

# COCKATRICE

The Arts & Sciences Journal for the Kingdom of Lochac



AS 60 – Winter

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**We're looking for photos of completed or in progress works, as well as articles, documentation, or class notes!**

Please send through anything you'd like to see featured in Cockatrice to [cockatrice@lochac.sca.org](mailto:cockatrice@lochac.sca.org) – if you're excited about it, we're excited to help you share it!

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# Letter from the Editor

Unto the Populace of Lochac

Does Giovannino da Vidor send greetings

Firstly, my apologies for not being able to put out the Summer and Autumn Editions.

Thank you to those who have submitted articles, artwork and other content. This will all be included in coming issues of Cockatrice.

In this issue we have Part 1 of a very interesting composition by Lowrens Wilyamson that was presented at the Southron Gaard Anniversary in AS 58. Part 2 will be available in the Spring Edition.

We also have a very interesting paper on the ‘The Genesis Of The Dining Fork in European Dining’ by Maestra Oonagh O’Neill.

As always, I would ask that you all are free to contribute to this newsletter. Be it an article about a work or works you are currently working on or researching, photos of current projects either in-progress or completed.

I also will be highlighting the Kingdom A&S Competitions and providing details of the results along with photos of the works.

Have you found or read a book or article that you would like to share with others, then please forward you review.

To the Guilds and Groups of Lochac, I also encourage you and you members to send forth you works.

Yours in Service

Gio

\* Remember submissions for the Spring AS 60 Edition  
are due by the 20th of October 2025 \*

*Music*  
New Wine  
in  
Old Bottles  
*Dances*

A Terpsichorean Folly for our Barony,

in Seven Parts

By Lowrens Wilyamson, AS 58

Dance variations on a well known song

by Lowrens Wilyamson

SG Baronial Anniversary AS 58

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*"It started off quite simply, as complex things can do..."*

*Don McLean, in "Pride Parade" (1972)*

## Prelude: Southron Gaard – the Original Song

In AS 40, Mistress Rohesia le Sarjeant of Southron Gaard commissioned Master Crispin Sexi of Politarchopolis to compose a song for Southron Gaard. It had to be a song about Southron Gaard, it needed to be a marching song, it needed a part that could be learned instantly by anyone, but it also needed another part that was more interesting. The result is "Southron Gaard (Rollynge Hylls of Grene)", and this has been sung in our Barony more than a few times since then, and is something of a signature tune. What better starting point for a musical development to present in contention for the title of Baronial Arts and Sciences Champion?

This song is also known as "Long May She Stand", since that phrase is sung eight times during the song. For convenience in the rest of this article, I will usually refer to this original song as "LMSS".

To hear this music: play the "***Long May She Stand***" file.

# Southron Gaard (Rollynge Hills of Grene)

Crispin Sexi

$\text{♩} = 150$

Long may she stonde. Long may-she stonde. Long may she stonde.

7  
 Rol - lynge hills of grene, rol - lynge waves of bry - ny  
 South - ron Gaard are we, South - ron Gaard we'll ev - er

10  
 seen, Fram mown-taigne down to coste and all that ly - eth in bit -  
 be, Our gar - ny - soun and go - ver-naunce ful strong as all can

14  
 stonde. Long may she stonde. Long may she  
 wene. Un - der bright and ster-rey skies - our to - ur ston-deth tall,  
 see, Re - de - ly and her-te-ly - our foe-men we def-fye,

19  
 stonde. Long may - she stonde. Long may she stonde.  
 Tis our hoom - land that we ho - nor and de-fende whan come the call.  
 Loy - al loard and la - dies fair do bold - ly bare our ba - ner high.

23  
 Long may she stonde. LONG MAY SHE STONDE!  
 Long may she stonde. LONG MAY SHE STONDE!

## Interlude: Southron Gaard's 25<sup>th</sup> Baronial Anniversary (AS 55)

This was something of a special event for us, and I wanted to do something special musically for the occasion. I pitched my idea to the BA25 steward in this email:

*"The 25th Baronial Anniversary draws nigh, and many people are working to bring suitable honour to the day. I had thought to enhance the spectacle of Court by arranging a musical entrance for the B&B and retinue, based on Master Crispin Sexi's Southron Gaard song. I am focussing just on a triumphal entry procession. I envisage a sequence of events thus:*

- About 30 seconds before Their Excellencies enter, the musicians start playing a lightweight quirky tune in triple time based on Master Crispin's music, but not very loudly.*
- After this entry runs its course, there are four muted beats of the drum, in march time. "All rise!" cries the Herald.*
- The music segues into common time for the entrance procession. This will be louder and more stately, with 16 measures of four beats and take about 45 seconds. The 64 paces in this section should be enough for Their Excellencies and retinue to enter and take up their positions, ideally walking in time to the music but with no unseemly haste."*

### **Not just the anthem**

As a partner to the anthem arrangement, I also arranged LMSS into a Pavane and a Galliard, for the possible Ball at the BA25 event. These did not get used there either.

More of these in the next section.

### **The best laid plans...**

Despite the steward's encouragement, I could not marshal the necessary resources to bring this to a state of readiness, nor to marshal suitable musicians to make this a Thing at BA25.

The event passed, and the impetus lapsed. From time to time, I would take it out and tinker with it, but it needed some concentrated love to bring it to a performance-ready state.



## Resurgam

If not for Her Majesty Katherine Kerr's call for music from Her Queen's Other Consort from early in her reign, this anthem arrangement may have remained untouched for much longer.

However, when I revisited it, with a view to making it fit for use, I found the arrangement-in-progress rather more coherent than I remembered. The early parts were good enough as they were, I thought, so I concentrated on beefing up the later section that accompanies the actual entry of the Court. My original arrangement borrowed lightly from a modern source; the current version borrows much more heavily from that same source – and to better effect, I think.

I had the opportunity to present a synthetic rendition of this version for the first court in the Crescent Isles of HM Katherine, at the Gildenwick Collegium in AS.57 <sup>1</sup>.

I hope one day to put together a live version, played by musicians from Southron Gaard.

To hear this music: play the "***Southron Gaard and Circumstance***" file.

<sup>1</sup> Score and sound file at <https://webcentre.co.nz/kk/CrownResources.htm#Consort>

# Southron Gaard and Circumstance

Crispin Sexi et al. arr. Lowrens Wilyamson

$\text{♩} = 100$

B♭ Trumpet

4

B♭ Tpt.

8

$\text{♩} = 100$

B♭ Tpt.

12

Bsn.

16

B♭ Tpt.

Bsn.

Vc.

Bass

22

$\text{♩} = 93$

$\text{♩} = 88$

*maestoso*

Con. BD

The musical score is written for a brass band. It begins with a tempo of 100 beats per minute. The key signature has two sharps (F# and C#). The score is divided into systems. The first system includes B♭ Trumpet and B♭ Tpt. staves. The second system adds Bsn. and Vc. staves. The third system adds Bass and Con. BD staves. The tempo changes to 93 beats per minute at measure 22, and then to 88 beats per minute, marked *maestoso*. The Con. BD part features a prominent rhythmic pattern of eighth notes.

2

26

B♭ Tpt.

Tbn.

Bsn.

Vc.

Bass

Con. BD

31

B♭ Tpt.

Tbn.

Bsn.

Vc.

Bass

Con. BD

by Lowrens Wilyamson

SG Baronial Anniversary AS 58

## Dance Variations

As entertaining as it may be, this anthem is not dance music. However, arranging the anthem had loosened enough of my mental scree slope, so that "What if...?" and "Why not...?" curiosity was enough to propel me into considering extending the original dance arrangements to more common dances.

My first steps were to revisit my earlier dance arrangements of LMSS as a pavane and a galliard, as a place to start.

### Pavane

A pavane is generally arranged in groups of 8 measures in common time (4/4), and, when danced, is typically 32 measures long. LMSS in its original form has a burden (bass) which has groups of six measures of 6/8. The melody line above is also in 6/8, and is 16 measures long, with a couple of silent measures added to make 18 total to match three cycles of the burden.

The first pavane arrangement of LMSS from several years ago was crunched into 16 measures of 4/4, simply by cropping the last cycle of the burden, and removing the two blank measures of the melody.

The result was musically valid and danceable, but seriously dull, even by the standards of pavane music. It is not included in this collection.

When I revisited this arrangement recently, I wanted to make it more interesting to play and listen to, while keeping it danceable.

I was inspired by a rendition of a Pavane by Inozzenzo Bertali (1535-1615)<sup>2</sup> which opened with typical lute runs and ornaments over pizzicato bass lines before the bass lines shift to bowing and a sustained sound. The original is scored for at least five players; I wanted to keep something of this effect in a more simple arrangement that reflects the likely lesser resources of playing it live at an event.

The arrangement you will see here leads off with a simple melody line over a more elaborate pizzicato bass line; both lines are using the LMSS melody. Halfway through, the upper voice takes over the elaborated melody line, and the bass line changes to a bowed/sustained rendition of the burden, with a drum beat under it all.

This arrangement is still fairly plain musically, but retains the Dorian mode of the original LMSS, and ticks all the boxes for accompanying a pavane. I was much happier with this result.

To hear this music: play the "**Southron Gaard Pavane**" file. The bowed part of the bass line is not rendered at all well by the synthesized sound file, which is a shame, but it's more effort to fix than its worth.

2 See/hear Hesperion XXI at <https://youtu.be/BNNq8qYeUDc>, for one rendition of the Bertali Pavin.

# Long May She Stand - Pavane

Crispin Sexi arr. Lowrens Wilyamson, after Inozzenzo Bertali

$\text{♩} = 120$

pizz.

7

13

19

arco

25

31

The musical score is written for a single melodic instrument, likely a lute or guitar, in a 6/8 time signature. It consists of six systems of two staves each (treble and bass clef). The tempo is marked as 120 beats per minute. The piece begins with a 'pizz.' (pizzicato) instruction. The first system (measures 1-6) shows the initial melody and bass line. The second system (measures 7-12) continues the melody. The third system (measures 13-18) shows the melody and bass line. The fourth system (measures 19-24) includes an 'arco' (arco) instruction. The fifth system (measures 25-30) continues the melody. The sixth system (measures 31-36) concludes the piece with a final cadence.

*The Genesis Of The Dining Fork in European Dining;  
Renaissance Art and Article,  
The Two-Pronged Approach.*



**Figure 1 The Wedding Banquet 1483 Botticelli, Private Collection, Florence Italy**

**Maestra Oonagh O'Neill**

(Deborah Lane)

Modern diners owe a debt of gratitude to the farsighted people of the Renaissance. This is where dining cutlery as it is known today had its origins. The humble and often overlooked dining fork first started to be introduced to European dining etiquette when it began to grace the fine dining tables of Italy and Venice. However, significant church opposition may have slowed its spread to other areas of Europe. This limited spread of the implement meant that the dominating, yet not exclusive, influence on the design during the Renaissance remained the Italians.

The dining fork first appeared in Western Europe in Venice<sup>1</sup>. Venice was a major trade port during the Renaissance<sup>2</sup>. Trade links to the East were long and well established<sup>3</sup>. Modern texts, when referring to Italy, do not distinguish between Venice and Italy. During the renaissance Venice was a republic unto itself<sup>4</sup>. An 11<sup>th</sup> century wealthy



Figure 2 Detail from The Marriage at Cana, 1563 Paolo Veronese, Oil on Canvas 666 x 990 cm Musée du Louvre, Paris

- <sup>1</sup> Wollfman, P. and C, Gold. *Forks Knives and Spoons* London, Thames and Hudson Limited 1994, pp 22
- <sup>2</sup> Norwich J.J. *A History Of Venice* London, Penguin Books Ltd 1983, pp 3
- <sup>3</sup> *ibid*, pp 3
- <sup>4</sup> Norwich J.J. *A History Of Venice* London, Penguin Books Ltd 1983, pp 24

Venetian Doge is said to have travelled to the Middle East where he met and married a Turkish Princess. The princess brought back with her to Venice a case of golden forks.

‘The princess’s forks created an outrage that shocked the church leaders of Venice. “God in his wisdom had provided man with natural forks,” they said, “his fingers”. Others called her forks “luxurious beyond belief”.<sup>5</sup>

This corroborates the theory that Venice was the first point of contact for the dining fork in Europe. Figure 2 shows a Venetian woman picking her teeth with a small fork. In the 14<sup>th</sup> century it was common for the royalty of Europe to have one table fork, with a set of knives for common use.<sup>6</sup>

The fact that royalty used such implements is a clear indicator of the exclusive nature of dining forks. In the 15<sup>th</sup> century there is another account of the supposed first usage of dining forks, again in Italy. Figure 1, ‘The wedding Banquette’, by Botticelli<sup>7</sup>, shows a number of ladies and gentlemen seated at a table.

<sup>5</sup> Wollfman, P. and C, Gold. *Forks Knives and Spoons* London, Thames and Hudson Limited 1994, pp 22

<sup>6</sup> *ibid*, pp 23

<sup>7</sup> Hernmarck, C. *The Art of the European Silversmith 1430 – 1830, Plates*. London, Published and produced by Philip Wilson Publishers limited for Southerby Parke Bernet Publications 1977, pp 192



The ladies are eating with two pronged forks<sup>8</sup>, a further demonstration of their use by certain upper social classes, especially at formal social occasions. In the 16<sup>th</sup> century Catherine de' Medici, daughter of Cosimo de' Medici and Elanora de' Toledo, a very prominent and powerful family of Florentine bankers, was wed to King Henry II of France. She introduced to the French court the use of one table fork for each diner. Though by some, this was thought to be an affectation<sup>9</sup>. Thus, the use of the fork began to be introduced to tables outside of Italy.

The attitude that the use of dining forks was somehow ungodly seemed to prevail for quite some time and may indeed have hindered the spread of dining forks to other parts of Europe<sup>10</sup>. Many people would not have risked the wrath of god being brought upon them as the result of such an act. However, the wealthy seemed to feel somewhat immune to such heavenly matters<sup>11</sup>. Written evidence of dining forks having reached further a field than Italy may also be found in an account of Queen Elizabeth I owning three dining forks.

<sup>8</sup> Hernmarck, C. *The Art of the European Silversmith 1430 – 1830, Text*. London, Published and produced by Philip Wilson Publishers limited for Southerby Parke Bernet Publications 1977, pp 205 - 213

<sup>9</sup> Wollfman, P. and C, Gold. *Forks Knives and Spoons* London, Thames and Hudson Limited 1994, pp 23

<sup>10</sup> Caldicott, J. W. *The Values of Old English silver and Sheffield Plate, from the XV<sup>th</sup> to the XIX<sup>th</sup> Centuries*. London, Benrose and Sons Limited. 1906, pp 287

<sup>11</sup> Wollfman, P. and C, Gold. *Forks Knives and Spoons* London, Thames and Hudson Limited 1994, pp 22

"Forks, garnished with gold slightly [with] lyttle perles pendant'<sup>12</sup>, but they were considered curiosities and never used<sup>13</sup>. Indeed, in Elizabethan England, it was considered ill mannered, and the use of forks was seen as an insult to God as fingers performed that function <sup>14</sup>. Therefore, the actual use of dining forks was still confined to Italy. Not until 1609 is there an English account of a dining fork actually being used. Thomas Coryates *observed in Italy, and no other place, that the Italians always ate their meals using a 'little forke'*<sup>15</sup> when they cut their meats. He also observed that it was offensive in Italy to touch meat with the hands, 'having transgressed the laws of good manners'<sup>16</sup>, as the cleanliness of hands could not be guaranteed. He further observed that forks were made from iron, steel and silver. Whereas in Italy, good manners dictated the use of a fork for dining, other regions did not accept the fork as good manners, but as an ungodly act. Thus, retarding the wider dissemination of the fork at this time.

<sup>12</sup> Caldicott, J. W. *The Values of Old English silver and Sheffield Plate, from the XVth to the XIXth Centuries*. London, Benrose and Sons Limited. 1906, pp 287

<sup>13</sup> *ibid*

<sup>14</sup> *ibid*

<sup>15</sup> *ibid*

<sup>16</sup> *ibid*

Artifacts brought in from the East gave the prototype for the design of the dining fork in Europe. The original dining forks had only two tines. This can be seen in figure 1, 3 - 6. Although the reasons for two tines are not exactly clear, it



**Figure 3 Fork 16th Century, probably Italian**

could be surmised that the cost factor involved in producing these forks and the value of the base material used may have restricted the design. There was a precedent for spoons to have been used for the storage of wealth instead of money, with silver than as the base metal<sup>17</sup>. Another theory is that the two tines were simply a preferred ratio in the design. In figure 1 the detail of the forks cannot be made out beyond a long slender handle and the two tines that were straight not curved as they are today. This is possibly the basic design that the Italians then built on. Going beyond the design principles alone, figure 3 shows a two tined fork that has transcended its mere functionality of a fork, to become a thing of great artistic expression. The entire body of the fork could have been made of silver, or it could have been a composite formation of steel and silver. Steel used for the tines, and silver used for the ornate handle and its elaborate decoration.

Viewing the fork from the tines up, the decoration appears to be a possible mythical reference. The delicate scrollwork at the base of the tines extends slightly along the arms of each tine.

The proportions of the handle are that it is divided into thirds. The scrollwork at the base of the tines leads into the first third of handle, not unlike the columns seen in the classic architecture of Italy the time<sup>18</sup>, and is narrow and straight. The second third of the handle begins to flare out with a floral and scroll arrangement that has a draped effect at its base. In the top third of the handle the scroll and floral arrangement gives way to expose a naked female form that appears to be holding onto the floral arrangement below. The over all affect is one of balance and beauty. The base article had now become a work of art. The designers of the age were the gold and silver smiths<sup>19</sup>. Gold and silversmiths were not humble metal workers or blacksmiths; they were highly skilled crafts men and artisans.



**Figure 4 16th century fork, probably Italian. Carved rock crystal beads and gold caps.**

<sup>17</sup> Hernmarck, C. *The Art of the European Silversmith 1430 – 1830, Text*. London, Published and produced by Philip Wilson Publishers limited for Southerby Parke Bernet Publications 1977, pp 205

<sup>18</sup> Janson H.W. Janson A.F., *History of Art, Sixth Edition*. New York, Thames and Hudson Limited 2001, pp 413

<sup>19</sup> Came R. *Silver*. London, Octopus Books 1972, pp 17 - 42

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Please remember if you are using photographs taken by someone other than yourself please include their name in your submission so they can be duly credited.

**If you're excited about it, we're excited to help you share it!**

## SUBMISSION SCHEDULE

### SUBMIT BY

20 October 2025  
20 January 2026  
20 April 2026  
20 July 2026

### PUBLICATION

AS 60 - Spring Edition  
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