

Cockatrice



Autumn from the *Tacuinum of Vienna*

May A.S. 50

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From the Editor

Greetings!

Happy 50th Birthday SCA!

I have recently been looking over pictures of early SCA events and have been struck by the changes in how the SCA has approached Arts and Sciences over the years. This is due to many striving for a greater level of authenticity.

The SCA over the last 50 years has been filled with people who have had the curiosity to wonder ‘How did they do that in period?’ and the initiative to try and find out. This has allowed us as a

group to develop our body of knowledge of an enormous variety of aspects of Medieval and Renaissance life.

This to me is what makes publications like Cockatrice so valuable as they provide a forum to share this body of knowledge with others. This enriches us as a Kingdom and as a Society. I wonder where we will be in another 50 years!

En servicio

Elisabetta Foscari

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Fishy Business: A brief look at some masculine, aquatic-themed names from 14th to 17th century Estonia

Muste Pebe Peep

One of the pleasures of the SCA, is that there is always some aspect of medieval or renaissance life that is unexplored in our society. My current foray into uncharted waters, of late, has been Estonian naming practices, in particular descriptive bynames. Due to fish-themed bynames being a surprisingly common request for assistance in SCA name registrations, the scope of this article is limited to bynames with an aquatic theme. Also, due to the paucity of sources I have available, this article focuses solely on masculine names.

Personal names and Bynames: Building Blocks for Name Construction.

When discussing names, it is helpful to have some terminology defined. A ‘personal name’ or ‘given name’ is the name someone is given, usually around the time of birth (or at a naming ceremony), by their parents. To give English-language examples, common personal names are Peter, John, Michael, Judith, Anna or Mary.

Although often called a ‘first name,’ this can be misleading in Estonian names, as the personal name can either be at the beginning of the name, or at the end. Two examples of people with occupational bynames (more about byname types below), to illustrate, are:

- **Hall** Wabbameß (Hall Freeman from ‘vabamees’) (Tiik 1977; 286 sn. Haldor), or
- Seppe **Pawel** (Smith Pawel from ‘sepp’)(Kallasmaa 2010; 374 sn. Sepa).

A ‘byname’ is a non-hereditary name given to an individual in order to describe him in some way. If you are in a village where every second man is called Peter, you will need a way to tell them apart if you are a clerk keeping track of property, transactions or debts. The use of bynames is one way of doing so. Bynames can be divided into four broad categories (Gwynek and Benicoeur, 1999):

- Occupational names, indicating what you did in society, such as a fisherman or a foreman.
- Patronymics, identifying you as your father's child.
- Locatives, drawing an association between yourself, and a town, or a notable feature in the landscape.
- Descriptive bynames, also called nicknames, 'describe' an individual's physical, mental, or moral characteristics.

The names discussed in this article, cover all four categories to varying degrees.

Estonia before 1600 – Terra Mariana

While today the Republic of Estonia (and neighbouring Latvia), on the eastern Baltic Sea, is an independent country, this is a relatively recent development. From the end of the 12th century, the territories encompassing modern-day Latvia and Estonia were of great interest to nearby Danes and Germans, who moved into the area for trade. Eventually, this culminated in the 13th century, with a campaign to Christianise the various tribes in the area, called the Livonian Crusades. To make sure they stayed Christian, Terra Mariana (also known as Old Livonia) was established, eventually becoming a principality of the Holy See of Rome. It was then further divided into six feudal principalities between various groups of Danes and Germans, including the Livonian Brothers of the Sword who later merged with the Teutonic knights. Until the 14th century, northern Estonia belonged to Denmark, only to come under the purview of the Livonian branch of the Teutonic knights. Along the coastlines and islands, Swedish settlers arrived from the 14th century on, and in 1561 northern Estonia came under Swedish rule. On the largest island of Estonia, Saaremaa, the original conquerors, the Teutonic knights, sold the island to Denmark in 1559.

What does this mean for naming practices? In short, the first known book in the Estonian language was not published until 1525, and the sources these names come from are recorded in German, Danish, Swedish or Latin-language contexts. It's difficult to know how knowledgeable the scribes recording these names were with the Estonian language, although it seems some individuals maintaining records would sometimes translate the patronymic elements.

eg. Roos (1976) gives the following examples, based around the byname ‘kett’ or ‘chain’:

Henni *filius* Kettin

and

Bartoll *kettopoyk*

And from ‘att’, ‘ati’ or ‘father, grandfather’:

Mart *Atiſon*

Tonnies *Attopoyke*

So, recorded forms include *-ſon* (Swedish), *filius* (Latin) and *-poyk*, *-poyke* (Estonian, modern standard Estonian *-poeg*), all with the same meaning in English as ‘son’, combined with Estonian-language descriptive bynames. This also explains the rather wide variety of spellings, as each scribe was influenced by their own native language, their ability to record the sounds they were hearing clearly, and their own spelling idiosyncrasies.

Son of a literal Fish?

The most interesting byname which appears in written records, to me, are the patronymics. A patronymic is the name element which indicates an individual’s father, typically the father’s personal name. But these names weren’t recorded with an accompanying explanation of the intended meaning, which leads to some debate over how to best interpret them. Were these patronymics derived from someone’s personal name? From a nickname? Or from a place name? (And if it *is* from a place name, is it still considered a patronymic?)

According to Roos (1976), the medieval Estonians, or the people recording their names, were happy to derive patronymics from their father’s descriptive bynames, so it is possible to find names like *Matys Kysse* (Matys pope-fish) and *Olaf Kyszepoyke* (Olaf, son of the pope-fish). But Kallasmaa (1996; 100) considers it more likely that they are locative bynames, so in this example they are Matys and Olaf from Kiisa in Kotsma village, Saaremaa (Estonian Land Board, 2015). Tiik (1977; 286) gives another explanation for these names, that they are marked and unmarked patronymics, derived from the diminutive of the masculine personal name *Gisebert*.

Parallels can be drawn between renaissance-era Estonian and Finnish naming patterns – the Finns are also recorded as having descriptive bynames derived from

animals, as seen in the following late-16th and early-17th century examples (derived from the normalised surname indexes from Alasen (2004, 2008ab)). Note that the byname elements of interest are italicised, and in bold:

- **Cuckoo**, *Cuculus canorus*
 - Nilz ***Käkijs***, and Hindrich ***Käckis***, 1643-1646, from Finnish ‘*kaki*’ (Alasen 2008a; fol. 177-8; fol. 211)
- **Dog**, *Canis lupus familiaris*
 - ***Kåira*** Cawpi Sillwenoin, 1620, from Finnish ‘*koira*’ (Alasen 2004; fol. 125)
- **Duck**
 - Henrich and Joann ***Sorssa***, 1562-1563, from Finnish ‘*sorsa*’ (Alasen 2008b; fol. 61)
- **Goose**
 - Nils Nilson ***Hanhis***, 1643-1646, from Finnish ‘*hanhi*’ (Alasen 2008a; fol. 104)
- **Ox, Bull**, *Bos Taurus*
 - Jons ***Herkis***, 1643-1646, from Finnish ‘*härkä*’ (Alasen 2008a; fol. 284)
- **Wolverine, Glutton**, *Gulo gulo*
 - Oloff ***ahma***, 1620, from Finnish ‘*ahma*’ (Alasen 2004; fol. 1v)

And, to keep with the fish theme:

- **Vimba or Bream**, *Vimba vimba*
 - Peer ***wimpas***, 1643-1646, from Finnish ‘*vimpa*’ (Alasen 2008a; fol. 123)

Viljanen (n.d.) however does note the diminutive *-nen* appears in eastern Finland and Karelia, which is usually interpreted as being a patronymic derived from a father’s name:

- Olli ***Issakainen***, 1562-1563, from ‘Issakka’ or Isaac (Alanen 2008b; fol. 47)
- per ollinpoica ***ollinen***, 1562-1563, from Olli, a diminutive of Olaf (Alanen 2008b; fol. 34v)
- Philippus ***Peckanen***, 1563, from Pekka, a diminutive of Petrus (Viljanen, n.d.)

But it could also be interpreted as a byname relating to a small animal, such as:

- **Tit, Titmouse**
 - Matz ***Tiains***, 1643-1646, from Finnish ‘*tiainen*’ (Alasen 2008a; fol. 78-79)
- **European Mole**, *Talpa europaea*

- poffual Nicolainpoica **Condiainen**, 1562-1563, from Finnish ‘kontiainen’ (Alanen 2008b; fol.44)
- **Leafroller moth, tortrix moth**
 - Matz **käriainen**, 1620, from Finnish ‘kääriäinen’ (Alasen, 2004; fol. 49)
- **A small owl**
 - Oluf Joansson **Pöllönen**, 1643-1646, from Finnish ‘pöllönen’ (Alasen 2008a; fol. 100)

But there doesn’t appear to be the same fervour for *-poika* (Finnish cognate to Estonian *-poeg*) type patronymics based on descriptive bynames. Nor, have I seen these bynames described as patronymics as distinct from surnames. It may be that the Estonians at this time were using patronymics from descriptive bynames, or they are derived from place names or diminutive personal names. Where Kallasmaa, Roos and Tiik disagree on etymology, this has been noted below.

The Estonian Bynames

The bynames below have been sorted in alphabetical order, by their English names. For clarity (and because the common names of fish don’t always perfectly match between languages) I have also included the zoological Latin name. The dating for the name appears beside it, with the source document(s) in brackets. Note that the byname elements of interest are italicised, and in bold:

- **Atlantic cod**, *Gadus morhua*
 - Jurri **Türbk**, 1625, from Estonian ‘Tursk’ (Johansen and von zur Mühlen 1973; 482, Kendla 2014; 153)
- **Baltic Herring**, *Clupea harengus membras*
 - **Reime poicke** Jack, 1572 from Estonian ‘Räim’ (Essen and Johansen 1939; 244, Roos 1976). Pre-pended patronymic using ‘poeg’/’son’.
- **Brown trout**, *Salmo trutta*
 - Hans **Jerepoikh**, 1523 from Estonian ‘iherus’ (Essen and Johansen 1939; 23, Roos 1976). Patronymic using ‘poeg’/’son’.
- **Burbot, Bubbot**, Eelpout, *Lota lota*
 - Merten **Lutzenpoick**, 1545, from Estonian ‘luts’ (Essen and Johansen 1939; 121, Roos 1976). Patronymic using ‘poeg’/’son’.
 - Tito **Lutzonpoick**, 16th century, from Estonian ‘luts’ (Roos 1976, Stackelberg 1929; 188). Patronymic using ‘poeg’/’son’.
- **Fourhorn sculpin**, *Myoxocephalus quadricornis*

- Cubias **Meri Herck**, 1638 (Ernits 2011; 63, Roos 1976)
This seems to be two bynames, and no personal name. ‘Kubjas’ (overseer) and ‘Merihärg’ (fourhorn sculpin).
- **Herring** *Clupea harengus*, or the foodstuff brined herring (Kendla 2014; 228)
 - **Silke** Bix, 1338, from Estonian ‘silk’ (Roos 1976). Prepended byname.
- **Ide**, *Leuciscus idus*
 - Mik **Seinis**, 1582, from Estonian ‘Säinas’ (Eisen 1923; 8; Roos 1976)
- **Pike**, *Esox lucius*
 - **Auy** [no personal name recorded], 1562, from Estonian ‘haug’ (Johansen 1937-8; 56, Roos 1976)
- **Pope-fish, Ruffe**, *Gymnocephalus cernua*
Roos considers these names to be bynames or patronymics derived from the Estonian fish-name ‘kiis’ or ‘kiisk’. Kallasmaa interprets these as locative bynames, from Kiisa, Kihelkonna parish. Tiik states it is a patronymic from a diminutive form of Gisebert.
 - Peter **Kieß**, 1592 (Kallasmaa 1996; 100, Tiik 1977; 286)
 - **Kieße** Jürgen, 1630 (Kallasmaa 1996; 100, Tiik 1977; 286)
Prepended byname.
 - **Kissa** [no personal name recorded], 1592 (Kallasmaa 1996; 100)
 - **Kiße** Hans, 1627 (Kallasmaa 1996; 100, Tiik 1977; 286)
Prepended byname.
 - **Kisse** [no personal name recorded], 1562 (Johansen 1937-1938; 57, Roos 1976)
 - **Kiße** Jürgen, 1627 (Kallasmaa 1996; 100, Tiik 1977; 286)
Prepended byname.
 - Peter **Kys**, 1453 (Kallasmaa 1996; 100)
 - Matys **Kysse**, 1547 (Kallasmaa 1996; 100)
 - Olaf **Kyszepoyke**, 1518 (Essen and Johansen 1939; 14, Kallasmaa 1996; 100, Roos 1976). Patronymic using ‘poeg’/’son’.
 - Hansz **Kyszi**, 1528 (Kallasmaa 1996; 100)
 - **Kiszka** Jurgi, 1590 (Jakubowski and Kordzikowski 1915; 195-6, Roos 1976)
Prepended byname, from a Polish-language document.
- **Redfin perch**, *Perca fluviatilis*.
 - **Achnam** Jurg, 1573, from Estonian ‘ahn’ (Essen and Johansen 1939; 245, Roos 1976)
Prepended byname.

- **Mux** [no personal name recorded], 1562 from Estonian ‘Moks’ denoting a small perch (Johansen 1937-8; 56, Roos 1976)
- **Roach**, *Rutilus rutilus*
 - **Seryes** [no personal name recorded], 1374, from Estonian ‘Särg’ (Greiffenhagen 1927; 83, Roos 1976).
From a Low German-language document.
- **Vimba, bream**, *Vimba vimba*
 - **Wimba** Wilhelm, 1627, from Estonian ‘vimb’ (Roos 1976).
Prepended byname.

There are also some names only tangentially related to fish, but may be of interest:

- **Fisherman**
 - Hanß **Kallemesß** 1542, from Estonian ‘kalamees’ (Kivimäe 2009; 590)
- ‘**Watery-eye**’ or ‘**spring, waterhole**’
 - Henrich **Wesesylm** 1554, either from Estonian ‘vesisilm’, or ‘veesilm’ (Essen and Johansen 1939; 170, Roos 1976)
- ‘**Watery-mouth,**’ someone who drools excessively?
 - Hans Fessesu 1488, from Estonian ‘vesisuu’ (Johansen 1925; 20, Roos 1976)

Thanks must go to Edgard Kala and Qualdolf Lohepoyke, for both seeking fish-themed bynames, and having the (mis)fortune of having me as a consulting herald.



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A Selection of 14th and 15th Century Sausages

Two Countries, Four Sausages

Heera Þorvaldr inn Suðreyški

Introduction

My intention with this project is to recreate a selection of sausages from the late middle ages/early renaissance period. The particular sausages I have chosen to recreate originate in Italy and Germany. This should give a nice contrast as both are recognised for their sausage making heritage, Italy more for their fermented and cured sausages, and Germany for its fresh and smoked sausages.

Background

Nobody is entirely sure when sausages started to be made, but it can be assumed that sausages have been made for as long as meat has been being preserved. Sausages were used as a way to preserve meat for use later, be it ready to use during the cold winter months, or due to excess meat production during times of plenty.

As part of basic and efficient butchery, sausages can be made from various parts of the beast, be it from the trimmings, the offal (including the blood), or in some cases, some of the finer primary cuts of the animal. There are recipes from various cookbooks I've looked into which use the haunch, or the leg meat, of the animal. The leg meat, at least in modern times, is seen to be the source of some of the premium cuts of the beast; Denver leg cuts of venison, lamb leg roast and lamb leg steak cuts, or beef rump and beef topside cuts.

Sausages were also used to preserve some of the offal, as the offal is often the quickest part of the animal to spoil. Such examples are the German Liverwurst, for which there is a recipe in Sabina Welserin's Cookbook from approximately 1553 AD.

General Period Method

As you read through various cookbooks and various recipes, you can pick up on a general method of the production of sausages during the period I'm looking in to. Firstly, typically the shoulder of pork was used, as the shoulder has a good mix of fat and meat, with the fat being intramuscular, i.e. good marbling throughout the meat. The marbling is as a result of the multiple muscles present in the shoulder, and the amount of work done by the shoulder. Secondly, a large amount of salt was used. In the recipes I have looked at, including the sausages I have produced, the percentage of salt to meat was anything up to 10%. This is in contrast to the modern sausage 'primer' which has the salt to meat percentage at only about 2%. This higher salt rate will help in preserving the sausage for a longer time, but also makes these sausages into a dry-cured product. The act of adding salt to meat preserves the meat by removing moisture, thus removing one of the four things bacteria need to grow, those being warmth, moisture, food and time. Removing any one of these four elements inhibits the growth of the bacteria.

As for the processing of the meat into sausages, the meat was either finely chopped or beaten, and then the other flavorings were added to the beaten or chopped meat. This mixture was either left to marinate in the flavorings, then stuffed in to intestines or was directly stuffed into intestines. As is available today, there were many different sized casings to put the sausage in to. There are recipes calling for the meat to be stuffed into sheep or pig stomachs, beef intestines, sheep intestines, or pig intestines, depending on how you wanted the finished product to be presented. Some of the recipes describe how to process the intestines ready to stuff with the meat. This is a very dirty job, involving much scrubbing, scraping and cleaning of the intestines, until you get to the correct layer of the intestine, which gives you the correct thickness of the skin of the sausage.

General Modern Adaptations

Whilst I have tried to stick to the original process and recipe as much as possible, there are a few general adaptations to the method. These include:

- Instead of chopping or beating the meat, I have used a mincer. This mincer I have also used to stuff the sausages.
- I have purchased processed natural casings. Processing them is a very dirty job, one that I have yet to attempt. This can also be a very dangerous job, as if the intestines are not cleaned properly, the chance of cross contamination between the casing and the sausage meat is very high.

There are also individual recipe adaptations that I have made, which follow each recipe.

The Four Sausages

N.B. I have made all of these sausages in a 5lb or 2.25kg batch, as this is the size batch I am used to, and can easily work out proportions of each ingredient based on this sized batch.

Sausage Number 1

CXXV To make smoked yellow sausage

Source: Libro di cucina/Libro per cuoco

Region: Venetian

Period: 14th/15th century

Original Recipe

CXXV. A ffare cervellade bressane.

Toy libre xxv de carne de porcho in la qual non ge sia collo né lombo in gambelli, ma sia de le polpe delle cosse, overo de le spalle, overo altre libre xx e libre v del grasso ch' è a pè de le cosse piú o meno, secondo tu le voy servare, e batilla ben trida col coltello, poy abi onze xv de formazo di candia e onze xv de sale de sardegna overo libre do de sale da chioza e onze vj de pever roso e fa ch' el sale e formaiò sian ben trito e incorporato questo batuto insieme. Tuò budelli e lassali stare di 2 di saxone e quanto piú è fredo e tempo chiaro tanto è meglio, poy meti al fumo, altri meti nel batuto del zafarano e specie, ma quanto piú tanto meglio con sua raxone.

Translation, by Helewyse de Birkestad, OL (MKA Louise Smithson)¹

CXXV To make smoked yellow sausage

Take twenty five pounds of pork, which is not that from the neck nor from the leg, but is the meat from the ribs or the shoulder, otherwise take twenty pounds of meat and five pounds of fat, which is the same thing. Take more or less dependent on how much you want to serve. Chop everything well with a knife, then have fifteen ounces of white cheese and fifteen ounces of salt from Sardinia or two pounds of salt from Chiogga, and six ounces of red pepper. Make sure that the salt and the cheese are finely chopped and mixed well into the batter. Stuff the intestines and let them rest for two days, more if the weather is cold and clear, more is better. Then put them to smoke. You can also add to the batter saffron and spices, as much as you feel is appropriate.

My Redaction

2.25kg Boneless Pork Shoulder

85g freshly made Ricotta, finely diced or minced
85g Salt
34g roasted Red Peppers, finely diced
Natural Casings

Mince the pork shoulder meat. Thoroughly mix in Ricotta, Salt, and Peppers. Allow to rest in refrigerator overnight, and stuff into natural casings. Form into links about 10cm in length. Allow to rest for 2 days in the refrigerator. Smoke until internal temperature is 65°C

Adaptations:

I have decided to follow the amount of salt that was originally used in this particular recipe, as they appear to be a dry-cured sausage, as is shown by the 2 days aging before smoking.

Due to the time of year, aging had to happen in the fridge. If I were to make them in late autumn, which would have been the traditional preservation time, then the days would be cool enough for me to be happy to leave the sausages hanging in a shady spot.

Again, due to the time of year, I have gone with hot smoking rather than cold smoking. If the days and nights were cooler, I would have changed my smoke house over to a cold smoker, and cold smoked them, but due to the heat of the day at the moment, hot smoking is a far safer option. This is a safer option due to how quickly the meat will be cooked. If I were to cold smoke them, they would be hanging at room temperature for 3-5 days in a lightly smoked atmosphere. Whilst smoke contains chemicals that will inhibit the growth of bacteria, I believe the heat of the day will give the bacteria the boost they need to gain a foothold. This will change the texture of the sausage, but only if you were planning to eat them as a 'raw' sausage, i.e. like a fermented salami. As I believe, based on some recipes I have found that contain sausages, this was a sausage that was cooked before eating, i.e. cooked like modern-day sausage, or added into other dishes, this shouldn't really affect the experience.

Sausage Number 2

When you wish to make good sausage with pork or other meat

Source: The Art of Cooking: The First Modern Cookery Book by Martino da Como

Region: Italy

Period: 1450s

Original

Se tu vorrai fare bone salzicchie di carne di porcho o d'altra carne. Togli de la carne magra et grassa insieme senza nervi et tagliala ben menuta. Et se la carne è dece libre metteve una libra de sale, due oncie de finocchio ben necto et doi oncie di pepe pistato grossamente; et mescola bene queste cose insieme et lassale stare per un dì. Et dappoi toglì di budelli ben necti et ben mondi et impieli de questa carne et poneli asciuccare al fumo.

Translation, by Jeremy Parzen (Translator), Luigi Ballerini (Editor)

When you wish to make good sausage with pork or other meat. Take some lean meat and some fatty meat trimmed of all its sinew and finely chop. If you have ten librae of meat, add one libra of salt, two ounces of well-washed fennel seeds, and two ounces of coarsely ground pepper. Mix well and let set for one day. Then take some well-washed and trimmed intestines and fill with the meat and then smoke to dry.

My Redaction

2.25kg Boneless Pork Shoulder
23g Salt
4g Fennel Seeds
4g Black Pepper, coarsely-ground
Natural Casings

Dice Pork Shoulder meat, mix with other ingredients. Allow to rest overnight. Mince through a fine die. Stuff into natural casings. Smoke until internal temperature is 65°C

Adaptations/assumptions:

Given this recipe has substantially less salt in it compared to other sausage from this period, I believe this recipe would have been hot smoked.

Also, given the time of year, I believe it to be a safer option to hot smoke these sausage, as I have done with the smoked yellow sausages.

Sausage Number 3

23) If you would make a good sausage for a salad

Source: Sabina Welserin Cookbook³

Origin:Germany

Period: circa. 1553

Original recipe

23) Welt jr gút wirst zúm sallat machen

So nempt 10 pfúnd schweinin fleisch, 5 pfúnd oxenfleisch, allweg zwen tritail schweinin, ain tail oxenflesch/ das wer 15 pfúnd, soll man 16 lott saltz/ vnnd 5 lott pfeffer, soll ain wenig erstossen sein, nit gantz, vnnd so das flesch gehackt jst thut man erst 2 pfúnd speck darein, klain gewirfflet geschniten, darnach das schweinin flesch faist jst, mag man minder oder mer nemen, man soll den speck vom rúggen nemen vnnd nit vom wamen, vnnd das sý woll jberainandergetrúckt werden, ye er man sý tricknet, ye pesser/ hencken sý jn stúben oder jn kúchin, doch nit jn raúch/ vnnd nit zú nach zúm offen, das der speck nit ergang, solchs soll jm zúnementen mon geschechen, vnnd soll man das geheck woll vnnd hert aintrúcken, so beleiben die wirst lang gút/ vnnd soll ain yedliche wúrst oben vnnd vnndten zúbinden, aúch bendel lassen an beden ordten, damit man die auffhencken soll, vnnd soll man die all 2 tag vmbkerenn, das vnndertail jber, vnnd wan sý gar aústricknet seind, schlagst jn ain túch vnnd legts jn kasten.

Tranlation, by Valoise Armstrong

23 If you would make a good sausage for a salad

Then take ten pounds of pork and five pounds of beef, always two parts pork to one part of beef. That would be fifteen pounds. To that one should take eight ounces of salt and two and one half ounces of pepper, which should be coarsely ground, and when the meat is chopped, put into it at first two pounds of bacon, diced. According to how fat the pork is, one can use less or more. Take the bacon from the back and not from the belly. And the sausages should be firmly stuffed. The sooner they are dried the better. Hang them in the parlor or in the kitchen, but not in the smoke and not near the oven, so that the bacon does not melt. This should be done during the crescent moon, and fill with the minced meat well and firmly, then the sausages will remain good for a long while. Each sausage should be tied above and below and also fasten a ribbon on both ends with which they should be hung up, and every two days they should be turned, upside down, and when they are fully dried out, wrap them in a cloth and lay them in a box.

My Redaction

1.5 kg Boneless Pork Shoulder

750g Boneless Beef

75g Salt

23g Black Pepper, coarsely-ground

300g Diced Bacon

Natural Casings

Dice beef and pork meat, mix in the salt and pepper, allow to rest overnight in the fridge. Add diced bacon, and stuff into the casings. Form links 15cm long and tie each sausage off with string. Hang in a cool place to dry out until very firm, turning every second day.

Sausage Number 4

25. If you would make good bratwurst

Source: Sabina Welserin's Cookbook

Region: Germany

Period: 1553

Original Recipe

25) Weltt jr gütt prattwurst machen

So nempt 4 pfúnd schweinis vnnd 4 pfúnd rinderis, das last klainhacken, nempt darnach 2 pfúnd speck darúnder vnnd hackts anainander vnnd vngeferlich 3 seidlen wasser giest daran, thiet aúch saltz, pfeffer daran, wie jrs geren est, oder wan jr geren kreúter darin megt haben/ múgt jr nemen ain wenig ain salua vnnd ain wenig maseron, so habt jr gút brattwurst/.

Translation, by Valoise Armstrong

25. If you would make good bratwurst

Take four pounds of pork and four pounds of beef and chop it finely. After that mix with it two pounds of bacon and chop it together and pour approximately one quart of water on it. Also add salt and pepper thereto, however you like to eat it, or if you would like to have some good herbs, you could take some sage and some marjoram, then you have good bratwurst.

My Redaction

900g Pork

900g Beef

450g Bacon

470ml ice cold Water

40g Salt

10g Pepper

3tbsp Finely chopped fresh Sage

3tbsp Finely chopped fresh Marjoram
Natural Casings

Dice pork and beef, mix through the salt, pepper, sage and marjoram, and let rest overnight. Add diced bacon and mince through small die. Using a stiff wooden spoon, or using a cake mixer with a paddle attachment, slowly mix in the water, until fully combined and of a sticky consistency. Stuff into sausage casing, and form into links to the size you feel is appropriate.

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Cookatrice by Lord Quentin Maclaren

Surrender

Duchess Liadan ingen Fheradaig

Please note that this poem is written to be read out loud and is not in reflective of any particular style

Summer, Autumn, Winter, and Spring

These are the seasons that the turning moon brings

Shield and Axe, Family and Hearth, Field and Stream

Through these we see our Gods and know that we in turn are seen

For we are Viking women and we live without fear

For as the Gods decreed, so it shall be, that much at least we are told by the seer

We surrender to the turnings of the moon

And with it the raiding season which the men think a boon

We smile and put on brave faces as our men leave, with their Shield and Axes ready

We will protect and defend ourselves, we will keep our hearts steady

We must keep the farms running and our children well fed

For none but the Gods know what to expect of the next life thread

We surrender to the will of the gods and their strange way

For we are Viking women and we were born to survive regardless of the hardship of each day

Summer is upon us and the menfolk are long gone

Our tables are sparse and for our often empty beds, we mourn

We farm and weave, spin, gather and fish from dawn until night

For it is keeping our families warm and fed that matters as well as maintaining our warrior might

With eyes sharp and axes at the ready

We await the return of the raiders, hands and hearts steady

We surrender to the turnings of the moon
And with it the end of raiding season as autumn blooms
We embrace our men returning, some are still whole
And with the return brings joy and a measure of sorrow black as coal
We surrender to life or death as Odin decreed, burying loved ones under dense autumn leaves
We comfort our kin, and brush aside their tears as our chests heave
We surrender to the will of the gods and their strange way
For we are Viking women and we were born to survive regardless of the hardship of each day

Winter is coming and with it the cold biting wind
As snow falls on the valley we salt out meat and card the contents of our wool bin
We huddle together by the hearth and hope the little ones pull through
For some will make it but others will fall, as is life in this land where we built our long-hall
Our stock grow thin and our reserves grow low
But throughout it we endure, waiting for an end to the snow

We embrace the turnings of the moon and welcome the coming of spring
All life is renewed and hope flourishes for what the new season might bring
Our bellies grow large, our larders full and our children grow
We teach our girls their crafts and the boys how to fight and use a bow
We make the best of spring and live like the gods for a season
For who knows the Gods' intentions, there is certainly no clear rhyme or reason
We surrender to the will of the gods and their strange way

For we are Viking women and we were born to survive regardless of the hardship of each day

Basic teaching for the SCA instructor

Lord Semyon Aleksandrovitch Drakon

Teaching or instructing is in theory a very simple thing to do. You present information regarding your topic of choice and your audience absorbs said information and therefore retains that knowledge for later use.

Unfortunately that isn't the case. So what I propose to do is give you an example of some of the different techniques you can use to more effectively communicate your knowledge to another person or group of people.

Step 1: Know your subject matter

It sounds obvious but time and again, especially in the SCA we see enthusiastic people happily trying to show someone else what they themselves only learned a few weeks beforehand. It's especially prevalent in the fighting community though I can't imagine it's much different in the arts and sciences.

The issue is that the person imparting the knowledge has yet to properly bed it in. In attempting to teach it to someone else they are likely passing on their own incomplete and unpractised version of said knowledge which causes problems down the track when more experienced instructors have to then retrain those students.

So know your subject matter. You don't need a PhD but simply ensure that you have either significant practical experience in a physical endeavour, be it dancing, playing a musical instrument, archery or fence or have a better than layman's knowledge of a theoretical subject like Heraldry, clothing pattern design, or illumination. Even if you are an expert, it doesn't hurt to revise and re-examine your sources and refresh your own knowledge.

Step 2: Cater to your target audience.

I will use a fighting example for this one. You have been invited to go and teach at Knight School, the event that is rapidly becoming the premiere training event for heavy armoured combat in Lochac. You are informed that the steward would like for you to run your classes aimed at newer fighters; those with less than 12 months under their belts. You write your lesson plan to teach basic sword and shield techniques. This plan includes introductions to stance, range, timing, measure and the basic 5 shots. That is where it ends.

In this example having you then move into the realms of more advanced fighting techniques would be less than useful. Your target audience are new fighters, likely trained in a 'throw them in the deep end' environment unless they are lucky enough to belong to a group with a formal beginners' program. They are there to learn the basics and to go away from your lesson with the knowledge they need to practice to build up to the next 'level'.

It never hurts to do a little pre-lesson preparation of the class. Perhaps if you are teaching a class on embroidery at festival, aimed at rank beginners in the art make sure that is widely known in the advertising. If you have people signing on for the class before the day, get in touch with them on Facebook or via email and get an idea of what their experience level and interest is like. This leads us to:

Step 3: Plan your lesson.

Don't ad lib a lesson. A lesson needs to have structure and be presented in a logical way that flows easily and presents information so it is readily absorbed by the students.

Establish who you are and how you qualify to teach this lesson:

"Hello everyone my name is Semyon and I'll be taking you for basic shield making today. I've been a member of the SCA for 23 years and a fighter for almost as long. I've made dozens of shields over that time and thought I might share at least some methods for helping you all make your own."

It doesn't have to be war and peace, all it needs to be is this is me: I do this and will be telling you how I achieve it. You're giving your audience some security in that they then know you know what you are talking about.

Establish the goal of this lesson;

"By the end of this lesson you will know how to select materials for building a shield, have an introduction to the use of the power tools used to cut the shield to shape and how a shield should be strapped. I shall also have a handout for you to enable you to further finish your shield and a guide on more advanced techniques."

Write the body of your lesson in the plan. It doesn't need to be verbatim, personally I find the use of bullet points best as it gives me a phrase that triggers the information I have memorised.

Make sure you have the equipment, props, handouts and delivery media be it electronic or paper based ready to go before the lesson starts. 5 minutes into your lesson is not the time to find out your left your nailing reference book in your pavilion.

The methodology

Coming from a military and police background as my sources of true instruction training I often use those methods when I am teaching. The military have a very structured method of imparting even classroom information that works very well as it concentrates the mind on the task to the exclusion of all else.

We'll call this method the Describe, Demonstrate, Practice and Correct, and Revise method. It works like this.

Firstly the teacher will describe what is going to happen;

"I am going to throw a sword cut to one."

He will then demonstrate the technique by performing the technique once while verbally describing what he is doing.

"When throwing the cut to one I let the tip of the sword drop behind my head while my elbow starts forward, my weight transitions onto my front foot as my hand comes across and the sword extends forward towards my target. Just prior to impact I close my hand thereby adding a slightly higher end speed to my blow. As the blow lands the heel of your back foot should be off the ground."

The demonstration should be done slowly and with the opportunity for your students to ask questions if appropriate. Clarity at this point and as perfect an example of whatever technique you are using being the base is important as it lays the foundations for the following parts of the methodology.

Then the teacher will have the students practice and correct. If I were teaching black work embroidery using this method, this is where I'd have the group slowly working on a very basic pattern while I circulated and critiqued what they were doing. If I were teaching fighting then I would have the class either facing a live opponent or a pell depending on numbers. The trick here is to ensure that your corrections are accurate and are positively constructive. Nothing damages a student's confidence more than an impatient or negative teacher.

Finally we get to the revise section. This is where you quickly go back over what the lesson covered, perhaps touch on areas of difficulty generally and give homework.

That's only one method and it works extremely well in almost any teaching environment where you are dealing with adults. Most adults, even interested ones have an attention span of roughly 20 to 30 minutes so if your lesson goes for longer than that remember to factor in breaks.

Step 4: Stay on target

Here are a few pitfalls you may have run into or may see.

It's very easy to get carried away when teaching something you enjoy. This is where a lesson becomes a conversation or a lecture. It's the point where anecdotes start replacing examples and crowd out practice time. I have been guilty of it myself as have nearly every other fighting teacher I have ever seen and not just in the SCA. The big thing is to resist the urge to digress. I'll again use a fighting example as that's where most of my instructional experience lies:

I am teaching the lesson on throwing a cut to 1, as part of that lesson you must include how to recover the sword back to your basic guard stance or what we call high guard. Generally when first taught it's a simple low return, sweeping the sword back down the sword side of your body and lifting it so it neatly drops into position with the hilt behind your shoulder and the blade at an angle above your head. Simple right? Unfortunately this is where it can go pear shaped and I have been as guilty of it as anyone else.

Feeling happy with that, instead of staying on topic, having your students practicing it again and again you get carried away with excitement and then go on to describe alternate returns, which then segues into second shots you can throw from those alternates, then your feet start to move and shields turn up... I think I am getting the image across.

To quote Red Leader 'Stay on target'. If, after your formal lesson you want to share stories of high adventure, or discuss Elizabethan variations of certain garments other than a basic chemise, or how a certain high court dance has its roots in the simple pavane you were teaching then go for it. During your formal lesson is not the place to do this however.

Another point of interference that comes in under this are the 'interjectors'. Those people who stand on the fringe of your lesson who can't help but chime in with their two cents worth. Remember YOU are teaching this lesson, keep control of it. Try your best to keep such interruptions short and get straight back to what you were doing before you were interrupted. Don't be rude to the person who has done this, the Society is founded on courtesy after all. Thank them for their input and perhaps suggest that they might like to share some of their knowledge once the lesson is ended but remember, it's YOUR lesson. Take charge, even if the person interrupting is a Duchess who has specialised in the area you are teaching for ten years.

Step 5: Questions

Always be ready to accept questions, however at the start of the lesson establish when you'd like them asked. It's perfectly reasonable to say 'please keep your questions for the end of this section.' it's also fine to simply have people put a hand up and ask, particularly if what you are explaining is intricate or very detailed. Be patient with questions; remember the people you are teaching don't know this stuff as well as you do and may not get it first go. Also as a rule, if you don't know the answer to a question ADMIT IT. Tell the person asking that you don't know or aren't sure, then go and approach someone you know who is also conversant in the subject and see if they know. Failing that, go and find the information yourself from the sources and make

sure your student gets their answer. This establishes you as someone who cares enough to do that extra work and make sure your lesson was complete and as someone humble enough to admit that they didn't have all the answers.

This method isn't the be all and end all. It's the method that works for me, works for the military and Police Force and is a simple and effective way of structuring and delivering information.



Illustration from *Les Tres Riche Heures* - the Duc de Berry at
feast

from <http://www.godecookery.com/afeast/feasts/fea025.html>

Both Heat and Light - when elements get tricky

Lord Anton de Stoc

Among several other things, Anton is a tidy-minded Aristotlean, and therefore thinks everything that is should be described by two properties - the substance that thing is made of, and the form that thing is in.

For example, a clay pot is clay formed into a pot. A metal pot is metal, formed into a pot. Ice is water formed into ... wait a second. Ice isn't a form. Or is it? Sensible experiments - or things experienced by the senses as 21st century people would say - show the same water can go to and from ice, but water cannot be formed into ice without cold, and ice cannot be formed into water without heat. So, are cold and hot substances, that can be mixed with water to make a new, mixed substance?

Okay, time for a step back. Per Aristotle, there are four elements - earth, air, fire and water - and that fits just fine with Anton's experience. Time to go re-read the Physics. Book 4, part 9.

These then are the reasons for which they might say that there is a void; our statement is based on the assumption that there is a single matter for contraries, hot and cold and the other natural contrarieties, and that what exists actually is produced from a potential existent, and that matter is not separable from the contraries but its being is different, and that a single matter may serve for colour and heat and cold.

Oooh, interesting point by The Philosopher - colour, and by extension shiny. Being as a third dimension - so you could have baked clay, as opposed to clay, and frozen water, as opposed to water, and red gold, as opposed to yellow gold.

But we still have an issue with cold. The Sun is hot, and whether or not Anton thinks the Sun orbits around the earth, or the earth the sun, tops of mountains are still closer to the hot sun than the cold valley bottoms are ... but experience shows that snow melts in valleys and stays frozen on top of mountains, but the earth under the snow or water is about the same median between hot and cold in both places.

Sensible evidence shows it isn't the earth under the snow melting it, but the rays of the fiery sun are closer in the mountains the valleys. What gives?

We therefore turn to Robert Grosseteste, Bishop of Lincoln. A twelfth-century man of no real family, Robert Grosseteste got an early helping hand in his career from Gerard of Wales - yeah, that Gerard of Wales, the Archbishop of St David's who got screwed over by a pope called Innocent - and was himself marginally successful as a churchman ... but rather than trying to

climb the ladder of the Church (after Gerard had more or less maneuvered him into being the Bishopric of Lincoln, Robert aggressively stopped trying to climb the ladder that was the Church of his time, including resigning all church jobs other than Bishop of Lincoln), he taught himself Greek, personally translated Aristotle's Nichomachean Ethics and then got to work.

His focus was mostly theology, not physics, but physics can inform theology.

As context, here are the first ten lines of Genesis, in the fourteenth century English of John Wyclif. To read it, remember u's are generally v's, "clept" has fallen out of use in favour of "named", and forget you know how to spell.

CAP

1

1 In the bigynnyng God made of nouyt heuene and erthe.
 2 Forsothe the erthe was idel and voide, and derknessis weren on the face of depthe; and the Spyrty of the Lord was borun on the wattris.
 3 And God seide, Liyt be maad, and liyt was maad.
 4 And God seiȝ the liyt, that it was good, and he departide the liyt fro derknessis; and he clepide the liyt,
 5 dai, and the derknessis, nyȝt. And the euentid and morwetid was maad, o daie.
 6 And God seide, The firmament be maad in the myddis of wattris, and departe wattris fro wattris.
 7 And God made the firmament, and departide the wattris that weren vndur the firmament fro these wattris that weren on the firmament; and it was don so.
 8 And God clepide the firmament, heuene. And the euentid and morwetid was maad, the secounde dai.
 9 Forsothe God seide, The wattris, that ben vndur heuene, be gaderid in to o place, and a drie place appere; and it was doon so.
 10 And God clepide the drie place, erthe; and he clepide the gadryngis togidere of wattris, the sees. And God seiȝ that it was good;

Genesis mentions light, darkness, waters and earth.

It might imply vacuum, as the 'of nought' that God made heaven and earth out of, but all vaguely reliable scientists and philosophers would agree that 'heaven and earth' encompasses all the universe (you don't want to be the physicist in front of an unfriendly tribunal defending your orthodoxy against accusations you think the universe is made up of things that God didn't make and state was good, as that's a half-step from a whole bunch of Christian heresies).

Now, to quote the second chapter of our Irish science text, which as a reminder is written in vernacular Irish, implying there are fourteenth century Irish people who are both interested in science and who can't read Latin.

The earth is a round point in the very middle of the universe, fashioned as a perfect sphere with no substance beneath to support it and the water, as is natural, around it on every side, and, moreover, the Creator created the upper part of the earth as a dwelling place for men and for the animals that cannot live under water. And air surrounds both. And fire surrounds the three of them, and the firmament is on all sides around those four.

The following is a description of those four elements: -

Description of fire - A warm, dry, burning, light, liquid, movable body, beneath which is the air.

Description of air - A warm, wet, liquid, movable body, heavy in comparison with fire, and light in comparison with water.

Description of water - A cold, wet, liquid, movable body, beneath which is the earth, heavy in comparison with air and light in comparison with the earth.

Description of earth - A cold, dry, heavy immovable body that is beneath the whole of creation, and thus the earth comes before the water and the water before the air and the air before the fire and the fire before the firmament, because the firmament is the outermost of them, as this figure below shows.

This is pretty much following Aristotle's *Meteorologia* and *De Caelo*, and it's got a problem. Experience shows that the sky isn't hot. The sun is hot, but the sky isn't - the moon is likewise cool, and although the moon orbits inside the orbit of the sun, its cool rays bring the tides.

It also doesn't come close to solving the issue that experience shows the sun is hotter in the valleys than on the mountain tops.

Robert Grosseteste's answer, in his short but informative 'On the Elements' wrote so.

As Jacob testifies in his canon, "everything given from above is best and every gift that comes from the father of light is perfect, around whom there is no transmutation, nor shadow of change." It is necessary, moreover, for this to happen without mediation in certain circumstances and, in some circumstances, with mediation. Therefore philosophers, even if they do not completely understand the matter, nevertheless they must not ignore the natures of things, and not ignoring the rays descending from supercelestial bodies over corporeal bodies to offer the greatest cause of their transformation, they say that the rays are reflected and condensed in order to generate heat for us. The sign of which is that in valleys, the heat is greater than in mountainous areas. As a result, snow remains longer in mountainous areas than in valleys. Snow even remains in certain ones of the highest mountain ranges perpetually.

Therefore, as the sun's rays are the sole source of light, and as those rays go through the fiery sphere and into the air that surrounds the world, they begin to turn from light into heat. As the

air lays more heavily in valleys than in mountaintops, the valleys are therefore warmed more, as there is more air to turn the light of the sun's rays into heat.

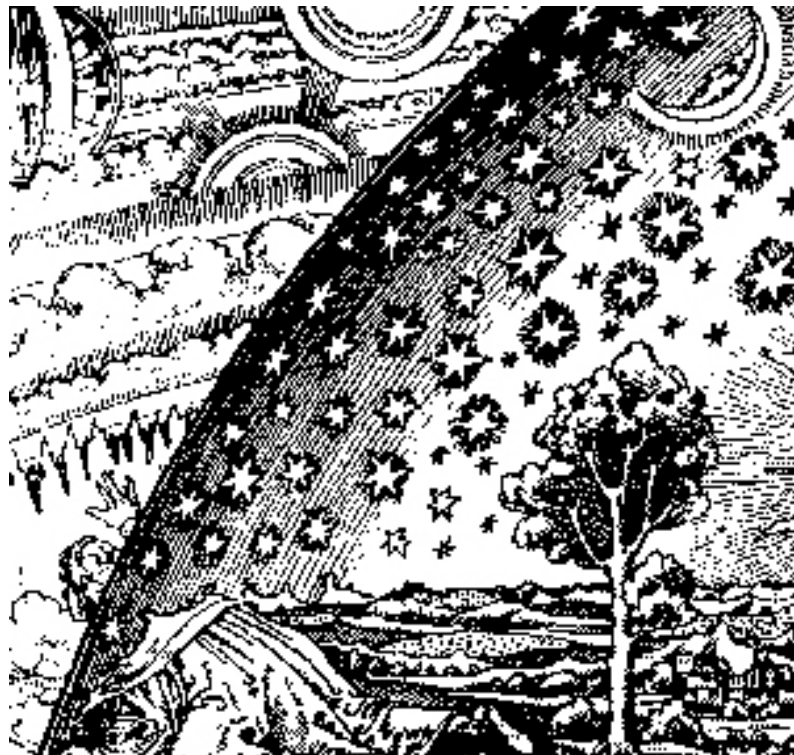
This also explains why cloudy days are cooler, as clouds - being both watery and impeding light as they do - partially block those rays from the air underneath, meaning they do not warm the lower air. Naturally, the thicker and darker the clouds, the colder it is underneath them.

Moonlight being light that does not heat is explained through the Moon being above the fiery sphere, and thus struck by the pure light of the Sun, not intermediated through fire and then air, and by its own watery nature transforms those beams into a silvery, watery, light that cools rather than heats.

That this theory is reinforced by experience is shown by, on the very hottest day, it is as if the air lies like a blanket - for the thicker the air, then the more light will be turned into heat.

While Saturn does project cold rays, and the watery moon cooling ones, these are of minor importance once you understand neither earth nor water naturally create heat. Thus, the vast majority of the cold we experience is simply due to either thin air, not enough sun, or both, leading to the earth and the waters not warming up beyond their cool nature.

And thus experiment, when informed by thought, has brought science to the matter of heat and cold.



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<http://warburg.sas.ac.uk/pdf/fbh295b2205454.pdf>

<http://plato.stanford.edu/entries/grosseteste/> Grosseteste bio

<http://www.grosseteste.com/download.htm> The Electronic Grosseteste. All his works that have been found, including letters, and the Latin of everything that is not under copyright. Probably should go thru his letters and find him making a stand against multiple benefices (ie the popular hobby of being Bishop of two or more places at once)

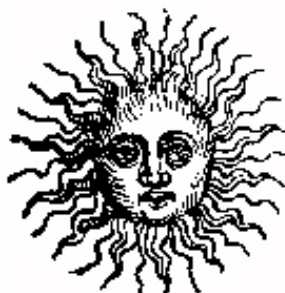
<http://bartholomew.stanford.edu/onelementsgross/intro.html> Grosseteste's On the Elements, translated with a link to the Latin

<http://arxiv.org/ftp/arxiv/papers/1301/1301.3037.pdf> 2013 paper on Grosseteste's On the Elements

http://wesley.nnu.edu/fileadmin/imported_site/wycliffe/Gen.txt Wyclif bible (first english translation, from 1385 or so. Dont let the Archbishop know you have it)

<http://sacred-texts.com/astro/ptb/index.htm> Ptolemy's Tetrabiblos

<http://ses.library.usyd.edu.au/handle/2123/515> - Irish 14th C science text, written in Irish. Ch7 has arguments for use against silly people who think the world is flat



Cockatrice FAQs

1. Can I write an article for Cockatrice?

Yes, you can! Cockatrice is all about sharing your research and your enthusiasm for your particular Art or Science. One of the best things about the SCA is the huge range of 'things' covered under the umbrella of Arts and Sciences from brewing to smithing to philosophy to music to embroidery to costuming to cookery to philosophy to carpentry to shoe-making to textile arts to book binding... Get the picture? The rationale for Cockatrice is to give the people of Lochac a place where they can share their research and passion for an Art or Science and to inspire their readers! This includes anyone interested in Arts and Sciences from Laurels to newcomer.

2. But what do I write and how much?

You can write an article on a particular area, like the ones in this edition. I would suggest aiming for around 1000 words as it gives you enough room to express yourself but is still short enough to hold the attention of your reader. If you don't think you could manage writing a full article then there are a number of other ways to contribute including:

- ♣ Write a review of book you have found helpful or interesting. This could be an academic work of research or a popular history or even a work of fiction set in the SCA time period.
- ♣ Write a song or poem. This could be something that you have performed at an event or written for a contest or even for fun!
- ♣ Draw a picture – have you been experimenting with period artistic techniques then send it in!
- ♣ Redact a recipe – send in your versions of favourite period recipes.

3. But I don't know *everything* about my particular area of interest!

Firstly, thank goodness! How boring SCA life would be if we did know everything. There are many stages in our research journeys in the SCA and Cockatrice is a place where you can tell other people where you are at this point in time. It doesn't matter if you have been studying one particular area for the last fifteen years or it is something relatively new to you, the purpose of Cockatrice is to give you a platform to tell people about what you have found out so far and to provide them with inspiration in their own journeys in the SCA.

The other point about research in the SCA is that it is often impossible to know *everything* about a particular area, often due to a dearth of primary sources¹. Other barriers can include difficulties with language and access to resources. One of the fun things about the SCA is the creative part of anachronism – in other words – how did you overcome these particular obstacles. Again Cockatrice is a place where you can tell others about how you have been creatively anachronistic. If you have made modern substitutes then tell us how and why you did so.

Another thing to remember is that part of research is putting our own particular interpretations on period Arts and Sciences. We come up with theories about how and why people in period did things certain ways usually based on our reading of primary source evidence. Cockatrice is a place for you to explain your ideas about an area of interest and describing how the evidence you have collected supports your theories. This may not mean you are definitively right as after your article has been published new information may come to light that may damage your argument or you may rethink what you have said. The important thing to remember is that your article in Cockatrice is a reflection of where you are at on at that stage of the journey and the exciting thing about the SCA is that we always learning new things!

4. How do I reference my article?

There is nothing worse than reading an article full of interesting ideas and thinking where did they get them only to find that there are no references! If you are submitting an article to Cockatrice it is important that at the minimum you include a reference list of all the sources you have included.

For Referencing Websites:

Include the URL of the website and the date you accessed it. The date is important because due to website being often frequently updated this date tells us what version of the website was used.

This could look like:

French Metrology (*n.d.*). *The metre adventure*:

<http://www.french-metrology.com/en/history/metre-adventure.asp>,

viewed 30 September 2012.

¹ In case you are not sure of the terminology – a primary source is created at the time e.g. a period manuscript, tapestry, dress, embroidery, sword etc. A secondary source is a piece of research based on these primary sources e.g. examining period embroidery examples to present an article on the different stitches used.

For Referencing Books:

Book References should include the author, title, publisher, city and date of publications and look like:

Palmer, John, *How to Brew* (Brewers Publications: Colorado, 2006)

If you are including an article out of a book it should look like:

Geijer, Agnes, 'The Textile Finds from Birka' in N.B. Harte and H. Ponting (ed), *Cloth and Clothing in Medieval Europe*, (Heinemann: London, 1983), pp. 80-99

If it is an article from a magazine:

Gribbling, Barbara, 'The Black Prince: hero or villain', *BBC History Magazine*, January 2013, vol. 14, pp. 30-40

For Referencing Images:

All images used in articles must be referenced for copyright reasons. It also pays to check that the owner of the website is happy for you to use their images in your own work!

You can either include the referencing with the images in your article or create an image list at the end. This should be referenced like any other book or website.

Looking forward to see your articles!

The Editor



Contributors

Lord Semyon Drakon is a 15th Century Russian currently campaigning in Europe among the Free Companies. He is also a avid tourney fighter and fights for the glory of his consort, Mistress Muirghean

Duchess Liadan ingen Fheradaig hails from the Barony of Politarchopolis, and is a founding member of the Household Jorsala. Duchess Liadan is a heavy fighter, and also enjoys combat archery, fencing, and various types of A&S including making garb, embroidery, researching and teaching classes on weird medieval laws, and occasionally writing poetry.

Muste Pehe Peep (ie. Brunette Peter) is from 16th century Swedish Estonia, and is the pseudonym of ffrw ffride wlfssdotter, the wife of a land holder in Hallingdal, Østlandet, eastern Norway within the Kingdom of Denmark. Probably best not to question why a woman in the lowlands of the western Scandinavian peninsula would be interested in Estonian bynames.

Lord Anton de Stoc has fled the Wars of Religion in sixteenth-century Germany, and is currently living in the Barony of Rowany. He has been known to do science, philosophy, astrology and geometry, and has done various things to advance the Republic of Letters in Lochac. He has been known to occasionally use a sword and teach swordsmanship and footwork.

Heera Þorvaldr inn Suðreyski is a merchant, brewing, butcher and charcutier, currently residing in York. Originally a soldier in King Harald Hardrada's Norwegian invasion force, Þorvaldr survived the battle and took up residence in the york. Þorvaldr spend much of his time researching and redacting period sausage, brewing, and general cooking recipes, and researching heraldic matters for the populace of the mighty Barony of Southron Gaard. The rest of his spare time is spent with his good lady wife Anabillia of York, and their 2 children Thorin Þorvaldrsson and Grace of Southron Gaard.