



Myrtleholt
of The Kingdom An Tir

THE LEAFLETTE

The official newsletter of the Incipient Barony of Myrtle Holt • MAY 2017 (AS LII)

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Feast of St. Eggberts



*Walk as fast as you can
but don't touch your egg
on the end of the plastic
spoon and don't drop it.*

THEN

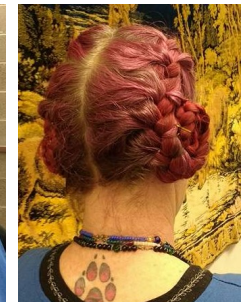
*Toss the egg (using the
spoon only) and hope your
partner catches it!....and
these were real eggs*



*Beautiful arm band
regalia Tarran made
for the Myrtle Holt
cut and thrust
champion.*



*Templar Braids
Class—*



Photos courtesy of HE Dame Jennet MacLachlan of Loch Fyne

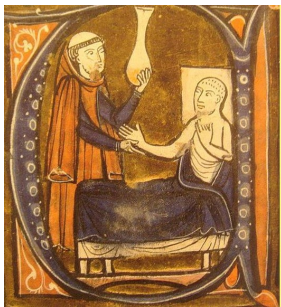
Medieval Oddities: Hiccups

By Lady Catherine Ambrose, Ibis Herald

Hiccups have always been a source of amusement, right? Wrong.

In this day and age, we know what causes people to have hiccups – an involuntarily spasming diaphragm. In the middle ages, however, hiccups were not viewed so benignly. The word ‘hiccup’ comes from as early as 1580, from the French term *le hoquet*, while the modern spelling was not used until 1788.[1] [2]

In the middle ages and earlier, especially in superstitious communities, hiccups were often seen as less of a physical ailment and more of a sign that someone was wrong with one’s immortal soul. In fact, the old English word for hiccups was *ælsogoða* —meaning that they were caused by elves. The sure sign of a changeling, among other symptoms such as being put off food and heartburn, was hiccups. You may understand then why the English took hiccups so seriously. [3] In this case, the cure tended to be little charms and chants, at least among those who believed in charms:



*Hiccup, hiccup, go away
Come again another day :
Hiccup, hiccup, when I bake
I'll give to you a butter-cake*

And

*Hiccup, snickup,
Rise up, rise up,
Three drops in a cup
Are good for the hiccup
Bend over and sip three drops from the far side of the cup [4]*

The English were not the only ones to have their thoughts on the matter. Every culture and society had its own remedies and knowledge on the matter, and some cultures took them more seriously than others. Pre-Petrine Russians – that is, Russians that existed before Peter the Great – believed hiccups to be a sure sign that one had been cursed. Special spells were in place for just such an occasion, and it was common for witchcraft to be involved in the curing of these hiccups. [5]

Folk cures were just as common then as they were today, although in the case of the middle ages the cures were seen to be more of a necessity. Today’s practices of drinking water upside-down and holding one’s breath are nothing compared to the lengths that medieval people would go to in order to rid themselves of the hiccups.

Witchcraft was only one of the cures. Hand and bodily gestures, as well as certain sounds, were commonly used to rid one of hiccups in Germany, much like the Evil Eye was thought to cause them. Because some thought that gestures dealt with specific parts of the air and body, and hiccups were associated with the lungs and air, this was one of the more common folk cures of the day. [6]

Hiccups were not always seen as a problem of the soul – or of a religious nature. One of the earliest mentions of hiccups comes from an eastern European medical manuscript. Here it is dealt with as a medical issue. [7] Published in the 16th Century, a medical manuscript on skull fractures also mentions hiccups as one of the symptoms of a broken skull, often accompanying a black tongue and fever. Da Carpi wrote, “Sometimes blood issues from beneath the bones, originating from some vein in the injured membrane, and there appears a blackness of the tongue and hiccups, which is a very bad sign...”[8] Even when looked at scientifically, hiccups tended not to be seen as benign.

Although we know them to be mostly harmless now (with a few rare but extreme cases), many communities in the middle ages did not see them as such. Without science to prove otherwise for many years to come, hiccups (like any other ailment) fell under the category of mysterious and unexplained.



Medieval Oddities: Hiccups (continued)

Sources

- [1] Oxford English Dictionary
- [2] Online Etymology Dictionary
- [3] Oates, Caroline. Cheese Gives You Nightmares: Old Hags and Heartburn. *Folklore* , Vol. 114, No. 2 (Aug., 2003), pp. 205-225
- [4] Forbes, Thomas R. Verbal Charms in British Folk Medicine. *Proceedings of the American Philosophical Society* , Vol. 115, No. 4 (Aug. 20, 1971), pp. 306
- [5] Zguta, Russell. Witchcraft and Medicine in Pre-Petrine Russia. *Russian Review* , Vol. 37, No. 4 (Oct., 1978), pp. 438-448
- [6] Fischer, Herbert, and Joyce Adams. The Use of Gesture in Preparing Medicaments and in Healing. *History of Religions*, Vol. 5, No. 1 (Summer, 1965), pp. 18-53
- [7] Tuite, Kevin. Agentless Transitive Verbs in Georgian. *Anthropological Linguistics* , Vol. 51, No. 3/4 (FALL AND WINTER 2009), pp. 269-295
- [8] Lind, L.R. [trans.] and Berengario da Carpi. Berengario da Carpi on Fracture of the Skull or Cranium. *Transactions of the American Philosophical Society* , New Series, Vol. 80, No. 4 (1990), pp. i-xxvi+1-164

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Norse - Viking Recipes

Courtesy of Ribe VikingCenter, Denmark (www.ribevikingcenter.dk)

Beef and Chicken Soup with Root Vegetables (and Dumplings)

Dumplings

300 g dry, old wheat bread
3 eggs
1 tablespoon wheat flour
1 tablespoon salt
50 g melted chicken fat

Soup

1 kg brisket	2 leeks
1 chicken	2 parsley roots
Water	1 parsnip
2 carrots	Bunch of potherbs
	Salt

Dumplings: Remove the crust and crumble the bread. Mix the bread, eggs, salt, flour, chicken fat and a little broth to form a firm, smooth dough. Form small round balls with your hands.

Quarter the chicken and place it in a pot together with the brisket. Add enough water to cover the meat. Bring to the boil, let cook and remember to skim the soup to keep the liquid clear.

In the meantime, clean the vegetables and dice into equally sized pieces.

When the meat is almost tender you may add the vegetables to the soup. Leave to simmer until everything is tender. Remove the meat, cut into bite sized pieces and put it back in the soup.

Carefully add the dumplings to the soup, which is just below boiling point. The dumplings are done when they begin to surface.

Serve the soup with harvest bread.

Tutorial: Viking Wire Weaving

By Mistress Gwendolen Wold (Atenveldt)

I hang around bad influences. My friends get me to try all sorts of stuff that I wouldn't even think of on my own. But you know, it is kind of fun!

In the most recent case, a dear friend of mine has been teaching Viking wire weaving anyone who will sit still long enough to look at what she is doing. Viking or Norse wire weaving (also called trichinopoly), as suggested by the name, dates back to the Viking era.

(http://www.jewelryhistorian.com/sca/articles/trichinopoly_documentation.pdf)

To learn the technique, I made a practice bracelet out of some scrap copper wire I had lying around. Once I posted a picture, I had folks ask me if I was going to do a tutorial. So I started a matching necklace, and took pictures. Mind you, I'm nowhere near an expert. But this technique is easy enough that even beginners can come out with wearable pieces of jewelry.

Materials:

Craft wire in two sizes

Wooden dowel (or fingers, or allen wrench)

Draw plate (make one by drilling different sized holes in a board)

Wire cutters

Pliers

Awl

Hammer



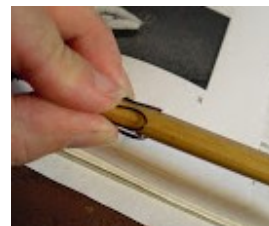
For this necklace, I made a 5 loop chain. You can experiment with more or less loops. To make a starting anchor, take a length of your wire, and wrap it around your fingers the right number of times.

Twist the ends of the loops together.



Spread the loops out evenly, and kind of squish them into long ovals. It will look kind of like a flower.

Now, bend the petals around your mandrel. I'm using a wooden dowel that has a rounded end. It also has a slight indentation in one side up near the end, to make it easier to pass the wire under the loops as you get weaving. I have a friend who just uses her fingers for a mandrel. I've also seen folks use an allen wrench in a vise, for a more stable work surface.



Cut a working length of wire, somewhere between 18" and 3'. Secure one end by winding it around the twists in your starter flower.

Viking Wire Weave (continued)



Bring the other end in one loop and out the next door loop. With the mandrel in my hand coming towards me, I was working from right to left.

Pull the wire through, and tighten up the resulting loop. I found that I was most comfortable feeding through the wire by hand, then using a pliers to tighten the loop. Now, move to the next petal to the right, and make another loop with your working wire. Continue around, until you are back to your first working loop.



On your next row, you are going to insert your wire under the X made at the base of your loop. Snug your wire into place with pliers again, but be sure you leave enough room in the weave to get the next pass of wire through. Continue around, building your chain loop by loop in this manner.

You will run out of wire quicker than you think. I've found two ways to add the next length of wire. The first way is to insert the end of the new wire back the way you just came with the old wire...



...then bend the ends down, and hold them in place while you continue looping around. When you get back to the ends of the wires, work over them so they are in the inside of your weaving. After a few rows, snip the remaining ends.



The second way is to twist the old and the new wires together while you are between loops. Again, continue on with your new wire, and make sure the ends are hidden inside your weaving.



After you've gone through several lengths of wire, it is time to think about finishing your piece. For my choker, I made my rough weave 9 inches long. Obviously, that isn't long enough to go around an adult neck. But the magic happens next.

Using pliers, hold on to your original wire flower as a handle and pull your rough weave through the biggest hole in your drawplate. Then pull it through the next smaller hole. Keep going until you can't easily get it through a hole. This will lengthen your finished chain, and at the same time decrease its diameter. The chain becomes more flexible, and little irregularities get lost to the eye.



Viking Wire Weave (continued)



My 9" of chain became just over 15" long, which is a great choker size for me. If your resulting chain is too long for your finished product, you can unweave some of your work. It isn't really possible to add more at this point though, so be sure you have enough rough weave before you draw it out.

Carefully snip off your original starter flower.



You can finish your chain in several different ways. In this case, I chose a simple wire hook and eye clasp. Take your thicker wire, and make a loop in the end. Thwap it with the hammer for a bit to work-harden the wire.

Stick the end of your wire down through the middle of your chain and out the side a few openings down. Pull it down, until the eye you just made is settled against the end of your weave.



Take this wire, and tightly wrap it back up toward your eye.

Take the end of your wire, and stick it down through the middle of your chain, and out the side underneath that coil you just made. You might have to use an awl to squeeze open a pathway. Use your pliers and grab the end sticking out, and pull the wire down tight, making sure not to kink up the loop as you pull it down and in. Snip off the end of the wire flush to your chain.



To make the hook side of your clasp, fold another wire over, wind the short end around the long, and snip off the short end. Thwap it with your hammer to work-harden the wire.

Fold the double wires over into a hook shape.



Add this hook to the other end of your chain the same way you did the eye.

And here you go! A lovely choker, ready to wear. I've got it on right now, and it is light weight, flexible, and comfortable. I think I'm ready to move up from copper to silver wire next...

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On Being a Sheep Farmer

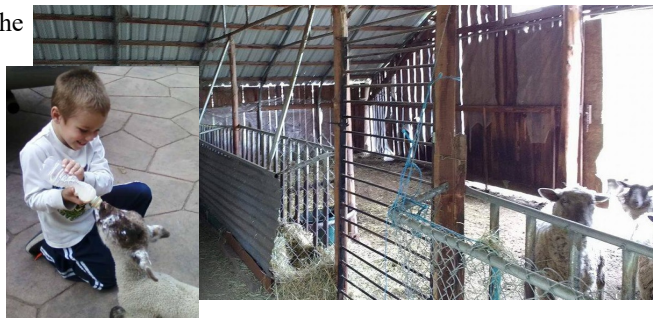
Chapter 3: Predators Don't Walk Backward

By HE Dame Jennet MacLachlan of Loch Fyne

Over time we began to realize the necessity for separating sheep. There were those who were simply too young to breed. There were the neutered males who were being allowed to grow for their ultimate consumption; these are what we call "locker lambs". Then there were the old girls who just really needed to be put in a safe place so that they could live out their final years without being forced to breed by some invading ram from the next field over. The time had come to build a new shed a good distance away from the main shed, and so building planning commenced on the shed we would lovingly dub "The Nunnery".

A new shed was designed to be storage as well as housing. The doors would open out to the grazing field and the feed troughs would separate the main living area from the hay storage area. The design was beautiful and full of thought, or that was our impression. The shed was built and grass hay was brought in to stock the shed. Everything looked really good. The next step was to bring in the selected livestock for our "nunnery". We proceeded up the runway to the main shed and started sorting sheep. We had had the foresight to build a raceway, which is a narrow pathway that you send all the sheep through with a swivel gate on the end. As the sheep advance on the gate it is turned left or right to sort the sheep into the adjoining areas and thus get the ones that you need to move, while the others return to their original field. With the sheep all sorted we started herding them down the runway to the new shed.

Everything was working really well until the evening when the sheep needed to come into the shed. You see, all our sheep are brought in at night to feed and to be protected from any outdoor predators, of which there are many. We went out to bring in the sheep and feed them and though some of them were confused and stood at the field gate waiting to be let into their old shed, the others started to get a clue. We have a trick that we use to entice them. In the evenings they get their grass hay as well as one bucket of "AllPro" which is a mixture of molasses, cobb and other nutrients. The sheep love this stuff and we jokingly call it the "sheep crack."



As soon as the sheep see the bucket they come running.

With all the sorted sheep now in the shed happily eating their dinner, it was time to shut the main barn door. Here is where the problems started. In order to shut the main barn door, one has to go into the main shed area, walk amongst the sheep until you reach the door and close it. The problem here being that the sheep get really freaked out when you walk amongst them and start to run back out the barn door. What one ewe does, all ewes do....and out runs everyone. What a problem this was. You cannot sneak up on a herd of sheep to close the door. We had a real predicament on our hands.

After a few evenings of jumping over the outer fence and going to close the door from the other side, we realized that we simply had to make another plan. Then suddenly one evening, while my husband and I were having a conversation while feeding said animals, he was walking backwards because he was talking to me. The sheep never stirred, but continued to eat their food from the feed troughs unperturbed by him. He reached the barn door and closed it without any issues. We were flabbergasted. What was different?

We thought about the events and the following evening tried the same thing and again, no problem closing the door. Then it suddenly dawned on us that in fact the solution was right in front of us and the logic was obvious...Predators do not walk backwards. Because we were not looking at the sheep when we walked backwards to the barn door, we were no longer any threat to them. When predators attack them, they definitely are facing them, not walking away from them. Finally, we had found our solution.

Fortunately, the newer sheep coming into the shed have now learnt from the older ones that we are not a threat when we walk through to close the door and we no longer have to walk backwards amongst them to do so. The only problem we now have, and which we have not yet solved is that if anyone else, like maybe guests to the ranch, want to help with the feeds we go right back to being predators. As soon as they see other humans accompanying us into the shed, mass panic occurs. So, until we have solved the new issue, visitors are encouraged to view them from afar and not enter the shed at evening feeding times. This seems to be the best solution for now and until we find another, will have to remain the rules. No visiting at feed/bed time. Day time visits are encouraged.

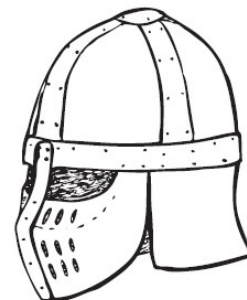
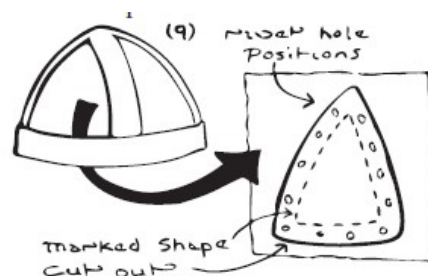
Basic Armouring Chapter 9: Head (Continued)

Basic Armouring—A Practical Introduction to Armour Making
Copyright 2002 By Paul Blackwell

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Crusader Style (continued)

5. Mark the back point and centre side points on the brow band; use these to mark the rivet hole positions for attaching the frame strips then drill the holes. Bend the brow band to shape.
6. Bend the frame strips to shape; if they are wide you will have to dish them a bit. Dish the joining plate.
7. Match the frame up, use the holes in the brow band to mark the rivet hole positions in the strips. Drill holes in the strips and joining plate.
8. Bolt everything together. You now have the basic frame shape.
9. Place a piece of card inside one of the holes in the frame and draw round the hole. Remove the card, add enough space all round for rivets (a couple of centimetres or so) and you now have a template for your filler plates. Note that the sides of the filler plate are not identical, this means a front plate is the mirror image of a back plate.
10. Cut four filler plates then dish them to fit the holes. Make sure you dish the right side for the plate to fit, see note above! It helps if you number them—this way they don't get mixed up.
11. For each plate:
 - a) Remove bolts from around hole then place plate inside. Check the fit; re-dish/planish until happy.
 - b) Mark the rivet hole positions through the frame. Remove the plate then check the holes are in sensible places i.e. not right next to the edge! If necessary refit.
 - c) When satisfied with fit cut off any excess metal from the filler plate (more than 1 cm from the rivet line) then drill a few of the holes (a couple top and bottom is good).
 - d) Rivet the plate in place.
 - e) Drill and rivet the other holes. You can try and drill all the holes before you fit the plate but I find inaccuracies in marking and drilling move things enough so that after riveting a few holes the rest no longer quite line up.
 - f) The dome is now finished.



Basic Armouring Chapter 9: Head (Continued)

Basic Armouring—A Practical Introduction to Armour Making
Copyright 2002 By Paul Blackwell

Crusader Style (continued)

12. Cut out a back plate, if required—the illustration this comes from shows a front plate and mail worn over the rest of the head to protect the back and neck. Curve the back plate then dish out the bottom to give the shape shown. Rivet this in place. If you want an early period look cover the back plate with leather.
13. Cut out the front plate and drill breath holes. Curve the plate then dish the top (below eye) section in.
14. Cut nasal bar. Rivet front and back plates in place. Doing them together allows you to sort out relative positions, overlap and other such problems. Rivet nasal bar in place, add chinstrap, pad and wear.

Last Call

Check online for Fighter Practice schedules. A&S Meeting and Fighter Practice following the business meeting.

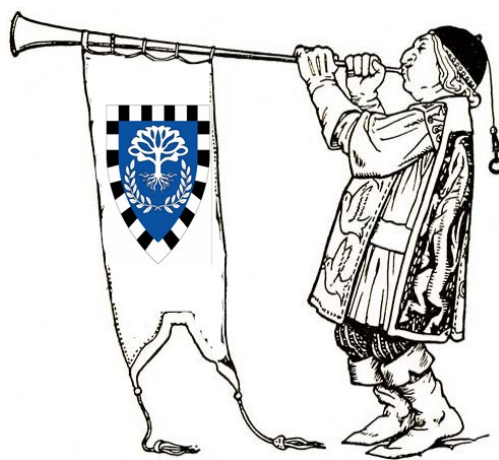
Next Business Meeting

Riverside Park, Grants Pass
SUNDAY, June 4 at Noon

Please note change in time.

Vacancies and Pending Warrant Expirations

Heavy Marshal	Family Activities Coordinator
Chronicler	Youth Armored Combat
Chatelaine	Target Archery Marshal
Equestrian Marshal	Scribe



Looking Forward



ARC	July 28-30, 2017
Outrider	Event Steward: Lady Brynhildr Smidsdottir. Seeking shadow.
Winter	December 9-10, 2017
Investiture	Event Steward: Visc. Vestia Antonia Aurelia Feastocrat Team of Bianco, Buchanon, Thorfasson & Toulon
Hogmanay	December 2017
	Event Steward: Needed Feastocrat Team of Bianco, Buchanon, Thorfasson & Toulon

Calendar

Find These Events at: <http://antir.sca.org/Upcoming/index.php>

May-2017

Dates	Event	<u>Branch Locations</u>
12 - 14	Hocktide	Shire of Glyn Dwfn
12 - 14	Mayfaire	Barony of Glymm Mere
12 - 14	Newcomers	Canton of Akornebir
12 - 14	The Duncan Kerfuffle	Shire of Hartwood
13	Lions Gate Champions Tournament	Barony of Lions Gate
13	May Defenders	Shire of Cold Keep
19 - 21	May Crown	Shire of Ambergard
26 - 29	Celtic Revolt	Barony of Wealdsmere
26 - 29	Egil Skallagrimsson Memorial Tournament 43	Barony of Adiantum
26 - 29	Grand Thing XII	Barony of Stromgard
27 - 28	Sealion War	Barony of Seagirt

June-2017

Dates	Event	<u>Branch Locations</u>
02 - 04	Fjordland Rising	Shire of Fjordland
02 - 04	June Faire	Barony of Dragon's Laire
02 - 04	Summer Equestrium	Barony of Terra Pomaria
03 - 04	Faire In The Grove	Barony of Dragon's Mist
04	Loki's Revel	Shire of Pendale
09 - 11	Boars Hunt	Barony of Aquaterra
09 - 11	Springfest	Barony of Wastekeep
09 - 11	Tir Righ June Coronet	Shire of Coill Mhor
09 - 11	War in the Trees	Shire of Tymberhavene
16 - 18	Summits Summer Investiture	Shire of Corvaria
17	Dragon's Mist and Three Mountains Championship	Barony of Dragon's Mist
17	Lionsdale Champs	Shire of Lionsdale
23 - 25	Ducal War North	Shire of Coill Mhor
23 - 25	Tri-Baronial Archery & Thrown Weapons Championship	Barony of Three Mountains
24	Midhaven Revelry	Shire of Midhaven
24	True Art of Defense/School of the Courtier	Shire of Coeur du Val
30 - 02	Fields of Gold	Shire of Tir Bannog
30 - 02	Pendale Champions Tournament	Shire of Pendale
30 - 02	Seagirt Summer Tourney	Barony of Seagirt

Myrtle Holt Officers



SENESCHAL
HL Keara Rylyn Buchanan
(Loree Day)



ARTS & SCIENCES
HL Monique de Toulon
(Laura Dollarhide)



GOLD KEY
HL Uilliam (Liam) Mag Duibhfhinn
(Morris Givens)



SCRIBE
(Vacant)



HERALD
Lady Brynhildr Smidsdottir
(Megan Blattel)



HEAVY MARSHAL
Lord Bowen Doyle
(Albert Wessels)



WEBMINISTER
Lord Thorlof Anarson
(Josh Plater)



EXCQUEUER
Visc. Vestia Antonia Aurelia
(Barbara van Look)



CHRONICLER
HL Nim
(Sarah Givens)



DEPUTY GOLD KEY
Alina MacMurrich
(Amanda C. Cowin)



CHATELAINE
HL Uilliam (Liam) Mag Duibhfhinn
(Morris Givens)



HERALD IN TRAINING
Eric Liefson
(Glenn Allen)



TARGET ARCHERY MARSHAL
HL Uilliam (Liam) Mag Duibhfhinn
(Morris Givens)



EQUESTRIAN MARSHAL
(Vacant)

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