



Volume 40

The Drekkar
Newsletter
of the Barony of Storvik
in the Kingdom of Atlantia,
branch of the SCA, Inc.
October A&S, A.S. LIV (2019)



Issue 12

It's the A&S Issue!



*Manuscript Leaf with Foliated Initial A, from an Antiphony (4th century Italian) Tempera, ink, and silver on parchment;
Manuscript Illumination with the Virgin and Child in an Initial S, from an Antiphony (mid-15th century [Master of the Franciscan Breviary](#) Italian)*

SOURCE: Metropolitan Museum of Art ([here](#) and [here](#)), under a [Creative Commons Open License](#)

This is the A&S 2019 issue of the Drekkar, a publication of the Barony of Storvik of the Society for Creative Anachronism, Inc. The Drekkar is available from Moe Lane at chronicler@storvik.atlantia.sca.org. Subscriptions are free as all publications are available electronically. This newsletter is not a corporate publication of the Society for Creative Anachronism, Inc., and does not delineate SCA policies.

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Upcoming Events

October 16-20: [War of the Wings](#) (Booneville, NC) (R) Raven's Cove and Hawkwood. Heavy, rapier fighting: steel fighting demo Saturday. Wet site, pets allowed but controlled/policed. Primitive camping site, ground fires permitted. No feast. Merchants.

October 26: [Winter Nights and Bardic Banshee](#) (Wilmington, DE) (East) Performance challenges, pumpkin carving, dinner potluck.

November 1-3: [Fall Crown Tourney](#) (Bennettsville, SC) (R) Hosted by the Barony of Hidden Mountain. Crown Tourney, Grand Youth Tourney, Tempore Atlantia (1000-1350 CE) & other A&S (16th century German). Free buffet lunch Saturday, German feast Saturday evening. Merchants. Camping: dry site, no pets, no smoking in or near buildings (Girl Scout camp).

November 9: [Herald's Workshop](#) (Spartanburg, SC). Variety of heraldic-themed topics. Donation lunch.

November 16: [Medieval Art in the Park](#) (Aiken, SC) Day of A&S and Fighting as part of a SCA demo and Faire. Free, casual weekend camping with potluck dinner and Archery Practice on Sunday.

December 7: [Unevent](#) (Waldorf, MD) (R) Rejoice.

Regular Baronial Activities

Locations to regular baronial activities on the last page.

October Populace Gathering: October 20, 2019, 6:30-9pm, Jason's Deli, 7356 Baltimore Ave, College Park, MD. 301-779-3924. Business meeting starts at 7pm. Parking is free on Sundays.

Armored, Rapier Practice: October 21, 28, 7-9 PM.

Dance Practice: October 21, 28 8-10 PM. Join the [Dance listserv](#) for the latest news.

Archery: October 6, 13, 20, 27 1-3 PM. 26 Adelphi Manor Range.

A&S: October 2 6-10 PM. See the [Facebook event page](#) for location and contact information.

Martial Related A&S: 2nd and 4th Tuesdays, 6-8:30 PM. Contact Lord Cameron de Grey at 202-321-9102 for details

Baronial At-Home: Consult their Excellencies for details for this month's at-home.

Early Northern European Adhocracy: October 15, 7-9 PM. 9426 Canterbury Riding, Laurel MD 20723. Contact Mistress Teleri the Well-Prepared at 301-483-3691 for details.

OYEZ! OYEZ!
Baronial News Highlights

Praise the Praiseworthy: Their Excellencies welcome recommendations for awards, as always.

Martial A&S Night - Archery and more: Friends, join us for an evening of martial related A&S projects. Scheduled to occur the second and fourth Tuesday of each month (except for Oct 22) from 6-8:30 pm.

This is primarily missile weapon related but certainly not limited to this only. This means anything related to archery, combat archery, siege, So what might we work on? Leather working, arrow making and repairs, armor repairs, making combat thrown weapons, forging a variety of things, it's really open to interpretation, but you get the idea.

Each night will have a general theme but will be open to whatever anyone needs to do or get accomplished. If you have something specific that you'd like to do please reach out and coordinate, and perhaps we make it the theme of the evening!

Some loaner equipment will be available depending: arrow points, jigs, leather stamping tools, floss, among other things. Let me know if you don't have something and the community might be able to help!

Cameron de Grey
1819 Potomac Ave SE Washington DC 20003
Between Potomac Ave and Stadium Armory Metro Stations DC
202-321-9102

MUSEUMS WITH OPEN/SOMEWHAT OPEN DIGITAL ARCHIVES

- J. Paul Getty Museum: [link](#) (of primary interest here are the documents and presentation brochures involving the Duveen Brothers art dealers)
- Folger Shakespeare Library: [link](#) (limited Creative Commons license)
- Metropolitan Museum of Art: [link](#) (Creative Commons)
- National Gallery of Art: [link](#) (Open use, but not under Creative Commons)
- Schoenberg Center for Electronic Text and Image: [link](#) (University of Pennsylvania system: Creative Commons licenses, multiple sub-collections)
- Walters Art Museum: [link](#) (Creative Commons)
- Web Gallery of Art: [link](#) (education/personal purposes only)

"Love's Longing"

Nam languens amore tuo

Translation by Mistress Teleri the Well-Prepared

Nam languens amore tuo
Consurrexi diluculo
Per rexique pedes nuda
Per nives et per frigora
Atque maria rimabar mesta
Si forte ventivola
Vela cernerem aut frontem
Navis conspicerem

My love for you, a constant ache
I rose from bed at grey daybreak
With small bare-footed steps I go
Through the cold and through the snow
On empty sea I turned my gaze
While searching by the sun's first rays
For white sails filled with winter wind
Or your ship's bow come home again

Some time in the early 11th century, an English scholar traveled from his home in Canterbury to northern Germany. While there, he learned some of the popular "golliardic" songs of the time. These were written on many topics - secular and religious, pastoral and political, sacred and profane. Some were even so-called "women's songs," written from the point of view of a woman. He collected a selection together into a pamphlet and took them back to Canterbury. Some were notated with neumes, and probably all were meant to be sung. Over the years, some songs were partially blotted out by scandalized priests. Finally, the pages were used in the binding of another book, where they remained lost until the modern era.

"Nam languens" is one of these "women's songs." It does not survive with music, but "Nobilis humilis," the St. Magnus Hymn, works well with some small adjustments to fit the meter. My poetic translation is based on several literal translations and their commentary:

Davidson, C., 'Erotic "Women's Songs" in Anglo-Saxon England', *Neophilologus*, 59 (1975), 451-62

Klinck, A., Ed. "Anthology of Ancient Medieval Woman's Song." Springer Publishing: New York, 2004, 91.

An Anglo-Saxon Riddle

By Lord Morgan O'Lathlann

Fit for all praise / Prince's best gem;
Got in exchange / Gold will hold it,
Bought not, nor reaved / But freely found.
Ring-gift, precious / Rightly desired.
Bounty it grants / Best of all wealth;
Lacking its warmth / Would man's hope fail.
Kings that own none / Call them beggars!
Beggars with it? / Bright are their days.
Not to be sold / Sure way to loss,
Shadow it lacks / Still it can die.
Say I its worth; / Speak you its name!

- "Love."

Coronation Cured Salmon

Igor Bear

1 3 lb. salmon filet (pin bones removed)
1/2 cup kosher salt
1/2 cup sugar
6 .tbls. lemon zest
1 1/2 cups fresh dill
1 tbls white pepper, finely ground
1/3 cup citrus vodka (the rest goes in the cook)

Mix everything in a bowl to make a slurry to coat the salmon.

Wash and dry salmon , place skin down on a pan covered well on the bottom with Saran Wrap. The stuff with the sticky side can be used to enclose the salmon in a nice package.

Rub the slurry into the salmon . It should cover the filet completely.

Wrap the salmon up with rest of the Saran Wrap, put a large flat pan on top , and weigh it down with heavy weights- 10 lb weight, canned food from pantry, etc.

Place in fridge for 48 hours. Remove, wash off slurry, sprinkle more zest and dill over it , slice into thin slices.

Eat.

Dinner from the *Lacnunga*

Mistress Teleri the Well-Prepared

The *Lacnunga* is an Old English physician's handbook, full of various cures. I used it as a source for conjectural Anglo-Saxon dishes to serve at the Storvik Early Northern European Adhocracy annual dinner last November. There is no way to know if these foods would ever have been prepared this way for normal consumption; however, it all turned out pretty tasty.

Apertif

Fresh Blackberry Juice

21. The illness when one sweats greatly is called cardiacus; for that one must make purgative drinks, and make poultices... and let the sick man drink often of crushed bramble berries.

I pressed thawed frozen blackberries through a sieve to create shot-sized glasses of blackberry juice.

Main Course

Steak kabobs

From the Bayeux Tapestry.

Ribeye steak, salted, cut into cubes, and grilled over charcoal.

Wine-Pepper Sauce

5. Eye salve: wine and pepper; put them into a horn, and into your eyes when you wish to rest.

Whole peppercorns boiled in sweet red wine until it reduced somewhat.

Spinach Sauteed in Honey and Butter

61. A pottage [against lung disease]: Boil beet thoroughly in butter and honey until it be as thick as a pottage; let him eat three portions thus hot having fasted for a night.

Spinach was substituted for beet greens as it has a similar flavor and is much easier to get in bulk. Sauteed spinach in a generous amount of butter; drizzled with honey and stirred together just before serving.

Roasted Parsnips with Ale

58. [For lung disease:] Take parsnips; pound thoroughly; lay it in wine or in ale; let it stand for one or two nights; give it to drink having fasted for a night

Cored parsnips and cut into coins. Soaked in a 3:1 Ayinger Urweisse beer:water mixture for 48 hours, then tossed with salt and oil and roasted. I did try pounded parsnips, but they weren't really any better than plain cut coins. The Urweisse provides a flavor of cloves; Smithwick's Red Ale was also good.

Bread and Cheese

Bald's Leechbook, Book III, Cure 41: ...If you wish to cure an insane man, take a cask full of cold water, drip it three times into the drink [previously described], bathe the man thrice in the water and have him eat hallowed bread, and cheese, and garlic, and cropleek...

Wheat bread and cheddar cheese. Could have served with with sliced raw onions or leeks but did not.

Digestif

Sliced Salted Radish with Vinegar

132. Against heaviness of the stomach: give a radish with salt to eat, and vinegar to sip; soon will his mind be lighter

Sliced radish into thin coins, then sprinkled with salt. Shots of apple cider vinegar were available, but no one really wanted them.

Sion Pouch I

Artisan's Name: Sonya Flicker called Patches (S. Gross)

Title of Project: **Sion Pouch I**

Historical Basis: Sion and Chur relic Pouches

Tools and Materials: Double pointed knitting needles size 0000 and size 000. Silk yarn in red, green, blue, white, and off white.

Procedure: The historical version is documented in *A History of Hand Knitting* by Richard Rutt. The historical version is knit to a gauge of 7 stitches per centimeter. I tried two different types of needles and four different sizes and could only get down to 4.5 stitches per centimeter using size 0000. I am not sure I could see the stitches if I go any smaller.

In his book, Rutt describes 5 different patterns for these pouches. All the pouches are described as being 20.5 to 34 cm in height and 16 to 26 cm in breadth.

First attempt: Pouch of only 7 cm in breadth. Instead of calculating how many stitches are needed for a front AND a back, I only calculated how many stitches for a front. Oops. I ended up with a pouch that is currently half as wide as it should be.

Second attempt: (ripped out, photos only): Again, I failed at math. The pattern is repeated over 12 stitches. The amount I cast on was not divisible by 12. This made it hard to follow the pattern and was going to result in a bad looking pouch. In addition, I twisted my cast on row (shown circled in yellow). I did not want to display such a poor product.

Third attempt: Cast on 192 stitches (nicely divisible by 12). Worked red and chevron on size 0000. Switched to 000 for the main pattern. Worked the chart. I need to finish several more rows of the chart, several chevron rows, some plain red rows, bind off and add tassels.

The description of the pattern says:

All purses are patterned in horizontal bands using red, green, blue, violet, beige, and white silks. The top and bottom have narrow borders of horizontal chevron or diagonal patterns. The main patterns differ on each bag. The first is covered with an all-over pattern of bi-coloured stars in horizontal band staggered by a half drop. The stars are green and beige or blue and white on a red ground.

I created a chart for the chevron and the stars.

Source: R. Rutt, *A History of Handknitting* (BT Batsford, London, 1987).

The Making of a Reliquary Box

Andrew of Storvik (J. Coliton)

October 2019



Reliquaries were created to house the Holy Relics of the church; pieces of the true cross, bones of the saints, the holy foreskin from Jesus's circumcision (there were multiple across Europe.) As containers for sacred objects they were usually ornate as befit the holy content of the box. Many were gilt in silver or covered with painting relevant to the enclosed relic or to the local or personages who had the relic.

It was common to build a wood frame and cover it with copper plates. The reliquary at the focus of this article is wood with Celtic knotwork engraving. This also is different from most reliquaries in the size and proportions. This box is more square, existing examples are usually longer, more rectangular than square (think a toolbox.) However the shape would also depend on the specific relic being housed. This box is also taller, but if the relic were bulkier (perhaps a piece of the true cross,) this specific size could be appropriate.

These style boxes were used from the 9th to 11th century in Scotland. Because of my choice of wood engraving over painting or silver, I choose to think of this box as more fitting in the earlier period. This box uses peg joinery and makes it a bit more rustic than nails, however the hinges are metal.

The specific knotwork designs chosen were purely for aesthetic purposes. My research into the knotwork has not given me a good source for specific meanings of the knotwork designs. Most of my research proposes that there is little specific meaning traceable to each specific design. If there were special meanings, they were probably passed on in an oral tradition and were not captured for posterity. The general meanings involve the interconnectedness of life. Knots with three elements (the top lids and the center images below the hinges on this box) were thought to represent water, the universe, and life; or alternately the Christian trinity, Father, Son, and Holy Spirit. For a Christian relic – the second set of options would be the obvious choice. I did not include a Celtic cross (which would be very appropriate) because my carving skills are not advanced enough for the detail that would be necessary.

After cutting the wood (I used pine from my local big box store,) I drilled pilot holes for the pegs that would hold everything together. I printed copies of the knotwork I wanted to use. I used carbon tracing paper to transfer the designs to the wood. There were two of each sides to be traced and carved, the opposite sides were copies of each other, so there were 6 panels to be set up for carving (four sides and two top panels.)



Once all the panels were ready I did the carving. I used a rotary tool (generic Dremel with cable extender) with steel bits appropriate to the desired width of the carving. Note the difference in the two knots on the gabled (pointed) side of the box.

Once the carving was complete, I sanded all the pieces inside and out. I did a finish sanding on the interior sides since this would be the last chance to easily sand it. I would be re-sanding the exterior in a later step and could do a fine finish sanding then.



I applied a darker stain to the knotwork carving and wiped off any excess. Once all six panels had the darker stain applied, I sanded down the carved sides again. The intent was to remove the dark stain from the uncarved flat sections of the panels and between

the branches of the carving. I started with a more aggressive grit sandpaper and worked up to a medium grit.

Once the panels were ready, I assembled the four sides, then attached the base. I cut off any protruding pegs from the assembly then did a finish sanding on the exterior (I waited to be sure I had a chance to sand the pegs to match the boards they were in.)

After the pegs were in place, it was time to stain the interior and exterior with a lighter stain. I had to wait until it was assembled to be sure and stain the pegs at the same time I stained the panels. I chose hickory to give a warm brown, but also allow for the darker stained knotwork to show clearly.

Once everything was stained, it was time to attach the top panels. I used 4 inch gate hinges. Since the panels were only $\frac{3}{4}$ inch thick, I could not use long nails. I was uncomfortable with the holding power of 3 short nails, so I decided to epoxy the hinges in place for strength, and then use some upholstery tacks for a decorative look instead of nail heads. The epoxy was a different brand that I usually use and it did not set as quickly as I am used to and the hinges slid out of alignment and the top doesn't close as well as I would prefer.

After it was assembled, I gave the interior and exterior a coat of furniture wax. However, after a day, I had to go back over the details to remove bits of wax that had gotten caught in the carving. With the amount of carving, and the intricacy this was the first time I have needed to add this step. I found a heat gun to be very helpful in softening any lumps or build up.

I was very pleased with the look of the final piece. This was my first box with multiple carving on multiple sides. It gives a nice "completeness" that I don't have in my simpler 6 board Viking chests.



Baronial Regnum

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D. Bartlett and M. Bartlett

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Archery

Lord Cameron de Grey

Arts & Sciences

Dame Emma West

Bardic

Lady Astrid Spakona and Irena

Heavy Weapons

Lady Eleanor Bywater

Rapier

Noble Rajan of Kapellenberg

Youth

Vacant

Baronial Appointees

Warlord

Lord Griffin Wharvager

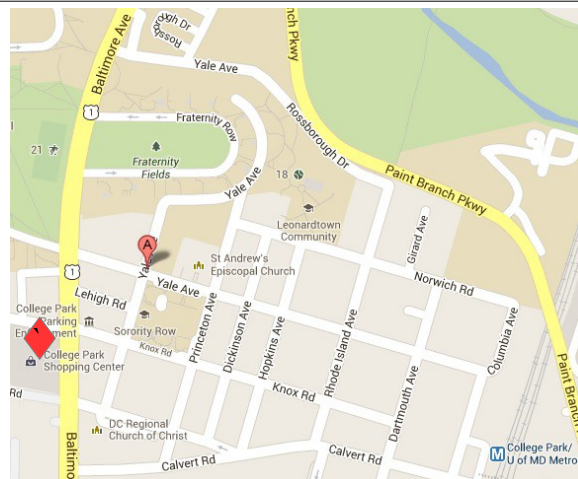
Populace meetings are held the 3rd Sunday of the month at 6:30pm at Jason's Deli in College Park, MD. Baronial business will be conducted at 7pm. Take your best route to US-1 S in College Park. Go past the university main gates; a few lights down is Knox Rd, with a Peri-Peri chicken place on your right. Turn right and then turn left into the parking lot of the mall. Jason's Deli is near the entrance where you came in. 7356 Baltimore Ave, College Park, MD. 301-779-3924.

Fight practice (armored and rapier) and **dance practice** are held each Monday at St. Andrew's Episcopal Church, 4512 College Ave., College Park, MD 20740, at the corner of College Ave and Princeton Ave. off of Route 1, south of Paint Branch Pkwy. 7 blocks from the College Park/U of MD Metro on the Green Line.

Archery practice on Sunday 11:00am at Adelphi archery range, 2800 University Blvd E, Adelphi, MD 20783; equipment-making at Lord Cameron's during inclement weather.

Early Northern European Adhocracy: 9426 Canterbury Riding, Laurel, MD. Right off I-95 exit 35A. Free unassigned parking.

Baronial At-Home: 1204 Canberwell Rd, Catonsville MD



Jason's Deli located by red diamond. Monday practice at 4512 College Ave, College Park, MD 20740 is at the letter "A" in the map pin.

Release Forms

Want to share something in the Drekkar? Give me legal permission to do so!

[Grant of Use Form](#): For articles, non-photograph artwork, most other contributions

[Model Release Form](#): People appearing in photographs must sign this if:

1. The image is portrait-style
2. The photograph is taken in a private space at an event (such as a personal encampment)
3. The photograph is taken at a non-public venue (such as an armor-making workshop at a home)

No model release form is needed when the photograph is taken at a public place and in a public forum

(where there is no expectation of privacy), including:

- any SCA contest or competition, merchants' row, court, class, etc.

[Photo Release Form](#): The photographer who takes a picture (of anything or anyone) must sign a release form.