



STORMSCROLL

Monthly Newsletter of the Barony of Stormhold

February AS LIX (CE 2025)



¹ Detail from *Livre des merveilles du monde* (*Book of the Marvels of the World*), by Master of the Geneva Boccaccio, French 1445-1460, The J. Paul Getty Museum, [Ms. 124 \(2022.15\)](#)



ALENDAR

FEBRUARY

15th ✱ Summer Twilight Tourney - Love: Fate VS. Chance (Krae Glas)

21st - 23rd ✱ High Tide: Tides of War

MARCH

15th ✱ Summer Twilight Tourney - The Ides of March (Krae Glas)

21st-23rd ✱ Autumn Crown Tournament (Okewaite)

29th ✱ Chess Challenge (Krae Glas)

APRIL

16th-21st ✱ Rowany Festival

MAY

24th-25th ✱ Autumn Coronation (Innilgard)



ANNOUNCEMENTS

HIGH TIDE: TIDES OF WAR

Reminder: Bookings close Thursday, 20th February, 2025.

Bookings for High Tide are **open!** Please see the following advertisement for details:

And lo, the Tides have turned!

The waters of Stormhold are thick with Vikings and Pirates in the summers, so we challenge them to come ashore and test their arms against the might of the Barony. His Majesty, King Kitan will also be in attendance!

Join us for our second High Tide event, this time featuring WAR!

Fence, shoot, battle, feast, build sandcastles... Whatever you'd feel like doing.

The site is a two minute walk from beaches and camping onsite is permitted. Close to Altona station and shops.

Bunk spaces are HIGHLY limited and priority will be given to those travelling or with special needs.

For more information and booking link please see the Barony website or Facebook event **here**, or **here**.



PERSONA BIOGRAPHY

Violette Livingstone

Violette was born in Perth (no, not that one) around 1480, and lived in the picturesquely named Oliphant's Vennell. As a child she was always asking questions, one of the earliest of which was why do Oliphants have vennells? Her father Robert explained that vennelle was a French word meaning alley, and that was why the street was so narrow that you had to walk down it sideways instead of front on. Robert was a merchant, and his frequent absences on business were explained to the young Violette that he was out hunting Oliphants. She kept asking him to bring one home, and her delight when he brought home a small wooden elephant can really only be described.



As a Royal burgh Perth was a centre of trade, especially in textiles, and the young Violette soon became a skilled broiderer. Her first work (The Hunting of the Scone) depicted a fanciful but highly-coloured depiction of Robert Bruce's quest for the Magical Scone which would enable him to defeat the English with the assistance of the enormous battle spider which he carried in his sporran. Her master-work is generally acclaimed as The Fair Maid of Perth, later immortalised by the renowned scribbler Sir Walter Scott. Where Catherine Glover is seen bending over the sleeping figure of her lover Henry Gow, while in the background the scheming Conchubhar (head of Clan Kay) is seen in combat with Clan Chattan. King Robert (one of many dismal monarchs in what historians describe as The Dark And Drublie Robertocracy) is seen in the foreground twiddling his thumbs and wondering what on earth he should do to curb his irresponsible nobles: a conundrum never satisfactorily solved by any of Scotland's hapless Stuart kings.

Violette is a proud Scot, whose exuberant good humour is greatly admired, and is often found to be assisting others, with the words 'if I can' being heard in response to the many requests for help.



NACHRONISM CORNER

Yes, we are the Society for Creative Anachronisms. Occasionally your Chronicler likes to set the record wrong about a few historical matters. This month's Anachronism is brought to you by:

Watkyn Spoon-Bender



The earliest cookbook we have was inscribed on clay tablets in ancient Akkad. The earliest surviving such work in England is *The Forme of Cury*, dating from the late 14th century. It was written by anonymous cooks from the court of Richard II. It is conjectured that Watkyn was one of the apprentice cooks who contrived to serve to the Royal table a

dish which was later referred to only in hushed whispers as *The Cury Of Doom*.

Watkyn spoke no tongue other than English, and did not realise that Cury was a French word meaning cookery.

But his imagination had been fired by travellers' tales of Indian cuisine using a mixture of spices called *kari*. Having listened to the master cooks expounding

² *Iobas offering poisoned wine to the feasting Alexander from BL Royal 15 E VI, f. 22v*

the virtues of Oriental spices, Watkyn deduced that here was his opportunity to make his own mark in the fiercely competitive world of *haute cuisine*.

Entrusted with a side-dish of broken meat and vegetables, Watkyn combined all the spices he could lay his hands on, and prepared a bowl so virulent that it severely melted a silver spoon, and set fire to the king's beard. It is indeed notable that earlier depictions of Richard have him sporting a beard and moustache. Later portraits, such as the Wilton Diptych, have him clean-shaven. Summoned before his sovereign to explain himself, Watkyn stammered out a fear-stricken apology. He need not have worried. Richard – an easy-going, languid monarch – confessed himself amused by Watkyn's linguistic error, and let him off with a caution.

Watkyn kept his position in the royal kitchens, and later became a capable and diligent cook, although his erratic genius was also responsible for some curious dishes, such as his *Hedgehog a la Watling Street*, which was left untouched even by the kitchen servants, and smouldered balefully in the kitchen corner for some weeks until it was quietly devoured by a visiting cat. His apricot and celery cakes were pronounced quaint, and enjoyed a brief notoriety. He expired peacefully in his kitchen aged eighty-three, and explained to anyone who'd listen that his prayers to St Hildegarde von Bingen – one of the patron saints of cookery – had been responsible for surviving so long with his career miraculously intact. His life journey is sometimes outlined to prentice cooks with the caveat: Don't try this at home!

Disclaimer

This is the monthly magazine of the Barony of Stormhold, in the Kingdom of Lochac, within the Society for Creative Anachronism (SCA). This publication is not a corporate publication of the SCA in whatever jurisdiction the latter operates as an incorporated body. It does not delineate official SCA policies, and any opinions expressed in this publication, unless otherwise indicated, are solely those of the individuals concerned.

Acknowledgement of Country

We acknowledge the Traditional Owners of country throughout Australia and recognise their continuing connection to land, waters, and culture. We pay our respects to their Elders past, present, and emerging.

Equity and Diversity

The SCA is an international organisation devoted to the research and re-creation of pre-seventeenth century life, encouraging its participants to employ a knowledge of history to enrich their lives and the lives of others through events, demonstrations, workshops and other educational activities. The SCA in Australia remains committed to ensuring that we reflect the best and most welcoming aspects of the modern world, committing to celebrating equity, diversity, and inclusiveness in the game we play. Researching and re-creating cultures of bygone eras does not require abandoning the values of the present. We welcome people of all ages, sexes, ethnicities, religions, sexual orientations, gender identities, and ableness, and reject anyone who will discriminate on any of these bases. The promotion of social equity and diversity in our activities remains fundamental to our game as a requirement for participation.

Contribute

To submit event notices, articles, or artwork for Stormscroll, please contact the Chronicler at chronicler@stormhold.lochac.sca.org . To assist the Chronicler, please include a written statement of permission to publish, dated and signed for all original work.

Privacy

We have endeavoured to ensure that any personal information in this publication is correct and approved for publication at the time of publication. If you are concerned about any information about you published in this publication, please contact the Chronicler.

Copyright

© Copyright 2025 Barony of Stormhold. All material in this publication, except where a third party is acknowledged, is copyright to the Barony of Stormhold from 13 June 2024. The copyright of certain portions of this publication are retained by the original contributors. Some images obtained via the Creative Commons. For information on using photographs, articles, or artwork in or linked to this publication, please contact the Chronicler at chronicler@stormhold.lochac.sca.org . They will assist you in contacting the original creator of the piece. Please respect the legal rights of our contributors.