



*L'Academie  
Atlantienne  
de la Danse*

## Academie Officers

### Chancelier

Lady Nicolosa d'Isenfir  
(Kendra Schmid)

### Secretary

Looking for Volunteers!

### Chatelaine

Lady Helena Hrolfsdottir  
(Penelope M.)

### Web Minister:

Lady Nicolosa d'Isenfir  
(Kendra Schmid)

### Chronicler

Lady Wenllyan Goch  
(Michelle C.)



Meister, Süddeutscher. *A Dance in Augsburg 1500*. Oil on Canvas  
Staatsgalerie, Städtische Kunstsammlung, Germany

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## Come Get Your Mountain

*Contributed by Lady Wenllyan Goch*

One of the classes offered at Summer University was “Choreography and Composition by Committee” in which 12 Atlantian dancers and two Atlantian musicians created a new English Country Dance in the style of the first edition Playford manual (The English Dancing Master, 1651). The result was a showy dance whose name has a story almost as interesting as its steps. The hosts were Nicolosa d’Isenfir and Daniel of the Red Mountain. In addition to the hosts, eight dancers hailed from the Shire of Isenfir. The remaining four participants were long-time dance musician Watkin of Kent, a newcomer to the dance community, Stefan of Cambion, and Evelynne Merrymet. The latter two happened to be the sitting Baron and Baroness of Black Diamond.

It was this mix of gentles that caused the dance to be named “Come Get Your Mountain”. A decade or so ago, some zip codes changed hands from Isenfir to Black Diamond. The territory in question included Afton Mountain, the fog-covered bane of travelers both SCAdian and mundane. Ever since then, Isenfir has asked Black Diamond to come get their mountain. They are slowly delivering the mass a few rocks at a time, presented at various Black Diamond events. *(continued on page 3)*

## Upcoming Events with Dance

|  |               |                                       |
|--|---------------|---------------------------------------|
| <u>Twelfth Night</u><br>Saturday evening ball. Dance classes throughout the day.<br>Dance Mistress: Nicolosa d’Isenfir Dance Band Leader: Daniel of the Red Mountain | January 11-13 | Sacred Stone<br>Virginia Beach        |
| <u>Ice Castles</u><br>Dancing during the day.  | January 19    | Black Diamond<br>Salem, VA            |
| <u>Nottingham Coill’s Investiture and Birthday</u><br>Dancing led by Geldamar le Farceur<br>Youth dance class.   | January 25-27 | Nottingham Coill<br>Bennettsville, SC |
| <u>Winter University</u><br>Two tracks of dance classes!   | February 2    | Caer Mear<br>Mineral, VA              |

*Sometimes, upcoming events would love to add dance, but need a Dance Master or Mistress!  
If you would be interested, please contact Lady Nicolosa d’Isenfir. If you want to see dance at your next local event, be sure to reach out to your autocrat or A&S coordinator.*

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*(Come Get Your Mountain, continued from page 2)*

The video, steps, and music are all available at Nicolosa's webpage.

<https://nicolosadeisenfir.wordpress.com/2018/06/19/come-get-your-mountain/>

"Come Get Your Mountain"

Formation: Pair of couples facing

### Part 1

1-4 Double forward and back (toward your contrary)

5-8 Turn single left, turn single right.

9-16 Repeat 1-8.

17-20 Right hand star half way around

21-24 Set and turn facing your contrary

25-28 Left hand star half way around

29-32 Set and turn facing your contrary

### Part 2

1-4 Side Right

5-8 Turn single left, turn single right.

9-12 Side Left

13-16 Turn single left, turn single right.

17-20 V-Crossing Figure: The men will immediately go toward each other, pass right shoulders, cross back-to-back and fall backward passing left shoulders into their partner's places. Two beats after the men have started their V, the women do a V, passing left shoulders first and starting to the inside of the men (the men do a broader V than do the women). They cross back-to-back, and pass right shoulders to fall backward into their partner's places. (Like St. Martin's)

21-24 Set and turn facing your contrary

25-28 V-crossing figure, women going first. Ending in original places

29-32 Set and turn facing your contrary

### Part 3

1-4 Arm right.

5-8 Turn single left, turn single right.

9-12 Arm left.

13-16 Turn single left, turn single right.

17-20 Change places with contrary passing right shoulders. Change places with partner passing left shoulders.

21-24 Set and turn facing your contrary

25-28 Change places with contrary passing right shoulders. Change places with partner passing left shoulders.

29-32 Set and turn facing your contrary.



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## Meet the Chatelaine

*Wenllyan interviewed the new Chatelaine, Lady Helena Hrolfsdottir, via email in November. Here is their conversation.*

Wenllyan: Congratulations on becoming the new Chatelaine of L'Academie Atlantienne de la Danse! Please tell us about yourself, within the Society and in mundane life.

H: My SCA persona is Lady Helena Hrolfsdottir. In order to understand my persona you sort of have to understand my mundane life. I'm a lifelong SCAdian, my parents have both been participating since the early 1970s. My mother's persona is 15th century northern Italian and my father's is 10th century Danish, so when I was 13 and picking my SCA name, I went with both. (Dad is Baron Hrolfr Hrafnsen in the SCA.) I mostly focus on the Italian aspect nowadays - Helena is specifically an upperclass Venetian woman in the late 15th/early 16th century. Her family are of the citizen class, so they would have seats on the city council but not necessarily the Senate. As a good Venetian woman, she's all about trade and making money however possible. :) I do also create and wear Norse garb, although rather than Denmark I tend to be more interested in truly Scandinavian styles since part of my family is from Norway. (We're so Norwegian I had a great uncle named Lars Larson.)

I am a high school social studies teacher professionally. I never got to go back and do my phd in history like I was originally planning, so the SCA is where I get to use all those research skills I honed in undergrad and master's program. Not that I don't use them at all for work, but it's not the same. Right now I am actually teaching US history (11th grade) and AP US Government and Politics (12th grade). This is not at all what I planned when I decided to teach history – at the time I was honestly bored of US history – but I've come to really love teaching it. I also love teaching economics, so I know that I am just plain strange.

Dance has always been a part of my life. My parents are both very involved in historical dance, not only in the SCA period but throughout history. When I was child they had a performing group known as Terpsichore Antiqua that mostly focused on 18th century dance. I got to start performing with their next group, Heritage Dancers, when I was 13. We would perform for local colonial and Civil War era sites, as well as teach dance at school events. I have a lot of interesting memories from high school of helping my mom teach a gym full of middle schoolers historical dances. (They never wanted to hold hands.) I've also taken ballet and swing dance lessons at various points over the years.

When I moved to Virginia and thus to Atlantia, there was a semi-regular dance practice in my local group. I actually ended up participating with the music community more at first, after making the mistake of telling Watkyn that I played recorder and flute. Every time he'd see me at an event he'd ask if I'd brought an instrument. A few years later at a business meeting someone asked "do we have anyone to run dance practice more regularly?" and I raised my hand. Now we practice twice a month and I'm known well enough as a dance teacher to get invited to be an officer for the Academie. Pretty amazing.

*(continued on page 6)*



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### Winter University

Summer University will be held February 2nd in Caer Mear, Mineral, VA. There will be two dance tracks!

#### Dance Track 1

- 10:00 Beginner's English Country Dance – Richard Thorton  
Ruffy Tufty, Hearts Ease, Gathering Peascods
- 11:00 Basic Italian Dance – Wenllyan Goch  
Petit Riens, Amoroso, and Rostiboli Gioioso
- 1:30 Dance like the Valois: Improvised Dances for the Music of the French Renaissance Guitar – Wenllyan Goch & Johann von Solothurn  
Burgundian bransles, branles gay, tourdion, alman, pavan, and galliards
- 2:30 Beyond the Basics of 15th Century Italian Dance – Helena Hrolfsdottir  
Angelosa, Jove, Leoncello, Spero, and/or Voltati in ca Rosina
- 3:30 Inns of Court – Stefan of Cambion  
Queen's Alman, Lorayne Alman, Black Alman
- 4:30 No class so that instructors can attend the discussion in Track 2

#### Dance Track 2

- 10:00 Intermediate Gresley Dances – Evelynne Merrymet  
Emma & Martin reconstruction; as many as time allows
- 11:00 Advanced English Country - Argeers – Randall Clark  
Argeers
- 1:30 Intermediate ECD – Catalina d'Isenfir  
Scotch Cap, If All The World Were Paper, Picking Of Sticks, and/or Newcastle
- 2:30 Interactive Dances - Let's Play Dancing Games – Randall Clark  
Maltese Bransle, Clog Bransle, Pinwheel
- 3:30 Tesara - Intermediate Italian Ribbon Dance – Nicolosa d'Isenfir  
Tesara
- 4:30 How to Teach Dance and Build Effective Local Practices – Bryan Morgan  
Discussion class focusing on universal skills for teaching dance

*For more information on teaching or taking a class at any session of Atlantian University, go to <http://university.atlantia.sca.org/>*

### Known World Music and Dance Symposium XIII

KWDMS 13 will be held June 13 – 16, 2019 in College Station, Texas. Hotel information has been posted. They are now accepting class submissions. [Kwds.org](http://Kwds.org)



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*(Interview with the Chatelaine continued from page 4)*

W: What is your favorite dance?

H: Well Hall, which is an 18th century country dance. In SCA period, it's hard to pick. I love Picking of Sticks, Scotch Cap. Whirligig, Leoncello, Voltati in ca Rosina, Grene Gynger... I could go on and on.

W: Least favorite dance?

H: New Boe Peep. I hate hugging/kissing in dances. Ew.

W: Favorite dance tune?

H: Goddesses. There's just so many ways you can play it, I never get bored of it.

W: Least favorite dance tune?

H: Black Nag. As a musician, I hate the chorus with a burning passion.

W: Favorite general type of SCA period dance and why?

H: I love complicated big set English country dances because they are like puzzles we are all working on together.

W: Who are some dancers and teachers who have influenced you?

H: My parents, obviously. Stefan and Evelynne.

W: You have previously referred to yourself as a dance-evangelist. Does being the chatelaine for L'Academie affect that? If so, how?

H: It's a way to keep up with the goal to teach EVERYONE to dance.

W: What are your goals as chatelaine ?

H: I just want more people to dance, because then I have more people to dance with. :)

W: What do you need from the members of L'Academie in order to achieve those goals?

H: Spread the word about dance at events, teach wherever you are, communicate with each other.

W: Tell us a little bit about what you are currently working on as a dancer and dance teacher?

H: So... I have this multiyear project in which I have been tracing the evolution of 15th century Italian dances, focusing on those dances found in the Nuremburg letter from 1517. For the capstone of the project I want to write up my work as a research paper and  
*(continued on page 7)*



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*(Interview with the Chatelaine continued from page 6)*

present a dance as part of a persona pentathlon project at a Kingdom A&S event. I've also been teaching less well known 15th century Italian dances that I've discovered in the course of my research as much as possible over the last few years. I feel like the same three get done at every ball (Amoroso, Petit Riens, Rostiboli Gioioso) so I am trying to change that by teaching teaching teaching. I want to see Leoncello, Belfiore, Voltati in ca Rosina, L'Angelosa and Giove start to be as well known.

The next step is to get back to work on my music project - I find that many recordings of 15th century Italian dance tunes are hard to dance to, so I've been working towards re-recording some of my favorites. The first step is actually retranscribing them from the original white mensural notation into modern notation and arranging them. I got side-tracked from that with the evolution of dances project. Once I get arrangements that I like, I need to gather musicians and actually get recording. I have a few volunteers for this, but I'm sure I could use a few more.

In addition to all of that, I have a website that I am every so slowly working on updating with dance research that I am working on.

W: Where can we go to find out more about you and your experiences with renaissance dance?

H: <http://gratzioso.net> if I ever update it, heh

## Resource Highlights

**Lady Helena** and her mother, Duchess **Diana Tregirtse** have a blog at <http://www.gratzioso.net/> to share their class notes, steps, reconstructions, and other interests such as renaissance cooking, clothing, and musical instruments.

Two members to the East Kingdom's **Accademia della Danza** recently finished a new transcription of the **Gresley Manuscript** based more than two years of their own research. An excellent article, with a link to download the actual transcription, can be found here: <https://eastkingdomgazette.org/2018/10/26/arts-sciences-research-paper-24-the-gresley-dance-collection/>

Here are some additional pictures of the **Gresley Manuscript**. <https://recordoffice.wordpress.com/2015/01/30/treasure-10-the-gresley-dance-manuscript/>

Most transcriptions or facsimiles of manuscripts can be found on Master **Gregory Blount of Isenfir's** website. <http://www.pbm.com/~lindahl/dance.html> It also is a repository for SCA dance articles, newsletters, and other secondary information to help fathom the depths of renaissance dance.

*If you know of a blog, article, or resource that should be highlighted, send it to the chronicler!*



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## Summer/Fall Dance Recap

Here is a list of events where members of L'Academie taught, hosted, or facilitated dance over the course of the summer and fall.

- Hawkwood Baronial Birthday - Evening dancing
- Ruby Joust - Saturday evening ball with live music, some dance classes
- Atlantian Summer University - full dance class track
- Kings Assessment - morning and afternoon dancing with live music; evening ball led by Wenllyan and Nicolosa, dance band led by Azza al Shirazi
- Pennsic
  - Flamingo Ball – Helena Hrolfsdottir and Diana Tregirtse
  - Teaching classes at the dance tent – Evelynne Merry-met, Wenllyan Goch, Johann von Solothurn
- Atlantian Fall University - canceled due to hurricane
- Panem et Circenses: Sacred Stone Baronial Birthday - dancing after feast
- Clash with Bacchus - day dancing and evening ball led by Wenllyan Goch
- Fall Coronation - afternoon dancing led by Stefan of Cambion and Evelynne Merry-met; evening ball led by Geldamar le Farceur
- War of the Wings – ball led by Elizabeth Sabine du Northumbria, Bryan Morgan, and Catalina of Isenfir; dance band led by Daniel of the Red Mountain
- Crown Tournament - Afternoon dancing led by Randall Clark
- Sheep Raids – dance classes
- Red Mountain Mead Hall – all-day dancing by various Isenfir dancers
- Feast of St. Dismas – dancing led by Geldamar le Farceur
- Buckston Birthday Bash – dancing led by Wenllyan Goch
- Yule Toy Tourney – dancing led by Geldamar le Farceur
- Highland Foorde Holiday Party – dancing led by Patches (Sonya Flicker) and Helena Hrolfsdottir, ball and dance band coordinated by Epy Pengelly

*If you know of an event, demo, or SCA dance that should be highlighted, send it to the chronicler!*

