



# GRAPEVINE

SPRING 2013  
(Sept, Oct, Nov)  
AS48

VOLUME 16  
ISSUE 5

## Awards presented by their Majesties at birthday bash: A Right Royal Pique Nique

Our congratulations to the following ...

### AoA

Norman Douglasson Seraphina La Merchant  
Ulfic Thorodan Stewart of Bordscros  
Alesia Decus Rebecca of Bordscros

### Mouse Guard

Doyle Coke Olivia Bloodaxe  
Keziah Bulters

### Golden Tear

Lord Einarr Thorsgrimsson

### Court Baron

Lord James Douglas

**HUZZAH! HUZZAH! HUZZAH!**

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In WORD version CTRL-Click on this symbol to come back to index.

## Announcement: Christmas Bash

Please come along and enjoy an Italian themed  
Christmas with the Shire!

DATE: 15 Dec 2013 (**2ND SUNDAY**)

TIME: 3:00 – 9:00 PM

VENUE: Albury Community Wood fired oven.

Be aware this will be a public event and we will be  
sharing the facilities with the mundane populace.

There is also a playground at the venue and we  
are close to the Albury Aquatic centre and Murray  
river.

Feel free to bring along friends and family to this  
relaxed event.

### BYO

- food, drinks, seating and games
- everything you need to cook and serve your dishes.

We will be bringing the group pavilion for much  
needed shade.

See you there!

## TRIVIA

We've had an ongoing series with medieval trivia in it.  
Then I found a lovely article that debunks every one of  
them. So I shall be publishing the trivia each month –  
but I will also include the facts.

### Part 5 of 'The Bad Old Days': The Floor

The floor was dirt. Only the wealthy had something  
other than dirt, hence the saying "dirt poor."  
The wealthy had slate floors that would get slippery in  
the winter when wet, so they spread thresh (straw) on  
the floor to help keep their footing. As the winter wore  
on, they kept adding more thresh until when you  
opened the door it would all start slipping outside. A  
piece of wood was placed in the entranceway - hence, a  
doorway is a "threshold." [See page 4 for The Facts](#)

This is the *Grapevine*; a publication of the Shire of Bordscros of the Society for Creative Anachronism Ltd. *Grapevine* is not a corporate publication of either the Society for Creative Anachronism, Inc, or the Society for Creative Anachronism Ltd and does not delineate SCA policies.

*Grapevine* is available from Lowry ferch Gwynwynyn ap Llewelyn GoA (Tracey Sawyer) via [grapevineed@hotmail.com](mailto:grapevineed@hotmail.com)

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## BEHIND THE SCENES

### BORDESCROS CENTRAL MONTHLY TOURNEY & FEAST

LOCATION: Albury Wodonga Sport Field  
Hinckler Drive  
B  
... month: start at 1:30 pm

Members \$8  
Non-Members \$13  
First event \$5

SCA YEARLY MEMBERSHIP  
\$30.00 per annum

There aren't many rules: the main one is: You must wear an attempt at pre-17<sup>th</sup> century clothing.

WHAT TO WEAR: An attempt at Medieval Garb (pre-1600). We have loaner garb you can borrow, phone club president Arnora on 0428 249 870

For clothing ideas:

<http://lochac.sca.org/riverhaven/BeginnersGarb.html>

WHAT TO BRING: For the pot-luck feast bring a dish of some Medieval-style food to share – enough for 6 – 10 people, for e.g. A cooked chook, a cheese plate  
For recipe ideas:

<http://www.loggiaserena.com/SCACookingPages/SCAFood.htm>

### WHERE TO FIND INFORMATION FOR NEWCOMERS:

- Newcomer's Guide to the SCA:  
<http://www.sca.org/officers/chatelain/newcomers.html#guides>
- Stefan's Florilegium: A site with information about all sorts of medieval subjects <http://www.florilegium.org>  
This site is from chat lists, needs to be trawled through
- The SCA Lochac site: <http://lochac.sca.org/lochac/> or the site map: <http://lochac.sca.org/lochac/sitemap.html>
- Interactive demo for newcomers:  
<http://demo.scapage.com/demo/from>
- here is a sample article from the Known World Handbook: <http://www.sca.org/kwh/YourFirstEvent.pdf>



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### SHIRE MONTHLY SCHEDULE

1 <sup>st</sup> Saturday	LA	Loch Alba Monthly Feast ^14 Harrier St, Estella
1 <sup>st</sup> Sunday	BCC	Armouring, Rapier and Archery #11 McGaffin Crt, Wodonga
2 <sup>nd</sup> Sunday	BCC	A&S and Meeting #AWSFC, off Borella Rd, Albury
3 <sup>rd</sup> Saturday	BCC	Bordescros Central Monthly Feast #AWSFC, off Borella Rd, Albury
4 <sup>th</sup> Sunday	BCC	Armouring, Rapier and Archery #11 McGaffin Crt, Wodonga
Tuesdays	BCC	Heavy Fighter Training every second Tuesday * Magnus' work permitting
????	LA	^Fighter Training

LA = Wagga Wagga BCC = Albury-Wodonga

### Contacts

- # Arnora Bloodaxe [rfr09803@bigpond.net.au](mailto:rfr09803@bigpond.net.au)
- ^ James Douglas [paul.willis@exemail.com.au](mailto:paul.willis@exemail.com.au)
- \* Magnus Thorbjornson [ssalau@hotmail.com](mailto:ssalau@hotmail.com)

## EDITORIAL INFORMATION

### CONTRIBUTIONS

Production date is as close to the 1<sup>st</sup> of the month as I can manage. Contribution deadline is the 3<sup>rd</sup> Saturday of the month prior to publication. For example, information for July *Grapevine* should be sent, given or emailed to the editor by the 3<sup>rd</sup> Saturday of June. The editor reserves the right to delay any copy received after the deadline.

### CHRONICLER'S CORNER

Greetings Good Gentles,

Here is the latest *Grapevine* – FINALLY!  
My apologies that Real Life™ took over and I fell into a heap. I'll try not to let it happen again.

I do really work better to a deadline, so no more 'taking my time' or 'just doing a bi-monthly issue if its easier' – or you'll never get your mag.

Yours in Service,  
Lowry ferch Gwynwynwyn ap Llewelyn, GoA



## BEHIND THE SCENES CONTINUED

### KINGDOM SENESCHAL

It is the decision of the Crown of Lochac, that Cairistiona nic Beathain (Tina Bean) be appointed as the next Seneschal of the Kingdom of Lochac, to take office at November Crown. This decision is subject to a commentary period to end on September 23. Recently announced in PEGASUS that this appointment has been ratified.

### INDEMNITY EXPIRY DATE

It has been about a year since annual indemnity renewals started in Australia. This means that most people who still have an Australian multi-year membership will have an indemnity that is due to expire at the end of August or September. If that might be you, please check your card. Renewing your indemnity is simple – just log in to the Registry - <https://registry.sca.org.au/> and then choose the "Update and print indemnity or change address etc. details" option. Gate staff at Australian events, please pay extra attention to indemnity dates for the next month or two. Members with an expired indemnity cannot use the member sign in sheet. They must complete the adult or minor "Member without proof of current indemnity" form. They do NOT pay \$5.

### TESTING OF FENCING ARMOUR

If your hood and/or body armour has not been tested within the last 2 yrs you have until the 31st October 2013 to get it done. After this date you will not be able to use the equipment until it's tested and found to be acceptable for SCA rapier combat. The practice of accepting any 4 layers of fabric as puncture resistant without testing is not acceptable and must stop. If you are currently wearing 4 layers and it has not been tested within the last 2 years you are also required to have it tested by the 31st October 2013.

### From OziBOD:

The Board regularly reviews policies every two years, and as such we have done so with the constitution, the changes that have been made to the constitution means that this will be a new constitution. We are putting a draft version of the Constitution along with an Explanation of changes out to the Populace for comments, all comments can be sent to the Secretary via [secretary@sca.org.au](mailto:secretary@sca.org.au). Comments will close on 31 December 2013. The final product after hearing comments and

changing appropriately will be published for voting before the AGM held at Festival. The Constitution and the explanation of changes can be found on the SCA Ltd. website

<http://sca.org.au/board/changes-to-the-constitution-for-comment>

YIS

Laurence Cooke/Paidin MacLorkan  
SCA Ltd. Secretary



### A RIDDLE:

Higgledy Piggledy,  
Here we lie,  
Picked and plucked,  
And put in a pie.

My first is snapping, snarling, growling,  
My second's industrious, romping and prowling.

Higgledy Piggledy,  
Here we lie,  
Picked and plucked,  
And put in a pie.

Answer p. 4

### Loch alba Lowdown

Congratulations to Court Baron James Douglas – a well deserved honour.



## Meeting Agenda:

- Officer's Reports
- Border War XV
- Other Business

PLEASE LET ME KNOW IF YOU HAVE  
AGENDA ITEMS YOU WANT ADDED TO THE  
MEETING.

Lady Anora BloodAxe [rfr09803@bigpond.net.au](mailto:rfr09803@bigpond.net.au)

## POSITIONS VACANT

Please consider donating a few hours a month  
to fill an office.



**Chirurgeon: First Aid Officer.**



**Herald: Master of Ceremonies, Town  
Crier &/or Researcher**



**Hospitaller: Publicity Officer & Asset  
Registrar**



**Lists: Scorer.**



**Marshall: Umpire.**



Its easy to see how officers help the game, but what  
do **you** get out of being an officer?

Ask any officer and they'll tell you: a sense of  
satisfaction and the knowledge that by our efforts  
our club is strengthened and our game enhanced.

Put simply,  
**It adds to the fun!**

Riddle Answer: Curtants

## TRIVIA THE FACTS

**DIRT FLOORS:** Most peasant cottages did indeed have dirt floors. Some peasants lived in homes that sheltered animals as well as themselves.<sup>1</sup> When livestock was enclosed in a peasant home, it was usually partitioned off in a separate room, sometimes at right angles to the family's living space. Yet animals could still occasionally find their way into the house proper. For this reason, an earthen floor was a practical choice.

However, there is no evidence that the term "dirt poor" was used in any context before the 20th century. One theory suggests that its origins lie in the Dust Bowl of 1930s Oklahoma, where drought and poverty combined to create some of the most horrific living conditions in American history; but direct evidence is lacking.

**SLATE FLOORS:** In castles, the ground floor might be beaten earth, stone or plaster, but upper stories almost invariably had wooden floors,<sup>2</sup> and the same pattern likely held true in town dwellings. Straw was not needed to keep people from slipping on wet slate, but it was used as a floor covering on all surfaces to provide a modicum of warmth and cushioning. Reeds or rushes were sometimes supplemented with aromatic herbs like lavender, and the entire floor would usually be swept clean and strewn with fresh straw and herbs on a regular basis. Old straw was not simply left down when fresh straw was added.

If such were indeed the case, it might be logical to think of the little raised strip in a doorway as an item intended to "hold" in "thresh," except for one significant detail.

There's no such thing as "thresh."

The word "thresh" is a verb which, according to the Merriam-Webster Dictionary, means "to separate seed" or "to strike repeatedly." It is not, and never has been, a noun used to designate floor rushes. The word "threshold," like "thresh," is Old English in origin and dates to before the twelfth century. Both OE words appear to relate to the movement of one's feet; thresh (OE *threscan*) meaning to stamp or trample<sup>3</sup> and threshold (OE *therscwold*) being a place to step.<sup>4</sup>

### Notes

1. Gies, Frances & Gies, Joseph, *Life in a Medieval Village* (HarperPerennial, 1991), pp. 90-91.
2. Gies, Frances & Gies, Joseph, *Life in a Medieval Castle* (HarperPerennial, 1974), p. 59.
3. [Wilton's Word& Phrase Origins](#), accessed April 12, 2002.
4. Larsen, Andrew E. [aelarsen@facstaff.wisc.edu]. "REPLY: Interesting and Educational Stuff?" In MEDIEV-L [MEDIEV-L@raven.cc.ukans.edu]. 16 May 1999.





## Medieval Gardens

By Caisirstiona inghean Raghnaill

### THE MIDDLE EASTERN INFLUENCE

There is much of what we think of in terms of modern influence in gardens that comes from the Middle East. The climate of the Middle Eastern regions from modern Spain through to Iran, and even into India, does not really provide the ideal conditions for what we are more used to thinking of in terms of medieval gardens. If that is the case, why is it that they were able to establish and maintain such wonderful gardens, many of which are reflected in modern garden design.

One of the most famous examples is that of Alhambra in Granada, Spain. While much of the charm of this Moorish castle is its wonderful Islamic architecture, this is more than complimented by the gardens that were developed in the various courtyards of that structure. It is often forgotten that this is the castle in which Katherine of Aragon grew up, following its occupation by her parents, King Ferdinand and Queen Isabella when they overcame the Moors and pushed them out of Spain.



Court of the Lions, Alhambra (courtesy of Wikipedia)

Some of the key components were not dissimilar to the early European medieval gardens: walls (for seclusion and security), water (movement and relaxation), food (oranges, olive, dates), art (sculptures, calligraphy, carving) and seating to enable those who ventured within an opportunity to sit, relax and to enjoy contemplation of the wonders of creation.

One particular area in which the Islamic influence is evident is the lack of portrayal of the human form, as this is not allowed. Another is the extensive use of quotations from the Koran, where the flow and form of the Arabic lettering lends another level to artistic decoration on walls, around doorways and fountains.

Court of the Long Pool, Alhambra (courtesy Wikipedia)



The use of these elements is not limited to Alhambra, or even to the Mediterranean. Many of the elements such as courtyards, were not new and had been in use in garden design since Roman times. One of the differences that is instantly visible between European and Arabic gardens is generally the difference between the quantity and style of plants that were used, and this is most heavily emphasized by climate and the lack of water.

Having been fortunate to see some Islamic gardens in India (including the Taj Mahal), in Iran (Isfahan) and Turkey the principals seem to vary little, even though the plantings do vary. They do not seem to rely as much on 'flowers' as tends to be done in Europe, but on the form and structure of plants and the 'hard' architectural features. Pools of water are ever present, usually in stark contrast to the hot and dry surroundings. Plants seem to almost be used for the value of their green counterpoint to the architecture.

In a European context, it seems that there is little but desire to prevent anyone from having a garden, even in a very small space. However, having a garden in areas of the Middle East seems to be something that was more restricted to those who were wealthy and influential. It is likely that this is attributable to water being the focal point, something that was not easy to obtain or to keep.

As always, we need to be very careful to understand that 'Middle Eastern' does not automatically mean 'Islamic' because there are other influences and religions also present in those areas such as Christian, Jewish, Zoroastrianism (Persia) and Hindu (at the Indian end). However I have not been able to find strong examples of these during period that had any great influence on gardens.



## REVIEW:

TV Series: Vikings

Writer: Michael Hurst

Producer: The History Channel

This review was written by Kate Wiles and directs you to her blog where she discusses the language used in the series.

"The new TV drama Vikings, written by Michael Hirst (The Tudors, The Borgias, Elizabeth, Elizabeth: The Golden Age), is the first drama made by The History Channel. It follows the lives of the Viking Ragnar Lothbrok and an Anglo-Saxon monk called Athelstan, and is loosely based on the sagas and on historical events. Throughout the series, as new characters are introduced, they are seen speaking their own language with subtitles provided in Modern English. The use of these historical languages illustrates cultural identities and relationships, and helps to bring the eighth century alive for an audience who may know very little about it. My role in the production of Vikings was to provide translations and pronunciation guides for some of these languages. This post is an anecdotal review of my experience and a discussion of some of the challenges I encountered in producing these translations."

Click here for the blog:

<http://quadriviumproject.com/blog/239/vikings>

Toward the end of the blog she includes some Old Norse swear words... perfect for using in a war scenario – although probably not chivalric enough for a tourney!

*What a fascinating job!*

Rating: ☆☆☆☆

## Free online course:

### 'England in the time of King Richard III'

The University of Leicester and FutureLearn are teaming up to offer a six-week online course that will examine King Richard III and his era.

The massive open online course, which is freely open to anyone interested in the topic, began on November 25<sup>th</sup>, 2013.

England in the time of King Richard III will be taught by Deirdre O'Sullivan, Lecturer in Medieval Archaeology from the University of Leicester. During the six-week course, students will learn about topics such as

- medieval warfare,
- the lives of peasants and farmers,
- food and culture,
- death and commemoration,
- the introduction of printing
- as well as how Richard III's remains were discovered last year.

<http://www.medievalists.net/2013/09/19/free-online-course-on-england-in-the-time-of-king-richard-iii/>

I signed up for the course and am thoroughly enjoying it. The course is already into week 2, but will be run again in 2014 as it has proved so popular.

Sign up now and don't miss out next year!





## OFFICER'S REPORTS

### seneschal's saga



Greetings

Again another great Bordescros event, Royal visits are something we do so well and I would like to take this opportunity to thank everyone who worked so hard to make this a great day.

It was discussed at October pot luck, to make birthday bash next year our trip to Kryal Castle in Ballarat, if you are interested in joining us please let me know. To check out more about Kryal Castle go to their web site, <http://kryalcastle.com.au/>.

It is great to see so many people turning up to our monthly bashes. Our Archery/A&S Sundays at our home are now going back to starting at 1pm, with a BBQ tea, please bring along something to share or \$2 donation towards Gas for the BBQ.

Yours in Service to Bordescros  
Lady Arnora Bloodaxe  
Bordescros Seneschal

YiS  
Lady Arnora Bloodaxe

### arts & sciences



A&S Sundays are still going well.  
New A&S website: <http://artsandsciences.lochac.sca.org/>  
See the next column for Kingdom A&S competitions.

Yours in Service,  
Lady Thomasina Coke.

A&S is held after the business meeting on  
the second Sunday of each month (except this December)  
Albury Wodonga Fishing Club  
from 2:30 – 5 pm.

A&S is also on at Einarr and Arnora's on the first and fourth  
Sundays of each month. At these A&S sessions armoury,  
archery, and rapier are the main activities. Other A&S  
activities can also be undertaken, weather permitting.  
Time: 1 pm start, followed by a BBQ dinner  
Address: 11 McGaffin Court, Wodonga



**\*Twelfth Night Coronation XLVIII (2014) hosted by Canton of Okewaite**

- \*Period Eyewear(Non-Costume) - This can include Eyeglasses, Monacles, non-Costume Masks, Eye Patch. etc
- \*An Item inspired by a Medici - Be it clothing, furniture, political! Anything with connections to the Medici!
- \*Period Hairstyle\*

**\*May Crown XLIX (2014) hosted by Barony of Aneala**

- \*Reconstructing a Movement - Dance, Theatre, Fighting, Juggling, Period Sports, etc. Researching and Recreating particular Movements from Historical Sources.
- \*Footwear - Shoes, Socks, Hose, etc.
- \*Item for an Archer - Bow, arrows, quiver, vambrace, etc.

**\*Midwinter XLIX (2014) hosted by Barony of Politarchopolis**

- \*Court Garb - From any period, special attention to recreating all the layers
- \*Painted Furniture - Boxes, chairs, beds, etc.
- \*Table Settings - Plates, cutlery etc.

**\*November Crown XLIX (2014) hosted by ... ..**

- \*Item of Personal Heraldry
- \*An Item of Blacksmithing - Focus on practical items for SCA use, i.e. for a Campsite
- \*Period Headwear

...and for 2015...

**\*Twelfth Night Coronation XLIX (2015) hosted by ... ..**

- \*Performance-Ensemble - group of 2 or more, videos allowed
- \*Dyeing - making of dyes or dyeing of fabric/leather/etc
- \*Cooking-desserts - If not coming to event, must have comments of 3 tasters from local group

**\*May Crown L (2015) hosted by ... ..**

- \*Clothing-non European
- \*Pottery or Glasswork (Making of)
- \*Leatherwork

**\*Midwinter L (2015) hosted by ... ..**

- \*Poetry - Original work in Period style
- \*Lace-\*any type of lace or items to help make lace
- \*Animal Accoutrements-\*Barding, leashes, collars, etc

**\*November Crown L (2015) \*hosted by ... ..**

- \*Beadwork\*
- \*Medicine\*-A medical related item or research on a historical medical topic
- \*Bookbinding/Paper-craft-\*Making books or paper

Duenna Catalina de Gata,  
KMOAS. Lochac



## OFFICER'S REPORTS

### marshall



We've had an expression of interest from someone regarding the position of Marshall, but the person, who is authorised, needs to renew their membership first. There are five fighters in Wagga, several of them need to be authorised. First week of September Baron Magnus went up and did some training with them.

#### CENTRAL:

Fighter practise TBA

### constable



No injuries or lost property.

### reeve



September AS48

\$8 that was owing has been repaid. Domesday Report has been sent to Kingdom. Funds for last month are to be banked. Signatories to meet at the bank 14<sup>th</sup> Sept, as we change over to WP bank to bring us in line with the Kingdom.

### herald



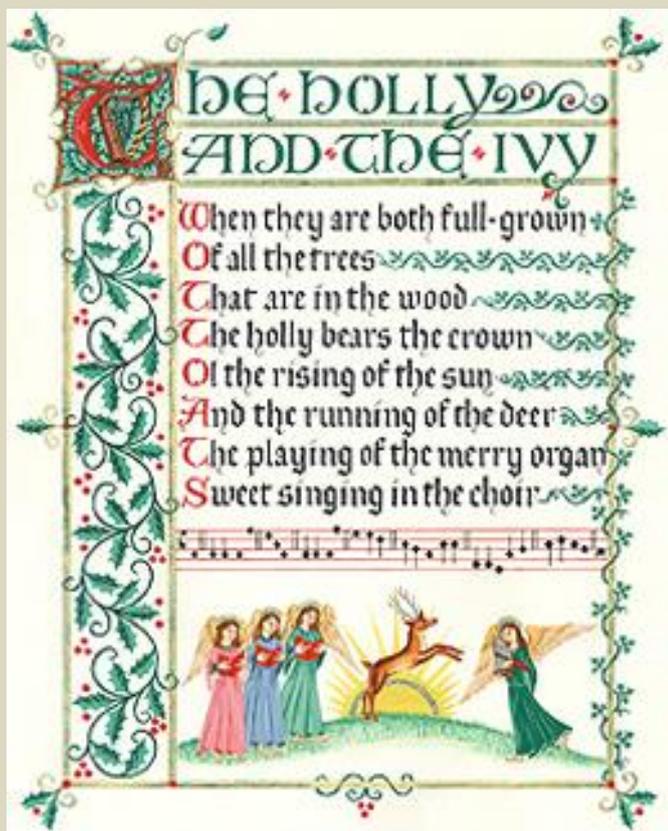
To the populace of the kingdom, Karl Faustus von Aachen, Crux Australis Principal Herald, sends greeting and glad tidings of great joy. I have some extra good news.

To put it in context, let's fire up the old TARDIS and travel back a year to look over the shoulder of an anonymous herald. This herald is doing the paperwork for a name and a device. She writes out the name documentation on the appropriate form, possibly sticky-taping bits together, and makes four copies. She also draws in the blazon on the device form in outline and makes seven copies. She then colours in six of the colour copies. She gives one copy of the coloured device to her client, keeps one for her records, and sends the other four colour copies and the outline to Rocket Herald. With the names, she gives one to the client, keeps one for her files and sends the other two to Rocket.

When Rocket receives these, he scans them all in and emails them off to Laurel. He then sends some copies to the files and some to the Scribes' Guild and the rest to Laurel for registration. The postage bill alone would bankrupt a small barony. This is, of course, silly. You think so, I think so, and now it seems Gabriel Laurel thinks so too.

He just announced he no longer wants multiple copies of everything, because the scanning is all perfectly fine and multiple bits of paper just get in the way. He only wants one copy of device or badge forms and nothing of anything else. So I am changing the rules to suit, and here's the new process:

Our herald is putting together the paperwork for a client. She either does it entirely on a computer using something like Windows Paint or Photoshop, or else prints the forms out and handwrites them. She then prints out or photocopies three copies of the name form and one outline copy of the device (being sure to note the make, model and ink or toner type as appropriate, because failure to do that is grounds for return). Once that's



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done, she prints or photocopies three colour copies, made by colouring in an outline copy. And she sends these off thus:

\* *One copy of the name and one of the device to the client, for safekeeping.*

\* *One copy of the name and one of the device to her own records.*

\* *One copy of the name and two of the device -- one outline, one coloured in -- to Rocket Herald*

All those copies for archives and scribes and so on are gone. Rocket scans the documentation and chucks out everything but the colour form for Laurel. We keep our records electronically now; there's no need to kill trees over it.

Hoping this good news pleases you, I remain in  
service,

: Karl Faustus von Aachen, Crux Australis :

Heralds letter August

The ideal we prefer to aim for in submissions is this: a potential submitter talks to a local herald about what they want. The local herald helps them put together their paperwork, which they (the submitter, not the herald) send off to Rocket Herald. If there are any problems, Rocket notes the details for the local herald and sorts them out, usually by email. The resulting, perfected submission goes off to Laurel and in about four or five months from initial submission it's all registered and everyone is happy.

Sometimes this doesn't work. Some local heralds sit on submissions for too long instead of getting them done. Some heralds are impossible to find, or their skills run more to the shouting than the paperwork, so submitters send their paperwork directly without the assistance of a pair of experienced eyes. And sometimes the mail goes astray, and what looked like a sure thing becomes lost in the limbo of Australia Post or NZ Post, and may God have mercy on its stamps.

We are trying to improve this situation. The Facebook group Lochac Heraldry Chat is an excellent place to look for heraldic advice if your

local herald is not fully up to the job of handling submissions. The roster of heralds on the SCA heralds website is the place to look for local heralds, whether they be the official branch representative or merely an At Large herald able to offer help. And if mail goes astray, we now allow computer-printed scans (see my letter from last month) provided you follow the required steps, so at least you can reprint without all that tedious colouring-in.

So please avail yourself of these resources, but most of all, if you have any comments, good or bad, about your experience with heralds, please let me know. I need to know which heralds are solid gold and which are -- how shall I put this? -- more specifically talented in non-congruent domains. That way, I can direct the former to aid the latter, and improve the standard throughout the kingdom.

If you want to comment, please email me on [herald@lochac.sca.org](mailto:herald@lochac.sca.org). If you're in the Eastern Isles and would like to talk to a local whose funny accent matches your own, talk to Kazimira Suchenko, Astrolabe Herald, on [astrolabe@lochac.sca.org](mailto:astrolabe@lochac.sca.org). To join the Facebook group, go to <https://www.facebook.com/groups/whitemullets/> and to check out the herald's website, point your intertubes at <http://lochac.sca.org/herald/>.

In service,

: Karl Faustus von Aachen, Crux Australis :

## etymology CORNER:

**yule (n.)** Old English: *geol*, *geola* from old Norse *jol* (*pl*), a heathen feast, later taken over by Christianity. The OE (Anglian) cognate *giuli* was the Anglo Saxon name for a two month mid-winter season corresponding to Roman December & January, a time of feasts but not itself a festival. After Christianity it narrowed to mean 'the 12 day feast of the Nativity' (beginning Dec 25... running to 12<sup>th</sup> Night Jan 5), replaced by Christmas by 11<sup>th</sup> century.

Old Norse *jol* seems to have been borrowed in Old French as *jolif*, hence Modern French *joli*: pretty, nice, originally, festive.

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## Malaches of Pork

A 14<sup>th</sup> Century pork quiche recipe.

### ORIGINAL RECIPE:

Hewe pork al to pecys and medle it with ayren & chese igrated. Do therto powdour fort, safroun & pynes with salt. Make a crust in a trap; bake it wel therinne, and serue it forth.

- Hieatt, Constance B. and Sharon Butler. *Curye on English: English Culinary Manuscripts of the Fourteenth-Century (Including the Forme of Cury)*. New York: for The Early English Text Society by the Oxford University Press, 1985.

### MODERN RECIPE:

#### Ingredients

- Short crust pastry dough for 1 23cm pie crust.
- 500g lean pork, cubed
- 4 eggs
- 1 Cup grated, hard cheese
- 1/4 Cup pine nuts
- 1/4 teaspoon salt
- Pinch of each; ground cloves, ground mace, ground black pepper

#### Method

- 1 Preheat oven to 450°.
- 2 Line a nine-inch pie pan with the pastry dough, and bake it for five to ten minutes to harden it. Remove it, and reduce oven temperature to 350°.
- 3 In a frying pan, over medium heat, brown the cubed pork until it is tender.
- 4 In a bowl, beat the eggs and spices together.
- 5 Line the bottom of the pie crust with the browned pork, grated cheese, and pine nuts. Pour the egg and spice mixture over them.
- 6 Put the pie in the oven and bake for forty-five minutes, or until a toothpick draws out clean. Cool before serving.

Serves 8.

## New Peas for a Meat Day

A 14<sup>th</sup> century dish of peas cooked in broth.

### ORIGINAL RECEIPT:

As to new peas, sometimes they be cooked with sewe of meat and brayed parsley to make a green pottage and that is for a meat day; and on a fish day, they be cooked in milk with ginger and saffron therein.

- Power, Eileen. *The Goodman of Paris (Le Ménagier de Paris). A Treatise on Moral and Domestic Economy by A Citizen of Paris (c. 1395)*. New York: Harcourt, Brace and Company, 1928.

### MODERN RECIPE:

#### Ingredients

- 500g. peas
- 4 cups beef broth
- 2 bunches fresh parsley leaves, diced

#### Method

- 1 Bring peas and broth to a boil; add parsley, reduce heat and simmer until tender. The peas may then be drained or left in all or some of the broth for serving.

Serves 6.

## A Potage of Roysons

A 15<sup>th</sup> century apple raisin pudding.

### ORIGINAL RECEIPT:

.Cxxxvj. A potage of Roysons. Take Raysonys, & do a-way þe kyrnellyys; & take a part of Applys, & do a-way þe corys, & þe pare, & bray hem in a mortere, & temper hem with Almande Mylke, & melle hem with flowre of Rys, þat it be clene chargeaunt, & straw vppe-on poudere of Galygale & of Gyngere, & serue it forth.

- Austin, Thomas. *Two Fifteenth-Century Cookery-Books. Harleian MS. 279 & Harl. MS. 4016, with extracts from Ashmole MS. 1429, Laud MS. 553, & Douce MS 55*. London: for The Early English Text Society by N. Trübner & Co., 1888



## MODERN RECIPE:

### Ingredients

- 1 cup raisins
- 1 ½ cups almond milk
- 1 tablespoon sugar
- 1 teaspoon of ground ginger
- 4 tablespoons rice flour (or unbleached white)
- 4-6 apples, peeled, cored, and sliced

### Method

- 1 Boil the apples & raisins until the apples are very soft; drain well.
- 2 Mash the fruit and place in a pan with the almond milk, spices, and sugar.
- 3 Cook over medium heat.
- 4 Add the flour and continue to cook until "clene chargeaunt" (very thick). Add flour as necessary.
- 5 Sprinkle top with ginger just before serving.

Serves 6

## INTERESTING SITES ABOUT:

### Games

History of Board Games:

<http://archaeology.about.com/od/anthropology/tp/Board-Game-History.htm>

58 Holes – an early version of cribbage?

<http://archaeology.about.com/od/anthropology/qt/58-Holes.htm>

Art & Archeology of Ancient Gaming

<http://archaeology.about.com/od/anthropology/tp/Board-Game-History.htm>

### How to paint a fresco

<http://ancienthistory.about.com/od/pompeii/a/fresco.htm?nl=1>

### Medieval Pet Names

What sort of names did people have for their pets? This article includes horse, dog and cat names

<http://earlymodernengland.com/2013/06/medieval-pet-names/>

### British Museum Movie: Pompeii

R rated!!!

<http://archaeology.about.com/od/romanempire/fr/Pompeii-From-The-British-Museum.htm>

### Korean Medieval Culture

Interested in something a little less mainstream? This may be for you:

<http://archaeology.about.com/b/2013/08/09/joseon-royal-tombs.htm?nl=1>

### Vikings

Information on some really well preserved wooden finds at the Oseberg ship burial site.

<http://archaeology.about.com/b/2013/11/08/conserving-wood-artifacts-from-oseberg.htm?nl=1>

### Weaving / Fabric

For all those fascinated by fibre and its associated crafts:

<http://historymedren.about.com/od/clothingandfabric/a/cloth-manufacture.htm>

**A History of Cheese...** a book review

<http://www.historytoday.com/blog/2013/11/history-cheese>





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## A PAGE 4 PAGES

Here is chapter 3 of our story about Tom, the half Welsh, half Saxon boy living on the Welsh/English border. Previously, Tom did his morning chores then worked in the field with his Da. ...

*At the river ...*

**T**hat night, at sundown, Tom and his Da slowly trudged from the field. They stopped at the ford in the road to let the oxen drink. Tom wandered up the river bank a short way, looking to see if there were any otters playing, or maybe a trout, lurking in the shadows.

"Do not go too far Tommy, you do not want to be late for supper," Da called after him.

Tom paused, peering intently at the water. "Da," he said, "There's something there," he pointed, "caught against the log. It ... it's too big to be an otter ..." He started to clamber down the sloping bank.

Da tied the oxen to a nearby bush, and started along the bank toward him. "What is it, lad, something we can eat? Mind you, if it's dead a while it'll be too bad to eat." By now Da had reached the spot where Tom had first seen the thing caught against the log by the current.

"Tom, stop!" he suddenly called, his voice urgent, "Come you here, quickly now."

As Tom slowly retreated up the bank, Da caught hold of him by the shoulder, "Go you and call the Reeve, then get Will Cooper at the tavern to come, as quick as possible mind." He gave Tom a shove on his way, "Hurry - and tell him to bring a hurdle" he called after.

"A hurdle?" Tom stopped and turned to his Da, his face puzzled.

"Go. Run," his Da urged and then turning away he, in his turn, climbed down the bank. Tom turned and ran as fast as he could toward the village. He ran into the tavern and gasped to Betony, "Where's Will?"

"Oh halloa, Tom" she said, "Why the big rush?"

"Da needs Will - he said 'Hurry'," explained Tom.

"Why? What ever has happened?" asked Betony, her voice suddenly sharp.

"I don't know, he's down at the river....he said 'Tell Will to bring a hurdle'."

Just then, Will came up from the cellar carrying a large jug, which had froth spilling over the top.

"Will, Will," said Tommy urgently, "you've got to come - Da said, and he said 'bring a hurdle'. There's summat in the river."



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Will immediately gave the foaming jug to Betony. "If your Da said 'hurry' I had best hurry." He gave her a peck on the cheek and started out the back door.

"Come you Tom, give me a hand," he said rubbing Tom's shoulder roughly. "Tha's a big boy now, tha can help..."

"What about the Reeve?" asked Tommy, "Da said to fetch him, too. Dost thou know where he is?"

"Aye, just coming across the Green now," Will raised his voice and called out, "Rhys ap Owen, summat's up by the river... Will you come and help with it?"

The Reeve asked, "What's happenin'?" He looked at Tom, "Do you know?"

"Aye, I saw summat in the water. Me Da said run and fetch you and Will... and bring a hurdle." Tom was getting tired of telling the same story over and over, when he didn't really know what was happening at all.

The three of them hurried toward the ford, Will with the hurdle lodged under his arm. He was a tall man and the hurdle, being made of ash wood, was light. Its size made it cumbersome to manage though, and sometimes its end trailed behind in the dirt.

Some of the other cottars, villeins and bordars, who were outside taking advantage of the last light of evening to get some work done on their crofts and plots of land, left what they were doing to come and see what was happening.

They reached the ford and Tom pointed, "There, where me Da is..." Rhys and Will clambered across the rough ground at the edge of the river.

"Gruffydd, what's to do here?" asked Rhys, taking charge.

"A body, dead a while by the looks of it -- stinking too." Tom's Da pointed, "Look you here. What do you make of this?" he asked.

Rhys ap Owen leaned over to look, his face screwed up at the unpleasant smell.

"I don't know -- but I don't like the look of it" he said. "Will", he called turning around and gesturing Will forward. "We'll get him on that hurdle, and up to the church. The priest is a learned man, he might know what the poor fellow died of."

Tom peered in under his Da's arm, so that he could see. Eucch! the smell WAS awful! He held his nose closed with his fingers and breathed through his mouth.

## GLOSSARY:

Hurdle: A portable framework made of intertwined branches or wattle and used for temporary fencing.

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*Continued next issue...*

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## upcoming events

Sept 21	'Tis a Beautiful Known World Spring War	Krae Glas, VIC Mordenvale, NSW
Oct 4 - 7	Great Southern Gathering V <a href="https://sites.google.com/site/greatsouthern Gathering/">https://sites.google.com/site/greatsouthern Gathering/</a>	Innilgard, SA
Oct 13	Lyos Memorial Picnic	Cairnfell, Vic
Oct 26, 27	 Combined Birthday Bash: Central and North Wards	Bordescros, NSW
Nov 9, 10	 November Crown at the Siege of Rebels Keep	Stormhold, Vic
Dec 1 2014	William Marshall	Stormhold, Vic
Jan 9 - 11	Twelfth Night Coronation	Okewaite, NSW
Feb 21 - 23	Border War XVI	Bordescros, NSW
May 11- 13	May Crown	Aneala, WA
July 5 - 6	MidWinter Coronation	Politarchopolis, ACT

## Regnum & contacts



Their Royal Majesties

King Niall

Chamberlain:

Queen Liadan

Mistress Sabine du Bourbonnais



Their Royal Highnesses

Crown Prince Alfar

Crown Princess Angharat

All Kingdom Officers can be contacted via: <http://lochac.sca.org/lochac/regnum/index.html>



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President

Rhonda Drewe



Assistant Seneschal

Lord James Douglas

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Loch Alba / Wagga Wagga

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Serafina La Marchant

tba

Treasurer

Nikki Wilson

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## Bordescros A&S Entry Form

(to be completed by the Entrant and retained by the Bordescros A&S Officer)

SCA Name:				
Legal Name:				
Contact Details: (Address or Email)				
	State:		Postcode:	
Event:				
Date:		Entry No:		
Name of Competition:				
Time Frame &/or Location in Period				
Have you included Documentation with your entry?	YES	<input type="checkbox"/>	NO	<input type="checkbox"/>
I agree to have a photo of this entry added to the Bordescros A&S Web Site	YES	<input type="checkbox"/>	NO	<input type="checkbox"/>
I agree to have a photo of this entry and documentation published in Bordescros Grapevine	YES	<input type="checkbox"/>	NO	<input type="checkbox"/>
<b>INFORMATION FOR JUDGES:</b>				
Is this your first attempt at this type of item / skill ?	YES	<input type="checkbox"/>	NO	<input type="checkbox"/>
I would consider my experience level in this skill to be:				
Beginner	<input type="checkbox"/>	Intermediate	<input type="checkbox"/>	Advanced
				Professional
<b>(A&amp;S Officer, please check the Entrant's skill level is noted on the A&amp;S Competition Judging Form).</b>				
Signed:			Date:	/   /



Society for Creative Anachronism Ltd

## REQUEST TO PARTICIPATE AND INDEMNITY - ADULT MEMBER

To be signed by members with proof of membership but without proof of indemnity signed within the previous 12 months.

### Request to Participate and Indemnity

I, \_\_\_\_\_ (print full legal name)

of \_\_\_\_\_ (address)

being a member of the Society for Creative Anachronism (the Society), request permission to be present and to participate in the event and activities detailed hereunder. On being granted your permission I, for myself, my heirs and executors ACKNOWLEDGE AND AGREE:-

1. That I am fully aware of the activities to be engaged in and that they may be dangerous.
2. That I understand that some activities in the Society may be constrained by local laws and I shall take personal responsibility for learning and following those laws.
3. That I voluntarily accept the risks involved.
4. That I shall obey the proper direction of all authorised officials of the Society and that may be excluded from participating by my failure or refusal to do so.
5. That I acknowledge that the consumption of alcohol or any mind altering drugs increase the risks, and I take full responsibility for any injury, loss or damage associated with their consumption.
6. That equestrian and combat related activities are dangerous.
7. That I will not participate in any combat related or equestrian activities that I am not appropriately authorised to participate in.
8. That being given permission by an authorised official of the Society to participate in equestrian activities, armoured combat, rapier combat or as a trainee combatant or Marshall, alone does not authorise me to participate in combat related activities and I must complete, to the satisfaction of the Society or its officials, any other authorisation procedure required by the Society.
9. That I shall indemnify and keep indemnified the Society and all members thereof, whether officials or not, from and against all claims, actions, proceedings and demands of whatever kind relating to any injury, loss or damage whatsoever and howsoever caused to my person or property arising out of or in connection with my membership or my attendance at or my participation in any activity of the Society.
10. That I am over 18 years of age and that I understand the purport and the effect of this document.

EVENT & PLACE: \_\_\_\_\_

ACTIVITIES PERMITTED: \_\_\_\_\_

SIGNED: \_\_\_\_\_ WITNESS: \_\_\_\_\_ DATE: \_\_\_/\_\_\_/\_\_\_

Society for Creative Anachronism Ltd

## REQUEST TO PARTICIPATE AND INDEMNITY

### ADULT NON MEMBER OR ADULT MEMBER WITHOUT PROOF OF MEMBERSHIP

\*\*\*Note that the \$5 non member insurance fee will apply to members without proof of current membership

I, \_\_\_\_\_ (print full legal name)

of \_\_\_\_\_ (address)

not being a member of the Society for Creative Anachronism (the Society) or able to prove current membership in the society, request permission to be present and to participate in the event and activities detailed hereunder. On being granted your permission I, for myself, my heirs and executors ACKNOWLEDGE AND AGREE:-

1. That I am fully aware of the activities to be engaged in and that they may be dangerous.
2. That I understand that some activities in the Society may be constrained by local laws and I shall take personal responsibility for learning and following those laws.
3. That I voluntarily accept the risks involved.
4. That I shall obey the proper direction of all authorised officials of the Society and that may be excluded from participating by my failure or refusal to do so.
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6. That equestrian and combat related activities are dangerous.
7. That I will not participate in any combat related or equestrian activities that I am not appropriately authorised to participate in.
8. That being given permission by an authorised official of the Society to participate in equestrian activities, armoured combat, rapier combat or as a trainee combatant or Marshall, alone does not authorise me to participate in combat related activities and I must complete, to the satisfaction of the Society or its officials, any other authorisation procedure required by the Society.
9. That I shall indemnify and keep indemnified the Society and all members thereof, whether officials or not, from and against all claims, actions, proceedings and demands of whatever kind relating to any injury, loss or damage whatsoever and howsoever caused to my person or property arising out of or in connection with my membership or my attendance at or my participation in any activity of the Society.
10. That I am over 18 years of age and that I understand the purport and the effect of this document.

EVENT & PLACE: \_\_\_\_\_

ACTIVITIES PERMITTED: \_\_\_\_\_

SIGNED: \_\_\_\_\_ WITNESS: \_\_\_\_\_ DATE: \_\_\_/\_\_\_/\_\_\_





Society for Creative Anachronism Ltd  
**MINOR MEMBER WITHOUT PROOF OF CURRENT INDEMNITY**

For use in Australia Only. Do not reduce this form. Please print clearly.

I, \_\_\_\_\_ (print full legal name of legal guardian)  
of \_\_\_\_\_ (address)  
being the legal guardian of \_\_\_\_\_ (print full legal name of minor) ("the minor") being a minor of the age of \_\_\_\_\_ years, for myself, my heirs and executors ACKNOWLEDGE AND AGREE:-

1. That I am fully aware of the activities to be engaged in and that they may be dangerous to the minor.
2. That I understand that some activities in the Society may be constrained by local laws and I shall take personal responsibility for ensuring that the minor knows and follows those laws.
3. That I voluntarily accept the risks involved.
4. That I alone shall be responsible at all times for the acts of the minor and shall obey the proper direction of all authorised officials of the Society and that I and the minor may be excluded from participating by my failure or refusal to do so.
5. That I acknowledge that the consumption of alcohol or any mind altering drugs increase the risks, and I take full responsibility for any injury, loss or damage associated with their consumption.
6. That equestrian and combat related activities are dangerous.
7. That the minor will not participate in any combat related or equestrian activities that he or she is not appropriately authorised to participate in.
8. That being given permission by an authorised official of the Society to participate in equestrian activities, armoured combat, rapier combat or as a trainee combatant or Marshall, alone does not authorise a person to participate in combat related activities and the minor must complete, to the satisfaction of the Society or its officials, any other authorisation procedure required by the Society.
9. That I shall indemnify and keep indemnified the Society and all members thereof, whether officials or not, from and against all claims, actions, proceedings and demands of whatever kind relating to any injury, loss or damage whatsoever and howsoever caused to the minor or his/her property arising out of or in connection with his/her attendance at or participation in any activity of the Society.
10. That I understand the purport and the effect of this document.

EVENT & PLACE: \_\_\_\_\_

ACTIVITIES PERMITTED: \_\_\_\_\_

SIGNED: \_\_\_\_\_ WITNESS: \_\_\_\_\_ DATE: \_\_\_/\_\_\_/\_\_\_

Society for Creative Anachronism Ltd

**REQUEST TO PARTICIPATE AND INDEMNITY – MINOR NON MEMBER or MINOR MEMBER WITHOUT PROOF OF CURRENT MEMBERSHIP**

\*\*\*Note that the \$5 insurance fee for non-members applies to members without proof of current membership.\*\*\*

I, \_\_\_\_\_ (print full legal name of legal guardian)  
of \_\_\_\_\_ (address)  
being the legal guardian of \_\_\_\_\_ (print full legal name of minor) ("the minor") being a minor of the age of \_\_\_\_\_ years, request permission for the minor to be present at and to participate in the event of the Society for Creative Anachronism Ltd (the Society") detailed hereunder. On being granted your permission I, for myself, my heirs and executors ACKNOWLEDGE AND AGREE:-

1. That I am fully aware of the activities to be engaged in and that they may be dangerous to the minor.
2. That I understand that some activities in the Society may be constrained by local laws and I shall take personal responsibility for ensuring the minor knows and follows those laws.
3. That I voluntarily accept the risks involved.
4. That I alone shall be responsible at all times for the acts of the minor and shall obey the proper direction of all authorised officials of the Society and that I and the minor may be excluded from participating by my failure or refusal to do so.
5. That I acknowledge that the consumption of alcohol or any mind altering drugs increase the risks, and I take full responsibility for any injury, loss or damage associated with their consumption.
6. That equestrian and combat related activities are dangerous.
7. That the minor will not participate in any combat related or equestrian activities that he or she is not appropriately authorised to participate in.
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9. That I shall indemnify and keep indemnified the Society and all members thereof, whether officials or not, from and against all claims, actions, proceedings and demands of whatever kind relating to any injury, loss or damage whatsoever and howsoever caused to the minor or his/her property arising out of or in connection with his/her attendance at or participation in any activity of the Society.
10. That I understand the purport and the effect of this document.

EVENT & PLACE: \_\_\_\_\_

ACTIVITIES PERMITTED: \_\_\_\_\_

SIGNED: \_\_\_\_\_ WITNESS: \_\_\_\_\_ DATE: \_\_\_/\_\_\_/\_\_\_

