

# Cockatrice



‘Spring’ from the *Tacuinum Sanitatis* of Paris

November A.S. 52

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## From the Editor

Greetings!

As you can see I am still here as editor as yet with no successor. My message to Lochac is that Cockatrice is important! Let's keep it going! Did you know that there are 284 email and 27 Dropbox subscribers? That is over 300 people who want their quarterly Arts and Science fix!

When I took over Cockatrice after it had been inactive for some time, I did so as I believed it was important for Lochac as a Kingdom to have a place to showcase the wealth of Arts and Sciences talent that lies across its lands. Cockatrice is a place where people can share their projects and allow others to gain inspiration from these. This allows our artisans to grow by gaining new skills and ideas.

Cockatrice is special in providing a forum for people to share research into their projects. While the format that Cockatrice takes is up to the editor, having this space is important for the strength of Arts and Sciences in Lochac.

If this doesn't convince you, then then remember our Grant Level A&S award is named after this publication. As a member of this order I feel it is far more valuable for this award to be named after a living, breathing Cockatrice, not a dead one!

If you think editor of Cockatrice is for you and it is a wonderful job, then please contact the Kingdom Arts and Science officer or myself if you would like more information on what the job entails.

*En servicio*

**Elisabetta Foscari**

### Cockatrice Calendar AS 52 (2018)

February 52 Edition	Submissions due	10 January
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May 53 Edition	Submissions due	1 April
	Published	10 May

# To what distant ages shall this day travel? Concept for Recreating the Roman Festival of Saturnalia

*Baroness Adelindis filia Gotefridi*

*To what distant ages shall this day travel?  
Sacred, undiminished, through the years.  
Whilst Latium's hills, by Father Tiber,  
And Rome, still stand, and its Capitol,  
That you restore to Earth: it shall remain.<sup>1</sup>*

## Introduction and Sources

While there may well have been a midwinter festival predating the foundation of Rome, Livy's *History of Rome* is generally taken to describe the inauguration of the official Saturnalia tradition in the 3<sup>rd</sup> century BCE, as part of a widespread ritual of propitiation during a time of terrible omens, and the approach of the Carthaginians under Hannibal:

“and finally in the middle of December there was a sacrifice at the Temple of Saturn, a *lectisternium* was ordered (the senators prepared the couch), and a public banquet. For a day and a night the cry of the Saturnalia resounded through the City, and the people were ordered to make that day a festival and observe it as such for ever.”<sup>2</sup>

The festival was sacred to the god Saturn and marked a time of wild celebrations, marked by gift-giving and the relaxation of the rigid social order of Rome. As it was a midwinter festival, we have chosen to recreate it during the appropriate season rather than following the original dates in December.

The major source I am using for this recreation is the poem by Publius Papinius Statius in his work *Silvae*, Bk 1:6, “The December Kalends”. The poem is a description of elaborate public celebrations which were held by the Emperor Domitian in 84 CE. They included a public feast and gladiatorial games, held in the Coliseum.

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<sup>1</sup> Publius Papinius Statius, *Silvae*, Bk 1:6 “The December Kalends”, <http://www.poetryintranslation.com/PITBR/Latin/StadiusSilvaeBkI.htm> accessed 1 May 2017

<sup>2</sup> Livy, *A History of Rome*, Bk 22.1, <http://mcadams.posc.mu.edu/txt/ah/Livy/Livy22.html> accessed 13/2/17

Additional sources include shorter references such as poems by Catullus and letters by Seneca, which flesh out some of the more domestic details and were roughly contemporary to Statius. Written in the following century, Lucian of Samosata's long poems *Saturnalia* and *Chronosolon* also describe the festival, while Aulus Gellius adds information about the customs among expatriate Roman students in Athens. The poet Ambrosius Theodosius Macrobius wrote another *Saturnalia*, describing a literary banquet held in the C4-5th CE, but I was unable to find this online in translation or acquire a copy via inter-library loan during the time I had available for research. I am also using the work by Apicius (C5th CE), as the earliest surviving Roman recipe book, to provide suggestions for interpreting some of the references by Statius, and also as inspiration to the cook for the evening feast.

### Timeline

217 BCE	Saturnalia established as a day and a night of public rituals of propitiation [Livy]
c. 64 CE	Seneca, <i>Epistles</i>
84 CE	Emperor Domitian's Saturnalia celebration, as described by Statius
94 CE	Publius Papinius Statius, <i>Silvae</i>
c1st CE	Gaius Valerius Catullus, <i>Poems</i> Marcus Valerius Martialis, <i>Epigrams</i> , Book 14
c2nd CE	Aulus Gellius, <i>Attic Nights</i> Lucian of Samosata, <i>Saturnalia</i> and <i>Chronosolon</i>
c4-5th CE	Macrobius Ambrosius Theodosius, <i>Saturnalia</i>
c5th CE	Apicius, <i>De Re Coquinaria</i>

As we can see from the sources, the celebration of Saturnalia as a public institution ranged over a span of at least eight centuries, evolving – particularly in its public aspects – as it did so. The festival itself was also a multi-day affair, beginning as a single day and night and expanding to as much as a week. In this proposal, to harmonise with the needs of a typical single-day SCA event, I will be drawing largely on Statius' work as the most complete description of a multi-faceted public celebration held in one venue over the course of one day.

### What kind of event?

Statius provides a long description of the kinds of entertainments which were associated

with this celebration in his poem *The December Kalends*. The poem is generally taken as describing the course of one day, from “Scarce had Aurora brought the dawn,” to the artificially-illuminated spectacle in the arena after dark:

*Barely had darkness cloaked the world,  
When a fiery ball from the arena’s midst  
Shone as it rose through the dense gloom,  
Exceeding the light of the Cretan crown.  
The sky was bright with flame, permitting  
No licence at all to night’s dark shadows.*

It is clear that this was a many-faceted public celebration - as Statius asks at the end of the poem:

*Who could sing the free jests, the shows,  
The banquets, the home-grown foodstuffs,  
Those lavishly flowing rivers of wine?*

During the poem, Statius describes two distinct elements which work well in an SCA context – the seated feast, and the arena spectacle.

## Food

Statius gives us a detailed description of some of the food made available at the public celebrations:

*Scarce had Aurora brought the dawn,  
And already good things rained down:  
These the deus the easterly sprinkled:  
Whichever are best of Pontic nuts,  
And dates from Idume’s fertile hills,  
And plums pious Damascus grows,  
And figs Ebusos and Caunos ripen,  
Freely the lavish spoils descend.  
And pastries and ‘little Gaiuses’  
Ameria’s un-dried apples and pears,  
Spiced cakes and ripened dates,  
Shower from an unseen palm.*

It seems impractical to shower the feast-goers with sticky sweets, so a more feasible way to incorporate this element would be platters of nuts, dried and fresh fruit, and sweet baked goods as refreshments during the gladiatorial games in the afternoon. Recipes for baked goods are scarce in Apicius (one translator notes that “the trade of the *dulciarius* was so highly developed at that time that the professional bakers and confectioners supplied the entire home market with their wares, making it convenient and unprofitable for the domestic cook to compete with their organized business”<sup>3</sup>), but there are some which could be employed for this purpose.

Later, Statius goes on to describe the presentation of further delicacies at the arena:

*Look, along the aisles comes another  
Crowd, handsome and finely dressed,  
No less in number than those seated!  
These bring bread-baskets and white  
Napkins, and elegant delicacies to eat,  
Those pour out mellow wine freely.*

Other than bread, the “elegant delicacies” themselves are not described, however a feast cook could again take inspiration from *De Re Coquinaria*, perhaps highlighting seasonal or preserved produce to emphasise the midwinter nature of the celebration. Rather than presenting wine, our servers could pour out apple or grape/blackcurrant juice, to keep down the price, avoid potential problems with supplying alcohol, and to ensure that children and non-drinkers are not left out.

A suggested menu, based on Statius and Apicius, is attached at the end of this document.

## Entertainment

### **Gladiatorial**

*Amid the din, and rich novelties,  
The pleasant spectacle flickers by.  
The unskilled sex, unused to swords,  
Take position in warlike combat.*

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<sup>3</sup> Apicius, *De Re Coquinaria*, Book VII:XIII note to 294,  
<http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Apicius/home.html> accessed 1 May 2017

*They seem like troops of Amazons  
 In heat, by Tanais or wild Phasis.  
 Here's a line of audacious midgets,  
 Whom Nature suddenly left off making,  
 And tied forever in spherical knots.  
 They deal wounds and ply their fists  
 And threaten each other with death!  
 Mars and blood-stained Courage laugh  
 While cranes swoop at their errant prey  
 Wondering at their pigmy pugnacity.*

Suggesting an all-female gladiatorial display to a group's women fighters would probably not go down well given Statius' description. It is possible that the audacious midgets could be represented by a display of children's boffer combat, although it seems unlikely that the attacking cranes could be included.

Statius' description doesn't mention other forms of gladiatorial display specifically, but SCA combat could be adapted to fit a gladiatorial style. Rather than a tournament, and to evoke some of the nature of gladiatorial entertainments, one proposed format (as suggested by Sir Guillaume d'Oze) would see the steward asking persons of rank to act as owners of gladiators, who could be ranked on the day to provide a monetary value. There could be a bidding war to decide the teams, and the tournament be run to the last team standing, with the owners deciding who to match up. Other interpretations could be devised by the marshal in charge. Depending on the resources of the hosting group, the gladiatorial games could be held after dark with artificial lighting, as in the poem.

### **Theatrical, Musical and Participatory**

The structure of the entertainments as described by Statius - a celebration of the fruits of a far-flung Empire - invites the steward to include entertainers of all periods and personae in the event:

*Here's whatever delights the stalls,  
 Pleasing forms, or established skill.  
 Here, the fat Lydian ladies applaud,  
 There are cymbals, jingling Spaniards,  
 And there, the troops of noisy Syrians.  
 Here's the theatre-mob...*

There would seem to be scope here for musicians and theatrical entertainments of all kinds, plus the theatre available to a master of ceremonies in introducing the foreign performers to the guests at the Empire's heartland. This format is very well suited to the wide chronological and cultural range of personae commonly encountered at an SCA event, and means that performers have the freedom to present anything they want without disrupting the continuity of the theme, since all of them could be introduced in the narrative of the event as exotic "barbarians".

There is also scope for more participatory entertainments, based on the source by Aulus Gellius, where, as a student, he talks about gathering at the baths in Athens with fellow Roman students, and celebrating Saturnalia with a game of question and answer<sup>4</sup>:

*Then the one who was giving the entertainment in his turn, offered as a prize for solving a problem the work of some old Greek or Roman writer and a crown woven from laurel, and put to us as many questions as there were guests present. But when he had put them all, the question which each was to discuss and the order of speaking were determined by lot. Then, when a question was correctly answered, the reward was a crown and a prize; if it was not correctly answered, it was passed on to the next in the allotment, and this process was repeated throughout the circle. If no one could answer a particular question, the crown was dedicated to the god in whose honour the festival was held. Now the questions that were proposed were of this kind: an obscure saying of some early poet, amusing rather than perplexing; some point in ancient history; the correction of some tenet of philosophy which was commonly misinterpreted, the solution of some sophisticated catch, the investigation of a rare and unusual word, or of an obscure use of the tense of a verb of plain meaning.*

The game could be amended to refer to SCA-related topics where all the guests could be expected to have enough knowledge to participate.

## Venue

The event Statius describes was held by the Emperor Domitian in the Coliseum in 84 CE. It is unclear to me if Statius is eliding two distinct kinds of public celebrations here into one, although it seems possible, given that he is describing first the "aisles" and "rows" of the "theatre", and later that "every order eats here at the one table", "the feast" and "dining with our leader", then returning to "the arena" for an evening of artificially-

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<sup>4</sup> Aulus Gellius, *Attic Nights*, XVIII.2, <http://www.perseus.tufts.edu/hopper/text?doc=Gel.%2018.2&lang=original>, accessed 1 May 2017

illuminated public entertainments. The poem could also be interpreted as slaves handing out delicacies to spectators still seated in their rows, and the reference to “eating at the one table” used metaphorically. However, since banquets were a large feature of the celebrations, recreating this aspect with a traditional sit-down feast seems perfectly in keeping.

It may be possible to find a venue evoking a Roman amphitheatre for the games – there is one at University of Tasmania, for example, which could give the opportunity for the College of St Gildas the Wise to run part of the event. However, for convenience, it would be preferable to hold the event in one venue which can host both the gladiatorial games and the feast without travelling.

### Seating and Social Hierarchy – evoking the reversal of social order

One of the central elements of the Saturnalia was the removal of social boundaries between classes. As Statius writes,

*Every order eats here at the one table:  
Women, children, knights, plebs, Senate:  
Freedom has set aside reverence...  
...Now all, now whoever, rich or poor  
Can boast of dining with our leader.*

To reflect this in the layout of the feasting hall, we could choose not to set out a separate High Table for the dignitaries, and the seating could be randomised in some way. As Lucian of Samosata observes, “Every man shall take place [at feast] as chance may direct; dignities and birth and wealth shall give no precedence.”<sup>5</sup> Depending on the size of the venue available, a simple solution may be to set tables out in a square which means that there is no “head” of the table, and the seating could be assigned by lot (although some allowances would need to be made for children to sit with their parents/guardians).

To give the sense of having slaves given freedom to eat with their masters, it could be possible to provide discounted tickets to some attendees in exchange for serving the food, then sitting with the rest of the attendees to eat it, however the revolutionary effect of this licence in the Roman social context would probably not be adequately conveyed without considerable explanation. Similarly, the nuances of men of rank wearing the *pileus* - the conical cap of the manumitted slave - or the *synthesis* - an informal dining robe worn

<sup>5</sup> Lucian of Samosata, *Cronosolon*, <https://ebooks.adelaide.edu.au/l/lucian/works/complete.html>, accessed 1 May 2017

only in private or during public Saturnalia celebrations - rather than the formal *toga*, would probably also be lost (although those with Roman personas would of course be welcome to reflect it, working with the educated guesses we have as to what the *synthesis* actually looked like)<sup>6</sup>.

There are certain problems with attempting to evoke historical nuance within the context of a group of people who may be largely unaware of the cultural subtleties involved, and who have certain expectations of how they interact within the social hierarchy of the SCA, which may impact on their enjoyment of the event if overturned too arbitrarily. This element may need to be introduced explicitly through readings from either Statius or Lucian of Samosata where the issue is addressed on a philosophical basis, in order for participants to get into the spirit of the event. If included as an aspect, it should also be approved well in advance by the Baronage and any Royal guests, as it may impact adversely on their ceremonial responsibilities.

## Other Elements

### **Event tokens**

An obvious link to period practice would be to reference the exchange of small pottery or wax figurines, *sigilla*, as event tokens. In Seneca's time these were primarily given to children<sup>7</sup>, but by the time Macrobius was writing several centuries later, the festival of Sigillaria had expanded to replace the last two days of the festival of Saturnalia and the production of such small gifts had become much more economically important<sup>8</sup>. The practicality and cost of commissioning pottery tokens would need to be taken into account by the steward during the creation of the event budget: wax figures may be more easily achievable.

### Arts and Sciences Competition

Now, while the knights and the lordly senators delight in the festive robe, and the cap of liberty is assumed by our Jupiter; and while the slave, as he rattles the dice-box, has no fear of the Aedile, seeing that the ponds are so nearly frozen, learn alternately what is allotted to the rich and to the poor. Let each

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<sup>6</sup> Brewster, Ethel Hampson, "The Synthesis of the Romans", *Transactions and Proceedings of the American Philological Association*, Vol. 49 (1918), pp. 131-143

<sup>7</sup> Seneca, *Epistles*, 12:3, [https://en.wikisource.org/wiki/Moral\\_letters\\_to\\_Lucilius/Letter\\_12](https://en.wikisource.org/wiki/Moral_letters_to_Lucilius/Letter_12) accessed 1 May 2017

<sup>8</sup> Hawkins, Cameron, *Roman Artisans and the Urban Economy*, 2016, Cambridge, p. 36

make suitable presents to his friends.<sup>9</sup>

The Roman Saturnalia was well-known for the exchange of gifts. Martial, writing at around the same time as Statius, provides a long list of (largely) material suggestions in Book 14 of his Epigrams. The giving of books or poems was also a strong tradition: in *Chronosolon*, Cronus' High Priest advises, "For the poor man's return gift, if he have learning, let it be an ancient book, but of good omen and festive humour, or a writing of his own after his ability"<sup>10</sup>. Others, such as Catullus, also speak of the exchange of literary gifts, although this one was rather less well received:

*Great gods above, that horrible and cursed little book!  
Surely you sent it to your Catullus,  
so that he might die, again and again, on that day,  
during the Saturnalia too, the best of days!  
It won't end like this for you, oh no, my clever one.  
For, if there is light, to the booksellers'  
shelves will I dash, and Caesius, Aquinus,  
Suffenus, the entire poisonous collection:  
I will repay you with these punishments.<sup>11</sup>*

To evoke this, stewards could include an Arts and Sciences competition within the event. Suggested categories could be:

- A small item suitable to be given as a gift
- A poetic work (extra consideration given for being composed in a Roman style) for presentation to a personage of higher rank at the event

Documentation is encouraged to link the item displayed to the primary sources. For prizes, wax candles would make a suitable token, both with reference to the Kingdom A&S device, and contemporary practice, as candles were also popular gifts.

## Conclusion

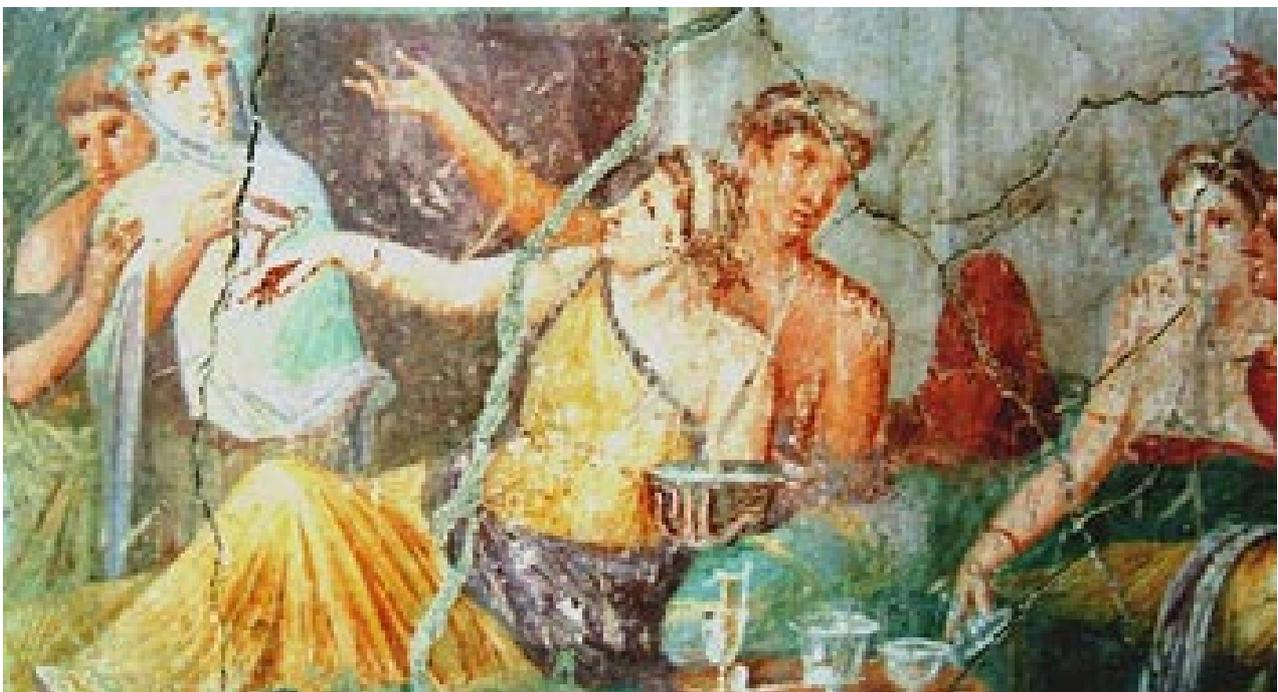
Despite the extravagant and anarchic nature of the original Saturnalia, it appears that

<sup>9</sup> Martial, *Epigrams*, Book XIV, [http://www.tertullian.org/fathers/martial\\_epigrams\\_book14.htm](http://www.tertullian.org/fathers/martial_epigrams_book14.htm), accessed 1 May 2017

<sup>10</sup> Lucian of Samosata, *op. cit*

<sup>11</sup> Catullus, *Carmina*, 14 <http://rudynegenborn.net/catullus/text2/e14.htm> accessed 1 May 2017

there are many elements which are suitable for recreation in an SCA context. I have attempted to outline some ways in which an event could be held which references period practices in such a way as to be intelligible and enjoyable to a modern audience. It is possible that some reference material may need to be included to make some of the choices explicable to attendees, but this could be provided beforehand in some cases (eg. for the A&S competition), or in-game by a master of ceremonies, and not impede the flow of the event.



Detail of a Fresco showing a Roman dinner party from the 'House of the Chaste Lovers' in Pompeii. Image found

[http://www.bbc.co.uk/history/ancient/romans/romanisation\\_article\\_01.shtml](http://www.bbc.co.uk/history/ancient/romans/romanisation_article_01.shtml)

**Model Menu (based on Statius and Apicius)**

Using seasonal, stored or preserved produce where practicable, to reference the midwinter festival aspect.

Afternoon tea (served during the gladiatorial games)

nuts, dates, prunes, figs (dried)

sweet pastries, spiced cakes (“must cakes”), *gaioli* (pastries made in the shape of human figures)

apples and pears (fresh)

- all references from Statius

First Remove

*Gruem vel anatem* (Crane or Duck)

(redaction based on one of 4 recipes for duck, Bk VI:II 212)

*Cymas et cauliculos* (Young cabbage, sprouts)

V\* DF EF GF

(Book III:IX 97)

*Lenticulam de castaneis* (Lentils and Chestnuts)

V\* DF EF GF

(Book V:II 184, 184a)

*Patina de cydoniis* (Quinces Stewed in Honey)

V DF EF GF

(Book IV:II 163)

Second Remove

*Pernae Cocturam* (To Cook Pork Shoulder)

(pork shoulder cooked with figs and glazed, Book VII:IX 288)

*Intuba et lactucae* (Endives and Lettuce)

V\* DF EF GF

(recipe gives a winter option for marinated/pickled endives, Book III:XVIII 109)

*Conchicla* (Beans in the Pod)

V\* DF EF GF

(green beans, cooked dry beans, leeks, coriander, Book V:IV 194)

*Dulcia domestica et melcae* (Homemade Sweets)

V DF EF GF

(dates stuffed with nuts, Book VII:XIII 294)

Third Remove

*Aliter patina versatilis* (A Nut Custard)

GF

(basically crème renversee, Book IV:II 129)

OR

*Apothemum* (Spelt or Farina Pudding)

(Book II:II 57)

Flamingo sotelty

*Meanwhile vast flocks of birds suddenly  
Swoop like clouds from among the stars,  
Flamingos, pheasants and guinea fowl,  
That Nile, Phasis and Numidia capture.  
Too many to seize; the folds of gowns  
Are happily filled with new-won prizes.  
- Statius*

V\* DF EF

V = vegetarian

V\* = vegan

DF = dairy-free

EF = egg-free

GF = gluten-free

GFO = gluten-free optional

All recipes referring to Apicius, *De Re Coquinaria*, translation found at <http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Apicius/home.html>



Section from the Villa of the Mysteries in Pompeii, Image from [https://commons.wikimedia.org/wiki/File:Roman\\_fresco\\_Villa\\_dei\\_Misteri\\_Pompeii\\_001.jpg](https://commons.wikimedia.org/wiki/File:Roman_fresco_Villa_dei_Misteri_Pompeii_001.jpg)

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## Name Your Baby The Elizabethan Way!

*Mistress ffride wlfssdotter*

While ‘heraldry’ in the SCA encompasses a wide range of activities, most of it is what you would expect a period herald in the western European tradition to have some familiarity with: announcements and ceremonies of state, maintaining registers of arms and precedence, advising people on badge and device submissions and registrations, and all the paperwork.

There is one thing that SCA heralds do, that is ahistorical for their job: talking about names, and naming practices. While it makes sense in our modern-day system of name and device registration, it is also an area that heralds themselves were interested in, with a prime example being the work of William Camden.

*Remaines of a Greater Worke, Concerning Britaine*, first published in 1605, was written by Camden who was also Clarenceux king of arms from 1597 (Cantrell, 2009; 2, 4). He begins his chapter on names by explaining what they are:

“Names called in Latine *Nomina quasi Notamina*, were first imposed for the distinction of persons, which wee call now Christian names: After for difference of families which wee call Surnames, and have beene especially respected as whereon the glorie and credite of men is grounded, and by which the same is conveyed to the knowledge of posteritie.” (Camden, 1605; 28-9)

Before explaining when names in early modern England were bestowed:

“...our Ancestours in this Realme, until latter time baptized, and gave name the very birth day, or next day after, following therein the counsell of S. Cyprian in his third epistle *Ad Fidum*.” (Camden, 1605; 29)

And continuing on to explain common sources used when selecting names during Camden’s time, including the then-new trend of using surnames as given names:

“In times of Christianity the names of most holy and virtuous persons, and of their most worthy progenitors were given to stir up

men to the imitation of them, whose names they bare. But succeeding ages... have recalled prophane names, so as now *Diana*, *Cassandra*, *Hyppolytus*, *Venus*, *Lais*, names of unhappy disastre are as rife some-where, as ever they were in *Paganisme*. Albeit in our late reformation, some of good consideration have brought in *Zachary*, *Malachy*, *Iosias* &c., as better agreeing with our faith, but without contempt of our countrey names (as I hope) which have both good and gracious significations...

Whereas in late yeeres Surnames have beene given for Christian names among us, and no where else in Christendome; although many dislike it, for that great inconvenience will ensue: neverthelesse it seemeth to proceede from hearty good-will and affection of the Godfathers to shew their love, or from a desire to continue and propagate their owne names to succeeding ages.” (Camden, 1605; 31-32)

While Camden is aware of these changes in naming fashions (he also mentions what we call today Puritan names, and takes time to complain about people giving the “names and surnames of men... to dogges, beares and horses” (1605: 33)) he does not explain where these ‘new’ names like *Zachary* came from. The answer seems, in part, to lie in the confluence of mass-produced printing of the bible into the vernacular, and the rise of the dictionary; Camden had witnessed the beginnings of the baby name book, and its influence on parents choosing names.

This is only a slight exaggeration; the Geneva bible, first published in 1560 includes in an appendix "*A brief table of the interpretation of the propre names which are chiefly found in the Testamēt*". William Patten's "*The Calender of Scripture*" (1575) is an entire book devoted to an alphabetical list of places and people mentioned in the bible, along with etymologies in English and Latin. For those with a knowledge of Latin, looking in "*Hebraea, Chaldaea, Graeca et Latina nomina virorum mulierum, quae in Bibliis leguntur, restituta*" (1537) would also have provided a rich seam of names, and their meanings, to mine for inspiration. As Withycombe (1977; xxxvi-xxxvii) notes, after the printing of the English bible, and along with reformatory zeal, Old Testament names became increasingly popular, while naming children after saints (which had become associated with the Roman Catholic Church) declined. The increase in available, published name lists was occurring at the same time that people were starting to seek out religiously appropriate names during the English Reformation. While most English Protestants looked to the Old Testament, the Puritan

movement went further, discarding names which were traditional and non-biblical, as well as too saintly.

Fortunately for us, Camden wasn't one to leave it simply at that. He also provides a list of "usuall" Christian names used in England (1605: 40-87), with brief mentions of famous bearers of the name, and his interpretation of their etymology. For brevity, only the names themselves (in the same order as the original book) are listed below. Hopefully this will be inspiring, and we will see more people wanting to register names like Original, Anchoret, Eutropius, or Posthumus?

"Usuall Christian Names" of Men		"Christian Names of Women"
Araon	Hercvles	Abigael
Abel	Hierome	Agatha
Adam	Hildebert	Agnes
Adolph	Hilary	Aletheia
Adrian	Hovvel	Alice
Alan	Hvgh	Anna
Avery	Hvmfrey	Arbela
Alban	Hvbert	Adelin
Alvvin	Horatio	Avdry
Albert	Iacob	Amie
Ælfred	Iames	Anchoret
Aldred	Iasper	Avice, Havvis
Alexander	Ibel	Avreola
Alphons	Ioachim	Anstace
Amery	Ieremy	Barbara
Ambrose	Ioab	Beatrice

Amie	Iohn	Blanch
Ananias	Iob	Brigid, Bride
Andrevv	Iordan	Bertha
Anaravd	Iosvah	Bona
Angel	Ioscelin	Benedicta
Anthonie	Ioseph	Benigna
Anselm	Iosias	Cassandra
Archebald	Iosvah	Catherin, Catharin, Katharin
Arfast	Ingelbert	Christian
Arnold	Ingram	Clara
Arthvr	Isaac	Cicely, Sisley
Avgvstine	Israel	Denis
Baldvvin	Ivlivs	Diana, Dionye
Baptist	Ivon	Dido
Bardvlph	Ionathan	Dorothee
Bartholomevv	Kenhelme	Dorcas
Barnabas, Barnabie	Kenard	Dovze
Barvch	Lambert	Dovsabel
Basil	Lancelot	Dovglas
Bede	Lavrence	Etheldred
Beavis	Lazarvs	Ela
Benet	Leofstan	Eleanor
Beniamin	Leofvvin	Eliza
Bernard	Leonard	Elizabeth

Bertran	Levvis	Eade
Blase	Levclin	Emme, Emmet
Boniface	Lionell	Eva
Bonaventvre	Lvke	Faith
Botolph	Leodegar, Leger	Fortvne
Brian	Leodpold	Fredisvvid
Balthasar	Livin	Francis
Caleb	Madoc	Faelice
Calisthenes	Malachias	Fortitvd
Caradoc	Manasses	Florence
Cesar	Marcellvs	Gertrvd
Charles	Marmadvc	Grace
Christopher	Marke	Grishild
Chrysostome	Mathevv	Gladvse
Clemens	Martin	Goodith
Constantin	Mercvrie	Helena
Conrad	Meredith	Iane
Cornelivs	Merric	Ivdith
Cvthbert	Michael	Ioyce
Cyprian	Maximilian	Iaqvet
Cadvvallander	Miles	Ienet
Crescens	Moses	Ioane
Daniel	Morgan	Isabell
David	Mavger	Ivlian

Demetrivs	Morice	Kinbvrg
Denis	Nathaniel	Letice
Drv	Neale	Lydia
Dvnstan	Nicholas	Lora
Eadgar	Norman	Lvcia
Edmvnd	Noel	Lvcretia
Eadvlph	Odo, Othes	Mabel
Eadvvin	Oliver	Magdalen
Edvard	Osbern	Margaret, Marget
Ealdred	Osbert	Margerie
Ealred	Osmvnd	Marie
Ebvlo	Osvvold	Matild, Mavd
Egbert	Ovven	Melicent
Ellis	Originall	Meravd
Elmer	Pascal	Mvriel
Emanvel	Patrik	Nest
Emery	Pavl, Pavlin	Nichola
Enion	Percival	Nicia
Engelbert	Payn	Olympias
Erasmvs	Petre	Orabilis
Erchenbald	Peregrine	Penelope
Ernest	Philebert	Pernell
Esay	Phillipe	Prisca
Ethelbert	Posthvmvs	Priscilla

Ethelred	Qvintin	Prvdence
Ethelard	Ralfe	Philippa
Ethelstan	Raymvnd	Philadelphia
Ethelvard	Randal	Phillis
Ethelvold	Raphael	Polyxena
Ethelvolph	Reinhold	Radegynd
Everard	Rhese	Rachel
Evsebivs	Richard	Rebecca
Evstace	Robert	Rosamvnd
Evan	Roger	Rose
Evtropivs	Rolland	Sabina
Ezechias	Romane	Sanchia
Ezechiel	Rvben	Sarah
Fabian	Reinfred	Scholastica
Foelix	Salomon	Svsan
Florence	Sampson	Sophronia
Francis	Samvel	Sybill
Frederic	Savle	Sophia
Fremvnd	Sebastian	Tabitha
Fovlk, Fvlke	Sigismvnd	Tamesin, Thomasin
Fvlbert	Silvester	Theodosia
Fvlcher	Sylvanvs	Tace
Ferdinando	Simon	Temperance
Gabriel	Stephen	Venvs

Gamaliel	Svvithin	Vrsvla
Garret, Gerard, Gerald	Theobald	Walbvrg
Gavven	Theodore	Winefrid
George	Theodosivs	
Gedeon	Theoderic	
German	Theophilvs	
Gervas	Thomas	
Geffrey	Timothy	
Gilbert	Tobias	
Giles	Tristram	
Godfrey	Tvrstan	
Godard	Valens	
Godvvin	Vchtred	
Godrich	Vincent	
Gregory	Vital	
Gryffith	Vivian	
Grvffin	Vrbanvs	
Grimbald	Vrian	
Gvvischard	Walter	
Gvy	Walvvin	
Hadrian	Warin	
Hamon	William	
Haniball	Willfred	
Hector	Wimvnd	

Henry	Wischarde, Gviscard	
Hengest	Wolstan	
Harhold	Wvlfher	
Herbert	Ybell	
Hervvin	Ythell	
Harman, Hermon	Zachary	

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## News from the Lochac Guild of the Silver Rondel

Mistress Katherina Weyssin was recently appointed as the new Secretary for Lochac's dance guild, the Silver Rondel. The Guild would like to make known our enormous gratitude to our previous Secretary, Lady Aeron Lesair, for many years of fine service.

Mistress Katherina is working on a proposal for a new guild structure for the Silver Rondel, introducing four ranks that can be attained through demonstrations of skill and dedication by dancers and musicians in a variety of fields pertaining to period dance. She hopes to roll out the new structure from Canterbury Faire 2018 and Rowany Festival 2018.

Watch this space for more information soon.



# A Report on the Rowany Dance Term, June-July 2017

Lady Annabel de Swinburne

Rowany was once strong in the art of Dance and the old fortnightly dance practice certainly helped me forge friendships and develop skills that I have enjoyed since. But for many years we were not able to re-capture the success of that old practice. I thought long and hard and consulted with dancers of all skill levels from across Lochac to see if we could come up with a new way of promoting dance in Rowany. I wanted to experiment with addressing four particular issues that came up in consultation with an 8 week term at the Hannaford Centre in Rozelle and I am pleased to say that it succeeded as well as I could have wished.

## 1. Location

Rowany is a huge Barony, in area and population. It is not really feasible to find a location that satisfies everyone, however this time, I found a location that satisfied me, so even if no-one came, at least I wouldn't have a long trek home. Plenty of people did come however and were able to get a bus or park nearby.

## 2. Access

The Hannaford centre has large double doors that open on to the main street in Rozelle to a small foyer that opens into a moderately sized hall with a wooden floor, vaulted ceiling, white painted walls and gothic arched windows decorated with blue and red stained glass. The colour scheme was all ready for Lochac and the Silver Rondel! As hirers, we controlled the key and didn't have to worry about lockouts by security. Even better, the centre is fully accessible, featuring a lift and accessible bathrooms.

## 3. Commitment

One comment that came through, with which I agreed, was that it's hard to commit to an evening every week or every fortnight indefinitely, yet progress is eroded by too much time between lessons sporadically at occasional events. We have a monthly A&S day in Rowany, but the focus tends to be on handicrafts, and I think a month between dance lessons is too long anyway. I decided to try a limited term of weekly classes with a definite end date. This would avoid burnout in teachers and undermine procrastination – if people wanted to dance, they would need to come while it was on, or miss out. I booked 8 consecutive Friday evenings and advertised the dates widely and repeatedly.

#### 4. Difficulty level

Dancing is an art that can be performed by people of widely varying skill. But how do you satisfy advanced dancers who don't want to do the same set of bransles every week, while fostering new dancers? I took a page from Swing Patrol, who teach swing dancing in two hour sets – the first hour is always open to total beginners, the second hour is for dancers who have covered beginner swing to a sufficient level to work on more difficult steps and more advanced technique. Attendance overlaps a little: a few advanced students would arrive at the end of the first hour and join in with the beginners, which helped the beginners learn and the advanced students revise.

I timetabled something similar in the Rowany dance term: I advertised that in the first hour, we would teach dances were suitable for absolute beginners and in the second hour we would assume some dancing ability and do more difficult dances. I expected old hands to rock up just before the second hour and beginners to slip off after the first.

This didn't happen much at all! Just about everyone who attended the advanced hour had also attended the entire beginner hour for that week. Most of the new dancers stayed for the advanced hour and joined in with a merry will, not expecting to be perfect, but with good confidence drawn from their first hour of easier dancing. Some stayed but chose to watch and chat, keeping the S in SCA with welcome socialising.

#### Results

I tracked attendance during the term:

Date	Week	Dance style, Beginner hour	Attendance, Beginner hour	Attendance, Advanced hour
9/6/17	1	Pavane	12	7
16/6/17	2	Allemande	12	12
23/6/17	3	Bransle	14	11
30/6/17	4	Galliard/Tourdion	14	8
7/7/17	5	Basse Dance	14	14
14/7/17	6	Italian	7	7
21/7/17	7	English Country	12	12

28/7/17	8	All	Ball – 19 attended for 3 hours
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A more detailed record of the term is available at <https://docs.google.com/spreadsheets/d/1wJz9PwtEscHJ5kAtJhnH6jvnUAvwgSVMkNi2kSV1s48/edit#gid=0>. This spreadsheet was shared before the start of the term so people knew what to expect each week in beginners (apparently Italians are scary?), and I updated it throughout the term with each dance we did, how many people came, and who taught.

I was delighted with how the term went. I met keen dancers from total beginners to the very experienced. People travelled goodly distances to attend. We held a ball in the final week and four of our regular attendees were judged competent across seven styles of period dance and admitted to the Guild of the Silver Rondel.

At the end of 8 weeks of 2 ½ hours per week at the hall preparing, teaching, dancing, playing and packing up, plus doing the booking, advertising, administration, money, and planning classes, it was a relief to reach the end of the term, but I was very pleased with everything we accomplished and how much dancing I got to do! I am exceedingly grateful to: Mistress Eloise Darnell, who supplied style, experience and half-time mandarins; Madelina of Duneheve, who brought new dances and different versions of old dances; Jeneur, our patient, skilled, tireless lead musician; and everyone who attended: every person helped, and everyone found joy in music and dance. Many thanks also to Mistress Katherina Weyssin in Ildhafn for wisdom, resources and encouragement.

### **New Rondels**

Congratulations to Rowany's newest members of Lochac's dance guild, the Silver Rondel: Marinette Darnell, Gomez de Crecy, Lindoret of Byrn Myrddir and Arnfrith Svensdottir. Each was presented with a silver ring crafted by Madelina of Duneheve, hung from blue and red ribbons, the token of the Guild.

I hope this report is of interest and assistance to those who wish to advance the art of Dance in Lochac, and I hope to build on the lessons for future dance terms in Rowany.

## Contributors

**Muste Pehe Peep** (ie. Brunette Peter) is from 16th century Swedish Estonia, and is the pseudonym of **ffrw ffride wlfssdotter**, the wife of a land holder in Hallingdal, Østlandet, eastern Norway within the Kingdom of Denmark. Probably best not to question why a woman in the lowlands of the western Scandinavian peninsula would be interested in Estonian bynames. They both live in the head of Rebecca Le Get ([rebe.lucas@gmail.com](mailto:rebe.lucas@gmail.com)) who loves finding out about interesting names used within the SCA's time period, and applying that to heraldry, and helping people find a name they would love to use and register.

**Baroness Adelindis filia Gotefridi** lives in the Canton of Lightwood in Ynys Fawr. Her research interests are wide ranging, eclectic and constantly evolving, but she has a particular interest in early (sometimes very early) period costuming across various cultures and regions. She is also a singer, and occasional songwriter.

**Lady Annabel de Swinburne** hails from Northumberland in the 14th century and enjoys going on pilgrimage through England, France, Italy, Germany, Spain and Portugal whence she collects local music and dances to share in her home of these twenty years, the Barony of Rowany.

