



The Oak



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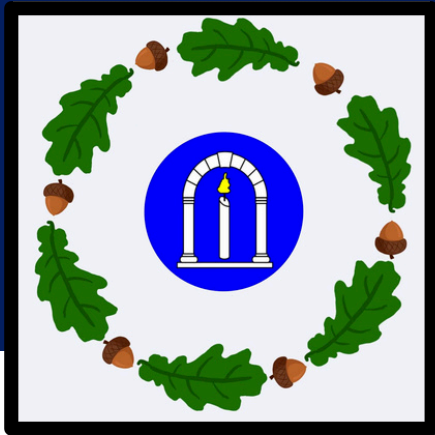
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This is the October 2024 Issue of The Oak, the official arts and sciences newsletter of the Kingdom of Atlantia. Atlantia is a branch of the Society for Creative Anachronism, Inc. (SCA, Inc.). The Oak is published as a service to the SCA's membership. Subscriptions to the digital issue are available only to members, however The Oak is also available as an online blog at <https://oak.atlantia.sca.org/>.

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Cover credit: Lady Sonya Flicker called Patches, Pompeii, Italy



From the Editor

Doña Mariana Ruiz de Medina



Hello Oak readers!

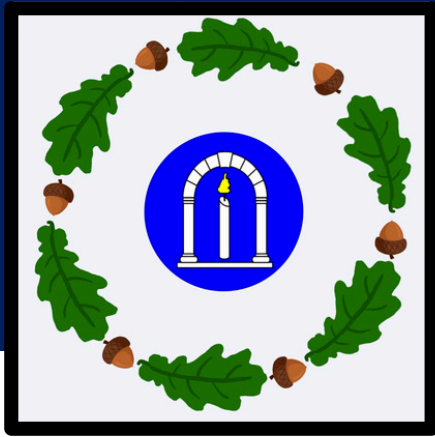
Thank you so much for joining us for Issue 31 of The Oak. It is our pleasure as a team to be able to bring the A&S community of Atlantia more readership and access as the official A&S newsletter of the Kingdom.

I wanted to take this space to thank our numerous authors (30 since we began the online presence!) for all their work and excellent knowledge shared. I also wanted to take the opportunity to invite everyone who wishes to reach out to our team about writing for The Oak. We accept all levels of articles and many forms of communication- not just written! The Oak can host picture galleries, video, and more. We look forward to sharing **all** the different ways Atlantians do arts and sciences.

If you have any questions about how to submit to The Oak, see our [submission guidelines here](#).

Thank you as always for your continued support of The Oak and of the A&S community.

Yours in service and in arts,
Doña Mariana Ruiz de Medina, Editor of The Oak

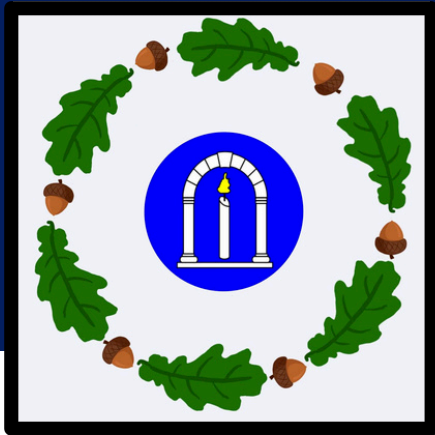


Since Our Last Issue...

Since you last heard from The Oak, the following articles have been published on our website. You can read all of them at [The Oak](#).



- A Quick Look at Iron in The Early European Scientific Revolution by Lord Allan MacFarlane
- Archaeological Museum of Thera by Lady Sof'ia Dolgorukaia
- Exhibition: Machu Picchu and the Golden Empires of Peru by Lady Sof'ia Dolgorukaia
- What is Highland Hearthglow? by Noble Scandal mac Rofir
- A Study in Morien: A scabbard and handle for a longsword by Lord Alexander of Ayr
- Tempore Atlantia, Fall Crown 2024, 1500-1600 by Baronesa Beatriz Aluares de la Oya
- Pompeii 2024 by Lady Sonya Flicker called Patches
- Cultura Atlantia, Coronation of Randall and Iuliana, October 2024 by Baronesa Beatriz Aluares de la Oya
- Stollen with Raisins, Candied Citrus Peel, Almonds, and Marzipan by Lady Clara Huttmacher
- A&S Notables and Champions of Atlantia by Dame Sophia the Orange
- Atlantia Kingdom A&S Champion for Winter Reign and Gulf Wars A&S Competition Info by Dame Sophia the Orange
- The Great Atlantian Caravan by Mistress Marion Leoncina da Susa
- The Conception of Taliesin- Royal Bard 2025 by Lady Anubh de Mona
- Beginnings of Research on Orchids Through History by Lady Ailis inghean Ui Riagain



Outfitting An Equine

by Epy Pengelly, Armiger



Photo by Tim Baird

At the Barony of Stierbach's Holiday Faire 2023, The Honorable Lady Arielle de Pontoise taught an edifying class "The Elegant Equine: Garbing Your Horse with Style". THL Arielle has been in the SCA for over 30 years, and has made about a dozen different outfits for various equines in her life. The thing that inspires her to make so many outfits for her equines is "I really enjoy expressing myself creatively through sewing. I love starting with a vision of the completed project and making it become reality. I know some people find sewing to be frustrating and stressful, but I find it very relaxing and rewarding."

Though it is most common for equestrians to make garments for equines, it is worth emphasizing that should a non-equestrian be inspired to outfit an equine, they should reach out to do so. An equestrian buddy could certainly be found to team up with, and it is not unheard of to negotiate split cost for these sorts

of projects since they can end up quite expensive in materials and tools. Good places to reach out to would be the [Atlantian Cavalry Facebook group](#), or [filling out the contact form](#) for the author, Epy Pengelly, Armiger (mka Mishee Kearney).

Why and How

While historic recreations of saddles, bridles, and other "hardware" exist, it is more common for equestrians to use their modern equipment – often more developed than a few centuries ago in comfort, safety, and health for rider and equine – paired with period aesthetic garments.

Creating garments for equines and garments for humans are similar in many ways. First off, you need to select a garment that you want to make. Like with human clothing, there are a number of resources online with patterns for equine clothing. Second, you need to get the measurements of your equine so that you can make something to fit them. Third, you need to gather materials and supplies, then finally you can construct your garment!



Outfitting An Equine

by Epy Pengelly, Armiger



It is worth noting that measuring and drafting an outfit for an equine is very similar to doing so for a person. The patterns online can give a lot of direction regarding “measure from this point on the horse to this other point”. For other garments, though, patterns do not exist, or things can be vague. It is common that drafting paper will come out, or trial garments made of simplistic fabric will be made before final cuts are made into expensive fabric. Measuring tapes and measuring sticks are always friends, as is chalk and other fabric markers. In creating patterns, it is also common for equestrians to use modern equipment as a pattern guide for making a garment. For example, if someone was making a saddle pad or a saddle pad cover, it would not be unreasonable to use a modern saddle pad –or features from it like the shape of its top edge– to help inform a pattern. Equestrian equipment has evolved over the centuries, and it makes sense to use that knowledge to create something that will fit an equine well.

A number of equestrians use less expensive fabric for outfitting their equine due to cost (compared to what some people may use for making clothing for themselves). While it isn't quite as aligning with period aesthetics, it is important to know where to spend resources for a hobby. Additionally – some modern fabrics are easier to wash than historic fabrics, and horses can absolutely get extra sweaty, smelly, and dirty at an event! Making equine clothing out of something easily washable is fairly common, even if that means that then a garment is made out of cotton instead of wool or linen.

Arielle is very much a person who plans ahead, and it is important that when riding, garments do not move about too much, potentially causing tripping hazards or catching on equestrian games equipment if they slide too much. A modern consideration that Arielle has incorporated into her outfits is velcro. She has perfected adding strategic velcro to help garments stay in place while horses are ridden, as well as utilizing the regular functions of weight and friction to help keep garments in place (ex: extra fabric for security being placed unseen under saddles for the weight of a rider to help keep it on). Depending on the garment, it can also be tied to the saddle, or the girth that goes around the stomach can feed through something to help keep it in place.



Outfitting An Equine

by Epy Pengelly, Armiger



Basic Solutions

A common, basic solution for a lot of equestrians is a saddle pad cover. These are often a piece of light fabric that goes between a modern saddle pad (which is thicker to protect the horse's back) and saddle. While not period, they are a simple solution that is common throughout the SCA. These saddle pad covers are also useful for warmer climates, like Atlantia in the summer, because they leave a substantial amount of the equine uncovered for air flow.

Leaning very much into the "C-creative" part of the SCA, Arielle has incorporated a variety of artistic endeavors into what is a simple design. She has made saddle pad covers that often incorporate heraldic fabric stamping or larger heraldic emblems. You can see on the green saddle pad cover below that Arielle made a heraldic cover for her husband, Lord Eachann.

Saddle pad covers can also be easily paired with simple fabric chest pieces for the horses. When coordinated together, saddle pad covers and chest pieces can help create period, aesthetic looks. Arielle has made sets of these clothing inspired by the Kingdom of Atlantia heraldry, as well as for the Barony of Stierbach. Saddle pad covers and fabric chest pieces are often good options for the beginning equine clothier since they can generally be used on a variety of sized animals. One could see in the images below that the white mule, Robin, and the chestnut pony, Bingo, are wearing the same saddle pad cover and chest piece, despite their very different sizes.



Photo from Holiday Faire 2023 by Thomas Beebe



Outfitting An Equine

by Epy Pengelly, Armiger



In addition to fabric stamping, Arielle also likes to incorporate bias tape trim, applique pieces, fabric painting, and other elements for embellishing her equines' garments. The bias tape helps create a nice, clean look on the garments, and helps finish off the edges of the fabric. Having dags in the chest pieces is a stylistic choice often seen in historic images, and also is functional in that it helps the fabric move well around the equines' shoulders while they are in motion.

Elaborate Solutions

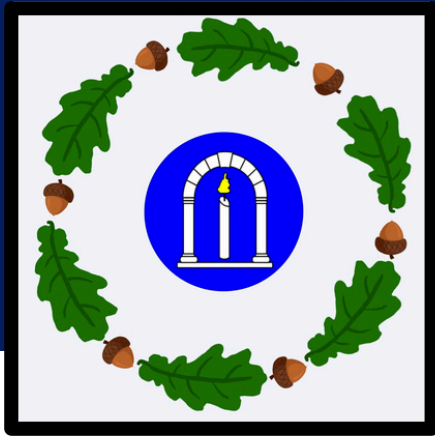
THL Arielle has also taken a lot of inspiration from period European sources for some of her more elaborate equine outfits. Due to their intricacies, these outfits generally are limited to the equine that they are made for, or for equines close in size.

.In her class handout, Arielle has more examples of historic representation and inspiration for some of the garments she has made. A few are included below.



For saddle pads with dagging, Arielle has seen several examples from 13th – 15th century art. She notes that this style was widely used from peasants to nobility, with different embellishment opportunities based on the aesthetic that an outfitter is aiming for. Again, Arielle emphasized that this is a good option for those equestrians who ride during hot weather because it still lets the horse get air flow to the majority of their body.

Photo: Gentile da Fabriano, Detail from Adoration of the Magi, 1423, Tempera on Panel, overall: w2830 x h3000 mm, Uffizi Gallery, accessed December 14, 2023, <https://artsandculture.google.com/asset/adoration-of-the-magi/DQFJCeCtmALPyg?hl=en>



Outfitting An Equine

by Epy Pengelly, Armiger



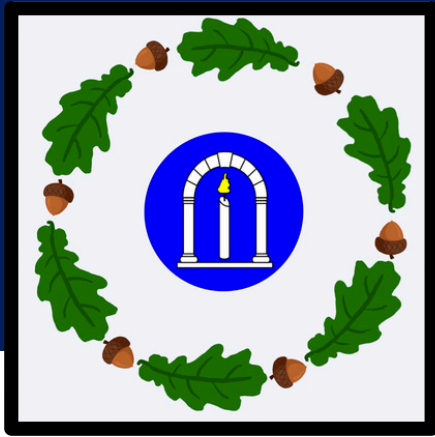
In addition to fabric stamping, Arielle also likes to incorporate bias tape trim, applique pieces, fabric painting, and other elements for embellishing her equines' garments. The bias tape helps create a nice, clean look on the garments, and helps finish off the edges of the fabric. Having dags in the chest pieces is a stylistic choice often seen in historic images, and also is functional in that it helps the fabric move well around the equines' shoulders while they are in motion.

Another good option for a warm weather period equine outfit is strap barding. Strap barding was traditionally made out of leather, but also ornate versions were made from velvet covered leather. Again, they are ideal for ventilation as one rides, and do not hinder movement of the equine at all. These garments can have embellishments of bells, metal mounts, and other small ornaments to help show personality. Arielle most often found depictions of strap barding in hunting scenes, but they can also be found in images of warfare and other knightly pursuits. In many cases, the strap barding would have traditionally been used to help hold the saddle in place. One can also see them combined with other garment options, like in the Adoration of the Magi above.



Photo by Tim Baird

Photo above: (Marshal) of France, from The Courtly Household Cards, c. 1450, Woodcut on paper (pasteboard) with watercolor, opaque paint, pen and ink, and tooled gold and silver, 5 1/2 x 3 15/16 in. (14 x 10 cm), The Metropolitan Museum of Art, accessed December 14, 2023, <https://www.metmuseum.org/art/collection/search/697331>



Outfitting An Equine

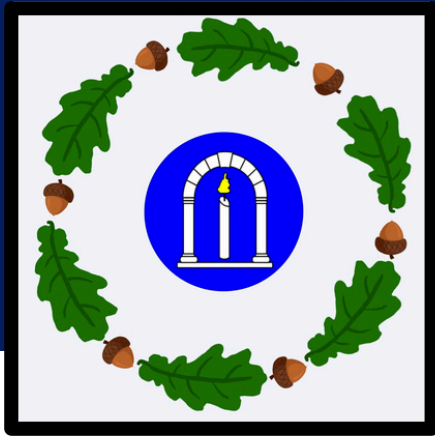
by Epy Pengelly, Armiger



One of the most elaborate garments that Arielle has made for her pony, Bingo, has been based off of striped caparisons from the Album of Tournaments and Parades in Nuremberg. Arielle notes that caparisons were popular in parades, tournaments, and other ceremonies throughout Europe in the 13th- 16th centuries. She made her version in her heraldic colors, and spent quite a bit of time ensuring that her stripes lined up appropriately across the two separate pieces that cover the front and back halves of Bingo's body. While caparisons are magnificent, they do hold more heat to the horse, so it is important to think about climate and type of fabric (and how many layers!) to make one out of.



Photo: Page 98 from Album of Tournaments and Parades in Nuremberg, late 16th–mid-17th century, Pen and ink, watercolor, gold and silver washes; , page: 13 5/8 x 9 7/8 in. (34.61 x 25.08 cm), The Metropolitan Museum of Art, accessed December 14, 2023, <https://www.metmuseum.org/art/collection/search/25111>



Outfitting An Equine

by Epy Pengelly, Armiger

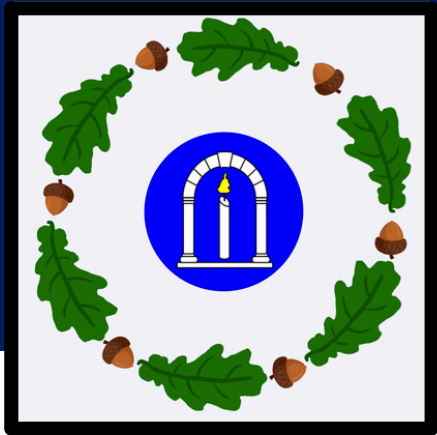


Caparisons come in a variety of completeness. A full caparison (like those shown above in the manuscript) includes fabric covering the neck and head of the equine. A partial caparison (like the one Arielle made for Bingo above) covers the front part of the equine and their rear, but not the head and neck. Another option to those seen above is making just a half caparison (seen below). This would cover just the rear end of the equine. By removing fabric on each option, more of the equine can be ventilated. The first

places that equines sweat (other than under the saddle) are often the neck and chest, so having less covered allows the equine to cool off while still providing plenty of flair and opportunity for personality to shine through.

While this has been a brief overview of equine outfits, hopefully it has still been edifying about the options available for self expression, equine body heat management, and other considerations. Should one ever have the opportunity, they should take Arielle's excellent "The Elegant Equine: Garbing Your Horse with Style" class.

Arielle's Class Handout has patterns diagrammed, detailed garment construction guidance, more historic reference images, and additional resources.



Outfitting An Equine

by Epy Pengelly, Armiger



Photo from Holiday Faire
2023 by Joseph Card

Photo by Natalie Baird





Outfitting An Equine

by Epy Pengelly, Armiger



Photo unknown

Photo by Tim Baird





Outfitting An Equine

by Epy Pengelly, Armiger



Photo upper left by Tim Baird
Photo below by Natalie Baird



Photo by Tannis Baldwin



A Quick Look at Iron in The Early European Scientific Revolution

Lord Allen MacFarland

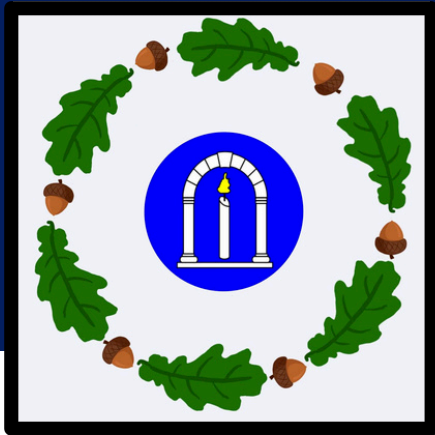


Smelter from *De Re Metallica* by Agricola

Iron as a metal was important to European society during the early Scientific Revolution (16th century). The metal had many uses including as tools, implements of warfare, architecture, and more. The knowledge at the time of iron ores, mining, smelting, chemistry – and even crystallography – were surprisingly advanced. Iron was given a detailed investigation by the keen minds of the time. Many individual engineers, scientists, and alchemists collected observations, data, and performed experiments. Specific information was determined and cataloged in a way not before seen in Europe.

Mine engineering and mining methods were given scrutiny at this time. Georgius Agricola's *De Re Metallica* (1556) contains a thorough treatment of mine engineering. His book includes a plethora of woodcuts and illustrations of mining methods. The life of a miner was also described thusly by him, "Mining is a perilous operation to pursue; because the miners are often killed by the pestilential air they breathe; sometimes their lungs rot away; sometimes the men perish by being crushed by masses of rock; or falling from ladders."

Iron ore processing was both recorded and then advanced at this point in history. Both Agricola and Vannocio Biringuccio mention ore beneficiation processes. Specifically mentioned are ore roasting, crushing, sorting and washing. Agricola also experimented with using natural magnets such as lodestone to perform simple magnetic separations of iron ore. He also cataloged many illustrations of ore crushing equipment. Both mechanical and water powered setups are shown in his book. Agricola was also aware of the environmental consequences of mining and ore processing. "Fields are devastated by mining operations-beasts exterminated, waters poisoned by the washings."



A Quick Look at Iron in The Early European Scientific Revolution

Lord Allen MacFarland



Knowledge of the occurrence, type, and quality of iron ores in Europe received much attention during the early Scientific Revolution. Several authors mention the occurrence of iron ores. Georgius Agricola discusses this in his *De Re Metallica*. Vannocio Biringuccio states in the *Pirotechnica* (1540), in reference to iron ore: “Nature produces iron abundantly in many regions of the world.” He also mentions the occurrence of iron ores in mountainous areas as well as a lengthy discussion of known Italian ore sources.

The quality of these ores were also studied. Agricola studied the orientations of ore seams, quality, and type. Biringuccio gives us a very accurate accounting of the measurement of the strike and dip (orientation) of vein formations. The *Pirotechnica* mentions red earth as an indicator of the presence of iron ore at a site. Varying descriptions of differing types of iron ore, their appearance, and their suitability for refinement are recorded in the book as well.

The art of iron smelting and alloying occupied many scholars of the time. Two types of furnace are mentioned by Biringuccio in his book. Both a blast furnace and a bloomery forge are mentioned. Indeed, Agricola’s aforementioned illustrations also include drawings of a blast furnace as well as detailed plans for their construction. He discusses sites for such operations as being best suited near a method of transport – by land or water.

Biringuccio was well aware of steel alloys and impurities. These factored into knowledge of tempering processes. Giovanni Battista Della Porta gave detailed descriptions of quenching processes in his work, *Magiae Naturalis Libri Viginti* (1589). Among them were using substances such as vinegar, urine, ram’s blood, spring water, crushed snails, oil and a host of others. A water quenching method is mentioned by both Biringuccio and Agricola as well. The chemical properties of iron began to be cataloged and studied in earnest at this time. Flame test assays of iron are mentioned by Agricola and Biringuccio both. A blue colored flame and “infernal odor” to test for sulfur was mentioned. These sorts of investigations would help lead later authors such as Pierre Clement Gignon and Jousse Mathurin along their own paths of learning.



A Quick Look at Iron in The Early European Scientific Revolution

Lord Allen MacFarland



In conclusion, the science and understanding of iron was clearly advanced during the early Scientific Revolution by a handful of authors; and the many others who may not have written. Societies with high quality iron had social, military, and economic advantages. Iron was vital to the advancement of European society at this time. This advancing science and the removal of myths around the metal served to propel society forward.



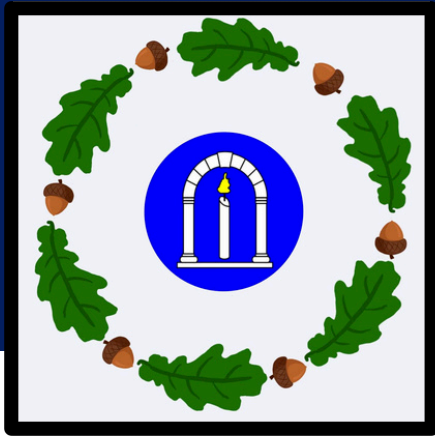
Stollen with Raisins, Candied Citrus Peel, Almonds, and Marzipan

by Lady Clara Huttmacher



December Calendar Page; Baking Bread; Unknown; Bruges (possibly), Belgium; mid-1200s; Tempera colors, gold leaf, and ink on parchment; Leaf: 23.5 × 16.5 cm (9 1/4 × 6 1/2 in.); 85.MK.239.8v

The history of stollen is wrapped up in both the (Roman Catholic) church and the Duchy of Saxony. “Dresden Stollen” as we know it today is said to have originated in 1329 as a result of a contest offered by the Bishop of Naumburg (an 11th Century castle and a cathedral at the crossing of two trade-routes) challenging the bakers to make a new recipe with butter. The recipe I chose has 6 ounces (1-1/2 sticks) of butter in the dough and another 4 ounces of butter (1 stick) poured over the pair of loaves.



Stollen with Raisins, Candied Citrus Peel, Almonds, and Marzipan

by Lady Clara Huttmacher



Sadly by the 15th century, the church forbid cooking with butter during Advent (the weeks leading up to Christmas). The Church Council supervised the preparation of stollen without butter for the Saxon Royal Court in 1427—flour, yeast, oil and water—a sad substitute for what stollen would be in future years.

”In 1450 (Holy Roman Empire) Elector Ernst of Saxony and his brother Albrecht applied to the Pope Nikolaus V. for an abrogation of the butter-prohibition. The Vatican bureaucracy was a hard test of Saxon bakers’ patience. Five popes must die, before Pope Innocenz VIII sent a letter in 1491, known as “butter-letter”, to Dresden. In that letter he had declared that richer ingredients were allowed. In return, the Dresden Stollen bakers had to pay a “fine” (a.k.a. a bribe) to be used for building of churches.”

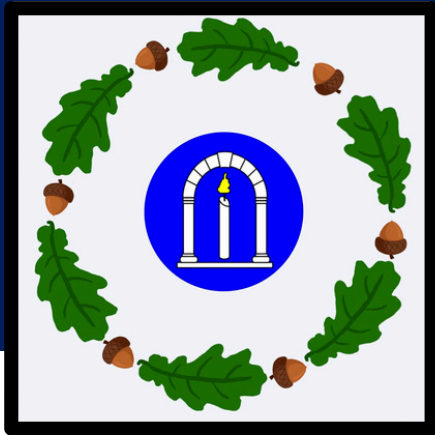
I decided to try baking stollen after watching a Great British Bake Off holiday episode where the bakers made stollen. I previously baked “Bethmannchen” marzipan cookies for the fall 2019 coronation of King Cuan and Queen Signy and in recognition of my German persona. As a result, I was fascinated with making another German dessert involving marzipan and I made my first loaves for the shire’s December 2019 potluck where members were encouraged to bring their favorite holiday food to share. I received multiple compliments and encouragement to enter the enter the stollen competition at Kingdom 12th Night in January 2020.

I used the recipe from Daring Gourmet including making my own candied citrus peel and marzipan.

Significance of Ingredients

Although the modern recipe called for rum, I substituted brandy for authenticity.

“The first remains of the earliest lemon, found in the Roman Forum, date to right around the time of Jesus Christ, the end of the first century BC and early first century AD,” said Dr. Langgut. “It appears that the citron was considered a valuable commodity due to its healing qualities, symbolic use, pleasant odor and rarity. Only the rich could have afforded it. Its spread therefore was helped more by its high social status, its significance in religion and its unique features, rather than its culinary qualities.”



Stollen with Raisins, Candied Citrus Peel, Almonds, and Marzipan

by Lady Clara Huttmacher



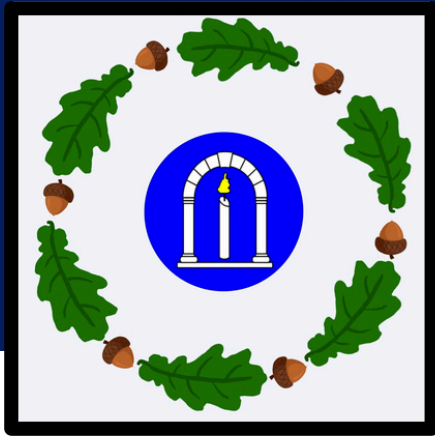
According to Dr. Langgut, sour oranges, limes and pomelos were introduced to the West by Muslim traders via Sicily and the Iberian Peninsula much later, in the 10th century AD. “It is clear that Muslim traders played a crucial role in the dispersal of cultivated citrus in Northern Africa and Southern Europe,” Dr. Langgut said. “It’s also evident because the common names of many of the citrus types were derived from Arabic, following an earlier diversification in Southeast Asia. Muslims controlled extensive territory and commerce routes from India to the Mediterranean.”

According to the research, the sweet orange associated with Israel today only dates as far back as the 15th century and was the product of a trade route established by the Genoese and, later, the Portuguese. The sticky-sweet mandarin was introduced to the Mediterranean only in the beginning of the 19th century.

“It wasn’t until the 15th century that the sweet orange arrived on European tables. By the time mandarins appeared in the 19th century, citrus fruits were considered commonplace,” said Dr. Lanngut. “They were cash crops rather than luxury items.”

“Fruits known by the Romans were again found in the Middle Ages and at the Renaissance. To those, coming from the Arabic countries, were added lemon (*citrus limonicum*) and bitter orange (*citrus aurantium*). Bitter orange is a citrus fruit close to the orange, but very bitter and it must be cooked or candied to be good tasting. The sweet orange (*citrus sinencis*), that we know of today, appeared only in the 15th century, and it was not found in cookery before the 16th century.

The use of almonds, or almond milk, was developed in all countries and throughout Medieval cookery. The oily nut of these fruits was mostly used as extra liaison for sauces (complementary to bread) or as a substitute for butter or milk on fast days. Almonds were just as well found with meat dishes as with fish preparations. They were also, in the Middle Ages, part of those products which were both food and medicine. As such, doctors could prescribe them. This was also the case for sugar, spices, and hippocras (spiced wine). Thus are almonds and sugar found in the composition of preparations for the sick: 10 recipes for the sick by Maître Chiquart out of 16 contain almonds.



Stollen with Raisins, Candied Citrus Peel, Almonds, and Marzipan

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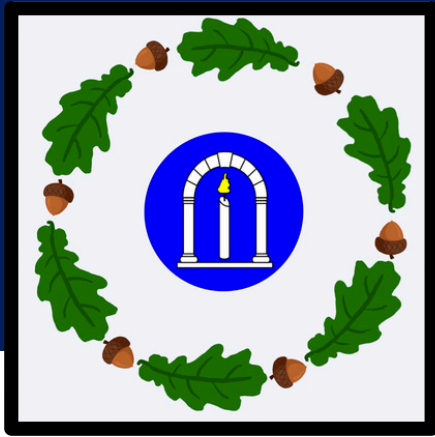


Banquets were often ended, in the Middle Ages or Renaissance, by the *boute-hors* (out drive): the meal was finished, the table cleared, and wine and chamber spices were served in another room. The chamber spices were sweets made of spices or fruit, candied in sugar or honey. Ginger can be preserved (*gingibrat*) as well as coriander or aniseed. Fruit were candied as in the menus of *Messisbugo* and *Scappi*: melons, lemons or oranges, quinces, pomegranates, chestnuts ... Nuts (pine nuts, almonds, walnuts), they were also candied, else made into more elaborate confectionery, some ancestor sort of nougat: *pignolat* in France, *pinyonada* or *torron* in Catalonia, *torrone* or *copeta* in Italy. These candied fruits, as the *hippocras* people drank at the end of the meal, were supposed to close up the stomach and make digestion easier.”

Stollen Recipe

Ingredients

- 1 cup lukewarm whole milk
- 3 teaspoons active dry yeast
- 1/2 cup granulated sugar
- 4 cups all-purpose flour
- 1 large egg
- 2 large egg yolks
- 3/4 cup unsalted butter (1 1/2 sticks) , at room temperature so it's very soft
- 2 teaspoons vanilla extract
- zest of one lemon
- 1 teaspoon salt
- 3/4 teaspoon ground cardamom
- 3/4 teaspoon ground mace
- 1/2 teaspoon ground cinnamon
- 8 ounces homemade marzipan
- 9 ounces raisins
- 3 ounces candied lime peel
- 3 ounces candied orange peel
- 3 ounces slivered almonds, chopped
- 1/3 cup brandy
- 1 stick unsalted butter, melted powdered sugar for generous dusting



Stollen with Raisins, Candied Citrus Peel, Almonds, and Marzipan

by Lady Clara Huttmacher



Method

- Prepare marzipan and candied citrus peel at least 1 week in advance to allow time for drying and flavor melding.
- Place the raisins, candied citrus peel and almonds in a medium bowl and pour the brandy over it. Stir to combine. Set aside and let the fruit mixture soak in the brandy while the dough rises.
- Stir the yeast and 2 tablespoons of the sugar into the lukewarm milk and let sit in a warm place for 10-15 minutes until very frothy.
- Place the flour, remaining sugar, egg, egg yolks, butter, vanilla extract, lemon zest, salt, cardamom, mace and cinnamon in the bowl of a stand mixer fitted with a dough hook. Add the yeast/milk mixture. Use a spoon to stir the mixture until it comes together. Knead the dough on the bread setting for 7-8 minutes. Remove the dough ball, lightly spray the bowl with a little oil, return the dough ball, cover loosely with plastic wrap and place it in a warm place or lightly warmed oven (just barely warm), to rise until nearly doubled in size, at least 1 hour.
- Punch down the dough and add the soaked fruit/nut mixture to the dough (it should have absorbed all the rum by now but if there is excess liquid, pour it out before adding the mixture to the dough). Using the dough hook, knead the fruit/nut mixture into the dough until combined. If the dough is too wet to handle, add a little bit of flour until the dough pulls away from the sides of the bowl.
- Turn the dough out onto a floured work surface and cut it in two equal halves. Press or roll each piece into an oval to about 1-inch thickness. Roll each piece of marzipan into a log the length of the oval. Press the marzipan gently into the middle of the dough. Fold the left side of the dough over to cover the marzipan, then fold right side over on top of the left side so that the edge of it sits just left of the middle of the stollen. Pinch and tuck the top and bottom ends of the stollen to cover the marzipan. Use the bottom edge of your hand to press down along the length of the stollen towards the right of the center to create a divot and characteristic hump.
- Place the stollen on a lined baking sheet. Cover the stollen loosely with plastic wrap and let them rest in a warm place or lightly warmed oven for 40-60 minutes until puffy.



Stollen with Raisins, Candied Citrus Peel, Almonds, and Marzipan

by Lady Clara Huttmacher



Method, contd.

- Preheat the oven to 350 degrees F and bake the stollen for 30-40 minutes or until golden. Let the stollen sit for 5 minutes, then use a toothpick to poke holes all over the stollen (this will allow the butter to seep in), then generously brush the stollen with the melted butter while the stollen are still warm. Immediately sprinkle with a generous amount of powdered sugar, rubbing it into the creases and down the sides. Let the stollen cool completely. You may want to give it another dusting of powdered sugar once cooled.

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We're all in this together; Ethical Research and Documentation for SCAdians

by THL Gwenhwyfar Weale



Since joining the SCA I've come to realize that one of the most fraught topics in the Arts and Sciences community revolves around how to effectively research and communicate findings with others through competition, display, and publication. It is my intention to provide you, dear reader, with some thoughts regarding research and documentation in preparation of seeing some of you at my consultation table at this year's Kingdom Arts and Sciences Festival.

What makes me qualified to write on this topic? Well, I've worked as a writing and research tutor since high school and beyond, first as a library clerk, then as an employee of the writing center at Indiana University, and privately until I finished my BA in English. I

Illumination from the *Grandes Chroniques de France* via the [University of Gent](#)

don't have an advanced degree, though I've taken some graduate classes. I have presented my research at professional conferences, such as the Pop Culture Association/American Culture Association in 2013. I've been teaching *Yet Forget Not, That I Am an Ass: Conducting Ethical Research & Documentation in the SCA* since 2019 at the canton level, baronial level, Pennsic, and University of Atlantia.

Before we begin there are a few things that should be covered:

1. A degree or advanced education is in no way required.
2. You are responsible for what you produce.
3. Critical thinking is a must; accept nothing at face value.
4. Work at your own pace.
5. Gather feedback from people you respect on what you've written and how you've presented it.
6. We're all in this together.



We're all in this together; Ethical Research and Documentation for SCAdians

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You do not have to have anything stating that you are qualified to research. In my class, I refer to the attendees as Citizen Scholars, a riff off of Citizen Scientists, meaning non-professional avid enthusiasts. The minute that you start doing research, you too are a Citizen Scholar. Now you've even got a fancy title! Run with it!

What does it mean to be a Citizen Scholar mean? At the end of the day, the only person that is responsible for ethically presenting your research is you; verify the accuracy of what you're writing. Cite your sources so readers know what you've pulled from others and what thoughts are uniquely yours. Plagiarism is a nasty business and entirely unethical. The SCA is a volunteer organization; we do all of this for fun, right? How serious can it be? However, you can and will lose the respect of your peers by presenting material that is not your own, as if it were or if you provide falsified or unreliable information. I personally find that incredibly damning. Once respect is lost, it is incredibly difficult to regain, especially when it comes to documentation.

As Citizen Scholars it is up to us to put our best intentions forward, begin as we mean to continue. So, retain the respect of your peers by citing your sources responsibly. If you aren't publishing, then the citation style you use isn't important. You just need to inform your audience as to the source of the information presented. I never get more excited than when I see citations that I can use to fuel research. I collect works cited pages and end notes like some people collect likes on social media. (I personally probably have more reference lists than likes, but who's counting?)

How do you suss out reliable information? Critical thinking is required to separate the wheat from the chaff. You must be willing to ask questions and seek answers. Examine your sources ruthlessly, even if on the surface they seem totally valid. Where did it come from? Who wrote it and why? Are you reading a peer review journal or other academic publication, one in which a body of individuals have vetted it for accuracy? Is the information corroborated by more than one source? Are there dissenting voices and if so, are their arguments valid? These are only a few of the questions that ethical Citizen Scholars should ask.



We're all in this together; Ethical Research and Documentation for SCAdians

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This is a process and you need to be patient with yourself. Time is relative. No one cares if your end product took twelve days, twelve months, or twelve years. If you're happy with the end product, that is literally all that matters. So, unless you're on a deadline, take your time and do it right. Don't be afraid to ask for an extension or miss an opportunity if your work just isn't ready. Future you will love past you, I promise.

How do you know if it is ready? Seek feedback from people you like and respect, seriously. I've been doing all of this for a long time and I still run my documentation past others. Writing is a work of translation, meaning you are translating the thoughts and images in your head into something that is understandable to others. A lot can go missed as a part of the process. Getting a second, third, or fourth opinion can be incredibly helpful. There is no point in doing any of this if folks can't make sense of what you've written.

Disclaimer: You can take their advice or you can put it in the circular file if it doesn't serve you or your end product.

That having been said, keep in mind that should you display something publicly, or enter a competition, you are opening your work up to critique. If you or your work isn't ready to handle that, then consider waiting and doing more until you feel confident in what you're putting out into the world. To an extent, the minute you make something public it ceases to be just yours, but rather, consumable by everyone. Your ego will likely need to take a back seat. Remember, people aren't judging if you're a good person or a smart one. They are analyzing your work, which is something that can always improve.

There is a saying in the writing world that I'm going to paraphrase, "manuscripts are never finished, only abandoned." This is true for research and documentation. Ideally, whatever has fascinated you enough to get you to put the work in, is something that can and will enrich your entire life.

Will others help you? Can you help others? The answer is 'yes' to both. Research and documentation is not a zero-sum game. Any time that you learn something new and share it,



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two people at minimum are winning. Presenting research is an act of service. Thankfully, we have many like-minded folx who are eager to buckle down and do the work. I have discovered through tutoring and teaching in the SCA that thanks to fellow SCAdians, I am always able to learn something new in a largely kind and supporting non-academic environment.

Research and documentation is an opportunity to grow, learn new things, and share with others. For me, this is what initially drew me to the SCA. Sure, I like wearing fancy dresses but at the end of the day, my most satisfying experiences come from interacting with people that share the same passions I do. If I am interested in what you've done and can't talk to you in person, be assured that should I find it, I'll be reading your documentation.

For more on ethical research and documentation, [please enjoy the hand out for *Yet Forget Not, That I Am an Ass: Conducting Ethical Research & Documentation* here!](#)

THL Gwenhwyfar can be reached for questions at GwenhwyfarWeale@gmail.com.



Upcoming Kingdom A&S Opportunities

Kingdom Competitions Deputy:
Baronesa Beatriz Aluarez de la Oya



Date	Event	Competition	Period/Theme
April 2025	Coronation	Cultura	13th Century Spain/Astrology
May 2025	Crown	Tempore	1000 - 1350 CE
October 2025	Coronation	Cultura	TBD
November 2025	Crown	Tempore	1350 - 1500 CE
January 2026	12th Night	Tempore	1500-1650 CE

Congratulations to the recent winners of Kingdom competitions!

Cultura Atlantia, Coronation of Randall and Iuliana: Lady Ailis inghean Ui Bhriain

Tempore Atlantia, Fall Crown 2024: Sir Odde ap Tam

Tempore Atlantia, 12th Night: Lady Anubh de Mona



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