# Cockatrice

Puketrice by Már Naddrsdóttir

August A.S. 50

# Table of Contents



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# From the Editor

Greetings!

I have noticed (with some envy) a number of photos of the large Lochac contingent currently at Pennsic. I hope all are having the time of their lives and will bring back many interesting Arts and Science ideas!

Once again we having an interesting range of articles in this edition. To me this is a wonderful reflection of plethora of Arts and Sciences that beautify the SCA and enrich our kingdom! So please keep your contributions to Cockatrice coming in!

***En servicio***

**Elisabetta Foscari**

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## Cockatrice Calendar AS 50 (2015)

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| November 50 Edition | Submissions due | 1 October |
| | Published | 1 November |
| February 50 Edition | Submissions due | 1 January |
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## Cockatrice Team

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# Persian Cloud Collars

*TH Lady Miriam bat Shimeon*

*A quick word from the researcher*

During my studies of the Middle East I created my blog, where I posted items of interest to me. This included publicising other Scadian's research and blogs.

In more recent times I had focussed on Mamluk ruled Egypt, which covered the 13th to 16th centuries. There has been much that had kept me busy but no Empire or country can be studied as a single entity. They were as influenced by their times and neighbours as we are today. So I have forayed into researching a little of the Ottoman and Persian Empires.

There is so much information on these areas! However, I had become curious about the Persian cloud collar. Having studied how embroidery was used to decorate Egyptian clothes, I could not help but wonder about how the Persian did it too.

So I put aside my Egyptian research (not completely!) and started on Persian cloud collars. For this I must thank all other Scadians that have researched before me- your research was my base from which I could start from. Please check out the bibliography at the end for a full listing.

I must also thank my husband for drawing up for me what I requested. He has the ability to draw what I struggled with.

Having hit upon the hurdle of very few extant pieces, I have studied what I could but started grabbing pictures of cloud collars from Timurid and Safavid Persia.

However to know why the Persian embroidered the collars, the history of the collar itself must be followed. For that, the history starts in China.

The history of the Persian cloud collar started centuries before spreading to the Middle East. The first cloud collar motifs were seen in China in the 3rd and 4th century B.C.E.[1]. The symbolism is cosmic- similar in design to the Buddhist "sun door"[2] and "four directions" which is the whole world, in miniature[3].

The Chinese started using the cloud collar motif which was used on clothing by the Sung Dynasty[4] 960-1279 C.E.). It is thought that the 13th century Mongols adopted using the cloud collar on their clothes at that point, while the usage in China petered out. From there, the collar was worn where the Mongols went.

While the cloud collar has shown up in murals of Uighur Turks, Japanese carvings and Seljuk Turk reliefs[5] they also appeared in Timurid illuminations. The Timurids were Mongol Turks that ruled Persia, and large parts of central Asia. These collars were woven or embroidered straight onto their coats[6]. However, it is thought that the cosmic symbolism had been lost by that time and more likely replaced by magical symbolism.[7]

The use of the cloud collar in Persia starts from the early 15th century and ends at the late 16th century. The fashion of cloud collars had been taken over by the Safavid Dynasty, which ruled onwards from 1501 C.E.

Since the design can trace its origin from China to Persia, it is Chinese Embroidery that influences how the collars were done[8]. The designs were of animals, foliage in a geometric scroll pattern and mythical creatures such as Chinese dragons, simurghs and Peris. The stitches described are couched metal threads and darning stitch in heavily twisted silk[9]. Other stitches such as darning stitch with a chevron texture, chain stitch and tent stitch were done from the 17th century onwards[10].

Some of this information is contradicted in another research book, which says that early Persian embroideries (meaning Safavid) were worked chiefly in darning stitch with a few examples of

[1] S. Cammann, "The symbolism of the cloud collar motif". Page 1, The Art Bulletin, Vol. 33, no.1 (March 1951). JStor article- http://www.jstor.org/stable/3047324

[2] Ibid, page 3.

[3] Ibid, page 4.

[4] Ibid, page 5.

[5] Ibid, page 6.

[6] Ibid, page 7.

[7] Ibid, page 9.

[8] P. Ackerman, "A Survey of Persian Art", 1939. Vol. V- Textiles. Page 2157.

[9] Ibid, page 2158.

[10] Ibid, page 2159-2161.

cross stitch and tent stitch[11]. There are more contradictions in another book, which has plates describing embroidery done in darning, surface darning, pulled stitches and double running with fine twisted silks[12].

Taking it back to Chinese embroidery that was done at the same time with similar designs is yet another contradiction. The Chinese embroideries were done in silk floss both with and without (or very little visible) visible twist.

There are many Chinese embroideries in the Metropolitan Museum of Art and Cleveland Museum. One 12th century robe was embroidered through two layers of silk in polychrome silk floss and gold thread, made up of gilded leather strips[13]. The stitches used were couched, satin and split- the phoenixes were done on satin stitch with split stitch to outline the eyes; couched gold thread for the vine scroll work and bird details.

The embroideries that cover the period from the 12th century to the 16th, eight mention that the silk used in the embroidery has no or little visible twist[14] although the gold thread changes to gilded paper instead of leather. Stitches used are couching, satin (including long and short stitch variant and encroaching), split and knot.

These are the hand embroideries, as opposed to the needle loop embroidery done in the 13th-14th century. However, even needle loop embroidery also used silk that was not always twisted[15].

[11] L. Ashton "A Brief Guide to Persian Embroidery". V&A Museum, 1929. Page 6.

[12] G. Holme (ed) "A Book of Old Embroidery". Published by the Studio, 1921. Page 136, 140, 141-142.

[13] J. Watt and A. Wardwell "When Silk was Gold: Central Asian & Chinese Textiles". Metropolitan Museum of Art, 1998. Page 178.

[14] Ibid, page 180, page 182-184, page 189-190, page 194 & 196, page 196-199.

[15] Ibid, page 189-190.

The single extant Persian cloud collar was a 15th century gift from the Shah of Persia to the Tsar of the Russias. It is made of silk and cotton, embroidered with silk thread, spun gold and silver thread[16].

According to Russian archival sources, the collar had been restored in the late 17th century. The original scarlet silk background was embroidered over in a serge pattern in green silk. The gold thread that had been damaged was replaced with silver thread, which has tarnished since[17].

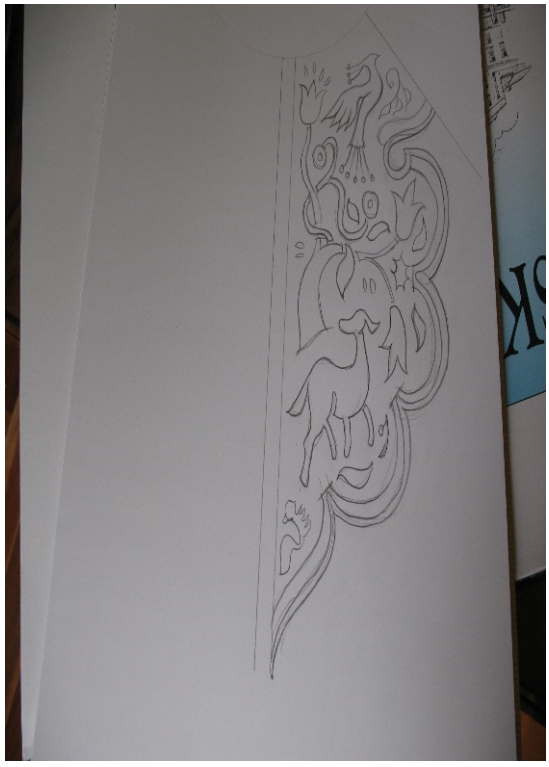
The stitches used are outline stitch, couching (including couching gold thread over darning) and satin stitch. The designs are of scrolling vines, flowers, leaves and Peris.

For lack of extant textiles, here are illuminations of cloud collars and interpretations of the designs:

[16] A. Levykin "The Tsars and the East". Thames & Hudson, 2009. Page 28.

[17] Ibid.

Dated 1430 C.E.
Found at the Met-
http://www.metmuseum.org/collection/the-collection-online/search/451403
An interpretation of one half of the front lobes by TH Lord Brian dorcha ua Conall:



Picture is described as Mid 16th century.
Taken from The Museum of Fine Art-
http://www.mfa.org/collections/object/couple-with-attendants-13875

Interpretation-

Both collars, although a century apart, show a high collar that has been folded down over the cloud collar. Worn by men and women on their qaba or jobba (Persian coat or formal overcoat)[18].

## Recommended reading

[18] M. Haren, Persian Clothing of the 16th Century". Self published, Sept. 2013. Page 3.

Milesent's Persian research page: http://cleftlands.cwru.edu/persian/ccollar.html

Dar Anahita:
http://home.earthlink.net/~lilinah/Textiles/CloudCollars/cloudcollar.html

Silk Road Conjectures:
http://www.silkroadconjectures.com/silk-road-conjectures-blog.html

Windchild: http://windchild.net/persian-embroidery-a-study-in-miniatures/

SCA Persian University: http://www.scapersianu.com/

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Ashton, Leigh A Brief Guide to Persian Embroideries, V&A Museum, 1929. Available online- https://archive.org/details/briefguidetopers00vict

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Holme, Geoffrey (ed.) A Book of Old Embroidery, The Studio, 1921. Available online- https://archive.org/details/bookofoldembroid00kenduoft

Levykin, Alexey The Tsars and the East: Gifts from Turkey and Iran in the Moscow Kremlin, Thames and Hudson, 2009.

Watt, James and Wardwell, Anne When Silk was Gold: Central Asian and Chinese Textiles, The Metropolitan Museum of Art, 1997. Available to read on Scribd- http://www.scribd.com/doc/236513081/When-Silk-Was-Gold-Central-Asian-and-Chinese-Textiles

# Book Extract: The School of Virtue

# Book of Good Nurture

Teaching children and Youth their duties.
Newly perused, corrected and amended by Francis Seager.

Here unto is added
**A Brief Declaration of the duties of each degree.**
Also, **Certain Prayers, and Graces.**

Compiled by Robert Crowley.

London, Printed by E. Crowch for J. Wright. Next to the Globe in Little Britain.
1557 (Second Edition).
Newly pursued, corrected and augmented by the first Author, F. Seager.
Imprinted by William Seares, at St. Paul's Churchyard at the Sign of the Hedgehog, London.

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*Lord Theophrastus von Oberstockstall*

## Introduction

Etiquette texts, as we may recognise them today, began to appear in the medieval period. Indeed, the first book you may think of when 'etiquette' and 'medieval' are mentioned in the same sentence is the excellent, academically constructed, "The Babees' Book : medieval manners for the young: done into modern English from Dr. Furnivall's texts", which contains an excellent introduction from Miss L. J. Naylor. Her introduction on etiquette texts and other scholarly articles on the history of etiquette texts will replace material here. So the reader is directed to look elsewhere for it. However, what you will find here, with the *Book of Good Nurture* is a unique offering in part to reclaim territory from the Babees' Book. It is exactly the scholarly and academic pursuit of the topic that ruins the Babee's book and makes it, in part, unusable.

In the *Book of Good Nurture* what you discover is an actual school text from the early 16th Century to be used by children to learn their manners. The text is in poetic metre with predominately rhythmic aspects of the prose primarily to add memory and teaching. Large font of the original was to add juvenile readers. You will not find an educational discussion of its importance, history or cultural context as an introduction, for children need not these things in their school books. Its primary aim is to be read aloud in a class, be memorised and enacted. This book is the tool that scholastic dialogue talk about.

It was with the need of a book that I could hand my children; that they could read aloud to me; and that I knew that they could use that was the inspiration for this recent work.

This extract is from the newly transcribed and Modern Englished version completed using the 1549 original held in the British Library [STC 2nd ed./22135]. It is the earliest edition of the text available, though is acknowledged as a reprint. The original text was certainly popular as other near identical editions are available from 1557, 1582, 1593, 1594, 1609, 1619, 1621, 1626, 1629, 1630, 1635, 1640, 1655, 1660, 1670, 1677, 1687, & 1694.

So, I hope you enjoy this extract from the newly transcribed and translated into Modern English.

***Figure 1. Woodcut from the 1670 edition of the Book of Good Nurture. The text of this later edition is near identical to earlier editions, including the 1547 print. The scene displays a class room with a pupil reads from a book, presumably the Book of Good Nurture whilst a teacher observes attentively encouragingly brandishing a bundle of canes. The student's classmates, with differing levels of engagement, read along with their copies.***

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## The extract

### Chapter. 3.
### How to behave yourself in sitting at the table.

When down to the table your parents shall sit,
in place be ready for the purpose most fit.
With sober countenance look them in the face,
your hands holding up, thus begin you Grace.

### Grace before Meat.

Give thank to God (with one accord),

for that shall be set on the board.
And be not so careful what you eat,
to each thing living the Lord sends meat.
For food he will not see you perish,
but will you feed, foster and cherish.
Take well worth what he has sent,
and at this time there with be content.
Praising God. Amen.

As treatably speaking as you are able,
for their understanding that sit at the table.
Grace being said, low courtesy make you,
and mannerly say, Much good may if do you.
Of stature then if able you be,
to serve at the table it shall become thee.
In bringing to it such meats as shall need,
for your father and mother thereon to feed.
Dishes with measure you ought rest to fill,
else may you chance by service to spill
Upon your apparel, or else on the cloth,
which for to do, would anger them both.
Spare trenchers & napkins have in readiness,
to serve at the table, if there come any guest.
Have a quick eye that nothing do want,
of necessary things see there be no scant.
As of bread and drink, provide thereof plenty,
the voider with bones see oft, you do empty.
At hand be you ready if any do call,
to fetch or take up if ought chance to fall.
When they have done, then ready do you make,

the table up fair in order to take.
First the salt see then that you do cover,
having by you either one or other.
Who from your hands all things convey,
as from the table you shall take away.
A voider upon the table then have,
the trenchers and napkins put therein to save.
The crumbs with a napkin be careful to sweep,
at the tables end in a voider them keep.
Then before each man a clean trencher lay,
the best being serving first, the rest in array.
Then cheese with fruit on the table set,
biskets or Caraways, as you may get.
Wine see you fill then, or else ale or beer,
but wine is the meetest to make up the cheer.
Then see you attend the table upon,
it to void when your parents have done.
Each side of the cloth see you turn in,
folding it up, at the higher end begin.
A clean towel on the table then spread,
A towel wanting, a cloth take with instead.
The basin and ewer to the table bring,
in place convenient their pleasure abiding.
When you shall see them ready to wash,
the ewer take up, and be not too rash.
In pouring out water more then will suffice,
then take up the cloth, that they may arise.
All things thus done, forget not your duty,
before the table to make low courtesy.

## Chapter. 4.
## How to order yourself sitting at the table.

O children give ear your duties to learn,
How at the table yourselves to govern.
Presume not too high, I say, in no case,
In sitting down to your betters give place.
Suffer each man, first service to be,
For it is a point of great courtesy.
And when they are served, pause you a space,
For that is a sign of nurture and grace.
Salt with your knife reach to and take,
Your bread cut fair and no mammocks make.
Your spoon with pottage too full do not fill,
For fouling your cloth, if it chance to spill.
And rudeness it is your pottage to sup,
Or speak to any, his nose in the cup.
Your knife see be sharp to cut smooth your meat,
Your mouth fill not full when as you do eat.
Not smacking your lips as commonly do hogs,
Nor gnawing of bones as do dunghill dogs.
Such rudeness abhor, such beastliness fly,
At the table behave yourself mannerly.
Your fingers keep clean your trencher upon,
Having a napkin to wipe them thereon.
Your mouth in like case clear do you make,
The cup to drink if in hand you do take.
Let not tongue at the table walk,
And of no matter either jangle or talk.

Temper your tongue and your belly always
For measure is treasure, the proverb does say.
And measure in all things is to be used,
What is without measure, ought to be refused.
For keeping of silence you shall not be went,
Whereas your talking may cause you repent.
Both speech and silence are things commendable,
But silence is meetest for a child at the table.
For *Cato* does say, that in old and young,
The first step to virtue is to bridle the tongue.
Pick not your teeth at the table sitting,
And use not at meals over much spitting.
This rudeness in youth is nought at a word,
Yourself mannerly behave at the board.
If occasion of laughter at the table you see,
Beware out of measure at no hand you be.
Of good manners learn, and know what you can,
It will you prefer when you are a man.
*Aristotle* the philosopher this worthy saying writ,
That manners in a child are counted most fit.
Then playing your instruments or vain pleasure,
For virtuous manners are more precious treasure.
With this prudent saying be not offended,
For playing an instrument is not discommended.
The philosopher's rule herein has not erred,
Manners before music he would have preferred.
Refuse not good counsel, nor his word despise,
To virtue & knowledge by them you may arise

# An Alkanet dye recipe from the Leyden Papyrus X, c. 300 AD

*Lady Aleinya Thrakeses*

Alkanet is a plant common to Europe. Alkanet roots, when processed, can produce a dye.

The document known as Leyden Papyrus X was actually discovered in Thebes (date unknown). It was sold to the Dutch Government in 1828, and lodged in the library in Leiden University. The papyrus was written in Greek, and the translation I've utilised is by Earle Radcliffe Caley for the Journal of Chemical Education Vol 3 No. 10 (1926). The first part of the papyrus deals with various metallurgical "recipes", such as creation of metal polishes, gilding etc. However the latter parts of the manuscript includes notes about dyeing.

I have looked at Recipe 93 in this document which says:

> *93. Fixation of Alkanel.*
> *Navelwort and alum mixed in equal parts, crush finely (and) throw the alkanet in it.*

## The Three Ingredients

### Navelwort

Navelwort is the common name of two separate genera of plants.

The first, genus *omphalodes*, is a subset of the family *boraginaceae* (just to make things a bit more confusing, there is also a lichen, *Parmelia omphalodes*, which has been used for dyeing, but this is getting a bit off track). *Omphalodes* are usually distributed in northern Europe, but one member of the family, *Omphalodes cappadocia*, grows in wide areas of Turkey. Alkanet is also a member of the *boraginaceae* family.

However, I have a theory that this isn't the right family for reasons set out below:

The other navelwort, the family umbilicus, is a succulent plant found in various parts of Europe, but one, *Umbilicus horizontalis*, is a plant found in Egypt (its English relative is

*Umbilicus rupestris*). There are no references to this plant being used as either a dyestuff or mordant, however, I think there is a clue in the medicinal use of the English variety.

There are references to the juice of *rupestris* being a folk remedy for inflammatory complaints. Culpepper's herbal describes navelwort as "kidneywort" or "pennywort", and describes it as having properties that reduced inflammation (note – it should not be confused with the Indian "pennywort" which is yet another plant).

I was unable to find any references to testing of navelwort, either *rupestris* or *horizontalis*, to see whether or not the Egyptian plant has the same reputed medical benefits as the English one. I also couldn't find any testing to determine if its purported anti-inflammatory properties are linked to alkalinity, and, if yes, what it's levels of alkalinity are.

If it is alkaline, adding crushed fresh navelwort would have influenced the pH of the dyebath. Alkanet will produce different colours, from red to purple, depending on the dyebath's pH. A higher pH would have resulted in a purple dye. So this could be a recipe specifically designed to produce purple dye.

Another reason why I believe it might be *horizontalis* is another recipe which includes the use of a succulent plant. In the Stockholm Papyrus (300 – 400 AD), recipe 90 says:

> *90. Making Purple Brilliant.*
> *To make purple brilliant cook Alkanet with purging weed and this will dissolve it; or with wild cucumber, purgative cucumber or hellebore.*

Wild cucumber appears to be the common name given to both a prickly type of cucumber and a type of melon, both succulent and indigenous to Egypt. Unfortunately I wasn't able to locate any information as to whether or not any juices extracted from either plant are either alkaline or have properties beneficial to dyeing. But it's mention in this recipe as a facilitator of purple colour does tend to support the navelwort theory.

Unfortunately navelwort, both the English and Egyptian variety, is not available in Australia, so it's unavailable for the purpose of testing this theory. So this is all speculative, but it's still an interesting thought!

**Alum**

Alum has been used in dyeing for so long that there's no record of who discovered it's properties as a mordant, or how (I lean towards the theory that the use of water from springs naturally rich in alum was noted for its impact on dyeing). Pliny the Elder wrote about the properties of Alum in his Natural History, and various dyeing recipes written down in the medieval period refer to its usage.

Alum is still readily available today, mostly because of its reputation as a "natural" deodorant. Some chemists still stock it, but I located a source (both crystal and powder) in a local grocery store.

**Alkanet**

Alkanet's origins as a dye are also shrouded in time, but after the Leyden Papyrus it makes an appearance in the Stockholm Papyrus, then it seems to disappear from documented dyeing recipes. This could be because as a dyestuff it is known for poor lightfastness. Other dyestuffs would have produced similar colours as well as being brighter and longer lasting.

Some references I found referred to alkanet as anchusa or enchusa, but those names actually refer to other members of the *boraginaceae* family. Although they also produced dye, it was considered to be of inferior quality (this is the other reason why I believe the navelwort referred to is from the family *omphalodes* rather than *boraginaceae*). All may be referred to as "Dyer's Bugloss".

Alkanet is still used as a wood stain and a dye for soaps and cosmetics. It is available from many sources on the internet.

**<u>Experimenting with Alkanet</u>**

Having broken down the components, I wanted to see what result could be obtained when dyeing with alkanet, despite the missing navelwort.

The quantities of each ingredient aren't stated in the recipe (aside from the reference to the proportion of navelwort to alum). This isn't unusual. So I had a look some research that has already been done with alkanet which indicate the proportions necessary to produce dye.

A common thread of all these sites is that alkanet is a tricky dyestuff to work with and produces a wide spectrum of colours from beige to a dark brown/black purple depending on the pH of the dye bath, local water, amount of alkanet used and length of dyeing time.

At the time I conducted the experiments below, I was only able to source alkanet in powder form in Australia. I'm making the assumption that the original recipe used fresh vegetal ingredients because of the reference to "crushing" the alum and navelwort together, and likelihood that fresh alkanet was readily available (based on the plant's distribution).

This raised the question as to whether or not alkanet in powder form would require any additional processing in order to use it as a dyestuff.

Most of the modern recipes use alcohol to obtain dye from the roots prior to adding it the dye bath (another reason why navelwort was used in the original recipe?). Although not mentioned in the Leyden or Stockholm Papyrii this made me question what the medieval dyer would have used as a substitute, as alcohol isn't mentioned in dye recipes in the manuscripts I had access to.

If alcohol wasn't mentioned, white wine vinegar definitely was. Vinegar is mentioned as a means of Alkanet dye extraction in recipe 91 of the Stockholm Papyrus, and a later document, "Segreti er Colori" (Anon, 15th C) white wine vinegar is mentioned as a means of extracting dye from indigo. Using vinegar would eliminate the need to use alum as a mordant. But use of vinegar would also impact the pH of the dye bath, and result in a red/brown dye rather than a purple.

At this stage I tried some mini experiments with the above additives to see which was best at extracting dye from Alkanet. A ½ teaspoon of the powdered ingredients were added into water or vinegar in a specimen jar as follows:

1. Alum and water solution
2. White wine vinegar
3. Water

Hot water was used in the initial mixing to allow the alum the best chance to dissolve, but for the purpose of this experiment I elected not to use a heat source.

I should note at this point that I decided not to use distilled water. Although a lot of modern recipes use distilled water as a means of achieving a consistent result, none of the recipes in the Papyrii (or for that matter, later recipes) referred to additional processing of the water used in the dyebath. That's not to say that the medieval dyer didn't, but I think it's far more likely that they used or created recipes that worked with the water available in their locality. For this reason I've elected to do the same.

After mixing I left the specimen jars for a week, then placed strips of pre-washed cotton in each dyebaths for 12 hours to see what would happen. The water and alkanet jar and water alum and alkanet jar produced a very light purple, and the white wine vinegar jar produced a light red.

The mini experiment helped me decide whether or not the solution needed to be heated for a larger experiment. The fabulous people who have conducted experiments with alkanet previously indicate that the key to successful dyeing is time of exposure, with longer steeping resulting in deeper colour.

Although the Stockholm Papyrus makes a reference to "cooking", the Leyden recipe doesn't mention the need to heat the ingredients, and it certainly wasn't necessary to achieve dye results during the experiment. Not needing to use a heat source does have advantages in Australia during total fire ban season!

The proportion of alkanet also had to be determined, as there is a wide variance between the various experiments online, with one even using 120% weight of goods. I initially decided to take a 50% approach on the basis that the length of time I was conducting the experiment would give it the best opportunity to transfer to the cloth.

In the final experiment I used two glass jars - one filled with an alkanet, water and alum (20%) mix, and one filled with a water / vinegar mix. They each contain 100g of fibre – cotton, linen and wool. At the last minute I increased the amount of alkanet used to 100% weight of goods to maximise colour potential.

Below is a photograph of the results:

The materials in purple on the left hand side were from the jar filled with alkanet and alum only (from left to right, linen, cotton and wool). The fabric on the right is the result of the fabric placed in the jar with vinegar (from left to right, wool, cotton and linen).

The dye, sadly, is not light fast, but the samples obtained are useful for demonstrating the colours that can be extracted from this dye plant.

# References

<u>Internet sites</u>

*Please note this is not a list of all sites considered, but it is a list of references directly quoted and a selection of those where other experiments with dyeing are described in good detail.*

http://www.clericus.org/etexts/Leyden%20Papyrus%20X.htm (Leyden Papyrus Translation)
http://www.elizabethancostume.net/dyes/ (links to various period dyeing references)
http://link.springer.com/content/pdf/10.1007/BF03215403.pdf (article regarding Papyrus X including image)
http://naturewonders.piwigo.com/picture?/2070 (Image – *Umbillicus horizontalis*)
http://www.bibliomania.com/2/1/66/113/frameset.html (Culpepper - select "Kidneywort")
http://www.plantzafrica.com/plantcd/cucumafric.htm (wild cucumber)
http://en.wikipedia.org/wiki/PH (explanation of pH, acid vs alkaline)
http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0137%3Abook%3D35%3Achapter%3D52 (Pliny on Alum)

http://www.earthguild.com/products/riff/rmordant.htm (general guide to mordants)
http://pds.lib.harvard.edu/pds/view/7236253?n=37&printThumbnails=true (link to Alkanet reference, Ortus Sanitatis. Meydenbach 1491)
http://www.idosi.org/mejsr/mejsr7%284%2911/20.pdf (distribution of Alkanet)

*Process of dyeing with Alkanet:*
http://wildcolours.co.uk/html/alkanet.html
http://maiwahandprints.blogspot.com.au/2013/02/natural-dyes-alkanet.html
http://marshfieldschoolofweaving.blogspot.com.au/2010/11/in-pursuit-of-purple-learning-from.html
http://grackleandsun.wordpress.com/2012/06/01/results-from-dye-day-1-alkanet-root/
http://www.naturalpigments.com/detail.asp?PRODUCT_ID=455-12S

*Useful general references:*
http://www.maiwa.com/pdf/natural_dyeing.pdf
http://www.gutenberg.org/files/24076/24076-h/24076-h.htm (useful general dyeing reference)

All sites accessed June 2015

# Call for Presentations

Laurels, teachers, presenters, and educated riff-raff
are invited to submit abstracts, ideas or concepts of presentations
within the overall framework of Medieval Science
for the inaugural

# MEDIVEAL SCIENCE IN YE TAVERN

To be held at The Great Northern War, Northern Reaches,
2016.

Contributors are expected to be attending The Great Northern War.
Drones, Golems, voodoo animated corpses or electronic witchery
will not be considered in the absence of the presenter.

Medieval science topic presentations are envisaged to be 20-30 minutes in duration, limited by the lack of modern electronic presentation tools, but voluntary accompaniment of mannerly consumption of Tavern drinks in moderation.

**Why should you consider being a presenter?**
It is envisaged that this part of the Great Northern War Program will be an enjoyable opportunity to share your medieval science interests with others. Perhaps, it will be an occasion to promote your medieval science interests outside your local Barony. Maybe, it will be a chance to form new connections with like-minded medieval science interested people. The meeting is in the Tavern.

**Publications**
All presenters are strongly encouraged to consider transforming the exposition material into an article for *Cockatrice*.

For more information email: Theophrastus.von.oberstockstall@gmail.com

# On the A-team: Part One

*Lord Anton de Stoc*

I have written this piece for three main reasons; the first is to bring the attention of a number of learned and worthy men of letters to the attention of my dear and beloved friends, and thus make an attempt to recruit more citizens to the Republic of Letters.

The second is we may better the Kingdom by making bad references about pity for the fool who is not able to at least pretend they know something about at least one of this A-team of thinkers ... ok,ok, mostly thinkers, and one drunk poet who paid so little attention in classes that he didn't even realise that Latin poetry was not supposed to rhyme.

My third reason is that I do not know any of the work of these men nearly well enough, and in attempting to do them justice, rather than wasting my days in unimportant things, I have rather had to go back to their works and read what they have done again,and to think critically and assess how and why I believe them to be important. Where I have cited them, they have been recorded in *italics*, so that their work may be identified, and I may not accidentally claim it as my own.

Before I commence, I would explain a term I use a lot – Latin Christendom. If you in a society that goes to Church, and hears Latin there, you're in Latin Christendom. It is true that not all in Latin Christendom were Christians (Jews are an obvious exception), and it is also true that most people in Latin Christendom could not speak, read or write Latin – but they all shared an educated class that could, and they all share a similar cultural background, have recognisably similar institutions, share important legal concepts and think of themselves as, more or less, a single society that they usually call Christendom. Note, by definition, Latin Christendom ends with the Reformation, and it does not extend to places like al-Andalus, Constantinople or Novgorod.

Finally, I would dedicate this piece to the translators. It is through the fine work of the like of Gerard of Cremona, Simon van den Bergh, Micheal Scot, Shams Constantine Inati, and many others, named and un-named, known and anonymous, that poor and ill-tongued scholars like myself get to read and, perhaps, understand books that would otherwise be closed to us. I would make it clear that none of the translations in this work are my own.

My friends, I give you my A-team : Aristotle, Augustine, Averroes, Avicenna, Abelard, Archpoet, Albertus and Aquinas

**Aristotle**

Aristotle was, and still is, The Philosopher. Born in fourth-century Greece, he was a student of Plato's, and got the job of tutoring Alexander the Great. He was the best and brightest of Plato's students, and they disagreed about just about everything – it has been said the history of philosophy is an extended series of footnotes to Plato and Aristotle's arguments at Plato's Academy.

He is the man who taught us how to think about thinking, about causes and about effects.

Being unable to do his words justice, I will let him speak for himself; this is a short section out of his Physics, translated from the Greek by Richard Hooker. It is from chapter three of the second book of Physics.

*We must inquire into the nature of causes (aitia), and see what the various kinds of cause are and how many there are. Since our treatment of the subject aims at knowledge, and since we believe that we know a thing only when we can say why it is as it is—which in fact means grasping its primary causes—plainly we must try to achieve this with regard to the way things come into existence and pass away out of it, and all other natural change, so that we may know what their principles are and may refer to these principles in order to explain everything into which we inquire.*

*In one sense, what is described as a cause is that material out of which a thing comes into being and which remains present in it. Such, for instance, is bronze in the case of a statue, or silver in the case of a cup, as well as the genera to which these materials belong.*

*In another sense, the form and pattern are a cause, that is to say the statement of the essence genera to which it belongs; such, for instance, in the case of the octave, are the ratio of two to one, and number in general; and the constituent terms in a definition are included in the wider class of a definition.*

*Then there is the initiating source of change or rest: the person who advises an action, for instance, is a cause of the action; the father is the cause of his child; and in general, what produces is the cause of what is changed.*

*Then there is what is a cause insofar as it is an end (telos): this is the purpose of a thing; in this sense, health, for instance, is the cause of a man's going for a walk. "Why," someone asks, "is he going for a walk?" "For the good of his health," we reply, and when we say this we think that we have given the cause of his doing so. All the intermediate things, too, that come into being through the agency of something else for this same end have this as their cause: slimming, purging, drugs, and surgical instruments—all have the same purpose, health, as their cause, although they differ from each other in that some of them are activities, others are instruments.*

Here ends the quote from the Philosopher.

This fourfold assessment of causes – substantial, formal, efficient and purposeful is how Latin Christendom looked at just about anything (it helps me to mentally translate 'efficient cause' as 'effecting cause' – the potter is the efficient/effecting cause of a clay pot).

As an aside, the Aristotle versus Plato thing drifted into the background in the Greco-Roman intellectual world, with two new philosophical schools, the Epicurians and the Stoics, taking center stage … but at the time of Latin Christendom, the dispute between followers of Aristotle and Plato was back with avengance (and, by the way, hasn't ever stopped since then).

I should mention that Aristotle's Politics and Plato's Republic are two very good places to start if you want to think about the sort of society that you should live in, and his Ethics is a book you should study if you wish to improve your life.

Aristotle also wrote on, literally, everything, and his intellectual weight was enough that arguing from Aristotle's authority was often enough to win an argument about the world, until thinkers like Albert the Great successfully navigated a path away from Aristotle's theory-heavy, observation-light approach to the natural world.

In closing, I would say that Aristotle built the tools and laid the foundations of thought for Latin Christendom, and you should study him, as much or as little as time and circumstance will allow.

http://www.wsu.edu/~dee/WORLD.HTM

http://www.granta.demon.co.uk/arsm/jg/p-index.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[19]. 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.

[19] 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

**Már Naddrsdóttir** is a resident of Sourthron Gaard

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

**Lord Theophrastus von Oberstockstall** is from 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 diagnostic 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.

**Aleinya Thakeses** is a member of the Byzantine minor nobility who was married to Alexious Thrakeses in order to cement a trade deal. She has an interest in fabric manufacture and the quality of dyes as this directly impacts the family business.

**Lord Anton de Stoc** has fled the Wars of Religion in sixteenth-century Germany, and is currently living in the Barony of Rowany. He has been known to do science, philosophy, astrology and geometry, and has done various things to advance the Republic of Letters in Lochac. He has been known to occasionally use a sword and teach swordsmanship and footwork.