Cockatrice

Mary Arden's Farm,
Wilmcote, Stratford-
Upon-Avon

November A.S. 51

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From the Editor

Greetings!

Please excuse the lateness of this edition but I can assure you it was for a good cause. My lord, Miss T and I had a glorious two weeks in England visiting as many SCA related sites as possible. Some of our Arts and Science highlights included visiting the Mary Rose and seeing the amazing museum filled with a multitude of artefacts of Tudor daily life. We also enjoyed visiting Hampton Court, especially the kitchens, as we were lucky enough to be there on a day when they were in use.

As I am rather lacking in artwork for this edition you will have to put up with some of my holiday snaps. This month's cover is of Mary Arden's (as in the mother of Shakespeare) farm, which is a working Tudor style farm. It is also one of my favourite places as it does feel like you have managed to escape to being really 'there'.

In some exciting news, keep watch on your inboxes just before Christmas for a festive surprise from Cockatrice!

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En servicio

Elisabetta Foscari

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A history of pulled sugar sweets

Countess Bethony Gaitskell

Pulled sugar confections were consumed both as medicine and for enjoyment from as early as the 8th century (Nasrallah, 2007; Isin 2013). Originating in the Middle East, these confections were referred to as *panid* or *fanid* (فانيد), which translates as 'twist' or 'thread' in reference to how it looks as the sugar is pulled, or *natif 'asal 'ala al-mismar*, which translates as "nail candy", in reference to how the sugar is pulled repeatedly over a hook or nail fastened to the wall (Nasrallah, 2007; Isin 2013). In much the same way as today we use generic terms like lozenges or boiled sweets, *panid* appears to be a term that encompasses many varieties of pulled sugar confections used for a variety of purposes (Schwarz, 1920). Alternative spellings of *panid* throughout Middle Eastern and European texts appear variously as *fanid*, *phanid, fenides, fanidh, peynir, penydes, penites, penidia, penid, penydes, penidion, pennets, pan sugar, penidias, succre panis,* or *saccharum penidium* (Vigier, 1657; Redwood, 1848; Smith & Hawthorne, 1974; Day 1997; Isin, 2013, Nasrallah, 2007, Jones 1937; Matthews, 1961; Kleineke, 2015).

The emergence of cane sugar production from the 8th century onwards produced one of the most significant changes to mediaeval pharmacy, as evidenced by the large quantities of sugar, syrups and other preparations that use sugar, made by spicers and apothecaries from that time (Barcelo et al. 1988; Rodrigues & Sa, 2015; Trease, 1959). *Panids* in particular were a staple in medicine, and were also used as a base ingredient for many other medicines (Barcelo et al. 1988). The earliest references to *panids* are from the 8th Century Byzantine physician, Ibn Masawayh (Nasrallah, 2007; Sato 2015). However, from as early as the 10th century, they also served a central role in festive celebrations (Mason 2004) with many varieties of *panids* being served to children, both rich and poor alike, for enjoyment during Ramadan celebrations (Goldstein et al. 2015; Sato 2015). The 13th century Egyptian historian, Al-Maqrīzī, describes the sugar markets set up during Ramadan, selling beautifully crafted boiled sweets in many shapes, colours and flavours (Sato 2015). In Europe, *panids* were used exclusively by royal apothecaries up until the 14th century (Trease, 1959), from which time *panids* were increasingly available as sweet treats particularly during religious festivities (Cohen 2007; Day, 1997; Isin, 2013). This coincides with the increasing availability of high quality sugarcane products in Europe, sourced from Levantine and Mediterranean sugar refineries, from the 13th-14th Centuries onwards (Isin 2013; Galloway 2005; Galloway 1977; von Wartburg 2001; Moore 2009; Kleineke 2015).

Panids could be made from a variety of sugars, e.g. honey or sugarcane, or sugarcane at various stages of refinement (Nasrallah, 2007). Two Egyptian Court Physicians - Ibn Sina (1025), and later, Abu al-Bayan ibn al-Mudawwar (1101–1184) - describe *panids* made from different grades of sugar: *fanidh ahmar* (فانيذ أحمر) or *sukkar ahmar* refers to red pulled sugar made from molasses or dark unrefined brown sugar, while *fanidh khazanini* (فانيذ خزائني) is made from white, highly

refined sugar, "fit for the King's coffers" (Nasrallah, 2007). *Panids* could be flavoured with essences, herbs and spices at the time of preparation (Perry, 1965; Smith & Hawthorne, 1974) and consumed as small lozenges or candies (Vigier, 1657; Smith & Hawthorne, 1974; Day 1997; Isin, 2013). Alternatively, *panids* were used as a base ingredient in other preparations, such as being crushed in a mortar along with other herbs and spices to make new preparations, or dissolved in drinks as a sweetener (Jones 1937; Nasrallah, 2007).

Medicinal uses for panids

Panids had a variety of medicinal uses, from easing bladder pain and constipation, to treatment of sore throats (Jones, 1937; Mason, 2004; Nasrallah, 2007). 11th Century Baghdadi physician, Ibn Jazla, who wrote *Al-Minhaj fi Al-Adwiah Al-Murakkabah* (Methodology of Compound Drugs; Latin translation is the *Cibis et medicines simplicibus. Ibn Jazla*), describes the benefits of consuming *panids* as such: "*Fanidh* is hot. It soothes sore throats and softens the bowels and the bladder. It heats up the kidneys and benefits the chest. All sweets increase the blood and sperm and nourish the body. However, they are bad for the liver and spleen. They are good for the throat and lungs and help build up marrow and the brain." (Nasrallah, 2007). Eating *panids* made from unrefined sugar cane juice was also reported to help with digestion (Nasrallah, 2007).

The most commonly mentioned medicinal usage for *panids* is for treatment of sore throats (Mason, 2004; Öhrnberg & Saḥbān, 2007). The Egyptian Court Physician, Ibn Sina (1025), and the later Egyptian Court Physician, Abu al-Bayan ibn al-Mudawwar (1101–1184), both refer to *panids* mixed with different herbs and spices, or opium, to help ease coughs and throat-related ailments. In Jean Vigier's (1657) "*La grande chirurgie des tumeurs, en laquelle, selon les anciens Grecs, Latins, Arabes & modernes approuuez*" p.174, it describes how *panids* were used to treat patients with throat inflammation and tumours of the throat. According to Vigier (1657), patients with throat tumours should be "fed sparingly, and, following guidance of Hippocrates, should be fed some almond barley water or broth and should hold in his mouth *succre panis"*. The 8th century physician Yuhanna ibn Masawayh describes a cough medicine made with *fanidh shajari* (*fanidh* made from Persian sugar), frankincense and opium, with each ingredient crushed separately then kneaded together into a paste with some water, and formed into ball which is to be placed under the tongue (Nasrallah 2007).

From the 12th century onwards, we start to see numerous references to *panids* beyond the Middle East, mostly in orders and invoices between apothecaries and French and English royal courts. The listed wares of Robert Montpellier, one of the spicers to the court of Henry III of England (1207-1272), are the earliest reference of the supply of *penidium* to a royal court outside of the Middle East (Trease 1959). The accounts for King John II of France (1359-1360) show purchases of 1¾ lbs of *penites* (Matthews, 1961), while in 1390, the Earl of Derby, England, paid "two shillings for two pounds of *penydes*." (Day 1997; Camden New Series, 1894). *Penites* are listed as one of the medicines supplied to King Rene of Anjou, Naples (1451-1481; Pierre 1972).

Legal records show Katherine Neville, Duchess of Norfolk (1463-71) had outstanding debts to John Clerk, king's apothecary to Edward IV, which included the purchase of ten ounces of *penedir pectoralium* (*penids* for treating chest problems; Kleineke 2015).

Recipes for making panids

Included here are five different example recipes from Middle Eastern and European sources, spanning the 10th-18th centuries. The common themes across each of these recipes involve dissolving the sugar in a similar quantity of water, removing any impurities, boiling the syrup in a copper pot to soft-hard crack stage, pouring the syrup onto an oiled marble slab, working the sugar mass over a nail/hook until it becomes white and glossy and finally shaping and cutting the sugar using scissors/shears.

Method for the fanid: Al-Zahrawi (1000 AD) Kitab al-Tasrif

The 10th century Physician, Ibn Sina, author of *The al-Qānūn fī aṭ-Ṭibb (Canon of Medicine*; Nasrallah, 2007) was the first to document how to make *panids. Translated in Barcelo (1988)*

> *Cane honey is used, the sugar powder (Duqaq al-sukkar) and abarzad, but the best is made with a "Pear" sugar (dry and white).*
>
> *Take one or two pounds, at most three, because it is not advisable to do much every time. We put it in a copper or in a terracotta pot glazed inside and with an opening, but it is preferable that the pot is made of copper. Fresh water is added until covered, to soften (the sugar) and allow it takes the appearance of honey. If sugar is hard, it moistens in an ounce or less in a pot, according to the capacity thereof, and one puts some oil drops almonds - if any - or any other oil. The pot is put on a charcoal fire that should not smoke and keep it there while stirring slowly until the water has almost evaporated; then you can do a test with your finger: if you see that son form between your fingers and if you stirred without it sticking to your fingers, hurry to place it on a marble coated with sesame seed oil. Then, with the hand tighten the sugar mass all sides while it's hot as you can stand the heat. With your hands, stretch the halwa, or plant a nail in the wall, hang (the halwa over the nail) and let it extend the halwa, kneading regularly, until it becomes white. Take it and put it on the fire to soften a bit. Then attach it to the protruding part of the nail and cut it into elongated pieces as a spindle.*
>
> *If you want to form a gazelle heel (crescent-shape), take the white starch, cut it, put it on the marble and dust sugar over it. Cut it with scissors as you like, but do quickly so that it does not cool in your hands or become hard. Put it on a sieve wheat and put it on the new charcoal fire for an hour and let him. Keep him in there and then withdraw it.*
>
> *If you want to make fanid with powdered sugar, put water in it as I said and clean it of any impurities or other things that would be mixed with the sugar. Then, do as what has been described.*
>
> *If you want to do it with cane honey, well-observed and if the honey is thick and fort, about food a little over a third of white sugar in the water, doing as already said. If honey is fluid, and put in it the sugar by half. You can put a third of honey and two of sugar if the honey is bad. Do as already said.*
>
> *A variety of fanid be prepared by bringing water with roses and a little there camphor during cooking, and his strength is moderate.*

Mappae Clavicula (12th Century; translated by Smith & Hawthorne, 1974)

The 12th century version of the *Mappae Clavicula* (Phillips-Corning Manuscript), a collection of metallurgical, glass making and dying/tinting technologies from Greek, Arabic and European sources, includes a method for making *penidias,* which was not included in earlier versions of the manucript (Smith & Hawthorne., 1974).

> *285. The recipe for sesame candy*
> *The recipe for sesame candy. Put white pure honey near a moderate fire in a tinned [pan] and stir it unceasingly with a spatula. Place it alternately near the fire and away from the fire, and while it is being stirred more extensively, repeatedly put it near and away from the fire, stirring it without interruption until it becomes thick and viscous. When it is sufficiently thickened, pour it out on a [slab of] marble and let it cool for a little. Afterwards, hang it on an iron bolt and pull it out very thinly and fold it back, doing this frequently until it turns white as it should. Then twist and shape on the marble, gather it up and serve it properly.*
>
> *286. Sugar candy*
> *Now by a similar cooking process, put some sugar soaked in a little water in a tinned pan, and defroth it when it boils and strain it well in a colander. In this way, after adding in the ingredients that you know, stir it unceasingly until it reaches the correct consistency. Pour it out in separate pieces on a marble slab that has been lightly oiled. Carefully cool the pieces on the marble, separate them from it by hand and keep them properly.*
>
> *287. Penidias candy*
> *Now penidias candy is made like sesame candy after the sugar has been de-frothed and strained, but without stirring it. When it has been fully cooked, work it on the bolt as described, then shape it by cutting with shears.*

Preparation of Fânîd (Pulled Taffy) ("An Anonymous Andalusian Cookbook of the 13th Century" (Translated in Perry, 1965):

> *"Take white sugar and dilute it with a moderate amount of water, neither too much nor too little. Put it on a gentle fire. Remove the scum and clean it. Continue cooking until it binds moderately. Then take it from the fire and when it has cooled a little, take it with your hand and pull it as you do with pulled honey sweet, until it whitens and you like the whiteness. If you see that it is drying out between your hands and isn't yet as white as you would like, put it near the fire until it softens and continue doing it (the pulling) and putting it near the fire until you are pleased with its whiteness. He who wants it musky, dissolve some musk and camphor in good rose water and sprinkle the sugar with it and lubricate your hands in this rose and musk water while you pull it little by little, until the musk and camphor penetrate it. It will turn out excellently... [p. 74, recto] Then make ka'ks and qursas (flat loaves) and shapes similar to maftû na and fists (ma'asim) and whatever shape you want. Set it on a slat in the air to cool and dry and set it aside".*

To mak penydes (1390), "Goud Kokery", section V in Curye on Inglysch. from BL MS Harl. 2378

> *"To make penydes. Take a pound of suger that is noght clarefyed but euen colde with water nythowten the whyte of a egge for if it were clarefyed wyth white of a egg it would be clammy. And than put it in a panne and sette it on the fyre and gar it boyle, and whan it is sothen inow asay betwyx thi fyngers and thi thombe and if it wax styfe and perte lightly fro thi fynger than it is enow: but loke thou stere it but lityl wyth thi spatur in hys decoccioun, for it will benyme hys drawyng. And whan it is so sothen loke thou haue redy a marbyll stone. Anoynte it wyth swetemete oyle as thyne as it may be anoynted and than pour thi suger theron euen as it comes fro the fyre sethyng. Cast it on the stone wythouten any sterynge, and whan it is a litel colde medel hem togedyr wyth bothe youre handes and draw it on a hoke of eren til it be faire and white. And than haue redy a faire clothe on a borde, and cast on the clothe a litell floure of ryse, and than throw owte thi penydes in the thyknes of a thombe with thi handes as longe as thei will reche, and than kut them wyth a pere scherys on the clothe, ilk a pese as mychell as a smale ynche, and than put them in a cofyn and put them in a warme place, and than the warmnesse schall put away away the towghnesse: but loke ye mak them noyt in no moyste weder nor in no reyne."*

Saccharum Penidium (1720)

In Redwood (1848), Gray's supplement to the pharmacopoeia: Being a concise but comprehensive dispensatory and manual of facts and formulae, for the chemist and druggist and medical practitioner. Longman and Company.

> ***Saccharum Penidium:*** *Dissolve sugar in a decoction of barley. Briskly beat it up with white of egg and boil it over a slow fire frequently skimming it then strain it through flannel and again set it over the fire to boil slowly until large bubbles are formed during the ebullition and on taking some of it out of the pan it is found not to stick to the teeth. Remove it from the fire and when the bubbles have subsided pour it on to a marble slab previously rubbed over with oil of almonds and as it tends to spread out turn the extremities back towards the centre until it acquires the consistence of thick turpentine. It is now to be suspended by a hook attached to some convenient place and with hands covered with starch it is to be dexterously pulled out into thin, thick, short or long pieces at pleasure and laid on a plate to harden.*

My attempts at making panids

In my recipe, I used glucose, but honey, a small amount of lemon juice and/or or cream of tartar can be used instead. The purpose of adding glucose, honey or a weak acid is to prevent the syrup from crystalizing (graining), which is a problem that arises when using highly refined cane sugar. Sugar cane is high in sucrose; invert sugar (mixture of glucose and fructose) it is obtained by splitting the disaccharide sucrose into its two components – glucose and fructose - using a weak acid, such as citric acid (lemon juice) or tartaric acid. Molasses and honey are both naturally high in invert sugars. Sugar particularly in earlier period was less refined i.e. carried more impurities such as molasses, and was therefore higher in invert sugars, and therefore the need to add in additional invert sugars would have been unnecessary. We only see references to adding acids,

like lemon juice, to the sugar syrup in descriptions of the preparation of pulled sugar from the 18th century onwards (Isin, 2013; Weatherley 1865). For example, in 1830, Friedrich Unger, Court Confectioner to King Otto I of Greece, describes seeing confectioners in Istanbul adding lemon juice during the preparation of pulled taffy (Isin 2013), while English confectioner, Henry Weatherley (1830) describes in great detail the importance of preventing sugar from graining by adding acid. Using a copper pot also helps to prevent crystallization of the sugar syrup, but a modern stainless steel pot will also work fine.

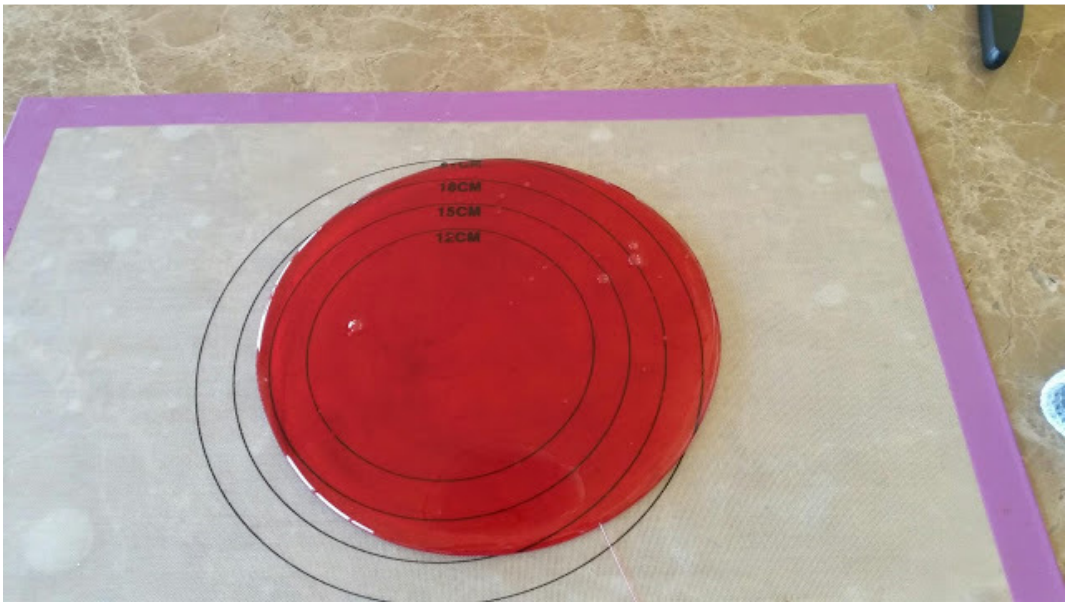
Ingredients:

- 1000g sugar
- 450 ml water
- 200g glucose (can be substituted with 200g honey, or 4tsp cream of tartar or citric acid - or 2tsp of each)

In a small, copper sugar pot heat the sugar and water to boiling, then add glucose. Using a candy thermometer to monitor the temperature, continue to heat the sugar to hard crack (150°C). You should periodically wash down the sides of the pot with water, using a pastry brush, to prevent any sugar crystals from forming on the sides which would cause caramelization of your sugar mixture. This is one of the reasons why period (and modern) recipes state not to stir the pot when preparing *panid*: stirring the pot can push or splash sugar up the sides of the pot, causing crystallization.

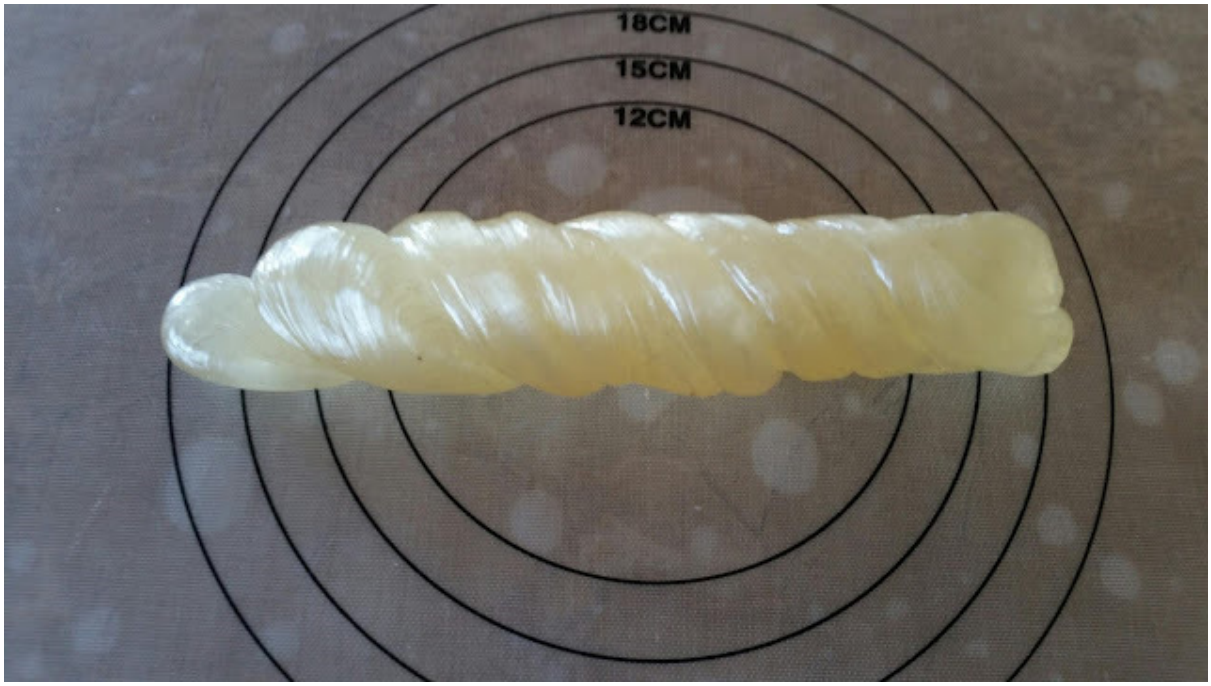
Plunge the base of the saucepan into cold water to rapidly stop the temperature rising, take it out then leave on for 1-2 minutes. Stir through any colours or flavours at this time. Pour the cooled sugar mixture onto a silpat (silicone baking mat). As outlined in the period recipes, this would have been a large marble slab oiled in almond oil or other oil. In the pictures below, I use two different colours, red and white (uncoloured), where I poured out half the mixture onto the silpat (for the white), added red food dye to the remaining mixture, and then poured the red dyed sugar onto another mat.
Once the sugar mass becomes just cool enough to handle (it sticks to itself rather than you!), work quickly to fold in the edges of the sugar, until you have a solid ball of sugar. Form the ball of sugar into a log, then repeatedly pull/stretch the log and fold it back on itself until it becomes very shiny. The need for a sugar hook only comes when making large (2kg+) quantities of pulled sugar, where the sugar mass is heavy and remains hotter for longer. For 0.5-2kg quantities of sugar, using only your hands to pull the sugar is suitable. Pull the sugar mass to the desired thickness, then twist it or shape it into circles or whatever desired shape. For the red/white twisted design like I have done here, once you have your two shiny logs of pulled sugar, push them side by side, stretch them out together, fold in half, and stretch it out again 2-3 times to create the stripes. Use scissors to cut to an appropriate length. Leave the candies on the silpat to harden/cool completely.

The small quantities I use here mean that I can pull and fold the sugar back on itself using only my hands, without the need of a hook on the wall.



Sugar poured onto the silpat, waiting for the edges to cool

Unfortunately I don't have any pictures of me folding the sugar in, because I have to work quickly and concentrate



A pulled sugar log

The final product.

Analysis

Each of the documented recipes involve dissolving the sugar in a similar quantity of water, removing any impurities, boiling the syrup in a copper pot to soft-hard crack stage, pouring the syrup onto an oiled marble slab, working the sugar mass over a nail/hook until it becomes white and glossy and finally shaping and cutting the sugar using scissors/shears. The main points of difference between the methods I use here and methods used in the extant recipes are the

quality of refined sugar, use of a thermometer and the use of a silicone mat rather than an oiled slab.

I used commercially available finely ground sugar granules, whereas the sugar available in period would have been from crystal sugar or sugar cones, which would have included more impurities. Therefore I have been able to omit the steps for adding eggwhites to clarify the sugar, and skimming/de-frothing the sugar, because they are unnecessary with most modern, commercially available sugar. The rationale behind adding glucose to prevent crystallization has already been discussed above.

With respect to the use of thermometers, when I first started working with sugar, I was perplexed at how period confectioners could accurately judge the temperature of the sugar without a thermometer. Hard crack stage can also be determined by dropping the syrup into cold water, and it has reached hard crack stage when the sugar separates into hard, brittle threads that break when bent, and makes a cracking sound when the syrup touches the water. However, having now spent a considerable amount of time boiling and pulling sugar, I can now judge by the look (thickness of the bubbles) and sound (how "snappy" the sugar bubbles are when they pop) to correctly gauge the temperature. I can imagine that this would be even easier for a confectioner or their apprentice working with sugar every day.

The use of a silpat instead of an oiled slab here was primarily to demonstrate the ease and accessibility of making small candies for beginners in the SCA. A silpat can be sourced quickly and cheaply, and makes it easy to work your sugar without fear of it sticking to your work surface. Although I own a couple of marble slabs, they are only 12mm thick and heat up and cool down very quickly, which makes it difficult to regulate the temperature of the sugar mass. My experience has been that to successfully use marble or granite slabs, it needs to be thick so that the temperature of the slab stays relatively stable. I have had the opportunity to use a solid granite kitchen bench, and kept it oiled with almond or sugar oil, and with the assistance of a paint scraper, and working with the sugar mass was very easy, however this is not something I have available in my personal kitchen.

I have also had many thoughts around how *panids* would have been successfully stored. Boiled sugar sweets are highly susceptible to humidity, which causes sugar bloom in which the surface of the candies becomes sticky, dull and discoloured, and the texture becomes chewy. Although it is known that *panids* were made in batches and stored for long periods (Isin 2013), only in the recipe from *Curye on Inglysch* (1390) is there mention of storage. Here it recommends that the candies be dusted in rice flour, and stored in a box in warm, dry place. It also cautions against making *panids* on damp or rainy days, which I can personally attest to. Making pulled sugar on a rainy day quickly (within half an hour) makes the surface of the *panid* sticky and dull.

It is well established that *panids* served as a staple ingredient pharmacological preparations, and as a sweetener in drinks or dishes. I have come to the view that the versatility of *panids* stemmed from them being conveniently sized lumps of highly refined and clarified sugar, which are relatively resistant to humidity, and can be stored for a long time. They could then be crushed in small quantities to make pharmacological preparations, or used in much the same way as modern sugar cubes: to sweeten drinks, or crushed to add a small amount of sweetness to other dishes

The kitchens at Hampton Court Palace

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Creepy Crawlies and Squirming Serpents: 14-17th century Estonian bynames relating to insects and snakes.

Muste Pehe Peep

Continuing on from the earlier article focusing on fish-themed bynames (*Cockatrice* May A.S. 50, 2015), I thought it worth looking at some decidedly unpleasant (in our modern world) animal bynames. If there's one thing that seems to be missing in the SCA naming pool, it's many people named after insects and reptiles. While we chose our own names in the SCA, and people may wish to be named after a colourful butterfly, or an industrious bee, we mightn't think about calling ourselves "maggot" or "bedbug." Yet, it seems to have been a perfectly reasonable option in medieval Livonia.

To compile this list, I started with Roos (1976), checked his sources (as he did not include dates), and then added in more names as I found them. While Roos considers these names to be descriptive bynames, Kallasmaa (1996 and 2010) considers some of them are locative bynames, or marked and unmarked patronyms.

The bynames below have been sorted into two categories: insects and reptiles, and then by alphabetical order, of their English names. The dating for the name appears beside it, with the source document(s) in brackets. Note that the name elements of interest are in bold:

Creepy-Crawlies (Arthropods)

- Bedbug (*lutikas*)
  - **Lutick**, 1543, Latin. No other name recorded. (Stackelberg, 1929; 146)
- Bee (*mechin, mesilane*)
  - Kunne uxor **Mechin**, 1319, Latin (Arbusow, 1888: 17)
  - Jurgen **Messilen**, 1519, Middle Low German. (Essen and Johansen, 1939; 17)
- Cricket (*kilk*)
  Kallasmaa (1996; 103 and 2010; 82) suggests it may also be an unmarked patronymic, or given name, from the masculine name Thorkill, or a locative byname from one of a number of villages called Kilgi.
  - Marth **Kilik**, 1518-1544 (Kallasmaa 2010; 82 sn. Kilgi)
  - Marth **Kilck**, 1543, Latin. (Stackelberg, 1929; 148, 150)
  - Paffel **Kilke**, 1565 (Kallasmaa 2010; 82 sn. Kilgi)
  - Pavel **Kilih**, 1565 (Kallasmaa 2010; 82 sn. Kilgi)
  - **Killick** Moller, 1601 (Kallasmaa 2010; 82 sn. Kilgi)
- Dung beetle (*sitikas*)
  - Niclas **Setteke**, 1472-1553

  - Reyn **Sityk**, 1594, Polish. (Jakubowski and Kordzikowski, 1915; 279)
- Flea (*kirp*)
  - **Kirp** Jan, 1573, pre-pended byname, Middle Low German. (Essen and Johansen, 1939; 242)
  - **Kirpo** Jann, 1627, pre-pended byname**.** (Kallasmaa, 1996; 95 sn. Kerbu.)
- Fly (*kärblane*)
  - Symon **Kerblaßepoick**, 1535, Latin. Patronymic using 'poeg'/'son'. (Stackelberg, 1929; 195)
- Leech (*kaan*)
  - Mik **Kanipoik**, 1582. Patronymic using 'poeg'/'son'. (Eisen, 1923; 6)
- Louse (*täi*)
  - Andreas **Tej**, 1551, Middle Low German. (Essen and Johansen, 1939; 272)
  - **Teya** Mady, 1597, pre-pended byname, Polish. (Jakubowski and Kordzikowski, 1915; 207)
  - Kake **Teyvassone**, 1419. Patronymic. (Kallasmaa, 1996; 74 sn. Kakuna.)
- Mosquito (*sääsk*)
  - Tonno **Zaeski**, 1581, Middle Low German. (Essen and Johansen, 1939; 151)
- Moth, Butterfly (*koi, liblikas, tuber*)
  - Hansen **Leblich,** 1546, Middle Low German. (Essen and Johansen, 1939; 124)
  - **Coyko**, 1562, Latin. No other name recorded. (Johansen 1937-8; 56)
  - **Lieblese** En, 1590 pre-pended byname, Polish (Jakubowski and Kordzikowski, 1915; 200)
  - **Lieblese** Pieth, 1590 pre-pended byname, Polish (Jakubowski and Kordzikowski, 1915; 200)
  - Pilta **Tupper**, 1645 (Kallasmaa, 1996; 441). This could also be a locative byname from Tubri, Saaremaa.
- Spider (Roos says this is from '*härmik*' which he glosses as standard Estonian '*ämblik*'.)
  - **Hermick** Soye. 1555, pre-pended byname? Middle Low German. (Essen and Johansen, 1939; 176)

Squirming, Legless Animals (snakes, worms, and vipers)

- Maggot, Worm or Viper (*uus*)
  - Jurg **Vsche**. 1541, Middle low German. (Essen and Johansen, 1939; 95)
- Snake, serpent (*küü, siug, tõrvas*)
  - **Syueke**, 1378, Latin. No other name recorded. (Johansen, 1929; 22)
  - Mathias **Torwatz** imm dorpe **Torwaz**, 1520, Middle low German. (Essen and Johansen, 1939; 18)
  - **Kuy**, 1562, Latin. No other name recorded. (Johansen, 1937-1938; 54)

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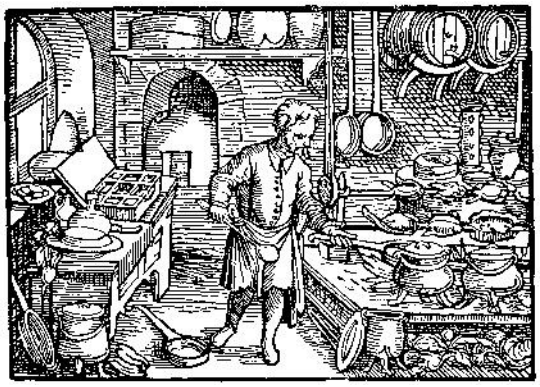
Kouzinography



Lord Gillucan ua Tomaltaig

Gillucan: Ho, Jonathan! Long has it been since I saw your face. The sight does me good! You are well?

Jonathan: Well enough, I thank you. Yet there is a matter that weighs upon me, and it is my hope that you may ease the burden.

Gill: And what burden would this be? Speak, and I shall aid you if I can!

John: I have been convinced to assist in the preparation of a feast. A small affair, but I wish to ensure all proceeds smoothly.

Gill: An admirable aim. Yet I do not yet see the difficulty.

John: I have been convinced to assist… in the role of Head Cook.

Gill: Ah! Now it becomes plain. You have not served in this capacity before, I assume?

John: Indeed not. Yet I hear that you did the self-same thing, and for the first time, but a little while ago. I would like to discuss your experience with you, if you would permit it.

Gill: But of course! Sit, good fellow – my knowledge is at your disposal.

John: I thank you. Tell me, what is the chief piece of advice you would impart?

Gill: The most useful thing I can tell you is to get a mentor. Find someone who is experienced in running a kitchen for an event, and through talking with them amass as much information as you are able.

John: What if there are no such people in my area? Or if they are disinclined to assist me?

Gill: In that case, read as much as you can and amass your information in this manner. Also, do not be afraid of making mistakes. Such things are inevitable, no matter how much information you gather. Only make sure that you learn from such mistakes, so that you do not make the same ones again.

John: And what mistakes did you make?

Gill: I made several, but none were disastrous and the event survived nonetheless.

John: Well and good, but what were they?

Gill: Before we dwell on such matters, it would perhaps be better to examine the matters which proceeded as they ought. With this as a foundation we may then move to what can be improved for next time.

John: Very well. But tell me, what kind of event was it in which you were Head Cook?

Gill: It was a Tavern Night, as it happens; appended to a series of classes on the techniques involved in fletching and archery. There were forty people in attendance.

John: Is that very many?

Gill: Not so many when you consider Coronations and grand feasts, but quite enough for my first time!

John: Would you recommend such an event for a first-time Head Cook? My doom runs along similar lines.

Gill: Doom, indeed! Fret not, as such an event is ideal for the first time. Any event with a High Table and the nobility in attendance brings with it a new set of challenges and complications. Best to start simple, make your first few mistakes, and thence work your way to grander undertakings.

John: There are the mistakes again! I am very curious…

Gill: All in good time! We still have not discussed the foundations of running a kitchen.

John: That is true. Pray, enlighten me!

Gill: There are many aspects to being a Head Cook that must be carefully considered. Firstly, you are a part of the greater event. You are the master of the kitchen, but the Steward is the master of the event. All that you do is done to support them and their vision for the experience they are creating.

John: Have you no autonomy then?

Gill: On the contrary! A good Steward will be open to discussion, and will listen to your own ideas and vision such that you arrive at a plan agreeable to both of you. But if you desire to craft a magnificent soteltie of spun sugar and marchpane, and their aim is a simple event with no court or ostentation, you may have to put your plans aside and wait for another event more suited to your notion.

John: And how was it with your event?

Gill: I was most fortunate! The Steward was a gentle who has run many a feast kitchen herself, and was very accommodating of my ideas while being clear on her own. We both agreed it would be a low-key affair, with simple dishes and few frills. Ideal for my first foray!

John: What were these dishes?

Gill: It was the middle of winter, so the predominant fare was stew. I had a beef stew with copious vegetables, and a vegetable pottage for those who shun meat.

John: That was all? Two dishes entire?

Gill: Such was my plan in the beginning, yet I was advised that variety is also important. In addition, folk crave a sweet to finish the meal, and can also be quite hungry upon arrival, before the food is ready.

John: How did you accommodate such appetites?

Gill: By having food ready-laid to assuage the ravenous prior to the main remove - dried fruit, nuts and cheese. And also by adding Emplumeus to the menu, a spiced apple dessert. Moreover, I prepared a dish of roasted vegetables, which required very little effort - it could be put in the oven and largely forgotten for an hour, upon which time it would be done.

John: That makes five dishes, by my count.

Gill: Yes. I think it was a good number for a first feast. Each dish must be carefully planned, and the more dishes you have the more intricate the planning becomes.

John: How do you mean?

Gill: That question opens the door to a great many discussions! I shall start by saying this: the job of the Head Cook is not to cook food.

John: But how can this be?

Gill: I say again: the job of the Head Cook is not to cook food. It is rather to ensure that food is cooked.

John: I see little distinction there.

Gill: Then I shall make it plainer. The act of cooking involves many activities – chopping, measuring, mixing, tasting, adjusting of seasonings and so on. It is a complex task, and one that demands much attention. If, as Head Cook, you get too involved in any one dish, you must necessarily have less attention to devote to the others. Your job is to see that *all* of the food is prepared, rather than any one dish in particular.

John: So how does one accomplish this?

Gill: With a great deal of help! I enlisted one dedicated kitchen helper in the planning phases of my event, and she arrived as soon as the hall opened and got to chopping for me. When our guests arrived, some of them appeared in the kitchen asking if they might assist, and were put to work also.

John: And yourself?

Gill: I must admit I went somewhat against my own advice. I was indeed greatly involved in the cooking of the dishes, especially the stew and the pottage. The kitchen was small enough that I could do this without losing track of the rest of the activity. Had the kitchen been larger, the number of dishes increased or their complexity greater, there would have been quite enough for me to attend to without stirring a pot myself.

John: And that is the crux of the role of the Head Cook? Overseeing and directing?

Gill: Yes and no. That is what the Head Cook should be doing in the kitchen on the day of the event. The majority of the Head Cook's job should be done far in advance. Preparation is the key, and an ill-prepared kitchen will be a woeful kitchen by event's end.

John: What manner of preparation is required?

Gill: You must survey your kitchen ahead of time, you must plan your menu, you must establish your quantities and proportions, you must assemble your ingredients and your kitchenware, and you must organise your helpers.

John: That is quite a lot to do!

Gill: Yes, and I may be forgetting to mention some.

John: In any case, can you impart what you remember?

Gill: Indeed! First, survey your kitchen. Take note of the facilities available to you – how many sinks and how large they are, the size of the oven, the number of burners on the stove, and number and location of power points, etc. No good planning to bake one hundred pies if the only oven can house but five at a time!

John: Taking your example, what would you do in such a circumstance?

Gill: If the oven is inadequate, you must hope the stove or some other facility can make up for it and plan your menu accordingly – pies must make way for stews, for instance. If no amount of creativity will suffice to establish a menu sufficient to feed the number you require, you must talk to your Steward and notify them that the venue is unacceptable.

John: And what then?

Gill: That is up to the Steward. A wise Steward may either reduce the number of guests, or find a new venue. Most large halls will have a correspondingly large kitchen, but you must always check!

John: And that is all there is to surveying?

Gill: Not quite. Also test each facility and ensure it is working. An oven that will not light is of no assistance when you are cooking! At this juncture you may hear of one of my mistakes – when I first turned on my oven a foul smell exuded from it, and it had to be cooled down and scrubbed out before it could be used. It was not a large problem, but it would have been better had I found it as soon as I arrived, if not in advance, rather than at the time I needed the oven to function. Check early, and you can avoid many problems.

John: I shall make good note of this. Are we now finished with the topic of the kitchen survey?

Gill: We are. Now we may turn to planning the menu.

John: Eagerly I await your wisdom!

Gill: That is putting it a bit thick. In this matter I am deeply indebted to the experienced cooks of my Barony. The considerations are manyfold. Chiefly, ensure that you are accommodating of any allergies, intolerances or other dietary restrictions present in your guests. There are some common ones, such as meat, dairy and gluten. Good practice to plan a couple of dishes that lack each of these, or to devise alternative ingredients to circumvent the issue. You may need to bake special pies with a gluten-free crust, for example. For each dish a guest cannot eat, make sure there is another in that remove that they can.

John: And how did it go for your event?

Gill: Quite well. I had several vegetarians, a few who avoided dairy and some other more complicated ones. I would counsel you to ask questions if you are unsure. Most people will be happy to answer if it means they can eat! I had one guest who noted an inability to eat garlic or onions, so I substituted leeks. Upon asking, I found that leeks were also unacceptable.

John: What then?

Gill: I removed the leeks from the beef stew recipe, and advised the gentle in question that they would be unable to eat the vegetable pottage. They were most understanding.

John: And that is all to say about planning a menu?

Gill: By no means! There are several other points to consider. Have you included a protein source – especially in your vegetarian offerings? Have you provided a range of textures, or are all the dishes alike? And the like for flavours – are all similar, or is there a mix of

spiced, rich and simple? Indeed, variety in all things – colour and temperature of the food as well.

John: This is a lot to take in!

Gill: Indeed. Hence the importance of a mentor, someone to check over your proposed menu and ensure you have not neglected anything.

John: I shall endeavour to find someone. What is next?

Gill: Once you have decided what to cook, you must then determine how much to cook.

John: And how does one do that?

Gill: I have been taught a pair of different ways. I must admit that this is one point I was long stuck on. How much stew should be prepared for forty people?

John: Indeed – how is one to tell? Pray, enlighten me!

Gill: The first method I was taught is perhaps more suited to larger feasts with many dishes. Envisage a plate, and in your mind fill it with a reasonable portion of each dish you will cook. One full plate should be sufficient for one guest. If your reasonable portions overflow the plate, you should consider eliminating some dishes. If there is still room left over, perhaps you should add another. Then multiply the portion size by the number of guests and you will have your goal.

John: So if my 'reasonable portion' of pie is a quarter, and I expect thirty guests, I should bake eight pies?

Gill: Yes, or thereabouts. It is not an exact science. Indeed, not everyone will eat everything. This method gives you a guide and a target, nothing more.

John: You mentioned there were two methods you were taught…

Gill: That is true. The other is to estimate based on the mass of food. One kilogram per guest will leave them "rolling home stuffed full", I was told. Another knowledgeable gentle opined that this amount was excessive in the extreme, and that perhaps half a kilogram apiece would suffice. Again, it is not exact. A related point to note is that a reasonable portion of meat is around two hundred grams or so; keep this in mind when planning meat-based dishes. Oh, and the weight used in your calculations includes the water, stock and other liquid. But also be aware that a menu entirely composed of soup may leave your guests unsatisfied no matter how much you provide.

John: And how did you resolve this matter for your event?

Gill: I used the second method. To begin with I was estimating based on the quantities in my original recipes. "Chop 2 carrots" became "chop 4", then "chop 8", and then began to become unwieldy. Once I learned the mass budget method, "2 kilograms" was much easier to manage.

John: And given it was for stew, I suppose the quantities were flexible?

Gill: More so than pie would have been, yes. People could take a half a bowlful, or two full bowls if they were hungry. The mass budget gives you a target to aim for, and simplifies your task when shopping for ingredients.

John: Yes, let's discuss that!

Gill: One word more on quantities before we move on. It is best to cook the exact right amount of food, but it is better to go over than under.

John: I do not quite follow you.

Gill: I mean, estimate your quantities as exactly as you can, but if you are unsure it is better to over cater than to leave people hungry. Leftovers may perhaps be sent home with departing guests, or saved for your lunch the next day. Hungry guests, however, are dissatisfied guests.

John: Now your meaning is clear. May we move on?

Gill: Yes, to shopping. Your Steward will assign you a budget. Mine was seven dollars per guest. It is important to remember that this is the absolute limit of your spending capacity. If you cannot acquire all that you need with the budget you are given, you must adjust your plan. My beef stew was originally going to be venison, but upon checking the prices I quickly made the switch.

John: And what if you have an amount of budget remaining?

Gill: It may be tempting to add a few more items and provide a few more options, but resist that temptation! Your plan should already have accommodated the needs of your guests, and so following the plan will suffice. Every dollar you do not spend is a dollar of profit for the event and your group. Here was another slight mistake on my part, and one I have touched upon already: Not everyone will eat everything. Upon finding that red wine was half the cost I had expected, I bought a second cask to mull. I was concerned that 3 litres among 40 guests would not stretch very far. But remember: not everyone will eat – or drink – everything. As it happens, I didn't get to mulling the wine in any case, and no-one seemed to bemoan the lack. I could have saved some money by sticking to the plan and resisting temptation.

John: I see. And how did you maximise your use of the budget?

Gill: By researching ahead of time. Fresh produce I obtained from the market, which is generally cheaper than at the supermarket. Prices do fluctuate though, which made predicting my expenditure difficult. I set a reasonable estimate of the price in my planning, and then hoped it would be borne out on the day. As it happens I was fairly accurate, but this is one aspect that comes with experience. I do much of my own shopping at the market, so I knew what to expect.

John: And for the rest?

Gill: For the items I would buy in a store I went to the store beforehand and made my preparations. I took note of every ingredient I needed or thought I might need, and then sat down and found the most economical options.

John: And the result?

Gill: I came in under the seven dollars, but my Steward had been overgenerous in my favour, and the event as a whole made a loss. And for my pains I ended up with more food than people could eat. Again I will repeat: Not everyone will eat everything. Had my will been more firm in resisting temptation, or my planning and predictions more accurate, I could

have been left with a substantial sum remaining and helped compensate for the other areas that ran over. This was perhaps my chief mistake.

John: More dire than would be hoped, but less than could be feared.

Gill: You speak the truth. Although it must be said that the day's activities were quiet and peaceful. If my guests had been fighting in a tournament all afternoon, they could have been expected to be a good deal hungrier!

John: This also I shall remember. Is that all there is to be said?

Gill: All that I remember on that topic. Let us turn to kitchenware, and what is needful to cook and prepare your food.

John: Yes, let us do so!

Gill: I am fortunate in that my Barony has a store of such equipment, and I was able to arrive at the storage location and avail myself of it readily. I would counsel bringing another person along to help – two would have accomplished the task far more efficiently than one, and in considerably less time.

John: So it may be needful to enlist the services of a kitchen helper before you reach the kitchen?

Gill: Yes, but we shall be discussing helpers and their needs in a moment. For now I will tell you: There are several things you will be wanting, and there are several things you will always want more of.

John: And what are they?

Gill: You will want knives, and chopping boards, and pots and pans and baking trays. But you can never have enough bowls, nor serving trays, nor wooden boards on which to place hot pots, nor pots themselves. Drying cloths and bags for refuse are always needful, and you will be ever short of ladles, tongs and spoons.

John: And if my group has no store of such things?

Gill: If the group itself does not, I would advise asking the members of that group. Most everyone has a store of pots, pans and knives of their own – taking but one or two items from a host of people will fill your kitchen without impinging too much on any single person's generosity. Only make sure to note which item belongs to which gentle!

John: Yes, that is not something I would wish to forget!

Gill: Verily. I said that we would be discussing helpers, and discuss them we shall. You must guide them, but do not smother them overmuch. Explain in as much detail as you may the result you wish from a certain task, and then trust that they will accomplish it – or come with a question if confounded. It may not be enough to bid them "Chop these carrots". How do you wish them chopped? In rounds, or half-rounds, or straight lengths? This touches on the variety of the dishes, as we have mentioned before.

John: I remember it. It is a lot to think about.

Gill: Your helpers may have differing levels of experience. Some may be veterans of many kitchens, and others may be stirring a pot for the first time. Learn about your helpers, so you explain your needs in as much detail as they require.

John: So remember that they are people as well as minions, and treat them as individuals?

Gill: That is the truth of it. And speaking of truth, I must confess that the feast I am describing was not the first time I held the title of Head Cook.

John: It wasn't? You had been a Head Cook before?

Gill: In name, yes. I was nominally in charge of the kitchen for my Barony's signature event one year, a grand feast with the King and Queen in attendance.

John: For a first time? That sounds a mighty burden – my appointed task pales in comparison!

Gill: I say "in name", for my foremost helper was a mighty cook, and had been Head Cook for more events than I can count. She did the lion's share of the planning and preparation we have been discussing, and most of the directing on the day as well. My role was perhaps better described as liaison between the kitchen and the greater event – queries came to me from both sides, and I sought answers for them. Therefore I count the Tavern Night we are discussing as my first true time as a Head Cook.

John: I see. You must have learned much from your previous experience.

Gill: I did – including the following point on helpers. Ensure that they are comfortable. Lay on a ready supply of water or other beverages, and biscuits or other sweet things with which they may refresh and revive themselves. Helping in the kitchen is the gateway to sampling the kitchen sweets, and they will appreciate the reward.

John: And what manner of reward did you provide?

Gill: At the time, none – much to my chagrin. I gave gifts of sweets as a thank-you after the fact, but the best way is to do as I have urged.

John: I see. I shall strive to enact such a plan.

Gill: There is but one matter more that is needful to discuss: what to do when your guests are fed, and the dishes return to your care.

John: You mean the cleanup?

Gill: The very same. Organising this is also part of being Head Cook, and it requires no less attention than any other aspect.

John: And what advice would you give?

Gill: If you have sufficient time and helpers, it can be advantageous to clean your utensils progressively throughout the preparation. A bowl that was used and then cleaned is a bowl that may be used again for a different task. Even following such a plan, you are likely to have a great deal of washing and cleaning to do at the end.

John: And how should such a pile be managed?

Gill: It is quite likely that your kitchen helpers will be tired and drained from the effort of preparing the food. It can therefore be wise to enlist the services of a person – or a few people – specifically for the washing and cleaning phase.

John: I have heard of such people being referred to as 'dishpigs'.

Gill: Hardly a noble title. Call them what you will, they may bring fresh energy and effort to bear when your other helpers are worn out.

John: I can see what a boon that would be at the end of a long event.

Gill: In addition, do not neglect the supplies that will be needful for the cleaning effort. Drying cloths, and soap, and scrubbers and scourers. And perhaps a store of bags in which

leftover food may be placed and offered to departing guests – or kitchen helpers. And check in your kitchen survey that brooms, mops and buckets are available, or else bring your own.

John: And so may you leave your kitchen and your implements in a fit state, ready to be used again.

Gill: Indeed. We have now covered the rudiments of organising a kitchen, and you may get your wish: knowledge of the mistakes I made when the kitchen was in my care.

John: Yes, yes! Eagerly have I awaited this!

Gill: I have already imparted my blunder in neglecting to check the oven, and my chief mistake in overspending on needless items. My other large error was in timing. The cooking began too late, and thus the food was not ready at the appointed hour. The vegetable pottage was in its pot and had been on the fire, but the contents had not even begun to soften.

John: What did you do? And how could it have been prevented?

Gill: The last first. A wiser cook would have planned, in detail, how much time each step in preparing the dish would consume. This is especially needful for larger events with more and more complex dishes. The wise cook prepares a running order, detailing what step will be accomplished at what time by what person, and will remain vigilant to ensure the order is followed.

John: And how might this be accomplished?

Gill: This question is beyond my ken, for the true answer is: with experience. Make a note of how long it takes to chop two kilograms of carrots, and you shall know for the future, and for your planning. I had no such knowledge, to my detriment.

John: And so what became of the pottage?

Gill: It was the principal dish for my nine vegetarian guests, and so it was needful that it should be prepared. It was not needful to prepare the entire quantity I had planned – enough for nine would suffice. Therefore I removed the required quantity from the pot and availed myself of the technological marvel of 'the microwave'. This greatly speeded the cooking of the dish, and after a time it was returned to a smaller pot to complete the process. It was late, but it was done.

John: And the rest? The remainder that was not prepared in this manner?

Gill: I placed it in bags and offered it to departing guests as 'ready-to-cook pottage mix'. I ended with several bags myself, which become dinner in later days.

John: You say these were your large mistakes. Were there others?

Gill: Indeed yes, and deeper they ran. I underestimated the scale of my task, and the time it would take. Again we return to time! In any case, I did my shopping on the day, and did not start cooking until the afternoon. Had I prepared the running order as I ought, I would have seen that more time was required to accomplish my aim, and planned to arrive earlier.

John: I see. Did this have any other impact?

Gill: Such attention was focused on the pottage that the dessert was not even begun when the first remove was served. There was thus a large gap between courses; perhaps overlarge, such that people sated their appetites well before the dessert finally arrived. When it did, it was barely picked at. Although truth to tell, it was not the most visually appealing of dishes. You must delight the eye as well as the palate, and in this matter I failed.

John: And that is all?

Gill: There were other mistakes, born of clumsiness or inattention, but they may happen to anyone at any time and are difficult to avoid. I will say only that you should keep your wits about you, and keep your focus firmly on your aim.

John: Are there any limits to the wisdom you may impart?

Gill: There are, and we are swiftly approaching them. I will now summarise the four points I hope you will most remember.

John: Gladly I receive them!

Gill: First, plan your menu well. Ensure there is sufficient fare for all, and that allergies are accommodated.

John: I will commit this to memory.

Gill: Second, plan your timing well. Ensure you have sufficient time to complete your tasks – and if you do not, find additional helpers to increase the work you may do in the time you have.

John: I shall keep this chief in my thoughts.

Gill: Thirdly, learn from every kitchen you run or assist in. Build your knowledge of timing and technique, and devise means to circumvent any difficulties you encounter.

John: This I will do.

Gill: Fourthly and lastly, I reiterate where I began. Seek out a mentor, or more than one, and learn from them all that you might. Their knowledge and experience will assist you in all matters, until you are fit to be a mentor yourself.

John: It is as you say. Well will I remember this!

Gill: We have now wrung my brain to its last drop. It is my hope that the knowledge I have imparted will profit you.

John: Well it may! I thank you for your consideration in this matter. A good day to you, good sir.

Gill: And to you as well. Go with a glad heart.

A note on the title:
Orchesography is a period text, detailing the dances fashionable in France in the latter half of the 16th century through the means of a dialogue between Arbeau, the author, and Capriole, his student. The title comes from the Greek *orchesis*, meaning dancing. The word *kouzina* is also Greek, meaning kitchen.

Stanyhurst's Aeneid

Lord Anton de Stoc

Richard Stanyhurst was a poet who wrote one of the most glorious failures in sixteenth century English poetry - his translation of Virgil's Aeneid into English hexameters.

In the miraculous time of wonders we live in, you can find it here, via the University of Michigan's Early English Books Text Creation Partnership.

http://quod.lib.umich.edu/e/eebo/A14485.0001.001?view=toc

To put this in context, we need to talk about the man, the source and the work.

Richard Stanyhurst was a member of the Anglo-Irish gentry. Born in Dublin in 1547, he went to Oxford and then studied law, subsequently leaving for the Low Countries in 1579 where he converted to Catholicism, and then moved to Spain. His entry in the Catholic Encyclopedia neglects to mention his work on alchemy in Madrid, but does note he took Holy Orders in 1602, ending as the Chaplain to Albert, Archduke of Austria.

Virgil's Aeneid was his heroic poem about the founding of Rome by Aeneas, written during the consolidation of power by Augustus at the end of the Roman Civil Wars, as the Roman Republic was turned into the Roman Empire. It was written in the appropriate style for Roman heroic work, which is to say dactylic hexameter.

The easiest way to explain Dactylic Hexameter - and I'm indebted to Skidmore College for their brilliant explanation here:
http://www.skidmore.edu/academics/classics/courses/1998fall/cl202/resource/meter/metintro.html - is that it's made (meter) of six (hexa) units of sound, with five units of sound made the same way as your fore finger (dactyl), which has one long bone and two short ones, and then one long-long anceps to end it.

To summarise, dactylic hexameter is five sets of long-short-short, that end with a long-long, or in poetic jargon, five dactyls, and then an anceps, and it's what Roman poets wrote poems about heroes and great matters in.

Because Virgil's Aeneid is a tiny, little, ever so subtle set of compliments for Augustus and the Roman Imperial system that him and his wife Livia are developing and is also pretty good poetry, the Aeneid then sits at the core of Roman poetical canon as a work that can fit with Homer and the rest of the Greek canon, and is joined as the core work of the Augustan Age of

poetry with Ovid and Horace.

As one of the major works of classical learning, it then transmits through to readers after the fall of the Roman Empire through the schools, because the Grammarians use Virgil as one of the models of how students should write poetry.

This brings us to the poetic tradition of English; that started with Chaucer and continued through people like Marlowe. It's notable that most of the poets who chose to write in English did at least some of their work on Classical models, because when you're a poet of that time, that is what you do.

Stanyhurst's translation of the Aeneid into English, published in Leiden in the Low Countries in 1582, is part of this tradition of reworking classic texts in the Modern world.

But the thing that makes it interesting is he did it in dactylic hexameters in English.

Here is his first six lines out of the first book.

That in old season wyth reeds oten harmonye whistled
My rural sonnet; from forrest flitted forced
Thee sulcki¯g swincker thee soyle, thoghe craggie, to sunder.
A labor and a trauaile too plowswayns hertelye welcoo¯.
Now ma¯hod and garbroyls I chaunt, and martial horror.
I blaze thee captayne first from Troy cittye repairing,

Now, lets show my best estimate of these are hexameters, using LLL for long, and ss for each short sound, and LL-LL for the aceps at the end. I've broken it into the longs and shorts for the first line.

Tha-t in o-l-d sea-son wyth reeds o-ten har-mon-ye whist-led
LLLss ss LLLssss LLLss ss LLL ss-ss LL-ss-ss LL-LL

By the way, my quick and dirty translation to modern English ...

That in old season with reeds often harmony's whistled
My rural sonnet, from forest flitted forth
Those silent workers of the soil, though rockie, they sunder
A labour and a travail to plowswains welcome.
Now mahoods and garbroyls I chant, and marshal horroe.
I name thee captain first, from Troy's city retreating.

This is where Stanyhurst runs into George Gascoigne's advice about making poetry in English in his 1575 Certayne Notes of Instruction, "And in your verses remembre to place euery worde in his natural Emphasis or sound, that is to say, in such wise, and with such length or shortnesse, eleuation or depression of sillables, as it is commonly pronounced or vsed."

To be a dactylic hexameter, the start of line three must make 'The' long, and 'silent' into two short syllables. This, simply, isn't English with his natural emphasis or sound, and I think that's the major reason Stanyhurst's translation of Virgil's Aeneid is a failure that was not remembered - it's not good poetry.

Yes, a reason Stanyhurst isnt remembered is that the political side he backed, the Catholics who fled to the Continent, lost, while the other English poets of his time who we remember all either belonged to the winning, Protestant, side, or had made their peace with that faction. I can see, if the Wars of Religion had gone the other way, seventeenth century students could have been forced to read Stanyhurst and write in the English Heroicall metre. At the end of the day though, the English Heroicall metre just doesn't work for poetry in English.

That said, I'm grateful Richard Stanyhurst tried to see if English could serve for hexameters, and also to Iohn Pates who published it, and to the University of Michigan for letting me read it.

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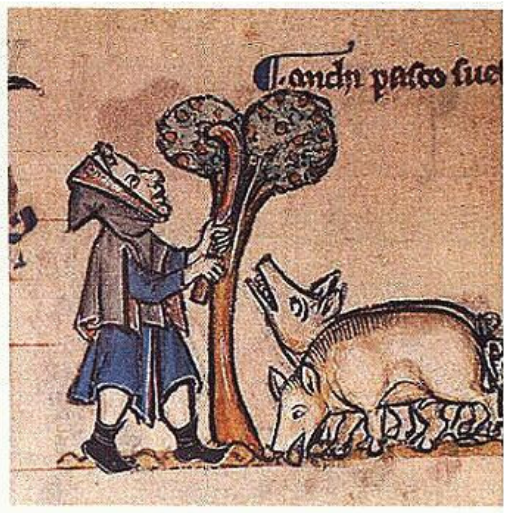

Cockatrice FAQs

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

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

4. How do I reference my article?

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

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

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

For Referencing Books:
Book References should include the author, title, publisher, city and date of publications and look like:
Palmer, John, *How to Brew* (Brewers Publications: Colorado, 2006)

If you are including an article out of a book it should look like:
Geijer, Agnes, 'The Textile Finds from Birka' in N.B. Harte and H. Ponting (ed), *Cloth and Clothing in Medieval Europe*, (Heinemann: London, 1983), pp. 80-99

If it is an article from a magazine:
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

Countess Bethony Gaitskell is a 16th century Englishwoman and hungers for knowledge of the culinary arts from across the knowne world. She has expensive tastes, and has become particularly interested in the art (or is that science?) of confectionery making and sugar sculpture. Bethony resides with her family in the lands of Krae Glas

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

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.

While still in the flush of youth, **Lord Gillucan ua Tomaltaig** travelled from his native Ireland across the channel to England, where the clerks recorded his name as Gilligan O Tomelty. Through leadership of the now-dormant College of Saint Bartholomew he was made an armiger of Lochac, and now hones his skills in the Barony of Stormhold as a herald, an entertainer and an artisan.