

Il Tempo

Newsletter of the Barony of Ponte Alto—Volume 16, Issue 4 April 2007

Barony of Ponte Alto, April 2007, Chroniclers 2nd Edition* Lady Wulfwyn Ælfwines dothor



Jupiter et Thétis, 1811, Jean Auguste Dominique Ingres

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Apologies and Appreciation

Left Out of the March Issue.

In the March Issue of the Il Tempo under awards received at Tournament of Love and Beauty both Lord Mathew Dredge and Lady Sharon Miller were left off the list of award recipients. They both received an Award of Arms on February 24, 2007 at the early court of Their Majesties of Atlantia. Congratulations Lord Mathew Dredge and Lady Sharon Miller. Vivat to the new Lord and Lady of Atlantia. Vivat!

Thank You to the following people for letting me use their arts work, photos and images for the last issue of the Il Tempo. Their Majesties Ragnar Blackhammer and Queen Anneke Raudhe, Mistress Greta Klusenaere, Baroness Catalina dell' Acqua, for her picture in the *We have a New Pelican* article. Charles Gragg, de Cordene WireWorks, for the sizing chart in the *Armoring and Warfare*, Angelic de Cambion for her images and article on Kumihimo.

From the Chronicler

Welcome to the new Il Tempo! As you may have seen in the March issue, we are introducing many new and exciting features. In addition, with the April issue, you will see a new format. We hope you enjoy this new format as much as we had putting it together.

I want to thank all those who have made this possible; Lady Marie-Therese Normand, Lady Brigid O'Hara and Lord James de Biblesworth. You are all a font of knowledge and your help is my greatest asset.

In future issues, we hope to spotlight the many creative artisans of the Barony of Ponte Alto. With this in mind, we would welcome anyone who is interested in sharing their projects; past, present and those in the making, who would be willing to share with the populace. We think everyone would enjoy seeing the many and varied talents we have to showcase. We welcome photos, documentation and any instructions you are willing to share. Even if your documentation is lengthy, we can always print your works in serial form over several issues.

We also would love to read your original works, be they poetry, games, puzzles, fiction or non-fiction. I know there are some closet writers out there that are just itching for a place to publish their works, myself being among them. Who knows, you may even see some of my writing in the issues to come!

If you would like to see your works in future issues, please send your information to my attention, and we will do our best to publish them in upcoming issues.

On a personal note, I want to give a huge Vivats! for our new Atlantian Royals, TRM Valharic and Arielle. Their Coronation was spectacular as well as beautiful. And to Ragnarr and Anneke, it was a pleasure serving in your retinue during your reign. I will miss your humor, kindness and generosity and hope to see you often at future events.

Lady Wulfwyn Aelfwines dohtor
Chronicler, Barony of Ponte Alto

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Baronial Meeting Minutes

Business meeting minutes
March 25, 2007. Starting time 6:00.

Seneschal

Looking for deputy, please see her for further information

Exchequer

We currently have \$10,599 in the barony account. There was a profit of \$322.82 for Tourney of Love and Beauty and \$106 for St. Paddy's Day Blood Bath

Marshall

Reports have been sent in on time. Thursday practices are growing as the weather improves. Waivers will be going out next month

Rapier Marshall

Thursday practice continues, and will be starting Sunday practice soon

Archery Marshall

Practice still being held in Manassas, but looking for another site

Arts & Science

Nothing new to report. Brigid's Tuesday scriptorium going well. Will be held the 2nd Tuesday in April this month only.

Chatelaine

Newcomer meeting was held, but no newcomer attended.

The demo on Friday went well.

Storvik has passed on to Ponte Alto a demo to be held at Georgetown Univ. on April 12. Requested fighters, but will need a marshall present. Further information will be posted when available. Would also like to see A&S represented. Hopefully, this will lead to recruitment.

Next newcomer meeting will be at Flora's on April 19.

Chronicler

Next issue of Il Tempo with new format and features to come out 1st week of April. Looking for articles, news, games, puzzles. Would like to see more articles from members of the Barony. Send your article/document/ideas to the Chronicler.

Web Minister

New format for Il Tempo discussed with regards to copyright issues: photos need only be OK'ed by the photographer for permission to publish, permission from artisans as well only need to be given for their work to be published. Permission form will be published on the website.

Baron and Baroness

Thanks to everyone for all their hard work.

Tir-y-don was a wonderful event.

Elevation of Mistress Mathilde Bourette was wonderful and well deserved.

In April, Belphoebe only may be attending Coronation; both should be attending Night on the Town. Belphoebe will be teaching a class in the Costumers Symposium. Will be attending Sapphire Joust, Crown Tournament.

Mentioned possibility of future youth combat event at Sudentorre.

In the April issue of the Acorn, cut and thrust will no longer be noted as a demo event.

Always looking for recommendation for Barony/Kingdom level awards.

Heavy Marshall

Not available

Bard

Nothing new to report.

Youth Activities

Hope to have a children's corner at Chalice with 2 play areas, inside and outside. There was no activity at Blood Bath. There was a Pages Academy held at Love and Beauty, but no attendees.

Would like to start classes for a Pages Academy and would like to hear from anyone interested in teaching.

St. Paddy's Day Blood Bath

There were approximately 122 attendees, and the event was very successful. Made \$406.88 profit. There were no major injuries and no negative issues

New issues

Pennsic – Per Perronelle, from the landocrat for Pennsic, Kate Spears will be taking care of registering information for the Barony

Chalice – we need volunteers. Proposed/voted on budget for event. Budget was approved:

\$170 for equipment/maintenance
 \$650 feast
 \$80 general funds
 \$700 site fee
 \$11 adult (\$12 at event) \$6 child (\$7 at event)

Discussed the possibility of an Autocrat's Handbook with information for future/current autocrats. Would contain information to help organize and run events.

Tirloch brought up the subject of holding a cooking guild night. Need to set up date for meeting. Contact Tirloch with questions or suggestions.

Meeting ended: 7:10. Attendees: 19

Monthly Calendar

April 2007

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
						April 1 Noon Outdoor Heavy Weapons Practice
2 7:30 pm Alle Psallite	3	4	5 6 pm Rapier Practice 6 pm Heavy Weapons Practice	6 *Spring Coronation 4:30 pm Archery Practice	7 *Spring Coronation	8 *Spring Coronation Noon Outdoor Heavy Weapons Practice
9 7:30 pm Alle Psallite Asian Night	10 7 pm Scriptorium	11 7 pm Weaving Night	12 6 pm Rapier Practice 6 pm Heavy Weapons Practice	13 *Night on the Town 4:30 pm Archery Practice	14 *Night on the Town	15 *Night on the Town Noon Outdoor Heavy Weapons Practice
16 7:30 pm Alle Psallite	17	18	19 6 pm Rapier Practice 6 pm Heavy Weapons Practice	20 4:30 pm Archery Practice	21	22 Noon Outdoor Heavy Weapons Practice
23 7:30 pm Alle Psallite	24	25 7 pm Armor Night	26 6 pm Rapier Practice 6 pm Heavy Weapons Practice	27 4:30 pm Archery Practice 7:30pm Ponte Alto/Steirbach Bardic	28 *St Anne's Clothier's Guild Costumer's Symposium	29 Noon Outdoor Heavy Weapons Practice
30 7:30 pm Alle Psallite	Mary 1	2	3	4 *Spring Crown Tourney	5 *Spring Crown Tourney	6 *Spring Crown Tourney Noon Outdoor Heavy Weapons Practice

* = Baronial Progress

Events

Baronial Progress for, April and May

Date	Event
April 6-8	Coronation
April 13-15	Night on the Town
April 28	St. Anne's Clothier's Guild Costumer's Symposium
May 4-6	Spring Crown Tourney
May 25-28	Sapphire Joust

April 2007 Calendar of Scheduled Events

Date	Event	Group	Location
6-8	Spring Coronation (R,H)	Sacred Stone	Reidsville, NC
13-15	Night on the Town IX (R)	Lochmere	Annapolis, MD
13-15	Birthday of the Black Prince	Black Diamond	Bland, VA
Cancelled	Spring Boar Hunt	Abhainn Iarthair	Huntly, VA
20-22	Tournament of Chivalry & Baronial Investiture (R)	Cyddlain Downs	Bennettsville, SC
21	Kingdom Archery Championship	Roxbury Mill	Mt Airy, MD
27-29	Hawkwood Baronial Birthday	Hawkwood	Arden, NC
28	St. Anne's Guild Costumers Symposium	Black Diamond	Charlottesville, VA
28-30	Beltane XXV	Berley Cort	Sedley, VA

Weekly Activities

Weaving night will resume in March on the Second Wednesday of the month at the home of Lord Jürgen van der Vols (Joorkin Volz) (jcfrench AT mac.com), whom you should contact for more information and directions.

Armoring night will resume in March on the Fourth Wednesday of the month at the home of Lord Jürgen van der Vols (Joorkin Volz) (jcfrench AT mac.com), whom you should contact for more information and directions.

SUNDAY	
Ponte Alto Baronial Business Meeting	Fourth Sunday of the month at 6 pm at St. Paul's Lutheran Church, Idylwood Road, Falls Church. Baronial Business Meeting (Fourth Sunday of each month, except December) The meeting is at St. Paul's Lutheran Church, 7426 Idylwood Rd., Falls Church. Take your best route to I-66. Get off at the exit for Route 7 West (Tysons Corner). Turn left at the first light after the interchange onto Idylwood Rd. The church is up the hill on the right about 1/4 mile.
Outdoor Heavy Weapons Practice	Weather permitting, Noon - Dark, outdoors at Tysons-Pimmit Park, behind Tysons-Pimmit Library, Falls Church. Please contact the Baronial Knight Marshal for information. Sunday Fight Practice Directions. Practice is behind the Tysons-Pimmit Regional Library 7584 Leesburg Pike, Falls Church. Take your best route to I-495. Get off at the exit for Route 7 East (Falls Church). The library is on the left about 1 mile. Park in the library lot and go down the hill to the park.
MONDAY	
Alle Psallite (Vocal Music)	Every Monday, 7:30-9 pm in Herndon. Contact Mistress Anne of Carthew (anne AT ravenstreet.org) For more information or directions. Music files can be found at http://www.ravenstreet.org/Anne/alle_psallite/alle_psallite.htm and on the Yahoo Group AllePsallite.
Asian Night (Exploration of all things Asian)	Second Monday of every month, starts at 6:30 in Centreville. Contact Lady Áine Sindradóttir (ellen.m.davis AT att.net, (703) 815-0310 (H)) or Lord li Saburou Katsumori (logan AT modzer0.cs.uaf.edu) for information or directions.
TUESDAY	
Ponte Alto Scriptorium	Meets the first Tuesday of the month at 7 pm. Contact Lady Brigid O'Hara (mill3rs AT yahoo.com, (703) 620-4945 (H)) for information and directions.
WEDNESDAY	
Weaving Night	Second Wednesdays of every month from 7-9 pm, at the home of Lord Jürgen van der Vols (Joorkin Volz) (jcfrench AT mac.com). Contact Lord Jürgen van der Vols for information and directions.
Armoring Night	Fourth Wednesdays of every month from 7-9 pm, at the home of Lord Jürgen van der Vols (Joorkin Volz) (jcfrench AT mac.com). Contact Lord Jürgen van der Vols for information and directions.
THURSDAY	
Rapier Practice	Every Thursday at Shreveview Elementary school from 6 pm to 9 pm. Please use the rear entrance to the cafeteria. Please contact the Baronial Rapier Marshal for more information. Indoor Rapier Directions. This is a school location activity.
Heavy Weapons Practice	Lemon Road Elementary School on Idylwood Road, 6 pm - 9 pm. Practice is geared to developing beginning and intermediate fighters through intensive hands on training with experienced instructors, as well to providing ample opportunity for more advanced fighters to sparr with knight level combatants. All are welcome. Contact the Baronial Knight Marshal for more information. Indoor Heavy Directions. This is a school location activity.
FRIDAY	
Ponte Alto/Stierbach Archery Practice	Fridays from 4:30 pm until 8 pm, the indoor season archery practice site is Bull Run Regional Park's shooting center. Archery Practice Directions. Practices are jointly held with Stierbach. You may also contact the Baronial Archery Marshal for carpool or other information. Contact and practice time/location information for Stierbach practices can be found at the Stierbach Archery website: http://mysite.verizon.net/vze4ks38/archery/main.html .

Ponte Alto A&S Night	May meet on a Friday during the month, as posted at the top of this page. Contact Lady Perronelle la peintre (dwatsonirwin AT cox.net, (703) 455-0298 (H)) for information and directions.
Stierbach/Ponte Alto Bardic	Come and share your songs and stories! Meets the fourth Friday of the month at 7:30 pm. Contact Baroness Briana Maclukas (darbyjanieAT hotmail.com) for information.
MONTHLY	
SCA Newcomer Meetings	Newcomer Meetings occur once a month on a weeknight from 7-9 pm at the homes of various members of the Barony. Contact the Baronial Chatelaine for information, or check out the top of this page for the recently posted information.
Embroidery Night	Their Excellencies of Ponte Alto host a monthly embroidery night starting at 7:30 pm. Contact the Baron and Baroness for more information, or check out the top of this page for the recently posted information.

*** Note on school locations for activities:** There will be no activities at schools during school holidays or on other days when Fairfax County schools are closed or all nighttime school recreational activities are cancelled. Notification of cancellation or alternate site location will be posted on the web as soon as possible. You can visit the Fairfax County Public Schools Emergency Announcement page for school closure status: <http://fcps.edu/news/emerg.htm>

Special Thursday Night parking instructions at: We have received some complaints about lack of parking spaces from residents of the Peachtree of McClean apartment complex which adjoins our practice site. After some informal negotiations we have arrived at an agreement with the building management. We beseech those attending Thursday night practices to adhere to the following procedures from now on:

You may unload your gear from parking spaces adjoining our practice area. But then please move your car to another space either at least a block further away from Route 7 in the complex parking lot or in the library parking lot closer to Route 7. At the conclusion of practice you may once again move your car to a space adjoining the practice area in order to reload your gear before exiting the site. In this way we hope to be able to continue to use the parking facilities of the complex without inconveniencing the residents.

The Real Middle-Ages



Albrecht Dürer, Fortuna engraving, ca 1502

minor gods with specialized functions who attended her: Sarritor (weeding), Messor (harvesting), Convector (carting), Conditor (storing), Insitor (sowing), and dozens more.

Thus the archaic Roman "mythology", at least concerning the gods, was made up not of narratives, but rather of interlocking and complex interrelations between and among gods and humans.

The original religion of the early Romans was modified by the addition of numerous and conflicting beliefs in later times, and by the assimilation of a vast amount of Greek mythology. We know what little we do about early Roman religion not through contemporary accounts, but from later writers who sought to salvage old traditions from the desuetude into which they were falling, such as the 1st century DC scholar Marcus Terentius Varro. Other classical writers, such as the poet Ovid in his *Fasti* (Calendar), were strongly influenced by Hellenistic civilization models, and in their works they frequently employed Greek beliefs to fill gaps in the Roman tradition.

In contrast to the dearth of narrative material about the gods, the Romans had a rich panoply of legends about the foundation and early growth of their own city. In addition to these largely home-grown traditions, material from Greek heroic legend was grafted onto this native stock at an early date, rendering Aeneas, for example, an ancestor of Romulus and Remus.

The Aedied and the first few books of Livy are the best extant sources for this human mythology.

The Roman ritual practice of the official priesthoods clearly distinguishes two classes of gods, the *di indigetes* and the *di novensides* or *novensiles*. The *indigetes* were the original gods of the Roman state and their names and nature are indicated by the titles of the earliest priests and by the fixed festivals of the calendar; 30 such gods were honored with special festivals. The *novensides* were later divinities whose cults were introduced to the city in the historical period, usually at a known date and in response to a specific crisis or felt need. Early Roman divinities included, in addition to the *di indigetes*, a host of so-called specialist gods whose names were invoked in the carrying out of various activities, such as harvesting. Fragments of old ritual accompanying such acts as plowing or sowing reveal that at every stage of the operation a separate deity was invoked, the name of each deity being regularly derived from the verb for the operation. Such divinities may be grouped under the general term of

Roman Mythology and Festivals

Roman mythology, the mythological beliefs of the people of Ancient Rome, can be considered as having two parts. One part, largely later and literary, consists of whole-cloth borrowings from Greek mythology. The other, largely early and cultic, functioned in very different ways from its Greek counterpart.

The Romans had no sequential narratives about their gods comparable to the Titanomachy or the seduction of Zeus by Hera until their poets began to adopt Greek models in the later part of the Roman Republic.

What the Romans did have, however, were:

- 1) A highly developed system of rituals, priestly colleges, and pantheons of related gods.
- 2) A rich set of historical myths about the foundation and rise of their city involving human actors, with occasional divine interventions.

The Roman model involved a very different way of defining and thinking about gods than that of Greek gods. For example, if one were to ask a Greek about Demeter, he might reply with the well-known story of her grief at the rape of Persephone by Hades..

An archaic Roman, by contrast, would tell you that Ceres had an official priest called a *flamen*, who was junior to the *flamens* (high priests) of Jupiter, Mars, and Quirinus, but senior to the *flamens* of Flora and Pomona. He might tell you that she was grouped in a triad with two other agricultural gods, Liber and Libera. And he might even be able to rattle off all of the

attendant, or auxiliary, gods, who were invoked along with the greater deities. Early Roman cult was not so much a polytheism as a polydemonism: the worshipers' concepts of the invoked beings consisted of little more than their names and functions, and the being's numen, or "power", manifested itself in highly specialized ways.

The character of the indigetes and their festivals show that the early Romans were not only members of an agricultural community but also were fond of fighting and much engaged in war. The gods represented distinctly the practical needs of daily life, as felt by the Roman community to which they belonged. They were scrupulously accorded the rites and offerings considered proper. Thus, Janus and Vesta guarded the door and hearth, the Lares protected the field and house, Pales the pasture, Saturn the sowing, Ceres the growth of the grain, Pomona the fruit, and Consus and Ops the harvest. Even the majestic Jupiter, the ruler of the gods, was honored for the aid his rains might give to the farms and vineyards. In his more encompassing character he was considered, through his weapon of lightning, the director of human activity and, by his widespread domain, the protector of the Romans in their military activities beyond the borders of their own community. Prominent in early times were the gods Mars and Quirinus, who were often identified with each other. Mars was a god of war; he was honored in March and October. Quirinus is thought by modern scholars to have been the patron of the armed community in time of peace.

At the head of the earliest pantheon were the triad Jupiter, Mars, and Quirinus (whose three priests, or flamens, were of the highest order), and Janus and Vesta. These gods in early times had little individuality, and their personal histories lacked marriages and genealogies. Unlike the gods of the Greeks, they were not considered to function in the manner of mortals, and thus not many accounts of their activities exist. This older worship was associated with Numa Pomilius, the second king of Rome, who was believed to have had as his consort and adviser the Roman goddess of fountains and childbirth, Egeria, who is often identified as a nymph in later literary sources. New elements were added at a relatively early date, however. To the royal house of the Tarquins was ascribed by legend the establishment of the great Capitoline triad, Jupiter, Juno, and Minerva, which assumed the supreme place in Roman religion. Other additions were the worship of Diana on the Aventine Hill and the introduction of the Sibylline books, prophecies of world history, which, according to legend, were purchased by Tarquin in the late 6th century BC from the Cumaean Sibyl.

The sisters Hini and Tini were not very common goddess. They were the goddess' of dance and arts. They were prayed to before an artist would start his work. They were also prayed to before people would dance so they wouldn't pull a muscle or break a bone.

Roman Festivals

Roman holidays generally were celebrated to worship and celebrate a certain god or mythological occurrence, and consisted of religious observances, various festival traditions and usually a large feast. The most important festivals were the Saturnalia, the Consualia, the Lupercalia and the rites of the Bona Dea. Among the most useful sources for Ancient Roman holidays is Ovid's *Fasti*, a poem that documents in detail the festivals of January to June at the time of Augustus

Saturnalia is the feast at which the Romans commemorated the dedication of the temple of the god Saturn, which took place on December 17. Over the years, it expanded to a whole week, up to December 23.

The Consuales Ludi or Consualia is a festival which honors Consus, the god of counsel, and the one who protects the harvest which is in storage at the time of the festival, which took place about the middle of Sextilis (usually around mid August). According to Livy the festival honors Neptune. The harvest grains were stored in underground vaults, and the temple of Consus was also underground. This shrine was covered with earth all year and was only uncovered for this one day. Mars, as a protector of the harvest, was also honored on this day, as were the lares, the household gods that individual families held sacred.

During the celebration horses, mules, and asses were exempted from all labour, and were led through the streets adorned with garlands and flowers. Chariot races were held this day in the Circus Maximus, which included an odd race in which chariots were pulled by mules.

On this day the rape of the Sabine women took place under Romulus. Seeing a need to increase the population of Rome, Romulus authorized each Roman to forcibly take women from the visiting Sabines as their wives, but only as appropriate to their social status. A war to avenge this insult was avoided when the kidnapped Sabine women intervened and voluntarily accepted their Roman husbands, who had been careful to treat them honorably. Some say, however, that Romulus only regulated and re-instituted them after they had been before established by Evander

The Lupercalia was a very ancient, possibly pre-Roman pastoral festival, observed on February 15 to avert evil spirits and purify the city, releasing health and fertility.

This festival was also called Februatia, and the day dies februatius (from Latin februa= to purify). Hence the name of the month of February, the last of the old Roman year which started in March, the month of Mars, the god of war, is derived from the Latin februa, "to purify" (meant as one of the effects of fever, which has the same linguistic root).

The festival was celebrated near the cave of Lupercal on the Palatine (one of the seven Roman hills), to expiate and purify new life in the Spring. The Lupercal cave, which had fallen into a state of decay, was rebuilt by Augustus; the celebration of the festival had been maintained, as we know from the famous occurrence of it in 44 BC.

The religious ceremonies were directed by the Luperci, the "brothers of the wolf (lupus)", a corporation of priests of Faunus, dressed only in a goatskin, whose institution is attributed either to the Arcadian Evander, or to Romulus and Remus. The Luperci were divided into two collegia, called Quinctiliani (or Quinctiales) and Fabiani, from the gens Quinctilia (or Quinctia) viz. gens Fabia; at the head of each of these colleges was a magister. In 44 BC. a third college, Luperci Julii, was instituted in honor of Julius Caesar, the first magister of which was Mark Anthony. In imperial times the members were usually of equestrian standing. The festival began with the sacrifice by the Luperci (or the flamen dialis) of two male goats and a dog. Next two patrician young Luperci were led to the altar, to be anointed on their foreheads with the sacrificial blood, which was wiped off the bloody knife with wool soaked in milk, after which they were expected to smile and laugh; the smearing of the forehead with blood probably refers to human sacrifice originally practised at the festival.

The sacrificial feast followed, after which the Luperci cut thongs from the skins of the victims, which were called Februa, dressed themselves in the skins of the sacrificed goats, in imitation of Lupercus, and ran round the walls of the old Palatine city, the line of which was marked with stones, with the thongs in their hands in two bands, striking the people who crowded near. Girls and young women would line up on their route to receive lashes from these whips. This was supposed to ensure fertility, prevent sterility in women and ease the pains of childbirth. This tradition itself may survive (Christianised, and shifted to Spring) in certain ritual Easter Monday whippings.

By the fifth century, when the public performance of pagan rites had been outlawed, a nominally Christian Roman populace still clung to the Lupercalia in the time of Gelasius (494-96). It had been literally degraded since the first century, when in 44 BC the consul Mark Anthony did not scruple to run with the Luperci; now the upper classes left the festivities to the rabble, prompting Pope Gelasius's taunt to the senators who would preserve it: "If you assert that this rite has salutary force, celebrate it yourselves in the ancestral fashion; run nude yourselves that you may properly carry out the mockery." The remark was addressed to the senator Andromachus by Gelasius in an extended literary epistle that was virtually a thesis against Lupercalia. Gelasius finally abolished the Lupercalia after a long contest. The feast of St. Valentine among a host of unknown martyrs was first declared February 14 by Pope Gelasius I in 496.

Bona Dea was the perpetually virginal goddess, associated with virginity and fertility in women. She was also associated with healing, with the sick being tended to in her temple garden with medicinal herbs. She was regarded with great reverence by lower-class citizens, slaves and women; who went to her seeking aid in sickness or for fertility.

Bona Dea was invoked for healing and for freedom from slavery; many of her worshippers were freed slaves and plebeians, and many were women seeking aid in sickness or for fertility.

She was worshipped in a temple on the Aventine Hill, but her secret rites were performed in the home of a prominent Roman magistrate. The rites were held on December 4, and only included women. Even paintings or drawings of men or male animals were forbidden, along with the words "wine" and "myrtle" because she had once been beaten by Faunus with a myrtle stick after she got drunk. The rites were conducted annually by the wife of the senior magistrate present in Rome and were assisted by the Vestal Virgins. Very little is known about the ceremony, but the worship seems to have been agricultural in origin. The most famous event to do with this festival was its consecration by Publius Clodius in 62 BC. During the ensuing trial, Clodius' alibi was destroyed by Cicero, which caused the animosity that would define their relationship from then on.

Bona Dea is usually depicted sitting on a throne, holding a cornucopia. The snake is her attribute, a symbol of healing, and consecrated snakes were kept in her temple at Rome, indicating her phallic nature. Her image frequently occurred on ancient Roman coins.

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Armoring and Warfare

Articles on the sport of fighting in the SCA. By Lady Marie-Thérèse Normand

Training the Beginning SCA Heavy Fighter for Tournaments

I remember when I started fighting. I'd stand in stance in front of a tree and throw a flat snap against that tree until my hand blistered and I was out of breath. Well let me tell you that tree learned a thing or two, but all I learned was how to pivot my hips back and forth. Grrrr! Eight years later, after having struggled through combinations, bad armor and many beatings, I had the privilege of working with a man by the name of Cosimo of Venice. He broke down the fight into sections: your grip, stance, blow, movement, offense and defense. And, hey, after years of frustration I learned something.

What did I learn? That there is a lot more to Tournament fighting than holding a stick, dropping into stance and throwing the first shot. Tournament fighting is about conditioning, psychology, and intelligence. One must understand the fight to overcome the fighter.

The most basic fight is broken down into movement, offence and defense—somewhere in there; grip, stance, and combinations come into play—and each of these things has it's weaknesses and its strengths and is reinforced by drills.

MOVEMENT is the in and out motion of the fighter, where the feet are and where the stick and shield are. Movement acts as both offense and defense and allows the fighter to be in the correct position without risking himself or herself to the opponent. The blow is a natural extension of the movement, and should flow from one position to the next using the feet and the rotation of the hips as a trigger for the blow. By moving a foot slightly to the side or back, the blow you just delivered can be recovered and transitioned into another at speeds that far exceed the thought process. This is its strength. But if you should over balance yourself by letting your upper body get ahead of your lower one, movement becomes your weakness, allowing your shield to drop or swing aside and your sword to leave it's covering position because you are in an off balance stance and instinctively want to maintain your balance by throwing your arms out to steady yourself. The remedy to this is to stay centered. Practice moving around your house with a book on your head, and your tournament shield, and stick in your hand. Mimic the same movement you would use against an opponent, as you move first slowly, and then quickly through your combinations. If the book falls analyse why it fell and continue the routine from that point on. At first do this for a few minutes out of armor, then armor up and do it for 10 to 15 minutes in armor. Your balance and awareness of your center will develop quickly. Keep covered and keep one motion flowing into the other. Do not stop after two blows. Let one flow into the other and then another. This is not a flat snap, flat snap, stop exercise. This exercise builds up your balance and endurance and should be carried out for the full duration of the time allotted before putting your stick down. But wait, a word of caution. When you begin this exercise build up to 10 minutes in each part of the routine, do not over do this exercise because this is not about winding yourself or hyperextending your arm by throwing to fast or too many blows against a ghost opponent. This is about getting used to your body in armor, while throwing blows, and maintaining your balance in stance.

OFFENSE is the attack, the kill, the aggressive movement into an opponent's personal space. There are other words for it, but Offense is the movement and blow used in combination to overcome your opponent on a physical and physiological level. It is the strong unswerving attack that disregards defense in favor of putting the opposition on guard. This leaves you at risk and can tire you out, but the offensive fighter knows speed and determination can overpower her opponent, thus suppressing any offensive movement by the enemy. The remedy to offense's weakness is not to get hit. Exercise for this is simple standing in front of a full length mirror at some distance, put your sword and shield in a defensive position, and then move toward the mirror as you would in a tournament. Watch for openings like the leg drifting out from behind the shield or the shield dropping out of position, when you see them, close them up. Do this several times until you are comfortable with your coverage, and the feel of it without having to look in the mirror, then go out and fight with your friends. Make note of where they hit you and why. Ask questions of your opponents, and above all, recognize that when you move there are moments where you are open. But also recognize when and where they are, and either cover then up or leave then open to draw your opponent in for a kill. The idea with offense is to swing as many blows as quickly as possible forcing your opponent to open something up so that you can take advantage of the opening. A



Lady Marie-Therese Normande, Tournament of Chivalry, Picture by Ursus of Anglesey/Tim Tyson

good offensive fighter will hook the shield of his opponent (not grab) and kill him as the shield is thrown wide. They will suppress their opponent's weapon before it can be thrown by placing their shield on their opponent's sword and keeping it there, and they will stand in the shorts of their opponent while raining down blows upon them. This is the Offensive warrior and he or she is able to attack in an aggressive, effective manner, because they are certain of their attacks, and willing to risk all for the goal of 'killing' their opponent.

DEFENSE and the proper use of defense are what make good fighters great. If you can't tag them, you can't kill them. And at the end of the day that's what SCA fighting is about. Nine times out of ten the Defensive fighter will watch and wait for the opponent to drop their shield before going on the attack, they remain securely covered up by their shield while exhausting their opponent, letting them do all the work, but once their opponent is tired or lacks concentration they attack. This is the way of the defensive fighter, they are the turtle and theirs is a slow methodical fight. However, if they meet with an exceptional fighter that knows throwing them off balance, crowding their safety zone or moving their shield out of the way is the key to killing them, the defensive fighter can be over-come simply by pushing them out from behind their protective barrier. The remedy to this is very simple, don't let them throw you off balance, don't let them crowd you, don't let them have any advantage that might take away from your fight. If they crowd thrust their face. If they try to overbear you, drop your weight and hunker down. They can't move you, if your center is lower than theirs. Keep your shield solidly covering your body and don't let them get over you where they can throw wraps or play the close quarter fight. Move where you need to move, to keep them from taking advantage of you. Once they are tired kill them. That is all you need to know to be the best defensive fighter there is.

There are other things to be aware of, such as your hands **GRIP**. Your Grip on your sword depends on several factors, like how you have the handle set up, if you are a woman or man, and if you have good wrist strength. My hand set up is an oval handle, a basket hilt, and a duct-tape trigger on the interior of the basket. My hand-grip when I fight is loose and relaxed until the last possible moment when it becomes tight snapping the sword out into my opponent. The trigger acts as a restraint and fulcrum point from which all my shots rotate off. If I use a lanyard then my grip, whether it is a man's straight across, or a woman's angled fist-grip, would be different. In my experience while using a lanyard I would not snap my sword out from my center, so much as drive my sword through my opponent with my body, hip and arm behind it, as if throwing a martial arts punch from shoulder level. I do not break my wrist but keep it straight and use this driving power like a hammer to bludgeon my opponent into the ground.

STANCE is like that of any martial art. You present as small a target as possible in order for your body to remain un-touched by the opposing fighter's weapon. In SCA fighting you keep the hip back and the feet if not in a 'T' or an upside down 'L' then as close to either of these as possible. With the toes of both feet pointing forward. Why forward and not as a fencer, inverted 'L'? The reason is to not put stress on your joint and to put you in a natural position from which to move while equally distributing your weight between the front foot and back foot. This is how you start your fight. Stance is like a dancer's beginning position before a waltz. You bow to your partner/salute your opponent, resume your ready position/stance, and begin the steps of the dance/engagement. The engagement will change your stance from one blow to the next but how you start out is the key to a tight defence and how you continue the engagement and where your center of gravity is will decide how fast you can attack and defend or move from one position to another.

COMBINATIONS are when two or more shots are put together. There are nine beginning shots in every fighter's repertoire. The flat snap to the head, chest, and leg, the offside to the head, chest, and leg, and the wrap to the head, back, and leg. Any one of these shots put together is a combination with the potential to kill your opponent. But understanding how to fake your opponent, or lead them into a certain shot is what gets a consistent number of kills. So let's work on combining the shots and understanding where they need to go and why.

If I hit a person in the head for my first shot, what will happen? They will raise their shield. So now the legs are exposed. Which leg is closer? The right leg you think because you are holding your sword in your right hand, so you take that flat snap shot to the leg. The shield comes down to protect your opponent's leg in response to your blow and you decide to try another flat snap to the head because it's open. This could go on all day, the up, down, up, down, of their shield and your sword. But now you know something. If you hit high, the low position is open. If you hit high and then high again, the low position becomes even more open as they raise their shield to block your attack to their head. If you hit high -low- low they'll expect low again, but if you go high then you will be able to kill them. That's called faking them out. Faking comes when you do something either a pump of your shoulder to get your opponent into the mind set that you're throwing high or setting up a rhythm in your fight that is broken unexpectedly. This gains you seconds to take advantage of a slot you've created by misleading your opponent.

Most SCA fighters expect the first shot in a combination to be a headshot. They are prepared for it. They defend against it. So the headshot is a suppressive shot. This shot is meant to put your opponent on the defensive, because once on the defensive the other fighter must give up the advantage of being able to choose his or her shots and when to generate them and defend against your invasion of their space. They must move, cover up, and watch for an opening before trying to kill you. But your forward motion, centered stance and solid defense shouldn't allow this person to do so. Well, it happens. Everyone gets tagged. Why? Whenever a

shot is thrown the offensive fighter does two things, she opens herself up down the area the shot is being thrown and her shield may drift away from her center to counter balance the extension of the sword arm as it is being thrown out away from the body, thus opening up a small slot from which her opponent can tag her. How do you counter this? I'm still working on it, but the basic idea is to keep the blow close to the body, develop the inside fight and suppress your opponents weapon before opening yourself up to the dangers of throwing a blow and getting tagged.

Now you understand what it is your trying to do with your combinations and how they are place and you want to practice your combinations and fakes. Get into armor, stand against a pell and develop at least 5 combinations you can fall back on when under attack in a tournament. Look at the motion in the mirror, and get used to it. Once your used to it close your eyes and do it over and over again. Do this in armor so you feel the weight and stress your armor is going to put on your body in combat. Don't shirk the slow work or the practices. Plan what you want to do, explain to your fight partner and do it. Fight practices are for practicing, trying out new things, and eventually getting into the mix and waling on your opponent with whatever you have been practicing. Practices are your proving ground, use them. Practice smart and you will deveope fast, but the key here is practice. Once on a tournament field put the practice mindset aside and focus on the destruction of your opponent and his or her fight.

DRILLS are exercises that stamp into your muscle memory the movements that you will need to know to perform certain actions. The best that I know are slow work, clock drill on the pell and hit/defend drills. Slow work with a partner shows you the many varied ways you or your opponent can hit or block each other. It also shows you where you are weak, i.e., do you drop your shield when you throw a shot, do you open up at certain times when you move etc. And slow work allows you to correct these things and acknowledge these things while not being threatened by the pain of an actual fight.

Clock work drills stands you in front of a pell broken up into 9 zones, the same 9 areas that you learn as your primary blows the flat snap to the head (1), chest (2), and leg (3), the offside to the head (4), chest (5), and leg (6), and the wrap to the head (7), back (8), and leg (9). Once the nine zones are defined you go through them by doing your warm up of 1-1, 1-2, 1-3 all the way through to 9 and then 2-1, 2-2, 2-3 threw to 9-9. Each area gets made into a two-blow combination, and you learn how to hit and recover the blow from any position as quickly and effectively as possible. Once the warm up is done then you move on to called blows at random where you or another person calls out numbers and you have to tag them as fast as possible. This develops an awareness of zones and speed. This is nessessary if you want to take on the knights.

Hit and defend is simple. Fully armored one fighter strikes the other fighter at full speed and force with a flat snap. The opposing fighter defends the shot, and immediately follows it up with a flat snaps to the attacking fighter. Then they stop and re-set. What this developes is the ability to respond to the loud crack of the sword hitting the shield, and the defence of ones self. This is a response to sound drill because so many of us hesitate to attack when they here that sound. This breaks the new fighter of the habit of turtling up and forces them to become aggressive in there defence and attack.

There are footwork drills, katas, and other ways of training but these three drills are my favorites because they develop and awareness of the fight, a speed and accuracy, and a response to pressure that many fighters forget about or struggle to develop. In the end the best way to develop as a fighter is simply to fight. Pick a goal for each practice and achieve it. You will find by doing so that you develop faster, are less frustrated with the speed you develop at, and you will visiblye be able to track your own progress. Good luck and Good fighting.

Reference Books and Websites

- Society for Creative Anachronism Martial's Handbook (SCA Fighter Conventions and Armoring requirements)—http://www.sca.org/officers/marshal/combat/armored/marshal_handbook.pdf
- Fighter's Handbook (Includes the Marshal's Handbook & Siege Engines Handbook) A collection of valuable information & sound advice for both armored and rapier combat. (1993) \$21.00—<https://secure.sca.org/cgi-bin/stockclerk/official.html>
- The Iron Rose, Tobi Beck—a woman's perspective on fighting and training the female combatant.
- Ballatrix Style of Fighting—<http://www.ballatrix.org/school/default.htm>
- ARMOUR ARCHIVE—<http://www.armorarchive.org/>
- Also of note: The Oldcastle Style of Fighting manual, Duke Oldcastle (the manuals is out there, but rare to find)

Arts and Sciences

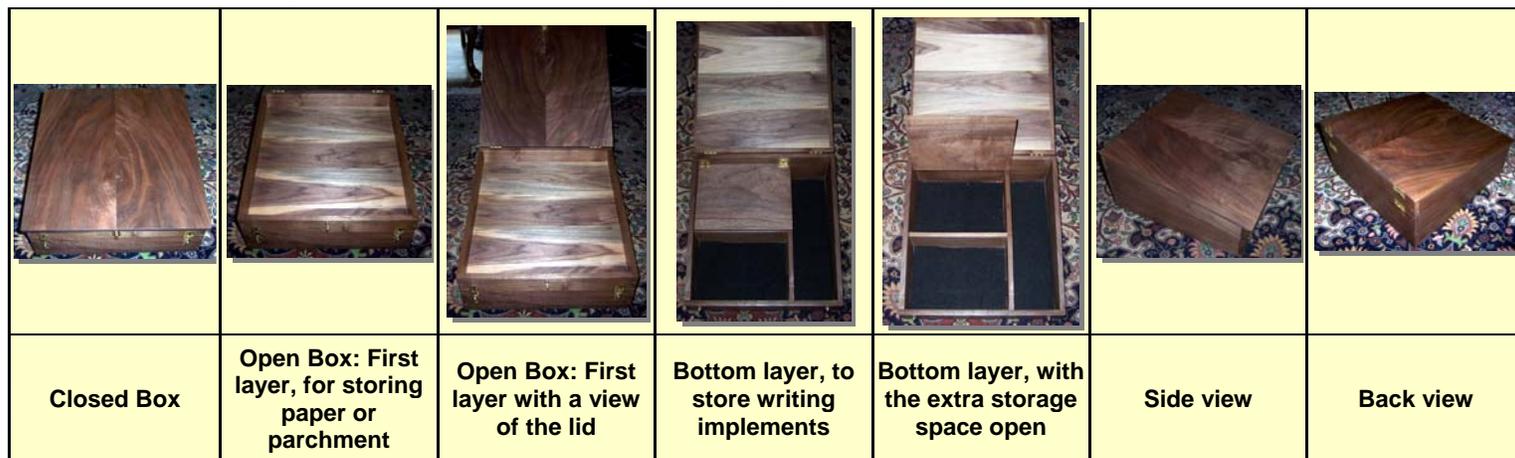
A 16th Century Writing Desk

By Baron Marcellus Capozziello da Napoli
http://www.houseffg.org/marcellus/W_desk.htm

Project

16th Century Portable Writing Desk constructed of walnut, with clear finish and brass hardware, and lined with black felt. Based on the Writing Desk from the Court of Henry VIII, currently on display at the Victoria and Albert Museum in London, England.

Figure 1. Detailed images of the 16th Century Portable Writing Desk (open and closed) constructed by Baron Marcellus.



Background

This project was inspired from several sources. In the spring of 2006, several friends visited the Jamestown settlement and of course took many, many pictures. One of the items that received a good deal of attention was a portable writing desk (the gentle taking the photos is also a woodworker). The simple elegance and utility of the piece appealed to me. I began to research other examples of portable writing desks.

The most famous example is the writing desk from the court of Henry VIII (see attachment #1) and is currently housed in the Victoria and Albert Museum in London. This is the box I have chosen as the main inspiration for my piece.

This box was constructed in approximately 1525. It is made of walnut and oak, lined with painted and gilded leather and silk velvet. The box is hinged on two levels. The top surface is the writing surface. This hinges up to reveal a shallow tray for holding paper or vellum. A lock on the front of the box is released the front drops down. The paper tray is also hinged and can be lifted up to reveal several storage compartments, some with locked covers, that are lined with silk velvet. Below this section are several drawers. There is even a "hidden" drawer on the side of the box for storage of, they believe, quills. The box is supported on four brass feet.

There are several other examples of portable writing desks at the V&A, such as the Duke of Urbino Writing Desk (c. 1600) (see attachment #2) and a writing box from Southwark, England dating from 1600-1625 (see attachment #3). The writing desk of the Duke of Urbino is also constructed on walnut, with ivory inlay. The Southwark desk is constructed of elm, with various other woods used for the inlay work. In both cases, the writing desk has a hinged writing surface with storage compartments below.

Materials

Walnut was the wood of choice for many small boxes that were used for luxury purposes, such as jewelry boxes, small storage boxes, and writing desks. There were several small boxes found on the Mary Rose, Henry VIII's flagship. In each case, the boxes were used for storage of small, valuable items. Many of these walnut boxes were made on the Continent and imported to England (1). The wood I am using is black walnut, which is consistent with what would have been used in period.

Finishes varied depending on the maker of the box. The Henry VIII writing box is heavily illuminated and gilded. Both of the other examples use extensive use of inlay for decoration. I am not attempting to recreate such elaborate finishing. The box I am creating might have been used by a lesser personage than a Duke or a King, or possibly a well-to-do merchant. Thus I chose a simple, durable finish which also happens to show off the natural beauty of this particular wood.

The brass hinges and ball feet are consistent with what was used on the Henry VIII writing desk, if not so elaborate.

Construction

The construction of my desk is somewhat simpler than the original Henry VIII desk in that I did not include the lower level of drawers and hidden compartments, the flip down front piece, or key locks. All other elements are present.

The box was constructed using pegs and glue, which was common for the period. Dovetail and finger joints were also in use by this time (as evidenced by the Southwark desk and the Mary Rose boxes), but they do not appear to be used on either the Henry VIII desk or the Duke of Urbino desk. As the Henry VIII desk was the main inspiration for this project, I chose the peg and glue construction.

The writing surface was constructed of two pieces of walnut that were “bookmatched” and glued together. “Bookmatching” involved slicing a section of wood in half and opening the two halves like a book, thus creating a mirror pattern of graining on the surface created. The bottom of the paper tray and the bottom of the main body of the desk were also constructed of boards glued together to create a continuous surface.

The majority of the cutting of the walnut was performed with a table saw and a radial arm saw. The remainder of the work was done by hand. This included the drilling of the holes for the pegging and gluing; hand chiseling the rabbet in the bottom of the sides of the paper tray for mounting its bottom surface; drilling for and mounting the hardware; and sanding and finishing the entire piece.

The most time consuming part of the project was the sanding and finishing. Approximately 20 hours of hand sanding were required to achieve the desired smoothness. Each section of the desk – the writing surface, the paper tray, and the main body of the desk - were each sanded and finished individually. In retrospect, I should have sanded the bottoms of the paper tray and main body of the desk before gluing them to their respective sides. It would have made for a much neater, tighter construction.

The rough, uneven areas were first brought close to even with 80 grit sandpaper. The entire surface was then treated with 100 grit, 220 grit, and 400 grit sandpaper. The sealant I chose to use is a hand-rubbed polyurethane. Three coats of poly were applied, with 400 grit sandpaper used in between each coat to keep the surface smooth. All told, it took over 40 hours to sand and finish the piece. The final touch was placing black felt on the bottom of the three compartments in the main body of the desk.

I've learned a great deal about small box construction from this project, and I look forward to my next attempt at this style of desk. This one will most likely be based on the Duke of Urbino desk, and will allow me to try my hand at more inlay work.



Figure 2. Image of the Writing Desk from the Court of Henry VIII.



Figure 3. Image of the Writing Desk of the Duke of Urbino.



Figure 4. Image of the Southwark Writing Desk.

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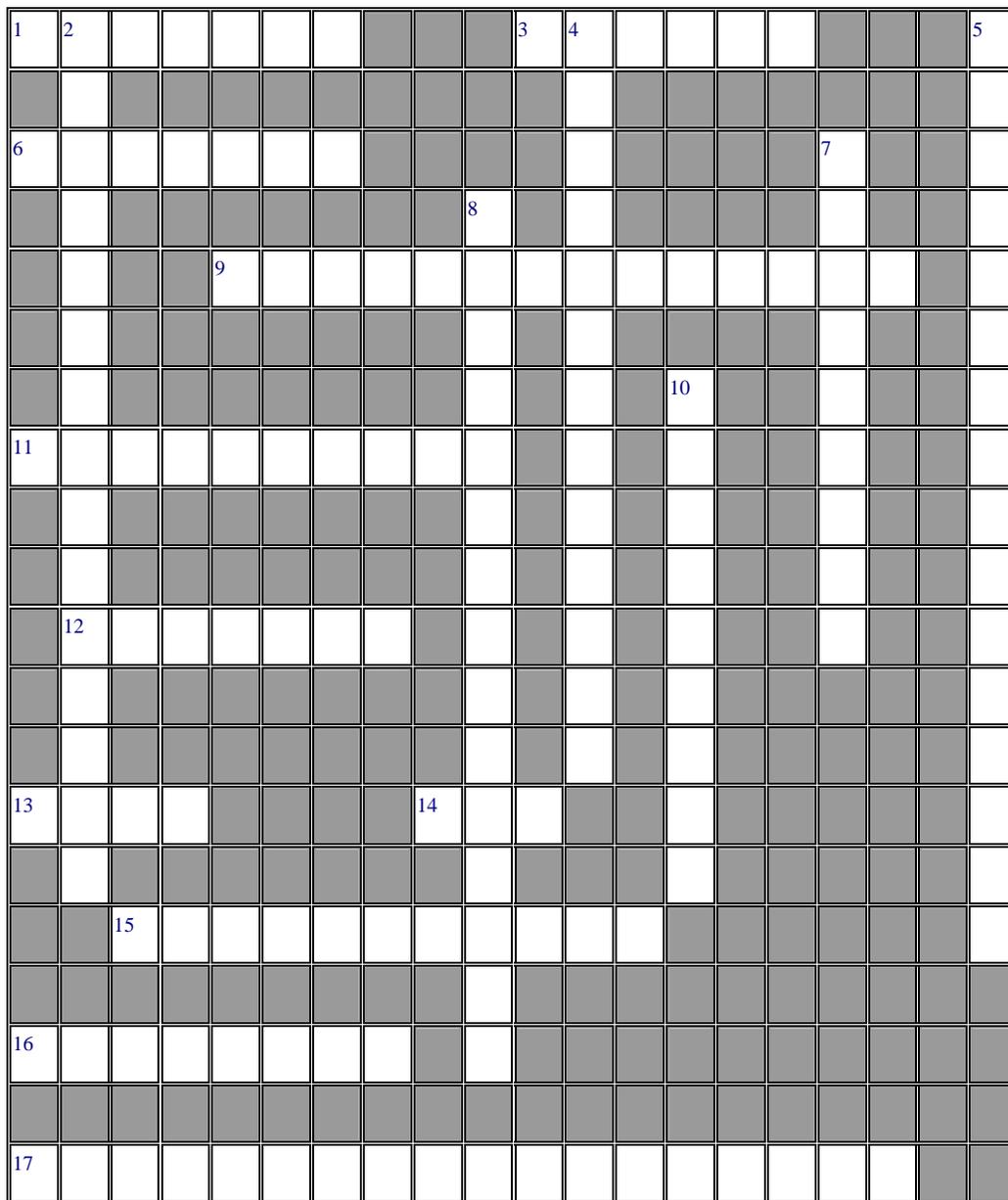
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Service

By Lady Marie-Therse Normand

Service is often an overlooked category of excellence among those in the SCA. Yes, there are awards for it, but how many people can you name that keep your group afloat have these awards? The people that serve rarely do so because they are going to get noticed. They do so because the job needs to be done and no one else is doing it. This is the life of those that support our Canton's, Barony's, and Kingdom. For every service Peer of our Kingdom, there are ten more deputy officers, field marshalls, or retainers that work to make sure that everything within a group, at an event, or during court goes smoothly. These are Atlantia's service personnel. They sacrifice their time and energy so that our events go smoothly, so that our dream of the middle-ages is enhanced, and so that others have fun. They are the people we depend on to 'do' things when we are not able to, and they may not be peers, but they are the pillars of our Society. To them, service is not merely being an officer or helping with an event. Service is the nature of the person to give of themselves so that others may enjoy the effort of their service. They make our time in the SCA as uneventful as possible and rarely get more than a nod for their efforts. Thank them the next time you go to an event and have your work critiqued by an A&S judge, or are able to fight because there is a marshal or MOL present, or a troll that checks you in, or the water bearers that keep you hydrated. These are all the dedicated servants of our Kingdom without whom we could not hold an event or run the Society without. Vivat!

Games



ACROSS

- 1. First name of the last Atlantian principalities princess.
- 3. Highest Arts and Sciences award
- 6. Who was the last prince of Atlantia when it was a principality? (first name only.)
- 9. Ponte Alto's First Herald.
- 11. Kings and Queens are instated by crowning them at what ceremony?
- 12. A Golden Dolphin is given for what?
- 13. A female peer may be referred to as Mistress or what?
- 14. Atlantia became a Kingdom in what month?
- 15. G.O.A.

16. A white belt, spurs and gold chain are a symbol of what order?

17. Past Queens are inducted into what order?

DOWN

- 2. The first of April is sometimes called.
- 4. A.O.A.
- 5. First King of Atlantia.
- 7. Head administrator of a group in the SCA.
- 8. A woman that wins crown tournament and is crowned queen is referred to as what?
- 10. SCA Accountant. .

Trivia

1. Who is the current Queen of Atlantia?
2. Who was the last Warlord of Atlantia?
3. Who was the First Queen of Atlantia?
4. What does the word Vert mean in Heraldry?
5. Name three kings that have held the crown more the two times. (3pts)
6. Name a Ponte Alto Pelican.
7. Name a Ponte Alto Laurel.
8. Name a Ponte Alto Garland.
9. Name the Current Baron and Baroness of Ponte Alto.
10. Name two Baronies that touch borders with Ponte Alto. (2pts)
11. Name the four officers that are nessessary to make up a Barony. (4pts)
12. Name four events Ponte Alto hold's every year. (4pts)
13. Who is the current Principal of the Pearl?
14. What is the name of Ponte Alto's choir group under Mistress Anne's direction (spelling counts)?

Each of these questions is worth 1 pt. Unless otherwise specified. Winners of the Trivia contest will be published in next months issue along with the answers. (Possible 27 pts)

Answers to Last Months Games

Crossword Answers

Across	Down
2–Pennsic	1–Baron
4–Fencing	3–Seneschal
5–Crown	6–Ratan
8–Pelican	7–SCA
9–Baroness	8–Ponte Alto
10–Herald	
11–Heraldry	
12–Golden	

Trivia Answers

- 1– Baron Niall MacKennett and Baroness Teleri Talgellawg
- 2– Storvik
- 3– February 29, 1992/A.S. 27
- 4– Galmr Ingolfsson and Katharina von Straubing (09/14/91)
- 5– Dame Winifred, was seneschal of Ponte Alto at the time. The committee to make the group was formed, and Ponte Alto was an incipient canton. When the appointed day arrived and all was ready, the committee, led by Winifred, went into Court and asked Their Majesties (I believe they said it was Galmr on the throne at the time) for permission to become a full Canton. Permission was granted. And all rejoiced. The committee turned to walk out. Half-way down the aisle, they paused, did a huddle, and returned to the Royal Presence. Winifred (I believe) again addressed Their Majesties and declared (to the affect of) “We of Ponte Alto have been a Canton of Storvik for such a long time. We beg permission to become a Barony.” Permission was thus granted to become an Incipient Barony. So, boom – from incipient Canton to Incipient barony in minutes. It was, of course, some time (months) after that before the group attained full Baronial status, as nominations and pollings had to be done for our first Baron and Baroness. And their investiture happened on Feb 29, 1992. *(The Trick Question & History Lesson as conveyed by Mistress Anne of Carthew from Dame Winifred)*
- 6– February 29, 1992 Niall MacKennett and Teleri Talgellawg
February 24, 1996 Ranulf of Waterford and Caitlyn O’Duirnin
February 26, 2000 Donald MacGregor and Winifred Corbet de Wynterwood
February 23, 2002 Thomas of Calais and Denise Duvalier
February 21, 2004 Marcellus Capozziello da Napoli and Belphoebe de Givet
- 7– Winifred Corbet de Wynterwood
- 8– May 2, 1981
- 9– The East Kingdom
- 10– Sir Thomas of Calais
- 11– A.S. 41
- 12– His Majesty
- 13– Her Excellency
- 14– White belt, spurs, and gold chain
- 15– Baroness Belphoebe de Givet
- 16– Delphina the Mad
- 17– Katharine Devereaux