



Verge and Foliot Clock
- Master Owen van
Noorden

Cockatrice

February, A.S. 53

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From the Editor

Greetings all, and welcome to a new edition of Cockatrice!

In addition to two of our classic project-focused articles (one on preparing a ham, and the other on making a quill pen), this edition features advice on the practicalities of potlucks, a wonderful dive into the philosophical musings of late-period heralds, and the first in what we hope will be a series of articles explaining copyright for SCAdians. We've also included several photos on the theme "What I'm Proud of from 2018", and the results of the latest Kingdom Arts & Sciences Competitions, which from now on will be published in each edition. So thank you to all our contributors!

Thank you also to Deputy Editor Master Grim of Thornby, who has been working on posting last edition's articles on our blog, where they should be easier to

search, bookmark, and read on smaller screens.

With Canterbury Faire just passed, and Rowany Festival coming up soon, I'm sure many of you have taken the opportunity to work on classes with which to share your knowledge. Did you know that Cockatrice publishes class handouts? If you'd like to share yours with a larger audience, feel free to send it in!

Lastly, we are seeking the assistance of someone attending the Saturday of Rowany Festival to help us document the Laurel Prize Tourney. It is our hope that we can bring some of the ingenuity and artistry of that event to people across the kingdom, with photos of the projects on show and short descriptions of the work that has gone into them. If you're interested in being our roving reporter, please get in touch for more details.

Yours in Service,

Gwen verch David

Cockatrice Calendar AS 53/54 (2019)

| | Submission Deadline | Publication Date |
|----------------|----------------------------|-----------------------------|
| Autumn Edition | 1 st April 2019 | 1 st May 2019 |
| Winter Edition | 1 st July 2019 | 1 st August 2019 |

Ham Made From a Recipe of Cato the Elder

(234BC – 149 BC)

Lord Þorvaldr Inn Suðreyski

Cato the Elder was a senator, historian and writer, opposed to the Hellenisation of Rome. He was known by many other names, including Marcus Cato, Cato the Censor, Cato the Wise, and Cato the Ancient. One of his texts was on agricultural practices, and contained instructions on preparing hams. This is the recipe I am redacting and re-creating.

The Recipe

Original Latin Passage

Salsura pernarum et ofellae Puteolanae. Pernas sallire sic oportet in dolio aut in seria. Cum pernas emeris, ungulas earum praecidito. Salis Romaniensis moliti in singulas semodios. In fundo doli aut seriae sale sternito, deinde pernam ponito, cutis deosum^o spectet, sale obruito totam. 2 Deinde alteram insuper ponito, eodem modo obruito. Caveto ne caro carnem tangat. Ita omnes obruito. Ubi iam omnes composueris, sale insuper obrue, ne caro appareat; aequale facito. Ubi iam dies quinque in sale fuerint, eximito omnis cum suo sale. Quae tum summae fuerint, imas facito eodemque modo obruito et componito. 3 Post dies omnino XII pernas eximito et salem omnem detergeto et suspendito in vento biduum. Die tertio extergeto spongea bene, perunguito oleo, suspendito in fumo biduum. Tertio die demito, perunguito oleo et aceto conmixto, suspendito in carnario. Nec tinia nec vermes tangent.

Translated Passage

Method of curing hams and Puteolan ofella.

You should salt hams in the following manner, in a jar or large pot: When you have bought the hams cut off the hocks. Allow a half-modius of ground Roman salt to each ham. Spread salt on the bottom of the jar or pot; then lay a ham, with the skin facing downwards, and cover the whole with salt.

Place another ham over it and cover in the same way, taking care that meat does not touch meat. Continue in the same way until all are covered. When you have arranged them all, spread salt above so that the meat shall not show, and level the whole.

When they have remained five days in the salt remove them all with their own salt. Place at the bottom those which had been on top before, covering and arranging them as before.

Twelve days later take them out finally, brush off all the salt, and hang them for two days in a draught. On the third day clean them thoroughly with a sponge and rub with oil. Hang them in smoke for two days, and the third day take them down, rub with a mixture of oil and vinegar, and hang in the meat-house. No moths or worms will touch them.

Initial Notes

- First of all, remove the hock from the leg of pork. This is different to modern hams (champagne hams as well as prosciutto), which are typically cured whole)
- Upon investigation, a modius was found to be a dry volume measure of 8.73 litres. Thus, the salt needed for a ham is 4.365L.
- The salt must be layered on the bottom of the curing container. From my previous knowledge of curing meat, this has to be a non-reactive container (i.e. plastic or earthenware): the salt will react with metal containers and impart bad flavours and chemicals into the cured meat.
- The ham needs to be placed skin down on the salt and completely covered by it
- If making multiple hams, they can be stacked upon one another, but you need to make sure no meat is touching
- Once you have all your pork legs in the salt, the container needs to be filled and levelled off
- After 5 days, all the legs need to be removed from the salt, and re-stacked in reverse order, so the one on the bottom is now on the top and vice versa. Top back up with salt
- 12 days later (i.e. 17 days after beginning to cure) take out and brush off excess salt, and hang for 2 days. Please note, just brush off the salt, not wash off the salt.
- On the third day, sponge and rub the hams in oil. After sponging, hang the hams in smoke for two days
- After two days of smoking, take them down and rub with a mixture of vinegar and oil, then hang in a meat-house.

The Process Used

1. Take a leg of pork, hock off. I used a pork leg roast from the middle section of the leg.
2. Take a plastic container that is larger than the leg of pork.
3. Pour salt into the container to create a layer of salt for the pork to sit on. About a 2cm deep layer is great
4. Place the pork in the middle of the container, allowing plenty of space around all four sides of the cut of pork for salt to be poured.
5. Pour salt all around the cut of pork, ensuring salt is in contact with the entire cut of pork
6. Ensure you cover the entire cut with at least a 2cm layer of salt.
7. Put the container in a safe place, preferably a cool, low humidity room. Leave for five days.
8. Remove the cut from the container, also remove the majority of the salt.
9. Set aside salt and mix. This is so fresh salt is in contact with the cut of pork
10. Start again with a 2cm deep layer of the salt in the bottom of the container
11. Replace the cut of pork, and re-cover it in the salt. Make sure the entire cut is in contact with the salt again.
12. Place the container back in a cool, dry place and leave it alone for 12 days
13. Remove the cut from the salt, and brush all the salt off the leg. Hang the leg for 2 more days.
14. Sponge and rub the ham with olive oil, and cold smoke until a golden brown colour.



Cut of pork in salt container, part-way through step 5



After first five days of curing



After full seventeen days curing



Cured pork cut after hanging, rubbed with oil, prior to smoking

15. Refrigerate the smoked ham overnight to stabilise the smoke on the ham.
16. Rub the ham with a 50/50 mix of vinegar (I use apple cider vinegar) and olive oil. Hang the ham in your 'meat house' (a draughty room).

Results

So far, I have made two hams using this method. One has turned out well; the other has dried too much.

The First Ham

This ham was put down in 18 June 2018, and went up to be air dried further on 15 July 2018. This ham has held its shape well, and has firmed up as expected throughout the drying process. It took on the colour of the Tawa Oak wood chip I used.



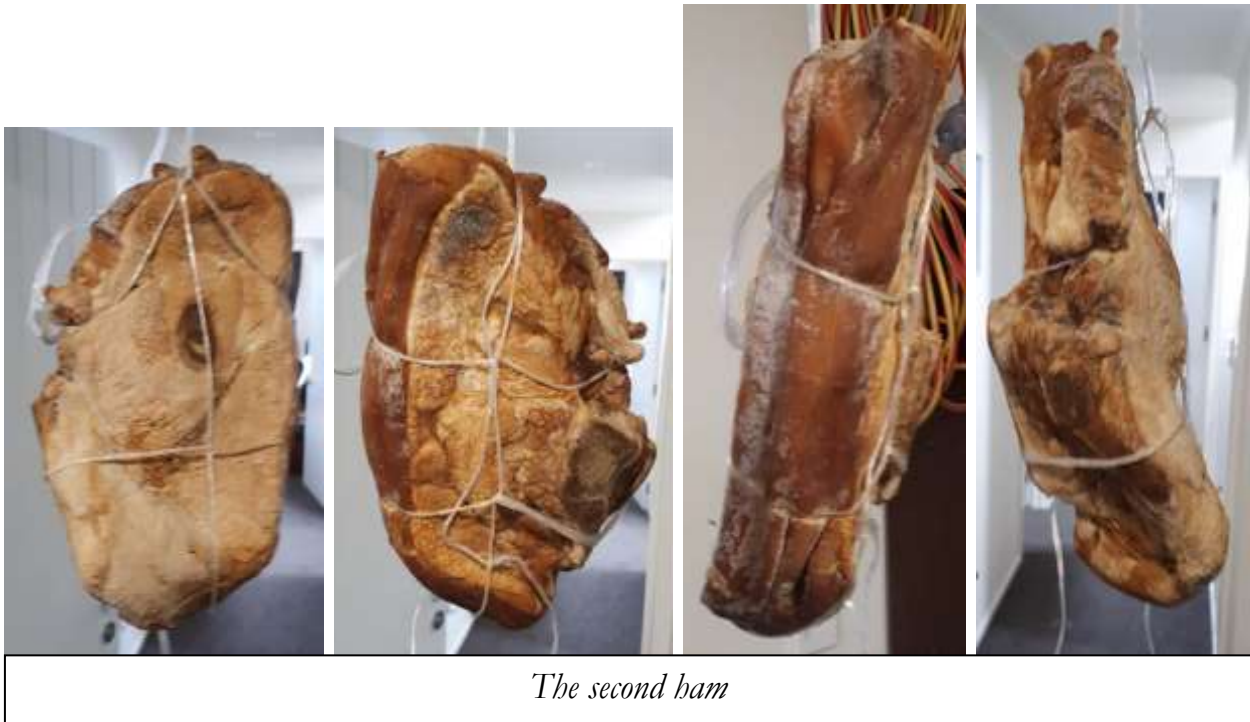
The first ham

The Second Ham

This ham was put down in mid-August, and put up to air dry further in mid-September. This one didn't turn out as well – it dried a lot further than expected.

Looking back, I noted that the salt did not want to brush off the cut easily, which it had with the first ham. I believe this leg may have been a wetter cut when the process started, causing the salt to stick to the cut surfaces, and it to continue to cure after being removed from the salt.

Going forward, I will air off and sponge-dry the cuts of meat I use for this recipe prior to beginning the process.



Final Observations

While the original passage from Cato the Elder does state a quantity of salt to use per leg, this does not need to be followed to the letter. As legs of pork can vary greatly between pigs, ensuring the leg is completely covered by salt is the key requirement of making this style of ham

The original passage refers to stacking the legs in the salt, and reversing the order of stacking after the first five days of curing. This is to ensure each ham has the same amount of pressure placed on it during the curing process. I only produced one ham each time, but still removed and replaced all the salt. In both versions, this is essential, as it exposes fresh salt to the leg. By exposing fresh salt to the leg, this prevents a salt crust forming, which would slow the curing process.

The removal of salt from the cut of pork is essential to ensure the cut does not become over-cured.

SCA-Related Copyright FAQ

Lady Annabel de Swinburne

Gwen and Victoria asked me to write something about how copyright law affects us in the SCA. I was delighted!

I've been in the SCA as Lady Annabel de Swinburne for about 20 years now, mainly playing, singing and dancing, with some costuming thrown in so I have something to wear while I play, sing and dance. I love exploring period music and I've found I really like music from Western Europe in the thirteenth to sixteenth centuries. There is a lot of it! And so often, the editions we have today include a copyright warning – which I was pleased to discover isn't always the restriction it appears to be.

When I was studying law, sitting in elective intellectual property, the lecturer explained that copyright...EXPIRES! Yes indeed! And I piped up and said “So if I have a piece of music that was written in 1700 and this edition was published in 1970 can I just... photocopy it as much as I want??” And lo, the lecturer said “Yes.” Thus my love of copyright law began.

Before I can launch into answering particular questions, I need to give some context.

Context

First, a **disclaimer** (I'm a lawyer after all):

This is general information only, not legal advice. See “Very helpful resources,” below if you want professional advice on a specific legal matter or if you want further information.

Copyright law is not an exact science. It is subject to change by the Federal Government and interpretation by the Federal and High courts.

Legal scope:

This article is about Australian law only. Fortunately, due to the World Trade Organisation's Agreement on Trade-Related Aspects of Intellectual Property Rights (**TRIPS**), you shouldn't need to worry about IP law of other countries (including the USA) while you are in Australia.

My experience:

I graduated from Sydney Uni with a Bachelor of Laws (Hons), I've taught intellectual property law at a couple of universities and I wrote the third edition of *Visual Artists and the Law* for the Arts Law Centre of Australia. I also think copyright law is really fun so I tend to nerd up about it.

Definitions

Work

Four types of works are protected under the *Copyright Act 1968* (Cth) (**Copyright Act**). Works are protected under the Copyright Act if they are **original** and in **material form**. **Original** means a human author has put some creative effort into the work. **Material form** means the work has been written down or recorded in some way. The four types of works are:

1. Literary works (including computer programs);
2. Musical works;
3. Dramatic works (including choreographed dance); and
4. Artistic works (including photographs, drawings, paintings, works of artistic craftsmanship).

Works are protected under the Copyright Act for the author's lifetime plus 70 years.

Other subject matter

Four types of other subject matter are protected under the Copyright Act:

1. Published editions (copyright duration 25 years from publication);
2. Sound recordings (copyright duration 70 years from creation);
3. Broadcasts (copyright duration 70 years from creation);
4. Cinematographic films, i.e. combined moving pictures and sound (copyright duration 70 years from creation).

Basics of Copyright

1. What is copyright?

Copyright is a type of personal property that comes into existence upon the creation certain types of works and other subject matter because of the action of the Copyright Act.

2. What does it mean to own copyright in a work?

If you own the copyright in a work, you are the only person allowed do certain things with that work, such as reproduce, publish, arrange or communicate the work. These are the exclusive rights that a copyright owner holds. If other people want to do any of those things, they need the copyright owner's permission.

3. How does copyright arise in a work?

Copyright in a work comes into existence automatically when an author puts the work into material form. There is no need to take any further action, however it's good practice to keep records of works you create as evidence that you are the author.

4. Who owns copyright in a work?

Usually, the author of the work is the copyright owner, but this can be changed through a an employment relationship or a written contract. Copyright can be owned jointly. The copyright in a work can be licenced and sold, in whole or in part, through a contract or as a gift. Copyright in a work can be owned separately from owning the work itself. For example, an artist usually keeps the copyright in a painting even when the painting is sold to another person

5. What is *not* protected by copyright?

A) Old works: Copyright protection for works expires 70 years after the death of the author of the work. After copyright expires, it cannot be revived. When copyright has expired, the work enters the public domain, and there is no longer any restriction on who can reproduce, publish, arrange or communicate the work.

B) Live performances: There is no copyright in the live performance itself, however if a recording is made of a live performance, the performers and the producer of the recording have copyright in the recording.

C) Insubstantial works: A work must have sufficient substance to be protected. Works with insufficient substance, for example, a few words, a blank canvas, a single note or an idea will not be protected under the Copyright Act. Whether any of these may be art is a different matter. It is considered to be against the public interest to protect insubstantial works such as individual words, as it denies everyone else of the right to use that individual word without permission. Consider a confidentiality agreement to protect an idea you are still developing and want to discuss with someone else.

D) No human author: There needs to be a human author who exercised some independent intellectual effort and skill before copyright can arise – this might be as simple as being the person who chose the moment to press record but it must be a human, not an automated process.

E) Spectacles: Sporting events, such as SCA tournaments, public ceremonies, such as SCA court, and news events cannot be protected by copyright. However, recordings, such as videos and photographs, of spectacles do have copyright protection, generally owned by the videographer/photographer. Note that, if these events take place in the context of restrictions, taking photos and videos may be restricted, for example at Rowany Festival, where people must have permission to attend and the organisers can restrict photography/filming as a condition of attendance. If in doubt, ask.

6. What happens if I infringe copyright?

Generally, it is up to the copyright owner to take legal action for copyright infringements, it is not usually pursued by the state as a criminal matter. The first step is usually a letter demanding that infringement is stopped. If this does not give a satisfactory result, the copyright owner may take an infringer to court. Remedies for copyright infringement can include damages (payment of money in compensation) and injunction (court order to do or not do something). If you receive a letter of demand, you should get advice from a lawyer.

Ethically, I believe we should respect each other's creative works and decisions regarding control of our property.

SCA Copyright Questions

1. Are original pre-seventeenth century works protected by copyright law?

No. There is no copyright in original works produced during SCA period (pre-seventeenth century). Copyright law hadn't been legislated. Even if it had, it would have expired long ago because copyright expires 70 years after the death of the author/artist. This means you are free to make copies of, arrangements of and publish pre-seventeenth century works.

There are some interesting precursors of copyright law from our period – have a look at https://en.wikipedia.org/wiki/History_of_copyright_law if you want to read about the sixth century battle fought in Ireland over who owned the miraculous copy of the Cathach, judged by King Diarmait Cac Cerbhaill who said “To every cow belongs her calf, therefore to every book belongs its copy.”

In Australia, any extant pre-seventeenth century works we see are usually in a place that can restrict entry, such as a gallery, and the gallery can enforce conditions on entry, such as prohibiting photographs. But this does not restrict you from reproducing the work itself, for example, by making sketches or from memory. Or, you can ask for permission to take photographs for research purposes.

Modern copies of pre-seventeenth century works are not protected by copyright either, unless a modern author has added original material, such as a translation of a literary work or an arrangement of a musical work, in which case the modern author owns copyright in the new original material, but the pre-seventeenth century work is still in the public domain.

For example, the musical work “Belle qui tiens ma vie” was published in Arbeau’s *Orchesography* in 1589, so it is in the public domain due to age. Geoffrey of Exeter (mka David Yardley) typed out the notes exactly and added a new descant line in 2001. The original music is still in the public domain. You could copy out the original music from Geoffrey’s version without infringing any copyright but the descant is protected by copyright and cannot be reproduced without Geoffrey’s permission – which he has granted for non-profit uses.

2. Can I reproduce modern images of pre-seventeenth century works?

A) If the purpose of the modern image is to reproduce the work as exactly as possible and producing the image did not involve any creative decisions, the image is unlikely to be protected by copyright.

For example, it is unlikely that an exact reproduction of a sixteenth century woodcut on a website would be protected by copyright, even though the woodcut had to be photographed in some way to be reproduced on the Internet. You can copy the image of the woodcut without infringing any copyright: there is no underlying copyright in the woodcut because it is too old, and there is no new copyright in the image on the Internet because it is merely a copy of a work in the public domain.

B) If the image included any creative decisions, for example, choosing a point of view from which to photograph a C14th spoon, the image is protected by copyright. If you reproduce it without permission, you are infringing copyright in the photograph (though not in the spoon).

3. Can I reproduce works by someone in the SCA?

Yes, provided you have the author's permission. Permission can be either express, e.g. "You may publish this article in Cockatrice" or implied, e.g. "Here's the Cockatrice article," which implies that I'm giving permission for the article to be reproduced and published in Cockatrice. If an author revokes permission to reproduce a work, further reproductions will infringe copyright.

Very Helpful Resources

The following organisations offer expert legal advice plus very useful information sheets on copyright and other legal matters associated with the arts:

Arts Law Centre of Australia: <https://www.artslaw.com.au/>

Australian Copyright Council: <https://www.copyright.org.au/>



First Attempt at Illuminated Birds
– Dominika Barishkovaia

The Preparation, Cutting and Use of a Feather Quill

Mistress Katherne Rischer OP

In researching and participating in our hobby, many members of the SCA endeavour to recreate and source those items that our personas would have included as part of their daily lives. While many of our members will never look into the in-depth study of calligraphy in the period covered by the SCA, they may have a casual interest in the art and may wish to explore the preparation of one of the most commonplace items in medieval and renaissance society – the quill pen.

A society's ability to commit its ideas to writing fundamentally shapes the way in which it functions. In exploring the art of calligraphy, I wanted to focus my efforts on creating some of the tools with which a period scribe could write in order to better understand this necessity in period European society. It was this desire that led me to research and prepare my own feather quill in order to create some scrolls for the Lochac College of Scribes.

Before you get excited, there are some things you need to know:

Firstly, this activity is deceptively simple, and like many skills this is an activity that may require some practice before it becomes second nature. Do not become disheartened if your first attempt does not turn out as well as you had hoped.

Secondly, there is an element of risk in quill preparation, due to the nature of working with knives and hot equipment. Take appropriate precautions, let common sense rule, and stay safe.

Thirdly, quills work best on a slanted surface, although the determined scribe can make it work on a flat table. If you are interested in merely preparing the quill, rather than using it, this is unlikely to concern you, but be aware of it if you intend to write with your quill or gift it to someone.

Quill Preparation and Feather Selection

Contributing to the decline of the reed pen, the quill pen was developed and widely used throughout Europe. How to cut a quill pen was widely known and understood, which may contribute to the somewhat limited range of written material currently available on quill pen construction. It may have been considered so simple a task that it was hardly noteworthy.

Cennino Cennini outlines the cutting of a quill in his handbook, as quoted below:

*CHAP. 14. How to Learn to cut the Quill for drawing.*¹

If you need to learn how this goose quill should be cut, take a good, firm quill, and take it, upside down, [the underside of the quill upwards] straight across the two fingers of your left hand; and get a very nice sharp penknife, and make a horizontal cut one finger along the quill; [about the width of a finger along the length of the quill] and cut it by drawing the knife toward you, taking care that the cut runs even and through the middle of the quill. And then put the knife back on one of the edges of this quill, say on the left side, which faces you, [on the left side which is opposite to you] and pare it, [downwards, making it thinner towards the point] and taper it off toward the point. And cut the other side to the same curve, and bring it down to the same point. Turn the pen around the other side up, [turn it over] and lay it over your left thumb nail; and carefully, bit by bit, pare and cut that little tip, [the slit in the nib was made at this point] and make the shape [either] broad or fine, whichever you want, either for drawing or for writing.

¹ Cennino a'Andrea Cennini, *Il Libro dell'Arte*, The Craftsman's Handbook, Translated by Daniel V. Thompson Jr, Dover Publications, 2nd Edition, 1960.

As Cennini points out, it is the feathers of a goose that should be sought out for quill cutting, but the reality is that any feathers will suffice for an ornamental quill. The feathers of smaller birds may also be selected but the nib size will obviously be more limited in this choice.

For those seeking a bit more detail on a practical choice, the feathers of a goose or other large bird are desirable, particularly those of the first (pinion feather), second or third (seconds feathers) of the wing. These feathers have a natural curve and scribes may have a preference as to whether to choose a feather from the right wing (for left-handers) or the left wing (for right handers). The optimal choice is simply to choose a feather that feels correct in the way it sits within your hand.

Choosing a Pen Knife

In choosing a pen knife to carry out the task of quill cutting, I referred to illuminations of scribal work utilising knives. The scribes, who were quite capable of showing representations of their own tools, seem to have chosen to represent pen knives with curved blades.²

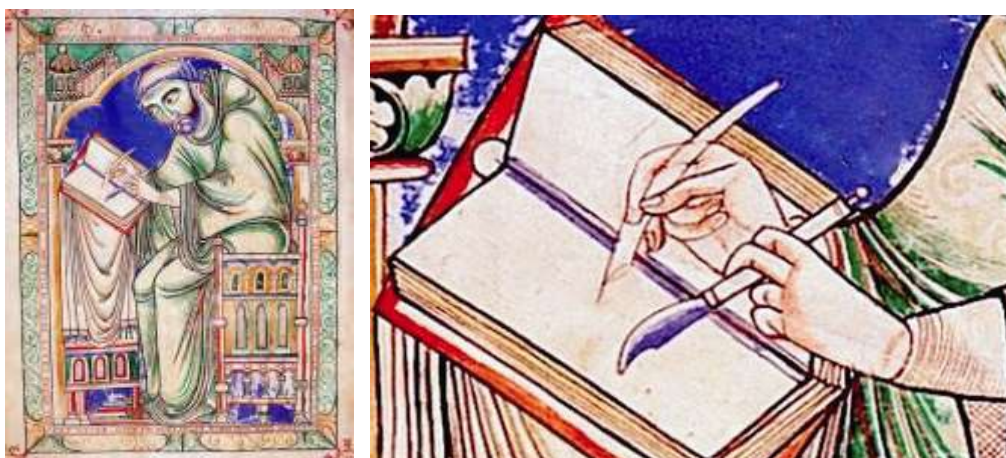


Figure 1: *Eadwine the Scribe at Work*, circa 1160-70

² Figure 1: Lisa Towers and Bill Jones, Art in Faith, *A Daily Column on Painting, Eadwine the Scribe at Work*, circa 1160-70, Eadwine Psalter, Trinity College Library, MS R.17.1. Accessed at <https://05varvara.wordpress.com/tag/anglo-saxon-england/>

Figure 2: *Expositio in Regulam S. Benedicti*, Royal 10 A XIII f. 2v, *Miniature of Dunstan as a bishop, writing a commentary of the Rule of Saint Benedict*, with an inscription 'S[an]c[tu]s Dunstanus', England, S. E. (Canterbury, Christ Church), Written by Smaragdus of St Mihiel. Accessed at <http://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=8823&CollID=16&NStart=100113&ga=2.3156664.948262584.1528624758-811568173.1528624758>

Further research indicates that a curved blade could be “rocked” across the feather while cutting, which means that a straight cut could be more precisely cultivated, without risk of splitting the feather should it have become brittle over time.³

Choosing a sharp, curved blade, as per the Cennini instructions and these figures, will assist in reproducing quills as accurately and authentically as possible. Should you be unable to procure a knife with a curved blade, a straight blade will suffice for an initial attempt, provided that the blade is quite sharp.

Please keep your fingers out of the path of the blade, as the nature of the material the feather is formed from may suddenly and unexpectedly give way, causing the knife to move faster than anticipated, and producing a longer cut than desired.

Please also note that the quills in the figures listed also appear to have had their barbs (the feathery bits) completely removed. The quill you will produce is ultimately an item that you, as the artist, have to be happy with at its completion, so you may wish to leave some of the barbs on the barrel of the feather. If you choose to do this, I would recommend that enough be removed so that you can comfortably handle the pen while writing without coming into contact with these barbs.



Figure 2: Miniature of St Dunstan as a Bishop, circa. 1170 – 1180

Preparing the Quill

Experienced scribes will appreciate that figuring out the size of the letters to be written prior to cutting the quill will save quite a bit of time and angst later in the process. This can be done by drawing the lettering guide and testing the guide with nibs of known size and width, to determine the final width of the nib. This ensures that the quill will be more easily

³ Patricia Lovett, *Illumination: Gold and Colour*, L. Cornelissen & Son, 2015.

cut to the most accurate size possible, rather than having to employing further trimming or even recutting.

The quill is prepared as follows:

Step 0: Choosing a Curing Method

As the name suggests, this preparation step should be chosen before any other real preparation begins.

While it was traditional that quills could be prepared by curing them in heated sand, this could result in blistering of the quill, rendering it unusable, if the feather is over-heated. As the feather barrel is not visible during this process, it can also be rather hit and miss, especially for a novice. The simpler, albeit slower method, is to set the feather aside for some years in order to cure naturally. Any delays in preparation can therefore be described, not as procrastination, but rather as long-term planning.

Modern scribes can cure their feather by gently rolling the barrel of the feather across the surface of a warm iron. This can be further aided by the use of a “dutching tool”, a metal rod with a handle that can be inserted into the barrel of the feather, ensuring more even heating across the cross-section of the feather.

In any case, the result is that the barrel of the feather changes from the natural milky-white opaque colour, to a more transparent colour, indicating that the feather has hardened or cured. If your feather has already reached this colour, no further curing is required.

Step 1: Softening

The feather should be placed in a jar of water for several hours in order to soften it and render it less brittle, reducing the likelihood of it snapping during the cutting process.

Step 2: Barb Removal

Once softened, the barbs of the feather should be gently removed in order to make the feather easier to handle, taking care not to tear the barrel of the feather.

Step 3

Scrape away the waxy exterior of the feather barrel with a pair of scissors.



Step 4

Make the first cut, cutting off the tip of the feather with your chosen knife & use a pin to remove the inner membrane.

**Step 5: Curing (if required)**

See step 0 for details.

Step 6: Placing Subsequent Cuts

In order to maximise the comfort of the quill, the angle of grip should be chosen by holding the feather in your hand and determining the angle at which it is most comfortable. Use this technique to allocate the top and bottom sides of the quill.

Step 7: Shaping the Quill

Make the second cut by slicing away the bottom of the barrel longitudinally at an oblique angle.

Shape the shoulders of the quill, as shown here with the underside facing up.

Trim the end of the quill to an appropriate length and width. This will largely determine the width of the written letters.

**Step 8: Final Cuts**

Make the central slit of the quill by starting at the top of the slit and cutting downwards to the tip. Pressure should be applied to the knife until the shaft “clicks” with the blade having passed through.

The tip should then be bevelled, that is, cut at an angle from the underside, outwards towards the tip.

Trim the nib with one last cut across this bevel. This assists in the correct ink flow to the page. The resulting tip should then be measured for reference, should it need to be recut during the process of creating the scrolls.

**Using the Quill**

Using a Sloped Surface

The scribes shown in Figures 1 & 2 above are utilising sloped writing surfaces, a theme that continues throughout illustrations of scribes throughout period. As the scribes themselves were depicting their own work environments, this is clearly a situation that was widely replicated because it was a common, if not standard practice.

Upon examination of this set-up, the need for a sloped surface becomes apparent, when using a feather quill, quite quickly. As shown in the “Ink Test” figures below, the ink sits quite differently within the barrel as the slope of the writing surface changes. It is the surface tension of the ink that keeps the ink in position within the barrel, allowing it to

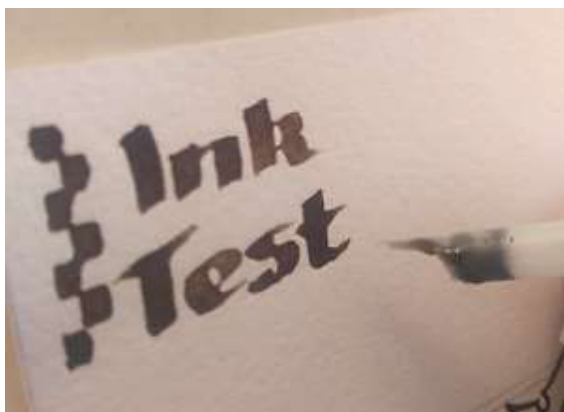


Figure 3: Quill Use on Sloped Surface



Figure 4: Quill Use on Flat Surface

progress through the tip of the quill onto the writing surface. The influence of the surface tension of the chosen ink is an important factor in determining how easily the ink will flow at these varying angles.

In Figure 3, the ink sits at the bottom of the barrel and is easily able to travel to the tip of the quill. In Figure 4, however, when the writing surface is flat, the droplet of ink within the quill sits further back along the barrel, and so does not travel to the tip so easily. It is therefore desirable to carry out any calligraphy upon a sloped surface.

Comparison to Modern Metal Calligraphy Nibs

The process of writing with a feather quill is quite different to writing with a metal calligraphy nib. Firstly, metal nibs are far more “forgiving” of pressure applied to them. The quill, being far more delicate and subject to splitting when too much pressure is applied, requires a far gentler, measured touch. It is, therefore, necessary to write at a much slower pace than a modern scribe may be accustomed to.

It may also eventually become difficult to run the ink down the slit in the quill to apply the ink to the page. In combating this, the scribe may have to dip the quill in such a way as to apply pressure on the upperside of the quill, along the slit on the side of the inkwell when dipping, in order to open the slit and inject ink to this point. This problem may occur due to the surface tension in the droplet that preventing the ink from flowing, although this may be due to wear on the quill as the calligraphy progresses.

As calligraphy with the quill progresses, it will begin to show signs of wear, and the nib may need to be re-cut over its useful life. The barrel may also distort with time and use, due to the pressure of the scribe's hand. It is best practice to wash the quill after each use, particularly the centre slit, to prevent future problems in ink delivery.

In Conclusion

In exploring this period skill and item, I hope that whether calligraphy as an art form interests the reader or not, that they consider the power of the written word, and its impact on our society, remembering that a great proportion of our current wisdom was penned with the humble quill.

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The Pitfalls of Pot Luck⁴

(and, hopefully, how to avoid them)

Mistress Victoria Thrakesina

Pot Luck feasts are a great way of creating events with the minimum of stress for those involved, as it means that the Steward of the event doesn't need to go through the process of doing the budgeting and organising of a full feast, and we can use venues that have no kitchens to speak of, but otherwise brilliant facilities. If you have a food allergy or intolerance, it also means you don't have to worry about whether or not the kitchen has got your needs right, you can bring along your own food which you know is safe - and possibly convert other people to the concept that not everything has to have meat/onions/gluten etc to make it both period and tasty.

But Pot Luck has its pitfalls, and hopefully the pointers below will help plan around some of the issues that can arise.

For Attendees:

1. **Assume there may be no cooking facilities at the venue**

It's best to assume that there are no useful cooking facilities on site. Some really lovely venues have really terrible kitchens. Worst case scenario, there could just be a room with a sink and a tap with boiling water facilities, a tiny fridge so people can make tea, a communal (and usually badly cleaned) microwave, and that's it. So, where possible, plan something that doesn't need to be cooked at the venue, or cook it just before you go to the event.

If you take the last option, please remember that you need to keep your food at a constant temperature to avoid food poisoning – for more information see <http://www.foodstandards.gov.au/consumer/safety/faqsafety/pages/foodsafetyfactsheets/foodsafetystandardst857.aspx>.

Ultimately if there is something that you think is brilliant that really should be cooked on site, ask the Steward beforehand what facilities there are and what arrangements need to be

⁴ **DISCLAIMER:** This is absolutely not aimed at anyone in particular, so please, don't take any of these hints personally. It is just a general guide which hopefully will make Pot Luck feasts better for everyone, if these things are not being done already. What you do in your own kitchen is your business; this is only looking at what happens at the event itself.

made to use them (which also alerts the Steward to a potential need to plan cooking facility sharing if required).

2. **Assume there may not be enough fridge space at the venue**

It's likely that a lot of people will bring food that needs to be refrigerated, and if the only fridge is a tiny one for keeping milk in, there won't be enough space. Plan to bring an esky/chilly bin with some ice blocks to ensure that things that need to be kept cold are kept at a food safe temperature.

3. **Assume there may not be any useful utensils at the venue**

Bring something that can be used to serve your dish, such as a pair of tongs, cake slice, serving fork, spoon, etc to ensure that people aren't so eager to get into your fabulous food they do so with grabby (and potentially not very clean) bare hands (eww!). Bring a medieval-style plate or bowl to put your food on if possible, as this help create a medieval atmosphere.

If you make something that needs to be portioned, your best option is to do that before bringing it to the venue. The SCA has a great tradition of "hacking a gobbet", which could mean your tasty treat is slashed into generous portions and half gone before you get to it! It's flattering to think that people find your food so tasty they can't wait to get into it, but if you've made it specifically for a person with a food allergy, and that person hasn't had a chance to get any as yet, it's a bit disappointing too.

Which brings me to...

4. **Label what you've made and list the ingredients**

At a recent event a friend was unable to partake of a scrummy looking quiche because it may have had onion in it, and the risk was too great to chance it. Labelling what's in your food will help others decide if it's safe for them to eat. If you add your name, and the dish is particularly tasty, people will want your recipe and can then ask you about it.

5. **Monitor food safety during the event (if possible)**

Has your dish been out of the fridge for a while? Would it be better if it was put back into fridge now? Food can only be out of storage for an hour or so before it starts attracting some serious nasties. By self-monitoring how long it's been out for you can help ensure

that nobody gets sick, and it also helps prevent food waste as you may be able to take the leftovers home and consume them later.

For Stewards:

6. Be aware of the site's facilities and limitations

Make a note of the site's facilities if possible, and let people coming know what's there and available to use. You may have the option of allowing to people to book time in the site's oven, or you may have to politely advise people that the oven (if there is one) can't be used, and they need to have a plan B.

7. Plastic is not fantastic

If possible, see if your College/Canton/Shire/Barony has some serving ware that can be borrowed for the event, particularly if there may be wayfarers who can't bring something suitable with them. Having a nice plate for their dish helps reduce the amount of modern packaging on the feast table and having tongs and serving spoons/forks helps reduce the potential for cross-contamination of food.

8. Consider whether everything needs to be out on the table at once

Your feast table space may be limited, so it may be worthwhile considering if you need to have ALL the food on the table at once, or whether or not it might be better to only have some out that can be replenished later.

For example, if a lot of people have brought BBQ chickens, it might be best to put them out incrementally so that some of it is stored in the fridge and kept to safe temperature, then put out later when needed. If there are still leftovers at the end of the event, at least they've been kept safely in the fridge and can be taken home later, rather than being thrown out.

You may only have enough room to have savoury course followed by a sweet course if table space is limited, so you may need to persuade people to hold onto their contribution until there's table space for it. Having a plan, and letting people know what it is in advance, will help.

9. Consider having some storage containers for people to take food away at the end of the night

Not everyone may have brought something to use to take their leftovers at the end of the night, or they may not want to (BBQ chicken does not make for great hand luggage on planes!). Having some packaging available will help people divide up the food remaining at the end of the night and helps reduce food waste.

10. Consider having a dedicated feast table monitor

You may need to have someone at the event who is dedicated to ensuring that the feast table is managed. They may need to check that certain dishes are replenished, and to remind attendees to clear away their food if it's reached the end of its safe serving time. Finally, at the end of the night, they may need to ensure that all remaining food is taken home, given away or thrown out.

A Final Note:

The idea of a Pot Luck Feast is for everyone to get together to have fun. Food poisoning and allergic reactions are, very definitely, not fun.

I hope that the above recommendations will assist the smooth running of Pot Luck feasts and make them merry for all.



Handwoven towel provided by the Lochac Fibre Guild for presentation by Their Majesties Lochac to Their Majesties Ansteorra at Pennsic.
– Mistress Victoria Thrakesina





Double-Knit Viking Wire-Weave Necklace in Bronze, with Handmade Findings
- Lady Shannon inghean Bhriain ú Dhuilleáin



More Than One Way To Blazon A Cat:

The diverse ways to describe heraldic tinctures in John Ferne's *Blazon of Gentry*

Lady Amanda Martel, Herald

The Blazon of Gentry is a heraldic treatise published in 1586, written by one IOHN FERNE, Gentleman, in England.⁵ There are a number of period heraldic treatises still surviving, each of them an exploration of not just the science and practice of heraldry, but also branching rambles about history, society, and philosophy. Of note is that the heraldic practice as described is not always the most accurate depiction of reality.

Most of these treatises, when they list the heraldic tinctures, give each one a meaning in precious stones, or perhaps the orders of angels, as a way to liven up the discourse, insert some extra philosophising, and give options for fanciful blazons. To contrast this, John Ferne treats us to no less than thirteen separate systems.

The tinctures, as he gives them, are Yellow, White, Vermillion (called Gewls), Lighte blew (called Azur), Black (called Sable), Greene (called Vert), and a colour "composed of white,

⁵ John Ferne, *The Blazon of Gentry* (1586), accessed at <https://archive.org/details/blazonofgentried00fern/>.

blew, & red" (called Purpre). In modern usage, we call these Or, Argent, Gules, Azure, Sable, Vert, and Purpure. I will use the modern names throughout, for clarity.

Given how many of these systems have some overlap and repetition, I think it's pretty clear that not all of the systems are meant for naming the tinctures in blazons (though in the text he says that several, such as planets and precious stones, are used for such).

I've kept the spellings as in the original, though I've edited out the long 's' to make it easier to type. Please blame all ridiculous variations in capitalisation and spelling on John Ferne. I've also tried to give not just the information as presented, but also some observations about each set. The original information may give others some jumping-off points.

The Thirteen Systems

The first system is that of the Planets. There's nothing shocking in the options given, with a planet being that which moves across the sky, so we have the five then-known of what we call planets today (Earth doesn't move across the sky, after all) and the sun and moon.

| | |
|---------|-----------|
| Or | The Sunne |
| Argent | The Moone |
| Gules | Mars |
| Azure | Iupiter |
| Sable | Saturne |
| Vert | Venus |
| Purpure | Mercury |

The second system is the one most often found in heraldic treatises: Precious stones, though Ferne gives most of them several options. Some, such as Argent and Vert, are given the same stone in both Latin and English.

| | |
|---------|-------------------------------|
| Or | Topazion & Chrysolith |
| Argent | Marguerit or pearle |
| Gules | Carbuncle, Ruby, and Corall |
| Azure | Saphyre |
| Sable | Diamond, Agate, or Chelydoin |
| Vert | Smaragd or Emeraud |
| Purpure | Amethyst, Opall, and Hyacinth |

| | |
|--------|-------------------------|
| Or | Faith & constancy |
| Argent | Hope & innocency |
| Gules | Charity and magnanimity |
| Azure | Iustice and loyalty |
| Sable | Prudence, Constancie |

The third system given is that of the Vertues. I think, of all the diverse systems presented, these could serve as the best guide for those who insist that their coat of arms must "mean something" in its design choices. Which virtues are given to which tinctures could be a fascinating area to dive deeper into.

| | |
|---------|--|
| Vert | Loyalty in loue, curtesy & affabilitie |
| Purpure | Temperancie and prudence |

The fourth system is the Celestiall signes. All the favourites of the modern Zodiac system are present, though for some reason Leo is given its full title of The Lion, and Pisces is doing double-duty for both Argent and Purpure.

| | |
|---------|--------------------------|
| Or | The Lion |
| Argent | Scorpio and Pisces |
| Gules | Aries & Cancer |
| Azure | Taurus and Libra |
| Sable | Capricornus and Aquarius |
| Vert | Gemini and Virgo |
| Purpure | Sagittarius and Pisces |

The fifth system is the Months. Another entry where Or is given a single association, where most have two, though Gules responds by having three. July and November are both given two associations. Would you like to make a heraldic birthday card for someone?

| | |
|---------|-----------------------|
| Or | Iuly |
| Argent | October & Nouember |
| Gules | March, Iune, Iuly |
| Azure | Aprill and September |
| Sable | December, Ianuary |
| Vert | May and August |
| Purpure | Nouember and February |

The sixth system is the Days of the week, and at last we find a system where each tincture has one correspondence, and none are doing double-duty. It is, however, frustrating that they aren't quite arranged in the order he chose to present the tinctures in.

| | |
|---------|-----------|
| Or | Sunday |
| Argent | Monday |
| Gules | Tuesday |
| Azure | Thurseday |
| Sable | Saturday |
| Vert | Friday |
| Purpure | Wednesday |

The seventh system is the Ages of Man, and I find some fascinating insights into the period mindset. Infancy lasts until 7, and childhood to 14. Adolescence or the teenage years, which

I have often heard argued didn't exist in the medieval or Renaissance mindset, are here given as 14-20. The fact that adulthood doesn't start until 30 certainly tallies with my poor Millennial understanding of the world.

| | |
|---------|---|
| Or | Yong age of adolescentia (from 14. till 20. yeeres) |
| Argent | Infancy (the first 7. yeeres) |
| Gules | Virillity or mans age (from thirtie yeeres, til 40.) |
| Azure | Puerillitye or childishe yeeres (from 7. till 14. yeeres) |
| Sable | Decrepit or crooked old age |
| Vert | Lusty green youth from 20. till 30. yeeres. |
| Purpure | The age of gray heeres, called cana senectus |

The eighth system is the Flowres. Luckily no overlap between the tinctures, which is unsurprising given how unambiguously coloured flowers are, but I can't help but think that his answer for Vert is something of a cop-out.

| | |
|---------|---------------------------------------|
| Or | The Marygold |
| Argent | Lilly and white rose |
| Gules | Gillofer and red rose |
| Azure | Blew Lilly |
| Sable | The Aubifaine |
| Vert | All maner of verdures or green things |
| Purpure | The Violet |

The ninth system is the Elements, and it seems we were lulled into a false sense of security. With four elements and seven tinctures, some overlap is inevitable. One of fire, two of earth, two of air, and three of water (and Purpure as the complicated mixed colour just has to be a mix of elements).

| | |
|---------|-----------------|
| Or | Ayre |
| Argent | Water |
| Gules | Fier |
| Azure | Ayer |
| Sable | Earth |
| Vert | Water |
| Purpure | Water and earth |

The tenth system is the Sesons of the yeer. Again, four seasons to seven tinctures, but I am struck by the great heraldic nature of Spring (perhaps just that it's the most colourful time of the year).

| | |
|---------|---------------------|
| Or | Spring time |
| Argent | Autumne |
| Gules | Sommer, and Haruest |
| Azure | Spring time |
| Sable | Winter |
| Vert | Spring time |
| Purpure | Winter |

The eleventh system is the Complexions, or the four humours. Yet another four-into-seven conundrum, and yet again Purpure insists on showing off its mixed nature.

| | |
|---------|-------------------------------|
| Or | Sanguine |
| Argent | Flegmatique |
| Gules | Choler |
| Azure | Sanguine |
| Sable | Melancholie |
| Vert | Flegmatique |
| Purpure | Flegmatique with some choller |

The twelfth system is Numbers. All the numbers from 1 to 12 are on show, but Or has three of them, Vert only one, and both 3 and 10 are doubly-assigned. I leave the study of period numerology, and what these assignments might mean, as an open question.

| | |
|---------|----------|
| Or | 1. 2. 3. |
| Argent | 10. 11. |
| Gules | 3. 10. |
| Azure | 4. 9. |
| Sable | 5. 8. |
| Vert | 6. |
| Purpure | 7. 12. |

The thirteenth and final system is the Mettailes. Gold and silver seem fairly obvious assignments. Of most interest to me is Latten, which Ferne interrupts his tables of the tinctures to spend a full third of a page discussing, in between the tables for Gules and Azure. No other entry is given this treatment. I found it so interesting that I present this text below.

| | |
|---------|----------------|
| Or | Gold |
| Argent | Siluer |
| Gules | Latten |
| Azure | Copper |
| Sable | Iron and leade |
| Vert | Quicksiluer |
| Purpure | Tinne |

This mettaile of Latten was of such estimation with the old Romaines, before they had found the use of gold and siluer (as it is still with the barbarous and vnnurtured people of Ameryca, which weare the same in Earerings & Bracelets) that the Romaines did also make rings of it, which were put on the fingers of their valiant souldiours, as some marke and reward of their valoir. By the commaundement of the old lawes of Armes, none might use this cullor of vermillion (representing in robes Scarlet) except he had beene prince, or therevnto licensed by the Soueraigne.

To my understanding, Latten is the name for one of several copper alloys (such as brass and bronze).

Kingdom Arts and Sciences Competition Results: November Crown

Beginners

Golden Bell:

Lord Gunther Boese, with his heraldic banner (16th Century)

Experienced:

Golden Bell:

Master Owen van Norden, with his [clock] (16th century)

Kingdom Arts and Sciences Competition Results: Twelfth Night

Beginners

Golden Bell:

Mistress Katherine Rischer for her illuminated chameleon (From the Middle East)

Silver Bell:

Lord Elwald Knudsen for his Hedeby bag (Woven)

Mistress Ceara Sionnach for her Perugia towel [CHECK] (Woven)

Honourable Mentions:

Samantha of Krae Glas for her illuminated icon (From the Middle East)

Lady Annabel de Swinburne for her painted banner (Map or Cartographic Tool)

Baroness Ute von Tangermünde for her cordial (From the Middle East)

Intermediate

Golden Bell:

Baroness Miriam bat Shimeon for her cordial (From the Middle East)

Experienced

Golden Bell:

Baroness Miriam bat Shimeon for her handkerchief (From the Middle East)

Silver Bell:

Baroness Miriam bat Shimeon for her cloud collar (From the Middle East)

Lady Marared coed Radnor for her shirt (From the Middle East)

Categories for the May Crown Competition Season

- Games & Toys
- Liquid
- 14th Century

For subsequent competition themes, see <http://artsandsciences.lochac.sca.org/lochacs-as-competitions/competition-themes/>

Laurel Hunt 2019



Laurel Hunt is an SCA-wide challenge based on Chiv Hunt. The premise is simple:

1. Find a Laurel at an event.
2. Ask 3 questions about their art, and if feasible, have them show you their art.
3. Answer 3 questions about your own art, and if feasible, show an example. (If you want to get the most out of the experience, ask for feedback!)
4. Thank them and have them sign your book. When you have a moment, write down what you've learned.

That's it! The goal is to get signatures from 50 different Laurels by the end of 2019.