

Norrskensbard Contest

AS 52

I'll tell a tale about the SCA, a game we play that honours chivalry, where Pelicans
all share their usefulness and Laurels wonder craft with skilful art, where hearth and
hall and folk are welcoming a perfect blend of dream and history.

We value tales they tell of history
within this dream they call the SCA;
the bards here make our halls most welcoming;
they sing their songs in praise of chivalry,
and every breath they share does ring with art;
thus they inspire us all to usefulness.

Our craftsmen choose their tools for usefulness,
making with care items from history;
research does fuel the drive to craft our art
and make the gear to play the SCA;
these things enhance our game of chivalry
and thus the stage we set is welcoming.

New people who find us so welcoming
will gladly join in mirth and usefulness,
with us they learn the ways of chivalry;
the reading that they've done of history
will form the bedrock of their SCA,
our new anachronism we fill with art.

At feast our cooks serve forth their works of art;
good food in plenty, rich and welcoming;
our bellies full, we love the SCA,
and praise our hosts for all their usefulness;
the tales we tell go down in history,
all intertwined in dreams of chivalry.

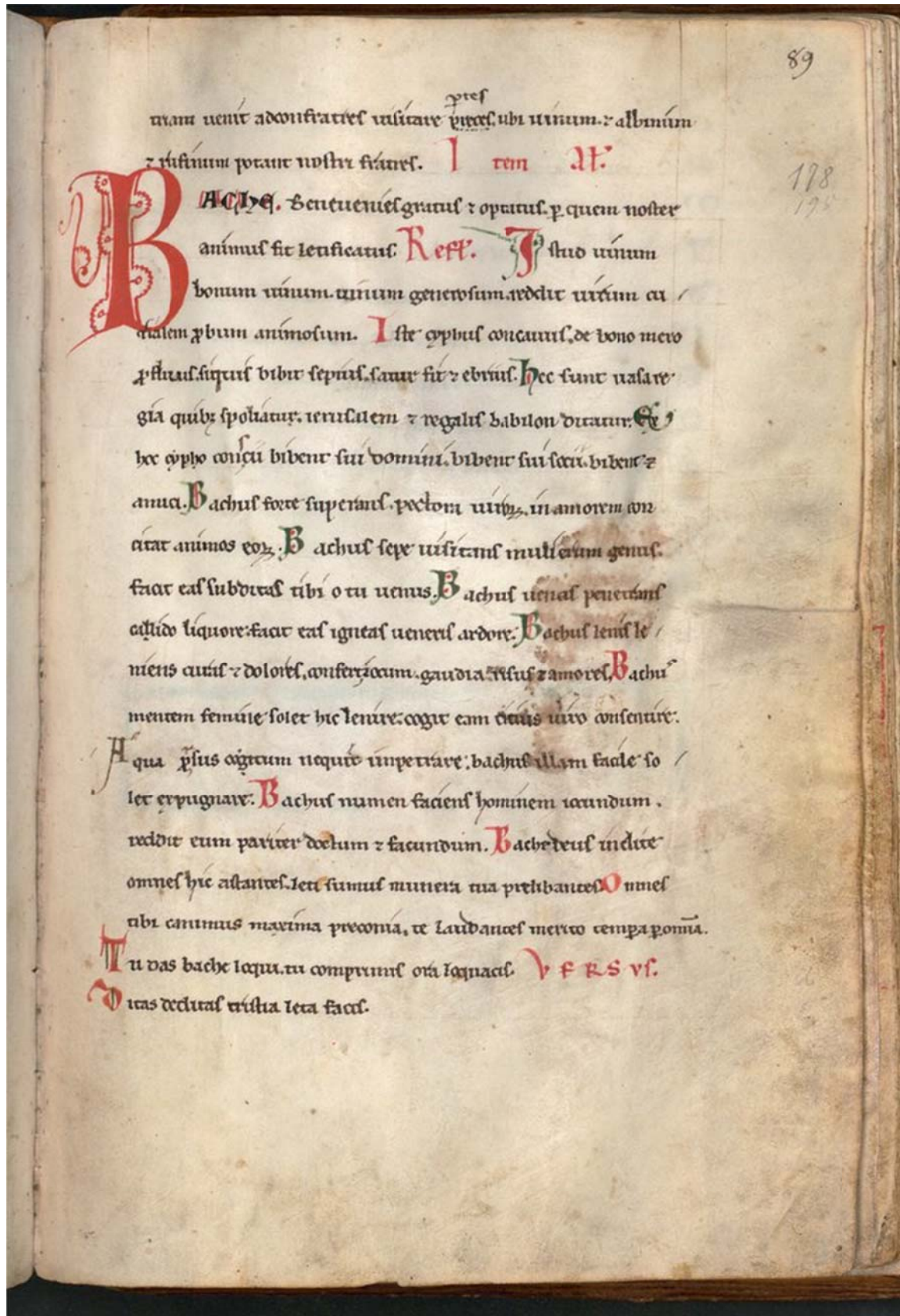
For honour, valour, faith and chivalry,
ideals we hold and practice as an art;
our daily lives ring strong with history,
our open hearts and arms are welcoming;
such richness can bring only usefulness
to share the game we call the SCA.

For dreams of chivalry call welcoming
all folk who care for art and usefulness;
from history we forge the SCA.

Entry by
Kareina Talventytär

Round 1: Period Piece

For my period piece I have chosen the Latin drinking song, Bache, bene venies, which comes from the 11th – 12th century manuscript, the Carmina Burana, which is thought to have been written by students¹. The original manuscript (see photo below) has some 15 verses, of which I have chosen five to share with you today.



Bache, bene venies

Latin:

Bache, bene venies
gratus et optatus
per quem noster animus
fit letificatus.

Chorus:

*Istud vinum, bonum vinum,
vinum generosum,
reddit virum curialem,
probum, animosum.*

Bachus forte superans
pectora virorum
in amorem concitat
animos eorum.

Bachus venas penetrans
calido liquore
facit eas igneas
Veneris ardore.

Bachus lenius leniens
curas et dolores
confert iocum, gaudia,
risus et amores.

Bachus mentem femine
solet hic lenire
cogit eam citius
viro consentire.

Bachus numen faciens
hominem iocundum
reddit eum pariter
doctum et facundum.

English translation²:

Welcome, Bacchus,
pleasing and desired,
through whom our spirits
are made joyful.

Chorus:

*This wine, good wine,
kindly wine,
makes a man noble,
honest, spirited.*

Bacchus perhaps conquering
the hearts of men
stirs to love
their spirits.

Bacchus entering their veins
with hot liquor
sets them afire
with the heat of Venus.

Gentle Bacchus soothes
cares and sorrows
brings jolly, joys,
laughter and love.

Bacchus a woman's mind
is wont to soothe
and drive her more quickly
to consent with a man.

Bacchus, a god, makes
a man happy
and makes him equally
learned and eloquent.

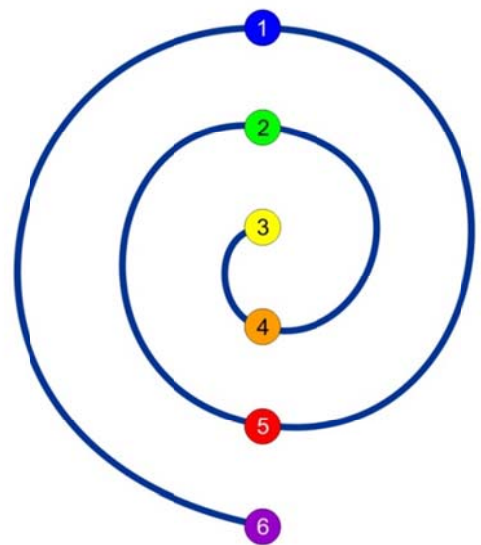
Round 2: Piece in a Period Style

For my piece in a period style I decided to write a sestina. Sestinas are poems with 6.5 verses, of six lines each (except for the half-verse at the end, which has three lines), but instead of rhyming each verse re-uses the same final words in each line, in a different, prescribed, order each time (and with all six words appearing in the final half-verse).

The oldest surviving sestina is *Lo ferm voler*⁴, written by the 12th Century Troubadour Arnaut Daniel. His poem has the structure illustrated above, and is even set to music⁵. *Ye wastefull woodes*⁶, by Edmund Spenser, published in 1579 is the oldest surviving sestina in English, but it has a much simpler structure, with the end-word from the last line of the preceding verse moving to the first line, and all of the others simply moving down one line to make room for it.

The figure to the right shows the spiral pattern of a sestina. When each word moves to its new location in the next verse it gets new neighbours above and below. Those neighbours can be predicted from the spiral, where you can see by tracing the line both forward and back that the word which is at the end of line 1 in the first verse will move such that it is between the words that end lines 5 and 6 (counting with respect to the first verse). Likewise the word which ended line 2 will wind up between the words for lines 5 and 4, and so on.

This “explanation” of the pattern will, perhaps, reveal why I was both afraid to, and wanted to, try to write a sestina of my own.



The SCA

I'll tell a tale about the **SCA**,
a game we play that honours **chivalry**,
where Pelicans all share their **usefulness**
and Laurels wonder craft with skilful **art**,
where hearth and hall and folk are **welcoming**;
a perfect blend of dream and **history**.

We value tales they tell of **history**
within this dream they call the **SCA**;
the bards here make our halls most **welcoming**;
they sing their songs in praise of **chivalry**,
and every breath they share does ring with **art**;
thus they inspire us all to **usefulness**.

Our craftsmen choose their tools for **usefulness**,
making with care items from **history**;
research does fuel the drive to craft our **art**
and make the gear to play the **SCA**;
these things enhance our deeds of **chivalry**
and thus the stage we set is **welcoming**.

New people who find us so **welcoming**
will gladly join in mirth and **usefulness**,
with us they learn the ways of **chivalry**;
the reading that they've done of **history**
will form the bedrock of their **SCA**,
our new anachronism we fill with **art**.

At least our cooks serve forth their works of **art**;
good food in plenty, rich and **welcoming**;
our bellies full, we love the **SCA**,
and praise our hosts for all their **usefulness**;
their tales we tell go down in **history**,
all intertwined in dreams of **chivalry**.

For honour, valour, faith and **chivalry**,
ideals we hold and practice as an **art**;
as we all strive to echo **history**,
and form traditions that are **welcoming**;
the source of ever further **usefulness**
within the game we call the **SCA**.

For dreams of **chivalry** call **welcoming**
all folk who care for **art** and **usefulness**;
from **history** we forge the **SCA**.

Round 3: Drinking Song

For my drinking song I was unable to resist writing new words to the 15th Century love song *Pase el agoa, ma Julietta*⁷. Unlike many drinking songs, this one is in praise of my favourite beverage, and might, perhaps, poke a bit of fun at the favourite beverage of some other people.

Pass the Water

Pass the water, don't want anything stronger.

Pass the water; it is the fount of life.

|: Some people want a beer instead. :|

Even though beer makes them foolish;

that is what comes of stronger.

Pass the water; it is the fount of life

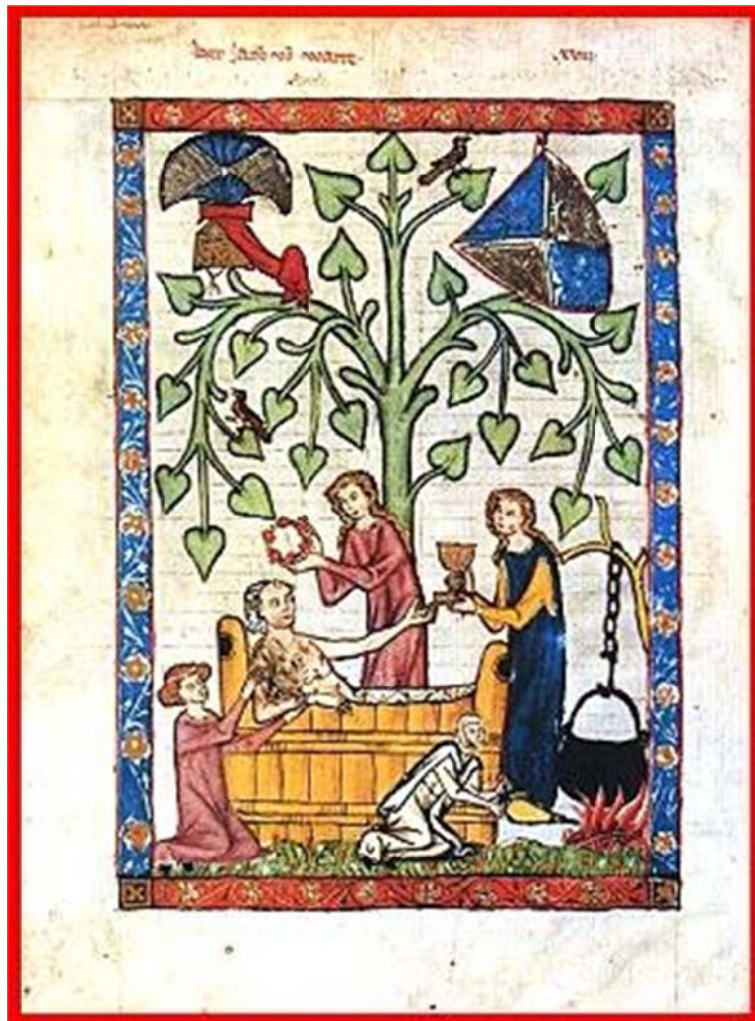


Image from Bany, codice Manesse, 1300

Pass the Water

Kareina Talventytär

Soprano
Pass the wa-ter, don't want an-y-thing strong-er. Pass the wa-ter; it is the fount of life.

Alto
Pass the wa-ter, don't want an-y-thing strong-er. Pass the wa-ter; it is the fount of life.

Tenor
Pass the wa-ter, don't want an-y-thing strong-er. Pass the wa-ter; it is the fount of life.

Bass
Pass the wa-ter, don't want an-y-thing strong-er. Pass the wa-ter; it is the fount of life.

Pass the wa-ter, don't want an-y-thing strong - er. Pass the wa - ter; it is the fount of life. Some

9
Some peo - ple want a beer in - stead. E - ven though beer makes them fool - ish;

Some peo - ple want a beer in - stead. E - ven though beer makes them fool - ish;

Some peo - ple want a beer in - stead. E - ven though beer makes them fool - ish;

peo - ple want a beer in - stead. E - ven though beer makes them fool - ish; that

14
that is what comes of strong-er. Pass the wa-ter; it is the fount of life.

that is what comes of strong-er. Pass the wa-ter; it is the fount of life.

that is what comes of strong-er. Pass the wa-ter; it is the fount of life.

is what comes of strong-er. Pass the wa - ter; it is the fount of life.

To the tune of "Pase el agoa"
Written for the "Drinking Songs" round, Norrskensfestbard contest AS 52

Round 4: Three Words out of a Hat

The piece that was be written on site using three words drawn out of a hat:

My three words were *ensam* (alone), *ormtunga* (worm-tongue), and 𐀓𐀁𐀚𐀛𐀞𐀟. So, of course I had to call to the room to find someone who reads runes to tell me what the last word was. It being an SCA event I got a volunteer for that straight away, and *not* the guy who had written it. He pronounced the word for me as "fabulous", and a quick consultation with the Sv-En dictionary on my phone confirms that the same word exists in Swedish, only spelled *fabulös*. These words looked to me like a fairy-tale sort of story, so I wrote one in my 15 minutes:

Den ensam eremit

Jag ska berätta en fabulös saga om en ensam eremit som bodde i en mörk skog. Hon hade undvikit alla människor efter en falskt ormtunga man övertalade kungen att ge sig i krig. Kriget gick som krigen brukar gå, och alla unga karlarna i landet miste livet. Eremit visste att ingen kunde få dem att komma tillbaka och hon hade tagit sig djup inne skogen. Men, en vacker dag hittat hon en grind som gått till ett nytt land. I nytt land var det många unga karlar så eremit var inte ensam mer.

Sources

1. Diemer, Peter and Dorothee. "Die Carmina Burana" in: Carmina Burana. Text und Übersetzung, Benedikt Konrad Vollmann (ed.), Deutscher Klassiker Verlag, Frankfurt am Main 1987.
2. Source for English translation of Bacche bene venies:
<http://text.kalleboo.com/index.php?display=98> accessed 15 October 2017
3. Image of the Bacche bene venies page of the Carmina Buranaa from:
<https://www.wdl.org/en/item/14698/view/1/181/>
4. The text of the sestina, Lo ferm voler, written by the 12th Century Troubadour Arnaut Daniel, is available on line, with an English translation, here:
http://www.trobar.org/troubadours/arnaut_daniel/arnaut_daniel_09.php
5. A surviving manuscript of Lo ferm voler, showing the sheet music, is available on line here:
<http://www.filmod.unina.it/cdg/G.htm>
6. The text of Ye wastefull woodes is part of (lines 151-189) Spencer's work the Shepherd's Calendar, and can be seen on line here: <http://www.luminarium.org/renaissance-editions/august.html> (search for the phrase "wastefull woodes")
7. The song Pase el agoa, ma Julietta comes from the 15th century Spanish collection: Madrid, Bibliotecade Palacio, MS. 1335 (f.246 v).