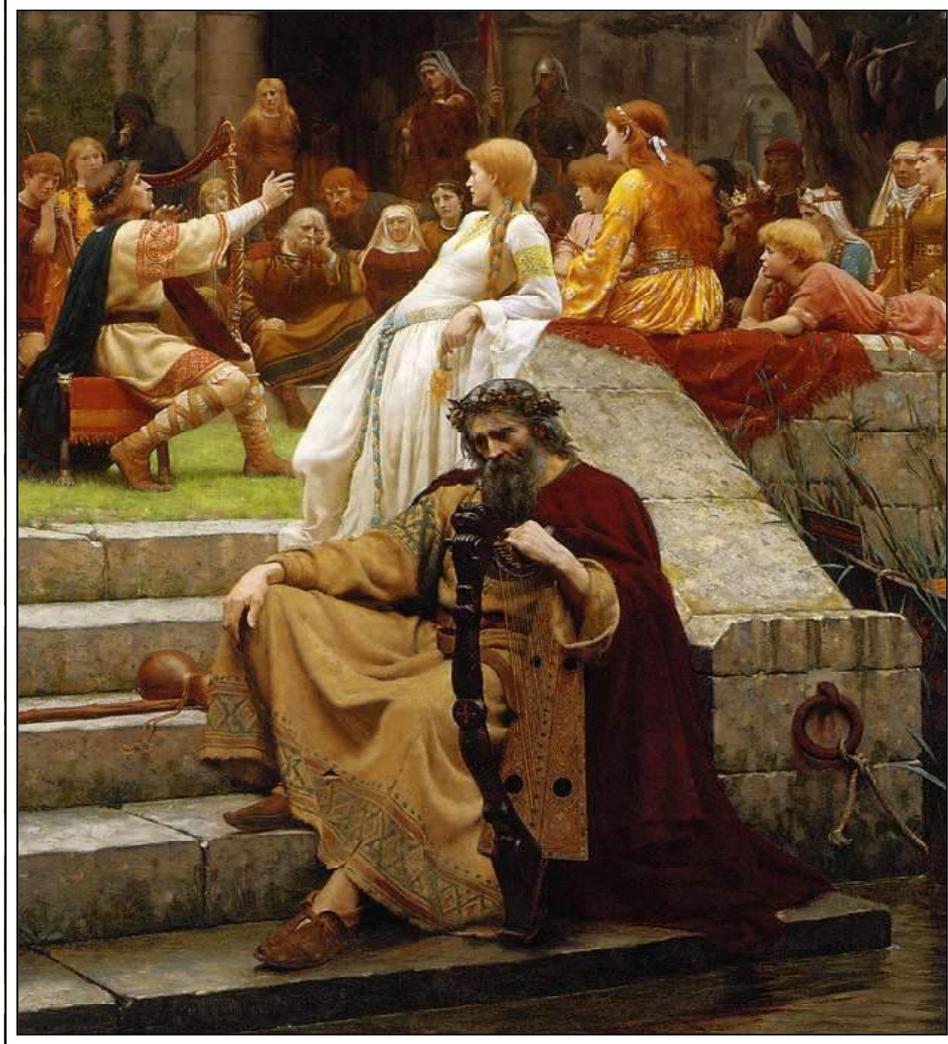


FROM ENDINGS COME NEW BEGINNINGS



Faded Laurels by Edmund Blair Leighton (1889)

IN THIS ISSUE:

- Ikebana - The Art of Japanese Floral Arrangement
- Meet The Barbarians
- The Ancient Celts
- Making Cider
- Movie Review: Sword of the Valiant
- Plus all of our regular columns and so much more...



GLENN LINN OFFICERS



Seneschal: Lord Tomás an Bhogha Ó Néill

seneschal@glennlinn.eastkingdom.org

Exchequer: Anna Elisabeta de Valladolid

exchequer@glennlinn.eastkingdom.org

Chatelaine: VACANT

chatelaine@glennlinn.eastkingdom.org

Minister of Arts & Sciences: Balthazar Meinhardt

moas@glennlinn.eastkingdom.org

Herald: VACANT

herald@glennlinn.eastkingdom.org

Chronicler: VACANT

chronicler@glennlinn.eastkingdom.org

Minister Of The Lists: VACANT

mol@glennlinn.eastkingdom.org

Webminister: Hrotger the Goth

webminister@glennlinn.eastkingdom.org

Knight Marshal: Lord Niclas Michel called Hugar

knight.marshal@glennlinn.eastkingdom.org

Master of Archery: Lord Tomás an Bhogha Ó Néill

archery.marshal@glennlinn.eastkingdom.org

Master of Thrown: Hrotger the Goth

thrown.weapons.marshal@glennlinn.eastkingdom.org

Master of Youth: Hrotger the Goth

youth.marshal@glennlinn.eastkingdom.org

Master of Siege: VACANT

siege.marshal@glennlinn.eastkingdom.org

Master of Horse: VACANT

equestrian.marshal@glennlinn.eastkingdom.org



Your local officers are the individuals who help facilitate the activities and events that everyone in the Shire gets to enjoy and make sure that the Shire operates smoothly. While many officer positions in the Shire are not specifically required, all, when filled, contribute to the Shire in many ways. If you see that a position is VACANT and you have an interest in serving the Shire as an officer, please contact the Seneschal for additional information.



"THE CASCADIAN" IS A PUBLICATION OF THE SHIRE OF GLENN LINN OF THE SOCIETY FOR CREATIVE ANACHRONISM, INC. (SCA, INC.). "THE CASCADIAN" IS NOT A CORPORATE PUBLICATION OF SCA, INC., AND DOES NOT DELINEATE SCA, INC., POLICIES.

FOR ADDITIONAL COPIES AND/OR INFORMATION ABOUT 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.

SENECHAL: TOMÁS AN BHOGHA Ó NÉILL
[[SENESCHAL@GLENNLINN.EASTKINGDOM.ORG](mailto:seneschal@glennlinn.eastkingdom.org)]
DEPUTY CHRONICLER: HROTGER THE GOTH
[[DEPUTY.CHRONICLER@GLENNLINN.EASTKINGDOM.ORG](mailto:deputy.chronicler@glennlinn.eastkingdom.org)]

COPYRIGHT 2020. ALL RIGHTS RESERVED. EXCEPT WHERE OTHERWISE NOTED, THIS PUBLICATION MAY NOT BE COPIED OR REPRODUCED, IN WHOLE OR IN PART, WITHOUT WRITTEN PERMISSION FROM THE SHIRE OF GLENN LINN.

Curious? Want More SCA?

TO LEARN MORE ABOUT OUR THE SHIRE OF GLENN LINN, OUR ACTIVITIES AND THE "CURRENT MIDDLE AGES," CONTACT US. WE OFFER FREE PRESENTATIONS AND DEMONSTRATIONS FOR CHURCH GROUPS, SCHOOLS, YOUTH GROUPS, CLUBS, CIVIC ORGANIZATIONS, ETC.

FOR INFORMATION ABOUT THE SHIRE OF GLENN LINN:
WWW.GLENNLINN.EASTKINGDOM.ORG
[HTTPS://WWW.FACEBOOK.COM/GROUPS/GLENNLINN/](https://www.facebook.com/groups/glennlinn/)

FOR INFORMATION ABOUT THE SCA EAST KINGDOM:
WWW.EASTKINGDOM.ORG

FOR INFORMATION ABOUT THE SOCIETY FOR CREATIVE ANACHRONISM:
WWW.SCA.ORG



TABLE OF CONTENTS

Shire Officers	02
Table of Contents	03
So Says The Seneschal	03
What's On Your Calendar	03
From the Publishers Desk	04
The Ancient Celts	05
The Squealer	06
Eludications for Artisans: Making Cider	07
Meet The Barbarians	09
The Words We Use	11
Ikebana - The Art of Japanese Floral Arrangement	13
Epicuria: Persia	15
Media Musings: Sword of the Valiant	16
A Spark to A Flame	17
Ye Old Book of Song: O'Carolan's Dream	20
Poetry Corner	21
The Tale End: Tir na nOg	22
Funny For Fun	23

So Says The SENESCHAL

To the Gentlefolk of our Shire,

Let us rejoice as we enter this traditional Holiday season and the Winter which follows. Even during these times of cultural and personal challenge, there is much for which we can be appreciative and thankful.

Throughout this past year, many of our gentles have been reaching out to support and help one another, in ways both big and small. No matter what else we do, caring is at the heart of our organization. This is what makes our Shire strong, and gives it life. Within our Known World, and in the Modern World, as well, the gentles of our Shire take part in, and present, interesting activities and opportunities for families, friends and newcomers. Throughout all of these, however, what we do best is offer community.

Best wishes for a joyous Holiday season, and a wonderful New Year.

Lord Tomas an Bhogha O'Neill

What's On YOUR Calendar?

You're invited! Every member of the public is invited to take part in our activities, workshops, meetings, or events. Workshops sometimes require a material fee. Entry fees, if any, for some events are reduced for registered members. However, formal membership is NOT required.

MEETINGS, EVENTS & ACTIVITIES

Business Meetings: Glenn Linn has quarterly business meetings in Nov, Feb, May and Aug. Additional meetings may be scheduled as needed to attend to Shire Business.

Arts & Science: The Shire holds A&S workshops throughout the year where individuals can learn and practice skills and activities such as such making garb (clothing), cooking, brewing, leather working, medieval games, period music and dance and a large variety of other subjects.

Practices: Glenn Linn runs a variety of practices (some seasonal) throughout our region. Archery, thrown weapons, heavy and youth combat, fencing and more can all be learned and mastered at these practices.

Events: The Shire holds four quarterly events throughout the year in Jan, Apr, Jul and Oct. These events can incorporate any and all of the normal activities found within the hobby and also often incorporate a theme and additional elements unique to the event.

Demos: Glenn Linn regularly plans and / or participates in various demonstrations with and for an assortment of institutions and organizations throughout the year. These demonstrations are designed to educate the public about various aspects of the time period covered by our hobby as well as about the Shire of Glenn Linn, the SCA and associated organizations.

Specific information on all activities dates, time and locations can be found on the official Shire Calendar on our Web Site. The official Shire of Glenn Linn Web Site is the only "official" source for information about our activities and events. You can find the calendar at:





From the Publishers Desk

Greetings once again to the readers of this humble periodical. Another quarter is in the books and with this edition we begin our new volume and publishing year. The Cascadian began as a single, unnamed sheet announcing presenting some information to the members of the "Not Yet Shire" and advertising a general interest meeting to be held on November 9th back in 1988. We then have additional issues for December and each month after for several years. By the November issue of 1989, the name Cascadian had been adopted and, looking at the Volume and Issue numbering that was eventually added, it was clear that the Cascadians publishing year ran from Nov to Oct, based, apparently, upon the fact that the first, single sheet published back in 1988 came out for November. I, being a proponent of preserving the past and continuing its traditions, returned to this publishing schedule once I became involved with the Cascadian. This linking of the past and present included the updated and colorized use of the original Cascadian title graphics as well.

I joined the Shire back in the fall of 2014 and volunteered to assist the then Chronicler, Lord Tomas An Bhogha Oneill, in formatting and layout (as well as submissions) for the issues he produced. I undertook the same position under his replacement Lady Uallch O'Slatara. Interestingly, during this period I was also publishing the Snowflake news letter for the Barony of Concordia of the Snows (I job I did for roughly four years) With the departure of Lady Uallch I simply carried on with the additional requirement of having to write more of the Cascadians content...but not all of it. We do have some dedicated members and friends of the Shire who share my vision of making the Cascadian something more than just a place to publish meeting minutes and a list of officers. I suppose, for the sake of full disclosure, any and all articles that have appeared in the Cascadian since 2015 that were NOT directly credited to someone were in fact written by me. Going forward, the same will likely hold true. So for those who may have wondered, now you know lol.

For various and assorted reasons both of my predecessors were not able to publish a full year of issues. I stepped in and took over publishing responsibilities with the the March of 2020 edition (the Second issue of the 17th volume...the 1st issue having never been published), and finished out the 17th volume with three of the four issues being published. With this issue, I will be beginning my first full year of being in charge of the Cascadian and I plan on having a full run of four quarterly issues for Volume 18. If I am successful, that

will make Volume 18 the first volume in a few decades with a full, completed planned run. I hope that you, the readers will join me as I do so.

OYEZ! OYEZ! What is the Valiance Proposal?

The Valiance proposal is designed to provide a pathway to peerage recognition for those individuals in each kingdom who excel in both knowledge and skill in archery, thrown weapons, siege, equestrian, or any other SCA martial activities not covered by the existing peerages.

Why do we Need it?

So that every member of the SCA can pursue their chosen path to peerage.

TO FIND OUT WHAT THE MOVEMENT IS ABOUT

<http://endlesskills.net/valianceproposal.pdf>



The Gathering of the Knitters

Please come and join us at our monthly gathering of knitters! Feel free to bring any knitting project you are working on!

If you are new to knitting, we would be happy to help you learn more! All are welcome!



COME ENJOY AN AFTERNOON OF KNITTING COMPANIONSHIP. AND LEARNING! PERIOD KNITTING...ANY KNITTING..WE LOVE KNITTING!

For information about our scheduled meetings, directions or if you have any other questions, please email me at:

redlioncanoe77@gmail.com

I wish everyone near and far happy knitting!

Lady Arnleif the Red



The Ancient Celts

By Alecia Ramsey / Lisabetta vedova di Alessandro



You may think of the Ancient Celts (pronounced with a hard “k” sound) as people from Ireland and Scotland. That is only partially correct. Celtic history covers a lot more geography than that. Irish culture and identity “is ultimately founded on waves of migration connecting the island to the wider world of European peoples and beyond.”¹

In the 1600s, the term “Celts” was used “as shorthand for the pre-Roman peoples of Western Europe. In the early 1700s, the languages of Scotland, Ireland, Wales, Cornwall, Brittany and the Isle of Man were given the name ‘Celtic’ to reflect their pre-Roman origins.”²

Today, there are several places that have Celtic people. The majority live in Ireland and Scotland, of course, but there are other places that have people who consider themselves Celtic or descended from Celts. One is Wales, on the western part of Great Britain. Another is Cornwall, the westernmost region of England, directly south

of Wales. The Isle of Man, in the Irish Sea between Ireland and Great Britain, is another Celtic region, as is Brittany, in the north-west part of France.

All of these people today speak Celtic languages. There are, in fact, six Celtic languages in the 21st Century, broken into two branches, the Brittonic branch and the Goidelic (Gaelic) branch. In each of the two branches are three languages.

In the Brittonic branch, “Welsh (Cymraeg) is spoken in areas of Wales and Patagonia (Argentina). Breton (Brezhoneg) is spoken in areas of Brittany in France. Cornish (Kernowek) is spoken by groups of people in Cornwall.”³

For the Goidelic branch, “Irish (Gaeilge) is spoken in areas of Ireland (Éire) and Northern Ireland. Scottish Gaelic (Gàidhlig) is spoken in areas of Scotland and Nova Scotia. Manx Gaelic (Gaelg) is spoken in the Isle of Man.”³ Don’t confuse Scottish Gaelic with Scots. These are totally different languages. Scots and English are closely related Germanic languages, while Scottish Gaelic is Celtic.³

Sources:

1 - McKeown, M. (2018). Blood of the Irish: What DNA Tells Us About the Ancestry of the People in Ireland. Owlcation. <https://owlcation.com/stem/Irish-Blood-Genetic-Identity>. Accessed 4 Mar 2019.

2 - Farley, J. (2015). Who Were the Celts? Curator’s Corner, blog, The British Museum. <https://blog.britishmuseum.org/who-were-the-celts>. Accessed 4 Mar 2019.

3 - McEwan, E. (2015). What is Gaelic? Gaelic.Co. <https://gaelic.co/what-is-gaelic>. Accessed 17 Mar 2019.



PRITHEE PAY HEED...

Good folk and friends of the Shire, the Cascadian is the quarterly news letter of the Shire of Glenn Linn. That means it is your news letter. We all know that both the Shire folk and our regional friends are talented, knowledgeable individuals...and that is what we need to help make the Cascadian both useful and entertaining for new folk and old hands alike. So, if you can draw, take pictures, write songs, poems instructional or informational articles, the Cascadian is the place to display your ability and share your knowledge.

Please E-mail submissions to:
deputy.chronicler@glennlinn.eastkingdom.org



Keepers' of Athena's Thimble
East Kingdom Embroidery Guild



Did you know anyone can become part of Athena's Thimble!
All are welcome at any meeting to learn something new or to show off your own talents and to meet friends and relax!

We normally meet in Albany at Lady Ruth's home.

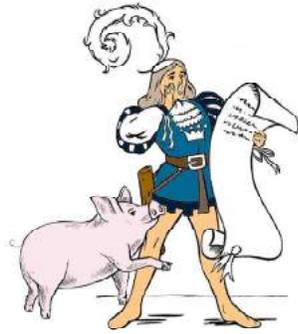
We can be found on...

Website: <http://www.athenasthimble.com/index.htm>

Facebook: <https://www.facebook.com/KeepersOfAthenasThimble/>

If you need directions, please email Arnlief at:
redlioncanoe77@gmail.com





THE SQUEALER

A QUARTERLY COLUMN OF
CURRENT COGNIZANCE

Greetings good readers, old and new, young and....well, old I suppose. The seasons have turned but I, Squire Butterfield, and my erst while companion, the delightful pig Madam Blandings, have remained the same. We are, as always, you steadfast reporters of news around the Shire and beyond. Remember, just because you did not see it, does not mean it did not happen.

The good madam has recently finished her period of pannage and reports that if nothing else, the annual tree-nut harvest has not been negatively effected by the plague that still ravages our fair realm and has shut down virtually all other industry and social activities. And while such a shut down does not bode well for a simple squire such as myself, who ekes out a meager living reporting upon the day to day activities of the Shire, one might be surprised by some of the goings on that have been gotten up to. Ah yes, Madam Blandings has just pointed out that instead of talking about what I am going to talk about, I should just tell you about it. So let us do.

I posit to you my friends, is there anything more joyous then a wedding? The union of two individuals into one blissfully wed couple has long been the gold standard by which all relationships are measured. Indeed, many folk often point how how I, and the good Madam, often strike them as an old married couple. But I digress. The Shire has this last quarter celebrated...well celebrated separately and after the fact, the joining of two of our long standing members into the eternal bindings of marriage. The most honorable Lord Tomas An Bhogha Oneill, our own Senechel and eligible widower about town has with ring and oath bound himself to Lady Esperanza Zamora DeLaquava on Sept 12th of this year. Such an event is always a source of joy and happiness but the unusual details surrounding this wedding raise some questions my dears. First, the Lady Esperanza is a known pirate, she freely admits to this, so this is not just idle tongue wagging and, while the two had been seen about the shire in recent months enjoying each others company, no news of, or specific details of the impending nuptials had been shared prior to the announcement of the fait accompli. Word after the fact revealed that the ceremony itself took place in the secluded caverns of Howe, near an underground river that may provide access to the coast and, one might suggest, any nearby anchored ships.... Is it possible that Lord Tomas was spirited away under cover of darkness at the hands

of a pirate crew? We don't know. But the plot thickens, as rumors about the land indicate that our own Lady Anna Elisabeta de Valladolid officiated at the wedding and, Lord Tomas was seconded by a former Seneschal of Glenn Linn and known associate of Lady Esperanza, one Lord Wilhelm Un Bergrekkr. Whether the tale of this union be as mysterious as Madam Blandings hopes (one can not help but have their mind turn to the salacious during a time of force isolation after all), or a more mundane yet happy affair, we all hope the new joined couple all possible happiness in the coming years.

A bane of the physical realm has caused a boom in the higher realms of the aether. While all good folk remain separated attempting to avoid the plague that has been wreaking havoc among the population by disrupting the four humors and causing all types of sanguine, choleric, melancholic and phlegmatic difficulties, many are turning to the art of mediumship to remain in touch with those not physically present. The very court of our own East Kingdom has resorted to such activities, inviting the populace to participate as they may, perhaps calling upon various bone casters, Haruspexs, Shamans and other such witchery to do so. This initiative, called the "Aetherial Court", has by all reports proven successful when and where implemented. The practice, now readily accepted, is beginning to be used by the populace for more mundane purposes. Bardic Gatherings, Craft discussions, even Classes on various subjects can be joined and participated in through this, pardon the pun, new medium. While useful and perhaps even necessary in these dark times, one can only worry that once the pestilence has been purged from our land that such indulgences as have been given to this art shall remain common place, thereby lessening the very social gatherings they have temporarily replaced. Only time shall tell.

A final bit of new about the shire and one that benefits all who strive for physical cleanliness if not moral and mental purity. A new industry has been started by the family of our own Anna Elisabeta de Valladolid and Balthazar Meinhardt. To prove that the apple does not fall far from the tree, the children of this industrious couple have undertaken the production of various soaps both decorative and practical. Under the guiding hand of their parents, Kilian, Lucas and Lylie have started a cottage industry crafting many creative soap designs. One would imagine it will only be a matter of time before both Isabel and Jon will also be getting their hands dirty as well (pardon the pun). Their business, called The Weiss Falke Soapery (White Falcon Soapery) specializes in small batch artisan soaps made with locally and ethically sourced ingredients. If you would like to purchase some of their fine wares you can find directions to their shop by making inquiries of good Squire Google.

Alas, that is sadly all the news from around the Shire for this past quarter. But fear not for you can be sure that we, Squire Butterfield and Madam Blandings shall soon return with glad tidings and all the news that is worth repeating that shall occur between then and now. So till then, stay healthy and enjoy the Holiday season.





ILLUSTRATIONS FOR ARTISANS - MAKING CIDER-

So the big event is one week away...everything is ready and set to go. Your garb is washed, you finally soaked and cleaned your dirty feast gear. You have hung up the tent to get rid of the mildew smell and, you realize that you have no beverages ready to go. Well, a week will not give you enough time to make a wine or mead, and beer...well, everyone brings beer. But what about a nice cider?

Cider making, in its most basic form, is a relatively simple process that could have at any time and in any place that apples were harvested. The basic process would likely have been to pick some apples, crush them into a pulp and then press and strain that pulp to collect raw juice. Natural yeast in the air would begin the process of converting sugars into alcohol. One of the earliest written record that mention cider was written by Julius Caesar around 55 BCE. In it he writes about trying a fermented apple drink during his attempt to invade the south east of England. While the modern process of making cider has more steps (and presumably creates a better product), early ciders may likely have been pretty rough to drink, perhaps even being consumed before fermentation was completed and without any clarification or filtering. That all being said, cider does have the benefit over wine and mead of being quicker to produce and has a sweeter more refreshing taste that you simply can not get from beer and other grain based quick fermentables.

The following instructions should allow you to not only learn the basics of home cider making, but also provide you with a drinkable finished product without having to spend a lot of time and money while doing so. The process itself is fairly straightforward. You get some fresh apple juice, add some yeast, then wait for everything to ferment. So, lets get started.



WHAT YOU WILL NEED

Two One-Gallon Glass Jugs: You can often find apple juice sold in these. Try to avoid using plastic jugs if you can, although you can use plastic jugs in a pinch.

A Fermentation Lock and Stopper: This is used to allow the gas to escape from the bottle as it ferments, without allowing air to get back in. You can purchase these at a home brew store, but make sure you get a bung that fits the mouth of the jug (most 1 gallon jugs take a #6 bung). A cheap and easy alternative is to use a balloon with several hole poked in it.

A Brewing Siphon or Hose: You will need this to siphon off the cider when the fermentation is complete, without getting the yeast that has settled to the bottom of the jug. This is basically a length of clear food-grade tubing.

A Large Pot: This must be big enough to hold the gallon of cider plus the pound or honey or brown sugar.

One Pound of Honey or Brown Sugar: The honey or brown sugar add extra sugar to the juice. This will result in a sweet cider. If you would like a dry cider, add half or even none of the extra sugar.

One Gallon of Apple Juice: Hard cider starts with fresh non-alcoholic cider or juice. This could be anything from fresh cider from a local orchard to Mott's apple juice. Just make sure that the juice has NOT been chemically treated with potassium sorbate, sodium benzoate or a similar preservative (they inhibit yeast growth.) Juices that have been "UV-treated" or "heat-pasteurized" are fine to use.

One Packet of Fleischmann's Active Dry Yeast: Yeah, it is bread yeast. Don't judge me. Sure, you can get special cider, wine or even mead yeasts, but for this quick and easy cider, the Fleischmann's will do the trick (Note: NOT RAPID RISING).

Optional - Potassium Sorbate and a sulfite: For a sulfite you can use either potassium metabisulfite, sodium metabisulfite, or Campden tablets, all of which you can get at your local brew emporium. All of these are used to help retard the fermentation process to allow for stable long term bottling (see Step 07). Of course, if you drink your cider quickly, none of this will be necessary.

Optional - Bottles: If you plan on long term bottling, you will need bottles (see Step 07).



WHAT YOU WILL DO

Step 01: The first step will be to sanitize everything that the cider will touch so as to kill off any natural yeast or bacteria that is already on this equipment. Do this by soaking everything for a few minutes in a solution of one tablespoon of bleach per one gallon of water. After everything has soaked, rinse thoroughly and allow everything to air dry.

Step 02: Warm half the cider in a pot and mix in the brown sugar or honey until completely dissolved then remove from the heat and mix the rest of the cider in. Once all of the cider is mixed together, pour it into the jug you will be fermenting in, but only fill it to where the neck of the jug begins to curve in. Note: you will have extra cider left.

Step 03: Next you will "pitch" the yeast. This is a way of restarting the dry yeast's metabolism by re-hydrating it. To do so, take the left over cider that should still be warm (shoot for about 80° F) and toss in about 1/2 tsp of yeast (a yeast packet usually holds a little over 2 tsp, so don't throw the whole thing in). Gently stir the cider and yeast mixture for 30 seconds then let sit for 15 – 30 minutes until you notice a light foam forming on top of the liquid. When it does, add it into the jug with the rest of the cider, leaving a few inches at the top of the bottle.

Step 04: Put air lock on container. This can be one from the store or a balloon with a pin hole or two in it. Simply wash the powdered anti-stick stuff out of the balloon, prick it with a pin and stretch the opening of the balloon over the mouth of the jug.

Step 05: Now you wait. Move your jug to a cool dark place (60-70F) where it can sit undisturbed. You should soon see a steady stream of bubbles forming (or the balloon slightly inflating) – this means the yeast is eating the sugar in the juice and turning it into alcohol and carbon dioxide. The bubbling process will eventually slow down and stop. If left alone, this could take anywhere from several days to a few weeks. The longer you allow the process to happen, the less sweet the finished product will be. As we are going for a quick, sweet, mildly alcoholic cider, we will stop the process after 5 days.

Step 06: On day 5, place the jug in your refrigerator to cool it down. This will slow down or stop the yeast from working and cause much of the yeast to precipitate to the bottom of the jug after a day or two. At this point, you could carefully pour cider from the jug to drink (trying not to shake up the stuff at the bottom of the jug) or you can use your brewing siphon or hose to siphon off the majority of the cider into another jug or container (leaving the dregs at the bottom of the fermentation jug) and

placing that jug back into the fridge. If you plan on keeping the cider refrigerated and / or drinking it relatively quickly (within a week or so) you are done. Enjoy your cider.

Step 07 (optional): As long as you keep the cider refrigerated it will not continue to ferment. If you wish to bottle the cider you will need to stop or limit how much more it can ferment (you do not want any exploding bottles). In order to do this you will want to use potassium sorbate and campden tablets (sodium bisulfite). The campden tablets or sodium bisulfite reduces the ability of yeast to ferment sugar into alcohol and the potassium sorbate prevents yeast from reproducing itself which slows down the fermentation. So once the cider has fermented to a level of sweetness you like (the longer it ferments, the less sweet it will be) you should:

- Place the jug in the refrigerator and let it chill at 45°F for 3 or 4 days to let the yeast settle to the bottom of the jug.
- Once done in the fridge, carefully "rack" (siphon) the cider off the sediment into a clean container. The sediment is mostly yeast cells and you want to leave them behind.
- Add Potassium Sorbate and sulfite (either potassium metabisulfite, sodium metabisulfite, or Campden tablets) as directed on their packages. The dose is normally 1/2 teaspoon of potassium sorbate per gallon and 1/16 teaspoon per gallon of either: potassium metabisulfite or sodium metabisulfite, or 1 Campden tablet per gallon.
- Bottle the cider right away. If it is allowed to sit, some of the sulfite will dissipate, which is what is keeping the yeast in check. So bottle the cider ASAP. This should allow you to keep the cider stable, without explosive additional fermentation, without refrigeration.
- The easiest bottles to use are swing top wire bail bottles (like Grolsch beer bottles). Other bottles will require either caps (and capping tools) or corks (and corking tools). You can get these at your local brew emporium or you may be able to have your local beer distributor set aside some returned Grolsch beer bottles for you.

So there you have, a quick, easy introduction to brewing cider. Follow the steps and you should have a nice tasty cider in about a week. As you become more experienced in brewing there is a whole lot that you will likely choose to do differently. Great. On the other hand, if you are not looking to become the next brew-meister general and are simply happy to occasionally crank out a bit of cider for you and your friends, then you may never need to move beyond this very basic process. But even this process can be experimented with. The choice of "sugar" you add, be it honey, brown sugar, maple syrup or even molasses will all produce a distinct taste. You can also add additional flavors, perhaps a cinnamon stick or a wee bit of vanilla. It's your brew, do what you like and always have fun.





MEET THE BARBARIANS

bar·bar-i-an

noun: (in ancient times) a member of a community or tribe not belonging to one of the great civilizations (Greek, Roman, Christian).

The term “barbarian” originates from the Greek barbaros (pl. barbaroi) as a reference to those who did not speak Greek and follow classical Greek customs. The ancient Romans adopted the term and applied it towards tribal non-Romans such as the Germans, Celts, Gauls, Iberians, Thracians, Illyrians, Berbers, and Sarmatians. As early as the Shang Dynasty in ancient China, cultures outside of range of the Emperor were generally labeled as “Barbarians” or uncivilized. In general use, a barbarian is a person usually perceived to be either uncivilized or primitive and is most often applied as a generalization based on common stereotypes. In the SCA, I would propose that anyone who selected a persona that did not fit within the bounds of the High Medieval Western European culture that the societies structure is based upon, should proudly consider themselves to be barbarians.

While many barbarian groups are well known (Goths, Huns and Scythians for example), there are many more that are not. So instead of developing a new persona around an old often used theme, consider taking inspiration from one of the following lesser known cultures. The following descriptions are, by necessity, only a brief overview of the peoples discussed...merely a road sign if you will, one that hopefully will prove useful in directing you along the course of a more robust and in depth research into any of these cultures that might grab your interest. And of course, keep in mind that this list is far from exhaustive, with myriad more tribes, nations and folk that you could discover for yourself.

Harii

The Harii (from the Proto-Germanic word harjaz, which means “warrior”) were a Germanic tribe located in the area which today roughly forms the meeting point between eastern Slovakia, southern Poland and western Ukraine, on the upper stretches of the Vistula

in the 1st century CE. They were neighbored by the Helveconae, Manimi, Helisii, Lugii, Naharvali, Osi, and the Germanic Buri.

Tacitus names the Harii as one of a number of tribes which together formed the federation of the Lugii (a part of the Suevi confederation) and in his work Germania, Tacitus describes the Harii thus:

As for the Harii, quite apart from their strength, which exceeds that of the other tribes I have just listed, they pander to their innate savagery by skill and timing: with black shields and painted bodies (“nigra scuta, tincta corpora”), they choose dark nights to fight, and by means of terror and shadow of a ghostly army they cause panic, since no enemy can bear a sight so unexpected and hellish; in every battle the eyes are the first to be conquered.

Modern scholars have proposed theories connecting the Harii to the einherjar, ghostly warriors who died during battle and will serve Odin at Ragnarök (attested much later among the North Germanic peoples), and to the tradition of the Wild Hunt, a procession of the dead through the winter night sky sometimes led by Odin.

The Harii have no known descendants. Despite this apparent skill in battle, the tribe appears to have been absorbed, either into the Lugii confederation or by stronger larger neighboring tribes.

Jié

The Jié (Middle Chinese: [ki?at]) were members of a tribe of Northern China in the 4th century. During the period of the Sixteen Kingdoms, they were known by the Chinese as one of the “Five Barbarians” or Wu Hu, a Chinese historical exonym for ancient non-Chinese peoples.

While the ethnic affiliation of the Jie is unknown. Some sources say that they were descendants of the Indo-European Tokharians and according to historical sources, the appearance of the Jie was rather Indo-European, with deep eye-sockets, high noses, and dense beards. Of course, during this period, the various federations of steppe peoples included tribes of very different ethnic and linguistic origins, so that they were always a mixture of various peoples.

The Jie were among the nineteen tribes of the Southern Xiongnu that migrated into the western provinces of the Jin empire in the late 3rd century and settled in the northern parts of modern Shanxi and Hebei. Their lifestyle was characterized by cattle and horse breeding, especially horses that were used as war horses. They lived in large round tents (called yurt or khibitka), their main food was meat, and their wine brewed of horse milk was famous. Later, the Jie aristocracy lived in small palaces, with villages were protected by walls in which archaeologists have discovered many bronze and iron tools, partially for military use, but also many items for daily use.

Bartians

The Bartians, an Old Prussian (Baltic) tribe, were among the



last natives following a pre-Christian religion in Europe. They lived in Bartia (also Bartenland or Barthonia), a territory that stretched from the middle and lower flow of Lyna river, by the Liwna river, and Lake Mamry, up to the Galindian woods. The territory was quite densely populated (estimated to be around 17,000), as confirmed by abundant archaeological findings, up till their war with the Teutonic Knights during the Northern Crusades of the 13th century CE.

The three high gods of the Balts were Patrimps, Parkuns and Patolis whose appearances and roles relate to the three main processes in nature and human life – birth/growth, maturity, aging/death. Patrimps, portrayed as a joyous youth wearing a wreath of ears of corn on his head, was the god of youth, fertility and good fortune. Parkuns was the god of natural phenomena and justice, and was portrayed as a stern middle-aged man with a crown of flames. Patolls, who was presented as a deathly pale old man with a shroud wrapped around his head, was the god of death and the underworld. It was the worship and veneration of these gods along with many other spirits and lesser gods that caused the Christian states of Europe to intervene in the Baltic lands.

In Tacitus's 1st-century work "Germania," Baltic tribes, called "Aesti," were first mentioned. They were described as industrious farmers and peace-loving people who would not accept any among them being a master over others, and regarded as worthless furs, gold and expensive cloth. They were known to collect amber from the seashore, and, thinking it of little worth, were astonished at receiving payment for it.

Damnonii

The Damnonii (also referred to as Damnii) were a Brittonic people of the late 2nd century who lived in what became the Kingdom of Strathclyde by the Early Middle Ages, and is now southern Scotland. They are mentioned briefly in Ptolemy's Geography, where he uses both of the terms "Damnonii" and "Dumnii" to describe them. Their cultural and linguistic affinity is presumed to be Brythonic. However, there is no unbroken historical record, and a partly Pictish origin is not precluded.

As with most peoples in the north of Europe in Late Antiquity, the Damnonii were like farmers living in small communities where cattle and horses were kept as an obvious sign of wealth and prestige. The fact that sheep and pigs were kept in large numbers in these regions, as numerous place names would indicate was common, suggests that seasonal pastoralism (transhumance) was likely practiced as well.

Typical crops would have included wheat, barley, oats and rye, with vegetables such as kale, cabbage, onions and leeks, peas and beans and turnips being grown and plants such as wild garlic, nettles and watercress being gathered in the wild. The pastoral economy meant that hides and leather were readily available. Wool was the main source of fibres for clothing, and flax was also common. The importance of domesticated animals suggests that meat and milk

products were a major part of the diet of ordinary people, while the elite would have eaten a diet rich in meat from farming and hunting.

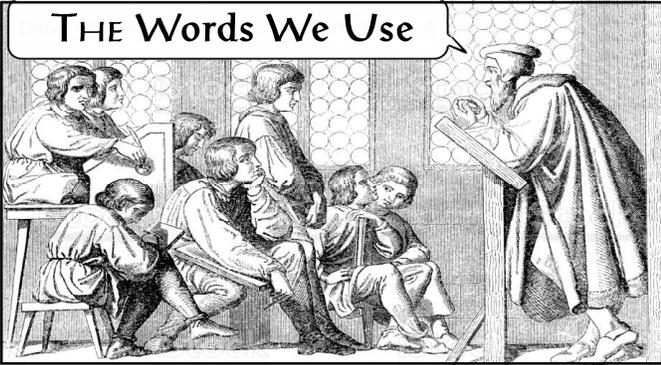
Sclaveni

The Sclaveni were early Slavic tribes that raided, invaded and settled the Balkans in the Early Middle Ages. They were mentioned by early chroniclers as barbarians having appeared at the Danube frontier of the Byzantine empire in the early 5th-century CE. While the Byzantines initially found some use in their new neighbors, Emperor Justinian I sent 1,600 cavalry, made up of mostly Sclavenito Italy to rescue Belisarius in 537, by 577 some 100,000 Slavs (including the Sclaveni) poured into Thrace and Illyricum, pillaging as they went and then settling into down into larger and more organized communities by the 580s. The Sclavenians, in particular, were known to be an aggressive people who took advantage of the weakened and thinly-spread Imperial armies, in the quest for both loot and a place to settle.

Procopius of Caesarea tells us that they (the Sclaveni) "...are not ruled by one man, but they have lived from of old under a democracy, and consequently everything which involves their welfare, whether for good or for ill, is referred to the people." and that "they believe that one god, the maker of lightning, is alone lord of all things, and they sacrifice to him cattle and all other victims; but as for fate, they neither know it nor do they in any wise admit that it has any power among men, but whenever death stands close before them, either stricken with sickness or beginning a war, they make a promise that, if they escape, they will straightway make a sacrifice to the god in return for their life; and if they escape, they sacrifice just what they have promised, and consider that their safety has been bought with this same sacrifice." "In matter of war, Procopius notes "When they enter battle, the majority of them go against their enemy on foot carrying little shields and javelins in their hands, but they never wear corselets. Indeed, some of them do not wear even a shirt or a cloak, but gathering their treads up as far as to their private parts they enter into battle with their opponents." And of their appearance he says "...they are all exceptionally tall and stalwart men, while their bodies and hair are neither very fair or blonde, nor indeed do they incline entirely to the dark type, but they are all slightly ruddy in color. And they live a hard life, giving no heed to bodily comforts...and at all times covered with filth; however, they are in no respect base or evil-doers, but they preserve the Hunnic character in all its simplicity."



THE Words We Use



The SCA has in many ways created its own "lingo" creating, using and adapting many terms to meet our needs of expression. At events, a meal is often served and the terms used to describe those meal have interesting origins...some historic, some not.

feast (n.)

c. 1200, "secular celebration with feasting and entertainment" (often held on a church holiday); c. 1300, "religious anniversary characterized by rejoicing" (rather than fasting), from Old French feste "religious festival, holy day; holiday; market, fair; noise, racket; jest, fun" (12c., Modern French fête), from Vulgar Latin *festa (fem. singular; also source of Italian festa, Spanish fiesta), from Latin festa "holidays, feasts, festal banquets," noun use of neuter plural of festus "festive, joyful, merry," related to feriae "holiday" and fanum "temple," from Proto-Italic *fasno- "temple," from PIE *dhis-no- "divine, holy; consecrated place," suffixed form of PIE root *dhes-, forming words for religious concepts.

banquet (n.)

late 15c., "feast, sumptuous entertainment," from Old French banquet "feast," earlier simply "small bench," from Old Italian banchetto, diminutive of banco "bench," variant of banca "bench," which is from a Germanic source (see bench (n.)). Apparently originally "a snack eaten on a bench" (rather than at table), hence "a slight repast between meals;" if so, the meaning has entirely changed.

dayboard (n.)

There is no historic or really any evidence of this term to mean a meal served during the day, buffet style. It's origin must be wholly within the SCA. That being said, it is likely a portmanteau derived from "day" and "sideboard" to get its traditional meaning.

sideboard (n.)

"table placed near the side of a room or hall" (especially one where food is served), c. 1300, from side (adj.) + board (n.1) [where board means Table found commonly in use from the 12th c.]

FOR YOUR CONSIDERATION



SERVICE IN SCA

Our Society is built on the ideals of chivalry and courtesy, but runs by the concept of service. Without cooks, marshals, teachers, tent-raisers, hall-decorators, and so forth, no one would get to enjoy any of the activities we have come to know and love. The opportunities for service are practically limitless and the best part is, when everyone gives a little, nobody has to give a lot! Let us consider the types of service in the Society and learn about the reasons and rewards for serving.

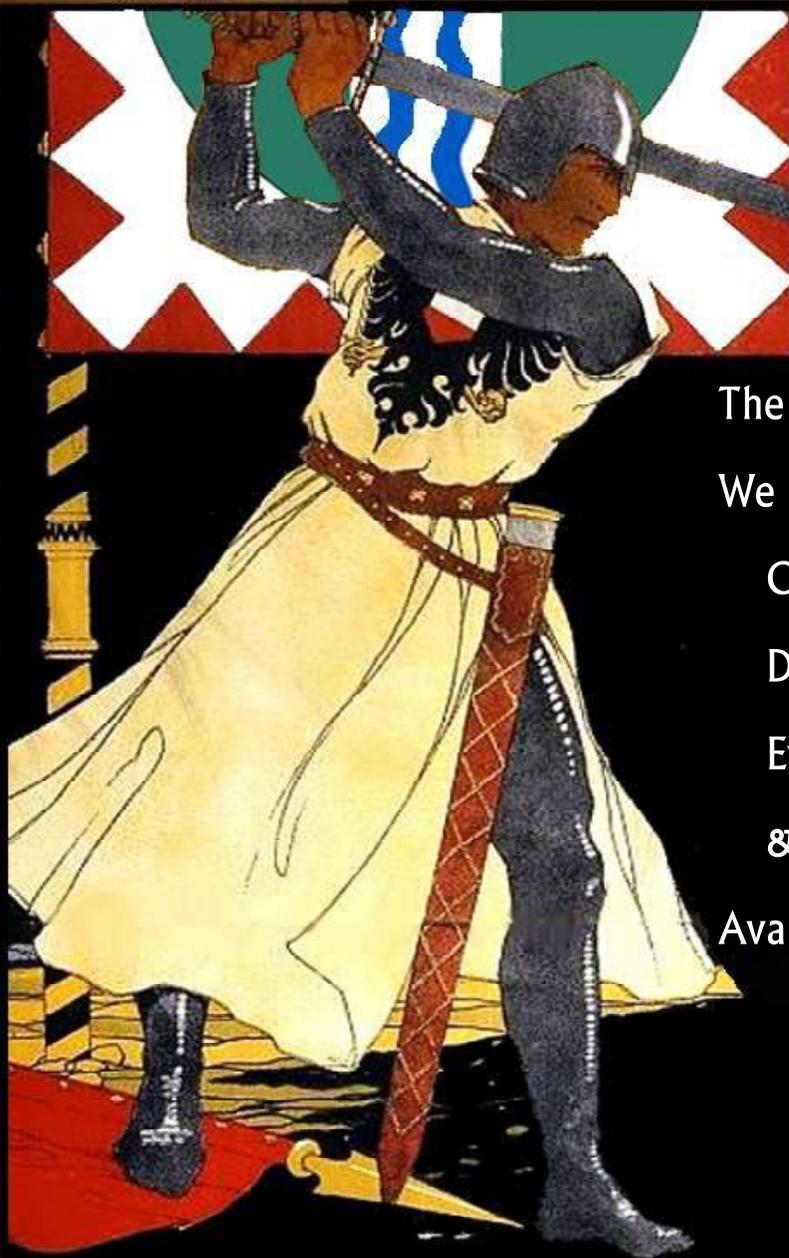
Service in the Society is a means to an end. Without someone running the tournament, there is no tournament. Without someone registering names, nobody gets a unique name. Without someone cooking the feast, nobody gets to eat. By volunteering at local events, you make it so that others can come and fight, feast, and have a good time. **Then when it's your turn**, you'll hopefully find those others in their own kitchen or marshalling their own field so that you can play, too.

The Winter Solstice Has Come Again
And with it...many Holidays.

Christmas – Saturnalia - St. Lucia's Day
Dong Zhi - Shab-e Yalda – Toji
!!And Many More!!

Our Family at the Cascadian
Which You and Yours
A HAPPY HOLIDAY SEASON





The Shire Needs You!

We Have...

Officer Positions

Deputy Positions

Event Stewardships

& Marshalates

Available to be filled.

**Together We Can
Make The Shire Great Again**





The Art of Japanese Floral Arrangement
by Anna Elisabetta deValladolid

Ikebana, (“flowers made alive”) or the art of Japanese flower arranging, has had a long standing history in Japanese culture. Originating in the 7th century as an alter offertory ritual performed by Buddhist monks, these asymmetrical works of temporary art are meant to serve as a representation of man’s relationship with both the heavens and earth. Also known as “Kado,” this art form is counted as one of the three classical Japanese arts of refinement along with the tea ceremony (chado) and way of fragrance (kodo).

While it has been argued that the practice of gathering flowers as offerings to the Shinto nature gods existed prior to the 7th century, and thus predates the Buddhist practice, literary mention and graphic depictions of floral arrangements are found dating back to the Heian period (794–1185) when Buddhism was first introduced to Japan. Ono no Imoko, a former Japanese envoy to China, is said to have developed the ritual, and is considered to be the founder of the oldest school of Ikebana, “Ikenobo.”

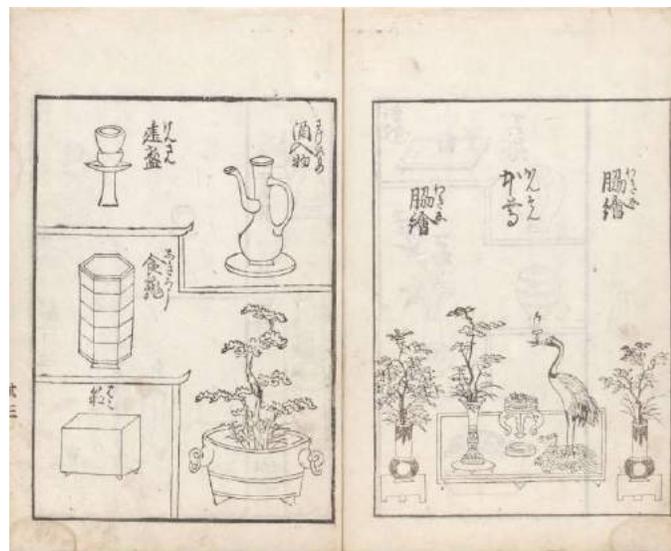
The first depictions of ikebana from this period show symmetrical arrangements that are similar to ones seen in the West. During the 14th century Buddhist monks started to have their arrangements

mimic natural scenery with branches, blossoms, and mosses placed in a manner to create depth (trees in the distance, cherry blossoms in the middle, small flowering plants in the foreground). Ashikaga Yoshimasa (1436–1490), eighth Shogun of Japan, was a patron of the arts and the greatest promoter ikebana flower arrangement, which at that time was known as “rikka”. The “rules” that fundamentally make up Ikebana as we know it today are attributed to Yoshimasa. Yoshimasa abdicated the shogunate in order to devote his time to the fine arts, and is attributed to establish that flowers offered on all ceremonial occasions and placed as offerings before the gods should not be offered loosely, but should represent time and thought. It is at this time that rules then commenced to be formulated.

Soami, celebrated painter and contemporary and friend of Yoshimasa, conceived the idea of representing the three elements of heaven, human, and earth, which are principals for ikebana arrangement which are still used today. Artists of the Kano school such as Sesshu Toyo (1420–1506), Sesson, Kano Masanobu, Kano Motonobu (1476–1559), and Shugetsu, of the 16th century, were lovers of nature, and advanced ikebana a step further beyond temple and room decoration. They commenced it as a rudimentary way to consider natural beauty in floral arrangement. Subsequently, two branches of ikebana would emerge- rikka which was classified as formal and more decorative, and naga-ire bana which was considered simpler and more natural.

Ikebana has always been considered an accomplishment of the dignified classes. Hideyoshi and Yoshimasa, two of Japan's most famous generals were masters of this art, finding that it calmed their minds and made clear their decisions for the field of action. It was also said the samurai viewed each arrangement as a reflection of their own mortality, and believed this communing with nature purified the heart and mind.

Many works on ikebana were published in the centuries from



Excerpt from *Sendosho* “Secret Methods of Flower Arrangement, passed down” attributed to an author called “Fuami.”



A depiction of ikebana in a samurai household. Ikebana was considered a masculine practice as warriors believed that through this connection with nature, the heart and mind would be to be purified before battle. After Western influence, ikebana was open to women in 1831.



the Ken'ei (1206–1207) to the Genroku (1668–1704) eras, all founded on Soami's idea of the three elements. The earliest known of these works, published in the early part of the Ken'ei era, was a book called Sendensho, a comprehensive guide to the flower arrangement, which included theory. A later book was derived from a secret manuscript from the noble Sanjo family and was transmitted to Fuami in 1445 at the request of "Yorimasa ko." One of these manuscripts passed through a number of owners, all of whom are listed, until it was received in 1536 by Senno Ikenobo, descendent of Ono no Imoko, the founder of the Ikenobo school of flower arrangement.

Senno Ikenobo established a theory of ikebana teaching that included not only technique but also philosophy. One or more manuscripts of his secret teachings were passed on to later generations. The text begins with an extensive index of the 53 chapters describing major themes such as seasonal flowers, flowers for special events, flowers for each court ritual, flowers for ceremonies before troops depart for battle, which flowers are appropriate for certain vases, how the vases should be placed, which combination of flowers and branches are to be avoided, how to choose flowers for a tea ceremony, how to care for flowers, and how to cut flowers and branches. One of the chapters describes the theories of the Tanigawa School of flower arrangement. Many plant names are given, and there are notes on the seasons in which flowers are available. There are over 1,000 different types of schools of ikebana throughout the world today. A school is normally headed by an iemoto, and oftentimes knowledge of the art form is passed down within a family from one generation to the next.

Ikebana utilizes not only floral blooms, but branches, mosses, and grasses. The idea of good and evil fortune governs both the selection of material and the form of arrangement. Hanakotoba (???) or the Japanese language of flowers, is the coded practice in which plants convey emotion and communicate directly to the recipient or viewer without needing the use of words. For example, colors of some flowers are considered unlucky. Red flowers, which are used at funerals, and represent the red flames of a fire, are considered undesirable. For a house-warming, white flowers are used, as they suggest water to quench a fire. Evergreens or chrysanthemums may be used, or any long-lived floral, to convey the hope that the health or wealth of a person are long lasting. Japanese poets have sung of the willow, comparing its very long branches with long life, happy married life, that it is frequently used for many celebrations and is a great favorite for an arrangement made at parting, with the length of branch insuring a safe return from the longest journey, especially if one branch is made to form a complete circle.

Unlike Western flower arrangement which utilizes symmetric 50/50 arrangements, Ikebana uses a balance of 30/70 that allows your eye to travel from one side of the arrangement to the other. An odd number of flowers are lucky, while even numbers are unlucky and are never used in flower arrangements. With the odd numbers

one avoids symmetry and equal balance (which are seldom found in nature) which the Japanese never find attractive in art of any description. The structure of some Japanese flower arrangements is based on a scalene triangle delineated by three main points, usually twigs, considered in some schools to symbolize heaven, human, and earth, or sun, moon, and earth.

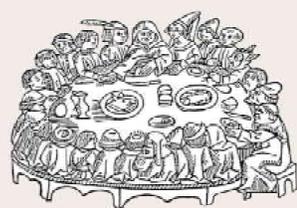
Ikebana is a disciplined art form with a long standing history in Japan in which nature and humanity are brought together. It often highlights areas of the plant not used in Western flower arrangement, such as its stems and leaves, and puts emphasis on shape, line, and form. Though it is an expression of creativity, certain rules govern it. The artist's intention behind each arrangement is purposeful through a piece's color combinations, natural shapes, lines, and the implied meaning of the arrangement. Ikebana employs minimalism and the spiritual aspect of kado which the Samurai used for relaxation of the mind, body, and soul. Whether it has its roots in Japanese Shinto religion or Buddhism brought from China, Ikebana in its simplistic yet meaningful arrangement has stood the test of time, and is one of many traditional Japanese art forms still used today.

Example of Rikka Ikebana from Ikenobo School



Example of Naga-ire Ikebana from the Ikenobo School





EPICURIA

PERSIA



Epicuria presents modern, easy to prepare adaptations of historic recipes and analogues recipes using culturally and historic correct ingredients

KOUFTEN GHELGHELI (LAMB MEATBALLS WITH CARROTS AND TURNIP)

Ingredients

- 1 lb. ground lamb
- 2 med. yellow onions (1 grated - 1 chopped)
- 1/3 cups chickpea flour
- 2 tbsp. kosher salt, divided
- 3 tbsp. ground turmeric, divided
- 4 tsp. freshly ground black pepper, divided
- 1/4 cups vegetable oil
- 1/2 cups fresh lemon juice
- 4 med. carrots peeled & cut 1-inch cubes
- 2 med. turnips peeled & cut 1-inch cubes

Directions

- 01) In large bowl, add the lamb, grated onion, chickpea flour, 1 tablespoon salt, 1 tablespoon turmeric, and 2 teaspoons pepper. Use your hands to mix well, then shape into balls about 1 inch in diameter (You should have about 33 meatballs, weighing 3/4 ounce each). Set aside while you make the sauce.
- 02) In large skillet over medium heat, add oil, chopped onions and 1 tablespoon salt. Cook, stirring occasionally until onions are soft and turn golden (15-18 minutes.)
- 03) Add the remaining 2 tablespoons turmeric and continue cooking, stirring until completely combined, about 1 minute.
- 04) Add 3 cups cold water. Increase the heat to medium-high and add lemon juice and 2 teaspoons pepper. Bring to a boil, then maintain a strong simmer.
- 05) Add meatballs and cook for 5 min. Stir in carrots and turnips. Bring to a boil, then lower heat and simmer until meatballs are cooked & vegetables are tender.

TORSNI SEER

This is a sweet and tart pickle of whole heads of garlic fermented in a vinegar solution until the cloves are very soft.

Ingredients

- 4 heads garlic
- 1 cup balsamic vinegar
- 1 cup red wine vinegar
- 1/3 cup dried barberries
- 2 tbsp. honey
- 2 tsp. salt
- 2 sprigs thyme

Directions

- 01) Place garlic in a sterilized 1-qt. glass jar and set aside.
- 02) Bring balsamic and red wine vinegars, barberries, honey, salt, and thyme to a boil in a 2-qt. saucepan; pour over garlic, place lid on jar, and let cool to room temperature.
- 03) Store in a cool, dark place for at least 6 weeks before serving.

KOOKOO SABZI (HERBED FRITTATAS WITH FENUGREEK)

This individual serving size variant of the classic frittata-like egg dish can be modified by adding walnuts, barberries, or even raisins.

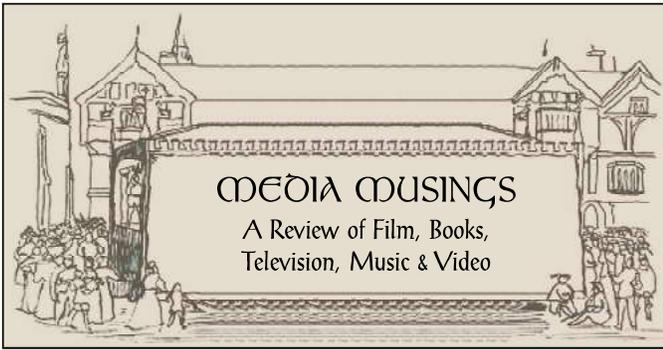
Ingredients

- 2 tbsp. olive oil, plus more for greasing
- 6 oz. cilantro finely chopped
- 6 oz. flat-leaf parsley finely chopped
- 2 bunches scallions, finely chopped
- 12 large eggs, lightly beaten
- 2 tbsp. crumbled, dried fenugreek leaves
- 2 tsp. all-purpose flour
- 1 tsp. baking powder
- Kosher salt and freshly ground black pepper

Directions

- 01) Heat oven to 375°
- 02) In 12-inch skillet, heat the olive oil over medium-high and add the cilantro, parsley, and scallions. Cook until wilted then remove from the heat and cool slightly.
- 03) Meanwhile, lightly grease a 12-cup muffin tin with more olive oil.
- 04) In a large bowl, whisk the eggs with the fenugreek leaves, flour, and baking powder and season with salt and pepper.
- 05) Stir the cooled herbs into the eggs and then divide the eggs evenly among the muffin cups.
- 05) Bake until eggs are puffed and golden (about 20 minutes). Transfer the muffin tin to a rack and let the eggs cool slightly before serving.





SWORD OF THE VALIANT (1984)
[PG] Drama/Fantasy - 1h 41m



Based on the fourteenth century poem "Sir Gawain and the Green Knight", *Sword of the Valiant: The Legend of Sir Gawain and the Green Knight* is a 1984 fantasy film directed by Stephen Weeks and starring Miles O'Keefe, Trevor Howard, Lila Kedrova, Cyrielle Clair, Leigh Lawson, Peter Cushing, and Sean Connery.



The story, as presented in the film, begins with a winter feast in the great hall of King Arthur's court. Arthur (played by Trevor Howard) laments the fact that his knights have grown old and comfortable when suddenly, a knight all in green and carrying a large ax (played by Connery), bursts through the door on horseback and asks if any knight present has enough courage to meet his challenge. When no knights volunteers to stand and defend their king's honor, Arthur announces that he himself shall take the challenge. At that point Gawain (played by O'Keefe) agrees to accept the challenge in lieu of the king and is granted knighthood so that he might do so. The Green Knight, handing over his ax, then explains that Gawain must strike one blow with it, but, should the Green Knight live, he can then attempt to do the same to Gawain.

Taking up the ax, Gawain beheads the knight, but learns that it's all a trick when the knight's body walks to the head and places it back in its place. The Green Knight next tells Gawain to kneel, but pauses before striking his blow and, in consideration of Gawain's youth, chooses to show mercy. The knight says he will grant the boy one year (enough time to grow a beard) before returning to claim his side of the bargain. When Gawain asks, "Must I spend the year awaiting death at your hand?" The Green Knight gives Gawain a chance to solve a riddle to save his life. The remainder of the film is composed of Gawain journeys across the land, learning about life, saving damsels, and attempting to solve the Green Knight's riddle before the meet again in the final act.

This movie represents director Stephen Weeks second film adaptation of this traditional tale. His first effort being "Gawain and the Green Knight (1973)". While the film is copyrighted for 1983, it was filmed in Wales and Ireland, as well as the Château de Pierrefonds and the Palais des Papes in France during September and October 1982 and released in 1984. Sir Sean Connery was filming "Never Say Never Again (1983)" during this period as well, which is why you only see him sporadically throughout this movie. The settings and scenery are well suited to the subject matter and the period wardrobe lent a sense of magic and wonder having been designed for theatrical stage productions and borrowed from the collections of stock rooms of the Royal National Theater and the Bristol Old Vic (the oldest continuously working theater in the English speaking world).

The film, despite its stellar cast, was not well received upon its release. The complaints could easily include the fact that the plot is moved forward from scene to scene by conveniently introduced hints by supporting characters (or the Green Knights magic) without any obvious cause and effect tying them together. Gawain proceeds, not because of any inherent growth and development, but simply because that is how the story is written. It is hard to separate the fact of the "tale" and its necessary completion from the cinematic representation of the tale. The passage of time is also rather arbitrary. While one of the key plot points is the fact that Gawain has one year to solve the riddle, there are never any real references to how much time has passed from scene to scene or how much remains until, suddenly, he has no more time remaining. All of this gives the film a strange pace and tone.

All of that being said, I enjoyed the film and would argue that *Sword of the Valiant* is structured and presented less like a traditional film and more like being told a story. The pacing, lack of definite passage of time and convenient hints to move the protagonist toward the plots conclusion are typical of most fairy tails and oral story presentations in general. If you watch the movie in this regard, much "filler" one might normally expect from the cinema is not really required. Instead, *Sword of the Valiant* is presented in that kind of sleepy, just before bed time-dream space that allows your mind to either fill in or just ignore the elements that ultimately are unnecessary to the completion of the tale. I of course have no way of knowing if this was the directors intent or not, but it works. If you are able to watch the film from this perspective I believe you will find it to be a nostalgic trip back to your youth. I give it 3 out of 5 Caesars



A SPARK TO A FLAME



Fire is needed
For those who visit
And are cold
Food is needed
And clothes
For those who have traveled far

Hávamál - verse 3

Fire has been an incredibly important part of human life for a very long time. In fact, archaeological evidence from South Africa's Wonderwerk Cave shows that our ancestors were using fire as a tool almost 2 million years ago. From then until very recent modern times, we have relied on fire to provide us with life-giving heat, a means to cook food, illumination, a deterrent to both insects and predators, and we have often used it as a part of sacred rituals and spiritual activities. While today we have many modern and convenient ways to meet all of those needs, when camping at events a fire is still often desirable for warmth, to cook a meal and to provide ambiance to our gatherings and social activities. But to have a fire, one must know how to start a fire, and, if forgoing the many modern ways of doing so, it becomes necessary to learn a more primitive means of catching flame to fuel.

Catching A Spark

The earliest archaeological evidence of humans lighting fires dates to the Neolithic period and involved the use of flint and iron pyrite to make sparks for starting fires. According to a paper published in the scientific journal Nature, roughly 50,000 years ago Neanderthals living in what is modern day France regularly started fires using this method and Otzi the Ice Man (approx 3300 BC - Bronze Age) was found with tinder fungus and what appeared to be a complex firelighting kit, including pieces of over a dozen different plants, in addition to flint and pyrite. If our ancestors, using less efficient technology like flint and pyrite (sparks from iron pyrites do not travel as far as those struck from steel, and are not as hot - Cave), we should have no problem getting a blaze going using a more modern flint and fire steel.

Something to Understanding

When creating sparks using flint and steel (or pyrite), the sparks created are actually small flakes of the softer material being sheered off (either the steel or pyrite) which react exothermically with oxygen and moisture in the atmosphere, making them rapidly oxidize and raise the temperature of the flakes to the point that they are hot enough to ignite suitable tinder.

Here is what you will need to start a fire using flint:

Flint: Flint is a type of quartz that comprises a loose, multi-colored family of rocks that rate about seven or so on the Mohs scale of hardness (the scale goes from 1 to 10 with talc being a 1 and diamond being a ten). Ideally, the flint you use should have a sharp, acute edge that will take a bite out of the steel when struck to make a spark. A round cobble of flint will not work until it is properly edged.

Steel: A good fire steel will have a high carbon content and a hardness from about 5½ to 6½ on the Mohs scale, depending on their composition and tempering. The harder the steel is, the more difficult it is for the flint to cut little chunks out of it. When the steel is hard enough, the energy used to do so is so great that the flake "ignites" in the process, and a spark results. Steel with a hardness of 5½ will generate sparks, but they don't stay hot for long while steel with a hardness of 6½ is capable of generating long lasting, hot sparks ideal for starting a fire. A properly treated steel should give off thousands of sparks good sparks.

The Spark Catcher: For a flint and steel fire to be successful you must understand that while the sparks burn hot, they do not do so for very long and must fall onto a nice, welcoming material that will capture the small amount of heat generated and ignite easily. This material, called primary tinder, can be any highly inflammable, softish substance. Any of the following materials will get the job done, but remember, all primary tinders need to be kept totally dry; even the moisture from 'dry' fingers can prevent a spark from catching.

'Punk' or 'Touch-wood': This is a dry rot found in trees that is caused by a wood-destroying fungus. Punk Wood is often white in color, light in weight, soft to the touch, and spongy enough that it can be squeezed a little between your fingers. The best way to use punk wood is to powder it (by what ever means is at hand) and use a small pile of the powder as the tinder to catch your sparks. It can also be used in small chunks but works best if these chunks are charred first.

Charred Powder: Charred powder is simply obtained by scraping



the burned wood from an old campfire or forest fire. The charred carbon in this powder / ash will take a spark and ignite like powdered punk wood. Charred powder is also beneficial to sprinkle on or mix in with other tinders (inner bark, jute and plant fiber etc.) to help them more readily take flame.

Tinder Fungus: This term is generally applied to both *Fomes fomentarius* (False Tinder Fungus / amadou) and *Inonotus obliquus* (True Tinder Fungus / chaga).

Amadou, the fluffy felt-like material obtained from the woody *fomes fomentarius* shelf fungus (or "conk"), is an almost ideal tinder as it is capable of catching a spark without a need for charring. Usually found growing on birch trees, the fungus is comprised of three layers. The top/ outer layer (or bark) thin and very hard. The inner layers consists of both a corky material and a layer of tubes. The only part useful for tinder is the soft, pale brown, corky layer.

Chaga (*Inonotus obliquus*), if anything, is a better tinder than even Amadou. Normally found in cool northern forests, chaga grows year-round on Birch trees, and may also be found on Elm, Hornbeam and Beech as well. The dark, bulging mushroom resembles burnt charcoal and often sprouts up where the tree has been injured. To use, simply scrape any part of the fungus chunk with a knife to produce a pile of powder that is highly flammable and will ignite when you direct sparks directly onto the pile.

Cedar Bark: Cedar trees grow, which can be found in several different climates and elevations, have an extremely fibrous, and quite resinous bark. Once ignited, it will produce a hot flame. To use, scrape the outer bark from the tree, and work it over with a rock to smash the fibers. Pull the strands apart with your fingers, and roll it back and forth between your hands. Use these fibers to create a softball size birds nest tinder bundle.

Cattail Fluff: Cattail can be found in still standing water such as

swamps, ponds, or lakes. Crushing or wringing the heads will expose the fluffy, tiny fibers that will readily take a spark, but burns extremely fast. Mixing the fluff in with cedar bark, pine needles, grass or other easy to ignite tinders will give you good results.

Char Cloth: While not a natural tinder, char cloth is the most common tinder used with flint and steel. Made of coarse, woven linen or cotton fabric (the coarse weave forms nooks and crannies to catch the spark) that has been burned in a low-oxygen environment until it's mostly carbon, char cloth easily takes a spark and ignites. You can make your own by packing a small airtight tin with linen or cotton patches about 2 inches square. A small hole poked in the top allows smoke and pressure to escape without the oxygen burning the cloth completely. Place the tin on some hot coals in a fireplace or campfire and let it cook until the smoke subsides from the hole you poked in the top (about 20 minutes). Make sure you let the tin cool completely before you open it or else the cloth will catch flame and burn to a cinder.

Preparation

When building a fire, the key is preparation. The spark that you catch will burn fast, and be fleeting, so you will need more fuel in order to generate a flame large enough to start your fire. Because of this, it is best to have everything prearranged and ready to go before you start.

- First, build a 'fire nest' of fine, easy-to burn secondary tinder and kindling material like dry grass, lichens, pine straw, dried bird nests, strips of birch bark, shavings from the inner bark of aspen, poplar, and cottonwood trees etc. This material should be formed into a shape that looks like a birds nest a roughly the size of a softball and loosely compacted to allow air circulation

01) Gather dry, lightweight and easily flammable tinder materials.

Preparing Amadou

To prepare this tinder, soak the fungus in water to soften it if it is not already fresh and flexible. With care the thin, hard bark can now be chipped away from the flesh with a sharp blade. This has to be done without damaging the useful material below. Once done you can remove and discard the spore tubes, leaving only the soft "flesh" (also called trama) which is seldom more than 6 mm thick. Remove the part of the flesh that had been attached to the tree and gently pound the flesh with a rubber or wooden mallet or something similar using rhythmic, steady taps. If the amadou is resisting, it needs more soaking. Once the amadou is as soft and thin as you wish, you must dry it and work it a bit more by gently pulling and flexing the flesh until it fluffs up and expands to about twice or three times its original size. The piece should be damp, but not soaking wet otherwise it can not 'fluff up' with air. As it is drying, manipulate it in your fingers to encourage it to expand and work air into spaces between the fibers. It is done once it is light and flexible but no longer expands as you work it. It should take on the appearance of soft, tawny brown leather. Once you let it fully dry, you can use it to start fires.



- 02) Rough the material, rolling it back and forth in your hands.
- 03) Manipulate the material to form a softball sized bundle.
- 04) Make a depression in the center to create the nest shape.
- 05) Fill the center of the nest with the lightest materials.
- 06) Fluff the bundle to make sure it isn't too compact.

- Second, you will want to have a good supply of small kindling, such as small, small pieces of dry, split wood, twigs and chunks of dry bark. Loosely stack some of this material into a small tee-pee where you want your camp fire. Make sure this tee-pee has an opening large enough to place your fire nest.

- Finally, you will need larger fuel to keep your fire going, such as larger pieces of wood, sticks and eventually logs, once your fire gets big enough. Again, it's important to get all of this gathered and prepared in advance.

Once you have gathered and prepared all of your materials, you are ready to start your fire.

What To Do

The following steps, with practice, should allow almost anyone to create a nice camp fire through the application of steel on flint.

Step One: Kneel on the ground, place a fire nest in front of you, and crouch over the bundle. Place your primary tinder into the depression of the fire nest before you begin. In bright and sunny conditions, place the fire nest in the shade or position yourself so that you cast a shadow over the tinder so that you can see where the sparks are falling and when the tinder begins to burn.

Step Two: Grasp a shard of flint between your thumb and forefinger of one hand, with a sharp edge protruding an inch or two. Tightly clamp a piece of your primary tinder (homemade char cloth, tinder fungus etc.) under the thumb holding the piece of flint. Many times sparks will deflect upward away from the steel as it strikes the flint so this will provide a second surface to catch sparks and greatly increase your chances lighting a fire.

Step Three: Grasp the steel in the opposite hand between your thumb and index finger.

Step Four: To generate sparks, strike a glancing blow with the steel against the sharp edge of the rock using a quick, downward wrist motion. Use deliberate, powerful strokes, directing the sparks toward the tinder bundle. Molten sparks from the steel will fly off and eventually be caught by the primary tinder in the fire nest or that you placed under your thumb. When the spark catches, the tinder will glow.

Step Five: If you see a spark catch and glow in the fire nest tinder, immediately give a light puff of air onto the tinder bundle. Alternatively, if you catch a good spark on the tinder under your thumb, quickly transfer it to the fire nest. In either case, once you get glowing ember in the pocket of the fire nest, pick up the bundle, and blow softly onto the ember whilst carefully closing the tinder nest around the sides of it. As you blow, you should get smoke that becomes thicker and whiter as you blow. Continue blowing gently and smoothly until you have flames.

Step Six: Once the nest is burning well, place it under a tepee formation of small twigs you prepared earlier. Continue to gently blow and coax the flames until the kindling is ignited and flaming. At this point you can slowly feed larger and larger pieces of fuel into the fire, being careful not to smother the flames. Once the fire is burning well, continue to feed larger pieces of fuel until you have the size fire you desire.

Works Referenced

Fire as Paleolithic Tool and Weapon
Kenneth Oakley, Proceedings of the Prehistoric Society, Volume 21 - July 1956 , pp. 36-48

The Use of Iron Pyrites for the Creation of Fire.
Patrick Cave, Lithics 13. Vol 13 - 1992, pp. 52-60



AWARD RECOMMENDATIONS

While awards and honors generally come from the hands of the Royalty, they depend upon the citizens of the Kingdom to tell them about folks who are deserving of awards. Remember, anyone can recommend individuals for a large number of awards.

It's usually a good idea to check the East Kingdom Order of Precedence to see if the individual already has an award:

<https://op.eastkingdom.org/op.php>

Once you are ready to make a recommendation:

<https://surveys.eastkingdom.org/index.php/945932/lang-en>





Ye Old BOOK OF SONG

Turlough Carolan (1670 - March 25, 1738) was a blind, itinerant early Irish harper, composer and singer whose great fame is due to his gift for melodic composition. He was the last great Irish harper-composer and is considered by many to be Ireland's national composer

O'Carolan's Dream

Slow Air

Turlough O'Carolan

The musical score for 'O'Carolan's Dream' is written in 4/4 time and consists of six staves of music. The chords used are Am, G, C, F, Dm, Em, and D. The score includes repeat signs and first/second endings.

Staff 1: Am G Am G C

Staff 2: F C Dm Am Dm F

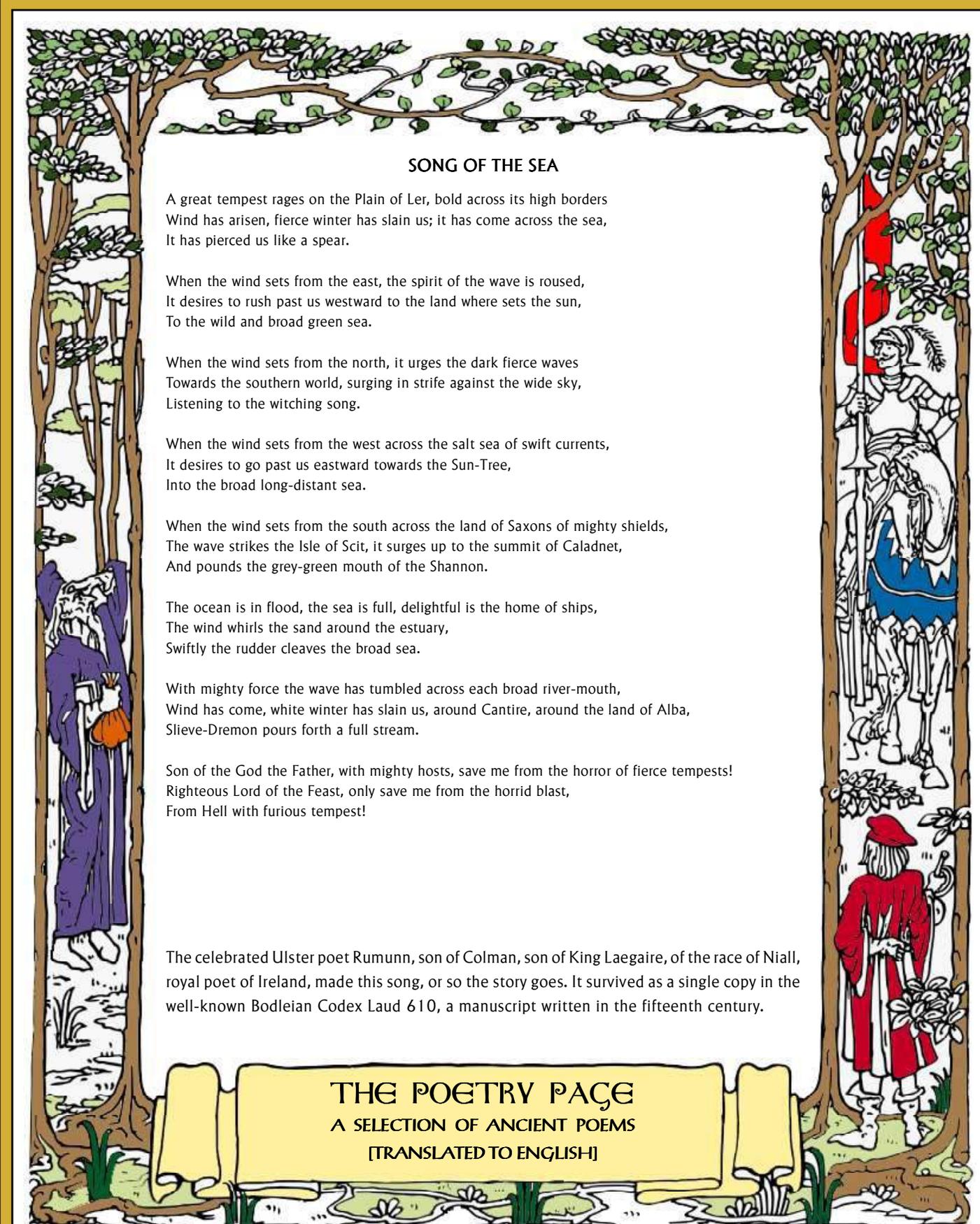
Staff 3: Am Em 1. Am 2. Am

Staff 4: C Am

Staff 5: Em Am D Am Dm

Staff 6: F Am Em 1. Am 2. Am





SONG OF THE SEA

A great tempest rages on the Plain of Ler, bold across its high borders
Wind has arisen, fierce winter has slain us; it has come across the sea,
It has pierced us like a spear.

When the wind sets from the east, the spirit of the wave is roused,
It desires to rush past us westward to the land where sets the sun,
To the wild and broad green sea.

When the wind sets from the north, it urges the dark fierce waves
Towards the southern world, surging in strife against the wide sky,
Listening to the witching song.

When the wind sets from the west across the salt sea of swift currents,
It desires to go past us eastward towards the Sun-Tree,
Into the broad long-distant sea.

When the wind sets from the south across the land of Saxons of mighty shields,
The wave strikes the Isle of Scit, it surges up to the summit of Caladnet,
And pounds the grey-green mouth of the Shannon.

The ocean is in flood, the sea is full, delightful is the home of ships,
The wind whirls the sand around the estuary,
Swiftly the rudder cleaves the broad sea.

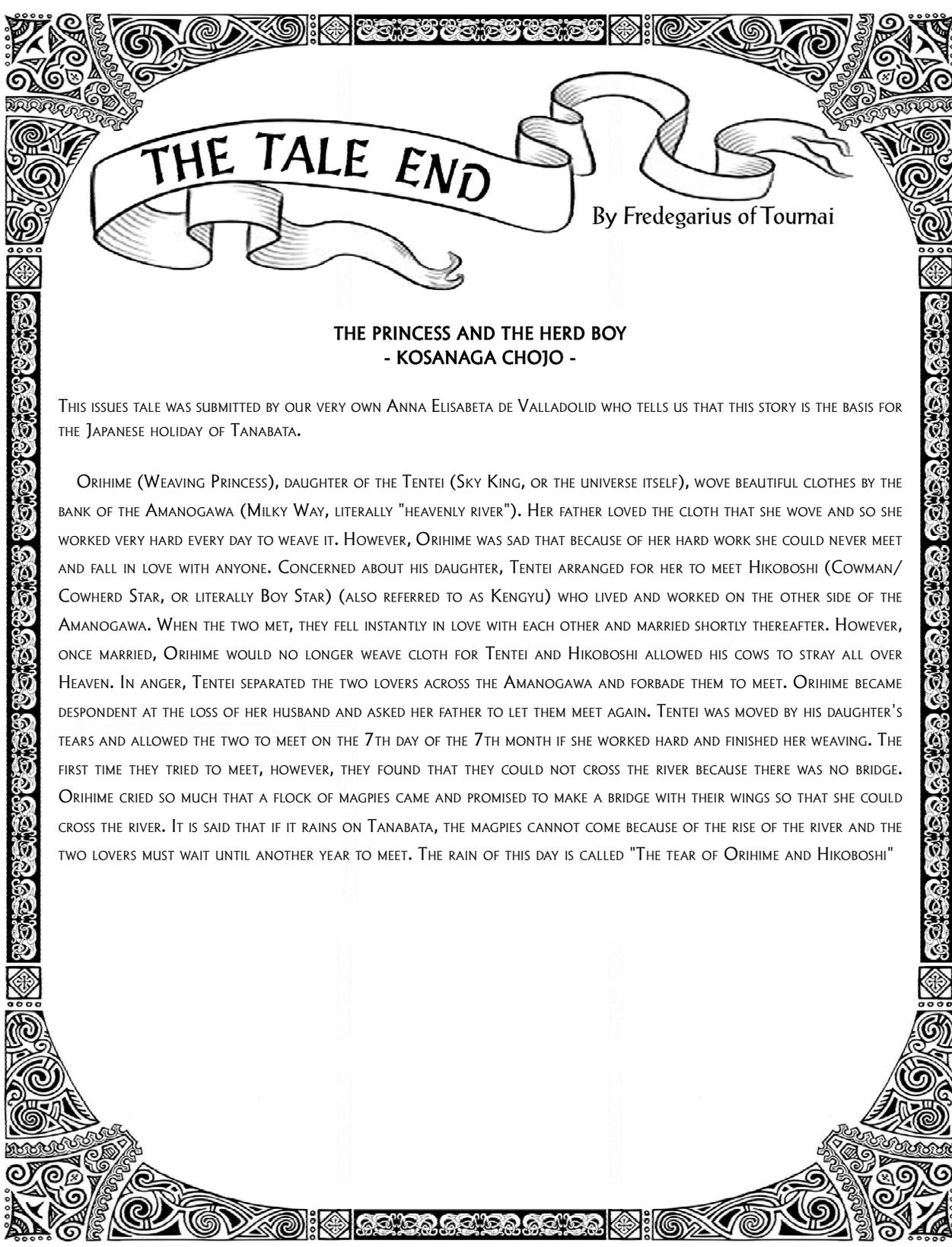
With mighty force the wave has tumbled across each broad river-mouth,
Wind has come, white winter has slain us, around Cantire, around the land of Alba,
Slieve-Dremon pours forth a full stream.

Son of the God the Father, with mighty hosts, save me from the horror of fierce tempests!
Righteous Lord of the Feast, only save me from the horrid blast,
From Hell with furious tempest!

The celebrated Ulster poet Rumunn, son of Colman, son of King Laegaire, of the race of Niall,
royal poet of Ireland, made this song, or so the story goes. It survived as a single copy in the
well-known Bodleian Codex Laud 610, a manuscript written in the fifteenth century.

THE POETRY PAGE
A SELECTION OF ANCIENT POEMS
[TRANSLATED TO ENGLISH]





THE TALE END

By Fredegarius of Tournai

THE PRINCESS AND THE HERD BOY - KOSANAGA CHOJO -

THIS ISSUE'S TALE WAS SUBMITTED BY OUR VERY OWN ANNA ELISABETA DE VALLADOLID WHO TELLS US THAT THIS STORY IS THE BASIS FOR THE JAPANESE HOLIDAY OF TANABATA.

ORIHIME (WEAVING PRINCESS), DAUGHTER OF THE TENTEI (SKY KING, OR THE UNIVERSE ITSELF), WOVE BEAUTIFUL CLOTHES BY THE BANK OF THE AMANOGAWA (MILKY WAY, LITERALLY "HEAVENLY RIVER"). HER FATHER LOVED THE CLOTH THAT SHE WOVE AND SO SHE WORKED VERY HARD EVERY DAY TO WEAVE IT. HOWEVER, ORIHIME WAS SAD THAT BECAUSE OF HER HARD WORK SHE COULD NEVER MEET AND FALL IN LOVE WITH ANYONE. CONCERNED ABOUT HIS DAUGHTER, TENTEI ARRANGED FOR HER TO MEET HIKOBOSHI (COWMAN/ COWHERD STAR, OR LITERALLY BOY STAR) (ALSO REFERRED TO AS KENGYU) WHO LIVED AND WORKED ON THE OTHER SIDE OF THE AMANOGAWA. WHEN THE TWO MET, THEY FELL INSTANTLY IN LOVE WITH EACH OTHER AND MARRIED SHORTLY THEREAFTER. HOWEVER, ONCE MARRIED, ORIHIME WOULD NO LONGER WEAVE CLOTH FOR TENTEI AND HIKOBOSHI ALLOWED HIS COWS TO STRAY ALL OVER HEAVEN. IN ANGER, TENTEI SEPARATED THE TWO LOVERS ACROSS THE AMANOGAWA AND FORBADE THEM TO MEET. ORIHIME BECAME DESPONDENT AT THE LOSS OF HER HUSBAND AND ASKED HER FATHER TO LET THEM MEET AGAIN. TENTEI WAS MOVED BY HIS DAUGHTER'S TEARS AND ALLOWED THE TWO TO MEET ON THE 7TH DAY OF THE 7TH MONTH IF SHE WORKED HARD AND FINISHED HER WEAVING. THE FIRST TIME THEY TRIED TO MEET, HOWEVER, THEY FOUND THAT THEY COULD NOT CROSS THE RIVER BECAUSE THERE WAS NO BRIDGE. ORIHIME CRIED SO MUCH THAT A FLOCK OF MAGPIES CAME AND PROMISED TO MAKE A BRIDGE WITH THEIR WINGS SO THAT SHE COULD CROSS THE RIVER. IT IS SAID THAT IF IT RAINS ON TANABATA, THE MAGPIES CANNOT COME BECAUSE OF THE RISE OF THE RIVER AND THE TWO LOVERS MUST WAIT UNTIL ANOTHER YEAR TO MEET. THE RAIN OF THIS DAY IS CALLED "THE TEAR OF ORIHIME AND HIKOBOSHI"



Funny For Fun



Riddle 1: A vessel have I, that is round as a pear, moist in the middle, surrounded with hair; and often it happens, that water flows there.

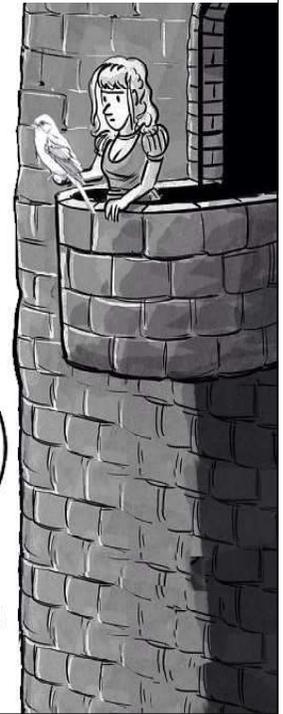
Riddle 2: I have one and you have one. So do the woods, fields, streams and seas, fish, beasts and crops and everything else in this revolving world.

Riddle 3: Tell me, what is that fills the sky and the whole earth and tears up new shoots, and shakes all foundations, but cannot be seen by eyes or touched by hands?

Riddle 4: An eater lacking mouth and even maw; yet trees and beasts to it are daily bread. Well fed it thrives and shows a lively life, but give it water and you do it dead.

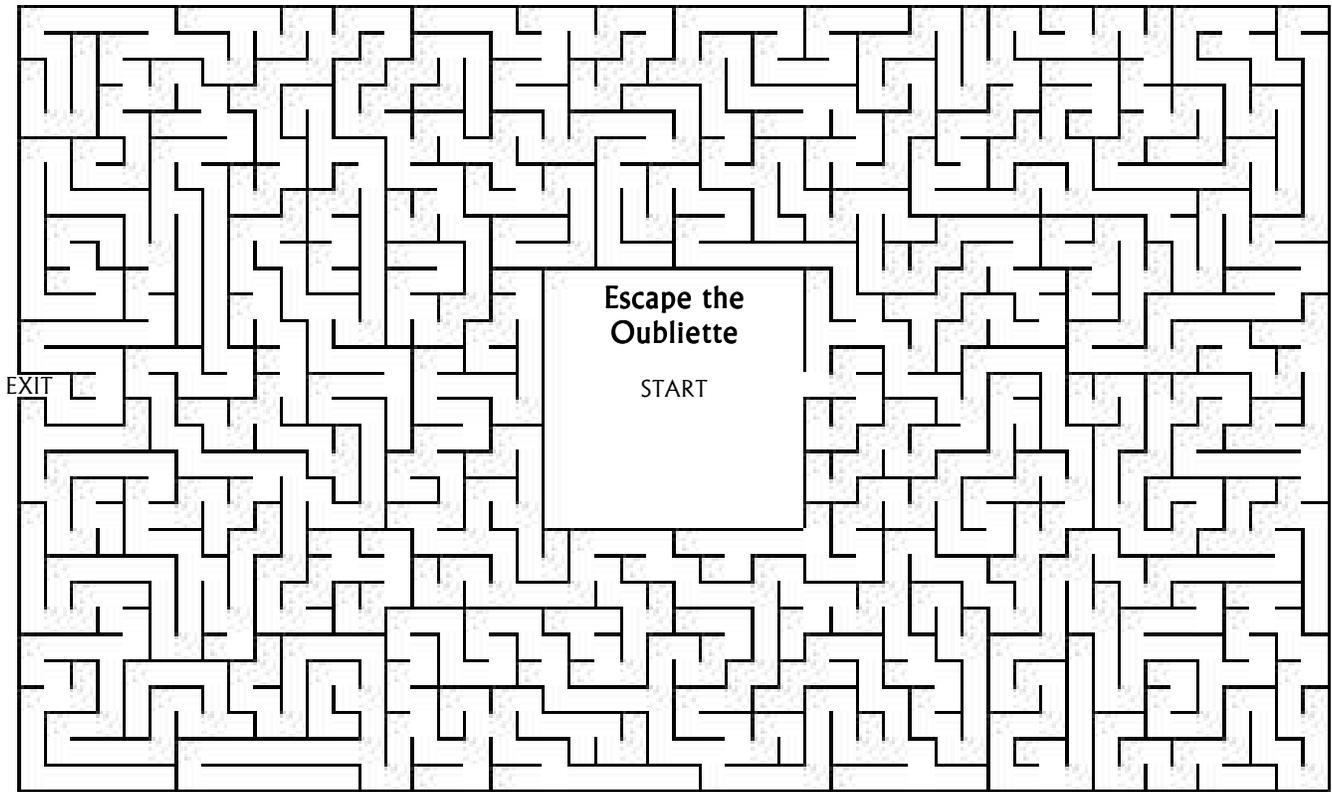
1 - An Eye / 2 - Shadow / 3 - Wind / 4 - Fire

THE LAST VOYAGE...



Ah...will you let us in if we promise to only pillage and burn?

...why does she keep showing us that bird?



SCA CREATIVE WORK COPYRIGHT ASSIGNMENT/GRANT OF USE FORM

The Cascadian is the Newsletter of the Shire of Glenn Linn

This form must be completed, scanned or photographed and e-mailed to Shire of Glenn Linn Chronicler for immediate use. The Shire Chronicler must have your signature on file to use your material and all forms will be retained electronically.

I, (legal name) _____, being known within the Society for Creative Anachronism as (name) _____, do hereby agree to the following with respect to my (check appropriate item(s)):

- article story script poem
 song artwork map other: _____

(hereinafter "the Work(s)") entitled as follows: _____

(check all that apply; complete blanks where necessary):

OPTION #1 – FULL ASSIGNMENT OF COPYRIGHT

I hereby transfer and assign to the SCA my entire right, title and interest to the Work identified above. The SCA shall own the Work and shall have sole right to determine all future uses of the Work.

-PLEASE STOP: If you checked Option #1, do not check any of the Options below-

OTHER OPTIONS – GRANTS OF USE

The SCA may (check all that apply):

- publish the Work once in an issue of The Cascadian
 publish the Work no more than _____ times in the above publication;
 publish the Work electronically;
 perform (if my Work is a performance) the Work at an Event called; _____
 publish the Work on a SCA web site for the Shire of Glenn Linn
 publish the Work in any SCA publication, including print, web and electronic.

I agree / do not agree (check one box) that my Work (if it is an article) may, for reasons of space availability or editorial concerns, be edited or abridged by the publishing Chronicler/Editor/Webminister, unless specifically requested otherwise below. If I agree to my Work being edited, I understand that such editing or abridgement will be done with reasonable care to maintain the context and content integrity of the Work.

I represent and warrant that I am the sole creator of this Work, and I agree to indemnify and hold harmless the SCA in the event any claim is brought against the SCA by any person claiming that they have any right, title or interest in the Works superior to mine or that I did not have lawful authority to grant the above permission and rights to the SCA.

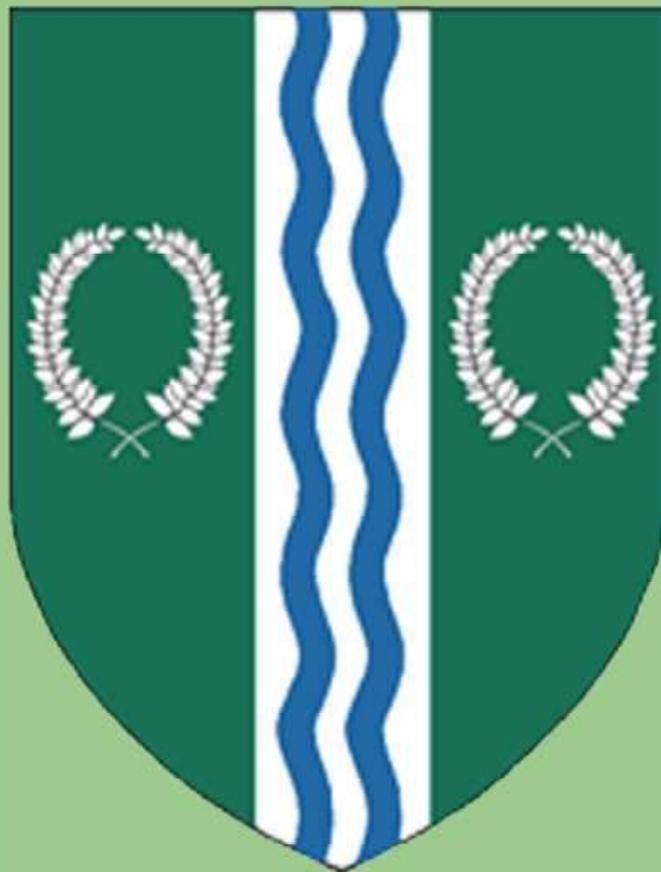
SIGNATURE: _____ DATE: _____

E-MAIL ADDRESS: _____

MAILING ADDRESS: _____



**Shire
of
Glenn Linn**



Living The Dream for 31 Years

