

The Oak

Atlantia's Newsletter of the Arts and Sciences

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Welcome back to *The Oak*, Atlantia's newsletter for the arts and sciences.

In its former life, *The Oak* was a printed newsletter devoted to giving Atlantia's artists and scientists a place to share their knowledge and passion with the kingdom. Ah, those were the days!

The first years of *The Oak* were before the widespread availability of home computers and desktop publishing software. *The Oak* editors were responsible for soliciting content, editing, layout, preparation for the printers, sending it to the printers, getting mailing labels, getting it back from the printers, organizing volunteers to fold, staple, and label hundreds of newsletters, sorting for bulk mailing, and getting it to the post office. And let us not forget the unending task of fundraising to ensure its continuance.

With the rise of home computing and self-publication on the web, the impetus for the paper version inevitably suffered and eventually ceased. An online version was published for a few year years but faded out by 2012. However, the idea of a kingdom newsletter for the A&S community has never really died.

Since the start of the pandemic, Atlantia's A&S community has displayed its ingenuity and perseverance. The necessity to innovate and find ways to share has brought to the forefront the amazing wealth of knowledge and talent that resides among us.

It seems the right time for a new vision for this newsletter to celebrate the resilience and dedication that has kept our A&S activity vibrant and moving toward our collective future.

The present plan is to publish *The Oak* twice a year in January and July. This issue is focused on the arts and sciences involved in the challenges for some of the Royal Notables, and to participation in the kingdom's toughest competitions.

The publication of issue #28 is a milestone for *The Oak*. I hope that it is only the first step in creating a dynamic and useful tool to keep the A&S community informed and engaged.

Yours in service,

Deirdre O'Siodhachain, OL, OP, Kingdom Minister of Arts and Sciences



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Barony of Hidden Mountain: A Round by Lord Simon de Spaldyng, at Ymir, AS LVI

In the South of Our King-dom fair by the sea, A Great Hid-den Moun-tain, for - e-ver will be. Great

5 Deeds are done there, in the fine bar - o - ny, Of Arms, Arts, and Sci-en-ces, and Page Ac-a - de-my. Coil

9 bas-kets, wax tab-lets, and fine cut-ler - y; Wood car-ving, steel for-ging, the trav'-ler will see.

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*Editor's note: A round -- or rota as it was called in medieval times -- is technically termed a canon. According to the website [musictheoryacademy.com](https://www.musictheoryacademy.com)¹, "A canon is a piece of music where a melody is played and then imitated (one or more times) after a short delay. It is a contrapuntal technique as the melodic lines move independently from each other, but are linked harmonically." For singers, a round usually involves three to four voices. The earliest known canon² is *Sumer is icumen in* or the Reading Rota, a song which is familiar in the repertoire of most vocal groups that focus on Medieval and Renaissance music.*



¹ <https://www.musictheoryacademy.com/understanding-music/canon-music/> July 3, 2022

² <https://www.britannica.com/art/canon-music> July 3, 2022

The Baker Wins: Savory Beer, Cheddar, Dill Bread by The Honorable Lady Lucrezia Sarta di Napoli

Greetings to you! Kingdom Baker for Atlantia. My journey to Kingdom Baker is a very random one. I love to bake. Bread, cookies, well, anything! I had baked bread over the past year for some friends and they shared the bread with others.

One fine day, I baked some bread and cookies, and shared these with the immediate past Kingdom Baker for Atlantia. She walked over to where I was sitting, and we discussed my entering the Royall Bakere Competition at KSAF this year.

Truthfully, I wasn't going to enter but after a little peer pressure here, and a little husband pressure there, and I decided to enter. Why not!?

I read the rules, decided upon a recipe (or two), and began baking. My winning recipe is based on an original 1588 recipe I found and updated. I substituted some spelt flour for some of the plain flour, added some baking powder for poof, some finely grated cheddar cheese, some beautiful aromatic fresh dill, and beer instead of barm.

Once I had the recipe I wanted to use, the baking began. After a couple of tries, I had bread that was soft, tasty, and ready to enter.

When I arrived at KSAF, I was a little anxious but that soon went away. I set up my display. My table looked wonderful. My documentation was organized and ready for all to view and critique. The bread and my other entry were well made and nicely presented.

When the judges came to the display to taste my entries, I was ready. The judges were wonderful. They were full of commentary and laughs. It was an enjoyable experience. If you are a baker and have been putting off competing at events, now is the time. It's fun.

Who knows, you could win!

Our next Kingdom Baker competition will not be held at KSAF in 2023. Please check The Merry Rose or the Kingdom Announcement Facebook page for the new date.

Original Recipe from 1588

Fine Manchet. "Take halfe a bushell of fine flower twice bouted, and a gallon of faire lukewarm water, almost a handful of white salt, and almost a pinte of yest, then temper all these together, without any more liquor, as hard as ye can handle it: then let it lie halfe an hower, then take it up, and make your Manchetts, and let them stande almost an hower in the oven. Memorandum, that of every bushell of meale may be made five and twentie caste of bread, and every loafe to way a pounce besyde the chesill. -- The Good Huswife's Handmaide for the Kitchen, 1588
Beer Barm Bread/Manchet (Redacted Recipe)

Ingredients:

- 7 cups flour
- 2 cups water
- 2 1/2 tsp salt
- 3/4 cup barm

Directions:

1. Mix barm, water, and 1 cup flour together, let sit 1/2 hour or till bubbling
2. Mix in salt, add flour a cup at a time, knead for 10 minutes
3. Let stand 1/2 hour to rest
4. Form three loaves, allow to rise 1/2 hour
5. Preheat oven with baking stone at 450F
6. Bake for 30 min
7. Turn temp down to 400F and bake till golden brown, about 20 min
8. Each loaf should weigh 1lb

According to the author of the article, the original bread was dense just as the bread that I created is dense. The original recipe makes about 20 loaves of bread, give or take. Bakerspeel³ redacted the recipe and cut it down to one-tenth of the original recipe. I adjusted the recipe to suit my needs adding cheese and dill.

³ <https://www.bakerspeel.com/beer-barm-bread/>

Steel Cranes: Poetry through Star Gazing by Baron Paganus Akritas

Star Gauge: Background

The original Star Gauge poem was written in 4th century China by Su Hui, the earliest major female figure to have surviving writings. Considering the male-dominated culture and poetic traditions of the time, her work is of special note. However, of her thousands of compositions, only the star gauge (Hsüan-chi Tu: literally “armillary-sphere map”) has survived. Though the poem itself has moved in and out of history, the compositional legend has remained intact (Hinton, 2010).

The legend of the star gauge says that Su was married to a major government official, and they were happy for a while. Then her husband took a second wife which, though normal for the time, greatly upset Su. Shortly after, Su’s husband was transferred to a foreign post. He took his lover with him after Su refused to go. In her grief, Su wrote the star gauge. Her poem expressed her love for her husband. This was not just a scroll, but a massive, embroidered work. When he received it, he was so taken by the poem’s complexity and beauty that he dismissed his concubine and returned to Su (Hinton, 2010).

The complexity of her work was a statement not only of her love but also of her ability as a woman. This is of grave importance considering the highly oppressive culture towards women at the time. Its complexity was so demanding that no other attempts have been documented until 500 years later and not in the West until the 20th century (Higgins, 2015).

Su’s star gauge is famous for a myriad of reasons including the invention of “reversible poetry” (hui-wen shih). Reversible poetry is a work that can be read from top right down or in reverse (Hinton, 2010). We would call it a palindrome in English. This was possible because of the complexities of 4th century Chinese language. During that time, characters could change according to there are surrounding characters. Additionally, characters could hold different meanings (noun, verb) based on their context. As such it was possible for a character to have up to 70 different meanings. Therefore, the same character placed in different lines may hold very different meaning (Higgins, 2015). With this flexibility in the language, combined with conjunctions being largely non-existent, Su was able to make a unique mark on poetry.

<i>P</i>	Dry	Spring	Monk	Holds	New	Jade	Cup	Till	Old	Straw	Hut	Claims	The	Day
Bright	Dust	Turns	Mud	Sweet	Dawn	Glee	Climbs	As	Spring	Moon	Near	Her	Hold	He
Fall	Knee	Bent	On	Rise	Heart	Of	The	Old	Mast	On	Sail	White	And	Casts
Sage	Red	Hand	Rests	She	White	Sea	Mount	Steel	Cranes	Dance	Gold	Time	Of	His
Holds	Tree	Last	By	By	Waves	New	To	Wold	Jade	On	And	With	Hare	Stone
Small	Vine	Heart	Flies	Each	Roll	Wide	Kneel	They	Bare	Birds	Blue	Heart	Bold	Hands
Clay	Goes	Taught	Free	Stands	To	Gaze	And	Told	Tale	A	Rose	Thorn	A	Held
Bowl	Walks	The	Wood	To	Sing	And	Pray	Low	Men	Seize	And	Give	On	High
Strolls	In	Wane	By	Plane	From	Crane	He	Flint	Flies	Breath	High	Gold	Turns	Red
The	Each	Moon	Mid	Dry	White	The	Lifts	Is	Steel	And	Wings	True	Red	Feet
Town	Land	And	Sun	And	Peak	Flies	What	Struck	As	Life	Raise	Bed	Lies	Run
On	Sun	Or	Rain	To	Dance	Wing	High	Try	To	Long	Wield	Lays	Nest	As
Frost	Fall	Or	In	Vain	True	Steel	Not	Flame	Is	Home	To	Low	Eyes	Sky
Bit	Out	With	Gain	Soul	Her	On	What	Sky	Blue	Neath	Born	Nigh	Are	Turns
Day	Soft	Snow	Falls	On	Joy	That	Seen	Stone	Is	Stone	And	Grey	Is	Grey

The second major contribution came from the two-dimensional nature of her work. The star gauge is a grid of 29 characters by 29 characters [see prior page]. It allows reading in all directions including horizontally, vertically, and diagonally. The poem was originally embroidered in five colors. Each internal region had its own set of rules that told how to read the text in that region.

To read Su's star gauge poem takes some explanation. As seen in <https://stargaugepoem.com/>, there are 16 subsections composed of 6 by 6 characters. These 16 subsections are then surrounded by a larger network of characters in red. The poem begins with the outline characters in red. Theoretically, the poem can begin with any character on an intersection or corner. Following the red path, the reader reads 7 characters as a single line. When they arrive at an intersection, the reader can choose which direction to go in. The poem ends after four lines (28 total characters) have been read. This generates 2848 possible poems. Concerning the internal blocks, each is read using a unique pattern.

Internal poems are composed of 6 lines with three characters in each line of poetry. The end of the even lines must rhyme. However, these lines are not linear and can wander through the block. For example, a line could begin moving from right to left and then drop down and move from left to right. Analysis demonstrates that one block alone can have 34 different poems in it (Higgins, 2015). Though this makes translation difficult, one version is available by Hinton (2022) on his website.

Star Gauge Recreation

I originally stumbled on the Star Gauge poem in Hinton's *Classical Chinese Poetry: An Anthology* (2010) while researching Hang dynasty poetry. The few pages on the poem, along with a poor photocopy of a reproduction, captured my attention. As seen in the image noted, the idea that it could be a poem became instantly fascinating. However, going down the academic rabbit hole of recreation proved a greater challenge than expected.

In my process, I would research the piece, think I understood the mechanics, then try to reproduce a piece. After doing such, I would find more detailed information about the mechanics and realize my previous attempts were miscreated. I would then spend time creating pieces with this new information. Eventually, I would uncover another detail proving my most recent attempts inaccurate. This cycle is repeated many times. In addition to research work, individually created adaptations through experimentation were made. These revolved around adapting the non-linear paradigm to the linear English language.

Steel Cranes: Internal Core Poems, Patterns

Note: First word of first poem is "Dust" in top left. Last word of last poem is "Vain".

	<i>P</i>	Dry	Spring	Monk	Holds	New	Jade	Cup	Till	Old	Straw	Hut	Claims	The	Day
Bright	Dust	Turns	Mud	Sweet	Dawn	Glee	Climbs	As	Spring	Moon	Near	Her	Hold	He	
Fall	Knee	Bent	On	Rise	Heart	Of	The	Old	Mast	On	Sail	White	And	Casts	
Sage	Red	Hand	Rests	She	White	Sea	Mount	Steel	Cranes	Dance	Gold	Time	Of	His	
Holds	Tree	Last	By	By	Waves	New	To	Wold	Jade	On	And	With	Hare	Stone	
Small	Vine	Heart	Flies	Each	Roll	Wide	Kneel	They	Bare	Birds	Blue	Heart	Bold	Hands	
Clay	Goes	Taught	Free	Stands	To	Gaze	And	Told	Tale	A	Rose	Thorn	A	Held	
Bowl	Walks	The	Wood	To	Sing	And	Pray	Low	Men	Seize	And	Give	On	High	
Strolls	In	Wane	By	Plane	From	Crane	He	Flint	Flies	Breath	High	Gold	Turns	Red	
The	Each	Moon	Mid	Dry	White	The	Lifts	Is	Steel	And	Wings	True	Red	Feet	
Town	Land	And	Sun	And	Peak	Flies	What	Struck	As	Life	Raise	Bed	Lies	Run	
On	Sun	Or	Rain	To	Dance	Wing	High	Try	To	Long	Wield	Lays	Nest	As	
Frost	Fall	Or	In	Vain	True	Steel	Not	Flame	Is	Home	To	Low	Eyes	Sky	
Bit	Out	With	Gain	Soul	Her	On	What	Sky	Blue	Neath	Born	Nigh	Are	Turns	
Day	Soft	Snow	Falls	On	Joy	That	Seen	Stone	Is	Stone	And	Grey	Is	Grey	

Inspiration

With each phase, I focused more on what aspects of the list field inspire me. Through this process, I decided to focus on five female armored fighters. Each of these ladies has inspired me with their prowess and determination. They deserve poetic accolades.

For the external poem, I decided to be inspired by the ancient story of the vinegar tasters. In it, the founders of Confucianism, Buddhism, and Taoism each taste vinegar. Confucius tastes sour for he sees the world as sour and imperfect. As such, people should strive to imitate the heavens and their ancestors. Buddha looks bitter because he thinks the world is full of suffering. He says people should try to escape suffering by cutting attachments. Lao-tse (Taoism) is smiling because he sees life as perfect just the way it is. The vinegar tastes exactly as vinegar should. He does not have expectations for others to form to his ideals, instead, he revels in each's authenticity (Hoff, 1983). In this, Lao-tse shows the vainglory of Buddha and Confucius.

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How I Became a Brewer by Baron Eadulf Beornwald sunu

The day was getting hotter as I and my wife through the Pennsic book at the classes being offered. We both had come to an agreement to pick a class of something new and go to it. This was so we can expand from just doing service all the time. My wife chose sewing and I chose brewing. There happened to be an intro to mead making in the book, so I went. The class was very informative and easy to understand. They had samples to taste like every good brewing class does. I figured this could be easy enough for me to get started, so I kept the handout and went about the rest of my Pennsic with a fire in my mind of doing this when I got home.

When I got home the cost of starting up was a bit of a reality slap. Though cheaper then, to get started, I found online a basic brewing kit and 3 pounds of honey, which was almost as expensive as the kit. A major eye-opener was the price of honey, even back then. With the order placed, I waited roughly a week before both honey and the kit arrived. Like a child at Christmas, I eagerly dove into my kit. A few days before, I had also gone to the local bookstore to buy “The Complete Meadmaker” reputed to be the meadmaker’s bible of sorts. By the time everything had come. I had read just about the whole book and was ready except for one thing... Yeast.

I laid out the contents of my package on my recently cleaned table and began to sanitize everything as taught in the class and as I read needed to be done. I went a step further, however, making up a small bucket of water to sanitize my tools as I made my first batch. Pot on the stove, I realized two very important facts. First, I didn’t have my yeast. Second, I did not want to use my tap water. The water issue wasn’t a problem considering the local grocery store was within walking distance from my house, but the yeast? Hmmm. I covered the pot with paper towels and flipped it over onto the table to prevent dust from getting in, as I figured out the riddle of yeast.

Yeast...Yeast... Yeast, well I saw yeast at the store, but it was baker’s yeast. The book said I could use it, although it didn’t taste right, so nope, I want my first batch to be perfect. Yeast... Yeast... Maybe a local brewing store? Do they have those here? To the internet I go. Darn, there is nothing but a soda factory nearby, but maybe ... nah. Oh, I can get a yeast shipped here overnight... Hmm. It will put my brewing date off a day and OMG that price to do so ... Let’s do it. Needless to say, I bought a very good yeast. Overnight shipping cost more than the honey. I gave myself a mental note to find local homebrew shops. Disappointed, I put away everything till the morrow and went to the store to get the spring water.

The morrow comes and I am prepared. I wait and wait... I sit down and finish reading the book when the dog barks. Hurrying to the door and looking out to see a fleeing UPS truck as the light at the corner just turned green. I look around but do not see a box. I lift my mailbox lid to see a padded folder, which I snag with extreme glee as I dash to the kitchen. I rewash and set everything out. I pour the water into the pot. Not all the water and the honey will fit in this one-gallon pot. Perhaps I should just pour some into the glass jar, well crud... I need a funnel.... Aluminum foil will work for this. So, I created an aluminum foil funnel and cleaned it. I rest it in the small opening of the one-gallon jar called a carboy and pour some of the water into the carboy. However, at that very moment, my brain jumped, and said, “Hey think about this, if not all the liquid and the honey can fit in a one-gallon pot, do you think it will all fit in a one-gallon carboy?” I sighed and poured some of the liquid out but kept some in the carboy and some in

the pot. Now with all the issues out of the way I created my must, the liquid created when you combine honey and water. One thing troubled me, boil or not boil, what did the class say, what did the book say? Hmm, not boil. Just heat up rings in my mind as if I had been doing this for years, so I kept the heat low. Soon the honey was all melted and the water was a golden color. With my makeshift foil funnel, I carefully poured the must into the carboy. My measurements were very close, so I poured a little more water in, up to the mark on my carboy. Now the yeast. Oh wait...

The riddle of yeast was about to slam home. I had forgotten to read the instructions on the yeast. I begin to read frantically fearing my mead hung in the balance and all would be for naught if I had done it wrong. "Shake and let it stand for 4 to 6 hours." WHAT!!!! I could not believe what I was reading. How could this be, maybe there is a faster way to make this work. I cover the opening of my really warm carboy and dash to my computer. White labs mead yeast, how to make it ready fast. I wildly type onto the screen. A few pointers come up from other brewers and I put their plans to action... Vivat, it seems to be working and what is that horrible smell? It is coming from... the yeast. I have to put that foul-smelling stuff in my mead. I grit my teeth, uncover the carboy, replace the funnel and dump the foaming, smelly stuff into the golden liquid that had cooled slightly. Now having read the book I knew it would take roughly a night before I saw something happen, so I placed my bung and bubbler in place and put it in the darkest part of the kitchen, then cleaned everything up.

I woke up as usual before the sun rose and went for my walk, not even thinking about the mead. I was on autopilot at that time of the morning. I came home from my walk some two hours later and everyone in the house is gone, either at school or work. I round the corner and dash into the kitchen to hear "bloop, bloop, bloop". What is that noise and odd smell? Okay, the sound and the smell are getting slightly stronger as I get closer so it must be coming from the carboy. I walk toward the carboy and see the airlock bubble and loose another bloop. "Aye, it is coming from the carboy", I muttered to myself as I slightly turn my nose from the smell, but it is working. I hope that odd smell doesn't carry over to the finished product.

Roughly a week later the bubbling stopped. I was faced with another issue; how do I rack – the process of taking your fermented potable off the spent yeast and placing it in another carboy? Now the book told me how but transferring written knowledge into physical knowledge has always been a weakness of mine. I am the hands-on type of learner. So, I sanitized the tube that came with the kit and put one end in the carboy when I realized wait... What am I going to rack into? I pulled the tube back out and tossed it into the sanitizing bucket and covered the mead back up. I dashed out to the store and picked up another gallon of water. Came home, poured the water into a pitcher, and placed it in the refrigerator. Gave the plastic a good sanitizing rinse and was ready but making a mental note to pick up a second actual carboy at the homebrew store I had found nearby, the aforementioned soda factory. It had a small homebrewing section for people to buy with the supplies. I replaced the tube and began the gravity method of withdrawing liquid from a high location to a low. However, I got a bit of a taste of the finished mead... and it tasted yeasty and strong, nothing like a mead I had before, but the book said it needed time to rest.

After many months, a year to be exact, I came back to it. Now during that time, I had cleaned and refilled the bubbler many times. However, there was one thing I didn't know – I had skipped a step. I didn't know the alcohol content. I forgot to get a starting gravity reading of the must. I guessed it to be roughly

11-13% based on my starting figures of how much water and honey were used. I also didn't take any notes, which I have corrected since then. I brought the one gallon up and look at the clarity by placing a piece of paper with words written on it to the other side to see if I could read those words. I could, but there was a small amount of haze on the bottom of the carboy, which I figured to be leftover yeast that got transferred from the original racking. I brought over the freshly washed bottles and gravity filled them. Boy, I got a bit tipsy from the fumes, not being a big drinker myself. But it finally tasted like mead, a bit dry, but with some sweetness, a style I had come to know as semisweet. I corked them using a hand corker I had recently bought. That was a pain, but luckily it was only 3 bottles. Now to see if I did well!

A local shop was having a tasting of some mead kits they had in stock and asked people to bring a mead they had made. I figured I'd join in and bring my mead. I didn't know at the time they really only wanted meads from the mead kits they were selling, which were basically nothing more than a satchel of herbs that were supposed to be added to the mead at some point. Mine was just a basic mead. I placed mine on the table and covered it as instructed since it was to be a blind tasting and judging, which I didn't know was happening. People came in and tasted all the meads on the table, about 8 meads. When they were finished the owner of the shop counted the votes and called my name as the winner. I walked up and they asked what kit I had used? I turned to them with a confused look on my face and said, "Kit? I made mine by myself, no kit." The owner flushed a bit, I think with slight anger, but composed themselves and said this was a competition for the brewing kits they were selling, but since I had won the competition, they would give me a kit to take home and try. I apologize for all I saw was a mead tasting and knew nothing of the competition or kit and that this was my first mead, which seemed to shock a lot of people in the room.

I brought the second bottle to Pennsic to receive rave reviews, which only made me want to make more. The last bottle cemented me to being a meadmaker was when I entered it in the Inter-Kingdom brewer competition and scored a high 90's score out of 100. From that point, eighteen years ago, till now I have been making all sorts of potables, teaching, and enjoying the smiles my potables bring to people's faces.

Editor's note: The work cited by the author is in print and available new for around \$20, or used for around \$10.

Schramm, K. (2003). *The Compleat Meadmaker: Home Production of Honey Wine from your first batch to award-winning fruit and Herb Variations*. Brewers Publications.

Kits are easy to find via an internet search. A quick look has kits from Home Brew Ohio (homebrewohio.com) starting around \$36 (although it was cheaper from WalMart.com), a starter kit for about \$36 from Meadful.com, Craft A Brew (craftabrew.com) has a kit for about \$50, Adventures in Homebrewing (homebrewing.org) has a kit for around \$60. Per the author's experience, make sure you have everything you need before you start. Also, check for options on Amazon.com and eBay.

For the basic mead Edulf made, there are only three ingredients: 3 pounds of honey, 1 gallon of spring water, and a yeast of choice. The cost of the honey and yeast will depend on how exotic you want to go. I

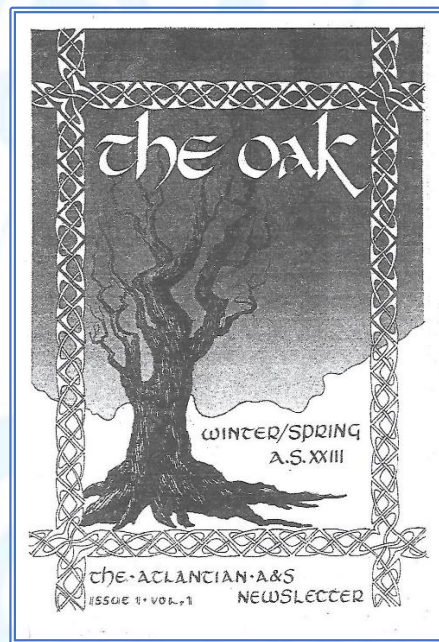
might suggest checking to see if there are any local beekeeping groups that might have bulk supplies of honey for purchase.

Here are the materials from two classes Edulf has taught on making mead:

Mead on a Budget: <https://docs.google.com/document/d/1nfmHUHoVNTX-EJkRAoOEQJssbpji3lJDCI26BV9MPns/edit?usp=sharing>

Duh! What's a

Mead?: <https://docs.google.com/document/d/13idZ2uI8lDrc4tW5oYJbYWMxhhVyBiTV/edit?usp=sharing&oid=103509409760059239759&rtpof=true&sd=true>



The Cover of The Oak #1 by Lay Ashling



Tackling the Persona Pentathlon by Mistress Ester Pickering, OL

What's your motivation? Do you enjoy the competition? Or just like to share your research? Do you want to flesh out your persona or are you looking to learn new skills? Maybe you're like me and just need a deadline? Whatever your motivation, the Persona Pentathlon is a great goal to shoot for. So how do you take your enthusiasm and ideas and turn that into reality? Well, I've got a few tips for you below.

Start off by planning ahead. I am a planner, though not everyone is. So where do you start? First, who is your persona? You need a time period, gender, and general location of where they are from. Defining parameters at the start helps to narrow down your research. Maybe even give your persona a name to make them more real. You can even use your own persona. I used my male persona, Ian Pickering, who's a 16th-century embroiderer working for one of the guilds in London. It's fun to have multiple personas, I think.

Now let's look at the rules. You will need 5 items chosen from at least 3 different categories. All of the items need to relate to your persona. They can be something the person makes or uses. For instance, I had 2 items related to what my persona did and 3 items that they would have used/worn. Start by brainstorming a list of items for your persona. Look through books, museum collections, and Pinterest boards. Don't limit yourself, have fun!

As a quick sidebar, one of your entries can be a full-length research paper. This is something that goes above and beyond the normal documentation and allows a deep dive into a specific item, subject, or idea that relates to your persona. It's an entirely different category in and of itself.

Now let's narrow your list of ideas down. Where do your interests and strengths lie? Are you a woodworker, embroiderer, seamstress, calligrapher, armorer, etc.? Think about choosing a couple of items that play to your artistic strengths. Remember, up to three items can be from the same category. Or maybe you have several skills that fit more than one category. These items can be the more complex or maybe centerpiece items for your display.

Next, ask yourself what new skills or crafts you'd like to learn. I'm good with fiber arts and especially embroidery, so making the sweet bag and embroidered shirt was in my wheelhouse. However, I had to learn some leather work, perfuming, and drawing skills to complete my display. Ask around your local group to find people that may help you learn a new skill or know someone who can help you.

Now you've got a list, maybe not the final 5 items, but you should have a good idea of what your main items will be. Now comes the planning or time management phase. My centerpiece was a sweet bag and it took a couple of years to gather all of the skills and research needed to complete it. While the embroidered shirt, framed purse, perfume, and coif pattern took a few

weeks or months to complete each. As you can see, you need to be realistic about how long it's going to take you to research, learn the skills, and then make the item. Plus, you need to write up the research. It took me about 3 years from first thinking about doing the sweet bag to finally completing it and adding all of the other items to make an entry. Be kind to yourself and give yourself time.

Now that you've got your 5 items, look up the judging forms. Read them over. This will give you an idea of what the judges are looking for and keep you informed of what decisions to make. There are forms for each major category, so look them over. Now let's go through it. Documentation counts for 30% of your score. Not everyone knows how to write documentation and that is ok. Don't let this be an obstacle, but another learning experience. There are many resources and people that are happy to help you out.

Start by researching your item. This is the fun rabbit-hole phase. Check out books and museum collections. Look at blogs and Pinterest of people with similar interests as they may have found things you haven't seen before. Start a Research Diary to keep a list of all of your sources and what information you found. Use Post-it notes and Google bookmarks to mark information and images that help document your item. When it's time to write up your documentation with a bibliography you'll be glad you did, trust me!

After writing up and editing your documentation, ask mentors or friends to read it over. You want to keep your documentation to the point and clear. Include a rubric at the beginning for all of the pertinent information. Your judges will love you for it.

Authenticity comes next and counts for 20% of your score. How close to the time period is the item you created? Did you copy something or use the style of the period to create a unique piece? The latter will garner you more points. How authentic are the materials you chose? If you can't afford real gold thread or you need a substitute for ivory, then make sure the judges know why you chose this particular material instead.

How did you create your item? Did you use power tools or do it all by hand? You can choose the power tools to get a period look; just don't be upset if you get lower marks for it.

Complexity and workmanship count for 10% and 30% respectively. Did you make a plain wooden chest or did you carve the chest as well? How good is your technique for creating the item? Are the stitches small and neat? Is the wood surface smooth and clean of tool marks? If you give yourself time to create, then you have time to make test pieces to hone your skills, try out different materials, and get an idea of how much time it'll take. These test pieces make a great addition to your final display, even the failures. And it's ok if everything isn't perfect. You can document mistakes from the period that you may have duplicated when trying the art. I know I did!

Document your process and compare it to how they may have done it in your chosen time period. Record any insights you discovered and learned. You'll want all of this for your documentation. Take pictures and videos. It's fine to have multimedia as part of your display and can make it more interesting.

The final 10% is for Overall Impression. This is a subjective score based on what your judge thinks. Does someone look at your item and go "Wow! I can totally see you wearing/using that". It's a combination of all of the above, and possibly even the uniqueness of the item. In general, the judges are super jazzed that you created something, so don't worry about this mark too much.

By looking over the judging parameters you should have a much better idea of what you need to do. You have your item ideas. Now go research, keep a diary, and have fun! Share your work and new finds as you go along. Sometimes you need that feedback to keep you going. A few likes and loves can go a long way. Display your in-progress work at local events. Look for feedback from Peers and friends. Start a group to work on projects or join one. If it looks like you can't get it all done for next year, then keep going and target the following year. The Pentathlon is not going away anytime soon!

Resources:

<https://moas.atlantia.sca.org/> - lots of good resources here - check out the library especially!

<https://moas.atlantia.sca.org/judging-and-event-forms/>

<https://moas.atlantia.sca.org/persona-pentathlon/>

<http://greydragon.org/library/docisnotobit.html> - good article on documentation and attacking projects in general.

<https://fuzzycat69.wixsite.com/esterpickering> - My SCA website with the projects I've done. Check out my documentation for examples on how to put it all together.

<https://www.facebook.com/groups/413658572420233> - A&S Persona Pentathlon Support Group on Facebook that I monitor



Figure 1 Persona Pentathlon Display of Ester Pickering

Editor's note: the Persona Pentathlon is held annually at the Atlantia Kingdom Arts and Sciences Festival (KASF) on the first Saturday in March. There is no venue more supportive and inspiring for participation in A&S, and none better to see the variety and depth of the kingdom's practitioners in the displays and performances at the event. The Persona Pentathlon is sponsored by the Order of the Laurel and is one of the most comprehensive challenges on the kingdom level for any artisan or scientist. It is also an excellent opportunity to engage with some of the most experienced and knowledgeable folk in the Atlantia A&S community.

Judging criteria for the Persona Pentathlon can be found at:<https://moas.atlantia.sca.org/judging-and-event-forms>



Arts & Sciences Competitions and Displays by Master Hagar the Black

Arts and sciences (A&S) competitions and displays have long been a part of events in our Society. They provide artisans the opportunity to share the results of their works with others, and for all to draw inspiration from those works. For those who wish it, Competitions also provide the opportunity for more focused evaluation and feedback on their work, and seeing how their efforts measure up against the Kingdom judging Standards. Atlantia has two ongoing series of Competitions, which are held at Kingdom events.

Tempore Atlantia is held three times a year (normally Fall Crown in November, Kingdom 12th Night in January, Spring Crown Tournament in May), each with a theme that rotates among four time periods:

- ❖ Pre-history to 1000AD
- ❖ 1000-1350AD
- ❖ 1350-1500AD
- ❖ 1500-1600AD

Any type of work in the Arts or Sciences from the designated time period may be entered/displayed, and there is no limit on the number of works that each person may present. As an example, the most recent Tempore Atlantia had the theme of Pre-history to 1000AD, and featured such diverse entries as:



Figure 2 Hats by Anubh na Preachain

- ❖ A Viking arrow and a Pan pipe (Master Geoffrey Athos von Ulm)
- ❖ Wire weaving (Lady Ailis inghean uí Bhriain)
- ❖ Bardic compositions, and a variety of hats fashioned from birch bark (Lady Anubh na Preachain)

The era of the next Tempore Atlantia will be 1000-1350 AD, and will be held at Fall Crown on November 5, 2022, in the Barony of Hidden Mountain.

Cultura Atlantia is held twice a year at the start of a new reign (Spring Coronation in April, Fall Coronation in October) to promote a culture, time period, or other theme of the new Crown's choosing. The theme chosen by their current Majesties for their Coronation was the Holy Roman Empire from 1400 - 1600, and the entries included:



Figure 3 German brick stitch embroidery by Lady Toth Eva Franciska

- ❖ A rosary (Tiffany McCain)
- ❖ A painted plate (Lady Isabella Arabella's Daughter)
- ❖ A collection of German brick stitch embroidery (Lady Toth Eva Franciska)

The theme chose by Their Royal Highnesses for Their upcoming Coronation is "[Frolicking in] 14th Century Spain. The dread plague has lessened and we may begin to return to a time of camaraderie and bring joy and glory to Atlantia through our good works." It will be held on November 1, 2022, in the Barony of Caer Mear.

As with Tempore Atlantia, any type of work in the Arts or Sciences which fits the chosen theme may be entered/displayed, and there is no limit on the number of works that each person may present.

In addition, there are also competitions held at various times throughout the year to choose the Royal Notables [Royal Bard(s), Royal Brewer, Royal Baker, A&S Champion(s), Poeta Atlantiae, and Scrivener Royal]. There are also the Persona Pentathlon and Youth Triathlon, which are held at the Kingdom Arts and Sciences Festival (KASF), each year in March, and call upon entrants to create multiple separate items which a single persona would have used or owned.

You do not need to be a highly accomplished or experienced artisan to enter any of these competitions or to display your work. Those of all skill levels are welcome, indeed encouraged, to participate, whether to compete or just to display. In addition to giving others the enjoyment, and the inspiration, of seeing your work, it can help you to further your own skill as an artisan.

If you have questions about any of these, or about A&S competitions in Atlantia in general, please feel free to contact the Deputy Kingdom Minister of Arts and Sciences for Competitions, Master Hagar the Black.

Photo credits: Hagar the Black, mka Rich Coleman



PDFs of issues #1-#20 are available upon request from the Editor of the Oak, the Kingdom Minister of Arts and Sciences, or the Kingdom Chronicler. Selected articles from issues #21-#27 are online.

ast Editors

Fritz just Fritz – issues #1-#3	Cassandra the Forlorn – issues #13-#15
Murigen of Caer Dubh – issue #4	Findlaech mac Alasdair – issues #16-#18
Daffydd ap Gwystl – issues #5-#8	Prudence Catesby – issues #19-#25
Elisabeth MacAlester of Kintyre – issues #9-#12	Marcellus Capozziello da Napoli – issues #26-#27

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- ❖ Text should be in electronic format. Word, Google Doc, or PDF preferred, .txt or .rtf are acceptable.
- ❖ Images should be in common formats such as .jpg, .gif, or .png. Original artwork may be scanned into an electronic format for use.
- ❖ Articles have no minimum or maximum size; ½ page to 5 pages is optimal. Inclusion will depend on available space and appropriate content as determined by the editor.
- ❖ The editor reserves the right to reject any submissions for publication.
- ❖ The editor reserves the right to make minor editorial changes subject to the author's approval.
- ❖ If the material is time sensitive, please inform the editor. Some material may be held for future issues.
- ❖ Preferred style is APA, but any major style guide is acceptable.
- ❖ Authors must submit a release form for all text and/or images related to the article. The form is available in the SCA corporate document library under Publications for the Creative Work Copyright Assignment/Grant of Use Form (<https://www.sca.org/resources/document-library/>):
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