

# The Heraldry Cry



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## Documenting a Name - A Series

At its most basic level, documenting a name consists of finding the elements of the name, in the spelling the submitter wants, dated to sometime in the Middle Ages. Sounds simple, right? At its heart, it is, but not quite as simple as it looks, and there are a few basic things you need to know. This will be an ongoing series of articles; I'd intended to do it in one, but it seems to be making itself longer with each article.

### Using and Citing a Source

In my last article I told you how to find good name sources. In this one I'm going to go over how to use a source, and how to cite it in a manner which will make your submissions herald thank you (an ongoing theme in this series).

### Sources in English

The easiest kind to use, but not necessarily the easiest to find. Most of the name sources we use are set up like a dictionary. Below I'll give you a few examples and how to read them.

Here's a typical entry from Reaney & Wilson's A Dictionary of English Surnames:

**Crier, Cryer:** Geoffrey, Ralph *le Criur* 1221 Cur (Herts), 1221 AssWo; Robert *le Crieur* 1269, AssNb. ME *criere*, OFr *criere*, nominative of *crieur* 'crier', 'officer of the court of justice who makes public announcements' (1292 NED), 'common or town crier' (1387 NED).

Let's go through this piece by piece.

**Crier, Cryer** These are what we call 'header spellings', usually the modern form of the name. You'll use these when you cite one of the period spellings below.

Geoffrey, Ralph *le Criur* This is a cite from a period source. The italics denote the period form of the surname in the header. This is what we refer to as a 'dated spelling'.

1221 And here's the date for them.

Cur (Herts) This gives the source Reaney & Wilson got the dated spellings from; you can generally look up what these refer to somewhere in the book, but they're not necessary for our purposes.

1221 Another date for these names...

AssWo and the source for them.

Robert *le Crieur* Here's another dated spelling, the date, and

1269, AssNb the source for it.

ME *criere*, OFr *criere*, nom. This is the part of the entry which gives the of *crieur* 'crier', 'officer of the court of justice who makes from, and the meaning. It's not always public announcements' (1292 necessary to cite this part, though it can be NED), 'common or town crier' useful when you're trying to document a (1387 NED). constructed byname.

Now that you can read the entry, I'll show you how to cite it on a name form. There are several ways to do this; the key is to get all of the necessary information in a clear and concise way. Ideally, your kingdom submissions herald should be able to just copy what you've written directly from the form onto the Letter of Intent.

If I were using the entry to document *le crieur* as a surname, I'd write the following:

'le Crieur', Reaney & Wilson's A Dictionary of English Surnames s.n. 'Crier, Cryer' p. 116, dated in that spelling to 1269: 'Robert le Crieur'.

This gives, in order, the spelling you're trying to document, the author and title of the source, the header spelling it was found under (s.n. is short for 'see name' in this case), the date, and the specific cite. Note that I specify that the dated spelling is the same as the one I'm trying to document.

If I were using this entry to document *Geoffrey* as a given name (and yes, you can do that), I'd write the following:

'Geoffrey', Reaney & Wilson's A Dictionary of English Surnames s.n. 'Crier, Cryer' p. 116, dated in that spelling to 1221: 'Geoffrey, Ralph le Criur'.

This gives the same information as the last. Note that in this case it's even more important to give the header spelling, since the name we're documenting has nothing to do with the header itself.

Another example, from a book with a slightly different layout, Withycombe's The Concise Dictionary of English Christian Names:

**Firmin** (m): Latin *Firminus*, a derivative of the name *Firmius*. St. *Firminus* was a 5th-C Bishop of Metz. *Firmin* is found in England from the 12th to the 16th C and is still used in France.

**Firmin** HR 1273.  
**Firman** FF 1324.  
**Firmine** FF 1552.  
**Fyrmyn** St. Dionis 1545.

**Firmin** The header spelling.

*Firminus, Firmius,* All of the mentions of the name in the entry  
*Firminus, Firmin* text are italicized.

*Firmin* is found in England This dates this spelling of the name from the 12th to the 16th C throughout the time period mentioned and is still used in France.

**Firmin** HR 1273. These are dated spellings of  
**Firman** FF 1324. the name, with  
**Firmine** FF 1552. the sources and dates.  
**Fyrmyn** St. Dionis 1545.

There are two ways I'd use this entry. If I were trying to date *Firmin* to the late 13th century, I'd do the following:

'Firmin', Withycombe's The Concise Dictionary of English Christian Names s.n. 'Firmin' p. 118, dated in that spelling to 1273.

However, if someone wanted *Firmin* with a late 16th century surname, I'd do this instead:

'Firmin', Withycombe's The Concise Dictionary of English Christian Names s.n. 'Firmin' p. 118 says: 'Firmin is found in England from the 12th to the 16th C'.

This gives a date for the name that works better with the desired surname.

Another different layout is found in Jan Jönsjö's Studies on Middle English Nicknames:

### **Faitwyfe**

Du: *Matilda Faytwyfe* 1366, HalmCT 62, *Matild' Fayertwyff* (sic) 1368 ib. 74, *Matild' Faitwyfe* 1375 ib. 129.

OF *fait* (from L *factus*) 'made', ME *fet* 'neat, elegant' or OF *afaitié* 'affected, prudent' + OE *wif* 'woman, wife'. 'Elegant or affected, prudent woman'. Cf. *Beldame* above and *Hendwyf* below and DBS s.n. *Fates*.

**Faitwyfe** The header spelling. In this case, not a modern spelling, but one of the dated spellings.

Du: The county of origin of the names.

*Matilda Faytwyfe* The dated spelling, the date attached to it, and 1366, HalmCT 62 the source used.

*Matild' Fayertwyff* Another cite. In this case, the apostrophe at (sic) 1368 ib. 74 end of *Matild'* indicates a scribal abbreviation; the name is actually longer, but it didn't all get written down.

*Matild' Faitwyfe* 1375 ib. 129. Another cite. Again, *Matild'* is abbreviated. In both cases it's likely reasonable to guess that it stands for *Matilda*, though they could be short for another spelling.

OF *fait* (from L *factus*) Etymology and definition of the name. 'made', ME *fet* 'neat, elegant' or OF *afaitié* 'affected, prudent' + OE *wif* 'woman, wife'. 'Elegant or affected, prudent woman'.

Cf. *Beldame* above and *Hendwyf* below and DBS s.n. *Fates*. Other names of interest, possibly with similar meanings

I'd cite from this book as follows, for *Fayertwyff*:

'Faterwyff': Jan Jönsjö's Studies on Middle English Nicknames s.n. 'Faitwyfe' p. 87, dated in this spelling to 1375: 'Matild' Fayertwyff'.

And for *Matilda*:

'Matilda': Jan Jönsjö's Studies on Middle English Nicknames s.n. 'Faitwyfe' p. 87, dated in this spelling to 1366: 'Matilda Faytwyfe'.

### Non-English Sources

If you can read French (or German or Spanish or whatever the sources is in), you're set. If not, take heart: many of them are set up very similarly to the English ones above. And even if you don't speak the language, you'll quickly find yourself picking up enough to get by.

Here's an example from Marie-Thérèse Morlet's Dictionnaire étymologique des Noms de famille:

**Faucogney**, n. de localité d'origine (Hte-Saône). ch.l.cant. [capella *Falconiaci* 1140], n. de domaine *Falconiacum*, formé avec le n. de personne *Falconius* + le suff. *-acum*.

**Faucogney**                      The header spelling.

n. de localité d'origine    'Name of the place of origin': a locative byname.

[capella *Falconiaci* 1140]                      Here's a dated spelling of the name.

formé avec le n. de personne    Etymology and meaning: It's formed from

*Falconius* + le suff. *-acum*.                      *Falconius* and the suffix *-acum*.

I'd cite from this book much the same way I did from Reaney & Wilson, above. If you're citing more than just a date (as in the second Withycombe example above), provide a translation of the text into English.

And here's another example, from Josef Brechenmacher's Etymologisches Wörterbuch der Deutschen Familiennamen:

**Fraumuth** < VN Frômuot. 1366 Sybode Fraumuode, Schöffe zu Lorch (Rheingau): ZfGO. XI, 315, u.a.

**Fraumuth**                      The header spelling.

1366 Sybode Fraumuode                      A dated spelling of the name with a given name.

Schöffe zu Lorch (Rheingau)    Some information about the person cited. In this case, he was a lay judge from Lorch in Rheingau. You don't need to cite this in

your documentation, but sometimes it's interesting to read.

Again, I'd cite from this book in the same way as from Reaney & Wilson.

### Books Which Aren't Dictionaries

Most name books are set up like dictionaries; some aren't, and instead discuss names by type or meaning, or simply provide lists.

One such book, F.K. & S. Hitching's References to English Surnames in 1601, has simple name lists, as follows:

Masonn, I. 13.  
Mass, K. 4.  
Massee, Y. 37.  
Massey, W. 10.  
Massie, St. 10.  
Massy, La. 24.  
Massye, La. 24.

Since the date is given in the title of the book, it is not repeated in each entry. The information after each name gives the source from which the authors found it. Since there are no headers, I'd cite this book a little differently:

'Massey': found in F.K. & S. Hitching's References to English Surnames in 1601, p. xlix, third column, most of the way down.

Giving not only the page but the rough location on it makes things easier for your submissions herald. Note also that as this book is not on the no-photocopy list, you must provide photocopies of the title page and the page on which you found the name you're documenting. It will make your submissions herald very happy if you actually do this, and it'll make him even happier if you highlight the name in question.

Another book, P.H. Reaney's The Origin of English Place-Names, discusses names in chapters divided up by the origin of the name. There is an index of names in the back, along with the more usual subject index. Once one has used the name index to find the name in question and followed it to its place in the text, one might find a paragraph like this one:

Names referring to wolves are more numerous than would appear at first sight: Wolfhole Crag (La) 'wolves' valley', Wolvey (Wa), probably OE *wulf-hege*, an enclosure to protect flocks from wolves or to trap wolves, identical in meaning with Wollage Green and Woolwich Wood in Womenswold (K) and Woolpit (Sf, Sr); Wolborough (D) 'Wolves' hill', Woolacombe and

Wooladon (D), Wooldale (WRY), Woolden (La), Woolleigh (D), Woolley (Berks, D, Hu, WRY), Winfold Farm (C), *Wulfholes* 1205, and Wolleux (Co), *Wlfholca* c1150 'wolf-hollow'.

Out of all of this, there are only two dated spellings: *Wulfholes* 1205 and *Wlfholca* c1150. I'd cite those as follows:

'Wlfholca' is found in P.H. Reaney's The Origin of English Place-Names p. 154, dated to c1150 with the meaning 'wolf-hollow'.

Again, this book is not on the no-photocopy list, so if you use it for documenting a name you must supply photocopies.

### Using and Citing Websites

Some websites are set up much like dictionary-style name sources; others are simple lists of names, much like References to English Surnames in 1601. An example of the former is the web site I referenced in my last article, Talan Gwynek's *Feminine Given Names in A Dictionary of English Surnames*, found at <http://www.sca.org/heraldry/laurel/reaneyintro.html>. Here's the entry I gave last time:

<b>Godeleva</b>	< OE * <i>Godléofu</i> . [Goodliff]
Godeleva	a.1248 (S); 1343 (E)
Godeleve	1123-36 (E)
Godelif	1114-22 (E)
Godeliva	1231 (S)
Godelive (g.)	1224 (S)
Godlefe	1508 Goodliff
Godleue	1442 Iddenden

<b>Godeleva</b>	The header form.
OE * <i>Godléofu</i> . [Goodliff]	Some information on etymology.

Below this are various forms of the name, followed by dates.

I'd cite this in a manner very similar to that which I sed for Reaney & Wilson, with a few changes since it's a website:

'Godelif' found in Talan Gwynek's 'Feminine Given Names in A Dictionary of English Surnames'

(<http://www.sca.org/heraldry/laurel/reaneyintro.htm>) s.n. 'Godeleva', dated to 1114-22.

Another typical website, an example of the latter type, is Colm Dubh's *An Index to the Given Names in the 1292 Census of Paris*, found at <http://www.sca.org/heraldry/laurel/names/paris.html>. This simply lists the names; they're all from 1292, so there is no need to repeat the dates for each name. Here is a sampling:

Tane le lombart  
Tassart le mercier  
Tassin le çavetier  
Tassot [un] frère  
Tevenot le cuirier  
Thoma le Normant  
Thomas le paumier

I'd cite from here as follows:

'Tassot' found in Colm Dubh's 'An Index to the Given Names in the 1292 Census of Paris'  
  
(<http://www.sca.org/heraldry/laurel/names/paris.html>),  
'Tassot [un] frère'

Next issue: How to document names that don't appear quite the way the submitter wants them to.

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### Dressing the Part Or Whatever Shall I Wear?

By Captayne Robert Fairfax, Maunche Herald

As heralds, we are the voice of whichever dignitary we represent. Herald's were historically considered ambassadors and emissaries or their employers. In the SCA, our employers are our groups, whether it's the Kingdom, your local Barony. A herald can also be in the employ of an individual. When we act in the employ of another, we act as the official voice of that person, and reflect on him. We must be immediately recognizable as an employee of the group/person.

Some time ago, white batons came into wide use in the East Kingdom as an identifying mark of a herald. While this is a great start, more can be done.

Distinctive livery is a good place to start. The herald should wear the armoury of his employer, preferably in some item of clothing, especially on ceremonial occasions. Herald's working a Royal Court wear tabards with the Kingdom arms thereupon, and most Baronial

Pursuivants wear a tabard with the Baronial arms. Many Shire and Canton Pursuivants practice this as well. This is right and good, and a hearty "Well done!" to those to practice this. But an armorial tabard should be worn by a herald any time he should be recognized as such, like at local events.

Tabards are quite simple to construct. A heraldic tabard features the armorial bearings of an individual or group on front, back, and over the arms, and is worn over other clothing. In its simplest form, it is constructed of rectangles, the larger over the front and back, the smaller over the arms. Each rectangle features the armorial bearings of the employer. Sometimes the "rectangles" are other shapes, but the principle remains the same.

Tabards were also worn by freelance heralds; i.e., heralds-for-hire who worked on the short term for an individual. Illustrations exist of heralds wearing a mantle of sorts, on which are painted small shields depicting the armorial bearings of those dignitaries the herald had served.

Sometimes tabards were constructed with yards of precious metal wire embroidery over ornate fabrics. Other times – and more often than not in the SCA – tabards were constructed with simple cloth depictions of the relevant armorial bearings. To my mind, the more ornate the better, especially if you are representing the Crown or Baron(ess). Break out the velvet and gold cording, guys!

Remember, if you're wearing the tabard, you're "on duty." Your voice is officially that of the dignitary you represent. So don't say anything your employer might not like! He may take you to task over it later...

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## **VOCAL EXERCISES AND WARM-UPS**

There are many elements to a good voice heraldry but the big one is speaking well.

In order for you to speak well, there are a great many habits that you will have to get out of - at least when you are "performing."

Chances are you are breathing incorrectly. What a thing to say. In speech, there is a way of breathing called Diaphragmatic Breathing. This type of breathing is conducive to good speech and is actually just a good breathing habit to get into.

Most people have a bad habit of breathing shallow and not using the diaphragm when they are breathing. This

limits how their voice is able to project, how loudly they can speak and the tone of the speech.

The diaphragm is the chief source of vocal power. It is the flat muscle that divides the chest cavity from the abdominal cavity. When you breathe in you are causing that muscle to flatten and air rushes into your lungs. When you exhale, the muscle rises and forces the lower chest to contract, pushing all the air out of your lungs.

- Place the palm of you hand on the muscles in the solar plexus area
- Take a deep even breath. Feel the bellows move outward
- Blow air out in a smooth, even stream.
- As the hand moves inward, the diaphragm pushes up, and the stream of air moves out the top, smoothly and evenly.
- There should not be any movement in the upper chest.

This is how Diaphragmatic Breathing works. In order to practice this, place one hand on the upper abdominal muscles, and the other on the intercostal muscles in the solar plexus area. Inhale by expanding the abdominal and intercostal muscles. Hold breath for a count of 2. Purse your lips and exhale slowly, by blowing in a thing stream of air at a smooth, uniform rate.

(Diaphragmatic breathing is important to controlling your breathing and therefore the sounds you are able to produce. Practice it and use it. )

Here are some exercises to help you with controlling your breathing:

Place hands as before. Inhale slowly. Hold for a count of two. Exhale slowly making the sound 'on'. Do this until the air supply is exhausted

- hold the sound as long as possible. Do the same for the EE and OO sounds as well.

Posture is very important for controlling your breathing. When you slouch with your lower back bowed outward, you have very little control of the muscles needed to breathe. Sit forward on the chair, almost on the edge, and lean slightly forward. Keep middle back straight. Keep your feet flat on the floor. It is fine to bend, but pivot from the hips. This way you have full control over the breathing muscles.

When standing, lean slightly forward, putting weight on the balls of your feet. If your weight is on your heels, the

abdominal wall will sag and you will not have the same control.

Your neck and jaw muscles are also important in creating sound and being able to control it.

Your neck muscles are very important in allowing you to control your breathing. Relax them by letting your head fall forward and touch your chin to your chest. Rotate your head slowly to the right, keeping your chin close to your collar bone. Then, point your chin at your shoulder, and stretch as far as you can. Roll your head backward, eyes on the ceiling, and finish by pointing the chin to the left shoulder then back into the central position.

Your lips and your tongue are necessary for articulation.

Your lower jaw should be relaxed as well. It should not have to be forced open when you speak but rather, it should fall open of its own accord. Open your mouth as wide as possible until it begins to stretch. Open your mouth halfway and wag your jaw from side to side. This will help to relax the muscles that control the jaw.

Your lips and your tongue have the greatest effect on clear speaking. Your ability to articulate is dependent on your mouth. Believe it or not, there are exercises you can do to strengthen your tongue and stretching your lips. They will help you to create sharp sounds, making your words clear and audible.

Point your tongue straight out, open the mouth wide and move the tip of the tongue in the widest possible circle. Change direction.

Point your tongue straight out as far as possible. Point the tip and stretch. Try to reach up and touch your nose with the tip of your tongue and then try to touch your chin.

Drop your lower jaw. Press the tip of the tongue against the hard palate, the roof of your mouth, just behind your front teeth. Push hard and bend the back of the tongue toward the front of the mouth.

Now your lips. Stretch them by hooking your fingers in the corners of the mouth. The two most extreme movements in the English language for the lips are when the EE sound is made and when the OO sound is made. Spend some time moving your lips back and forth, mouthing the two sounds EE OO EE OO EE OO.

You must learn to enunciate every syllable in a word and not end the word weakly.

Now that they are nimble, you can unlearn how you have learned to speak. Again, people have a habit of speaking from the front of the mouth, moving the lips and tongue as little as possible. This impedes your ability to project, to speak clearly and to breathe. If you wish to speak and be heard, you have to unlearn the lazy mouth disease.

Here are some lines to recite. Enunciate them - that is move your mouth and tongue in an exaggerated fashion. Stretch your lips and move your tongue when you say them. You have to exaggerate the motions so that your mouth gains the ability that it has lost.

- ROUND AND ROUND THE RUGGED ROCK THE RAGGED RASCAL RAN.
- A BIG BLUE BUG BIT A BIG BLACK BEAR.
- SINFUL CAESAR SIPPED HIS SNIFTER, SEIZED HIS KNEES AND SNEEZED.
- HOW KIND OF YOU TO LET ME COME.
- A TUTOR WHO TOOTED THE FLUTE TRIED TO TUTOR TWO TOOTERS TO TOOT, SAID THE TWO TO THE TUTOR, "IS IT HARDER TO TOOT OR TO TUTOR TWO TOOTERS TO TOOT?"

Here are some drills to go through to nimble up your mouth and tongue.

- NINE, NINE, NINE TITTER, TITER, TAT  
NINNY, NINNY, NINNY WHAT'S THE MATTER WITH THAT?  
NINE, NINE, NINE TITTER, TITTER, TAT
- FE FI FO TE TE TE  
FE FI FUM TOE TOE TOE  
FE FI FO FUM TOO TOO TOO
- BIT BIT BIT PITTER PITTER PITTER  
BITE BITE BITE PATTER PATTER PATTER  
BOUGHT BOUGHT BOUGHT PITTER PITTER PITTER

Now you are able to breathe, you can articulate your words, you should now work on tones.

Annunciation and tone are important qualities to good speech. They allow you to be heard and understood even when you are speaking softly. Practice getting tones to vibrate and moving your mouth to create words.

Try to make the following word ring. Put your fingers on your cheekbones and feel for vibrations. Try to avoid breathiness, but go for the ringing tones.

one home tone alone moan  
rain plain mine lean soon  
ring nine dong moon fine

Now read the following verses in clear and resonant tones. Open your mouth wide enough, articulate but use only enough air to make the tones vibrate. Do not force the tone. Keep going until any tension or harshness disappears.

From 'The Ancient Mariner' by Samuel T. Coleridge

Alone, alone, all, all alone,  
alone on a wide, wide sea!  
And never a saint took pity  
on my soul in agony.

From 'Wind in the Pine'

Oh, I can hear you God, above the cry of the  
tossing trees -  
Rolling you windy tides across the sky  
And splashing your silver seas  
Over the pine,  
To the Water-line  
Of the moon.

Oh, I can hear you, God, Above the wail of the  
lonely loon.  
When the pine tips pitch and nod –  
Chanting your melodies  
Of ghostly waterfalls and avalanches,  
Swashing your wind among the branches  
To make them pure and white.

In order for you to herald well, you should relax first.  
Here are some ways of doing so.

Stretch up tall - bend over by collapsing quickly and loosely from the waist - with arms and hands relaxed and dangling to the floor. Keep arms, hands and neck completely relaxed. Slowly raise up.

While arms are still relaxed, swing them in large circles.

Yawn, making an ahhh sound on exhalation - it is a relaxed sound and will help calm you.

Stand straight, arms at your sides. Raise your hands out in front of you and then above your head - slowly. Stretch them up and go onto your tiptoes and stretch. While your arms are going up inhale deeply through the mouth. After the stretch, lower your arms and come off your toes, exhaling through pursed lips until your hands are at your sides again.

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