

# The Dancing Moon March—April, 2018

## Sacred Geometry

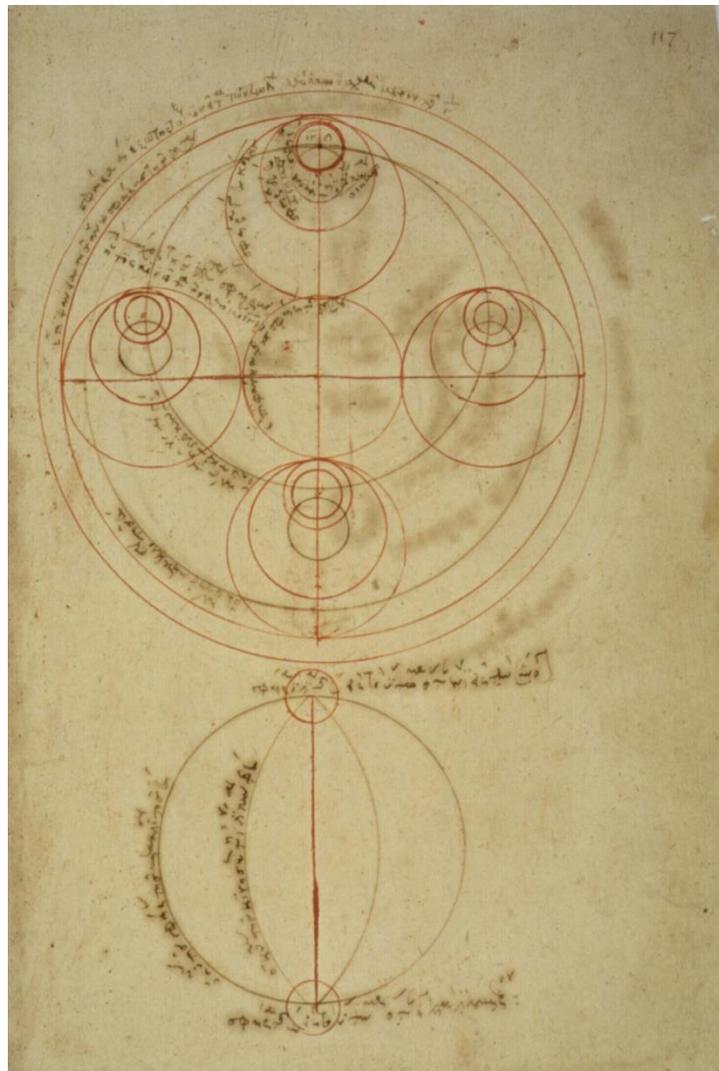


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Image entitled “Woman Teaching Geometry.” Illumination in the letter ‘P’ from Euclid’s *Elements*. Published sometime between 1309 and 1316. The woman teaching is probably intended to be the personification of geometry since women are rarely depicted as teachers, especially of men or monks. Source: [https://commons.wikimedia.org/wiki/File:Woman\\_teaching\\_geometry.jpg](https://commons.wikimedia.org/wiki/File:Woman_teaching_geometry.jpg)

**TABLE OF CONTENTS**

The Dancing Moon Title Page	1
Art, Article and Photo Credits	3
Masthead and Disclaimer	3
Local Shire Announcements	3
Shire Meeting Minutes - February & March	4-5
'Sacred Geometry,' Math, and the Search for System by HI Paul Adler	6-9
Spring Spears Information	10
Following Along with 'Kemp's Nine Daies Wonder' by William Kemp and Lady Dulcibella de Chateaurien	11-20
Officers of the Shire	21
Calendars	22-23
Driving Directions	24



Tusi's illustration of his Lunar Theory along with his devise for producing rectilinear motions from circular ones [Public domain] from the Library of Congress Vatican Exhibit - [http://www.ibiblio.org/expo/vatican.exhibit/exhibit/d-mathematics/Greek\\_astro.html](http://www.ibiblio.org/expo/vatican.exhibit/exhibit/d-mathematics/Greek_astro.html). Used with permission for non-commercial, educational purposes

## ART, ARTICLE, AND PHOTO CREDITS

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Page 5-9 Article '*Sacred Geometry, Math, and the Search for System*' © 2018 Vincent D. Zahnle. Used with permission.

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Page 10 Image *Spring Spears*. Image in Public Domain. Courtesy of The Public Domain Review. Used with permission.

Page 11 Image *Kemp's Journey Map* Image © 2018 Lucy E. Zahnle. Used with permission.

Pages 11-20 Article *Following Along with Kemp's Nine Daies Wonder*(Part 3) Introduction Commentary, End Notes, and Modern English text translation *William Kemp's Nine Daies Wonder* © 2018 Lucy E. Zahnle. Used with permission.

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Page 24 Drawn Image. *Crossed Swords*, © 1980. Vincent D. Zahnle. Used with permission.

## SHIRE ANNOUNCEMENTS

**New weekly venue for our shire meetings:**

**St Robert Bellarmine Catholic Church:**

**367 Old Highway 66, St. Robert, MO, 65584**

**Please submit next issue's announcements to the Chronicler by April 25.**

**Officer contact information can be found on page 21 of this newsletter.**

**The Dancing Moon is always published bimonthly (every other month) during the third week of each month (or as close to it as possible). Publication will be issued in January, March, May, July, September, and November. If you find an error that needs correcting in the shire newsletter or on the shire website, please inform your web minister or chronicler ASAP. It may make her grumpy, but she needs to know.**

**Visit us online at <https://www.facebook.com/ShireOfCalanaisNuadh/> or <http://www.shireofcalanaisnuadh.org/>**

**Send requests for membership in the closed shire Facebook Group or the Shire Yahoo List to [lezahnle@gmail.com](mailto:lezahnle@gmail.com)**

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Email: Free to anyone on request from: Lucy E. Zahnle at [lezahnle@gmail.com](mailto:lezahnle@gmail.com)

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## Minutes of the February and March Meetings

### February -12 February 2018

#### **Seneschal:**

Next Business Meeting – Monday, March 18, 2018. No meeting on Monday, February 18, 2018.

#### **Arts and Sciences Minister**

HL Paul Adler's A & S class will be 'The Anglo-Saxon Saga.' Lot of members are working hard on A & S projects, Aesa, the shire Minister of A & S, would like a replacement in her office or at least a deputy as soon as possible. The A & S class for March will be 'How to Do Online Research in Foreign Languages.' Taught by Lady Margery of Penrith. Will be held on March 26<sup>th</sup> at the Bow & Barrel starting around 6 PM.

#### **Knights Marshall**

Fighter practice suspended pending new member interest

There are two less fighters than at first thought. Trying to register fighters, but the paperwork has been lost, so fighters must re-authorize.

Michael has been fyrded,

#### **Archer Marshall**

No archery practice recently because of the weather. The most recent practice was January 28<sup>th</sup> Two members and two visitors attended.

The next scheduled practice is March 4<sup>th</sup>.

#### **Exchequer**

Checking account balance is \$5230.35.

#### **Chronicler**

Next newsletter will be published in March. Send articles and images to the Chronicler for the newsletter.

#### **Webminster**

Need a picture of Eric's device for the website. Need a picture of Michael. Member pages have been updated

#### **Old Business:**

Everything is on schedule for Spring Spears.

#### **New Business:**

Although the shire has been busy creating largesse for the tithing at Chieftains, more is needed. The shire will tithes \$700 in cash like last year,

### March-19 March 2018

#### **Seneschal:**

Business meeting delayed because of shire attendance at Gulf Wars. Next business meeting – April 9. Tithing at Chieftains went well.

Kingdom A & S will take place on April 21.

#### **Arts and Sciences Minister**

The A & S class for March will be 'How to Do Online Research in Foreign Languages.' Taught by Lady Margery of Penrith. Will be held on March 26<sup>th</sup> at the Bow & Barrel starting around 6 PM.

#### **Knights Marshall**

Trying to arrange possible fighter practice at Boswell Park in Lebanon, MO.

Fighting at Chieftains produced champions from Calanais Nuadh:

Lord Dan won the Polearm Tournament

HL James inn Danski won the Bastard Sword Tournament.

Sir Eric and Lord Dan fought at Gulf Wars.

HL Paul and James also marshalled.

**Archer Marshall**

No Archery practice on April 1- Spring Spears is that weekend.

Tentative practice dates: April 8 and 5, and May 25.

No Archery practice on April 21 because of Kingdom A & S.

HL Thomas Fleischacker sponsored a shoot and marshalled at Gulf Wars.

**Exchequer**

Checking account balance - \$4492.74

The name of the Kingdom Exchequer must be included in the group's official minutes as submitted to the bank or they won't allow our account.

**Chronicler**

Newsletter publication has been delayed by Chronicler's attendance at Gulf Wars. Newsletter will be published by March 22.

Submissions to the newsletter always welcome.

**Webminster**

Website publication has been delayed by Webminister's attendance at Gulf Wars. Website will be updated by March 22. Still need to submit annual domain hosting fee receipt to the shire exchequer,

**Old Business:**

Spring Spears planning is on track.

**New Business:**

No new business



## **'Sacred Geometry,' Math, and the Search for System**

By His Lordship Paul Adler

### **Beginnings**

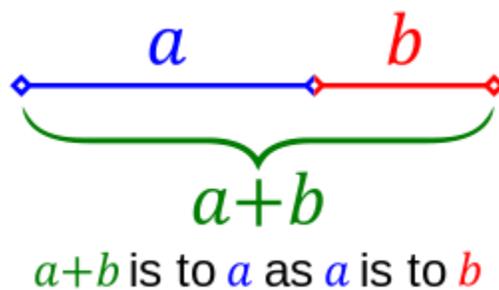
From Neolithic times, evidence suggests a seeking for meaning to relate the physical world to religion and such science as there was in the form of art and architecture. It is in the nature of humanity to distinguish symmetry from chaos or asymmetry, and for whatever reason to see in symmetry or predictable relationships either human, supernatural, or cosmic meaning. The symmetry of the year, from year to year, and predictable motion of the Great Wheel of stars every night and the moon every month(ish) perhaps made astronomy the first thing early human civilizations saw in a way that could be regarded as systematic, and a generator of greater meaning. Accordingly the earliest civilizations capable of building things which are still here to study are notable for their astronomic/astrological alignments above all other things.

Except at the equator, of course, nothing rises and sets 180 degrees apart even on an equinox. At northern or southern latitudes, there is a kink in the linearity of this which must have vexed the ancient astrol-

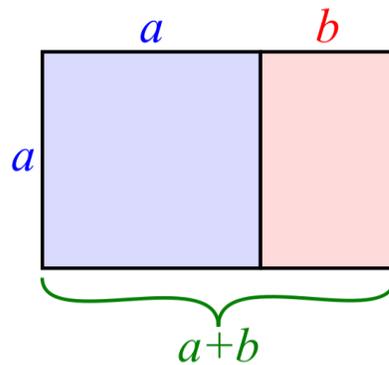
ogers looking for perfection. Neither the tilt of the globe nor axial precession would be understood until early Modern times, so any explanation from a purely mathematical perspective would be doomed to fail, and so it begged for a supernatural one to explain the system of the seasonal changes to both the world and sky. This thirst for meaning, originating with the (Correct or incorrect) human trait of seeing intention or system in even coincidental relationships, continues unabated today, though it has had many changes in form and thought.

**The Classical and Medieval World**

In the time of Euclid, and perhaps earlier though the origin is not perfectly attributable, a mathematical relation known as the Golden Ratio emerged. Euclid, being the most notable geometer known to our history, naturally depicted it in the form of a two-dimensional figure, but the mathematical relationship it depicts is more than a geometrical construction. Rather than torture a written description, let’s look at two illustrations from Wiki on this – first, the linear version:



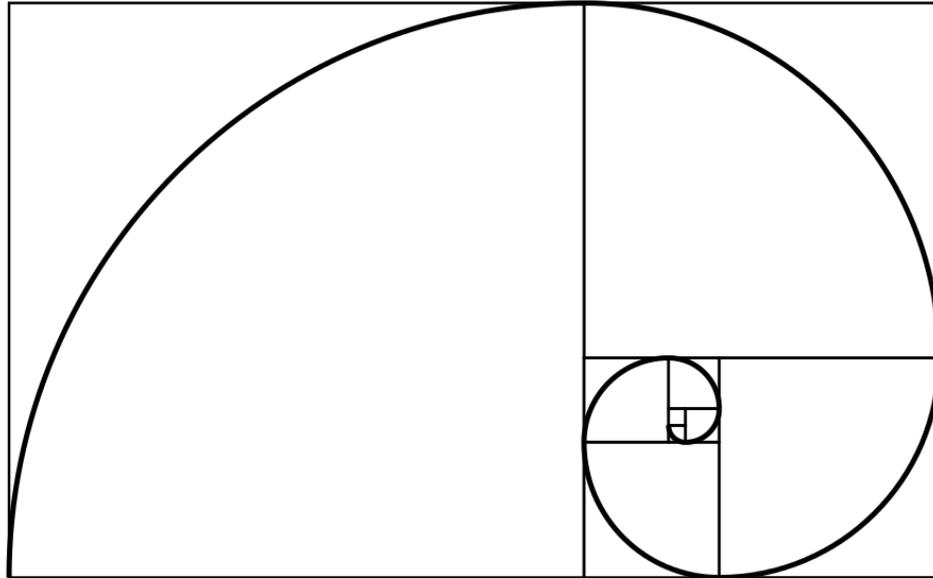
This fundamental line shows the ‘Golden ratio.’ If the length of ‘a’ is used to erect a rectangle of height ‘a’ and base ‘a+b,’ it turns into the ‘Golden rectangle’ as shown:



Now even the least-mathematically inclined could see this looks kind of like the floor plan of, say, a temple or other major public work in the Classical world, and you would not be wrong. For, after all, this is the age where the gods are like superpowered, supernatural men, and the animism of wood spirits and rock spirits and other nonhuman natural forces have faded from the collective consciousness in favor of supermen. And so in this time, if something is pleasing to the eye of Man, would it not in its most perfect form also be greatly pleasing to the gods? The Parthenon, for instance, is widely claimed to embody this Golden Ratio in several features of its structure.

However, there is much more to this than just making boxes. The construction of one rectangle with a long side (a+b) raises the prospect of an iterative process, where we generate a new number (‘c’, let’s call it, so a+b=c), and then we can use the Golden Ratio to divine the length of a piece that would make

the next size of Golden Rectangle, let's call it 'd,' which would relate to 'c' as 'b' relates to 'a.' So, a is to b as c is to d. Aside from making rectangles like nesting dolls, what darn good is that? Well, but rotating them as they are constructed, we can generate the Golden Spiral:



...Though this particular one is an approximation. There are mathematical means to work down the spiral, which essentially involves logarithms, or outward, which can be done in simple plane geometry, you can probably imagine which one is easier. It turns out though, that there are Euclidean geometric methods of dividing a line in the Golden Ratio, using only a compass, so the resort to calculated solutions arose somewhat later than Euclid's time.

The Fibonacci series, or progression, generates a spiral that is a close analog to the Golden Spiral. Fibonacci was a mathematician, not an artist or mystic, born in 1170 and living in Pisa ('Mundane' name, Leonardo Pisano Bigollo). Aside from the famous Fibonacci series, he incidentally had a much more relatable connection to us today in that he was an important figure in popularizing the Arabic-Hindu number notation system we use today. I'm sure you can imagine the fun of doing logs in Roman numeration, which explains a lot about why the Arab world had such a prominence in mathematics until the dawning days of the Renaissance.

It's important to understand that in the context of the times, ALL things both systematic and chaotic were seen as respectively a human glimpse at an expression of the mysterious hand and eye of God, or a human failure to see the intention that was obviously there but we just didn't understand it. Though it sounds like a backward way of thinking to modern jaded ears, I would say not so much, because what it drove and inspired was the search for meaning and system, and the expression of what could be understood in artistic form, a mode of thought which outlasted both the High Middle Ages and Renaissance.

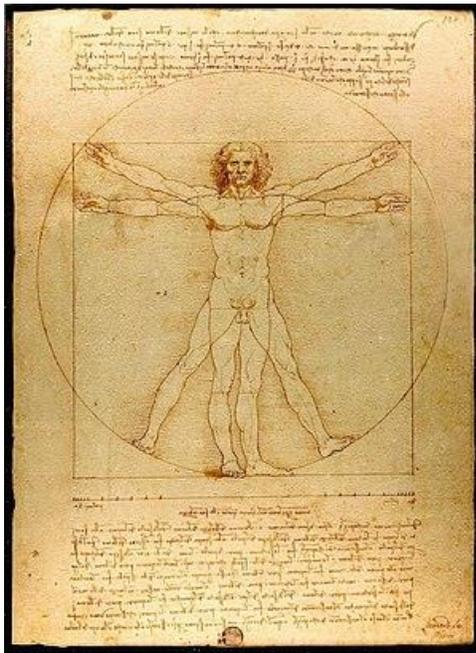
### Renaissance

Who could be more well-known as both artist and engineer/proto-scientist than Leonardo da Vinci? Yet he was not alone in this and the fascination with 'Divine proportion' was not his alone, but the subject of many works in his age. Still one of the most-enduring mental images of this whole era is the product of Leonardo da Vinci and a Roman work written nearly 1500 years before his time, da Vinci's Vitruvian Man

Dating from 1490, Leonardo's detailed interpretation of the proportions described in Vitruvius's *De Architectura*, a set of 10 books on architecture dating from ca. 30 BC – 15 BC (Actually before several architectural innovations of Imperial Rome such as widespread use of concrete, and so not a valued source of actual architectural understanding for later Imperial major building achievements, however his detailed remarks on relative proportions were interpreted by Leonardo Da Vinci in this famous and influential work. Leonardo's interpretations of the extensive rules of proportions written down by Vitruvius, and his additional observations from life studies, informed his illustration and the positioning the arms, plus the fact the circle and square do not have the same center points, as many who were more fascinated with symmetry than reality had previously imagined.

Vitruvius was describing these things not so much as an artist as an architect, the human proportions were a critical point in Classical architecture and the underlying it all was the concept that what would be pleasing and look properly and completely proportioned in the architectural details - or even final building - would ultimately relate back to the proportions of the human form.

Floorplans of major buildings relied on variations of the Vitruvian Man for the past 2000 years, not so much the fully-extended arms as the body, and the relationship of the square and circle, and to some extent the major joints above the hands and feet. It's an interesting parallel to the Golden Ration, but just as the shape of a cross can be seen in the layout of cathedrals, so can variations of the Vitruvian Man in a wide variety of buildings including state buildings and castles.



*The Vitruvian Man*

Leonardo da Vinci was known not for his inventions and engineering, but also as a painter, in a time when analytic or scientific manners of viewing the world were coming to the fore, such as the use of perspective. The difference between, for instance, 14<sup>th</sup> Century illumination and 15<sup>th</sup> Century painting by the masters, close as it may be in time, is a world apart in realism. The former is seen now as quaint and weird, the latter so superb that what passes for the art world seems to cower in fear at its majesty and seek shelter in mediocre garbage that is deemed 'Important' because of the identity of the artist rather than the objective merits of the execution.

He neither invented it nor was the first well-known painter to use it, but the use of one-point perspective burst onto the scene almost exactly at the time of Leonardo da Vinci's life, and along with other famous names such as Fra Angelico and Raphael, the 1400s were a revolution in realistic painting style that changed the world afterward.

### **The Era of the Natural Philosopher and Beyond**

The analysis of line and the fall of light involved in applying perspective to a composition involved looking at light in another way than a mystical force, leading to the dawn of the sciences as we know them, but in a somewhat less immediate way than some would seem to think. Consider Galileo Galilei, known to most as inventor of the telescope (Though possibly just 'An inventor' to be fair to other theories), and notable proponent of Copernican heliocentrism (Replacing the Ptolemaic Model of the Solar System). Google his name and the sidebar will tell you a snippet from the Wikipedia article that '...Galileo is a central figure in the transition from natural philosophy to modern science and in the transformation

of the scientific Renaissance into a scientific revolution.’ In a sense that is true, but Galileo did not live at the end of the period of the natural philosopher, he was more of an archetype of that himself. Consider these notable sayings from Galileo quoted in that same Google sidebar:

*“All truths are easy to understand once they are discovered; the point is to discover them.”*

*“Measure what is measurable, and make measurable what is not so.”*

The deeper truth here is not just that he searched for truth, or systematic organization, in all things, but that he necessarily believed it was there to find, and in the second case, that it was there *in all things observable*.

To that breed of intellectual known as a ‘Natural philosopher’ as the term was used in the late Renaissance, the distinction that modernly would be made between a mathematician and an astronomer, or even a surgeon, botanist, or (Al)chemist were not overwhelmingly significant since they were all seen as just aspects of a complex Creation, the understanding of which might require diving into completely unrelated (By our lights) topics. But, to them, it was ALL related, and the depth of scientific knowledge not so diverse or developed that a given highly-intelligent student of one discipline could not be deemed qualified to delve into another quite different one.

The emergence of true science as we conceive it was not quick or sharply divided. Consider, for instance, Sir Isaac Newton, born in the mid-1600s, an icon for the kind of people who like to yell “Science!!!” An inventor of calculus (Along with Leibniz, on different approaches), discoverer of gravitational attractive force (Well, in a scientific sense, falling was pretty well known already), and founder of the sciences of classical mechanics and the physics of optics. Yet he was also as firmly committed to the belief in a Supreme Hand in all the systems of the cosmos as a man of Fibonacci’s time, and a studious alchemist in search of the Philosopher’s Stone to boot. (Although a work of fiction, I highly recommend Neal Stephenson’s *Baroque Cycle* as a window on the world of his times).

Even today the urge to find mystical meaning in a Grand Order exists, though now it is not as often expressed in terms of a single Creator, but in a faceless and immutable cosmology that is so magnificent and ordered that we can’t possibly understand it, but our Science Priesthood will tell us what we need to know. At some level, unfortunately, they too are just making it up to make the numbers work with a series of arcane kludges to explain (For instance) why there is no workable Unified Field Theory for the four universal forces, or how a non-Einsteinian ‘Expansion’ in Planck time after the Big Bang could have occurred, or why the mass of the Universe doesn’t add up right for what it’s doing, or why the standard model of quantum physics doesn’t quite match up with Einsteinian physics, or.....

#### Sources:

Galileo Galilei. (2018, March 7). *Wikipedia.org*. Retrieved from [https://en.wikipedia.org/wiki/Galileo\\_Galilei](https://en.wikipedia.org/wiki/Galileo_Galilei)

Skinner, S. (2006). *Sacred geometry: Deciphering the code*. New York, NY: Sterling Publishing.

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Join the Shire of Calanais Nuadh for  
**Spring Spears XV**  
**Reign of Kublai Khan**

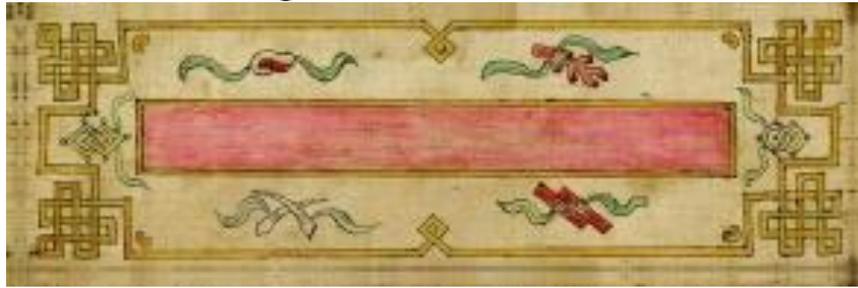


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March 30-April 1, 2017  
St. Robert Community Center  
114 J.H Williamson Dr.  
St. Robert MO 65584

**Site opens at 5pm on Friday and closes at noon on Sunday. No camping but crash space available. Site is discreetly wet.**

**Activities will include but will not be limited to Heavy Fighting, Thrown weapons, and Arts and Sciences competitions.**

Site:

Adult Event Registration--\$15  
Adult Member Discount Registration --\$10  
Youth (12-17)--\$5  
Child (0-11)--Free

Dancing Moon Inn will be available for lunch  
Feast on Saturday will be \$10 per seat.  
Please contact Event Steward with any dietary considerations.

**Please make checks payable to:**

**SCA INC-Shire of Calanais Nuadh**

**Event Steward:**

Aesa In Kyrra  
(mka Tracy Thorsen)  
573-855-0533  
[tracythorsen@yahoo.com](mailto:tracythorsen@yahoo.com)

**Feast Steward:**

Mistress Roselyn of Aberdeen  
(mka Rose Blair)  
573-308-5207  
[momawolf@rollanet.org](mailto:momawolf@rollanet.org)

**Directions:**

Take I-44 to Exit 161. Turn south towards Ft. Leonard Wood. Immediately south of the highway, turn right. Take a quick left through the median and continue towards the Skate Board Park. Look for a green and white sign. St Robert Community Center is the big building near the radio tower.

Web flyer: <http://www.shireofcalanaisnuadh.org/springspears.html>



## Following Along with Will Kemp's Nine Daies Wonder

By Lady Dulcibella de Chateaurien

Kemp's dance at the end of the sixteenth century seems to give an appropriate sense of closure to a century that reveled in both the silly and the sublime, the daring and the dangerous. From Shakespeare's comedies to May Day festivals to a giant ruff around the neck as a fashion statement, the sixteenth century boldly displayed its sense of humor.

Yet this was also the century that produced *Romeo and Juliet*, the defeat of the Spanish Armada, the world's greatest navy at the time, by an upstart little country, and the heartbreaking and deadly divide in Europe between Catholics and Protestants. It was a time of lawlessness, discoveries, and triumphs.

In a sense, Kemp's dancing journey epitomized the Age. He starts on a daring journey to gain fame and advancement just as the nations of Europe do in their voyages of exploration. Kemp meets with both the strange and the familiar; some things well understood and some challenging his preconceived ideas of the journey. He meets enemies, dangers, friends, and welcomes. The journey is arduous but rewards him with the fame he seeks, if not the wealth and power. His successes and failures could be seen as a metaphor of England's striving for power and glory at home and in the world.

At journey's end, though, Kemp faded from history while Europe in general, and England in particular, carried on with the dance.

## Period Source

**Kemps nine daies vvonder.**

Performed in a daunce from

London to Norwich.

*Containing the pleajure, paines and kinde entertainment*of *William Kemp* betweene London and that Citty in his late Morrice.

Wherein is fomewhat fet downe worth note;  
to reprooue  
the flaunders fpred of him: many things merry,  
nothing hurtfull.

*Written by Jumfelfe to fatisfie his friends.**~The second and third daies iourney~*

L O N D O N

Printed by *E.A.* for *Nicholas Ling*, and are to be  
folde at his fhop at the weft doore of Saint  
Pauls Church 1600.

## Modern Translation

**Kemp's nine days' wonder.**

Performed in a dance from

London to Norwich.

*Containing the pleasure, pains and kind entertainment*of *William Kemp* between London and that City in his late Morris.

Wherein is somewhat set down worth note;  
to reprove  
the slanders spread of him: many things merry,  
nothing hurtful.

*Written by Himself to satisfy his friends.**~The second and third day's journey~*

L O N D O N

Printed by *E.A.* for *Nicholas Ling*, and are to be  
sold at his shop at the west door of Saint  
Paul's Church 1600.

**KEMPS NINE DAIES WONDER,**

PERFORMED IN A MORRICE FROM LONDON TO NORWICH.

Wherein euery dayes iourney is pleasantly set downe, to satisfie his friends the truth against all lying Ballad-makers; what he did; how hee was welcome, and by whome entertained.

---

**The ninth dayes iourney, being Wednesday of the second weeke.**

The next morning I left Hingham, not staying till I came to Barford-bridge, fiue young men running all the way with me, for otherwise my pace was not for footemen.

From Barford bridge I daunst to Norwich; but comming within sight of the City, perceiuing so great a multitude and throng of people still crowding more and more about me, mistrusting it would be a let to my determined expedition and pleasurable humour, which I long before conceiued to delight this City with (so far as my best skill and industry of my long trauelled sinewes could afford them), I was aduised, and so tooke ease by that aduise, to stay my Morrice a little aboue Saint Giles his gate, where I tooke my gelding, and so rid into the City, procrastinating my merry Morrice daunce through the City till better opportunitie.

Being come into the City, Master Roger Wiler the Maior, and sundry other of his worshipfull Brethren, sent for me; who perceiuing howe I intended not to daunce into the Citye that nyght, and being well satisfied with the reasons, they allotted me time enough not to daunce in till Satterday after; to the end that diuers knights and Gentlemen, together with their wiues and children (who had beene many dayes before deceyued with expectation of my comming), might nowe haue sufficient warning accordingly by satterday following.

In the meane space, and during my still continuance in the City afterwards, they not onely very courteously offered to beare mine owne charges and my followers, but very bountifully performed it at the common charges: the Mayor and many of the Aldermen often times besides inuited vs priuately to their seuerall houses.

To make a short end of this tedious description of my entertainment; Satterday no sooner came but I returned without the City through Saint Giles his gate, and beganne my Morrice where I left at that gate, but I entred in at Saint Stephens gate, where one Thomas Gilbert in name of all the rest of the Cittizens gaue me a friendly and exceeding kind welcome; which I haue no reason to omit, vnlesse I would condemne my selfe of ingratitude, partly for the priuate affection of the writer towards me, as also for the generall loue and fauour I found in them from the highest to

**KEMPS NINE DAYS' WONDER,**

PERFORMED IN A MORRIS FROM LONDON TO NORWICH.

Wherein every day's journey is pleasantly set down to satisfy his friends the truth against all lying Ballad-makers; what he did; how he was welcomed, and by whom entertained.

---

**The ninth day's journey, being Wednesday of the second weeke.**

The next morning, I left Hingham<sup>1</sup>, not staying (*stopping*) until I came to Barford-bridge<sup>2</sup>, five young men running all the way with me, for otherwise my pace was not for footmen.

From Barford bridge, I danced to Norwich<sup>3</sup>, but coming within sight of the City, perceiving so great a multitude and throng of people still crowding more and more about me, mistrusting it would be a let<sup>4</sup> to my determined expedition and pleasurable humor, which I long before conceived to delight this City with (so far as my best skill and industry of my long traveled sinews could afford them), I was advised, and so took ease by that advice, to stay my Morris a little above Saint Giles's gate, where I took my gelding, and so rode into the City, procrastinating my merry Morris dance through the City until better opportunity.

Being come into the City, Master Roger Wiler, the Mayor<sup>5</sup>, and sundry other of his worshipful brethren, sent for me; who, perceiving how I intended not to dance into the City that night and being well satisfied with the reasons, they allotted me time enough not to dance in until Saturday after; to the end that diuerse knights and Gentlemen, together with their wives and children (who had been many days before deceived with expectation of my coming), might now have sufficient warning accordingly by Saturday following<sup>6</sup>.

In the mean space and during my still continuance in the City afterwards, they not only very courteously offered to bear mine own charges<sup>7</sup> and my followers, but very bountifully performed it at the common charges<sup>8</sup>: the Mayor and many of the Aldermen often times besides invited us privately to their several houses.

To make a short end of this tedious description of my entertainment, Saturday no sooner came, but I returned from outside the City through Saint Giles's gate, and began my Morris where I left at that gate, but I entered in at Saint Stephen's gate, where one Thomas Gilbert<sup>9</sup>, in name of all the rest of the Citizens, gave me a friendly and exceeding kind welcome; which I have no reason to omit, unless I would condemn myself of ingratitude, partly for the private affection of the writer towards me, as also for the general love and favor I found in them from the

the lowest, the richest as the poorest. It follows in these few lines.

### Master Kemp his welcome to Norwich.

W With hart, and hand, among the rest,  
 E Especially you welcome are :  
 L Long looked for as welcome guest,  
 C Come now at last you be from farre.  
 O Of most within the City, sure,  
 M Many good wishes you haue had ;  
 E Each one did pray you might indure,

W With courage good the match you made.  
 I Intend they did with gladsome hearts,  
 L Like your well willers, you to meete:  
 K Know you also they'l doe their parts,  
 E Eyther in field or house to greet  
 M More you then any with you came,  
 P Procur'd thereto with trump and fame.

your well-willer,  
 T. G.

Passing the gate, Wifflers (such Officers as were appointed by the Mayor) to make me way through the throng of the people which prest so mightily vpon me, with great labour I got thorow that narrow preaze into the open market place; where on the crosse, ready prepared, stood the Citty Waytes, which not a little refreshed my wearines with toyling thorow so narrow a lane as the people left me: such Waytes (under Benedicite be it spoken) fewe Citties in our Realme haue the like, none better; who, besides their excellency in wind instruments, their rare cunning on the Vyoll and Violin, theyr voices be admirable, euerie one of the able to serue in any Cathedrall Church in Christendome for Quiristers.

Passing by the Market place, the presse still increasing by the number of boyes, girles, men and women, thronging more and more before me to see the end; it was the mischaunce of a home-ly maide, that, belike, was but newly crept into the fashion of long wasted peticotes tyde with points, and had, as it seemed, but one point tyed before, and comming vnluckily in my way, as I was fetching a leape, it fell out that I set my foote on her skirts: the point eyther breaking or stretching, off fell her peticoate from her waste, but as chance was, thogh hir smock were course, it was cleanelly; yet the poore wench was so ashamed, the rather for that she could hardly recouer her coate againe from vnruely boies, that looking before like one that had the greene sicknesse, now had she her cheekes all coloured with scarlet. I was sorry for her, but on I went towards the Maiors, and deceiued the people by leaping ouer the church-yard wall at S. Johns, getting so into M. Mayors gates a neerer way; but at last I found it the further way about, being forced on the Tewsdays following to renew my former daunce, because George Sprat, my ouer-seer, hauing lost me in the throng, would not be deposed that I had daunst it, since he saw me not; and I must confesse I did not wel, for the Cittizens had caused all the turne-pikes to be taken vp on Satterday that I might not bee hindred.

highest to the lowest, the richest as the poorest. It follows in these few lines.

### Master Kemp, his welcome to Norwich<sup>10</sup>.

W With heart and hand among the rest,  
 E Especially you welcome are:  
 L Long looked for as welcome guest,  
 C Come now at last you be from far.  
 O Of most within the City, sure,  
 M Many good wishes you have had ;  
 E Each one did pray you might endure,

W With courage good, the match you made.  
 I Intend they did with gladsome hearts,  
 L Like your well-willers, you to meet:  
 K Know you also they'll do their parts,  
 E Either in field or house to greet  
 M More you then any with you came,  
 P Procured thereto with trump<sup>11</sup> and fame.

your well-willer,  
 T. G.

Passing the gate, Wifflers<sup>12</sup> (such Officers as were appointed by the Mayor) to make me way through the throng of the people which pressed so mightily upon me, with great labor I got through that narrow preaze (*press*)<sup>13</sup> into the open market place; where on the cross, ready prepared, stood the City Waites<sup>14</sup>, which not a little refreshed my weariness with toiling through so narrow a lane as the people left me: such Waits (under Benedicite<sup>15</sup> be it spoken) few Cities in our Realm have the like, none better; who, besides their excellency in wind instruments, their rare cunning on the viol and violin, their voices be admirable, every one of the(*m*) able to serve in any Cathedral Church in Christendom for Quiristers<sup>16</sup>.

Passing by the market place, the press still increasing by the number of boys, girls, men, and women, thronging more and more before me to see the end; it was the mischance of a home-ly<sup>17</sup> maid, that, belike, was but newly crept into the fashion of long-waisted petticoats tied with points<sup>18</sup>, and had, as it seemed, but one point tied before, and coming unluckily in my way, as I was fetching a leap, it fell out that I set my foot on her skirts: the point either breaking or stretching, off fell her petticoat from her waist, but as chance was, though her smock<sup>19</sup> were course, it was cleanly; yet the poor wench was so ashamed, the rather for that she could hardly recover her coat<sup>20</sup> again from unruly boys, that looking before like one that had the green sickness<sup>21</sup>, now had she her cheeks all colored with scarlet. I was sorry for her, but on I went towards the Mayor's and deceived the people by leaping over the church-yard wall at St. John's, getting so into M(*aster*) Mayor's gates a nearer way; but, at last, I found it the further way about, being forced, on the Tuesday following, to renew my former dance, because George Sprat, my overseer, having lost me in the throng, would not be deposed that I had danced it since he saw me not; and I must confess I did not well, for the Cittizens had caused all the turnpikes<sup>22</sup> to be taken up on

But now I returne againe to my Jump, the measure of which is to be seene in the Guild-hall at Norwich, where my buskins, that I then wore and daunst in from London thither, stand equally deuided, nailde on the wall. The plenty of good cheere at the Mayors, his bounty and kinde vsage, together with the general welcomes of his worshipful brethren, and many other knights, Ladies, Gentlemen and Gentlewomen, so much exceeded my expectation, as I adiudg'd my selfe most bound to them all. The Maior gaue me fiue pound in Elizabeth angels; which Maior (faire Madame, to whom I too presumptuously dedicate my idle paces) is a man worthy of a singular and impartiall admiration, if our criticke humorous mindes could as prodigally conceiue as he deserues, for his chast life, liberality, and temperance in possessing worldly benefits. He liues vnmarried, and childlesse; neuer purrchased house nor land, the house he dwels in this yeere being but hyred: he liues vpon marchandies, being a Marchant venturer. If our marchants and gentlemen wold take example by this man, Gentlemen would not sell their lands to become bancrout Marchants, nor Marchants liue in the possessions of youth-beguiled gentlemen, who cast themselues out of their parents heritages for a few out-cast commodities. But, wit, whither wilt thou? What hath Morrice tripping Will to do with that? it keeps not time w<sup>t</sup> his dance; therefore roome, you morral precepts, giue my legs leaue to end my Morrice, or, that being ended, my hands leaue to perfect this worthless poore tottered volume.

Pardon me, Madame, that I am thus tedious; I cannot chuse but comend sacred liberality, which makes poore wretches partakers of all comfortable benefits: besides the loue and fauour already repeated, M. Weild the mayor gaue me 40.s. yeerely during my life, making me a free man of the marchant venterers.

This is the substance of al my iourney; therefore let no man belieue how euer before by lying ballets and rumors they haue bin abused, y<sup>t</sup> either waies were laid open for me, or that I deliuered gifts to her Maiesty. Its good being merry, my masters, but in a meane, and al my mirths, (meane though they be) haue bin and euer shal be imploi'd to the delight of my royal Mistris; whose sacred name ought not to be remebred among such ribald rimes as these late thin-breecht lying Balletsingers haue proclaimed it.

It resteth now that in a word I shew what profit I haue made by my Morrice. True it is I put out some money to haue three-fold gaine at my returne: some that loue me, regard my paines, and respect their promise, haue sent home the treble worth; some other at the first sight haue paide me, if I came to seek the; others I cannot see, nor wil they willingly be found, and these are the greater number. If they had al usd me wel, or al ill, I would haue boldly set downe the true sum of my smal gain or losse; but I wil haue patience, some few daies loger: at y<sup>e</sup> end of which time, if any be behinde, I wil draw a cattalogue of al their names I ventur'd with; those y<sup>t</sup> haue shewne theselues honest men, I wil set before them this Character, H. for honesty; before the other

Saturday that I might not be hindered.

But now I return again to my Jump, the measure of which is to be seen in the Guild-hall at Norwich, where my buskins, that I then wore and danced in from London thither, stand equally di-  
 uided, nailed on the wall<sup>23</sup>. The plenty of good cheer at the Mayor's, his bounty and kind usage together with the general welcomes of his worshipful brethren, and many other knights, Ladies, Gentlemen and Gentlewomen, so much exceeded my expectation, as I adjudged myself most bound to them all. The Mayor gave me five pound in Elizabeth angels<sup>24</sup>; which Mayor (fair Madame, to whom I too presumptuously dedicate my idle paces) is a man worthy of a singular and impartial admiration, if our critic(al) humorous<sup>25</sup> minds could as prodigally conceive as he deserves, for his chaste life, liberality, and temperance in possessing worldly benefits. He lives unmarried, and childless, never purchased house nor land; the house he dwells in this year being but hired: he lives upon merchandise, being a merchant venturer. If our merchants and gentlemen would take example by this man, Gentlemen would not sell their lands to become bankrupt merchants, nor merchants live in the possessions of youth-beguiled gentlemen who cast themselves out of their parent's heritages for a few outcast commodities<sup>26</sup>. But, Wit, whither wilt thou? What hath Morris-tripping Will<sup>27</sup> to do with that? It keeps not time with his dance; therefore, room, you moral precepts, give my legs leave to end my Morris, or, that being ended, my hands leave to perfect this worthless, poor, tottered<sup>28</sup> volume.

Pardon me, Madame, that I am thus tedious; I cannot choose but commend sacred liberality, which makes poor wretches partakers of all comfortable benefits: besides the love and favor already repeated, M(aster) Weild, the mayor, gave me 40.s(hillings) yearly during my life, making me a free man of the merchant venturers<sup>29</sup>.

This is the substance of all my journey; therefore let no man believe, however before, by lying ballads and rumors, they have been abused, yet (that) either ways were laid open for me, or that I delivered gifts to her Majesty. It's good being merry, my masters, but in a mean<sup>30</sup>, and all my mirths, (mean<sup>31</sup> though they be) have been and ever shall be employed to the delight of my royal Mistress, whose sacred name ought not to be remembered among such ribald rimes as these late, thin-breeched<sup>32</sup>, lying Balladsingers have proclaimed it.

It rests now that, in a word, I show what profit I have made by my Morris. True, it is, I put out some money to have three-fold gain at my return<sup>33</sup>: some that love me, regard my pains, and respect their promise, have sent home the treble worth; some other at the first sight have paid me, if I came to seek the; others I cannot see, nor will they willingly be found, and these are the greater number<sup>34</sup>. If they had all used me well, or al ill, I would have boldly set downe the true sum of my small gain or loss; but I will have patience, some few days longer: at the end of which

Bench-whistlers shal stand K. for ketlers and keistrels, that wil driue a good companion without need in them to contend for his owne; but I hope I shall haue no such neede. If I haue, your Honourable protection shall thus far defend your poore seruant, that he may, being a plain man, call a spade a spade. Thus fearing your Ladyship is wearier with reading this toy then I was in all my merry trauaile, I craue pardon; and conclude this first Pamphlet that euer Will Kemp offred to the Presse, being thereunto prest on the one side by the pittifull papers, pasted on euery poast, of that which was neither so nor so, and on the other side vrg'd thereto in duety to expresse with thankfulness the kind entertainment I found.

Your honors poore seruant,  
W. K.

**Kemps humble request to the impudent generation of Ballad-makers and their Coherents; that it would please their rascalities to pity his paines in the great iourney he pretends, and not fill the country with lyes of his neuer done actes, as they did in his late Morrice to Norwich.**

**To the tune of Thomas Delonies Epitaph.**

My notable Shakerags, the effect of my sute is discouered in the Title of my supplication; but for your better vnderstandings, for that I know you to be a sort of witles beetle-heads that can understand nothing but what is knockt into your scalpes, These are by these presentes to certifie vnto your block-headships, that I, William Kemp, whom you had neer hand rent in sunder with your vnreasonable rimes, am shortly, God willing, to set forward as merily as I may; whether I my selfe know not. Wherefore, by the way, I would wish ye, imploy not your little wits in certifying the world that I am gone to Rome, Jerusalem, Venice, or any other place at your idle appoint.

I knowe the best of ye, by the lyes ye writ of me, got not the price of a good hat to couer your brainles heads: if any of ye had come to me, my bounty should haue exceeded the best of your good masters the Ballad-buiers, I wold haue apparelled your dry pates in party coloured bonnets, and bestowd a leash of my cast belles to haue crown'd ye with cox-combs. I haue made a priuie search what priuate Jigmonger of your jolly number hath been the Author of these abhominable ballets written of me.

I was told it was the great ballet-maker T. D., alias Tho. Deloney, Chronicler of the memorable liues of the 6, yeomen of the west, Jack of Newbery, the Gentle-craft, and such like honest me, omitted by Stow, Hollinshead, Grafto, Hal, froysart, and the

time, if any be behind, I will draw a catalogue of all their names I ventured with; those yet have shone themselves honest men, I will set before them this Character, H. for honesty; before the other Bench-whistlers<sup>35</sup> shall stand K. for ketlers and keistrels<sup>36</sup>, that will drive a good companion without need in them to contend for his own; but I hope I shall have no such need. If I have, your Honorable protection shall thus far defend your poor servant, that he may, being a plain man, call a spade a spade. Thus fearing your Ladyship is wearier with reading this toy<sup>37</sup> then I was in all my merry travail, I crave pardon; and conclude this first Pamphlet that ever Will Kemp offered to the Press, being thereunto pressed on the one side by the pitiful papers, pasted on every post, of that which was neither so nor so, and on the other side urged thereto in duty to express with thankfulness the kind entertainment I found.

Your honor's poor servant,  
W. K.

**Kemp's humble request to the impudent generation of Ballad-makers and their Coherents; that it would please their rascalities to pity his paines in the great journey he pretends<sup>38</sup>, and not fill the country with lies of his never done acts, as they did in his late Morris to Norwich.**

**To the tune of Thomas Deloney's Epitaph<sup>39</sup>**

My notable Shakerags<sup>40</sup>, the effect of my suit is discovered in the title of my supplication; but for your better understandings, for that I know you to be a sort of<sup>41</sup> witles beetle-heads that can understand nothing but what is knocked into your scalps, These are by these presents<sup>42</sup> to certify unto your block-headships, that I, William Kemp, whom you had near hand-rent in sunder with your unreasonable rimes, am shortly, God willing, to set forward as merrily as I may; whither, I myself know not. Wherefore, by the way, I would wish ye, employ not your little wits in certifying the world that I am gone to Rome, Jerusalem, Venice, or any other place at your idle appoint<sup>43</sup>.

I know the best of ye, by the lies ye wrote of me, got not the price of a good hat to cover your brainless heads: if any of ye had come to me, my bounty should have exceeded the best of your good masters the Ballad-buyers, I would have appareled your dry pates in party-colored bonnets<sup>44</sup>, and bestowed a leash of my cast belles to have crowned ye with coxcombs<sup>45</sup>. I have made a privy search what private Jigmonger<sup>46</sup> of your jolly number has been the Author of these abominable ballads written of me.

I was told it was the great ballad-maker T. D., alias Tho(mas) Deloney, chronicler of the memorable lives of 'The 6 Yeomen of the West,' 'Jack of Newbery,' 'The Gentle-Craft<sup>47</sup>,' and

rest of those wel deseruing writers; but I was giuen since to vnderstand your late generall Tho. dyed poorely, as ye all must do, and was honestly buried, which is much to bee doubted of some of you. The quest of inquiry finding him by death acquitted of the Inditement, I was let to wit y<sup>l</sup> another Lord of litle wit, one whose imployment for the Pageant was vtterly spent, he being knowne to be Eldertons immediate heyre, was vehemently suspected; but after due inquisition was made, he was at that time knowne to liue like a man in a mist, hauing quite giuen ouer the mistery.

Still the search continuing, I met a proper vpright youth, onely for a little stooping in the shoulders, all hart to the heele, a penny Poet, whose first making was the miserable stolne story of Macdoel, or Macdobeth, or Macsometwhat, for I am sure a Mac it was, though I neuer had the maw to see it; and hee tolde me there was a fat filthy ballet-maker, that should haue once been his Journeyman to the trade, who liu'd about the towne, and ten to one but he had thus terribly abused me and my Taberer, for that he was able to do such a thing in print. A shrewd presumption! I found him about the bankside, sitting at a play; I desired to speake with him, had him to a Tauerne, charg'd a pipe with Tobacco, and then laid this terrible accusation to his charge. He swels presently, like one of the foure windes; the violence of his breath blew the Tobacco out of the pipe, and the heate of his wrath drunke dry two bowlefuls of Rhenish wine. At length hauing power to speake, "Name my accuser," saith he, " or I defye thee, Kemp, at the quart staffe."

I told him; and all his anger turned to laughter, swearing it did him good to haue ill words of a hoddy doddy, a habber de hoy, a chicken, a squib, a squall, one that hath not wit enough to make a ballet, that, by Pol and Aedipol, would Pol his father, Derick his dad, doe anie thing, how ill so euer, to please his apish humor. I hardly beleued this youth that I tooke to be gracious had bin so graces; but I heard afterwards his mother in law was eye and eare witnes of his fathers abuse by this blessed childe on a publique stage, in a merry Hoast of an Innes part.

Yet all this while could not I finde out the true ballet-maker, till by chaunce a friend of mine puld out of his pocket a booke in Latine, called *Mundus Furiosus*, printed at Cullen, written by one of the vildest and arrantest lying Cullians that euer writ booke, his name Jansonius, who, taking vpon him to write an abstract of all the turbulent actions that had beene lately attempted or performed in Christendome, like an vnchristian wretch, writes onely by report, partially, and scoffingly of such whose pages shoes hee was vnworthy to wipe, for indeed he is now dead: farewell he! euery dog must haue a day.

But see the luck on't: this beggerly lying busie-bodies name brought out the Ballad-maker, and, it was generally confirmd, it was his kinsman: he confesses himselfe guilty, let any man looke on his face; if there be not so redde a colour that all the sope in the towne will not washe white, let me be turned to a Whiting as I passe betweene Douer and Callis.

such, like honest me, omitted by Stow, Hollinshead, Grafton, Hal, Froissart, and the rest of those well-deserving writers<sup>48</sup>; but I was given since to understand your late general, Tho(mas), died poorly, as ye all must do, and was honestly buried, which is much to be doubted of some of you. The quest of inquiry finding him by death acquitted of the Indictment, I was let to wit<sup>49</sup> yet another Lord of little wit, one whose employment for the Pageant was utterly spent, he being known to be Elderton's<sup>50</sup> immediate heir, was vehemently suspected, but after due inquisition was made, he was, at that time, known to live like a man in a mist, having quite given over the mystery<sup>51</sup>.

Still the search continuing, I met a proper upright youth, only for a little stooping in the shoulders, all hart to the heel, a penny Poet<sup>52</sup>, whose first making<sup>53</sup> was the miserable stolen story of Macdoel, or Macdobeth, or Macsometwhat<sup>54</sup>, for I am sure a Mac it was, though I never had the maw<sup>55</sup> to see it; and he told me there was a fat filthy ballet-maker that should have once been his journeyman to the trade, who lived about the town, and ten to one but he had thus terribly abused me and my taborer, for that he was able to do such a thing in print. A shrewd presumption! I found him about the bankside<sup>56</sup>, sitting at a play; I desired to speak with him, had him to a tavern, charged a pipe with Tobacco, and then laid this terrible accusation to his charge. He swells presently, like one of the four winds; the violence of his breath blew the Tobacco out of the pipe, and the heat of his wrath drunk dry two bowlfuls of Rhenish wine. At length having power to speak, "Name my accuser," says he, "or I defy thee, Kemp, at the quart staff."

I told him; and all his anger turned to laughter, swearing it did him good to have ill words of a hoddy doddy<sup>57</sup>, a habber de hoy<sup>58</sup>, a chicken, a squib, a squall<sup>59</sup>, one that hath not wit enough to make a ballet, that, by Pol and Aedipol<sup>60</sup>, would pol<sup>61</sup> his father, derick<sup>62</sup> his dad, do anything how ill so ever, to please his apish humor<sup>63</sup>. I hardly believed this youth that I took to be gracious had been so graceless; but I heard afterwards, his mother in law was eye and ear witness of his father's abuse by this blessed child on a public stage in a merry Host of an Inn's part.

Yet all this while could not I find out the true ballad-maker, 'til by chance a friend of mine pulled out of his pocket a book in Latin, called *Mundus Furiosus*, printed at Cullen, written by one of the vilest and arrantest<sup>64</sup> lying Cullians<sup>65</sup> that ever writ book, his name Jansonius<sup>66</sup>, who, taking upon him to write an abstract of all the turbulent actions that had been lately attempted or performed in Christendom, like an unchristian wretch, writes only by report<sup>67</sup>, partially, and scoffingly of such whose pages shoes he was unworthy to wipe, for, indeed, he is now dead: farewell, he! Every dog must have a day.

But see the luck on it: this beggarly, lying busy-body's name brought out the Ballad-maker<sup>68</sup>, and it was generally confirmed

Well, God forgiue thee, honest fellow, I see thou hast grace in thee ; I prethee do so no more, leaue writing these beastly ballets, make not good wenches Prophetesses, for litle or no profit, nor for a sixe-penny matter reuiue not a poore fellowes fault thats hanged for his offence; it may be thy owne destiny one day; prethee be good to them. Call vp thy olde Melpomene, whose straubery quill may write the bloody lines of the blew Lady, and the Prince of the burning crowne; a better subiect, I can tell ye, than your Knight of the Red Crosse. So, farewel, and crosse me no more, I prethee, with thy rabble of bald rimes, least at my returne I set a crosse on thy forehead that all men may know thee for a foole.

WILLIAM KEMP.

it was his kinsman: he confesses himself guilty, let any man look on his face; if there be not so red a color that all the soap in the town will not wash white, let me be turned to a whiting<sup>69</sup> as I pass between Dover and Calais.

Well, God forgive you, honest fellow, I see you have grace in you; I prethee (*pray thee*) do so no more, leave writing these beastly ballads; make not good wenches Prophetesses for little or no profit<sup>70</sup>, nor for a six-penny matter revive not a poor fellow's fault that's hanged for his offence; it may be your own destiny one day; prithee (*pray thee*) be good to them. Call up thy old Melpomene<sup>71</sup>, whose strawberry quill may write the bloody lines of the blue Lady, and the Prince of the burning crown; a better subject, I can tell ye, than your Knight of the Red Cross<sup>72</sup>. So, farewell, and cross me no more, I prithee (*pray thee*), with your rabble of bald rimes, lest at my return I set a cross on your forehead that all men may know you for a fool.

WILLIAM KEMP.

#### Notes

1. Approximately 10 miles northeast of Norwich (see Broadview Anthology, footnotes, p. 1051)
2. Approximately 7 miles from Norwich (see Broadview Anthology, footnotes, p. 1051)
3. At the time Kemp was writing, Norwich, with a population of 15,000 in 1603, was the second most populous city in England after London. When Kemp reached Norwich he had danced 114 miles.(see Broadview Anthology, footnotes, p. 1051)
4. let: hindrance (see Broadview Anthology, footnotes, p. 1051; Dyce, p. 29)
5. The mayor's name was misprinted in the original text and should, according to the list of mayors of Norwich drawn up by Blomefield during Elizabeth I's reign, should be 'Weild.' He is on the list in 1599 a 'Roger Weild.'(see Dyce, p. 29).
6. Saturday following: Next Saturday
7. Charges: Expenses (see Broadview Anthology, footnotes, p. 1051)
8. "performed it at the common charges": My source offers two possible meanings for this phrasing. The first possibility is that they were reimbursed at the common or going rate for their expenses and entertainment instead of some lower rate. A second possibility is that their expenses were paid out of the common or public budget of the town. (see Broadview Anthology, footnotes, p. 1052)
9. Thomas Gilbert was well-to-do bookseller and bookbinder in Norwich from 1559 to 1603. At the time of Kemp's dance, he was prominent enough to be designated the city's citizen representative to greet Kemp (see Broadview Anthology, footnotes, p. 1052)
10. An acrostic poem where the first letter in each line spells out a word when read from top to bottom (see Broadview Anthology, footnotes, p. 1052)
11. trump: trumpet (see Broadview Anthology, footnotes, p. 1052)
12. Whiffers: Officials whose duty it was to provide escort to important people and part crowds for them by waving their swords (see Broadview Anthology, footnotes, p. 1052; Dyce, pp. 29-30; Grose, p. 61)
13. preaze: press, space, crowd (Broadview Anthology, footnotes, p. 1052; Dyce, p. 30).
14. *where on the cross, ready prepared, stood the City Waites*: "Waites" were musicians with woodwind instruments hired by the city from public funds to play at festivals, celebrations, an events. 'The cross' was a cross placed in the center of the city market place to mark the primary meeting place in a town. Most towns and villages had them. 'Cross' might also refer to the crossroads at the center of town (see Broadview Anthology, footnotes, p. 1052).
15. 'under Benedicite': under the invocation of a blessing (Broadview Anthology, footnotes, p. 1052).
16. quiristers: choristers (Broadview Anthology, footnotes, p. 1052).
17. 'homely': unsophisticated, simple, unpolished (Broadview Anthology, footnotes, p. 1052).
18. 'long-waisted petticoats tied with points': the outer skirt is tied to a bodice with a set of laces with reinforced ends known as tags (Broadview Anthology, footnotes, p. 1052; Dyce, p. 30).
19. 'smock': undergarment, chemise (Broadview Anthology, footnotes, p. 1053).
20. 'coat: petticoat (Broadview Anthology, footnotes, p. 1053).
21. 'The green sickness': The green sickness, also known as the virgin's disease, was a type of severe anemia that afflicted young, unmarried women. Symptoms included pallor, weird or unusual cravings, and a tendency to faint. In this case, the young woman

- was initially pale, but blushed a deep red with embarrassment (Broadview Anthology, footnotes, p. 1053).
22. 'turnpikes': barriers set up to temporarily bar horses and carriages from gathering places or roads (Broadview Anthology, footnotes, p. 1053).
23. When Dyce was writing in 1840, he noted that this display or memorial no longer existed (Dyce, p. 30). However, by 2013, when the Broadview Anthology was published, there was a commemorative plaque on the wall at St. John Maddermarket (Broadview Anthology, footnotes, p. 1053).
24. 'Elizabeth angels': gold coins worth about 10 shillings (Broadview Anthology, footnotes, p. 1053; Dyce, p. 30)
25. 'humorous': fanciful or whimsical
26. 'outcast commodities': goods of little value given or lent to the needy or prodigal borrowers, which they were to sell to get the money they actually needed. (Broadview Anthology, footnotes, p. 1053; Dyce, p. 30)
27. Kemp is referring to himself here.
28. 'tottered': tattered (Dyce, p. 30)
29. The mayor is granting Kemp all the privileges granted to one of the highest ranking members of the company of merchant Venturers (Broadview Anthology, footnotes, p. 1053).
30. 'in a mean': in moderation (Broadview Anthology, footnotes, p. 1053)
31. 'mean': lowly or base (Broadview Anthology, footnotes, p. 1053)
32. 'thin-breeched': a man so poor that his breeches are about to wear through (Broadview Anthology, footnotes, p. 1053).
33. "I put out some money to have three-fold gain at my return." Kemp made a deal or wager with some people that he would put up some money, and if he completed his journey, the people would pay him back three times as much money as he put in (Broadview Anthology, footnotes, p. 1053; Dyce, p. 26, p. 30)
34. Some sources suggest that one of Kemp's motives for writing the pamphlet is to remind those who took him up on his deal or wager that they now owed him money. (Broadview Anthology, footnotes, p. 1054)
35. Bench whistlers: a drunken idler who sits whistling on an alehouse bench (Broadview Anthology, footnotes, p. 1054; Dyce, p. 30)
36. A 'ketler' is one who repairs kettles and pans, a tinker, more generally, a vagrant. A keistrel is an unpleasant, unwelcome breed of hawk, known for its ability to hover in midair before diving in to kill its prey. In Kemp's time, an insulting name when applied to a person. (Broadview Anthology, footnotes, p. 1054; Dyce, p. 30)
37. A frivolous piece of writing, idle tale, or funny story. (Broadview Anthology, footnotes, p. 1054)
38. 'Pretends': intends, aspires to (Dyce, p. 30)
39. Undocumented/unknown song. (Broadview Anthology, footnotes, p. 1054)
40. 'shakerags': ragged, disreputable persons (Broadview Anthology, footnotes, p. 1054)
41. 'a sort of': a band of (Dyce, p. 30)
42. 'these presents': the document presently being read (Broadview Anthology, footnotes, p. 1054)
43. 'idle appoint': fanciful whim
44. 'dry pates in party-colored bonnets': empty, brainless heads in hats made half of one color and half of another (Broadview Anthology, footnotes, p. 1054)
45. 'Coxcomb': A fool's hat shaped like a rooster's (cock's) comb (Broadview Anthology, footnotes, p. 1054)
46. 'Jigmonger': Jig composer/creator or balladmaker (Dyce, p. 30)
47. Thomas Deloney was a weaver by trade, but, by 1590, had become one of the best-selling authors of ballads and pamphlets in England (Broadview Anthology, footnotes, p. 1055; Dyce, p. 31)
48. Writers contemporary with Kemp (Broadview Anthology, footnotes, p. 1055)
49. 'let to wit': Given to understand
50. William Elderton, hailed by his contemporary authors as the "father of ballad writers." His 'immediate heir' was Anthony Munday, a dramatist and translator who wrote all the pageants and dramatic productions for the city of London. (Broadview Anthology, footnotes, p. 1055; Dyce, pp. 31-32)
51. 'mystery': art or trade. In this case, the art of ballad writing. (Broadview Anthology, footnotes, p. 1055; Dyce, p. 33)
52. A poet who works for very little money
53. 'first making': first poetic composition (Broadview Anthology, footnotes, p. 1055; Dyce, p. 33)
54. Possibly a veiled attack on William Shakespeare, who had recently dismissed him from his position with the King's Men, but more likely, a general attack on the theater business and ballad makers (Broadview Anthology, footnotes, p. 1055)
55. 'maw': inclination, desire (Broadview Anthology, footnotes, p. 1055)
56. 'the Bankside': A disreputable part of London, outside the city walls, in on the south bank of the Thames in Southwark. Home to brothels, taverns, and theaters. The Globe and other theaters were located there (Broadview Anthology, footnotes, p. 1055; Dyce, p. 34).
57. 'hoddy-doddy': A simple person or fool (Broadview Anthology, footnotes, p. 1056)

58. 'habber de hoy': variation on 'hobble-de-hoy.' A young, clumsy, awkward person (Broadview Anthology, footnotes, p. 1056)
59. 'A squall' an effeminate person Possibly a wench (Broadview Anthology, footnotes, p. 1056; Dyce, p. 34)
60. 'by Pol and Aedipol': A swear phrase or oath meaning 'By Pollux (Pol) and by Heaven (Aedipol). In Roman mythology, Pollux was one of the founders of Rome along with his brother, Castor (Broadview Anthology, footnotes, p. 1056).
61. 'pol': to plunder or rob (Broadview Anthology, footnotes, p. 1056)
62. 'derick': to hang. Derick was the common or stock name for all hangman in Kemp's time. Hangmen were often referred to as Derick in plays (Broadview Anthology, footnotes, p. 1056; Dyce, p. 34).
63. 'Apish humor': dominated by a disposition leaning toward foolishness (Broadview Anthology, footnotes, p. 1056)
64. 'arrantest': most outrageous or notorious (Broadview Anthology, footnotes, p. 1056).
65. 'Cullians': scoundrels (Dyce, p. 34)
66. 'Jansonius': probably refers to Robert Johnson, author of burlesque narratives and a contemporary of Kemp's (Broadview Anthology, footnotes, p. 1056)
67. 'by report': according to rumor, gossip, or hearsay (Broadview Anthology, footnotes, p. 1056)
68. 'this beggarly, lying busy-body's name brought out the Ballad-maker' probably refers to author Richard Johnson, another contemporary of Kemp's (Dyce, p. 34)
69. 'whiting': a small, white-fleshed, food fish found in abundance in waters off the English coasts. (Broadview Anthology, footnotes, p. 1056)
70. 'make not good wenches Prophetesses for little or no profit' refers to the tendency of balladeers to write about and profit from the sensational happenings of the day and
71. Melpomene: The muse of tragedy. Kemp suggests she is the muse who inspires his rivals' works of romance and adventure, inferring that the quality of their work is a tragedy (Broadview Anthology, footnotes, p. 1056).
72. Kemp satirically lambasts those who would write about him, comparing his 'Nine Days' Wonder' journey to the fantastic travels of the characters found in the medieval romances of knights errant and other adventure tales written by his rivals and contemporaries (Broadview Anthology, footnotes, p. 1056).

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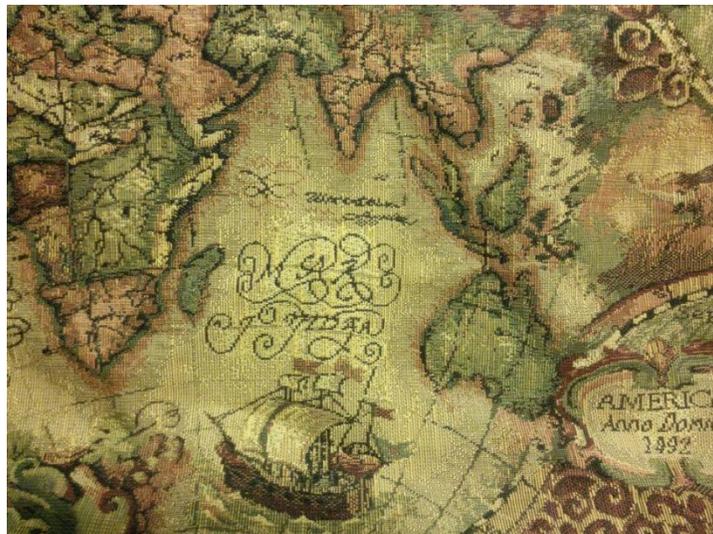
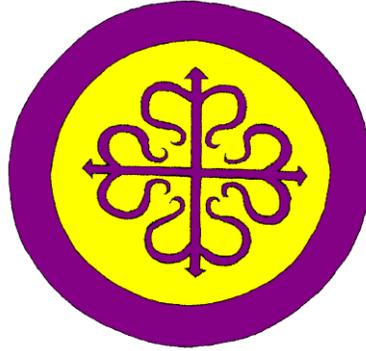


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## Shire Officers

### SENESCHAL

Lady Catin of Edington. *Cathy Glueck*;  
[glueckc@yahoo.com](mailto:glueckc@yahoo.com)

### HERALD

Crespin de Laon. *Christopher Cureton*; PO box 1380;  
Rolla, MO 65401. 573-201-8060.

### KNIGHTS MARSHAL

HL James Inn Danski. *James Thorsen*;  
Dixon, MO  
[jamesinndanski@yahoo.com](mailto:jamesinndanski@yahoo.com)

### MINISTER OF ARTS & SCIENCES

HL Aesa inn Kyrra Tracy Thorsen.  
Dixon, MO  
[tracythorsen@yahoo.com](mailto:tracythorsen@yahoo.com)

### EXCHEQUER

Lady Disa of Calanais Nuadh. *Denise Howard*.  
[disadenise@yahoo.com](mailto:disadenise@yahoo.com)

### CHRONICLER

Lady Dulcibella de Chateaurien. *Lucy Zahnle*; 11413  
Upton Road; Plato, MO 65552. 417-967-1034  
[lezahnle@gmail.com](mailto:lezahnle@gmail.com) No texts please.

### CHATELAINE

Open

### WEBMINISTER

Lady Dulcibella de Chateaurien. *Lucy Zahnle*; 11413  
Upton Road; Plato, MO 65552. 417-967-1034  
[lezahnle@gmail.com](mailto:lezahnle@gmail.com) No texts please.

### ARCHERY MARSHAL

HL Thomas Fleischacker, Thomas Glueck  
[glueckc@yahoo.com](mailto:glueckc@yahoo.com)

Website: <http://www.shireofcalanaisnuadh.org>

Group List: <http://groups.yahoo.com/group/calanaisnuadh/>

FaceBook: <https://www.facebook.com/ShireOfCalanaisNuadh>

<https://www.facebook.com/groups/ShireCalanaisNuadh/>

## Shire Calendar -March, 2018

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	3
4 Archery Practice 2 PM Beaver Creek Conservation Area Rolla, MO.	5 6:45 PM Weekly Meeting Project Night St. Robert Bellarmine Catholic Church, St. Robert, MO	6	7	8	9	10  Gulf Wars Kingdom of Glenn Abhann Lumberton, Mississippi
11 Gulf Wars Kingdom of Glenn Abhann Lumberton, Mississippi	12 No meeting Gulf Wars	13	14	15	16	17 Gulf Wars Kingdom of Glenn Abhann Lumberton, Mississippi  Happy St. Patrick's Day!
18 Archery Practice 2 PM Beaver Creek Conservation Area Rolla, MO. (Tentative)	19 6:45 PM Weekly Meeting Project Night/Business meeting St. Robert Bellarmine Catholic Church, St. Robert, MO	20	21	22	23	24
25 Archery Practice 2 PM Beaver Creek Conservation Area Rolla, MO.	26 6:45 PM Weekly Meeting A & S Class – Online Research Bow and Barrel, St. Robert, MO	27	28	29	30	31 Spring Spears Shire of Calanais Nuadh Rolla, MO  Spring RUSH Barony of Vatavia, Emporia KS

## Shire Calendar - April, 2018

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 No archery practice	2 6:45 PM Weekly Meeting Project Night St. Robert Bellarmine Catholic Church, St. Robert, MO	3	4	5	6	7
8 Archery Practice 2 PM Beaver Creek Conservation Area Rolla, MO. (Tentative)	9 6:45 PM Weekly Meeting Business Meeting/Potluck St. Robert Bellarmine Catholic Church, St. Robert, MO	10	11	12	13	14 Spring Crown Tourney Shire of Oakheart, Springfield, MO
15 Archery Practice 2 PM Beaver Creek Conservation Area Rolla, MO. (Tentative)	16 6:45 PM Weekly Meeting Project Night St. Robert Bellarmine Catholic Church, St. Robert, MO	17	18	19	20	21 Kingdom Arts & Sciences Shire of Lost Moor St. Joseph, MO
22 No Archery Practice	23 6:45 PM Weekly Meeting A & S Class - St. Robert Bellarmine Catholic Church, St. Robert, MO	24	25	26	27	28 Bardic Bedlam Barony of Lonely Tower Omaha, NE
29 Archery Practice 2 PM Beaver Creek Conservation Area Rolla, MO. (Tentative)	30 6:45 PM Weekly Meeting Project Night St. Robert Bellarmine Catholic Church, St. Robert, MO					

**Driving Directions:**

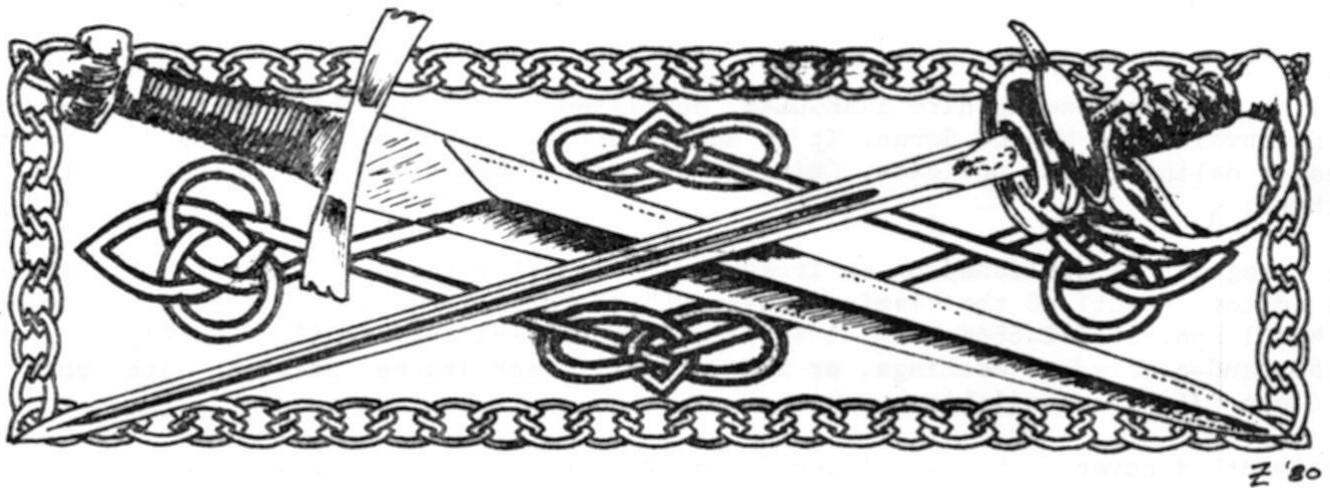
**Archery Practice - Beaver Creek Conservation Area:** No Crossbows. No Archery in freezing temperatures (32° F). From Rolla, take Highway 63 south for several miles. The range gate will be on your left, immediately across the highway from the VFW post. Drive through the gate to the top of the hill, park and take the line!

**Shire Meetings - St Robert Bellarmine Catholic Church:**

367 Old Highway 66, St. Robert, MO, 65584

Directions Coming Soon

**Fighter Practice:** Currently Suspended. Usually held in conjunction with archery practice unless otherwise announced via Facebook or shire Yahoo email list.



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