Cockatrice

Sour Pomegranates from the Tacuinum of Rouen

November A.S. 49

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From the Editor

Greetings!

Thank you very much for the many and varied contributions I have received for this edition of Cockatrice. I have had so many I am in the fortunate position of already having a few for the February edition!

As you can see I have been forced to move to stock images for the cover of tis edition. I would LOVE your art work to grace the cover. This does not necessarily have to be images of Cockatrices – all forms of period art work are welcome. Photos of A&S entries or particularly fabulous garb would also be lovely but please provide me with the contact details of the subject material or owner of so I can ensure I have their permission to print the image.

If you wish to contribute to the February edition can you please send me them by 1 January. This need for haste is as My Lord and I are expecting our first child in February so I would like to be organised well in advance of this!

En servicio
Elisabetta Foscari

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Cockatrice Calendar AS 49 (2014/15)

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Seemly and Fashionable head-dress for the Lady of the Middle-age

Lady Helouys le Poer

In attempting to re-create aspects of women's clothing during the 11th to the 14th century, or the "high middle ages", it is important 'get the details' right. If you want your persona to 'fit' into her world, I believe you need the correct head-dress.

During this period the following occurred:

- William the Conqueror led the Norman Invasion of England and other places
- The Crusades (i.e. the spreading of Christianity to "heathen" lands)
- The Plantagenet Kings Henry, Richard, John and a few more Henry's before several Richards
- Lateral communication between the British Isles and Western Europe (Franco-Germanic and Spanish populations).

Notable women of this period include Hildegard of Bingen, Heloise the Nun (no relation), Marie d'France and Queen Eleanor of Aquitaine. With the exception of Hildegard, these women were all Norman/French and their influence extended into the British Isles, including Ireland – where my persona has resided for most her life.

The author, looking very seemly indeed…..

Wearing the appropriate headwear not only 'completes your look' it also affects the way you 'are'. For example, I tend to reserve my more fashionable items for when I want to look elegant and 'high born'. When undertaking more practical activities (like cooking and archery), I resort more to the less flattering 'turban' – which is basically a long veil wrapped around my head. Having said that - I quite like it and I am currently exploring better constructed 15th C headwear.

The Veil

For much of the middle-ages, women were required by the 'Church' to keep their hair covered – a signifier of modesty and station. The primary item was the 'kerchief' or veil - usually made out white linen. Long veils had been in use for a long time and could be wrapped around the head and cover the décolletage and neck. Personally, I quite like covering this more sensitive part of my body from the elements and yes…it does rather finish one's look. Veils could also be made of 'dark cloth' and worn over the white veil, usually signifying a nun or a widow. However, this Merry Widow is rather partial to not wearing it.

The Wimple

For most of the period in question, the wimple, a separate piece of linen - was also used to preserve lady-like modesty. In around 1340 (when my personae was 'middle aged') – married women of status would wear complex hairstyles, often covered by both the wimple and veil and as the Century progressed, it would appear that the more fashionable you were, the less you wore on your head. By the latter 14th century, wimples were mainly only worn by older/married women, widows and nuns - probably signifying their lack of interest in being pursued by the (other) Lords they undoubtedly met. A Goode Web-site for ideas about the wimple is Rosalie Gilbert's
http://rosaliegilbert.com/veilsandwimples.html (Accessed 29 September 2014)

The Barbette - controversial item of Fashion

An item of fashion during the 'high Middle-Ages' which is particularly flattering for a Lady of a Certain (Middle) Age – is the Barbette. This oft controversial piece of linen, both preserved your modesty, but also draws attention to and frames your lovely face!

The "barbette" was introduced by Queen Eleanor of Aquitaine, who was known for her sexiness and power. Eleanor's influence in Britain commenced after her marriage to Henry II, whose family had dominated Anglo Saxon Britain since the 1066 of William the Conqueror. Whilst Eleanor, was married firstly to King Louis VII of France, she move on to the much younger Henry, who she favoured with a lot of children. Queen Eleanor, who lived into her 80's, had a strong influence on contemporary culture, including women's fashion as she was known for her beauty and "sumptuous attire". In addition, she'd married a man who was nine years her junior and, probably wanted to look good for him.

Eleanor of Aquitaine's effigy at the Royal Abbey of Fontevraud, in Anjou, France. She is lying next to her second husband, Henry II. (http://en.wikipedia.org/wiki/Eleanor_of_Aquitaine)

The move to High Fashion

So, whilst the Veil and Wimple were retained for modesty and aspects of fashion and practicality, Norman dress was generally more fitted and elegant than the style of the conquered Saxons and over time British women adopted this 'sexier look. The barbette was also adopted by notable ladies across Western Europe into the 13ᵗʰ Century, including Germany
(http://www.gluckliche-eme.com/13chairandhats.htm Accessed 29 September 2014)

The Barbette was promoted by a woman of Independence, Strength and Beauty. In my view, Eleanor of Aquitaine's legacy provides what looks like a "medieval face-lift" – which the average Lady of the 'middle-age' – starts to appreciate. As a result, although

fashionable, the Barbette was apparently not appreciated by the Church and, like the Sideless Surcote, thought to be invoked by the Devil himself. So you are warned….if you take on this particular item of fashion, you might be seen as, well…. "unseemly"…

Making your very own Barbette

Materials: Linen, cotton or silk thread, needle

Helpful Information: 1.5" to 2" wide length of Linen to fit under your chin and around your head so it can be pinned on the top of the head – 24" should do it. This can be cut on the bias if preferred. You will need items to keep your barbette/wimple/veils *insitu*. Veil pins, brooches.

A. Decide 'when/wear' your Barbette fits – use resources
B. Think about width/length – how you will secure it – whether you want to cut on the bias (uses more fabric)
C. Finish edge using an approaching hemming stich.
D. Fastening with pins/brooches

Support and assistance
If you want to talk more about this item, or want assistance in assembling your seemly and fashionable headdress, please don't hesitate to contact me via
helouys@gmail.com

Resource List

Asa and Contarina's Small Luxuries,
http://www.aandcsmallluxuries.com.au/barbetteandfillet.html
Veil/Wimple/Barbette kit.

Clothed Seemly and Proper, the Third Part: The late 12th and 13th centuries
http://www.3owls.org/sca/costume/garb3.htm (Accessed 29 June 2014)

du Pre Argent, Cynthia, **An easy hat from the 13th Century**
http://www.virtue.to/articles/coffee.html (Accessed 29 June 2014)

The 12th Century in Fashion
http://en.wikipedia.org/wiki/1200%E2%80%931300_in_fashion (Accessed 29 June 2014)

The making of hairnets
http://nicolaa5.tripod.com/articles/hairnet.htm (Accessed 29 June 2014)

Thursfield, Sarah, *The Medieval Tailor's Assistant: Making Common Garments 1200-1500,* (Quite Specific Media Group, 2001)

Wanted

Past editions of Cockatrice!

Do you have unloved past editions of Cockatrice lying forlorn on your bookshelf? Or if you love them so much you that you are unable to part with them then would you be prepared to scan/photocopy them?

I wish to build up an archive of past editions of Cockatrice as a Kingdom resource for the future. These would be held by whoever is the current editor of Cockatrice as there is no so current resource in the editorial files.

If you are willing to contribute with either unwanted copies or would be willing to scan/photocopy your own ones please email me at elisabettafoscari@gmail.com. I will cover all photocopying/postage costs.

Yours in Service – The Editor

A Brief Introduction to Irish Myth - Part 3: When Two Tribes Go To War

THL Brían dorcha ua Conaill

The Fenian Cycle

The world has moved on from the time of the Ulster Cycle. Where the *Lebor Gabála* was the time when gods shaped the Earth (as in the Greek myths of the wars between the Gods and the Titans), and demigods battled each other in the Ulster Cycle (as in the Greek tales of Heracles, Theseus, Perseus, and the Trojan War), by the time of the Fenian Cycle, it's the affairs of men. Even the great Cú Chulainn and Queen Madb are legends by the time of Finn mac Cumaill. This is more like the English tales of King Arthur. It's a time of mighty warriors and magic, but it's at a more human level.

The society of Finn's time is still based around kings and their need for warriors, but where kings in the Ulster cycle had armies and mighty heroes at their call, by this time the arrangement was different. Instead of the king keeping his warband at court all year round, or the more feudal arrangement of each hero having his own estate to live off, in Finn's time there were bands of warriors called *fianna*. Each *fian* would fight for their king when asked, and were quartered over winter, but in summer they were left to fend for themselves. And rather than one united band of brothers all under the king's flag, each fian would fight almost as much against each other as they would their king's enemies.

OK, yes, they were also gods of sorts, and characters in the Fenian Cycle have counterparts in Welsh and even Gaulish myth. Most notably, Finn himself is reflected in the Welsh Gwion Bach. But in these stories, Finn is a man.

The life and times of Finn mac Cumaill in ten minutes

1. **Conception and Birth**
   King *Conn Cétcháthach's*[1] personal Fian is led by *Cumall mac Trénmóir*[2], who is also the head of Clann Báiscne. Also making up the Fian is Clann Morna, led by *Goll mac Morna*, and there is no love lost between these two men. But they are comrades in arms ... until Cumall falls in love. He falls in love with *Muirne*, daughter of *Tadg mac Nuadat* the druid.

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[1] Literally "Hound of the Hundred Battles", who is described in the *Lebor Gabála Érenn* as the High King of Ireland at the same time as Marcus Aurelius was the Emperor of Rome. The Annals of the Four Masters and Keating's *Foras Feasa ar Éirinn* put his reign in the first half of the second century AD.

[2] Cumall, son of Bigstrong.

This wouldn't be a problem, except that Tadg disapproves strongly of this match — or any match, because of a prophecy that his daughter's marriage meant that he would lose his home of Dun Allein — and refuses to allow Cumall to see Muirne. Cumall gets around this by kidnapping Muirne from her father and marrying her anyway.[3] Tadg, somewhat upset, appeals to king Conn, who is forced to outlaw the leader of his own army. In the Battle of Cnucha (Knock), Cumall was killed, but Muirne was already pregnant. Her father responded badly to this news, not only disowning her, but demanding that she be killed. Conn saves her life, but exiles her. Clann Báiscne is scattered and disempowered. Muirne is put into the care of *Fiachal mac Conchinn*[4], who is married to *Bodmall* the druidess, who is Cumall's sister. After giving birth to *Deimne*[5], Muirne leaves him in the care of Bodmall and the warrior-woman *Liath Luachra*[6], then goes off and marries *Gleor Lámderg*[7], king of Kerry.

2. **Boyhood**

Deimne is raised by the two women alone in the forest of Sliab Bladma[8]. They try to send him out to various courts to be civilised, but as soon as the lord finds out whose son he is, they send him back in fear of being associated with him. At some point Deimne's hair turns white, and he gains the nickname "Finn" as a result. Eventually he is sent to study with *Finn Eces*[9]. Finn Eces does his teaching while fishing at a pool. This pool has a Hazel tree which drops its nuts into the water, and those nuts[10] are eaten by a salmon which is known as the Salmon of Knowledge, having built up all that knowledge in itself over the years, like mercury.[11] Finn Eces has heard a prophecy that "Finn will eat the Salmon and gain all the Knowledge", and naturally assumed that the prophecy was about himself. So he sat by the pool, fishing and teaching at the same time. When Finn Eces actually *caught* the salmon, he was almost as surprised as he was happy, as he had been fishing for it for seven years. He told Deimne to cook the salmon for him. As Deimne say by the fire, watching the fish cook, he saw the skin start to bubble up. Fearing that this would blemish the result, Deimne pushed the blister down with his thumb. This got scalding juice all over his thumb, and he instinctively put it in his mouth to ease the pain. Which meant that it was he, not Finn Eces, who first tasted the salmon and gained all the knowledge. It also meant that Finn only had access to this knowledge while he was sucking his thumb.

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[3] It is not recorded that Muirne's opinion on this was sought.

[4] His name doesn't *quite* mean "tooth", because "tooth" is *fiacal* without the "h"… but it's *very* close.

[5] "Sureness"

[6] "Grey of Luachair". Remember this name.

[7] "Bright, of the Red Hand"

[8] Sleivebloom, "Mountain of Bragging"

[9] "Fair, the Scholar". You'll also find his name spelled "Finneces", "Finnegas", and the like.

[10] Hazelnuts are full of knowledge, because that's how things work in this sort of story.

[11] Because that's how things work in this sort of story.

It wasn't until after Finn Eces ate some of the Salmon and failed to feel any different that Deimne told him that some people called him "Finn". Finn immediately uses this new ability to figure out how to get back Clann Baiscne's power and primacy.

3. **Clann Baiscne**

Finn has grown to be a young man, and word of him is starting to spread. To avoid having raiding parties attack his home, he leaves and goes into service to the King of Bantry. At one point he comes across a mother who is grieving so hard, she is crying blood. Her son *Glonda* was killed by a man named Liath Luachra[12]. Now this Liath was definitely a bad guy. Not only was he hideous (usually a dead giveaway in this sort of story), he was an enemy of Cumall well before the Battle of Knock, he struck the first blow upon Cumall in that battle, and afterwards Goll mac Morna gave him the treasure of Clann Baisne, and made him treasurer of the Fianna. Finn defeats Liath easily and takes back the *corrbolg*[13]. And, incidentally, avenges Glonda, and gets some revenge for the death of Cumall. As a result of this act, the remnants of Clann Baiscne begin to rouse themselves and gather to Finn as their leader.

4. **The Burning of Tara**

The city of Temair (or Tara) was the seat of the High King, and it had a problem. Every year at Samain (the Celtic New Year), for twenty-three years, a fairy (a member of the fading Tuatha de Danann) named Aillen mac Midgna, known as Aillen the Burner, would arrive, magically put everyone to sleep, and burn Tara to the ground. The Fianna, under Goll mac Morna, were powerless to stop this, year after year. And it was starting to get embarrassing. Then Finn turned up in disguise, and declared that he would protect the city this year. That night he pulled a magical poisonous spear from the Crane Bag, and rested his head on it, so that the point was digging into his forehead. That way, he stayed awake when everyone else fell asleep. When Aillen turned up, Finn challenged him, fought him, and killed him. The next morning he triumphantly presented the King with the body of the Fairy, and revealed his own true identity. The King[14] restored Clann Baiscne, recognised Finn as its chief, and made Finn chief of the Fianna. Goll mac Morna took this gracefully, and stepped aside to serve under the son of his enemy. Finn went to his grandfather Tadg and demanded compensation for the death of his father, or else single combat, or else war. Tadg offered Dun Allein as compensation, thus fulfilling the prophecy, in a way which would not have happened if he hadn't tried to fight the prophecy, because irony

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[12] I told you to remember the name. This Liath Luachra is a completely different person from the Liath Luachra who raised Finn, and they should on no account be confused.

[13] "Crane Bag", which contained the treasures of Clann Baiscne. These treasures included magical weapons.

[14] I can't see that it's clear who the King at the time actually was. It could have been Conn, or it could have been his successor *Conaire Coem* ("Conaire the Beautiful").

5. **Love**

Finn is out hunting in the woods with his two dogs, *Bran*[15] and *Sceolan*[16,17] when they come across a doe. Despite his urging, the dogs refuse to kill her, and they all take her back to Dun Allein, Finn's base. That night she turns into a woman named *Sadb*[18], who tells her story: she had refused the advances of *Fer Doirich*[19], who had turned her into a deer for punishment. She had been like that for three years before a servingman at Fer Doirich's court told her that the spell wouldn't have any power in the fort of the Fianna of Ireland, which is when she sought out Finn. She was also a very attractive woman who did not have any clothes, which I'm sure was completely incidental to Finn taking her in, falling in love with her, and marrying her. He spent all his time with her, even giving up hunting, and she was soon pregnant. Duty called, however, and Finn was out fighting[20] when Fer Doirich found Sadb again. He made a magical image of Finn and his hounds just outside the boundary of the fort, and Sadb rushed out to meet him. When she crossed the boundary, Fer Doirich tapped her with a hazel wand, she turned back into a doe, and he took her away with him.

When Finn returned his servants told him what had happened, and he immediately started searching for his wife. He didn't stop until seven years later, when he came across a wild boy in the woods, about seven years old, and with a patch with deer-fur instead of hair on his head. Finn recognised his son, named him *Oisín*[21], and took him in. Sadb was never seen again.

6. **Diarmuid and Grainne**

Finn had a long and successful life. He served as Chief of the Fianna under several High Kings, the man who had killed his father was now taking his orders (resentfully at times, but still…), he was rich, famous, powerful, and starting to get old. In reward for his decades of service, *Cormac mac Art*, the grandson of Conn of the Hundred Battles, gave Finn the hand of his own daughter, *Grainne*, in marriage. In this case we know very well that no-one asked Grainne's opinion of this, because she was

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[15] "Raven"

[16] "Survivor"?

[17] Who are also his nephews, or possibly his cousins. Their mother was *Turrean*, who was either Finn's sister, or aunt (his mother's sister), who was turned into a dog by an evil druid, while pregnant to *Iollan Eachtach* of the Ulster Fianna. Evil druids do that sort of thing a lot in this sort of story.

[18] "Sweet". She was either the daughter of *Bodb Derg,* king of a Sidhe mound; thus she was a fairy, or else she was *Sadb ingen Cuinn*, daughter of Conn of the Hundred Battles.

[19] "Dark Man"

[20] With Vikings, as the story goes, which is only six or seven hundred years too early for that sort of thing.

[21] "Little Deer". The patch of deer fur was explained as because the spell Sadb was under meant that her child would be born as a human, but when she licked it clean after birth, it would change as well. (Presumably, that had happened with Bran and Sceolan.) She was told this by the same kindly servingman, and when the time came she fought to stay away from her baby. But despite herself, her corvine instincts won, just for a second, and she could not stop herself giving him one lick on the head.

under the impression that she was going to be married to *Oscar*, Finn's grandson. And so she fixed instead upon *Diarmuid*, a loyal and dashing young soldier in the Fianna. She forced Diarmuid to break his vows of service and elope with her. Finn went completely spare, and set to chasing the couple down, and so the army of the High King was set to chasing down the lovers, who kept them at bay for years. They often call upon Diarmuid's foster father, Aengus of the Tuatha de Danann, but even that isn't enough to hold off Finn's vow that they'd never sleep in the same place twice. The story says that there are places called "Diarmuid's bed" and "Grainne's bed" all over Ireland, and for good reason. In various adventures and escapes, they were also helped by Diarmuid's former companions in the Fianna, most notably his best friend, Oscar. After years of pursuit, Diarmuid and Grainne come to a rapprochement with Finn. He agrees to stop chasing them, and they settle down and have five children. Several years later, however, they decide to visit the Fianna, to see their old friends. To show no hard feelings, Finn takes Diarmuid boar hunting. What he doesn't tell Diarmuid is that the boar is a monster, who has already killed many men. So while Diarmuid takes some magical weapons with him, he doesn't take his *best* ones, thinking that he won't need them. In the process of killing the boar, Diarmuid is fatally wounded. As he lies dying, it is revealed that Finn can heal someone by letting them drink water from his cupped hands.[22] Finn goes to the nearby river to get some water, but when he comes back he lets it trickle through his fingers just as he reaches Diarmuid. Oisín and Oscar tell him to stop being a bitter old bastard, and send him to get more. He went back to get more water, and let it trickle away again. Oscar now straight up threatens his own grandfather, and *tells* him to get some healing water. Finn goes a third time, but by the time he returns it is too late, and Diarmuid is dead. Everyone who knew him grieved, except for Finn.

7. **Death**

There are several accounts of Finn's last days. One is that when Cormac mac Art died, his son *Cairbre Lifechair[23]* rebelled against the Fianna, because they had become too powerful in their own right, and the fee which had been to pay for their upkeep had turned into a tax on the King, and a protection racket[24]. To that end, he gathered other like-minded lords, and they raised their own personal armies, and goaded Finn into acting against the King. Goll mac Morna[25] sided with the King, at *Cath Gabhra*, the battle of Gowra, and in the battle Oscar was killed, and Finn was killed while weeping over him.

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[22] This is not mentioned at any other point in any of the other stories, and is the sort of thing you'd think someone would have mentioned.

[23] "Cairbre friend of the Liffey". His byname is pronounced "li-fi-cha-ir", with the "ch" as in "loch". *Not* "life chair" as in English.

[24] Nice kingdom you've got here, gov. Be a shame if something were to … *happen* to it.

[25] Indeed, it could be argued that Goll is the good guy in all this. He was loyal to his oath to the King against his own commander, he did what the King told him, even when it meant literally decades of obeying the command of his sworn enemy, and when it came down to it, as an old man he went into battle again beside his King and against his commander.

Oisín survived, and according to the *Acallam na Senorach*, he survived long enough[26] to tell the story to St. Patrick. Alternatively, maybe Finn never did die: he's asleep in a cave under a hill with his Fianna, waiting for the day when *Dord Fiann*, his hunting horn, is blown three times, at which he and the Fianna will arise as fit and well as they ever were and come to Ireland's defence. Just like King Arthur will for the Britons, or Barbarossa for the Germans.

8. **The Legend**

In folklore, Finn (as Finn McCool) became a great benevolent giant, who spent most of his time fighting other giants. Finn's Causeway, in northeast Ireland and southwest Scotland, was explained as an abortive attempt by Finn to build a landbridge from Ireland to Scotland, so that he could fight the giants there. Also, the Isle of Man was a rock which Finn scooped up and threw at a Scottish giant, but missed. The most famous story involved Finn, his wife Oona, and a Scottish giant named Benandonner.

In this tale, Benandonner came to stop Finn building the Causeway, and when Finn heard that Benandonner was coming, he, knowing that Benandonner was far too big, and that in any fight, Finn would lose. Oona calmed him down and told him to do what she said. She dressed him in swaddling cloths, and put him in a giant crib, then went off to do some cooking. When Benandonner turned up, he found Finn's house, and asked Oona where he was.

"He's out right now," she said, "just me and the baby."
"Oh," said the giant. "What a big… ugly baby."
"Oh no," said Oona, "we don't have any water."
"I'll go down the river and get you some."
"Finn usually just squeezes some out of a stone."

Both Finn's and Benandonner's eyes widen, but Benandonner picked up a stone, and squeezed with all his might, and actually got a couple of drops of water out of it. Oona shook her head. Finn looked a bit scared. "No," she said, "that won't be enough. The baby can help." And she gave Finn some curds, which he squeezed the whey from in a gush. This time Benandonner looked scared.

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[26] Fairy magic was apparently involved: after the battle he and his men travelled to *Tír na nÓg* ("Land of the Young") where they partied for hundreds of years, but eventually they grew homesick for Ireland and the Sidhe reluctantly sent them back, warning them not to get off their horses until it was safe. When they arrived they found the people smaller than they remembered, speaking strangely, and no-one remembered who the Fianna were. One man jumped down off his horse, and when his foot touched the ground, all the years caught up with him at once and he crumbled to dust. The others then just sort of rode around for a while, until they came upon Patrick, and Oisín leant over to help him. As he did so, his saddle strap broke, and he fell to the ground. As he was part-sidhe himself (according to the story), this didn't kill him outright.

"We've got enough water now. Would you like something to eat?" Oona offered Benandonner a griddle cake[27] with an iron plate in the middle. Benandonner took a bite, screamed, and spat out two teeth. Oona expressed sympathy, and said, "I'm sorry. I thought you would have liked one of the cakes made the way Finn and his son like them." At that, she gave a normal griddle cake to Finn, who ate it greedily. Benandonner rubbed his jaw, and stared at Finn. "He must," he said, "have amazing teeth."

"Oh yes," said Oona. "Just like his father. Have a look!" So Benandonner leant over the cradle, and stuck his finger in Finn's mouth. At this Finn bit down so hard he bit the giant's finger clean off. "I'm so sorry!" exclaimed Oona. "I'll get some bandages. Hang on, I think I hear Finn coming around the hill! Didn't you want to meet with him?"

Benandonner clutched his mangled hand to his chest and exclaimed "If this is what his baby son is like, then not on your life!" and he ran out the back door and all the way back to Scotland, where he told all the other giants never to go to Ireland, because Finn would surely kill them if they tried anything. So the moral of the story is that Finn's magical thumb gave him the wisdom to trust his wife.

9. **The Myth**
In 1761, James Macpherson published *Fingal, an Ancient Epic Poem in Six Books, together with Several Other Poems composed by Ossian, the Son of Fingal, translated from the Gaelic Language.* The SCA can ultimately be traced to that. I mean, sure, it was Macpherson's own poetry, was based only loosely on the original stories, and even got the name of the protagonist wrong[28], but he brought the names Fingal and Ossian (what was left of Oisín) and their kin into the English, and wider, public consciousness. Macpherson's books were translated into German, where they influenced Goethe. In English, and in German, he inspired the Romantic Movement, and the Celtic Twilight. Because of Fingal, Lady Wilde resurrected the name Oscar for her son. Because of the Romantics and the Celtic Twilight, and the Arts and Crafts movement, and Lady Gregory, and add a big dollop of Arthuriana, and we get a party in Berkeley which hasn't finished yet.

Wow, this is cool! Where can I read more?

- Augusta, Lady Gregory; *Gods and Fighting Men* (1905) http://www.gutenberg.org/ebooks/14465
- Gantz, Jeffrey; *Early Irish Myths and Sagas,* (Penguin Classics, 1981)

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[27] A pancake, basically.

[28] *Fingal* is what's left of *Finngall,* later *Fionghall*, meaning "Fair Foreigner", and meaning Vikings. The early kings of Dublin and Waterford were described as *ri fingallaib agus dubgallaib* "king of the fair foreigners and dark foreigners".

Fourteenth Century Drawstring Pouch

Master Crispin Sexi

Before clothing with integral pockets, pouches were a handy way to carry small amounts of goods, such as money and keys. Here are some pictures of medieval people with drawstring pouches:

Luttrell Psalter 1325-1335 (Backhouse, p 41)

A tomb-effigy at Oissery Church, c. 1350 (Adhemar)

Detail from *The Annunciation* by Antoniazzo Romano, 1485

These three examples show pouches made of leather or fabric, with two drawstrings and a strap to suspend the pouch from a belt. These types of pouches are closed by pulling on the drawstrings and opened by gripping the top two corners and pulling them apart. Often there are decorations attached to the bottom corners or edges of the pouch. Based on pictures and extant examples it appears that the size of drawstring pouches varies from about 10 to 20 cm. Here are two extant drawstring pouches from museums:

Leather pouch with drawstrings (Egan)

Leather pouch, showing a strip that may have been a Turk's head knot. (Historiska museet)

The above examples have eight slits for the straps to pass through, plus two additional holes for securing the handle, and a row of stitching holes down either side. They are roughly square-ish, made from a rectangular piece of leather folded in half.

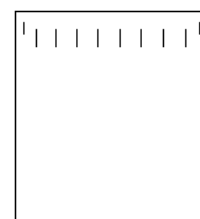**To make a leather drawstring pouch of this style you will need:**

Materials:
Garment-weight leather rectangle approximately 15cm x 30cm,
2 leather drawstrings 12mm x 44cm,
1 leather handle strap 15mm x 40cm,
2 x turks head knots,
Linen thread to match the leather.

Tools:
2 Chisles 1cm, 1.5cm,
Hammer,
Cutting board,
Scissors,
Needle and thimble.

Method:
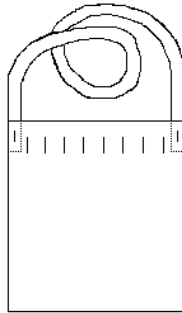1) Fold the rectangle to make a 15x15 cm square, flesh side in.

2) Lay the square on a cutting board with the fold closest to you.

3) Use the wider chisle and hammer to make 8 evenly spaced parallel cuts along the top edge.

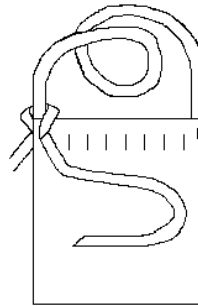4) Use the narrower chisle to make two cuts in the top corners.

5) Use the smaller chisle to make holes near both ends of the handle.

6) Insert the two ends of the handle inside the pouch to line up with the two corner holes.

7) Take a drawstring and thread one ends through all three layers of a corner hole, pulling half the length through.

8) Take the other end of the drawstring over the top of the pouch and thread it through the same hole from the other side, pulling tight.
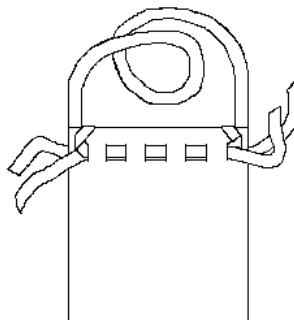

9) Repeat the last two steps for the other drawstring on the other corner. The handle is now securely held in place.

10) Take the end of a drawstring at the front of the pouch and thread it in and out of the eight parallel cuts, only through the front layer of the pouch.
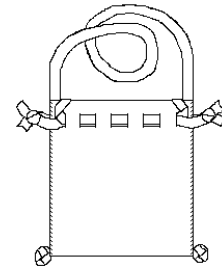
11) Repeat behind with the other end of the drawstring.

12) Repeat the above two steps with the other drawstring, going the other direction.

13) Sew the Turk's head knots (or tassles) to the bottom corners of the pouch.

14) Sew the side edges of the pouch together using whip stitch.

15) Finish off by tying up the loose ends of the drawstrings

Decorative Options

For leather pouches, attach Turk's head knots in the lower corners (see below). Bells could also be used in the place of the Turk's head knots, a measure that could deter cut-purses.
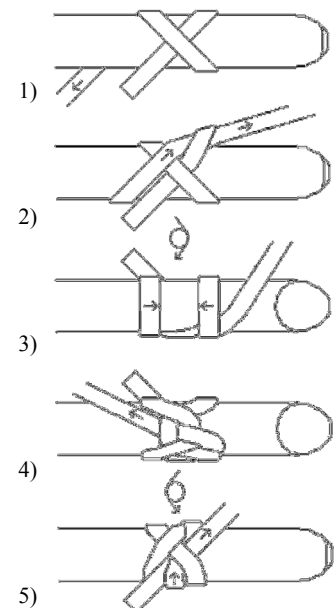
For a cloth pouch, edge the raw opening of the pouch with a piece of tablet woven braid and use three tassles or buttons instead of Turk's head knots. The third tassle gets attached to the centre bottom on the pouch. It will also help to use button-hole stitch on the drawstring holes.

If you are feeling adventurous, there are also more complicated versions of this pouch with additional smaller pouches attached to the sides or to the ends of the drawstrings.

Turk's Head Knots

These are made by weaving a strip of leather around itself a few times and pulling tight to make a bead. See the diagram to the right for steps to make a small Turk's head knot over your finger. After step 5, slip the knot off your finger, work it into a tight ball and snip off the loose ends.

It is also possible to make a leather tassle by folding over some short strips of leather and tightening a Turk's head knot over the fold. Similar effects can be found on period girdlebooks, so it would not be too far fetched to use leather tassles on pouches.

Conclusion

This pouch design is very economical of fabric and quick to make. It also solves the problem that single drawstring pouches have of being hard to open when hanging from your belt. Such pouches also look fetching; I have found myself admiring one hanging from someone's belt, before suddenly realising that they made it in a class tought by myself!

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Totally Eth'd Up
Part I: Anglo-Saxon

Bann Thegn Nimuë

Older English texts often use symbols which are no longer familiar to contemporary readers. In Anglo-Saxon all written symbols are pronounced (no 'silent' letters).

Old English (Anglo-Saxon) 8ᵗʰ-11ᵗʰ century			
Letter Name	**Symbol (s)**		**Sound**
'ash'	Æ	æ	Ah
'eth'	Ð	ð	th
'thorn'	Þ	þ	th
'wynn'	ƿ		W

(RUNIC from NORSE)

Middle English 11ᵗʰ-15ᵗʰ century			
Letter Name	**Symbol (s)**		**Sound**
long 's'	(ß)	∫	s
minim stroke	ι	y	'ee' or 'oo'
insular 'g'	ȝ	ζ	g/ch ('loch')
'u' & double 'u'	w	v	u

(NORMAN from LATIN)

Adapted from - Jeremy Smith 2005 *Essentials of Early English 2nd Ed* Routledge London.

The Creation: Gloss   from Moore & Noble 1982 *Old English Texts'*

This is the GLOSS or translation guide for the creation story from the Bible.

The meanings of most main words are included:

Line 1 'ealle' means 'all'; 'ge-sceafta' is translated as 'created thing'

Line 3 'ðæm' means 'the' or 'that', and is the root for the modern word 'them'.

Line 7 'wæron' means 'was'; 'swiðe' is an intensifier like 'very'

Although many words may look unfamiliar, most have been preserved in the language today with different spelling.

1   eall - BWL 3 [f a pl in agreement with gesceafta]   ge-sceaft f created thing
    heofon m HEAVEN   engel m ANGEL   sunne f SUN   mōna m MOON   steorra m STAR

2   eorðe f EARTH   ealle - with generalized pl inflection -e [G 2.1, S 2.2a]
    nȳten n animal   fugol m [FOWL]: bird   sǣ f SEA   fisc m FISH

3   ge-sceaft f created thing   *God m GOD   ge-scieppan 6 to SHAPE/create
    (ge-)wyrcan i to WORK/make [3 sg pret - G 4.22]   on - BWL 3   six num SIX
    *dæg m DAY [for change from -æ- to -a- see G 1.1b]

4   seofoða aj SEVenth [d sg in agreement with dæge]   ge-endian ii to END/complete
    weorc n WORK   ge-swīcan 1 to cease   ðā av then [BWL 3]

5   ge-hālgian ii to HALLOW/bless   seofoða aj SEVenth
    for ðǣm ðe cj [FOR that which]: because [BWL 3]   weorc n WORK

6   ge-endian ii to END/complete   be-healdan 7 to BEHOLD   þā av then [BWL 3]
    weorc n WORK [a pl]   ðe - BWL 3   *ge-wyrcan i to WORK/make

7   hīe - BWL 1.33   wǣron - wesan [BWL 2.1]   swīðe - BWL 3   gōd aj GOOD

8   ðing n THING   būton prp w d [BUT]: without   ǣlc aj [EACH]: any [d sg]
    an-timber n [-TIMBER]: matter/materials   *cweðan 5 [QUOTH]: to say

9   (ge-)weorðan 3 to become/be [BWL 2.5; pres sbj; for this use of sbj - S 6.44a]
    lēoht n LIGHT   ðǣr-rihte av [THERE-RIGHT]: immediately [so also 10]
    ge-worden - p pt of weorþan: come to pass [BWL 2.5]   eft - BWL 3

10 ge-weorðe - cf 9   heofon m HEAVEN   ge-worht - p pt of (ge-)wyrcan: [WROUGHT]: created
    swā swā - BWL 3

11 mid - BWL 3   wīs-dōm m WISDOM   willa m WILL   ge-dihtan i to arrange/direct [sg pret]

12 hātan 7 to command   *eorðe f EARTH   hēo - BWL 1.33; the referent is eorðe - S 2.4
    sceolde - sculan [BWL 2.3]   forð-lǣdan i [FORTH-LEAD]: to bring forth
    cwic aj [QUICK]: living   *nȳten n animal

13 *ge-scieppan 6 to SHAPE/create   of - BWL 3
    nȳten-cynn n [animal-KIN]: (race of) domestic animals
    dēor-cynn n [DEER/animal-KIN]: (race of) wild animals
    ðā ðe rel prn those which/which [S 4.5b]

14 fēower num FOUR   fōt m FOOT   gān anv to GO [3 pl pres - G 4.42]
    eal-swā av ALSO/in the same way   wæter n WATER   *fisc m FISH

15 *fugol m [FOWL]: bird   sellan i [SELL]: to give [3 sg pret - G 4.22; so also 16]
    sund n swimming/power of ~   fliht m FLIGHT/power of ~   ac - BWL 3

16 ne - BWL 3; for the negatives in this line see S 6.6b   *nān aj [NONE]: no
    sāwol f SOUL   hiera - BWL 1.33   blōd n BLOOD

17 līf n LIFE/animating principle   swā ... swā correl cj as ... as [BWL 3; S 1.3b]
    hraðe av quickly/soon   bēoð - wesan [BWL 2.1]   dēad aj DEAD
    swā av SO/thus [BWL 3]   mid ealle av [with ALL]: completely

18 ge-endian ii to END [p pt; generalized pl inflection - S 2.2a]

The Creation: Text   from Moore & Noble 1982 *Old English Texts*

(Try reading out loud, it makes more sense when you can hear it & not be fooled by the spelling!)

Ealle ġe·sceafta, heofonas and englas, sunnan and mōnan, steorran
and eorðan, ealle nȳtenu and fugelas, sǣ and ealle fiscas, and ealle
ġe·sceafta God ġe·scōp and ġe·worhte on six dagum. And on ðǣm
seofoðan dæġe hē ġe·endode his weorc, and ġe·swāc ðā, and

5   ġe·hālgode þone seofoðan dæġ, for ðǣm ðe hē on ðǣm dæġe his weorc
ġe·endode. And hē be·hēold þā ealle his weorc ðe hē ġe·worhte, and
hīe wǣron ealle swīðe gōde.

Ealle ðing hē ġe·worhte būton ǣlcum an-timbre. Hē cwæð:
"Ġe·weorðe lēoht," and ðǣr-rihte wæs lēoht ġe·worden. Hē cwæð eft:

10 "Ġe·weorðe heofon," and þǣr-rihte wæs heofon ġe·worht, swā swā hē
mid his wīs-dōme and mid his willan hit ġe·dihte. Hē cwæð eft, and
hēt ðā eorðan þæt hēo sceolde forð-lǣdan cwicu nȳtenu; and hē ðā
ġe·scōp of ðǣre eorðan eall nȳten-cynn and dēor-cynn, ealle ðā ðe
on fēower fōtum gāð; eal-swā eft of wætere hē ġe·scōp fiscas and

15 fugelas, and sealde ðǣm fiscum sund, and ðǣm fugelum fliht. Ac hē
ne sealde nānum nȳtene ne nānum fisce nāne sāwle; ac hiera blōd is
hiera līf, and swā hraðe swā hīe bēoð dēade, swā bēoð hīe mid calle
ġe·endode.

Take a look at the original manuscript: from "Genesis A" of the Cædmon Manuscript
(MS Junius 11) Bodleian Library, Oxford
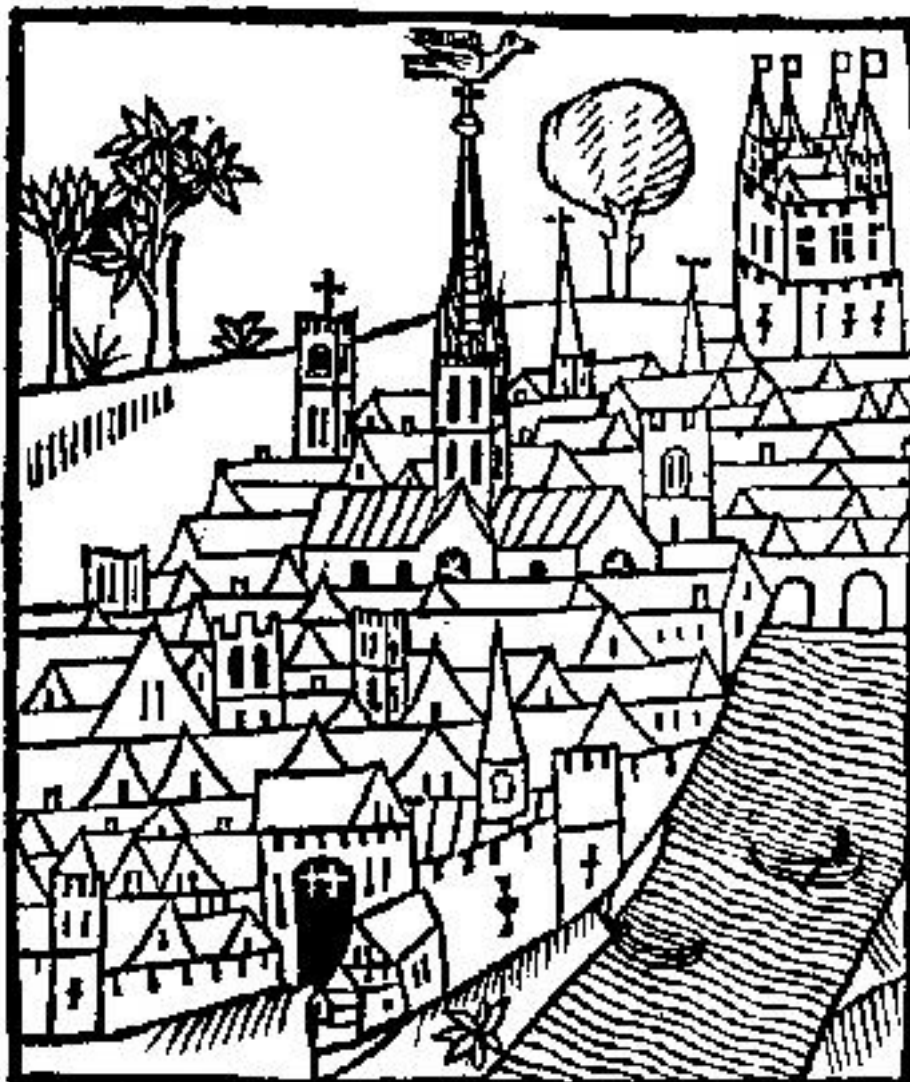http://image.ox.ac.uk/show?collection=bodleian&manuscript=msjunius11

FURTHER READING

The Cædmon or Junius MS is an illustrated collection of poems on biblical narratives.

The Exeter Book is an anthology located in Exeter Cathedral.

The Vercelli Book contains both poetry and prose

The Beowulf MS, sometimes called the Nowell Codex, contains prose and poetry, typically dealing with monstrous themes, including *Beowulf*.

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Cockatrice Cooks!

THL Elisabetta Foscari

Romania or Chicken with Pomegranate

402.14. -- De romania suffrigantur pulli cum lardo et cepis et terantur amigdale non mondate et distemperentur cum succo granatorum acrorum et dulcium. Postea, colletur et ponatur ad bulliendum cum pullis et cum cocleari agitetur. Et ponatur species.

   Liber De Coquina – Latin from http://www.staff.uni-giessen.de/gloning/tx/mul2-lib.htm

Translation – To make Romania – fry chickens with pork fat and onions, crush unskinned almonds, and moisten them with the juice of sour and sweet pomegranates. Then, strain and boil with the chicken, stirring with a spoon. Add spices.

Translation from *The Medieval Kitchen,* recipe 34, page 87

My redaction (to feed four people)

Ingredients:
1 T cooking oil
1-1.5 kg of chicken (either pieces or diced breast meat)
2 pomegranates OR 1 pomegranate and 1 cup of pomegranate juice
½ cup of almonds (not blanched)
1 small onion – finely chopped
½ a lemon
Spice mix of 1t pepper, ½ t of cloves and ½ t of nutmeg

Ingredient Notes
Chicken - You can either use chicken pieces or boneless breast for this recipe. Both have their pros and cons: chicken pieces (with bones) are usually cheaper and tastier than boneless but take longer to cook.   Boneless chicken breast is more expensive and can be lacking in flavour but quicker to cook. You will find it easier space-wise to cook diced breast over a stove than pieces.   If you do use chicken pieces then I would increase the weight of chicken used to 1.5kg so that there is enough to go round.

Pomegranates – *The Medieval Kitchen* redaction suggests blending pomegranate seeds to form a liquid from which to make the sauce. This depends on the juiciness of your pomegranates. The ones I used were not that juicy and therefore did not give enough liquid. As you can buy bottles of pomegranate juice from the supermarket I found that

using this was much easier and less hassle. The only negative was that the liquid made from actual seeds however had a slightly better flavour.

Almonds – the skinned ones are the best but don't buy blanched as they have no flavour. I just used ones with skins on and they were fine. Don't use the shop bought ground almonds as they are too finely processed.

Lemon juice – like *The Medieval Kitchen* I have used lemon juice rather than sour pomegranates which are not available here. Use with caution however and add to your sauce gradually while tasting as it can kill the pomegranate flavour.

Processes

1) Grind or process your almonds until they are the consistency of breadcrumbs.   (A food processor does this well)

2) If you are using pomegranates – deseed one pomegranate. If you are a celebrity chef or a cooking laurel of my acquaintance you can just tap the base of a half pomegranate with a spoon and they all fall out. If you are, like me, more mortal you will need to coax them out with your fingers. Grind or process the seeds (you can use the same food processor here and it works well).

3) Mix your ground almonds, pomegranate juice and lemon juice together. Leave to sit for half an hour and then strain through a fine sieve or muslin cloth. Leave to sit for another half hour. Dispose of the remaining almond grounds when done.

4) Before adding the sauce, remove any excess fat from the pan

5) Add the strained almond and pomegranate mixture

6) Heat oil in large pot. Add your chicken and onions together and brown.

7) Remove excess fat from the pan before adding in sauce

8) Add in the strained pomegranate/almond liquid and spices to the chicken.

9) Bring to the boil and then simmer on a low heat for 30-45 minutes. Keep the mixture covered while simmering. The length of time depends on the parts of

chicken used. If you are using chicken pieces cook for longer and carefully check to ensure chicken is fully cooked before serving. If you are using chicken pieces I would be inclined to transfer the dish to the oven at this point in time to allow for more even cooking.

10) Add salt and pepper as required before serving.

<u>To serve:</u>

I deseeded the second pomegranate and this point and sprinkled the seeds through the dish. I highly recommend this as it highlighted the pomegranate flavour of the source and the little bursts of flavour made it exciting to eat!

When I made this at home I served it with couscous which was an excellent combination.

<u>Conclusions:</u>

This recipe is very easy to make. I made it at home for dinner one night and aside from sitting and cooking time did not take long to organise at all. My testers all made exceptionally positive noises about the flavour of the dish.

One downside is that pomegranates are not always available but if you content yourself with pomegranate juice it can made all year round.

References:

Liber de Coquina - http://www.staff.uni-giessen.de/gloning/tx/mul2-lib.htm (Accessed 10 October 2014)

Redon, S., Sabban F. and Serventi S., *The Medieval Kitchen Recipes from France and Italy*, (Chicago: University of Chicago Press, 1998)

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 sources[29]. 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 definitely 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.

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[29] 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:

Gribling, 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

Lady Helouys le Poer - Although currently residing in Waterford, Eire – where she went to live when she met her (Late) Husband) Paul de Quincey - a Crusader - She was born in Bordeaux, France and is a (Distant) relation of Her Majesty, Queen Eleanor. She and her (Late) husband established a profitable Wine Carrying business – between Bordeaux and Cork – as those Holy Men need to be kept in Christ's Blood, otherwise there will be Hell to Pay. There are two cats, Tinkerbelle and Moet d' Bordeaux, residing in her Mansion in Politarchopolis and she occupies Herself with Sewing, Archery, Goode Cookery and Comedie. One day she will cook a Greayte Pie with Snipe, Brolga and Magpie Goose (not).

Brían dorcha ua Conaill is an early 11C Irish scholar living and studying in York

Master Crispin Sexi is the incumbent Baron of Politarchopolis, spending his days tending his lands in an amicable reign of terror and playing the lute.

Bann Thegn Nimue is a 16thC English trouble maker. She lives in exile in Italy because of her progressive views, and because Venice is SO much more cosmopolitan. If you have any interest or questions about the development of the English language, please feel free to email:
katigern.goch@gmail.com