

Cockatrice



Aumbry at Canterbury Faire.

The aumbry was built by Baron Richard d'Allier
and the table styled by Baronessa Isabel Maria del
Aguila

February A.S. 50

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This is the February 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.

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From the Editor

Greetings!

This is a musical edition of Cockatrice with two excellent articles on period songs. One of my highlights of Canterbury Faire was sitting outside at night and singing so both brought back some happy memories that helped with the post-Faire blues!

Faire was an excellent event with plenty of interesting Arts and Sciences on display; fashion, dancing, cookery, woodwork, book binding to name a few. If you taught a class I would welcome contributions based on your class notes!

I am looking forward to reading your contributions in 2016

To contact the Editor email:

editor@cockatrice.lochac.sca.org

Cockatrice Website:

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

En servicio

Elisabetta Foscari

Cockatrice Calendar AS 50 (2016)

May 51 Edition	Submissions due	1 April
	Published	1 May
August 51 Edition	Submissions due	1 July
	Published	1 August

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



As I Me Walked

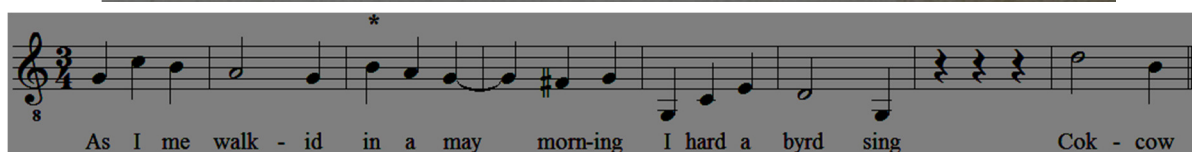
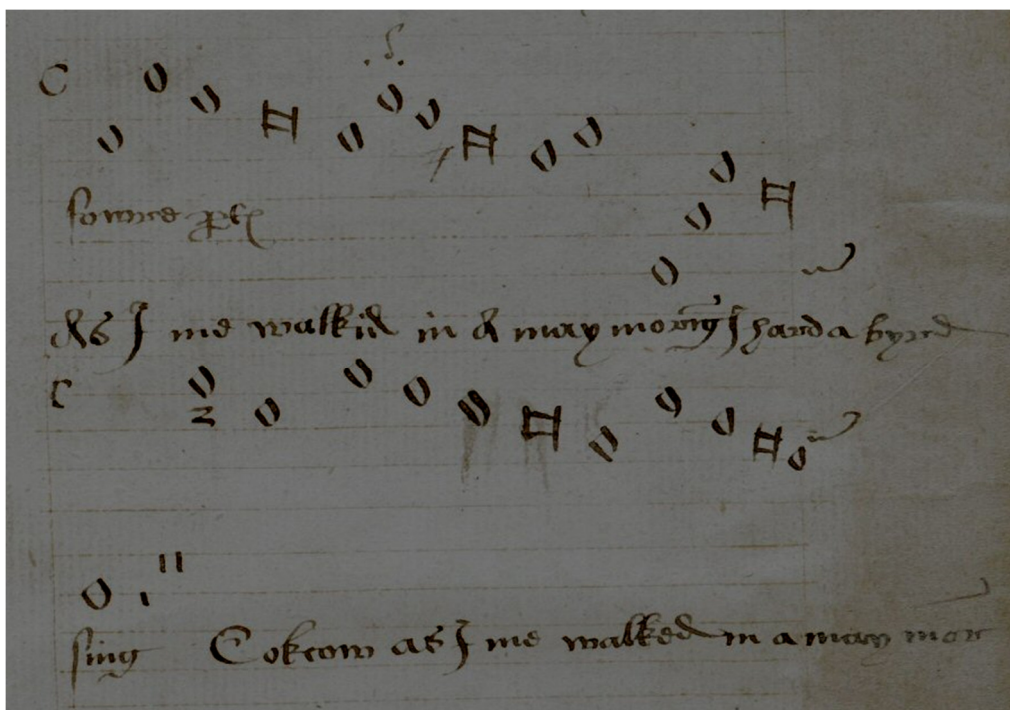
Baron Crispin Sexi

Were you a round in the 16th century? "As I Me Walked" was! This short song has been noted down in three different manuscripts that I am aware of. The manuscripts are:

- ♣ The Winchester Anthology, c 1487-1574
- ♣ The Lant Roll, 1580
- ♣ Ravenscroft's Pammelia, 1609

The Winchester Anthology, c 1487-1574

The Winchester Anthology, full of stories, recipes and diverse other writings, has a small set of rounds almost at the back of the book, making them likely to date from towards the end of the range given for the writing of this book. Curiously these rounds occur after five ruled but otherwise mostly blank pages that follow a set of medicinal recipes.



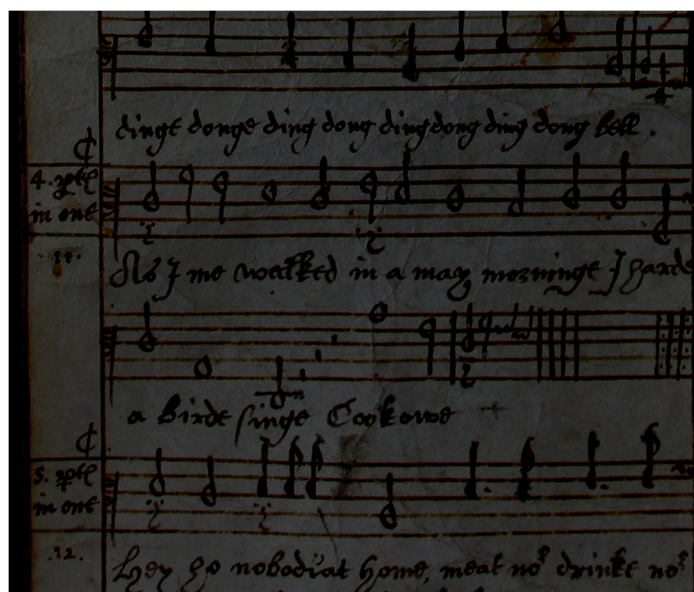
____, *Additional MS 60577 (The Winchester Anthology)*, St Swithun's Priory, Winchester, c 1487-1574.

Available on the British Library website at

http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Add_MS_60577&index=0

The Lant Roll, 1580

The Lant Roll is a long and narrow scroll containing 57 rounds, with "As I Me Walked" at number 11. The introduction written at the start of the scroll says the rounds were collected and gathered by Thomas Lant.



Lant, Thomas, *MS Rowe 1 (The Lant Roll)*, 1580.

Not published anywhere at time of writing, but it's available from King's College Library in Cambridge. I have a copy if you'd like to see it.

Ravenscroft's Pammelia, 1609

Ravenscroft's books of rounds and airs, printed in the early 17th century, contain hundreds of rounds and are the source of most rounds we sing in the SCA. Many Ravenscroft rounds also occur in the Lant Roll and the Winchester Anthology, showing that the Ravenscroft books are also collections rather than original works.

Canons in the vnison. 4 Voc.

53. 5.

¶ I mee walked in a May Morning, I heard a birde sing

Cuckow. As vi supra.

2 Shee nodded vp and downe,
and swore all by her crowne,
Shee had friends in the towne,
Cuckow.

3 All you that married be,
learne this song of me,
So shall we not agree,
Cuckow.

4 All young men in this throng,
to marry that thinke it long,
Come learne of me this song,
Cuckow.

As I mee walk - ed in a May Morn-ing, I heard a birde sing Cuc - kow

Ravenscroft, Thomas, *Pammelia. Musicks Miscellanie. Or, Mixed Varietie of Pleasant Roundelayes, and Delightfull Catches, of 3, 4, 5, 6, 7, 8, 9, 10 Parts In One*, William Barley, London, 1609.

Available from Greg Lindahl's website at
<http://www.pbm.com/~lindahl/ravenscroft/>

Since we have three editions of this round, we can compare them!

The Words

The three versions show slight changes in spelling, with the latest manuscript closer to our modern spelling than the earliest one, especially noticable in the transition from "hard" to "harde" and then to "heard". However in all three there is a consistency in the words used. The earlier two of the three versions of this round only have one verse:

As I me walked, in a may morning, I heard a bird sing, . . . cuckoo.

May is spring in the northern hemisphere, so the song starts out with the

subject of a pleasant stroll in nature at a time of year associated with vigour of growth, blossoms, lambing, and of course love.

The pause in the music then makes the call of "cuckoo" a sudden surprise.

The use of cuckoo as a term for a crazy person appears to be post-period, however a meaning of "stupid" dates back as far as the 1580s (Dictionary.com).

Another period connotation of "cockoo" is "cuckold"; a husband with an unfaithful/adulterous wife, also used as a verb, for example "to cuckold a man" meaning the act of his wife being unfaithful. This term probably refers to the practice of cuckoos laying their eggs in the nests of other birds.

So, we have a person out walking when they are suddenly and unexpectedly reminded of being away from their home and their potentially unfaithful partner.

The Ravenscroft version of the song has three additional verses that build on the cuckold theme, talking about what the cuckoo/wife claimed she was up to, and how married men (and those thinking of marrying) should learn this song, all the time with the cry of "cuckoo" echoing in their ears:

She nodded up and down, and swore all by her crown, she had friends in the town, . . . cuckoo.

All you that married be, learn this song of me, so shall we not agree, . . . cuckoo.

All young men in this throng, to marry that think it long, come learn of me this song, . . . cuckoo.

The Music

The three versions of this song are not at the same pitch. Winchester begins on G, with an accidental f-sharp marked in. This would make it technically in the mixolydian mode, however to our modern ear it sounds like G Major. Lant and Ravenscroft have transposed the melody to start on C, making it use the newly popular ionian mode which the major keys we now use are based on.

Each of the manuscripts contain a symbol like **.S.** at the word "in" on the seventh beat of the music, to show where the next singer of the round should join in from the beginning of the song. This gives a harmonic section 6 beats long, and despite Renaissance music not having bars as such, hints that the rhythm would be in what we now refer to as 3:4 time.

When the round is sung with all the parts, the harmonic progression is I II VI Vsus4 V I. Lant makes a slight deviation to I II I Vsus4 V I due to moving the "a" note of "I heard a". All three versions of the music have the suspended 4th which resolves on the following chord, a common flourish in Renaissance music.

Winchester uses one semibreve per beat, where the later Lant and Ravenscroft versions use minims for the beat. This echos the general shift in musical notation over the years, where eventually crotchets become the beat during the baroque and classical era.

Apart from that, there are very few changes in the wide ranging melody from one manuscript to the next. The fragment of melody at "I heard a" is different in each, although not making a substantial change to the harmony.

Each manuscript shows that when one gets to the end one should continue singing from the beginning, indicated by writing the start of the music and/or text again. The later manuscripts deal with this in a more concise and regular manner. Unusually for a round, the Winchester Anthology repeats the melody starting with a different note.

Scansion

The Ravenscroft version has an anacrusis marked by a barline after the first note. Lant does not indicate an anacrusis, however the manuscript does have anacruses on other rounds. Winchester has "sowre etc" written under the beginning of the melody. Apparently "sowre" is an archaic spelling of sour, but I have no idea what that indicates for this song. Otherwise Winchester has no indication of an anacrusis.

This difference alters where the lyrics fall relative to the first beat of the bar,

underlined in the following examples:

Lant / Winchester:

As I me walk-ed in a may morn-ing I heard a bird sing . . . cuckoo.

Ravenscroft:

As I me walk-ed in a may morn-ing I heard a bird sing . . . cuckoo.

Of note, Lant and Winchester only have one syllable tied across a barline (may), where Ravenscroft has three ("walk-", "bird" and "cuck-"). Ravenscroft emphasizes "a" and fails to emphasize words that would normally be stressed in speech, such as "walked", "bird", "sing", "cuckoo". It does however emphasize "morning" and "heard", which are both good strong words.

The slightly odd choice of emphasised syllables continues with the other verses added by Ravenscroft:

She nod-ded up and down, and swore all by her crown, she had friends in the town . . . cuckoo.

With the harmonic progression and the scansion working well for not having an anacrusis, what might the reason have been for Ravenscroft to add one? One possible reason is the shape of the melody. It is normal practice in music to emphasise the second note for the intervals of a rising 4th or a descending 5th as this is a strong resolution, often used in coming to the final note in a song. This round features a rising 4th at "As I" and a descending 5th at "I heard", giving a definite indication of where the emphasis ought to be during the beginning and middle of the song, whether it was originally intended or not.

Conclusion

The fact that "As I Me Walked" has survived in three manuscripts shows not just that it was around in the 16thC, but that it was popular. The main appeal is likely to have been the wry humour of the subject, but the melody is also quite singable, despite the broad vocal range necessary.

In these three versions of one song we see not just typical variation from source to source (such as added verses and varied melodic phrases), but also catch a glimpse of gradual, broader changes taking place during the Renaissance; shifts in musical notation, new melodic modes, and of course changes in spelling.

See throughout article for reference details



The High Table at Canterbury Faire. The Lochac Arms was painted by Baron Oswyn Carolus, the crockery painted by Lady Katherine Steward and the table styled by Baronessa Isabel Maria del Aguila. Photo taken by Baronessa Isabel Maria del Aguila

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
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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 songs: An invitation

Don Ludwig von Regensburg

Introduction

We are the inheritors of a vast legacy of music spanning more than a thousand years, from chant to dubstep. Fortunately for medieval recreators, that includes a large and diverse body of surviving work from our period of interest. In this brief document I suggest a few songs as an introduction to the music of the middle ages, along with links to freely available recordings and resources. This is in no way a survey, merely a superficial sampling of an idiosyncratic collection of songs that I happen to like and I think others might like too. I will conclude with some suggested sources for more music and information.

When listening to these recordings it might be useful to keep in mind the rather basic nature of the surviving material. Typically, the only things specified are the text and the vocal lines - anything else in the recording is the invention of the musicians. Furthermore, the rhythms are ambiguous; the metrical notation used by modern musicians developed over the medieval period. That means that other solutions also exist, and might well be found in other recordings. However, the history of the revival of medieval music is that – for a given piece – a rhythm is redacted by a certain scholar and widely adopted by the community of performers.

Monophony

These pieces are all songs consisting of a single line (like *Happy Birthday*). They may be performed by a single singer, a choir all singing the same line, bounced around between individual singers, sung in unison with one or more instruments, or with other lines devised or improvised.

Kalenda Maya

Composer: Raimbaut de Vaqueiras (fl. 1180 - 1205)

Language: Old Occitan

Example recording: <https://www.youtube.com/watch?v=D-YEP3pX4SA>

Raimbaut has an interesting biography (see Wikipedia); a number of his songs (including this one) refer to a Lady Beatrice (Dompna Biatrix), apparently the daughter of Marquis Boniface of Montferrat. This song is accompanied by a *razo*, or explanatory story, which states that the song is set to a borrowed dance tune - an *estampida*. It might therefore be argued that this is the earliest surviving instrumental music. According to the *razo*, the dance music made everyone happy except Raimbaut: when Boniface and Beatrice demanded he cheer up, this song was his response. Hence this lively music accompanies a lyric of disappointment and frustration.

Troubadours such as Raimbaut wrote in the *langue d'oc*, or Occitan, spoken throughout southern France and into Catalonia and Piedmonte.

Lyrics and translation available at

http://www.trobar.org/troubadours/raimbaut_de_vaqueiras/raimbaut_de_vaqueiras_15.php

And if you're feeling both brave and curious, here's a discussion of the rhythm:

http://www.musica.ufmg.br/permusi/port/numeros/12/num12_cap_07.pdf

Ja Nuns Hons Pris

Composer: Richard I (1157 - 1199)

Language: Old French

Example recording: <https://www.youtube.com/watch?v=ELeXBomZACg>

The business of writing lyric poetry extended right to the top of medieval society: Richard's captor, Emperor Henry VI, has work preserved in the Manesse Codex. This piece was written during Richard's captivity (1192 - 1194) and expresses his frustration: he has many powerful friends, yet he's still a prisoner.

A discussion, text and translation can be found at:

<http://tinadombroski.net/tangwystl/pages/info/docs/JaNunsHonsPris.pdf>

Bacche Bene Venies

Composer: Anonymous (composed before 1230)

Language: Latin

Example recording: <https://www.youtube.com/watch?v=QBWsnxe119w>

The Carmina Burana is a compilation of more than 200 poems – about a quarter of which have music – written in or about 1230. This raucous drinking song praises the god of wine, Bacchus; but note in the lyrics that the god Bacchus also stands for the thing: wine.

Lyrics (along with transcriptions of all the other pieces in Carmina Burana) are at:

http://www.hs-augsburg.de/~harsch/Chronologia/Lspost13/CarminaBurana/bur_cpo1.html#200

Unter der linden

Composer: Walther von der Vogelweide (c. 1170 - c. 1230)

Language: Middle High German

Example recording: <https://www.youtube.com/watch?v=yzXv7I-Zav8>

Walther was and is the most famous of the German song writers known as *minnesa`nger* - “love singers”. The song is put in the mouth of a young lady, recounting her romantic encounter with a man. She would be ruined if anyone knew, but the only witness was a song-bird who can’t give her away. A simple but beautiful melody combines with a charming lyric to make a timeless song.

The song is written in Middle High German (Mittelhochdeutsch), one of the more important literary languages of the middle ages. In this case “Middle” refers to the period (occurring after Old High German but before New High German) whilst “High” refers to the altitude, being the language spoken in Bavaria, Austria and Switzerland.

The lyric and translation can be found at:

<http://www.planck.com/rhymedtranslations/vogelweidelinden.htm> and
music at: http://www.monacensis.de/tipps/musik/_noten/udl.html

Los set goytz

Composer: Anonymous (14th C.)

Language: Latin / Old Catalan

Example recording: <https://www.youtube.com/watch?v=JFOVWzPpZT0>

The *Red Book of Monserrat* has long been a favourite amongst medieval recreators. It is a book of songs compiled around 1399 for the use of pilgrims to the Shrine of St Mary at Monserrat. The tunes are lively and popular in nature, but the texts suitably devout. This piece, *Los set goytz* has a particularly groovy rhythm.

Text, translations and facsimile are available at:

http://www.dick.wursten.be/Vermell_originaltexts_translations.htm

Polyphony

I use the term *polyphony* rather loosely here: these are pieces with more than one line written. The simplest form of polyphony is to have a single line sung in parallel by two or more people, but with the notes separated by some interval; octave and fifth are most obvious, but other intervals can be used as well. This practice is called *organum*. A man and a woman singing the same tune would naturally tend to sing an octave apart - the simplest form of organum. Organum was widely used in sacred music, but no examples are included in this little document.

Her wiert uns du"rstet

Composer: Oswald von Wolkenstein (c. 1376 - 1445)

Language: New High German

Example recording: <https://www.youtube.com/watch?v=ZVlONXDJ7yo>

Sometimes referred to as "the last minnesinger", Oswald von Wolkenstein has a rather dramatic and full biography, documented in part by his remarkable autobiographical song, "Es fu"gt sich". The

present song, however, is a delightfully silly drinking song, written as a three-part *round*.

Music and lyrics are available at: http://www.oswald-von-wolkenstein.de/lie_d_03.htm, translation at: http://www.wolkenstein-gesellschaft.com/uebers_englisch.php#K170

The *round*, or *rota*, is a simple form of part-song or polyphony (in the present, very general sense) where two or more people sing the same song, at the same pitch, but offset so that they start and finish at different times. *Row, row, row your boat* is a popular modern example. Sometimes there are also one or more entirely separate parts, for example the “Sing cuccu nu” part in *Sumer is icumen in*.

En mai quant rosier sont flouri

Composer: Anonymous (Before 1300)

Language: Old French

Example recording: <https://www.youtube.com/watch?v=qmfbOnWPLjs>

En mai quand rosier sont flouri / L'autre jour par un matin chevauchois / H, resveille toi is from the mighty Montpellier Codex, a collection of some 336 polyphonic works compiled between the years 1250 and 1300 (or thereabouts). Don't let anyone tell you there's no good medieval music!

This song is a three-part motet, an early type of polyphony composed of three independent songs chosen or adapted so that they harmonise at the cadence points. It's primitive, strange and wonderful.

Tu civium primas

Composer: Anonymous (14th C)

Language: Latin

Example recording: <https://www.youtube.com/watch?v=DWYEvzRcI1U>

Another motet, this time from 14th Century England. *Tu civium primas* uses four texts, all of them devotional in nature.

Texts and translation may be found here:

http://ums.aadl.org/ums/programs_19910305e

Where to next?

If you have liked any of the above pieces, then you might be contemplating the possibility of thinking about scratching the surface of medieval music.

Recordings

A great way to find out more about medieval music is to listen to lots of it. Whilst you're looking, here are some names to keep an eye out for:

Clemencic Consort Ren'e Clemencic is an Austrian musician and composer who is a pioneer of early music performance practice. He and his consort have recorded a lot of material, and it is typically inventive and lively.

Dufay Collective English quartet with a knack for producing instantly engaging, likeable interpretations of medieval music.

Early Music Consort From 1969 to 1976 this group produced influential and varied recordings. Trivia: one of the founders of the Early Music Consort, David Munrow, also wrote the music for the film, *Zardoz*. *boggle*

Gothic Voices Vocal quartet producing high-brow, rigorously researched interpretations. Generally, their recordings are not as approachable as the others mentioned here, but enthusiasts will find they repay repeated listening.

Again, this is not a survey; just a few personal favourites I'm happy to suggest.

Books

If you find you want to perform any of this material, here are some books you might investigate:

Singing Early Music (McGee) The title of this one is possibly misleading as it's not really about either singing or music. Rather, it is a pronunciation guide covering the middle ages and

renaissance. It includes English, Spanish, Occitan, French, Italian and German, as well as the pronunciation of Latin in each of those cultures. Of particular value is the discussion of the International Phonetic Alphabet (IPA) including a spoken word CD with examples.

Songs of the Troubadours and Trouv`eres (Rosenberg, Switten, Le Vot) This anthology of Old Occitan and Old French songs is a treasure. It includes discussions of performance practice, pronunciation and biographies of the various Troubadours / Trouv`eres.

A Performer's Guide to Medieval Music (Duffin) This text offers a far more thorough and scholarly overview of sources and styles than the present poor pamphlet. Includes na section on vocal performance.

Online Resources

Troubador lyrics Lots of troubador lyrics and English translations.

<http://www.trobar.org/troubadours/>

Carmina Burana Complete images of the Carmina Burana MS.

[http://imslp.org/wiki/Codex_buranus_\(Anonymous\)](http://imslp.org/wiki/Codex_buranus_(Anonymous))

Lochac Snogbook The name "Snogbook" is the result of a typo too endearing to change. It is a compilation of songs popular throughout the SCA Kingdom of Lochac, and includes some medieval material.

<http://tinyurl.com/zcqjxgq>

Ildhafn Catalogue Online collection of music.

<http://ildhafn.lochac.sca.org/music>

In Conclusion

By relying on online resources, I hope to make this little article as accessible and easy to use as possible. However, links can be fragile things, and I am as keen to hear about broken ones as I am to hear about exciting new ones. Corrections, comments and questions are welcome at patrickbow@gmail.com.

Tablewear Painted by Lady Katherine Stewart for Their Excellencies
of Southron Gaard; Richard d'Allier and Ginevra Isabella di Visconti



Photos by Sir Callum McLeod



Cockatrice Cooks: Plumeseye

To Make Chireseye

Tak chireye at Þe fest of Seynt John Þe Baptist, & do away Þe stonys. Grynd hem in a morter, & after front men wel in a see so Þat Þe jus be wel comyn owt; do Þan in a pot & do Þerein feyre gres or boter & bred of wastel ymyid, of sugur a god perty, a porcioun of wyn. & wan it is wel ysodyn & ydressed in dychis, stik Þerin clowis of gilofre and strew Þeron sugur.

- Explicit servitium de carnibus 77 in *A Form of Cury* in Heatt, Hosington and Butler, Pleyn Delit, recipe 117

Take Cherries at the Feast of Saint John the Baptist and do [take] away the stones, grind them in a mortar and after frot [sift] them well in a sieve so that the juice be well come out and then put in a pot and put therein good grease or butter and minced¹ wastel² bread, a good part of sugar, a portion of wine and when it is well sodden and in the dish (literally dressed in the dishes), stick therein cloves³ and strew thereon sugar.

Cheriseye or Plumesye has long been a favourite pudding in our household. We even once had a cat who was rather partial to it! I have chosen to make a variety with plums rather than cherries for reasons of economy; hence Plumeseye rather than Cheriseye. Plums are currently in season and therefore \$4 a kilo while cherries are just post season and so are \$13 a kilo. As this was made at Canterbury Faire for our household we were trying to keep costs down. It seems logical to me that a medieval cook would have done

¹ <http://www.pbm.com/~lindahl/foc/8cury11.txt> suggests that minced is the best translation of ymyid

² <http://www.collinsdictionary.com/dictionary/english/wastel> defines wastel as a bread made of the finest flour.

³ <http://www.godecooking.com/chaucer/chfoodc.htm> refers to clowes gilofre as spice cloves

the same thing; especially without access to our modern luxuries of refrigeration and supermarkets stocking out of season produce imported from across the globe. Both cherries and plums were grown in Medieval English gardens but McLean suggests that plums were more common as they were grown in abundance both in the wild and in monastic gardens.⁴ This ubiquity of plums therefore makes substitution likely for many cooks in medieval England. Plums are certainly used in sweet dishes at this time. In the same collection of recipes is one for *Erbowle*, plums with wine and spices thickened with rice flour. (A Forme of Currie recipe 98 in *Pleyn Delit* Recipe 115) There is an excellent redaction of this recipe in the February AS 49 edition of Cockatrice.

Ingredients

2 cups of pureed fresh or tinned plums

2 cups of breadcrumbs made from good quality white bread

Juice of ½ lemon (only put in if using tinned plums or extra sweet fresh ones)

1/3 cup white sugar

¾ cup of red wine OR ½ cup wine and ¼ liquid from fruit or ¾ cup liquid from fruit

2 tbsp butter

½ t ground cloves or 6 whole cloves

1. If using fresh plums then put them in a pot and cover them with water. Boil until the plums have broken down to form a pulp. Ensure you remove all stones at this stage. Add a tablespoon of sugar to this if your plums are sour. If not add the lemon juice here. Blend this mix in a food processor until you have a puree. OR if you are using tinned plums then drain them (keep the juice) and then puree them in the food processor.



⁴ Teresa McLean, *Medieval English Gardens*, Chapter 8, Kindle Edition, 2014

2. Break up your loaf of bread into chunks (leave on crust) and then put in the food processor to form crumbs.

NB 1 – the quality of this pudding is reliant on the quality of your bread. It pays to buy a good quality loaf from a bakery to get the best flavour and consistency. The medieval recipe writer also indicates this hence the instruction to use the wastel bread.

NB 2 – I leave the crusts on the bread and leave some texture in the breadcrumbs rather than blending to a pulp. I do find that if you take the breadcrumbs too far you end up with plum flavoured wall paper paste. The slightly larger crumbs and bits of crust make it much more pleasant to eat.

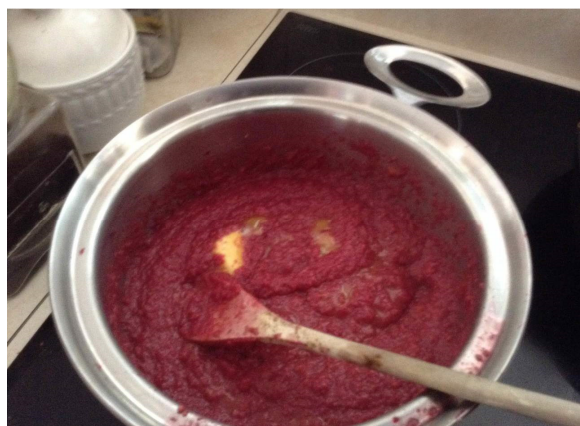


3. Put the following ingredients in this order in a pot on the stove: pureed plums, bread, wine, sugar, ground cloves (if using) and then the butter.

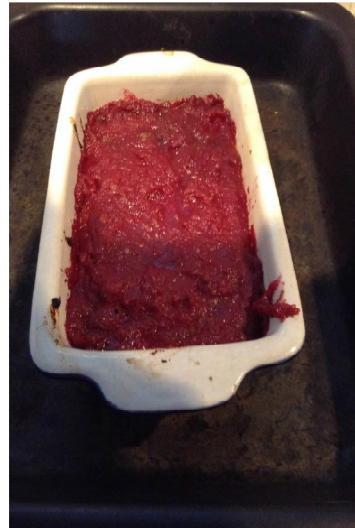
NB 3 – Taste to check sweetness. More sugar can be added in if necessary. Alternatively if too sweet add in some lemon juice.

NB 4 - Do not be shy about putting in the butter! It gives a lovely depth of flavour to this dish

NB 5 – It is important to have the same proportions of breadcrumbs to plum puree to give the desired consistency.



4. Once the ingredients have combined pour into a greased oven proof dish. You could at this stage stick some whole cloves into the surface of the pudding and sprinkle with sugar. Bake for 180 degrees centigrade for 15 minutes or until
NB 6 – You can certainly eat it straight from the pot but I have found that baking it in the oven allows it to set further.



5. This dessert can be eaten hot or cold. It does freeze reasonably well but doesn't have the same flavour as when fresh. It is particularly lovely served with custard.



On the A-team: Part Three

Lord Anton de Stoc

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.

1. Don't do your students.
2. Don't do nuns.
3. 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 sources⁵. 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.

⁵ 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

Baron Crispin Sexi (OL) is a reformed Minoan pirate, having found the light of courtly graces whilst locked in a dungeon in Navarre. His current interests include gothic furniture and attempting to convince his lady wife that the addition of a sackbutt would improve their manor home

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.

Don Ludwig von Regensburg was born too late to go on Crusade (Acre fell when he was young), but late enough to enjoy all the developments in science, music and art of the 12th and 13th centuries. He is sufficiently bothered by the sparsity of medieval music at events that he will sing it himself if need be - and yes, that is a threat.

