



*Barony of Stierbach, Volume 24 – Issue 10, October 2020*

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*To contribute to future editions of  
The Bull, please include release  
forms with your submission.*

Society Chronicler forms FAQ:  
<https://www.sca.org/wp-content/uploads/2019/12/ReleaseFormsFAQsP RINT.pdf>

Release form for writing or artwork:  
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Release form for photographs:  
<https://www.sca.org/wp-content/uploads/2019/12/ReleasePhotographerFillable.pdf>

Release form for models (the subject of  
your artwork or photograph):  
<https://www.sca.org/wp-content/uploads/2019/12/ReleaseModelFillable.pdf>

**Please Note**, all nearby events have been either cancelled or moved to a virtual (online) format. Please reference the Kingdom of Atlantia website for up to date information at <http://www.atlantia.sca.org/events/atlantia-calendar-events> and Virtual Atlantia at <https://virtual.atlantia.sca.org/>

## ☞ Volunteer Opportunities ☞

Both the Chronicler and Exchequer positions will be vacated after December 2020. Please contact an officer of the barony if you are interested in either position.

## ☞ Baronial Business Meeting Notes: September 8th ☞

Meeting called to order at 7:04 pm by Seneschal, Master Sigurd Ericsson.

### **Officers present:**

Baron Dietrich Saphir zum Drache  
Seneschal, Master Sigurd Ericsson  
Deputy Seneschal, Duchess Esa Kirkepatrike  
Web minister, Master Richard Wymarc  
Chancellor of the Exchequer, Mistress Ceridwen ferch Rhys ap Michael  
Deputy Exchequer Baroness Briana Maclukas  
Herald, Lord James of Carinthia  
Chronicler and Social Media Deputy, Lady Isobel of Carnewyth  
Minister of Art & Science, Runa Skogadottir  
Steward: Lady Johanna Van den Vaerst  
Baronial Birthday autocrat, Lord Grim Kirk of Greymoor  
Holiday Faire autocrat, Mistress Aine ingen Chuimin

Total populace in attendance: 19

### **Words from their Excellencies:**

Baron Saphir made note that University is this weekend (September 12<sup>th</sup>). Bard Dunstan is composing the challenge to other Baronies for raising funds for the SCA. The Exchequer is following up

with the Kingdom rules on legality, etc. or any issues with donations. Their incoming Excellencies, Wulff and Geneve add that they are happy to be here.

### **Officer Reports:**

*Exchequer:* Spring Crown PayPal pre-registration refunds have been contacted with the option to donate their fees. An edit to the previous report was needed and completed. The new Seneschal still needs to be added to the account.

*Herald:* nothing new

*A&S:* The last day to register for Fall University is Thursday, September 10<sup>th</sup>. Virtual A&S meet ups are moving to a biweekly schedule (every two weeks) beginning on September 23<sup>rd</sup>.

*Chronicler:* Newsletter was published.

*Seneschal:* Upcoming virtual events include Fall University 9/12, Hawkwood 9/19, and Storvik 10/10. Virtual courts will continue through December and Twelfth Night will be virtual in January. Crown may be the first weekend in February at Elchenburg Castle if an autocrat can be identified.

*Baronage additional words:* Their Excellencies wished to thank everyone in person at the end of their reign, but when virtual events were determined, Stierbach investiture was not on the list and so will happen at a later date. Local practices are being allowed in a staggered manner, with archery among the first practices to be allowed outside and with social distancing. Please stick to your local group that you practice

with instead of attending many areas and risk spread of Covid. Please remember to submit award recommendations online to the Kingdom and Baronage.

Our next meeting will be held on Tuesday, October 13th, currently planned to take place again via Web Ex.

Meeting adjourned at 7:27 pm

### ☪ Spotlight: Get to know your Barony! ☪

**Name:** Cynthia Anne of Silver Lakes

**Device:** Or, a domestic cat passant to sinister and on a chief sable, three bezants.



**How long have you played in the SCA?** I have been a member of the SCA, on and off, since 1985. I was quite involved in the West in the '80s, and

then moved to the Middle Kingdom, where going to college and having children were not necessarily conducive to being very involved in the SCA. We moved to Artemisia in 1997, and worked the SCA around teaching, teenagers, and Army Band performances. It really wasn't until we got here to Stierbach that we have been able to attend events together, and more regularly than once every few years.

**How did you discover the SCA?** In Norman, Oklahoma, where I grew up, there was a Medieval Fair every year, put on by the University of Oklahoma, and the local SCA was involved in running it. I was very interested! – but had no real way to be involved, as I was about 10. When I moved to California at 16, I became involved in the SCA, through friends in Drama. I attended fighter practice at Lover's Point in Pacific Grove, and my first event was when Montagne du Roi became a shire of the Principality of the Mists, in AS XX.

**Can you give an example of a skill you have developed in the SCA?** I have definitely become a more experienced seamstress! My first garb that I made was inspired by watching “The Six Wives of Henry VIII” on PBS – and involved a pink sheet and a tablecloth, hand-sewn, with some cardboard to act as stiffener. I wore this to a Sunday fighter practice, where a woman who became one of my dearest lifelong friends greeted me with “I can help you fix that.” (She did! We ended up as roommates for a while, and she gave me the sewing machine for Christmas that I still use for every project, as well as spending countless patient hours showing me how to sew with it.) I have also sharpened my calligraphy skills, and learned about illumination, as well as understanding more about practical playing for dancers.

**How about a mundane skill that you have brought to your SCA experience?** I love being able to bring my skills as a classroom teacher in to the SCA, both as a teacher, and as a musician. I hope to be able to use my organizational skills more fully as our schedules are beginning to allow deeper participation and service for our Barony.

**Do you have a favorite event? And why?** My favorite part of the SCA, that

keeps me coming back, and staying interested, is the amazing, creative, smart, funny people that I have met and known while living in five Kingdoms! However, I do have a favorite event: West/An Tir War. Here is what I like about it: the site is right on the Gold Coast of Oregon, and when on site, there are \*no\* visible lights, or signs of modern life. It is large enough to have merchants, food vendors, and good battles, classes, and parties, and small enough to be able to visit every camp and say hello if you wanted, and stop at every merchant. It is amazing to be there, seeing the stars at night uncontested by electric lights, smelling the ocean, surrounded by SCAdians, and nothing mundane visible anywhere!



### ☞ Bardic Babble: Why a Lute? ☞

Almost every movie or television show that wants their setting to look Medieval or Renaissance – or some vague fantasy

amalgam thereof – shows someone playing the lute. Its shape – like half of a pear or avocado, split lengthwise – is

instantly recognizable, and puts a particular understanding in the viewer's mind: This Is Not Happening In Modern Times. As a person who pretends to be a lute player, I think this is actually Pretty Cool™, but as widely recognized as the lute is, I thought it might be worthwhile to share a little background about why that instrument was dominant – and it was, actually, \*the\* instrument of Late Fifteenth through Sixteenth Century Europe, much as the piano was in the nineteenth century.

The lute is a direct descendant of the Oud, which still exists and is played today in the Arab region in which it originated. The rounded back, the bent pegboard, the doubling of most strings, and the relatively short neck are common between the two instruments, and even the tuning is usually similar. The primary differences are that the Renaissance lute has frets – and that the oud is played with a plectrum, or pick.



*An oud player and a rebec player from the Cantigas de Santa Maria of Alfonso X*

*(The lines across the neck that look like frets of the oud are actually decorative bands)*

Those last two things – the frets and the lack of plectrum – are at the heart of the lute's success in Renaissance Europe. Prior to those changes that differentiated the lute from the oud, the lute was one among many stringed instruments played by musicians, and didn't particularly stand out among them. So what changed?

At the end of the fifteenth century, European musicians began to compose polyphonic music: music in which each voice line has unique rhythms and melody, all voices sounding at the same time. Most instrumental music was simply vocal music played on instruments: serious European composers of SCA period almost all wrote primarily - or even exclusively - vocal music.



*Three Female Musicians, Master of the Female Half-Lengths*

*(Notice the frets on the soprano lute, as well as the thumb-under right hand position.)*

Some lute player, somewhere, figured out that (thanks to the existence of frets) if they put down the pick, the fingers of the right hand could each play a different string – and the reign of the lute as supreme among instruments began. Lute players all across Europe discovered that playing polyphonic music made them extremely employable, and so transcriptions of polyphonic music were widely in circulation.

Marsilio Ficino – founder of the Florentine Academy, and first translator of Plato’s writings into Latin – was a physician, and also a musician, and prescribed lute music medicinally. Ottaviano Petrucci, the first widely successful publisher of printed music books, also published the first known books of lute tablature, which included some of the first pieces of instrumental lute music. Queen Elizabeth has a portrait of her playing the lute, as befitted a monarch, and John Dowland became one of the first composers known for his instrumental compositions – for lute, of course - as much as his vocal compositions. Young ladies of the sixteenth and seventeenth centuries were expected to play lute as proof of their refinement and education, much as young ladies of the nineteenth century were expected to play pianoforte.



*Elizabeth I playing lute, Nicholas Hilliard  
(Her Majesty is playing a D Major chord, showing off her skill, as this is considered a challenging chord on lute.)*

There were, however, a couple of groups of people that were \*not\* known for playing lute, regardless of how they are depicted in movies and television shows: minstrels, and troubadours and trouvères. It takes a certain amount of maturity to watch a movie or show in which historical things are depicted in a way that is pretty easily and demonstrably inaccurate, and I must confess that I do not always possess that maturity.

Like my lute-playing, however, it is a skill which I am always in the process of improving.

*--Contributed by Cynthia Anne of Silver Lakes*

## ☞ Scheduled Practices, Classes, and Meetings ☞

*All in person meetings and practices have been cancelled for Stierbach and Sudentorre due to quarantine restrictions. Please see*

*the Moo email listserv and our official facebook page  
<https://www.facebook.com/stierbach/> for up*

to date changes regarding populace  
business meetings and conference call  
information.

**Baronial Business Meeting**

**Meets:** Second Tuesday of the month at  
7:00 p.m.

Contact the Stierbach  
[seneschal@stierbach.org](mailto:seneschal@stierbach.org) for more  
information.

**Canton of Sudentorre Business Meeting**

**Meets:** Third Tuesday of the month  
Contact the Sudentorre Seneschal for more  
information (585) 309-3282

**Newcomers:**

New to the Barony? Contact  
[chatelaine@stierbach.org](mailto:chatelaine@stierbach.org) for more  
information.

**☞ Contacts ☞**

<p><b>Baron and Baroness of Stierbach</b> Baron Dietrich Saphir zum Drache <i>Michael Sheppard</i> <a href="mailto:baron@stierbach.org">baron@stierbach.org</a> 703-864-2760 (NLT 9pm)</p> <p>Baroness Karin Taylor de Cameron <i>Heidi Wheeler- Sheppard</i> <a href="mailto:baroness@stierbach.org">baroness@stierbach.org</a></p>	<p><b>Seneschal</b> Master Sigurd Ericsson <i>Douglas Odom</i> 571-598-4554 <a href="mailto:seneschal@stierbach.org">seneschal@stierbach.org</a></p> <p><b>Deputy Seneschal</b> Duchess Esa Kirkepatrike <i>Meredith Solomon</i> 803-240-0612</p>	<p><b>Chancellor of the Exchequer</b> Mistress Ceridwen ferch Rhys ap Michael <a href="mailto:exchequer@stierbach.org">exchequer@stierbach.org</a></p> <p><b>Deputy Exchequer</b> Baroness Briana Maclukas 703-365-9097</p>
<p><b>Minister of the Lists</b> (vacant) <a href="mailto:mol@stierbach.org">mol@stierbach.org</a></p>	<p><b>Herald</b> Lord James of Carinthia <i>Benjamin Zupan</i> 703-220-2804 <a href="mailto:herald@stierbach.org">herald@stierbach.org</a></p>	<p><b>Archery Marshal</b> Lord Wulff Nuremberger <i>Jeff Pruitt</i> 540-841-7252 <a href="mailto:archery-marshal@stierbach.org">archery-marshal@stierbach.org</a></p>
<p><b>Chronicler</b> Lady Isobel of Carnewyth <i>Heather Adams</i> <a href="mailto:chronicler@stierbach.org">chronicler@stierbach.org</a></p> <p><b>Deputy Chronicler</b> (vacant)</p>	<p><b>Minister of Arts &amp; Science</b> Runa Skogadottir <i>Alyssa Spencer</i> <a href="mailto:arts@stierbach.org">arts@stierbach.org</a></p> <p><b>Deputy Arts &amp; Science</b> (vacant)</p>	<p><b>Knight Marshal</b> Sir Ragnar Rifsbrjotr <i>James Ghent</i> 703-447-7937 <a href="mailto:knight-marshal@stierbach.org">knight-marshal@stierbach.org</a></p>
<p><b>Chatelain</b> Rivkah bat Yaakov <i>Rebecca Baldwin</i> <a href="mailto:thchatelaine@stierbach.org">thchatelaine@stierbach.org</a></p>	<p><b>Webminister</b> Master Richard Wymarc <i>Timothy Mitchell</i> <a href="mailto:webminister@stierbach.org">webminister@stierbach.org</a></p> <p><b>Social Media Deputy</b> Isobel of Carnewyth <a href="mailto:socialmedia@stierbach.org">socialmedia@stierbach.org</a></p>	<p><b>Steward</b> Lady Johanna van den Vaerst <a href="mailto:steward@stierbach.org">steward@stierbach.org</a></p>

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