

Cockatrice



King Ariston Hegelochou defeats Sir Ratbot von Borg in the final round of the Fighters Auction Tourney at Canterbury Faire ASVI.

Created by Lady Melissa Wijffels

May A.S. 52

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From the Editor

Greetings!

Happy New Year! Cockatrice has had a brief hiatus due my mundane commitments but is now back and ready to showcase Lochac's Arts and Sciences in A.S. 52.

I have noticed many A&S challenges appearing on social media around Lochac, which is very exciting to see. There is the A&S century challenge where participants spend at least 10 minutes a day on an A&S project. Another group has been set up to give people a forum to discuss personal cooking challenges. My own Barony of Southron Gaard has a pentathlon

challenge where participants choose 5 categories out of 30 to complete.

It is exciting to see so much Arts and Science activity around the Kingdom. Please send some Cockatrice's way. I love receiving your articles, recipes, translations, redactions etc. Remember you can also send photos of Arts and Science projects in too with a brief description. Please send all contributions to

editor@cockatrice.lochac.sca.org

En servicio

Elisabetta Foscari

Cockatrice Calendar AS 51 (2017)

August 52 Edition	Submissions due	1 July
	Published	1 August
November 52 Edition	Submissions due	1 October
	Published	1 November

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A knitted and fulled flat cap – Tudor style

THL Honoré Corbaut

Inspired by my explorations into a more 'working class' Tudor I decided to make a knitted cap, of the kind that sailors or townsfolk would wear. Searching for patterns, I found Marian McNealy's excellent pattern for a Baret, or cap, from the wreck of the Venetian ship *Gagiana*.

"On October 14th, 1583, the merchant ship "Gagiana", while carrying a load of goods from Venice to the East, hit a reef and sank off the Adriatic coast, near the island of Gnalic and what is now known as Croatia. The wreck lay undisturbed for more than 350 years, until it was rediscovered and the remains of the cargo were recovered by divers in 1967-1968.

Part of the cargo that was recovered from the sea was this iron clad wooden chest, which contained 3 men's linen shirts, 54 meters of silk damask, and 8 men's knitted hats. Several years later, these items were sent to the Abegg Foundation for conservation (Flury-Lemberg, M.)"



Some extant knitted caps from shipwreck of the Venetian ship *Gagiana*

I made one according to the pattern.

<http://curiousfrau.com/2009/08/16/recreating-the-gagiana-barett/>



A woollen cap with a narrow single continuous brim from the 16th century. It was knitted in the round in stocking stitch on 4 or 5 needles, then fulled (washed, beaten and felted) and napped (raising and trimming the pile) to produce a stiff, hardwearing fabric. See more at:

<http://collections.museumoflondon.org.uk/online/object/92084.html#sthash.epChpZQF.dpuf>

The colour was selected from a choice of known cap colours: red, brown, black, or ash coloured or liver coloured. My cap was 100% merino (interestingly a breed of sheep that was not unknown in England in our period), and NOT a superwash wool. This ensures that it can be fulled after knitting, to make the kind of tight and water resistant cap that you see in portraits and extant examples.





Machine fulled – finished!

Knit two

While the first hat dried, I began Hat Two, as a surprise gift for a friend, who is recreating the life of a sailor in Elizabethan times. When I found the photo below, I was VERY excited.

I found my ‘style’ of cap – from an example found on the Mary Rose (King Henry VIII’s warship which sank in 1545, and was raised in 1982) that was a single brim knitted and fulled cap, lined, and more in line with the style that I associate with a ‘Tudor’ flat cap.

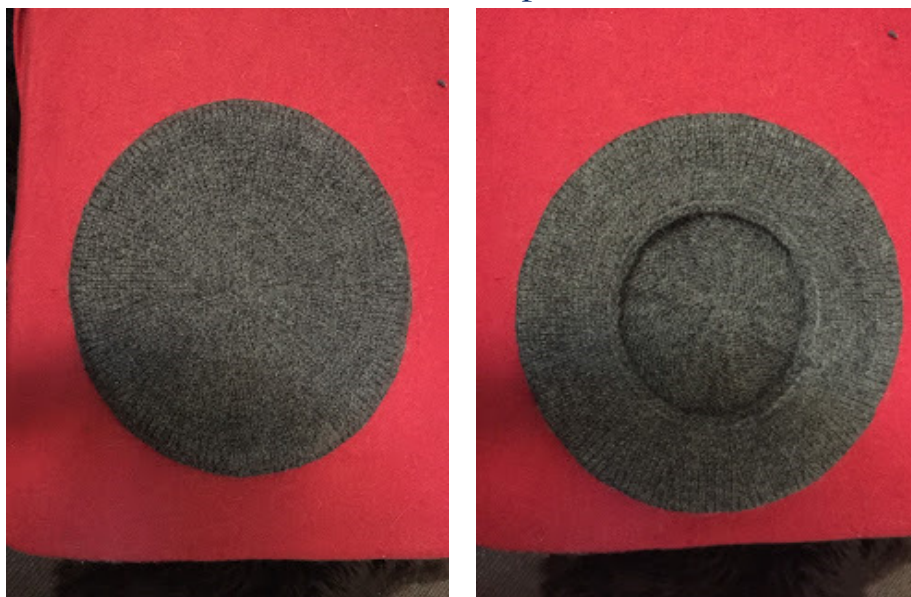


I did a bit more reading on these caps and hats – as my interest grew I found more and more information – my reading list has now expanded to sheep breeds in England in the 15th and 16th Century, textile conservation, and many things in between.

I made modifications to the original pattern, extending the crown only as far as the brim before curving back in towards the centre. This ensured the crown was not wider than the brim, as per these extant hats.

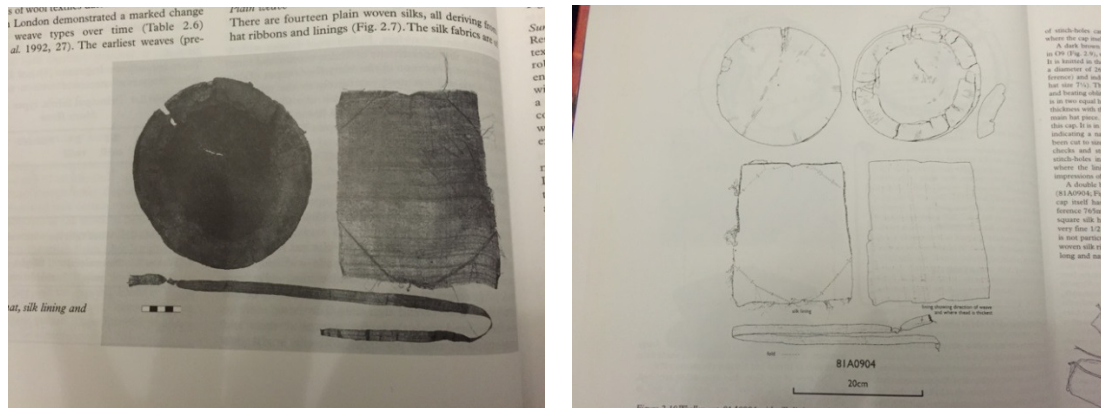


The Field of the Cloth of Gold, oil painting of circa 1545 in the Royal Collection at Hampton Court



Completed Mary Rose knitted cap

Most of the hats were lined, whether or not the lining has survived to modern times. Further reading had informed me that most hats discovered on the Mary Rose had a square silk lining.



From 'Before The Mast'

I cut out a square of woven silk from my stash, and hand stitched it on the inside. Finished!



Some assumptions, about the needles and yarn chosen for my hats

Knitting needles

- I primarily use wooden needles – I have found they are comfortable in my hands, and are both slick enough and not too slippery for my use.

- Double pointed needles are seen in a number of 14thC paintings (see the Mary/Madonna paintings:



Madonna Knitting, by Bertram of Minden 1400-1410

https://en.wikipedia.org/wiki/History_of_knitting#/media/File:KnittingMadonna.jpg)

- The Gagiana hat was knitted on double pointed needles. This hat is unlined.
- The Mary Rose cap I wanted to knit quickly, and chose the more convenient (for me) method of using modern circular needles. I made this one very quickly – in under two weeks, working in the car on the way home each day.

Wool used

- I chose a wool based on the weight suggested in the pattern I had followed, and needle size based on this.
- When selecting wool, I made sure that I looked for a wool that was NOT machine washable – I needed the wool to be able to break down and full, to some extent, once knitted. The superwash process prevents the scales that naturally occur in the hair of wool from binding, to prevent felting or fulling. Therefore, it is not suitable for an item that you want to be able to bind together during the fulling process.
- My wool was chosen based on the colours that we know were used in period, in a wool that looked and felt rugged enough to be fullled into a hat, in the correct weight. This was chosen in-store, so I could handle the wool prior to knitting.

Lining

- The silk chosen for the lining was a medium weight cream woven silk that I had at home.
- It was chosen mostly as a weave that may have been available in period – neither too smooth nor too rough, and comfortable to line a hat with.
- I cut out a square, as based on the extant Mary Rose caps.
- This was then tacked into the brim of the hat, just using a basic whipped stitch.
- I also ensured that the square had some ‘give’ towards the crown, as the hat needed to go over a head. Silk thread was used to stitch this in.



Fulling

- I decided the hats still weren't fulling properly, and bit the bullet - 40 degrees and a longer wash. This allows the wool to bloom and the stitches are much less defined.
- I have deliberately not fullled the hat to a solid, 'hard' finish. My reading and explorations of many of these extant hats show that stitch definition can still be made out – many hundreds of years later. With this in mind, I have perhaps not completely fullled the caps, but I have chosen this in line with the stitches that I can still make out in extant caps.



Felted knitted cap



Pattern for Sailor's knitted cap, as per Mary Rose findings, XL size (to fit head 61cm)

NOTES:

This hat is based on the extant hat from the Gagliana, detailed research and knitting pattern here: <http://curiousfrau.com/2009/08/16/recreating-the-gagliana-barett/>

I have extrapolated this pattern to knit a sailor's cap based on extant examples from the Mary Rose. In addition, alterations have been made to fit XL sized hat for 61cm head.

Further details can be found on my blog at <http://quothwinter.blogspot.com/> including details of yarn used and experiments in fulling the hat to achieve the correct look and size. Please also note that this hat should be lined, in accordance with the examples surviving from the Mary Rose.

MATERIALS NEEDED

- 4 ozs Worsted and plied wool yarn. Historically accurate colors: Black, Red, Ash-colored (Grey), Liver-colored (Brown) and White
- Set of 5, 7 inch double pointed knitting needles in US Size 5 (Metric size 3.75) , or size needed to reach a knitted in the round and fulling gauge of 10 stitches over 2 inches and 15 rows over 2 inches. Metric gauge, 6 stitches over 3cms and 6 rows over 3 cms
- Large eyed yarn needle

Knitting Instructions

The cap is made in these steps:

1. Inner crown to outer brim
2. Outer brim to inner crown
3. Two layers of the brim are joined into one
4. Increases for crown of cap
5. Crease made in edge of crown
6. Decreases to finish crown

Inner crown to outer brim

Cast on 132 stitches onto 4 needles, 25 stitches onto each needle.

Row 1 – 4 : Knit plain in the round

Row 5: Knit 7, increase 1 stitch underneath the next stitch, knit 1. Repeat for rest of round, until 4 stitches left, knit last 4 plain.

Stitch count at end of round= 148

Rows 5-9 Knit plain in the round

Row 10: Knit 8, increase 1 stitch underneath the next stitch, knit 1. Repeat for rest of round, until 4 stitches left, knit last 4 plain.

Stitch count at end of round= 164

Rows 11-14 Knit plain in the round

Row 15: Knit 9, increase 1 stitch underneath the next stitch, knit 1. Repeat for rest of round, until 4 stitches left, knit last 4 plain.

Stitch count at end of round= 180

Outer brim to inner crown

Row 16 – 19: Knit plain in the round

Row 20: Knit 9, k2tog. Repeat for rest of round

Stitch count at end of round= 164

Row 21-24: Knit plain in the round

Row 25: Knit 8, k2tog. Repeat for rest of round

Stitch count at end of round= 148

Row 26-29: Knit plain in the round

Row 30: Knit 7, k2tog. Repeat for rest of round.

Stitch count at end of round= 132

Row 31-34: Knit plain in the round

Two layers of the brim are joined into one.

The goal is to have the two edges joined into one smoothly, getting there can be a little sticky. Using point protectors to prevent the stitches slipping off the needles can save you a lot of frustration.

Row 35: Slip first stitch off needle purl wise onto crochet hook. Insert hook into cast on edge of brim, into the bottom of first stitch on the cast on edge, catch yarn and pull through cast on edge and stitch on hook, thus making a new stitch. Repeat for the rest of the row, making sure to move over one stitch in the cast on edge for every stitch you work. When you have about 10 stitches on the hook, slip them off the back onto the free double pointed needle.

Alternative joining method (I use this method as I find I'm incredibly clumsy with a crochet hook). Slip 1 stitch knitwise, pick up one stitch from cast on edge, pass slipped stitch over; repeat around.

Increases for crown

Row 36 – 39: Knit plain in the round. Row 36 doesn't need to be untwisted, knit normally.

Row 40: Knit 7, increase 1 stitch underneath the next stitch, knit 1. Repeat for rest of round, until 4 stitches left, knit last 4 plain.

Stitch count at end of round= 148

Row 41 – 44 : Knit plain in the round

Row 45: Knit 8, increase 1 stitch underneath the next stitch, knit 1. Repeat for rest of round, until 4 stitches left, knit last 4 plain.

Stitch count at end of round= 164

Row 46 – 49: Knit plain in the round

Row 50: Knit 9, increase 1 stitch underneath the next stitch, knit 1. Repeat for rest of round, until 4 stitches left, knit last 4 plain.

Stitch count at end of round= 180

Crease made in edge of crown

Row 51: PURL one round

Note: This can be knitted, but you won't get as sharp an edge. I prefer to KNIT this round and press it with an iron flat, after felting.

Decreases to center of crown and castoff!

Row 52-54: Knit plain in the round

Row 55: Knit 8, k2tog. Repeat for rest of round

Stitch count at end of round= 162

Row 56-59: Knit plain in the round

Row 60: Knit 7, k2tog. Repeat for rest of round

Stitch count at end of round= 144

Row 61-64: Knit plain in the round

Row 65: Knit 6, k2tog. Repeat for rest of round

Stitch count at end of round= 126

Row 66-69: Knit plain in the round

Row 70: Knit 5, k2tog. Repeat for rest of round.

Stitch count at end of round= 108

Row 71-74: Knit plain in the round

Row 75: Knit 4, k2tog. Repeat for rest of round

Stitch count at end of round= 90

Row 76-79: Knit plain in the round

Row 80: Knit 3, k2tog. Repeat for rest of round.

Stitch count at end of round= 72

Row 81-84: Knit plain in the round

Row 85: Knit 2, k2tog. Repeat for rest of round

Stitch count at end of round= 54

Row 86: Knit plain in the round

Row 87: Knit 1, k2tog. Repeat for rest of round.

Stitch count at end of round= 36

Row 88-89: Knit plain in the round

Row 90: Knit 1, k2tog. Repeat for rest of round.

Stitch count at end of round= 24

Row 901: Knit plain in the round

Row 92: Knit 1, k2tog. Repeat for rest of round.

Stitch count at end of round= 16

Row 93: Knit plain in the round

Row 94: Knit 1, k2tog. Repeat for rest of round.

Row 95: Knit plain in the round

Cut yarn 15 inches from work, thread needle with yarn and thread through remaining stitches. Weave yarn and any other loose yarn ends into the back the knitting and trim close.

Full hat according to instructions from the Gagiana Barrett. Or, take a punt – mine goes in my front loader washing machine at 40 degrees for approximately 40-50 minutes. This reduces the size of the hat and fulls it to a firm surface.

<http://curiousfrau.com/2009/08/16/recreating-the-gagiana-barett/>

Georgia Winter / Honore Corbaut 2016.

<http://quothwinter.blogspot.com.au/>

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Items from the Mary Rose. Photo taken by the editor

Parsons Farewell

Lady Joanna of the Beechwoods

This reconstruction is by Joanna Keenan and Richard Levingston with substantial input from Petra Shaw and Don Tobin. Sheet Music can be found at:

http://www.sca.org.au/del/ddb/music/playford_parsons_farewell_david.pdf

This is a dance for two couples, who start facing each other, holding usual hands.

Part 1A

Bars

- 1-2 1 Double forward to meet
- 3-4 4 Slip Steps to own left
- 5-6 1 Double back
- 7-8 4 Slip Steps to own right, returning your places.

Part 1B ("chorus")

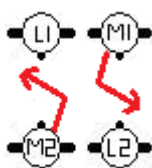
- 9 Men rise on their toes and descend
- 10 Women do the same
- 11-12 All do the same 4 times. (Facing first Partner, then Corner, 2 to your Contrary, the last reaching right hand out to them if you wish)
- 13-16 Turn your contrary by the right hand in 2 Doubles.
- 17-24 Repeat the above with the Women starting and do the turn by the left hand.

Part 2A

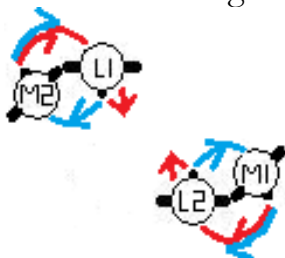
- 1-2 1 Double forward to meet, holding usual hands
- 3-4 Take contrary's hand and lead out 1 Double
- 5-6 Turn in and change hands, lead back 1 Double
- 7-8 Turn to face contrary, take partner's usual hand and fall back 1 Double to your places.

Part 2B ("Chorus")

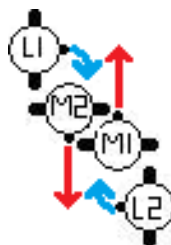
- 9 Men 1 Right Single forward to meet Right shoulders, touch right hands
- 10 Men 1 Left Single forward diagonally to meet contrary Woman Right shoulders



11-12 Turn contrary by Right hand for 1 Double, at the end of which the Men find themselves facing across the square.



13-14 In 1 double Men cross to take partner's Left hand while Women complete their turn so as to be able to take their partner's Left hand.



All begin to turn partner by the left hand.

15-16 Finish turning partner by the Left hand in 1 Double, back to your places.



17-24 Repeat the above with Women doing 1 Left Single forward to meet Left shoulders, touch *left hands etc.*

Part 3A

- 1-2 Take both your partner's hands and meet opposite couple with 4 slip steps.
- 3-4 Take both your contrary's hands and do 4 slip steps out to the side
- 5-6 Do 4 slip steps back in with them.
- 7-8 Take both of your partner's hands and do 4 slips back to place.

Part 3B ("chorus")*

- 9-12 Turn your partner by the Right hand in 2 Doubles

13-14 Begin a hey** around the square, taking your contrary's Left hand and passing them in 1 Double.

15-16 Continue the hey, taking your partner's Right hand and passing them in 1 Double.
Don't let them get away!

17-20 Keep hold their Right hand and turn **yourself** 180 degrees, take your partner's Left hand, dropping their Right hand and turn them in 2 Doubles.

21-22 Continue the hey around the square, taking your contrary's Right hand and passing them in 1 Double.

23-24 Take your partner's Left hand, passing them and returning to your place in 1 Double.

*Playford says "Turne your own with your right hands, men crosse, and go all the S. Hey to the Co. side *and turne your owne* Turne your owne with the left hands, We. Crosse, go the single Hey to your places, and turne your owne" :

This interpretation certainly not the only one possible, but I like it because it makes the pace of this last section comparable to that of the rest of the dance. It eliminates the need to scramble around the turns by (a) assuming that the "turne your own" I have marked with italics is either a misprint or a reference to passing during the hey and (b) assuming that "crosse" is the first part of the hey - a square hey as in Hit and Misse.

** Women travel anticlockwise, Men Clockwise.



Parson's Farewell

Playford (1651)

$\text{♩} = 200$

The musical score is arranged in three systems, each with three staves. The first system begins with a tempo marking of quarter note = 200. The second system contains a repeat sign. The third system ends with a final cadence. A third ending bracket is shown at the bottom.

Arrangement Copyright © 2002 by David Yardley
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Yellow Bird Buns

Lady Natal'ia Vladimirova 'doch

There is something romantic about the Far East. We often think of it as exotic, artistic, and producing amazingly flavourful food. During the latter part of the Yuan Dynasty, the well-known artist and poet, Ni Tsan, created a household manual for the running of his home. A translation of *Yun Lintang Yinshi Zhidu Ji* (Cloud Forest Hall Collection of Rules for Drinking and Eating) was printed in *Petits Propos Culinaires* in 1998. Found within its text is a selection of recipes. I have chosen one to redact.

8. How to cook yellow-bird buns

Take yellow birds and chop up the wing and chest meat¹ with spring onions, brown pepper and salt. Stuff into stomach (ie, probably, body cavity). Use leavened dough to wrap it. Make long small rolls, flattening and rounding down the ends. Put into bamboo container and steam them. After steaming they can perhaps be treated like 'lees buns': use brewing lees and fragrant oil and fry them.

- Ni Tsan and his 'Cloud Forest Hall Collection of Rules for Drinking and Eating', translated and annotated by Teresa Wang and E.N. Anderson.

My redaction is based off of Master Drake Morgan's original work. He has added this note regarding my modifications to his redaction: *Although I did the original redaction, Natal'ia has done massive amounts of work to refine this recipe and get the pastry to work well... It's truly her recipe, not mine.*

Ingredients:

- 2 kg minced Chicken Breast
- 6 tsp Salt
- 3 tsp of freshly ground Szechwan Pepper (very finely ground and filtered through muslin to remove husks)
- 6 green shallots, finely sliced
- 2 kg white leavened bread dough of your favourite recipe

Optional Ingredients:

- Sesame Oil
- Brewing Lees



Method:

1. Make leavened bread dough and set aside (allowing it to rise).
2. Combine chicken mince, shallots, Szechwan pepper, and salt in a frying pan. Cook until the chicken is just done. Then let chicken mixture stand until cool enough to work with by hand.



3. Break off a small piece of dough. Roll into a ball and then flatten so that it is not too thin. Add some chicken mixture to the centre and make long small rolls, flattening and rounding the ends. The amount and size of your dough ball/chicken mix is dependent on how large you would like your final product. Smaller parcels seem to create a better outcome.



4. Allow the buns to rise in a warm area for about 10 minutes and then steam for 10 - 15 minutes or until the dough is cooked. I prefer to use bamboo steamers. Up to three can be stacked if you leave spaces between your buns on the steamers below. I also use cupcake papers to keep the bamboo clean.



Optional Part:

5. Roll each steamed bun in brewing lees until coated.
6. Shallow fry in sesame oil until golden.

The above redaction makes 50 to 60 small buns. This number is highly dependent on the size of the buns made.

Assumptions:

- The ingredient ‘yellow bird’ is believed to be Chinese Yellow Bunting (*Emberiza spp.*), but could refer to any number of small yellowish birds in the region.² I used

chicken mince instead of buntings. It would probably be illegal or, at least, frowned upon to use any small bunting/sparrow like bird within Australia. Tunnel-boned quail is another option, but cost and amount of time to tunnel-bone each bird, make this option impractical for a feast. As I am not using a whole animal cavity to form the centre of the bun, I use 1 – 2 Tablespoons of chicken mince per bun (depending on the desired size).

- Although, strictly following the original directions, the meat mixture would not be pre-cooked, I have thoroughly cooked it before stuffing my ‘bird buns’ for food safety reasons. I do not believe that the chicken would be adequately cooked with such a short steaming time and thick dough.
- Ni Tsan offers an optional part in his recipe, “After steaming they can perhaps be treated like ‘lees buns’: use brewing lees and fragrant oil and fry them.” As Master Drake assumes in his original redaction of this recipe, the brewing lees seals the dough, allowing the dough to be fried without absorbing a hideous amount of the ‘fragrant oil’. The resulting bun is both crispy and light. A note on brewing lees: these are not your leftovers from that mead you made last week. They would have been pulled from the making of such things as rice wine, we believe. In the absence of lees, I have used soy sauce on occasion and the result is tasty. ‘Fragrant oil’ is believed to be sesame oil.³



Notes:

¹ Francoise Sabban points out that 'there is no chest meat here' and this translation is again seen in another recipe later in the transcript. A better translation would read the wings and brain of the bird are chopped together.

² See the notes in "Ni Tsan and His 'Cloud Forest Hall Collection of Rules for Drinking and Eating'" page 29 and find additional notes in *Food of China*.

³ See the notes in "Ni Tsan and His 'Cloud Forest Hall Collection of Rules for Drinking and Eating'" page 29.

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**A translation of some from the Fourth Part of the
Gründtliche Beschreibung des Fechtens, of Joachim Meyer,
as printed in Straburg in the year 1570**

Lord Claus of St Ursula and Lord Anton de Stoc

This translation is our own. Any errors are therefore also our own, and we would like to thank the Bayerischen Staatsbibliothek for digitising this work.

The fourth part of this book is about fencing with daggers, so that one can learn all of the short changes that should be used. [p364]

From the oberhut

Into the oberhut move thusly, carry your dagger high before your face, as the large picture at the right hand in this figure shows. And step towards him and remain with your right foot forward. Stab down towards your left and then go with the hanging dagger from your right to against his right side, and grab his hand with your dagger behind his right hand, stopping his movement.

And in such a circumstance where your dagger head is facing upwards and the hilt is underneath, as soon as you stab his limb, you must also move through with your dagger under his arm, and up again from his hand (yet in all of this keep your dagger firmly in his arm).

Drive your dagger point well towards your arm, making it worse. Tear his hand across your right side and then underhand, and after that move your dagger hilt inward to his right arm, and then overhand across his face or chin.

But if he were to drive your dagger head upwards, take dagger head and stab across inwards against his right arm straight to his face. Complete the forementioned move ripping into the face, together with a step up of your left foot.

He will stab you from above, moving through his face against your left side as before. In this circumstance, stab across, against his outstretched arm, so that your dagger or his

arm opens out. Catch his arm in the crook between your hand and your dagger, and that crook is in the wrist. After this stab turn the right side well against his left, so that you can grab his hand between your limb and dagger all the harder.

Take his hand firmly and turn upwards away from your right so that you wound his arm, and when you have done so then take your dagger well across your left shoulder, and from there stab above his right arm (before he brings out a cut from below), across his face. The other stab is against his chest, while protecting your face with your left hand.

If it was the circumstance of your right against his left, with the first take his wrist of the hanging dagger powerfully towards your left side.

In the other circumstance of his thrusting under your dagger with a contrary thrust, stab into his rising hand, thus catching his limb.

And how you have now completed this with your right against his left, so you should do the same with your left against his right, where he would attempt to stab you there.

Elsewise, when someone stabs against your left side, you should violently strike inwards and across against his arm. The bind is near the fleshy part of the arm, and is thus lamed. With the next stroke, rip outwards and above his right arm, and strike through his face. And then take and stab him where he has already been struck. You should also use this overhand whether he stabs from the right or left.



Underhew and its circumstances

With the underhew strike do thusly. Stand with your right foot forward, hold your dagger beside your left thigh so that the front is against the face of your opponent. Strike with opposite motion away from yourself, and step out to the side against his right. Stab upwards over his right arm and rip underhand towards yourself. Move with your dagger head going underhand against his chin. Stab from against his face in a rip.

If he strikes from above, you have to go out with your dagger and catch his hand behind his dagger, near the wrist, and wind with your dagger downwards over his arm. You rip the arm against his left side, and then stab from there into his face.

Middlehew

This position is when you place your dagger to the side of your belt or directly in front of you.

But since this works exactly like the other circumstances, I will spare you this piece.

{Offhand work – title not translated}

In dagger fighting you have two circumstances; in one with a dagger as we have previously said, and in the other with the left hand. And in this you can stop and catch his hand holding the dagger with your left hand.

And how you should do this will now be explained in the following section.

We will step with the Oberhaut before him and hold your left hand before your chest. Strike down from above and catch his hand with your wrong hand and push it away from you and strike with your dagger head onto his wrist, as you can learn from figure B in the picture.

[ie using the defense as described previously by Joachim Mayer, and then control their wrist with your offhand]



So notice if he strikes towards with and strikes overhand, then go under his hand high in the air and then grasp his hand with your left hand. And then with your right arm drive your dagger though under his right arms. This will help with the left side, as you can see in the figure B.

At the same time as you have grasped his right hand, step with your right side behind his right shoulder and strike with the head under the right arm and throw him over your back or break his arm.

So now if you come to fence in the underhaut position, place the dagger in your right arm and notice before how he strikes from above, if so understrike his right arm and catch him with your dagger next to his wrist, and as soon as you do that grasp with your left hand his elbow, as shown in the figure B, and strike him as you please.

Crossguard

In this fencing. Hold your hand the right over the left before you, so that you lay your dagger on your right arm, and hold your arm crossways [ie dagger point back resting on forearm, right hand at enemy, left hand open and almost holding the right elbow]

Strike from above, and spring under his stroke and move out with both arms and catch his stroke behind his dagger between your two hands, using your dagger blade. His hand will fall down onto your two, so grasp his hand with your crossed left hand and push it with force away from you and stab him as you do so with your dagger above through in a rip, after he has been done such, rip through his face and arm.

If he were to strike from above, go under his arm with your dagger, which is lying on your arm, so doing harm and grab at the same time, during which you should have your left hand grasping his right arm. At the same time drive with the dagger towards his back and drive with the head of the dagger towards your right side from below, and rip upwards with the same stroke between his two arms, and stab inwards towards his chest.

So with a stroke from below, stroke thusly – forward the dagger on his arm and with your left arm grasp him at the same time. With the head of your dagger upwards over his arm towards his face, as he tries to avoid it, so you should stab him inwards towards his face, and step crosswise away from him.



How to make Dayn Ragoun (candy loaves)

Lady Thomasina Coke



This recipe makes a fudge type candy. This is a sweet that can be set in a loaf and sliced like bread but I prefer is set it in little moulds, i.e. mini muffins tins lined with mini patty pan liners. I can get 2 dozen mini muffin patty pan liners filled with a single batch.

This recipe can be played with to make different flavours; some of my favourites are rose, citrus and even chocolate. I also suggest using a proper candy making copper pot to make this in as your product will turn out better in the long run (although these are quite pricey). If this is not available then I suggest either stainless steel or enamel but never cast iron as it will destroy the candy.

Take hony and sugur cipre and clarifie it togydre, and boile it with esy fyre, and kepe it wel fro brennyng. And whan it hath yboiled a while, take up a drope [th]erof wi[th] [th]y fyngur and do itin a litel water, and like if it hong togydre; and take it fro the gyre and do [th]erto pynes the thriddendele & powdour gyngever, and stere it togyder til it bygynne to thik, and cast it on a wete table; lesh it and serve it forth with fryed mete, on flesshe dayes or on fysse dayes.

Candy loaves

Ingredients:

2 cups sugar
3 tablespoons of honey
2/3 cup water
1/3 cup pine nuts plus 1/3 cup extra pine nuts for sprinkling on top
1 teaspoon ground ginger

Equipment:

A small to medium sized copper candy pot
A candy thermometer
A metal mixing spoon
Measuring cups and spoons
A trivet
A wooden pastry brush
A handheld mixer with beater attachments
A mould of your choice
Waxed or baking paper
Pot holders

Heat the sugar, honey and water together, stirring frequently, over a medium to low heat. Brush down any sugar granules into the syrup with a wetted pastry brush til the sugar dissolves. Heat the syrup to 120 degrees (this is just over soft ball stage). Cool it a little by standing the pot in some cold water in a sink. Add the ginger and then beat with the hand held mixer till the mixture stiffens. Stir in the pine nuts near the end. This can then be warmed up again without affecting the structure of the candy (trust me I've done it heaps of times) and poured into moulds and sprinkled with the extra pine nuts (you will need to

push them in a little). Push them in a little to ensure they don't fall off. Let cool and enjoy!

An easy way to clean your cooking pot is to fill with water and boil on the stove til the sugar dissolves. Never wash a candy pot with detergent as will taint your candy.

Notes:

I've modified the recipe a bit by doubling the quantity of ground ginger and also the method that Hieatt, Hosington & Butler suggest. All other directions and quantities are theirs.

Source: *Forme of Cury* from the second edition of *Pleyn Delit: Medieval Cookery for Modern Cooks*, Hieatt, Hosington & Butler 1996

Springerle/Nuremberg Marzipan



Springerle (SPRING-uhr-lee) - These have been and still are traditional Christmas cookies in Bavaria and Austria for centuries. Springerle are white, anise-flavoured cookies, made from simple egg-flour-sugar dough. Usually rectangular or circular in shape, they have a

picture or design stamped on the top. The images are imprinted with specially carved rolling pins or flat molds (Springerle presses, or boards). After the cookies are baked, the designs are sometimes enhanced with edible food colours--or with tempera or acrylic paints, if the cookies are to be used as decorations. Hartshorn is the traditional leavening (it is an ammonia compound).

History: The name Springerle comes from an old German dialect and means "little knight" or "jumping horse." Historians trace these cookies back to the Julfest, a midwinter celebration of pagan Germanic tribes. Julfest ceremonies included the sacrificing of animals to the gods, in hope that such offerings would bring a mild winter and an early spring. Poor people who could not afford to kill any of their animals gave token sacrifices in the form of animal-shaped breads and cookies. Vestiges of these pagan practices survive in the baking of shaped-and-stamped German Christmas cookies such as Lebkuchen, Spekulatius, Frankfurter Brenten, and Springerle.

Scenes from the Bible were some of the earliest images portrayed on the Springerle moulds. They were used to educate those who couldn't read or write. Eventually, other scenes were carved and the cookies soon reflected images of holidays, events, and scenes from everyday life. The cookies were also used to celebrate births, weddings, and used as betrothal tokens. Exchanging Springerle during the holidays was a common practice very much like we exchange cards today.

The oldest known Springerle mould from Switzerland was carved from wood in the 14th century. This round shaped mould pictures the Easter lamb, and originates from the St. Katharine monastery in Will St. Gallen. It is now in the collection of the Swiss national museum in Zurich, Switzerland.



Images of Springerle moulds, cookies and rolling pin.

From: <http://whatscookingamerica.net/History/CookieHistory.htm>

This is the Baseler Springerle receipt, one of the oldest Springerle recipes known to exist today:

Take 1 pound flour and pass it through a fine sieve and place it overnight in the oven hole (to keep it warm). Take a pound of dry sugar and 4 eggs, but big ones, 2 spoons cleaned anise (if you want good ones then roast the anise first). Then 2 tablespoons aged Baseler cherry schnapps (helps to get rid of the egg taste and helps the dough rise). Let the oldest boy mix the sugar eggs and anise. Then the second oldest, then the third, altogether at least 1/2 hour. Then add the schnapps, mix the flour, and knead the dough until it stays together. Roll the dough out, but not too thin, and carefully press, but with enough pressure the mold into it. Afterwards store on flour dusted board for 24 hours, in a warm place. Then bake with low heat. To get them nice and white, before baking, dust some flour on them and then blow it away. If you don't get feet (a bottom layer) in your Springerle, then the boys or the house girl will scold you: "It was badly stirred, or there was a draught in the room." Springerle without feet are a nuisance.

The stamp I currently use is a silicone cookie stamp from a pack that I purchased from the 'Stampin Up', a scrapbooking supply/party plan company. I use a round cutter to cut the cookies. I am planning on trying to carve my own designs.

I make approximately 32x 60mm diameter round cookies.

Springerle

Recipe:

4 eggs

500g Caster sugar

500g flour

Finely grated rind of one lemon

1 tablespoon rum

Anise seeds

Method:

Beat eggs and sugar together till thick and pale in colour. Add rum, rind and sifted flour. Roll out portions of dough about 1cm thick, a little extra flour may be needed as dough can be sticky. Then press in to floured Springerle moulds, use a Springerle rolling pin and/or cut into shapes.

Butter or line a baking sheet with baking paper and sprinkle with anise seeds. Place biscuits on the sheets and let dry overnight.

Preheat oven at 150 degrees centigrade, bake for 30 minutes. Springerle should stay white or at least be very pale. Let cool before storing in an airtight container.

If they get too hard in the container add a slice or two of fresh bread and the biscuits will soften. Throw out the bread when it becomes hard. I usually break it up for the birds.

Documentation:

'Memories from Germany' a selection of recipes. A publication of the embassy of the Federal Republic of Germany, 119 Empire Circuit, Yarralumla A.C.T. Fifth Ed. Printed by Paragon printers, Canberra, A.C.T. Australia. ISBN- 0 7316 7272 0

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Contributors

Joanna of the Beechwoods is a 12th Century Englishwoman whose main interests are dance and music, or music and dance. She has become somewhat obsessed with complicated 16th C Italian things, but also teaches and researches dances from France and England. *Joanna Keenan* is a lot like her, but has been at it longer. She also welcomes questions at JoannaandMurray@homemail.com.au (note the double a).

Thomasina Coke is a 16th century English lady who resides in Bordescros with her two sons and a playful little hound, Spottie. As you can guess from her name her profession is that of a Cook and as such can typically be found in the kitchens, where she will be working, teaching or experimenting with new ingredients and recipes. She is a member of the Lochac Cooks Guild. Her interests include Cooking, Archery, Embroidery, Sewing, Belly dancing and she loves trying to learn new skills.

Honoré Corbaut has been an active member of the SCA for over 20 years. She enjoys cooking and costuming, knitting and rapier activities. Honoré is the wife of a mid-16thC cloth merchant, who divides her time between England and France. She has a keen interest in the latest fashions and strives to help her husband improve his trade business and alliances.

Natal'ia Vladimirova 'doch hails from Politarchopolis. She is most interested in Yuan Dynasty Mongolian foods and foodways. You can follow her research on <http://mongolmusings.weebly.com/> or contact her at natalia.vladimirova.doch@gmail.com. She is always happy to help with your Mongolian food quandaries or just talk food in general.

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.

Melissa Wijffels hails from northern Europe and has an interest in spinning, weaving, cooking, and (occasionally) the fine arts.