

# The Vine

Volume 25 Issue 03 July AS LIII/ 2018



# Regnum



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Kinggiyadai and Altani

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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



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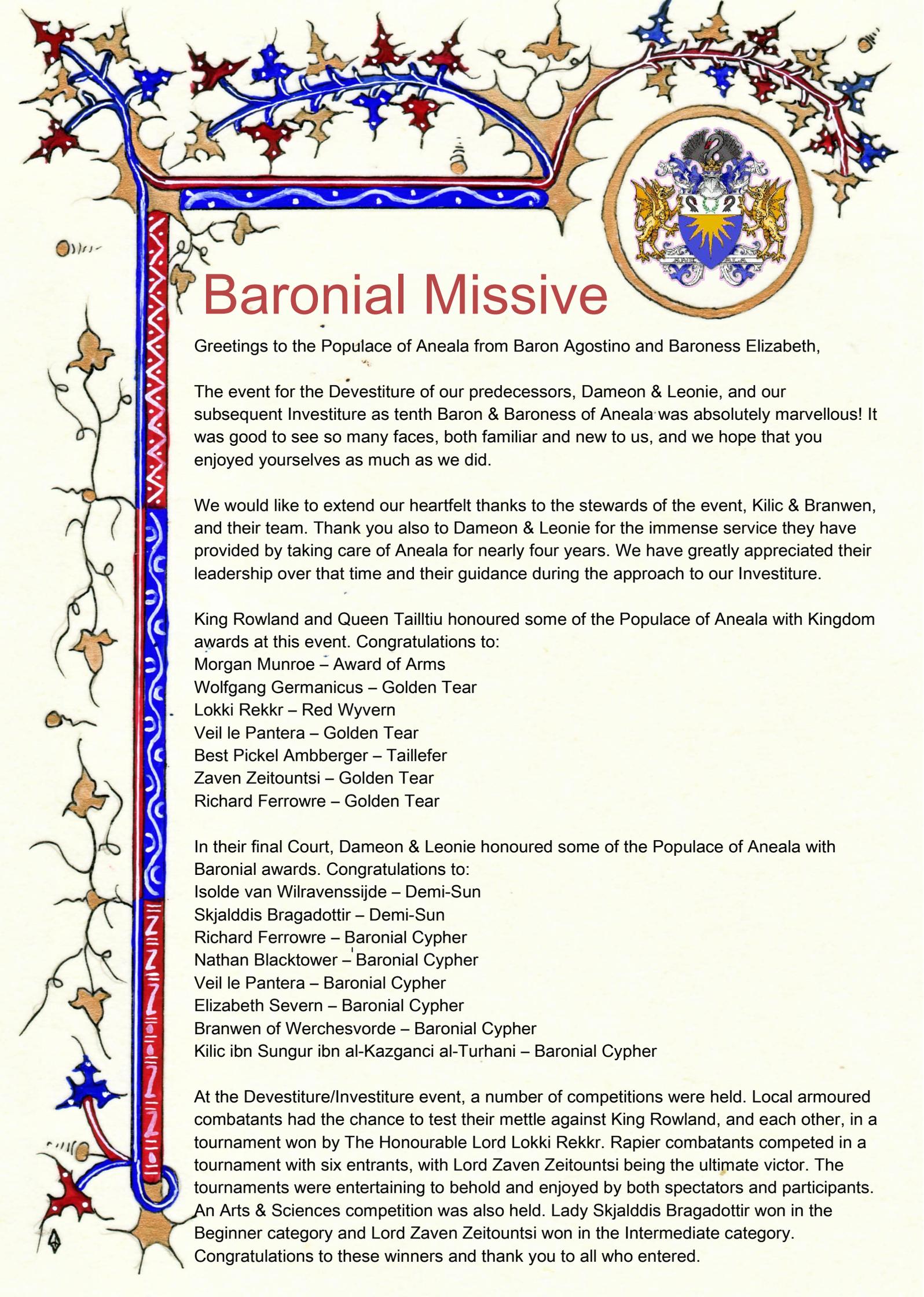
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webmaster@aneala.lochac.sca.org



Captain of the Archers  
Vacant: Please contact Marshal



# Baronial Missive

Greetings to the Populace of Aneala from Baron Agostino and Baroness Elizabeth,

The event for the Devestiture of our predecessors, Dameon & Leonie, and our subsequent Investiture as tenth Baron & Baroness of Aneala was absolutely marvellous! It was good to see so many faces, both familiar and new to us, and we hope that you enjoyed yourselves as much as we did.

We would like to extend our heartfelt thanks to the stewards of the event, Kilic & Branwen, and their team. Thank you also to Dameon & Leonie for the immense service they have provided by taking care of Aneala for nearly four years. We have greatly appreciated their leadership over that time and their guidance during the approach to our Investiture.

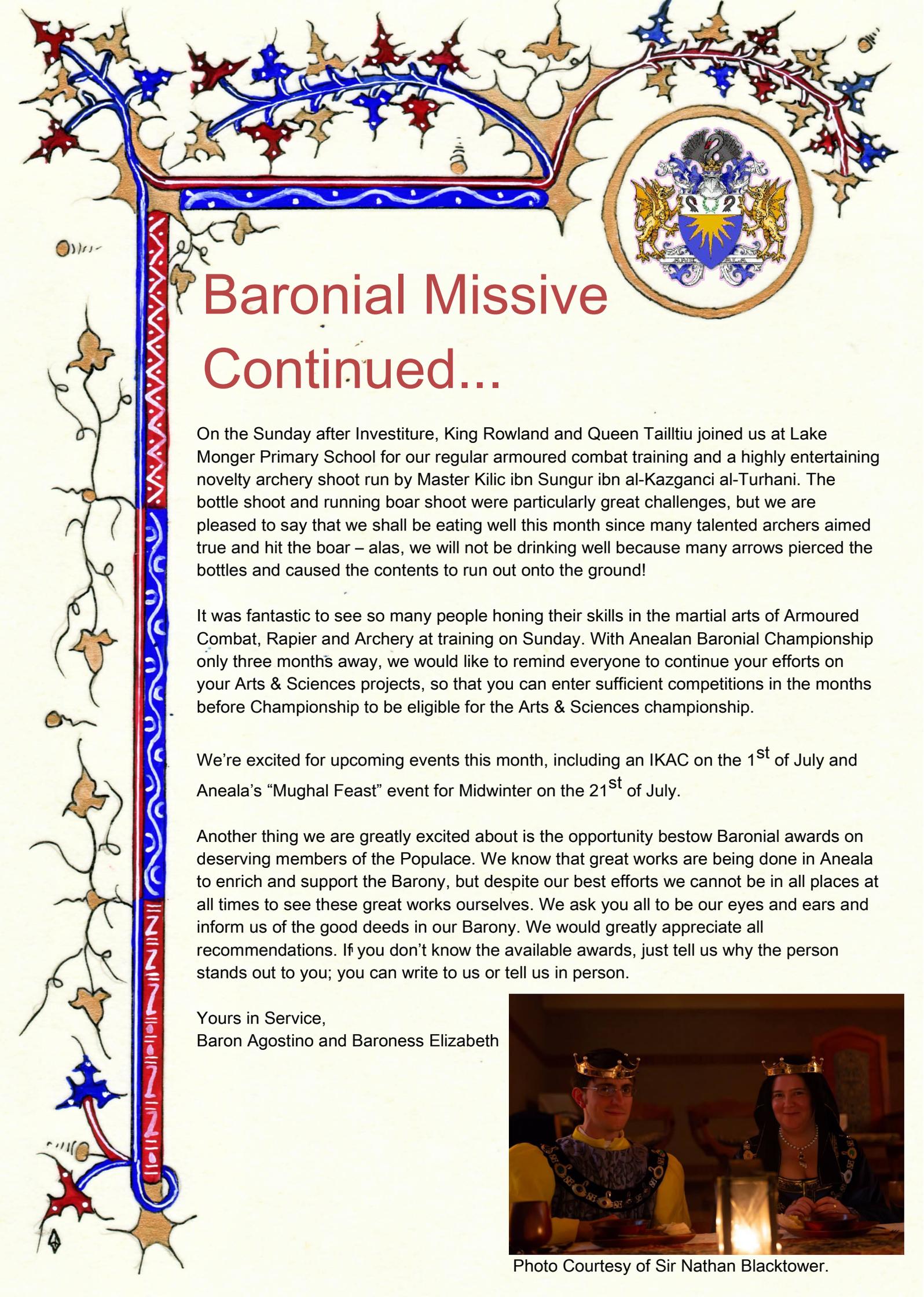
King Rowland and Queen Tailtiu honoured some of the Populace of Aneala with Kingdom awards at this event. Congratulations to:

Morgan Munroe – Award of Arms  
Wolfgang Germanicus – Golden Tear  
Lokki Rekk – Red Wyvern  
Veil le Pantera – Golden Tear  
Best Pickel Ambberger – Taillefer  
Zaven Zeitountsi – Golden Tear  
Richard Ferrowre – Golden Tear

In their final Court, Dameon & Leonie honoured some of the Populace of Aneala with Baronial awards. Congratulations to:

Isolde van Wilravenssijde – Demi-Sun  
Skjalddis Bragadottir – Demi-Sun  
Richard Ferrowre – Baronial Cypher  
Nathan Blacktower – Baronial Cypher  
Veil le Pantera – Baronial Cypher  
Elizabeth Severn – Baronial Cypher  
Branwen of Werchesvorde – Baronial Cypher  
Kilic ibn Sungur ibn al-Kazganci al-Turhani – Baronial Cypher

At the Devestiture/Investiture event, a number of competitions were held. Local armoured combatants had the chance to test their mettle against King Rowland, and each other, in a tournament won by The Honourable Lord Lokki Rekk. Rapier combatants competed in a tournament with six entrants, with Lord Zaven Zeitountsi being the ultimate victor. The tournaments were entertaining to behold and enjoyed by both spectators and participants. An Arts & Sciences competition was also held. Lady Skjalddis Bragadottir won in the Beginner category and Lord Zaven Zeitountsi won in the Intermediate category. Congratulations to these winners and thank you to all who entered.



# Baronial Missive Continued...

On the Sunday after Investiture, King Rowland and Queen Tailltiu joined us at Lake Monger Primary School for our regular armoured combat training and a highly entertaining novelty archery shoot run by Master Kilic ibn Sungur ibn al-Kazganci al-Turhani. The bottle shoot and running boar shoot were particularly great challenges, but we are pleased to say that we shall be eating well this month since many talented archers aimed true and hit the boar – alas, we will not be drinking well because many arrows pierced the bottles and caused the contents to run out onto the ground!

It was fantastic to see so many people honing their skills in the martial arts of Armoured Combat, Rapier and Archery at training on Sunday. With Anealan Baronial Championship only three months away, we would like to remind everyone to continue your efforts on your Arts & Sciences projects, so that you can enter sufficient competitions in the months before Championship to be eligible for the Arts & Sciences championship.

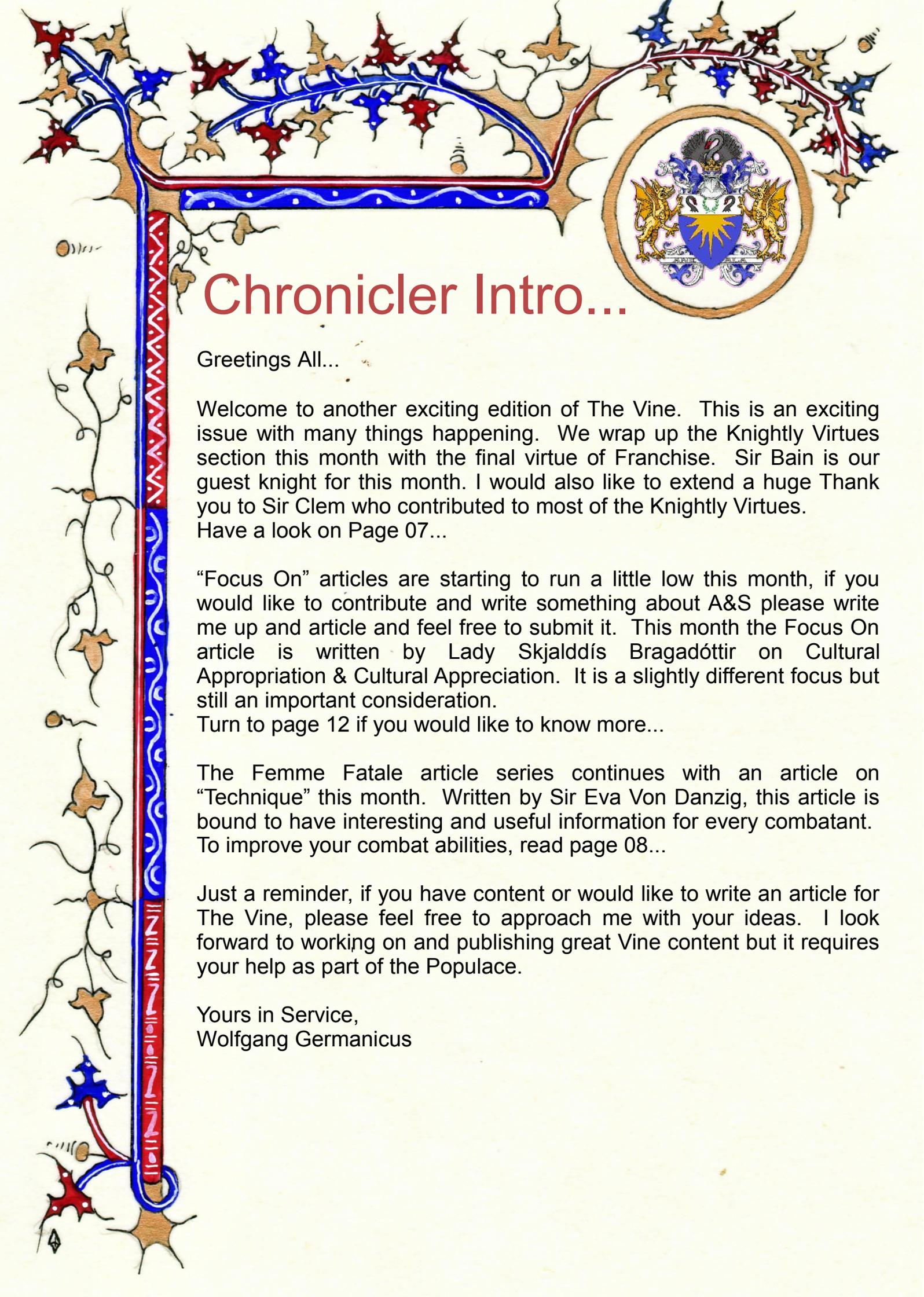
We're excited for upcoming events this month, including an IKAC on the 1<sup>st</sup> of July and Aneala's "Mughal Feast" event for Midwinter on the 21<sup>st</sup> of July.

Another thing we are greatly excited about is the opportunity bestow Baronial awards on deserving members of the Populace. We know that great works are being done in Aneala to enrich and support the Barony, but despite our best efforts we cannot be in all places at all times to see these great works ourselves. We ask you all to be our eyes and ears and inform us of the good deeds in our Barony. We would greatly appreciate all recommendations. If you don't know the available awards, just tell us why the person stands out to you; you can write to us or tell us in person.

Yours in Service,  
Baron Agostino and Baroness Elizabeth



Photo Courtesy of Sir Nathan Blacktower.



# Chronicler Intro...

Greetings All...

Welcome to another exciting edition of The Vine. This is an exciting issue with many things happening. We wrap up the Knightly Virtues section this month with the final virtue of Franchise. Sir Bain is our guest knight for this month. I would also like to extend a huge Thank you to Sir Clem who contributed to most of the Knightly Virtues. Have a look on Page 07...

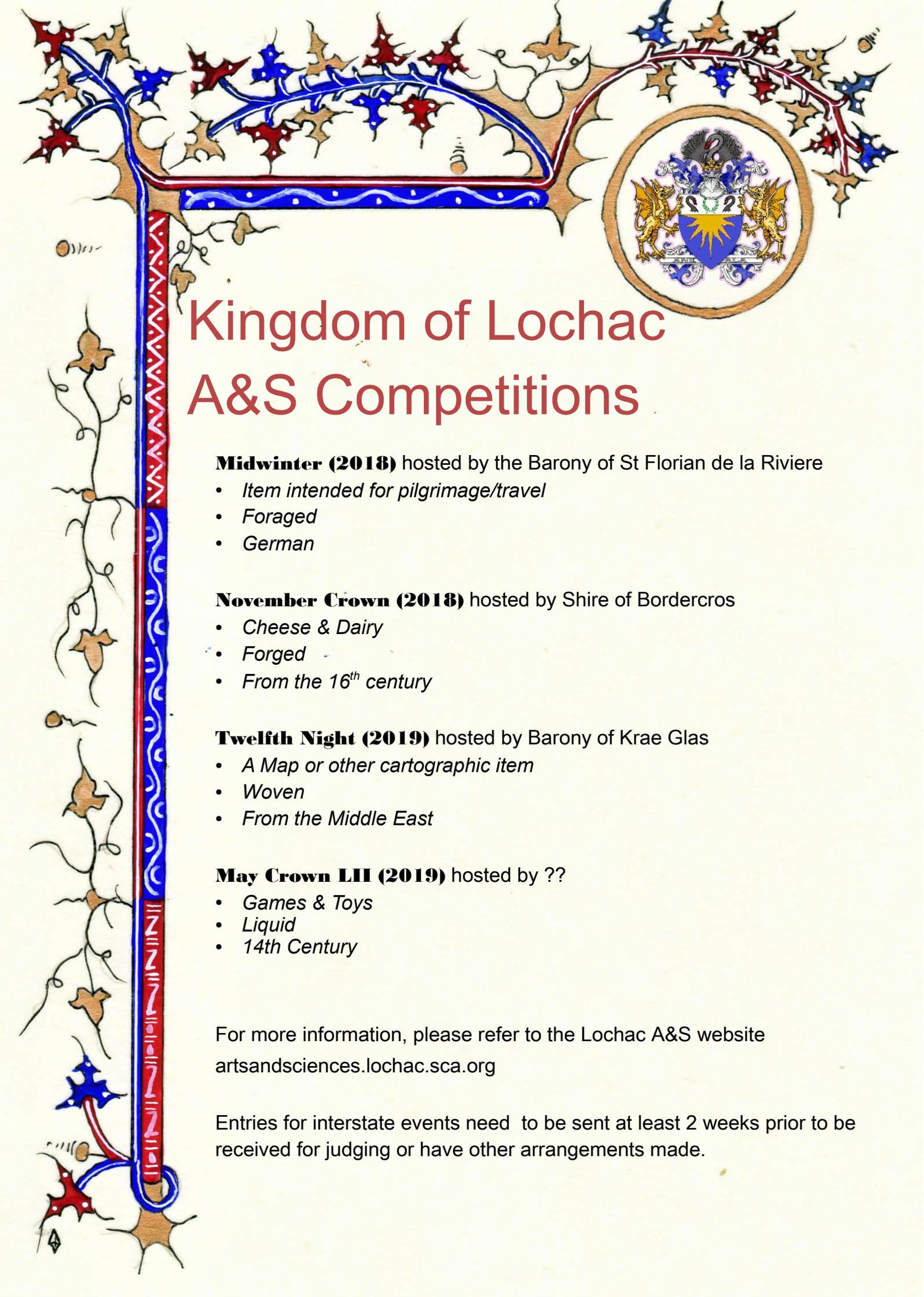
"Focus On" articles are starting to run a little low this month, if you would like to contribute and write something about A&S please write me up an article and feel free to submit it. This month the Focus On article is written by Lady Skjalddís Bragadóttir on Cultural Appropriation & Cultural Appreciation. It is a slightly different focus but still an important consideration.

Turn to page 12 if you would like to know more...

The Femme Fatale article series continues with an article on "Technique" this month. Written by Sir Eva Von Danzig, this article is bound to have interesting and useful information for every combatant. To improve your combat abilities, read page 08...

Just a reminder, if you have content or would like to write an article for The Vine, please feel free to approach me with your ideas. I look forward to working on and publishing great Vine content but it requires your help as part of the Populace.

Yours in Service,  
Wolfgang Germanicus



# Kingdom of Lochac A&S Competitions

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

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

**November Crown (2018)** hosted by Shire of Bordercros

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

**Twelfth Night (2019)** hosted by Barony of Krae Glas

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

**May Crown LII (2019)** hosted by ??

- *Games & Toys*
- *Liquid*
- *14th Century*

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 think that Franchise is one of the harder virtues to get consensus on at times. To my mind it is two fold. Firstly you become a part of you Peerages Order, this is a belonging that is very dear to many of us and a wonderfully privileged position which many have held before us and to be a part of that lineage is a great and humbling thing. However secondly, you are seen as a part of something other then yourself and when you act, you act as a member or representative of that group and these actions can reflect or set precedents that will effect peoples perception of the peerages. In this Franchise both elevates us too an esteemed position and helps remind us that our actions carry more weight and influence then we sometimes remember."*

- Sir Clement Von Arlon



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# Franchise



*"Franchise is often misunderstood, in period it is written from the perspective of a knight as*

*"Maintain in all ways possible the appearance and station of a Knight."*

*And therein lies the issue, it is actually talking of two things. One, upholding the chivalric virtues as a raison d'être. Two acting to the station of knight, servant to a king, liege to their retainers.*

*So in our society it has the same two aspects.*

*One, franchise is the act of upholding all of the chivalric virtues without intent or desire for "social compensation".*

*Two, comporting yourself as a noble. However, where in modern times nobility has come to be associated or confused with a "sense of entitlement" or "snobbishness" what we are really striving for is to own and be comfortable with who you are."*

- Sir Bain of Stornoway



## Training the Femme Fatale:

### Psychological Combat Training for the Female Perspective

By Sir Eva von Danzig

#### **Part 3: Technique**

##### Mechanics:

One of the most common combat issues which can cut a promising career short is the threat of physical injury. Contrary to the seemingly obvious conclusion that these injuries would derive from being hit, the most devastating injuries can actually be self-inflicted. Poor body mechanics of “using arm” to power blows can lead to blowing out elbows, shoulders, wrist problems. Many of these issues require serious reconstruction surgery to fix. Many promising fighting careers have been cut short from these issues.

I stated before that one should train an individual based on stature and build instead of gender. The reason for this is that a man of slight build, with little upper body strength will encounter the same power generation issues as a female of a similar build. He will find it hard to hit with sufficient force if he relies on his arms and shoulders to move the sword, just as she does. If neither of these people aren't particularly active, both will suffer from lack of armour fitness.

The key concept to take from this is not to think of your gender as a handicap. Simply being born with a vagina does not make you and worse off as a combatant. Instead, focus heavily on the pursuit of good body mechanics. A good blow is not difficult to throw, in fact, with smooth mechanics; it sometimes feels like nothing at all, then hits like a truck on the receiver's end. Don't be afraid to ask more experienced combatants to show you how to do something. Especially if you see someone who fights in a way you would like to fight, or is of a similar build to yourself. Ask about their theories on power generation. When it comes to knowledge you can never have too much, and the more you talk over fighting, the more confident you will become on the field.



## Training the Femme Fatale:

### Psychological Combat Training for the Female Perspective

By Sir Eva von Danzig

#### Breasts:

Another common issue for female combatants can be how to fight with breasts? They protrude from your chest so they must get in the way, right?! This common assumption comes from the idea that you have to be able to cross your arms tightly in front of your chest to throw blows. This is not true.

When throwing a basic snap with good body mechanics, the blow should start with rotation of the hips and shoulders moving the arm forward into position, and then the snap extends out.

This description may be vague, however the important point here is that the torso rotates, turning the breasts out of the way of the arm's movement. If your breasts are getting in the way of your snap, it is probably due to a lack of rotation from the core, meaning the shoulder is forced to engage in an attempt to swing the sword using the arm muscles, which is why the arm tucks across the chest and is inhibited by the breasts. With a modification to the basic power generation techniques, breasts hardly seem like a problem, as they move with you, not against you.

Over time, I have found that breasts can cause small issues with defence however. If you're using a strapped shield, large breasts can inhibit the shield's positioning. I am not personally ailed by this, but I have seen instances where a woman's strapped shield position sits awkwardly because her chest does not allow her arm to sit for the shield to lay flat against the chest comfortably in a 'closed' position. (Shield placed close to chest with the combatant looking over the centre of the shield.) There are two ways to combat this. First, you can adopt a more 'open' shield position. If you float the shield out further, you can still look over the centre of it and this can give you a greater area of control, as you will be blocking further out. The second option is to try a centre gripped shield. The difference in strapped vs. centre grip shield allows you to bypass the arm position that nestles the arm to the chest. This may work better for ladies with larger breasts.



## Training the Femme Fatale:

### Psychological Combat Training for the Female Perspective

By Sir Eva von Danzig

#### **Common Problems with Offence and Defense:**

##### Sword Length and Weight:

The length and weight of the sword make a huge difference in how you use it, the range you give yourself, and the efficiency of the weapon. A common issue I have experienced is the preconception that a short woman should use a short sword, or she should handle a lighter sword.

If you are short, a short sword is not necessarily a good move. Purely due to the fact that naturally you have less range than those who are taller with longer legs and arms. Giving yourself a short weapon keeps your range limited and dictates that you can only fight at the mid to close range.

Similarly, a lighter sword can inhibit the power of shots, simply due to a lack of mass. Effortless power can be generated through the energy put into the shot from the large muscle group of your body putting the sword in motion, and can be maximized by using momentum to drive the weapon. For this to be achieved, mass in the weapon is required.

In short, a heavier sword hits harder, but can be harder to control if you are not engaging the body to supply the power to your shot. A longer sword can also create more momentum to supply force to the shot, and give more options in regards to the range you can attack from in the fight.

No matter what weight or length sword you feel comfortable with, be sure to have a nice balance within the blade. And be sure that you are comfortable with the way the sword handles.



## Training the Femme Fatale:

### Psychological Combat Training for the Female Perspective

By Sir Eva von Danzig

#### Shields:

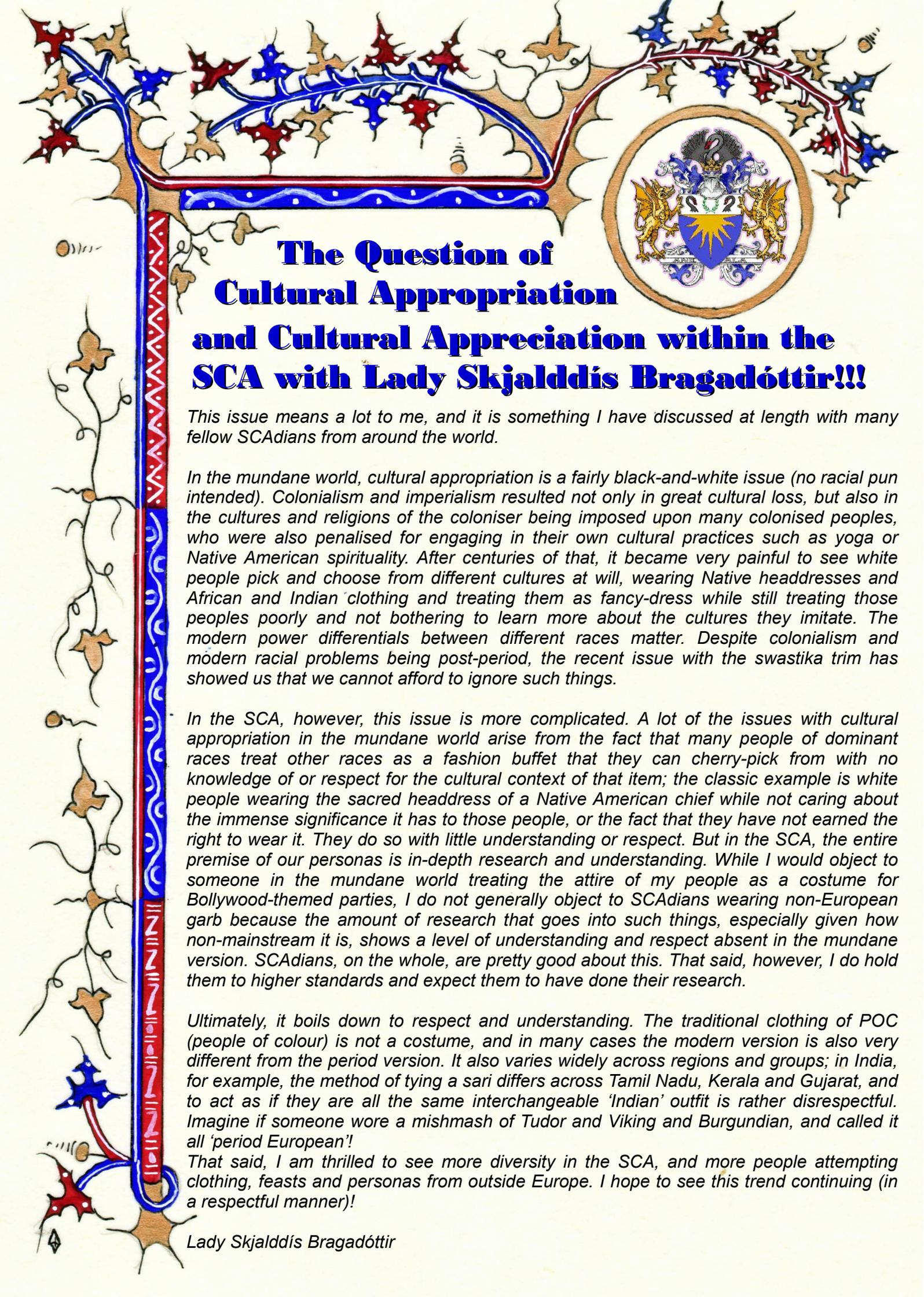
The shield is your defensive tool, it keeps you alive and its size and shape should be suited to you individually. However, bear in mind that these decisions can affect your whole fighting style, and your approach to offence. Larger shields can inhibit movement of the body, sword and feet. A larger shield promotes a more static fight, which does not always allow for a great deal of movement needed for efficient power generation. Similarly, a shield that is too small is equally inhibitive as it may not allow the user to feel safe. Going to a tiny shield straight away can lead to getting hurt more than necessary for the first few weeks, until your reflexes adjust. However, the smaller you go, more adjustment is needed.

On a psychological note, both of these shield characteristics can bring on emotional backlash quite easily. If your shield is too small for your style, you may experience distress from being hit more than you deem necessary, or frustration from not feeling able to defend yourself. If your shield is too large, you may experience a feeling of panic due to the nature of the defense being passive. You may be defended from every shot, but you could possibly feel as if your opponent is beating on you, and consider what will happen when you open your safe defense to throw a shot?

Reactions are different for everyone; however your tools can inhibit their own function if they do not work for what comes naturally to you.



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Essewell



## **The Question of Cultural Appropriation and Cultural Appreciation within the SCA with Lady Skjalddís Bragadóttir!!!**

*This issue means a lot to me, and it is something I have discussed at length with many fellow SCAdians from around the world.*

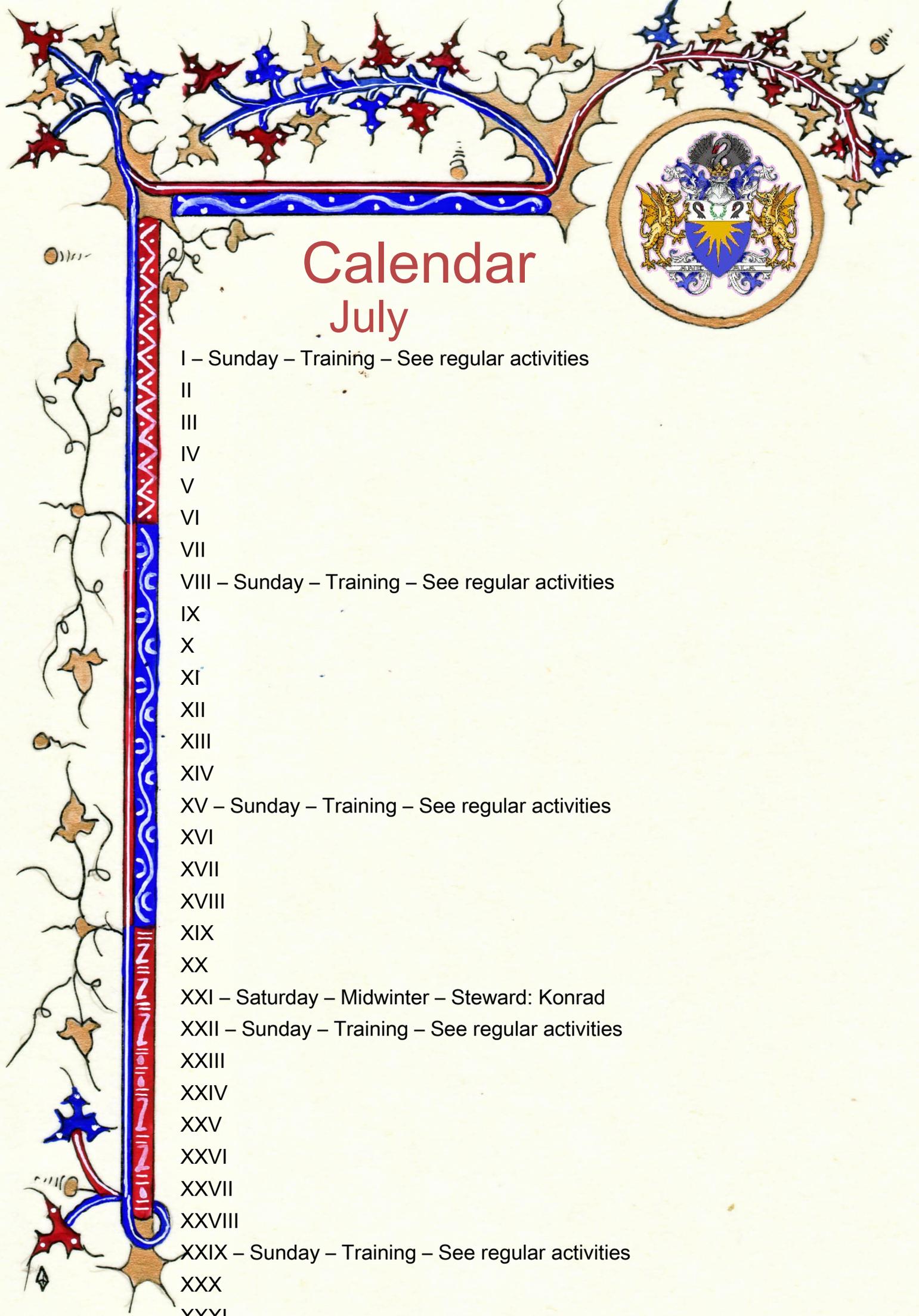
*In the mundane world, cultural appropriation is a fairly black-and-white issue (no racial pun intended). Colonialism and imperialism resulted not only in great cultural loss, but also in the cultures and religions of the coloniser being imposed upon many colonised peoples, who were also penalised for engaging in their own cultural practices such as yoga or Native American spirituality. After centuries of that, it became very painful to see white people pick and choose from different cultures at will, wearing Native headdresses and African and Indian clothing and treating them as fancy-dress while still treating those peoples poorly and not bothering to learn more about the cultures they imitate. The modern power differentials between different races matter. Despite colonialism and modern racial problems being post-period, the recent issue with the swastika trim has showed us that we cannot afford to ignore such things.*

*In the SCA, however, this issue is more complicated. A lot of the issues with cultural appropriation in the mundane world arise from the fact that many people of dominant races treat other races as a fashion buffet that they can cherry-pick from with no knowledge of or respect for the cultural context of that item; the classic example is white people wearing the sacred headdress of a Native American chief while not caring about the immense significance it has to those people, or the fact that they have not earned the right to wear it. They do so with little understanding or respect. But in the SCA, the entire premise of our personas is in-depth research and understanding. While I would object to someone in the mundane world treating the attire of my people as a costume for Bollywood-themed parties, I do not generally object to SCAdians wearing non-European garb because the amount of research that goes into such things, especially given how non-mainstream it is, shows a level of understanding and respect absent in the mundane version. SCAdians, on the whole, are pretty good about this. That said, however, I do hold them to higher standards and expect them to have done their research.*

*Ultimately, it boils down to respect and understanding. The traditional clothing of POC (people of colour) is not a costume, and in many cases the modern version is also very different from the period version. It also varies widely across regions and groups; in India, for example, the method of tying a sari differs across Tamil Nadu, Kerala and Gujarat, and to act as if they are all the same interchangeable 'Indian' outfit is rather disrespectful. Imagine if someone wore a mishmash of Tudor and Viking and Burgundian, and called it all 'period European'!*

*That said, I am thrilled to see more diversity in the SCA, and more people attempting clothing, feasts and personas from outside Europe. I hope to see this trend continuing (in a respectful manner)!*

Lady Skjalddís Bragadóttir



# Calendar July

- I – Sunday – Training – See regular activities
- II
- III
- IV
- V
- VI
- VII
- VIII – Sunday – Training – See regular activities
- IX
- X
- XI
- XII
- XIII
- XIV
- XV – Sunday – Training – See regular activities
- XVI
- XVII
- XVIII
- XIX
- XX
- XXI – Saturday – Midwinter – Steward: Konrad
- XXII – Sunday – Training – See regular activities
- XXIII
- XXIV
- XXV
- XXVI
- XXVII
- XXVIII
- XXIX – Sunday – Training – See regular activities
- XXX
- XXXI



## Period Dancing with Elizabeth: What happened at Dance Practice?

*Dance Practice is not an SCA event. It runs fortnightly on a Wednesday evening at my house. Dance Practice may be of interest to SCA members because the dances that we learn can be performed at SCA events. Please contact me directly if you are interested in attending Dance Practice.*

*Last month at Dance Practice, we narrowed our focus even further and only practised one dance! If you attended the recent event "Anealan Baronial Devestiture/Investiture" then you may have seen the fruits of our labours. A group of four dancers performed Anello, which is one of the fifteenth-century Italian dances that we were working on last month.*

*Anello is a dance that includes lots of movimenti, which I wrote about last month. They're a good place to do some improvisation during the dance. We did our research and watched many YouTube videos showing what other dance groups are doing. We watched some videos of Anello, and we watched some videos of other dances that contain movimenti, so that we had a good idea of what people are already doing when they reconstruct these dances. Please note: this does not count as documentation, since it's a tertiary source at best! But it was excellent for inspiration. By the way, check out the video titled "STUDIO DANZA – Anello – 15<sup>th</sup> century Italian dance" on YouTube if you want to see our favourite version.*

*When we had compiled a range of different ideas about movimenti, we started to choreograph our own version of Anello for performance. We used some ideas from the videos we had watched, but also started to invent our own movimenti. This led to some very entertaining ideas! We had a lot of fun deciding which movimento to do at which point in the dance so that it was easy for us to remember and so that the dance had a narrative that made some sense.*

*We then danced Anello many many times, to commit every single step to memory!*

*Another interesting decision we had to make was the decision of how to hop. Of course we all know the basic mechanics of hopping, but there were still choices to be made. For example, how does everyone hold their foot when they hop? We wanted all four dancers to look uniform and well-practised, so this was the sort of detail that had to be considered.*

*We were happy with our performance, but there's always room for improvement so we look forward to maintaining and increasing our skills at this dance.*

*Next month at Dance Practice: maybe we'll try a new dance!*



# 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

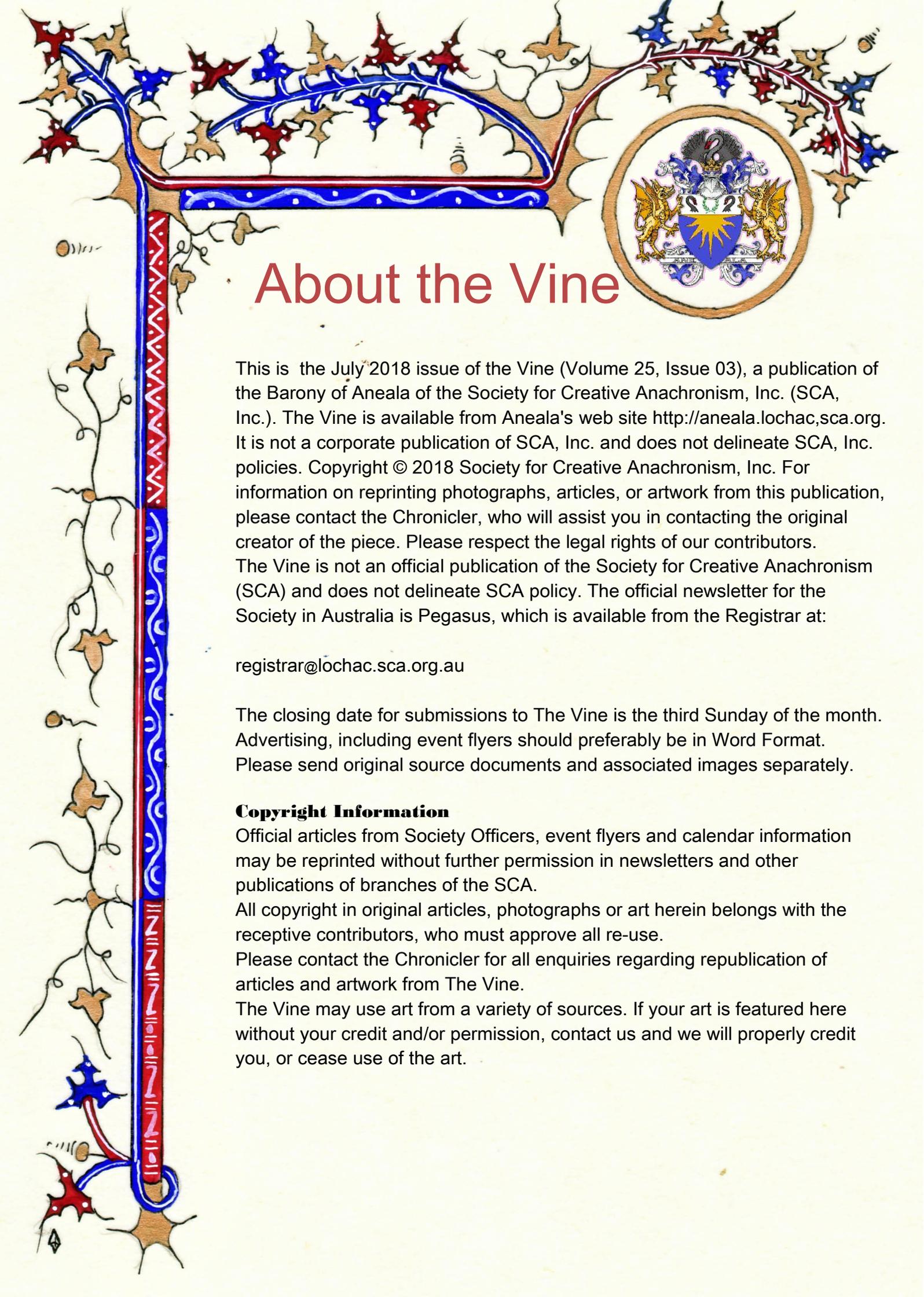
Contact Agostino: [marshal@aneala.lochac.sca.org](mailto:marshal@aneala.lochac.sca.org)

## **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



# About the Vine

This is the July 2018 issue of the Vine (Volume 25, Issue 03), 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 © 2018 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.

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