Conflict of Names with the Same Number of Elements** - Two non-personal names with the same number of descriptive elements conflict <u>unless</u> at least one of the following conditions is met.

i. **Change of Elements** - Two such names do not conflict if <u>each</u> of them contains a descriptive element significantly different from <u>every</u> descriptive element in the other.

House Saint Mary, *Saint Mary Herald*, and the *College of Sainte Marie* all conflict with one another because their descriptive elements are equivalent; *House*, *Herald*, and *College of*, being designators, are not descriptive elements. The *House of the Red Dolphin* does not conflict with the *House of the Blue Dolphin* or the *House of the Red Lion*. The *Order of the White Scarf of Ansteorra* conflicts with the *Order of the White Scarf of Atenveldt* because *Ansteorra* and *Atenveldt* are not descriptive elements as defined above in clause 2.a.

ii. **Change of Order or Grammar** - Two such names containing equivalent descriptive elements do not conflict if either the order of the elements or the grammatical structure of the name has changed in a way that significantly changes the meaning of the name as a whole.

The *Order of the Sword and the Tower* conflicts with the *Order of the Tower and the Sword* because the change in order does not significantly change the meaning of the name. Similarly, the *Order of the Guardians of the Castle* conflicts with the *Order of the Castle's Guardians*. The *Order of the Castle of the Guardians* does not conflict the *Order of the Guardians of the Castle* because the change

in order significantly changes the meaning; it does not conflict with the *Order of the Castle's Guardians* because the change in grammatical structure significantly changes the meaning.

c. **Conflict of Names with Different Numbers of Elements** - Two non-personal names with different numbers of descriptive elements conflict if the only difference in the descriptive parts is the addition of one or more modifiers to a single, already modified root element.

The addition of one or more modifiers to an <u>unmodified</u> noun is a significant change, so *Black Lion Herald* does not conflict with *Lyon King of Arms*. The *Order of the Black Rampant Lion* conflicts with the *Black Lion Herald*, however, since *Rampant* is added to an already modified noun. (Adding further modifiers to an already modified noun is not a significant change because it is generally not good period style.) The *Order of the Black Lion's Heart* does not conflict with the *Black Lion Herald* since the added element, *Heart*, is not a modifier. Similarly, the *Order of the Tower and the Sword* does not conflict with the *Order of the Sword*.

PART VI - PRESUMPTUOUS NAMES

Names may not claim status or powers the submitter does not possess, as is required by General Principle 3b of these rules. This section defines categories of presumptuous claims.

1. **Names Claiming Rank.** – Names containing titles, territorial claims, or allusions to rank are considered presumptuous.

   Titles like *Earl* and *Duke* generally may not be used as Society names, even if the title is the submitter's legal name. Names documented to have been used in period may be used, even if they were derived from titles, provided there is no suggestion of territorial claim or explicit assertion of rank. For example, *Regina the Laundress* is acceptable but *Regina of Germany* is not. Claim to membership in a uniquely royal family is also considered presumptuous, although use of some dynastic surnames do not necessarily claim royal rank. For example, there was a Scottish dynasty named *Stewart*, but there were also many other Stewart families so use of that surname does not link one unmistakably to the royal house. *Hohenstaufen*, on the other hand, seems to have only been used by the line of Holy Roman Emperors, so its use makes a clear dynastic claim. In some cases, use of an otherwise inoffensive occupational surname in a territorial context may make it appear to be a title or rank, such as *John the Bard of Armagh* or *Peter Abbot of St. Giles*.

2. **Names Claiming Powers.** – Names containing elements that allude to powers that the submitter does not possess are considered presumptuous.

   Society names may not claim divine descent, superhuman abilities, or other powers that the submitter does not actually possess. Such claims include divine patronymics, like *Vulcanson*; epithets peculiarly associated with divinities or superhuman beings, such as *of the Valkyrie*; given names that were never used by humans, like the names of some Giants or Dwarves in Norse mythology; or descriptive epithets like *Worldblaster*.

3. **Names Claiming Specific Relationships.** - Names that unmistakably imply identity with or close relationship to a protected person or literary character will generally not be registered.

   Explicit claims to descend from a particular person, such as *Edwin fitzWilliam Marshall* or *Rhys ap Cariadoc of the Bow* will not be registered. (The latter could be registered with a letter of permission from Cariadoc of the Bow.) However, since there are many people named *William* and *Cariadoc*, *Edwin fitzWilliam* or *Rhys ap Cariadoc* would not conflict by themselves. In some cases a unique name, surname, or epithet is so closely related to an individual that its use alone can imply relationship to that individual. There is only one family that uses the name *Baggins of Bag End*, so *Joan Baggins of Bag End* would not be appropriate.

4. **Other Presumptuous Names.** - Some names not otherwise forbidden by these rules are nevertheless too evocative of widely known and revered protected items to be registered.

   Such items include the peerage orders of the Society and such well-known items outside the Society as the *Order of the Garter*. The *House of the Rose and Laurel* does not conflict with the *Order of the Rose* or the *Order of the Laurel*, but it is too evocative of both to be registered. Similarly, the *Award of the Blue Garter* is too evocative of the *Order of the Garter*, whose badge is a blue garter.

PART VII - COMPATIBLE ARMORIAL CONTENT

Every element in a piece of Society armory must be compatible with period armorial practices, as is required by General Principle I.1.a. of these rules. This section defines the categories of elements that the College of Arms has generally found to be compatible.

1. **Period Charges.** - Ordinaries and other charges used in period armory may be registered.

   Use of a charge in heraldry after 1600 does not guarantee its acceptability. Thus, even though they appear in modern British heraldry, DNA molecules and hydrogen atoms may not be used.

2. **Period Armorial Elements.** - Lines of division, lines of partition, field treatments, and other elements used in period armory may be registered.

   Use of an element in period art does not guarantee its acceptability for armory. Use of the Greek key design, which was common in period decorative art, never carried over into armory.

3. **Period Artifacts.** - Artifacts that were known in the period and domain of the Society may be registered in armory, provided they are depicted in their period forms.

   A pen, for instance, must be depicted as a quill pen or other period form, not a fountain pen. A wheel must be depicted as a wagon wheel, not a rubber tire from an automobile.

4. **Period Flora and Fauna.** - Flora and fauna that were known in the period and domain of the Society may be registered in armory.

   Hybrids or mutations of period forms known to have been developed after 1600 generally may not be used as charges. For example, the English Sheepdog may not be used in Society armory because it was developed after 1600.

5. **Compatible Monsters.** - Monsters compatible with period armorial practice may be registered in armory.

   Monsters described in period sources may be used in the Society, even if they were not used in period heraldry. New monsters may be formed for Society use on the analogy of period monsters, so long as all components remain sufficiently identifiable in the compound monster. For example, the Society has created the sea unicorn parallel to the sea lion and sea horse.

6. **Compatible Armorial Elements.** - Any charge, line of division, line of partition, field treatment, or other armorial element that has been ruled compatible with period heraldic style may be registered in armory.

   The line of partition *dovetailed* and field treatments designed to imitate chain mail and honeycombs are some examples of undocumented armorial elements that have already been ruled compatible with period heraldic style.

7. **Armorial Element Requirements.** - Only elements from the preceding categories that satisfy the following requirements may be registered in armory.

   a. **Identification Requirement** - Elements must be recognizable solely from their appearance.

      Any charge, line of partition, or field treatment used in Society armory must be identifiable, in and of itself, without labels or excessive explanation. Elements not used in period armory may be defined and accepted for Society use if they are readily distinguishable from elements that are already in use. The compass star, defined in the Society as a mullet of four greater and four lesser points, is immediately identifiable without confusion with other mullets or estoiles once its definition is known.

   b. **Reconstruction Requirement** - Elements must be reconstructible in a recognizable form from a competent blazon.

      Any element used in Society armory must be describable in standard heraldic terms so that a competent heraldic artist can reproduce the armory solely from the blazon. Elements that cannot be described in such a way that the depiction of the armory will remain consistent may not be used, even if they are identifiable design motifs that were used before 1600. For example, the Tree of Life occurs as a decorative element in period and is readily identifiable as such, but it may not be used in armory since it cannot be defined in a manner that guarantees its consistent depiction.

8. **Registered Armorial Elements.** - Once an armorial element has been registered to an individual or group, the College of Arms may permit that particular individual or group to register that element again, even if it is no longer permissible under the rules in effect at the time the later submission is made. This permission may be extended to close relatives of the submitter if the College of Arms deems it appropriate.

Only the actual armorial element from the originally registered submission may be covered by this permission. For example, if an individual had registered armory containing a fimbriated lion many years ago, only that fimbriated lion would be covered under this rule, not fimbriated wolves, eagles, or lions in other postures. The College of Arms might also agree to register this lion to the original submitter's children. This allowance will not be granted for submitters other than the original owner under any other circumstances.

PART VIII - COMPATIBLE ARMORIAL STYLE

All elements of a piece of armory must be arranged into a design that is compatible with period armorial style, as is required by General Principle 1b of these rules. This section defines the requirements for arranging acceptable armorial elements into a design.

1. **Armorial Simplicity.** - All armory must be simple in design.

   a. **Tincture and Charge Limit** - Armory must use a limited number of tinctures and types of charges.

   As the number of tinctures involved in a device increases, the number of types of charge should decrease. As the number of types increases, the number of tinctures should decrease. In no case should the number of different tinctures or types of charges be so great as to eliminate the visual impact of any single design element. As a rule of thumb, the total of the number of tinctures plus the number of types of charges in a design should not exceed eight. As another guideline, three or more types of charges should not be used in the same group.

   b. **Armorial Balance** - Armory must arrange all elements coherently in a balanced design.

   Period armory usually places the primary elements of the design in a static arrangement, such as a single charge in the center of the field or three identical charges on an escutcheon. More complex designs frequently include a central focal point around which other charges are placed, like a chevron between three charges, but the design remains static and balanced. Designs that are unbalanced, or that create an impression of motion, are not compatible with period style.

   c. **Armorial Depth** - Armory may not employ depth of field as a design element.

      i. **Perspective** - Charges may only be drawn in perspective if they were so depicted in period armory.

      A pair of dice may be drawn in perspective since they were routinely drawn that way in period armory to show the pips. A bear, dolphin, or castle should not be drawn in three dimensions, but should appear only in its standard, flat heraldic form.

      ii. **Layer Limit** - Designs may not be excessively layered.

      All charges should be placed either directly on the field or entirely on other charges that lie on the field.

2. **Armorial Contrast.** - All armory must have sufficient contrast to allow each element of the design to be clearly identifiable at a distance.

   Each tincture used in Society armory may be depicted in a variety of shades. Therefore, contrast is not determined by the lightness or darkness of the tinctures on the submitted emblazon, but by the traditional heraldic categorization of tinctures as colors and metals. The colors are azure, gules, purpure, sable, and vert (blue, red, purple, black, and green). Ermined furs or field treatments on a background of one of these tinctures are treated as colors for contrast in the Society. The metals are argent and Or (white or silver, and yellow or gold). Ermined furs or field treatments on a background of one of those tinctures are treated as metals for contrast in the Society. Furs equally divided of light and dark pieces, such as vair, are classed with other evenly divided elements, such as paly, per bend, or lozengy.

   a. **Contrasting Tinctures** - Good contrast exists between:

i. A metal and a color;

ii. An element equally divided of a color and a metal, and any other element as long as identifiability is maintained;

iii. A color and a charge, blazoned as proper, that is predominantly light;

iv. A metal and a charge, blazoned as proper, that is predominantly dark.

b. Contrast Requirements -

i. The field must have good contrast with every charge placed directly on it and with charges placed overall.

For example, *a pale vair between two owls Or* might be placed on a field gules, but not a field ermine because the owls would not have good contrast. Similarly, a field vert with a fess Or contrasts with a wolf rampant overall that is argent or ermine, but not a wolf that is gules or sable.

ii. A charge must have good contrast with any charge placed wholly on it.

For example, a tree placed on a pale azure could be Or, argent, or ermine, but could not be pean or proper.

iii. Elements evenly divided into two parts, per saltire, or quarterly may use any two tinctures or furs.

For example, a field quarterly could be composed of azure and gules, argent and Or, Or and ermine, or vert and vairy gules and argent.

iv. Elements evenly divided into multiple parts of two different tinctures must have good contrast between their parts.

For example, checky argent and gules is acceptable, but checky azure and gules is not.

v. Elements evenly divided in three tinctures must have good contrast between two of their parts.

3. **Armorial Identifiability.** - Elements must be used in a design so as to preserve their individual identifiability.

Identifiable elements may be rendered unidentifiable by significant reduction in size, marginal contrast, excessive counterchanging, voiding, or fimbriation, or by being obscured by other elements of the design. For instance, a complex line of partition could be difficult to recognize between two parts of the field that do not have good contrast if most of the line is also covered by charges. A complex divided field could obscure the identity of charges counterchanged. Voiding and fimbriation may only be used with simple geometric charges placed in the center of the design.

4. **Obtrusive Modernity.** - Armory may not use obtrusively modern designs.

"Modern" is defined as anything outside the period of the Society.

a. **Pictorial Design** - Overly pictorial designs may not be registered.

Design elements should not be combined to create a picture of a scene or landscape. For example, combining a field divided *per fess wavy azure and Or* with a sun and three triangles Or, as well as a camel and two palm trees proper to depict the Nile Valley would not be acceptable.

b. **Modern Insignia** - Overt allusions to modern insignia, trademarks, or common designs may not be registered.

Such references, including parodies, may be considered obtrusive. Examples include using *a bend within a bordure gules* to parody the international "No Entry" sign, variations on the geometric Peace sign, and so forth.

c. **Natural Depiction** -- Excessively naturalistic use of otherwise acceptable charges may not be registered.

Excessively natural designs include those that depict animate objects in unheraldic postures, use several charges in their natural forms when heraldic equivalents exist, or overuse *proper*. *Proper* is allowed for natural flora and fauna when there is a widely understood default coloration for the charge so specified.

It is not allowed if many people would have to look up the correct coloration, or if the Linnaean genus and species (or some other elaborate description) would be required to get it right. An elephant, a brown bear, or a tree could each be *proper;* a female American kestrel, a garden rose, or an Arctic fox in winter phase, could not.

d. Modern Style - Generally modern style in the depiction of individual elements or the total design may not be registered.

Artistic techniques and styles developed after 1600 should not be used in Society armory. Charges may not be used to create abstract or op-art designs, or be patterned after comic book art, fantasy art, pointillism etc.

5. Fieldless Style. - Fieldless armory must form a self-contained design.

A fieldless design must have all its elements conjoined, like the three feathers issuing from a crown used by the Heir Apparent to the throne of England. Since there is no field in such a design, it may not use charges that rely on the edges of the field to define their shape, such as bordures and orles, nor to cut off their ends, such as ordinaries or charges throughout.

6. Documented Exceptions. - An armorial design element that is adequately documented as a period practice <u>may</u> be deemed acceptable even if it violates other sections of Part VIII (Compatible Armorial Style).

Such design elements will be accepted only on a case-by-case basis and only in armory comparable in style and complexity to the documented period examples. The strength of the case for such an exception increases in proportion to: the similarity of the documented examples to the submitted armory; and the number of independent period examples offered as evidence.

a. General Exceptions - In most cases the documentation for a proposed exceptional armorial design element should be drawn from several European heraldic jurisdictions.

The strength of the case for such an exception increases in proportion to the geographical and chronological breadth of the supporting period evidence.

b. Regional Style - Alternatively, a proposed exceptional armorial design element may be documented as characteristic of a specific regional armorial style.

In such cases the submitted armory <u>may</u> be registered provided that <u>all</u> of the following conditions are met. (1) The submitter explicitly requests an exception to the other sections of Part VIII (Compatible Armorial Style) on the grounds that the submitted armory exemplifies a specific regional style. (2) Documentation is adduced to show that exceptional design element was not uncommon in the regional style in question. (3) Documentation is adduced to show that <u>all</u> elements of the submitted armory can be found in the regional style in question.

7. Augmentations of Honor - An augmentation of honor must be compatible with period armorial style..

An augmentation is an honor bestowed by the crown, taking the form of an addition or alteration to the honoree's device. While the right to an augmentation is bestowed by the crown, its form is subject to the normal registration process. The augmentation must itself follow the armory rules; if it has the appearance of being independent armory, for example a charged escutcheon or canton, then it is independently subject to the normal rules of armorial conflict. The augmentation may, however, on a case by case basis break the rules in relation to the original armory. For example, Sable, on a chief argent a lion passant maintaining, in augmentation, an escutcheon gules charged with a cross throughout argent is acceptable even though it breaks RfS VIII.1.c.ii., Layer Limit. Gules, a lion argent, and in augmentation a canton argent charged with a tower Or is not acceptable, as the augmentation internally breaks RfS VIII.2., Armorial Contrast. Since an augmentation is an earned honor, it may in some cases violate RfS XI.3. Marshaling or RfS XI.4. Arms of Pretense and Augmentations of Honor. Arms in their augmented form are subject to the normal rules of conflict.

PART IX - OFFENSIVE ARMORY

Offensive armory may not be registered, as is required by General Principle 2 of these rules. Armory may be innately offensive from its content, or because of its usual associations or the context in which it is placed, such as the swastika which, although used in period armory, is so strongly associated with the Third Reich that it offends a large segment of the population. Armory may be considered offensive even if the submitter did not intend it to be. This section defines the categories of designs that are generally considered offensive.

1. **Vulgar Armory.** - Pornographic or scatological items or designs will not be registered.

   Obscene images, sexually explicit material, bathroom or toilet humor, etc. are considered inherently offensive by a large segment of the Society and general population.

2. **Offensive Religious Symbolism.** - Magical or religious symbolism that is excessive or mocks the beliefs of others will not be registered.

   Magical or religious symbolism is not usually inherently offensive, but offends by context. Both devotees and opponents of a particular religion may be offended by an excessive display of the symbols of that religion, for example, a Calvary cross surrounded by four Paschal Lambs and surmounted by a crown of thorns and a whip. Similarly, although a Paschal Lamb is a standard heraldic charge, dismembering the lamb and surmounting it by a pentacle creates a context that could be offensive.

3. **Stereotypical Designs.** - Allusions to derogatory ethnic, racial, or sexual stereotypes will not be registered.

   Such stereotypes, even if documented from period sources, are innately offensive. This is true whether the stereotype is inherent in the usage or created by context, like placing a Moor's head within an orle of watermelons.

4. **Offensive Political Symbolism.** - Symbols specifically associated with social or political movements or events that may be offensive to a particular race, religion, or ethnic group will not be registered.

   Even if used without prejudice in period, such symbols are offensive by their modern context. Thus, designs suggestive of the SS, the Ku-Klux Klan, or similar organizations, may not be used.

PART X - CONFLICTING ARMORY

A piece of armory may not be too similar to other pieces of armory, as is required by General Principle 3a of these rules. Period armory frequently distinguished between immediate relatives, like a father and his son, by making a single change to the arms in a process called "cadency". The changes made in such circumstances can be considered the smallest change that period heralds would recognize. This section defines ways in which submitted armory must be changed to be sufficiently different from protected armory.

1. **Addition of Primary Charges.** - Armory does not conflict with any protected armory that adds or removes the primary charge group.

   Most cadency systems did not involve addition or deletion of the primary charge group, so this automatically creates an independent design. For example, *Argent, two mullets gules* does not conflict with *Argent, a pale between two mullets gules*, and *Vert, a lion rampant Or and a chief indented argent* does not conflict with *Vert, a chief indented argent*.

2. **Substantially Different Charges** -- Simple armory does not conflict with other simple armory if the type of every primary charge is substantially changed..

   These types of changes were normally seen between complete strangers in blood, and were not usually used to indicate any form of cadency. For purposes of this rule, simple armory is defined as armory that has no more than two types of charge directly on the field and has no overall charges.

   The following examples are simple, with at most two types of charge on the field: Argent, a fess sable. Sable, three lions Or. Vert, two eagles and a maunch argent. Vair, a bordure gules. Per pale gules and argent, a fess between three lozenges counterchanged. Or, on a chevron between three clarions gules, three garbs argent. Purpure, on a pale dancetty within a bordure semy-de-lys argent, a millrind sable between two roses gules.

The following examples are all non-simple, with more than two types of charges on the field, or with one or more overall charges: Argent, a fess between two lions and a lozenge azure. Vert, a chevron between three swords, a bordure Or. Gules, a bend between two roundels argent, overall a lion Or. Per bend argent and sable, a bend gules between a tree and a cross crosslet counterchanged. Argent, a dragon sable, overall a bend gules.

Argent, a fess sable does not conflict with Argent, a lion sable. Vert, two eagles and a maunch argent does not conflict with Vert, three lozenges argent. Azure, a fess between three cups Or does not conflict with Azure, a chevron between three cups Or.   In each case the designs are simple and the type of every primary charge has been substantially changed.

Per chevron gules and argent, three oak trees counterchanged does conflict with Per chevron gules and argent, three fir trees counterchanged, because the type of charge has not been substantially changed; they both conflict with Per chevron gules and argent, two mullets and a fir tree counterchanged because not all of the primary charges have been substantially changed. Vert, two mullets and a clarion argent within a bordure Or conflicts with Vert, three gauntlets argent within a bordure Or because the first design is not simple, with three different types of charge on the field.

3. Required Charges Transparent. - Two pieces of official Society armory that share required charges may consider their Difference of Primary Charges as if the required charges were not there.

This is to avoid penalizing the slight increase in complexity caused when official armory includes required charges like the laurel wreath or crown. As an example, *Gules, a hammer within a laurel wreath and on a chief Or three fleurs-de-lys gules* would not conflict with *Gules, a mullet within a laurel wreath and on a chief Or three fleurs-de-lys gules*. Required charges always count normally for difference themselves, this rule only ignores the complexity they add to a design. This provision may not be applied when comparing official Society armory with any other armory.

4. Significant Armorial Differences. - Two pieces of armory will not be considered to conflict if two clear visual differences exist between them.

a. Field Difference - Significantly changing the tinctures, direction of partition lines, style of partition lines, or number of pieces in a partition of the field is one clear difference.

In general, if the tincture of at least half the field is changed, the fields will be considered different. *Per chevron azure and gules* has one clear difference from *Per chevron azure and sable. Per pale azure and Or* has one clear difference from *Per bend azure and Or* and from *Per pale embattled azure and Or. Bendy argent and sable* has one clear difference from *Per bend argent and sable. Barry gules and argent* has one clear difference from *Barry and per pale gules and argent*. There is a clear difference for reversing the tinctures of a field evenly divided into two parts, *per saltire*, or *quarterly*, but not for reversing the tinctures of a field divided in any other way; *Per pale nebuly ermine and gules* has one clear difference from *Per pale nebuly gules and ermine*, but *Paly ermine and gules* has no clear difference from *Paly gules and ermine*. Field treatments are considered an aspect of tincture, so *Per fess gules and argent* has one clear difference from *Per fess gules and argent masoned sable. Per fess dovetailed gules and argent* has no clear difference from *Per fess embattled gules and argent* because the difference between dovetailed and embattled lines is not significant. It suffices to change significantly the style of at least half of the partition lines, so *Quarterly per fess wavy argent and sable* has one clear difference from *Quarterly argent and sable*; *Paly and per fess argent and sable* has no clear difference from *Paly and per fess indented argent and sable*, however. *Gyronny Or and sable* has no clear difference from *Gyronny of twelve Or and sable* because the difference between eight and twelve pieces is not significant.

i. Charged Fields - If charges other than an uncharged peripheral ordinary are present, at most one clear difference may be counted for changes to the field.

For the purposes of this rule the peripheral ordinaries are the chief, the bordure, the base (including the point pointed), the quarter, the canton, the gyron, the orle, the double tressure, and flaunches. There is just one clear difference between *Per chevron ermine and azure, a pale gules* and *Per bend wavy Or and vert, a pale gules*.

ii. Field-Primary Armory - If neither of two pieces of armory being compared has charges, or if each has the same uncharged peripheral ordinary, they may derive greater difference from changes to the field. Such armory will be called *field-primary armory*.

For the purposes of this rule the peripheral ordinaries are the chief, the bordure, the base (including the point pointed), the quarter, the canton, the gyron, the orle, the double tressure, and flaunches.

(a) Substantial Change of Partition - If two pieces of field-primary armory have substantially different partitions, they are considered sufficiently different and do not conflict, irrespective of any other similarities between them.

Any divided field is substantially different from any plain field: *Per pale azure and vert* is substantially different from *Azure*. Any two of the following partitions are substantially different from each other except the pairs *per fess* and *barry*, *per bend* and *bendy*, *per pale* and *paly*, *per bend sinister* and *bendy sinister*, and *per chevron* and *chevronelly*: *per fess*, *per bend*, *per pale*, *per bend sinister*, *per saltire*, *per chevron*, *quarterly*, *checky*, *lozengy*, *gyronny* (of any number of pieces), *barry*, *bendy*, *paly*, *bendy sinister*, and *chevronelly*. *Checky* is substantially different from all other grid-like partitions (*i.e.*, those formed by two sets of parallel lines, like *lozengy* and *barry-bendy*); these other grid-like partitions are not substantially different from one another. *Barry and per pale argent and vert* is substantially different from *Checky argent and vert*, but it has only a clear difference from *Bendy and per pale argent and vert*. *Per chevron Or and gules* is not substantially different from *Chevronelly Or and gules*, nor is *Per pale wavy purpure and argent* substantially different from *Paly wavy argent and purpure*, though in each case there is a clear difference between the fields.

(b) Complete Change of Tincture - If the fields of two pieces of field-primary armory have no tinctures in common, they are considered completely different and do not conflict, irrespective of any other similarities between them.

The ermine furs and their variants are considered to be different tinctures, so *Per bend ermine and azure* is completely different from *Per bend erminois and gules* and from *Per bend argent ermined gules and sable*. The addition of a field treatment is also a change of tincture, so *Per fess argent and gules* is completely different from *Per fess argent masoned gules and sable*.

(c) Other Field-Primary Armory - In any case, independent changes to the tincture, direction of partition lines, style of partition lines, or number of pieces in the partition may be counted separately when comparing two pieces of field-primary armory.

There are two clear differences between Per chevron argent and azure and Per pale nebuly argent and azure.

iii. Fieldless Difference - A piece of fieldless armory automatically has one clear difference from any other armory, fielded or fieldless.

Tinctureless armory and Japanese *mon* are considered to be fieldless for this purpose.

b. Addition of Charges on the Field - Adding or removing any group of charges placed directly on the field, including strewn charges, is one clear difference.

Each charge group may be counted separately, so Argent, a pale gules has two clear changes from Argent, a pale between two owls all within a bordure gules.

c. Addition of Charges Overall - Adding or removing a group of charges placed overall is one clear difference.

Or, a lion rampant purpure would have one clear difference from Or, a lion rampant purpure and overall a fess sable.

d. Tincture Changes - Changing the tinctures or division of any group of charges placed directly on the field, including strewn charges or charges overall, is one clear difference.

Changing the tincture of at least half of the charges in a group is one clear difference. Or, in pale three bull's heads gules differs from Or, in pale a bull's head gules between two more sable, but not from Or, in

pale a bull's head sable between two more gules. Separate differences may be counted for changing the tincture of different groups of charges, so Vert, a pale between four mullets Or, all within a bordure argent would have three clear differences from Vert, a pale ermine between four mullets argent, all within a bordure checky argent and gules. As with the field, only one change can be counted for all tincture changes to the same group of charges. Tinctureless armory may not count difference for tincture of charges; the Fieldless Difference will count for one change and the second change must come from a category that does not involve tincture.

e. Type Changes - Significantly changing the type of any group of charges placed directly on the field, including strewn charges or charges overall, is one clear difference.

Changing the type of at least half of the charges in a group is one clear difference. Types of charges considered to be separate in period, for example a lion and an heraldic tyger, will be considered different. A charge not used in period armory will be considered different in type if its shape in normal depiction is significantly different. This means a lion would not be clearly different from a puma. Separate differences may be obtained from changing the types of charges in different charge groups. Changing *Vert, a pale between two lions argent and a chief Or* to *Vert, a fess between two horses argent and a chief Or* produces two separate differences. Since the edge partition line of a charge is part of its type, the change from *a pale wavy* to *a pale embattled* is one clear difference. Changing from *a pale wavy* to *a fess embattled* is also one change of type, not a change of type plus a change of edge partition.

f. Number Changes - Significantly changing the number of charges in any group placed directly on the field or overall is one clear difference.

One, two, and three are significantly different from any number, four is significantly different from six or more, and five is significantly different from eight or more. Six and higher numbers, including sem of charges, are not significantly different from each other.

g. Arrangement Changes - Changing the relative positions of charges in any group placed directly on the field or overall is one clear difference, provided that change is not caused by other changes to the design.

Changes to other parts of the design frequently cause changes to the arrangement of charge groups, so changing from *Argent, a fess between two unicorns within an orle purpure* to *Argent, a pale between two unicorns within an orle purpure* requires that the unicorns move from *in pale* to *in fess*. Changing from *Argent, three unicorns purpure* to *Argent, four unicorns purpure* will also cause some change in arrangement. These changes do not provide independent difference. Changes that are made on their own, like changing from *three mullets in fess* to *three mullets in pale*, or from *six mullets* on an uncharged field to *five mullets in cross*, are clear differences.

h. Posture Changes - Significantly changing the posture or individual orientation of charges in any group placed directly on the field, including strewn charges or charges overall, is one clear difference.

Changing the posture of at least half of the charges in a group is one clear difference. Changing *a sword fesswise* to *a sword palewise*, or from *a lion rampant* to *a lion passant*, is one clear difference. Multiple changes to the posture or orientation of the same charges may not be counted separately, so *a lion passant bendwise* is one clear difference from *a lion couchant to sinister*. Changes of posture or orientation of separate charge groups may each be counted. A change of posture must affect the orientation of the charge, or significantly change its appearance. Changes in the position of the head, for instance, are not significant, nor is the change from statant to passant, which essentially moves only one leg. Changing from passant to couchant, however, visually removes the legs from the bottom of the charge and is considered significant.

i. Addition of Charges on Charges - Adding or removing any group of charges placed entirely on other charges is one clear difference.

For example, charging a pale with three martlets, or charging a bordure with eight martlets, provides one clear difference.

j. **Changes to Charges on Charges** - Changes to a group of charges placed entirely on other charges may create one clear difference.

No more than one clear difference can be obtained from changes to the same group of charges on other charges.

i. Making two or more visually significant changes to the same group of charges placed entirely on other charges is one clear difference.

Changes of type, number, tincture, posture, or independent changes of arrangement may each count as one ot the two changes. Generally such changes must affect the whole group of charges to be considered visually significant, since the size of these elements and their visual impact are considerably diminished. For example, *Sable, two mullets and a fleam argent and on a chief Or three mullets gules* would not have a clear difference from *Sable, two mullets and a fleam argent and on a chief Or a mullet between two lozenges vert*.

ii. In simple cases substantially changing the type of all of a group of identical charges placed entirely on other charges is one clear difference. Only the new submission is required to be a simple case in order to benefit from the following clauses.

Simple cases are defined by the following clauses. The word *charge* refers both to *charged* and to *uncharged charges* unless it is specifically qualified; a *group of charges* may contain one or more charges. A charge is *suitable* for the purposes of this rule if (a) it it simple enough in outline to be voided, and (b) it is correctly drawn with an interior substantial enough to display easily recognizable charges.

(a) Armory that has a group of identical charges on an ordinary or other suitable charge alone on the field is a simple case.

Sable, on a pale argent three lozenges sable has one clear difference from Sable, on a pale argent three ravens sable. Or, on a heart vert a pheon argent has one clear difference from Or, on a heart vert a cross moline argent. Argent, a lion rampant gules charged with a cross crosslet Or does not have a clear difference from Argent, a lion rampant gules charged with a heart Or because the lion is too complex in outline to be voided. Gules, on a mullet of six points Or a cross crosslet sable does not have a clear difference from Gules, on a mullet of six points Or a pellet because the interior of a correctly drawn mullet of six points is too small.

(b) Armory that has a group of identical charges on an ordinary or other suitable charge that is accompanied only by a single uncharged group of identical charges lying entirely on the field is a simple case.

Argent, on a fess azure between two pine trees vert a spear argent has one clear difference from Argent, on a fess azure between two pine trees vert a rose argent. Azure, on a bezant a tree azure all within a bordure argent has one clear difference from Azure, on a bezant a bear statant azure all within a bordure argent. Gules, on a bezant a tree azure within an orle of martlets argent has one clear difference from Gules, on a bezant a bear statant azure within an orle of martlets argent. Or, on a chevron between two millrinds and a lion passant gardant sable three escallops argent has <u>no</u> clear difference from Or, on a chevron between two millrinds and a lion passant gardant sable three crosses crosslet argent because the charges accompanying the chevron are not identical. For the same reason Azure billety Or, on a fess between three owls argent a sword azure has <u>no</u> clear difference from Azure billety Or, on a fess between three owls argent a rose azure.

(c) Armory that has an uncharged primary charge group and a peripheral ordinary charged with a group of identical charges is a simple case.

For the purposes of this clause the peripheral ordinaries are the chief, the bordure, the base (including the point pointed), the canton, and flaunches. *Argent, two escallops and a gauntlet and on a chief gules three fleurs-de-lis argent* has one clear difference from *Argent, two escallops and a gauntlet and on a chief gules three crosses crosslet argent*. As a new submission *Argent, a lion rampant and on a chief gules three fleurs-de-lis argent* does not conflict with *Argent, a lion rampant between three mullets and on a chief gules three crosses crosslet argent* even though the

latter is not a simple case. The new armory <u>is</u> a simple case, so there is one clear difference for substantially changing the type of the tertiary charges; the second is for removing the mullets (see RfS X.4.b). If, however, the second armory were new and the first already registered, the second armory <u>would</u> conflict with the first; the new armory not being simple, there would be just one clear difference for adding the mullets.

(d) Armory that has a group of identical charges on a peripheral ordinary alone on the field is a simple case.

For the purposes of this clause the peripheral ordinaries are the chief, the bordure, the base (including the point pointed), the canton, and flaunches. *Gyronny Or and gules, a bordure engrailed sable semy of towers argent* has one clear difference from *Gyronny Or and gules, a bordure engrailed sable semy of mascles argent*. *Vair, flaunches gules each charged with an arrow argent* has one clear difference from *Vair, flaunches gules each charged with a cross crosslet argent*. *Gules, on a chief Or a mascle between two roundels sable* is not a simple case because the charges on the chief are not identical; as a new submission it therefore does not have a clear difference from *Gules, on a chief or three mullets sable*, even though the latter is a simple case.

5. **Visual Test.** - If the tinctures, shapes, or arrangement of the charges in a submission create an overwhelming visual resemblance to a piece of protected armory, the submission may be held to conflict even if sufficient theoretical difference can be counted between them.

A piece of armory is registered and protected, not the verbal description used to record that armory. The use of different terminology to describe two designs that are visually similar does not affect any potential for conflict that may exist. Thus, *Or, a fess vert* is not different from *Vert, a chief and a base Or* even though one could theoretically count sufficient difference between them from these blazons. Unusual cases may occur where contrast is weak and unusual arrangements of charges are employed, and in such circumstances the cumulative similarities between two pieces of armory may outweigh any specific differences. As an example, the cumulative effect of the similarities between *Vert, ermined Or, on a mullet argent a lion rampant azure within a bordure embattled ermine* and *Vert, ermined Or, on an estoile argent a lion rampant azure within a bordure embattled erminois* creates a strong possibility of confusion.

PART XI - PRESUMPTUOUS

Armory may not claim status or powers the submitter does not possess, as is required by General Principle 3b of these rules. This section defines categories of presumptuous armorial claims.

1. **Reserved Charges.** - Armory that contains elements reserved to or required of certain ranks, positions, or territorial entities, inside or outside the Society, is considered presumptuous. Symbols reserved or required solely inside the Society may only be registered to those entitled to the status associated with those symbols.

Examples of such elements include the field *Azure, semy-de-lys Or*, which is restricted to French royalty; a laurel wreath, required for official Society branches; the knight's annulet of chain, etc. Lists of these charges can be found in the glossary. Some elements, like the French royal field, are always restricted. Others are limited to specific segments of the Society. For example, individuals may not place laurel wreaths on their armory, while only those who are royal peers may use the insignia of those ranks.

2. **Charge and Name Combination.** - Armory that asserts a strong claim of identity in the context of the submitter's name is considered presumptuous.

Some otherwise permissible names and armorial elements cannot be used together because joining the two creates too strong an association with famous individuals from myth, literature, or history. For example, while *Rhiannon* can be used as a given name, and horses can be used as charges, the two cannot be used together as it suggests the Rhiannon of Welsh myth. Similarly, charges that merely allude to a specific name on their own may become presumptuous if several such charges are used.

3. **Marshalling.** - Armory that appears to marshall independent arms is considered presumptuous.

Period marshalling combined two or more separate designs to indicate descent from noble parents and claim to inheritance. Since members of the Society are all required to earn their status on their own merits, apparent claims to inherited status are presumptuous. Divisions commonly used for marshalling, such as quarterly or per pale, may only be used in contexts that ensure marshalling is not suggested.

 a. Such fields may be used with identical charges over the entire field, or with complex lines of partition or charges overall that were not used for marshalling in period heraldry.

 b. Such fields may only be used when no single portion of the field may appear to be an independent piece of armory.

 No section of the field may contain an ordinary that terminates at the edge of that section, or more than one charge unless those charges are part of a group over the whole field. Charged sections must all contain charges of the same type to avoid the appearance of being different from each other.

4. **Arms of Pretense and Augmentations of Honor** - Armory that uses charges in such a way as to appear to be arms of pretense or an unearned augmentation of honor is considered presumptuous.

Period and modern heraldic practice asserts a claim to land or property by surmounting an individual's usual armory with a display of armory associated with that claim. Such arms of pretense are placed on an escutcheon. Similarly, an augmentation of honor often, though not necessarily, takes the form of an independent coat placed on an escutcheon or canton. Generally, therefore, a canton or a single escutcheon may only be used if it is both uncharged and of a single tincture. For example, *Argent, a fess gules surmounted by an escutcheon sable charged with a roundel argent* has the appearance of being arms of pretense or an augmentation. *Or, in saltire five escutcheons sable each charged with three roundels argent* does not have this appearance, as it has multiple escutcheons, as so is acceptable. The exception to the restrictions of this rule is when the submitter is entitled to an augmentation as described in RfS VIII.7. Augmentations of Honor.

College of Arms Administrative Handbook

Below is the current Administrative Handbook of the College of Arms, which was approved January 20, 2002.

Part I -Submissions Regulations

I. Registration Limit

A. Kingdoms, Principalities, Baronies, and Provinces - Kingdoms, principalities, baronies, provinces, and equivalent branches are subject to no limit on the number of items they may register.

B. Individuals and other local groups - Individuals and other Society branches may register no more than four names and four pieces of armory. Any submission by an individual or branch which would otherwise exceed this limit must be accompanied by a release of one or more items already registered to them to accommodate the new item[s].

II. Registerable Items

A. Names for Individuals - Names for individuals are divided into three administrative categories.

1. Primary Society Name - The single name under which records of registration are maintained. Kingdoms or principalities may require this name to be used on awards, honors, scrolls, and other formal documents.

2. Alternate Society Name - Any personal name registered for an individual other than his or her Primary Society Name. An Alternate Society name may be registered alone or may be associated with a badge. Records for both name and armory will be retained under the individual's Primary Society Name.

3. Holding Name - A purely administrative label substituted by the Laurel Office to register an individual's armory when the submitted name cannot be registered. Only the Laurel Office may create holding names.

B. Names for Groups - Society branches and other groups of members may register names appropriate for the type of group. Such names are divided into several administrative categories.

1. Branch Name - The single name of a Society branch under which records of registration are maintained. This name will appear in all formal documents mentioning the branch, including scrolls, the kingdom regnum, etc. Branch designators (such as shire or barony) are not part of the registered branch name; they are administrative placeholders which may or may not reflect the actual current status of the branch. The branch designation that should be used in a Branch Name is determined by the current status of the branch.

2. Order Name - The name of a recognized Society honor, order or award. By Corpora, such names may only be registered to kingdoms, principalities, baronies or equivalent branches. Order Names may be registered alone or may be associated with badges. Records for both order name and armory will be maintained under the name of the branch which registered them.

3. Household Names - The name of a group other than a Society branch or order, such as a household, guild, group fighting unit, etc. Such names may be registered either by an individual, by two individuals jointly, or by a Society branch, and badges may be associated with such names. When a household name is registered by an individual, records dealing with the group's name and badge[s] will be retained under the Primary Society Name of the individual registering the item. When a household name is jointly registered, a cross-reference shall also be listed under the Primary Society Name of the other owner. When a household name is registered by a Society branch, these records will be retained under the name of the branch which registered them.

4. Heraldic Titles - Titles for the use of heraldic officers at all levels. Titles for Laurel staff are registered to the Society. All other heraldic titles are registered to the branch in which they will be used, but must be approved by the kingdom to which the branch belongs. Heraldic titles may not be registered

directly by individuals, but may be transferred to individuals with the approval of the owning branch and the kingdom to which it belongs.

C. Titles and Designations - Titles and designations registered for general use in the Society by the College of Arms include the following categories.

    1. Alternate Titles - Alternate forms for recognized Society titles as defined in Corpora (see Appendix C). Such forms, including translations, must be approved by the College of Arms prior to use.

    2. Alternate Branch Designations - Alternate forms for the standard designations for Society branches as defined in Corpora (see Appendix B). Such forms, including translations, must be approved by the College of Arms prior to use.

D. Tinctured Armory - Armory in which all portions of the design are colored. Tinctured armory within the Society is divided into several administrative categories.

    1. Personal Device - The single piece of armory associated with an individual's Primary Society Name which uniquely identifies that individual. Kingdoms or principalities may require this armory to be used on awards, honors, scrolls, and other formal documents.

    2. Branch Arms - The single piece of armory associated with the Branch Name of a Society branch which uniquely identifies that branch. By Society convention, all branch arms must include one or more laurel wreaths as an important element in the design. Kingdoms must also include a crown or coronet in the design. Principalities may include a crown or coronet, but are not required to do so. If a branch changes its arms, it may retain the old arms under the designation "Ancient Arms."

    3. Badge - Any piece of tinctured armory other than a Personal Device or Branch Arms. Badges may be registered by an individual, by two individuals jointly, or by a Society branch. They may be have no particular label, may be associated with a name registered to the owner of the badge, or may be associated with a generic description of the intended use or function of the badge. Badges may only be registered for offices of Society branches if no badge has been registered for that office by the Society or any territorial entity to which the submitting branch belongs. All records will be retained under the Primary Society Name of the registrant or the Branch name of the registering group. When a badge is jointly registered, a cross-reference shall be listed under the Primary Society Name of the other owner. Badges may have the field specified or they may have no field specified, but must otherwise be fully tinctured. Fieldless badges may be subject to special rules for style and difference in the Rules for Submissions, but are otherwise treated in the same manner as tinctured badges.

E. Tinctureless Armory - Tinctureless armory may only be registered as heraldic seals for the use of the Principal Herald/College of Heralds of a kingdom. Such seals must contain two straight trumpets in saltire, bells to chief.

F. Regalia - Such regalia as is used officially throughout the Society will be registered, as the Laurel office deems appropriate. The registration of a badge does not reserve to the registrant the actual item; only those items designated as regalia are so reserved. A list of registered regalia can be found in the Glossary of Terms.

III. Protected Items

Names and armory registered by the College of Arms shall be protected as described in III.C. below. Protection afforded by the College of Arms is limited solely to the refusal to register any item known to conflict with a protected item under the Rules for Submission in effect at the time the new item is submitted to the College. Portions of the current Rules for Submissions pertaining to conflict apply to the following materials:

A. Protected Names

    1. Names Registered by the College of Arms - Names submitted to and registered by the College will be listed in the Society Armorial and protected from conflict against future submissions. Once registered, an item shall be protected until written notice of release is received by the Laurel Office from the registrant. In the case of defunct Society branches, release may be granted by joint consent of the

Crown and Kingdom Seneschal after appropriate notice in the newsletter of the kingdom in which the branch was located. Protection shall apply even if the item in question could not be registered under the Rules for Submission currently in effect. Laurel may rule that a particular name is too generic to be protected. Unprotected, generic names may be attached to badges as labels for the convenience of the populace. A submitter may request that such a label by treated as generic, without protection; Laurel may choose to honor such requests on a case-by-case basis.

2. Unregistered Names of Famous Individuals from Society History - The unregistered names of monarchs, kingdom officers and other famous individuals from Society history may be protected on a case by case basis. Such protection will only be afforded where a submitted name would cause extreme confusion or offence to the populace. The intent of this allowance is to extend protection to prominent members of the Society from its early years and generally will not be extended to those who have remained active and consciously refrained from registration of their names or armory.

3. Names of Significant Personages Outside the Society - Contemporary or historical personages will generally be considered significant if they appear in standard references such as an encyclopedia. The names of famous individuals who do not appear in standard references due to the age and scope of these works may also be protected on a case by case basis.

4. Names of Significant Characters from Literary Works - Characters from period or modern literary works of all genres may be protected on a case by case basis. Such protection will be afforded if the College of Arms deems them worthy of protection

5. Names of Significant Geographical Locations Outside the Society - A geographical location will be considered significant if it is associated with important administrative, social, political or military events (e.g., a capital city, the site of a major treaty or battle, etc.). Geographic locations will generally be considered significant if they appear in standard references such as an encyclopedia. Generic descriptive names outside the Society will not be protected except where the name is immediately associated with a single significant location.

6. Names of Significant Geographical Locations from Literary Sources - Locations in period or modern literary works of all genres may be protected on a case by case basis. Such protection will be afforded if the College of Arms deems them worthy of protection

7.Trademarked Names, etc. - Such names may be protected when covered by applicable laws and regulations in the country from which the material derives.

8. Orders of Chivalry, Heraldic Titles, Organizations, etc. - Contemporary or historical orders of chivalry, heraldic titles, or organizations may be considered significant if they appear in general histories or in standard references such as an encyclopedia. The names of entities which do not appear in standard references due to the age and scope of these works may also be protected on a case-by-case basis.

9. Name Used by the Submitter Outside the Society - No name will be registered to a submitter if it is identical to a name used by the submitter for purposes of identification outside of a Society context. This includes legal names, common use names, trademarks and other items registered with mundane authorities that serve to identify an individual or group. This restriction is intended to help preserve a distinction between a submitter's identity within the Society and his or her identity outside of the Society. A small change in the name is sufficient for registration, such as the addition of a syllable or a spelling change that changes the pronunciation. However, a change to spelling without a change in pronunciation is not sufficient. For example, Alan Miller could not register the name Alan Miller or Allan Miller but he could register the name Alan the Miller. Further, submitters may register either a name or armory which is a close variant of a name or insignia they use outside the Society, but not both.

B. Protected Armory

1. Armory Registered by the College of Arms - Devices and badges submitted to and registered by the College will be listed in the Society Armorial and Ordinary and protected from conflict against future submissions. Once registered, an item shall be protected until written notice of release is received by

the Laurel Office from the registrant. In the case of a defunct Society branch, release may be granted by joint consent of the Crown and Kingdom Seneschal after appropriate notice in the newsletter of the kingdom in which the branch was located. Protection shall apply even if the item in question could not be registered under the Rules for Submission currently in effect (Grandfather Clause).

2. Armory of Significant Geographical Locations Outside the Society - All national arms and national flags are considered sufficiently significant to protect, even if not yet listed in the Armorial. The historical or modern armory of other geographic locations may be protected on a case-by-case basis if the location is associated with important administrative, social, political, or military events and the arms themselves are important or well-known. Armory so protected will be listed in the Society Armorial and Ordinary when it is brought to Laurel's attention, but is protected prior to that addition.

3. Significant Personal and Corporate Armory from Outside the Society - Modern or historical armory may be considered significant or recognizable enough to protect on a case-by-case basis, even if not yet listed in the Armorial and Ordinary. Armory so protected will be listed in the Society Armorial and Ordinary when it is brought to Laurel's attention, but is protected prior to that addition.

4. Copyrighted Images, Trademarks, Military Insignia, etc. - Such items may be protected when covered by applicable laws and regulations in the country from which the material derives. Material such as military insignia may be afforded protection on a case-by-case basis even where this is not required by law.

5. Armory of Major Characters or Significant Geographical Locations from Literary Sources - The armory of major characters or significant geographical locations from period or modern literary works of all genres may be protected on a case by case basis. Armory considered sufficiently important will be listed in the Society Armorial and Ordinary when it is brought to Laurel's attention, but is protected prior to that addition.

6. Armory Used by the Submitter Outside the Society - No armory will be registered to a submitter if it is identical to an insignia used by the submitter for purposes of identification outside of a Society context. This includes armory, trademarks and other items registered with mundane authorities that serve to identify an individual or group. This restriction is intended to help preserve a distinction between a submitter's identity within the Society and his or her identity outside of the Society. Any change that causes a blazonable difference between mundane and Society arms is sufficient to allow registration by Laurel. Further, submitters may register either a name or armory which is a close variant of a name or insignia they use outside the Society, but not both.

C. Protection of Registered Items

1. Registered Items Remain Registered - Once registered, an item shall be protected until written notice of release is received by the Laurel Office from the owner. In the case of defunct Society branches, release may be granted by joint consent of the Crown and Kingdom Seneschal after appropriate notice in the newsletter of the kingdom in which the branch was located. Protection shall continue to apply even if the item in question could not be registered under the Rules for Submission currently in effect (Grandfather Clause).

2. Items Registered to Defunct Branches - When a branch is declared defunct, ownership of its registered items is automatically transferred to the kingdom. This transfer need not be reflected in the Armorial.

3. Permission to Conflict - The owner of any item may allow the registration of a specific submission that would otherwise conflict, as long as the new item is not identical to the registered one. A letter of permission to conflict must accompany the submission of the new item. (See Appendix D for a standard letter of permission to conflict.)

4. Blanket Permission to Conflict - The owner of any item may direct Laurel to reduce the level of protection of that item. The owner may specify either that an item should be protected only from identical conflict or that it should be protected only from conflicts closer than the smallest countable difference defined in the Rules for Submission (i.e., 1 CD for armory). (See Appendix D for a standard blanket letter of permission to conflict.)

IV. General Procedures for Submissions

These procedures apply to all submissions involving registerable items, including resubmissions, appeals, requests for change, etc.

A. Responsibility for Procedural Requirements - The submitter bears the primary responsibility for meeting procedural requirements, but can and should be advised by heraldic officers at the local level and above.

B. Kingdom of Residence - Submissions must be made through the appropriate heraldic officers as defined by the kingdom of which the submitter is a subject according to Corpora and Board policy. A submission already in process above the local level when a submitter leaves a kingdom may continue to be processed by the kingdom of origin until it is registered or returned by Laurel. In this case any resubmissions must be made through the new kingdom.

C. Completed Paperwork - No submission, including any resubmission, appeal, change or release of a protected item, etc., shall be considered for registration until a complete set of paperwork is provided to the appropriate heraldic officer. The numbers of sets of paperwork and the detailed format of the forms are governed by kingdom policy. However, completed paperwork must include all of the following materials which are relevant to the submission in question.

1. Submission Forms - Appropriate forms must be included for all submissions, including appeals, resubmissions, name changes, etc. A minimum of two sets of name forms is required for all name submissions, one for the Laurel Office and the other to be retained in kingdom files. A minimum of three sets of colored armory forms is required for all armory: two for the Laurel Office and the other to be retained in kingdom files. The preferred medium for colored armory sets is watercolor markers such as Crayola Classic Markers. Pastel or neon colors are inappropriate for colored armory forms. However the forms are colored, the submission may be returned if the tinctures are not recognizably heraldic tinctures. All submissions must be made on currently valid forms and must include the following items:

   a. The submitter's Society Name prominently displayed on the submission forms for both names and armory. If possible, the Society Name should appear on the first line to be filled in to facilitate filing by Society Name.

   b. The submitter's common use name and complete mailing address must appear on forms for both names and armory.

   c. The submitter's branch affiliation, if one exists, must be included to facilitate formation of a holding name, if necessary.

   d. The emblazon of any armory must be depicted in a size adequate for complete rendition of details of the armory and for equitable application of the "across the field test." In general, this means that the field for an escutcheon should be approximately six inches in height and five inches wide at its widest point, while roundels for badges should be approximately five inches in diameter.

   e. The blazon of any armory, as submitted to Laurel, must be filled in on all forms for armory forwarded from the kingdom level.

2. Documentation - Documenting evidence must be included for all name elements and any non-standard armorial elements or practices. Such documentation must include references to specific pages and/or entries in the source material. Except for documentation from items in Appendix H (the No-Photocopy List), such documentation must include copies of cited source material.

3. Permission to Conflict - If permission to conflict has been granted, a written statement of permission must be included, signed by the owner of the conflicting item with both Society Name and name used outside the Society. (See Appendix D for a standard form for granting permission to conflict.) If a blanket permission to conflict exists, reference to this must be included on the letter of intent.

4. Proof of Entitlement - If a submission involves an item reserved by Society convention to those of certain rank or occupation (e.g., a coronet) or an augmentation, evidence of the submitter's right to use the reserved charge or augmentation must be provided. Where a registered item involving a reserved

charge or augmentation is transferred, evidence must be provided by the recipient of his or her entitlement to use of the charge or augmentation. Normally a statement by the kingdom submissions herald giving the date of earning that rank or augmentation is sufficient.

5. Evidence of Support - Submissions involving the branch name or arms of an active branch must include evidence of support for the action on the part of a majority of the active members of the branch. In the case of branches with no ruling noble, this support may be demonstrated by a petition of a majority of the populace and officers or by a petition of the seneschal and at least three-quarters of the other local officers. In the case of branches with ruling nobles, such petitions must also include a statement of support from the ruling noble. A valid petition must include a clear description of the item submitted; either the blazon or emblazon is sufficient for a petition regarding branch arms, though both are preferable. If a submission would result in the registration or modification of the Branch Name or Branch Arms of a kingdom, principality or equivalent branch, support must be demonstrated by the results of a poll conducted in the relevant official newsletter and certified by the seneschal of the appropriate branch. Branch badges, order or award names, and other Branch names (such as names for guilds, herald's titles, etc.) do not require evidence of support at the Laurel level. Kingdom may require it if they so desire, for their internal procedures.

6. Support for Transfer - Any submission involving the transfer of a registered item from one individual or branch to another must include both a statement from the owner authorizing the transfer and a statement from the recipient accepting the transferred material. This shall apply not only to materials transferred during the life of the owner but also to items covered under a Heraldic Will (see IV.F below).

7. Instructions for Disposition of Changed Items - If the submission involves a change of name or armory, the forms should include specific instructions for the disposition of the changed items. If no instructions are included on the forms, the name and/or armory will be automatically released when the change is approved.

D. Payment of Fees - No submission shall be considered for registration until all fees associated with the submission have been paid. Such fees are set by kingdom law and policy as required to cover the costs of processing submissions. However, no fee may be charged for appeals, change of holding name, submission of alternate forms for standard titles or designations, proposed protection for mundane items, corrections of spelling or blazon or resubmissions made within a year of the most recent notification of return. The Laurel Office currently charges no fee for resubmissions. Kingdoms may charge appropriate fees for resubmissions not made in a timely manner after appropriate advance notification of this policy in the kingdom newsletter or by individual letters to submitters.

E. Right of Appeal - A submitter shall have the right to appeal any return to Laurel. All appeals must be supported by new documentation, other proof that the original submission was returned in error or by compelling evidence that the submission was not properly considered at the time of return. Appeals must be submitted through the appropriate heraldic officers specified for such actions by the submitter's kingdom of residence. Such officers must forward the appeal in a timely manner, with or without recommendations, to Laurel. If Laurel rules against the appeal, a second appeal may be made directly to the Board of Directors.

F. Heraldic Wills - The owner of any registered item may execute a heraldic will, which is a statement of transfer that specifically transfers registered items to another at the owner's death. (See Appendix D for a standard form for a heraldic will.)

1. Any person may designate a heraldic heir. The heraldic will must bear the Society name of the owner, be signed by the legal name of the owner, adequately describe the item being transferred by the heraldic will, and adequately identify the person who is authorized to accept transfer of the item(s). The owner need not transfer all registered armory or registered names to a single recipient upon the owner's death, but may allocate names, arms and badges to different persons.

2. The heraldic will may be filed during the lifetime of the owner, in which case the owner sends a copy of the will to the principal herald and to the Laurel Sovereign of Arms; or after the death of the owner, in which case the "heraldic heir" must include the original or a certified copy of the heraldic

will with the transfer submission. In either case, the submission must be included in a letter of intent. If the heraldic will is registered with Laurel before death, it may be altered at any point up to the owner's death by executing a new heraldic will.

3. Upon the actual death of the owner, the designated heir may ask for a transfer of the item(s) willed to that designated heir. The submission is handled as any other transfer, except that instead of the letter extending the transfer and accepting the transfer, the submitter notes the existence of the heraldic will and the death of the prior owner.

The new submitter must establish personal entitlement to use any restricted or reserved element contained in any armory transferred.

4. If, upon the death of the owner of registered items in the Society, no heraldic will has been located, then the Personal Representative/Executor or the residual property heirs of the owner under the laws of the state of the owner's death have the right to give permission to conflict, release the items, or transfer the items as these heirs deem appropriate.

5. If a heraldic will is registered with Laurel Sovereign, the person designated as heir may register a cadenced version of the armory without needing to obtain further letters of permission to conflict from the owner. If the owner changes the heraldic will, the new heir may also register a cadenced version, but may be obligated to obtain permission to conflict from the former designated heir.

6. If more than one person designates the same person as heraldic heir to their devices, the heir may display, but not register, these devices quartered and differenced.

V. Kingdom Processing of Submissions

These procedures apply to all kingdoms. Requests for variance must be approved in advance and in writing by the Laurel Sovereign of Arms.

A. Timeliness - The timely processing of submissions by each kingdom is required by Corpora.

1. Timeliness of Processing - The Principal Herald of each kingdom, either directly or through a designated deputy, shall process submissions in a timely manner and distribute a letter of intent to the commenting members of the College of Arms at least once every other month. Issuance of letters of intent on a monthly basis is strongly encouraged.

2. Timely Notification of Submitters - The Principal Herald, either directly or through designated deputies, shall ensure that all submitters are notified of the results of the submissions process without undue delay at any level. Notification of registration by the College of Arms or of return at any level must be made in writing to the individual submitter. Printed notices in kingdom newsletters do not meet this requirement, although they are encouraged for public relations purposes.

B. Preparation of Letters of Intent - Letters of intent which do not meet the following requirements may be deemed invalid. Invalid letters will not be scheduled for consideration and do not meet the requirements for timeliness.

1. Authorized Preparer - All letters of intent from a given kingdom must be issued by the Principal Herald or a single designated deputy. Prior written notice must be provided to the Laurel Office for any change of authorized preparer. On a case-by-case basis, with written approval by both the Kingdom Herald and Laurel, Principalities may produce their own external letters of intent.

2. Prescribed Format - Certain minimum formatting requirements are prescribed for letters of intent. Variant formats which meet these requirements do not require authorization from the Laurel Office.

a. Alphabetical Order - Each proposed submission should be listed in alphabetical order by the name under which the submission, if registered, will be recorded according to the guidelines laid down under Registerable Items above. Therefore, alternate names should be submitted under the already registered Primary Society Name, while change of Primary Society Name should be listed under the submission. Non-Roman letters should be sorted as if they were transcribed into roman letters,

so that ð is alphabetized as dh, þ is alphabetized as th, and æ is alphabetized as ae. Accents and other diacritical marks are ignored for alphabetization.

    b. Enumeration - Each proposed submission should be numbered using a standard numbering system (usually Arabic numbers). A name submission and a single piece of closely associated armory may bear the same number, but otherwise each submission should be separately numbered.

    c. Appropriate Labelling - Each item shall be appropriately labelled as to its type (Primary Society Name, Badge, etc.) and submission status (new, resubmission, appeal, etc.). Submission status shall be determined solely by the existence of prior actions at Laurel level. Even if a submission has been considered on several occasions within a kingdom, it is a new submission if it has not previously been considered by the College of Arms.

    d. Summary of Supporting Evidence - A summary of all supporting evidence provided for the submission must be included on the letter of intent. Such evidence includes documentation, permissions to conflict, proofs for entitlement, statements of support for transferred items, and evidence for support in the case of branch submissions. In the case of resubmissions or appeals, a history of previous submissions to the College of Arms, including the dates and grounds for previous returns must be included. Where possible, the letter should include specific references (including page numbers) to all supporting documentation. Omission of this documentation may make registration impossible.

    e. Miniature Emblazon - An accurate representation of each piece of submitted armory shall be included on the letter of intent. Such emblazons must be clearly labelled and large enough that all elements of the design may be clearly distinguished. This emblazon should be black and white.

    f. Timely Distribution - All letters must be distributed to all commenting members of the College of Arms in a timely manner. If a delay in excess of one week occurs between the completion of a letter and the time it is mailed, each letter must be appropriately redated.

    g. Correction of Errors - Any corrections of errors from previous letters of intent must be contained in a clearly labeled section separate from other parts of the current letter of intent and identified by the date, submission number and submitter's name from the original letter of intent. If a significant period of time elapses between the letter of intent and the letter of correction, the corrected submissions may be pended until a later meeting.

C. Preparation of Submission Packets - Submission packets containing appropriate paperwork for all items included on a letter of intent must be forwarded to the Laurel Office in a timely manner. Packets for letters of intent which do not meet all the following requirements may be deemed invalid. Invalid packets will not be scheduled for consideration and do not meet the requirements for timeliness.

    1. Letter of Intent - Two copies of the complete letter of intent, including miniature emblazons, must be provided to the Laurel Office with the packet. One of these must be a single sided copy or an electronic copy (either on diskette or via e-mail). If the second copy is electronic, it need not contain the mini-emblazons.

    2. Full Paperwork - A complete set of paperwork must be included for each submission, including any resubmission, appeal, change or release of a protected item, etc. Such paperwork must meet the requirements for Content of Forms noted above, as well as other requirements outlined under Procedures for Submission. Originals or photocopies of all supporting documentation should be firmly attached to the forms for each submission.

    3. Agreement of Paperwork - The letter of intent and all associated paperwork must agree in their arrangement and contents. Paperwork should be alphabetized in the packet in the same manner in which it was arranged in the letter of intent with all paperwork involving a single numbered item together in the packet. Any names or blazons on the forms should precisely match those shown on the letter of intent. Submissions for name elements only should not show any armory on the accompanying forms.

4. Payment of Laurel Office Fees - Each packet must include a check or money order covering the processing fees for each submission element presented to the Laurel Office which requires a fee (see the section on Payment of Fees above). Checks should be made out to the SOCIETY FOR CREATIVE ANACHRONISM COLLEGE OF ARMS. (Note: This fee is currently four dollars per element for all submissions, including official submissions at kingdom level and below.) Alternate arrangements for payment may be made if this is an undue burden (as for kingdoms outside the United States).

VI. Requests for Correction and Change of Registered Items

Once an item has been registered, requests for modification of the registered form must use the following procedures.

A. Blazon and Spelling Corrections may be requested if an error derives from a typographical error or omission in a Letter of Acceptance and Return and/or the Armorial and Ordinary.

1. Corrections to a Letter of Acceptance and Return must be requested in writing to Laurel, clearly indicating the specific error or omission and the Letter of Acceptance and Return on which the error occurred. Requests for correction should not be included on letters of intent or letters of commentary and need not be circulated to the membership of the College of Arms prior to action. Such requests may be made by any member of the College of Arms.

2. Corrections to the Armorial and Ordinary not involving errors in a Letter of Acceptance and Return may be requested in writing to the Morsulus Herald. Requests for correction should not be included on letters of intent or letters of comment and need not be circulated to the membership of the College of Arms prior to action. Such requests may be made by any member of the College of Arms.

B. Blazon and Spelling Changes must be requested if the error derives from an error on a Letter of Intent. Such changes should be included on a Letter of Intent for the consideration of the College of Arms just as if the submitter were requesting a specific change to the name or armory.

VII. Commentary on Submissions

Commentary on submissions in the College of Arms are subject to the following regulations.

A. Commenting Members of the College of Arms - Members of the College of Arms actively engaged in the commentary process are referred to collectively as the mailing list. Such members shall generally include:

1. Laurel Sovereign of Arms.

2. Subordinate Sovereign(s) of Arms (such as Pelican).

3. Laurel Staff Commenters appointed by the Laurel Sovereign of Arms.

4. Principal Heralds.

5. Submissions Heralds, nominated by the Principal Herald of their kingdom of residence and ratified by the Laurel Sovereign of Arms, of kingdoms where the Principal Herald has delegated issuance of letters of intent to another.

6. Other Commenters nominated by the Principal Herald of their kingdom of residence and ratified by the Laurel Sovereign of Arms after they have produced at least one timely letter of comment. On a case by case basis, Laurel may waive the requirement for producing a letter of comment, such as the case of a former College of Arms commenters, or when extant commenting groups change the person in charge.

B. Regularity of Comment - Commenters other than Principal Heralds or their duly confirmed submissions deputies who do not participate actively in College of Arms commentary on a regular basis will be subject to removal from the mailing list. Any or all of the following may be construed as lack of active participation.

1. Failure to Comment. Failure to comment for three successive Laurel meetings shall result in automatic removal from the mailing list. At Laurel's discretion, extensions for commentary may be granted in case of illness or personal catastrophe.

2. Persistently Sporadic or Incomplete Commentary. Individuals persistently commenting only one month in three or regularly offering only scanty comments on only one or two letters per Laurel meeting or whose comments are frequently issued after the deadline for the submission in question may be considered to have failed in active participation in the College of Arms.

3. Persistent Breach of General Commenting Requirements, Format, Distribution or Content of Commentary - Failure to abide by the requirements for format, distribution, or content of commentary may be construed as a failure to comment actively. In particular, a commenter who regularly sends commentary only to Laurel and no other member of the College will be considered to have failed to meet requirements for active participation.

C. Format of Comments - Comments should be formatted in a manner allowing their convenient use by Laurel and the members of the College of Arms.

1. Letters of Comment on letters of intent:

   a. Chronological Order. Comments should be arranged in chronological order by the date on the letter of intent. While the postmark date or receipt date of the letter may be mentioned in commentary, if this is relevant, only the "cover date" of the letter should be used in arranging or referring to letters of intent.

   b. Submission Order and Designation. Comment on individual submissions should be arranged in the order found on the letter of intent and designated by name as well as item number. This avoids confusion if there is a typographical error. Commentary on each item on a letter of intent should be readily distinguishable from commentary on any other item.

   c. Commentary Across Multiple Letters. If comments on a single letter of intent are included in more than one letter of comment, this fact should be indicated at the beginning of the relevant commentary on the second (or subsequent) letter of comment. This guarantees that Laurel and other members of the College will be aware that other comments exist.

2. Letters of Response to Comment:

   a. Labelling of Letters of Response. Responses made by a kingdom submissions herald to comments should be clearly labelled as such. They must be grouped separately from direct comments on letters of intent, although they may be in the same letter. They may not be included in a letter of intent.

   b. Arrangement of Letters of Response. Letters of response should clearly indicate the letter of intent to which they apply (e.g., "Responses to comments on the letter of intent from the Kingdom of the East, dated January 15, 1990") and the commentary to which the responses are addressed.

3. Comments on Comments:

   a. Labelling of Comments on Comments. Comments on comments should be clearly labelled as such. They must be grouped separately from direct comments on letters of intent, although they may be in the same letter.

   b. Arrangement of Comments on Comments. Any arrangement that makes clear the submission item being discussed and the commentary to which the comments are addressed is acceptable. However, it is strongly recommended that comments on comments be grouped by letter of intent.

D. Distribution of Comments:

1. All commenters must send two copies of their comments to the Laurel Sovereign of Arms; one of these should be either a single-sided copy, a diskette copy, or an electronic copy via e-mail. The other copy must be a printed copy.

2. Laurel staff commenters must circulate comments to everyone on the mailing list.

3. Other commenters are strongly encouraged to circulate their comments to all members of the mailing list. However, letters of comment must be sent to the following individuals:

  a. The Laurel Sovereign of Arms, Pelican Sovereign of Arms, and all Laurel staff commenters.

  b. The Principal Herald and Submissions Herald (if applicable) for any kingdom whose letter of intent has been discussed.

  c. Any commenter whose comments have been discussed.

4. For those who have access to electronic mail, this may be used as an adjunct or supplement to regular mail. However, e-mail commentary may only be sent to those people who have formally expressed their willingness to accept e-mail commentary in this fashion. An e-mail listing in the roster is not to be considered evidence of such willingness. Note: Sending Laurel a copy by e-mail does not fulfill the requirement of mailing Laurel a printed copy.

E. Content of Comments: As a part of the permanent record of the College, comments should provide a useful contribution to the discussion of submissions.

1. The most valuable comments consist of reasoned arguments, preferably backed by period evidence or Laurel precedent.

2. Personal opinions may be useful, in aiding Laurel in making a decision, but are best used sparingly.

3. Personal attacks, whether on submitters, commenters or any other person, are never appropriate. This does not mean that you may not disagree with someone, even vigorously; merely that you should de so politely and with reference to issues rather than personalities.

4. While occasional humor may be appreciated, ridicule is not appropriate.

VIII. Laurel Office Processing of Submissions

These procedures shall govern the processing of all submissions considered by the Laurel Sovereign of Arms.

A. Scheduling of Submissions - The Laurel Sovereign of Arms shall announce in advance those letters of intent to be considered in a given calendar month. Letters shall be scheduled chronologically using the following rules.

1. Four Month Commenting Period - When a valid letter of intent and packet are received in a timely manner, the letter of intent shall be scheduled for the fourth month following the month in which the letter is dated (e.g., a letter dated in January will be considered in May).

2. Late Distribution - If a letter of intent is not distributed in a timely manner to the appropriate members of the College, it will be scheduled as if dated on the date when it was actually mailed.

3. Delayed Paperwork - No letter of intent shall be scheduled until the Laurel Office receives a complete packet for that letter. Packets received less than six weeks prior to the date of the meeting for which the letter would normally have been scheduled will automatically be postponed. For each month or partial month that elapses between the six week deadline and the time the packet is received, the letter will be postponed one month. If paperwork is delayed excessively, all items on the letter may be returned at Laurel's discretion.

4. Incomplete Paperwork - No letter of intent shall be ruled upon until all administrative requirements have been fulfilled. Any letters that were previously scheduled will be automatically postponed until all requirements have been met. Kingdoms outside the United States may request alternate arrangements for sending fees, as monthly payments are unusually burdensome. If paperwork is delayed excessively, all items on the letter may be returned at Laurel's discretion.

B. Content of Letters of Acceptance and Return - The Laurel Office shall issue a monthly letter of acceptances and returns detailing all actions taken on submissions over the previous month. These letters shall include the following categories of information.

1. Items Accepted for Registration - All registered items, including spelling and blazon corrections to items previously included on a letter of acceptance and return, shall be listed alphabetically by kingdom of origin. Each item shall be given as registered, including the official blazon for all armory. If changes have been made to a submission at Laurel level, the reasons for this change shall be noted. If a registered item was submitted in conjunction with any returned item, this will be noted.

2. Returned Items - All items which have been refused registration shall be listed alphabetically by kingdom of origin. The reasons for return of each item shall be stated as clearly and completely as possible.

3. Pended Items - All items which have been pended for consideration in a future month shall be listed alphabetically by kingdom of origin at the end of each letter. The reason why each item has been pended shall be indicated together with the month to which consideration of the submission has been pended. Items pended for paperwork defects may be pended indefinitely, i.e., until the defect has been rectified.

4. Scheduled Letters of Intent - The cover letter to each letter of acceptance and return shall include a listing of all letters of intent scheduled for future months. A meeting date or commentary deadline date shall be indicated for each month for which letters have been scheduled.

5. Roster Changes - Any changes to the roster of the College of Arms, including changes to the mailing list of commenting members, shall be noted in the cover letter to the letter of acceptances and returns. The Laurel Office shall periodically include in the letter a full roster of the College.

6. Rules Changes - Any proposed changes to the actual wording of the rules governing the content and form of submissions must be published for comment in the cover letter to the letter of acceptances and returns or in a letter of intent prepared by a designated Laurel staff member. No action may be taken on the proposed changes until after adequate time for commentary (normally 3-4 months or more) following the publication of the proposal. If adopted, the change must then be published in full in the cover letter together with any information needed for its implementation.

7. Precedents - All precedents affecting interpretation of the rules governing the content and form of submissions must be published in a letter of acceptance and return. Precedents may appear in conjunction with the relevant submission or may be included in the cover letter. If included in the body of the letter of acceptance and return, important precedents should be summarized in the cover letter.

8. Administrative Communications and Policy Changes - Any changes in administrative rules or procedures must be published in a cover letter to the letter of acceptances and returns. General administrative communications from the Laurel Office may also be so published.

9. General Information - Information of general interest to the membership of the College of Arms and other senior heralds may be published in the cover letter to the letter of acceptances and returns.

C. Availability of Letters of Acceptance and Return - Letters of acceptance and return shall be made generally available by the Laurel Office. Subscribers shall be divided into the following categories.

1. Ex Officio Subscribers - All rostered members of the College of Arms, all members of the Board of Directors and the Registrar of the Society shall be considered Ex Officio Subscribers and receive the letters of acceptance and return without fee.

2. Ordinary Subscribers - Any member of the Society who does not qualify as an Ex Officio Subscriber may become an Ordinary Subscriber upon payment of the appropriate fee to the Laurel Office. Subscription fees shall be based on the cost of publication, including printing and postage. Checks for subscription should be made out to the SOCIETY FOR CREATIVE ANACHRONISM - COLLEGE OF ARMS. This fee is currently twenty-five dollars a year. Any member of the Society may subscribe

to electronic copies of the Letters of Acceptance and Return without charge; contact the Laurel office for subscription information.

Part II -Administrative Duties

IX. Laurel Sovereign of Arms

 A. Reporting Requirements - The Laurel Sovereign of Arms is responsible either directly or through deputies for rendering the following reports:

  1. Annual Report - An annual report on the state of heraldry in the Society must be rendered to the Board of Directors and the Registrar at the second quarter Board meeting. This report must include a detailed accounting of the condition of each kingdom as well as a survey of events which have occurred over the previous calendar year.

  2. Annual Financial Report - An annual financial report must be forwarded to the Society Treasurer as part of the annual tax reporting process. Deadlines and required information for this report shall be determined by the policies of the Treasurer's Office.

  3. Quarterly Report - A quarterly report must be rendered to the Board of Directors and Registrar prior to each Board meeting. This report should include a general summary of any issues currently before the College as well as any administrative situations or issues of which the Board should be aware.

  4. Special Project Reports - Reports on special projects to the Board of Directors, to the College of Arms or to the membership of the Society may be required as circumstances and the needs of the Society warrant.

 B. Record-keeping Requirements - The Laurel Sovereign of Arms or duly designated deputies shall maintain any records necessary for the maintenance of heraldry in the Society. Such records shall include the following categories of data.

  1. Compilations of Reference Material - The Laurel Office shall be responsible for the orderly maintenance of any compilations of reference material necessary for submissions processing and administration of heraldry in the Society. Such references may include but are not limited to an Armorial and/or Ordinary of Registered Items, compilations of Laurel precedents, lists of authorized branch designations, titles, orders and heraldic titles, etc.

  2. Submissions Forms - The Laurel Office shall maintain a repository of original submission paperwork for all submitted items. Such paperwork will be retained with any forms or supporting documentation forwarded from the kingdom or provided by any other source.

  3. Submissions Correspondence - A clean copy of each piece of correspondence dealing with submissions shall be retained in the files of the Laurel Office. Such correspondence may include letters of intent, letters of commentary, letters of response and any other correspondence with the Laurel Office which may refer to submissions.

  4. Administrative Correspondence - Copies of all administrative correspondence shall be maintained in the Laurel files. Such correspondence will include warrants for Principal Heralds and deputies as well as any letters or other correspondence without direct reference to submissions.

  5. Financial Records - The Laurel Sovereign of Arms or a duly designated deputy shall keep financial records which will allow prompt filing of the required financial reports as well as accurate tracking of the funds of the Laurel Office. Such records will include detailed records of submission fees and other monies transferred from official branches, subscription fees for letters of acceptance and return and other publications, expenditures by the Laurel Office, etc.

 C. Supervisory Duties - The Laurel Sovereign of Arms is required to exercise such supervisory power as is necessary to ensure the smooth functioning of heraldry in the Society. In particular, the Laurel Sovereign monitors the performance of the following categories of heraldic officers.

1. Principal Heralds - The Principal Herald of each kingdom shall be jointly warranted by the Crown and the Laurel Sovereign. The Laurel Sovereign shall monitor the performance of the Principal Herald and any relevant deputies to ensure that they meet the administrative and submissions processing standards outlined in these rules.

2. Laurel Staff Deputies - The Laurel Sovereign shall warrant any necessary staff deputies with the approval of the Board of Directors and shall monitor their performance as required. Such deputies may fall into several administrative categories. Their duties will be established as Laurel sees fit.

   a. Permanent Administrative Deputies - Staff members who perform specified duties on a permanent basis (e.g., the Morsulus Herald who maintains the Armorial and Ordinary database). The duties for Laurel's major deputy, who shall have the title Pelican Sovereign of ARms, are summarized in Appendix G, which will be revised as Pelican's duties change.

   b. Commenting Deputies - Permanent deputies whose only permanent duty is submissions commentary within the College of Arms.

   c. Special Projects Staff - Temporary staff who perform special projects for the Laurel Office, such as precedents collation, publications editing, etc. Such staff need not be specifically warranted by the Laurel Sovereign if they normally hold heraldic warrants from a kingdom or other official branch.

D. Ceremonial Duties - The Laurel Sovereign shall preside over Known World Heraldic Symposia and other Society-wide heraldic gatherings, as required, and perform any ceremonial duties that shall be demanded by the Board of Directors.

E. Miscellaneous Duties - The Laurel Sovereign shall be responsible, either directly or through designated deputies, for performing any miscellaneous duties required for the furtherance of heraldry in the Society. These include but are not limited to the following areas.

   1. Rules and Policy Revision - The Laurel Sovereign, in conjunction with the College of Arms, shall make necessary emendations to the rules for submission and the administrative handbook.

   2. Encouragement of Research - The Laurel Office shall foster and encourage research into the period use of heraldry through publications, special research projects, etc.

   3. Advice on Heraldic Matters - The Laurel Sovereign shall advise the Board of Directors and, when requested, the Crowns of the several kingdoms on matters of heraldic practice, precedence, tradition, etc.

X. Principal Herald

A. Reporting Requirements - The Principal Herald of each kingdom is responsible either directly or through deputies for rendering the following reports:

   1. Annual Report - An annual report on the state of heraldry in the kingdom must be rendered to the Laurel Sovereign of Arms no later than February 15. This report must include a detailed accounting of the condition of the kingdom as well as a survey of events which have occurred over the previous calendar year, a financial report and a current roster of all warranted heralds.

   2. Annual Financial Report - An annual financial report must be forwarded to the kingdom exchequer as part of the annual tax reporting process. Deadlines and required information for this report shall be determined by the policies of the Treasurer's Office.

   3. Quarterly Report - A quarterly report must be rendered to the Laurel Office so a report may be prepared for the Board. To meet with the Board's meeting schedule, these reports will be due the end of February, the end of May, the end of August and the end of November. This report should include a general summary of any issues or occurrences of note in the kingdom as well as a current roster of all warranted heralds. With the prior consent of the Laurel Sovereign of Arms, regular written monthly reports may be substituted for the quarterly report.

4. Reports to Crown and Curia - As kingdom law and custom require, reports should be circulated to the Crown and officers of the kingdom to keep them informed of the state of the herald's office. If law and custom permits, this requirement may be fulfilled by sending copies of the reports to the Laurel Office to the relevant royalty and officers.

B. Record-keeping Requirements - The Principal Herald or an appropriate deputy shall maintain any records necessary for the maintenance of heraldry in their kingdom. Such records shall include the following categories of data.

1. Submissions Forms - The Principal Herald or submissions deputy shall maintain a repository of original submission paperwork for all submitted items. Such paperwork must include any forms or supporting documentation provided by the submitter and his/her representatives.

2. Submissions Correspondence - A clean copy of each piece of correspondence dealing with submissions shall be retained in the kingdom files. Such correspondence may include internal and external letters of intent, letters of commentary, letters of response, letters of notification and any other correspondence referring to submissions.

3. Administrative Correspondence - Copies of all administrative correspondence shall be maintained in the kingdom files. Such correspondence will include rosters for all warranted heralds as well as any letters or other correspondence without direct reference to submissions.

4. Financial Records - The Principal Herald or a designated deputy shall keep financial records which will allow prompt filing of the required financial reports as well as accurate tracking of the funds of the kingdom's College of Heralds. Such records will include detailed records of submission fees and other monies transferred from official branches, donations, miscellaneous income, expenditures by the Principal Herald and deputies, etc.

C. Supervisory Duties - The Principal Herald is required to exercise oversight over deputies and territorial heralds to ensure the smooth functioning of heraldry in the kingdom. The responsibilities and restrictions governing such oversight may be governed by kingdom law and custom. However, in all cases, it shall include the responsibility for the warranting and training of appropriate heraldic officers for all necessary positions and sufficient to ensure that the customary range of heraldic services is easily available in all parts of the kingdom. The Principal Herald is authorized to determine what heraldic titles will be submitted for registration and by which officers they will be used in the kingdom and all its subsidiary branches.

D. Ceremonial Duties - The Principal Herald shall be generally responsible for the conduct of ceremonies within the kingdom. In particular, the Principal Herald or a responsible deputy shall perform any ceremonial duties required by kingdom law and custom or requested by the Crown.

E. Miscellaneous Duties - The Principal Herald shall be responsible, either directly or through designated deputies, for performing any miscellaneous duties required for the furtherance of heraldry within the kingdom. As kingdom law and custom require or the Crown requests, this may include service on Curia, diplomatic service, service on Courts of Chivalry and other courts, etc.

XI. Subsidiary Heraldic Offices

The Principal Herald of each kingdom may structure subsidiary heraldic offices in the manner which will best fulfill the duties of the office and seems most appropriate to the other needs of the kingdom, subject only to the requirements of kingdom law and custom. A published statement of the rights and responsibilities of subsidiary heralds is strongly recommended. The outline of the duties of subsidiary heralds given below is based upon the experience of heralds in several kingdoms and is provided only as a sample document.

XII. Principality/Regional Herald

A. Reporting Requirements - As required by kingdom and/or principality law and custom, a Principality/Regional Herald may be responsible either directly or through deputies for rendering the following reports:

1. Financial Reports - Financial reports must be filed according to the policies established by the Principal Herald and the Kingdom Exchequer.

2. Other Reports - Other reports shall be rendered to the Principal Herald, the Crown, the Coronet and other officers as kingdom and/or principality law and custom demand.

B. Record-keeping Requirements - A Principality/Regional Herald or an appropriate deputy shall maintain any records necessary for the maintenance of heraldry in the principality/region. Such records may include the following categories of data.

1. Submissions Forms - If submissions are processed by the Principality/Regional Herald or a submissions deputy, a repository of original submission paperwork shall be maintained for all items submitted through the office. Such paperwork should include any forms or supporting documentation provided by the submitter and his/her representatives.

2. Submissions Correspondence - A clean copy of any correspondence dealing with submissions shall be retained in the principality/regional files. Such correspondence may include internal and/or external letters of intent, letters of commentary, letters of response, letters of notification and any other correspondence referring to submissions.

3. Administrative Correspondence - Copies of all administrative correspondence shall be maintained in the principality/ regional files. Such correspondence may include rosters for warranted heralds in the principality/region as well as any letters or other correspondence without direct reference to submissions.

4. Financial Records - Financial records shall be maintained in accordance with policies set by the Principal Herald and the Kingdom Exchequer.

C. Supervisory Duties - A Principality/Regional Herald may exercise oversight over deputies and territorial heralds as required to ensure the smooth functioning of heraldry in the principality/region. The responsibilities and restrictions governing such oversight shall be determined by kingdom and/or principality law and custom and the policies established by the Principal Herald.

D. Ceremonial Duties - Where kingdom and/or principality law and custom or the policies of the Principal Herald allow, a Principality/ Regional Herald shall be generally responsible for the conduct of ceremonies within the principality/region. In particular, a Principality Herald or a responsible deputy shall perform any ceremonial duties required by principality law and custom or requested by the Coronet.

E. Miscellaneous Duties - A Principality/Regional Herald shall be responsible, either directly or through designated deputies, for performing any miscellaneous duties required for the furtherance of heraldry within the principality/region. As principality law and custom require or a Coronet requests, this may include service on Curia, diplomatic service, etc.

XIII. Local Heralds and Heralds at Large

A. Reporting Requirements - Local heralds and heralds at large, where permitted by kingdom and/or principality law and custom and the policies of the Principal Herald, may be responsible either directly or through deputies for rendering the following reports:

1. Financial Reports - Financial reports must be filed according to the policies established by the Principal Herald and the Kingdom Exchequer.

2. Other Reports - Other reports shall be rendered to the Principal Herald, the Crown, the Coronet and other officers as kingdom and/or principality law and custom demand.

B. Record-keeping Requirements - A local herald or herald at large shall maintain any records required by kingdom and/or principality law and custom. Such records may include the following categories of data.

1. Submissions Forms - If submissions are processed by the local herald or herald at large, a repository of original submission paperwork shall be maintained for all items submitted through the office. Such

paperwork should include any forms or supporting documentation provided by the submitter and his/her representatives.

2. Submissions and Administrative Correspondence - A clean copy of each piece of correspondence shall be retained in the files.

3. Financial Records - Financial records shall be maintained in accordance with policies set by the Principal Herald and the Kingdom Exchequer.

C. Ceremonial Duties - Local heralds and heralds at large shall be generally responsible for the conduct of ceremonies as decreed by kingdom and/or principality law and custom or the policies of the Principal Herald.

D. Miscellaneous Duties - Local heralds and heralds at large shall be responsible for performing any miscellaneous duties required for the furtherance of heraldry within the branch.

Appendix A - Corpora on the Office of Laurel Sovereign and the College of Arms

C. LAUREL SOVEREIGN OF ARMS AND THE COLLEGE OF ARMS

1. Laurel Sovereign of Arms. The Laurel Sovereign of Arms (Laurel) is the principal heraldic officer of the Society and the head of the College of Arms. Laurel is responsible for fostering the study and practice of heraldry, and for establishing rules and making determinations regarding names and armory, royal and noble titles, and geographical designations to be approved for use in the Society.

2. College of Arms. The College of Arms of the Society consists of the Principal Heralds of the kingdoms and such other persons as Laurel may deem to be of assistance. It aids Laurel in studying historical heraldic usage, developing heraldic rules for the Society's use, and reviewing individual items prior to their registration for use in the Society.

3. Heraldic Administration.

a. Standards of difference and other rules. Laurel shall define standards suitable to the type of item to be registered, and apply them uniformly to all such submissions. These standards shall be designed to support the historical re-creations of the Society and to provide sufficient difference from names and armory registered within the Society to avoid undue confusion, to avoid the appearance of unearned honors or false claims, and to provide sufficient difference from historical or fictional personages to prevent offense due to obvious usurpation of identity or armory. Members are encouraged to develop unique, historically valid names and armory.

b. Any item once registered shall remain registered unless the owner requests its release, and shall be accepted in the Society for the person for whom it was registered without regard to changes in the rules and standards applied to future submissions, or to the membership status of the owner.

c. The standards and rules employed by Laurel and the College of Arms shall be published so that participants in Society activities can obtain copies for their own reference. The Armorial and Ordinary listing registered names and armory shall also be made available to the membership.

d. Laurel shall ensure that fees for the Society's heraldic publications and for its services in registering names and armory are sufficient to cover the cost of such services, both at the corporate level and within the kingdoms.

Appendix B - Standard Designations for Society Branches

The following designations have been defined as standard in Corpora and may be used by Society branches meeting the requirements for that particular type of branch as stated in Corpora:

> Kingdom
>
> Principality
>
> Barony
>
> Province
>
> Shire
>
> Canton
>
> Riding
>
> College
>
> Stronghold
>
> Port

Appendix C - Corpora on Titles in the Society

C. Titles

1. Prohibition of Landed Titles. "Landedness in the Society is an attribute of the Crown, the Coronet, and the territorial Barons and Baronesses. Other titles within the Society do not confer land, and no form of any title shall be taken or used which states or implies ownership or control of any geographic, demographic or sociographic area within or external to the Society in any sense, medieval or otherwise.

2. Reservation of Titles. The Board reserves unto itself the right to define the circumstances for which new titles of rank may be granted and to coin any such titles either for general use or for specific individuals. A specific title granted by the Board upon just petition is unique to each case and does not make that title valid for any other use or person within the Society.

3. Standard and Alternate Titles. The Society's standard titles are defined in Appendix C.[of Corpora]. The Society recognizes that equivalent titles from other cultures may be more appropriate for individual members. Such alternate titles may be used by those entitled to the rank or award associated with them, provided the College of Arms has ruled that the title in question is an equivalent for the title or award in question, OR the Board has specifically granted permission for an alternate usage which has not been ruled an equivalent by the College of Arms. Board rulings apply only to the situations for which they were made, and do not provide a precedent for related alternate titles. All standard and alternate titles are specific to the Society, and convey no rank or precedence outside it. They may be used in a Society context only by those who have achieved the appropriate rank or award within the Society. (See IV.C.)

4. Styles and Unrecognized Titles. Names and terms that imply relationships between Society members (such as apprentice, page, squire, etc.) or that carry vocational connotations (religious, military, scholarly) may be used in the Society on an informal basis, subject to the following restrictions:

a. They must not assert or imply noble rank or territorial jurisdiction.

b. They must not be offensive in themselves or in the context in which they are used.

c. They may carry no precedence and must not be used in any manner which would suggest that they do so.

Corpora Appendix C: On Titles of Rank

The titles listed here are considered standard, and may be used by those who have earned or been granted the appropriate rank or award within the Society. The College of Arms publishes a more extensive list of titles and alternate forms, which may also be used freely by qualified persons. In addition, the College of Arms has full approval authority over new alternative titles, which must be added to their list before being released for use in the Society.

TITLE (m./f./collective)	Rank or Award
King/Queen/Crown	Rulers of a kingdom.
Crown Prince/Crown Princess/(Royal)Coronet	Heirs to the Crown.
Prince/Princess/Coronet	Rulers of a principality.
Duke/Duchess/-	Persons who have reigned over a kingdom 2 or more times. The title is assumed at the end of the second complete reign.
Count/Countess/-	Persons who have once reigned over a kingdom. The title is assumed at the end of the first complete reign.
Viscount/Viscountess/-	Persons who have reigned over a principality. The title is assumed at the end of the first complete reign.
Master/Mistress/-	Members of the Order of the Laurel, the Pelican and, Mastery of Arms.
Sir/Sir/-	Members of the Order of Knighthood. Note that most women who are members of the order have chosen to use "Sir".
Baron (of Placename)/Baroness (of placename)/-	Ceremonial heads of a barony.
(Court) Baron/(Court)Baroness/-	Armigerous titles awarded at the discretion of the Crown. The word "Court" is often left out when referring to this title.
Lord/Lady/-	Basic title for persons who hold Arms by Award or Grant.
"my lord"/"my lady"/"good gentles"	These are general forms of address rather than titles. They are properly used informally, or any time the speaker does not know another form that would be more appropriate for the listener.
Master of (jobname)/Mistress of (jobname)/-	Alternates for "Minister of (jobname)". As with the standard designations for an office, these are not personal titles, and should in no case be abbreviated or prefixed to the officer's personal name.

Appendix D - Suggested Standard Form Letters

o   Permission to Conflict

I, [Name], known in the SCA as ([Society name]) give [Name of submitter], known in the SCA as ([Society name of submitter]) permission for [his/her] armory "[Blazon of submission]" to look similar to, but not identical to, my armory, "[Blazon of registered armory]". I understand that this permission cannot be withdrawn once [name of submitter]'s armory is registered.
[Date] [Signature of [Name]]

o   Blanket Permission to Conflict

I, [Name], known in the SCA as ([Society name]) waive the full protection of my registered (name "[Registered name]"|armory "[Blazon of registered armory]"). I grant permission to any future submitter to register a (name|armory) that is (not identical to|at least one countable step different from) my registered (name|armory). I understand that this permission can be withdrawn by written notice to the Laurel Sovereign of Arms, but that conflicting items registered while it is in force will remain registered.
[Date] [Signature of [Name]]

o   Heraldic Will

I [Legal name of owner], known in the Society for Creative Anachronism, Incorporated (SCA) as [SCA name of owner] leave to [legal name of heraldic heir], known in the SCA as [SCA name of heraldic heir, if any] my armory registered in the SCA, blazoned as [blazon of armory].
I [Legal name of owner], known in the Society for Creative Anachronism, Incorporated (SCA) as [SCA name of owner] release the following names and armory registered to me in the SCA [insert list of all names or armories to be released]
[Date] [Signature of [Name]]

o   Petition for Registration of Group Name and Device

We the undersigned members and officers of ([Society branch name]) affirm that we approve of the submission of the branch name ([Society branch name submitted]) and device, ([blazon]), pictured below.
[Date] [Signatures of [Crowned Head, if applicable]]
[Date] [Signatures of [Officers or Populace]]

Appendix E – Does not exist

Appendix E does not exist

Appendix F - Names Sources to Be Avoided in Documentation

The books in this (non-comprehensive) list "should be regarded with deep suspicion, and avoided wherever possible" (Cover Letter, 8 June 85, p.4) for the purposes of documenting names in the SCA. This is not to say that these books are "bad" books for the purposes for which they werewritten; only that they are not good sources for the purpose of documenting names for registration in the SCA.

In addition to the books named specifically on this list, others which should be avoided are *any* by Alfred J. Kolatch, and most books with the word "baby" or "children" in the title or books of the "what to name your baby in [language]" type. The only regular exceptions to this last are: Heini Gruffudd's Welsh Names for Children, which is a paperbound edition of his more scholarly work; items therein containing dates may be presumed to be accurate. Items therein without dates may be presumed to be modern for purposes of the SCA. Woulfe's Irish Names for Children is also a good name source. It includes much information concerning Saint's names (which can be assumed to be period) as well as `ancient' names (which may also be assumed to be period).

- Arthur, Etymological Dictionary of Family and Christian Names "[Arthur] is not a reliable source, being a rather old volume of the `what to name your baby' and `what does you family name mean' variety." (LoAR 30 Apr 89, p. 2)
- Coghlan, Ronan, Irish First Names "Coghlan is extremely untrustworthy and should not be used." (Talan Gwynek, Millrind, Vol. VIII, Issue 2, p. 3)
- Coghlan, Ronan, Ida Grehan and P.W. Joyce, Book of Irish Names "The Book of Irish Names is an abysmal SCA source, particularly its discussion of first names, which is a description of modern (20th century) Irish naming practices." (Ensign [Cateline de la Mor la souriete] LoC, 17 February 1996)
- Dellquest, Augustus Wilfrid, These Names of Ours: A Book of Surnames (New York: Thomas Y. Crowell) "Please add Augustus Wilfrid Dellquest's These Names of Ours: A Book of Surnames... to the list of books that are not acceptable as documentation." (LoAR 16 Sep 1995, p. 10)
- Dunkling, Leslie and William Gosling, The New American Dictionary of First Names "The focus of the book is on recent English and American usage, which reduces its usefulness to us..." (Cover Letter 29 Sep 85, p. 3)
- Hanks and Hodges, Dictionary of First Names "Very few of the entries have dates of any kind. There are many modern forms included in the entries. There are even, as there are in many general works of this kind, some errors, sometimes quite glaring." (LoAR Nov 1994, p. 20)
- Hanks and Hodges, Dictionary of Surnames "Very few of the entries have dates of any kind. There are many modern forms included in the entries. There are even, as there are in many general works of this kind, some errors, sometimes quite glaring." (LoAR Nov 1994, p. 20)
- Kolatch, Alfred J., The Jonathan David Dictionary of First Names "Kolatch, ... is notorious for its lack of interest in drawing distinctions between traditional and modern names. (LoAR 25 Jan 87, p. 19). "As has been noted before, Kolatch is a modern baby-name book, and as a source of information is completely unreliable." (LoAR 18 May 86, p. 11)
- Loughead, Flora Gaines, Dictionary of Given Names "[I]t is worthless for our purposes." (LoAR 16 Sep 95, p. 8). "[Loughead] is very unreliable." (LoAR 29 Apr 90, p.15)
- Partridge, Eric, Name This Child: A Dictionary of Modern British and American Given or Christian Names "Virtually no dates are given for any names, which is problematic for our purposes..." (LoAR 31 Mar 90, p.3)
- Smith, Elsdon, New Dictionary of American Family Names "Elsdon Smith's New Dictionary of American Family Names [is] a most untrustworthy source." (LoAR Aug 92, p. 23)
- Wells, Evelyn, A Treasury of Names (also published under the title What to Name the Baby "Wells ... is not a very good source." (LoAR 26 Mar 89, p. 1)
- Yonge, Charlotte, History of Christian Names "Yonge is no longer considered a trustworthy source. Her main strength is the breadth of languages she covered; for many of those languages (including French) she has been superceded by by far more reliable works." (LoAR Sep 92, p. 6)
- The New Age Baby Name Book
- Theresa Norman, Names through the Ages "The name lists are utterly unreliable." (Tangwystyl verch Morgant Glasvryn, SCAHRLDS)

Appendix G - Role of the Deputy Sovereigns of Arms

Laurel may appoint deputy sovereigns of arms to assist in the performance of the duties of the office. The heraldic titles available for the deputies are Pelican Sovereign of Arms and Wreath Sovereign of Arms. The specific duties of the deputies must be published in the cover letter of a Letter of Acceptances and Returns.

The duties of Pelican and Wreath may include one or more of the following:

1. Administrative duties

   A. Maintaining the mailing list and roster of the College of Arms

   B. Monitoring the performance of College of Arms members with regard to Laurel office requirements for producing letters of intent, letters of comments, and reporting

   C. Notifying College of Arms members, their kingdom heralds, kingdom seneschals, and Crowns when they are not in compliance with Laurel office requirements

   D. Removing any such non-complying COA members from the mailing list and/or roster as necessary

   E. Preparing quarterly reports, in consultation with Laurel, to the Board on the status of the College of Arms

2. Submissions-related duties

   A. Making decisions for a pre-defined part of the submissions, e.g. either name submissions or armory submissions

   B. Making decisions on appeals of returns by Laurel Sovereign of Arms

3. Other duties

   A. Performing any other tasks as assigned by the Laurel Sovereign of Arms

Appendix H - Name Books That Do Not Require Photocopies to Laurel

This is a list of "standard books" that do not require photocopies to be sent to Laurel. The Laurel office and several kingdom heraldic offices have copies of all of these books, and urges the Kingdom Colleges to acquire copies of any they do not have. Note: The LoI must contain the header name and page number and edition of the book in which the reference name is found. In addition, all articles found on www.sca.org/heraldry do not require photocopies.

       Arval Benicoeur and Marten Bröker, "Heraldry", Compleat Anachronist #22
       Bahlow, Hans. Deutsches Nameslexikon. (also the translation by Edda Gentry)
       Bahlow, Hans. Deutschland Geographiche Namenwelt.
       Bardsley, Charles, A Dictionary of English and Welsh Surnames
       Black, George F. The Surnames of Scotland.
       Brault, Gerald J. Early Blazon.
       Brechenmacher, Josef Karlmann. Etmologisches Wuurterbuch der Deutschen Familiennamen
       Brooke-Little, J.P. An Heraldic Alphabet.
       Bruce Draconarius of Mistholme and Akagawa Yoshio, A Pictorial Dictionary of Heraldry
       Da'ud ibn Auda," Compleat Anachronist #51, The Islamic World.
       Dauzat, Albert. Dictionnaire Etymologique des Noms de Famille et des Pr noms de France.
       Dauzat, Albert and Rostaing. Dictionnaire Etymologique des Noms de Lieux de la France
       Diez Melcon, R. P. Gonzalo. Apellidos Castellano-Leoneses.
       Ekwall, Eilert. The Concise Oxford Dictionary of English Place-names.
       De Felice, Emidio. dizionario dei cognomi italiani.
       De Felice, Emidio. dizionario dei nomi italiani
       Foster, Joseph. The Dictionary of Heraldry: Feudal Coats of Arms and Pedigrees
       Fox-Davies, A. The Art of Heraldry.
       Fox-Davies, A. The Complete Guide to Heraldry.
       Fucilla, Joseph G. Our Italian Surnames
       Geirr Bassi Haraldsson. The Old Norse Name

Gruffudd, Heini. Welsh Personal Names.

Johnston, James R. Place-Names of Scotland

MacLysaght, Edward. The Surnames of Ireland.

Mills, A. D., A Dictionary of English Place-Names.

Morgan, Peadar. Ainmean Chloinne: Scottish Gaelic Names for Children

Morgan, T.J., & Morgan, Prys. Welsh Surnames

Morlet, Maire-Therese. Dictionaire Étymologique de Noms de Famille

Morlet, Marie-Therese. Les Noms de Personne sur le Territoire de L'Ancienne Gaule du VI au XII Si.

Neubecker, Ottfried. Heraldry: Sources, Symbols and Meaning.

The Oxford English Dictionary

Ó Corrain, Donnchadh & Maguire, Fidelma. Irish Names

Papworth, John W. Papworth's Ordinary of British Armorials.

Parker, James, A Glossary of Terms used in Heraldry

Paul Wickenden of Thanet, A Dictionary of Period Russian Names

Reaney, P.H. and R. M. Wilson A Dictionary of English Surnames.

Room, Adrian. A Dictionary of Irish Place-Names.

Searle, William George. Onomasticon Anglo-Saxonicum.

Socin, Adolf. Mittelhochdeutsches Namenbuch.

Solveig Throndardottir, Name Construction in Mediaeval Japan

Tangwystyl verch Morgant Glasvryn, Compleat Anachronist #66, A Welsh Miscellany.

von Volborth, Carl-Alexander. Heraldry: Customs, Rules and Styles.

Withycombe, E.G. Oxford Dictionary of Christian Names.

Woodward, John and Burnett, George. Woodward's Treatise on Heraldry British and Foreign.

Woulfe, Patrick. Sloinnte Gaedheal is Gall: Irish Names and Surnames.

All KWHS Proceedings

Glossary of Terms

This glossary was taken directly from the Glossary of Terms as Used in the Rules for Submissions, *which was written as an appendix to the rules.*

I have added some entries, particularly common terms and abbreviations which are used in this handbook. These entries are marked with an asterisk (*).

I have also added a few explanatory notes. These notes are marked with a dagger (†).

A&O*—See *O&A*.

Abased*—Applied to a charge which is placed lower on the shield than usual. See also *Enhanced*.

Addorsed*—Placed back-to-back. May be applied to a pair of charges or to the wings of a charge.

Affronty*—A frontal view, applied to an animal or monster charge whose entire body is turned toward the viewer.

Alternate Persona—Any identity a participant in the Society uses other than primary persona.

Annulet*—A plain undecorated ring.

Annulo, In*—Arranged in a circle.

Appaumy*—Applied to an open hand with the palm facing the viewer.

Argent—The heraldic tincture silver or white. Argent is a metal.

Armed*—Describes the tinctures of the horns, claws, fangs, beaks, hooves, etc., of beasts, birds, or monsters, when different from the tincture of the rest of the charge.

Armiger—A person who has been awarded the right to arms. Arms can only be given by a sovereign in the Society, and come in three levels: Awards of Arms, Grants of Arms, and Letters Patent. A person with registered personal armory who is not an armiger has a device, but armigers have arms.

Armigerous*—Having an AoA and registered arms.

Armorial*—A listing of armorial devices organized alphabetically by the names of the owners. See also *Ordinary*.

Armorial Element—A component of heraldic design. An armorial element may be a charge, a line of division, a line of partition, a field treatment, a tincture, or other component that may be used in designing armory. See the rules, Part VII, for discussion of Compatible Armorial Elements.

Armory—Any design that the College of Arms registers or protects, such as devices or arms, badges, etc. It may also apply, for our purposes, to trademarks, logos, and other graphic symbols that resemble heraldic bearings. See the sections on Registrable and Protected Items in the Administrative Handbook.

Arms—A heraldic design that uniquely represents the person or group that owns it. Within the Society, "Arms" are reserved to people who have been awarded arms by their sovereigns.

Arrangement—The relative placement of a group of charges on the field.

Attired*—Describes the tinctures of the horns or antlers of deer when different from the tincture of the rest of the charge.

Azure—The heraldic tincture blue. Azure is a color.

Badge—A piece of armory used by an individual or group to identify possessions, retainers, members, or other items. A badge is distinguished from device, which is used solely by its owner.

Balance—The state of having charges distributed evenly. Balance does not consider peripheral charges, like a chief. If the charges are all to one side, the design is unbalanced. Balance is not the same as symmetry, as that changes the facing of the individual elements to reflect each other. Heraldic charges usually all face the same way, but have their visual centers arranged as if they were symmetric.

Bar*—A diminutive of the fess, always used in groups of two or more.

Barbed*—Describes the tincture of the leaves visible between the petals of a flower, when different from the tincture of the rest of the flower.

Barry*—Divided into an equal number of horizontal bands of equal width.

Bendy*—Divided into an equal number of diagonal bands of equal width, the lines running from upper left to lower right.

Bezant*—A yellow (Or) roundel.

Bi-Corporate*—Having two bodies sharing a single head.

Blazon—The verbal description of a piece of armory.

Bordure*—A border around the edge of the shield.

Branch—An official chapter of the Society.

Byname—A name other than a person's given name. "Byname" is a broad term that may include surnames, patronymics, and various epithets.

Caboshed*—Describes a head which faces the viewer and with no part of the neck visible.

Cadency—The method of modifying armory to indicate a relationship with the owner of the original armory. Changes that were made to difference one device from another can be considered the smallest changes that were considered significant enough to be noticed at the time they were used. Different systems of cadency were used in period, depending on the time and place.

Canting*—Describes a device which contains a punning reference to the bearer's name.

CD*—See *Clear Difference*.

Charge—an item depicted on a piece of armory. A charge may be a simple geometric figure, like a fess or a roundel, or a representation of an animate or inanimate item, like a sword or a lion. See the rules, Part VII, for discussion of Compatible Charges.

Charge Group—A set of charges used together in a design as a single unit. The charges in groups in heraldry usually fall into standard arrangements depending in their number and what other items are involved in the design. A collection of charges that are arranged in such a standard arrangement are considered a single group, even if they are of different types.

Charge Type—See *Type*.

Clear Difference*—A visual difference between two pieces of armory which is considered significant for the purposes of determining whether or not the two items are in conflict. Also referred to as a *Clear Visual Difference*. See the rules, Part X.4, for discussion of Significant Armorial Differences.

Clear Visual Difference*—An older term for *Clear Difference*.

Close*—Describes a bird standing with its wings folded against its sides.

CoA*—See *College of Arms*.

CoH*—See *College of Heralds*.

Coherent—For heraldic purposes, this means all the elements of a design work together to produce a single effect. Usually, a field division or the primary charge establishes a pattern of dividing the field. If something is used to cross the lines established in such a pattern, it usually lies straight across the line at a right angle. Coherence is diminished by placing elements with no relation to each other, or ignoring the pattern set in the design. Coherence can also be diminished by using unlike charges in a group.

College of Arms—The Principal Heralds of each kingdom, and such other persons as Laurel may deem to be of assistance.

College of Heralds—The warranted heralds and pursuivants of a kingdom, and such other persons as the Principal Herald may deem to be of assistance.

Color—In Society heraldry, the colors are Azure, Gules, Sable, Purpure and Vert (blue, red, black, purple and green). The furs that use colors as underlying tinctures, like Counter-Ermine and Pean, are treated like colors for contrast.

Combattant*—Fighting; describes two animals which are facing each other in a rampant posture.

Compatible—In keeping with the normal usages for the period and domain of the Society. Guidelines on compatible names are given in Parts II and III, and guidelines for compatible armory are given in Parts VII and VIII of these rules.

Complement, In Her*—Describes the full moon when drawn with a face.

Compony*—Divided into a single row of squares of alternating tinctures.

Conflict—Submissions that are considered to be so similar that they may appear to belong to the same person or to immediate relatives are said to conflict. Definitions of Conflicting Names are given in Part V and Conflicting Armory is defined in Part X of these rules.

Conjoined*—Joined together.

Contourny*—Describes a charge which faces to sinister; usually follows the description of the charge's posture, e.g., "a lion rampant contourny."

Contrast—A level of visual distinction between different tinctures. Rule VIII.2a defines good contrast in heraldic terms. Tinctures not defined as having good contrast are said to have low contrast or marginal contrast.

Counter-Changed*—Having the same tinctures as the field, but switched around.

Counter-Ermine—An heraldic fur with a sable background and argent spots to represent ermine tails. Counter-ermine is treated as a color in Society heraldry.

Couped*—Cut along a straight line; may be applied to a head cut at the base of the neck, or to an ordinary which does not extend to the edges of the field.

Courant*—Running.

Coward*—Describes an animal with its tail between its legs.

CVD*—See *Clear Visual Difference*.

Dance*—A fess indented.

Dancetty*—An *indented* line of partition applied to both sides of an ordinary with the teeth fitting into each other, so that the entire ordinary forms a broad zigzag band.

Debruised*—Describes a charge which has another charge placed across it.

Decrescent*—A crescent with the horns pointing to sinister.

Default*—The tincture, posture, or position which is assumed when not explicitly stated.

Demi-*—Half of a charge, usually the top or front half of an animal.

Designation—The word used in a name for a group or office to define the type of group. Designations may be the types of official branches, like "Barony", "Shire", "Kingdom", etc., or they may be other kinds of designations like "Order", "Guild", "House", "Office," "Herald," and so forth.

Device—A heraldic design that uniquely represents the person or group that owns it. A person who has not been awarded arms may register personal armory as a device. This device will become arms when the person is awarded arms.

Dexter*—The left side of the shield as seen by the viewer, which is the right side of the person carrying the shield.

Diminutive—A name that is derived from another name as a shortened form, nickname, or pet form. "Betty," "Eliza," "Betsy," "Lizzie," "Bess," and so forth are all diminutives of "Elizabeth."

Diminutive [of a charge]*—A thinner version of the charge, always used in groups of two or more.

Documented—Found in a source that was created before 1600 A.D. More recent sources that quote sources created before 1600 are acceptable as documentation unless they are shown to be erroneous.

Domain of the Society—Europe and areas that were in contact with Europe before 1600 A.D.

Dynamic—In a design context, this means that the arrangement gives the impression of motion or activity. This can happen by posing charges so that their apparent weight is not over their bases, such as in a depiction of a running man that has the feet behind the head so the weight is not firmly supported by them. This can also happen if charges are unevenly spaced to give an impression of motion from one to the next. This term is used as the opposite of "static."

Electronic O&A*—A computer data file containing all the armorial devices, badges, names, orders, and heraldic titles registered in the Society. It is often used with a search program to help a herald check for conflicts with a submitted item.

Element—See *Name Element* and *Armorial Element*.

Elevated*—Describes wings with the tips raised upward.

ELoC*—See *External Letter of Comment*.

ELoI*—See *External Letter of Intent*.

Emblazon—The drawing or depiction of a piece of armory.

Embowed*—Curved or bent.

Enhanced*—Describes a charge which is positioned higher on the shield than usual.

Enfiled*—Describes a charge which passes through a ring, wreath, or coronet.

Environed*—Surrounded or encircled by another charge.

Epithet—A description name. It may either describe characteristics, like "the Short," "the Bald," or "the Red" (from hair color), personality traits or accomplishments like "the Great" or "the Unready", occupations like "the Goldsmith," or "the Farmer," or the place from which a person came, like "of London."

Eradicated*—Describes a plant shown with the attached roots exposed.

Erased*—Describes a head with a jagged line at the neck, usually representing tufts of fur.

Erect*—Oriented vertically.

Ermine—An heraldic fur composed of an argent background with sable spots representing ermine tails. Ermine is treated as a metal in Society heraldry.

Ermines*—A period term for counter-ermine; this term is not used in the Society to prevent confusion if the 's' were accidentally dropped.

Erminois—An heraldic fur composed of an Or background with sable spots representing ermine tails. Erminois is treated as a metal in Society heraldry.

Escutcheon*—Heraldic term for the common 'heater' shaped shield.

Estoile*—A star with wavy arms, usually six arms unless otherwise stated.

External Letters of Comment*—An alternate name for Letters of Comment, sometimes used to distinguish them from Internal Letters of Comment. Usually abbreviated *ELoC*.

External Letters of Intent*—An alternate name for Letters of Intent, sometimes used to distinguish them from Internal Letters of Intent. Usually abbreviated *ELoI*.

Field*—The 'background' or surface of the shield upon which the charges are placed.

Field Treatment—A repeating pattern drawn in a contrasting tincture over the field or a charge. Field treatments leave more of the underlying tincture showing than they cover, and are considered a part of the field or charge tincture. Field treatments include fretty, masoned, honeycombed, and so on.

Fieldless Armory—Personal badges are encouraged to be designed as a single unit, with the charges all connected in some way as if they were cast out of metal in one mold. Such badges were used on any background appropriate at the time, and so may be registered without a specified field tincture.

Fimbriation—Use of a thin line of a contrasting tincture around a charge.

Forcene*—Describes the rampant posture when applied to a horse.

Fountain*—A roundel barry-wavy azure and argent (i.e., divided into alternating blue and white wavy bands). If a 'real' stonework fountain is intended, then the phrase "natural fountain" or "fountain of N tiers" is used instead.

Fructed*—Bearing fruit; usually describes the tincture of the fruit of a plant or tree when different from the rest of the charge.

Fur—Some furs, like Vair, Potent and Papellony, are divided into pieces of equal size in contrasting hues. Others, like Ermine, Counter-Ermine, Erminois, and Pean, have an underlying hue with a repeating pattern of ermine spots in a contrasting hue. Furs are traditionally considered to be separate heraldic tinctures, like the colors and metals.

† In the Society, the furs that use metals as underlying tinctures, like Ermine, are treated like metals for contrast. The furs that use colors as underlying tinctures, like Pean, are treated like colors for contrast. The furs which are comprised of equal amounts of color and metal, like Vair, are treated as neutral for contrast.

Garb*—A bundle or sheaf of grain, tied around the middle.

Geographic Descriptions—Place names, or descriptions of a geographic location. Geographic descriptions could be names like "Canterbury," or "Dijon," or descriptions like "the Blue Mountains" or "the Meadows."

Given Name—The name given to a person at birth or in a naming ceremony like baptism. In the English naming tradition, the given name is usually a person's first name, so Martha Washington's given name is "Martha."

Goutte*—A drop, sometimes drawn as a teardrop, but more correctly drawn somewhat wavy and elongated.

Goutty*—A semé of gouttes.

Grandfather Clause—The popular name given to the guarantee in Corpora that, once registered a name or armory remains registered unless the owner requests its release, regardless of changes in the rules and standards applied to future submissions. This name is also sometimes applied to the provisions that allow use of elements that were registered once, but are no longer acceptable under the current Rules for Submissions. These provisions of the grandfather Clause are stated in Rule II.5 and Rule VII.7

Group—A collection of people, not necessarily just an official branch. Households, orders, and branches are all referred to as "groups" in the rules.

Group, Charge—See *Charge Group.*

Guardant*—Describes an animal which has the head facing towards the viewer.

Gules—The heraldic tincture red. Gules is a color.

Hilted*—Describes the tincture of the hilt of a sword or dagger.

Herald—When used with a capital H, "Herald" is a title to refer to a person at a particular level in the College of Arms. Used with a small h, a herald is any person who works regularly on some aspect of heraldry.

Holding Name*—Sometimes a submitter's device is acceptable, but the name has to be returned. Rather than return the device for lack of an acceptable name, Laurel will create a holding name for the client and register the device under that name. The holding name is normally formed using some combination of the acceptable portions of the submitted name, the client's mundane given name, and the client's home branch. There is no charge for changing a holding name.

ILoC*—See *Internal Letters of Comment.*

ILoI*—See *Internal Letters of Intent.*

Impaled*—A form of marshalling in which the shield is divided per pale, with the arms of the husband occupying the dexter half, and the arms of the wife occupying the sinister half.

Incensed*—Having flames issuing from the mouth and ears.

Increscent*—A crescent with the horns pointing toward dexter.

Indented*—A zigzag line of partition. Contrary to common belief, indented is not a smaller version of *dancetty*.

Inflamed*—With small flames issuing from the edges. (Note: Some early Society armory was mistakenly blazoned as *a charge inflamed* when it was actually *on a flame a charge*.)

Internal Letters of Comment*—Letters written by members of the Middle Kingdom College of Heralds to the Dragon Herald, to discuss current submissions and advise on the acceptability of the names and armory that are being considered. This is usually abbreviated *ILoC*.

Internal Letters of Intent*—Letters written by the Middle Kingdom's submissions herald to describe the submissions currently under consideration within the kingdom. The commenting members of the College of Heralds are given time to comment on the submissions before the Dragon Herald decides whether to put them on an External Letter of Intent or return them for more work. This is usually abbreviated *ILoI*.

Inverted*—Turned upside down.

Issuant*—Issuing or projecting out of.

Langued*—Describes the tincture of an animal's tongue.

Laurel—In these rules, the Laurel Sovereign of Arms, who is the principal heraldic office of the Society and the head of the College of Arms. Laurel is ultimately responsible for seeing that the duties of the heralds, as defined in the Corpora of the Society, are fulfilled.

† *Laurel* can also mean the Order of the Laurel, which is a Society-wide peerage award, or a member of that Order.

Legal Name—This term is used to distinguish the formal name a person has outside the Society from the Society name.

Letters of Acceptance and Return—A monthly letter in which the Laurel Sovereign of Arms publicizes decisions on recent submissions. This is usually abbreviated *LoAR*. The LoAR are available by subscription from the Laurel office.

Letters of Comment—Letters written by members of the College of Arms to the Laurel Sovereign of Arms, to discuss current submissions and advise on the acceptability of the names and armory that are being considered. This is usually abbreviated *LoC*.

Letter of Intent—Letters written by Principal Heralds to describe the submissions from their kingdoms. The College of Arms is given time to comment on the submissions before the Laurel Sovereign of Arms decides whether to register them or return them for more work. This is usually abbreviated *LoI*.

Line of Division—A line or set of lines that cuts the field or a charge into pieces that have different tinctures. Lines of division are named after the ordinaries they follow, like lines per pale, per fess, per bend, and per saltire, or have their own names like checky, lozengy, quarterly, and so forth.

Lines of Partition—A description of the shape of a line of division, or of the line that defines the edge of a charge. Lines of partition are named to identify their shape, like embattled, wavy, indented, engrailed and so on. A line of partition may be used on the edge of a charge, where it is called an edge partition, as on a "pale invected." An internal line of partition is between the tinctures when an element is divided, as in "per pale embattled argent and gules."

Livery Colors*—The dominant color and metal on a device. Use of one's livery colors is neither required nor restricted in the Society.

LoC*—See *Letters of Comment*.

Lozenge*—A diamond shape, used either as a charge or as the shape of the shield on which a device is displayed.

Maintained Charges—Small objects that are held by an animate charge are said to be maintained, like "a lion rampant maintaining a sword." Maintained charges are usually too small to count towards difference.

Marshalling*—Combining two or more devices into a single device to show one's ancestry.

Masoned*—Having lines of a contrasting tincture in a pattern resembling the mortar in a brick wall.

Matronymic—A name given to offspring to indicate the name of the mother. The son of a Scottish woman named "Cait" might take the matronymic of "Mac Caite."

Metal—In Society herald, the metals are Argent and Or (Silver or White, and Gold or Yellow). The furs that use metals as underlying tinctures, like Ermine and Erminois, are treated like metals for contrast.

Modern—For Society purposes, "modern" is anything after 1600 a.d.

Mon—Japanese armorial insignia

  † Mon are treated as tinctureless armory for the purposes of conflict. Such armory automatically has one clear visual difference against all other armory; the other difference must come from a category that does not involve tincture. See the rules, parts X.4.a.i and X.4.d.

Monster—An heraldic monster is any creature used in heraldry that does not exist outside the imagination. Monsters may either be clearly invented, like the sea lion, or a confused interpretation of a genuine animal, like the heraldic tyger.

Mullet*—A star with straight arms, usually five points.

Naiant*—Swimming.

Name—the word or words applied to distinguish a specific thing from other things like it. There may be names for people, places, groups, orders, guilds and so forth.

Name Element—A part of a name. A name element is usually a single word, such as a given name, a surname, or an adjective in a description. Part II of these rules describes compatible name elements.

Neutral—A term used to refer to armorial elements that are equally divided of a color and a metal. Elements that are neutral are considered to contrast well with colors or metals.

Nowed*—Describes a serpent or the tail of an animal tied into a knot.

Or—The heraldic tincture yellow or gold. Or is a metal.

  † In heraldry, Or is capitalized to help prevent confusion with the English conjunction.

O&A*—Ordinary and Armorial. Collective term for the *Ordinary of Arms Registered by the College of Arms of the Society for Creative Anachronism* and the *Ordinary of Arms Registered by the College of Arms of the Society for Creative Anachronism*. Also called the *A&O*.

Ordinary—A simple geometric charge. Although many differing lists of ordinaries may be found in heraldic texts, in Society heraldry the term is used to apply to those simple geometric figures that pass through the center of the field: the pale, fess, bend, bend sinister, chevron, cross, saltire, pall, and pile, their diminutives, and the simple geometric additions to the edges of the field: the chief and bordure.

Ordinary of Arms*—A listing of armorial devices organized by the charges on the device, and used to search for conflicts with a submitted device. Often abbreviated as *Ordinary*. See also *Armorial*.

Orientation—The direction a charge faces and the direction its center line runs. Swords, for instance, are palewise, which is point to chief and the length of the sword running up and down the shield. other orientations include bendwise, fesswise, inverted, and to sinister.

Orle*—A narrow border following but not touching the edges of the shield.

Orle, In*—Describes charges positioned along the edges of the shield.

Overall—A term applied to charges that cross over both edges of another charge to lie on the field on either side. For instance, "Or, a lion rampant purpure and overall a fess sable" has the fess starting on the field on one side, crossing over the center of the lion, and lying on the field on the other side.

Pale*—An ordinary, a vertical band between one-third and one-quarter the width of the shield.

Pall*—An ordinary shaped like a 'Y.'

Pallet*—A diminutive of the pale, always used in groups of two or more.

Passant*—Walking, describing a four-legged animal with one forepaw raised and the other three feet on the ground.

Patronymic—A name given to offspring to indicate the name of the father. The son of a Scottish man named "Gregor" might use the patronymic "MacGregor." This term is used generally in the rules to mean both "patronymic" and "matronymic."

Pean—An heraldic fur with a sable background and Or spots to represent ermine tails. Pean is classed as a color in Society heraldry.

Period—this term is used as an adjective to refer to the culture the society attempts to recreate. For our purposes, period" is short for "pre-Seventeenth Century Western."

Period of the Society—As a noun, this means the time before 1600 a.d.

Peripheral Charge Group—A charge or group of charges that are placed on the field near the edge of apiece of armory without affecting the rest of the design. Chiefs and bordures are the most common peripheral charges, but orles, tressures, or groups of separate charges used in the same area as a chief or bordure may also be peripheral charges. The design "Per chevron argent and sable, two roses and a fleur-de-lys counterchanged, and on a chief purpure three hearts argent" uses the chief as a peripheral charge. Similarly, "Purpure, a cross between four eagles displayed argent within a laurel wreath Or" has the laurel wreath as the peripheral charge.

Persona—The identity an individual chooses to adopt for Society participation. A persona is not a recreation of an actual individual, but created person who could have lived somewhere within the domain of the Society.

Phrase—In names, a phrase is defined as a single word, like a given name or surname, or a collection of words that are grammatically linked, like an article and its noun such as "the Smith," a preposition and its object such as "of York," an adjective and the noun it modifies such as "Golden Mists," or some combination of these such as "of the Red Rose."

Place Name—The name for a geographic area, such as the name of a town or region. In the Society, place names are the names of shires, baronies, principalities, kingdoms, and other official branches.

Posture—The pose in which a beast or other animate charge is placed, such as "rampant," "trippant," "dormant" and so forth.

Precedent—A decision by Laurel on a specific submission that may be applied to other similar submissions.

Presumptuous—Claiming more importance for oneself than one is due. A person who pretends to be entitled to special treatment or recognition because of status, rank, or abilities that the person does not hold or has not earned is presumptuous.

Primary Charge Group—The most important group of charges in a piece of armory. The primary charge group is usually mentioned first in the blazon. The primary charge is usually the central ordinary, if one is present. If there is no central ordinary, then the primary charge group is the set of charges of the same size that are largest and visually dominate the center of the design. In the device "Gules, a pale between two mullets argent," the pale is the primary charge. The primary charge in "Or, a maunche between three roundels azure" is the maunche. The design "Per chevron argent and sable, two roses and a fleur-de-lys counterchanged and on a chief purpure three hearts argent" has the roses and fleur-de-lys as the primary charge group, because they are all of about the same size and in a standard arrangement.

Primary Persona—The identity under which College of Arms records, including device registrations and lists of awards on the Order of Precedence, are kept.

Principal Herald—The chief heraldic office of a kingdom, and a Great Officer of State in that kingdom. The Principal Herald is in charge of all heraldic activities within the kingdom.

Proper—Used in blazon to specify that a charge appears in its natural colors. "A zebra proper" has the zebra's characteristic pattern of black and white stripes. "A tree proper" has a brown trunk and green leaves. Sometimes "proper" is used to indicate a standard set of tinctures for a standard heraldic charge, like a "sword proper," which has an argent blade and Or hilt and quillons, or "a rose proper", which is "a rose gules, barbed vert and seeded Or." The term "proper" should only be used to indicate colorings that cannot be described in the usual heraldic language. "A raven proper" is just "a raven sable." "Proper" should also only be used if a competent artist will be able to draw the animal without extensive research.

Protected Armory—Armory with which new Society armory may not conflict. This includes armory that has already been registered in the Society, as well as various categories of armory from outside the Society that are deemed important.

Purpure—The heraldic tincture purple. Purpure is a color.

Quartering*—A form of marshalling in which the field is divided quarterly with two or four different devices occupying the four quarters of the shield.

Quarterly*—Divided by vertical and horizontal lines into four pieces.

Registration—Acceptance by Laurel of a name or piece of armory for future protection. The College of Arms will only register items that it believes are compatible with period names and armory, are not offensive nor presumptuous, and that do not conflict with armory that is already protected. Registered items are protected from conflict with other proposed names and armory to the best ability of College of Arms.

Reguardant*—With the head turned in the opposite direction, looking over the shoulder.

Required Charges—In a few cases, pieces of armory are required to incorporate a particular charge in the design. The Society requires at least one laurel wreath on the arms of every official branch, and a crown on the arms of every kingdom.

Reserved Charges—Some charges are specifically reserved in the Society for use by particular group or individuals, for instance the Coronet with Strawberry leaves reserved to Dukes and Duchesses, the circle of chain reserved to Knights, or the Laurel wreath reserved to Society branches. These charges are listed in an appendix to the Administrative Handbook.

Respectant*—Describes two animals which are facing each other in postures other than rampant/combattant.

Restricted Charges—Some charges are so closely associated with royal families or specific honors outside the Society that they may not be used in Society armory at all. Some examples of these include: *Azure semé-de-lys,* used by France, *a Chinese dragon with five toes*, used only by Chinese Emperors, or *a Tudor Rose*. These charges are listed in an appendix to the Administrative Handbook.

Reversed*—Upside down or turned around.

RfS*—Rules for Submission; usually used in conjunction with the number of a specific rule, e.g., "RfS X.4.a."

Roundel*—A disk or circle.

Rule of "Toyota"*—See *"Toyota," Rule of*.

Rule of Two "Weirdnesses"*—See *"Weirdnesses," Rule of Two*.

Sable—The heraldic tincture black. Sable is a color.

Salient*—Leaping, with both forepaws raised and the hind feet on the ground.

Saltire*—An ordinary, a cross in the shape of an 'X.'

Secondary Charge Group—A group of charges placed on the field around the primary charge group. In the device, *Gules, a pale between two mullets argent,* the mullets are the secondary charge group. The secondary charges in *Or, a maunche between three roundels azure* are the roundels.

Seeded*—Describes the tincture of the seeds at the center of a flower.

Semé—A verb meaning something strewn with identical charges. A field *Azure semé-de-lys Or* is blue with a pattern of gold fleurs-de-lys on it. *A bordure vert semé of rowels argent* is green and is charged with eight white rowels, evenly spaced around it. The charges that are so used are called "strewn charges" in these rules.

Sheaf*—A bundle of arrows or similar charges, tied together at the center.

Sinister*—The right side of the shield as seen by the viewer, which is the left side of the person carrying the shield.

Slipped*—Describes a flower which has the stem attached.

Society, the—The Society for Creative Anachronism, Inc.

Society Name—The name a person chooses to use within the Society. This is the personal name one registers with the College of Arms.

Star*—See *Estoille* and *Mullet*.

Static—In a design context, this means all the elements appear fixed and unmoving. Heraldic postures usually place the weight of the best firmly over its feet, for instance, and the body is posed unnaturally in a stiff position. Designs are balanced around the center of the shield so that the whole design also looks rigid. The opposite of this term is "dynamic."

Strewn Charges—See *Semé*.

Style—The way elements are put together to form a complete submission.

Submission—A name or piece of armory that is given to the College of Arms for registration.

Submitter—The person who submits something to the College of Arms for registration.

Sub-Ordinary*—A simple commonly-used charge, but not as simple or common as an *ordinary*.

Surname—A name passed to all the offspring in a family. Modern English surnames usually come last, so George Washington's surname is Washington." Other cultures may use their surnames in other positions.

Symmetry—A pattern of repeating design. Mirror symmetry reflects a design across an imaginary line to form a like design that is the mirror image of it. Two lions combattant are mirror symmetric. Radial symmetry repeats a design at regular intervals around an imaginary center. Two fish in annulo are radially symmetric. Neither of these forms of symmetry is common in heraldic design, as they change the orientation and facing of objects. Heraldry usually balances charges and keeps them oriented the same way.

Tergiant*—Viewed from the top, i.e., with the back turned towards the viewer.

Tertiary Charge Group—Any group of charges placed entirely on other charges. Tertiary charges in a group may be together, such as three charges on a chief, or may each be on members of the same charge group. The design *Per chevron argent and sable, two roses and a fleur-de-lys counterchanged and on a chief purpure three hearts argent* has one group of tertiary charges on the chief. *Gules, a chevron between three roses Or, each charged with a cross fitchy sable* has the crosses as one group of tertiary charges. *Or, on a fess gules an escallop between two millrinds Or, all within a bordure vert charged with eight roundels argent* has two groups of tertiary charges, one group with the escallop and millrinds and the other with the roundels.

Throughout*—Extending to the edges of the shield.

Tincture—One of the seven standard hues used in Society armory, or the furs. The tinctures are Argent, Azure, Gules, Or, Purpure, Sable and Vert (Silver or White, Blue, Red, Gold or Yellow, Purple, Black and Green). Furs include Ermine, Counter-Ermine, Erminois, Pean, Vair, Potent, Scaly, Papellony and the variations of them.

Title—A word that indicates the rank of the person using it. The Society has formally reserved the titles King, Queen, Crown, Crown Prince, Crown Princess, Prince, Princess, Coronet, Duke, Duchess, Count, Countess, Viscount, Viscountess, Master, Mistress, Sir, Baron, Baroness, Court Baron, Court Baroness, Lord and Lady, and their translations into languages other than English. These tiles may only be used as authorized in Corpora.

"Toyota," Rule of—An informal name given to the idea that the submitter may register armory that is not the best style or in poor taste if he really wants it. This is based on the advertising slogan "You Asked for It, You Got It!"

Sub-Ordinary*—A simple commonly-used charge, but not as simple or common as an *ordinary*.

Unguled*—Describes the tincture of the hooves of an animal.

Vair*—A blue-and-white fur composed of rounded or angular bell-like shapes, representing many squirrel pelts sewn together.

Vairy*—A variation of *vair* using a different combination of tinctures.

Variants, Linguistic—Different spellings or pronunciations of the same word. Language was not fixed during the period studied by the Society, so a single word may have many variant forms.

Vert—The heraldic tincture green. Vert is a color.

Voided*—Describes a charge which has been hollowed out, allowing the field tincture to show through the center. Only simple charges may be voided.

Volant*—Flying; describes a bird in flight.

"Weirdnesses," Rule of Two—An informal name given to the idea that, in most cases, the College can accept a design that has one break with the usual heraldic style. A device that has two violations of period heraldic style, or "two weirdnesses," is less likely to be registered.

Appendices

Sources for Heraldic Publications

Here is a list of sources for some of the heraldic publications that are mentioned in this handbook. Some of these sources may have added new publications since this handbook was printed. Prices are not listed, since they may have changed. Write a letter to the supplier and ask for the current prices; remember to include a SASE with sufficient postage for their reply.

SCA names are given in parenthesis, but use just the mundane name on the envelope.

If you have difficulty getting a response from these individuals, check with your regional herald—he may have a more recent address.

Free Trumpet Press West

c/o Kevin Conlin

820 E. Monroe

Bloomington, IL 61701

• *Precedents of former Laurel Sovereign of Arms*

• *A Pictorial Dictionary of Heraldry*

Send a SASE for complete listing availability.

Laurel Sovereign of Arms

(See *The Pale* or *Tournaments Illuminated* for the name and address of the current Laurel Sovereign of Arms.)

• subscription to *Letter of Acceptances and Returns (LoAR)*

SCA Office of the Stock Clerk

P.O. Box 360743

Milpitas, CA 95036-0743

(An order form and price list can usually be found in *Tournaments Illuminated*)

• *The Compleat Anachronist* back issues

Middle Kingdom Information Office

(See *The Pale* for the name and address of the current Information Officer and a current price list.)

• *Middle Kingdom Pursuivants' Handbook*

• *Middle Kingdom Scribes' Handbook*

• *Middle Kingdom Ceremonies Handbook*

How to Fill Out the Submission Forms

Paul Wickenden of Thanet

These instructions may be freely copied and distributed to clients along with the submission forms.

Introduction

The bane of any bureaucracy is its forms. Yet the rigidity of application procedures, while a hindrance to the applicant, is also a source of efficiency. In short, there is a trade-off between ease-of-use and customer service. In AS XXXIII (1998 CE), the then-Laurel Sovereign of Arms, Jaelle of Armida, decided to standardize the forms used by each Kingdom. In doing so, each kingdom had to abandon their old forms in favor of a new known-world standard (prior to this time, each of the kingdoms had their own set of forms and their own rules for filling out these forms). In some cases, items that had always appeared on a kingdom's forms were removed and in other cases, new items – never before used by that kingdom – were added. The process of standardization also allowed the Known World's heralds to re-examine what information was truly necessary to collect and to simplify the forms.

The forms used for submitting names and devices in the Society are complicated but their complexity is a necessity for the College of Arms to do their work. One of the jobs of the Midrealm's Escutcheon Herald is to make sure that the forms that you submit are filled out correctly. When there is a problem, the submitter needs to be contacted personally, the problem explained, then await their corrections, during which time months can go by. Thus, I have a strong interest in seeing the job done right from the beginning.

What follows here is a detailed blow-by-blow account of how to fill out the forms. At this point in time, there are four different forms (Names for Individuals/Households, Names for Branches, Devices, and Badges, which can be found at the end of the handbook) and I will explain each separately. But I will begin by discussing what sorts of documentation need to accompany the forms.

Frequently Asked Questions

Before we look at the specifics of particular forms, here are a few answers to some commonly asked questions:

How many copies of name forms are needed? For any form dealing with names (whether personal, branch, household, order, or whatever), you need to send in **two** copies of the form and **two** copies of any documentation. One complete copy of form and documentation is kept in the Kingdom files. The second copy is sent to the Laurel Sovereign of Arms for the Corporate files. One copy should also be provided to your local pursuivant.

How many copies of device and badge forms? For any form dealing with devices or badges, you need to send in four identical copies. Three of these should have the larger design in color (it does not matter whether the "mini" on these copies of the form is colored or not). The fourth copy should be left uncolored (which means that both large and small versions of the design should be line art with no shading or solid colors). The Kingdom keeps the first (color) copy for their files. The other two copies are sent to the Laurel Sovereign. The fourth (uncolored) copy is cut up and used by the Escutcheon Herald for creation of the Kingdom Internal Letter of Intent (see the chapter, "What Happened to My Submission" for more information about the process). A copy should also be given to your local pursuivant.

What is the easiest way to make four identical copies of a device or badge form? The best way to make enough copies is to follow this tried-and-true method:

- Fill out the large drawing on one form (no shading or coloring it in!)

- Reduce it twice at 65% each time

- Cut the resulting microscopic image out and paste it in the spot for the "mini" on the full-sized original. The result (a form with a full-size and a miniature) is now your master copy.

- Make five copies of the master

- Color in the large design on four of the copies. Leave the fourth copy uncolored

- Send the four copies in and keep the master in a safe place (for your personal records) and give a copy to your local pursuivant

The colors that you use should be bright and bold. The officially-sanctioned SCA heraldic tinctures (that's "colors" to the rest of you) are those produced by Crayola® Classic Color Markers. While you can achieve satisfactory results with alternative media, these are -- hands-down -- the best colors to use.

Methods that *do not* work include but are not limited to the following: color ink jet printers, color photocopiers, crayons, and colored pencils. None of these produce vibrant or readily identifiable colors and may result in your work being returned or registered as something you don't want.

What documentation do I need to send in? This is a tricky question and a subject for a much larger article (see chapter **Names**) for a discussion of this topic). However, you should be certain to document *all* elements of a name and any *unusual* charges on your devices/badges (common charges do not require documentation). Any documentation that you send (whether it is for a name or a device/badge) should be submitted in **duplicate** and should come from a reliable reference that includes dates.

How much does it cost to submit? Prices change, so you should always consult a pursuivant or herald to learn the current rates. However, the rate is always a *unit* price. If you submit a name and a device, they are counted as two units for pricing purposes (e.g., if the current rate is $10 an item, then a name and device would cost $20). At the current time, we accept checks or money orders and they should be made payable to: "SCA, Inc. – MK College of Heralds." A single check can be submitted to cover any number of items that are sent in at the same time.

Where and how do I send the forms in? The address for heraldic submissions is listed in *The Pale*. We recommend that you send your submissions by regular First Class or Priority Mail (Certified Mail is generally difficult to handle and leads to delays in receipt). You should personally send your own submission. Do not give it to someone else (even your local pursuivant) to send in. This way you'll know for certain when (and if) it was actually sent in.

How do I know that the Kingdom got my submission? When your submission is received, you will be sent an acknowledgement card or email within two weeks. If you don't get a card in the mail, then we did not get your submission and you will have to resend it.

How many names and pieces of armory can I have? An individual person may register up to four names (including one primary name – the others can be household names or alternate persona names) and four pieces of armory (only one of which can be a device). An SCA branch can register one primary name and one device, but is not limited in the number of badges or other names that it may register.

Names for Individuals & Households

There are two types of name forms. One of them is used for people and households. The other is used for SCA branches only. Be sure that you are filling out the correct form! What follows here are instructions for filling out the form for individuals and households.

Demographic Information

Society Name: This is either the name being submitted or the previously registered name of the submitter. Confused? Consider the following possibilities:

1) If this is a submission of your "primary" name (the first name you will register), then the desired name should be filled in here.

2) If this is a submission of your alternate persona name, the name of a household, a change of your registered name, or the change of a holding name, then you should put your previously registered (primary) name in this field.

Some don'ts: Don't put your pet name in the field. Don't put a name in this field that you are not submitting or which has never been submitted. Honestly, it does not matter if everyone knows you as "Roy-For-Now" and the heralds won't let you have it, because this form is only for the heraldic bureaucrats. They only want to see a registered name in this field *or* the one that they are supposed to register.

Name being submitted (if different from above): If for any reason, you are registering a name *other* than your primary name (*or* if you are changing your primary name), put your previously registered primary name in

the *Society Name* field above and put the name that you want to register in this field. For example, put an alternate name or a household name that you are registering here. Also, put the name that you want to change your primary name to in this field. **If you are submitting your primary name on this form, leave this field blank.**

Legal Name, Address, Branch Name, Gender, Phone, E-Mail, Date of Birth: Give your name and surface address (and an e-mail address if you have one) so we can let you know what has happened to your submission, and so we can keep track of who registered the item. Your gender and birth date help to distinguish you from other people with similar legal names. Give the name of your SCA branch, so we know where you are for statistical purposes and in case we need to create a holding name.

Date Submitted, Consulting Herald, and Herald's E-mail/Phone: From a bookkeeping perspective, this information can be helpful to the administrators who process your submission. It is not required information, however, so do not worry if you do not have all of it.

Name Type (pick one): Check one of these boxes:

Primary – This is the name that you intend to use most often as your official name in the Society. You must have a primary name in order to register any other type of name.

Alternate – This is a name that you intend to use for an alternate persona or as an alternative to your existing primary name. Be certain to list your registered primary name in the "Society Name" field and list your alternate name in the "Name Being Submitted" field.

Household – This is the name of a household, guild, brotherhood, and so on. Be certain to list your own registered primary name in the "Society Name" field and list your household name in the "Name Being Submitted" field. Households or guilds being registered to SCA branches should not be registered using this form (use the form for SCA Branches for that).

Action Type (pick one): Check one of these boxes:

New – This is the first time you have submitted this name for your persona, alternate persona, or household. There is a fee for this action.

Resubmission – You previously tried submitting a name and it was returned. Indicate the level it was returned by, if known. There is only a fee for this action if the grace period you were given in the return of your previous submission has expired.

Change – You have already registered a name and want to replace it with the name you are now submitting. Print your currently registered name in the "Society Name" field and the name that you want to change it to in the "Name Being Submitted" field. There is a fee for this action.

Change of Holding Name – You already have a 'holding name' registered, and want to replace it with the name you are now submitting. Print your holding name in the "Society Name" field and the name that you want to change it to in the "Name Being Submitted" field. There is no fee for this action.

Appeal – You are appealing a return of your previous submission and resubmitting the exact identical name (if you are making any changes to it, your action is a "Resubmission" and not an appeal). Be certain to attach adequate justification for the appeal and consult with a knowledgeable herald before launching an appeal. There is only a fee for this action if the grace period you were given in the return of your previous submission has expired.

Name previously submitted, Kingdom previous name submitted from, Date returned: These items only need to be filled in if this is a resubmission or an appeal. It is not uncommon for people to not know the date of the return, but even an estimate can help the herald who eventually has to look up the original return.

Name Processing Criteria

Contrary to popular perception, heralds do not like to return submissions. However, they are often forced to do so when what is being submitted will not fly and they do not know if it is okay to modify the name. The criteria in this section are intended to give the heralds guidance so that if they can fix the name (and you are okay with that), they can make an otherwise-unacceptable name become acceptable. However, this does not mean that the heralds will necessarily change your name. It just means that you give them permission to make small changes if they need to do so. As a rule, heralds try to avoid making any changes.

"Major" or "minor" changes? You are asked whether you will accept major or minor changes. Please select (at most) only one box:

- *I will not accept major changes to my name…* – **Check this box** if it is okay for the heralds to make minor changes (adding/removing an accent or a letter, correcting punctuation, hyphenation, changing the capitalization) but not to change anything more than that.

- *I will not accept minor changes to my name…* – **Check this box** if you will permit no changes to your name whatsoever.

- If you *are* willing to allow major and minor changes, **check no box at all**.

If my name must be changed, I care more about: Assuming that you have permitted changes at all, the heralds will use this for guidance about what sorts of changes you do not like. Check the boxes of the characteristics of your name (meaning, sound, language/culture) that you do not want changed. If you select "meaning" or "language/culture" you must specify further. Do not fill in these boxes unless you are permitting at least minor changes.

The desired gender of my name is: Some names (like "Morgan") were used in period by only one gender. Because we do not require you to be male to use a masculine name, we are just checking here for whether it matters to you if your name matches your physical sex. If it does not matter, check the "don't care" box.

I am interested in having my name be authentic for: This is a very tempting field to fill in, but unless you really want an authentic name (and most people really do not care), do not fill in these fields. If you do fill in these fields, you are almost guaranteeing that your name will be changed and there is no certainty that you will like the result. If you want a period name, you are probably better off working with a herald and creating a period name before you submit. Also, do not fill in these boxes unless you are permitting at least minor changes.

I will not allow the creation a "holding name"…: If your name and device or badge makes it to Laurel level, and your name must be returned but the device or badge is okay, the Laurel Sovereign of Arms will normally create a 'holding name' so that the device or badge can be registered for you. The 'holding name' is a temporary registered name. You can resubmit a new name to replace it free of charge. If you check this box, it means that you will *not* accept a holding name, and prefer to have the device or badge returned with the name. Because there is no fee for changing a holding name, there is little reason to refuse to allow a holding name, unless your submitted name and device are so closely interrelated that you do not want the device without the name.

Documentation

If you found parts of your name in a book, then give the title, author, and page number of the book. Attach photocopies of the relevant pages and the title page, in case we cannot find a copy of the book. Documentation may also be needed to prove that the form and/or grammar of the name is correct for the specified language, or to show that you have combined words or syllables in a way that is valid for the language.

Always provide a summary. Never say "see attached" on the form and expect the heralds to sort through your attachments. For one thing, it sends the message that you either do not care enough about your submission to explain it or you do not understand the documentation well enough to explain it (and if you won't or can't explain your own documentation, why should you expect anyone else to do so?). Far more importantly, someone else will have to create a summary and they may not get the facts right. You probably know your own name better than anyone else, so you will do the best job of summarizing the information.

A good summary says something like: "The given name Yaloo is found on page 26 of John Smith's, *Book of Names* and is dated to 1378 as the name of a left-handed aardvark hunter who lived in the Alps." No need to get fancy here, so just provide the bare bones facts (if the heralds want more information, they can look at the attached copies of documentation you are submitting).

Names for SCA Branches

There are two types of name forms. One of them is used for people and households. The other is used for SCA branches only. Be sure that you are filling out the correct form! What follows here are instructions for filling out the form for SCA branches.

The SCA branch form is used when a group registers its actual ("primary") name, or when it wishes to register the name of a household or guild (it is not used for registering a household to a private individual). In addition, baronies, principalities, and kingdoms can register names for Orders and Awards using this form.

Fees: In the Middle Kingdom, submitting, resubmitting, or appealing a primary name is free of charge. Submitting any other sort of name, however, requires payment of the standard fee (although resubmissions and appeals – within their stated grace period – are free of charge).

Petition of Support: A submission made on behalf of an SCA branch for its name must be accompanied by an indication of the support of the populace of that branch. This task is accomplished by including a petition that clearly indicates the name being submitted and that bears the signature of the seneschal and three-fourths of the warranted officers of the group *or* the signature of the seneschal and a majority of the populace. The petition should be submitted in duplicate (photocopies are acceptable). Petitions are not required for order names, household names, and so on, but are greatly encouraged.

Aside from these differences, the form is largely identical to the form used for individuals and households. The demographic information should be a permanent contact person for the group. Keep in mind that the submission process takes nearly a year to complete, so the person chosen as your group's contact should be a person who intends to be around (and not move) during the next year.

Devices

All devices must be submitted on the standard escutcheon ("heater shield") form. Once a device is registered, you may display it on any shape of shield or banner. Devices can be registered to individuals or to SCA branches and the same form is used for both.

The form's demographic information is largely the same as the name forms, albeit simpler. For "Society Name," you should give the registered primary name of the submitter or SCA branch, or the primary name you are currently submitting.

This name is (pick one): Check the box that applies:

Already registered – The "Society Name" listed on this form is already registered

Submitted with this device – The "Society Name" listed on this form is being submitted (on a separate name form, of course) at the same time as this device.

Previously submitted from the kingdom of – The "Society Name" listed on this form was submitted previously (indicate which kingdom) and has not yet been accepted or rejected.

If using any restricted charges, please give…: If your device includes any charges that are restricted by Societal law (ducal coronet, chain, etc.), you must indicate the date that you were granted the right to bear this charge and which kingdom granted you this right.

Action Type (pick one): Check the box that applies:

New – This is the first time you have tried submitting your device. There is a fee for this action.

Change – You may have only one registered device at a time (there is no such thing as an "alternate" device"). If you have already registered a device and want to replace it with the one you are now submitting, then select this box. When a new device is registered, you have the option of releasing (un-registering) your old device, or having your old device changed into a registered badge; check the appropriate box. Changing an old device to a badge is free, but you will have to pay for the new device that you are replacing it with.

Resubmission/Appeal – You previously tried submitting a device and it was returned. Indicate the level it was returned by, if known. There is only a fee for this action if the grace period you were given in the return of your previous submission has expired.

Other – If you are submitting an augmentation, then you should check this box (there is a fee for registering an augmentation).

Proposed blazon: It is not necessary to attempt to explain your design in blazon (i.e., "heraldese") but it can be helpful to the heralds who are trying to figure out the artwork.

Note: Heralds do NOT register the blazon, they only register the artwork itself. Thus, the blazon is considered informational and not part of the submission.

See the General section at the beginning of this chapter for hints on filling in the artwork.

Branch Device Submissions

Armory being submitted by a branch (shire, canton, barony, etc.) is handled much the same as for submissions by individuals, but with a few changes:

First of all, in the Middle Kingdom, official branches may submit their device free of charge (but changes to a registered device will be charged). Second, just as with names, there must be a petition of support for the design. The petition must state what it is for: the name of the branch and a colored sketch of the arms (or the blazon of those arms), with words to the effect that "we the undersigned want this as the arms of our branch." This petition must bear the signature of the seneschal and three-fourths of the warranted officers of the group *or* the signature of the seneschal and a majority of the populace. The petition may be combined with the petition for the branch name and should be submitted in duplicate (photocopies are acceptable).

Again, it is wise to use a permanent member of your branch as the official contact for the submission listed on the form.

Badges

Badges must be submitted on the badge submission form, which is largely the same as the device form, except that the artwork is drawn on the shape of a disk. The other differences are largely artifacts of the different purpose and use of badges.

Action Type (pick one): The only difference from the device form is that your only option when changing a badge is to release the old one. Keep in mind that individuals are allowed to have only four registered pieces of armory (four badges or three badges and a device) at any given time. So it is necessary to release a device if you have reached your limit.

Is the badge jointly owned? Badges may be shared. If you wish to share this badge with another person, you must list that person's registered (or soon-to-be-registered) Society Name here. Badges cannot be shared with people who lack a registered primary name at the time that the badge itself is registered. A shared badge counts as one of your four allowed pieces of armory.

Check here for a fieldless badge: This option is only available for badge submissions. Check this box if you want your badge to be "fieldless," that is, without any particular background. Such badges can be worn or displayed on any background. Fieldless badges cannot use field divisions or field treatments, because there is no field. Also, the outline of the badge itself cannot be a circle, escutcheon, lozenge, square, or any other shape that was commonly used as a shield, because the result would be indistinguishable from a normal device or badge displayed on a shield. Fieldless badges should have all the charges connected in some way, as if they were cast out of metal in a single mold. The circular outline on the form is not considered part of the fieldless badge. It might be worth noting that, in period, badges were fieldless.

Household Badge Submissions

On the line labeled "Society Name," print the submitter's Society name **and** the name of the household; for example, "John of Smith, for House Purple Anvil."

Because the badge is registered under the representative's Society name, it can still be registered even if the household name is returned, but may be tagged as a personal badge until the household name is registered. A holding name would not be required unless the representative's name is returned. Note: badges for households count as one of the four pieces of armory that an individual may register.

Households may not register devices.

Branch Badge Submissions

On the line labeled "Society Name," print the name of the SCA branch and provide a contact in the demographic information. Society branches may register an unlimited number of badges for use by their members or guilds, but must pay the regular submission fee for each submission. No petition of support is required for submitting badges owned by a branch, but a petition is still recommended.