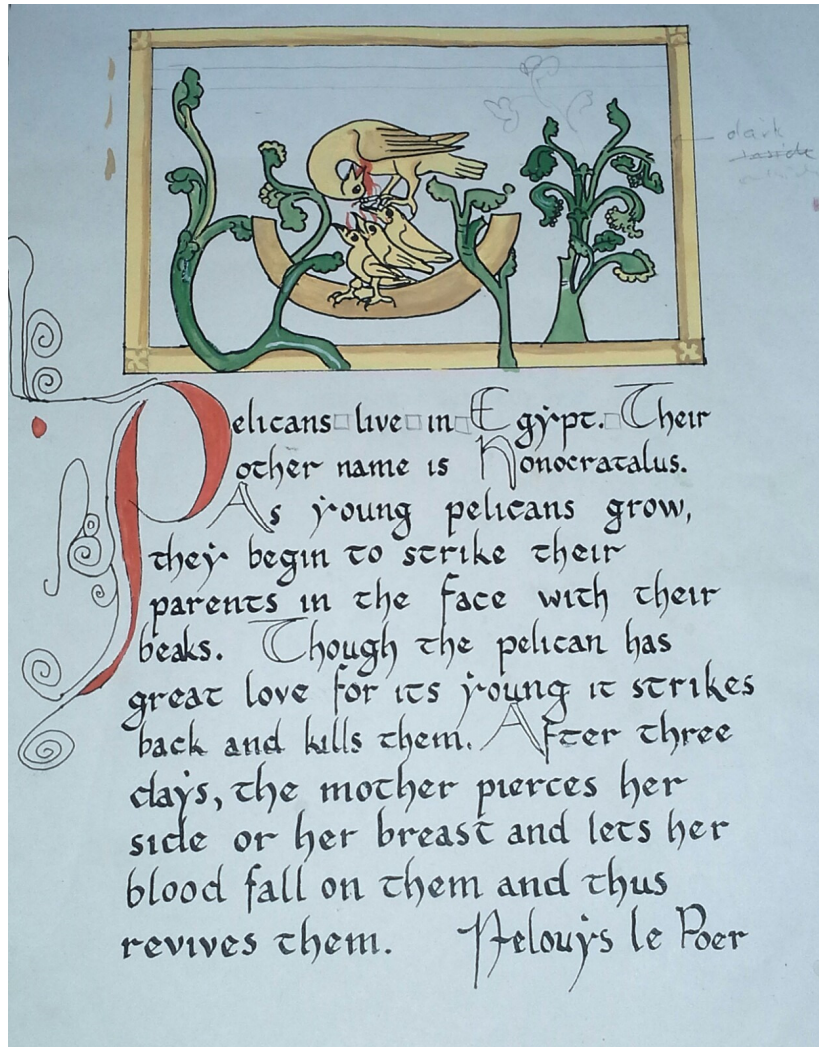


Cockatrice



Bestiary Illumination by Lady
Helouys le Poer

November A.S. 50

Table of Contents

Contributions

Capitano V's Capitano: A Play

Lord Malcome Patersone _____ page 4

Three Possible Widows from Kullamaa, and the designator *nayne*.

Muste Pehe Peep _____ page 13

Medieval Chocolate

Miriam bat Shimeon _____ page 17

Book extract: Liber Raziel

Theophrastus von Oberstockstall _____ page 19

The A-Team: Part Two

Anton de Stoc _____ page 23

Announcements

Medieval Science In Ye Tavern _____ page 16

Columns

From the Editor _____ page 2

Cockatrice FAQs _____ page 27

This is the November AS 50 (2015) edition of Cockatrice, a publication of the Kingdom of Lochac of the Society for Creative Anachronism, Inc. (SCA, Inc.). Cockatrice is an email publication only via subscription with the editor. It is not a corporate publication of SCA, Inc., and does not delineate SCA, Inc. policies.

Credits for this issue:

Cover Art:	Helouys le Poer, ©2015, Used with permission
Art:	Medieval Woodcuts Clipart Collection (http://www.godecookery.com/clipart/clart.htm)
Articles:	p. 4, Steven Creevy, ©2015, Used with permission p. 13, Rebecca Le Get 13, ©2015, Used with permission p. 17, Miriam Staples ©2015, Used with permission p. 19, Andrew Kettle ©2015, Used with permission p. 23, Ian Whitchurch, ©2015, Used with permission

From the Editor

Greetings!

My current A&S projects are currently focussed around getting both myself and mini-me dressed for Canterbury Faire and Coronation in January. If anyone would like to write an article on how to fit a very wriggly baby, then I am sure that I would not be the only SCA parent who would appreciate it!

I have particularly enjoyed the creative contributions in this issue; Lady Helouys's beautiful illumination is one of my favourite covers so far and I wish I had been present for Lord Malcome's play!

As always, please send me your articles and creative endeavours!

En servicio
Elisabetta Foscari

To contact the Editor email:

editor@cockatrice.lochac.sca.org

Cockatrice Website:

<http://cockatricontce.lochac.sca.org>

Cockatrice Calendar AS 50 (2015)

February 50 Edition	Submissions due	1 January
	Published	1 February
May 51 Edition	Submissions due	1 April
	Published	1 May

Cockatrice Team

Editor: Signora Onorata Elisabetta Foscari

Deputy Editor (Website): Lord Theophrastus von Oberstockstall

To contact the Cockatrice team email: editor@cockatrice.lochac.sca.org



“Capitano V’s Capitano.”

A Commedia dell’Arta play written and produced by, Lord Malcom Patersone, S.C.A. to be performed during the Riverhaven Baronial Feast

Directed by: Lord Malcom Patersone and Lord Theophrastus Von Oberstockstall

Concept

- SCA centric Italian 16th Century improvised theatre, including audience involvement – and his gracious Majesty, King Steffan.
- This piece is based on a theatre game designed to teach Commedia students the fundamentals of the Capitano character, his motivations and relationships with other characters.
- The theatre game is one of one up-man ship and once challenged by a stronger character Capitano crumbles and runs away terrified. In this scenario, the Capitano’s verse each other in a duel like situation trying to outdo each other with more and more ridiculous and unrealistic boasts of their fighting prowess, each time trying to outdo each other and gain audience support to belittle the other character.

Props & Masks

- Garb to portray down trodden and poor soldiers.
- The costuming was designed to be a sight gag and aimed to elicit a comic response from the audience just from the mere sight of the characters.
- 1x salami and 1x French stick of bread.
- While the nature of the mask can be argued to include the entire character such as its physicality, costuming and props, the physical mask worn on the face of the actor that portrays the character, is equally important.
- Theophrastus and I used the following character masks:

- Capitano 1 (Malcom) wore el' Capitano mask (with the distinctive phallic nose)
- Capitano 2 (Theophrastus) wore Pulcinella mask because we were limited by one el' Capitano in the mask set available to us. The Pulcinella mask used to portray el' Capitano still worked well for our purposes.

Character background

- Traditional Capitano Characters in the 16th Century were a comic relief designed to make fun of the Spanish soldiers that occupied northern Italy during the Spanish – Franco war from the 1520's – 1560's. They were commonly depicted with full bravado as the ultimate fighter and lover but with no substance. Once challenged by another character in combat, he would dissolve into cowardice and run away.

ACT

Cap 1

(Malcolm) – *Enter spruiking to the populace of the hall – flourish, big energy*
Greetings most fair and noble populace of River Haven.

I am the fiercest and deadliest fighter in the land, I destroy entire armies with one swing of my sword and destroy monsters beyond your imagination and I am the champion of River Haven.

My name is ...Capitano.

You may rest well and rejoice that you
can now bask in my radiance.

Join with me in celebration –
three cheers for the **River Haven Champion** –
(*Hip Hip Huzzah x3*).

Cap 2

(Theophrastus) – *Enter hall – accusingly to Cap 1*
Champion! Phar!!!!

I thought I could smell **ham** as I entered!

Or is it Turkey?

I am the champion in these lands, for I am Capitano.

Be-gone.

You are not welcome in my lands Sir.

Cap 1

Phar! Capitano...my nemesis.

I sneeze in your general direction! **Your lands?**! How, why?

Cap 2 *Pompous, building melodrama*

Aye!

I went on pilgrimage to the Great Northern War
where – upon the great tournament field of fire
as the spirit of the powerful owl watched over me
I fought hand to hand, sword against sword and
I slew each of my enemies.

I became, the **ultimate fighter** and
champion of the Northern Reaches.

Am I not the greatest champion?

Cap 1 – *Defiant – matter of fact – taking a beat before answering – pose.*

.....**Not.**

Cap 2 – *disbelieving – shell shocked*

Oh.. - *Stutter* –

all right then.....

Cap 1 - – *Pompous - building melodrama*

You may be the champion of some stuffed water pigeon,
but I too went on pilgrimage!

As the festival of Lent approached

I ventured south beyond the borders of the Northern Reaches and
attended the land of Rowany for the festivities.

I was in search of worthy opponents
to test my metal and cunning.

Once I arrived I fought in a **single tournament**
of virtue chivalry and prowess.

Tight delivery.

It was the *Rose ...Pole..... Shankin'... Melee of single origin...
auctiontourney thing.....

Pause.

To audience seeking reassurance, semi frantic.

And I won!..... I killed all of my opponents..... by myself!!!

I was awarded the **Champion of all Lochac!**

Huzzah!!!

(Whipping up support from audience – afraid of looking like a fool).

*[*reference to the five heavy tournaments at Rowany festival.]*

Cap 2

Phar!!! *Disbelieving.*

What manner of sword do you have that wreaks such carnage?

Show me yours!

Both Cap's start stalking each other in a circle with suspicion of each other.

*Both Cap's play a game of stalking and trepidation in a circle
before pulling the swords out with a war cry and bravado at the same time.*

Cap 1

Alright! I'll show you mine—

but only if you **show me yours!** Agreed?

Cap 2

Very well.

But we must pull at the same time

least we unbalance the **powers** of

Cap 1 & Cap 2 *synchronise war cry, crossing swords*

.....**Capitano!**

Cap 2

Phar!!!! You call that a sword?

It hasn't seen much action, it's **crusty!**

Cap 1 *Melodrama.*

Yes it's crusty...

crusty with the blood of my enemies!

Kneaded by the hands of Mars

baked in the ovens of Hyades,

and yeast and salt added from.....

Where ever you get yeast and salt from.

*Pause looking blankly shrugs shoulders. Cap 1 and Cap 2 look blankly at each other
and audience for a beat.*

Cap 1 and Cap 2 –

I got **nothing** – **no** idea.

Pause

Cap 1

Capitano, what manner of sword
is that which your enemies **meat** with on the field?

Cap 2

My sword is ideal for **cut and thrust**!
Be warned all those who would a-pose me,
because with just one **mighty manly thrust**
into the flesh of my opponent and I sow.....
seeds of death!

Drifting off talking to himself dreaming.

Meat and meat meeting together..
on the field of **sweaty combat**.....
mmmmm spicy... pepper..salt, lentils...some garlic..yes, garlic.

Cap 1 moving away slowly as if uncomfortable

Cap 1

Capitano, that is the most **tasteless** line
in all of theatre history language
how could you say that? Who wrote that line?????

Cap 2 *pulls out a copy of the script and searches through it before answering.*

Hmmm...The Kings **apprentice/understudy**.....?

Cap 1 and Cap 2

Thinking then acknowledge each other and answer together.

Malcom!

Shake their heads and shudder peeling off to opposite sides of the hall looking over the audience.

Cap 1 and Cap 2 look over the audience and react as if the audience are about to slowly spring on them. Both are starting to withdraw towards the middle to each other back to back.

Cap 2 – *with trepidation starting to cringe. Whispering.*

Capitano, the people are **looking at me!** I don't like it.

Cap 1 – *with trepidation starting to cringe. Whispering.*

Yes I know. I think they are **hungry**.

Cap 1 and Cap 2 start stalking backwards towards each other.

Cap 2

Well, I'm not surprised, I have a **rather big sausage in my hand**.

Cap 1

Indeed... Capitano..I rather do **like your sausage...**
its **very big..... powerful even**.

Absentmindedly turning to each other as they meet in the middle and cross swords, and talk to each other as an aside.

Cap 1 – *playing on the sexual innuendo*

Capitano, I think we need to **get on with it**.

Turns away embarrassed self-conscious and adjusts himself and his clothing, gathering his thoughts and composure.

Cap 2

Agreed, **where were we up to?**

Cap 1

Hmm, **not sure**,

Cap 2

Oh I think I remember - **follow my lead**.

Cap 1

Alright then but we'll have to **skip it**.

Cap 1 and Cap 2 – *link arms and start to skip and sing song.*

Cap 2 – *Pointing to Cap 1*

River Haven Champion

Cap 1 – *Pointing to Cap 2*

Northern Reaches Champion

Cap 2 – *Pointing to Cap 1*

Lochac Champion

Cap 1 – *Pointing to Cap 2*

His sword likes to **thrust**

Cap 2 - *pointing to Cap 1*

His sword is **all crust**

Cap 1 *Pointing to Cap 2*

Capitano sword is **force feed**

Cap 2 - *Pointing to Cap 1 dances chanting the line out into the audience until Cap 1 responds.*

Capitano is **in-bread**

Cap 1 - *Aside, distressed.*

Capitano... that was a family secret...

Anger, combative.

Enough of that I will not be **mocked** anymore.

I will fight on your lands on the in war field of the Great Northern War and

smash you and your army against the Fort walls! Humiliating you in front of all of the Northern Reaches.

Cap 2

Phar!! I will fight you on your lands during the Festival of Lent and destroy you and your army against the walls of the Keep. Humiliating you in front of all Lochac!

Cap 1

Phar!! I will take a great army of **50 men** and upon the field of the great **Pennsic war** and humiliate you in front of The Known World by destroying you in a **single bridge battle** because **I am the King of Lochac!!!!**

Cue high table and the crown – crown responds accordingly and chases us out of the hall.

-FINIS-

Acknowledgements

Writing and developing this piece has played an important role in reigniting my momentum for performance and writing original pieces for SCA audiences. While I have been teaching regularly at Great Northern War over the past five years I have been quiet with regard to performance. This project has marked a turning point for me and has given me encouragement.

I wish to acknowledge and thank the following people for their involvement and support during this project:

Very early in King Steffan's reign he issued a challenge to me. The challenge was to organise a performance in collaboration with Theophrastus designed for the River Haven Baronial Championship, 12th September AS 50. I wish to thank His Majesty, Steffan, for issuing this challenge and pushing me out in front of the audience again. As my Laurel, I also wish to acknowledge his Majesty's ongoing friendship, support and inspiration during my journey as his apprentice.

Lord Theophrastus for his friendship, fire like enthusiasm for this art form and its applications in the performance sphere. In the development stages of this work he workshopped concepts with me and supported my writing from proof reading to being a devil's advocate during rehearsal by challenging my assumptions and ensuring our story telling would be understood on stage along with adding great ideas and one liners. I would also like to thank his family and my own for their support and encouragement during this process.

In addition, I would also like to thank the Event Steward, Countess Beatrice Maria Malatesta and the Royal Mistress of Revels, The Honourable Lady Christine Bess Duvaunt for their enthusiasm, encouragement and support assisting me to organise and schedule the performance as part of the event. I would also like to thank Lady Christine and Her Grace, Constanzia de Zamora for their photography.



ATTACK Commedia – Lord Malcom Patersone and Lord Theophrastus Von Oberstockstall



Female Drummer entertains Royalty

<http://www.godecookery.com/afeast/feasts/fea005.html>

Three Possible Widows from Kullamaa, and the designator *nayne*.

Muste Pebe Peep

In continuing to pursue information about Estonian naming practices, it is quite striking how rare it is to find women mentioned, and finding their bynames recorded in Estonian is rarer still. Naturally, there were women living in Livonia during the SCA's period, but records we have mentioning them are scanty.

The first issue is trying to find records of Estonian-language bynames in the first place. Outside of a small community living in the otherwise German-language towns, Estonian was the language of the illiterate peasants (Pöldvee 2011; 367) making up 90% of the population of Livonia (Pöldvee 2012; 260), and so when Estonian names were written down, it was recorded mostly by the German speaking, educated elite. When we do find mentions of women, such as their tombstones (Mänd, 2012) or testaments (Mänd, 2013; 24-5), they are middle-to-upper-class women, hence they are written in German. Similarly, financial dealings recorded in Tallinn that mention women, be they foreign Swedes (Leimus, 2014; 257) or native Estonians (Kivimäe, 2009; 586, 589), are recorded simply as wives in the financial *lingua franca* of the Hanseatic league, Middle Low German.

For example, Leimus (2014; 257) mentions “*Olleff vyssche bakers... vnde syner frouwen...*” Byrgytte, but while Oleff has a byname meaning “fish hook”, Byrgytte is only identified as his wife. Similarly, Kivimäe (2009; 587) notes an Estonian peasant called Jan Koppelman in 1541, with his wife Maddlen, who is not identified any further.

It therefore would come as no surprise that in the three examples I have been able to find so far, women are identified in part by their husbands. The three examples come from the *Wackenbuch von Goldenbeck* (Estonian: *Kullamaa vakuraamat*), from western mainland Estonia

So what is a *Wackenbuch* or *Vakuraamat*?

To see why these bynames are only found in a specific type of record, it is probably important to know why these records were created. Their origins lie in the administration of the manorial economy of Livonia, when the local manor, in some ways, functioned much like a small, independent local government in terms of caring for their peasant workforce (Praust, 2013), but was primarily a means of running an agricultural business by the nobility. Wakenbuchs are, therefore, inventories of the manorial economy, the farmsteads on the manorial lands and their obligations. This could include the name of the head of the household, the number of people living in a particular farmstead, their status, and their livestock. As the expected head of the farmstead would be male, it is only in rare circumstances that a woman would be mentioned. Põltsam-Jürjo (2011) believes it most likely they were widows who were managing their farmstead holdings until their children came of age.

Onto the names!

The *Wackenbuch von Goldenbeck* is dated between 1524 and 1532 (Tartu University, 2007), and Põltsam-Jürjo (2011; 32) mentions three women (Saareste only mentions two of them), and only one woman is mentioned with a personal name, *Barbar* (ie. Barbara):

- **Barbar Szundyay nayne**
Saareste (1923; 138) nor Põltsam-Jürjo suggest a possibly etymology for this byname.
- **Lutzw nayne**
She may be the wife of a man nicknamed after the Estonian name of the burbot, *Luts* (Põltsam-Jürjo, 2011; 34, Saareste, 1923; 138).
- **Manthu nayne**
This is a relationship byname, as Põltsam-Jürjo (2011; 27, footnote 56) notes other people in the Wackenbuch were called Manthe, or Manthw, which she considers a diminutive from any of the German-language names ending in –mund (from Low German *mund* “protection”), such as *Sigmund*.

In all three cases though, her byname uses the term *nayne* (modern standardised Estonian: *naine*), meaning woman, or wife.

Bibliography

Kivimäe, Jüri. 2009. "Eesti keele kaja Helmich Ficke kaubaraamatus 1536–1542" *Keel ja Kirjandus* **8/9**; 583-594. Online: <http://keeljakirjandus.eki.ee/583-594.pdf>

Leimus, Ivar. 2014. "Kalakaupleja ja tema naine: pilguheit ühe Tallinna mittesaksa paari elujärge 1550. aastal" *Ajalooline Ajakiri* **2/3**; 251-264.

Mänd, Anu. 2012. "Naised, memoria ja sakraalruum hiliskeskaegsel Liivimaal" *Tuna: ajalookultuuri ajakiri* **3**; 6-29.

Online:

http://www.arhiiv.ee/public/TUNA/Artiklid_Biblio/P6ltsam_Jyrjo_Sissevaateid_Liivimaa_TUNA2011_1.pdf

Mänd, Anu. 2013. "Frauen, Memoria und Sakralräume im spätmittelalterlichen Livland" *Forschungen zur baltischen Geschichte* **8**; 11-39.

Põltsam-Jürjo, Inna. 2011. "Sissevaateid Liivimaa külaühiskonda 15.-16. sajandil" *Tuna: ajalookultuuri ajakiri*. **1**; 20-40.

Online:

http://rahvusarhiiv.ra.ee/public/TUNA/Artiklid_Biblio/P6ltsam_Jyrjo_Sissevaateid_Liivimaa_TUNA2011_1.pdf

Pöldvee, Aivar. 2011. "17th century Estonian orthography reform, the teaching of reading and the history of ideas" *TRAMES* **15**(65/60); 365-384.

Pöldvee, Aivar. 2012. "Wennekülla Hans and Estonian church language" *Eesti ja soome-ugri keeleteaduse ajakiri*, **3**(1); 259-278.

Online: <http://jeful.ut.ee/public/files/Poldvee%20259-278.pdf>

Praust, Valdo. 2013. *Estonian Manor Portal: Short History of Estonian Manors*

Online: <http://www.mois.ee/english/history.shtml>

Saareste, A. 1923. "400a. vanune leid Eestis." *Eesti Keel* **5/6**; 136–149.

Online: <http://www.digar.ee/id/nlib-digar:42135>

Tartu University. 2007. "*Kullamaa käsikiri (1524–1532)*" (Tartu: Tartu University's Estonian Dialect Corpus)

Online: <http://www.murre.ut.ee/vakkur/Korpused/Tekstid/Info/vanimad.htm>

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

MEDIEVAL 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

Medieval Chocolate

Miriam bat Shimeon

The natives to the Americas have had a very long history of chocolate, but Europeans first heard about it from Christopher Columbus. In his fourth and final trip to America in 1502, he is given what he calls “almonds”, made into a drink which he and his sailors despised. It was Hernando Cortez, in 1519, who realised the appeal of the bean and set up cocoa and sugar cane plantations using the natives and Africans as slave labour.

The natives drank the drink unsweetened with many spices such as annatto, chilli and black pepper. It was also served foaming, which the Spanish hated. However, the Spanish loved the drink itself and the traditional belief is that the nuns of Oaxaca created a chocolate drink that was pleasing to the Spanish sweet tooth, using the sugar cane originally planted by Columbus himself on his second trip. For a more European flavour, cinnamon, aniseed and nutmeg were also added to the drink. The first processing plant was set up in 1580 and the secrets of the processing held by Jesuit priests, so the secrets came out over a hundred years later.

The process was described in 1701. The beans were roasted, de-husked and ground, leaving the cocoa mass (or liquor). This was then further ground with chilli, sugar, vanilla, cinnamon, allspice, nutmeg, black pepper, anise and cloves. It was then moulded into blocks and shipped over the world. In Europe the blocks were melted in boiling pots of water, kept simmering all day. Following is a redacted recipe.

Ingredients

3 cups water

150g of dark chocolate, minimum 60% preferably 85%

1-2 star anise

5 cloves

1 vanilla bean or 1 teaspoon vanilla bean paste

¼ teaspoon ground cinnamon

¼ teaspoon dried chilli (or to taste)

3-4 tablespoons of raw sugar (best to add less at first then more to taste)

½ teaspoon annatto (optional as ingredient is hard to get at the local)

¼ teaspoon ground black pepper

Method

Boil the water. Place spices and sugar in boiling water. Then break chocolate into water. Seethe until all chocolate is dissolved. Strain into cups.

Notes

This is but a small history of chocolate. I also cheat by using Lindt dark chocolate with chilli. These means that the chocolate has already been adjusted to taste with sugar, vanilla & chilli.

Reference

Books

Bailleux, N., The Book of Chocolate, Flammarion, 2001.

Ecott, T., Vanilla: Travels in search of the luscious substance. Michael Joseph, 2004.

McFadden, C & France, C. Chocolate: Cooking with the world's best ingredient Ultimate Editions, 2000.

Websites (Viewed January 2013)

<http://athenapub.com/chocolat.htm>
http://en.wikipedia.org/wiki/Cane_sugar
<http://unitproj.library.ucl>

a.edu/biomed/spice/index.cfm?displayID=27

Articles

Delbourgo, James, 'Sir Hans Sloane's Milk Chocolate and the Whole History of the Cacao' Jstor article
<http://www.jstor.org/stable/23027357>

Graziano, Martha Makra, 'Food of the Gods as Mortals' Medicine: The Uses of Chocolate and Cacao Products' Jstor article
<http://www.jstor.org/stable/41111898>

Hoffmann, Richard C., 'Frontier Foods for Late Medieval Consumers: Culture, Economy,

Ecology' by. Jstor article
<http://www.jstor.org/stable/20723174>

LeCount, Lisa J. 'Like Water for Chocolate: Feasting and Political Ritual among the Late Classic Maya at Xunantunich, Belize'. Jstor article
<http://www.jstor.org/stable/684122>

Norton, Marcy, 'Tasting Empire: Chocolate and the European Internalization of Mesoamerican Aesthetics' Jstor article-
<http://www.jstor.org/stable/10.1086/ahr.111.3.66>

Book Extract: Liber Raziel

An 11th Century Hebrew Magical Manuscript

Theophrastus von Oberstockstall



Introduction

The Archangel Raziel's purpose is to transmit Secret Knowledge to mankind. In Hebrew, Raziel, literally means 'Secrets (Raz-) of God (-iel)'. The predominant vehicle for communication is this book, the *Book of Raziel*. It is also known as '*Sefer Raziel*' in Hebrew and '*Liber Raziel*' in Latin. Another manner of transmitting God's secrets performed by Raziel was to shout them whilst standing on the peak of Mount Horeb! However, this practice may have been dysfunctional as the creation of the *Book of Raziel* is attributed to following these public affirmations.

Many legends surround this text. The book was given to Adam by angels as a departing gift or survival guide for life outside of Eden. Dispute between angels occurred as to whether Adam should have the book resulting in it being periodically stolen from him, cast into the ocean and later recovered. Noah was reported to have received it as reading material for his sea voyage.

The main body of this text has been transposed from the medieval version

that itself was conveyed from Hebrew and Aramaic manuscripts through Latin copies to Middle English folios. The earliest mention of the text is by Petrus Alfonsus (1062-1110) in *Secretum Secretorum*. The oldest existing manuscript was transcribed from an older Latin text by Juan d'Aspa to Castilian at the request of King Alfonso X of Castile (1221-1284). Medieval copyists have undoubtedly influenced it at a time of excitement for the 'grimoire' or 'magical book'. Magical abilities are described in the text purely from the ownership of this work. The text re-emerged in the 16th Century as *Liber Solomonis*, attributed to King Solomon reflecting the Solomonic tradition influence of the time. Credibility of the text's magical value is substantiated by a copy attributed to being in the private library of the Elizabethan luminary, Dr. John Dee (1527-1609).

Many publications have been made available reflecting the evolution of the text from the Hebrew original and traversing the many translations and copyists influences. Interestingly, this text is credited as the second most printed Hebrew magical tome. Only the *Book of Yetzirah* is thought to have more editions. The informational content of the text is at times cloudy or lost. A comparison to a Hebrew edition is recommended though the *Sefer Raziel* and *Liber Solomonis* do diverge in content.

The mission of this 2014 edition is to make the text as readable as possible. The constant 'and' that survives from a direct translation from Hebrew has been removed, the Middle English has been translated into modern English, Latin has been reduced, names for planets, stones, animals & etc. have been standardized and modernised or symbols used within the text and a graphic layout with clear book divisions has endeavoured to present the text in an approachable format. This edition has re-edited the Restorers of Alchemical Manuscripts Society's 1983 edition of *Liber Raziel* with the guidance of other transcripts from the British Library Sloane MS. 3826. Many improvements have been achieved in text corrections and clarity making this new edition, I hope, virtuous and worthwhile.

Note: Symbols in the text have been replaced by {Text}, ie. {Luna} has replaced a crescent symbol.

The Book of 17 Virtues

Of the Parchment or Vellum

The Angel said to Solomon, “All your workings, petitions and wills be fulfilled and all shall be made that you covet, that it shall be in your might. It behoves that when you have this book or another example that those write it in such manner in virgin parchment, and that it be not filthy, neither of dead beast or vellum, or parchment of silk, satin, clean cloths, parchment of a lamb or a virgin kid or a virgin fawn and this is better than any of the other.

Of the Ink

The ink which you shall write be of clean galls and be made with good white wine, (hoof or soot?), gum, vitriol, mastic, thuris and croco. The third day when it shall have received one, and be cleansed put there a little Algaba and Almen [Almea, Alinza]. Put then good musk (must), more than these three. Put then Ambram, balsome [balsamum] mirth [myrram, myrrh] and lingum aloes. When the ink shall be made be it bettered with Mastick, thuris, Aloeswood, somewhat of Thymiamate and muculazarat. Then cleanse it well with a clean thin cloth folded in three. Afterward put there mustum (muske), ambram (amber), aloneam [almeam, almenus], algabe [algalia, algana], balsam and mirram (Myrrhas). Grind all well and fully meddle with the ink. Then stand the ink for three days covered, in a sure place.

Know that with this ink you shall write all the holy names of God, his Angels, his Saints, all things in which his holy great name is mentioned or written, and all things that you will work truly to be fulfilled with your will pleasing or with your service. Whatever you put in the ink be new, bright, pure and good.

Of the pen

The pen which you shall write the holy name be a green reed gathered early before the {Sun} rise. He that shall gather it be clean, washed in running water or in a quick well and be clothed with clean clothes. The waxing {Luna} be with Caput Draconis, or with {Jupiter}, for that they be true and very. When you gather it, look toward the East and say, “Help me to fulfil

my will with this Reed.”

When this is said you shall cut one reed or twenty or as many as you will with one stroke. As Moses said, “The knife be it well plain and sharp, as though we should cut off a neck with it. Then take the Reed with your clean hands and make then of it gobbets. When you cut the pen, cut it before the {Sun}rise or when it arises. With the pen and with this Ink you shall write all the names of God holy severally.

Of the scribe

As often as you write the name of the Creator be clean, solemn, severed [scoured] and in a clean place. You shall first bathe before you write by three days. You shall be rather clean by nine days and do with clean clothes. Ordain to you an house or a clean place made clean well with balsomes [broom], washed, watered and fumed. When you write, hold your face toward the East.

Write morning to midday till you eat. After you have eaten or drank you shall not write anything. The even numbers of the {Luna} send strength if you write then, and most in the day or morning of the {Luna}, {Mercury}, {Jupiter} or {Venus}. Beware of {Saturn} and {Sol} upon all.

Solomon said, “If you put into the ink the blood of an otter, a tortoise, a white gander the ink shall be much the better, and with more virtue. Also I say that if there were Sapphire powdered or Emerald, Jamunia and Topaz the ink shall be complete and fulfilled. With this ink and pen ought to be written all the names of Semiforas.

Know that he that shall write this book ought to be clean, fasting, bathed and suffused with precious aromatics that are well-smelling spices. It shall be a great profit to you that makes or writes it. Each man that has written this book or has held it in his house evermore holds in mind God and his holy Angels. For he who has made it be evermore is suffused with the Glory of God. Put your mind in which time of the year, month, day with night, or hour. Evermore put your mind to these four times which they ought to find in the book of the prophets.

On the A-team: Part Two

Lord Anton de Stoc

Augustine

Saint Augustine of Hippo, was born in north Africa in 340 and died in 397 is, in my opinion at least, the link-man between the Classical Greco-Roman world and Latin Christendom. He was something that hadn't been; he was very smart, very well educated man who not only had faith and was a believer, but publicly and openly had faith and was a believer, and who used his intelligence and his education to feed into what he wrote about having faith and being a believer.

In the Classical Greco-Roman world, if you were smart, you didn't have faith. You might have recognised the use of Religion to support the State by intimidating the stupid and the superstitious, and you might have taken a position in some priesthood or other, but if you were smart you signed up with some school of philosophy, such as Stoics or Epicureans, that didn't require you to believe any of the patently obviously made up crap that was the Roman or Greek state religions.

Early Christianity had lots of believers, and I'm being unfair to Origen, Jerome and Tertullian here, but Augustine of Hippo was the first really first-class mind to use Reason in the service of Faith.

Here's an example, out of the sixth chapter of City of God. I've added line breaks to try and stop it being an Impenetrable Wall of Text.

If the further question be asked, What was the efficient cause of their evil will? There is none.

For what is it which makes the will bad, when it is the will itself which makes the action bad? And consequently the bad will is the cause of the bad action, but nothing is the efficient cause of the bad will.

For if anything is the cause, this thing either has or has not a will. If it has, the will is either good or bad. If good, who is so left to himself as to say that a good will makes a will bad?

For in this case a good will would be the cause of sin; a most absurd supposition. On the other hand, if this hypothetical thing has a bad will, I wish to know what made it so; and that we may not go on forever, I ask at once, what made the first evil will bad?

For that is not the first which was itself corrupted by an evil will, but that is the first which was made evil by no other will.

For if it were preceded by that which made it evil, that will was first which made the other evil. But if it is replied, "Nothing made it evil; it always was evil," I ask if it has been existing in some nature.

For if not, then it did not exist at all; and if it did exist in some nature, then it vitiated and corrupted it, and injured it, and consequently deprived it of good. And therefore the evil will could not exist in an evil nature, but in a nature at once good and mutable, which this vice could injure.

I expect you just skimmed that, because of the indolence and bad habits of the youth of today, so here's the important bit. He's not saying Because I Said So, You Should Just Believe, he's working through issues with Aristotle-style step by step logic (by the way, the mention of an efficient cause is a dead giveaway that whoever you are reading had been doing a little Aristotle).

His importance is shown by both the sheer amount of his work that got carefully copied and distributed, and by the fact that his method of harnessing of Reason to Faith became the dominant form of intellectual thought in Latin Christendom, pretty much until the end of Latin Christendom.

Almost all his work is easily available in translation via the Catholic Church; this page has not only Augustine, but also the other Church Fathers.

<http://www.newadvent.org/fathers/>

The Stanford Encyclopedia of Philosophy's entry on Augustine is here

<http://plato.stanford.edu/entries/augustine/>

Abelard

Peter Abelard. Born in 1079 in Brittany, died in 1142. Socially challenged, decent husband, crap father and one of the smartest guys there ever was. As a student in what later became the University of Paris, he got up on his hind legs and declared he could lecture better than his lecturers. He then walked out, found a convenient patch of ground and started lecturing. The student body basically followed, which was pretty embarrassing for the faculty, especially as student fees paid the faculty.

He's really important for his book *Sic et Non* ... what? You want to know about his personal life? You're more interested in his sleazy, sleazy personal life than in finding

about his importance in the debate about Nominalism and Realism in the Problem of Universals?

Okay, he's in Paris teaching. Young, smart, handsome, the world at his feet. He then breaks three of the critical rules for a teacher in Latin Christendom.

Don't do your students.

Don't do nuns.

And don't get young women with powerful and important relatives pregnant.

He made all three of these mistakes with the one chick, Heloise (who, judging from their correspondence, was a much better human being than he was). Having done a whole bunch of wrong things, they then do the right thing and marry. Her powerful and influential uncle the Canon Fulbert, on the other hand, thinks that his family name has been disgraced quite enough, so cue armed thugs with fruit knife stage left. After this, Astrolabe is an only child.

They called their son Astrolabe. For crying out loud, what sort of over-educated, socially challenged geeks name their kid after the high-tech development of the day? Ah yeah, that's right. We're dealing with Peter expletive deleted Abelard here.

OK, that's his personal life. Can I recommend Abelard and Heloise's love letters and his History of My Calamities if you want more details?

While I'm sure you'll remember the salacious gossip, getting back on to why he's important rather than famous, he wrote this book called Sic et Non - literally Yes and No.

This is the fifth paragraph of the introduction

In view of these considerations, I have ventured to bring together various dicta of the holy fathers, as they came to mind, and to formulate certain questions which were suggested by the seeming contradictions in the statements. These questions ought to serve to excite tender readers to a zealous inquiry into truth and so sharpen their wits. The master key of knowledge is, indeed, a persistent and frequent questioning. Aristotle, the most clear-sighted of all the philosophers, was desirous above all things else to arouse this questioning spirit, for in his Categories he exhorts a student as follows: "It may well be difficult to reach a

positive conclusion in these matters unless they be frequently discussed. It is by no means fruitless to be doubtful on particular points. "By doubting we come to examine, and by examining we reach the truth."

He then lists the capital A- Authorities of the Church contradicting each other and Scripture for 158 theological issues. He doesn't try and resolve any of these issues, just lists them contradicting each other, and thereby establishes an intellectual work program for Latin Christendom that lasted as long as it did.

Oh, and Bernard of Clairvaux (you know the St Bernard dog, with the high-grade liquor and the ability to find people trapped in snow? Yep, that St Bernard) has a go at him in 1141 over the unorthodoxy of his alleged Trinitarian views (briefly, in mainstream Christianity, you have God the Father, God the Son and God the Holy Ghost ; there has been much argument in Christian doctrine as to whether these are of one substance, similar substances, and so on). He was found guilty by a conclave of bishops and sentenced, but he appealed to Rome, and his sentence, which involving being banned from teaching among other things, was upheld. Peter of Cluny got involved (it would be impolite and possibly inaccurate to say Pope Innocent II owed Peter a favour after how Peter of Cluny stayed solid during the antipope Anacletus II and the events of 1138. It would also be impolite to say Peter and Bernard wanted to go each other over their earlier clashes over other, unrelated, issues) offering to mediate the dispute, and the Pope, St Bernard and Abelard were then reconciled, with Abelard taking up residence with Peter at the monastery of Cluny until his death in 1142 .

It took until 1817 until his bones were disinterred and buried with those of Heloise, who died in 1164 in Paris.

Introduction to Sic et Non

<http://www.fordham.edu/halsall/source/1120abelard.html>

Full text of Sic et Non is here, in Latin.

http://individual.utoronto.ca/pking/resources/abelard/Sic_et_non.txt

History of my Calamities

<http://www.fordham.edu/halsall/basis/abelard-histcal.html>

The 'Innocent ? Is Peter. Peter is innocent' incident

<http://www.newadvent.org/cathen/10525b.htm>

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 sources¹. Other barriers can include difficulties with language and access to resources. One of the fun things about the SCA is the creative part of anachronism – in other words – how did you overcome these particular obstacles. Again Cockatrice is a place where you can tell others about how you have been creatively anachronistic. If you have made modern substitutes then tell us how and why you did so.

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

4. How do I reference my article?

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

For Referencing Websites:

Include the URL of the website and the date you accessed it. The date is important because due to website being often frequently updated this date tells us what version of the website was used.

This could look like:

French Metrology (*n.d.*). *The metre adventure*:

<http://www.french-metrology.com/en/history/metre-adventure.asp>,
viewed 30 September 2012.

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

For Referencing Books:

Book References should include the author, title, publisher, city and date of publications and look like:

Palmer, John, *How to Brew* (Brewers Publications: Colorado, 2006)

If you are including an article out of a book it should look like:

Geijer, Agnes, 'The Textile Finds from Birka' in N.B. Harte and H. Ponting (ed), *Cloth and Clothing in Medieval Europe*, (Heinemann: London, 1983), pp. 80-99

If it is an article from a magazine:

Gribbling, 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

Malcom Patersone is an early 16th Century apprentice artisan from the low lands of Scotland. His pilgrimage and service to his Laurel has taken him across many lands and exposed him to various performance arts and sciences. He has developed a passion for 16th Century Italian improvised theatre (street theatre as well as high court) and its associated arts and sciences.

Muste Pehe Peep (ie. Brunette Peter) is from 16th century Swedish Estonia, and is the pseudonym of ffrw ffride wlffsdotter, the wife of a land holder in Hallingdal, Østlandet, eastern Norway within the Kingdom of Denmark. Probably best not to question why a woman in the lowlands of the western Scandinavian peninsula would be interested in Estonian bynames. They both live in the head of Rebecca Le Get (rebe.lucas@gmail.com) who loves finding out about interesting names used within the SCA's time period, and applying that to heraldry, and helping people find a name they would love to use and register.

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 Ratzel' 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.

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.