Cockatrice

Arrows with Spliced Feathers by
Lord Wintherus Alban

August A.S. 51

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From the Editor

Greetings!

I am delighted to present a bumper winter edition of Cockatrice. It is wonderful to have such a large number of fascinating articles submitted. Please keep them coming!

I always think that winter and Arts and Sciences go together very well. What better way to spend a cold winter night than sitting in front of the fire with your latest A&S project, good company and some mulled wine!

Hopefully you have all completed the Kingdom A&S survey. I am looking forward to reading the feedback from that as to how we can keep making Cockatrice bigger and better. I always appreciate any suggestions you have on how we can improve things here. Please email me at the address below

Happy reading!

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En servicio

Elisabetta Foscari

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In Search of Spices and Christians: Europeans in Southeast Asia 1511-1606

Ælfred se leof

Having recently found myself in the wilds at the edge of the Known World – Singapore – I got to wondering what was happening in this part of the world while the events and culture celebrated by the SCA were going on in Europe.

Southeast Asia has its own history of cultures, civilisations, empires, kingdoms and sultanates, not to mention trade and wars between them. If you're ever in Singapore, I can recommend learning a bit about them with a visit to the Asian Civilisations Museum (http://acm.org.sg/, viewed 14 June 2016). But this history is far too much to cover in an article like this one, and outside of the scope of the SCA besides. So, in keeping with the SCA's focus on European history, I'm going to restrict myself to the history of European settlement in southeast Asia from the time of the earliest European visits until the end of the SCA period and the first European landing in Australia.

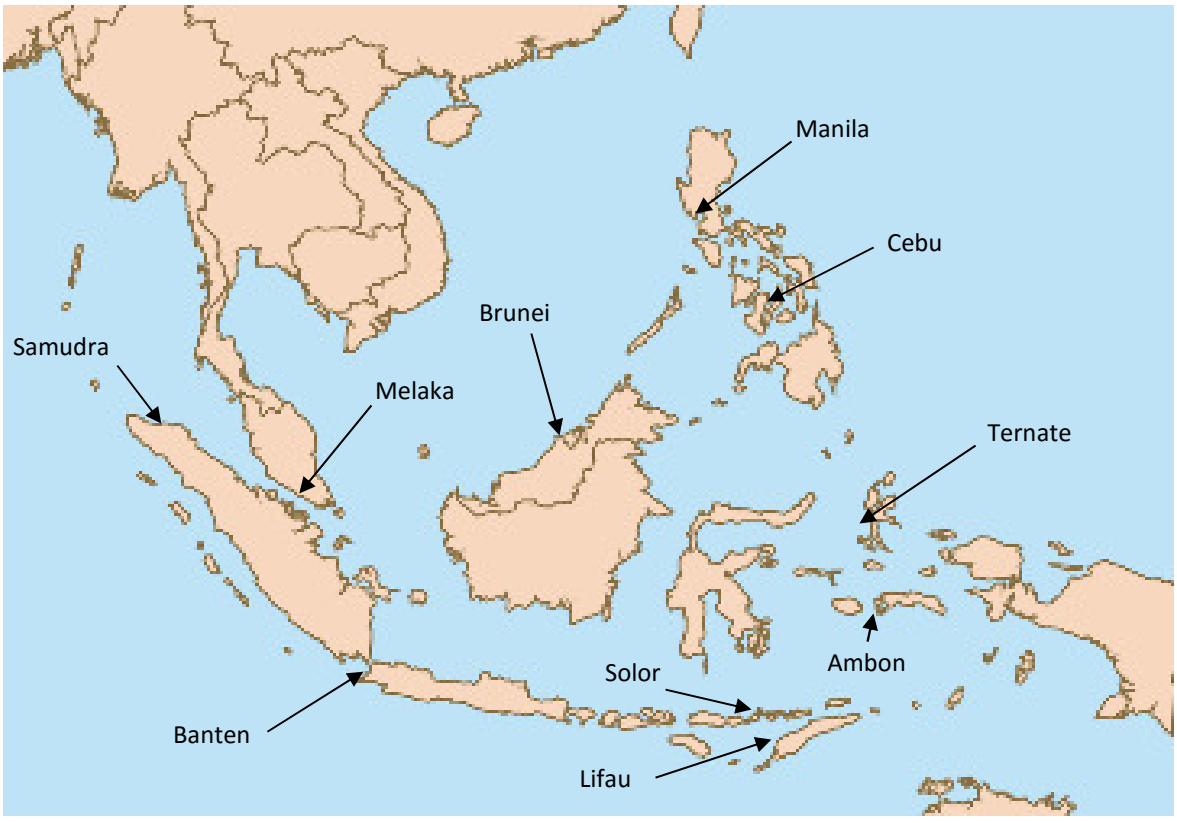

Figure 1 Southeast Asia, with the location of cities mentioned in the text. The base map is courtesy Wikimedia Commons https://commons.wikimedia.org/wiki/File:Se_asia_malaysia.png, viewed 23 March 2016.

Historians complain that few sources of information about Southeast Asia have survived from before relatively large-scale Europeans expeditions arrived in the early sixteenth century. However, we know that trade with India and China was well-established, and some kingdoms had become wealthy through the spice trade. The early kingdoms in the area were Hindu or Buddhist, but many parts of the Malayan peninsula and Indonesian archipelago converted to Islam during the fifteenth century after contact with Muslim traders from India.

The *Suma Oriental* of Tomé Pires is probably the most widely-cited description of what Europeans found when they arrived, which Pires wrote while living in India and Melaka over 1512-15. The *Suma Oriental* covers a vast number of lands from Egypt to Japan, including mainland southeast Asia ("Indochina") and the Indonesian and Philippines archipelagos as far east as Maluku (formerly, the Moluccas). Pires was most interested in the trade undertaken in each place, and whether their kings are "Moors" (Muslims) or "heathens", so that his guide is filled with lists of commodities passing from one place to the next, and not so much of the kind of thing that might appear in a modern travel guide or SCA article.

There were never great numbers of Europeans in southeast Asia; Andaya and Andaya (2015) estimate that around 7400 Christians were living in Melaka by the end of the sixteenth century, made up of Portuguese men married to local women, various adventurers, and so-called "black Portuguese", being the offspring of the Portuguese men with local wives. Luis Francia (2010) says that the Spanish colonists in the Philippines were outnumbered by twenty thousand Chinese in Manila at the end of the same century.

D. R. SarDesai (2010) therefore argues that the influence of Europeans on the area has been overstated, but Anthony Reid (1999) points out that their control of trade and major ports such as Melaka and (later) Batavia gave their relatively small numbers great importance in the region. Whichever interpretation one prefers, Europeans *did* come to Southeast Asia during the SCA period and my purpose is to find out what they did there.

Early Visitors

Marco Polo reports on several kingdoms in Southeast Asia in Book 3 of his famous travels. Chapter 6 describes Java, the central island of what is now Indonesia, as "subject to a great King" and of "surpassing wealth" due to the spices produced there. He goes on to describe several other kingdoms of less certain identity in Chapters 7 and 8, including the "Kingdom of Locac" from which the SCA's Kingdom of Lochac takes its name[1].

[1] The explanation appears, briefly, in histories written by Baroness Rowan Peregrynne (http://history.westkingdom.org/Branches/Lochac.htm, viewed 4 March 2016) and Hrölf Herjölfssen (http://www.florilegium.org/files/STORIES/Lochac-Chrnls-art.html, viewed 4 March 2016). Henry Yule's translation argues that Marco Polo's Locac is actually in what is now Thailand and Malaysia.

It's not clear how many of these kingdoms were actually visited by Marco Polo, but Chapter 10 has him waiting for five months in the kingdom of "Samara" for the monsoon winds to turn in favour of his onward to journey to India. Polo says that this is one of eight kingdoms on the island of "Java the Less", the large island at the western end of the Indonesian archipelago now known as "Sumatra". Marco Polo's name is thought be a variant of "Samudra", a kingdom at the northern end of the island that later gave its name to whole island.

Ibn Battuta, a Moorish traveller from what is now Morocco, also stopped by Samudra for two weeks in 1345 or 1346 on his way to China, along with several other unidentified ports in Southeast Asia (Dunn, 1986). Other early travellers, all Italian, include Odorico da Pordenone over 1316-1330, John Marignolli in 1342 and Niccolò de Conti in the early 1400's. D. G. E. Hall (1981, Ch. 12) gives an accessible modern overview, or you can download the Hakluyt Society's translations of the travellers' own manuscripts from the Internet Archive (see the Primary Sources at the end of the article).

The *Estada da India*

When Constantinople fell to the Ottoman Empire in 1453, the traditional trade routes between Europe and Asia were controlled by the Ottoman Turks in Western Asia and the Mongols in Central Asia. European powers, notably Portugal and Spain, therefore looked for alternative routes by which they could access the spices and other riches of Asia. Most famously, Christopher Columbus sailed west in 1492 hoping to find a sea route to China, but instead came across a whole continent previously unknown in Europe.

In 1494, Spain and Portugal agreed to the Treaty of Tordesillas, by which the new world (as seen by Spain and Portugal) was to be divided at line of longitude 370 leagues (about 2000 km) west of Cape Verde, an archipelago off the west coast of Africa. The Spanish were to control any non-Christian lands found to the west of the line, while the Portuguese were to control the lands to the east.

Following the treaty, an eastwards expedition led by Vasco da Gama over 1497 and 1498 turned out to have more immediate importance for the European history of southeast Asia than Columbus' adventure. Da Gama sailed south from Portugal, around the Cape of Good Hope at the southern end of Africa, up the east coast and finally on to India. This route made it possible to sail between Europe and Asia, and the Portuguese set out to use it by establishing a network of settlements along the route that came to be called the *Estada da India* (State of India).

At the eastern end of the *Estada da India* was the port of Melaka (or Malacca), on the south-western coast of the Malayan peninsula. Melaka had become a significant port over the course of the fifteenth century, and had become known in Europe thanks to a visit from Ludovico di

Varthema in 1505. The Portuguese arrived in 1509 and conquered the city in 1511, driving the sultan who had previously ruled the city to the island of Bintan in the Singapore Straits.

The capture of Melaka itself might not have worked out as well as the Portuguese hoped because many traders simply shifted their operations to Brunei or other ports, and the displaced sultan continued to harass the Portuguese from his new base. But Melaka did provide a base from which Portuguese expeditions could travel further into the Indonesian archipelago in search of the spices that began the adventure in the first place.

Figure 2 Porta de Santiago, the only remaining part of the Portuguese fort built at Melaka in 1511. Photo supplied by the author, taken 25 April 2016.

Most has been written about the island of Ternate, on which the Portuguese arrived in 1512. Ternate is a small island – basically the top of a volcano – at the eastern end of the Indonesian archipelago between Sulawesi and Papua. But Ternate was wealthy beyond its size thanks to being the home of cloves – as the Lonely Planet guide (2013) for modern travellers puts it, "money really did grow on trees".

Leonard Andaya's book *The World of Maluku* (1993) describes what happened in some detail. Initially, the local sultan hoped that an alliance with the Portuguese would enhance the region's power, and he allowed them to build a fort there. Later rulers, however, came into a series of conflicts with the Portuguese, such that many of the sultans ended up imprisoned in the fort. Francis Xavier succeeded in converting one sultan to Christianity in 1546 or 1547, but later sultans reverted to Islam.

Finally, Sultan Baballuh overthrew the fort in 1575, after the Portuguese murdered his father Hairun. Babullah went on to impress Francis Drake with the island's wealth when the latter

visited in 1579, and leave Ternate (he died in 1583) in a position to resist an attack from the Spanish colony in Manila in 1585. The fort later fell to the Dutch in 1606.

Aside from the fortified colonies at Melaku and Ternate, Dominican friars established a Portuguese settlement at Lifau on Timor in 1556 with the intention of converting the population to Christianity, and other forts were built on Ambon and Solor at around the same time. Portuguese traders, missionaries and mercenaries travelled throughout Southeast Asia from Burma to Papua, but historians write virtually nothing about the settlements other than Melaka and Ternate. Melaka itself was lost to the Dutch in 1641, while Portugal came to hold East Timor as a colony until it was decolonised by Portugal then rapidly annexed by Indonesia in 1974-5.

The Philippines

Ferdinand Magellan's expedition to circumnavigate the Earth arrived at Cebu in the Philippines in 1521, after travelling across the Pacific Ocean from the straits that now bear his name. Our main record of the voyage is the *Primo Viaggo* of Antonio Pigafetta, who travelled on the voyage as an early kind of tourist. Several modern histories, including those of Andaya and Andaya (2015) and Luis Francia (2010), also give good overviews of Magellan's adventure and subsequent Spanish activities in the archipelago.

Pigafetta tells us that Magellan's expedition had some initial success in converting the population to Christianity. Not long afterwards, however, Magellan decided to take arms against a chief on another island who refused to submit to Spain. Magellan, along with a number of volunteers who'd gone to help him out, were killed in the battle. Another twenty-six Spaniards were murdered at a treacherous dinner set up by Magellan's translator, a slave who'd been promised his freedom in Magellan's will but who had had it refused by one of Magellan's successors. What was left of the fleet made a brief stopover in Brunei before completing the circumnavigation *sans* leader.

Magellan's route shows up an oversight in the Treaty of Tordesillas: the treaty didn't say what would happen when the Spanish going west met the Portuguese going east. This was resolved by the Treaty of Zaragoza of 1529, which positioned another dividing line between Asia and the Pacific Ocean. Though the Philippines lie westwards of the new line, Spain sent more fleets there in 1525, 1527 and 1542. Luis Francia relates that all three were disasters, with many losses and deaths, and the remnants of all three ending up as prisoners of the Portuguese at Ternate.
Miguel López de Legazpi led another Spanish fleet westwards from New Spain in 1564. He arrived in safely in Cebu in 1565, but a few years later determined that Manila would make a much more valuable capital due to its trade links with China and Japan.

Manila was then controlled by Muslim tribal chiefs, but the Legazpi disposed of these through one expedition that destroyed the settlements surrounding Manila in 1570, followed by a

second expedition that took control of Manila itself the following year. The new Spanish capital had to fend off a Chinese attack in 1574-5, but thereafter served as a place to exchange silver shipped from the New World and silk shipped from Macau, and a base from which missionaries could convert the Philippines population to Catholicism.

Legazpi arrived with a few Augustinian missionaries in tow, and over the course of the rest of the century was joined by Franciscan, Jesuit, and Dominican missionaries as well. As Andaya and Andaya have it, each order was assigned responsibility for converting a region on the understanding that the region would be handed over to the secular authorities once the region had been Catholicised to an acceptable degree. This involved concentrating rural populations into more manageable centralised settlements with the help of the local chiefs, to be followed converting and taxing them.

The Spanish were opposed in all this by Muslim sultanates in Brunei and the southern Philippines. The Spanish made several attempts to defeat the sultans, and even occupied Brunei for a short period in 1578, but were ultimately unable to expand their influence beyond the northern part of the Philippines. A brief adventure into Cambodia in 1596, encouraged by the promise of Christianising Cambodia and Siam, also ended in failure. They held onto their colony in the Philippines, however, until defeated in the Spanish-American war of 1898.

Prelude to the VOC

The Netherlands was to become to the pre-eminent power in the Indonesian archipelago in the post-SCA period, holding most of the archipelago as a colony until Indonesian independence in 1945. Jan Huygen van Linschoten published maps of the Portuguese route to the East Indies in 1595-96, and the first Dutch expedition left the Netherlands at the same time. Despite getting into several fights with Portuguese and Indonesians, sickness amongst the crew, and losing one of its ships, the expedition made a modest profit.

Five more Dutch expeditions followed in 1598, travelling both east and west, and another fourteen departed in 1601. The companies behind all of these expeditions ultimately merged to form the United East India Company, known in Dutch as the *Vereenigde-Oost-Indische Compagnie* ("VOC"), in 1602. The VOC established itself in Banten, at the western end of Java, before moving to Batavia (Jakarta) in 1619. You can read the rest in studies of the early history of Indonesia; this brief discussion is based mainly on M. C. Ricklefs' book (2008).

It was from Banten that Willem Janzsoon, an employee of the VOC, led the first recorded European expedition to land in Australia. His expedition, intended to explore New Guinea, landed on Cape York Peninsula in 1606. And though it's slightly outside the SCA period, I felt that this would be an appropriate time to end my little study.

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Splicing Your Arrow Feathers

Wintherus Alban

Splicing arrow feathers is a pleasant activity best done indoors at those times when it is too dark or wet to go out and practice the bow. Feather splicing is where you take two or more different feathers and join them all together to create a truly unique look for your arrows. It is a little time consuming, at least for the fletcher just beginning to learn the craft, but for those patient archers who find joy in small details the rewards are great.

Feather Anatomy

To do this right we need to be aware of a few parts that make up a feather. The hard white base of the feather (that is glued to the arrow shaft) is the quill. Hanging off it are the soft row of barbs that come in a variety of colours that we will splice together from different feathers. These barbs interlock with each other much like Velcro, so when different colours are spliced together, they will hold true to each other as if they always belonged there.

Between the quill and the barbs is a thin membrane, this is the important part to be aware of in this method of splicing. I will show pictures of this soon.

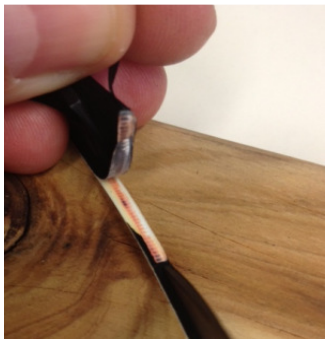
Feather Splicing

For this kind of work I would recommend full length arrow feathers that have not yet been cut to shape. After you have finished splicing in your various colours and the glue is set, you can cut it as desired to suit your tastes. I prefer a standard shield cut as shown above.

The most important tool you need is a narrow sharp blade. I use a Stanley knife blade and ensure I pick one sharp enough for clean accurate cuts.

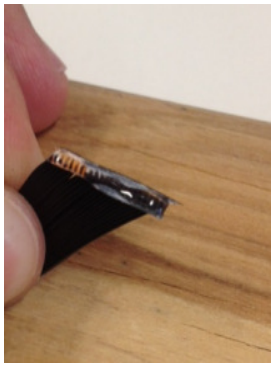
Now cut through the feather membrane. Be careful not to cut too deeply, or you will go completely through the quill. The membrane is a fraction of a millimetre thick only and you'll see it clearly in the next step.

Once you've cut the membrane, gently peel the barbs off. The feather should look like the black feather in picture below. Here you can see the membrane peeling off the exposed quill.



Find another feather of a colour you wish to splice with. Repeat the same process of cutting the feather membrane and peeling the barbs off the quill. Try to use the same section of feather as the one you are replacing. You want to check that the barb thickness is about the same as the one you are replacing.

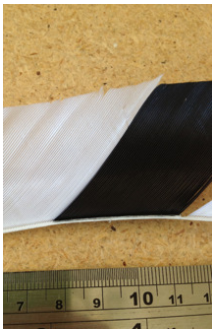
Run a very small bead of glue along the membrane of the feather you wish to splice. I use the same glue as I use to glue arrows to the shaft (Bohning Fletch-tite).



Place the barb on the exposed quill of the other feather. While the glue is wet you can ensure it is positioned correctly, so that the barbs of both colours will lock together. In the picture below you can see I am attaching my black barbs to the quill of a white feather.

I use the blunt edge of the razor blade to press the pieces together firmly a few seconds, and wipe away any excess glue that is pushed out. Now you can see I have a black and white feather and all the barbs are attached to the one quill that belonged to the white feather. I find this useful as the barbs align best this way*.

** An alternative method is splicing involved cutting the entire quill of different feathers and gluing them together in your fletching jig. But I find this method unreliable as different quills have different thicknesses and even with sanding you are likely to find barbs not aligning well on your finished arrow.*

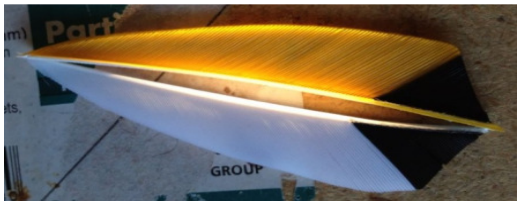


Ensure the glue is dry before cutting the feather to suit your arrow. Personally I wait at least 30 minutes, just to be sure.

I use a feather chopping tool to keep my cuts consistent, but you may wish to cut yours by hand with a sharp knife or scissors. In a chopper, I place a mark at the point where I want the splice to start. This helps ensure all the feathers look the same.

Once cut, the feather looks as if it always had the two different colours. Or three. Or however many you have the patience and desire to put together! Smooth the feathers together with your fingers and you will see the bond between the different coloured barbs assert itself once more.

You have now spliced together your fletchings. Hang that on your shingle and swell with pride! Put together a set of wondrous colourful arrows, imagination is the only limit. If you have the time and inclination, I'd love to see pictures of your creations. Shoot well!



Deos wyrt, heo hæld wundorliche [This plant cures wonderfully]: Part Two

Healing in Ængla Land : herbs and other methods. An introductory look at healing practices in Anglo-Saxon England

Yrsa Njalsdottir

Types of illness suffered in Anglo-Saxon England

At this point, it is worth briefly talking about the kinds of illness that the Anglo-Saxons would have suffered. Burials indicate evidence of degenerative joint disease and osteo-arthritis, both of which cause great discomfort and disability, and are the result of mechanical stress and other factors including lifestyle, social status, sex and general health. Evidence of dental abscesses has also been found.

Really, the kinds of health problems were pretty similar to what we might have to deal with now – ear, tooth, stomach aches, constipation, wounds, pain, swellings, worms, coughs and so on. There seem to have been many eye problems, which might well relate to a smoky environment inside houses. I was interested to discover that malaria was endemic around the fens area, especially in spring when the mosquitoes became active. It was known as quartan, tertian or spring fever, and it only ceased to be a problem when the fens were drained.

Remedies in the Old English Herbarium

The main focus of this section as far as herbs and healing go is the information contained in the Old English Herbarium (OEH), working from Van Arsdall's 2002 published translation (which as you'll remember is a translation of the Latin Herbarium of Pseudo-Apuleius).

While the title suggests the work is a herbal, or list of plants, it is in fact a remedy book listing 185 medicinal plants by name. It also includes the conditions the plants help to relieve, and directions on how to apply the remedies.

It begins by listing the plants and the conditions each one will help, and then moves on to describe the remedies for each of the above in the same order as the initial listing. So unlike the leechbooks, it doesn't follow the pattern of ailments affecting the body from head to foot, but focuses on the plants in its arrangement. Not only are the remedies of interest, but the ailments they indicate people of the time suffered.

Van Arsdall suggests, and to me it makes perfect sense, that the OEH and other medical texts assume the reader already has a degree of familiarity with the material, and knows how to diagnose conditions, and make herbal remedies. She states it is not intended to be instructional, but is rather like a cook book for experienced cooks (Van Arsdall, xiii). Certainly in my own experience with medieval culinary recipes, the unredacted versions are imprecise *"take colyaundre, caraway, smale grounden, powdour of peper and garlec ygrounde, in red wyne, medle all this togyder and salt it"* (Pley Delit, # 101 recipe for coriander and caraway sauce). A cook familiar with the spices would know how much or how little of each to use in order to achieve a pleasing flavour, as would a healer with the requisite herbs.

Below are a few of the plant remedies and give examples of types of preparation:
(NB These are taken from Van Arsdall's translation directly – the numbers refer to the listed remedies under each herbal entry).

Poultices:

Dock

#1. If any part of the body becomes stiff, take the plant that is called *lapatium* or dock, some aged pig's grease, and crumbs from oven baked bread. Pound this together in the manner you would make a poultice, lay it on the sore place, and it helps wonderfully.

Agrimony

#3. For ulcerous sores and wounds, pick the fresh plant, bruise it, and lay it on the sore. It will cure the disorder agreeably. If you have the dried plant, dip it in warm water; it is believed that it will heal equally.

Salves:

Marshmallow

1.For gout, take the plant we call *hibiscus* [marshmallow] and pound it with aged lard. Lay this on the painful spot, and in three days it will be healed. Many authorities attest to the efficacy of this plant.

Yarrow

#4. For swellings, take the same plant, millefolium (yarrow), pounded in butter. Smear it on the swelling.

Greater Celandine

#5. For burns take the same plant, pound it with goat's grease, and lay it on the burn.

Infusions:

Horehound

#1. For a cold in the head and heavy coughing, take the plant the Greeks call *prassion*, the Romans *marubium*, and the English horehound, and simmer it in water. Give it to drink whenever the coughing is heavy, and it will help wonderfully.

Pennyroyal

#6. If a stillborn child is inside a woman, take three sprigs of this plant, so fresh that they have a strong smell, pound them in aged wine, and give this to drink.

Lotion:

Horehound

#6. For scabs and impetigo, take the same plant, simmer it in water, and wash the body with it where there are sores. It removes the scabs and the impetigo.

Powder:

Comfrey #1. For a woman's menses, take the *confirma* [comfrey] plant, pound it into fine powder and give it to drink in wine. The flow will quickly stop (probably to ease heavy or prolonged bleeding).

Yarrow #10. Again for intestinal and abdominal pain, take the same plant (yarrow) and dry it, then make it into a fine powder. Put 5 spoonfuls of the powder into three [cups] of good wine. Give this to the person to drink. This will benefit any internal condition.

(note that the second recipe specifies drying before powdering. The first does not, but it is obvious a fresh plant, especially a fleshy one like comfrey, cannot be powdered, so using the dried plant would be assumed.

Roasted roots:

Comfrey

#2. If someone has an internal rupture, take the roots of this same plant and roast them in hot ashes, eat this on an empty stomach with some honey. The patient will be healed and also it completely cleans out the stomach.

Amulets:

Thistle

#1. For sore throat: If anyone has the root of the plant that is called *crision* or thistle and wears it tied about his neck, his throat will never trouble him.

Great mullein

#1. If anyone carries with him even one twig of this plant, no terror will frighten him, no wild beast will scare him, nor will any evil approach him.

Fumigation:

Pennyroyal

#5. For tertian fever [malaria], take branches of this same plant (pennyroyal), enfold them in wool, and fumigate the patient with it before the fever is due to strike. If you fasten this plant around the head, the person's headache will be relieved.

Liniment:

Pennyroyal

#7. For seasickness, take the same plant, pollegium [pennyroyal], and wormwood. Pound them together with oil and vinegar and rub the person with it often.

Compress:

Wormwood #1. For removing bruises and other sores from the body, take the plant absinthium [wormwood], simmer it in water, put it on a cloth, and put it on the sore. If the flesh is tender, simmer it in honey and lay it on the sore.

Charm with herb:

Dwarf Elder

#2. For snakebite, take the same plant that we call ebulus or [dwarf elder], and before you cut it up, hold it in your hands and say this three times nine times: Omnes malas bestias canto, that is in our language, enchant and overcome all evil wild beasts. Cut it up into three parts with a sharp knife, and while you are doing this, think of the person you want to cure using it. When you turn to the job, do not look around and about – be focused. Take the plant and pound it, then lay it on the bite. The person will recover quickly.

(NB Nowadays, for those working with herbs for healing, speaking to a plant before it is cut explaining why one is gathering it is not at all unusual, as is focusing on the intent when preparing a remedy.)

Coriander

2. So that a woman may give birth quickly, take eleven or thirteen seeds of this same *coliandra* [coriander] plant, bind them with a thread to a clean linen cloth, take a person who is a virgin, a boy or a girl, and let them hold it at the left thigh near the genitals. As soon as the entire process of birth is completed, take the remedy away immediately, so that some of the intestines do not follow.

Container used to brew remedy contributing to its efficacy:

Greater celandine

#2. Also, for dimness of the eyes, take the juice of this same plant, or the blossoms pressed [of their juice] mixed with honey. Mix gently boiling ashes with this, and simmer together in a brass pot. That is a remedy exclusively for dimness of the eyes.

(Brass contains copper, and copper has long been recognised as a preventative and treatment for bacterial infections. Honey is also bactericidal. This may have been a remedy for a bacterial infection of the eye complicated by spotting or filming of the cornea (Cameron, p.121)

Some recipes do provide precise quantities for the maker to use:

Wild thyme

#3. For bad burns, take the same plant, *seripllus* [wild thyme], one stalk of vervain, one ounce of silver shavings, and three ounces of roses. Pound all of these in a mortar, add wax to this, and half a pound of bear and deer grease. Simmer this together, purify it, and smear on the burns.

(well, partly precise…)

Ivy –

#3. For pain in the spleen, on the first attack, take three berries of this same plant, on the next five; at the third attack take seven; at the forth time, nine; at the fifth, eleven; at the sixth, thirteen; and the seventh time, fifteen; at the eighth, seventeen; and at the ninth, nineteen; and at the tenth, twenty-one. Give to drink daily in wine, but if there is fever present, give it in warm water. Great improvement and strength will result.

Some give instructions on when/how to harvest the herb:

Madder

#29 [Following the remedy, which is for general pain, is this statement :]
If you want to pick this plant, you should be pure, and you should pick it before sunrise in the month of July.

How does the use of these remedies compare with herbal medicine today?

I have done a quick comparison of the conditions some of the entries in the OEH with the same plant in a modern herbal (Deni Bown's '*Encyclopedia of herbs and their uses*'), and found several correspondences – I don't doubt there are many more. These are listed below, and do not include all the complaints each herb may help either from Bown or the OEH. There are many plants also which have completely different uses.

Great mullein

OEH: gout; Bown: Rheumatic pain

Greater Celandine

OEH: dimness and soreness of the eyes, headaches; Bown: eye inflammations & cataracts, sinuses

Pennyroyal

OEH: stomach ache, to expel stillborn child, chest or heart pain, genital itching; Bown: indigestion, not to be used by pregnant women, skin irritations

Yarrow

OEH: wounds from iron, to stop wounds bleeding, diarrhoea, discharge from women's sexual organs (if sat upon); Bown: wounds and nosebleeds, diarrhoea, menstrual and menopausal complaints

Wormwood

OEH: removing bruises and other sores, worms around the anus; Bown: bruises and bites, roundworms

Horehound
OEH: cold in the head and heavy coughing, scabs and impetigo; Bown: skin eruptions, bronchitis and asthma, catarrh, chesty coughs & colds, whooping cough

St John's wort
OEH bring on menses (if laid under genital organs); Bown menopausal disturbances, PMS

Agrimony
OEH sore eyes, sore abdomen, ulcerous sores and wounds; Bown colitis, conjunctivitis, minor injuries & chronic skin conditions

Identification of the plants in the OEH

There are of course issues with identifying which plant is meant in some of the entries, and scholars have differed in their translations and interpretations. There are also sometimes two entries for the same plant, or two plants with the same name, eg. yarrow and madder. Some plant entries have a description of where the plant grows, but most do not. Some include a physical description of the plant as well, and both of these features could help to identify the plant from what we observe today.

For example, madder has two entries:
51. Madder (Rubia tinctorum L.) gryas, Mæddre
This plant which is called *gryas* or madder, and was first grown in Lucania, has the colour of white marble and is adorned with four red stalks.
Contrasting with
29. Madder (Rubia tinctorum L.) ostriago, Lyvwort
This plant, called *ostriago* or madder, grows around graveyards, on mounds, and on the walls of houses that stand against hills.

Again, both of these descriptions, although one is of the plant and the other of the plant's habitat, should theoretically help to determine the actual identity of the plant.
Some scholars have suggested #29 was rather the way-faring tree (*Viburnum lantana L.*) or Dwarf Elder (*Sambucus ebulus L.*). # 51 has the OE name Mæddre while the other is called Lyvwort, a name which bears no relation to the modern name, so it is tempting to believe that the identification of the latter is erroneous. But there may have been regional differences in plant names, and names do change over time, so identification is therefore not straight forward.
My personal experience with my madder plant is that the description for #51 doesn't fit the living plant which is all green, but it fits the dead stalks – they are white-ish like marble, and red-ish at the very base, closest to the red roots. But there are also more than 4 stalks…

There are one or two omissions from the OEH that surprised me somewhat, though it never claims to be an exhaustive list.

Calendula (*Calendula officinalis*) is one, as it is such a brilliantly useful herb for many things, but notably skin conditions. It is a hardy plant which was used in early Indian and Arabic cultures, and in ancient Greece and Rome as a medicinal herb (and colorant for foods, fabrics and cosmetics (Bown, p.97). (Field marigold, a related plant, is included however).

Another is **Dandelion** (*Taraxacum officinale*), which was promoted by Arab physicians in the 11thC (and thus likely used earlier). It is also hardy, and grows well in northern temperate regions. It's most well-known use is as an effective diuretic, hence the French name 'pis-en-lit'!

The fact that these do not appear in the OEH doesn't mean they were not known and/or used as medicinal plants in Anglo Saxon England. In fact they may appear in the other leechbooks – I haven't had a chance to check as yet. I am sure that if available they would have been used at least at village level, if not by the leeches themselves.

Were these remedies successful?

M. Cameron, in his book "*Anglo-Saxon Medicine*", has looked at this topic in detail. He has a much more comprehensive grasp of the study of medicine than I will ever have, so I will state that he found many of the remedies could well have had the curing effect they claimed, especially for complaints that were relatively minor. It goes without saying that for terminal conditions, no remedy will be successful ultimately. However, the application of some help, perhaps in the form of charms or amulets, rather than none, would at least have had a reassuring and comforting effect for the patient, and as today, even temporary relief of symptoms would have been of great assistance. Cameron feels that the prescriptions of the time were generally as good as anything before the mid-twentieth century and the advent of modern medicinal drugs and techniques. He suggests as well that the concepts of 'flying venoms' and 'elfshot' may in fact represent a rudimentary conception of airborne disease.

In summary

Cockayne's translations of the various Anglo-Saxon medical texts, whilst the most well-known, made the OEH and others largely of interest only to literary specialists because of his attitude that works translated from Latin were useless to the Anglo-Saxons as they belonged to a tradition alien to their healers. He emphasised the magical, superstitious and non-rational elements, which lead to a generally negative perception of medieval medicine. In fact most of the material is straight forward plant based healing.

As we have seen, Anglo-Saxon remedies were mostly from plants, and today a significant number of medicinal drugs are from flowering plants (or synthetic copies of components of these). Many of these same plants were used in ancient times, so some of the old remedies obviously contained beneficial substances. Cameron states "The greater part of the identifiable ingredients of the Anglo-Saxon pharmacopoeia are still to be found in herbal collections, and are used for the same purposes, so that we may say that Anglo-Saxon remedies were probably as good as those recommended by herbalists today" 1993, p.118). Perhaps this is a slight over estimation, as our understanding of the processes of disease are much clearer today, as is our understanding of the active ingredients of plants, so modern remedies may be tailored a bit more specifically to individual patients. One thing about herbal medicine is that it doesn't isolate chemical constituents of a plant – it uses the whole root or aerial parts – and this has to have a more beneficial (if sometimes slower) result than quick fix modern drugs that take only one active chemical component from a plant and so often deal with the symptoms and not the cause.

Van Arsdall argues that the HPA, the Latin text on which the OEH is based, belongs to a medieval tradition with elements from classical and other sources. It was used throughout Europe and plants in it were available from southern Europe to the British Isles. The remedies were simple, and the manner of healing was adaptable enough to be tailored to plants in different climates and peoples in different times. The tradition relies upon a system of apprenticeship with an experienced healer, a knowledge of medicinal plants and how to administer them, and to a lesser extent, texts that record plants and their uses for certain conditions. The OEH is best understood not only from what is found in the written text, but also in the context of this healing tradition, which exists today as much as then. Modern scientific approaches to the contents of the OEH show that some of the cures are beneficial, and that some uses prescribed then may suggest new cures for the present.

I'd like to end with a final thought, a quote from Cameron:
"Never suppose your ancestors to be less intelligent than yourself. There were great men before Agamemnon, and we may not look very intelligent to our progeny a millennium hence" (Cameron, 1993, p. 186).

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Jian – The Chinese Gentleman of Weapons

Weimin Chen

Throughout history, there has been countless variants of what we call a sword, all with different blades, pommels, guards, handles, compositions and every other feature one can think of. These include the Long sword, gladius, khopesh, claymore, katana, scimitar, rapier and a multitude more - the thing they all have in common is they have a blade designed to cut and penetrate skin attached to a handle. The Chinese j*ian* is no exception.

In Chinese, j*ian* translates to 'Narrow blade sword' and is a double-edged straight bladed sword, a multi-style weapon designed for both slashing and stabbing. There are no set measurements of a 'traditional' *jian* as this varied from dynasty to dynasty, century to century and sword-smith to sword-smith. In its entire evolution, the *jian* has ranged from a 45cm blade length to anywhere around the 120cm mark (2-handed *jians*) and usually weighed between 453.6g to 907.2g (1-2lbs), with the majority of them between the 453.6-680g. It was rare to find a *jian* weighing more than 680g, with the exception of the two-handed variants.

CRAFTING AND COMPOSITION

The crafting of the *jian* has gone from been made of a single piece of jade to steel in its existence, but it's not just the material alone that make a sword better than its predecessor - it's also the technique and processes used.

Traditional *jian* blades were usually made of *sanmei* or three-plate construction. This involves sandwiching a core of hardened steel between two plates of a softer steel, but with the hard core protruding slightly from the softer plates, allowing for a sharper blade and yet is protected by the softer steel as so it doesn't shatter. A rarer process is the *wumei* or five-plate construction, where an additional softer steel plate is added to each end. Bronze *jian* were made in a similar fashion with a high-tin content alloy used as the hard core with a high-copper alloy was used for the outer plates.

Like most swords from around the world, the *jian* consists of many parts - the blade, the guard, the handle, the pommel and a tassel.

The tassel is a bunch of long-strand fibres or cord, usually silk, attached to the pommel or handle, similar to a lanyard, to prevent the sword been lost in combat. In some cases, the tassel is just a length of cloth, usually silk. While decorative, the tassel on Chinese weapons are often utilised in both performance works and battle, either to distract or obscure movements, or more offensively, used to blind or cut the face of the enemy by use of hidden metal wire amongst the silken cord. During the Ming Dynasty, the tassel was threaded through the openwork of the pommel, unlike the Qing Dynasty, where a hole was made in the handle itself. In modern times, the tassel is mainly attached to the pommel via the pommel-nut.

The pommel acts as the counterweight to the blade, allowing for a balance point desirable to the wielder, as well used for striking the opponent and trapping their weapon. Historically, the pommel was peened onto the tang of the blade, thereby holding the pommel, handle, guard and blade together as a single piece. It has only been in the last century that *jian* crafters have started using a threaded tang on the blade so the pommel can be screwed on.

The handle of the *jian* is there to allow the wielder to grip the sword in such a way as to not lose it in battle. Most handles are made of fluted wood or covered in the skin of the ray, but only a few were bound in cord. The length of the handle for a one-handed *jian* was equal to the main-hand and 2-3 fingers of the off-hand of the wielder.

The guard of a sword is there to protect the hand that grips the handle from opposing attacks by means of an obstruction that sits in front of the handle and behind the blade. This is usually made of metal and the design varies upon the type of sword - the *jian* commonly has a spread wings design on both edged sides, but a few have a *dao* guard - a horizontal metal disc.

The blade is what makes a sword different from a piece of metal. Generally speaking, a blade is a flat cutting edge of a material, be it stone, bronze or steel, or anything that can hold an edge. The *jian* blade is traditionally made up of three parts: the *jianfeng;* the *zhongren;* and the *jiangen*, has a subtle profile taper (a decrease of width), a considerable distal taper (a decrease of thickness) and may feature differential sharpening (blade is progressively sharper towards the tip, usually corresponding to the three sections of the blade).

The *jianfeng* is the tip of the blade and is made for stabbing, slashing and quick percussive cuts. It traditionally curves smoothly to the point, though in the Ming Dynasty it was angular, as were many other blades. This section of the blade is usually only about 7-10cms long.

The *zhongren* is the middle section or middle edge of the blade that is used for both defence and offence -deflecting, parrying, cleaving and draw cuts.

The last part of the blade is the *jiangen*, which translates to 'Sword Root'. While mainly defensive, this section of the blade was traditionally as sharp as the rest of the blade, but in modern times this practice has been replaced with a non-sharp *jiangen*.

VARIANTS OF THE *JIAN*

While there are countless variants of the *jian*, there are two mostly used by practitioners and crafters - the *wu jian* and the *wen jian*.

Wu jian translates to 'Martial Sword' which also gets called x*iong jian* or 'Male Sword'. Heavier and slightly longer of the two variants, the *wu jian* is also distinguished by a sharpened tip and tends to be battle-ready.

Like with the *Ying-yang*, the opposite of the Martial Sword is the *wen jian*, the 'Scholar Sword' (also called *ci jian* or 'Female Sword'). Lighter, shorter and with a rounded tip, the *wen jian* is usually a defensive weapon as it has a reduced killing potential.

Apart from the *wu jian* and the *wen jian*, there were rarer variants that cropped up in the course of its long history.

During the Wu Dynasty (222-265 AD), a small, sharp double-edged hook near the tip of the blade was added to increase killing potential by allowing the wielder to cut the arm or leg of their opponent after blocking with it. The downside, however, was that the sword could not be placed in a sheath. This became known as w*u gou jian* (Wu's Hook Sword). This is not to be confused with the h*u tou shuang gou* or Tiger Head Double Hook, which has a crescent blade guard, a pommel spike and no blade tip.

Another variant is the j*u chi jian* (Snake Head Saw-Tooth Sword), where the entire blade was serrated, except for the tip, which had two small holes resembling snake eyes and made whooshing sounds when swung.

The s*he she jian* (Snake Tongue Sword) and the b*o chang jian* (Wave-Long Sword) were quite unusual compared to other *jians* as their blades weren't straight, but instead wavy to increase their sliding power. The Snake Tongue lived up to its namesake as the single tip of the blade was replaced with two sharp prongs.

CONCLUSION

As it has been around since near the beginning of the Chinese empire and has improved with the technology of the time, the *jian* and its use have evolved to be more than just a weapon of war, it has become an art-form, like a dancing or calligraphy. The *jian* brings intrinsic benefits to those who study its form beyond that derived from perfecting the techniques - learning control over ones' body, improving physical health as practice requires extensive physical training, the self-defence aspect - improving ones' reaction time and perception, but the most valuable lesson taught is the moral aspect, as the practitioner must learn patience, perseverance and humility.

The *jian* might have started out as an instrument of war, but over time and study it has evolved to an instrument of balance used by not only soldiers but scholars, merchants, the young, the elderly, women, children, royalty and anyone who wished to understand it and understand themselves.

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Sword with chevrons, Bronze with Turquoise inlay, Late Eastern Zhou dynasty, 481-221 BC

Image from http://collections.lacma.org/node/189234

Report on the Inaugural Meeting of the Medieval Science in ye Tavern at Great Northern War (GNW), A.D. 51 (2016).

Theophrastus von Oberstockstall

Upon the Sunday afternoon of the Great Northern War in the Northern Reaches of this kingdom of Lochac, a sophisticated collection of Natural Philosophers joined together at *Le Jovial Duc* (the Jolly Duke) Tavern to discuss issues of medieval science. The occasion was attended by Pelagia Aldinoch, Aelfric of Ethandun, Lady Dorothye Torr, Lord Wolfgang Germanicus, Lord Reinfred de Harle, Lord Theophrastus von Oberstockstall, and a number of riff-raff that were in the tavern at the time and overheard or contributed random comments. Goblets, chalices, drinking horns, cups and glasses were filled with Palegia's latest rendition of Hypocras, a mulled wine. It was an interesting blend with subtle notes of caraway seed and perfectly balanced honey. The occasion commenced with a celebratory cheer. It should be stressed that whilst the event was held in the tavern all alcoholic beverages were consumed in the highest regard and responsibility. Drinking in moderation is a serious issue of our times and the theme of this meeting held a great honour as a noble art our conduct and actions.

After the official welcome by Lord von Oberstockstall, whom proposed a celebratory toast to the elevation of knowledge and the kinship in the pursuit of wisdom, members in attendance was recorded and another congratulatory toast was made for an important reason. The kinship that was shared in these early moments of the meeting was to strengthen through the discussion and quickened the mind whilst warming the heart on an overcast day.

Following the appraisal of the meeting's important agenda, and a triumphant toast for the agenda, *the Prologue* to *Of the Supreme Mysteries of Nature* by Paracelsus (1493 – 1541) was magnanimously read. It was initially mentioned that during this virtuous reading, at the end of each sentence, a liquid salute should be made. However, even though the sharp Prologue spanned three and a half pages it was a single sentence! A festive toast then followed in honour of the wisdom that the Prologue contained. It inspired searcher to pursue knowledge to the best of their ability, to maintain the allegoric lamp of wisdom so that the light may grow, that through the boldness of vigorously defending Understanding a noble act is made, and having empathy for the minds in need of education that resort to mockery instead of wit.

Palagia was our inaugural guest of honour at this first Medieval Science in the Tavern. Her topic of discussion and presentation was on her recent commencement of translating an auspicious Latin text, the *Hercules Piochymicus*. Whilst the original was printed in 1634, the author Pierre-Jean Fabre (1588-1658) was a supporter of Paracelsus' medicinal use of Antimony, placing him in the

late 16th Century physicians circle. Indeed, Fabre studied medicine in Montpellier, the same faculty that taught Francois Rabelais and Michel de Nostredame. Two years previously, in 1632, Fabre had published, in Toulouse, *Alchymista Christianus* (The Christian Chemist). These two texts are introductions to Classic Literature interpreted as alchemical allegory. It is hoped that Palagia will soon write an article on her work and investigation of *Hercules Piochymicus*, so I won't steal her thunder, but report on some of the highlights of her presentation. She discussed the approach she took to the translation, first attacking the List of Contents for an overview to the text. From the Contents she noted that the text wasn't a direct allegorical correspondence of the Labours of Hercules to the Alchemical processes, but interestingly a college of his life experiences, such as the conceiving of 50 children. Even the title of Fabre's book has interesting plays between Greek and Latin inferences. Then followed a conversation of the Latin Dictionaries and online resources that Pelagia utilised in her translating work. The symposium was very vigorous with constant entertaining and insightful comments made throughout.

As time was quickly consumed in combination with great debates, and polite amounts of mulled or infused wine, (for when the Ipocras expired, a Spanish Sangria was offered as a comparison), the Great Northern War Arts & Sciences Program marched on. Our jolly bunch of thinkers was chased from their location by a Lochac Peerage Meeting. Finding another corner of the tavern we continued our conversation which diverged at times into other topics, such as Catharism, due to the connection to Fabre's birthplace of Castelnaudary, Southern France. We concluded with more cheers for a successful and interesting meeting and discussed plans for next year. Pelagia will try to complete a chapter, Aelfric is interested in herbs and incense, Lord Reinfred is interested in drinking, Lord Wolfgang thought that we would talk about brewing, and Lord Theophrastus intends to present a Prima for alchemy.

Until next Great Northern War, and the Jolly Duke Tavern is filled with the chatter of engaging minds and Medieval Science. Cheers!

A Period Paper Party Hat, and a Post-period Paper Fan!

ffride wlffsdotter

The 1589 wedding celebration of Grand Duke Ferdinando de Medici and Princess Christine of Lorraine was, by all accounts, spectacular. After a year of preparation, it commenced and lasted for the month of May (Saslow, 1996). Theatre, music, and decorations were created especially for the event, including items of paper, cardboard and papier-mâché (Karr Schmidt, 2011). Paper-based products ranged from props for plays, to festival books that recorded the event, and maybe even a 'party hat' for guests to wear (Saslow, 1996, Karr Schmidt, 2011, The British Museum, 2016)! (Figure 1).

Figure 1: Agostino Carracci, Print/Fan, 1589-1595, etching, 36.9 x 25.1 cm (artwork in the public domain; photograph provided by the British Museum. The photograph is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0) license.)

This headwear, by Agostino Caracci and called modernly "Headpiece in the Form of a Fan" was apparently "intended to be cut out, pasted onto a support, and worn! If party-goers were not in the mood to model the virginal goddess Diana cartouche and the peeping-tom satyr below, they

could swap them out for the sadder but wiser Minerva, with a dancing nymph trio and other scenes" (Karr Schmidt, 2011). The Art Institute of Chicago notes that further evidence of the prints intended use, is that the engraving plate used to make these prints was relatively scuffed and marked. Such damage, which would transfer ink onto the pristine page, wouldn't be an issue of the print was designed to be cut out, and the waste paper discarded.

Another thing in favour of the interpretation of it being a headpiece is its shape. While the feathered top half of the print is very similar to hand-fans in portraits, its lower half does not match the shape of fan handles. As an example, the gilt brass handle for a feather fan in the Victoria and Albert Museum would be narrower in width than a complete fan with feathers (Figure 2). There are also examples of later-period fan-shaped prints, to be cut out and used as a hand-fan, after a separate handle is attached. One example was a party favour, too!

Figure 2: Fan Handle, made ca. 1550, Venice. Photograph © Victoria and Albert Museum, London.

Printed by Jacques Callot to commemorate a "Battle between the King of Weavers and the King of Dyers/A festival staged in Florence/On the river Arno on the 25th of July 1619" (The Princeton University Art Museum). Grand Duke Cosimo II in Florence had "asked Callot to design a fan to commemorate the event – the etched design would be printed, then cut out and stuck down on board before being distributed to 500 lucky spectators. (A thousand impressions

were printed, so a large number of impressions – including this one – were never actually cut out and transformed into fans.)" (Sloan, 2014). (Figure 3)

Figure 3: Jacques Callot, The Fan, 1619, etching with engraving, 23.1 x 30.6 cm (artwork in the public domain; photograph provided by the National Gallery of Art, Washington, D.C.)

If you desire to wear this fetching, feathery example of 2D millinery on your head, the British Museum website allows you to request a high-quality photograph of the sheet for free at http://www.britishmuseum.org/join_in/using_digital_images/using_digital_images.aspx?asset_id=352364001&objectId=1437686&partId=1.

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"The trial of the Lord of Misrule"
A Feast Performance incorporating apparent audience participation, but also being an experiment in theatre.

Theophrastus von Oberstockstall.

Introduction

A small 'play' was performed at *The Feast of Friendship*, Canton of Stegby, July, 2015. Between removes the act was performed that took about five minutes.

Previously, at the 2014 Feast of Friendship, a Lord of Misrule had been elected based on the popularity of poetry reading during the feasting event. Now at the 2015, the 'crown' (a jesters hat with bells and buttons) required to be returned. So, this play was conceived. It is an experiment of distributed script and creation of the appearance of sporadic interactions by the audience. All the Players, except the Lord of Misrule, did not know who else was in the play, as they had all been invited separately and privately, with instructions not to show their piece.

The Play

1) The play begins with the Baron announcing that the court to convict the Lord of Misrule for his misdeeds is in session. He has been given a piece of paper as a prompt that reads,

> "The Trial of the Lord of Misrule is in session!

This is the only piece of the play he has and knows. An additional instruction is that he starts the play.

2) The Lord of Misrule stands before the high table and returns the crown saying that it is returned unblemished from scandal or allegations. He further states, that if there is anybody that would make accusations that he will eat Aubergine!

3) A member of the audience at the feast has been given a piece of paper that looks like:

> Aubergine ! !
>
> "My Excellency, ye Lord of Misrule did urinate in my goblet!"

Upon hearing the word, Aubergine, the player stands and recites the accusation.
This is the only piece of the play that they have and knows. Neither do they know what will happen.

4) The Lord of Misrule retorts to the accusation, that The Accuser did ask for some of the Lord's delightful golden liquid, and that it was a simple misunderstand that they actually wanted mead! Hence the Lord of Misrule is innocent and the allegation unfounded. At the end of the reply the Lord of Misrule states that if he is must pay compensation that he would sit on a Pineapple!

5) A member of the audience at the feast has been given a piece of paper that looks like:

Pineapple ! !

"My Excellency, ye Lord of Misrule did eat all my dinner!"

Upon hearing the word, Pineapple, the player stands and recites the accusation.
This is the only piece of the play that they have and know. Neither do they know their retort.

6) The Lord of Misrule squeals at the accusation, and insists that he was actually saving The Accuser life by checking their dinner for poison and that he needed to check every bit of their meal. Hence the Lord of Misrule is innocent and the allegation unfounded. At the end of the reply the Lord of Misrule states that if he is must pay compensation that he would ride on a Hippopotamus!

7) A member of the audience at the feast has been given a piece of paper that looks like:

Hippopotamus ! !

"My Excellency, ye Lord of Misrule did throw buckets

Upon hearing the word, Hippopotamus, the player stands and recites the accusation.
This is the only piece of the play that they have and know. Neither do they know the humorous reply.

8) The Lord of Misrule indignantly addresses the accusation with an insistence that he was actually trying to wash the Accuser's clothes after they had asked him. Hence the Lord of Misrule was innocent and the allegation unfounded. At the end of the reply the Lord of Misrule states that his only friend is an Axolotl!

9) A member of the audience at the feast has been given a piece of paper that looks like:

Axolotl ! !
"My Excellency, ye Lord of Misrule, delivered my love letter

Upon hearing the word, Axolotl, the player stands and reads the accusation.
This is the only piece of the play that they have and know. Neither do they know the humorous reply.

10) The Lord of Misrule winks at the accusation and suggests that the Accuser has more gain than lose and that his prowess as a lover may grow! Hence the Lord of Misrule was innocent and the allegation unfounded. At the end of the reply the Lord of Misrule states that he didn't want to be lost in Procrastination!

11) A member of the audience at the feast has been given a piece of paper that looks like:

Procrastination ! !
"My Excellency, I did see, ye Lord of Misrule, in my field, trying to mate my horse to a goose!

Upon hearing the word, Procrastination, the player stands and reads the accusation.
This is the only piece of the play that they have and know. Neither do they know the humorous reply.

12) The Lord of Misrule offers that the accusation is a result of the reputation that the Baron likes having rare and exotic meats served at his feasts and offers that he was trying to help the Accuser to grow a truly exotic meat! Hence the Lord of Misrule was innocent and the allegation unfounded. At the end of the reply the Lord of Misrule states that he is innocent that that if he is not that up from hell shall rise Beelzebub!

13) A member of the audience at the feast has been given a piece of paper that looks like:

Beelzebub ! !
"My Excellency, ye Lord of Misrule has made my wife pregnant with twins!

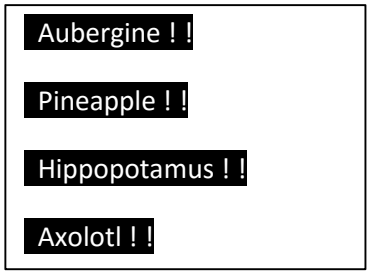
Upon hearing the word, Beelzebub, the player stands and reads the accusation.
This is the only piece of the play that they have and know. Neither do they know the details of the inevitable.

14) The Lord of Misrule shocked, says that he had heard that he needed more hands around his farm and that he now had two! Hence the Lord of Misrule was innocent and the allegation unfounded.

15) Now at the conclusion of the play, the Lord of Misrule, turns to face the Baron and says that as has been witnessed that there are no accusations against him. Finishing that the crown has been returned unblemished!

FINIS

It should be noted that the Lord of Misrule was carrying a small piece of paper that looked like:



In conclusion:

As can be seen, each piece of paper contained the 'trigger word', in counter-change, for the player. This cue word needed to be unique and unlikely to be contained in general conversation. The number of Players could be expanded and even the order could be somewhat reordered without consequence. As each Player only knew a small part of the play, the entire piece remained fresh and entertaining to them.Overall, on the grounds that: the play was performed without rehearsal and was executed without any technical difficulties; each cue word was recognised by the Players; the Players didn't know each other or who was in the play; the Players in part were also the audience; the audience laughed; and the audience couldn't work out how the play worked; it was considered a successful experiment. Hence, with a little ingenuity and a receptive subset of the feasting attendees, an enjoyable play could be arranged without any rehearsal. Give it a try!

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[2]. 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.

[2] 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

Lord Wintherus Alban hails from Jomsburg, located on the southeastern tip of the isle of Wolin. He is a period archer apprenticed to Mistress Ffride Wlffsdotter. He earns his coin as a fletcher and enjoys archery contests and mead

Lord Weimin Cheng is Prefect of small village in the northern regions during the Ming Dynasty, He had just received a warrant for the arrest of Sun Ling, a notorious murderer on the run for years, and had been spotted in the area. Sun Ling, however, had struck again before he tracked him down, and is now in pursuit of a known murderer.

Lord Ælfred se leof is a dancer, brewer and occasional fighter from the Kingdom of Lochac, currently living in an outlying and desolate region of the Barony of the Far West. He's interested in hearing from anyone in Singapore or nearby -- contact him at nps@nps.id.au.

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.

Yrsa Njalsdotter is a Viking living in the early 10th C Danelaugh, and married to Tidnoth, a Saxon. She was attached to the household of a Lady in Denemark, and there she was a healer as well as companion to her. Having trained an apprentice she was given leave to marry Tidnoth (who worked on a trading vessel running between Denemark and Aengla Land) and leave the household to live in Aengla Land. Here she continue my work with healing, though not all have been happy to seek her advice!

Ffrw ffride wlffsdotter, the wife of a land holder in Hallingdal, Østlandet, eastern Norway within the Kingdom of Denmark