Cockatrice

Cockartice by Lord Quentin Maclaren

August A.S. 49

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From the Editor

Greetings!

I am very happy to announce that we finally have a Cockatrice website up and running! At this stage it is in a blog format with an exciting subscribe now section! It is my hope that in the future we can start to load both back and current editions on to it. Check it out at http://cockatrice.lochac.sca.org

Please join with me in thanking Lord Theophrastus von Oberstockstall in putting the time, effort and enthusiasm into ensuring that this could happen. Thank you also to Lord Diego from Masonry for all your help in this as well.

On a less positive note I was rather disappointed with the number of contributions I have received recently. Thank you to those who sent in ones for this month which was of superb quality. There were however only a few…

Elisabetta Foscari

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Cockatrice Calendar AS 49 (2014/15)

November 49 Edition	Submissions due	1 October
	Published	1 November
February 49 Edition	Submissions due	1 January
	Published	1 February
May 50 Edition	Submissions due	1 April
	Published	1 May

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The Ripley Scroll Revealed

Lord Theophrastus von Oberstockstall

Preface

I hope that a profound understanding of Nature's wisdom, that the medieval alchemists strived to comprehend, is not novelty from the past but truths that pervade time. So too in part be the value of the small pearls that may be lying in the ashes of a reverberating furnace if we only choose to seek a truth that may belittle our understanding of time, space and ego.

What wisdom is there in pursuing the Philosopher's Stone that can transmute lead into gold? Have we actually discarded the very same greed that drives our society to bulldoze more tracks of land to transform housing estates into future retirement funds? Is the Elixir of Life now translated into the aspiration to cure cancer or the next disease that is shortening our lives past fertile ages?

George Ripley was a pious man. He felt sorrow for the luxuries of court, the 'pissing of wealth against the wall', and injustices of mankind that swept the 15th Century. He had travelled widely throughout Europe and noted the same diseases and desires that tortured the human soul. He ended his life in a vow of silence, yet his writings have spoken to many. Since before the creation of the Ripley Scrolls, artisans have strived to find the secrets of Nature and believed that these secrets can be understood and held humbly by man. Yet, as George Ripley understood in the 15th Century, greed is a design fault in an unconscious but awake mankind. So, he threaded his discovery with allegory, symbolism and considerable warning. Be warned reader, Nature has a fragile balance that remains in dynamic action.

What is the Ripley Scroll (Scrowle)?

The Ripley Scroll is amongst the earliest alchemical works that incorporate allegorical imagery (colours lions, dragons, toads, half man-half bird creatures) with verse text (rhyme royal stanzaic form), whilst appropriating existing symbols to disguise the teachings to all but the initiated. Its sequence of instructions purported to indicate the process necessary for the acquisition of the Philosopher's Stone, an entity that cures both man and metals. However, the Ripley Scroll has a warning, as found added to the Mellon 41 scroll: the bottom figure speaks, via a phylactery (parchment banner): "Woe is me, a miserable man who has completely lost my time and trouble."

The Scroll Overview

A continuous scroll containing a series of images and texts with a top wooden roller and a lower wooden bar housed in a wooden box (occasionally fabric covered). Each group of images leads into the next as the scroll is generally considered to be divided into sections (generally four) and purposefully displayed in sections sequentially via unrolling. Most of the 23 surviving scrolls are in poor condition with parchment decay mainly at the upper end, fading water sensitive colours and oxidizing pigments. As a result of their fragile state most are on restricted access. Considerable decay has been reported with a Wellcome MS 692 scroll. Two scrolls were recently found: one 20-foot, incomplete, 18th Century copy of a Ripley scroll was uncovered at the Science Museum, London in March, 2012, now on permanent display and the other found in a Parisian archive in 2010!

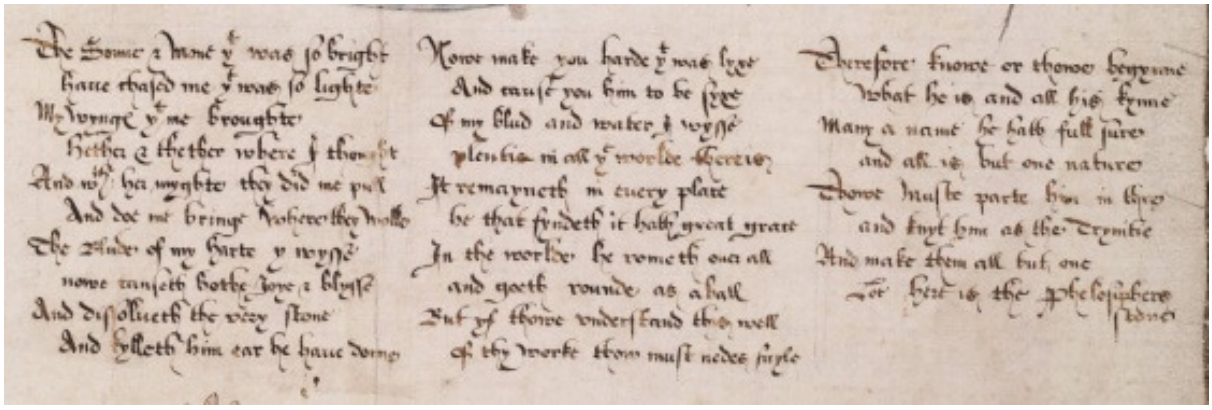
The Ripley Scroll is a composite scroll

The scroll's material is not considered to be produced as a single roll, rather the images were produced in separate sheets and combined, especially in the case of the vellum examples combining seven large sheets. The Mellon 41 scroll is thirteen and a half folio sheets of differing lengths glued together to a total length of 5.4m. Most scrolls are the product of a composite process. Bodleian roll 1 is produced entirely of vellum whilst the other Bodleian scrolls are a combination of paper on paper with a vellum top (roll 40), paper on linen with a vellum top (roll 52) and paper on linen. In the case of some paper scrolls, dating has been conducted on the paper and weave to confirm later dates of reproductions. The British Library Sloane 2524A was created on vellum and bond to linen, whilst the Sloane 2523B was recreated on a recycled vellum map of (present day) East Germany and Poland by Londoner Moses Pitt (d. 1696)! The diversity of reproduction dating indicated that the scroll enjoyed a successful interest for a considerable time.

The Ripley Scroll is a composite poem!

The scroll's text is composed with Latin, abbreviated Latin and Middle English phrases and scientific verse. The Bodleian Library, Ashmole roll 52 scroll has no verse only Latin phrases and other scrolls are clearly incomplete versions or poorly executed. Robert M. Schuler published a comprehensive book on the topic of scientific verse, *English magical & scientific poems to 1700*. Schuler indicates that verse was a popular tool in composition, indicative of the fifty-three remaining examples of alchemical poems. The verse can also be considered as a memory techniques using rhyme, rather than thought solely a comparison to modern poetry.

Across the scrolls are many variants in the Ripley text, considerable rewording and spelling changes by the copyist and reordering of the verse couplets. Minor detail changes are also identified in the drawings. In the cases of Ashmole's *Theatrum Chemicum Britannicum* (1652) pp.375-379 the text appears in reversed order without any obvious reason. Some incomplete scrolls have no verse.



Section of poem from Final Panel of MS Mellon 41 Scroll. [Yale University, USA]

Copyright and citation was not necessarily a consideration for medieval authors. If an existing passage of prose eloquently explained a point or an existing text could be easily recognised by the expected audience, authorship recognition did not necessarily take place. The text within the scroll contains fragments of Richard Carpenter (another English alchemist, who has a text contained in MS Harley 2407 "On Preparing the Philosopher's Stone," 91r–93v.) and elements of Visio Mystica by Arnaldus de Villa Nova (c. 1235 – 1311), translated into English.

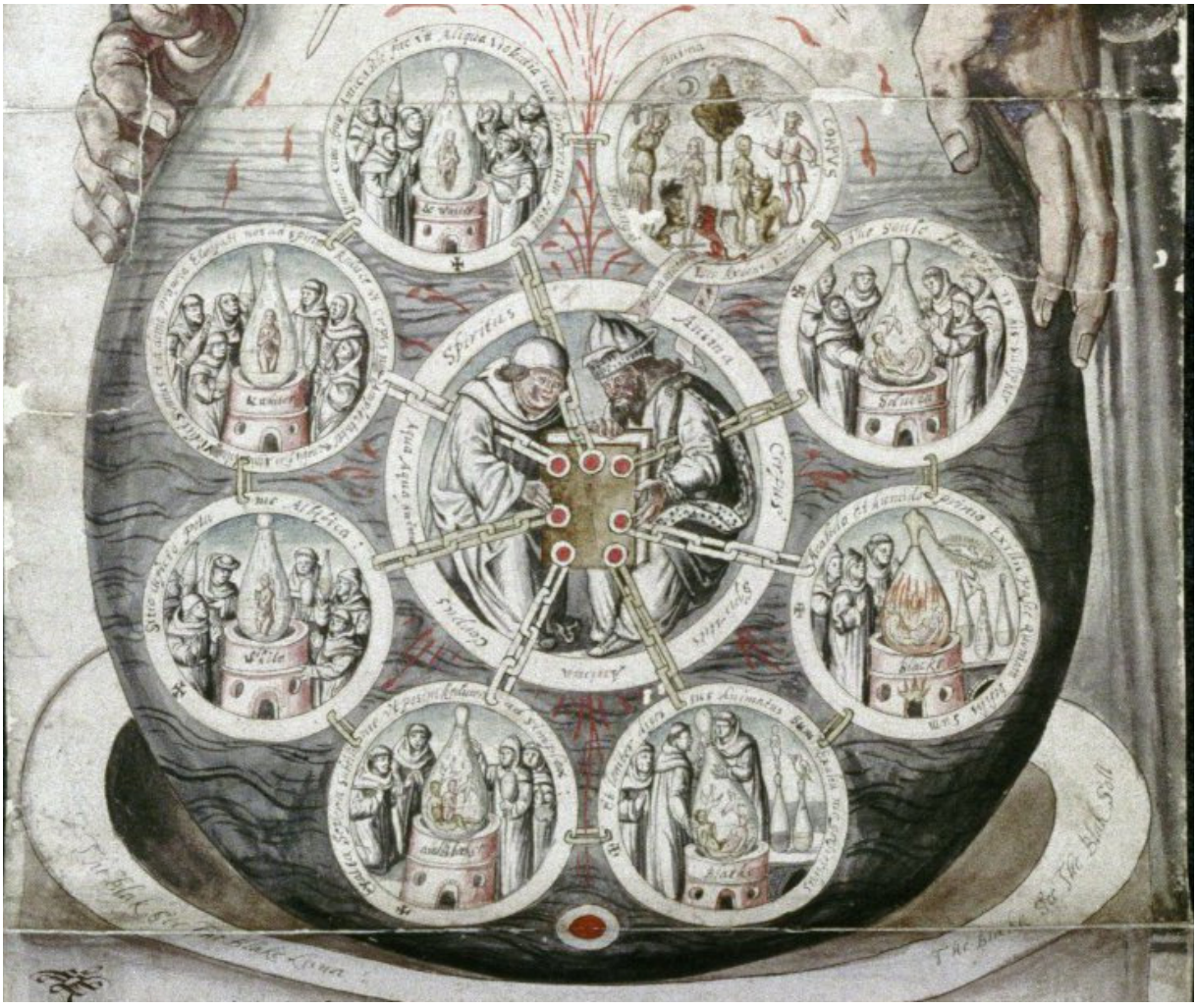
Richard Carpenter is attributed to the scroll text:

Of the Sunne take the light
The red Gum that is so bright
And the Moone doe allsoe
The white gum there keepe to…
But in the Matrix wher the bee put
Looke never the vessel bee unshut
Till they have ingendred a Stone
In all the world is not such a one.

Visio mystica is a tract on the philosopher's stone, originally written in Latin, using as allegory an old philosopher's secrets represented as a magic book. In the Index of English Prose, Handlist XI – Manuscripts in the Library of Trinity College, Cambridge the Visio Mystica fragments are attributed as:

"I saw a holde man in a clerenes schynyng and rysyng and in his hand a clere boke with lytyll syngnys iselyd and ilyftyng up myn yyyne sav a booke with postys of tvne and with levys of sol coueryed and in ye hede of thyse postes a rovnde rynge of sol with lvne coueryed set and ye syrcumferens of ye rynge… fforwthy men labure and god thorow hys grase dose all thyngys blessyd be god yat gevys conying to wyse and secrete men deo gracias".

The scroll shares similar images to British Library MS Harley 2407, a collection of miscellaneous treatises on alchemy from the late 15th Century. The collection contains the poem, The Gracious Science and Blessed Secret, attributed to Ripley which is associated with images using roundels similar to the details within the Pelican of the Ripley Scroll's first section.



Roundrels details in Ashmole Roll 40. [Bodleian Library, UK]

Alchemical scrolls are rare.

There are 23 Ripley Scrolls (See back listing), some recently located. In London, the British Library has seven (some of which are only fragments, and one is a 16th century adaption by the Rosicrucians possibly in Hesse, Germany, MS 5025(3)); the Wellcome Library has two (one in very poor condition, both have unique floral borders) purchased at auction at Sotheby's in 1911 (692) and 1934 (693); the Bodleian Library in Oxford has five; and the Fitzwilliam Museum in Cambridge whilst only having a single scroll has probably the most famous one.

The Fitzwilliam scroll is the largest scroll at 6.725m x 57cm and is attributed by Thomas Brown (1658) to have been in the legendary Elizabethan John Dee's (1527 – 1608) private library which also included the MS Harley 2407 and a manuscript copy in Dee's hand of Ripley's "Compound of Alchemy". During Dee's ownership of the scroll he commissioned three copies to be made during his European exploits at Lubeck, Germany, 1588. One of these copies is the smallest version (possibly thought of as a quick guide to the larger scroll) of the scroll measuring 1.26m x 14cm and is now in the British Library MS5025(2). Whilst the Fitzwilliam scroll was later housed in the Cambridge University, Isaac Newton (1642 – 1727) hand copied a portion of the first illustration - roundels contained in the Pelican. Newton titled his copied fragment, 'Liber septum sigillorum' (The Book with Seven Seals). This copy recently sold as Lot 509 at the New York Sotheby sale of 3rd December 2004 to an unknown buyer for $467,200. It had previously been purchased by Emmanuel Fabius at auction in 1936 at Sotheby's for ten pounds ten shillings. The scrolls are expensive. A late copy considered to be made in early 17th century, which has circulated through private ownership sold in December, 2000 in an auction at Sotheby's for 206,000 pounds ($300,000US).

Four scrolls are in the United States of America, all of which were bought at auction. One each in the Mellon Collection (Yale University, purchased at Christies auction for six guineas from H. P. Kraus, inc. (bookseller), New York in 1904); Princeton University; Huntington Library (UC Berkeley, San Marino); and the Getty Center for the History of Art and the Humanities (Santa Monica).

The Huntington Ripley Scroll (HM 30313), on heavy weight handmade wove parchment measuring 3.25m x 39cm, was first drawn in iron gall Ink and coloured with water colour and wash (some scrolls are uncoloured and crudely drawn). It belonged to Canterbury Archbishop Sancroft (1617-93) who added his name to it. Later owned by C.W. Dyson Perrins (1864-1958), it was acquired by the Huntington library from Sotheby's Auction on the 9th December, 1958, (Lot 42). It is reportedly similar to the British Library (5025). The British Library scroll has been dated to approximately 1580s. The Huntington, Edinburgh and Yule scrolls are now available as high resolution scans on the internet.

The iron gall ink used for the scrolls was made from a combination of iron salts, ferrous sulphate (FeSO4), gallotannic acids extracted from oak marble galls fermentation and gum arabic. Iron gall ink was a standard writing ink in Europe between 12th to 19th Century. In older manuscripts the mild imbalanced acid of an inferior ink has deteriorated the parchment.

Prince Henry VIII's pray roll (15th Century). [British Library, UK]

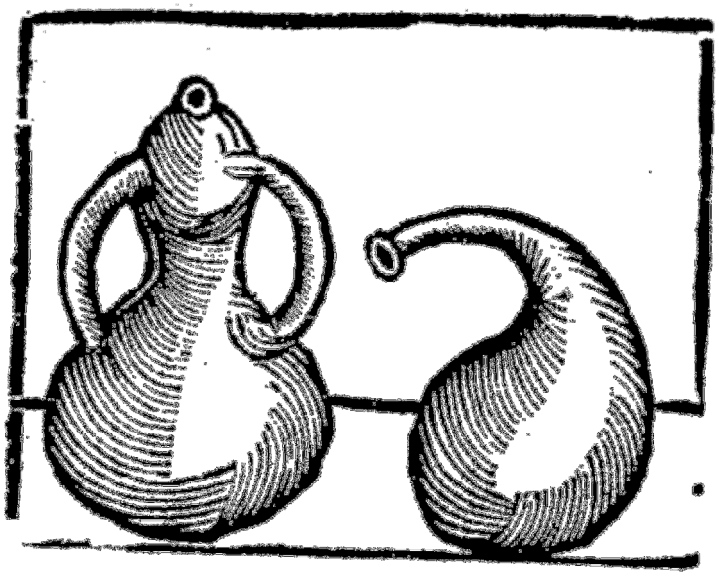
Whilst alchemical scrolls are rare, scrolls where not rare in general during the Middle Ages period. Pray scrolls, obituary rolls, patent rolls and charter rolls were common. King Edward IV had large alchemical scrolls decorate the walls of Westminster Abbey for his coronation in 1461, indeed some of the Ripley Scrolls appear to have been designed to be hung. The scrolls length would have made them otherwise unwieldy. The Ripley Scroll is not uniquely long, the French "Chronicle of the World" (1461) scroll is 17 metres long. Though Pray rolls are now considered rare, Prince Henry VIII's (whose accession to the throne took place on 21st April, 1509) pray roll is one of the few remaining examples due to the mass destruction of pray rolls during the Reformation in the 16th Century. By comparison, the large number of remaining Ripley scrolls may indicate a protection of these scrolls, exclusion to the religious manuscript fires of the Reformation, or a later reproduction to spread its knowledge.

The Ripley Scroll is old.

All existing scrolls are copies. The earliest scroll (Bodleian Library, Oxford MS Bodley roll 1 on vellum, part of top missing, 5.36m) is dated from the middle to late 15th Century (1450-1500). It contains omissions and obvious blank spaces indicating it may be

the result of a reproduction process. If it was first produced for the coronation of King Edward IV, as is considered by Jonathan Hughes, to be a work of propaganda for Edward IV rule, then it can be dated to 1461. However, R.H. Robbins suggests that the scrolls were used as a "hocus-pocus advertisement" in Apothecary shops. George Birch's will from early 1630's certainly indicates that the apothecary profession could afford such luxuries, however physical limitations make Robbins claims questionable. Elias Ashmole (1617-1692), who owned a number of the scrolls, in Theatrum Chemicum Britannicum (1652) attributes "verses belonging to Emblematicall scroll… to be invented by George Ripley" as well as other Ripley text. David Beuther reproduced sections of the scroll in his 1718 (Hamburg) Universal und Particularia in German, yet no scrolls are reported to be held in Germany. William Salmon's "Medicina Practica" (1692) includes both text and discussion. Later printed reproductions differ from existing scroll text which may indicate that other scrolls are available or that editorial manipulations are present.

In historical context, the scrolls were created after the English Parliament act in 1404 declaring the making of gold and silver to be a felony. In 1455, King Henry VI (ruling 1422-61, 1470-71), granted permission to several 'knights, citizens of London, chemists, and monks' to find the philosopher's stone, or elixir, 'to the great benefit', stated the patent, 'of the realm, and the enabling of the King to pay all the debts of the Crown in real gold and silver.' The monks and ecclesiastics were supposed to be most likely to discover the secret process, since 'they were such good artists in transubstantiating bread and wine.' It is indicated that Henry Sharp, Doctor of Laws, (who had been of assistance to King Henry VI's foundation of his new college of St. Mary of Eton; the patent rolls dated 1448, 25th January record a 'pardon to Master Henry Sharpe, doctor of laws, for good service in the company of Master William Gray… concerning the estate of Eton College.' Sharpe was later dean of St. Stephen's, Westminster) with three other persons, were to pursue the study of alchemy for the remuneration of their royal master. In Oxford, Bodleian Library MS. Add. C.125 is a patent roll, march 9 1456/7 (35 Henry VI): a commission to Thomas Hernei an Austin friar, Robert Glaselay a Cambridge Domincian, William Atclyf the Queen's physician, Henry Sharpe mast of St Lawrence Poutenay College in London, and six others, to examine into and record on the philosopher's stone." Again in 1456, a commission was issued to alchemists, to search the ancient writings, such as Roger Bacon (1214-94), to find an alchemical cure for King Henry VI's sickness (mental breakdown). John Kirkby, physician at St. Bartholomew's in Smithfield and Henry VI, is attributed to being a Court alchemist. In this context, the pursuit of alchemy should not be considered an hermetic pursuit of isolated pseudo-scientists. With the considerations of gold making, it is interesting that the Ripley scroll directly mentions the stone and elixir yet avoids the mention of gold production.



A pelican (on left) depicted in Hieronymus Brunschwig's The Virtuous Book of Distillation.

The Ripley Scroll displays sophisticated glassware.

The first image in the scroll is a man holding a large glassware vessel called a Pelican (frequently misidentified as a retort, vase or egg) within which are eight circles (roundels) containing monks looking at human figures within bottles. The Pelican adorns the title page of John French's Art of Distillation (1651) and in his text describes it to be used to separate and rejoin the true spirit. A Pelican appears in the glassware illustrated in Hieronymus Brunschwig's The Vertuose Boke of Distyllacyon (1500), Dr. Konrad Gesner's The Practise of the new & old phisccke (1576, 1599 London) and The Complete Chemist (1677) by Christopher Glaser. In the Lexicon of Alchemy by Martin Rulandus the Elder (1612), a Pelican is described as 'a circulating vessel, in the shape of a pelican pecking its own breast with its beak, and thus feeding its young. It has a full body, which narrows towards the neck, and the neck bends round and the mouth goes back into the body. This vessel has a channel at the bottom, by which the liquor is poured in, and then the entrance is hermetically sealed.' It was the circulation of spirits that was considered by the medieval alchemist to be an acceleration of the natural processes that would contribute to the production of the philosopher's stone. A Pelican also appears in the laboratory equipment depicted in the portrait page of Johann Daniel Mylius' Opus medico-chymicum, 1618 and a Pelican is being held by the figure identified as 'Kunst (Art)' who also holds a book open to the words 'Ultimat Imaeria' in Steffan Michelspacher's Cabala, 1616.

Within the roundels contained in the Pelican are images of a great alembic for distillation, cucurbits for holding distillate, and brick reverberation furnaces. One unchained roundel importantly illustrates the arrangement of the Prima Materia. The cucurbits identified in the scroll appear to be sourced from an established manufacturer able to produce blown glass of reproducible standard. Cucurbits are held by numerous people about the bath that by their distinctive head-wear resemble the portraits on the title page of Michael Maier's Symbola aureae mansae, 1617. By comparison, urinary glassware was a large medieval market requiring supply of a standard glass bottle similar to that seen in the scroll images.

Giovanni de Stefano's portrait of Hermes in the Siena Cathedral floor mosaic, central Italy

The identity of the person holding the Pelican has been referred to as Aristotle, an alchemist, George Ripley himself, but is generally considered to be Hermes, patron of alchemy. His importance as a divine figure is central to the expected quality aspired to by the practicing alchemist. The portrait of Hermes of the time is supported by its reproduction in Giovanni de Stefano's mosaic on the floor of the Siena Cathedral, central Italy which was completed in 1488 and was being constructed whilst George Ripley was staying in Rome.

Reappropriated imagery misdirects the unaware.

Throughout the imagery of the scroll are frequent reappropriation of existing symbolism that would have been recognisable to a medieval audience. Great caution is required in analysis as frequently the symbols are employed to denote processes other than what was generally signified.

Raymond and the Melusina woodcut

The Melusine, a creature from medieval legend, is utilised in the second section as one of the naked figures in the fountain. In the tale of Raymond and the Melusina, a cursed maiden is discovered in a forest by Raymond, the Duke of Aquitaine (c. 921-950), who begs her to marry him. The Maiden consents, on condition that he never interrupts her Saturday bathes. When Raymond inevitably does disturb her, to discover she is a serpent tailed siren from the waist down, she transforms herself into a dragon and furiously departs. The tale can be interpreted as a misogynous sexual transformation or the contradictory duality of feminine nature that triggers calamity. Interestingly, the Melusine scene and other alchemical symbols are seen on the family tree scroll for Edward IV (MS Lewis E201) from 1461, referring to a biblical scene of Adam and Eve. Melusine has frequent exhibition in alchemical imagery, such as the 12th Century Turba Philosophorum or 15th Century Aurora consurgens, were it plays a benevolent emblem of enlightenment, the universal spirit that unities body and soul as depicted in the scroll.

The transformation of Melusine in alchemy may be a deliberate reappropriation to intentionally abduct known symbols and redefine them for another at time contradictory meaning. Within the scroll itself are transformed symbols.

George Ripley habitually employed the toad as a symbolic product such as in his Vision which shares similar allegorical imagery. Ripley is attributed to the first Middle English Alchemical poet to employ beast-fables such as toads, dragons, and birds as allegory. Within the scroll the toad appears twice, at the top of the Pelican in the first section and in the Dragons mouth at the bottom of the second section. Both appearances may be referring to a similar state in a different aspect of processes. The toad may represent both a stage of the process and an ingredient.
A Bird of Hermes is witnessed in the third section of the scroll, which popularly is considered to represent a Philosophical Mercury. The consumed wings symbolise a stabilising act; as wings and feathers indicate volatility and the lack of wings as fixity. However the grounding of a volatile dragon by St. George is symbolised by him 'fixing' it to the earth with his lance. The Bird imagery refers to an existing popular medieval poem of Lydgate's Churl and Bird, identifies with Roger Bacon's Radix Mundi and associates the triumph of Kings to alchemical glory.

The Basilisk seen in the scroll is also featured upon Ripley's Tomb (two basilisks appear poised on an orb, facing a sun and moon), a representation of it is presented in Ashmole's Theatrum, in stonework at the Bringlington Prior, and in the Harley 2407 collection. Frequently throughout the scroll are balances of pairs and the trinity of "Corpus, Anima and Spiritus" or Body, Soul and Spirit respectively.

Who is George Ripley?

Author of Compound (Compende) of Alchemy (1471) dedicated to King Edward IV, a text that lead the alchemical text printing explosion starting in 1591. Ripley was born circa. 1415 and died 1490 during the reign of Edward V. He has 25 works attributed to his name though most still exist in manuscript. Other titles include 'The Mistery of Alchymists' (predominately a discussion between father and son), 'Medulla Alchymiae' (The Marrow of Alchemy – which he sent out of Italy anno 1476 to the Arch-Bishop of York, George Nevell), 'The Vision', and 'A Shorte Worke'. All of the listed texts are in scientific verse.

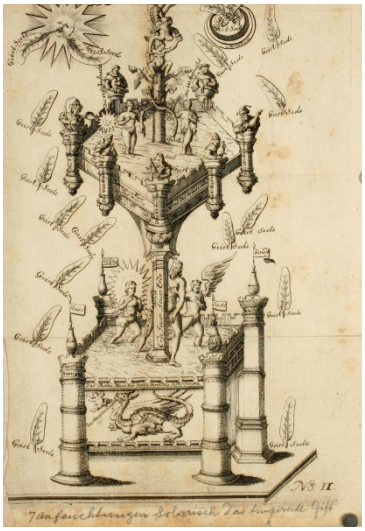
Ripley also is accredited to being the first publisher and populariser of works by the renowned 13th century alchemist, Raymond Lull (Lully ca. 1232 – 1315) and was heavily

influenced by pseudo-Lull alchemy. He promoted Catalonian alchemy, via his manuscript Cantilena, which had been introduced by John Kirkby, and Sericon Alchemy in England with his Bosome-Book.

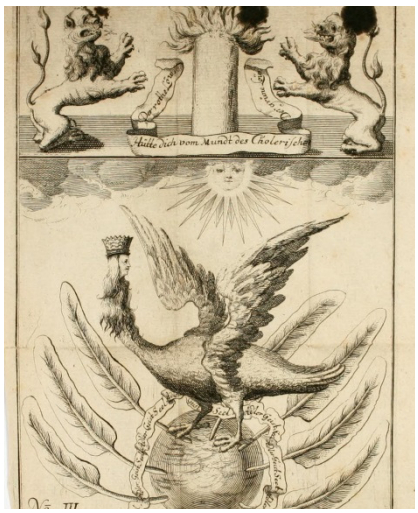
George Ripley supposedly taught alchemy to Thomas Norton (c.1433-1513, born in Bristol) at the age of 28 (c. 1461). They are both reported to be in the company of exiled King Edward IV in Burgundy in 1470, so their relationship was long. The History of the Worthies of England, Vol. 3, mentions that Norton "in forty days he learnt the perfection of chemistry". Norton later became a famous 15th century alchemist notable as author of Ordinall of Alchimy (1477), a 3000 line alchemical poem with exceedingly irregular heroic couplets and attributed as advice to King Edward IV. Samuel Norton (b.1548 – d.1621, author of The Key of Alchemy, 1577), Thomas Norton's great-grandson, discovered in his estate the Bosome Book, reported to have been in Ripley's hand-written Latin. He laboriously translated it whilst at St. John's College, Cambridge finally publishing it in 1573.

Detail from Thomas Norton's Ordinall of Alchemy Manuscript. [University of Glasgow]

Panel one from David Beuther's Universal and Particulars. (1718).



Panel two from David Beuther's Universal and Particulars. (1718).

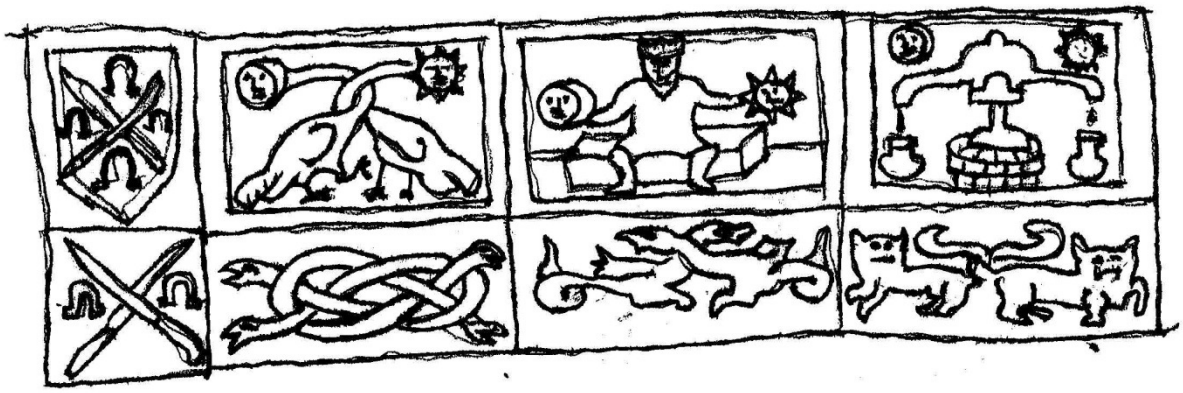


Panel three from David Beuther's Universal and Particulars. (1718).

Panel four from David Beuther's Universal and Particulars. (1718).

George Ripley was an Augustine Monk from Yorkshire, Canon of Bridlington, Yorkshire, listed in Burton's Monasticon Eboracense. The Prior was established about the year 1114 and dissolved in 1538. Only the Prior Church and Bayle Gate remain today. [The Priory was also home to Saint John of Bridlington (1319-1379) who was canonized 1401]. Ripley travelled throughout Europe. After Louvain, he lived in Rome for approximately twenty years with Papal support. He was domestic prelate of the palace and Master of Ceremonies in 1477 for Pope Innocent 8th (1432 – 1492, Pope – 1482, notorious for the papal bull of the 5th December, 1484 which was the basis for Malleus Maleficarum). As Ripley was absent from England until 1478 he missed the War of the Roses. The imprisonment of the alchemist, Thomas Dalton, in 1467 by an alchemy obsessed King Edward IV, in a forceful attempt to secure the secret of transmutation, may have fuelled Ripley's resolve to remain outside of England. Ripley's later dedication of a manuscript to George Neville, the archbishop of York and opposer of King Edward IV, complicates the report that an exiled Edward IV, Thomas Norton and Ripley spent time together in Burgundy in 1469/70. In 1483, Ripley is associated with the marriage of Henry Tudor and Elizabeth of York. Ripley rededicated his Compound of Alchemy to Henry VII). Lavish donations to the Knights of the Order of St. John on Rhodes to aid their campaign against the Turks may have enabled Ripley to gain the title of Sir and Knight. At the end of his career Ripley joined the English Carmelites at the monastery of St. Butolph, founded in Boston, Lincolnshire as an Anchorite in 1488. For most of his religious life, Ripley enjoyed an exemption from devotional services and ceremonies to devote his entire time to scientific pursuits.

George Ripley's Tomb, pictured in the British Library manuscript, MS. Cotton Vitellius E.X. fol. 235v, displayed symbolism reproduced in the scrolls. The connection of horseshoes, both on the tomb and the lower figure on the scroll, aim to identify the figure of the pilgrim with Ripley himself.

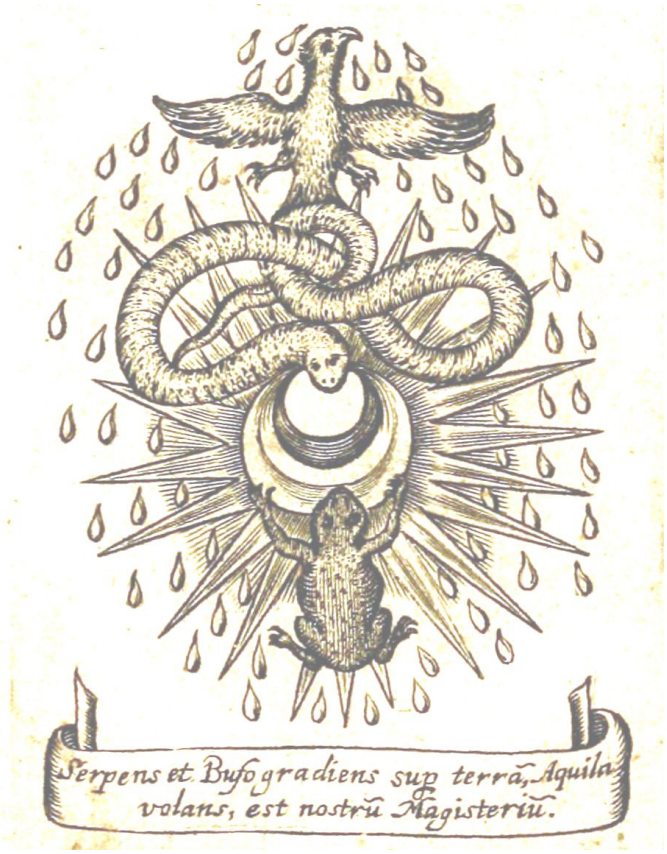


Panels from George Ripley's Tomb depicted in MS [British Library, UK]

Other mysterious medieval texts.

The Voynich manuscript is a work which dates to the early 15th century, possibly from Northern Italy. It is named after the book dealer Wilfrid Voynich, who purchased it in 1912. The manuscript resembles an herbal manuscript of the time period, seeming to document illustrations and information of plants and their possible uses for medical use. However, most of the plants do not match known species, whilst the manuscript's text is in an unknown and unreadable language.
The Aurora consurgens is an outstanding series of illustrations in a parchment manuscript of alchemical Latin treatise. The earliest dating of the 10 known copies is 1420-30, St. Gall. The thirty-eight images are produced in iron gall ink and watercolour depicting allegorical associations of alchemical components.

Images manipulated from publically available sources.



Printer's Mark from Elias Ashmole's Theatrum Chemicum Brittanicum (1652)

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Further Reading – Research References

Elias Ashmole's *Theatrum Chemicum Brittanicum,* (1652). Contains an extensive collection of George Ripley's verse and a scroll text.

David Beuther's *Universal and Particulars.* (1718). Contains a rendition of the core images of the Ripley Scroll and text in German.

William Salmon's *Medicina Practica*, (1692).

Hughes, Jonathan, *Edward IV and the Alchemists*, History Today, Aug. 2002; 52, 8; pg. 10. Jonathan Hughes looks at the significance, in alchemical terms, of his reign, and what the King himself made of alchemical prophecy. Proposes coronation decorative scrolls.

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Wanted

Past editions of Cockatrice!

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

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

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

Yours in Service – The Editor

10 Things that you forget to tell the New Medieval Cook.

Lady Gabriella Borromei

In my years as an avid fan of cooking in the SCA I have learned many things that don't generally get shared with you when you are learning, depending of course on who your teacher is. I thought I would write this article to share some of that information.

1) Vinegar in the 21st century and vinegar in the 16th century are two very different things. The period vinegar is nowhere near as strong as that which is made today. If your original recipe calls for vinegar you may need to water it down, often to 1/3rd of the strength. If the vinegar is not for the purposes of adding liquid content then simply use a lot less.

2) All cooking was done using wood fire or coals. This method of cookery produced a different texture coming out of an oven. A manchet (breadroll) for example would have had a hard crust, this is normal, no light and fluffy crusts from a wood fire stove.

3) Refined sugar, as we know, it did not actually appear in cook books until the mid to late 1500's. The pressed cane sugar that is available on our supermarket shelves occasionally is more like the "processed" sugar of the late 16th century. Bright white sugar would have only been available to the very rich.

4) Breadcrumbs, the way we find them in packets, is not what is meant in a medieval recipe. If it asks for breadcrumbs it means fresh/stale bread unless it specifies that they should be toasted. Always use homemade bread crumbs because the shop bought variety can change the taste and texture of a recipe. You will also find additives in packaged bread crumbs to plump them out.

5) Never rely on a kitchen you haven't used. If you can do so, cook things before hand at home, that way you know the oven. There is nothing worse than putting your pies an hour before service to find the oven's 180 degrees was far different to your 180 degrees. If you haven't used the kitchen and don't have testing time, then use the oven to warm.

6) Almond meal was commonly used as a thickener and among the lesser classes Almond milk was often the choice as cow's milk or goats milk was saved to make cheese.

7) Your blended recipe may appear a lot runnier than it should, Cook didn't own a food processor after all, she used a mortar and pestle to crush things and a food mill, darn good whisk or spoon to beat things. If it's too sloppy then you have probably over processed the recipe. Try processing for a shorter period, or better still, actually do it by hand.

8) Foods that we think are "period" but aren't – Tomato, Potatoes, Corn, Capsicum or chilli peppers, pineapple and Turkey. Henry the VIII is often depicted chucking a turkey leg over his shoulder in movies but it would not have happened. It didn't reach England until the mid 1500s. Late period Italian dishes did start to use tomato however it was golden in colour not the lush red of today. Carrots were not orange, they were purple. If used at all Chocolate was an unsweetened drink, it was not a solid block, nor did it contain sugar and was rarely used in what we call the "Known world".

9) Remember herbs were fresh, not dried, decrease your quantities accordingly if you are using dried herbs

10) Sauces are generally served separately from the meats

Apple and Orange Tart

Lady Kara of Kirriemuir

This recipe was used to create the tart and was entered into an A&S competition in River Haven in 2011. The entry was judged best on the day.

> **To make fine Paste a nother way** [The Good Huswifes Handmaide for the Kitchen, p22]

Take Butter and Ale, and seeth them together: Then take your flower, and put thereinto three Egs, Sugar, Saffron and salt.

Redaction:

1/3 c butter	¼ c pale ale	2 c plain flour
3 eggs	pinch salt	3 tbslp sugar
12 thrds saffron		

1. 'Seeth' = simmer butter and ale together.
2. Add liquid to flour and mix.
3. Add eggs, one at a time and mix through.
4. Add sugar, salt and saffron and mix.
5. When all the flour has been mixed through and none remains, wrap pastry in glad wrap and rest in fridge for 20-30 min.

> **To make a tarte of apples and Orenge piles** [The Good Huswifes Handmaide for the Kitchen, p36]

Take your orenges, and lay them in water a day and a night, then seeth them in faire water and honey, and let then seeth till they be soft: then let them soak in the sirrop a day and a night: then take them forth and cut them small, and then make your tart and season your Apples with Sugar, Synamon and Ginger and put in a peece of butter, and lay a course of Apples, and between the same course of apples a course of Orenges, and so course by course, and season your Orenges as you seasoned your Apples, with somewhat more sugar, then lay on the lid and put it in the oven, and when it is almost baked, take Rosewater and Sugar, and boyle them together till it be somewhat thick, then

take out the Tart, and take a feather and spread the rosewater and Sugar on the lid, and set it into the Oven againe, and let the sugar harden on the lid, and let it not burn.

Redaction:

2 oranges	2 apples	2 tblsp honey
2 tblsp sugar	2 tsp cinnamon	1 tsp ginger
2 tblsp rosewater +	2 tblsp sugar	

1. Blind bake the pie shell (10 min 210 C) and let cool.
2. Peel and slice oranges, add to honey and simmer til soft.
3. Mix sugar and spices together.
4. Core the apples and slice
5. Mix the spices through the apple slices and let sit all together
6. Add a layer of apples to the bottom of the pie shell
7. Add the oranges and sprinkle with sugar/spice mix
8. Add another layer of apples and use rest of sugar/spice mix
9. Place pastry lid on top, brush with milk to seal lid and base together.
10. Cook pie at 170C for 30 min
11. Simmer rosewater and sugar together
12. Remove pie from oven and brush with rosewater mix
13. Cook pie for further 15 min, remove and cool.

#Notes: Due to unforeseen circumstances providing time problems, I did not use whole oranges – which the original recipe implies. Normally I would have – Peeled oranges and cooked in honey, til soft and rest over night – I would check the texture of the mix and then rest for the day if not thick. From recipe, mix should become somewhat jelly like – allowing you to "cut them small".

The Cook:

I have been cooking solely from period recipes and cookbooks for 15 years. On the whole I use my own redactions from these recipes as I have above. The normal procedure is to make the recipe using the initial redaction based on the given method (if one provided) from the recipe with what I feel is the best balance of ingredients. From this, based on difficulty of working with the method, texture of product during and at end of production and taste, I then refine both the ingredients and the methodology of

the recipe. In principle each recipe is produced 3 times before the final redaction is completed satisfactorily.
As previously stated, due to unforeseen circumstances, I was unable to reproduce these 2 recipes three times to satisfactorily complete their redaction. However, based on this first attempt, the following are changes I would make to each recipe.

Pastry:

It was difficult to 'work' the pastry and to get it mix together well. I would use only the egg yolks and try not boiling the ale and butter together. Other pastry recipes in the book only use egg yolks and call for boiling the water and butter together. I understand this if not sure of the water quality. However the hotter the butter the further it goes and the more difficult to incorporate it successfully with the flour. Once rested the pastry seemed to be a little easier to work but still looked lumpy and not fully incorporated. I believe making the above changes will help resolve the issues.

Other changes would occur after feedback from tasting and testing texture during tasting.

Apple and Orange Tart:

Given time I would definitely use the whole oranges seethed in honey and left over night. This is because the sliced orange has broken down far too easily and has probably given a far different textual experience than the orange pieces would provide. I would increase the oranges to 4 and increase the honey to 2 tblspoons per orange used. This is because I felt the orange/honey mix was not balanced. I thought it too acidic (if not please let me know).

Any other changes to spice mix, balance of apple and orange flavours and rosewater mix would occur after tasting the pie and receiving feedback from other tasters.

Judges Feedback and tasting comments: Mentioned the crispness and texture of the pastry – commenting that the balance was just right. No mention of the tarts flavours being too acidic, although one judge did feel that more honey would have suited their personal taste.

#Note I have since made this a second time and using the whole orange provides better layering between the apple and orange and I feel a better flavour. I did however, find it a little more difficult to separate the orange slices from the whole.

Please feel free to use the above redactions and experiment with this tart – it is lovely to make and eat.

Equestrian Guild

Greetings,
It is with joy and excitement that we announce the foundation of the Equestrian Guild of Lochac.

> The purpose of the guild is twofold:
> 1: to promote the art and enjoyment of all things equestrian and;
> 2: to further our knowledge and develop our skills in the full depth and breadth of this art.

At this early stage we only have a facebook page (**Equestrian Guild of Lochac)** which anyone interested my join and contains a copy of the guild charter. A webpage and mailing list will also be established shortly. Anyone wishing to join the guild may also contact me at ciana.dalucca@gmail.com

IYS

Ciana da Lucca

Recipes and Cooking in the Middle Ages – Tips and Tricks for All

Lady Kara of Kirriemuir

I have been participating in the current Middle Ages for over 20 years and for at least 20 of those years as a cook. I am still learning. Below are some suggestions to help those who are starting, making way their way through or still pursuing their cooking journey.

- **Go to the source or as close as possible**.
  Redactions are great, they make it easy to cook the dish you want as someone else has done all the hard work. You might however interpret the original differently. No two redactions are the same. The ingredients are likely not to change but methodology and amounts will change.

- **Use a notebook to record recipe redactions and changes (as well as source of original)**.
  When you cook a dish for the first time, it may not work the way you expected. Amounts, method and other details may change. I generally cook a dish 3 times before I decide that this is the recipe I will use. Sometimes it takes more but 3 is a good minimum to confirm all the details. Using a notebook allows you to record all changes made to your recipe; it can then be transferred to your 'Cookerye Booke' in its final form.

- **When completing a recipe and/or redaction, note the preparation time and cooking time required, as well as a skill level based on time and methodology needed to complete recipe.**
  By making a note of these details, you can determine the cost effectiveness of making the dish from scratch or store bough, pre-prepared ingredients. This can make a huge difference with budget and preparation time for catered events. For example – I found an Islamic pasta dish which costed out as 10x less than the store bought, but preparation time was over 6 hours (with 2 people!) – So it was more efficient to buy the pasta.

  It will also help you determine which dish you will be able to make when you have only ½ - 1 hour free to cook/prep for that revel or pot-luck event you are attending.

It will allow you to help out any newer members who are attending or cooking for the first time and want something simpler. It is also useful for the more experienced cook/attendee who wishes to try something more challenging but is lacking the resources to find a dish for themselves.

- **Don't be afraid of mistakes.**
  Everyone makes a misstep every now and then. Don't be embarrassed or afraid – still get people to taste it. Record your opinion and their opinion. It may turn out better than you expected. Learn how to adjust the taste of the cooking as you go along. Ask professional chefs how to fix it, while you are cooking if available, or another suitable method after the fact (example – online forum).

  I made a soup once which was supposed to have ¼ teaspoon x 8 (2 teaspoon) of cloves. The amount was misread and 2 tablespoons was added. Fortunately a professional chef was attending and he told us how to fix it (brown sugar).

- **Laminated recipe sheets.**
  Use laminated recipe sheets for the original recipe (or redaction of original recipe). Include the source information of the original and the redaction. Use a white board marker to note the increase in amount being made, for example x4, also include increased recipe amounts. Note anything else the cook for the recipe may need to know about it. Using laminated sheets allows you to re-use these recipe sheets over and over again without need to keep re-printing.

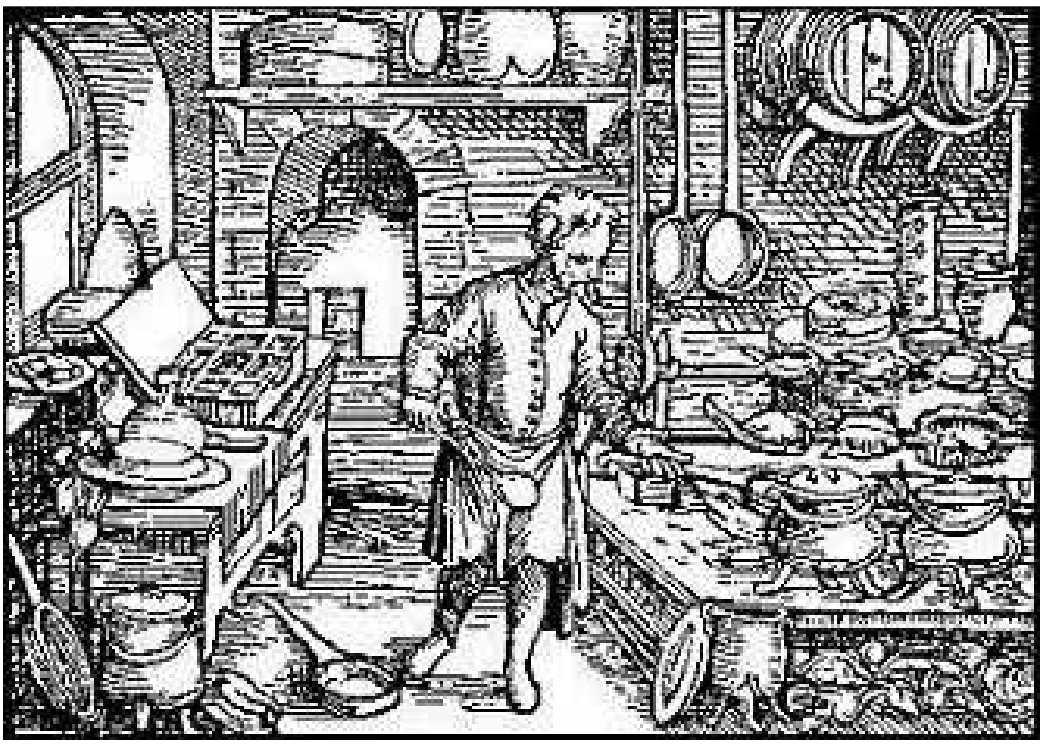
- **Timeframe & Notice Board.**
  Using a large whiteboard or noticeboard that everyone can see, note a programme of which items need to be prepared and cooked at which time. Cross items off as complete and adjust times and tasks as necessary. This will allow everyone a glimpse of your plan without continually interrupting you while you are busy. It also means that you are free to handle other issues as they arise. If possible note where items are stored in the kitchen area.

- **Storage of recipe items.**
  Where to store recipe items can sometimes be an issue of space and other things. Try to keep like items as close to each other as possible, in an order that makes sense to you. An example of this is putting all meats together, all vegetables together etc. If you have time to separate ingredients: all lunch items together, all

dinner course items together. Storing ingredients in an ordered manner will allow your team to find items necessary for their recipe without interrupting your work.

- **Make sure all cooking appliances work.**
  When entering any cooking space, particularly an unfamiliar one, make sure all the appliances are working. Check the load of appliances, if plugged in, on the electricity usage, i.e. will it blow the circuit? Check the stove and oven to determine optimum output and gain a better idea of cooking times. There is nothing worse than discovering half-way through your cooking that the oven is not working properly and items are not cooking!

Good luck, try to relax, don't be afraid to ask for help and above all – Enjoy it!



Cockatrice FAQs

1. **Can I write an article for Cockatrice?**

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

2. **But what do I write and how much**?

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

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

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

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

The other point about research in the SCA is that it is often impossible to know *everything* about a particular area, often due to a dearth of primary sources[1]. Other barriers can include difficulties with language and access to resources. One of the fun things about the SCA is the creative part of anachronism – in other words – how did you overcome these particular obstacles. Again Cockatrice is a place where you can tell others about how you have been creatively anachronistic. If you have made modern substitutes then tell us how and why you did so.

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

4. How do I reference my article?

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

For Referencing Websites:
Include the URL of the website and the date you accessed it. The date is important because due to website being often frequently updated this date tells us what version of the website was used.
This could look like:
French Metrology (*n.d.*).*The metre adventure*:
http://www.french-metrology.com/en/history/metre-adventure.asp,
viewed 30 September 2012.

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

For Referencing Books:
Book References should include the author, title, publisher, city and date of publications and look like:
Palmer, John, *How to Brew* (Brewers Publications: Colorado, 2006)

If you are including an article out of a book it should look like:
Geijer, Agnes, 'The Textile Finds from Birka' in N.B. Harte and H. Ponting (ed), *Cloth and Clothing in Medieval Europe*, (Heinemann: London, 1983), pp. 80-99

If it is an article from a magazine:
Gribling, Barbara, 'The Black Prince: hero or villain', *BBC History Magazine*, January 2013, vol. 14, pp. 30-40

For Referencing Images:

All images used in articles must be referenced for copyright reasons. It also pays to check that the owner of the website is happy for you to use their images in your own work! You can either include the referencing with the images in your article or create an image list at the end. This should be referenced like any other book or website.

Looking forward to see your articles!

The Editor

Contributors

Lady Gabriella Borromei is a Courtesan hailing from Fiorenz. She is a well travelled daughter of a Silk Merchant, whose mother disappeared when she was a child. She was raised by her father and given an education in view to her marrying well and taking over the business, but Gabriella had other opinions and ran away to look for her mother. She found herself in the courts of Venice where her talents were nurtured and she became a sought after companion. Gabriella is continuing her search for her mother and currently resides in the lovely Canton of Stegby.

Lady Kara of Kirriemuir was born in the 13th Century in Scotland, however she currently resides in Venice helping to run a House (Casa de li Gatti) for educating Courtesans. Kara's main role is feeding her household and teaching the members Cooking, Budgeting and Household Management. Kara's favourite dishes to cook are all the different varieties of tarts and pies. Kara has recently learnt Wood Turning and plans to pass this knowledge onto the other members.

Theophrastus von Oberstockstall is a Lord in the Barony of Riven haven. He pursues knowledge of a of medieval chemical nature (having transcribed the first printed distillation text 'The Art of Distillation') mixed with intriguing medical interests (witnessed in his recent transcription of 'The Seeing of Urines', a urine diagnoisitic text) and other fascinations (ergot poisoning in medieval European history). He is currently under Laurel apprenticeship to Mistress Filippa Ginevra Francesca di Lucignano. He dreams of holding a reenactment of Dr. John Dee's ceremonial magic in full garb, but is current working on a new readable version of 'Liber Ratziel' and planning a new transcription of a Gentleman's etiquette book. He is married to Lady Helyana van Brugge who together have created their Great Works, Hannah and George.