Making Zopf for Festival – Ottilia Simion

Cockatrice

May, A.S. 54

Credits for This Issue

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From the Editor

Greetings all, and happy new year!

The last three months have been busy ones, so my thanks go out to those who contributed to this edition.

We've started with an article by Gocken de Leeu, who at age 11 is possibly our youngest ever contributor, on a blackbird pie he entered into a local A&S competition. Our other research articles this edition come from Lord Bjorn Saemunderson, on Hedeby bags, and from Baroness Helouys le Poer, on Dublin caps.

We have also received three wonderful advice articles this edition: a quick and easy guide to reverse-image searching from Lady Zenobia Adimari, a thorough and practical troubleshooting article on tablet-weaving by Lady Elena Vesare, and a thought-provoking essay on using medieval approaches to manage dietary restrictions by the Honourable Lady Lowry ferch Gwenwynwyn ap Llewelyn.

You may have heard by now that I have offered to publish photos, stories, and class handouts from Rowany Festival, and you might, perhaps, be wondering what's become of them. I'm pleased to announce that we had such an abundance of content that I have decided to create a special Festival edition this year, which will be published later this month.

Lastly, as I took up the mantle of Cockatrice Editor approximately eighteen months ago, I will soon begin the process of advertising for a successor. I invite you all to consider how this office might fit into your SCA journey, and if you want to know more, please get in touch! I'll be doing a short interview/FAQ in the winter edition to give people a better idea of how the job works, and I'm happy to answer any questions you have.

But in the meantime, I've got a Festival edition to prepare, so read on, and enjoy!

Yours in Service,

Gwen verch David

Cockatrice Calendar AS 54 (2019)

	Submission Deadline	Publication Date
Winter Edition	1st July 2019	1st August 2019
Spring Edition	1st October 2019	1st November 2019

Kingdom Arts and Sciences Competitions:

Upcoming Themes

May Crown

- Games & Toys
- Liquid
- 14th Century

Midwinter

- For the head
- Baked or fired
- Tribal nomads

November Crown

- 'Cheap & cheerful'
- Wooden
- Norse culture

Twelfth Night

- A container
- Stitched
- Eastern Europe

For more information about entering Kingdom A&S Competitions, see http://artsandsciences.lochac.sca.org/lochacs-as-competitions/

Digby's excellent cakes for the Pelican meeting – Master Drake Morgan

A&S Competition Entry On The Theme of Pies

Gocken de Leeu

Q. What is it?
A. It is a pear and blackberry pie. The pastry is medieval, and pretty tasty. It is also a soteltie for entertaining the guests.

Q. Where did you get your inspiration?
A. The famous rhyme, and a Horrible Histories book I was reading.

Q. What are the separate pieces?
A. Small square blackberry and pear pie, hot water crust pastry shell, birds.

Q. What is a sotelty?
A. A sotelty is a food item used to entertain the guests at a feast.

Q. What is it for?
A. Eating, A&S entry. Entertaining the guests.

Q. What time is it from?
A. c16th. Or possibly maybe c15th

Sources and Description

To make Pies that the Birds may be alive in them, and flie out when it is cut up - *From Epulario, 1598*

"Make the coffin of a great pie or pastry, in the bottome thereof make a hole as big as your fist, or bigger if you will, let the sides of the coffin bee somewhat higher then ordinary pies, which done put it full of flower and bake it, and being baked, open the hole in the bottome, and take out the flower. Then having a pie of the bigness of the hole in the bottome of the coffin aforesaid, you shal put it into the coffin, withall put into the said coffin round about the aforesaid pie as many small live birds as the empty coffin will hold, besides the pie aforesaid. And this is to be done at such time as you send the pie to the table, and set before the guests: where uncovering or cutting up the lid of the great pie, all the birds will flie out, which is to delight and pleasure shew to the company. And because they shall not bee altogether mocked, you shall cut open the small pie, and in this sort you may make many others, the like you may do with a tart."

Pastry Shell

We made a hot water crust typically used in pork pies. We baked it in a large detachable metal cake tin, with baking paper on the bottom, so we could separate the tin. We also had the lid as a separate object, detachable with baking paper.

The pastry held its shape cause it had flour in it. We decided not to use a kilogram of flour or so, so we used a bowl in the centre to make it hold its shape, but not use so much flour. We put some aluminium foil in, and put the flour in the foil. We baked it and it kept its shape. In the actual recipe, it said you cut a hole in the bottom and birds flew out, but we did it so the top was detachable so the judges could better judge.

Source for Shortcrust Pastry: I am using Daniel Myers' recipe from a Transcription of the edition of "A Proper New Book Of Cookery" in the British Library

"To make short paest for tarte. Take fyne floure and a cursey of fayre water and a dysche of swete butter and a lyttel saffron, and the yolckes of two egges and make it thynne and as tender as ye maye."

Source for Filling: From The Good Housewife's Jewell, T. Dawson

"To make a Tarte of Wardens. You must bake your Wardens first in a Pie, and then take all the wardens and cut them in foure quarters, and coare them, and put them into a Tarte pinched, with your Suger, and season them with Suger, Synamon and Ginger, and set them in the Ouen, and put no couer on them, but you must cutte a couer and laye in the Tart when it is baked, and butter the Tarte and the couer too, and endore it with suger."

Making the Pie
We collected the ingredients, and measured them out. We used a food processor to mix them all together, put the pastry in two containers. A small square and a large round. We put a mixture of cinnamon, ginger, sugar, flour, blackberries and pear inside the pie crusts, and put the tops on. The recipe only called for pears, but we added blackberries to more closely fit the inspiration of blackbird pies.

We had a small bird stencil for pastry so we used it to cover them in birds. To attach the birds and make it brown better, we washed the top of the lid in egg wash, put the birds on, and sprinkled sugar on.

Assembling the Soteltie

We put the small square pie inside the shell with some ceramic and wood birds. We decided to not use real birds cause one, they would poop on the pastry and two, that's animal abuse. Also we didn't have any.

Bibliography

To Make Pies that the Birds may be Alive in Them, http://www.thousandeggs.com/gretepye.html, accessed 29/3/2019.

Myers, Daniel, 2019, *Short Paest for Tartes*, http://www.medievalcookery.com/recipes/shortpaest.html, accessed 29/3/2019

Myers, Daniel, 2019, *Tarte of Wardens*, http://medievalcookery.com/recipes/tartwardens.html, accessed 29/3/2019

TV Dinners: The Tudors - Birds Baked In a Pie, https://www.popsugar.com/food/TV-Dinners-Tudors---Birds-Baked-Pie-206328, accessed 29/3/2019

Afterword

By Adelindis filia Gotefridi

This was Gocken's first A&S competition entry. We collaborated on working out how to bring the concept to fruition and I supervised him in the kitchen, but he did all the work. The documentation is all his own words, following an example of simple documentation I supplied plus some prompts arising from discussion of his first draft, with help from me with proof-reading, taking and formatting the photos, laying out the document, and formatting the bibliography.

Reverse Image Searching

Lady Zenobia Adimari

Memes and Pinterest can be quite amusing, but they often lack important details.

Blogs are a great source of inspiration, but they don't always include all the information you'd like.

So how can you find the details of an image without any other information?

Here are two tried and true online methods to search by image.

TinEye: www.tineye.com

This search offers a fairly quick option to finding images online. Copying the URL is very quick and easy, just right click on the image and select 'copy link location'. If the website doesn't help or you are looking through another medium, you can copy the image and upload it to search.

For this image I saved a cropped copy of the above meme (it can help to find the source faster, especially if the meme has gone viral).

48 results

Searched over 34.6 billion images in 0.6 seconds for: when-you-refuse-to-pay-20-for-snacks-at-the-30568491.jpg

Using TinEye is private. We do not save your search images. TinEye is free to use for non-commercial purposes. For business solutions, learn about our technology.

Show only stock and collection results:

☐ 2 results found in collections.

And the last result on the first page is the information we are after.

wikivisually.com

wiki/Albert_Frederick%2C_Duke_of_Prussia - First found on Nov 18, 2016

Filename: **440px-Vilhelms_Ketlers.jpg** (440 x 784, 89.1 KB)

wiki/Jacob_Kettler - First found on Aug 29, 2017

Filename: **440px-Vilhelms_Ketlers.jpg** (440 x 784, 89.1 KB)

TinEye also has curated search collections: clicking on the 'show only stock and collection results' is a great filter, as many pieces of art are found in collections.

Show only stock and collection results:

✔ 2 results found in collections.

Sort by best match ▼   Filter by domain/collection

COLLECTION
commons.wikimedia.org

wiki/File:Vilhelms_Ketlers.jpg - First found on Oct 23, 2012

Doing so raises the information we wanted to the first position. Wikipedia can be a great way to find information to improve future searches. For instance, this image on Wikipedia includes information about where the original is held, the artist, subject and high resolution copies.

Google Images: www.google.com/images

You can text search for an image if you know the artist or title.

But if you don't know these, click on the camera icon to search as we did above.
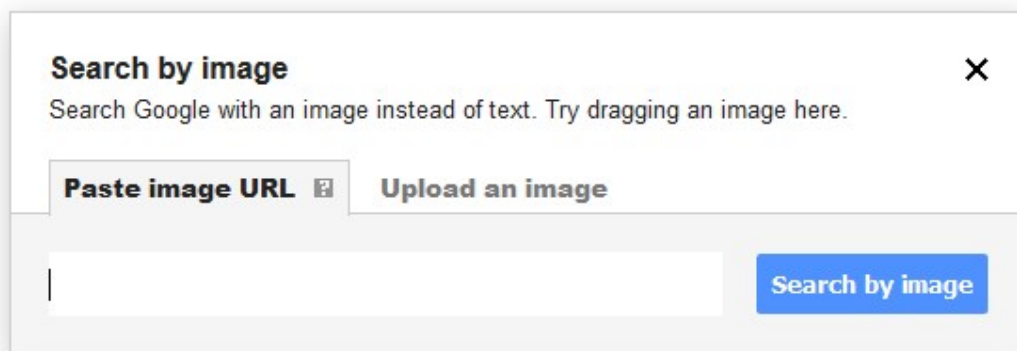
If you have having trouble with the search results being cluttered by an unhelpful source, you can use the minus symbol to remove (I often '-pinterest' these days).

Final Thoughts

If in doubt, ask for help; the SCA is full of many helpful people and groups that can help identify images and point you towards more resources.

There are also several apps for reverse image searching available, if you prefer an on-the-go option.

An Introduction to Viking Age Frame Purses

Lord Bjorn Saemundarson

Frame purses (also known and Googleable as Haithabu bags, Hedeby bags, Birka bags or Väskbyglar) are fairly popular with historical reenactors and living history buffs, with many people finding them to be a useful and practical way to carry small objects. I'll start with a bit of an introduction to the subject and then go on to an example of what I've created.

It is very unusual for fabric, leather or yarn from bags and purses from the Viking Age to survive. Finds of purse frames can therefore give us a good idea of how Viking Age bags were designed, even if it means that we must speculate about exactly what kind of fabric was used in construction of the bag, or how the frame was attached to the bag.

Early finds of purse frames are very rare, and, until recently, the clearest evidence we had came from Hedeby, where four purse frames made of ash or maple were found.

All examples from the Hedeby find have long slots or holes along the straight sides through which it is believed the body of the bag would have been attached. A diagram from the Hedeby excavation records (HbH.119.003) shows yarn or fabric looped through the slots.
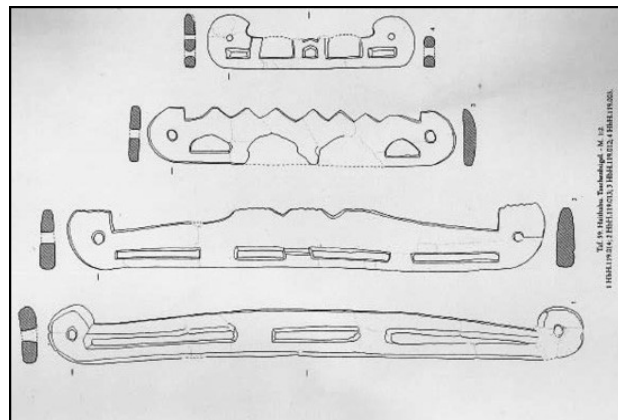
Frame Purses from Hedeby, illustration Westphal, F. (2006). Photo courtesy of the Swedish History Museum.
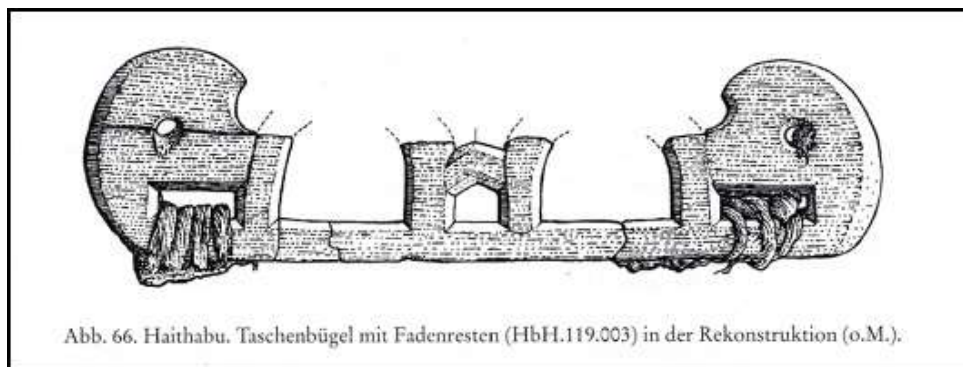

Abb. 66. Haithabu. Taschenbügel mit Fadenresten (HbH.119.003) in der Rekonstruktion (o.M.).

There are also examples of bag purses made out of other materials. Although outside of this article's time frame focus, there are many documented finds of later purse frames being made from antler or bone. A notable example is the intricately decorated bone purse frame from Läckö Castle.

Purse frame made of bone from Lackö Castle.
Photo courtesy of the Swedish History Museum.

Bags of this type also appear in illustration, especially over the course of the 15th century. Again, although outside of our specified time period, these illustrations provide us with extremely valuable insight into the construction and possible uses for these bags.

Left: Tacuinum Sanitatis, 1390-1400
Middle: Master of the Alter from Fridolfinger, Way of the Cross, 1485/95
Right: Fluegelaltar, Steiermark, 1480-1485

As well as the handles themselves and these later illustrations, there is some further physical evidence for the construction of the bag itself. For example, there is an oblong piece of leather from Schleswig-Holstein that is often speculated to be from a frame purse. It has tabs on each end that may have been stitched through the slots present on purse frames. It measures 18 x 21 cm.

In July and August of 2014, a research excavation off the coast of Birka (near Svarta Jorden) unearthed a total of 731 finds from a 2m x 3m trench. Among these, 7 parts which may have been purse frames were found.
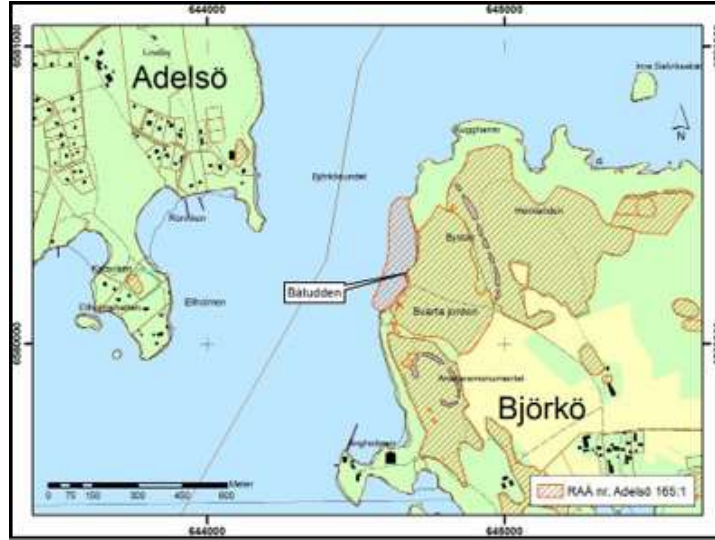
Unusually, and fantastically, the notes released on this excavation contained a lot of information useful to reenactors. Especially important is the information of sizing, which I've reproduced in part here. Fragment 153, for example, has a total length of 282mm – this gives us a good baseline for judging how large to make our bags.

For much more information on the 2014 Birka find, I can't recommend the SMM's blog post enough. It's reachable at https://tinyurl.com/yavzpu2n with a partial English translation at the end of the post.

	mm		
Find	**Length**	**Width**	**Depth**
153	282	50	7
727	145	44	6
800	45	30	3
956	56	40	7
315	53	18	7
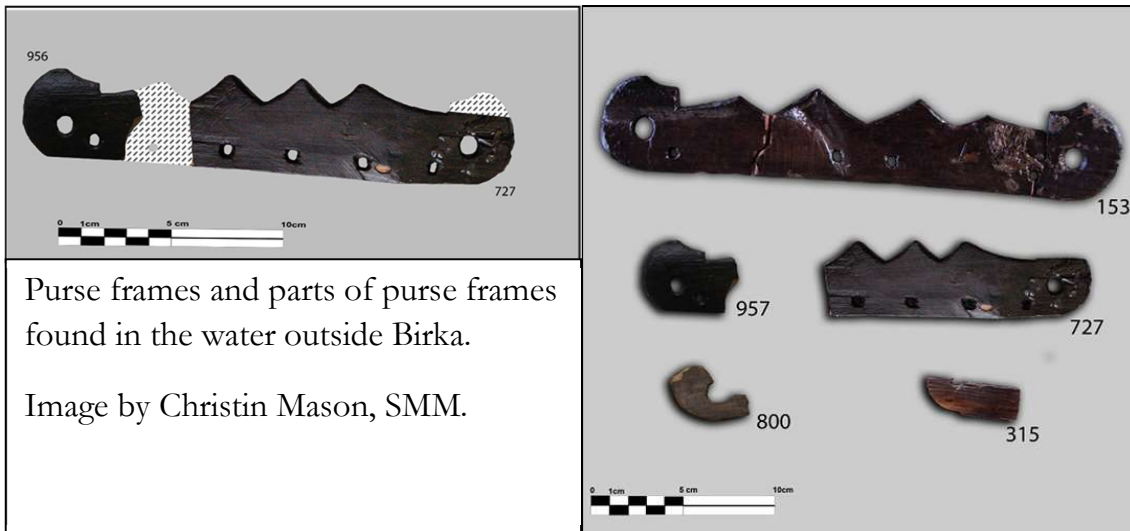
Purse frames and parts of purse frames found in the water outside Birka.

Image by Christin Mason, SMM.

The bag that I've made is a little longer than the majority of the finds, with the handles measuring 40cm from tip to tip. The bags that I make typically fall well within the established sizes, but I received feedback that a larger bag would be useful for some people so I decided to give it a go. I've cut the handles themselves from Tasmanian Oak and finished with linseed oil.

The green wool is actually the very last of the first piece of wool that I ever bought. It's nice that I've been able to use pieces here and there for such a long time, and it's pretty special to me.

The red wool which makes up the majority of the bag is Merino, which I ordered from New Zealand. The lining is linen. The bag is constructed with linen thread, and the handles are attached with wool yarn.
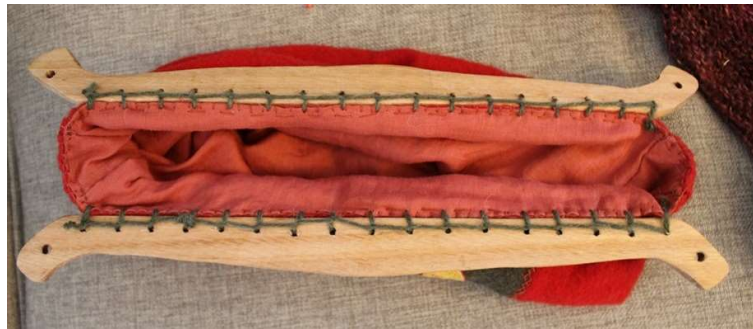
The embroidery is based on Courtney Davis' interpretation of animals carved in stone from the Isle of Man, as shown in the book *Celtic and Old Norse Designs*. It was done entirely in split stitch using DMC embroidery floss. It's been a while since I've indulged in doing finer work so it was nice to dip my toe back in for a minute.

Tablet-Weaving: Why Won't My Pattern Work?

Lady Elena Vesare

Before You Start[1]

Most of the problems in part 1 can be avoided by making sure you are properly prepared.

1. Read the instructions. Made sure you know how they label card holes, the card starting position, and if the pattern guide is read from the top or bottom.
2. Check your cards. Make sure they are all threaded correctly, with the correct s-/z-threading, and are in the right order.
3. Check the warp tension. Threads should be tightly and evenly strung.

Part 1: It won't start right

Before fixing, unweave back to the start of the braid. (Unweaving is literally the opposite of regular weaving. Turn cards to open the previous row, then pass shuttle through to remove weft thread. Try not to pull the weft out without turning the cards; this makes it much harder to keep track of what the threads/cards are doing, and identify the problem.)

Problem: Pattern shows as short/jagged lines, not one smooth one.

Lower image is the reverse side of the top image.

Reason: You switched s- and z-threading when setting up the cards, or you are reading the turning direction wrong (swapping F and B). Check the underside of your braid, the pattern should show correctly there.

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[1] Note: these instructions are based on a basic all 4F4B turning pattern. The same rules apply for more complex patterns, it's just harder to keep track of what is happening.

Solutions:

1. Swap F and B in the instructions.
2. If colours are threaded symmetrically on the cards (along the correct axis), flip cards to swap s- and z-threading.
3. Continue as-is. Once you have finished you can choose which side to display. (Note that this makes it harder to keep track of what the pattern is doing, and doesn't work with more complex patterns.)

Problem: One part of the pattern shows as jagged lines rather than smooth.

It's a bit hard to see, but most of the bottom curve of the red diamonds is much smoother than the top.

Reason: One (or several) cards has the wrong s-/z-threading.

Solutions:

1. Find the problem card/s, rethread card with the correct angle.
2. Find the problem card/s. If colours are threaded symmetrically on the correct axis, flip card to change angle.

Problem: Line is smooth, but one part of the pattern has the wrong colours.

In this case the two halves of the pattern were intentionally counter-changed, colours threaded two turning positions offset.

Reason: One (or several) cards were mis-threaded, or are in the wrong turning position.

Solutions:

1. Find the problem card/s. Double check the arrangement of colours. If necessary, rethread cards.

2. Find the problem card/s. If colours are in the correct order but wrong position, turn card to fit (if using marked cards, make sure you note that you have done this, to save confusion later).

Problem: Pattern is distorted and/or edges of braid are uneven.

Ignore the main pattern on this one, I got the turn sequence wrong. But you can see the wavy edges and the loop at the bottom. If the tension was tighter, the wavy green border lines would be closer to the intended straight.

Reason: Your thread tension is wrong or uneven (this gets easier with practice).

Solutions (try as many as needed):

1. Check your edge weft tension. The first few rows should pull weft threads in a bit so they are nicely packed together, later rows should sit firmly against the warp edge but not too tight. Watch out for loose loops of thread.
2. When beating the weft thread, make sure to push it firmly against the braid. Make sure your shuttle (or other beating implement) has a narrow enough edge, and give it a few taps.
3. Make sure the warp threads are tight enough to support the weft.

Problem: Pattern is shifted sideways from where it should be.

I was aiming for a pattern like the lower one (but without the brown border). The intended pattern is sitting along the top edge of the final braid – the brown spots on the edge are supposed to be in the centre of the diamond. The lower half of the pattern is odd, because it now has the 'wrong' twist.
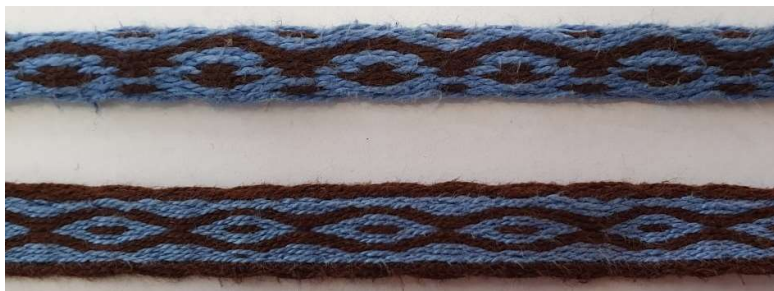
<u>Reason:</u> You are using the wrong starting/turning point in the pattern. Your cards started with threads in the wrong position, so now the pattern is changing at the wrong point in the sequence.

<u>Solutions:</u>

1. Unweave back to the start of the braid. Double-check the instructions to confirm which position the cards are supposed to start at (which colours on top). Correct and try again.
2. Identify the correct turning point for the pattern. Weave/unweave to the first turning point, use it, and continue following the instructions from there. This leaves the first section of pattern incomplete.
3. Continue, counting rows rather than following the instructions, and enjoy the new pattern!

<u>Part 2: It was working but now it's not</u>

Most of these problems are due to either using the wrong turning point for the pattern or the cards getting out of position.

Before fixing, unweave back to the start of the problem. Or, if you like the errors or it takes too long to notice them, you can choose instead to leave them and continue.

Problem: <u>Lines are still smooth, but pattern is incomplete or overflows the braid.</u>

In the top example, I kept turning cards in the same direction, instead of reversing to bend the curve out again. You can see how the line reappears on the other side of the braid (if I kept going it would just be a series of diagonal lines).
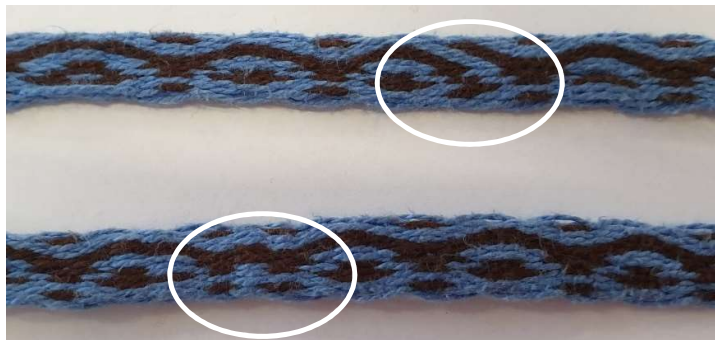
In the bottom example I only got part way through the sequence before reversing turning direction.

Reason: You used the wrong turning point, adding too many / not enough rows between sections.

Solution: When unweaving, take note of what direction the cards turned the first time, then continue by turning them the other way.

Prevention: If possible, always end a session at the same point in the pattern. Try not to get distracted while weaving. (This gets easier as you get used to a new pattern and can see the turning point, rather than having to count rows.)

Problem: Colours suddenly change in a line along the weft.

You can see where I kept trying to turn the black line 'uphill' rather than coming down again. The contrast between the red and yellow creates a different effect to the blue in the previous example, despite being the same problem.

Reason: You missed the turning point and kept going, pattern suddenly jumped back to the start.

Solution: When unweaving, take note of what direction the cards turned the first time, then continue by turning them the other way.

Prevention: Watch the pattern, and try not to get distracted while weaving. This is also the effect you get if you try weft-line rather than diagonal tablet weaving patterns.

Problem: A section of pattern around the turning point is doubled.

Reason: You lost track of whether you were going towards or away from the turning point, and wove a few extra rows. ie. 4F4B gives card positions 1,2,3,4,3,2,1 but you turned them 1,2,3,4,***3,4***,3,2,1.
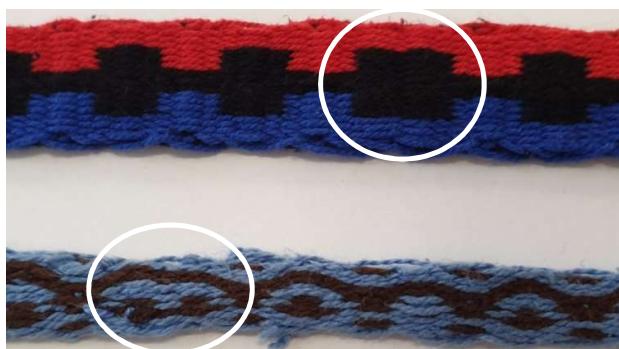
Solution: Go back and try again.

Prevention: Keep an eye out and try to catch any mistakes early. You can also use some sort of marker to remind you if you are turning forwards or backwards (ie. a card face-up or -down next to you); this is also useful for more complex patterns where sections take longer between full repeats.

Problem: A section of pattern is stretched/wobbly and several warp threads may show as longer than usual.

This is the reverse side of the pattern, it shows the longer threads more clearly.

Reason: You wove a row with the wrong turning direction before continuing.

Solution: Go back and try again.

Prevention: Keep an eye out and try to catch any mistakes early. You can also use some sort of marker to remind you if you are turning forwards or backwards (ie. a card face-up or -down next to you).

Problem: Pattern has skipped a row

(I couldn't find any uncorrected examples of this one.)

Reason: You turned the cards twice without adding a weft thread, or accidentally unwove a row.

Solution: Go back and try again.

Prevention: Treat turning the cards and passing the weft thread as a set rather than two separate steps, and try not to get too distracted while weaving.

Problem: A section of the pattern is out of sync with the rest.

(I couldn't find any clear uncorrected examples of this one.)
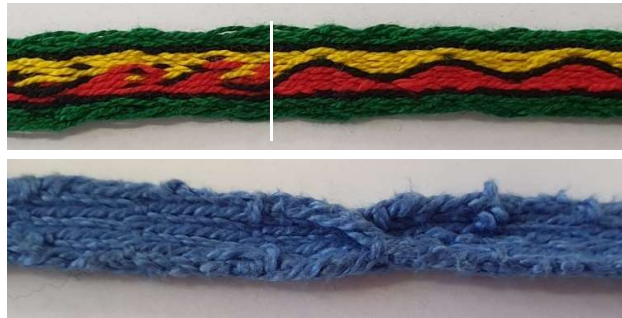
Reason: One (or several) cards accidentally turned into the wrong position.

<u>Solution:</u> Go back, and find the problem cards. Turn them to the correct position, then continue. This is easier if you use marked cards.

<u>Prevention:</u> Make sure whole pack is turning smoothly while weaving, and any cards that get caught are turned to match. Make sure to sufficiently secure cards at the end of each session

Problem: <u>the threads aren't sitting evenly, and the pattern after that point is broken</u>.

The first braid actually started with the problem section. I had so many things not quite working that it was too fiddly to try and unweave. Instead I reset all the cards and just continued from that point.

The second braid, I dropped the cards and accidentally moved two from one side of the pack to the other. In this case, there wasn't a pattern to be affected.

<u>Reason:</u> One (or several) card/s are flipped or out of order.

<u>Solution:</u> Check each card and make sure it is in the right position and order, fixing as necessary. This is easier if you use marked cards.

<u>Prevention:</u> This usually happens when the loom has been stored or transported, or if warp tension is suddenly lost. Choose a secure loom/anchor, and make sure to secure cards at the end of each session.

Problem: <u>There is a strange loop of thread in the middle of the braid.</u>

This example is not tablet weaving, but it shows the same problem. The two examples on the left, the yellow weft missed going over the warp, so you have bunched weft and a long warp stitch. The right-hand examples, the weft missed going under the
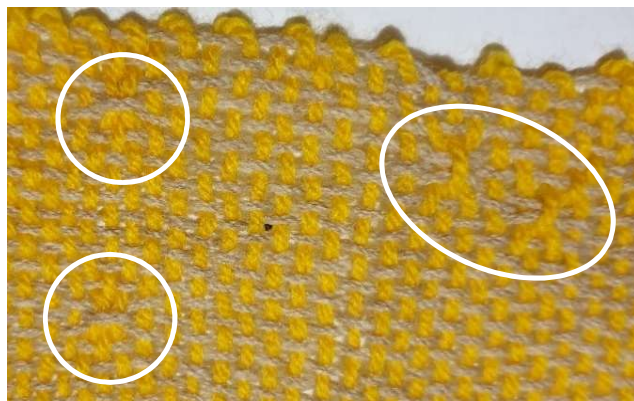
warp, giving a bunched warp and long weft stitch.

Reason: You wove the weft over/under a warp thread you weren't supposed to.

Solution: Follow the weft back around the problem warp thread. Make sure threads are cleanly separated to form the shed.

Prevention: Make sure all warp threads are tight and even tension, and threads are not hooked over the edge of the cards. Try to choose smooth tight thread for the warp to reduce the chance of threads sticking to each other (I use crochet cotton. Wool is traditional, but any fluff starts to tangle together)

Problem: There is a loose loop of thread lying completely across your braid.

Reason: Weft threads usually zig-zag through your braid, but you passed the shuttle through in the same direction twice in a row (bringing it over/under the braid to do so).

Solution: Unweave back to free the loop, and pass the shuttle through the warp in the other direction.

Prevention: Try to keep the shuttle on the side of the braid the thread is currently coming out of.

Part 3: Tutorials

Marked Cards
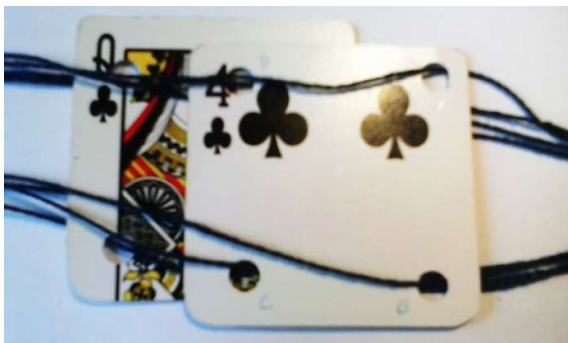
Many of these problems are easier to prevent/identify/fix if you use marked cards. These show the front/back and turning position (up/down).

When threading the warp, make sure all cards use the same orientation. This makes it is obvious if a card ends up out of sync (with some patterns it is useful to use two starting orientations ie. border cards showing back not front)

In simpler patterns, the card position (1,2,3,4) can also help tell you which part of the pattern you are up to.

If you make a mistake during the set-up and fix it by changing a card's starting orientation, make sure you remember this so you don't get confused later.

Reshaped playing cards are a popular budget tablet option, and are excellent for this.

Finding the turning direction and problem cards

The instructions will have some way of marking when cards are turning forwards or back. With practice, you can see how the twist of the threads makes the current pattern, and which way it needs to go next.

If you forget which way you are turning (and are not at a turning point; in that case you need to do the opposite) you can easily check the previous row.

Take a single card on the end of the pack. Turn it one direction and see if it opens or closes against the previous weft thread. *Then turn it back to match the rest of the pack.*

To confirm, turn the whole pack to open the previous row, remembering which way you turn to do so. Loosen the weft thread and pull away from the braid; it should move easily. If you have a card in the wrong turning position, or the warp went the wrong way around a thread, this quickly shows which threads are a problem.

Fix any problems, then re-close that row and continue weaving.

Alternatively, if in doubt, turn the cards one way and see what happens. If that doesn't work, undo and go the other way.

Note that these methods work best for simple patterns. For patterns that have cards turning in different directions, this is much more complex (you may need to unweave rows card by card until you are back at a part of the pattern you recognise).

Silk Headwear for a 10th Century Hiberno-Norse Woman

Baroness Helouys le Poer

Introduction

The term 'Hiberno-Norse' describes the Norwegian Vikings who occupied the east coast of Ireland from the 9th Century. Some towns, such as Dublin and Waterford, are well known Norse strongholds and archaeological investigations provide evidence for some items of clothing worn by Hiberno-Norse women.

One such excavation in Fishamble St and John's Lane, near the old Liffey estuary in Dublin, (1976-1987) revealed an occupational site from the 10th Century. It contained a number of well-preserved wool and silk caps, and other headwear items, which have been described in considerable detail by Heckett (Figure 1: 2002; 2003).

Pl. XII. *DHC39: silk cap*

Heckett's work encourages the reconstruction of these items, including the Norse, or Dublin, Hood. Figure 2 shows how they would have looked (Heckett, 2003). This body of work inspired me to recreate my own 'silk cap', out of remnants of silk in my fabric stash which appeared similar to that available to the women of Viking Age Dublin.

DHC39   DHC40
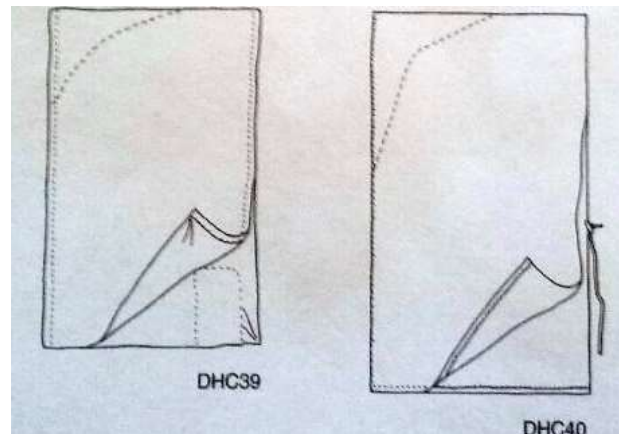
Constructing a Dublin Cap

Choice of fabric

Silk was readily available to the Hiberno-Norse women on the east coast of Ireland, especially in towns such as Dublin, due to the impact of trade with the 'east' and places such as Constantinople. The fabric, or the caps, may have been

passed down from wealthier women to domestic servants (Heckett 2003). Heckett (2003) describes the finds as 'dark', ranging from 'yellow-brown, brown to reddish brown'. Only one of the silk caps (DHC40) was described as 'dark reddish', but a silk scarf was described as 'reddish brown'. A silk headband, in which madder was detected, was described as 'dark reddish-brown'.

In modern terms *'dark brownish red'* describes 'maroon' - either from "marron" (French for chestnut), or as "a brownish crimson or claret color" as per the Oxford English Dictionary.[2] Therefore, I decided to use the 'red-brown' tabby weave silk fabric, of a suitable size, from my fabric stash.

Construction techniques

In deciding how to construct my cap, I looked at the different aspects of each of the three silk caps. The size and overall style (a longer style) came from DHC39 and DHC40, but I used silk thread to sew the cap, as per DHC37.
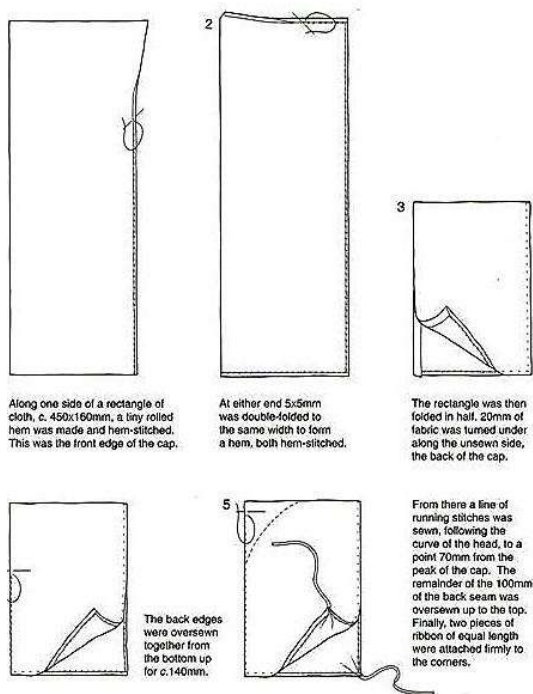
In order to develop my own design, I analysed the pattern and the relevant items and processes discussed by Heckett (2002; 2003). The silk (a remnant from other items that I had constructed previously) was a good size, and I did not wish to purchase more silk as it is expensive and was probably considered a 'luxury item' in period, used primarily to trim or decorate other garments. So, I found the idea of using remnants both an efficient way to use this fabric, and is probably consistent with the original idea behind the cap.

Along one side of a rectangle of cloth, c. 450x160mm, a tiny rolled hem was made and hem-stitched. This was the front edge of the cap.

At either end 5x5mm was double-folded to the same width to form a hem, both hem-stitched.

The rectangle was then folded in half. 20mm of fabric was turned under along the unsewn side, the back of the cap.

The back edges were oversewn together from the bottom up for c.140mm.

From there a line of running stitches was sewn, following the curve of the head, to a point 70mm from the peak of the cap. The remainder of the 100mm of the back seam was oversewn up to the top. Finally, two pieces of ribbon of equal length were attached firmly to the corners.

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[2] Wikipedia: https://en.wikipedia.org/wiki/Maroon; Accessed 10 October 2017

Heckett (2002) states that:

- the mean width of the caps was 160mm of 'varied lengths'
- 'there is evidence of sewing on eight silk pieces'
- 'silk sewing thread' was found 'with sewing implements…in Dublin, Waterford and York'

I designed my finished cap to be approximately 16cm wide x 27cm long, using modern snips to cut the fabric, and store-bought silk thread to sew the item together. These were easily available to me and did not detract significantly from the finished result.

While Heckett (2003) states that the silk sewing thread was matched with the silk used to construct the caps, I note that for DHC 37 'dark brown' silk was used to sew an 'olive brown' silk cap, whereas the other silk items under investigation were sewn with wool thread that may not be considered 'matching'. In the case of DHC39, black wool was used to sew a 'dark yellowish-brown' cap, and brown wool was used to sew item DHC40, which was 'dark reddish-grey.' Heckett (2003) also describes the stitches used in the construction of the caps. These are basically running stitch and overcast stitch.

> 'Stitch size and type; On the silk pieces there is a higher number of stitches per centimeter than the wool, with a smaller average stitch size (between three and six per centimeter, stitch size between 1mm and 2mm). This is probably a function of the fabric being sewn; it may also reflect a greater degree of care being taken with a precious material.' (Heckett, 2003; p169)

Making the Cap

1. Calculating to include hems and folds, I concluded that I needed to cut a rectangle of silk at 19cm (width) x 56cm (length).

2. I then cut the silk using modern "snips" – which are the closest item I have to period tools.

3. After cutting out the fabric, I used my "mannequin" to estimate, firstly if I was happy with the dimensions, and how and where to sew the relevant hems and seams.

4. Consistent with the 'pattern' as described by Heckett (2002; 2003) and Walton (1987; 1997) and ensuring that this front hem was parallel to fabric's selvedge, I hemstitched a folded 5mm hem on the front edge using the silk thread. I then hemmed the bottom edges in the same way.

5. After folding the back edges in to a depth of 20mm, I over-sewed it from the outside to 10cm from the peak, after which I changed to running stitch to form the curved dart to shape the contour of the head.

> Heckett notes: "The stitched curve is absolutely typical of the cap pattern…Generally the running stitch seems to have been on the outside of the fabric leaving the peak of the cap standing up and visible…The fabric in the peak was not turned inwards to produce a rounded effect on the head, however the edges were carefully finished by being individually rolled and sewn….suggests the back was never sewn together."

The Completed Dublin Hood

I was pretty happy with the result and want to make more of these, exploring the use of wool - potentially wool that I weave myself. In addition, as the evidence suggests that linen was also a commonly used fabric in Viking age Ireland, I would encourage the use of linen if silk is unavailable.

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Medieval Feast Meets Modern Food Intolerances:
An Alternative Method of Feast Planning

THL Lowry ferch Gwynwynwyn ap Llewelyn

Introduction[3]

Most chefs and cooks plan a meal or a feast, and then prepare separate food for those with food allergies. I am not a chef, in fact, before joining the SCA I was not much of a cook either, so for me to 'get my head around' preparing different dishes for different allergies was too much. Yet, I wanted to prepare and create great tasting medieval feasts for events. This quandary, and several courses I have done over the years about medieval life and food, plus twenty years of recipe collection in the SCA, led me to develop the method I now use.

The way medieval people thought about food is a topic for lifelong study, as it varied from region to region and through different time periods. My recommendation is to find a period and place that fascinates you and focus on it, then when comfortable with that cuisine you can branch out to other places and times. Once you have chosen your focus cuisine, start doing research. Set yourself a time limit, say six or twelve months, in which you will read widely on that culture's eating habits, social customs, festivals and the like, as well as reading recipes. The cultural mores surrounding eating are as enlightening as the recipes themselves.

My own ancestry is English, so I did a short online course with a Canadian university, taught by an Australian history professor (Professor Gillian Pollock from ANU) who introduced me to three very useful texts: Ann Hagen's two part 'Anglo-Saxon Food and Drink' ('Production and Distribution' and 'Processing and Consumption'}; C. Anne Wilson's 'Food and Drink in Britain: From the Stone Age to the 19th Century'; and John Cooper's 'Eat and Be Satisfied: A Social History of Jewish Food'. These gave me an overview of what foods were available to which strata of society, seasonality of foods, and some of the cultural influences on food. I recommend reading them and other books like them for your favoured culture.

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[3] This paper is based on a class I ran at Border War XX. The handout was set up as questions with space for the attendees to add notes, comments and recipe ideas.

Moving on to actual recipes: read recipes redacted by others but be sceptical, as they can sometimes contain errors. Always try to go to the source recipe, read it as best you can, get assistance in translating it into modern language and then try to recreate it yourself. Also, don't neglect art. There are many paintings and still lives showing tables of seasonal foods that can give you a starting point to recognising the seasonality of food. A caveat though: sometimes these paintings contain subtle psychological and political ideas appropriate to the time and place, so they cannot always be taken at face value. In both these areas, the Lochac Cook's Guild is a great resource where you can post a recipe or painting and ask for comments and help from passionate cooks.

Remember, too, that until the fourteenth century very few measurements were standardised. For example, even during the fourteenth century 'a Pound (lb) was 16 ounces (oz), except in Devon, where it was 18oz' (Mortimer, 2008). So, when reading measurements in recipes use them as ratios rather than exact amounts. If a recipe calls for 4 oz of one spice and 8 oz of another, think of it as a ratio of 1:2 and taste as you flavour, until you have the correct 1:2 balance, and it tastes good to consume. You might end up using ¼ teaspoon and ½ teaspoon, for your quantity of food. Your taste buds are a much better gauge of how much to use of certain spices, rather than ruining an otherwise delicious dish by over-spicing the food.

The Essential Problem

How do we marry a medieval mindset (seasonal eating, the four humours, feast and fast days, etcetera) with gluten-free, lactose-free, allium-free, low FODMAP diets and vegan or vegetarian lifestyle choices?

When I put my hand up to be a Feast Steward, I know that I am likely to have at least one or two people who are gluten or lactose intolerant, I know that some of our members are vegetarian and some are pescatarian (will eat fish but not meat), some regular attendees are on or have been on the FODMAP[4] regime (a diagnostic diet created by Monash University, Melbourne, Australia), so are now either unable to eat allia or some nuts; so I always include food in the menu for these folk. They are my starting point.

Here is a list of the allergies, intolerances (and some 'dislikes') listed by attendees at our annual Border War, a couple of years ago:

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[4] This is a special case and the person gives us a long list of foods she cannot eat, foods she ought to avoid but can have in small quantities and food she is able to eat freely.

- Alcohol x 1
- Cucumber x 2
- Citrus (Orange/Lime) x 1
- Onion x 1
- Pineapple x 2
- Capsicum, chilli, turkey x 1
- Dairy x 3 intolerance
- Gluten x 7 intolerance
- Fish x 2 allergy

- Shellfish x 2 allergy
- Nuts: 2 (Cashews and Pistachios mild allergy x 1)
- Pork dislike x 2
- Vegetarian x 4
- Vegetarian (with poultry or fish, no red meat) x 2
- Bee-stings x 1
- FODMAP diet x 1

As you can imagine catering for this mix with separate dishes would be a nightmare.

Master Drake Morgan has provided the Lochac Cook's Guild with a really useful spreadsheet[5] where each dish is marked for which allergies and intolerances can eat the foods in the dish, so diners can choose what is safe to eat; but my problem is getting to the point that I have dishes that allow for all these issues to be ticked off so that these folk have enough to eat - at least an entrée, main and dessert, and cover the five food groups, so they feel satisfied.

My Method

First, cut out all New World foods, because we are not going to include New World foods in a medieval feast anyway. Also cut out the 'dislikes'. I don't like some foods, but why should my dislikes mean other people miss out? So, from the list above we can remove:

- Pineapple x 2
- Capsicum, chilli, turkey x 1
- Pork dislike x 2. We are going to have more than one meat dish, so they will have plenty of other choices. That makes things a little easier.

Next, I ask: is there anyone in our period who would have a restricted diet like this? Is there anyone who would not have access to the basics such as milk, cheese and grain products, or would deny themselves the use of these items?

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[5] See *Feast Allergy Management in the SCA*, at http://www.jollyduke.com/feast-allergy-management-in-the-sca.html

Anchorite/Hermit Foods

The only people I can think of are some ascetics (hermits or anchorites) who have retired from society, even their monasteries, to be away from human contact and draw closer to God through punishing themselves or denying themselves pleasure (John the Baptist in the wilderness for example). So what sort of foods would they have access to? In Western Europe there are records of anchorites and hermits living in seclusion in the woods. The foods available to them would include:

- European nuts (such as chestnuts, hazelnuts, acorns, almonds, beech nuts)
- fungi (not just the farmed mushrooms we get in supermarkets but some of the exotic species like girolles, truffles, oyster mushrooms, swiss brown, etc)
- wild growing greens,
- berries, hips, haws, and hedgerow herbs
- Pome fruits grew wild in Britain and northern Europe, apples, custard apples, quinces and pears for example (Wilson, 1991)

Can we plan a meal – entrée, main and dessert – based around these few ingredients? Here are a few suggestions:

SOUP:

- Nettle Soup (History of Food)
- Jowtes of Almaund Mylke (Pleyn Delit)

FUNGI:

- Mushrooms in Broth (Funges)
- Baked Mushrooms with Pine Nuts (Boletis et Fungis)

GREENS:

- Sallet of Herbes
- Divers Sallets boyled

ROOT VEGGIES:

- Compost of Roots
- Compost of Pasternaks and Peeres

FRUIT:

- Stewed fruits
- Crumble made from fruit and nuts

These do not include dairy, flour or fats: ground up tree-nuts can be used instead of flour, and for dairy substitutes. For example, chestnut flour for making pasta and almond milk instead of animal milks. For proteins there are the fungi family and dark green leafy vegetables, legumes and nuts.

So far, we have only looked at Western Europe and we already have a variety of dishes which are all tasty and could be made in quantities to serve everyone at the feast, not just the folk with intolerances and allergies. We haven't looked at Mediterranean cultures (Spanish, Italian, Moroccan, Greek/Turkish, Jewish, Arabic), but those cultures included vegetarian proteins such as chickpeas, lentils and other pulses, giving even more options.

Even with our limited ingredients we have covered the five food groups:

- Protein: the mushrooms and nuts
- Carbohydrates: chestnut flour pasta
- Fruit & Vegetables: various
- Dairy: replaced with almond or rice milk
- Fats: nuts and oils
- Flavour: herbs and spices

Can you see how these could make the basis for a healthy meal?

For a two-course feast, for example, you might have a soup, a chestnut flour pasta dish with a vegetable sauce and a fruit crumble for the first course, and baked mushrooms with pinenuts, a salat of herbes and stewed fruit for the second course. Or, if you prefer the Roman style Primo, Secondi and Dolce style courses, you might serve a soup and a mushroom dish for primo course, a pasta with vegetable sauce, a salat and a compost for secondi and then a couple of sweets for the dolce… say pears simmered in rosewater and spices and a fruit crumble, with a simple sorbet instead of cream or ice cream. These half a dozen dishes become the basis for your feast. Then you add in dishes for the next layer of complication: lifestyle choices of diet for those who do not have allergies.

Period Vegetarian Foods

Who ate vegetarian foods in period? In Christian lands, everyone on fast days! Monasteries and nunneries kept records which give us a good indication of a

period vegetarian or pescatarian diet. The basis of most meals was bread; Hagan (1992, p. 71) cites Aelfric of Eynsham's Colloquy (from the Homily on St Benedict, c.950-1010) in which the baker boasts that 'without bread all food turns to loathing'. Priests were told to eat bread on fast days and as a dispensation to human weakness allowed to 'add a little relish to the bread', pickled vegetables or some small fish, such as sardines as creatures that swam were not considered meat.

What constituted a relish in this context? Pickles: single pickled vegetables (onions, gherkins), or something like compost or mustard pickles or Branston Pickles (for a quick, easy option). Also, monks would often eat fish as a relish on a meat free day - quite often river or pond fish. Even despised fish like carp can make a tasty 'relish' when served with bread. This is perhaps where the humble sardine on toast first came into use. Other fish in common use would be oily mackerel, or in winter, salted herring.

If your vegetarians will eat fish, then you can add in some very tasty fish dishes. One of my favourites is a Saxon recipe and is served chilled. It is small white fish, rolled up with onions and apples and cooked in a vinegar sauce, then left to chill overnight. They can be canned or bottled up for winter or are delicious the next day.[6]

Peasant Foods

The next level of society, with a diet very similar to ours today, are peasants and tradesmen/craftsmen or merchants. Most of the information in this next section is from a FutureLearn course called 'England in the time of King Richard III'.[7]

Peasants, who could not afford to keep flocks and herds, had a mainly vegetarian diet with some meat, fish or poultry as they could obtain it. The type of meat protein they could access would often be linked to their work. We know from lists that tell us what rights people had, what they could access: A shepherd or cowherd would have ewe's, goat's or cow's milk, butter and cheese; a poulterer: eggs and chickens; a miller would have eels and flour; and, of course, people would trade these things with each other. Honey also enters the picture: religious houses, yeoman farmers, nobility, whoever could make a skep would keep bees.

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[6] I cannot find the original recipe I used for the A&S competition I entered about eighteen years ago; however, two similar recipes are in The Medieval Kitchen: Recipes from France and Italy (Redon, Sabban & Serventi, 1998, pp. 117-119), 61. Innkeepers Escabeche and 62. Sweet-and-Sour Fish.

[7] https://www.futurelearn.com/courses/england-of-richard-third

In fourteenth and fifteenth century England (think the Luttrell Psalter era, end of the Crusades, through to King Richard III and the beginning of the Wars of the Roses), the average 'toft and croft' was a quarter acre house block and then the peasant also had between 5 and 20 acres of strips of lands in their Lord's fields.[8]

Medieval homes had the front section as the toft (a cobbled area) with a long house (with people at one end and animals at the other) or later a cobbled area with a house and barn, either at right angles or completely separate. The houses were made of bays, roughly 15 x 15 ft per bay, so depending on whether you had a long house or an angled house and barn they could have as much as 100 ft x 66 ft or 80 x 66 ft as their 'croft' or the arable part of the property. This arable part had vegetable beds, and soft fruits (sometimes grown in hedges around the garden) and fruit trees.

In the daytime animals would be folded on the area of the garden that was fallow or put out to pasture with the rest of the village's animals; and brought in to the barn at night – giving the peasant lots of manure for enriching the soil. Irneham, UK, for instance, had a pig pannage forest and a large village green for animals to graze on, next to the brook or creek where they could be watered. Add to that the strips of wheat, barley, rye, peas and beans that might be grown on the field strips, and quite a variety of food becomes available.

So, having access to grains and small livestock, what sort of foods do you imagine a peasant would eat? We can now add to our feast:

- cows, goats or sheep: milk, butter, yoghurt, cheese, meat
- pigs: meat
- poultry: eggs, meat
- a well-stocked vegetable garden: root vegetables, coleworts (cabbage family), brassicas, onion & garlic family
- fruits
- field crops

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[8] A quarter acre is the old standard house block in Australia, too. They are about 66 ft x 120 ft. When I was growing up in the Sydney suburbs we had our quarter acre lot with a 10 square house at the front, a shed at the side (single garage and workshop combined), then behind that was the outside loo, the chook shed, the vegie patch and about 5 fruit trees - peaches, nectarines, lemon, mandarin and a huge mulberry tree - which shaded the hen house. Building materials were the major change between this Australian 20th century 'norm' and the medieval period croft.

So, pottages and frumenties made from barley, and various types of breads made from wheat or rye could all be cooked. In the northern part of Britain, oats and barley were the major crops. In Europe we can add rice as well. We still eat like this in winter: a good thick beef and barley soup is a typical modern recipe that is unchanged since medieval times.

Adding in Baked Foods

Around the end of the 14th century, chimneys were the latest house building innovation. The earlier thatched roof, cruck style of farm house/ long house had smoke holes and a central hearth. Once chimneys were invented, so was the bread oven and the spits that could roast meat without being in the way of the family moving about in their 15 ft wide home. There are pictures of earlier homes with spits over firepits outside and then the food was carried in to the house for consumption (Luttrell Psalter), but the fashion was growing for even the lesser nobility, up-and-coming tradesfolk and yeoman farmers to have these modern innovations built in. Hence, at this period there was an increase in consumption of baked goods, roasted meats and poultry of all kinds.

Rabbits and pigeons were also part of the diet with many farms having a warren and a dovecote as part of their demesne farm. (Palmer's Farm, next door to where Shakespeare's mother Mary Arden was born (1540), has both.) Pies (pyes or coffins) and other baked goods also came into favour in this period for all of society, not just the upper echelons of the nobility. There are a plethora of recipes that you can pick and choose from: will you have pork, mutton (well-hung mutton in preference to lamb), beef, chicken, duck or goose?

Upper-Class Diets

Finally, we look at specialty foods for royalty: game meats and birds. Many were imported into Britain and so were a status symbol; and some native species were kept by law for royal use – deer in the royal forests, for example. Other examples of luxury foods are those imported from the Levant and Mediterranean areas (citrus, figs, sugar). These would be used sparingly in normal everyday life, and lavishly when showing off status on special occasions. So, venison, pheasant, grouse, whole salmon or turbot, and sweet dishes that rely heavily on sugar can now be selected for the menu.

Again, medieval cookbooks and on-line medieval sources are the best place to trawl through and find recipes to suit. Desserts would be fruit pies, creams, syllabubs, sorbets, Middle Eastern style honey and nut slices, etcetera. Keeping in mind that one of our diners cannot eat orange, there are still several options available to our modern allergic/intolerant diners.

Conclusion

From this run through we have roughed out well over twenty dishes and we have covered the five food groups:

- Protein: the mushrooms, nuts, fish, eggs, cheese, meats and poultry
- Carbohydrates: chestnut pasta, grain dishes, pastry (pies), breads
  Vegetable: lots of salads, hot vegetables, pottages
- Fruit: in the sauces and desserts
- Fats: nuts and oils, butter
- Flavour: herbs and spices

At this stage, we start culling and cutting back to a more manageable number of dishes. We look at the cooking methods available to us and the logistics of preparing and cooking the dishes we want and deciding which to keep in and which to leave out. Our half a dozen basic dishes for the intolerant and allergic stays the same, but we put and take the other dishes until we have a well-balanced meal with plenty of flavour.

Having a theme can help to narrow the field a bit: choose a culture or a time frame or pick a theme such as: foods brought back from the crusades; foods introduced from the far east. With cultures other than Britain, work through the same process but research the recipe books of the culture you want to recreate.

I hope this process is of some help to others and does not just add a layer of complexity you didn't really need.

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[9] Much of the information I have included in this class comes from an on-line Medieval Food course I did through a Canadian University, the lecturer was Gillian Polack from ANU, in Canberra http://www.gillianpolack.com/ and the rest from a FutureLearn course called 'England in the time of King Richard III'. https://www.futurelearn.com/courses/england-of-richard-third