



Myrtleholt
of The Kingdom An Tir

THE LEAFLETTE

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A reign ends....



A new reign begins....

Huzzah!



Beau Cheval: Winter, Thy Name is Mud!

Article and Photos By HL Rathyen de Bures of Acton

By the end of October the equestrian season is just about done. The colder weather has horse owners doing the happy dance, because it means the end of fly season. However, the flip side of that, is with the coming of winter comes the rain. And with the coming of rain, comes mud. Lots of mud. For many horse owners things pretty much shut down over the winter.

But, for those who have the luxury of a covered or indoor arena to work in, or access to same, at least the footing stays safe and you can still ride. For those of us who do not have a covered area in which to ride, the footing can get treacherous. Our outdoor “arena” gets very slick during the winter, which is why we saved our doubloons this past summer and had sand put in our round pen. Sand, even if soaking wet, doesn’t get slippery, so we can still work our horses on days when it is not pouring rain.

The coming of rain and mud also brings other lovely little things to deal with, like rain rot along a horse’s spine, scratches (a fungal infection around the pastern just above the hoof) caused by mud mixed with manure, thrush (a nasty, stinky condition caused by mud and manure trapped in the frog of the hoof), and lastly, the chore of cleaning horses that love a good wallow in the mud. Yes there are horses who will find a nice water puddle in their turnout, paw it up into goop, then roll in it, happy as a pig in slop. I know. I currently have one, and of course, she is light grey. My first little Arab gelding loved to do the same: Paw up that mud until it is consistency of cooked oatmeal then wallow in it.

There are various remedies for rain rot, scratches and thrush, which are usually in all horse owners tack rooms/areas ready to hand. As for a horse that turns into a giant mud ball, well that’s a different thing. If you have a wash area with warm water, you can hose them off, put a blanket on until they dry out, then put them up. If, like us, you don’t, the only option is wait until the muck dries and then curry comb it off.



If it is wet, there is not much you can do but put them up and hope most of it dries and flakes off by morning. Of course, as soon as you turn them out, they will probably go wallow again then turn and grin at you, pleased as punch with themselves.

A lot of horses spend all winter outdoors in all weather. Horses, if healthy, are pretty tough and can survive subzero temperature if they don’t get soaking wet and get caught in freezing wind. If they have some kind of shelter or trees to stand under, that’s all for the good. That being said, it still bothers me when I see horses, heads down, soaking wet, out in a bare pasture with no shelter at of any kind. Also, horses left out in pastures with blankets on need to be checked to make sure the blanket isn’t so soaked that it is holding that wetness against the horse. Horses in soaking wet blankets are worse off than horses left out in the rain without one, since their natural coat protection doesn’t work if a heavy wet blanket is hanging on them.

Winter is also the best time to clean tack, checking to see if anything needs to be repaired, and for cleaning SCA bardings, if possible. Winter is when we do a good clean of the inside of our horse trailer, restock the first aid kit, and replace feeders or tie –ins that have seen better days. We wait until Spring do a thorough cleaning of the outside of the trailer.

Beau Cheval (continued....)

By HL Rathyen de Bures of Acton

The dark days of winter, the rain, the mud, and the lack of riding time can make you crazy—it does me! But you can use that time between rides and dealing with mud to plan new costumes and bardings, think about the coming year's events, and which ones you and your horses want to attend, and what you need to prepare for each one. If you have gaming equipment, it is a good time to check to see if anything needs repairing or replacing.

So, even though winter can turn our place into mud-central, we try not to let it make us crazy-er. The new sand in the round pen has already proven to be a super investment. Nice fluffy stall bedding keeps the horses warm at night and fairly clean. Regular grooming keeps them happy, fairly dirt free, and also gives us the opportunity to check for the three nasties—rain rot, scratches, and thrush. We put bark chips (left by the folks who do tree trimming for the power company) in the muddiest spots around the barn and turnouts. In other words, we do what we can and look forward to Spring, because...Winter thy name is MUD!

With respect,

R de B

Chivalry, an Expanded Definition

By Lady Nim

As a new member of the SCA, there are so many questions... To whom do I bow and when? When I can make my own coat of arms? What exactly is chivalry?

Merriam Webster defines Chivalry as “the system of values (such as loyalty and honor) that knights in the Middle Ages were expected to follow” and “an honorable and polite way of behaving, especially toward women.”

The fighters at this event exhibited what movies and our dictionaries teach us to expect chivalry to look like: They saluted each other bravely before combat, took their blows with good humor, and slapped each other on the back in a comradely fashion after their bouts. Lords held doors for their Lady and courtesy abounded at the feast tables.

Chivalry is deeper than that, though. If we expand the concept of Chivalry we find that it includes so many other facets, such as playing by the rules and not dodging paying Gate fees, paying attention to the small details that say someone is new and uncomfortable and can use a guide, or waiting until you are in the privacy of your vehicle or home to make disparaging remarks about some detail you didn't like about the site, setup, or schedule.

Chivalry isn't just for fighters—it's for each every member of the SCA. Let's expand the definition of Chivalry to include being mindful and respectful of the time, money, and effort invested by the many honorable volunteers that made such effort to each experience enjoyable, positive, and thoroughly immersive.

Infula, Suffibulum and Faking the *Seni Crines*: The Ritual Clothing of the Vestal Virgins

Article written by Vestinia Antonia Aurelia (called "Vesta"), 12th Night Costuming Contest, 13 January 2007



Vesta and Her Virgins

More is known of Vesta than any other deity of the Roman pantheon, yet she was the only goddess of the Roman pantheon who remained unanthropomorphized. Certain shapes – like the little round temple, or the flickering, leaping fire – were associated with her, but the Temple of Vesta built by Augustus Caesar contained the singularly known statue dedicated to Vesta, in all of Rome's 6,000 years. Vesta's temple and flame were closely identified with the sanctity and continuation of Rome. The Temple bore a strong resemblance to the thatched huts of early Rome (see figure 1). Ovid relates that Vesta's temple was originally the palace of Numa Pompilius, second king of Rome.



The temple stored and preserved the most sacred and valuable of objects possessed by the State, including wills and legal documents. Two sets of objects in particular were thought to reside in the inner sanctum or *penus* [storehouse]: the *Palladium* [image of Pallus Athena] and two small statues of the *Penates* [gods of the storehouse], both sets of objects believed by the Romans to have been rescued by Aeneas from the fires of Troy. These objects were profoundly significant to the Romans, who thought their preservation assured the safety of Rome. Vesta's sacred flame within the temple represented the eternal flame of Rome's hearth; it expressed the very Roman virtue of *Aeternitas*¹ (*Temple of the Relio Romano*, http://www.religioromana.net/dii_consentis/vesta.htm).

For however long the flame kept burning, the Roman state would endure.

The *cultas Virgines Vestales*, the priesthood of the Vestal Virgins, was the only major female priesthood at Rome – and one of the oldest, dating back to the regnal period, when Rome was ruled by kings. The creation and institution of the Vestals was attributed to Numa Pompilius, second king of Rome. Originally, there were only two Vestals; later additions brought the total to six, where it remained until the closing of the pagan temples by Theodosius in 391 CE.

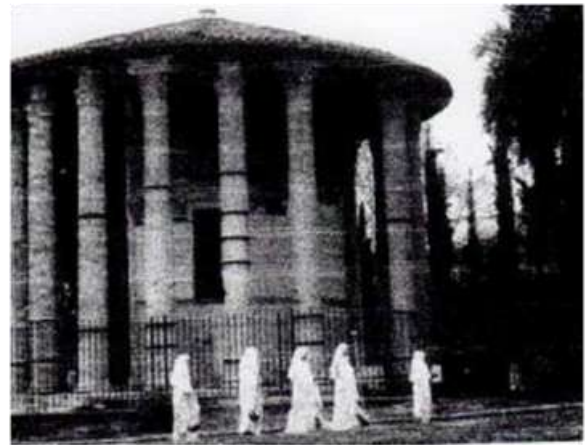


Figure 1 – Recreationists in front of one of Vesta's temples in Italy. Photo courtesy of the Temple of the Religio Romano

Infula (continued...)

For the simple price of 30 years of virginity and the duties to the temple, the Vestals were compensated with

“Great privileges and prerogatives; as that they had power to make a will in the lifetime of their father; that they had a free administration of their own affairs, without a guardian or tutor, which was the privilege of women who were the mothers of three children; when they go abroad, they have the fasces carried before them; and if in their walks they chance to meet a criminal on his way to execution, it saves his life, upon oath made that the meeting was accidental and not concerted or of set purpose. Anyone who presses upon the chair on which they are carried is put to death” (Plutarch, *Life of Numa Pompilius*, Translated by J. Dryden, in Mary R. Lefkowitz and Maureen B. Fant, eds; *Women’s Life in Greece and Rome: A source book in translation*, 249

The Vestals were unique in that they were an institution which violated the strict gender-based social constructions of Roman society. Sociological gender was intimately connected with biological sex, and sociological gender was also tied to numinous or spiritual vulnerability and power. The Vestal, unique among the women of Rome (until the advent of the empresses) were expected to maintain a public presence; in many ways, they were socially gendered “male.” They had many of the same rights as Romans males, including the right to vote.

There were a number of stringent limitations to the selection of a Vestal. The girl had to be between six and ten years old, with no physical defects, and with two living biological parents. She was usually of patrician birth, although the order was opened to the equestrian class during the late empire.

“As soon as a Vestal Virgin has been chosen, escorted to the House of Vesta, and handed over to the pontifices, she immediately leaves the control of her father, without a ceremony of manumission or a loss of civil rights” (*Aulus Gellius, Attic Nights*, 1.12.1-3, 5, 9, 14, in Jo-Ann Shelton, ed; *As the Romans Did: A Sourcebook of Roman Social History*, 387-388)

It was said that a Vestal spent the first ten years of her service learning her duties, the second ten performing them, and the remaining ten teaching them to her

successors (Moses Hadas, *Imperial Rome*, 125). The whole term being completed, it was lawful for the Vestal to leave the order and marry – and indeed, it was great fortune to a man who wedded a Vestal! However, few Vestals made use of the option. It was observed, adds Plutarch, that those who chose life outside the order lived a life of great “regret and melancholy,” so most Vestals continued in their service to the state and the goddess until their natural deaths.



Figure 2 – Statue of a Vestal identified as Cloellia Maximilla, from the Atrium Vestae, Roman Forum, Rome. Photo courtesy of Barbara McManus.

Aeternitas: Eternity; Infinity, immortality, timelessness of ideals, truths and realities.

It was not a job without its own hazards, however. Some Vestals used their prominent position and connections to obtain favors for family, friends and clients, using the same structures of patronage as Roman men. These financial and political concerns brought their own dangers. There were two forms of punishment for the Vestals. For minor infractions, they were punishable by the *pontifex maximus*, the high priest, who would strike the offender with a stave, in a dark place, with a curtain drawn between them.

Infula (continued...)

For the more serious crime of breaking her vow of virginity, the Vestal was buried alive (Plutarch, in Lefkowitz and Fant). In times of civil strife or cultural uncertainty, unscrupulous magistrates (most particularly unpopular emperors such as Caligula and Domitian) drew attention away from their own mistakes by targeting the Vestals.

The Vestals lived in the House of the Vestals (the *aedes Vestae*) next to the Temple of Vesta, located near the *Forum Romanum*. They were maintained at public expense so that they could devote themselves solely to their goddess (*Temple of the Relio Romano*, http://www.religioromana.et/dii_consentis/vesta.htm). In this, they were essentially brides of the state, so their ceremonial clothing was similar to the traditional clothing of the Roman bride, with the addition of the purple band, the protective *praetexta*.

The Protective Power of *praetexta*

The Romans called themselves the *gens togata*, the people of the toga. Marcus Varro states that the oldest Roman garment was the *toga virilis*, the plain white toga; its purple-bordered variant, the *toga praetexta*, was not far behind in antiquity. Pliny the Elder states that Rome's third king, Tullus Hostilius, adopted the garment for himself and Roman magistrates from Etruscan ceremonial clothing. The *toga praetexta* was also worn by the Roman kings (and, in the imperial period, the emperor); plus numerous public magistrates: tribunes, aediles, praetors, consuls, censors, etc. All of these could conduct religious rites on behalf of the state. Other wearers of the *toga praetexta* included all Roman

children of free birth; augurs (those who read the signs of the future); the *pontifex maximus* and the *flames*; matrons sacrificing to Mutinus Titinus; and freed-women and female slaves engaged in the rites of Juno Caprotina and the Ludi Apollinares.



Figure 3 – The *toga praetexta*, from a fresco on the House of the Vetti, Pompeii. Image courtesy of Nova Roma.

The *praetexta* band was likely colored by the dye of sea snails, such as the murex. However, the color is unfixed; depending on the water in which the sea snail grew, its dye could vary from purplish-blue through deep purple to cherry red. Extant frescos and mosaics give us a range of colors (*see figures 3 and 4*).

The protective band was also worn in other formats besides the toga. Judith Sebesta lists other expressions of the praetextate strip:

Popae and *servi publici* assisting the public sacrifices wore around their waists the *limus*, a long, rectangular “skirt” with a praetextate border. Vestal Virgins wore a praetextate head covering (*suffibulum*).

Mourning women [and widows] wore a praetextate mantle over their heads (*ricinium*)” (116-117)

The *praetexta* was deemed protection for those who were spiritually vulnerable (such as children), or those who required ritual purity in connection with an office. Among the Romans, maintaining ritual purity meant regulating sexual behavior and sexual expression.

The protective nature of the *praetexta* can be derived from its entomological meaning “woven first/woven before.” This derives from the needs of the vertical warp-weighted loom originally used by the Romans. Using this type of loom required the weaver to begin by making a heading band (Barber, *Women’s Work: The First 20,000 Years*, 127).

Infula (continued...)



Figure 4 – A Roman religious procession; all men are wearing praetextate garments. Note the varying colors of the praetextate strip. Naples Archaeological Museum.

Sebesta goes on to state that regular garments were made by using white wool for both warp and weft, while a *praetexta* band required the weaver to use a purple weft on the standard white warp.

A Roman – male or female, child or elder – wearing a garment with *praetexta* was wearing a billboard. The *praetexta* said, in no uncertain terms, that the expression of sexuality toward or even around the individual wearing it was absolutely forbidden. Children, officers of the state religion (such as Vestals) and magistrates of the political institutions – the latter two overlapping more often than not – had a ritual purity. The *praetexta* signaled that the social and religious status and warned others to mind their conduct, lest some accident of speech or behavior profane it.

The Clothing of the Vestals

As the Vestals were essentially brides of the state, their ceremonial clothing was derived from the traditional clothing of the Roman bride, with some additions unique to their office. The attire of the bride, and thus the attire of the Vestals, was simple – yet it was weighted with ceremonial and numinous power.



Figure 5 – Relief of Vesta (seated, far left) and the Vestal Virgins, wearing full ritual clothing (togate male partially visible at right). Palermo Museum, Italy

Covering the Body: Researching the *tunica recta*

The *tunica recta*, the straight or erect tunic, was the third eldest piece of Roman clothing. Both Festus and Pliny the Elder trace the origins of the garment back to the regnal period of Rome's history. Pliny quotes Varro's assertion that Tanaquil, first Etruscan queen of Rome, wove the first *tunica recta*. It remained a ceremonial garment for the entirety of Rome's history, worn by boys during their coming of age ceremonies and girls on their wedding day. The bride wove her own *tunica recta* of either wool or linen on the old-fashioned upright loom as part of the bridal preparations. The upright or warp-weighted loom produced a much wider piece of cloth than the later looms (over two meters wide) and thus a fuller garment, which probably only needed one side seam" (La Follette, 54-5).

Infula (continued...)

Covering the Body:

Recreating the *tunica recta*

Due to the ceremonial and cultural significance of wool, the *tunica recta* was likely woven entirely of the material. I have made mine out of undyed and unbleached Pendleton white wool, approximately two meters wide and hand stitched up the side to just below the armpit and across both shoulders with a sturdy cotton thread. The second armhole was cut down to parallel the opposite side. The wool is slightly felted, so the armholes are not hemmed; a cord is tied under the breasts, bride fashion, with a variant of the “knot of Hercules” (Goldman, 228), which also helps stabilize the breasts.



Figure 6 – Statue of a Vestal, possibly the Chief Vestal (Virgines Vestales Maxima)? Terme Museum, Rome

Covering the Hair:

The *suffibulum*

While the Roman bride and Roman boy-becoming-man both wore the *tunica recta*, it is there that their clothing parts ways dramatically.

The toga was off-limits to any woman of good reputation after childhood (although prostitutes and adulteresses were compelled to wear one on public), but there were other requirements. Women had to have their hair covered in public – likely going back to the age-old notion that, while a woman’s guiding spirit (*genia* or *anima*) resided in her head, her sexual powers were concentrated in her hair.

The Vestals wore the *suffibulum*, a short veil described by Festus as white, bordered with purple, and fastened with a fibula – hence the name *suffibulum*, which means “pinned below.” Most statues of the Vestals, such as the series of statues from the Atrium Vestae in Rome or a recently published head from the British Museum, show the priestesses veiled with the *suffibulum* (La Follette, 57). The denarius of Longinus (see figure 7) gives an excellent example of the *suffibulum* and its pinning (see also figure 5).



Figure 7 – Denarius of Lucius Cassius Longinus, circa 63 AD, depicting Vestal wearing the *suffibulum*. Image courtesy of numisfrance.free.fr

Throughout the Mediterranean, in cultures from Mesopotamia to Rome, wool possessed a sacred nature. Priests’ garments had to be made of wool (unlike common togas which could be made of blends of wool and vegetable fibers). Wool fillets or bands were tied around the heads of sacrificial animals, sacred trees, altars, temple pillars, and tombs as well as around the heads of priestesses and priests, indicating that the objects and people they adorned were *sacer*, religiously unpolluted and pure, and were separated from the profane and everyday world.

Infula (continued...)

Not only were woolen bands used in rites and processions to protect against evil, but they were also tied on to the ill to cure their diseases. Leather, the skin of a dead animal, was religiously polluting. Wool fleece miraculously comes from a living animal and it thus associated with life, health, strength, and the correct-and-proper relationship with the gods (Judith Sebesta, *Weavers of Fate: Symbolism in the Costume of Roman Women*, <http://www.asd.edu/as/harrington/Sebesta.pdf>, 4)

Under the Veil

Sculpture, backed by literary sources, has revealed more complexity under the Vestals' veil than anywhere else in their clothing. The *suffibulum* is worn further back on the head than other forms of veiling in Rome, so the Vestals' headdress and hairstyle can be seen. It doesn't clarify matters at all.



Figure 8 – Detail of a portrait bust of a Vestal Virgin, showing cropped hair locks in front of the ear. From the Uffizi Museum, Florence, Italy. Image courtesy of Alinari/Art Resource.

When the *suffibulum* is entirely absent (such as in the Uffizi Vestal or the Cancellaria Vestal), we see more detail of the headdress the Vestals wore under their veils.

From here on, we are dealing with multiple factors: firstly, that the Vestals wore their hair cropped short; second, that they wore a protective headdress of wool, called the *infula*, under the *suffibulum*; and third, that the *infula* was a replacement for the sexpartite (six-part) bridal coiffure called the *seni crines*.



Figure 9 – Detail of a head of a Vestal Virgin, showing locks of cropped hair, from the Atrium Vestae. Image courtesy of Sopintendeza Archaeologica di Roma, neg. 921

The *capitallata dicitur*

The short hair of the Vestals is both observable in sculpture (*see figures 8 and 9*) and noted from literary sources. The locks showing in Especially worthy of note in these two heads is the presence of short hair locks both in front and in back of the ear – these are most easily seen in the profile view of the Atrium Vestae portrait (*see figure 9*) and the three-quarters view of the Uffizi piece. These locks are not wisps of hair that have escaped the hairdo but are clearly rendered as cut locks” (La Follette, 57). Both Pliny the Elder and Festus remark on the remarkable age of a tree in the Forum called the *capitallata dicitur*, the hair tree – named so because the Vestals' hair was hung on it. That the Vestals maintained their short hair for the remainder of their service is clear from these sculptural examples, all of which depict adult – and some securely middle aged – women with cropped hair.

The *seni crines*, the *vittae* and the *infula*

But the Vestals were brides of the state, so how did they maintain that ritual appearance, despite their hair being cropped? La Follette states that the turban-like wool fillet, the *infula*, was a cloth stand-in for the sexpartite hairstyle of the bride, the *seni crines* (*see figures 10 and 10a*). Festus declares bluntly that the Vestals wore the ancient *seni crines* hairstyle of a bride, as it was deemed to guarantee chastity (Festus 454.23 L).



Figure 10 – Portrait head of a life-sized statue of a Vestal, Trajanic period, showing *infula*. British Museum, London. Image courtesy of the Dept. of Greek and Roman Antiquities, British Museum, Neg. 88632

Infula (continued...)

The bridal coiffure, the *seni crines*, was tied up using purple-and-white wool ribbons called *vittae*, another protective emblem (one also worn by the patrician girls and matrons of Rome). The precise meaning of *seni crines* has been debated, as it is a phrase which appears only in Festus' commentary. La Follette offers an interpretation based on a comment from the satiricist Martial:

"The most commonly accepted interpretation is that *seni* is the equivalent of *sex* and that the description is that of a six-tressed hairstyle, although this still does not clarify precisely how the hair was arranged. The numerical interpretations (*seni* as six) is supported by a previously unnoticed passage in Martial: "Your red-headed wife, the one with the *septum crinibus* hair, walked off with them" (Martial 12.32.2-4). Although some scholars have taken the expression *septem crinibus* here to mean bald, this does not convince me, as the wife is also described as a redhead. It seems more likely that the *septum crinibus* is a play on the *seni crines*. Thus Martial would be sketching the portrait of an unfaithful wife by referring to her (irregular) bridal attributes. [With this assumption] the passage makes clear that by the first century CE, *seni crines* was understood by the Romans to refer to a six-tressed hairstyle, not to cut or bound hair" (56-57).



Figure 10a - Detail of a portrait head of a life-sized statue of a Vestal, Trajanic period, showing infula copying the *seni crines* hairstyle.

As seen in the sculptural examples, the *infula* was either tubes, coiled around the head (see figures 10 and 11) and fell to the shoulders in long loops, as in the Cancellaria late first cent AD frieze (figure 11) or a flat wrapped strip, with ends falling in strands (see figure 12). The *infula*, like the *praetexta*, was a protecting emblem, one which, Seneca stated, set a person or object apart as inviolate.

Only some representations of Vestals depict a sexpartite *infula* – all of them dated to Flavian and Trajanic times; earlier representations feature the

infula as a scarf-like piece of cloth wrapped around the head and tied at the nape of the neck (see figure 12).

Regardless of how it was represented, an *infula* was worn under the *suffibulum*, and altered the shape of the head of the Vestal, giving her a look closer to the bridal profile she was emulating.



Figure 11 – Detail of a head of a Vestal Virgin without the *suffibulum*, showing *infula*, from frieze B of the Cancellaria reliefs, Lateran Museum, Vatican. Image courtesy of Laetitia La Follette



Figure 12 – Portrait bust of a Vestal Virgin, showing ends of *infula* falling in strands. From the Uffizi Museum, Florence, Italy. Image courtesy of Alinart/Art Resource.

Against the Skin

The *strophium* and the *perizoma*

The Romans left scanty evidence of their underclothes – whether physical, literary or represented in sculpture, mosaic or fresco. Romans had a more restricted use of nudity than the Greeks, and tended to use it to make political statements. (The argument has been made that nudity in Roman representational art was also used for religious reasons – however, the religious and the political were so deeply entwined in the Roman worldview that the suggestion is somewhat moot.) The Romans of the Republic were almost fanatical when it came to authentic portraiture.

Infula (continued...)

However, when it comes to the human form under the drapery, the Romans were far less accurate, leading to startling dichotomies of middle aged matrons' heads carved onto bodies far younger and more idealized.

Our most renowned information about female underclothing for the Romans come from what have been dubbed the “bikini girls” mosaic (*see figure 13*). The girls wear scanty briefs, modeled on the man's loincloth (*perizoma*) and a band about the breasts, referred to the *strophium* or *fascia* (Norma Goldman, “Reconstructing Roman Clothing” in the *World of Roman Costume*, 233).

Goldman developed a pattern for *perizoma*, which I have used here (234).



Figure 13 – Detail of mosaic of the “bikini girls”
Piazza Armerina, Sicily

The *strophium* was a strip of cloth or leather designed to support the breasts. This “Roman bra” is frequently mentioned in passing in books, but it is difficult to visually document in materials available to the layperson. The “bikini girls” are – again – our most helpful subject, although Goldman includes a terracotta lamp showing Venus at her toilette

(*see figure 14*), with Cupids helping her wrap her *strophium*. She adds that the design is common; however, I have not found any other representations of the scene outside her single example.

Goldman, drawing from these sources, states that the cloth was wrapped several times around and beneath the breasts, either flattening them or holding them in place. This means the body profile in Roman statuary is not correct – breasts were not left to perkily float in midair. Goldman recommended a band of cloth eight inches wide and seventy inches long. However, for me, that was far too small. After a great deal of fussing, I decided to wrap the *strophium* to create the same profile as the “bikini girls.”

Figure 14 – Detail of terracotta lamp depicting Venus putting on her *strophium*.



Conclusion

As the Vestals were essentially brides of the state, their ceremonial clothing was derived from the traditional clothing of the Roman bride, with some additions unique to their office.

The Vestals wore the ancient and venerable *tunica recta*, tied beneath the breasts with a cord.

The Vestals had cropped hair (which they hung on the *capillata dicitur*, the hair tree in the old Roman Forum). In order to look like brides, they wore a replica of the bridal *seni crines* hairstyle over their hair. This replica, the *infula*, was made in at least two ways and altered the shape of the head. Over the *infula*, the Vestals wore the *suffibulum*, a short veil bordered with the protective purple stripe, and fastened below with a pin (*fibula*).

Under her clothes, the Vestal wore the unclothing of a Roman woman: the *strophium* to control her breasts, and the *perizoma* for cleanliness and protection.

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Introduction: Before you Begin Armouring

Basic Armouring—A Practical Introduction to Armour Making
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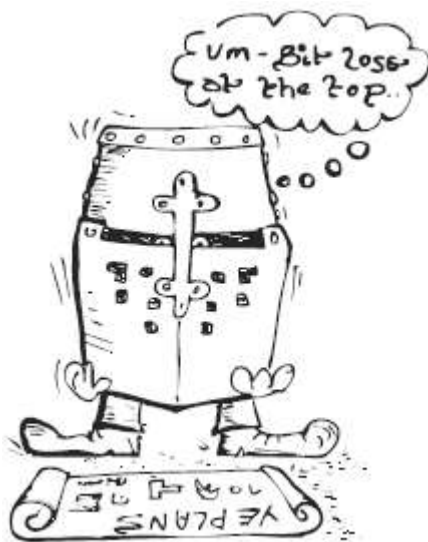
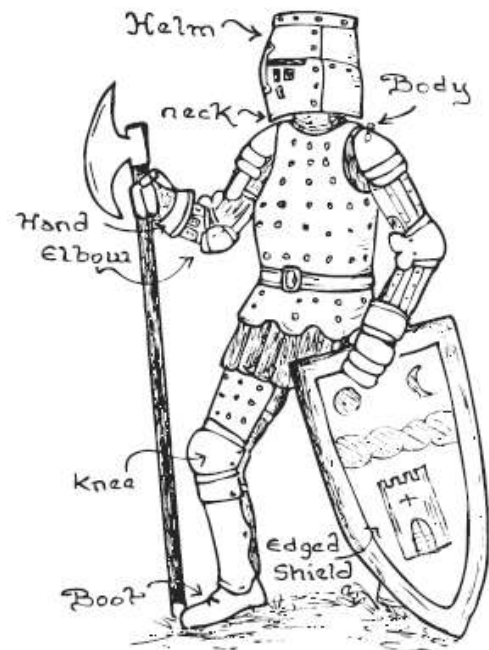
Before You Begin Armouring

Decide what you need! This may seem obvious but experience has shown that people can rush out, make something entirely inappropriate, then wonder why no one will let them play in it! Sad but true.

To avoid this first check out what the local armour requirements are — read the rules, ask a marshal or another fighter, people like to help (more fighters equals more fun). A lot can be learnt by simply talking to experienced fighters.

“Oh you don’t want one of those — they weigh a ton — stops you running about! Want to buy my old one?” Try and decide on a style that will suit both the way you want to look and the way you want to fight then start thinking about how to achieve it. The sketch to the right shows what is generally required.

(For more information see Chapters 18 and 20.)



Fitting

Obviously your armour should fit you. This means patterns etc. will need adjusting. Therefore don’t just go out and copy an existing piece and expect it to fit — it probably won’t. If you have been borrowing armour you will probably have noticed this effect already; universal fit means that it universally doesn’t quite fit anybody.

What is not so obvious is that your armour should fit you and what ever else you are wearing. Padding can change your size and shape considerably so build your armour around it, not the tee shirt you wear in the workshop. Armour should also allow you to move; if it catches, rubs painfully or jams then you’ve done something wrong — fix it.

Last Call

A&S plus A&S/Indoor Fighter Practices are in the process of being scheduled at Jerome Prairie School. Check on FB for dates/times.

Next Business Meeting

ATTENTION: CHANGES!

Marie Hill Conference Room, Community Corrections, 510 NW 4th St, Grants Pass OR.
TUESDAY, January 3 at 6:30pm.

Officer Excerpts

MOAS: Deputy MOAS needed. Would like to complete the stained glass project for Hogmanay. A&S Meetings moved to Jerome Prairie School—
See Facebook for details.

Seneschal: Deputy Seneschal needed.

Marshall: Practices are continuing. Check online for times & locations.

More detailed Officer Reports are posted in the Meeting Minutes.

Looking Forward

Hogmanay January 2016

Autocrat: HL Brian Buchanan (Brian)



Highland Games Steward: L Bowen Doyle (Albert)

Feastocrat: HL Keara Rylyn Buchanan (Loree)



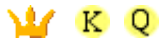
Calendar

December

Dates c	Event	<u>Branch Locations</u>
05	 Yule	Barony of Dragon's Laire
05	Yule Feast & Champion's Tourney	Barony of Vulcanfeldt
05	Yule Feast, A Night in Byzantium	Barony of Three Mountains
12	Good Yule	Barony of Aquaterra
12	Seagirt Yule	Barony of Seagirt
12	Stromgard Yule	Barony of Stromgard
12 - 13	 Winter Investiture	Shire of Myrtle Holt
12	Yule	Barony of Wastekeep
12	Yule Feast	Barony of Glymm Mere
19	Yule	Barony of Dragon's Mist
20	Yule Feast	Shire of Hauksgaror



January

Dates	Event	<u>Branch Locations</u>
02	Hogmanay Scottish/Gaelic New Year	Shire of Myrtle Holt
08-10	 An Tir 12th Night (Event's Web Site)	Barony of Dragon's Mist
16	Lion Stage	Barony of Lions Gate
16	The Feast of St. Bubba (Event's Web Site)	Barony of Wyewood
23	Gentle Arts	Barony of Seagirt
23	Midwinter Feast	Barony of Adiantum
29-31	Ursulmas (Event's Web Site)	Barony of Aquaterra



Find These Events and Their Links at:

<http://antir.sca.org/Upcoming/index.php>

Myrtle Holt Officers



SENESCHAL

Lady Brynhildr Smidsdottir
(Megan Blattel)



ARTS & SCIENCES

HL David de Rosier-Blanc
(David Bianco)



GOLD KEY

Constance Campbell
(Christina Hager)



SCRIBE

HL Keara Rylyn Buchanan
(Loree Day)



HERALD

Lord Bjolan Bjornson
(Rev. James A. Otto Sr.)



HEAVY MARSHAL

Bowen Doyle
(Albert Wessels)



WEBMINISTER

Lord Thorlof Anarson
(Josh Plater)



EXCCHQUER

HL Caterine Mitchell
(Kattie Cole)



CHRONICLER

Lady Nim
(Sarah Givens)



DEPUTY GOLD KEY

Alina MacMurrich
(Amanda C. Cowin)



CHATELAIN

Lord Uilliam (Liam) Mag Duibhfhinn
(Morris Givens)



HERALD IN TRAINING

Eric Liefson
(Glenn Allen)



TARGET ARCHERY MARSHAL

Lord Uilliam (Liam) Mag Duibhfhinn
(Morris Givens)



EQUESTRIAN MARSHAL

HL Robert Buffle
(Robert Chism)

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