



Quivers & Quarrels



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FEATURING:

Archery in Medieval Mali

The Golden Arrow

Jül Toy Shoot

Night Shoots - Part 2

Parsing Period Images

for Arrow Details

The Adventures of Spooki



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Inside this issue:

Letter From the Editor THL Máirin Ó Nialláin	3
Archery in Medieval Mali Lord Alfonso de Santo Domingo	4
Golden Arrow THL Godzmir the Golden	7
Jül Toy Shoot Lady Sofia Eleonora de la Mar	8
Night Shoots - Part 2 THL Máirin Ó Nialláin	10
Parsing Period Images for Arrow Details Mungo Napier, Laird of Mallard Lodge	12
Adventures of Spooki Master Thomas Spence Colby	15
Submission Information & Guidelines	16
SCA Membership Information	17



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Letter from the Editor...



Greetings my Archery Community!

Our first issue from coming back post-plague was a success and I am happy to announce that our community has had many archers reach out with content for our wonderful newsletter. This is, and has always been, a labor of love for those of us who have continuously been involved in keeping it going throughout the

years. I hope that it has brought each of you content that has spoken to you, as it has for each of us who work hard to get it to you on a regular basis.

I have been very excited by all of the submissions we have been getting, and how passionate each of the contributors are about their content. As I have said many times before, this is YOUR newsletter. It can only be as good as the content you contribute. It's a place for all of you to have a voice. Whether you are a purist, or someone who enjoys a more relaxed approach to your archery, this is a place for you to consider home for your ideas, passions, stories, projects, etc.

If you have any suggestions for future content you would like to see please reach out to me at mairin_o_niallain@yahoo.com and I will do my best to try and find it, or maybe I'll ask you to contribute something to help bring that topic to the forefront for a future article.

Until next time...



*Forever Yours In Service,
THL Máirin Ó Nialláin, *

*Editor in Chief
Quivers & Quarrels*





Annals of Archery

With

Lord Alfonso de Santo Domingo



ARCHERY IN MEDIEVAL MALI: A CULTURAL KEYSTONE OF WEALTH, POWER, AND MASTERY

In the expansive and diverse landscapes of medieval West Africa, the Kingdom of Mali emerged as a cultural, economic, and military powerhouse, leaving an indelible mark on the tapestry of African history. Spanning from the 13th to the 16th centuries, Mali's influence extended across the Sahel region, encompassing present-day Mali, Senegal, Mauritania, Guinea, and Niger. As we delve into the rich historical narrative of medieval Mali, archery surfaces as a pivotal and multifaceted element, weaving together the realms of military strategy, cultural expression, and spiritual significance.

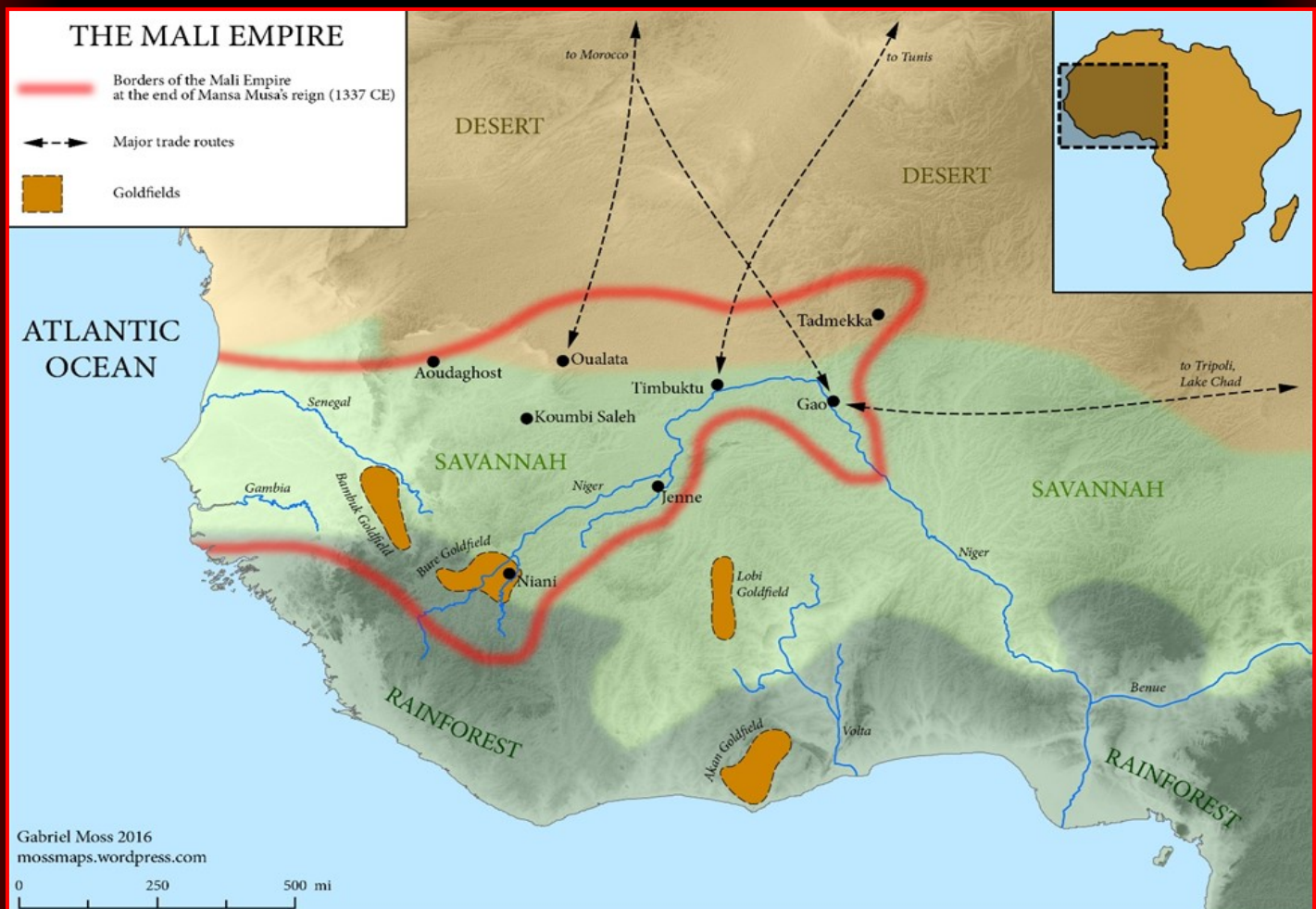


Figure 1: "The Mali Empire.jpg" by Gabriel Moss is licensed under CC BY-SA 4.0.

At the zenith of its power, Mali stood as one of the wealthiest empires globally, renowned for opulent cities, thriving trade routes, and a formidable military. Central to this grandeur was Mansa Musa, the illustrious ruler whose legendary pilgrimage to Mecca in the early 14th century captured the imagination of distant lands. Beyond the glittering tales of gold-laden caravans, Mali's strength lay in its multifaceted society, where com-

merce, scholarship, and military prowess converged.

Mali strategically employed archers as a vital component of its military force. The Farari, Mali's elite archers, were highly trained warriors proficient in both mounted and infantry archery. Crafted from indigenous materials, the bow and arrow became the weapon of choice for these skilled individuals. The Farari were not only guardians of Mali's borders but also key players in ensuring the security of its extensive trade routes.

In the 13th century, Mali faced a formidable external threat from the Almoravid Empire. The Farari archers played a crucial role in the defense of Mali's borders during the Battle of Walata. Renowned for their expertise in mounted archery, the Farari showcased their agility and precision, repelling the invading forces and safeguarding Mali's territorial integrity.

Mali's extensive trade routes were vital for the empire's economic prosperity. Archers, particularly the Farari, were tasked with ensuring the security of these trade caravans traversing the Saharan Desert. Their proficiency in both mounted and infantry archery proved instrumental in fending off bandits and securing the precious goods and resources being transported.

The challenging terrains of the Sahelian and Saharan regions demanded a military force with both adaptability and mobility. Mali's archers, particularly adept at mounted archery, skillfully shot arrows from horseback with precision and speed. This tactical mastery was not only instrumental in military defense but also played a crucial role in hunting, showcasing the archers' adaptability and their ability to navigate the vast expanses of the empire.



Figure 2: "Détails de l'Atlas Catalan - Le roi Mansa Musa tenant une pépite d'or" by Abraham Cresques is licensed under CC BY-SA 4.0.

Figure 3: Terracotta Equestrian figure from Mali; 13th-15th century; National Museum of African Art (Washington D.C., USA)



Niani, Mali's capital, became a center for cultural expression, where archery competitions evolved into grand events. The Great Archery Competitions of Niani, sponsored by the royal court, attracted participants from across the empire. Farari archers showcased their skills in both ceremonial and competitive settings, fostering a sense of camaraderie and competition among the warrior class. These events were not just displays of martial skill; they were vibrant celebrations of the kingdom's military strength, emphasizing the importance of unity and pride.

Beyond military and cultural realms, archery found its place in Mali's religious and ceremonial practices. Archers participated in processions, using their bows and arrows symbolically to invoke blessings and protect the kingdom from spiritual threats. This integration of archery into religious traditions added a layer of sacred significance to the skill, elevating it beyond the practicalities of warfare.

In essence, the Kingdom of Mali stands as a compelling example of how archery permeated various facets of medieval African society. From military strategy and defense to cultural expression and spirituality, the legacy of Mali's skilled archers echoes through the annals of his-

tory. The archer's skill, honed to perfection by the Farari, became more than a martial art; it evolved into a cultural cornerstone, shaping the destiny of a remarkable kingdom.



Figure 4: Terracotta Archer figure from Mali; 13th-15th

During Mansa Musa's reign, significant military reforms were implemented, including the establishment of archery academies and training camps. Skilled archers were not only warriors but also scholars, learning the art of archery alongside the intellectual pursuits encouraged by the Mali rulers. This case study illustrates how archery became an integral part of Mali's educational and military infrastructure, emphasizing the importance of a well-trained and intellectually adept military force.

As we unravel the threads of Mali's narrative, we gain profound insights into a civilization where archery wasn't merely a tool of warfare; it was a symbol of unity, pride, and spiritual connection. The enduring legacy of Mali's archers serves as a testament to the multifaceted nature of this ancient practice, transcending its utilitarian origins to become an integral part of the cultural and historical fabric of medieval West Africa. The archer's dance, executed with precision and imbued with cultural significance, shaped the destiny of a remarkable civilization, leaving an enduring imprint on the rich tapestry of African history.

As we draw the bowstring of history, the narrative of medieval Mali unfolds with archery at its core, woven into the very fabric of this remarkable African civilization. Mali's ascendancy, marked by opulence, intellectual pursuits, and military might, finds its expression in the skilled hands of the Farari archers. These warriors, adept in both mounted and infantry archery, were not mere defenders of borders or participants in grand competitions; they were architects of Mali's destiny.

The case studies presented shed light on the diverse roles played by archery in shaping the empire. From the Battle of Walata, where Farari archers defended Mali's borders with unparalleled agility, to the safeguarding of trade caravans in the vast Sahara, archery emerged as a strategic force. The Great Archery Competitions of Niani showcased not only martial prowess but also the cultural unity and pride that permeated Mali's society. The Blessing of the Bow Ceremony and Mansa Musa's military reforms underscore the spiritual and educational dimensions of archery, respectively.

Beyond the practicalities of warfare, archery in Mali became a symbol of unity, a thread that intricately connected diverse regions and communities. It resonated in the vibrant celebrations of cultural events and echoed in the sacred rituals that invoked blessings for the kingdom. The archer's dance, whether on the battlefield, in the royal court, or during religious ceremonies, became a metaphor for Mali's resilience, adaptability, and multifaceted strength.

As we reflect on Mali's legacy, the enduring imprint of its skilled archers is undeniable. Archery transcended its utilitarian origins to become an integral part of Mali's cultural and historical identity. It wasn't merely a skill honed for war but a cultural cornerstone that shaped the destiny of an empire. The archer's precision, agility, and adaptability mirrored the qualities that defined Mali's greatness.

In the grand tapestry of African history, Mali's archers stand as silent sentinels, their legacy echoing through time. Their dance with the bow and arrow, whether on the vast Sahelian plains or within the confines of royal courts, remains an emblem of Mali's multifaceted strength. As we look back at medieval Mali, we recognize that archery wasn't just a military strategy; it was a living art that breathed life into the soul of a civilization, leaving an enduring legacy that transcends the passage of centuries.



The Golden Arrow

with
THL Godzimir the Golden



Getting in the Zone

Hi everyone. I'd like to talk to you today about a topic that isn't often discussed in the archery community: the idea of visualization and the mind-body connection.

Archery is all about consistency, being able to get a multitude of little things right so you can achieve your goal of hitting your target. How do we do that?

I purchased a book on a whim back in college called *Thinking Body, Dancing Mind*, written by sports psychologist and Tai Chi master, Al Chungliang Huang.

The author describes his philosophy as: "Thinking body, dancing mind" means that you have within you all that you need to be and to do anything you wish."

I found myself fascinated with the idea and just couldn't put it down. He cited countless stories of athletes and generally successful people who learned to use their mind-body connection and understand their dancing minds to achieve their goals.

Like all physical activities, archery relies on a firm understanding of the basics. You probably already know what they are: stance, posture, breathing, grip, focus point, anchor point, back tension, hand position, release, follow through, etc etc. There's a LOT that goes through our minds before we release an arrow. So what's the key?

I'll give you a golden piece of advice: I

have learned more and improved my archery the most by going into my backyard, alone, and letting fly a few hundred arrows at a burlap sack on the ground, than I ever learned anywhere else. No music, no phone, no distractions. It really gives you a chance to really drill those basic mechanics and also be alone with your own thoughts.

Scary, right?

Well it's important. Practice like this is what builds the mind-body connection and allows your body to act without putting too much thought into it. I would wager that the number one thing archers struggle with is overthinking. Am I holding my bow right? Are my feet far enough apart? Is the target 20 or 25 yards away? Am I going to hit my target?

If the mind is chaotic, the body will follow suit. Visualization plays a key part in making the mind-body connection. Seeing

yourself hitting the target in your mind's eye means you're halfway to making it a reality. The backyard you-vs-yourself sessions are all about one thing: doing it not until you get it right, but until you can't get it wrong.

Think of the hit movie, *The Matrix*.

"You have to let it all go Neo. Fear, doubt, and disbelief. Free your mind."

Wishing you the best on your archery journey,

THL Godzimir the Golden



Jül Toy Shoot

By

Lady Sofia Eleonora de la Mar

In December of 2022 in the barony of Nottingham Coill in the southern lands of Atlantia, a most beloved, annual Yule (Jül) event was held. That year it was called Jül Toy and had a Nordic theme. I was tasked with running the archery shoot, and we had a very merry time (well, those of us who survived did).

Here is a description of the shoot. There were two objectives to this shoot: Get the most points AND don't get eaten!! You see, while Santa and red-nosed reindeer have become a more common part of the winter celebration in recent years, the older Nordic Yule traditions were a bit more gruesome. Take Jolakotturrinn for example- a giant Scandinavian Yule cat that eats children who don't get new clothes for Christmas. In order for the cat not to gobble up an archer, they needed to shoot at least 3 different articles of clothing. Each article of clothing shot was worth 1 point, and they could shoot as many articles of clothing as they could for points, but they need at least 3 different kinds in order to not catch the hungry eye of the Yule cat. To discourage the shooting of a poor (albeit not-quite-innocent) cat, I made sure to include Gryla, Jolakotturrinn's owner. That way any archer that might have been thinking that they could just shoot the cat and save themselves from being eaten would have to rethink such a strategy. That's because if someone shot the cat they would have then angered the cat's owner, Gryla, who happens to be a cannibal troll who eats those she considers naughty, and she definitely considers shooting her cat quite naughty (there are no points for shooting Gryla or her cat). If an archer did have the misfortune to find themselves on Gryla's naughty list, all was not lost. There were still two ways to keep from being eaten: 1) they could take Gryla out with a shot or 2) they could get the tomte (aka gnome) on their good side and he would help them evade ending up a meal for Gryla or the cat. The tomte is very fond of porridge with butter (2 points each), but don't disrespect him by shooting too close to him. If you shoot within his personal space, he will not help you get away from Gryla or the cat



and none of your porridge and butter points count towards your final score. (definitely no points for shooting the tomte!)

We did 3 rounds of 6 arrows at 20 yards. The shirt, pants, socks, mittens, hat, and scarf were one point each (bonus 2 “cozy” points if the archer shot at least 5 different articles of clothing). Porridge and butter were two points each. Non-scoring, yet very important elements were: Gryla, the Icelandic cannibal troll that eats naughty children; her cat, Jolakotturinn, a giant Yule cat that eats only children who don’t get new clothes for Yule; and a helpful Scandinavian tomte (guardian spirit), but woe to them that disrespect him or don’t give him his expected Christmas gift of porridge with butter. All in all, it was a fun shoot that involved strategy and archery skill. However, I would suggest that if you are going to run this shoot, to make sure to get yourself some new clothes for Christmas before doing so. I say that because later that night, as I pulled out of my parking spot to leave the event site, what did the beams of my headlights reveal no more than 15 feet from my vehicle? A giant cat! Had it been stalking me in the parking lot? Was that bobcat Jolakotturinn?! I’m not sure about that, but I am sure glad I got those new mittens. Have fun. Be safe. Don’t get eaten.

[illegible]



Night Shoots - Part 2

THL Máirin Ó Nialláin



In our last issue, Master Robert the Grey wrote about night shoots and what he had done years ago, not going into details of more recent night shoots designed and run by both of us at Æthelmearc's annual Hornwood Scarlet Guard Inn, run by the High Order of Merit for Archery, the Order of the Scarlet Guard and hosted by the Shire of Hornwood, among other events both SCAdian and mundane.

Before I get into the shoot details, at this location we have a wonderful spot for the night shoots. Its under cover of the trees just beyond the edge of the woods and has a natural backstop across a small creek bed - that was typically pretty dry at the time of year we hold this event. And if anyone "lost" an arrow they were very easily retrieved the next day during daylight. All of our night shoots were designed sheerly for fun - so no scoring - other than not losing or breaking any arrows was considered a win!

The first year Master Spence came to the event and ran the shoot. He had large black monster targets with reflective red eyes which were illuminated by him once he got everyone to the line safely to shoot. This was very challenging and fun.

The following year Master Robert made glow in the dark ghosts using glow in the dark paint and white chloroplast (plastic card-

board). He charged them with a UV light prior to anyone entering the woods. This idea was good but the targets lost their charge fairly quickly. However, Master Robert increased the fun after everyone shot the ghosts the 1st time by unveiling his glow in the dark arrows and recharging quiver - these were a HUGE hit! Although they were a bit blinding in the absolute blackness of the woods. You could almost hear them glowing like a light saber, "Voom! Voom!"

The following year we found smiley face and Alien balloons with LED lights in them, then came up with a great storyline...we'd been invaded by aliens from the heavens. The goal was to kill them all before they killed us. We had over 50 balloons - some steady LEDs and some blinking. This was a huge success.

We followed this up the next year with a



similar storyline, the aliens were so upset with us totally annihilating their brethren, they sent another wave. Only this time they were equipped with the ability to disrupt our vision, making us see in a prism effect (we made everyone put on prism goggles before shooting once they got on the line) - always safety first! This effect made each target look like a dozen or more - some steady and some blinking, the 50+ targets looked more like 100's. This shoot is still being talked about years later.

The last couple of night shoots we ran at this event were largish targets of random shaped blobs made of black foam. The edges were painted with glow in the dark paint, the eyes were blinking LEDs inserted into the foam, and they were illuminated with battery operated portable LED UV lights at the base of each target. This only illuminated the outlines of the targets very dimly, leaving the blinky eyes very visible. This again was a lot of fun and very challenging.

Master Robert and I have run many night shoots in the mundane realm as well as SCA events. This is something we truly enjoy doing because the possibilities are endless. We have done night shoots where the targets are scored. Sometimes in these cases the targets are 3D animals, using a single glow in the dark necklace hung at the "bullseye". The shooting stake was lit with an LED light. The only flashlights allowed were to score after the shots on the target was made. So you weren't necessarily aware of the animal you were aiming at, since we were shooting well

after dark. The scoring was mundane style scoring. If there was a tie at the end then the tie-breaker was a distance shot at about 50 yards and closest to the center of the glow in the dark ring was declared the winner.

We've shot night shoots with paper animal targets, using flashlights to illuminate the target while each shooter in the group shot. The printed animals were very small and the scoring areas were even smaller. We've done similar with neon colored outlines on the animals then had them lit with UV lights. Master Robert and I have even run Disco Night Shoots at our local mundane range using a disco ball, moving starlight lights, blinking lights, and of course the obligatory 70's disco music! Again the possibilities are limitless...

So remember - Safety first. Then let your imagination run wild. Don't make them too difficult, but make them challenging. Score, don't score - just have a ton of fun with it!!

I hope these articles have served to inspire some of you to expand your archery repertoires to include trying a night shoot sometime in the near future if your events and venues allow. I can't express how much fun and enjoyment these shoots have brought to so many.





Parsing Period Images for Arrow Details: Ideas for More Authentic Period Arrows

Mungo Napier, Laird of Mallard Lodge



As an all-period archer for the last ten or so years, I have experimented with many features to make my arrows look more period-authentic. My first attempts involved incorporating known features from heavy English war arrows to shafts suitable for SCA target shooting with 40-pound draw longbows. Experience and research using period illuminations and paintings changed my view of what are appropriate features, and more recent arrows reflect what I believe would be typical of privately-owned arrows for sport or hunting by a late 15th century upper middle class commoner such as my persona.

What features SCA period archers may wish to include on their arrows are personal decisions, but the following examples from period art may help make our arrows more authentic.

Our earliest European arrow examples are from illuminated manuscripts. Especially with marginalia, and even with many larger and more detailed images, arrows in illuminations are usually cartoonish parodies. Still, the artists were certainly familiar with real arrows, and sometimes left us interesting clues.

Among the most famous early archery illuminations is a large panel from the Luttrell Psalter, which many scholars date to between 1325 and 1340. The image shows six peasant archers shooting at the butts (with a shocking disregard for range safety!). Not only do we see examples of early 14th century commoners' clothing, we can spot other interesting details including the butts themselves, arm bracers, and the bulbous wooden points that were intended to keep English peasants from poaching large game, but still allowed them to shoot during mandatory practices. (Serious poachers could have hidden more lethal arrows under the thatch in their cottages.)



Luttrell Psalter archers, circa 1325-1340. (British Library, London); PDM 1.0 DEED. Public Domain Mark 1.0

While the arrows are poorly drawn, two important details stand out: the fletches have a rounded shape known today as "parabolic", and the nocks are applied, possibly made from bone or horn, rather than a slot being cut into the shaft itself (a "self-nock"). The nocks are similar to flared Vermil-brand Asian-style nocks, which sadly are not legal under SCA period rules because they are acrylic plastic.

Another interesting illuminated example is the circa-1400 illustration showing the English poet John Gower. Still cartoonish, his arrows are impossibly short and the points appear nearly as large as his palms. The arrows, however, again show parabolic fletches and what appear to be applied nocks.



Vox Clamantis, John Gower, circa 1400. (Glasgow University Library). PDM 1.0 DEED. Public Domain Mark 1.0 Universal.

Note that in both examples none of the fletches are bound to the shafts with thread or cord. In the 14th and 15th centuries military archery rapidly developed during an arms race against better armor. As combat bows became more powerful, arrow shafts grew thicker, reinforcing slivers of horn were set into the nock ends, and fletches were bound to the shafts with thread. There is ample evidence of these features on arrows recovered from the 1545 wreck of the *Mary Rose*. Such features were not needed on arrows shot from lighter recreational and hunting bows.



Portrait of Antonie van Bourgondië (1421-1504), by Rogier van der Weyden, circa 1463. Royal Museums of Fine Arts of Belgium, Brussels. PDM 1.0 DEED. Public Domain Mark 1.0 Universal.

By the mid-15th century a new realism appeared in European art, and Flemish painting flourished under Philip the Good, Duke of Burgundy's patronage. In 1462, Philip's illegitimate son Antoine, "The Grand Bastard of Burgundy", won the famed annual popinjay archery tournament in Bruges. To celebrate, Antoine sat for Burgundian court painter Rogier van der Weyden, probably in 1463. Antoine is lovingly holding what is

likely the very arrow from his triumph.

The detail on Antoine's arrow is fantastic, and suggests what a noble's personal sporting arrows might have looked like, or at least an arrow that a style-conscious member of the Burgundian elite would have owned. The arrow is tapered like a long-distance war arrow, being much thicker below Antoine's hand than at the fletching. The arrow is self-nocked, but has a rather bulbous nock end suggesting it was turned on a lathe. The fletches are a unique shape, parabolic, but tapering to a long (and stylish, but useless) nose. The two red lines possibly denote the cock feather, since they are not repeated on the other two fletches. The rear feather is dark, but this is likely to indicate a shadow cast by strong light coming from the lower left. It is this commentator's opinion that all three feathers are actually white, as there would be no use for a dark feather if the cock feather is the one marked by the red lines. [For more about The Bastard of Burgundy, see the Mallard Lodge Household blog at: mallardlodgehousehold.blogspot.com].

The new lavish detail was also applied to altarpieces and other religious art. A popular subject was Saint Sebastian, a Christian martyr whom the Roman Emperor Diocletian ordered executed by being shot full of arrows circa 286 CE.

The 1493-1494 Saint Sebastian painting by the otherwise unnamed "Master of the Holy Kinship, the Younger" is hardly realistic, but there are important details in the arrows. All the fletches are swallow-tail shaped. Some arrows show colored fletching, as well as white fletches with colored bands which could be either painted or spliced in from other feathers. Many of the arrows also have cresting bands before and behind the fletches. None of the arrows appear to be reinforced, nor is there any evidence of fletching binding. Other interesting details are the crudely carved yew longbows, wrist bracers, and some really fantastic clothing.

Jan de Beer painted Saint Sebastian with considerably more realism in the early 16th century.

These arrows are both swallow-tailed and parabolic. Again, there is no cresting or binding. As with all the shafts examined so far (with the possible exception of Gower's arrows), de Beer's arrows display no indication of shaft color. Contemporary sources sometimes mention that some arrow shafts were sealed with boiled linseed oil or a mixture of lard and beeswax, both of which would have given the shafts a somewhat golden color.

The next two illustrations are slightly beyond the SCA's usual 1600 CE cut-off, but they are close enough to reasonably assume the arrows have features that would have been common in the late 1500s. The high level of near-photographic detail in both paintings suggests these are fairly accurate representations of arrows used as models, and are likely sporting or recreational arrows typical of the time.

Peter Paul Rubens' 1614 Saint Sebastian painting depicts arrows with a white cock feather and two natural barred hen feathers (by coincidence, the same fletch your commentator has used since 2008 on most of his personal arrows, both modern and period). The fletches are not bound to the shafts, but a reinforcement wrap does show immediately forward from the nocks on several arrows. The arrows are all self-nocked. Red cresting bands can be seen on one arrow in

the quiver. While not important to our study, the lovely recurved bow and elaborately tooled quiver are a joy to behold.

Our final examples are from another Saint Sebastian painting, this one from 1623 by Gerrit van Honthorst. Here we again see self-nocked arrows without any reinforcement. Elaborate cresting has been applied, mostly forward from the fletches, and could include some sort of cypher based on the owner's initials. The fletches are a mix of red and white, and are not bound by any thread or cord. One arrow displays straight-cut fletches, while the others are a simple diagonal cut similar to a shield-back style, though without the cute little counter-curve on modern pre-cut shield-back feathers. The shafts display a deep golden color, which could be from a sealant, or from the painting's moody lighting.



Martyrdom of Saint Sebastian, by Peter Paul Rubens, 1614. (Gemäldegalerie, Staatliche Museen, Berlin). PDM 1.0 DEED. Public Domain Mark 1.0 Universal.



Saint Sebastian, by Gerrit van Honthorst, 1623. (National Gallery, London). PDM 1.0 DEED. Public Domain Mark 1.0 Universal.



The Adventures of Spooki

By Master Thomas Spence Colby

Gee, I hope he's not going away mad..



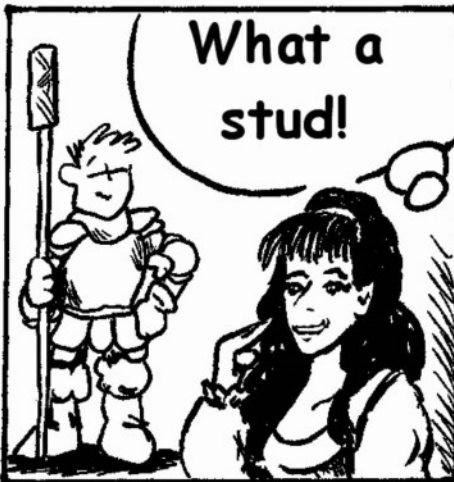
Naw, Ah' think despite your best efforts, he remains sane.



What a fighter!



What a stud!



What a target!



Spooki, you shoot like lightning...



Of course ~ 'cause I'm so **FAST** and Deadly, right?



...no. 'Cause you never strike the same place twice!





Guidelines

All submissions require releases

- Written submissions may be of any length. Very lengthy feature articles may be broken up over two or more issues.
- Written submissions must be in .doc, .docx, or .txt format. PDF files may be acceptable, but are not recommended. No other typeset formats are accepted. Document formatting for style is up to the editorial staff's discretion.
- Submissions should be minimally formatted with headings so that sections are clear. Academic-style papers with references should be submitted in MLA or APA style with all appropriate citations. Footnotes will be reformatted into endnotes, and tables of content will be omitted.
- Photographs and illustrations must be submitted separately as .jpg, .jpeg, .bmp, or .tiff, though they may also be included within the text of the article to indicate placement. Photographs and illustrations of a usable file size and resolution generally cannot be extracted from .doc, .docx, or .pdf files, so the original, full-size files are recommended.
- In-text photographs should be a minimum of 2048x1536 pixels at 300 dpi. Full-page or cover photographs should be a minimum of 2736x3648 pixels at 300 dpi. Sizes are approximate. Photos with a resolution of 150 dpi or less cannot be used.

Questions about submission guidelines may be directed to the Editor in Chief at qandq@sca.org

Submission Deadlines

June 1, 2024

July A.S. LVIX Issue

September 1, 2024

October A.S. LVIX Issue

December 1, 2024

January A.S. LVIX Issue

March 1, 2025

April A.S. LVIX Issue



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- ♦ The ability to compete in Crown/Coronet tournaments
- ♦ Discounted entry fees at most events
- ♦ Your digital membership card speeds your check-in at events since membership includes your signed waiver
- ♦ Sustaining and International members receive their kingdom's newsletter, and can subscribe to additional publications

Additionally, your fees help support the SCA infrastructure, including worldwide liability coverage for our chapters, and the ability to maintain consistent rules and standards throughout the society.

Have questions about memberships?
email: membership@sca.org