

# The Vine

Volume 24 Issue 10 February AS LII/ 2018





# Regnum


King and Queen of Lochac  
Rowland Bridgeford and Tailtiu ghoirt ruaidh  
crown@aneala.lochac.sca.org

Baron Dameon & Baroness Leonie  
aneala@aneala.lochac.sca.org

Champion of the Sword  
Champion of the Bow  
Champion of the Rapier  
Champion of Arts & Sciences  
Bard of Aneala


Lokki Rekr  
Avalon of the Isle  
Veil le Pantera  
Elizabeth Rowe  
Avalon of the Isle

 Seneschal  
Nathan Blacktower  
seneschal@aneala.lochac.sca.org

 Reeve  
Elizabeth Severn  
reeve@aneala.lochac.sca.org

 Arts & Sciences  
Mery of Ellersly  
arts@aneala.lochac.sca.org


 Constable  
Elizabeth Rowe  
constable@aneala.lochac.sca.org

 Marshal  
Agostino Tamburi  
marshal@aneala.lochac.sca.org

 Chronicler  
Wolfgang Germanicus  
chronicler@aneala.lochac.sca.org


 Herald Blackwing Persuivant  
Lucia delli Fenice  
herald@aneala.lochac.sca.org

 List Keeper  
Branwen of Werchesvorde  
lists@aneala.lochac.sca.org

 Chatelaine  
Alessandra de Florenza  
chatelaine@aneala.lochac.sca.org

 Rapier Marshal (interim)  
Baron Dameon  
rapier@aneala.lochac.sca.org

 Webminister  
Nathan Blacktower  
webmaster@aneala.lochac.sca.org

 Captain of the Archers  
Vacant: Please contact Marshal



# Baronial Missive

From Dameon and Leonie, Baron and Baroness of Aneala, to the populace of Aneala, greetings.

The year is off to a great start, beginning with Aneala's 35th birthday picnic on the 7th of January and followed by the Midsummer feast on the 20th.

Thanks to the Midsummer steward Lady Skjalddís Bragadóttir and her many helpers, who put on an excellent feast, and also to the populace, who rose to the occasion with a variety of ancient clothing and especially some outstanding hairstyles and wigs. It was wonderful to see so many newcomers, and we hope to see you at future events. Congratulations to Lord Issac Underwode, to whom we gave the Order of the Demi Sun, and to Master Kilic and Mistress Sláine, winners of the Arts and Sciences Competition.

As many of you know, at the Midsummer Feast we announced our intention to seek our successors as Baron and Baroness of Aneala.

It has been our privilege and great honour, as well as a great pleasure, to serve as your Baron and Baroness these past three years and more, but we feel that the time is right to pass on the office, while the Barony and the Kingdom are prosperous and at peace.

The first step is to call for candidates. We are looking for people who have been members for at least a few years, and are strongly interested in SCA activities. Ideally you will have held an office and be familiar with the way the group operates, but it is not necessary to be a peer or an authorised fighter to lead the barony: the office is open to all. Generally people put themselves forward as a couple, to rule as Baron and Baroness, but there are other options: Rowany and Stormhold have both been led by a Baroness in the past, and Ynys Fawr is currently led by two sister Baronesses.

If you are interested in the position please come and talk to us, and to your friends, about the duties and expectations of the role. If you don't see yourself in the position, but think someone else would be a good candidate, talk to them and encourage them to put their names forward.

We would expect that people will have made their decision to nominate for the job by the end of February, at which time their names and "job applications" will be sent to their Majesties. The King and Queen will decide whether the candidates are acceptable to Them.

Once the names of the candidates are published we will organise a series of "meet and greet" events, where the candidates will introduce themselves and talk about why they would like to be Baron and/or Baroness, as well as their ideas and vision for the future, and members of the populace can ask questions.



# Baronial Missive Continued...

Following on from the public meetings, a poll will be held, to allow the populace to share their opinions of the candidates with their Majesties. Note that this is an opinion poll, not a vote. The King and Queen will use the information to help Them decide who should be the next Baron and Baroness, but the choice is theirs alone: for the Baron and Baroness are the Crown's representatives and hold Aneala at the pleasure of the Crown.

We expect that poll will be complete by late April to early May and that the Crown will make their decision shortly thereafter and inform the successful candidates, leaving a month or more for them to prepare for an investiture in late June (probably the weekend of 23-24 June).

So with sadness we look to handing on the coronets, but with happiness to welcoming the next leaders of this great Barony.

Yours in Service

Dameon and Leonie  
Baron and Baroness of Aneala



Photo Courtesy of Sir Nathan Blacktower.



# Kingdom of Lochac A&S Competitions

**May Crown LI (2018)** hosted by Rowany Festival

- *Item for an archer*
- *Smellable*
- *A meeting of Mediterranean cultures*

**Midwinter (2018)** hosted by the Barony of St Florian de la Riviere

- *Item intended for pilgrimage/travel*
- *Forged*
- *German*

**November Crown (2018)** hosted by ???

- *Cheese & Dairy*
- *Forged*
- *From the 16<sup>th</sup> century*

**Twelfth Night (2019)** hosted by ??

- *A Map or other cartographic item*
- *Woven*
- *From the Middle East*

For more information, please refer to the Lochac A&S website  
[artsandsciences.lochac.sca.org](http://artsandsciences.lochac.sca.org)

Entries for interstate events need to be sent at least 2 weeks prior to be received for judging or have other arrangements made.



# The Knightly Virtues...

*"I would like to say that being Honest with yourself is paramount. Honesty & Humility are the tools to combat vain glory. (Vain glory is our most persistent enemy) Freud said to know your self is the ultimate aggression, I think it is the ultimate defence.  
Honesty should be tempered with mercy, it should not be cruel.  
Honesty takes place in the presence of Franchise and of course courage.  
Honesty is a part of keeping your word, doing what you say you will.  
Honesty is admitting when you're wrong and having the courage to apologise.  
Honesty is knowing when you have not done enough and putting that to rights.  
Honesty, courage and humility allow you to give praise where praise is due.*

- Sir Kane Greymane

*"Honesty is a blunt instrument if its not tempered by Compassion. A weak thing if its not backed by Courage. A shallow thing if its not supported by Judgement. If Honesty guides your quest for the Truth, then it has value. If it lends you sincerity and puts you in touch with your feelings, it has value. If it shines light on your faults without blinding you to your worth, then it is good."*

- Sir Andre de Montsegur

# HONESTY

*"Honesty is the virtue most necessary for growth; both personal growth and social growth. If you are not honest with yourself about your abilities, your strengths and weaknesses, you cannot improve. If you are not honest with others, they cannot make properly informed decisions. Furthermore, once people learn that you are not honest, they will not form a bond of trust with you. Yet honesty must be tempered with kindness, for to speak with brutal honesty still leaves you a brute."*

- Sir Kinggiyadai



Picture used with permission from Constanzia Moralez y de Zamora

# Focus on...



## Shoe Making with Mery!!!

*I found my way to shoemaking about four years ago when I realised I needed a pair of slippers to complete my Ottoman look. Up until then my feet were hidden under skirts and so I didn't really give it a lot of thought. Once I started this became a rabbit hole... no, a whole rabbit warren... of meeting new friends, travel, research, frustration and achievement.... And that is just the beginning!*

*My first few pairs of shoes were made using a masking tape model of the wearers foot. It's a good way to start, but I did find that there are significant fitting and sewing limitations. I now prefer to use a wooden last to both pattern and use as a sewing support, and bristles instead of needles for sewing. I have carved the lasts based on archaeological finds (after learning how to carve first!). Using a last means that the leather can be stretched to shape as it is sewn, and the stitches can be pulled tightly and evenly.*

*As a point of reference, here are some of the first shoes I made using a masking tape pattern. The blue 'smurfskin' shoes were my first attempt at a medieval styling, and I am somewhat embarrassed by them now! Wrong shape, wrong colour, wrong leather (chrome tanned). Look at the next page for the difference using a last and the correct materials will make in similar styles.*

### First Attempts:



Blue smurfskin – 14<sup>th</sup> Century inspired



16<sup>th</sup> Century Ottoman boots and slippers



4<sup>th</sup> Century Roman



Viking based on the Jorvik Boot

# Focus on...

## Shoe Making with Mery!!!



Progression:

Shoes made with lasts and period sewing techniques .... Names are based on where the original shoe was found. Compare to the unlasted versions.



Late 15<sup>th</sup> Century Trento shoes – before



Late 15<sup>th</sup> Century Trento – after!



15<sup>th</sup> Century based on Haarlem find



Late 14<sup>th</sup> Century Brabant



Shoe pattern and components - Brabant



Shoes sewn inside out on the last - Brabant



Completed Brabant with heel stiffener



Turned Brabant



## Focus on...

### Shoe Making with Mery!!!

*Period technique:*

*Here I have the inverted last held for sewing via a looped strap over my knee. I am controlling the tension of the strap and angle of the last via my opposite foot which is through the strap.*

*Sewing the sole to the upper is with a double ended thread using both hands, and bristles instead of needles to feed the thread through the holes made by the awl. The thread is knotted with each stitch to secure the work, and use of the bristles makes it much easier to feed through the holes than with needles. Additionally, they result in a tidier and tighter stitch.*

*In period the thread would have normally been plied linen, and treated with a pitch/wax blend to add strength and durability. Here I am using a synthetic thread alternative as good linen thread with long staple lengths is very hard to find (I have a small precious supply). The bristles I am using have been made with fishing line. I have hogs bristles that I also use (also in short supply), but I prefer to use readily available materials where possible while still keeping a period technique.*

*The sole has been temporarily secured to the last with wooden pegs that are removed once sewing is complete. This holds the work steady and enables the upper to be correctly fitted to the last.*

*In this example the upper is too large, and resulted in a shoe that did not fit properly. Fixing this by re-lasting was another lesson in itself!*





Focus on...

## Shoe Making with Mery!!!

Did you know....

*A shoemaker or a bootmaker is not a cobbler. The correct term is Cordwainer though shoemaker and bootmaker are equally valid. Cobblers repair shoes, and are a separate trade and skill set in their own right.*

*We have a patron Saint – St Crispin!*

*The oldest leather shoe that I am aware of is over 5500 years old and was found in Armenia. It is a single piece of leather wrapped over the foot and fastened with central lacing. I don't have a copyright free picture of those (though you can find them on the internet) so instead for your viewing pleasure I took this picture of reproductions on display at Stonehenge. These are based on finds from a mere 5200 years ago!*





# Calendar February

I

II

III

IV – Sunday – Training – See regular activities

V

VI

VII

VIII

IX – Advanced Armoured Training School with Abertridwr (See Event Details)

X – Advanced Armoured Training School with Abertridwr (See Event Details)

XI – Sunday – Training – See regular activities

XII

XIII

XIV

XV

XVI

XVII

XVIII – Sunday – Games Day – (See Event Details)

XIX

XX

XXI

XXII

XXIII

XXIV

XXV – Sunday – Training – See regular activities

XXVI

XXVII

XXVIII



# Calendar

## Upcoming Event Details

**Advanced Armoured Training School (AATS) - 9<sup>th</sup> February, 2018**  
**Location: THL Galen & Mistress Slaine's Residence in Success, WA.**  
**Cost: Members \$50**  
**Non-members \$55**  
**Steward: Galen Wulfric**

**Valentines Games Day - 18<sup>th</sup> February, 2018**  
**Location: Lake Monger Primary School, Dodd St, Wembley, WA**  
**Cost: Members \$2**  
**Members U18 \$2**  
**Non-members plus \$5**  
**Steward: Nathan Blacktower**  
**We are holding a games day including some cupid themed archery games to celebrate Valentine's Day. Please bring a Pot luck dish to share for lunch.**

**Autumn Gathering - 29<sup>th</sup> March to 2<sup>nd</sup> April 2018**  
**Location: Manjedal Activities Centre - 163 Manjedal Rd, Karrakup.**  
**Cost: Adult Members \$90**  
**Adult Non-members \$95**  
**Day Trip Members \$25**  
**Day Trip Non-members \$30**  
**Child 0-9 Member Free**  
**Child 0-9 Non-Member \$5**  
**Child 10-17 Member \$45**  
**Child 10-17 Non-Member \$50**  
**Steward: Kilic ibn Sungur ibn al-Kazganci**



## Advanced Armoured Training School (AATS)

Attention All Heavy Armoured Combatants on the Western Shores of Lochac,

On the weekend of the 9<sup>th</sup> February 2018 the Advanced Armoured Training School (AATS) will begin in the Shire of Abertridwr.

This year's guest instructor is Sir Bain of Stornoway and will be running a Glaive & Pole weapon workshop. Please bring a pole arm preferably a Glaive, Sword & Shield and Armour.

The agenda may modify as we go, but please make sure you are there for the basics if you want to do the advanced.

Is there is anything you would like to know or understand or have covered please let Sir Bain Know and he will try and find time to do it.

The lesson schedule will be advertised on the event FB page.

Concurrently, Mistress Slaine will be doing A&S in this time. More information to follow.

As part of the cost below, lunch and dinner will be provided. Cost: \$50.00 (non-Members add \$5)

Please book for attendance & catering purposes at [slaine.ruadhain@gmail.com](mailto:slaine.ruadhain@gmail.com)



# Autumn Gathering 2018

Greetings,

## DESCRIPTION

Autumn Gathering 2018 will be looking at "Starting your Medieval Journey" and "The next steps on your Journey of Discovery". To facilitate this, we will be having workshops as well as feasts and tourneys to encourage people to embrace the diverse aspects of our society. We will be looking for those willing to teach in different ways – one on one, groups, discussions and chats. As well as fostering our community with tourneys and feasts. So come along, encourage friends to attend.

Opening Time: 5pm Thursday 29th March

Closing Time: 10am Monday 2nd April

Payments must be received no later than 16th March as the full payment must be made on the 22nd March.

There is a single site fee for all ages and the Barony of Aneala is covering the food cost. So there is no discount for children.

Also, due to site restrictions we will not be holding archery, though we will be looking to conduct archery workshops.

## EVENT DETAILS

Event Name: Autumn Gathering 2018

Host Group: Aneala

Start date: Thursday, March 29th 2018

End date: Monday, April 2nd 2018

Event type: Variety/Festival

Location:

Manjedal Activities Centre - 163 Manjedal Road, Karrakup, WA. 6122.

## STEWARD DETAILS

Name: Kilic ibn Sungur ibn al-Kazganci

Email Address: [bakerskeep@antiferus.net](mailto:bakerskeep@antiferus.net)

## BOOKING DETAILS

Bookings Close: Friday, March 16th 2018

Booking Contact:

Elizabeth Severn [bookings@aneala.lochac.sca.org](mailto:bookings@aneala.lochac.sca.org)

Price:

Cost per adult member - \$90

Cost per adult non-member - \$95

Day trip cost for members - \$25

Day Trip cost for non-members - \$30

Member Children 0-9 – free

Non-Member Children 0-9 - \$5

Member Children 10-17 - \$45

Non-Member Children 10-17 - \$50

Yours in Service,  
Dede Kilic



# Random Recipe:

## Yellow Bird Buns

Time: 14thC

Place: Mid-eastern Coast, Yuan China

Author: Ni Tsan

Source: Cloud Forest Hall Collection of Rules for Eating and Drinking (Yun Lintang Yinshi Zhidu Ji), translated by Teresa Wang and Eugene N. Anderson and published in *Petit Propos Culinaire* 60, with remarks by Francoise Sabban in PPC61

Redaction By: Initial Redaction Work by Master Drake (Craig Jones), with major follow-up work by Natalia Vladimirova'doch (Natalie Aked)

Original Recipe:

How to cook yellow-bird buns:

Take yellow birds and chop up the wing and chest meat with spring onions, brown pepper and salt. Stuff into stomach (ie, probably, body cavity). Use leavened dough to wrap it. Make long small rolls, flattening and rounding down the ends. Put into bamboo container and steam them. After steaming they can perhaps be treated like 'lees buns': use brewing lees and fragrant oil and fry them.

Note on Original Recipe:

Yellow birds or yellow sparrows are, focally, Chinese yellow buntings (*Emberiza* spp.), but the name is used generally for any small yellowish or brownish bird. Brewing lees are a common pickling, marinating, coating and flavoring agent in China, especially the central east where Ni dwelt.

'Fragrant oil' is probably sesame oil. The word translated 'buns', here as elsewhere, is man-t'ou, probably a borrowing from Turkic manty or mantu (borrowing may have gone the other way, but this is unlikely on several grounds; Buell et al, ms). Today man-t'ou are unstuffed, but in medieval China they had fillings, as their cognates still do in Korea and the Altaic world.

Ingredients:

- 2 kg minced Chicken Thigh Meat, or 4 to 6 good sized game hens (when carcass is stripped you want 1.5 to 2 kilos of meat)
- 6 tsp Salt
- 3 tsp of freshly ground Szechwan Pepper (very finely ground and filtered through muslin to remove husks)
- 6 green shallots, finely sliced
- 2kg white leavened bread dough of your favorite recipe

Ingredients (Optional):

- Sesame Oil
- Brewing Lees (probably refers to Rice Wine or Millet Wine)

Serves 50.



# Random Recipe:

## Yellow Bird Buns continued

### Method:

- Make leavened bread dough and set aside (allowing it to rise).
- Combine chicken mince, shallots, Szechwan pepper, and salt in a frying pan. Cook until the chicken is just done. Then let chicken mixture stand until cool enough to work with by hand.
- Break off a small piece of dough. Roll into a ball and then flatten so that it is not too thin. Add some chicken mixture to the centre and make long small rolls, flattening and rounding the ends. The amount and size of your dough ball/chicken mix is dependent on how large you would like your final product. Smaller parcels seem to create a better outcome.
- Steam for 10 minutes or until the dough is cooked.

### Optional Part:

- Roll each steamed bun in brewing lees until coated.
- Shallow fry in sesame oil until golden.

### Assumptions:

- I used chicken mince instead of buntings. It would probably be illegal or frowned upon to use any small bunting/sparrow like bird. Tunnel-boned quail is another option, but cost and amount of time to tunnel-bone each bird, make this option impractical for a feast. Another option is game hen over chicken because of the game hen meat produces a stronger flavour. We have not tried bunting but assume it to be a more flavourful meat than chicken.
- Although, strictly following the original directions, the meat mixture would not be pre-cooked, I have thoroughly cooked it before stuffing my 'bird buns' for food safety reasons. I do not believe that the chicken would be adequately cooked with such a short steaming time and thin dough.
- Ni Tsan offers an optional part in his recipe, "After steaming they can perhaps be treated like 'lees buns': use brewing lees and fragrant oil and fry them." As Master Drake assumes in his original redaction of this recipe, the brewing lees seals the dough, allowing the dough to be fried without absorbing a hideous amount of the 'fragrant oil'. The resulting bun is both crispy and light.

Please note that the authors retain copyright on their original material but that permission to copy and print are granted on the condition that proper credit is given to the authors/editors. Likewise, permission is granted for use of the recipes in this website with proper credit given — in both practical and written works — as long as they are not being sold or profit being made from their use. To reproduce any material contained within jollyduke.com or the original intellectual property within for a profit or sale, permission must be gained from the authors.





## Period Dancing with Elizabeth:

### Petit Vriens

This month's dance comes from Italy in the 15<sup>th</sup> century, but its name is French. Petit Vriens translates to something like "little ducks", so we often call this dance "the little duck dance." Fifteenth-century Italy was a fairly sophisticated place, what with the Renaissance happening there at the time, but Petit Vriens is a little less sophisticated than many other dances that we do from this period. Locally, we tend to dance it as if it were more like a country-dance than a courtly dance! Ideally, I'd like us to aim for a middle ground! Dance Masters in 15<sup>th</sup>-century Italy were very concerned with Perfect Dancing (*Del's Dance Book* contains an excellent discussion of what this means). The part that I want to remind everyone of is *compartimento di terreno*, which basically means to use the available space – if you have a small space, take small steps and if you have a big space, aim to fill it up with your steps & movement. This dance requires not one, but two partners! You'll dance it in a group of three, forming a line holding hands with your two partners.

### Steps Used in Fifteenth-Century Italian Dance

*Piva* (1)/*pive* (many) (Pv) – a "piva" step typically takes up 1 bar of piva-time music, or it takes about 2 beats of music. It's a lot like skipping or a "step ball change" in modern dance. Start by stepping forwards on the left foot (in terms of timing, we would count "one" here). Next, do a very fast step with your right foot, bringing that foot next to or behind – but not in front of - the left foot (count "and"). Finally, step forwards again on the left foot (count "two"). To do a piva on the other side, start by stepping forwards on the right foot, quickly bringing the left foot close in, then stepping forwards on the right foot again. Listen for "pivas" if I'm calling out dance steps. I'm not likely to call lefts or rights though, so always assume that we'll start with a left piva and then alternate lefts & rights until we're done.

*Doppio* (DL, DR) – previously, you've seen the same notation meaning "double" left or right, where here it means "doppio". In fact, it's the same notation because doppio is Italian for double. A "doppio" is basically the same step as a piva, only slower. The steps are the same: start by stepping forwards on the left foot, then do a faster step to bring the right foot level with or slightly behind the left foot, and finally step forwards again with the left. Apart from speed, the other difference between doppio and piva are that the doppio tends to be smoother, with a gentle rise and fall rather than the bounciness of the piva. You'll also notice a difference between the doppio and the double – in a double, you close your feet together at the end whereas in a doppio, you leave your feet open, pausing for a moment with your foot back before stepping it through to be the first step in your next doppio. You can also do these backwards, with basically the same steps, notation: DLb or DRb.

Despite these being called "doppio", you're still likely to hear me call out "double" if I'm calling steps. Confusing, I know, but Petit Vriens is such a fast dance that there's



## Period Dancing with Elizabeth:

no time for the extra syllable in “doppio”! I’ll say “back” or “backwards” if you need to go backwards.

*Riverenza* (RvL, RvR) – basically, a bow. But it’s a fancy Italian bow! Put your left foot forwards, in front of the right. Pause (which you won’t have time to do in this dance, but you may in others). Pull the left foot back behind your body. Bend both knees, lowering your body, then straighten them to rise. Keep your body straight and your head up throughout this process. As you rise, bring your feet back to their starting position. This was a RvL or left riverenza. An RvR starts with the right foot.

I’m likely to call this as “bow”, even though it’s not. Because, again, fewer syllables.

*Ripresa* (RpL, RpR) – the description I’ll provide here of “ripresa” is actually more like what I would do in a 16<sup>th</sup>-century dance rather than a 15<sup>th</sup>-century dance. But this is how I do it in *Petit Vriens*: rise onto your toes and step sideways to the left with the left foot. Lower your body as you bring your right foot to the right and place it back down next to the left. Then repeat this, rising up as you step left and lowering down as you bring the right foot in. That’s your RpL or ripresa left, the RpR is the same, but to the right. In this dance, I’ll just say “little skips”. In other dances, you’ll hear me say “ripresa”, often with the direction included.

*Volta tonda* (VtL, VtR) – the name “volta tonda” basically means turn around. This step is a full turn, usually on the spot. Do it turning to the left for a volta tonda left (VtL), or the right for a volta tonda right (VtR).

When calling dance steps, I’ll call “turn” or “turn around” for this one.

### **The Dance - Petit Vriens**

Start in your group of 3, holding hands to form a line. The leader of the line is #1, the middle is #2 and the third person at the end is #3. Then, follow the leader! You should all be moving forwards, not sideways.

Part A: Pv x 16, then stop.

Let go of hands. One person moves at a time, with the other 2 people waiting where they stand.

Part B: #1 Pv x 4, then stop. #2 Pv x 4, then stop. #3 Pv x 4, then stop.

Part C: #1 DL, then stop. #2 DL, then stop. #3 DL, then stop.

Part D: #1 turns in place to face down the line, then RvL. #2 takes one step to either side, then RvL. #3 takes one step to form a triangle with the other 2 people, then RvL. All RvL together.

Part E: All DLb, do a small kick, then DR and join hands.

Part F: All RpL, RpR, then let go of hands and VtL.

When you join hands again, #2 should take position 1 (and be the new leader), #3 should take position 2 (the middle) and #1 should be at position 3 (the end). The dance plays 3 times so that everyone can have a chance to be the leader.



## Period Dancing with Elizabeth:

### **Regional Variations**

Sharking – feeling cheeky? Sharking is where in Part B & Part C of the dance, you don't join the end of your own line! Do your pivas towards a nearby line and steal someone's place, leaving them desperate to find where you came from before they get out of time with the music! This can lead to utter pandemonium but it's a lot of fun. Even if it all goes pear-shaped, try to be in a group of 3 people by the very end of the dance. As long as you get in place for the bow at the end, you basically succeeded at the dance!

Advanced Sharking – didn't find 2 friends in time to dance? Never fear, just shark your way into the dance! Watch closely and wait for Part B or Part C, then join in with pivas while #2 or #3 are doing theirs, and steal your way onto the dancefloor!

Combat – not recommended. But a combination of medieval shoe soles and polished wooden floors often leads to some excellent sliding. If #1 goes fast enough and turns suddenly, #3 could find themselves swinging out and bumping into someone else! Participate at your own risk. And if that sounds terrifying to you like it does to me, make sure you wear shoes with sticky soles so that you don't accidentally dance the combat version of Petit Vriens!

### **References**

von Straßburg, D. (2003) *Del's Dance Book*. (6<sup>th</sup> Edition). Barony of Rowany, Kingdom of Lochac. (Available online at <http://www.sca.org.au/del/ddb/>)

Smith, A. W. (1995) *Fifteenth-Century Dance and Music: Twelve Transcribed Italian Treatises and Collections in the Tradition of Domenico da Piacenza*. (Volume II: Choreographic Descriptions with Concordances of Variants). Stuyvesant, NY: Pendragon Press.



# Local Lochac Guild

## Contacts

### **Royal Fibre Guild of Lochac**

For those interested in the arts, crafts and history of all textile matters. We encourage the doing, researching and teaching of fibre related skills as seen in pre 1600 cultures. We include weavers, spinners, dyers, cord makers, felters, knitters, njalbinders and lace makers.

Contact Lady Elizabeth: [nancy\\_e\\_white@yahoo.com.au](mailto:nancy_e_white@yahoo.com.au)

### **Royal Guild of Defence**

Researching and teaching of the period martial arts of Europe, as detailed in the various extant fencing and wrestling manuals.

Contact Baron Dameon: [aneala@aneala.lochac.sca.org](mailto:aneala@aneala.lochac.sca.org)

### **Worshipful Company of Broiderers**

The aim of the Company is to advance the study and practice of pre-1600 AD European needlework in Lochac and in the Known World.

Contact Baroness Leonie: [aneala@aneala.lochac.sca.org](mailto:aneala@aneala.lochac.sca.org)

### **The Performers and Entertainers Guild of Lochac.**

This guild is dedicated to the promotion, encouragement, learning and performance of bardic, theatrical, instrumental and all other entertainment arts within an SCA context.

Contact Isabel: [genierachel@inet.net.au](mailto:genierachel@inet.net.au)

### **Lochac Brewers Vintners and Imbibers Guild**

We share a common interest in brewing and wine making as practiced in the Middle Ages, and the responsible consumption of said beverages.

Contact Wolfgang: [chronicler@aneala.lochac.sca.org](mailto:chronicler@aneala.lochac.sca.org)

## SCA Group Websites

Barony of Aneala (Perth, WA)

[aneala.lochac.sca.org](http://aneala.lochac.sca.org)

Canton of Dragons Bay

[lochac.sca.org/dragonsbay](http://lochac.sca.org/dragonsbay)

College of St Basil the Great (UWA)

[lochac.sca.org/basil](http://lochac.sca.org/basil)

Shire of Abertridwr (South of Perth, WA)

[abertridwr.org](http://abertridwr.org)

Kingdom of Lochac (Australia & New Zealand)

[lochac.sca.org](http://lochac.sca.org)

SCA Corporate (Australia)

[sca.org.au](http://sca.org.au)

SCA Corporate (World-wide)

[sca.org](http://sca.org)



# Regular Activities

## **Baronial Council Meeting**

3<sup>rd</sup> Friday of the month, 7:00pm arrival for a 7:30pm start

Contact Nathan: [seneschal@aneala.lochac.sca.org](mailto:seneschal@aneala.lochac.sca.org)

## **Scribes Calligraphy & Illumination**

SCA sign in required

Contact Mistress Branwen for session times.

Contact Branwen: [bakerskeep@antiferus.net](mailto:bakerskeep@antiferus.net)

## **Music and Singing**

This is not an official SCA event. Practices held twice a month. Times and venues vary and are posted on our Yahoo group

<http://launch.groups.yahoo.com/group/CeoltoiriAneala>

For more info join this group or contact Catherine: [vertagis@arach.net.au](mailto:vertagis@arach.net.au)

## **Baronial Armoured, Rapier & Archery Training**

Sundays, 10am – 12pm, Lake Monger Primary School, Dodd St, Wembley

Contact Agostino: [marshal@aneala.lochac.sca.org](mailto:marshal@aneala.lochac.sca.org)

## **Dragon's Bay Training**

Sundays from 9-9:30am, Casuarina Wellard Community Hall, corner of Mortimer Rd and Barker Rd Casuarina – 2km from the freeway at the Mortimer Rd exit.

## **College of St. Basil Armoured & Rapier Training**

Wednesday (Armoured) & Thursday (Rapier) 5pm to 7pm, Oak Lawn, UWA

## **Abertridwr Armoured plus Arts & Sciences**

Tuesdays, 6 pm in Success. Contact Galen or Slaine for the address. \$5 for dinner.

Contact Galen: [adblower37@gmail.com](mailto:adblower37@gmail.com)



# About the Vine

This is the January 2018 issue of the Vine (Volume 24, Issue 08), a publication of the Barony of Aneala of the Society for Creative Anachronism, Inc. (SCA, Inc.). The Vine is available from Aneala's

web site <http://aneala.lochac.sca.org>. It is not a corporate publication of SCA, Inc. and does not delineate SCA, Inc. policies. Copyright © 2017 Society for Creative Anachronism, Inc. For information on reprinting photographs, articles, or artwork from this publication, please contact the Chronicler, who will assist you in contacting the original creator of the piece. Please respect the legal rights of our contributors.

The Vine is not an official publication of the Society for Creative Anachronism (SCA) and does not delineate SCA policy. The official newsletter for the Society in Australia is Pegasus, which is available from the Registrar at:

[registrar@lochac.sca.org.au](mailto:registrar@lochac.sca.org.au)

The closing date for submissions to The Vine is the third Sunday of the month. Advertising, including event flyers should preferably be in Word Format. Please send original source documents and associated images separately.

## **Copyright Information**

Official articles from Society Officers, event flyers and calendar information may be reprinted without further permission in newsletters and other publications of branches of the SCA.

All copyright in original articles, photographs or art herein belongs with the receptive contributors, who must approve all re-use.

Please contact the Chronicler for all enquiries regarding republication of articles and artwork from The Vine.

The Vine may use art from a variety of sources. If your art is featured here without your credit and/or permission, contact us and we will properly credit you, or cease use of the art.