

# Saint Eligius Arts and Sciences Contest and Display 2014

**Novice-A** <3 yrs in SCA; **Novice-B** >3 yrs in SCA; **Artisan**, **Experienced Competitor**, **Laurel/master**

(Circle whichever group this entry is in.)

Entry # \_\_\_\_\_ Table # \_\_\_\_\_ Entrant \_\_\_\_\_ Total Score: \_\_\_\_\_

Entry Description (brief) \_\_\_\_\_

Scorer: \_\_\_\_\_

**Overall Impression:** . . . . . (20 pts max) \_\_\_\_\_

Period Appearance: 0 1 2 3 4 5  
Attractive presentation: 0 1 2 3 4 5  
Quality and finishing: 0 1 2 3 4 5  
Interesting choice of project: 0 1 2 3 4 5

**Complexity/Workmanship:** . . . . . (20 pts max) \_\_\_\_\_

Difficulty of project attempted: 0 1 2 3 4 5  
Ingenuity and problem-solving: 0 1 2 3 4 5  
Neat and well-constructed: 0 1 2 3 4 5  
Ornamentation and finish: 0 1 2 3 4 5

**Authenticity:** . . . . . (15 pts max) \_\_\_\_\_

Period example(s) or inspiration(s) shown or discussed: 0 1 2 3 4 5  
Does the piece look/feel/sound period-accurate? 0 1 2 3 4 5  
Period details that contribute to the illusion of authenticity: 0 1 2 3 4 5

**Appropriateness and Creativity:** . . . . . (15pts max) \_\_\_\_\_

Choice of period materials &/or intelligent substitutions: 0 1 2 3 4 5  
Problem solving and adaptation of period practices: 0 1 2 3 4 5  
Period Process (or good reasons for modern process): 0 1 2 3 4 5

**Written Documentation:** . . . . . (10 pts max) \_\_\_\_\_

St. Eligius 12 Question sheet or similar documentation: 0 (absent) 1(present) 2 (info available in text)  
Sufficient historic context (time/location/culture): 0 1 2  
Description of period materials & process: 0 1 2  
Description of entry's modern materials & process 0 1 2  
Adequate relevant reputable sources cited: 0 1 2

**Oral Presentation of Information:** . . . . . (10 pts max) \_\_\_\_\_

Presents project info in a comprehensible manner: 0 1 2  
Answers include new info not in written documentation 0 1 2  
Explains differences between period & modern process/materials: 0 1 2 3  
Gives accurate facts about historical context and culture of origin: 0 1 2 3

**Appropriate Group entered:** . . . . . (5 pts max) \_\_\_\_\_

**Score 5 for appropriate category. Score lower if you feel the entry belonged in another category**

**NoviceA & Novice B:** minimal experience in A&S contests, **Artisan:** some experience in A&S contests, **Experienced Competitor:** non-laurel or laurel doing anything but what they were lauded for; **Laurel/Master** doing what they were lauded for or entrant's choice.

**Discretionary Points:** Award up to 5 points for extraordinary work above & beyond what is expected . . . (5 pts max) \_\_\_\_\_

Please Use **BACK OF SHEET** for written comments & contact info.

**Score applicable special competitions below.** They are to be scored subjectively on a 1-100 scale with 100 being the highest score. Make your best estimate and have fun. **Everybody** is welcome to score these competitions.

\_\_\_\_\_ **Medieval Moment:** Highest scores for spoken or written description of an experience in this project that connected the medieval maker to the modern artisan. (See #11 on St. Eligius's 12 Questions sheet.)

\_\_\_\_\_ **Best SCA Kluge:** Item for modern usage with a period flair. Be sure to award extra points for utility, elegance, humor, beauty and sheer cleverness.

\_\_\_\_\_ **Artisan's Progress:** 3-5 examples showing growth in artistry & skill. Items need not be scored separately.

## St. Eligius' 12 Questions 2014 Competition Documentation

(Hint: This is a good place for brief specifics. Don't be too wordy because lots can be discussed in person.)

- 1.) What did you make or do? (Include name of item/action, location, time period, info on its use & background.)
  
- 2.) What is the connection between your entry and a medieval item or practice?
  
- 3.) How would your entry have been made/done in period?
  
- 4.) How was yours made/done?
  
- 5.) What are some similarities and differences in materials, process, tools, approach?
  
- 6.) What inspired you? ? *(Try to include a picture of a period example or related items and include the web address, location, description, book or citation reference for the source of the image.)*
  
- 7.) What was your favorite part of preparing your entry?
  
- 8.) What would you do differently next time *(imagine yourself advising someone beginning to do what you've done)?*
  
- 9.) What references and sources would you recommend to someone interested in your work? (This is the time to be very specific so others could follow in your research wake and see what informed your investigation.) You can bring your book(s) &/or copies of articles so people can make notes about your sources.)
  
- 10.) How did you find your sources of information?
  
- 11.) Did you find a connection to a medieval artisan while working on your entry?
  
- 12.) Any last thoughts or amusing stories about your work?

**St. Eligius 12 Questions Example** (fictitiously filled out as if for a performance of Greensleeves)

1. What did you make or do?  
Performed a medieval song called Greensleeves, singing & accompanying my song on a modern acoustic guitar.
2. What is the connection between your entry and a medieval item or practice?  
“A broadside ballad by this name was registered at the London Stationer's Company in September 1580,[1] by Richard Jones, as "A Newe Northern Dittye of ye Ladye Greene Slevs" referenced to: Frank Kidson, *English Folk-Song and Dance*. READ BOOKS, 2008, p.26. [ISBN 1-4437-7289-5](#) on Wikipaedia Greensleeves article.  
The song was reputed to have been composed by the English Tudor King, Henry VIII for Anne Bolyen, but-- “There is a persistent belief that Greensleeves was composed by Henre VIII for his lover and future queen consort, Anne Boleyn. Boleyn allegedly rejected King Henry's attempts to seduce her and this rejection may be referred to in the song when the writer's love "cast me off discourteously". However, Henry did not compose "Greensleeves", which is probably Elizabethan in origin and is based on an Italian style of composition that did not reach England until after his death.” <http://en.wikipedia.org/wiki/Greensleeves> .
3. How would your entry be made/done in period?  
It might have been accompanied on the lute, harp or flute as a chamber piece. The words would have been close to what I have sung as I used a lyric attributed to Henry VIII from: <http://www.luminarium.org/renlit/greensleeves.htm> I am unsure of the pronunciation of some of the phrases, but I have done the best I could to achieve a pleasant effect.
4. How was yours made/done?  
I accompanied myself on a 6 string guitar strung with nylon (a reasonably close approximation in sound to period strings made of gut—not commercially available these days.) The arrangement is very simple except for the polyphonic many-layered finger picked opening and the bridge played between every 3<sup>rd</sup> stanza to relieve repetitiveness.
5. What are some similarities and differences between your and a period artisan’s efforts? (*Think about materials, process, tools, approach and any cultural factors.*)  
The performer could have been solo or duet or small group, either male or female as the range is easy enough for any timbre of voice. Performer(s) could have accompanied themselves on a stringed instrument or had an instrumental accompanist. I have remained seated for this rendition, but could have stood up to gain a greater dynamic presence at the cost of a less intimate ambience.
6. What inspired you? *Try to include a picture of a period example or related items with the source of the image.*  
I have always loved a Christmas hymn (What Child is This?) set to this song so I thought I'd find out a little more about the origins of the tune. ***See attached lyrics.***
  - a. What was your favorite part of preparing your entry?  
Developing the fluidity and skills that allowed a smooth and intricate guitar opening and bridge sections.
7. What would you do differently next time (*imagine yourself advising someone beginning to do what you've done*)?  
I'd edit down the stanzas to about 6 or 8 while allowing the litany of all the material items

the singer bestowes on his lover to build tension in the song without becoming predictable and boring. I might syncopate some verses to add interest. I'd sing 2 stanzas before repeating the chorus and I'd add a recorder playing the chorus or I'd ask the audience to sing along for a couple of the times it is repeated.

8. What references and resources would you recommend to someone interested in your work?  
<http://en.wikipedia.org/wiki/Greensleeves> and  
<http://www.luminarium.org/renlit/greensleeves.htm>
9. How did you find them?  
Cursory search of the internet.
10. Did you find a connection to a medieval artisan while working on your entry?  
I began to feel sympathy for the woman so showered by rich gifts and yet not attracted to a man much wealthier and more powerful than she. I like that she has rejected his material advances and I wonder what will happen to her?
11. Any last thoughts or amusing stories about your work?  
I was amused by finding out elsewhere that the reference to green gown could mean a gown stained by grass juices from having sex outdoors and might have been a period reference to a prostitute, randy wench or a woman of non-standard moral reputation.

## Greensleeves

Alas, my love, ye do me wrong,  
To cast me off discourteously:  
And I have lovèd you so long,  
Delighting in your company!  
*Greensleeves was all my joy,*  
*Greensleeves was my delight,*  
*Greensleeves was my heart of gold,*  
*And who but Lady Greensleeves.*

I have been ready at your hand,  
To grant whatever you would crave;  
I have both wagèd life and land,  
Your love and good-will for to have.  
*Greensleeves, &c.*

I bought thee kerchers to thy head,  
That were wrought fine and gallantly;  
I kept thee both at board and bed,  
Which cost my purse well-favour'dly.  
*Greensleeves, &c.*

I bought thee petticoats of the best,  
The cloth so fine as might be;  
I gave thee jewels for thy chest,  
And all this cost I spent on thee.  
*Greensleeves, &c.*

Thy smock of silk, both fair and white,  
With gold embroider'd gorgeously;  
Thy petticoat of sendal right,  
And these I bought thee gladly.  
*Greensleeves, &c.*

Thy girdle of the gold so red,  
With pearls bedeckèd sumptuously,  
The like no other lasses had:  
And yet thou wouldst not love me!  
*Greensleeves, &c.*

Thy purse, and eke thy gay gilt knives,<sup>1</sup>  
Thy pin-case,<sup>2</sup> gallant to the eye;  
No better wore the burgesse' wives:  
And yet thou wouldst not love me!  
*Greensleeves, &c.*

Thy crimson stockings, all of silk,  
With gold all wrought above the knee;  
Thy pumps, as white as was the milk:  
And yet though wouldst not love me!  
*Greensleeves, &c.*

Thy gown was of the grassy green,  
Thy sleeves of satin hanging by;  
Which made thee be our harvest queen:  
And yet thou wouldst not love me!  
*Greensleeves, &c.*

Thy garters fringed with the gold,  
And silver aglets<sup>3</sup> hanging by;  
Which made thee blithe for to behold:  
And yet thou wouldst not love me!  
*Greensleeves, &c.*

My gayest gelding thee I gave,  
To ride wherever likèd thee;  
No lady ever was so brave:  
And yet thou wouldst not love me!  
*Greensleeves, &c.*

My men were clothèd all in green,  
And they did ever wait on thee;  
All this was gallant to be seen:  
And yet thou wouldst not love me!  
*Greensleeves, &c.*

They set thee up, they took thee down,  
They served thee with humility;  
Thy foot might not once touch the ground:  
And yet thou wouldst not love me!  
*Greensleeves, &c.*

For every morning, when thou rose,  
I sent thee dainties, orderly,  
To cheer thy stomach from all woes:  
And yet thou wouldst not love me!  
*Greensleeves, &c.*

Thou couldst desire no earthly thing,  
But still thou hadst it readily,  
Thy music, still to play and sing:  
And yet thou wouldst not love me!  
*Greensleeves, &c.*

And who did pay for all this gear,  
That thou didst spend when pleasèd thee?  
Even I that am rejected here,  
And thou disdainest to love me!  
*Greensleeves, &c.*

Well! I will pray to God on high,  
That thou my constancy mayst see,  
And that, yet once before I die,  
Thou wilt vouchsafe to love me!  
*Greensleeves, &c.*

Greensleeves, now farewell! adieu!  
God I pray to prosper thee!  
For I am still thy lover true:  
Come once again and love me!  
*Greensleeves, &c.*

Anonymous. "Greensleeves." *Luminarium*. Anniina  
Jokinen, Ed. 14 May 2009. [8/7/2013].  
<<http://www.luminarium.org/renlit/greensleeves.htm>>  
Accessed 8/10/2013

**Saint Eligius' 12 Questions Example**(fictitiously filled out as if for Outdoor-brewed Ale with Homegrown Hops)

1. What did you make or do? (*Include name of item/action, location, time period, info on its background.*)  
I made an ale using home-grown hops from my garden this year. I made it outdoors on a propane turkey fryer.
2. What is the connection between your entry and a medieval item or practice?  
Once hops emerged as a flavoring and preservative for ales (circa 980 AD Germany, ca1380, England) the source of the hops was usually local gardeners—Kentish ales used Fuggles and Kent Goldings strains of hops. I used a descendant of Fuggles.
3. How would your entry be made/done in period?  
Well or surface water, home-malted barley, local hops, heated over a wood or charcoal fire. Ale barm (sediment from fermenting ale) or no added yeast (due to planned fermentation in a wooden vat and subsequent aging in a wooden cask would inoculate wort with local yeasts). Served from mid-fermentation (new ale) through the stage of flatness (stale ale) until it either soured or used up. Spent grain was re-extracted and the second wort was used to make small beer, a drink for the household that needs to be consumed quickly. Spent grain could also be added to coarse bread (horse bread) or fed to livestock, especially pigs.
4. How was yours made/done?  
I used well water, commercially malted barley, crystal malt, hops, heated over a gas fire in an enameled pot. Cooled wort was transferred to a sanitized plastic fermenter bucket with lid and airlock. Wyeast British Ale yeast-#1098XL was added according to package directions. I reserved, sealed and chilled 1 quart of wort after yeast has been added. Wort was fermented at room temp for 1 week, then siphoned into a bottling bucket and the quart of wort that had been removed was added back in (kreusened). The ale was sealed in sanitized glass bottles and capped for bottle conditioning and to conserve carbonation. (see procedure, attached)
5. What are some similarities and differences between your and a period artisan's efforts? (*Think about materials, process, tools, approach and any cultural factors.*)  
See above for processes.
6. What inspired you? *Try to include picture of period example or related items with the source of the image.*  
Home grown hops, Cascade variety, from commercially available rhizome planted in spring 2009. Cascade is a cross between the German Serbrinka (♂) and England's Kent-native, Fuggles (♂). I used English 2 row barley malt.
7. What was your favorite part of preparing your entry?  
Tasting the ingredients and the wort at all phases of the process.
8. What would you do differently next time (*imagine advising someone beginning to do what you've done*)?  
I'd try fresh hops flowers vs dried, sealed, and frozen hops flowers.
9. What references and resources would you recommend to someone interested in your work?
  - 1.) Ale, Beer and Brewsters in England: Women's Work in a Changing World 1300-1600 Judith M. Bennett. Oxford University Press 1996
  - 2.) What references and resources would you recommend to someone interested in your work? Recreating Medieval English Ales by Tofi Kerthjalfadsson Sept 23-Dec 28<sup>th</sup> 1998 [http://www.cs.cmu.edu/~pwp/tofi/medieval\\_english\\_ale.html](http://www.cs.cmu.edu/~pwp/tofi/medieval_english_ale.html) Accessed 1/23/2013

- 3.) <http://zythophile.wordpress.com/2009/11/20/a-short-history-of-hops/> Accessed 1/23/2013
- 4.) Digbie, K, *The Closet of the eminently Learned Sir Kenelem Digbie, kt., Opened...*, 1669, in Miscellany from D. Friedman & E. Cook, pg 99 (<http://www.gutenberg.org/files/16441/16441-h/16441-h.htm>)

10. How did you find them?

My friend Rosette recommended the Brewsters and Brewing book. I looked on the internet for info on hops variation. Tofi did a redaction on the fitzClare ale that he told me about and later wrote up and I've been brewing all-grain ales for 20 years so I don't have a procedure to reference on the basic ale recipe, but Digbie had some info on period brewing and bottle conditioning.

11. Did you find a connection to a medieval artisan while working on your entry?

I got to thinking about how many pathogens are destroyed by heating water to 160°. The temperature is almost the same as where the malted grain's enzymes that degrade starches into fermentable sugars are most active—just before they are inactivated by heat—above 160-170° F. It takes boiling to extract the bittering (and the preservative qualities) from the hops flowers although aroma and flavors leach into the brew at much lower temperatures. So the work of brewing depends on being able to heat the grain/water mixture slowly so the enzymes can work and completely so the hops can give up their preservative agents (alpha acids). Like how great cooking depends on careful control of heat flow.

12. Any last thoughts or amusing stories about your work?

My car still smells like wort since I brewed this outside and had to bring it home. There was some spillage around the airlock because the bucket tipped over in the back during a turn involving a gravel road and potholes. But the finally fermented product was quite drinkable and it's almost all gone now. Good thing there was enough left for you to try today.



## All Grain Ale Recipe and Procedure

### Supplies:

- 8 lbs cracked 2 row-English barley malt, kilned but not roasted
- 1 lb British Chocolate roast malt
- 4 oz freshly picked (undried) Cascade hops
- 1 tsp dried Irish moss (aids settling and clarification)
- Wyeast British Ale yeast-#1098XL Activator pack, used according to packet directions.

### Equipment:

- 3 to 5 gallon insulated **container** (water cooler) with lower edge valve and spout and lid.
- Clothespin (optional) to hold spout valve open during draining.
- Bag made of organza (or commercial jelly bag) that fits the cooler and hangs over the top by about a foot
- Large **kettle** with lid that holds  $\approx$  6 gallons. Smaller pot or clean bucket.
- Airlock** (commercially available) and **Fermenter**: a 6 gallon plastic bucket with tight-fitting, gasketed lid that is drilled to accept an airlock. You can use gasket-O-rings or Teflon tape to make a tight seal.
- Large **strainer** or colander, Long **spoon**. Bottling equipment.
- Chlorine bleach **sanitizing solution** (4 oz of 6% sodium hypochlorite (Chlorox© bleach) with 2 oz white vinegar per 5 gallons of hot tap water) for strainer, plastic 6 gallon fermenter-bucket, lid, stirring spoon and airlock For Bottling you will need a bottling bucket (large clean 6 gallon bucket with valve spout at bottom), siphon hose, 50-60 clean 12 oz. bottles, bottle caps, capper. *Sanitize all equipment that comes in contact with wort by soaking all items in hot sanitizing solution for 10 minutes, then rinsing with hot tap water. Drain. Bottles may be rinsed with sanitizing solution and drained upside down in the clean rack of a dishwasher. Bottle caps may be boiled briefly and drained in a sanitized strainer until ready to use. Avoid touching the inside surface of caps and the lip of the bottles.*

### Procedure:

- Put cracked malt in the clean fabric bag in insulated container. Leave drawstring edge hanging outside of cooler. Add about 1½ gallons of hot water (about 150 F) to get a steeping temp of 120° and allow to rest for ½ hour.
- Add ½ to 1 gallon of near-boiling water to bring temperature of the mash up to about 160°. Put insulated lid on.
- Steep cracked malt grains for 1½ hours. Check temperature with clean finger and add hot water as needed to keep mash at about 160° (feels hot but doesn't burn skin). Stir from time to time. Sometimes it is helpful to place a small strainer between cloth bag and tap opening to prevent clogging the tap. You can use a spring clothes pin to keep tap open.
- Drain all the liquid from insulated container into a large pot and return liquid to the insulated container (helps clarify solution). Drain all liquid from container into a large kettle. Rinse the malt (*sparge*) with a gallon of 160° water. Allow to soak for 10 minutes and drain into kettle. Rinse with another gallon of water, soak 10 minutes and drain into kettle. Rinse with a third gallon of water, soak for 10 minutes and drain into kettle. Combine all liquids. You will have around 4½ to 5 gallons of liquid.
- Bring liquid to a boil and add half of the hops. Boil gently with the lid off for about an 1 hour. Turn heat down to a simmer about halfway through to prevent boiling over.
- Add Irish moss and remainder of hops. Apply lid. Boil 5 more minutes. Turn off heat.
- Cool to below 85 degrees. Keep the lid on the kettle until fully cooled. You can add 7-8 lbs of ice to cool more quickly. This liquid is called *wort*.
- Pour cooled wort through a sanitized strainer into a sanitized 6 gallon fermenter bucket.
- Add yeast. Stir. Dilute to 5 gallons with cool tap water if needed.
- Remove 1 quart of wort-yeast & seal in a sanitized jar. Store in fridge until ready to bottle.
- Seal on fermenter lid. Apply and fill airlock. Ferment at room temperature for 9 days.
- Rack (siphon without disturbing sediment) into a sanitized bottling bucket.
- Stir in the quart of cold stored wort you reserved at brewing time.
- Mix thoroughly. Bottle. Allow to condition 7-10 days. Enjoy.

**Suppliers:** Grape and Granary <http://www.grapeandgranary.com/>

Maltose Express, Munroe CT <http://www.maltose.com/Construction/Home.html>

Make Your Own Crystal Malt: <http://drinks.seriousseats.com/2012/01/homebrewing-make-your-own-crystal-malt-for-beer-how-to-technique.html> Accessed 8/8/2013