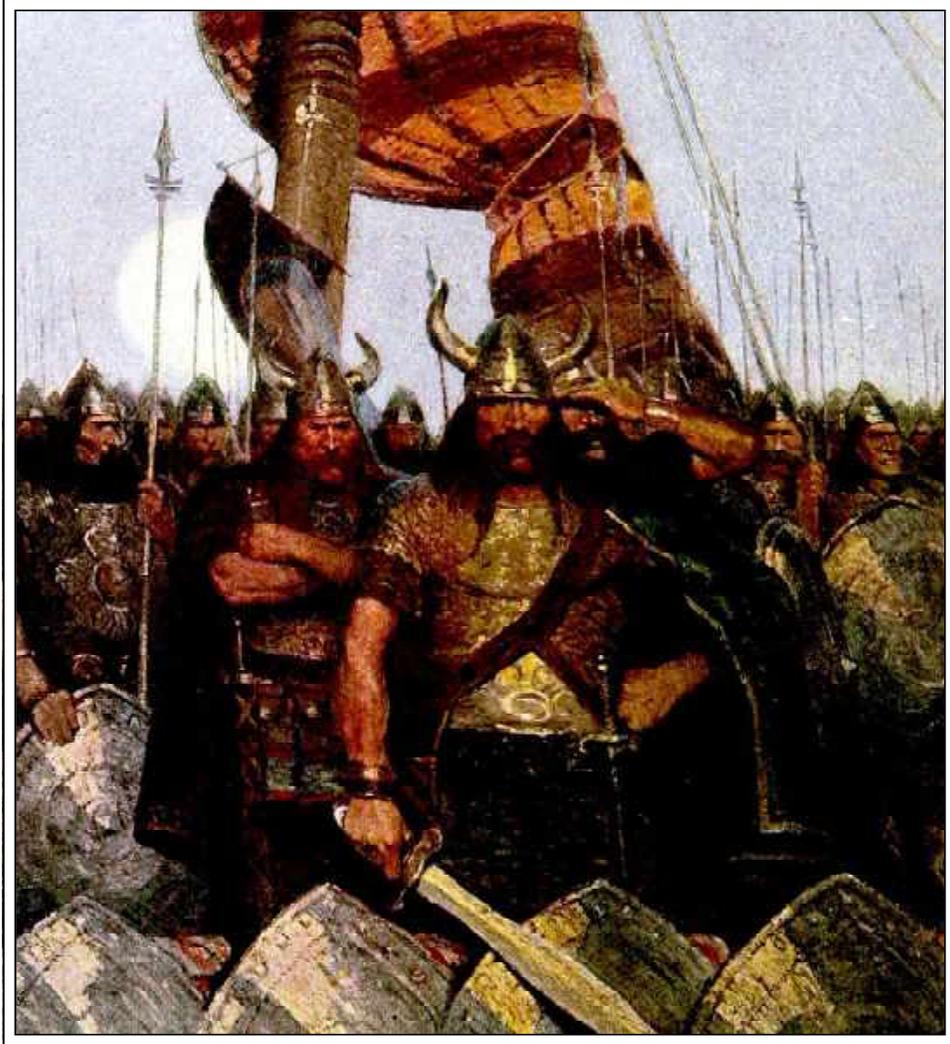


# SEARCHING FOR THE JOURNEYS END



The First Cargo: The Coming of Hengist and Horsa by N.C. Wyeth (1910)

## IN THIS ISSUE:

- Early Period Irish Swords and Trophy Head Taking
- APICIUS: The Man and The Book
- The agricultural innovations that helped bring light to the dark ages
- Seven Ancient Knots Everyone Should Know
- LARPs, Battle Games, and the SCA
- All of our regular columns and so much more...



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*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.*



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## 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.

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## 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>

## 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 dear readers and fair friends all. Another quarter has passed and I remain the humble work horse who pulls this cart called the Cascadian forward. What a world in which we live where a poor, lowly deputy must bear the burden of writing, formatting, sourcing and soliciting all the works that make our shire news letter great. But, though the burden be tiresome, these broad shoulders can bear it, because I do it for you, the reader, for I know that you toil away at your lives awaiting nothing so much as the joy and satisfaction of being able to read (and likely reread) this publication. So rejoice! My Sisyphian task has once again been accomplished...for now.

The plague still stalks amongst us. While the mundane world has been hampered by its unrelenting presence, our medieval world, or at least the social aspects of it, has all but come to a grinding halt. Indeed some folk and institutions have ventured into the ethereal sphere, most practical interactions have ceased. And while most, if not all, have used the time at home to work on projects and perhaps refurbish their kit, no such activities can take the place of a year worth of events being postponed or canceled. Pennsic War 49 has been postponed (not canceled) until 2021 (likely to allow those who bid to run Pennsic 50 to still claim that honor). Great Northern Thyng II, likely the greatest event the East Kingdom would have experienced in 2020, has also been postponed until 2021 (if its good enough for Pennsic...). Many other events have been canceled and all activities and practices have, up till very recently, been shut down. Will this pass? Of course, all things do, but if it could pass a bit more quickly we would all be delighted.

I feel that I would be remiss in not taking at least a moment and a bit of space to praise the work that Her Royal Majesty, Margarita De Siena, Queen of the East and their Royal Highnesses, Magnus Tindal and Alberic von Rostock have done to help unify, inspire and support the East Kingdom and its population during this troubled time. On a similar note, our own Seneschal, Lord Tomas An Bhogha Oneill has worked to promote and unify the Shire of Glenn Linn during this period and, our two newest members, Anna Elisabeta de Valladolid and Balthazar Meinhardt have stepped up and assumed the offices of Exchequer and Minister of Arts and Sciences, helping to move the Shire forward.

While adversity need not be the catalyst to bring out the best in an individual, in this instance, it has shone a light upon those I have mentioned...a very favorable light that can, because of them, help illuminate our path as we traverse this dark time together.

# 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://endlesshills.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](mailto:redlioncanoe77@gmail.com)

I wish everyone near and far happy knitting!

Lady Arnleif the Red



## PLOW & HARNESS

THE AGRICULTURAL INNOVATIONS THAT HELPED BRING  
LIGHT TO THE DARK AGES



The 5th century is a period in which the “Late Antiquity” of Western Europe was gently nudged into the Dark Ages by the Germanic tribes staking claim to what was formerly the Western Roman Empire. This change may overtly appear to have been the final nail in the coffin for what had been a flourishing network of trade, taxes and agricultural production, but the deep and protracted economic depression that would be the hallmark of the age had begun even earlier and would continue for several centuries after this tipping point.

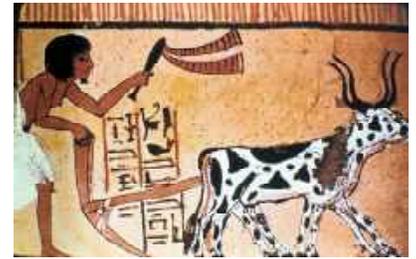
During the Dark Ages, population numbers deteriorated and urban centers decayed. Rome, a city of almost one million at its height, dropped to around 30,00 inhabitants, while places such as London and Paris were little more than rural backwaters with a few thousand inhabitants each. At the same time, mass manufacturing nearly ceased along with long distant trade and the minting of coins to support such activities. The agricultural production that propped up the social order was, at that time, primarily based on the great slave labor driven Latifundia estates, whose production was designed for transport to distant urban markets. As long-distance shipping of wine, oil, grain and other such commodities disintegrated during the chaotic political period proceeding the fall of Rome, the consequent fall in the supply, and rise in the cost of slaves forced the latifundium method of efficient slave based farming to change.

While the rise of the Latifundia in the first and second century CE had contributed to the growth of urban centers as dispossessed farmers and small land holders were forced off their land, the political unrest of the third and fourth century forced that large urban populations back into the countryside and caused the conversion of the Latifundia into feudalistic tenant farms whose smaller scale production, while designed for local consumption, was much less efficient. This lower yielding localized production remained a factor in keeping the age “Dark” for several centuries until technological innovation allowed the farmers to increase their efficiency which increased their yield which then in turn created an increase in wealth that provided for all the things that come along with a monetary surplus. This revolution, while profound and far reaching, was brought about in a comparatively short period of time by the advent of two relatively uninspiring pieces of farm equipment: the “moldboard”

plough and the horse collar that allowed its efficient use.

The ard, or scratch plow first appears in the mid-Neolithic with its exact point of origin being unknown. Ideal for use in the geographically-limited river valleys that were being settled at that time, an Ard, pulled by a pair of cows, is a perfect tool for breaking up the surface of the soil, bringing nutrients to the surface and letting moisture seep deeper, out of sight of the harsh sun.

Evidence of the ards use first appears in the Near East in the 6th millennium BCE and around the Mediterranean by 2000 BCE where they worked well for thousands of years cultivating the dry, gravelly soils. This type of plow wasn't, however, very good for plowing the heavier, more clayey soils up north.



More than 2,000 years ago, in the first century BCE a very different tool - the moldboard plow - was first developed in China. This plow cuts a long thick ribbon of soil, and turns it upside down, which is vastly superior in fertile wet clay soils for improving drainage and killing and turning into compost, deep-rooted weeds. While the dry-soil scratch plow worked best using a time intensive criss-cross plowing system, the moldboard plow was most efficient in long thin strips that only required going over a field once, greatly reducing the time needed to prepare a field and so allowed a farmer to work a larger area of land.

The arrival of this new technology in Europe around the year 900 CE would not have caused an agricultural revolution by itself because while the ard needed only two oxen to work efficiently, the moldboard plow would require a team of eight oxen, something that would have been beyond the reach of most farmers at that time.

So, for many centuries after the fall of Rome, agricultural work was done by hand or with the help of the ard and a team of oxen. But there was another animal available that was stronger and faster than oxen, the horse. Of course the horse, as a domesticated animal had been around for a long time, yet had never been the first choice for agricultural fieldwork. The reason for this was that there had not been an efficient means of harnessing the horse to allow it to work to its full potential. Instead, since at least the third millennium BCE the throat-girth harness was used. This device had flat straps across the neck and chest of the animal, with the load attached at the top of the collar, above the neck, in a manner similar to a yoke. These straps pressed against the horse's sterno-cephalicus muscle and trachea which restricted its breathing and reduced the animals pulling power. The harder a horse pulled, the more strongly it restricted its own breathing.

The throat-girth design was not improved until the Chinese breast-strap or “breastcollar” harness was developed between 481–



221 BCE. This type of harness put pressure upon the sternum, where the line of traction is directly linked with the skeletal system of the horse, allowing, ideally, for nearly full exertion.

The Chinese breast harness became known throughout Central Asia by the 7th century CE and was introduced to Europe by the 8th. Unfortunately, the problem with this type of harness was that the actual shafts of the cart, chariot, or other vehicle are attached to a surcingle around the barrel of the horse, with the result that the horse is literally pulling the load by the surcingle, with the breastplate serving only to keep the surcingle from slipping back. In addition, as the shaft on a plow is much lower to the ground, there was no efficient means of attaching it to this harness. So while the Chinese breast harness allowed for a better means of using horses to pull carts, wagons and other moderate loads, it was not suited to harnessing and working a plow. Because of these physical and mechanical constraints, oxen were used in preference to horses for heavy work, as they do not have this problems due to anatomical differences.



The final and best development in horse harnessing occurred, again in China, between 200-400 CE with the development of the padded horse collar. The collar, as part of a harness, includes a pair of curved metal or wooden pieces, called hames, to which the traces of the harness are attached. The collar itself sits on the shoulders of the horse and distributes the load around the it's neck and shoulders without interfering with the breathing of the animal. This design helped horses to work using their full strength by pushing forward with their hindquarters into the collar allowing them to pro-

vide a work effort of 50% more foot-pounds per second than an ox, because horses move at a greater speed, as well as having generally greater endurance and the ability to work more hours in a day than oxen (Johnson).

The Horse collar reaches Europe about 920 CE (a couple of decades after the mouldboard plow) and became almost universally adopted by the 12th century. Prior to this development, oxen still remained the primary choice of animal for farm labor. But once the mouldboard plow and horse collar were available, the replacement of oxen with horses helped better the productivity of the agricultural world all throughout Europe for centuries to come. Thus, with more people freed from the necessity of subsistence farming, they had more free time to take on specialized activities, and consequently to the development of early industry, education, and the arts in the rise of market-based towns.

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Department of Business and Economics, University of Southern Denmark, Campusvej 55, DK-5230 Odense M, Denmark

An encyclopædia of Agriculture

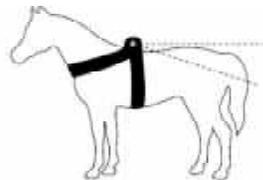
John Claudius Loudon, Longman, Hurst, Brown and Green, London 1825

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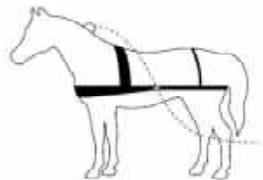
Johnson, Debora

Horses Hints, Horse Hints, <http://horsehints.org/MiddleAgesHorse.htm>

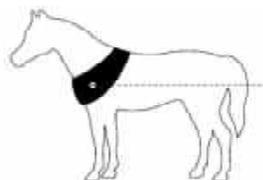
THROAT-GIRTH HARNESS



BREAST STRAP HARNESS



PADDED HORSE COLLAR



# APICIUS

## The Man and The Book

By: Lisabetta vedova di Alessandro



### APICIUS, THE MAN

Historians know of a famous ancient foodie who lived under Augustus and Tiberius (42 BCE-37 CE) by the name of Marcus Gaius Apicius. He's credited with the most ancient cookbook ever found which surfaced in the 3rd Century. It's unclear whether the cookbook was kept secret by Roman cooks since the death of Apicius, or, more likely, the recipes were collected in the 3rd century and dedicated or credited to Apicius.

Apicius created many recipes and endowed a cooking school to teach cooking as well as to promote culinary ideas. He was a scientist and educator. According to Vehling, the translator, one far-fetched story is that Apicius spent his fortune on food. When his money was about to run out, Apicius took his own life "fearing that he might have to starve to death someday."<sup>3</sup>

Vehling wrote the first English translation of the cookery book Apicius is credited to have written. According to Vehling, the book of Apicius is a genuine document of Roman imperial days. He gives a lot of proof of its authenticity in his discussion at the beginning of the translation.

Although Apicius may not be well-recognized, many of the dishes we eat today resemble those eaten in the Roman era. The principles once taught by Apicius 2,000 years ago still live on in kitchens around the world today. As Vehling says, "All medieval food literature of the continent and indeed the early cookery books of England prior to [1654] are deeply influenced by Apicius."<sup>3</sup>

Really, the only fundamental difference between how the Romans ate and today's diet comes down to two facts:

- Because food was not able to be stored or transported easily, the food supply was low. This made good food expensive.
- Because of slavery, the labor to prepare the food was cheap.<sup>3</sup>

Apicius would have had slaves to take care of the labor and effort needed to cook meals. Most people today aren't aware of how much time and effort really went into making great food back then. Today, because of the supply of fast food and casual dining restaurants as well as ready-to-prepare meals in grocery stores, a lot of people no longer feel the need to learn how to cook.

You may think of Nero when you think of the Roman Empire. He was emperor from 54-68 C.E., and his rule has come to mean a period of self-indulgent behavior. But the indulgent foods, the fabulous dishes, and the well-known excesses of Nero weren't known to Apicius.

### APICIUS, THE BOOK

The book of Apicius has 10 chapters (called books), each covering a different specialty.

Book I - "The Careful Experienced Cook" This book describes different wines, how to preserve the various types of food, and a few sauces.

Book II - "Minces" This book talks about meat puddings and sausages.

Book III - "The Gardner" As you can guess, this book talks about vegetables, a few fruits, and some herbs.

Book IV - "Miscellanea" This gives recipes for boiled dinners and puddings, custards, fish, minced meats, porridge, and green beans.

Book V - "Legumes" This book has recipes for lentils, peas, barley broth, green beans, fenugreek, and chick peas.

Book VI - "Fowl" From ostrich to peacock, goose to chicken, and everything in between, this book gives recipes for various birds as well as the "treatment of strong smelling birds of every description" (how to cover up the smell of spoiled meat).

Book VII - "Sumptuous Dishes" This book has different organ meats, steaks, and roasts. It also gives recipes for tubers, mushrooms, truffles, snails, and eggs.

Book VIII - "Quadrupeds" This book talks about the four-legged animals. In it are recipes for boar, venison, beef/veal, gazelle (wild goat), sheep, pig, rabbit, kid/lamb, and the dormouse.

Book IX - "Seafood" This book discusses all types of shellfish, squid, cuttlefish, sea urchin, sardines, and fish sauces.

Book X - "The Fisherman" This book mostly gives recipes for sauces that go over various kinds of fish or eels.

This edition of Apicius, according to Vehling, doesn't look like it's complete. It's missing recipes for bread baking, cake baking, and desserts.



## A SAMPLE RECIPE

From the Original Translation by Vehling

A DISH OF ELDERBERRIES, EITHER HOT OR COLD, IS MADE IN THIS MANNER [2] TAKE ELDERBERRIES [3] WASH THEM; COOK IN WATER, SKIM AND STRAIN. PREPARE A DISH IN WHICH TO COOK THE CUSTARD [4] CRUSH 6 SCRUPLES OF PEPPER WITH A LITTLE BROTH; ADD THIS TO THE ELDERBERRY PULP WITH ANOTHER GLASS OF BROTH, A GLASS OF WINE, A GLASS OF RAISIN WINE AND AS MUCH AS 4 OUNCES OF OIL. PUT THE DISH IN THE HOT BATH AND STIR THE CONTENTS. AS SOON AS IT IS GETTING WARM, QUICKLY BREAK 6 EGGS AND WHIPPING THEM, INCORPORATE THEM, IN ORDER TO THICKEN THE FLUID. WHEN THICK ENOUGH SPRINKLE WITH PEPPER AND SERVE UP.

### Elderberry Custard

Elderberries are small, dark purple berries that grow in clusters on bushy trees up to 13 feet (4 meters) tall. They're common in North America and Europe, and they like the moist soil near roads, ditches, and streams.

To harvest them, snip the entire cluster off the tree. Once at home, rinse them, shake the cluster dry, then put the cluster in a bowl and freeze overnight. The next morning, take them from the freezer, wrap your hand around the cluster, squeeze gently, and twist. The berries will fall right off the cluster.

Do not eat a lot of raw berries. For one thing, they don't have high sugar content and can taste bitter. More importantly, raw elderberries have a little bit of toxins in them so it's better to cook them first to prevent intestinal discomfort.

You Will Need...

- 3 cups (300 grams) of elderberries
- 1 packet unflavored gelatin
- 1 tablespoon (6 grams) allspice
- 3/4 cup (177 milliliters) red wine
- 3/4 cup (177 milliliters) sherry
- 1/3 cup (78 milliliters) olive oil
- 6 eggs

### Directions

- Take 3 cups (300 grams) of elderberries, wash them, and place them in sauce pan. Cover berries with water and bring to boil. Re-

duce heat and simmer for 10 minutes. Skim off any foam then strain berries.

- Mix 1 packet unflavored gelatin with 2 cups (473 milliliters) of cold water until dissolved. Add 1 tablespoon (6 grams) allspice, stir. Place berries in medium bowl. Cover with gelatin mixture. Add 3/4 cup (177 milliliters) red wine, 3/4 cup (177 milliliters) sherry, and 1/3 cup (78 milliliters) olive oil. Stir.

- Place bowl in a hot water bath. Stir constantly. In a separate bowl, beat 6 eggs. When the berry mixture is warm (do not boil or the gelatin may not thicken), add the beaten eggs. Continue to stir mixture until it has thickened. Remove bowl from hot water bath. You can serve this either warm or cold. Sprinkle with allspice to garnish before serving.



This is a picture of the Apicius handwriting (ca. 900 CE) of the Fulda monastery in Germany, which was acquired in 1929 by the New York Academy of Medicine/*Eigenes Werk*<sup>4</sup>

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# THE SQUEALER

A QUARTERLY COLUMN OF  
CURRENT COGNIZANCE

Another season has passed and I, Squire Butterfield, along with the always affable pig, Madam Blandings. Will en devour to to impart upon you, our good readers, all the news that has come to pass. As always, we shall stick to the facts where we can and give opinion where we must.

To begin, it should come as no news at all that the plague persists and continues to reap a heavy toll. Death and illness, which could be easily avoided through simple precautions, continues. While the society as a whole and our Kingdom of the East in particular have shut down most activities and shifted others into the æther, many barbarians beyond our fair lands continue to flout common sense. The less we speak of such matters the better. The continuance of the plague of course means the continuance of a dearth of activities. None have happened, none are planned, as such will continue for the foreseeable future.

Glad tidings have however fallen upon our fair shire this season in the form of a new Minister of Arts and Sciences. The good gentleman Balthazar Meinhardt, spouse of our exchequer, the good woman Anna Elisabeta de Valladolid, has stepped up to take on the obligations of the position. Those who know the good sir will rest comfortably knowing of his achievements both artistic and mechanical. Those who do not know him will, we are sure, soon come to be acquainted with his abilities. As Madam Blandings has pointed out to me repeatedly, the shire as a whole is well blessed to welcome this family into Glenn Linn. In addition, the Shire has received recognition in the form of accolades given to two of its members at one of the Kingdoms ethereal courts. Our good Seneschal, Lord Tomas An Bhogha Oneill along with another upstanding member of our shire were recognized by her Majesty, Queen Margarita de' Siena, as being inspirations to the kingdom during this troubled times. I am sure most would agree that the good Lord Tomas is an inspiration to all even in the best of times as well.

Finally, the Shire did have one meeting by distance (sparsely attended sadly), in which required business was handled, primarily pertaining to the office of the Exchequer. However, a discussion about Great Norther Thyng was held and in light of several factors including the closeness of Great New England War and Pennsic, as well as the necessity to shift to less then optimal quarters at the Fair

Ground due to scheduling conflicts, and a general desire to have an event with less high temperatures and bad weather, the notion to move the event to the month of September was suggested. While those at the meeting agreed that such would be a good idea, it was determined that the remainder of the populace should have the opportunity to comment upon the suggestion. Such was done and with the positive remarks of those who chose to respond, the event will be moved into September going forward.

In parting, that is the news as we saw it this past season. As always, please feel free contact Madam Blandings and myself, Squire Butterfield, by way of the Shire Chronicler should you wish to comment or perhaps make corrections and / or additions.



## Back In Time

### **Pragmatic Sanction of Bourges** (Jul 1438)

Jul 7 King Charles VII issues the Pragmatic Sanction of Bourges stating that a General Church Council with superior power to the Pope must be held every 10 years

### **Death of King William II (Rufus)** (Aug 1100)

On the 2nd of August, 1100 CE, King William II (Rufus) was killed by an arrow in mysterious circumstances. While hunting in the New Forest, the king was shot and killed by an arrow fired by nobleman Walter Tirel.

### **Battle of Bosworth Field** (Aug 1485)

On 22 August 1485, Henry Tudor defeated Richard III at the last significant battle of the Wars of the Roses, the civil war between the Houses of Lancaster and York.

### **Battle of Actium** (Sep 31 BCE)

On September 2, 31 BCE, Roman legions under Augustus Caesar defeated Mark Anthony's naval force at Actium.

### **Death of William the Conqueror** (Sep 1087)

William the Conqueror died the morning of September 9th, 1087. He was fifty-nine years old and had ruled England for twenty-one years and Normandy for thirty-one more.

### **First Catholic settlement in America** (Sep 1565)

On September 8, 1565, Don Pedro Menendez de Aviles established the first Catholic settlement in America at St. Augustine, Florida.



# LARPs Battle Games and the SCA

By Hrotger the Goth



The SCA is a odd combination of LARP, Living History / Historic reenactment, Renaissance Fair and Experimental Archaeology. It borrows from all but creates a unique experience that is not exactly like any of its components or the other organizations that primarily focus on only one of its aspects. There are of course some similar organizations like the Kingdom of Acre that spun off from the SCA, the Markland Medieval Mercenary Militia that developed independently but along similar lines, and various smaller organizations that were inspired by the SCA. These groups also tend to participate with the SCA to some greater or lesser extent. But there are also some organizations that are more or less similar to the SCA that developed not only independently of the SCA, but also with a different vision and intention. These groups may have members that cross-play, but as a group have little or no intersection with the SCA while still sharing many compatible traits that should make such intersection desirable. These are of course the various LARP / Battle Game.

*LARP: Live action role-playing game (LARP) is an activity where the participants physically portray their characters in a fictional setting represented by the real world while interacting with each other in character by improvising their speech and movements. Players may dress as their character and carry appropriate equipment, and the environment is sometimes decorated to resemble the setting.*

*Battle Gaming: a medieval combat sport where participants use mock foam-padded weapons (boffer) in live action combat.*

Both LARPing and Battle Games as organized hobbies claim descent from Dagorhir, a fantasy battle focused LARP which was founded in 1977. The main difference between the two hobbies being how many immersive elements are included in the style of play. In its purist form, a battle game would require no costuming, no rules other than those designed for safe play, no material culture beyond the weapons and perhaps armor worn and a reliance purely upon

ones physical capabilities to defeat their opponent. On the other end of the spectrum, LARPs might include character classes that grant special abilities, the use of magic, fantasy races and monsters, all with special abilities, special attributes ascribed to weapons, armor and other equipment, elaborate story lines, game judges to oversee play and a complex rule set covering all the aforementioned elements. Realistically, the current LARP / Battle Game organizations all fall somewhere in between the two extremes with most organizations allowing a range of activities along that broad spectrum. The following is a brief overview of the major LARP / Battle Game Organizations currently active in the United States along with a rating showing where they fall on the LARP / Battle Game spectrum.



## DAGORHIR BATTLE GAMES

<https://dagorhir.com>

LARP     BG

Dagorhir Battle Games is a live action role-playing game with full-contact melee fighting and ranged combat as its primary focus. Founded in Washington, D.C. by Bryan Wiese in 1977, the club grew throughout the 1980s and expanded into the Mid Western U.S. Bringing a large influx of new players. This expansion caused Wiese to formalize the Dagorhir Handbook in an effort to encourage the players to think of it more of a theatrical game rather than a sport. These rules included costuming requirements. Dagorhir has enjoyed extensive nationwide growth in recent years, expanding to an international membership of over a hundred Chapters throughout the U.S., Canada, Britain, Mexico, Puerto Rico, Germany, Australia, and Japan.

Participants create a persona for the game that can be as involved as they like. This could range from having an elaborate



backstories to simply just being an alternate name to be known by. The person must however be from either a time period prior to the common usage of gunpowder in Europe, or from a compatible fantasy setting. Within these guidelines, participants must wear period costume and are expected to stay in-character during events, although the amount of seriousness the role-playing aspect receives varies greatly.

Dagorhir is weapon combat focused without any character classes or the use of magic. Fighters are free to create and define their own styles of combat and what type of armor, garb and foam weaponry they will use (including such things as swords, flails, spears, bows and arrows, javelins, axes, and other medieval weapons). While Dagorhir combat is competitive (not choreographed), weapons do damage based upon their "color" and armor provides "points" of protection (as opposed to simply trying to hit your opponent).

While primarily a combat game, Dagorhir also include "medieval arts and sciences" with members creating "period" equipment, garb, and artwork, as well as performing songs, stories, and poems. These "non-combatant" activities are felt to enhance and enrich the Dagorhir experience, and allow persons who are not interested in the combat side of Dagorhir to find rewarding experiences at events.

*Note: In 1979 a Dagorhir player named Frank Roso Jr. left the group to form a new organization called Emarthnguarth. He used a similar combat style as Dagorhir including the short battle game scenario format but also introduced more LARP like elements in the form of player classes and a small simulated magic system. Although the Emarthnguarth organization ceased to exist in the year 2000 its rules inspired later organizations.*



are generally related to combat. Non-combat oriented talents and attributes are often left up to the imagination and actual capabilities of the players or rules specified in a scenario. Like in table top role playing games, Amtgard players can increase the abilities of their characters by going up in level; a player's level is determined by the length of game time they have played that particular class and by the passing of a guild test given by the head of the guild to which their class belongs.

The rules pertaining to weapons and armor are very similar to those found in Dagorhir with armor again giving additional "hits" (anywhere from 1 to 6 points) to a covered hit location. Armor receives a rating based on the type of armor and materials and techniques used to construct it. Unlike Dagorhir, the ability to use armor or specific types of armor is tied to your class.

Magic is also used in combat in Amtgard, with four of the twelve character classes being considered "Casters" who receive spell points at each level that they use to purchase various magics. The mechanics of using magic includes audible incantations and "spell balls" that are thrown at opponents.

Like Dagorhir, Amtgard is primarily a combat-oriented system with the LARP elements mostly designed to enhance the combat, although the organization does have Arts & Sciences competitions and high level recognition based upon them. Participants are expected to develop a Persona but may have both pre-1650 historical personas and those based upon Sword & Sorcery fantasy, including a choice of non-human races. In addition, garb is required not just at events but even for regular practices.



## AMTGARD

<https://amtgard.com>

LARP      BG

Amtgard is a battle gaming and live-action fantasy role playing organization founded in 1983 by a Dagorhir and Emarthnguarth player by the name of James Haren who combined elements of the rules from both organizations to create the Amtgard battle gaming group in El Paso, Texas. Over the years the group has grown to have chapters throughout the United States and Canada as well as Croatia, Japan, Finland, Germany, Korea, and Russia.

The primary focus of the Amtgard rules is combat, which is resolved with actual physical fighting using boffer weapons. A player's ability, rather than game-based attributes, determining the outcome, which allows for a more realistic experience. Unlike Dagorhir, Amtgard has classes with various abilities, most of which





## DARKON

<https://www.darkon.org>

LARP      BG

The Darkon Wargaming Club is a non-profit battle gaming and live-action role-playing (LARP) club founded in 1985 and built upon the rules of the now-defunct Emarthnguarth Outdoor Wargaming System. Over the years Darkon has grown from a handful of LARP enthusiasts to around 2,000 members, with a small number of chapters dotting the country.

Like Dagorhir and Amtgard, Darkon uses a full-contact combat system that uses a large selection of light, ridged core, padded weapons that have various qualities determined by a "color" rating. Armor, which must be constructed using "accurate" armoring materials (thick leather, steel, bronze etc.) grants an armor rating that provides extra "hits" depending on the color of weapon you are struck with. For example, chain mail (Armor Rating 2) worn on the torso would give the player one extra hit versus a "black weapon" (i.e., two-handed sword, halberd, "black" glaive, or battle axe), and the second hit would result in a mortal wound. Shields simply deflect most weapons although some, along with magic, can destroy the shield with a hit.

Magic in Darkon takes the form of written spells that the player must read to use. These spells can be offensive, defensive or have utility effects. Thrown "spellballs" are thrown at targets to determine if the magic took effect. A special green spell ball is used for siege weapons that effect everyone in a three-foot radius of the spellball's landing point.

Role playing, or "acting out one's character" is a prominent aspect of Darkon. You may elect to play a valiant nobleman, a cutthroat rogue, a chaotic abomination of some magic-twisted species, or anywhere in between with your choice of "class" (Fighter, Rogue, Druid etc.) and race providing special abilities and playing a large part of a character's motivations as well as how others will interact with them. In Darkon, there are no set rules for role playing, and participation may range from members who participate entirely for the competition of the fight (engaging in no role play), to those who do not fight at all and spend the majority of their time in the game role playing their character. During "Adventure" events, plots are put into place in which the player work together (or against each other) to fulfill a quest, solve a puzzle, and/or defeat an enemy. Role playing is of particular importance at these events, as the overall "plot" of Darkon exists from one Adventure event to the next.

Non-Combat activities in Darkon appear to be ancillary and not codified. While many players may and likely do craft their own garb, armor and weapons, along with those items that might be used for camping or creating atmosphere, there does not appear to be any

system for recognizing or promoting such skills. In addition, there also does not appear to be any guidelines or safety regulations to allow for things like field archery and thrown weapons.



## BELEGARTH

<http://www.belegarth.com>

LARP      BG

In 2001, in efforts to protect their intellectual property, the Dagorhir Board of Directors requested that any group wishing to continue to use the Dagorhir brand name sign a legally binding contract regarding their use. In 2002, after a very messy political battle, those groups that did not agree with this form of governance broke off from Dagorhir in order to form the Belegarth Medieval Combat Society.

Belegarth is a full contact battle game that differs from other battle games and LARPs in that it is entirely combat-oriented with little emphasis on role playing and has no magic or character classes. In addition, striking is done at full force with weapons that may be of heavier construction than previously discussed groups and such things as shield bashing and grappling are allowed. While armor must be constructed using "period" materials, like other LARP / Battle games, it provided additional "hits" on the area it covers, adding a role-play aspect to the combat.

As noted there are no classes and role-playing is not required (or officially encouraged). The one official nod toward LARPing is the requirement that everyone wear garb appropriate to the Dark Ages but may also include elements of fantasy. And, there is a substrata of the membership that chooses to participate in the game as part of a monstrous race such as Goblins, ogres, trolls, kobolds, orcs, bugbears and other such creatures found in Dungeons & Dragons, Lord of the Rings, Warhammer, etc. This is purely voluntary



and aside from how you look (and perhaps act) provides no abilities or benefits to play.

While there are no codified rules for activities beyond combat, A&S, performance and service oriented activities are likely undertaken of necessity. While there appears to be no formal means of recognizing non-combat activities, the Belegarth web page noted that “While the fighting tends to be the first thing people see, there are other opportunities in Belegarth. Many members of Belegarth pursue interests such as the medieval arts and sciences and serving the Belegarth community.”



**HEARTHLIGHT**

<https://www.hearthlightgame.org>

LARP      BG

Hearthlight, the newest organization out of the group came about in 2018 when nine New England Dagorhir chapters decided to form their own organization that more accurately reflected their values. Being new there is not much information available about the group. I was able to contact the (at that time) president of the group, Ray Witte, who responded “Hearthlight is a medieval/fantasy recreationist organization. We aim to explore what life was like or what life might have been like in an idealized version of pre-modern society. We cook, perform, showcase garb, share skills, fight, and socialize. Our combat is a full contact boffer game that is fast paced and safe. There are no hit points, spells, or abilities, just you and what you can physically do. We host regular social meet-ups, craft days, performance circles as well as fighter practices.”

The combat system is, as noted, full contact with an assortment of weapons. Like other rule sets, armor provides protection in the form of additional “hits” and shields can be destroyed by some weapons. While there are no “spells” the rule set does allow for healing of wounded individuals through the use of “healing poems” and a healing staff. Aside from this, there are no other aspects of LARP play such as classes or races and ones ability to act in combat is based purely upon your physical abilities. “Again, as there is not much information available to go by, I will defer to the groups web page that states “We promote education through participation in medieval arts & sciences and full-contact simulated combat.” and “Whether you want to try your hand at historical handcrafts, join a 50-person shield wall on the battlefield, or simply be part of a welcoming community, Hearthlight is here for you.” Both statements would indicate that non-combat activities such as A&S are practiced within the organization but all are ancillary to combat and do not appear to have a formal means of recognition or organization within the group.

While this brief overview can only give basic information about the various LARP / Battle Game groups out there it is enough to see that there is some potential for cross-game play between these organizations and the SCA. I have personally participated in and am currently a member of the local Amtgard group and from personal experience I can say that the players I have met are as wholly dedicated to their hobby as the typical SCAadian. Many, if not most will travel 3 hours one way to attend events and support the groups that throw them. This includes travel between regions / kingdoms for larger events.

I would note that none of these organizations are as diversified in activities as the SCA. They tend to focus on combat above all else, with combat often being the focus even during “quest” and adventure scenarios. That being said, I have seen that Amtgard has a very robust A&S component and a codified system or recognition for A&S including competitions, awards and titles. The social component or “culture” surrounding the hobby is also very robust with feasting and performance activities during down time at events.

Finally, using information I gathered from <https://larp census.org/results/en> and the most recent SCA census that listed demographic data on age, I compiled the following chart to show what age spectrum participants in both the SCA and LARP / Battle Games were most likely to fall. You will note that the LARP/ BGs have a firm lock on the younger age categories, having a full 68% of their members being below the age of 35, the opposite is true for the SCA with almost 73% of reporting members being over the age 35 with more than half of them being 45 or older. While this does tend to back up the fairly common idea that the SCA membership is “aging out” of the organization, the numbers also support the fact that there are younger individuals who are interested in participating in roughly similar activities as to those found in the SCA but are choosing to do so in other organizations, which perhaps should make us in the SCA consider exactly what it is that the LARP/BG community has to offer that is not available in the SCA and perhaps consider finding a way to meet those needs as well.

Participation By Age Category				
	15 - 24	25 - 34	35 - 44	45+
SCA	6.2%	21.22%	35.45%	37.12
LARP	27.1%	41.3%	19.1%	6.2%
	15 - 34		35+	
SCA	27.42%		72.57%	
LARP	68.4%		25.3%	





Fibers woven into cords or ropes and tied together with knots is one of mankind's earliest tools. In fact, according to recently found materials, Neanderthals were making the world's first string, a three-ply cord made from the inner layer of tree bark, around 50,000 years ago. The finds, from a site called Abri du Maras in southeastern France, have experts suggesting that the string would have been used to produce utilitarian objects such as baskets, nets, mats, and bags, as well as fabrics. This makes direct evidence of this technology much older than that for the axe (6000 BCE) or the wheel (5000 BCE). And while no evidence remains from this early date, logic would indicate that some form of knot would have had to be used to connect that strands together.

If we jump forward to the ancient period evidence both direct and indirect for a variety of knots can be found. The Hercules knot (square knot) can be found realistically portrayed by Greek, Roman and Egyptian artists. A Greek physician from the 1st century CE named Heraklas illustrated and explained how to tie knots for 18 "slings" used for traction and setting bones. In addition, depictions of sea going vessels from the ancient Mediterranean (Egyptian, Greek, Phoenician and Roman) give some idea of the quantity of cordage and connection knots that would have been required to operate these vessels.

As knots have proven to be one of the most important tools that allowed us to develop a broad spectrum of technologies, ones that precipitated most of mankind's cultural adaptations and advancements, it would be only fitting that we investigate and learn to tie and use some of the better know historic knots, especially should they prove useful around the home and camp.

### TERMONOLOGY

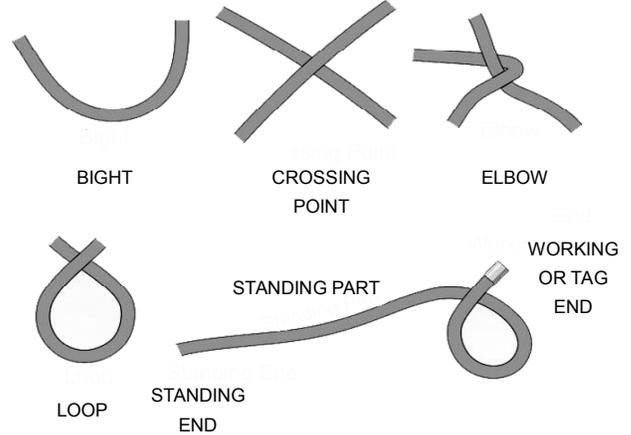
Before starting to explore the world of knots, it is a good idea to gain a basic grasp of some of the terminology used.

**Hitches:** Hitches are used to make a rope fast to another object, such as a ring, a spar, or a stanchion.

**Bends:** Bends are used to secure two rope ends together.

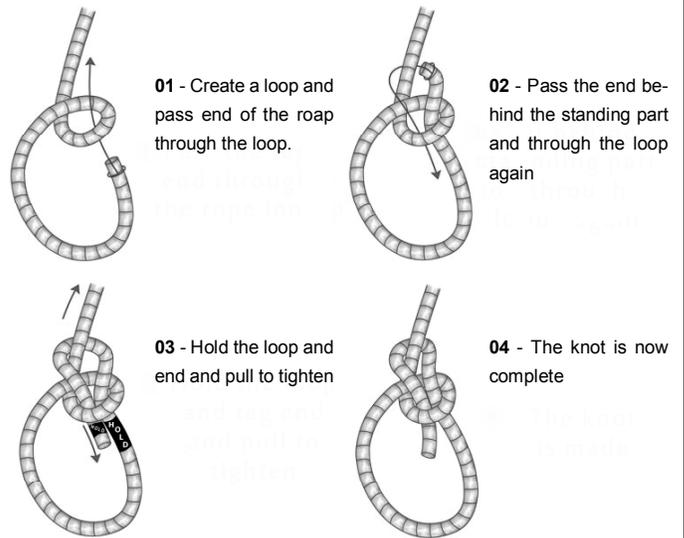
**Knots:** The term 'Knot' is applied particularly to 'Knobs' and

'Loops', and anything else not included in the Bends or Hitches class.



### BOWLINE

The bowline (pronunciation "boh-lin") is an ancient and simple knot used to form a fixed loop at the end of a rope. It is both easy to tie and untie even after being subjected to a load. The bowline is sometimes referred to as King of the knots because of its importance and antiquity, which was proven by its discovery on the rigging of a solar ship belonging to the Egyptian Pharaoh Khufu, during an excavation in 1954. Along with the sheet bend and the clove hitch, the bowline is often considered one of the most essential knots.

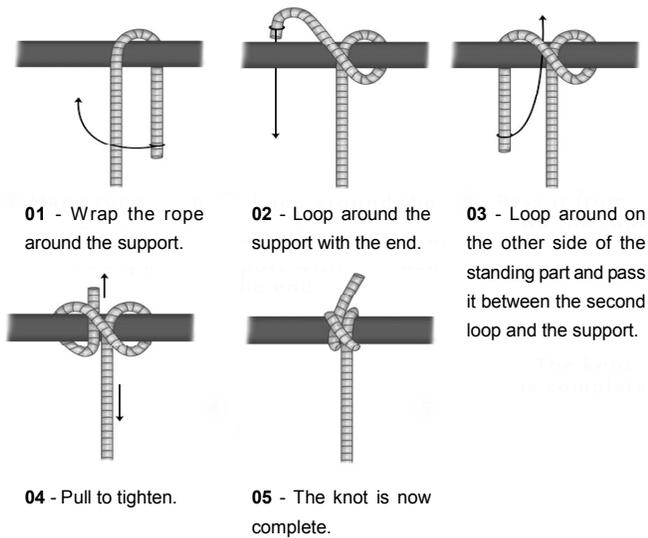


### CLOVE HITCH

The clove hitch, also called a builder's knot or a ratline hitch, is made by passing the rope's end around an object and then crossing it over the rope's standing part to form a loop, then passing the end around the object again to form a second loop, through which the end is passed. This knot is used to temporarily fasten a rope to a spar, mast, tree trunk, and so on where slippage is not critical. For longer or permanent connection, clove hitch works well as a midline knot when there is pull (preferably equal pull) from both ends (mak-



ing rope ladders, rope railings along a series of posts, etc.) or to start and/or finish a variety of lashings. Evidence of this knots early use can be traced to the first quarter of the sixteenth century where it is depicted in sculptures and paintings.



01 - Wrap the rope around the support.

02 - Loop around the support with the end.

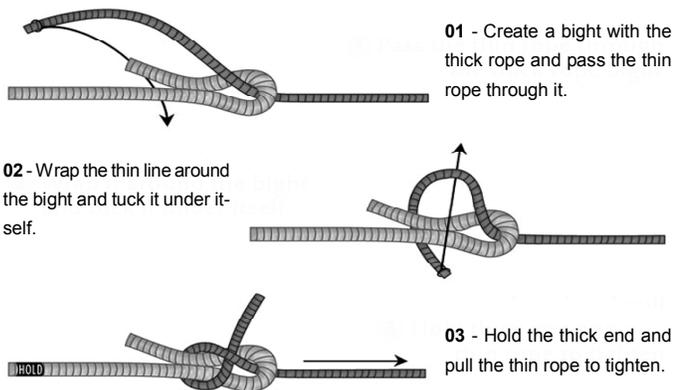
03 - Loop around on the other side of the standing part and pass it between the second loop and the support.

04 - Pull to tighten.

05 - The knot is now complete.

### SHEET BEND

The sheet bend (also known as becket bend, weaver's knot and weaver's hitch) is a bend quite suited for joining lines of different diameter or rigidity and also equally effective for joining ropes of equal thicknesses as well. The sheet bend is an ancient knot whose earliest known use was by Neolithic peoples for tying the meshes of fishing nets.



01 - Create a bight with the thick rope and pass the thin rope through it.

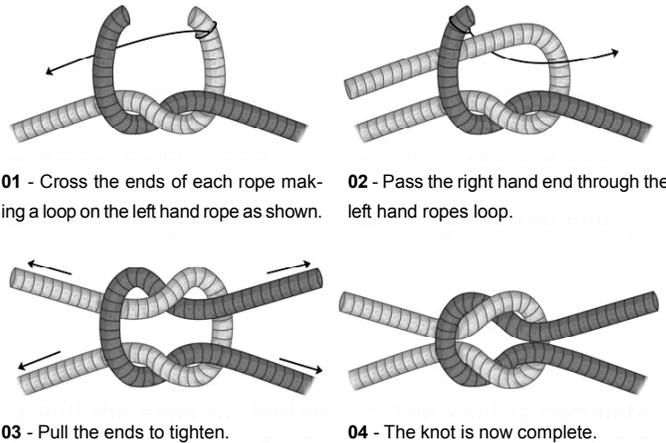
02 - Wrap the thin line around the bight and tuck it under itself.

03 - Hold the thick end and pull the thin rope to tighten.

### REEF KNOT

The reef knot, square knot or Hercules knot is an ancient and simple binding knot used to secure the two ends of a single rope, line or strip of fabric around an object so that they will secure something. The knot is formed by tying a left-handed overhand knot and then a right-handed overhand knot, or vice versa. The working ends of the reef knot must emerge both at the top or both at the bottom. The reef knot is at least 4,000 years old and in his Natural History, Pliny relates the belief that wounds heal more quickly when bound

with a Hercules knot which lies flat when made with cloth.



01 - Cross the ends of each rope making a loop on the left hand rope as shown.

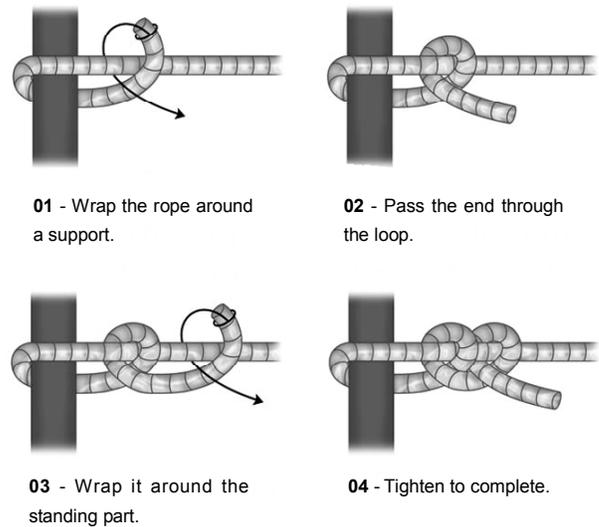
02 - Pass the right hand end through the left hand ropes loop.

03 - Pull the ends to tighten.

04 - The knot is now complete.

### TWO HALF HITCHES

Two half hitches (double half hitch, clove hitch around itself) is a simple, practical knot and the commonest of all hitches for mooring in particular and also for general utility. Strong, easily tied and jam-free, use this knot to attach a line perpendicular to an anchor point such as a post, ring, tree, etc. and is very helpful in moving large objects such as logs This knot will hold under tension but can work loose if slack. To avoid this, a stopper knot can be tied on the tag end



01 - Wrap the rope around a support.

02 - Pass the end through the loop.

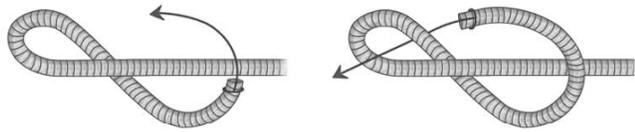
03 - Wrap it around the standing part.

04 - Tighten to complete.

### FIGURE EIGHT KNOT (and follow through)

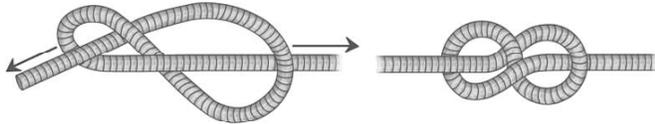
The figure-eight knot or Flemish knot is a type of stopper knot used, like the overhand knot, to prevent ropes from running out of rigging or retaining devices. The figure-eight knot is however less likely to jam and injure the fiber of the rope than an overhand knot and is more easily undone if jamming does occur.





01 - Make a loop with an end.

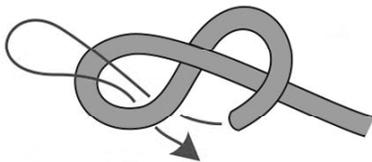
02 - Now pass the end through it.



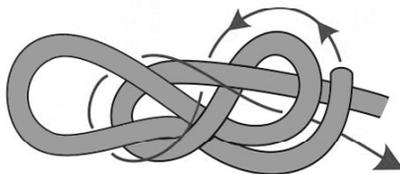
03 - Pull both sides to adjust the knot.

03 - Finished knot resembles an "8".

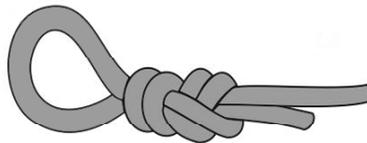
The figure eight follow through, also known as the Flemish Bend, is one of the best knots used to form a secure, non-slip loop at the end of a rope because it is strong, secure and easy to visually inspect.



01 - Tie a Figure-Eight knot (you may pass the free end through or around any tie-in point if desired).



02 - Leaving a loop of the desired size, retrace the original figure-eight with the free end.



03 - Pull all four strands of rope to cinch down and complete the knot.

Cyrus, Lawrence Day. *Quipus and Witches Knots: The Role of the Knot in Primitive and Ancient Cultures*. The University of Kansas press (1967)

Charlton, William Harrison Jr. *Rope and the Art of Knot-Tying in the Seafaring of the Ancient Eastern Mediterranean*. Trinity University (1996)

Decker, Kris De Decker. *Lost knowledge: ropes and knots*. Low-Tech Magazine (2010)



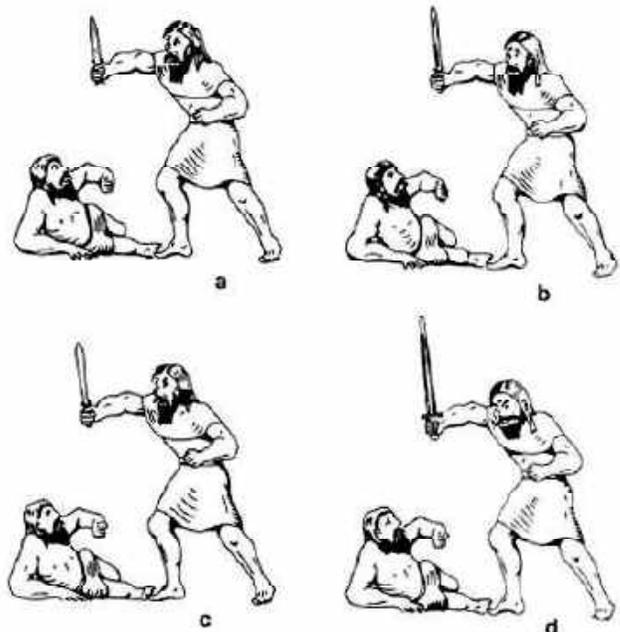
## Early Period Irish Swords and Trophy Head Taking

By Mike McNamara

Pre-Viking age Irish swords have been a bit of an elusive subject. This is in part due to the limited study on Iron working in the culture / time period. It has received more attention in recent years.

In reference to swords specifically, there is a graphic that has been used in two books: "In Search of the Irish Dream Time," by JP Mallory and "Early Irish Ironworking", by BG Scott. The graphic suggests that swords of the latter iron age would be impractical for decapitation owing to their lighter and shorter construction. It calls into question the Celtic warrior practice of head-hunting as a latter development in Ireland, though the practice is well attested to in both myth, the annals, and in Roman accounts of the continental Gauls. It suggests that Irish would have poor tools to effect such until the Viking age, when the Irish copied the heavier swords of the Norwegians and Danes.

To this I say "Not so fast, buddy". I suspect these academics have a rather Hollywood vision of head hunting, believing that such trophies are obtained by lopping off the head in heated combat or, at



Hypothetical comparison of the potential effectiveness of sword types found in Ireland. The standing figure is scaled to 175 CM, and is attempting to decapitate a victim using (a) a typical EIA B sword, (b) the longest of the EIA B swords, (c) a LIA expanded-ended sword, and (d) a Viking sword. (Mallory 1982)



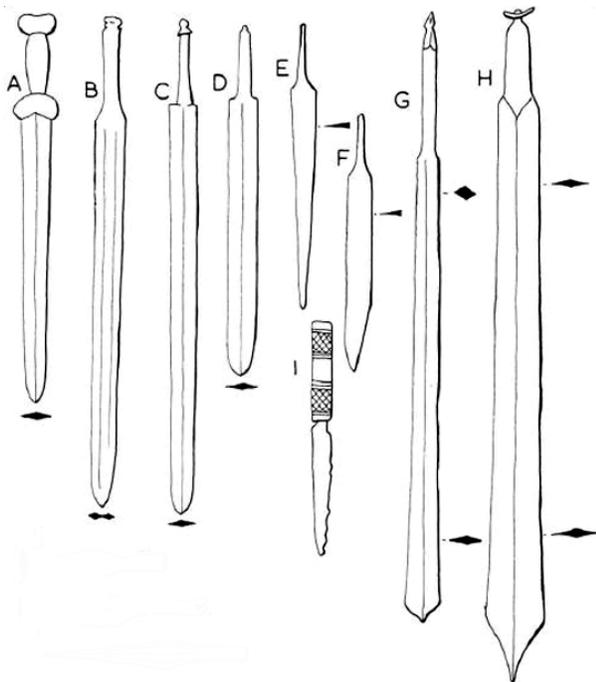
least as the graphic suggests, a living opponent. To advance my argument I point out that the practical reality of taking such gruesome trophies would not be best exercised during the heat of combat but after.

To further articulate my point, consider the samurai and his sword. The Japanese, like the Celt, enjoyed the prestige of killing an enemy of renown and parading the proof of such. Where they differ is it seems the Celt did so for primarily religious cult practices, whereas the Japanese did so primarily because they received bounties in feudal compensation from their war lords (i.e. money, lands, rank). Though arguments can be made that elements of both compensation and cult ritual may be evident in both cultures, the importance of each differs by a chasm of degree.

As much mythology that may be heaped upon the craft of the Japanese sword maker and the sharpness of a katana (be it deserved or exaggerated), the Samurai had manuals on how to remove the head of enemies... that is a fallen enemy AFTER a battle. In other words, if we are to take the superiority of Japanese blades as gospel and THEY removed the heads AFTER battle, then that should serve as a model for cultures with "lesser blades".

This argument merely follows the idea presented by the authors; that blade quality is somehow a predictor of head hunting behavior. However, I submit that this line of argument is not only countered by comparison, I believe it to be spurious in the first.

I think the far more important factor to consider is that in combat you're looking to kill the other guy before he kills you. Its



Early Irish sword types (after Rynne): A - Ultimate La Tene (1st-4th C) B - Grooved (600 CE) C - Sub-Roman spatha (5th-7th C) D - Sub-Roman gladius (5th-7th C) E/F - Sax short sword (6th-7th C) G - Crannog (7th-9th C) H - Expanded (mid-7th C) I - Knife with bone handle (5th C)

going to be chore enough to hit a guy who is actively defending himself let alone counter aggressing. All things being equal, your first priority in battle is to win, otherwise its your own head to be carried off. The spoils come after, and that's assuming your side has won or conditions favor you taking a bit of a break to collect a trophy and slink off. The principle is the same whether you are fighting with an iron age sword, a stone ax, or what-have-you.

In any case, it's a topic such as this where mere metric analysis of artifacts or textual review of primary sources would be well supplemented by experimental archaeology and actually testing the tools of the time to make a more informed assessment on cultural practices. Take for example the Voyage of St Brendan. We may not know if it actually happened, but we do know through experimental archaeology the technology of Brendan's culture did make it possible.

With that, I give you some line drawings on blades of the period. While these drawings do not really do justice to the artistry we are used to seeing from all things Celtic, it's the cross sections and relative dimensions you should be looking for if you want to improve your kit to be more representative of the time period.

Happy head hunting.

## 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. So, if you can draw, take pictures, write songs, poems instructional or informational articles the Cascadian is the place to display your ability.

Email submissions to:

[deputy.chronicler@glennlinn.eastkingdom.org](mailto: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.

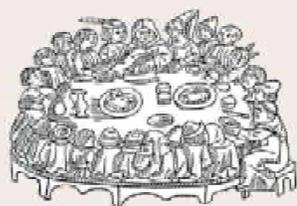
We can be found on...

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

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

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# EPICURIA

## IRELAND



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

### MEDIEVAL BEEF POTTAGE

In medieval Ireland, for the most part, wealth meant owning livestock. That meant cattle – an important food source, and what appears to have been the most popular meat to eat (serves 4) - *copied from Maeve L'Estrange and the Dublin Inquirer* -

#### Ingredients

- 1 ½ lb. lean beef, cut into cubes
- 1 large onion, finely chopped
- 1 tsp. chopped fresh parsley
- 1 tsp. chopped fresh sage
- 6 cloves
- 1 ½ in. cinnamon stick
- 3-4 blades of mace
- 2 oz. white breadcrumbs
- 4 tbsp. wine vinegar
- 1 tbsp. salt

#### Directions

- 01) In a saucepan, cover the beef in 1 pint water. Bring to the boil, reduce the heat and simmer for approximately 1 hour
- 02) Strain the meat stock into a clean pan.
- 03) Rinse the meat and return to stock. Add the onion, parsley, sage, cloves, cinnamon and mace. Heat and simmer for 30 minutes (add water if required).
- 04) Soak the bread crumbs in wine vinegar for 5-10 minutes then mix together.
- 05) When the cooking time for the beef is up, rub the breadcrumb and vinegar mix through a sieve, and stir into the pottage. Add the saffron and salt, incorporating them well, and serve.

### CREAMY OATMEAL WITH BUTTERFRIED LEEKS

This oatmeal porridge enriched with leeks and milk, and has been eaten in Irish monasteries for about 1,400 years or more and was a favorite of an Irish Saint, St. Columkille. (serves 4)

#### Ingredients

- 2 cups milk
- 2 cups chicken or vegetable stock
- ½ cup heavy cream
- ¾ cup steel cut oats
- Parsley, a handful chopped
- Salt & Pepper
- 3-4 medium leeks, washed and sliced
- 4 Tsp butter

#### Directions

- 01) Cook the oats in the milk and stock for ½ an hour at low heat till tender
- 02) Saute the leeks in the butter until tender and starting to crisp
- 03) Add the cream to the oatmeal and then top with the leeks and serve

### WORTIES

'Worties' was the common name in Ireland for vegetable greens and members of the onion family, such as cabbage leaves, spinach, beet greens, leeks, wild garlic leaves and so on, cooked in butter. (serves 4)

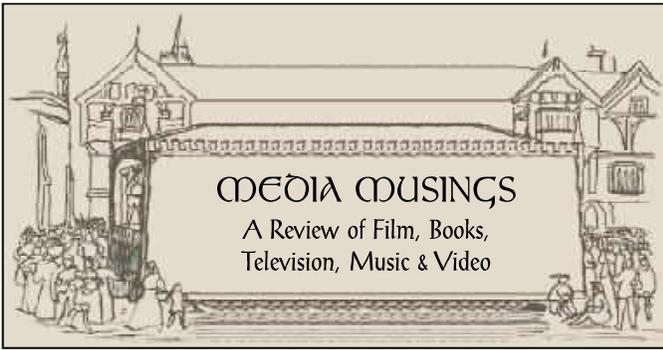
#### Ingredients

- 1 lb leeks
- ¼ lb salted butter
- 1 Savoy or other green cabbage
- 1 head of spring greens
- 1 bunch of curly kale
- 1 bulb garlic, peeled and finely chopped

#### Directions

- 01) Trim the leeks, slice finely and give rinse to get rid of any grit.
- 02) Melt the butter and add the garlic and leeks with a pinch of salt cook gently until wilted and tender.
- 03) Trim and coarsely shred or chop the cabbage, greens and kale to bite-size pieces.
- 04) Add to the pan of leeks and garlic and stir over a low heat for about a minute until thoroughly combined and softened but not mushy.
- 05) Remove from heat and serve.





**THE SHAMERS DSUGHTER (2015)**  
[U] Action/Fantasy - 1h 36m



When it has been found that the King Dunark has been murdered along with his pregnant wife and his 4-year-old son a search discovers the King's elder son, Nicodemus Ravens (Jakob Oftebro), dead drunk with a bloody dagger in his hand. When the prince will not confess his guilt, the Master of Law sends for Melussina Tonerre (Maria Bonnevie), a "witch" who can look straight into the soul of other people, making them feel ashamed of themselves.



When she finds no shame for the royal family's slaughter, Nicodemus' half brother, Lord Drakan (Peter Plaugborg), brings Melussina's daughter Dina (Rebecca Emilie Satrup), who has the same supernatural ability, to Dunark under false pretenses to help make him confess. When Dina refuses to use her ability for the wrong purposes she must flee for her life while her mother is imprisoned for treason. Dina must now seek the help of new friends to uncover the truth of the murders, save her mother, and clear the name of the falsely accused Nicodemus.

I was surprised, but pleasantly, when this film did not meet my expectations. That is to say, it was not what I expected, but was still an enjoyable film to watch. When I sat down to watch the Shamers Daughter I was under the impression that it was a semi-historical film



with some mythic or folk lore elements (such as the belief that the lead character could shame people). I did not know it was adapted from the first book of the The Shamer Chronicles written by Lene Kaaberbøl or, for that matter, that it was actually an action/adventure film set in semi-realistic medieval fantasy world with both Dragons (kind of) and Witchcraft. I generally try to NOT research a film until after I have seen, and this is the first time that I did not get what I was expecting.

The film itself was a delight, and interestingly so. The landscape and setting of the fantasy land of Danark is compiled through the use of historic Danish, Icelandic and Czech locations, which help deliver a relatively realistic representation of medieval European life. Keeping in mind that when I first started watching the film I thought it was a historic period piece, I was impressed with how good the film looked. That being said, I began to notice things here and there (little things) that stood out as being a bit off or inaccurate, but once it became apparent that this was in fact a non-historic setting, they were no longer relevant. Which brings up an interesting point. I have seen many "historic" films and shows done poorly due to the choice of costumes, or props or setting or excessive body art etc. which could all be resolved by simply making it a fantasy world instead of a historic one. A good example might be the show Vikings which, as a story set in a "near earth" or "alternate past" fantasy world, would be fine, yet as a historic show falls well flat.

The action and story line of the film are realistic and grounded in both physical and emotional reality, being more akin to a classic adventure tale with fantastical elements than a true high fantasy film. The action centers around the title character and Satrup performs well in the roll, never playing her character as over the top yet still demonstrating an energy and level of emotional correspondence necessary for the action-oriented material. Other characters, with the exception of Prince Drako or presented for Dina to play off of, with most only appearing when needed to further the plot. This helps keep the action focused on the rapidly escalating obstacles Dina must face and her resourceful response to repeated setbacks. The film is well paced but ends abruptly with a clear indication that there is more to come (in the form of the second movie of a planned trilogy).

While The Shamers Daughter is unrated in the United States, it's aggregate rating from around the world is equivalent to a PG / PG-13 (which would have been a G back in the 1970's) making it a great film for the family. It has enough action and intrigue to keep adult attention while the focus on a youth as the hero, along with a few chuckle moments, should keep the children interested as well. Sadly, you may have to see it with subtitles as I have not seen an English dubbed version available. I give this film 4 out of 5 Caesars.





# Ye Old BOOK OF SONG

## Greensleeves (for Violin)

"Greensleeves" is a traditional English folk song dating back at least to 1580. Because at the time, the word "green" had sexual connotations in reference to a ladies gown, a possible interpretation of the lyrics is that Lady Green Sleeves was a promiscuous young woman, perhaps even a prostitute.

The musical score for "Greensleeves" is written for violin in G major (one sharp) and 3/4 time. It consists of eight staves of music, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the beginning of their respective staves. The melody is characterized by its simple, repetitive structure, featuring a mix of eighth and quarter notes, often beamed together. The piece concludes with a double bar line at the end of the eighth staff.



# AN INTRODUCTION TO THE GOTHIC LANGUAGE III

ALLAI MANNA FREIHAAS GAH SAMALLEIKO IN  
YAIKΦIAAI GAH KAIITTEIS YAIKΦANS. FRAΦEI  
GAH MIΦYISSEI GIBNANS GAH LIBANAAN SYE

Gothic is an extinct East Germanic language that was spoken by the Goths who originally lived in southern Scandinavia in the region of the lower Vistula, near the Baltic coast. Gothic separated into two dialects when the Ostrogoths migrated to the east of the River Dniester (Ostrogothic) and the Visigoths migrated to the west of it (Visigothic). Both dialects spread into Eastern and Central Europe, Gaul, Italy and Spain, accompanying the migrations of the Goths.

Gothic is especially important for the study of the history of the Germanic language family because aside from a few Runic inscriptions which antedate it, it is the language of the earliest literary documents of the Germanic peoples as a whole. The language itself belongs to what is termed the East Germanic branch of languages, and is in fact the sole documented survivor of the branch.

Most of the modern knowledge of Gothic is derived from the Codex Argenteus, a 6th-century copy of a Bible translation made by Ulfilas in the 4th century CE for the Visigothic tribes living along the lower Danube. The language died out among the Ostrogoths after the fall of their kingdom in Italy in the 6th century and likely did not long live past the fall of Visigothic Spain to the Arab conquest in 711. Gothic may have survived near the Black Sea, though in an altered form, until at least the 16th century as a nonliterary language now termed Crimean Gothic.

Below, you will find Part 3 of the useful Gothic phrases to help get you started in learning a language that, when mastered, will bring you a lifetime of joy and happiness. Remember, that when you see "th" is unvoiced as in "think" not voiced as in "them."

## I say to you ...

Qīþa þus [Quee-tha Thos]

## My friend!

Meins frijond! (Saying my friend to someone directly)  
[meens free-yond]

## I have a dog

Aih hund [Ah hund]

## That is my house

þata ist meins gards [Thata ist meens guards]

## at the right

af taihswon [ahf teh-swoon]

## at the left

af hleidumein [ahf hu-lee-du-meen]

## I'm sick

im siuks (m) / siuka (f) [Em sooks / sooka]

## I want to speak with you about ...

Wiljau rodjan miþ þus bi ... [Weelya road-yan meeth thoos be]

## I only want to say, that ...

þatainei wiljau qīþan, þatei...

[Thota-new weel-ja quee-thon thot-eh ]

## I understand that

Fraþja þamma [fra-tee-ya thum-ah]

## I think, that ...

Mito, þatei ... [mee-toe thah-tee]

## I love you

Frijo þuk [free-yo thuk]

## I hate him

Hatizo ina / ija [hot-tee-zo eena / eeya]

## I try to say that...

Sokja du qīþan, þatei... [soak-ya du quee-thon tha-tuh ]

## Where can I find that?

Hwar mag bigitan þata? [Hu-war mahg big-eaten thatah]

## How can I say ... ?

Hwaiwa mag qīþan ... ? [Ha-way-wah mahg quee-thahn]

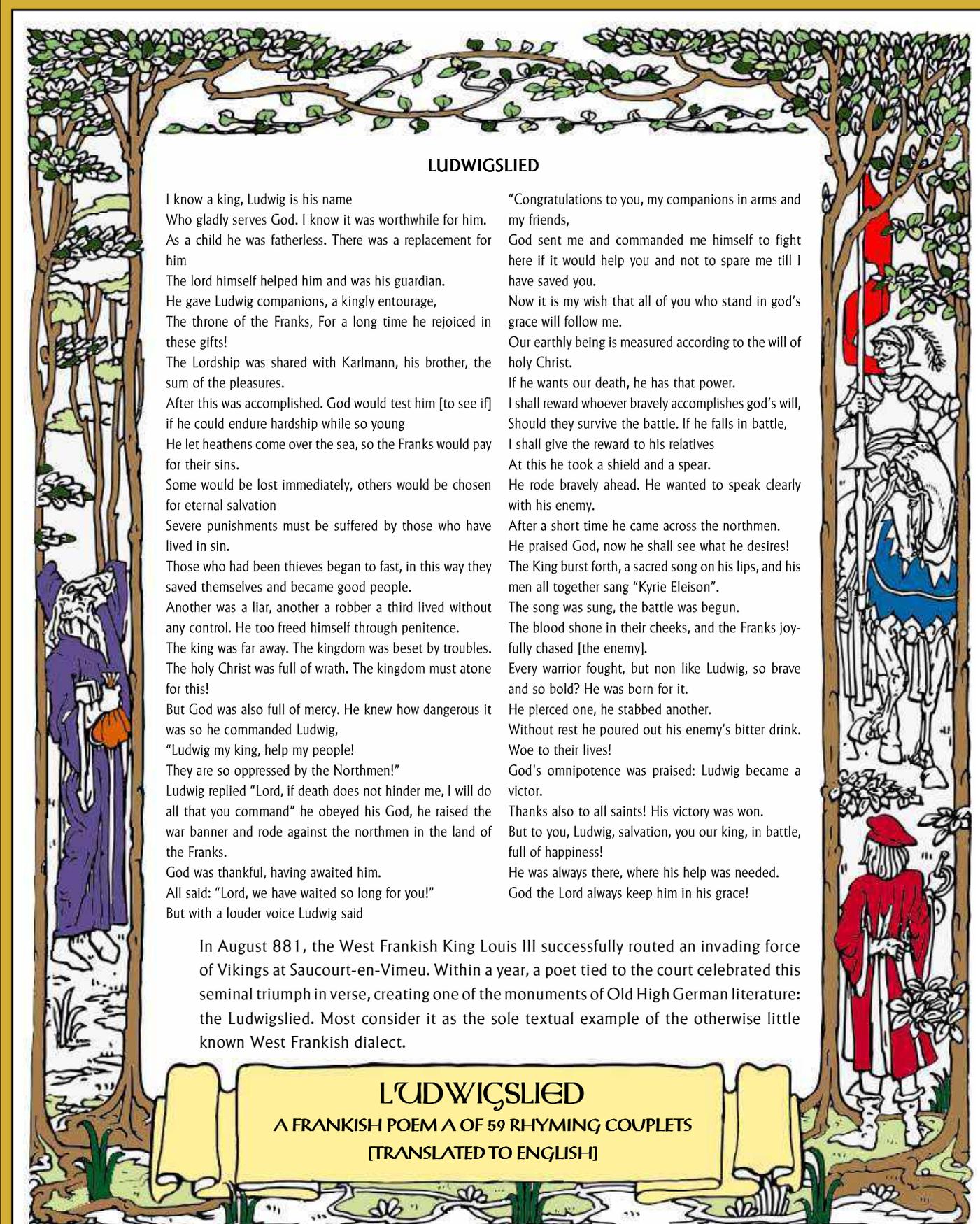
## It is possible

Mahts ist [Mah-ts ist]

## It isn't possible

Mahts nist [Mah-ts nee-ist]





## LUDWIGSLIED

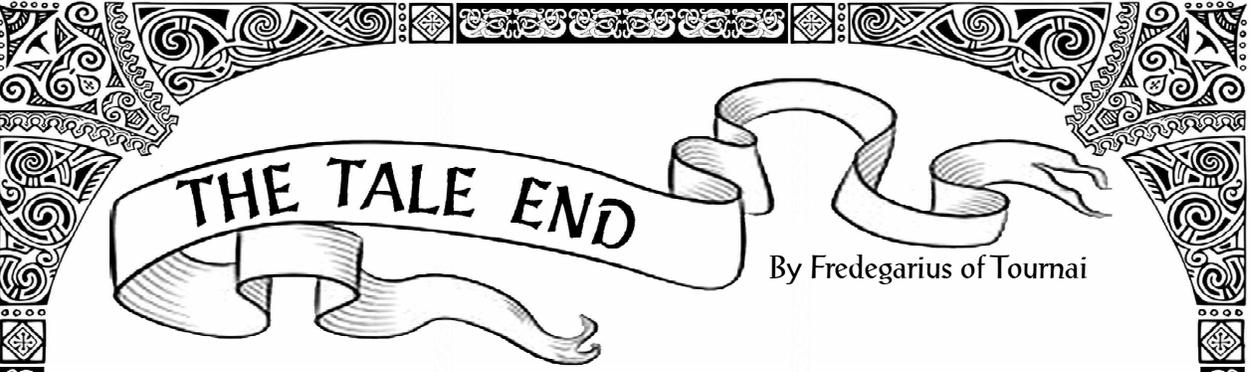
I know a king, Ludwig is his name  
Who gladly serves God. I know it was worthwhile for him.  
As a child he was fatherless. There was a replacement for him  
The lord himself helped him and was his guardian.  
He gave Ludwig companions, a kingly entourage,  
The throne of the Franks, For a long time he rejoiced in these gifts!  
The Lordship was shared with Karlmann, his brother, the sum of the pleasures.  
After this was accomplished. God would test him [to see if] if he could endure hardship while so young  
He let heathens come over the sea, so the Franks would pay for their sins.  
Some would be lost immediately, others would be chosen for eternal salvation  
Severe punishments must be suffered by those who have lived in sin.  
Those who had been thieves began to fast, in this way they saved themselves and became good people.  
Another was a liar, another a robber a third lived without any control. He too freed himself through penitence.  
The king was far away. The kingdom was beset by troubles.  
The holy Christ was full of wrath. The kingdom must atone for this!  
But God was also full of mercy. He knew how dangerous it was so he commanded Ludwig,  
"Ludwig my king, help my people!  
They are so oppressed by the Northmen!"  
Ludwig replied "Lord, if death does not hinder me, I will do all that you command" he obeyed his God, he raised the war banner and rode against the northmen in the land of the Franks.  
God was thankful, having awaited him.  
All said: "Lord, we have waited so long for you!"  
But with a louder voice Ludwig said

"Congratulations to you, my companions in arms and my friends,  
God sent me and commanded me himself to fight here if it would help you and not to spare me till I have saved you.  
Now it is my wish that all of you who stand in god's grace will follow me.  
Our earthly being is measured according to the will of holy Christ.  
If he wants our death, he has that power.  
I shall reward whoever bravely accomplishes god's will, Should they survive the battle. If he falls in battle, I shall give the reward to his relatives  
At this he took a shield and a spear.  
He rode bravely ahead. He wanted to speak clearly with his enemy.  
After a short time he came across the northmen.  
He praised God, now he shall see what he desires!  
The King burst forth, a sacred song on his lips, and his men all together sang "Kyrie Eleison".  
The song was sung, the battle was begun.  
The blood shone in their cheeks, and the Franks joyfully chased [the enemy].  
Every warrior fought, but non like Ludwig, so brave and so bold? He was born for it.  
He pierced one, he stabbed another.  
Without rest he poured out his enemy's bitter drink.  
Woe to their lives!  
God's omnipotence was praised: Ludwig became a victor.  
Thanks also to all saints! His victory was won.  
But to you, Ludwig, salvation, you our king, in battle, full of happiness!  
He was always there, where his help was needed.  
God the Lord always keep him in his grace!

In August 881, the West Frankish King Louis III successfully routed an invading force of Vikings at Saucourt-en-Vimeu. Within a year, a poet tied to the court celebrated this seminal triumph in verse, creating one of the monuments of Old High German literature: the Ludwigslied. Most consider it as the sole textual example of the otherwise little known West Frankish dialect.

**LUDWIGSLIED**  
**A FRANKISH POEM A OF 59 RHYMING COUPLETS**  
**[TRANSLATED TO ENGLISH]**





# THE TALE END

By Fredegarius of Tournai

## TIR NA NOG

LONG AGO, PEOPLE IN IRELAND BELIEVED THAT THERE WAS A BEAUTIFUL LAND IN THE WESTERN SEA CALLED TÍR NA NÓG - THE LAND OF THE YOUNG. IT WAS A PLACE WHERE THE TREES WERE ALWAYS GREEN, THE FLOWERS WERE ALWAYS IN BLOOM AND MEN AND WOMEN NEVER GREW OLD. THIS IS THE STORY OF HOW OISÍN, THE SON OF FIONN MACCUMHAIL LEADER OF THE FIANNA, CAME TO GO TO TÍR NA NÓG.

OISÍN WAS OUT HUNTING WITH THE FIANNA ONE DAY WHEN THEY NOTICED SOMETHING RAPIDLY MOVING ACROSS THE OCEAN ON THE CREST OF A WAVE. FEARING AN INVASION, THEY HURRIED TO THE COAST AND PREPARED FOR A BATTLE, ONLY TO FIND THE MOST BEAUTIFUL WOMAN ANY OF THEM HAD EVER SEEN GALLOPING ALONG THE WAVES ON A PRISTINE WHITE HORSE. SHE APPROACHED THE MEN AND INTRODUCED HERSELF AS NIAMH, DAUGHTER OF THE GOD OF THE SEA, AND SAID SHE HAD TRAVELLED FROM TÍR NA NÓG. MANY OF THE MEN FEARED HER AS THEY BELIEVED HER TO BE A FAIRY WOMAN, BUT OISÍN INTRODUCED HIMSELF. THE TWO INSTANTLY FELL IN LOVE AND WERE INSEPARABLE FOR DAYS ON END, TRAVELLING AROUND CONNEMARA TOGETHER. HOWEVER, NIAMH WAS BOUND TO RETURN TO TÍR NA NÓG. UNABLE TO BEAR LEAVING HER BELOVED OISÍN, SHE INVITED HIM TO COME BACK WITH HER. OISÍN WAS SO IN LOVE THAT HE COULDN'T POSSIBLY REFUSE, AND JUMPED ON TOP OF THE WHITE HORSE WITHOUT MUCH THOUGHT, LEAVING HIS FAMILY AND FELLOW WARRIORS BEHIND.

ONCE THEY CROSSED BACK OVER THE SEA TO THE REALM OF TÍR NA NÓG, OISÍN RECEIVED ALL OF THE GIFTS IT WAS FAMOUS FOR; EVERLASTING BEAUTY, HEALTH, AND OF COURSE, THE ULTIMATE HAPPINESS WITH HIS NEW LOVE. AFTER A FEW MONTHS HOWEVER, HE BEGAN TO MISS THE FAMILY HE LEFT BEHIND. THE EVER CARING NIAMH GAVE HIM HER HORSE SO HE COULD TRAVEL BACK TO SEE THEM, BUT WARNED HIM NOT TO TOUCH THE GROUND OR HE WOULD BECOME MORTAL AGAIN AND WOULD NOT BE ABLE TO MAKE THE JOURNEY BACK. OISÍN GALLOPED ACROSS THE WATER AND STRAIGHT TO HIS FORMER HOME, ONLY TO FIND IT EMPTY. HE SEARCHED FOR HIS FELLOW FENIANS TOO, BUT COULD FIND NOBODY HE KNEW. EVENTUALLY HE CAME ACROSS THREE MEN ATTEMPTING TO MOVE A GREAT BOULDER DOWN A ROAD. HE ASKED THEM WHERE HIS PEOPLE WERE, AND THEY TOLD HIM THEY HAD ALL DIED MANY YEARS AGO. REALISING THAT TIME PASSES MUCH SLOWER IN TÍR NA NÓG THAN ON EARTH AND THAT HE HAD IN FACT BEEN AWAY FOR CENTURIES, OISÍN SPOKE TO THE MEN OF THE OLD DAYS OF THE FIANNA AND THE MANY GREAT DEEDS OF FIONN, WHEN THEY HUNTED AND FEASTED AND LISTENED TO GREAT STORIES. HE SPOKE OF HIS TIME IN TÍR NA NÓG AND HIS BEAUTIFUL WIFE NIAMH. WHEN HE WAS DONE SPEAKING, OISÍN BECAME DESPONDENT WITH A HEART FULL OF SADNESS AND FELL FROM THE HORSE. WHEN HE HIT THE GROUND HE INSTANTLY AGED INTO A BENT OVER OLD MAN.

WHEN HE FELL, OISÍN'S HORSE GALLOPED BACK TO TÍR NA NÓG WHERE HIS WIFE NIAMH WOULD LEARN THAT HE WAS NEVER COMING BACK. AND, TRAPPED IN AN UNFAMILIAR LAND WHERE HE KNEW NOBODY AND BEING UNABLE TO TRAVEL BACK TO HIS LOVE IN THE OTHER REALM, POOR OISÍN DIED OF A BROKEN HEART BUT THE WONDERFUL STORIES OF HE TOLD HAVE LIVED ON.



# Funny For Fun

**Riddle 1:** When is a Knight not a Knight?

**Riddle 2:** Poor people have it. Rich people need it. If you eat it you die. What is it?

**Riddle 3:** I'm tall when I'm young and I'm short when I'm old. What am I?

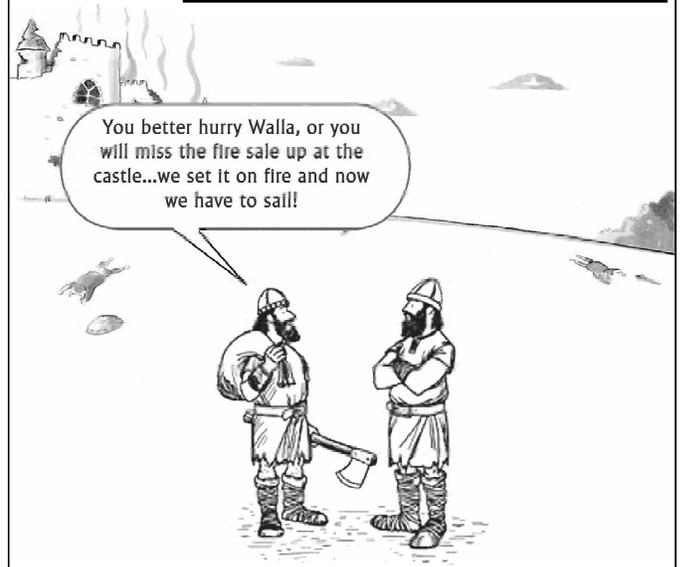
**Riddle 4:** Everyone in the world needs it. They generously give it. But never take it. Then what is it?

**Riddle 5:** What has one head, one foot and four legs?



*1 - When they are a day / 2 - Nothing / 3 - A Candle / 4 - Advice / 5 - Bed*

# THE LAST VOYAGE...



## Renaissance

### Word Search

- |                |              |
|----------------|--------------|
| AUGSBURG       | JULIUS       |
| AVIGNON        | LEONARDO     |
| BUBONIC        | MACHIAVELLI  |
| CARAVEL        | MADRIGAL     |
| CHIAROSCURO    | MANNERISM    |
| COLUMBUS       | MEDICI       |
| CONTRAPPOSTO   | MENDICANT    |
| COPERNICUS     | MICHELANGELO |
| DANTE          | NEOPLATONISM |
| ERASMUS        | PERSPECTIVE  |
| FLORENCE       | RAPHAEL      |
| FORESHORTENING | REALISM      |
| FRESCO         | REFORMATION  |
| GALILEO        | SAVONAROLA   |
| GUTENBERG      | SHAKESPEARE  |
| HUMANISM       | TEMPERA      |
| INDULGENCE     | VASARI       |

F O T S O P P A R T N O C N E N J Y V L M T M I M I C F D T  
D O A F J B F S T C G V O H E V O U E B N S A N S L R X R E  
U F R D W L G K U S I I G O I D I O L A Y Z D D I L T H V R  
A U Q E L D E K U B T N P Q H A N T C I V O R U R E G L L K  
R Q Z W S L C M L A M L O J Q A R I C X U H I L E V C X Y X  
L L S K R H S U M X A U P B R Y D O T E C S G G N A X I G L  
C M M R W A O R C T D K L D U N D G S O P C A E N I L C G H  
R G I Q R U O R O J S Z O O E B Y V P C A S L N A H E I M M  
Z I C E I F T N T I G R P M C K L E I E U E R C M C A D T O  
J H H P E Y I X W E V A S A R I R L T M E R T E N A H E G Z  
A P E R N S V B L R N S O Q K N X Z N F H S O Z P M P M A J  
E M L D M N P E O B S I O H I A L O R A N O V A S H A Z H D  
C S A Y R E W Q I K U F N C A Y Q E G M H O Y X V X R K K W  
G E N Y A Y A U C P Z W U G V Q Y L F S S M M G M G W D D V  
K J G B D N Z L J A A S J C I K E J W B N G M I J Y A A O S  
I A E F C I L S I T R O S O G L C H Q D S S T W T I Z N D D  
R W L S H A K E S P E A R E N H P T D U E A Y F T U Z T D H  
V G O R E A L I S M J S V M O U O Q I V A W E A O L E E A V  
G X C L Y P E W B N V A O E N E U R E U R E R V K Q K P I G  
M R J D A C H J H T G A A J L D G R U B S G U A T O E A C V  
B M E Q Q J L D I G M K P K A T V A P G H H H E Z V Q Q Z V  
A Q Z B H M U F C Z N I W W Q U D E O P F W M C R D O S V U  
M L J F N I F S K E R M E Z G W R P B T R P A O Z S Q R L H  
J M P K J E S L J A A M F F M G P F G R E J C B R R O C Z U  
L B H Q W F T B O Y M W R M W A M K H R J S U W D L G W G B  
Q F X D O B Q U N R V F Q H O E C B A H E M Y P R P D P F U  
M Y E A S U J Q G G E E M O A N P I X R R Z T O E L I L A G  
X U I T C D Y D J F K N D U D G R Y F K H I V P T G M Q W L  
M D V G H U M A N I S M C H E S F Y W W Z Z X P R T Q U G S  
V E L H P N T T L H N L U E L R D L P K X P C D X Y Z X T D



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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.

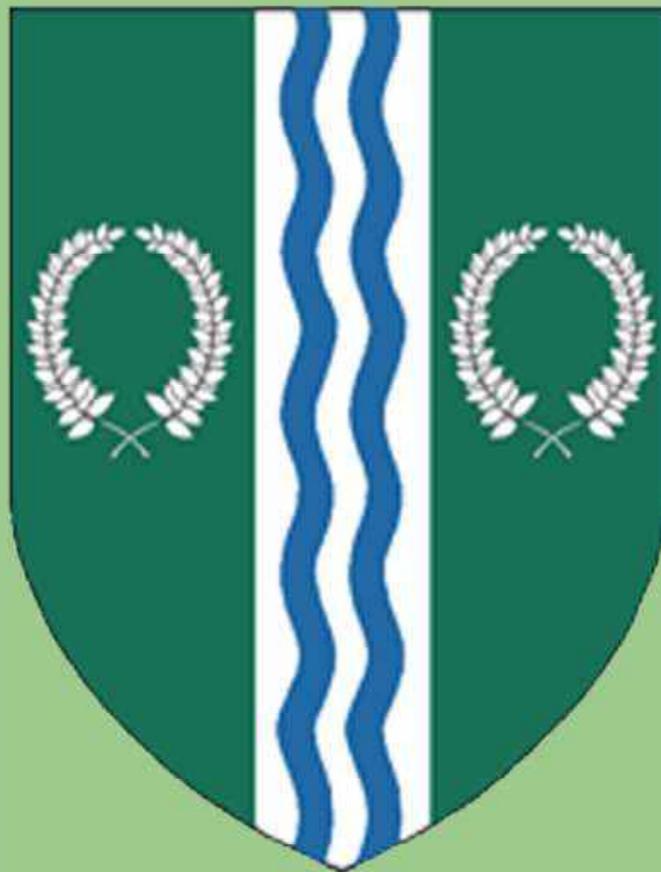
SIGNATURE: \_\_\_\_\_ DATE: \_\_\_\_\_

E-MAIL ADDRESS: \_\_\_\_\_

MAILING ADDRESS: \_\_\_\_\_



**Shire  
of  
Glenn Linn**



**Living The Dream for 31 Years**

