Cockatrice

Cockatrice by Signora Onorata Katerina da Brescia

May A.S. 48

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From the Editor

Welcome to the May edition of the Cockatrice and a Happy New SCA Year to you all! I always think that like in the mundane world, SCA New Year is a good chance to look both reflect and plan our SCA lives. What has the last year brought for you? Have you gone to a particularly fun event? Have you completed a project of which you are proud? Did you win your first tournament? Two of my highlights in AS 47 was spending time with interesting and inspiring people at Canterbury Faire and producing the first edition of the revived Cockatrice!

Looking ahead to AS 48 I have several new costuming programmes on the go including finally working on a Viking outfit as part of an excellent Arts and Sciences programme run in my local group. I also, as always, have several 16th century Italian dresses in mind as well!

So what are your New Year's resolutions for AS 48? Do you plan to enter the Kingdom Arts and Sciences competition? Do you have a particular event you wish to attend? Is there an item you have always wanted to make? Do you want to write an article for Cockatrice? (Sorry, I had to include that!) What will make AS 48 a special SCA year for you?

As I have indicated above I am ALWAYS looking for content for Cockatrice. The greater variety of content, both in terms of articles and other items such poems, art, book reviews the more interesting Cockatrice is!

This is a particularly diverse issue with articles on poems, myths, French names and my second favourite thing in the world – Coffee! - the fuel that powers Cockatrice production!

Once again – thank you to the lovely Lady Leonor de Alcocer for all her hard work editing.

En Servicio

Elisabetta Foscari

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Cockatrice Calendar AS 48-49 (2013-14)

August AS48 Edition	Submissions due	1 July
	Published	1 August
November 48 Edition	Submissions due	1 October
	Published	1 November
February 48 Edition	Submissions due	1 January
	Published	1 February
May 49 Edition	Submissions due	1 April
	Published	1 May
August 49 Edition	Submissions due	1 July
	Published	1 August

A Brief Introduction to Irish Myths - Part 1: In the Beginning

Brían dorcha ua Conaill

The Book of Invasions – *Lebor Gabála Érenn*

The Book of Invasions is a collection of stories covering the long and tangled story of how it was that the ancestors of the people who live in Ireland came to live there. It is notable for *not* positing the theory that they always just lived there, or that the Gods created them *in situ*, or else created the land for the benefit of mankind. Instead it suggests that Ireland was just sort of *there*, waiting for whoever turned up and was able to claim it and keep it.

If you tilt your head and squint a bit, you might be able to see the remnants of memories of the Celtic Migrations, and hints of the Bronze Age and early Iron Age tribes involved.

The stories themselves are given mainly in a Middle Irish manuscript called the *Book of Leinster*[1] and the Early Modern Irish *Book of Fermoy*[2], but there are other redactions in the *Book of Lecan*, the *Book of Ballymote*, and other manuscripts in libraries across Ireland. These redactions differ from each other in many details, mostly of genealogy: an important person may be some other person's son in one version, their uncle in another. The gist of the story usually stays the same, though.

The *Lebor Gabála* is the Creation Cycle of Irish Myth: the story of how the land came to be roughly in the shape that it is and inhabited by the people who now live there. By the time it came to be written down, there was heavy influence from Christian Myth, which was extended upon and woven into the native Irish stories.

The Lebor Gabála Érenn in ten minutes

1   Creation of the world
Do you know the basic story of Genesis in the Bible? Then you know this bit. Which is good, because it goes *on* and *on* about it.

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[1] in Irish *Lebor Laignech*, also known as *Lebor na Núachongbála*. Trinity MS1339 [*olim.* H 2.18], scribed c. 1160 by Áed húa Crimthainn.

[2] Royal Irish Academy (RIA) MS 23 E 29: Cat. No. 1134, scribed c. 1373 https://www.ria.ie/library/special-collections/manuscripts/book-of-fermoy.aspx

2   Creation of the Gaels

Goídel Glas is the son of *Scota*, a princess of Egypt, and a descendent of *Fenius Farsaid*, a Scythian King and one of the seventy-two builders of the Tower of Babel.[3] They escape from Egypt at the same time as some guy called Moses.[4] Their descendants wander for hundreds of years until a descendant of Goídel called *Breogán* lands in what was later called Iberia and settles in a place later called *Brigantia*. There he builds a tower, from which he can see an island far off to the north. We then leave the Gaels suspended in narrative limbo and jump back in time to...

3   Cessair

Cessair is the daughter of *Bith*, who is himself the fourth son of Noah who no-one ever talked about. While Noah obviously doesn't like Bith enough to invite him on the Ark, he does warn him to gather some people and sail to the end of the earth. So Bith takes his daughter, her husband, and hundreds of other people off to the west. Unfortunately there is a storm and most of the ships are sunk. The survivors who reach Ireland are three men – Bith, Cessair's husband *Fintán mac Bóchra* and the pilot *Ladra* – and fifty women including Cessair and her best friend *Barrfhind*. The women are divided up amongst the three men[5]. Bith very quickly dies[6] and his women are divided between the other two men. Then Ladra dies and Fintán finds himself married to fifty women all at once. He deals with this by bravely and maturely running away and hiding in a cave. While the women are looking for him (except for Cessair who dies of grief, or possibly embarrassment), the flood they were running away from in the first place kills them all. Except for Fintán, who survives in an air pocket, and then stays alive for thousands of years by changing shape.[7] Ireland remains empty until...

4   Partholón

Partholón is descended from Bith's brother Japheth and his people settle the uninhabited Ireland and live happily until they are raided by a race of people called the *Fomoir*. (Think Vikings, but nastier.) There is a long war which the Partholonians win

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[3] Another version says that Goídel came along afterwards, and created the Irish language from all the best bits of the seventy-two new languages. Thus the language is called *Goídelc*, later *Gaedhilge*, then modern *Gaeilge*. This is also why the Q-Celtic languages are called *Goidelic*, as opposed to the P-Celtic *Brythonic.*

[4] Moses invites the Gaels to come with him and his people, but says that if they don't want to, then they should steal the Pharaoh's navy and sail west... but they should definitely head out to the Red Sea and watch what happens there before they go. Some might call this Biblical Fanfic. I couldn't possibly comment.

[5] It is not recorded that the women were asked their opinion on this arrangement.

[6] The cause of death is not reported.

[7] Magic may have been involved. It should be noted that the section on Creation is huge, but includes not a word of any of this, despite repeating the story of the Flood in exhaustive detail.

but don't get to enjoy because they all die from plague except for *Túán mac Cairill* who survives by changing shape[8].

5   Nemed

Thirty years after the deaths of the Partholonians, *Nemed* (a great-grand-nephew of Partholón) and his people arrive. The Fomorians attack again, and Nemed wins three great battles and forces them away. Until he dies and the Fomorians subjugate the Nemedians under the two Fomorian kings Morc and Conand[9]. The Nemedians rise up against their oppressors, but a side effect of the resulting sea battle is a flood which wipes out most of the Nemedians and scatters the survivors across the world.

6   Fir Bolg

One group of Nemedian refugees make it to Greece, where they are enslaved. After they escape, they flee back to Ireland in three tribes: the *Fir Bolg*, the *Fir Domnann*, and the *Fir Gálioin*.[10] They arrive in Ireland two hundred and thirty years after Nemed, and live in peace and harmony for another thirty seven years until...

7   Túatha Dé Danann

Another group of Nemedian refugees went to the far north to four cities where they learned magic, became supernaturally powerful and were given four magical gifts. They then went back to claim Ireland again. They fight the Fir Bolg in the first[11] battle of *Magh Tuiread,*[12] and win, sending the Fir Bolg into exile. Unfortunately, their king *Nuada* had his arm cut off in the battle and so was made ineligible for kingship. *Bres* is made king, which in hindsight was a mistake, given that he is cruel, selfish, petty, and half-Fomorian on his father's side. After seven very bad years, the doctor of the Túatha Dé, *Dian Cecht*, makes a new magical arm for *Nuada* out of silver, giving him the epithet *Airgetlam*[13] and restoring his right to be king. At about this time a new guy turns up called *Lugh Samildánach*. He's the Mary-Sue of Irish Myth, whose gift is to be really good at everything. He's also really good looking, everyone loves him and he's the chosen one... His epithet even means "Equally Good At Everything". *Bres* is deposed[14] and the

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[8] Magic may have been involved. While a meeting between Fintán and Túán is not recorded, it may be assumed to have happened, because Túán told the story of human habitation of Ireland from Cessair's time on to St Columba, which is how we know it.

[9] Yes, "Mork" and "Conan".

[10] It may be noted that the *Belgae* was a massive and powerful Celtic tribe, mentioned by Julius Caesar as being in Gaul and Britain. *Gallia Belgica*, or "Belgian Gaul", is now known as "Belgium". In Britain, the Belgae lived in what is now roughly Gloucestershire through to Hampshire. In what is now Cornwall lived the *Dumnonii*, and the Fir Gálioin were also called the *Fir Laigin*, thus "Leinster".

[11] Foreshadowing!

[12] Anglicised as "Moytura".

[13] "Silver hand"

[14] In a nice touch in the story, Bres runs off to his father, a Fomorian prince, and demands help to get his kingdom back. His father tells him to stop being so precious, and suck it up: "You have no right to get it by injustice when you could not keep it by justice".

Túatha Dé join with the Fir Bolg and rise up against the Fomorians. Unfortunately, the Fomorians are led by the evil king Balor, who could destroy whole armies with his single evil eye and was protected by a prophesy that he could not be killed except by his own grandson. He kills Nuada but, luckily, Lugh turns out to have been Balor's grandson. Balor is killed, the Túatha Dé win and they give the Fir Bolg lands in Ireland to live in. Lugh is made king because everyone loved Lugh because he is so beautiful and wonderful. The Túatha Dé rule for a hundred and fifty years until...

8 Milesians

Remember the Gaels we left in Spain looking from a tower at Ireland? Well, we're back to them now. *Ith* decides to travel to Ireland to investigate the land, but he is killed and his body taken back to his family. His son (or nephew, or uncle, it depends which version you read) *Míl Espáine*[15] sends his sons sailing back with an avenging (and conquering) army. They advance to the royal city of Tara, and on the way they meet three queens, *Banba, Fódla,* and *Ériu.* These queens promise that the Milesians will win if they name the country after each of them.[16]. The three kings greet the Milesians and ask them to get back on their ships and sail out nine waves' distance from shore, to give the Túatha Dé a sporting chance. The Milesians, being idiots, agree. When they get out to the agreed distance, though, the Túatha Dé's druids summon a storm which wrecks the fleet. Five of Míl's eight sons are killed, leaving *Éber Finn*, *Éremon,* and *Amergin* the poet. Amergin uses his magical poetry to calm the storm, but the two surviving ships are separated and land in different parts of Ireland: Éber's at the mouth of the Shannon river, Éremon's at the mouth of the Boyne River. They each fight the Túatha Dé, and they both win. In the settlement, they divide the land into above and below the ground, and allow the Túatha Dé to live underground, in the *Sí* mounds, which is why afterwards the Túatha Dé are known as the *Aes Sidhe*: the people of the mounds.

And it is the descendents of the Milesians (and the Fir Bolg) who are the current inhabitants of Ireland. The Lebor Gabála continues into the Rolls of Kings, but that's a distinct set of stories.

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[15] Which is transparently derived from the Latin *miles hispaniae*: "Spanish Soldier". It is also clearly a later addition, given the presence of "p", which had to be re-introduced after the phoneme was lost in the Ogham Irish period.

[16] Son of the Hazel, Son of the Plough, and Son of the Sun, respectively, although they were actually brothers.

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

Websites:

Macalister, RAS: *Lebor Gabála Érenn: The Book of the Taking of Ireland*
(Irish Texts Society, 1938–1956) available in five volumes (except for Vol II) from:
http://archive.org
http://archive.org/details/leborgablare01macauoft
http://archive.org/details/leborgablare03macauoft
http://archive.org/details/leborgablare04macauoft
http://archive.org/details/leborgablare00macauoft

Macalister's translation of the Mythical Cycle
http://www.maryjones.us/ctexts/leborgabala.html

Murphy, Michael: *Online Index to the Lebor Gábála Érenn (Book of Invasions) based on R.A.S. Macalister's translations and notes*
http://www.ucc.ie/celt/indexLG.html

Wikipedia "Lebor Gabála Érenn"
http://en.wikipedia.org/wiki/Lebor_Gabála_Érenn
No, really, it's actually a good summary with lots of detail and good links.[17]

Books

FitzPatrick, Jim[18]: *The Book of Conquests*, (Dutton, 1978)
FitzPatrick, Jim: *The Silver Arm*, (Dutton, 1981)

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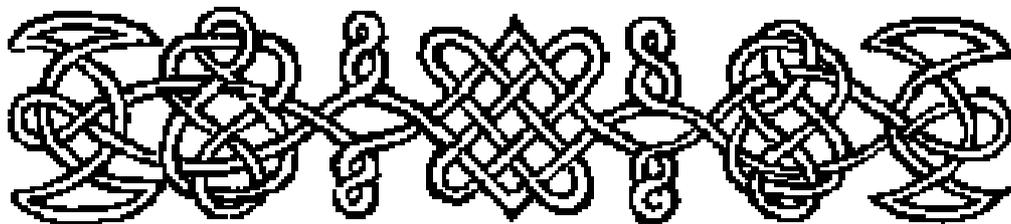
[17] Wikipedia: a good place to *start* for information. Just don't go there and stop.
[18] FitzPatrick took the story of the Lebor Gabála, and made two *utterly magnificent* art books out of it.

The History of Coffee

Miriam Staples (Miriam bat Shimeon)

There are many legends surrounding coffee. One had a simple goad-herder named Kaldi discovering his goats dancing after eating berries from a bush. Another is the Archangel Gabriel telling the Prophet Mohammed how to make coffee.

It is thought however that the first reference to coffee was in Avicenna's work "The Canon of Medicine" (or Al-Ganum fit-Tebb in Arabic) written around the year 1000 CE. The fifth book is a work on pharmacology, covering 760 medicines including a drug called *buncham* which was considered "hot and dry and good for digestion and the stomach". The drink was described as coming from Yemen.

It does not seem to have been in common usage except as medicine until taken up by the mystical Sufi order, run by Shaikh Abul Hasan ash-Shadhili in the 12th century. The Order would brew roasted beans in order to stay awake during all night prayers. The effect of the coffee on the body was even given a name- *marqaha.*

It is confirmed that coffee was being spread by a mufti in mid-15th century Yemen, with the major sales done through the port of Moccha. By 1500 CE, the first coffee houses were opened in Mecca and Cairo and in 1517 in Constantinople. By 1532, coffee houses were open in Aleppo and Damascus.

Various political and religious authorities shut down the coffee houses over the next hundred years. It was thought that coffee took people away from the mosques and drove them to coffee houses, staying awake all night with arguments. However much they were closed down, by the end of the 16th century, over 300 coffee shops were open in Constantinople alone.
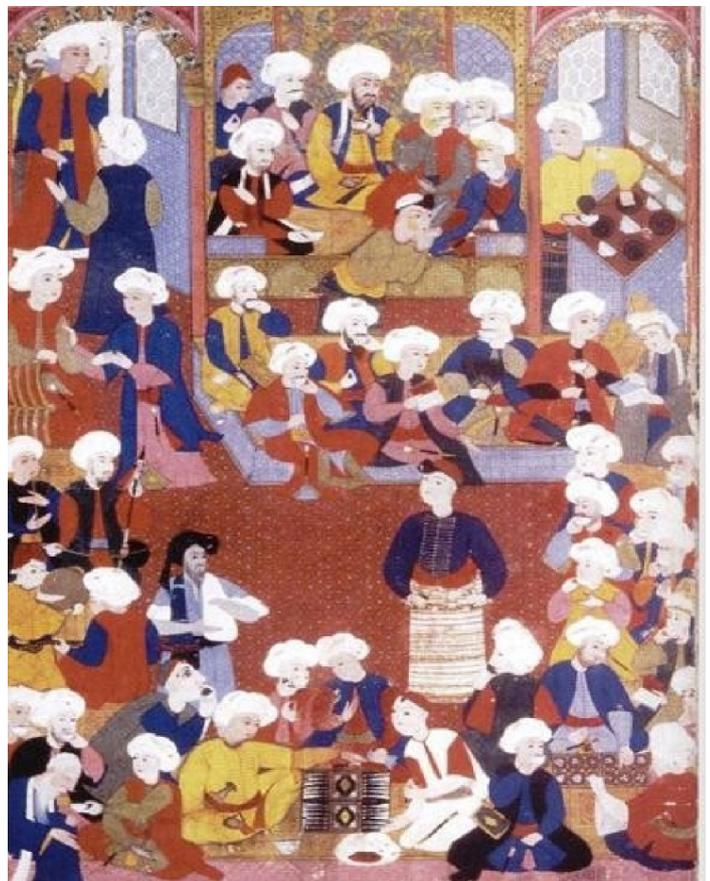
Coffee House from a 16th century manuscript

There were three different of places of consumption- the home (where coffee was also roasted in silver concave plates over brass or copper braziers), stalls (much like take away coffee places today) which were usually located in the business district and the coffeehouse. The picture is of a 16th century Constantinople coffeehouse with a boy dancer or Köçek entertaining the crowds. Games such as backgammon, chess and draughts (some of which can be seen in the picture) were also played in coffeehouses. While women were not allowed in coffeehouses (or at least only the disreputable dancers were allowed) women drank their coffee at home. A woman was also allowed to divorce her husband if he did not provide enough coffee for her.
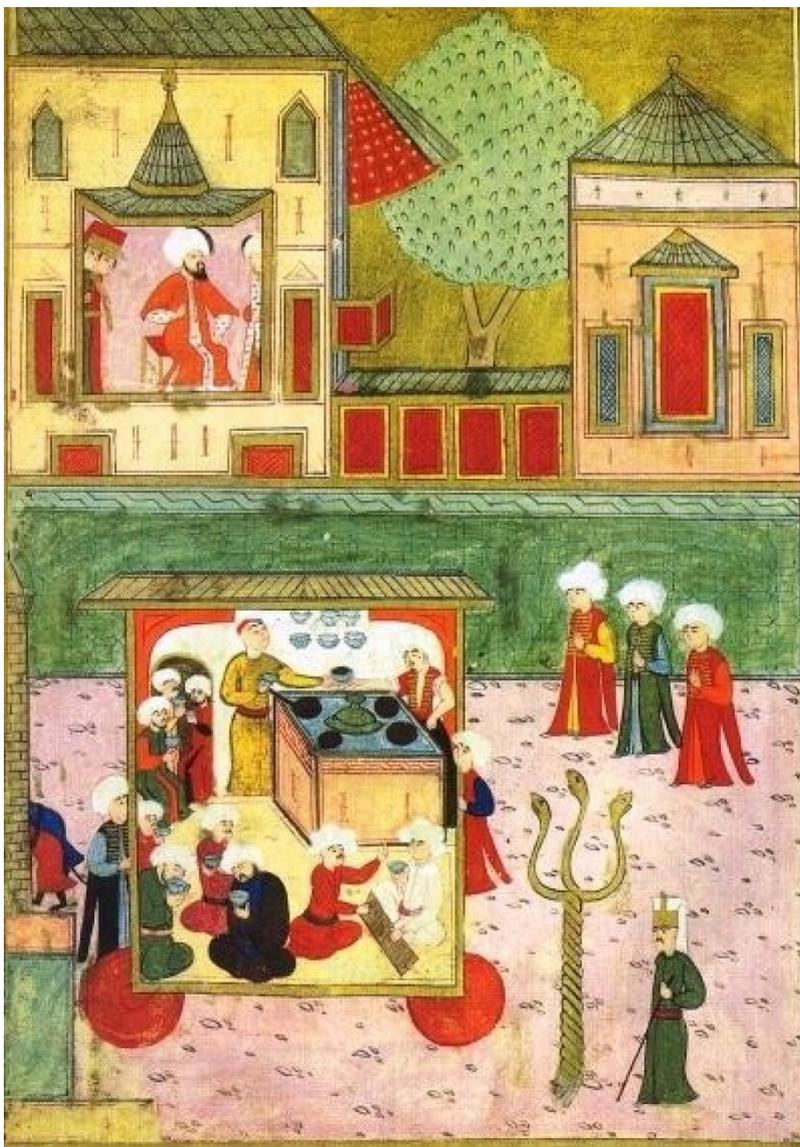
Coffee stalls were common at celebrations which involved entire cities, such as the circumcision ceremonies of the sons of the Sultan. This picture is taken from the *Surname-i Hümayun* or the Book of the Imperial Circumcision Festival. It was done in 1582 with celebrations covering 52 days and nights. This illumination shows a stall serving coffee on a closed wheeled wagon.

The first European mention of coffee is in a work called *Dr. Leonhart Rauwolf's Travels into the Eastern Countries* written by Dr. Leonhart Rauwolf in 1582. In his travels to Aleppo and then Syria, Rauwolf says that everyone in the city drinks -"a very good drink they call as ink and very good in illness, especially of the stomach. This they drink in the morning early in the open places before everybody, without any fear or regard, out of clay or china cups, as hot as they can, sipping it a little at a time".

Prospero Alpini (Italian botanist and physician) first wrote about the coffee plant in his work *De Plantis Aegypti liber* (1593) since very little was known about the plant at all. Coffee beans only went on sale from Yemen after they had been par-boiled so could not be sown. Coffee was first introduced into Venice in 1615, while London, Oxford and Cambridge first got coffeehouses in the 1650s.

How to make a cup of coffee in the style of the Turks

The coffee should be 100% arabica beans, freshly ground to a fine powder. Sugar is optional, so add to taste. Cardamom and/or nutmeg were also added in the pot for digestive reasons. I recommend an ibrik but a small saucepan could do it.

> 1 cup cold water
>
> 1 tablespoon coffee
>
> 1/8 teaspoon cardamom/nutmeg (optional)
>
> sugar to taste (optional)

Bring water and coffee to the boil (and optional ingredients), stirring constantly as it can scorch easily. Once brought to the boil, remove from heat and sit for 30 seconds. Repeat twice more. Serve and enjoy.

Reference List

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Weinberg, Bennett Alan and Bealer, Bonnie K. *The world of caffeine: the science and culture of the world's most popular drug* , (Routledge, 2001)

Wild, Antony, *Coffee: A Dark History,* (W. W. Norton & Company, 2005)

Websites-

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Dr. Leonhart Rauwolf's Travels into the Eastern Countries by Dr. Leonhart Rauwolf. Translated by Nicholas Staphurst. Available for download from the Internet Archive-
http://www.archive.org/details/acollectioncuri00goog.

Wine In Arabia by Paul Lunde in Saudi Aramco World Online Magazine.
http://www.saudiaramcoworld.com/issue/197305/wine.in.arabia.1.htm.

Wine Of Arabia by Jon Mandaville in Saudi Aramco World Online Magazine.
http://www.saudiaramcoworld.com/issue/197305/wine.of.arabia.2.htm.

Yemen's Well-Traveled Bean by Eric Hansen in Saudi Aramco World Online Magazine. -
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Pictures

All from http://muslimheritage.com/topics/default.cfm?ArticleID=1286
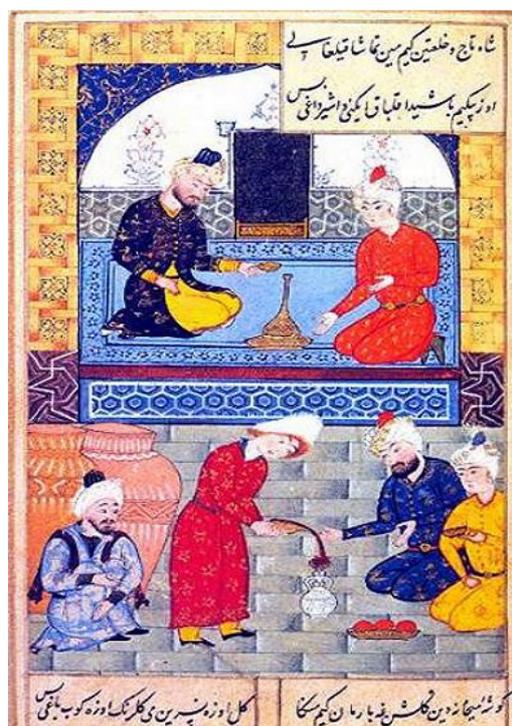
Minature of an Ottoman coffee shop in
Hungary

`Awalim – Middle Eastern Guild

I, Miriam bat Shimeon, do intend to establish a new Guild within this Great Kingdom-The Awalim. The term `Awālim was the name given to a class of women who were not only dancers, but also poets and scholars, independent and able to hold their own with any man; renowned and honoured across over a thousand years. The tradition of the Awalim was traced back to the time of Mohammed, and the French word for "bellydancer", Almée, derives from this word. A single member of the Awalim is called an Almeh. However, the true meaning of the word is "scholar" and all are welcome, regardless of gender.

The primary focus of the Awalim is in the study and practice of period "Middle Eastern" Dance. The secondary, but still important focus is in the study of all aspects of life in the Dar al-Islam and lands influenced by it.

All are welcome to join and participate; dancers, musicians, and those interested in any aspect of understanding this realm.

This is a wide area of study. It is difficult to put a border on "Middle Eastern" in the wider sense, as it tends to be "I know it when I see it". But those areas which are conventionally included range from the Canaries in the west through to India in the east, Ethiopia to the south, to the Caucasus to the north. In this realm is included the lands of the Arabs, the Berbers, the Persians, the Mughals, from the pre-Islamic peoples, to the influences on those who lived there afterwards.

There is a proposed Charter, which can be found here-
 http://awalimofstormhold.wordpress.com/2012/12/09/changes-to-the-proposed-charter-of-the-guild/

There are proposed Guild badges, which can be found here-
http://awalimofstormhold.wordpress.com/2012/12/06/1747/

There is a FB page, which can be found here-
https://www.facebook.com/groups/403245223075744/?bookmark_t=group

I can be contacted by email at miriam.staples@gmail.com

Yours in Service,
Miriam bat Shimeon

Period Poetic Forms – Part One

Hrolf Herjolfssen, Baron, OP, Strategos tous notious okeanous,

Please note that Part 2 of this article including the reference list will be included in the August edition of Cockartice

Why look at poems? Well, for a start they are cool. If there is a better way to flatter a lady (or I presume a lord) than writing a poem for them, then I do not know what it is. It has worked for millennia and it is not going to stop. What is more they can be used in praise (psalms for instance) or to mock and entertain. What is more, once you have a poem, if you can find a talented person to write music for you, then you have a song.

Even considering just Europe, there are many types of poetry that were used within the SCA period. This is a brief look at several types giving examples of each.[19] Most people, even those acknowledged as poets, will usually only use one or sometimes two of these forms. Although I will use some examples from the Continent, because most of us do not speak the languages used there I will mainly be using examples drawn from England or from things that I have written. In the SCA you will mainly see Couplets, Half-line and Shakespearian Sonnets used to the exclusion of many other fine forms, simply because this is what people know and are comfortable with.

Throughout this piece I will use a standard notation to denote the way a poem rhymes. This employs a single letter of the alphabet ('A', 'B', 'C' etc). Thus if I write AA it means that the first line rhymes with the second. ABAB means that the first line rhymes with the third and the second with the fourth.

Half-line and alliterative stanza

This form developed from the telling of stories and contains the earliest examples of what can be regarded as 'English' verse. The great heroic poem Beowulf was written using this form. The skalds of the time found that they were easier to remember and had a better reception if they told their stories to a rhythm. This use of a pounding beat also went well with their usual subjects of the sea and of battle. It is appropriate to consider using a bodhrami to beat out the rhythm of what you say and to emphasise it. Although we now have a variety of beat structures in poems, this same pounding rhythm is rarely

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[19] I am not going to seriously cover scansion or rhyme in this piece as that is a whole different subject.

seen, although it continues and an excellent example can be seen in G. K. Chesterton's poem Lepanto, written only last century, which is also about the sea and battle[20].

The Saxon skalds rarely rhymed their stanza but used the repetition of sounds within the lines to tell the story. The first line has two uses of the letter 'm' as an initial letter of a word on a beat, the second line used three 'g's, the third three 'm's and so on. This is called alliteration and emphasises the rhythmic feel of the poem.

For the 'half line' part of the poem, each line was also split in two and a pause of a beat is left between the two halves in the recitation. The first half of the line is used to tell the story and the second half provides no new information. It will only be used to expand upon an element of the previous half line, or complete it. In many ways each is an adjectival phrase completing the thought. Let us look at an example of this that is taken from Beowulf (lines 710-6):

Translated, with an attempt to keep the alliteration and beat, this becomes:

'Ðā cōm of mōre	*under misthleoþum*	*'From the stretching moors*	*from the misty hollows*
Grendel gongan,	*Godes yrre baer*	*Grendel came creeping,*	*accursed of God*
mynte se māscaða	*manna cynnes*	*a murderous ravager*	*minded to snare*
sumne besyrwan	*in sele þām hēan.*	*spoil of heroes*	*in high built hall.*
Wōd under wolcnum	*tō þaes þe hē wīnreced,*	*Under clouded heavens*	*he held his way*
goldsele gumena	*gearwost wisse.'*	*till there rose before him*	*the high roofed house,*
		wine-hall of warriors	*gleaming with gold.'*

One feature of the half-line form is the use of conventions, mainly in the second half of the line. Thus a ship will be described 'with billowing sail' travelling 'like a flying bird'; a battle happens 'with dripping swords' or a hero can be 'most eager for fame'. From the frequency with which they occur in the poems that we have, the audience seems to have expected these conventional phrases and so anyone trying to write this form of poetry is well advised to get copies of these types of poems and, while writing and using original first halves of the lines, find appropriate second halves and use them.

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[20] *Lepanto* line 63-69. Read this aloud and you will hear that Chesterton, although he does not use alliteration as much as the originals, almost follows the half-line form in this poem with little new information being presented in the second half of the line. Following my bardic typology, this is referring to period events and, like Kipling presented as song, can be used very effectively at most feasts.

> But a noise is in the mountains, in the mountains, and I know
> The voice that shook our palaces—four hundred years ago:
> It is he that saith not 'Kismet'; it is he that knows not Fate;
> It is Richard, it is Raymond, it is Godfrey at the gate!
> (Don John of Austria is going to the war.)

It should be noted that, if a person is writing such forms, they should not be used for a romantic theme. They are meant for the themes of war and quest. Both Mitchell and Lewis (see bibliography) note that this form is used for '… the 'heroic' love of man for man'. This would change in the middle ages, when other forms of poetry were used 'to the 'romantic' love of man for woman.' 'Romantic' love rarely figures in this type of poetry.

This is a short half-line I wrote, but I could not resist rhyming it. Notice that I do use the convention of no new information in the second half of the poem. This is called *Fire*.

'Terrible bright,	light in the night
Eating any dry,	making sparks fly
Swift to ignite,	so hard to fight
Blackens the sky,	smoke it does fly
Dark clouds like ink,	reek and the stink
Leaves ash behind,	smoke it does blind
Has just a chink,	does not like a drink

Kyrielles

Many of the early poems, including those written in Latin or other languages followed the forms (and when sung used the tunes) of Church pieces. Gerald of Wales (12-13th century) tells of a love song like this that the parish priest ended up singing in a service as his mind wandered. One of these forms was based on the Kyrie Eleison (Greek for 'Lord Have Mercy') a typical part of many liturgies.

In a Kyrielle the last line of each stanza echoes the liturgical refrain of 'Kyrie Eleison, Christe Eleison' by remaining constant and being different in some way from the rest of the stanza. Thus we usually see a rhyme scheme of ABAX, CDCX. In a more complex form the rhyme could be interlinked to give ABAX, CBCX, DEDX, FEFX and so on. In the strictest interpretation each line has eight syllables, but this is not essential.

These are the first two stanzas of a Kyriele I wrote called *Hope is Betrayed*, from the refrain line.

> *'The Frankish Knights come from the West*
> *To Constantine's proud new city.*
> *Of Chivalry we need the best,*
> *Hope is betrayed, the Empire lost.*
> *With Usurp and with Mussulmen,*
> *We hoped forlornly for pity.*

These came from in our Ecumen.
Hope is betrayed, the Empire lost.'

Couplets and Heroic Couplets

This is the first type of poem that most people will think of and usually the first that they will attempt to write. It is the easiest possible stanza to construct with a simple structure of one line rhyming with the next. The next two then have the same rhyme and so on. If the author is using quatrains (stanzas of four lines) this will almost always have a rhyme scheme of AABB CCDD or it may go AABB AABB or several other ways. The poet may also make no attempt to form a stanza and may go through the whole narrative just pairing lines together. These are usually called couplet stanzas. In the simplest forms there is no attempt to structure the rhyme scheme beyond this.

When these couplets form a series of lines (or verses) with five beats (or ten syllables, five being stressed and the others soft) each, then these are referred to in English verse as Heroic Couplets. This form of beat, generally, is called iambic pentameter when it occurs in any verse form.

One of the most famous examples of this form of poetry can be seen in the Prologue to the Canterbury Tales. In this Chaucer writes using an AABBCCDD rhyme scheme for the whole piece. This poem is usually regarded as being the real birth of true English poetry. Up until then poetry in England (unless it was very early and in one of the Saxon tongues) was written either in Latin or French. Chaucer was innovatively writing for the wider audience in what we now call Middle English. It is actually easier to understand when spoken that when reading it, but I have placed a translation beside it. It opens thusly:

'Whan that aprill with his shoures soote	When April with his showers sweet with fruit
The droghte of march hath perced to the roote,	The drought of March has pierced unto the root
And bathed every veyne in swich licour	And bathed each vein with liquor that has power
Of which vertu engendred is the flour;	To generate therein and sire the flower;
Whan zephirus eek with his sweete breeth	When Zephyr also has, with his sweet breath,
Inspired hath in every holt and heath	Quickened again, in every holt and heath,
Tendre croppes, and the yonge sonne	The tender shoots and buds, and the young sun
Hath in the ram his halve cours yronne,	Into the Ram one half his course has run,
And smale foweles maken melodye,	And many little birds make melody
That slepen al the nyght with open ye	That sleep through all the night with open eye
(so priketh hem nature in hir corages);	(So Nature pricks them on to ramp and rage)-
Thanne longen folk to goon on pilgrimages,	Then do folk long to go on pilgrimage,

And palmeres for to seken straunge strondes, *To ferne halwes, kowthe in sondry londes;* *And specially from every shires ende* *Of engelond to caunterbury they wende,* *The hooly blisful martir for to seke,* *That hem hath holpen whan that they were seeke.'*	*And palmers to go seeking out strange strands,* *To distant shrines well known in sundry lands.* *And specially from every shire's end* *Of England they to Canterbury wend,* *The holy blessed martyr there to seek* *Who helped them when they lay so ill and weal*

It should be noted that sometimes the rhyme is a little forced and depends, to an extent on pronunciation. An example of this is the second couplet rhyme of 'licour' and 'flour' (and the translator changed the word order to avoid this, which they have done in a few places).

Chaucer used other beats as well as the five-footed when working with couplets. In *The Book of the Duchess* he uses tetrameter or four-footed stanza. So you can see that there is no law saying that there is a fixed number of beats to any line.

Couplets were used in many ways. The morality play or liturgical drama, *The Somonyng of Everyman*, usually just referred to as Everyman, written in the late fifteenth century still employs the device as a familiar way to bring the story to its listeners. It should be noted that it also mixes this with quatrains and cinquains. At lines 64-71 the Devil says:

> *'Almyghty God, I am here at your wyll.*
> *Your commaundement to fulfyll.'*

And God replies:

> *'Go thou to euery man,*
> *And shewe him, in my name,*
> *A pilgrimage he must on hym take,*
> *Which he in no wyse may escape,*
> *And that he brynge with him a sure rekenynge*
> *Without delay or ony taryenge.'*

Many other examples of this form exist. I have to admit that I have never employed this form to write poetry as it seems to me too easy. I really should correct this. It was good enough for Chaucer after all.

Triplets, Tercets or Terza Rima

These are stanzas, or part stanzas, that employ a series of three lines. They are not a very common form in the SCA period. The rhymes may work in any pattern, some examples of rhyme schemes being AAA BBB, AAB CCB, AAB BBC and so on.

This seemingly simple form can be used to produce some elaborate and extended verse structures. An example of this goes in the pattern ABA BCB CDC DED that is called a Terza Rima. It is a pattern that was first used by Dante Alighieri and it is suggested that he picked up this lyric form from the troubadours of Provençal who commonly employed triplets. Both Boccaccio and Petrarch also used terza rima in long narrative poems, but it is rare outside Italy until the Romantic poets took it up in England.

Quatrains

Simply put, a quatrain is a stanza or even a whole poem of four lines. This is probably the most common form of verse after couplets. It is often written in ballad metre (seven-footed rhymed couplets) and used in ballads (see The Wife of Usher's Well noted below). It was also used to produce other sorts of works that were not meant to be read purely as poetry. For example, Nostradamus' Prophecies were written in the quatrain format.

The number of possible rhyme schemes is huge when considered over a long work (a simple one being ABAB) and may include unrhymed lines (ABAD) and even the form called a *Rustavelian Quatrain* (AAAA, BBBB) used by the 12th century Georgian poet Shota Rustaveli. They come from almost all poetic traditions. One of the masters of the form was the Iranian poet Omar Khayyam who, in the 12th century wrote his Rubaiyat (which translates as quatrain). When it was translated by Fitzgerald there was a superb attempt to preserve the form (AABA) and style:

> *'The Moving Finger writes: and, having writ,*
> *Moves on: nor all thy Piety nor Wit*
> *Shall lure it back to cancel half a Line,*
> *Nor all thy Tears wash out a Word of it.'*

Quatrains are, like the couplets that make them up, a basic building block of poetry.

Cinquains & Sestets

You can extend the number of lines as often as you want, making up rhyme schemes that fit around the chosen number. Cinquains are stanzas of five lines and sestets have six.

One famous English user of the cinquain was by the 16th century poet Sir Phillip Sydney. This is his poem *The Bargain,* which is often used in weddings to express the bride's sentiments   It uses the rhyme scheme ABABX, CDCDX where X is a refrain line.

> *'My true love hath my heart, and I have his,*
> *By just exchange one for another given:*
> *I hold his dear, and mine he cannot miss,*
> *There never was a better bargain driven:*
> *My true love hath my heart, and I have his.*
> *His heart in me keeps him and me in one,*
> *My heart in him his thoughts and senses guides:*
> *He loves my heart, for once it was his own,*
> *I cherish his because in me it bides:*
> *My true love hath my heart, and I have his.'*

Rhyme Royal

This verse form achieved its name due to its adoption and use by James I of Scotland in The Kingis Quair (The King's Book), in which you can see him presaging Robbie Burns in how he uses his words in developing dialect ('gude' being a good example).   This excerpt uses lines 204-210.

> *Bewailing in my chamber thus allone,*
> *Despeired of all joye and remedye,*
> *For-tirit of my thoght, and wo begone,*
> *Unto the wyndow gan I walk in hye,*
> *To se the warld and folk that went forby;*
> *As for the tyme, though I of mirthis fude*
> *Myght have no more, to luke it did me gude.*

The form was used extensively by Chaucer, and in fact copied from him by the King and many others, in poems varying from single stanzas to some of his longer works including four of the Canterbury Tales.   The rhyme scheme is ABABBCC.   Sometimes, for dramatic effect, the stanza is broken into a terza rima and two couplets (ABA, BB & CC) or a quatrain and a tercet (ABAB & BCC).

While Rhyme Royals are usually five footed, the lines can be of any length.   It is a usual rule in poetry that the shorter the line, the less serious the topic or at least the tone.   Here is a short one of mine.

Skirling piper playing bright.
Lilting voice resounds through.
Juggled fire illumes the night.
Tales are told of derring-do
With moment our deeds imbue
Entertainers all set the scene,
Absent them and a feast is lean.

The Elizabethan poet, Spencer modified the Rhyme Royal (by then going out of fashion) into his own form (the nine-line Spencerian Stanza of ABABBCBCC). Spencer also employed the Ottavo Rima, an Italian form of poem. Italian poets employ their heroic metre (eleven syllables to the line) in it while the English use their more normal iambic pentameter. The stanza of Ottavo Rima consists of a sestet and a couplet and the rhyme scheme runs ABABABCC.

Ballads

As a sung poem (the traditional ballad collected by Child), the ballad stanza often employs a quatrain with lines one and three (unrhymed) having four beats and lines two and four (rhymed) having three. Thus the form goes ABDB. Sometimes the lines will be written together as seven-beat couplets, but when originally written they would have four lines. While not compulsory, these then often have a refrain after each stanza which may be a repeated line that ties them together or they may only employ scat. A good example of these is in Child Ballad 79, usually called the Wife of Usher's Well.

'There lived a wife in Ushers Well,
A wealthy wife was she
She had three stout and stalwart sons
And sent them o'er the sea.'

Another, with a different beat scheme, is Child Ballad 12, called Lord Randal, which references an event dating from 1232. This song is usually regarded as being referenced in Piers Plowman, written around 1370 (and also by Bob Dylan in 1962).

"O where ha you been, Lord Randal, my son!
And where ha you been, my handsome young man!"
"I ha been at the greenwood; mother, mak my bed soon,
For I'm wearied wi hunting, and fain wad lie down."

Ballades

Distinguished from the 'ballad' is the 'ballade', although the French form preceded the English. It was originally a French lyric poetic form that was exceedingly common between the 13th and 15th centuries, but Chaucer also used it. Almost always a ballade will be polemic, a teaching or preaching poem or one asking a question and it should be addressed to someone. Most commonly this was to a Prince or whoever would be most likely to act upon it.

Whoever it is addressed to, we usually find three stanzas (rarely more), with usually seven lines, and then the envoi of four lines. There is flexibility in the rhyme scheme of the three main stanzas (in the example below the Rhyme Royal scheme of ABABBCC is used), but the envoi will almost always be ABAB. This is one I wrote which is a ballade in the French lyric mode (and should be set to music)

When we are young the world is before us.
Challenges a-plenty as all things are new.
Vitality helps overcome challenges onerous,
As we seek out dragons for us to subdue
Most of us care little for what will ensue
So do not sit down and plot your requiem
But live, and enjoy, and gladly carpe diem.
In our middle age we have of life the best
Our strength is by age, but little sapped,
And experience passes as wisdom in jest
At all before us should be we most apt.
And to our challenges most able to adapt.
But we must learn from what we do,
Not be a recluse or experience eschew.
One thing is constant, we all grow older
But by two different ways can we do this
We can sit aside and from life grow colder
Or take our years as a blessed benefice.
Like a butterfly emerging from a chrysalis,
With strength aplenty for challenges renewed.
Not wallowing in untimely decrepitude

O reader listen to this moral tale
Take it to your heart and heed it.
Whate'er your age you will not fail,
If you seize on those chances infinite.'

To be continued in the August edition!

Wanted!

Past editions of Cockatrice!

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

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

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

Yours in Service – The Editor

A Study of French Names from 1384 to 1600

Domhnall na Moicheirghe

This study analyses the names found in *Numérisation des archives de Lallaing* by Grégory Joseph (http://lallaing.info), an online archive of documents concerning the commune of Lallaing (a town in the north of France near the Belgian border) from the archives of the Nord Department and from the mayor of Lallaing.

The data

The data consists of over 7,500 name entries for approximately 2,500 different people dating from 1384 to 1600. Although the archive extends into the 19th century, the data used for this study was strictly limited to the SCA's period of interest, as the primary result of the study was an index of names for use for those wanting a French name for their persona. The index can be found at the College of Arms website:

http://heraldry.sca.org/laurel/names/lallaing_names.html

This archive was ideal for a study of naming practice over time, as the entries include the names of local residents and families over a long period, showing how names were inherited and used within families over a number of generations.

As the entries were predominantly transactions of property, they show the names and relationships between family members. The data is commonly in the form *<Given name><Surname>, <spouse/child of> <Relative's given name><Relative's surname if different>*. This format has made it easier to identify the gender and spelling variants of uncommon names, tracking the use of names and spelling variants through generations of families. Naming spouses and children also results in a larger proportion of female names than other legal records (male/female split is around 60/40).

The names have not been standardised or modernised in the transcriptions, although there is a modernised index of surnames for genealogical purposes available at the website. As the entries were official records for the commune, the names of mayors and clerks are found repeated many times, whereas other residents may have only one or two entries.

Name Structure

The most notable aspect of the data is the consistency of how names are structured, from the earliest entries in 1384 to two centuries later, the same pattern emerges. The vast majority (over 95%) of people recorded have two names: a given name and an inherited surname. People with more than two names included one, or rarely two, ekename(s) in addition to the given name and surname.

Given Names

Like many other cultures, given names tended to be selected from a small pool of popular names. The top 10 most frequent given name spellings are set out in the table below. They represent 43% of masculine names and 46% of feminine names in the data.

Rank	Male given names	Female given names
1	Jehan	Jehenne
2	Pierre	Marie
3	Anthoine	Jehanne
4	Jacques	Marguerite
5	Jehans	Jenne
6	Jacquemart	Catherine
7	Simon	Anthoinette
8	Robert	Katherine
9	Martin	Jacqueline
10	Loys	Pieronne

As some residents of Lallaing appear frequently in the archives, this table has been adjusted for multiple entries for the same person.

Almost all given names are either uniquely masculine or feminine, or have different spellings for the masculine and feminine versions. Only 1% of name spellings are unisex (i.e. identical spellings for both sexes).

Lallaing is close to the French border with Flemish and German-speaking states, so it is unsurprising to find some Germanic spellings for given names (*Jan, Mary, Mathias, Willame* instead of *Jehan, Marie, Mathieu, Guillaume*). They are found throughout the data but are concentrated in the entries between 1484 and 1503 and after 1550, possibly due to Flemish-speaking scribes or influences at those times.

Surnames

All entries in the data including names of parents and children show that a child inherits their surname from their father; subsequent records show that they keep this surname throughout their life, even if they are married, widowed or remarried. Women used the same spellings of the surname as men – there were no spelling variants identified as specifically feminine.

Since surnames are inherited, the origin of the surname does not necessarily relate to the bearer of that name. For example, *Jehan le Cordewanier* may not be a shoemaker unless he inherited the trade with the name and *Marguerite de Broux* might not be from Broux (now part of Belgium) but her paternal ancestors probably were.

Ekenames

Ekenames are alternative names or "nicknames", most often used to differentiate two people with the same given name and surname. Ekename(s) almost always come after the surname. Only two name entries included the ekename(s) before the surname and both used parentheses: *Adrien (alias:Andrieu) du Castillon* and *Ysabiel (Belote) Descaries.*

As in modern times, many people sharing the same name were parent and child or in some cases, siblings. The most common solution was one still used today: an age-based name (e.g. Martin Luther King Junior, Harry Connick Junior, etc).

In period Lallaing, there were a number of spelling variants for age-based ekenames:

<div align="center">

"the elder"   *l'Aine/le Maisnet/l'Aisnet*
"the younger"   *le Jeune/le Jone/le Josne*
"the old"   *le Vielle*

</div>

43% of all ekenames in the data are age-based. Non-age-related ekenames are almost always marked with *dit* (French for "called"), but a few different marked and unmarked ekenames can also be found.

Ekenames can be either a given name (e.g. *Alavaine, Hottu*) or a surname (e.g. *du Bacque, du Bois*). Some people are recorded using their ekename as their given name occasionally - *Jehan de Robaix dit Telu* is also recorded as *Telu de Robaix.*

Most ekenames are personal, but a few ekenames run in families – 5 different people over a number of generations used the surname-ekename combination *Bauchant dit Fierabras.*

Of the people who had one or more ekenames (6.3% of the total population after adjusting for multiple entries), the following statistics were noted:

- 91% of people with an ekename were male, only 9% were female. So while the chances of a male name including an ekename are 10.4% – the chances for female names is only 1.4%.

- 38% had a surname from the 10 most common surnames in Lallaing: *Thiremont, Bauchant, de Robaix, de Marcquettes, Fourdin, de Wambrechies, Flocquet, de Rastenghien, Vaix* and *Mabille.*

- 64% of males with an ekename had the given name *Jehan* (or variant spelling). As the most popular name in period France, men named *Jehan* were in most need of a differentiating ekename.

- 24% of male name entries were named *Jehan* and had one of the top 10 surnames.

Spelling Variation

The inconsistency of spelling in period is reflected in the Lallaing archives. If a person was mentioned in the archives more than once, then in some cases, their name was spelled differently in each entry. The person with the most different spellings was *Ysembart de Marcquettes*, mayor of Lallaing from 1535 to 1558, with 40 different spellings of his name from 109 entries, involving many different spelling variants of both his given name and surname.

The most common spelling variation was that the letters *I* and *Y* are often interchangeable, particularly initially, e.g. *Isabeau/Ysabeau.* In most cases, the *Y* spelling was more prevalent. All names beginning with *I* have an equivalent *Y* spelling, but the converse is not true.

There are a few names which vary between being spelled as two words or one: the given name *Petit Jehan* (found nine times in this spelling and once each as *Petitjan* and *Petitjehan*) and the surnames *Verde Avaine (Verdavaine)* and *Frère Menut (Frèremenut).* Excluding prepositions and articles (mostly *de/du/de la* but also *le* and *van*), there are also a few surnames that are always two words: *Corache Huvet, Longhe Espee,* and *du Mont Bernenchon.*

References – Websites

http://lallaing.info and http://heraldry.sca.org/laurel/names/lallaing_names.html

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[21]. Other barriers can include difficulties with language and access to resources. One of the fun things about the SCA is the creative part of anachronism – in other words – how did you overcome these particular obstacles. Again Cockatrice is a place where you can tell others about how you have been creatively anachronistic. If you have made modern substitutes then tell us how and why you did so.

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

4. How do I reference my article?

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

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

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[21] 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

Katerina de Brescia lives in the Barony of Innilgard. She used to be a Privateer, made her fortune, met a handsome younger man, retired and got married. She now lives the life of a noble in Firenze, travelling on occasion. She does not have enough time for all of her interests. Kat is currently a journeyman to Mistress Mathilde Adycote of Mynheniot and protégé to Mistress Aislinn de Valence. She has served as Baronial Rapier Marshal (in years passed) and served as a Canton, Baronial and Kingdom A&S Officer. Kat is a member of the College of Scribes (Journeyman), the Peynters and Limners Guild and the Worshipful Company of Broiderers. Karen Carlisle is an artist, writer and part-time Optometrist, who met a handsome, young man and got married, has a beautiful daughter and still does not have enough time or all of her interests! Her website is http://katerina.purplefiles.net/ The cover image can be purchased as a t-shirt at http://www.redbubble.com/people/katdb/works/10155231-cockatrice

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

Lady Miriam bat Shimeon lives in Mamluk ruled Cairo, much enjoying her neighbours' dancing and embroidery. Miriam Staples has been belly dancing for a while and only doing embroidery recently. She also is putting together a Middle Eastern Dance Guild for not only other belly dancers but those interested in anything Middle Eastern. Information can be found here- http://awalimofstormhold.wordpress.com/

Hrolf Herjolfssen, Baron Ynys Fawr, OP, Strategos tous notious okeanous (Admiral of the Southern Oceans) plays a thirteenth century Scandanavian working for the Emperor of the Romans in Nicea as we await the eviction of the usurpers from Constantine's fair city. He has interests ranging from entertainment, to the sociology of the SCA, to the Roman Empire to, well, things. He has been playing for 32 years.

Baron Domhnall na Moicheirghe is a courtier, herald and would-be makar from the west highlands of Scotland and has learnt much from his travels to tourneys and wars in Continental Europe. He now resides on the border of Stormhold and Krae Glas. His interests include heraldry in all its forms, Latin, impresas, choral music and heavy fighting. Email: domhnall@fastmail.com.au