



Viking Bellows – Lord Bjorn Saemunderson

# Cockatrice

August, A.S. 54

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## Cockatrice Calendar AS 54 (2019-2020)

	Submission Deadline	Publication Date
Winter Edition	1 <sup>st</sup> October 2019	1 <sup>st</sup> November 2019
Spring Edition	1 <sup>st</sup> January 2020	1 <sup>st</sup> February 2020

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## From the Editor

Greetings all,

This is (if all goes according to plan) the last edition of Cockatrice I will be editing on my own, and while I'm not going to take up your time with my thanks and reminiscences, I will say that editing Cockatrice has been a joy, and I highly recommend the experience.

My position as editor has now been advertised; a detailed FAQ on the role is included in this edition; and our Kingdom Arts & Sciences Minister, Mistress Victoria Thrakesina, stands ready to receive the applications of any candidates. I sincerely encourage all of you to contemplate taking it on – it doesn't matter if you've never written documentation in your life so long as you know your punctuation and can make things look decent in a word processor or similar.

In addition to my FAQ, this edition features a handy way to recover websites that have disappeared, advice on making painted banners, a recipe for Norwegian crisp bread, insights into the litany of court heralds, and two wonderful examples of competition documentation by Baroness Adelindis filia Gotefridi and her son, Gocken de Leeu.

Both competition entries won a golden bell in the Midwinter A&S Competition, in the 'beginner' and 'group' categories respectively, and thanks to Gocken's interest in entering, a new category for children has been established for all future Kingdom competitions. I would like to offer my personal congratulations to Gocken on his efforts, and to Baroness Adelindis on supporting him to do so. (I encourage parents, Youth Officers, and Arts & Sciences Officers to read his article and her afterword about the process, as an excellent example of how to engage the younger members of our Society in A&S activities.)

I would also like to commend Lord Bjorn Saemunderson, who submitted an absolutely beautiful article about his Viking bellows (pictured on the front cover), which I couldn't bear to disrupt the formatting of. (His educational thoroughness also made it a bit too long to reproduce in full.) However, as it *was* so excellent, I have included a link, and I highly recommend it to anyone with an interest in experiments with period construction techniques.

Thank you all for reading – and enjoy the edition!

*Yours in Service,*

Gwen verch David

## Kingdom Arts and Sciences Competition Results: Midwinter Coronation

### Beginners

**Golden Bell** - Baroness Adelindis filia Gotefridi ('for the head')

### Intermediate

**Golden Bell** - Master James of Southron Gaard ('tribal nomads')

### Experienced

**Golden Bell** - Master Brian de Caffa ('for the head')

**Silver Bell** - Mistress Rohesia le Sarjeant ('for the head')

### Group

**Golden Bell** - Gocken de Leeu and co-conspirator ('tribal nomads')

### Announcement

As of the Spring Crown Competition Season, in addition to the Beginners, Intermediate, Experienced, and Group categories, there will be a 'Children: Primary and Secondary School' category. We look forward to seeing the work of Lochac's young artisans!

### Upcoming Competition Themes

#### Spring Crown Competition Season

- "Cheap & cheerful"
- Wooden
- Norse culture

#### Twelfth Night Competition Season

- A container
- Stitched
- Eastern Europe

For further information about Lochac's Kingdom Arts & Sciences competitions, see <http://artsandsciences.lochac.sca.org/competitions/>

# Editing Cockatrice: An FAQ

*Lady Gwen verch David, Cockatrice Editor*

I am currently seeking my replacement as the editor of Cockatrice, with the hope of passing on the role by the end of the calendar year. So if you're curious about what I do, here's your chance to find out!

## What is required to be the Cockatrice editor?

Like all SCA officers, the editor must be over the age of eighteen, a current, paid-up member of the SCA, and have regular internet access. Beyond that, everything is optional.

However, because of the nature of the role, it helps if the editor has at least a general familiarity with different kinds of A&S, is a fluent English speaker with a good grasp of different writing and referencing styles, and is comfortable with various forms of online communication (email, website, Facebook, etc).

## What does the Cockatrice editor do?

At minimum, the Cockatrice editor should organise and publish an issue of Cockatrice at least once a year (but preferably every three months), and send quarterly reports to the Kingdom Minister of Arts & Sciences.

Beyond that minimum, the editor should try to be responsive to emails about possible submissions or subscriptions to the mailing list, maintain the Cockatrice website, and promote Cockatrice throughout the Kingdom. (To make this happen, I chose to establish a Cockatrice Facebook page, which I try to update once a week.)

## What is involved in preparing an issue of Cockatrice?

I begin advertising the submission deadline two months before the publication date (e.g. for the February 1st edition, I start actively seeking submissions at the beginning of December), and repeat the announcement multiple times, depending on how quickly submissions come in.

Each article (on average, a single issue gets five) is copy-edited and formatted in Word, before being compiled into a single document. (I usually use a previous edition as a template, so that the contents page etc remain consistent, and just update the dates written on it where necessary.)

Some time after the submission deadline, I do a Facebook post asking for photo submissions, often with some sort of theme. I use these for the cover image and to fill up blank space in between articles. I may re-order the articles a little at this stage, as I play with different layouts.

I then create a Contents page, and fill out all the copyright details on the Credits page. (It's important to collect the mundane names of all submitters in order to be able to fill this out correctly.) Finally, I write a Letter from the Editor summarising the contents of the edition and making any announcements about the publication.

At this stage, the document is exported to PDF, and compressed if necessary. I upload this to the Cockatrice website and make a blog post with a list of the articles and a link to the file. I also publish this information on the Lochac mailing list, the Cockatrice Facebook page, the Lochac Facebook group, the Lochac A&S Discussion Facebook group, the Artisans of the SCA Facebook group, and a mailing list of Cockatrice subscribers which is administered through TinyLetter.

A copy of all submissions, and the full edition in Word and PDF format, are kept in a Google Drive folder attached to the Cockatrice email account.

### Does the Cockatrice editor have any deputies?

Sometimes! Like most officers, it's a good idea for the editor to establish a drop-dead deputy in case anything goes wrong and someone needs to take over the job in a hurry. In the past, sometimes there has been a deputy specifically to manage the website. It would be plausible to have a deputy for the communication and social media aspects. Ultimately, it's up to the editor to appoint any deputies they need and work with them to make things happen.

### What if I want to change things about Cockatrice?

The Cockatrice editor has historically had a great deal of control over the publication, as it started as a private project. If you want to try something new with Cockatrice, go ahead!

During my period as editor, I have:

- Transitioned from a contacts list of subscribers to distribution via TinyLetter
- Switched to sharing the edition as a link rather than an attachment or a Dropbox upload
- Established a Cockatrice Gmail account so that articles and past editions could be backed up in Google Drive
- Set up a Facebook page to assist with promotion and distribution
- Tried to promote a more diverse range of article types
- Switched from period images as cover pictures and space fillers to photos of people's work
- Trialled posting individual articles in blog format on the website
- Published class handouts from Rowany Festival on the Cockatrice website
- Included Kingdom A&S Competition results in Cockatrice as a semi-regular feature

I look forward to seeing where the next editor takes things. Certainly, I had hopes to do more with the website than I ever did (I received a *lot* of feedback asking for publication of articles online outside the PDF format), and there's a lot of scope for further development of the publication.

How do I apply to be Cockatrice Editor?

The Cockatrice Editor is a deputy of the Kingdom Minister of Arts & Sciences, and is appointed by that officer. To apply, send an email to Mistress Victoria Thrakesina at [artsandsciences@lochac.sca.org](mailto:artsandsciences@lochac.sca.org) expressing your interest in the position. Applications are due by the 31<sup>st</sup> of August.



## Viking Bellows – Lord Bjorn Saemunderson

View the full article at <http://cockatrice.lochac.sca.org/files/2019/08/Viking-Bellows-Bjorn-Saemunderson.pdf> or the original blog post at <https://bjornthisway.wordpress.com/2019/07/07/viking-age-bellows/>



## ‘Tribal Nomads’: A Competition Entry

*Gocken de Leeu*

*with assistance from Baroness Adelindis filia Gotefridi<sup>1</sup>*

### Competition Entry:

Experiments making butter, cultured milk and dried meat, using food preservation techniques based on William of Rubruck’s *Account of the Mongols*. Some of the experiments didn’t work, but we wrote them up to show what we did and why.

- Documentation of research and methods
- Successful experiments:
  - Meat dried three different ways: fire and dehydrator batches (the sun batch didn’t dry properly)
  - Ghee
- Photos and descriptions of other experiments:
  - Butter made two different ways
  - Cultured milk and buttermilk experiments

### Primary Source

We used William of Rubruck’s *Account of the Mongols*. It was written between 1253-55. William of Rubruck was a Flemish Franciscan monk, who went to the Mongol Empire to try to help speed up the conversion of the Mongols to Christianity.

### Drying Meat

“Of their food and victuals you must know that they eat all their dead animals without distinction, and with such flocks and herds it cannot be but that many animals die. Nevertheless, in summer, so long as lasts their *cosmos*, that is to say mare's milk, they care not for any other food. So then if it happens that an ox or a horse dies, they dry its flesh by cutting it into narrow strips and hanging it in the sun and the wind, where at once and without salt it becomes dry without any evidence of smell.”

- William of Rubruck’s *Account of the Mongols*

*What meat did we use and why?*

We used beef cause it was closest to what they had, as our horse dealer was low this year.

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<sup>1</sup> Most of the documentation was written by Gocken. Anything written by Adelindis is in italics.

*What differences/problems did we have to address?*

We don't live on the steppes, so different climate and season. They dried their meat in summer, when it wasn't freeze your limbs off cold.

We went to the butcher, bought some kind of beef, topside I think. We started drying some outside, and some over the fire inside, and some in a dehydrator. We did the sun and wind cause it was closest to the actual Mongolian method they used in the 13<sup>th</sup> century. We did fire cause it would be more accurate to the Mongolian summer climate then raining and frost, because it was dry and warm. We used the dehydrator in hopes of making something **PHYSICALLY EDIBLE** (food safety).

The dehydrated meat is edible, but flavourless and hard. Would be better in a stew. The fire stuff is not food grade, and will not be ingested. The stuff outside isn't fully done drying, so it hasn't been taste-tested.



Clockwise from top left: cutting strips, drying by the fire, drying in the sun, drying in the dehydrator.

<b>Sun and wind</b>	<b>Fire</b>	<b>Dehydrator</b>
Colour – still looks raw	Very dark, with black edges	Very dark/brownish
Texture – still squishy, although dry on the outside	Rock solid, twisted up, but more chewy (feels like eating wood)	Hard but bendable
Did not taste	Has more taste, still not great	Tasteless and gritty
Smells like raw meat	Smells like jerky	Smells like an old shoe

*After we made them, we read more about food safety.*

“In addition, meat to be made into jerky should be cooked by baking or simmering before being dried. Just using the oven or a dehydrator will inactivate microorganisms, but will not kill them. The right conditions of heat and moisture may cause microorganisms to become active, causing a potentially dangerous situation.”<sup>2</sup>

*What have we learned from the different methods?*

There wasn't enough sun and wind to dry it outside and make sure it was safe. We probably left the meat too long in the other two methods, we need to think about this more in advance. If we were going to try it again, we would try the fire method again, as being closest to the original: but following modern recommendations on food safety.

## Making Butter

On extracting the butter from mare's milk (for *kumis*): “When they have got together a great quantity of milk, which is as sweet as cow's as long as it is fresh, they pour it into a big skin or bottle, and they set to churning it with a stick prepared for that purpose, and which is as big as a man's head at its lower extremity and hollowed out; and when they have beaten it sharply it begins to boil up like new wine and to sour or ferment, and they continue to churn it until they have extracted the butter....As to cow's milk they first extract the butter, then they boil it down perfectly dry, after which they put it away in sheep paunches which they keep for that purpose; and they put no

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<sup>2</sup> Eastman, Wilbur F, *A Guide to Canning, Freezing, Curing & Smoking Meat, Fish & Game*, (2002: Charlotte), p. 73.

salt in the butter, for on account of the great boiling down it spoils not. And they keep this for the winter.”

*What differences/problems did we have to address?*

*Problem: William doesn't describe how they extracted the butter from the cow's milk. Hugh suggested an experiment: make butter out of whole non-homogenised milk like in the kumiss description, and out of separated cream, and see how the methods change the results.*

We made butter as well. Two methods. Two bottles of non homogenised milk for experiment one, and a bottle of cream for experiment two. The cream made butter. Looks like it, and tastes like it. For the butter we took a bottle of cream, put it in a food processor with mixer blades to try to simulate the churning process. It took about 20 minutes. We ended up with edible, somewhat palatable butter, and some buttermilk. The milk made milk with scum on top, and very little butter. For the milk, we used a hand mixer and a bowl, for about forty minutes, then we put it in the food processor for another hour and twenty minutes! Yay! When we stopped, we had some butter, but not enough to do anything with. We also had some milk, and a small bowl of cream, which we separated later.



**Top left:** Butter from cream on the left, whipped butter from cream on the right.

**Top right:** Butter from cream draining.

**Bottom:** Butter from milk experiment. The cream started to whip a long time before the butter solidified. We turned it off after two hours because the butter was solidifying on the beaters and we couldn't stand the noise. We strained the milk, so the butter in the top photo was partly butter and partly whipped cream. We didn't try washing it.



*Something to think about: It's possible William described the process of separating the butter from mare's milk so completely because it was different to the one he was familiar with, since mare's milk is different to cow's milk, but he assumed that everyone knows how to make butter from cow's milk so didn't need to describe the process in detail. Now we've made it both ways, what do you think they did, and why?*

They most likely (when doing this process with cow's milk) just separated the cream first, instead of beating full milk into butter, which is a lot less energy efficient.

### Boiling Down Butter To Preserve It

We were going to try to boil the butter till its dry, to make it last longer. We divided the butter into two, cut it into rough cubes, and put it in pans. We followed a recipe from Alton Brown to make the ghee. Our plan was to see if we could boil one of them dry, like described in the source from William of Rubruck. One pan was thin based, and one was heavy. The thin based was left on high too long, and burnt into a black liquid. The butter in the heavy-based pan foamed and bubbled, we strained it, and it came out as good purified butter called "Ghee".

*What did we learn?*

We learnt not to do it in a thin based pan, or leave it on too long. Also, the Mongols probably didn't turn it in to a black liquid. We are going to try that again, and hopefully this time not make thin, buttery liquid with the colour of molasses/tar (no dinosaurs were harmed in the making of this butter).<sup>3</sup>

### Fermenting Milk

"What remains of the milk after the butter they let sour as much as can be, and they boil it, and it curdles in boiling, and the curd they dry in the sun, and it becomes as hard as iron slag, and they put it away in bags for the winter. In winter time, when milk fails them, they put this sour curd, which they call *gruit*, in a skin and pour water on it, and churn it vigorously till it dissolves in the water, which is made sour by it, and this water they drink instead of milk. They are most careful not to drink pure water...They gave

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<sup>3</sup> NB. *We didn't end up making another batch of butter and trying to boil it down.*

us to drink of their cow's milk, from which the butter had been taken; it was very sour, and is what they call *aira*.”

*What differences/problems did we have to address?*

We don't live in the Mongol empire, so we had the problem of different wild bacteria for the milk.

We had two experiments to extract the butter, so we have two kinds of milk. Buttermilk, and slightly skimmed milk with a minuscule amount of buttermilk. The problem with pasteurised milk in this context, is that it has no natural bacteria, so we had to add it manually (kefir grains, yakult). We chose kefir because it's the most similar thing we can make to *aira* (kefir grains are Russian, so that's close to the same place; they are a combination of bacteria and yeast).

We don't know if they mean buttermilk or skimmed milk they have taken the cream from. We do not have enough buttermilk to make three different cultures, so we're just souring it in the open air. We separated the skimmed milk into a bowl, and a pot. The milk in the pot went up to room temperature, then had drinking yoghurt added (Yakult) to make it (hopefully) into yoghurt. The yoghurt is in a thermal cooker, with a hot water bottle, slowly yogging. The bowl of milk is fermenting into kefir. We added kefir grains to it, to make it ferment, covered it with a tea-towel, and left it on the mantelpiece. We also collected buttermilk when we were doing the butter, and that's souring on the mantelpiece in the open air.

*Did any of them work?*

- Kefir: The kefir was taken out too quickly, and we didn't have enough grains, so it failed.
- Yoghurt: The yoghurt went mouldy (even though we sterilised the bowl). Yeah, I had no idea that was possible.
- Separating buttermilk into curds: This, surprisingly, worked! The curds separated, but the whey went mouldy, so everything got thrown out. The top also went mouldy. Progress!

*What did we learn?*

- The kefir didn't have enough grains, and might have worked better if left longer to ferment.

- Yoghurt can go mouldy if it's milk mixed with yakult. It would have worked better (more than likely) with a better culture, like actual Greek yoghurt.
- The buttermilk experiment likely would have worked better with non pasteurised milk, it also may have stayed on the mantelpiece too long.
- The milk was beaten for 2 hours, then left in a fridge for 3 days, so bacteria might have gotten in then.

## Bibliography

### **Primary Sources**

William of Rubruck, *Account of the Mongols*, trans. W. W. Rockhill, 1900, at <https://depts.washington.edu/silkroad/texts/rubruck.html>, accessed 29/6/19

### **Secondary Sources**

Brown, Alton, recipe for ghee, at <https://www.foodnetwork.com/recipes/alton-brown/ghee-recipe-2103328>, accessed 29/6/19

Eastman, Wilbur F., *A Guide to Canning, Freezing, Curing and Smoking Meat, Fish and Game*, 2002, Charlotte

## Afterword

*Baroness Adelindis filia Gotefridi*

The main purpose of this project was to familiarise Gocken with working with primary sources rather than someone else's redactions, and give him experience in recognising and overcoming the limitations of what is recorded and how we can interpret and recreate that in a modern context. As such, the documentation is the chiefest part of the project and the foodstuffs are for illustrative purposes. I am not an SCA cook and have no experience redacting recipes myself, so we are both beginners in this area.

### Structuring the Project

Not being familiar with the area at all, I asked Master Drake Morgan for suggestions on primary sources, and he pointed me in the direction of several. I

felt William of Rubruck's work was probably most faithful to the category "Tribal Nomads", so looked at that first. I didn't ask Gocken to read the entire document, I showed him the quotations I found and we read the introduction together so he had a sense of the context of the work.

My contribution was finding projects I thought would be achievable with our skills and resources, and providing some relevant background knowledge (e.g. we have owned a house cow so I am familiar with culturing raw dairy). I encouraged Gocken to think about the problems we faced in trying to recreate the foodstuffs or methods described, and to ask questions and propose solutions. He did all the physical work.

We talked about differences and problems when deciding what projects to work on, e.g.

- Practicalities: hard to find sheep paunches, raw mare's milk, horse meat, etc.
- Environmental differences (e.g. it's winter; different wild microorganisms for fermenting)
- Differences between modern food sources and medieval Mongolian food (e.g. different farming practices/animal breeds/environmental conditions probably mean the Mongols had much leaner meat/less meat and lower milk yields/less milk fat than the stuff we buy; we have pasteurised milk instead of raw milk with all the beneficial bacteria)
- Differences in equipment: we don't have a skin bag and a large hollow stick – we chose efficiency with food processor rather than hand-churning

Since we would be unable to recreate the original process, we decided to use several different methods and compare the results. In some projects we didn't think about looking for modern instructions until afterwards, in others we did.

### Writing the Documentation

I provided a framework of questions and encouraged Gocken to add details he might not have thought of, but the bulk of the work is in his own words. I proofread and edited for clarity and to provide a readable structure, in discussion with Gocken. I took and edited the photos and added them to the document. We worked together adding footnotes, etc, to begin familiarising him with academic practise.

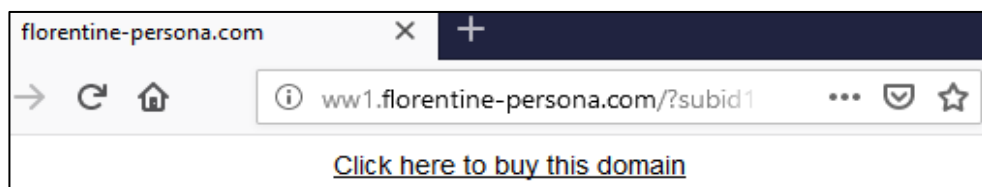


## What do you mean 404 not found?!

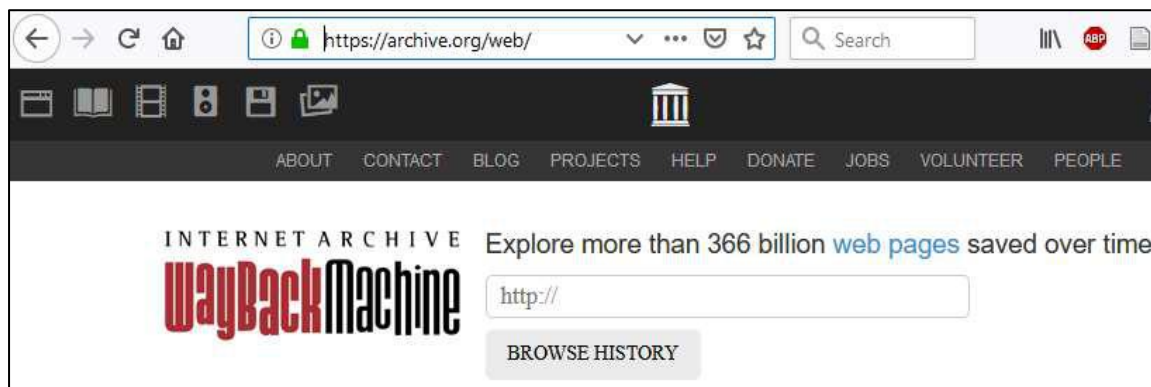
Recovering dead URLs when that blog you found isn't there anymore

*Lady Zanobia Adimari*

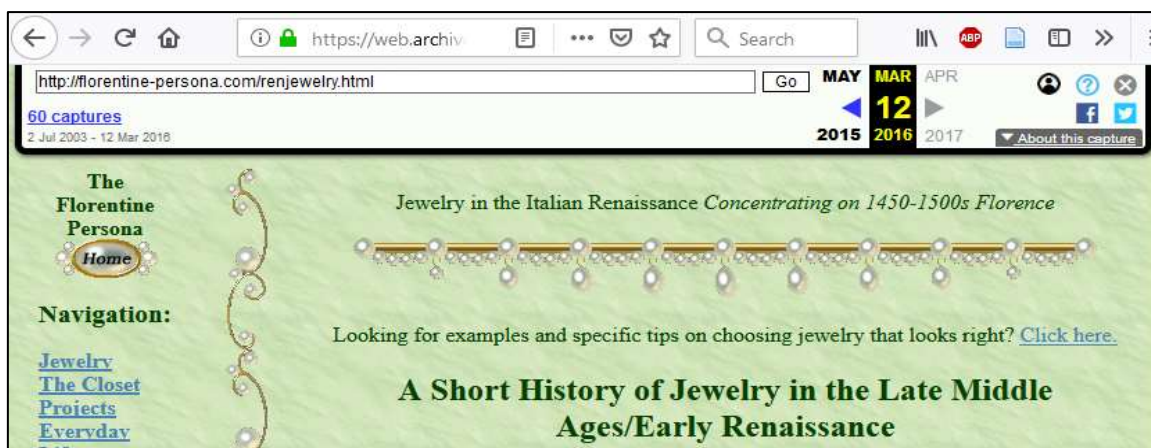
The internet is a wonderful source of information, but sadly, it is often transient. Blogs can be a great source of inspiration and research, but they aren't always enduring. In the lead up to the last Fields of Gold I was rudely reminded of this fact when looking up some of my previous research into Florentine garb and jewellery.



Luckily there is a free resource to help with this issue: the Internet Archive's Wayback Machine! (<https://archive.org/web/>)

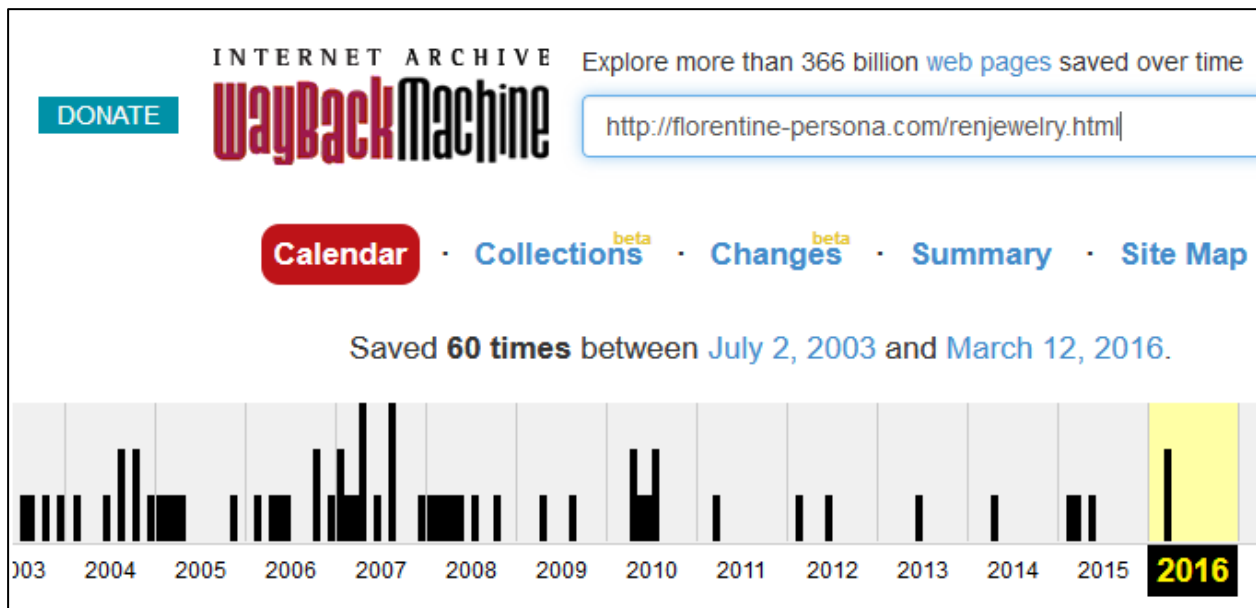


Just enter in the lost URL and you can see if they have saved any snapshots of the page!



An extra tip for making your internet research more durable is add both the URL and the date you last accessed it into your documentation. The Wayback Machine may have saved a series of snapshots of the URL you are looking for. Knowing the month and year when you found good information there will make it easier to retrieve again.

As you can see with this example, this blog was captured 60 times!



Referencing doesn't have to be complicated or up to any of the many standards, just record as much information as you have to make it easier for yourself or someone else to find in the future. For example:

#### References:

Allori, Alessandro (1575); *Isabella de' Medici*, Wikipedia, [http://en.wikipedia.org/wiki/File:Isabella\\_de\\_medici.jpg](http://en.wikipedia.org/wiki/File:Isabella_de_medici.jpg) accessed online January 2014.

De Bruyn, Abraham (1581); *Omnium Poene Gentium Habitus*; [https://commons.wikimedia.org/wiki/File:Sic\\_nobilis\\_femina\\_vel\\_equitant,\\_vel\\_obambulant.jpg](https://commons.wikimedia.org/wiki/File:Sic_nobilis_femina_vel_equitant,_vel_obambulant.jpg) accessed online November 2018.

Dellaluna, Vangelista di Antonio (2009); *The Jewelry Box*, The Florentine Persona, <https://web.archive.org/web/20160403034849/http://www.florentine-persona.com/jewelrybox.html> accessed online November 2018.

Hopefully this will save you some frustration in the future as it has done for me.

## Painted Wall Hangings

*Mistress Cairistiona inghean Raghnail*

People have been finding ways to decorate walls for a very long time, even back as far as the cavemen in the Stone Age. Throughout the SCA period decorations have been used to embellish bare walls, sometimes being painted directly onto the walls (including frescoes onto wet plaster), or by hanging painted cloths to decorate a space and in an attempt to try and make it warmer.

By Tudor times it was relatively common practice for painted wall hangings to be used by those who could not afford the incredibly expensive woven tapestries. There do not appear to be a large number of extant examples, but there are an increasing number of examples of paintings done directly on walls that are being uncovered through restoration processes. These vary from pieces that appear to have been mainly floral and geometric outlines with some areas accented by colour, to others that are repetitive and complex in their colouring.

One of the downsides of trying to recreate the Medieval and Renaissance periods in our modern world, particularly here in Lochac, is the complete lack of period style venues. The fact is that most of the time we have to make do with modern buildings that have very little charm and are equally lacking in ambiance. I know personally I long to be able to stage an event in a wonderful authentic castle, or a great hall hung with tapestries, or even a wooden barn depending on the time and place that the event is set. We do have some rare exceptions, but even they require decoration to make the setting seem more 'realistic' to period. It was this desire for decoration when I first began with the SCA that saw me searching for ways to decorate blank spaces.

The first ones that I did were large (2.5m x 1.5m) stitched banners to hang down the outside of the building, and a large hunting scene wallhanging that could bring some 'life' to a rather cavernous room. I decided to take inspiration from the 'Le Livre de la Chasse' by Gaston Pheobus from the 14<sup>th</sup> century. I tried to find information about period wall hangings, but at that time it was much more difficult to carry out detailed research.

This then became a bit of trial and error to see what would work. It was important that whatever I created would be:

- Long-lived so that it could be reused on future occasions
- Portable and easily stored
- Lightweight enough to be able to hang without putting a strain on the attachments
- Colour-fast despite the fact that it would be used indoors and not exposed to the elements
- Able to be done at a reasonable cost

In the end I decided to use unbleached calico and Jo Sonya acrylic paints combined with their textile medium. I began by painting in the background, and then doing the finer details later. The size of this first hanging meant that it did not sit across a solid surface in its entirety, but was worked a tabletop sized section at a time. Once completed and dried it was then given hanging loops across the top, and lined to prevent light showing through it.

Although this banner is now 20 years old, it has kept very well, been used on numerous occasions that it is appropriate for, and it has not suffered from being folded.



This was the first of many painted hangings that I have created over the years, of varying styles and sizes. These have been the result of wanting to create a particular atmosphere to suit the theme of an event. Some are part of a larger planned concept which has yet to be completed. An example of this is the 7.5 m

section that I have done of the Bayeaux Tapestry. I hope to one day complete the whole tapestry.

The most recent works that I did were for November Crown AS53, which was held in Bordescros. We were faced with a nice roomy venue with good grounds, but the major hall was really an oversized metal shed with a kitchen attached. The theme of the event was to be ‘Renaissance Spring’ so I began searching for designs that would be appropriate.

I came across some photos of the Palazzo Danzatti from Florence, which has walls that are literally covered in the most amazing artwork that varies from room to room. Initially my plan had been to wrap the walls entirely, but that quickly proved unworkable due to the large space involved.



<https://www.intoflorence.com/museum-house-palazzo-danzati>



This design was on many walls in the Palazzo. As it is a simple geometric pattern, it was easy to pencil up, and a quilting square was a great help along with a wide ruler. To make sure that each of the birds was the same size, I created a simple stencil to use for the outline. I did only one strip, but additions can be made on either side in future.



The larger fresco hangings were drawn to scale, but not in the usual 'squared' manner. I wanted to make sure that the proportions were right for the size that I wanted the finished hanging to be. Rather optimistically I had hoped to do enough to go down both sides of the hall, but that proved unachievable.



<https://travelsacrossitaly.com/tag/palazzo-davanzati-florence>

I have found through the process of trial and error that the calico works best if it is not washed, so that it has the dressing in it as it makes it smoother to paint, although it does need to be ironed first. I also add a touch of water to the paint/medium mix to make it flow more easily. It is important not to add too much, because that will cause the colour to run and bleed into adjoining colours.

The first step is to outline the design, which I do in pencil. I have used fine fabric markers, but they do not allow the easy blending of colours and tend to show through. The pencil disappears well once it has been painted on, and it is also easy to erase if the lines need to be changed.

Once the design is drawn I lay a piece of large plastic sheeting over the table surface. This both protects the surface of the table from paint, but also makes it easier to move the project if the surface is used for other things, or to take it outside to work on it. I find you get a better result if you don't have to move it too often before it is completed and dry.

I begin by painting the largest areas of colour first, trying to make sure that enough colour is mixed at one time so that there is continuity. Small jars or plastic containers are ideal for storing these quantities. I like to let each layer of paint dry completely before starting on the next section (or colour) to avoid colour run and to achieve clearer lines of definition.



Then I begin layering up the paint colours going from the largest areas of flat colour, and working through to the finer detail. This is helped by having a variety of sizes of brushes, so that the finer detail can be achieved. Despite the temptation, it is better to complete only small areas at a time so that it can dry before being moved.



I use good quality masking tape firmly applied to get cleaner straight lines, and then 'shade' them to get a crisper dimensional effect.

When the entire project is finished, I like to hang it on the clothesline in the sun so that I can be sure that it is



completely dry. Then I iron the entire hanging, which helps set the paint more into the fabric. I do this by laying a thin piece of scrap fabric such as an old sheet over the fabric, so that the iron does not come into direct contact.

The way in which you complete the project will depend on the way in which they are to be hung. If using double sided tape, they can be simply hemmed. If you want to hang it from a rod, you will need to either sew a pocket, or a series of tabs through which the rod can be threaded.



Mistress Cairistiona inghean Raghnaill OP OLM GL GT AoA

*Gules, a unicorn rampant argent armed and on a bordure Or an orle sable.*

*Tam arte quam marte*



# Knekkebrød: Norwegian Crisp Bread

*Lady Dagný Sveinsdóttir*

## Introduction

Knekkebrød is a type of crispbread historically produced in Norway containing mostly rye flour, salt and water. Similar “breads” (bread is a generous term for *cracker* in this instance) were widely produced in other Nordic countries including Sweden (*knäckebröd*), Finland (*näkkileipä*) and Iceland (*brökkbrauð*, using imported rye).

Traditionally, these breads are rolled flat and round with a hole in the centre so they could be stored on a stick in the rafters of your home or hung from yarn above the hearth. Unlike flatbrød, knekkebrød does not need to be consumed immediately after cooling. When stored in dry conditions, knekkebrød will keep fresh for several months, perfect for long, cold winters and long, cold voyages.

As an unleavened crisp bread, air pockets were created by mixing crushed ice or coarse snow through the batter which evaporate during baking. Unfortunately, there was no snow this year at Rowany so cool water was used as a replacement.

Knekkebrød left to smoke and dry over the meal fire is delicious when slathered with skyr (an Icelandic soft cheese) and jam, or heaped with honey, fresh butter and ham.



Crisp breads on a flat plan, a.k.a. Viking donut, the making of

## Recipe: Knekkebrød (20 pieces)

### Ingredients

- 4 cups of rye flour
- 4 cups of barley or wholemeal flour
- 4 pinches of salt
- 2 Tbsp of ground mustard seeds (or 2 large spoonfuls of seeded mustard)
- 2 Tbsp of ground cumin
- 1 cup of flax seeds
- Approx. 1/2 L of warm water (or enough to create a wet dough with the consistency of peanut butter)
- Butter or lard to fry



### Method

1. Warm a large flat pan over a low fire.
2. Mix dry ingredients and incorporate warm water slowly until combined.
3. Using a sharp knife, split the dough into 20 equal pieces and roll them into small balls no larger than a human eyeball.
4. Roll out each ball of dough into a round disc and form a small hole in the centre.
5. Cook on flat pan with butter until golden.

Enjoy with skyr or smothered in fresh honey butter. Or, hang with string above hearth to smoke for a day.

### References

Nevada Berg, North Wild Kitchen, *Knekkebrød (Norwegian Crisp Bread)*, <http://www.northwildkitchen.com/knekkebrod/>, viewed 19/05/2019.

Ribe Viking eCenter, *Tasty Bread*, <https://www.ribevikingecenter.dk/en/learn-more/food/food-bread-i.aspx>, viewed 19/05/2019.

Many thanks to the wonderfully talented Catherine Fenech for the on-site photography.



Runa and Torvald making a batch of knekkebrød

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## Gather and Pay Heed: The Many and Variable Parts of the Invocation of a Royal or Baronial Court

*Lady Amanda Martel, Herald*

The opening invocation of a court in the Society is something that, while important, can sometimes blend together from court to court. It can, however, have more variety in it than you may think. It all depends on the exact circumstances of the court.

For the purposes of discussing the ways it can be modified, I'll be considering it in four sections: the *Call*, the *Command*, the *Introduction*, and the *Leave*. These names are entirely arbitrary and created for this discussion, but I've at least refrained from putting them in Latin for reasons of pompousness.

Every one of these sections can have several variations depending on the circumstances, which the cunning herald can use for best effect. For each, I will give some useful examples of variations that can be used, with notes as to why each might be useful. It's important to match the options to not just the situation, but also the intended feel and mood of the court.

It should be noted that picking the wrong combination of these options is not going to be a disaster. The worst that could happen is a brief moment of confusion which might turn to humour ("Draw nigh? If we get any more nigh, we'll end up in someone's lap!").

For any of these, rephrasings suited to culturally-themed reigns can be formulated, but the general concepts should still apply.

To make the phrasing less awkward, I'll be writing the article as for a court of the Crown of Lochac, but aiming to have it adaptable to the various Baronial courts (and perhaps other Kingdom's courts) as much as possible.

### The Call

The first part of the invocation is mainly used to get the populace's attention to the court, and the rest of the invocation.

#### **Option 1: "Oyez! Oyez! My Lords and my Ladies, good Gentles all!"**

The all-purpose classic of the herald's repertoire, this call will sound out across an open field, or silence a crowded hall. If in doubt, it's hard to go wrong with the standard. It can also be abbreviated somewhat, to just the Oyez calls.

#### **Option 2: "All Rise!"**

Somewhat blurring the line between Call and Command, this brief option is best when you mostly already have the attention of the populace. Setting up the thrones for court will get some attention, and a sharp-eyed member of the populace might announce the approach of the Crown, so people will get themselves ready with less effort from the herald.

### The Command

The second part of the invocation is the formal instruction of what the populace should be doing about the court that is commencing.

**Option 1: "Pray gather for the court of..."**

We begin again with the all-purpose option, which can usually be regarded as the default for most situations. It's especially useful if the populace are somewhat scattered around the area — they will need to actually gather, after all.

**Option 2: "Pray gather and attend to the court of..."**

Essentially a more fancily-phrased version of the above, the extra time it allows might be useful to cover what would otherwise be a gap in the flow of court. Say there is a particularly large flow of nobility and retinue who need to make their way to the thrones, a slightly longer invocation can be useful to make it seem like less of a pause in the proceedings.

**Option 3: "Pay heed to the court of..."**

Has the populace already gathered? That's half your job done! Best to tell them to at least pay attention. Most suited to feast halls and similar environments where people are going to be staying where they are for the most part.

**Option 4: "Pay heed and all due reverence to the court of..."**

This is, for all intents and purposes, a combination of the above two options. It best suits a court where the populace have already gathered, but some extra time would make it better for the flow of proceedings. A slight warning, this one is a bit pompous (well, we *are* heralds). Not necessarily a bad thing, when used for effect, but match it to the court and the Crown.

**The Introduction**

The third part of the invocation is where you name those whose court you're invoking. This is always part of the invocation, but is most informative at those events where more than one set of landed nobility might be holding court (such as large events, e.g. Rowany Festival).

This part is the one most commonly adapted for culturally-themed reigns, but overall there are fewer standard patterns in common use.

When you're preparing for court, make sure that you've got their names, including pronunciation, well-practiced. Getting the names wrong, or the titles, is highly embarrassing.

**Option 1: "...their Majesties, Felix and Eva, King and Queen of Lochac!"**

Once more unto the easy all-purpose default. It adapts well to different courts: replace Majesties with Excellencies, the Royal titles with Baronial titles, and Lochac with the name of the appropriate Barony, and you've prepared a Baronial court invocation.

**Option 2: "...their Majesties, Felix and Eva, your undoubted King and Queen!"**

A small variation on the above, with a somewhat more formal tone. It adapts a little less well to Baronial courts, but adds an excellent flavour to Royal occasions.

If you want to make the Introduction more ornate, it's possible to add an adjective before their epithet. For example, "their Royal Majesties" for the Crown of Lochac, or "their Griffin-Borne Excellencies" for the Baronage of Politarchopolis, and so-on. I'd caution against multiple epithets, and if there's something more artistic that you wish to use, then in the name of everything heraldic, check with those whose court it is before using it.

At Pennsic courts, the Crown of Lochac are sometimes introduced as "their Antipodean Majesties", but I wouldn't recommend that for courts within this Kingdom (it's the rest of the SCA that are on the world's antipodes, after all).

The Leave

The last part of the invocation, which happens after the landed nobility have seated themselves and indicated that the populace has their leave to make themselves comfortable. There are, for the most part, two variations.

**Option 1: "You have their Majesties' leave to make yourselves comfortable."**

The standard version of the phrasing, this lets all those who've scrambled to their feet find their way back to their seats. You may find sometimes that people take the "make yourselves comfortable" as a challenge, and will begin a small round of competitive lounging. It's best to calmly ignore these people.

**Option 2: "You have their Majesties' leave to draw nigh and make yourselves comfortable."**

You've already told the populace to draw nigh once, but they're still too far away from the thrones. Bid them to draw nigh again. There may be some reluctance,

which usually it's best to leave to the Crown to call for them to draw closer still. It has happened, in a relatively relaxed environment, for there to be a second call of "More nigh!"

As with the competitive lounging I mentioned before, sometimes you have the opposite problem, where a jokester in the populace decides to draw *too* nigh. That situation is *not* the herald's problem. The Crown employs guards for a reason.

### Conclusion

To illustrate the above ideas, I present the following examples. One of them is for a brief court, perhaps the official opening of an event with no formal business to be conducted other than words of welcome, and the other for a more formal court, full of pomp and circumstance, perhaps where a peerage ceremony is to be conducted. Which of them is which is left as an exercise to the reader.

#### **Example 1:**

"All rise! Pay heed to the court of their Majesties, Felix and Eva, King and Queen of Lochac!"

"...You have their Majesties' leave to make yourselves comfortable."

#### **Example 2:**

"Oyez! Oyez! My Lords and my Ladies, good Gentles all! Pay heed and all due reverence to the court of their most Royal Majesties, Felix and Eva, your undoubted King and Queen!"

"...You have their Majesties' leave to draw nigh and make yourselves comfortable."

I hope this has been enlightening as to the range of small variations available to the court herald at the opening of a court. A final word of advice, which can apply to most branches of voice heraldry: one of the herald's main tasks is to set the tone of proceedings. Make sure that, when putting together the ideas above, the tone you're setting is an appropriate representation of the Crown or Coronet you serve.

## For the Head: A Competition Entry

*Baroness Adelindis filia Gotefridi*

### Competition Entry:

A complex layered late-period Russian women's headdress, created for the Theatre of Food Feast held in the Barony of Ynys Fawr in December 2018. It consists of the following layers:

- The “matron” hairdo: hair in two plaits wrapped and pinned in a crown on the top of the head;
- Linen coif with brocade decoration on forehead;
- Triangular, light linen kerchief, pinned to coif and wrapped and tied around the throat with ends tucked in at the back. This layer is worn tucked underneath a wide, heavily decorated collar (not documented in entry, but included in the photos for visual completeness);
- Tall black pillbox hat, constructed with black fulled wool outer and black linen lining over a rigid plastic base, embellished with pearlwork motifs and pearl netting, and worn with the coronet of Ynys Fawr;
- Outer half-oval apricot silk veil, worn pinned to hat.



Level: Beginner. The hat, which is by far the most technically complex article in this entry, is my first attempt at a self-supporting hat.

### Introduction

The design brief in creating headwear for the Theatre of Food Feast was making a late-period Russian outfit suitable to the 16<sup>th</sup> century theme of the event, incorporating a headdress which would work with my coronet as Baroness of Ynys Fawr.

The coronet is constructed of interlocking panels which can be opened at the back, and the size adjusted by removing or inserting an extra panel. The relative



flexibility of the coronet means that it can be easily integrated as part of a hat design, provided that it is well-supported at the base, and the hat is tightly fitted but has sufficient flexibility to be slightly compressed to allow the coronet to be slipped over the base.

As a result of needing to incorporate the limitations demanded by the coronet, the hat portion of the multi-layered headdress is a composition drawn from several artistic and material culture sources, supported by archaeological and secondary sources.

### Overview of the complex Russian women's layered headdress

Boris Kolchin categorises the archaeological remains into three types: the kerchief/veil (*polotense* or towel); complex headgear; and decorated band construction; each with different subtypes. He suggests that combining different forms was the norm:

“Generally headdresses of the described types rarely appeared in "pure" form in life: more frequently they combined headdresses of different types. Such complex composite headdresses were the result of combining different forms, which were worn at different ages.”<sup>4</sup>

M. G. Rabinovich also writes that “The traditional complex women's headdress, consisting of many parts, was characteristic for all of the period of the 13th-17th centuries and was preserved in some levels of society a further two centuries. It was not removed even at home.”<sup>5</sup>

Consistent with this evidence, I have included several of Kolchin's types in my reconstruction: a linen kerchief and a silk veil, a linen coif with brocaded forehead decoration, and a hat.

### The “Matron” Hair-do

The authors cited by Kies unanimously agree that the ritual of hair as indicating a change of status from single to married was of great cultural importance and remained consistent throughout a very long time period, including through the transition from tribal polytheism to Orthodox Christianity.

<sup>4</sup>Kolchin, B.A. *Drevnyaya Rus': Byt i kultura*. (Ancient Rus: Life and Culture) Moscow, "Nauka", 1997 trans. Lisa Kies, at <http://www.sofyalarus.info/Russia/Garb/kolchin.html>, accessed 4/6/19.

<sup>5</sup>M. G., "Clothing of Russians of the XIII-XVII Centuries", trans. Lisa Kies, at <http://www.sofyalarus.info/Russia/Garb/rabinovich86b.html>, accessed 5/6/19.

“In wedding ritual from time immemorial, the rite of the change of hairdo and headdress was one of most important. A maiden joined the ranks of mature women not after the ceremony in church or the wedding night, but when she first put on the married woman's headdress in the hair-winding ceremony at home. The bride's hair was rebraided into two plaits, pinned in a crown around her head and on her was placed the woman's *kika* [headdress].” (Pushkareva<sup>89</sup> and 97)<sup>6</sup>

“Unlike many other fashions, the hairdo in the period of the 13-17th cent. was quite stable for maidens and women (loose or even curled hair or braids of maidens; the “matron” hairdo – 2 plaited braids).” (Rabinovich)<sup>7</sup>

In “Gifts for the Bride: Dowries, Diplomacy, and Marriage Politics in Muscovy”, Russell Martin describes how this custom was deemed an essential aspect of the transition to womanhood at the highest levels of Muscovite society. Describing the marriage of Princess Elena, daughter of Ivan III, to Alexander of Lithuania, which took place in Vilnius on February 15, 1495, he relates the traditional preparations Elena went through as part of her marriage ceremony:

“Elena performed many of the customary rituals that were evidently deemed indispensable by the Muscovites and their clergy. Elena’s hair was combed and rewound from the single braid of an unmarried girl to the two braids of a married woman; her head was veiled; a *kika* was placed on her...”<sup>8</sup>

The crossed plaits are also an integral part of the support for the heavy hat and coronet combination. When the headdress is assembled properly, the hat is almost effortless to wear because it is supported on the plaits rather than directly on my head, although I do need to be careful with the placement of hair pins (and veil pins) relative to the position of the brim, or they



<sup>6</sup>Pushkareva, Natalia. *Zhenshchiny drevney Rusi*. (Women of ancient Rus), Mysl', 1989 and Pushkareva, *Women in Russian History*. M.E. Sharpe, Armonk, New York, 1997, cited in <http://www.sofyalarus.info/Russia/Garb/KWChhead.html> accessed 4/6/19.

<sup>7</sup>Rabinovich, *op.cit.*

<sup>8</sup>Martin, Russell E, “Gifts for the Bride: Dowries, Diplomacy, and Marriage Politics in Muscovy”, in *Journal of Medieval and Early Modern Studies* 38(1):119-145, December 2008, pp. 119-45, p. 127.

will be pressed into my head and eventually cause a headache.

These photos were taken after I'd just had a fairly drastic haircut and the plaits are much shorter than in the original design, where they were crossed both at the back and over the crown of my head. I haven't tested the shorter plaits in use for a prolonged period yet, and they may need to be substituted with fake hair to get the same effect.

### Coif

Of the coif, Rabinovich writes, "The *podubrusnik* or *povojnik* appeared as a light soft cap of colored material, under it was gathered the hair of women braided in two braids."<sup>9</sup>

The coif was the hardest part of the outfit to reconstruct with reference to primary artistic or archaeological sources. Therefore, it was necessary to make a speculative reconstruction of this layer, based on the information available. Of the materials consistent with head wear found in female graves, Kolchin writes,

"In female burials, head dresses are represented by fragments of textiles, which include woolen [sic], and silk cloths and very rare cloth from the threads of plant origin. There is also known felt and decayed remains of organic origin, which has defied identification (fur?). Frequently are also found twisted threads and fringe of wool; and also diverse bands: woolen, silk, golden-fabric. Besides the bands of textile, are found also metallic bands of silver, bronze, and alloys."<sup>10</sup>

Kies says of the coif:

"[Kolchin] does not seem to discuss this item, unless he lumps it in under the complex headdresses of soft construction (Type 2, subtype 2). This not surprising since he confines his discussion to archeological materials, and linen fabrics, such as those likely used to make the *povoinik*, are very poorly preserved in Russian excavations."<sup>11</sup>

It would seem feasible, then, that the coif layer is represented in burials by the threads of plant origin, which are rare due to the poor preservation of materials

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<sup>9</sup>Rabinovich, *op. cit.*

<sup>10</sup>Kolchin, *op. cit.*

<sup>11</sup>Kies, Lisa, "Women's Headdress in Early Rus", 2007, at <http://www.sofyalarus.info/Russia/Garb/KWChhead.html>, accessed 4/6/19.

rather than accurately representing its prevalence. I used a shirt-weight, undyed linen for my coif. Linen, while not preserved well in the archaeological record, was a common Russian textile in the medieval period, with production particularly centred around Novgorod and the northern lands,<sup>12</sup> and is also the most suitable fabric for use in a complex headdress intended to be worn in warmer weather.

“The *povoinik* was a close-fitting cap made of fine soft linen that encircled the face and was fastened behind the head with string so that no hair could escape. It consisted of a cap and cap band and was usually made of light, fine fabric... (Stamerov) and (Kireyeva)”<sup>13</sup>

As discussed, there are no artistic representations or extant examples of a coif from period, but there are recreations of traditional post-period peasant coifs which have been used by re-enactors as a basis for reproducing this layer.<sup>14</sup> Due to the relatively static nature of much of Russian fashion, particularly in the culturally-important arena of headwear, and the general consistency between classes of head wear types where class differences are displayed in materials rather than style, it seems like a relatively safe bet to say that the style of coif would not have changed much between the 16<sup>th</sup> century and the 19<sup>th</sup> century.

I followed this tutorial on the blog Daughter of the Bull<sup>15</sup> on making the *povoinik*, which is based on the third pattern from Lisa Kies’ site,<sup>16</sup> in combination with instructions from a Russian ethnological museum. The basis is a rectangular piece of linen, the back edge is hemmed into a tube, gathered with ribbon. At the front edge, a slit about 4 inches long and 2 inches wide is cut down parallel with the two side pieces. The front edge of these two cut pieces are brought together into a seam down the front of the forehead, and the remaining squared-off section of the front edge is gathered and sewn into the band. A section of sari braid is added to the front band to disguise the join and add extra decoration (adding the trim showed me that I hadn’t cut the side pieces evenly). It is entirely handsewn.

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<sup>12</sup>Sherman, Heidi M., “The Flax and Linen of Medieval Novgorod”, in Huang, Angela Ling and Carsten Jahnke (eds), 2016, *Textiles and the Medieval Economy: Production, Trade and Consumption of Textiles 8th–16th centuries*, pp. 104-12.

<sup>13</sup>Kies, *op. cit.*

<sup>14</sup>Lisa Kies provides a photo essay on one type of povoinik which is based on a traditional Siberian headdress. <http://www.sofyalarus.info/Russia/Garb/povoinikmaking.html> accessed 5/6/19

<sup>15</sup><http://daughterofthebull.blogspot.com/2011/08/making-povoinik.html> accessed 5/6/19

<sup>16</sup><http://www.sofyalarus.info/Russia/Garb/Garb/patternpovoinik3.bmp> accessed 5/6/19

So far I have made two coifs following these instructions, tweaking the measurements each time, but I have found the measurements resulted in a coif which was far too big and have needed to pleat the sides to get them to fit. I am also not particularly happy with the “muffin top” effect caused by gathering along the squared off edge instead of trying for a gentler curve, so will be going back to the patterns and trying to improve the line of the gathering so that it sits better.



When worn, Kies cites Stamerov in saying that, “The veil was either pulled down low on the brow or tied up higher so that the front part of the *povoinik* could be seen for a little more ornamentation”<sup>17</sup>. When I wear this headgear, I leave a small section of the front of the *povoinik* showing underneath the kerchief.

### Kerchief

A kerchief, *ubrus*, was usually worn over the *povoinik* (or over the braided hair according to Pushkareva97). It was cut in the shape of a triangle and made of linen or silk in white or red. It was pinned under the chin with the richly decorated ends hanging on the chest, shoulders, and back. (Kireyeva) and (Pushkareva97)<sup>18</sup>



<sup>17</sup>Kies, *op.cit.*

<sup>18</sup>*Ibid.*

In the 15<sup>th</sup> century fresco image above from Uspenskij Cathedral, Vladimir,<sup>19</sup> the figure of the Empress(?) (third from right) shows a complex collar and veil/kerchief combination together with a long veil falling down her back under her crown. It is not clear how the layers fit together, but there does seem to be a second wrapped layer underneath the outer veil, very close to her cheek, which sits underneath the collar.

Given that the event was to be held in an un-airconditioned hall in the beginning of summer and I would be wearing a silk coat as well as several layers on my head, my design choices were shaped by wanting to keep my underpinnings as light and breathable as possible. I also wanted to incorporate one of my collars into the outfit. Therefore I chose to use a tied kerchief of very light linen, instead of a bulkier and warmer wrapped veil, as in the figures to the left.

Due to the near-impossibility of sourcing handkerchief-weight linen at a reasonable price in the wilds of Tasmania, the kerchief is actually a very light, gauzy linen tablecloth from the op shop, cut in half on the diagonal and hemmed. I left the original tablecloth hem intact for convenience as it's not visible under all the other layers, but if I were making this layer from scratch I would certainly make a much finer hem. There are also some discolourations in the fabric etc from where embroidery was picked out, but again this isn't visible when wearing.



## Hat

The most complex part of this outfit was the tall pillbox-shaped black hat. I am aware that there were strong regional variations in outer headwear throughout the entire period (more so than in the foundational layers of veil, coif and hairstyle), which means that combining sources from different areas is historically dubious, but as mentioned in my introduction, the requirement for the headdress to work with the coronet necessarily shaped all of my design choices, and sublimated the

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<sup>19</sup>15th Century fresco in Uspenskij Cathedral, Vladimir, from [http://www.sofyalarus.info/Russia/Garb/PartizanWoman\\_files/image023.jpg](http://www.sofyalarus.info/Russia/Garb/PartizanWoman_files/image023.jpg), accessed 25/6/19

desire to be faithful to any particular region. Of the married woman's headdress, Rabinovich writes:

“Finally, the main part of the headdress was... the *kika* or *kichka* – symbol of marriage. The *kika* had a soft crown, surrounded by a firm, widening upward *podzor* [valance – trans.]. It was covered with bright silk fabric, in front it had a *chelo* sewn with pearls, at the ears – *ryasy* [hanging strings], in back – *zadok* [back] from a piece of brocade or sable skin, covering the back of the head and neck from the sides. Over the *kika* was worn sometimes another scarf, so that the *chelo* remained visible” (Gilyarovskaya, 1945, p. 103).<sup>20</sup>

The best artistic examples I found of a tall, complex headdress with kerchief or *ubrus* are again from the 15th century fresco. The two women on the left are wearing a flared rigid headdress of some kind, over a wrapped veil. While there is no variation in colour between headdress and veil to distinguish them, it is clear from the shape of the flared headdress that the headdress sits over the kerchief or *ubrus* rather than falling from the top, and that the cloth is wrapped to sit closely around the throat and upper chest.

It seemed to me that the flared shape would not be very easy to work with the coronet, particularly given my complete lack of experience with rigid hat construction. Therefore I also took inspiration from this late 17<sup>th</sup> century miniature<sup>21</sup> (cropped to show detail), which appears to show an outer veil and tall pillbox-shaped substructure on the woman in green standing behind the Tsarevitsa.



Of other forms of married women's headwear, Rabinovich writes,

<sup>20</sup>Rabinovich, *op. cit.*, at <http://www.sofyalarus.info/Russia/Garb/rabinovich86b.html>

<sup>21</sup>*Povest' o Soloveskom Vosstanii*, a C17th illuminated Old-Russian manuscript on the Soloveckij Monastery uprising, from <http://www.sofyalarus.info/Russia/Garb/PeriodImages/soloveckoevos26.jpg>, accessed 25/6/19. While it is outside our period, as cited above Rabinovich writes that the traditional complex women's headdress was remarkably consistent throughout the 13th-17th centuries, suggesting that this source can still be taken as reflective of earlier periods.

“Besides the *kika*, sources of the 17th century name also the *soroka* and (more often) *kokoshnik* (Fig. 28), but there is no research about the construction of this headdress. The character of the records do not allow to judge about this.<sup>22</sup>”

Kies provides a pattern for a pillbox style *kokoshnik*, with slightly flared sides<sup>23</sup>. While post-period, there are several examples of pillbox style *kokoshniki* without the upward flare from the 19<sup>th</sup> and early 20<sup>th</sup> century, either extant or recorded in photographs, but the most significant for my purpose is held at the Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, from the collection of Natalya de Shabelsky.



As the catalogue entry says, Shabelsky (1841-1905) was “a Russian noblewoman compelled to preserve what she perceived as the vanishing folk art traditions of her native country. Traveling extensively throughout Great Russia, she collected many fine examples of textile art of the wealthy peasant class.”<sup>24</sup> While the fantastical *kokoshniki* of the 18<sup>th</sup> and 19<sup>th</sup>

century aristocracy were influenced by European fashions as well as the medieval headdresses, it seems possible that peasant fashion would remain closer to traditional forms.

### Construction of Hat

From Kolchin’s discussion of female burials, he catalogues the following materials relevant to the construction and decoration of the hat: “There are also found metallic plaques, beads [busy], beads [biser], pearls; and frequent details from birch bark, oak and leather.”<sup>25</sup> It seems likely that the last three could have been used as the stiffening elements of a complex, self-supporting hat or other headdress; Kolchin mentions birch bark especially frequently as an element of complex or band construction sub-types.

<sup>22</sup>Rabinovich, *op. cit.*

<sup>23</sup><http://www.sofyalarus.info/Russia/Garb/Garb/patternpillbox.bmp>

<sup>24</sup>Headdress, early C19th, from the collection of Natalya de Shabelsky, in the Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, <https://www.metmuseum.org/art/collection/search/155783> accessed 5/6/19

<sup>25</sup>Kolchin, *op. cit.*



Lacking access to birch bark, or indeed, more modern construction materials, I used what I had, which happened to be rigid but flexible plastic recycled from a box lid. As a construction material it has the disadvantage that it doesn't breathe as natural materials would do, but I've found that given the height of the hat, there is sufficient clear airspace above my head that it doesn't make me overheat, even in summer. It has the advantage of being extremely light and not at all bulky, which turned out to be a very useful property given the competing demands on sizing the hat (see below). This portion of the headdress was put together with some reference to modern tutorials on making pillbox hats, but mostly using trial and error.

The hat is constructed in two main parts, a squat oval cylinder and an oval lid, and is entirely handsewn. There was considerable tension in getting the shape of the cylinder just right: it had to fit on my head, balanced on the construction of plaits, coif and kerchief, without slipping down over my ears, it also had to be tight enough to fit inside the coronet snugly, but flexible enough to be compressed to allow the coronet to be slipped on. The coronet is held on by the addition of a rope retainer at the base, which gives just enough flare when worn to provide support.

The materials used were black, heavily fulled (almost felt-like) wool suiting for the outer, embellished with pearlwork motifs (see below) and black linen for the lining. I cut out a long rectangle for the cylinder and applied the three pearl motifs into place before attaching it to the plastic base. Through trial and error, I settled on the technique of securing the wool into place with internal zigzag stitches between top and bottom edge, similar to the way a drumhead is tensioned. This gave me the advantage that I could tension the outer piece very precisely, and avoid any slippage which would distort the shape and placement of the pearl motifs. I sewed the linen lining to the top of the oval at this stage, leaving it open at the bottom, but turned up the edge and ironed the seam allowance inside.

I tensioned the black wool for the top in the same way, clipping some of the bulk out between stitches and attaching the lining. Then I sewed the top to the cylinder (while being continually amazed that all my measurements actually matched up). To finish the bottom edge of the cylinder, I cut a piece of rope to the right length, joined the edges into a circle and made it into piping with the black wool. I basted the wool against the rope, cut back one long edge to reduce bulk, and then inserted the remaining edge between the outer and lining and sewed all the layers into place.

## Decoration of Hat

I found no artistic examples of decorated female headwear from period (other than crowns), although this is probably a limitation of the genre since from the archaeological evidence cited above, it appears that heavily embellished head dresses were the norm for all social classes. With the coronet providing a very satisfactory interpretation of the metallic plaques mentioned by Kolchin at the base of the hat, I chose to embellish the top of the front section with three pearlwork motifs (which ended up working even better than I initially envisaged in complementing the panels of the coronet).



For these, I used a modern base (machine-embroidered motifs, slightly stiffened with interfacing, which were cut from a cushion cover) in a shape which was stylistically harmonious with some of the embroidery designs found and catalogued in the archeological remains, and applied faux pearls of two different sizes to fill in the design. This was partly an accommodation based on my physical limitations: as I have RSI and carpal tunnel syndrome, and the complete outfit required a considerable amount of hand embellishment on the coat, I used the embroidered bases (and the more efficient ratio of coverage per stitch of pearlwork versus other embroidery techniques) to cut down on the amount of hand sewing I needed to do and provide the biggest bang for my limited buck.

Partly in order to disguise the coronet retainer, I added a woven faux pearl necklace to the forehead for further decoration. Kies writes, “It was the Muscovite period when the "podniza" appeared - openwork lace-like decoration made of pearl strands worn on the forehead”<sup>26</sup>.

## Outer Veil

For the outer veil, I have drawn on the 17<sup>th</sup> century image above for inspiration. While the hat itself is not shown, it is clearly an example of a veil suspended on top of the complex headdress rather than underneath, as described by Rabinovich in his description of the *kika* above. The shape of the veil is uncertain, although

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<sup>26</sup>Kies, *op.cit.*

from the strongly-defined fold, it appears to be pinned to the side of the substructure with the front part of the veil completely covering the underpinnings.

Since the requirement to display the coronet precluded following this example, my veil was pinned to the top to fall down the sides in a similar way (although in practice, it tended to fall down my back and generally did not sit over my shoulders unless I fussed with it). For the best drape, I chose a wide half-oval with the straight edge pinned to the hat and the rounded edge sitting at approximately the same length down my back and over my shoulders. The veil itself is made of light and somewhat loosely woven apricot silk, cut down from a wide shawl I found at the op shop.



In the image, it's not clear what the slightly darker border around her face, and the fold of darker green under her chin are representing, although the latter looks more like wrapped cloth than the wide brown collar (possibly made of fur?) of the lady on the right. The dark edge may have been some kind of embroidery or brocade on a border framing the face. I did not have time to research and add embellishment to the front of my outer veil, although I considered it.

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