

# Calon Scrolls



*Calontir's Arts and Sciences Newsletter*

## *Miscellaneous Arts: Home and Family Life* *Jan 2008. Vol. 2 Issue 2*

### *Beauty Aids in Renaissance Italy*

*By Baroness Briana Etain MacKorkhill*



*Since the beginning of time, mankind has strived to make themselves more appealing by using herbal aids. The ancient Egyptians are among the first peoples documented to have utilized fragrances for both secular and non-secular use. The temples were filled with the heavy odors of incense made from resins, flowers and herbs to please the senses of the gods and goddesses. Nobles of the time would often place cones of fat scented with fragrant oils and resins on their heads that would melt with their body heat in a sort of natural time-release.*

In Medieval times, scents were used to mask foul odors in rooms, personal items and on their bodies, believing that a pleasing scent was a "healthy" scent. They also were used medicinally in these times, much as the "new" trend towards aromatherapy. Medieval man possessed a deep knowledge of and a great appreciation for the fragrances of the natural world. Herbs, flowers and perfumes formed a large part of every day existence and were inextricably linked with magic and medicine. Many of the elixirs and potions for beauty aids contained fragrance as an integral part of the "healing" or "active" ingredient.

We have many sources we can turn to for guidance in what exactly those elixirs and potions might have contained. This information can be gathered from private letters describing and recommending various recipes and concoctions for every manner of use. There are extant treatises on the subject by various physicians, and even sermons given by priests denouncing the very use of such aids. We can also gain some understanding of their everyday use by reading some of the literature of the time. All these help give a clearer picture of what was popular to try and what was essential to everyday life. To read some of these, is to find vapor and herb baths, potions for infertility, elixirs prescribed for all manner of ailments, and formulas for cosmetics and other beauty aids. Scented garlands decorated homes and bodies. Every herb, every tree and every flower had its own special quality.

Essential oils were the distillation or enflourage of a substance to capture the scent of the particular flower, herb or fruit. They are the building block of the many forms of perfumery: incense, perfume, cologne, scented waters and scent bags. With the addition of musk obtained from the musk deer, civet from the civet cat or

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## *Letter from the Editor*

### *Mistress Cassandra di Capelletti*

Greetings!

Welcome to the January 2008 issue of the Calon Scrolls. This issue went through many reincarnations and finally found its destiny in this edition. I hope you find it as interesting as I have.

The issue was first meant to be an issue themed around leatherworking but that did not work out (pun intended). I will now include leatherworking in the 'Workings' themed issue slated for July '08: Metalworking, Leatherworking, Glassworking, etc.

The second incarnation was Miscellaneous Arts. And as I gathered up articles, a theme evolved from them: all the articles revolved around the home, family, and private lives of Medieval people.

This is something we don't hear enough about in my opinion. The books written about period art and architecture would fill a library (pun intended—I'll stop now 'cause I stink at punning). Same for books written about period warfare and politics.

But what about the little stuff? What about the everyday stuff that people did? I mean, my persona is an Italian noblewoman, a housewife. How would Cassandra have put on make-up or perfume and what would she have used? Would she have gone to market or had a servant go for her? Would she have kept a diary? As a housewife what were her duties? And as a mother, and for me as a modern SCA mother, how would her son be dressed?

The articles in this issue gave me some wonderful answers, as well as places to start looking for more answers.

What would your persona have done from day-to-day? Would they have carried around baskets at the market, as we do at events? Would they have beards

or be clean-shaven? And how did they shave, anyway?

It's an interesting thought.

The next few issues should prove to be just as interesting. The next issue slated for April 2008 will be a Miscellaneous Arts issue with a variety of topics.

The July 2008, as already stated, will be an issue on Workings: Metal, Leather, Glass, etc.

And the October 2008 issue, the second anniversary of the online edition of the Calon Scrolls, will be a very special edition with articles written by our youth in the SCA or articles written about youth in period.

So if you're a young person or you know a young person under 18 that's interested in writing an article about children in period or any other aspect of period life, please submit your article to me! If you're an adult and want to write an article about children in period, please submit your article to me!

Information on how to submit articles and artwork and the deadlines for upcoming issues can be found in the last couple of pages of this issue of the Calon Scrolls.

I am also currently working on creating a webpage for the Calon Scrolls that will have all the information you'll need to find out how to submit articles or find an issue/article you're looking for.

Thanks again to everyone who has enjoyed our Kingdom's arts and sciences newsletter and a special thanks to everyone who has submitted their time and efforts to it.

So read, enjoy, and learn about the mundane life of our period counterparts.



## *Greetings from our Kingdom Minister of Arts and Sciences*



Unto the talented artists and craftspeople of Calontir come greetings from Master Mellitus of Rouncivale, Kingdom Minister of Arts and Sciences.

I look forward to seeing all the great projects at Queen's Prize. I am sure that I will be impressed!

I would like to let you know that I have received messages about the Calon Scrolls from other Kingdoms, and everyone seems impressed with our online newsletter. I would like to extend my thanks to Mistress Cassandra and everyone who has submitted articles for representing Calontir to the rest of the Known World so well.

Now that we are nearly through with Queen's Prize, I would like to encourage everyone to think of ways to bring the Arts and Sciences to our events. Is there a workshop you could lead? A class you could teach? I remember the first Arts and Sciences class at an event many years ago. It was a hands-on spinning class, and as a newcomer, it gave me something to do at the event while I learned something new. I never got good at spinning, but hands-on classes like that one are one of the reasons I kept coming back to the SCA,

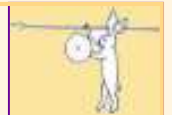
Yours in service,

Master Mellitus of Rouncivale  
Calontir MOAS



### *Arts and Sciences at Estrella War*

<http://www.estrellawar.org/Activities/ArtsandSciences/tabid/385/Default.aspx>



**Competition:** The competition is open to anyone who wants to enter it. It will be judged activity with feedback given on each entry.

The three categories of entries are: Tabletop Games, External Footwear, and Embroidery in the Style of Opus Anglicanum. (see Calon Scrolls issue [January 2007](#) for an article on Opus Anglicanum embroidery). The tabletop game (like a chess set or playing cards, for example) must be a complete set of one game with the rules for that game being in your documentation. The Opus Anglicanum must be a single completed piece of embroidery done in that style. External Footwear must also be a completed set of footwear not including socks or hose.

**Classes:** there will be many classes in a variety of topics all throughout the war.

**Artisan Showcase:** The Artisan Showcase is an activity where artisans can sit with a display of their projects and share their works with people from many kingdoms. This year the setup for artisans will be at 10:30 a.m. on Saturday, February 17th. The Showcase will be open for the populace to see at 11:00 a.m. that same day. Artisans wishing to display their works are encouraged to reserve table space. Please visit the webpage cited above for more information on how to reserve space.

Please show your support for our artisans and join in.



## Greetings from our A & S Champion

THL Annika die Rauscherin:  
Punto in Aria lace, Effigy Corset, Painting

### Greetings to Calontir,

On the benefit of practicing your art where others can see.

Spinners spin in court and we watch them. Fighters fight on the field and we see them fight. Calligraphers create scrolls for our awards. Cooks put their art out for our feasts. Everyone must somehow find something to wear to events; seamstresses are many, some sew to have something to cover their body, and others sew to shine. There are tent makers and painters, shoemakers, and armors. So many artisans.

And we all must find a way to share our art.

Leonardo tells us in his Advice to Painters about the importance of practicing our art so that others may see. He tells us of the importance of suggestions and criticism from any and all sources and to especially to listen to the advice of an "enemy" as well as compliments received from others when we practice our art where others can see.

In Leonardo's opinion even a remark from a child or someone who knows nothing about a particular art should be listened to and evaluated to see if there is something there to be learned.

Sometimes as artists we can find it hard to listen to the criticism of someone who may not know what they are talking about. But it is important to listen and thank them for any advice. Then take it in, think about it, and if it is good advice keep it and use it; if it is not good do not use it.

Criticism is far more important to the artist than compliments. Compliments are wonderful to get; we all love them. But it is in the critique where we learn more and

become better at what we do. This is the same with any talent from fighting to heralding to sewing, etc, etc.

When I was working on my Kingdom Arts and Sciences Championship painting my 5 year old stepdaughter told me that the mouth looked weird. Well, at first I thought, "How rude." Then I took a look at it and by gosh she was right. I knew there was something about the painting that had been bothering me and she had found it. So I swallowed my pride and made the fix.

For many of us it is hard to stick our work out there to be judged, either in a formal competition or informally by working on it in public. So my suggestion is to get out there anyway. Look for critique not only from friends but from "enemies" as well. Ask people for opinions and tell them you want a real critique, not just a compliment.

There are many ways to get out there and show your stuff to others. Competitions are an easy way to do it. Others in our society teach classes. Take projects to populace meetings and events. Seek out others who do your art and ask.

And if someone gives you a pitiful and thoughtless critique like, "it's ugly" or "it's not period", ask them to explain why. Don't let anyone give empty insults to your work.

In other words, feel free to critique a critic and hold them to intelligent critiques and not just meanness.

So get out there and show off a bit and share your talents. Look for critique and take it to heart and the compliments will follow.



## *Beauty Aids in Renaissance Italy*

waters and scent bags. With the addition of musk obtained from the musk deer, civet from the civet cat or even musk obtained from the muskrat (inferior to the musk deer), scents of the day were complex and were comprised of a tonality that is often imitated through to the present day. A balanced scent usually is comprised of three tones: the light or high tone, the middle tone and the base tone. Consider these tones as if they were music, no one should overpower the other but when perfectly blended, presents a harmonious and complex fragrance. The use of orris root and benzoin were commonly used to not only impart scent but also were natural fixatives and preservatives.

The earliest essential oil is probably "Oil of Roses", otherwise known as "Attar of Roses", thought to have originated in the Arab world. This process was most likely brought to Europe through the increase in trade with the Middle East, perhaps helped along by the Crusades. Rose oil or rosewater was widely adopted and often forms the base of many period recipes.

By the mid-1400s to early 1500s, perfuming was utilized for much more than just one's person. They often scented their clothes, bed and table linens, hand-washing water and some of their clothing accessories such as gloves, handkerchiefs and jewelry in the form of pomanders. Consider this quote from Pietro Aretino's book *Dialogues*:

*"...They had set out a table very prettily, spreading over it a cloth that looked like white damask, perfuming it with lavender more pungent than the musk the muskrat makes..."*

or this quote from Baccaccio's *Decameron* referring to various fruited and "flavored" waters:

*"Without permitting anyone else to lay a hand on him, the lady herself washed Salabaetto all over with soap scented with musk and cloves. She then had herself washed and rubbed down by the slaves. This done, the slaves brought two fine and very white sheets, so scented with roses that they seemed like roses; the slaves wrapped Salabaetto in one and the lady in the other and then carried them both on their shoulders to the bed . . . They*

*then took from the basket silver vases of great beauty, some of which were filled with rose water, some with orange water, some with jasmine water, and some with lemon water, which they sprinkled upon them."*

Also in the beginning of the 1500's many of the remedies, beauty aids and potions began to be assembled into a "book of secrets" published by many of the physicians of the time. Isabella Cortese, Alessio Piemontese otherwise known as Girolamo Ruscelli, Giovanni Marinelli and Michel Nostradamus, among several others, all offered these collections. Their works contained easy to understand language aimed at not only nobles but the emerging middle class women who desired to make themselves more beautiful despite all the preaching and cautions directed against cosmetics as a whole. It is interesting to note that these books also included everyday cures and first aid remedies making them more valuable to the household as a whole.

### **Beginnings of research**

When I first started to investigate the field of herbalism, I didn't immediately find a lot of period material available. But I dug a little deeper in other areas besides what is devoted specifically to herbalism, and I found an abundance of information under period women's studies, household descriptions and collections of writings of the period. I also found as a good starting point, the book "The Elixirs of Nostradamus". This was my stepping stone to other works of the period. The more I researched, the more fascinated I became with these new "scientists". At this time in cooking, it was just assumed that the cook knew what quantity was needed of each ingredient to make the dish a success. In contrast, these herbal formulas often give measurements of each ingredient so that the result could be achieved with much more regularity. I also found it intriguing that the author would usually "sell" his product by making fabulous claims before the actual ingredients and processes were discussed. In some of the descriptions, I was reminded of a stereotypical "snake oil salesman" making outrageous state-

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ments so that you would buy his items for sale. One of the concoctions in Nostradamus's book contains literally deadly ingredients and yet he states "that your own family will not recognize you, you will be so beautiful". The juxtaposition of the scientific approach of the directions to make the potions and the boastful statements of the author makes for fascinating reading. Be aware that a decision to make any of these items will be determined by a variety of reasons. Some items will be eliminated because they contain dangerous or unable to obtain ingredients. Others need special equipment or circumstances to be able to complete the items construction that are not available.

I have included several items that I made for a recent competition that you might enjoy seeing their providence and their construction.

### Hand-washing water

At cultured tables, a meal always started with scented water to wash their hands. These were often scented with flowers, herbs or fruits or a combination of any of the three categories. Here is one period recipe from Hugh Plat's *Delightes for Ladies* 1594 on the subject of making scented waters with essential oils:

*"Diverse sorts of sweet handwaters made suddenly or extempore with extracted oyles of spices. First you shall understand, that whensoever you shall draw any of the Oyles of Cinnamon, Cloves, Mace, Nutmegs or such like, that you shall have also a pottle or a gallon more or lesse, according to the quantity which you draw at once, of excellent sweet washing water for your table; yea some doe keepe the same for their broths, wherein otherwise they should use some of the same kinds of spice. But if you take three or foure drops only of the oyle of Cloves, Mace, or Nutmegs (for Cinamon oyle is too costly to spend this way) and mingle the same with a pinte of faire water, making agitation of them a pretty while together in a glasse having a narrow mouth, till they have in some measure incorporated themselves together, you shall find a very pleasing and delightful water to wash with and so you may alwaies furnish yourself of sweet water of severall kinds, before such time as your guests shall be ready to sit downe."*

I chose to make my handwashing water using rose oil as a base with orange oil, rose oil and oil of cloves.

### My redaction:

2 cups distilled water  
5 drops of rose oil  
10 drops of orange oil  
2 drops of clove oil

Place water into a large jar, add essential oils. Put cap on jar and shake vigorously to blend water with oils. Before using always shake contents to be sure that they are mixed thoroughly.

### Perfume

The first true perfume extract in the modern sense was not created until the 10th Century A.D., when the famous Islamic physician, Avicenna, first discovered the process of distilling oil from the petals of roses. This essence, diluted with water, became rose water, the first modern perfume. It is easily the most widely utilized scent of the period, either alone or in combination with other scents.

In my research, I discovered that there was an almost commonly accepted way of performing a floral enfluerage, so I followed those instructions with my roses. These roses were a gift to me for my birthday and I thought that it would be a great way to preserve and remember that gift by using the petals in this project. They were not homegrown roses so therefore I would never use them in cooking, too dangerous. But for my perfume and rose beads they were quite acceptable. There is also a mention in Nostradamus' book while talking about other formulas for scented beads or tablets. From *How to Make an Aromatic Long-lasting Paste*...pg. 30

*To all aromatic mixtures are added roses, which are the best things for imparting scent...*

I have taken 4 large handfuls of rose petals and minced them finely, put enough water in a pot to cover them and simmered them in an old pot for 6 hours over low heat. At the end of the time I turned off the heat and let them steep overnight. The next day, I took a masher and tried to break up the petal shreds and then simmered them over a low heat for another 2 hours and then let

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them steep overnight. The third day, I mashed them first and then let them simmer overnight for another 2 hours. By this time the petal mash was pretty thoroughly broken up. I then strained the matter from the liquid and used this liquid as the basis for my perfume. The scent is now concentrated and has infused the house with the scent of roses. I have added some powdered orris root to be a fixative to preserve the aroma and some musk oil to extend the life of the scent.

In my first attempt to make perfume, I read that home distillation is discouraged, if not illegal in some parts of this country, many sources suggest adding essential oils to a grain alcohol base (like Everclear or vodka). Vodka was preferred by those sources for its lack of scent. I chose to make a perfume using vodka. When I presented this perfume at the 2006 Kingdom Arts and Sciences Championship, I was told that because vodka was derived from potatoes, I shouldn't use it. They suggested that I use grain alcohol like Everclear. This year, I decided that I would use my own homemade rose base but I would make some perfume in three different fashions, each utilizing the rose liquid and a mixture of orange water, orris root and Egyptian musk oil. In the first version these were added to a base of distilled water; the second to the grain alcohol and the third to vodka. I did this so that I could see the comparison in the composition and final outcome.

### My redactions:

#### For the scented water

½ cup of rose water  
½ cup of orange water  
½ oz of orris root  
10 drops of Egyptian musk oil  
Enough distilled water to fill the rest of the bottle

Add essential waters and oil to a half cup of water in a large jar. Put cap on jar and shake vigorously to blend the water with the rest of the ingredients. Add water slowly, and shake thoroughly between each addition. Before using always shake contents to be sure that they are mixed thoroughly

#### For the perfume using grain alcohol:

½ cup of Everclear or other grain alcohol

½ cup of rose water  
½ cup of orange water  
½ oz of orris root  
10 drops of Egyptian musk oil  
Enough distilled water to fill the rest of the bottle

Place the grain alcohol in a large jar, add essential waters and oil. Put cap on jar and shake vigorously to blend the grain alcohol with the rest of the ingredients. Add water slowly, and shake thoroughly between each addition. Before using always shake contents to be sure that they are mixed thoroughly.

#### For the perfume using vodka:

½ cup of vodka  
½ cup of rose water  
½ oz of orris root  
½ cup of orange water  
10 drops of Egyptian musk oil  
Enough distilled water to fill the rest of the bottle

Place vodka into a large jar, add essential waters and oil. Put cap on jar and shake vigorously to blend vodka with rest of the ingredients. Add water slowly, and shake thoroughly between each addition. Before using always shake contents to be sure that they are mixed thoroughly.

### Rose Beads

Because I made my own rosewater, I had the petal matter from that process. I really didn't want to just discard this paste so I thought I would go ahead and make rose beads from this matter. It certainly would have been easy to just make them into tablets that could be placed within pomanders or other jewelry but I wanted beads. I saw a formula for rose lozenges in the *Manual de Mujeres en el qual se contienen muchas y diversas recetas muy buenas*, "Manual of Women in Which is Contained Many and Diverse Recipes That Are Very Good". This was written anonymously around 1500 AD.

Here is the original entry in the Spanish manuscript.

#### Receta para hacer pasticas de perfume de rosas

Tomar una libra de rosas sin las cabezuelas, y siete

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onzas de menjuí molido. Echar las rosas en remojo en agua almizclada y estén una noche. Sacar después estas rosas y expremirlas mucho del agua, y majadlas con el menjuí. Y al majar, poner con ello una cuarta de ámbar y otra de algalia. Y después de majadas, hacer vuestras pasticas y ponedlas cada una entre dos hojas de rosas, y secadlas donde no les dé el sol.

Here is the English translation

### Recipe for making rose-scented tablets

Take a pound of roses without the flower heads, and seven ounces of ground benzoin. Put the roses to soak in musk water for a night. Remove these roses afterwards and thoroughly squeeze out the water, and grind them with the benzoin. And when grinding, put with it a quarter of amber and another of civet [musk]. And after [they are] ground, make your tablets and put each one between two rose leaves, and dry them away from the sun."

### My redaction:

4 oz of ground rose petal paste

¼ oz. of ground benzoin

10 drops of rose oil

10 drops of Egyptian musk oil

I took the rose lees from the rosewater and mixed it with the benzoin. I added just a little rose oil and musk oil and then thoroughly mixed up the ingredients with a fork. Then I rolled the mixture into balls. I got 34 balls out of the paste. I let them rest for about 2 hours to let them set up a little. When I went back to check them and pierce them so that I could string them as beads, I noticed that a few of them were cracking. I thought that they needed to be rolled just a little more and as I was trying to close up the crack I discovered that as I pressed them, liquid started to come out. I ended up, pressing each one again, removing the excess liquid and then re-rolling them. It took over 3 hours to get them to the point where they felt much more solid and did not have cracks in them. I finally pierced each bead with a pin and stuck those pins in a base to let the balls dry without deforming by touching a flat surface. Once dry, I strung them into a necklace.

### Hand "Soap"

This hand soap formula was taken from an excerpt from Isabella Cortese's, *I secreti della Signora Isabella Cortese*, "Book of Secrets", originally published in 1556, and was included in *Women in Italy, 1350 to 1650* as an example of the many recipes that were available in Italy at the time. Isabella was one of the first women to be a well respected scientist and alchemist in period. Her treatise on alchemy and cosmetics was reprinted seven times between 1561 and 1599. Her marketing strategy was ingenious, she would sell her book to a noblewoman but would caution the noble not to divulge her secrets to her friends. Isabella would then in turn sell her book to all the noblewoman's friends (usually nobles themselves) each with the caution not to share their secrets, so that instead of selling one shared book, she sold many books.

At first, I was unable to locate the original Italian for this formula. Isabella's book was recently reprinted in Italian in 1997 and thus copyrighted. I found the book for sale but the price was 60 Euros and my budget would not permit me to acquire it. I searched the internet and finally came across a French website, (that I had to translate) that offered a scanned copy in pdf form of their original dated 1584. Now that I have it as a pdf, I am looking forward to puzzling out the Italian and trying out several more of her "secrets".

Here is the Italian wording for this:

### *Per far belle le mani*

*Prendi del fugo di limone, e altratanta acqua odorifera e metti a bollir alfuoco, e come bolle mette ui dentro della polvere delle fugaccie dell'amandole e fa che diventi come unapone, e lavati con quello le mani che fara belle and bianche.*

Here is the English translation as presented in *Women in Italy, 1350 to 1650*.

### *To beautify your hands*

Take some lemon juice and the same quantity of perfumed water and place it on the fire to boil. While this is boiling, pour in some powdered almond skins and {stir}, turning it into a soap. Wash your hands with it, and it will make your hands white and beautiful.

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### My redaction:

½ cup of lemon juice

½ cup of orange blossom water

1/3 oz. of powdered almond skins (skins from 1 lb of almonds).

Soak raw almonds overnight. The next day carefully remove the skins and place on a cookie sheet. Once all the skins are removed, place the cookie sheet in the oven at 200 degrees with the door slightly open for about an hour or until all the skins are dry. Once thoroughly dry, place skins in an air-tight container. When ready, put skins in a mortar and pestle and grind to a powder. I did the first batch this way but then for speed, I did the rest of the skins in a spice grinder. Next, bring the lemon juice and orange blossom water to a boil, and add the powdered almond skins. Simmer this mixture over medium heat until it begins to thicken, then remove from the fire. Pour the finished product into a small mold and let it set up. It took quite a while to set up, possibly due to the high humidity when it was made. It did set up though as you can see without any further assistance.

When I made this, I didn't really know what it would turn out like. I wasn't sure if it would be a lotion or a bar soap or something in between... I figured out that the amount of powder could not support much in the way of liquid so I chose this beginning amount. I really like the scent of the two citrus fragrances together.

I know that in period that they would have had an abundance of almond skins from all the various daily uses of almonds. These skins were saved from the almonds used to make both the Marzipane Tart and the almond milk used in the Chicken Ambrogino. From now on I will not blindly discard the skins. Once I have many more skins, I may try this once again and have enough to increase the amounts to make a larger batch.

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## *Practice, Practice, Practice*

by HL Brian macThomais ui Fhoghladha

*Luckily for us, Brian has agreed to continue his interesting musings on the Arts and Sciences in the SCA as a regular column for the Scrolls. You can read his past letters as the Kingdom Arts and Sciences Champion in the Oct '06, Jan '07, Apr '07, and July '07 issues available [online](#). —Editor*

### *Greetings to Calontir from Brian,*

Have to say I was kinda shocked to read the letter from Mistress Cassandra telling me that she had received word that someone actually missed my yammering. I was flattered and then panic set in.

I mean I'm soooo out of practice. Although hopefully it doesn't look like too much to you all but these philosophical artsy discussions wherein I espouse all my naval lint take some time to produce. I come up with a thought then it percolates.

At some point, I jot down a few ideas and percolate some more and then in a flurry of activity because the deadline looms I scrap everything and write the final "article" (I use quotes since I'm not sure this is really an article more like stream-of-thought word salad). And even though I rarely go with the first draft of things usually that process was needed to formulate the actual thrust of the article.

So then I realized I wasn't afraid of the writing, I was afraid since I was out of practice. It's been half a year since I had to seriously put pen to paper and come up with a cogent and coherent piece!

Then I thought about it some more, and danggit all if shoemaking doesn't fall into that category as well. Life got in the way, the new season of TV hit the airwaves, the day job went nutty then ka-plooey, the Barony has its needs, and I realized while sitting at the Tailor's Workshop in December that I had not sewn a single pair of shoes since June at LILIES (yikes!).

So I grabbed my simple shoe pattern and started back to work while waiting to teach my class and listening to others teach. Let me tell you, it was painful. No literally, it was painful. I had a blister the size of a dime on

my thumb. All those carefully cultivated calluses I rely on to get me through a pair of shoes had worn off. My movements were herky jerky and keeping a straight line of stitches was nigh impossible.

Then I thought about part of my Apprenticeship Contract (yes, I really have one) which charges me to create largesse for the Crown and I have a new appreciation of its intent. While it engenders a close tie to service for the Kingdom as best I can through my Art, it also serves me as well by keeping me in practice.

You can also take a look at our fighters. They practice weekly. They are working on muscle memory so that when that opening comes they can think and strike at the same moment. We should be doing the same. Working on the muscle memory so that when crunch time comes we can be act decisively and accurately. With that practice, any craft becomes art-with-a-capital-A.

So what's a person to do with limited time, resources, etc. ad nauseam? Do what you can when you can. This isn't a foot race (unless of course you are doing a competition then pull out all the stops, turn off the boob tube and work but hopefully you didn't need me to tell you that).

I have piles of scrap leather and spools of thread I bought when I first started out that aren't quite right for period work. But ya know I CAN do some practice stitching while the TV is on. It bites to work with compared to period correct stuff but it gets the job done (which I find funny that the modern stuff isn't "right" even though it's technically for shoemaking as well...).

Or I can practice knots, or stamping, or any new challenge I've been wanting to try. There are small items that I can make like pouches that are similar in construction to shoes. If you cook, try the new period recipe you found for dinner tonight. This sort of thing I would venture exists on many levels for any Art.

So with that I say to you: Practice, Practice, Practice. Make a project or make nothing in particular but keeping practicing. That way you aren't re-inventing the wheel every time you start.

## On Chronicles

by Dame Merouda Pendray, Guest Columnist from Northshield

### Being a Concise Discussion on the Manner of Recording the Days

Blogging is a popular pastime in this day and age. With the advent of software able to publish one's thoughts with the press of the button, public diary-keeping has become a sort of sport. There are a vast range of such journals on the internet, from the extremely personal to the brazenly shallow, the highly political to the deeply spiritual to the rants and raves of schoolboys.

We tend to think of diaries as personal, private records of events, thoughts, feelings--as the minutia of the common life. Like modern blogs, historical diaries can range from mere records of appointments to interesting descriptions of journeys, life at court, medical practice, and so on. What we think of as diaries do not appear with any sort of frequency in Western culture until the 15th century; however, in Japanese culture, the tradition is more than a thousand years old. Even if we increase the definition to include collections of correspondence and autobiography, two other genres allowing the revelation of the self, we still do not see much in the way of journals or diaries before 1400. Indeed, the Booke of Margery Kemp, believed to be the earliest surviving English autobiography, doesn't appear until the second quarter of the 15th century.

While this suggests an entire line of study and inquiry regarding the sense of self and the use of language to describe it prior to the Renaissance, we are here concerned more with the details of creation and the contents of what a living person would recognize as a diary.

Many of the diaries, or, as they may have been more properly called, the chronicles of British and European individuals in the 15th-17th centuries are written by men. Those chronicles that do exist regarding women are often not really diaries of the women, but rather a man's record of the events of her life. Thus, while the word "chronicle" would be the proper period descriptor, we will continue to use "diary" here. Furthermore, we will consider any diary that falls into the "Gray area" of 1601-1650 as properly a part of this discussion;

most of the Early Modern diaries of this era were written by people who were either born in the 16th century, or the the children thereof. Many of the attitudes and language usages appear to carry over into this era. Period diaries are often to the point. While there are examples of entries that are quite extensive--for instance, John Forman's records of what he saw at the Globe are fairly lengthy--what we often find as a daily diary tends to consist of fairly brief entries. For instance:

Friday the 25th, I did not move from here. After dinner, Cantepie went off to sleep at Val-de-Sayre, at Billon's house, in order to be at the Sessions tomorrow at Bar-fleur. I had the fallow plowed at Croutes among the apple trees. --From the Diary of Gilles de Gouberville, currently being transcribed and translated at <http://www.livejournal.com/users/gouberville>

The inner life of a given individual is often expressed very succinctly, if it is expressed at all. Given that the majority of diaries available were written by men, this may simply be a function of gender; even now, beginning research on the difference between male versus female blogging habits suggests that men are more likely to journal about the world around them than the world within them. Early modern diaries written by women do tend to mention the woman's emotional life regularly, although such mentions remain brief. Furthermore, at this point in time, there is a great deal of male-authored literature on morality (i.e., Erasmus), social observation (Harrison), harangues against the opposite sex (Knox), household advice (Platt), and so on. The men who could write personal diaries were also the men writing the era's nonfiction literature. It may be that, given the limitation of their time and tools, they focused all that sort of energy into those volumes they intended to publish.

And it is important to consider the limitations of their tools. Today, we have ready access to reams and reams of paper, boxes and boxes of pens and pencils, and the essentially limitless writing space of the Internet. If we so desire, we can spend three hours a day writing out our thoughts, feelings, and activities at very little cost beyond the time.

## *O n C h r o n i c l e s*

*by Dame Merouda Pendray, Guest Columnist from Northshield*

This was not so in period. Paper was an expensive commodity, never mind a blank book finely bound for the explicit purpose of creating one's own diary or commonplace book. Most individuals treated paper like the precious material that it was. To keep a permanent record of one's life required more time, energy, and money than most people were able to give.

One of the ways in which people conserved paper was through the use of "tables." These are writing surfaces that may be erased and reused. Individuals often wrote rough drafts of letters, things they wanted to recall, to-do lists, and other such temporary things upon tables before transferring them to a more permanent place on paper or vellum.

This may account for some of the tone of the writing in period diaries. Now, to be quite clear, this next bit is theory. It's based on some knowledge of tools and a lot of reading, but it's still theory. However, most of the diaries I have, to this point, read, have the tone of something remembered. While some of that tone is probably attributable to the style of the era and the fact that diaries, ultimately, are records of memory, I believe it is also a result of the process of the writing itself. Rather than pouring one's thoughts on to the blank paper, as we do now, diarists of the early modern era had the opportunity to revise their thoughts before committing them to the paper, in large part because of the mechanics of using the tools: thought to a blank table and thence, at a later time, to paper or vellum.

I have found this to be quite practical, myself. I write my entry upon my blank tables book, and later, when copying it to its final form (in this case, an internet blog), I often revise, slimming down my sentences or adding details as desired.

A further interesting note about the language: often, the writing suggests that the writer is recalling a number of given days at a time. Phrases such as "upon this day, I..." are quite common. While this probably the period way of saying "Today, I did xyz," it's also a frequent mark of linear recall. Modern language differentiates more precisely: "Today, I did this. Yesterday, I went there. The day before, I went fishing."

After writing it all out, some educated individuals were capable of some simple binding. While it was entirely possible to take one's collected thoughts to a professional binder, there is plenty of evidence suggesting that individuals could and did bind their own commonplace books or collected, personal works. For example, Anna Neuper appears to have bound her Modelbuch on her own; the Beinecke Library at Yale has several commonplace books bound in some fairly crude manners, suggesting that the person compiling the book bound them him/herself.

However, at this point in time, blank signatures of paper and vellum could be purchased through the same stationers that would sell books and blank tables. It's possible that at least some of these signature bindings were purchased that way from the stationer.

Did most diarists bind their own diaries? At this point, I can not say. However, the fact remains that educated individuals had the means to keep and bind small books of their own thoughts and interests, whether as a commonplace book, a personal chronicle, an autobiography, or a combination of all these things. What personally made early modern books that have come to us are often not so strictly defined as our era might like them to be, and that is entirely appropriate. Who alive today keeps a record of their life that is only an autobiography, or only a diary, or only a compilation of quotes? Most journalling people, even now, mix their "genres" in their personal records, and that is as it should be. Life doesn't break into categories.

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by Dame Merouda Pendray, Guest Columnist from Northshield

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### Veronica Franco, Venice's Courtesan

*The movie "Dangerous Beauty" told the story of a Venetian lady named Veronica Franco who became a courtesan. The movie was about a real person, but here are a few truths about her the movie didn't show.*

- She was married at age 18. It was an arranged marriage and when it ended she demanded her dowry back.
- She had six children. Three died when they were infants.
- She raised not only her children but her nephews as well, who had been orphaned by the plague.
- She had to leave Venice due to an outbreak of the plague. Due to looting, she lost a lot of her wealth.

*"However much I reflect  
on myself,  
I see that fortune leads me  
wherever  
life follows an always trou-  
bled path"*

*Veronica Franco*

- She published two books of her rhymes, one of which were 18 of her poems and then 7 more poems by men writing of her virtues.
- She was brought before and questioned by the Inquisition later in her life. Her son's tutor was allegedly the one who brought her to the interest of the Inquisition. She was brought up on several charges, including eating meat on Friday.
- She was actually brought before the Inquisition twice and was successful in eluding punishment both times.
- She died at the age of 46. By then she was living in a poorer section of the city.

## Question from a New Artisan

*"Dear Calon Scrolls, I'm a new artisan and new to the SCA in general. I hear people talk about apprentices and apprenticing. What is the apprentice/Laurel relationship like? I've asked several of my friends and they all give me a different answer." —Wondering in Westhaven*

"My personal take on apprentices: I refuse to call them 'associates'. This is a modern business term that doesn't in any way describe the historical relationship that I'm hoping for. I DO refer to my apprentices as 'journeymen/women' if they receive a grant. I like to acknowledge their official change of status. Generally speaking, I keep an eye out for people with whom I have common interests, and whose talents I can encourage, mentor and promote. Consequently, I gravitate toward people who are interested in textiles and who are interested in research. To date, I've only taken two apprentices. I'm happy with this.

I don't require or desire them to swear fealty to me. Fealty should be reserved for the Crown. I don't set a time limit on their apprenticeship. Some Laurels do, and I completely respect their reasoning. What I want from my apprentices: communication, badgering if necessary, independent work, request for references, just having fun hanging out.

Sir Lars has what I think is the best thought about taking a student of any flavor: The Couch Test -- Imagine that you come home from a long and remarkably crappy day at work. When you enter your house, your prospective student (squire, protégé, apprentice) is sitting on your couch. Are you happy to see them? If yes, then they will probably be a good match for you. If no, then you should rethink taking them as a student." —Mistress Diachbha the Weaver

"My personal definition on my formal relationship with my apprentices is ...these are people I like to hang out with. If I didn't like to do that it would be difficult for me to have them as apprentices. Also... I commit myself to teach them and to learn from them. My apprentices each have talents and knowledge I find fascinating and I learn things from them all the time.

The obligations of my apprentices to me are not defined. There are no hard set rules in my relationship as to what they should do ...I require honesty... and that they be good people. The requirements to be my apprentices are that they teach, do service, and that their art or science benefit not only themselves but also others. For instance... one of them knows how to do card weaving. I request that for each reign she weave a reasonable number of feet of band for garters, seal tags, or some other article to be donated to the kingdom...

But first and foremost my apprentices are my friends... we like to hang out...we like going out to dinner... going to

events... chatting about arts, sciences and SCA in general... we like sometimes to road trip... and chat for 3 or 4 hours while we drive to an event. We sometimes get together and go out to dinner, or have a gathering at someone's house to have fun together.

To me this is the type of relationship I had with both those Masters who were my laurels... My relationship with my laurels was different and I took from them what I thought would make the perfect relationship for me and my apprentices." —Mistress Amanda.

"I want to answer this from the point of view of the one apprenticed. My laurel and I have a wonderful, close relationship. However, though we both are in the fiber art / costuming general genre, I do not depend completely on only his knowledge for my learning. What I do depend on him for is his knowledge of who to introduce me to who can teach me / help me learn what I need, or want, to learn. He is also my sounding block, and support system that I can always depend on. My personality is such that I tend to easily search out information and wander freely on my own. My laurel is my safety net and security that allows me to do that knowing I can find his support and also correction when needed.

One of the earliest things I learned from him was to narrow my field, as it were. Like so many when they first find the SCA, I wanted to learn everything about everything. I was extremely scattered and although I was learning great gobs of information, I was not becoming "excellent" at anything. He helped me narrow my focus...at least a little bit :)

What sort of obligations are entailed on both sides? My laurel expects me to teach on a regular basis. He also expects me to keep him posted on what I am working on and the progress being made. One of the things I like about my laurel is that he regards all of his apprentices as colleagues, not servants. I expect him to answer my questions, or point me in the direction of a person who has the answers. I also expect him to be my sounding block and support when I need it. Ultimately, he is my best friend.

Do I feel that I needed to be apprenticed to succeed in the SCA? No. So why did I do it? Because I wanted that close, almost intangible, and definitely hard to explain, relationship with this person that can only come from the master/apprentice relationship." —HL Caitlin nic Raighne, apprentice

## Bed, Bath, and Beyond in 16th Century England

### BED:

Beds are certainly a piece of furniture that is an essential part of a home in modern life, and it was no exception in the 16th century for the noble class.

In London, the beds themselves ranged in width and construction but the upper class ones were constructed with a head board and four posters, one at each corner of the bed frame. These curtains kept the warmth in during the winter and the bugs out during the summer, as well as provided some privacy for the sleepers. English women usually birthed their children in bed.

A great example of a luxurious English bed is the [Great Bed of Ware](#). This is a massive bed (nearly 11 feet by 11 feet) of oak frame with a rope constructed framework for the mattress to rest on, which gave some flexibility and therefore probably more comfort to its sleepers. Curtains were also hung from the columns at each corner, for the same reasons as cited above. The wood around the bed frame was elaborately carved and painted and, since it was a tourist attraction even in its time, marred by some graffiti of those who had slept in it.

Mattresses in the 16th century (which were also called beds) were stuffed with either wool or straw, and the more comfortable mattress which would be placed on top of these were stuffed with feathers or down. Not only would the down serve as comfortable but down was very warm as well. For the Great Bed of Ware, the sheets and blankets were linen and wool, respectively with a cover that was elaborate with embroidery.

### BATH:

Again, an integral part of any modern home that had its function in the 15th century as well. While homes then did not have plumbed-in toilets as we know it, in England a man named [John Harington](#) invented something similar in 1596. He published a treatise on it, apparently full of puns, which included directions for making his invention. It is said that Queen Elizabeth, his godmother, had one. Unfortunately, his idea never caught on. What was mainly used among parts of the English nobility and elsewhere in 16th century Europe

was a close stool or, of course, the ever popular chamber pot.

Water for bathing and washing was available for a small part of the London nobility by actually being piped in. There were also public fountains and more rural manor homes might use nearby rivers. Water was not thought preferable for drinking, although mineral water was imported from Coventry.

### BEYOND:

Markets and shopping also were just as important in the 16th century as it is now. There were several main markets in London, each having butcher stalls or shops, and some with fishmongers and some with fruit, vegetables, and other goods. They were open six days a week and the prices were fixed by the mayor and his counselors. Bakeries were aplenty in London as well, with their loaves being sold in the markets or to the customer's home itself.



Aside from these, London boasted grocery shops as well, with a variety of goods sold there, from cheese to sugar loaf to pies.

And if that wasn't enough, there were also street vendors such as fishwives or those who sold seasonal fruits and vegetables. These, like the fish the fishwives sold, were sold out of baskets.

The noble ladies who shopped in the markets usually had a maid with them for companionship as well as to carry home the purchased items.

So many things about everyday necessities haven't changed since the 16th century; some aspects of home life, such as bed, bath, and beyond carry over into the modern world.

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## Thoughts on Housewifery by a Good Housewife

By THL Johnnae Ilyn Lewis, Guest Columnist from the Middle Kingdom



Our old friend Gervase Markham has helpfully written of activities that must concern an English housewife. To be a “*compleate woman*” she must concern herself with:

*“skill in physicke, surgerie, extraction of oyles, banqueting-stuffe, ordering of great feasts, preseruing of all sorts of wines, conceited secrets, distillations, perfumes, ordering of wooll, hempe, flax, making cloth, dying, the knowledge of dayries, office of malting, oats, their excellent vses in a family, brewing, baking, and all other things belonging to an houshold.”*

These are in addition to the inner virtues of chastity, great modesty, and temperance. It goes without saying that one should be of “upright and sincere religion, and in the same both zealous and constant.”

Thinking it might prove useful and beneficial, here are a selection of short passages from certain contemporary texts that reflect on these matters that are the sphere of the good wife of the house. (Knowledge of Cookery is most important but we shall not discuss cookery here as that is a large and encompassing subject.)

I reckon these hearbs onely, because I teach my Countrey Housewife, not skilfull Artists, and it should be an endlesse labour, and would make the matter tedious to reckon vp, Land beefe, Stocke-Iuly-flowers, Charall, Valerian, Go-to bed at none, Piony, Liconas, Tan|sie, Garden mints, Germander, Centaurie, and a thousand such physicke Hearbs. Let her first grow cunning in this, and then she may enlarge her Garden as her skill and ability increaseth. And to helpe her the more, I haue set her downe these obseruations. P95

A good Housewife may, and will gather store of hearbs for the pot, about Lammas, and dry them, and pow d them, and in Winter they will make good seruice.

Thus haue I lined out a Garden to our Countrey Housewiues, and giuen them rules for common hearbs. If any of them (as sometimes they are) be knotty, I referre them to Chap. 3.

The skill and pains of weeding the Garden with weeding kniues of fingers, I refer to themselues, and their maides, willing them to take the opportunitie after a showre of raine: withall I aduise the Mistresse, either be

present her selfe, or to teach her maides to know hearbs from weeds. P97

Our Housewife, if she be the Keeper of her own Bees (as she had need to be) may with her bare hand in the heate of the day, safely destroy them in the hiues mouth. P104

### Lawson, William, fl. 1618. A Nevv Orchard and Garden. 1631

To make a fine Fumigation to cast on the Coles. cap. xliiij.

Take of Beniamin .i. ounce, of Storix calamit half an ounce disolue them as for a pomeam ber, then haue redy these woods in powders or one of them, Gyniper, or Cipres, or of white Sanders, & of Cloues, of either halfe a quarter of an ounce, al in fine pouder, mixt them all together: and with some Storix liquida gather the together with the heat of fire, then make the rownde of the bignesse of a blacke sloe, and with your Seale printe it a Cake while it is warme and soft.

Of these cast one or two vpon a Chafingdishe of Coles, to purge all pestifferous infection, and corrupte ayres, out of your house: if you put to the other thinges, the powder of Amber beades it wil be the sweter.

Some put also Labdanum, as before is sayd in makyng of the pomeamber, hearein doo as the sauor therof shall please you.

A Fumigation for a Presse, and clothes that no Moth shall bréed therin. chapter. xlvii.

## Thoughts on Housewifery by a Good Housewife

Take of the wood of Cipres, or of Ieniper, of Rosemary dried, of Storax Calamit, of Beniamin. of Cloues, a like waight beaten all in to powder, then take of y<sup>e</sup> powder of Worm-wood leaues dried as muche as all y<sup>e</sup> others, mixe them well together, cast therof vpon a Chafyngdish of coles and set it in your press and shut it close, & thus do oftentimes tyll you haue well seasoned your Presse or Coffe.

For the vnnaturall heat of the Liuer. Chapter. lix.

Take borage, buglosse, sicory, violets, fumitori, yong hop buds, fenel buds, of ech a quarter of a handfull, yong mallows & mercury of ech halfe a handfull, boyle these in a pottle of Whey and straine it.

**Partridge, John. The treasure of commodious conceits, & hidden secrets. 1573.**

To haue faire white teeth.

Take Barly Meale, Honey and Salt, and mingle them together, and rubbe your teeth therewith, and thei wil be white and cleane.

To take Fleas.

Anoynt a pottle with the Greace of a Bucke, and set it on your Bed, and all the Fleas will goe to it. Or els take the Greace of a Goupill, and annoynt a place of the house where ye wil haue them come and thei will goe thether. Or els take leaues of Dan, and lay them vnder your Couerlet or where ye will, and when they be among the leaues thei cannot come away.

**Hill, Thomas. A Briefe and Pleasaunt Treatise, Intituled, Naturall and Artificiall conclusions. 1581.**

Olbanum (which is a kinde of Frankencence) in powder mixte with as much of Swines grease, and boyled together, wherewith if childrens heades that are full of Lyce, or that are geuen to breede lyce, be annoynted: they shall afterwarde be free from Lyce. This is better and more safe, then to vse oyntments mixt with quick-syluer, which is very daungerous: therefore let Mothers

*“Young Chyldren whose gummes are anointed with the brayne of a Hare doo breede their teethe easylye.”*

or Nursses, rather vse this.

This following is an excellent, and often proued thing for the Collycke, Strangurie, and the stone.

Take the seedes of Careaway, Fennell seede, Spick|narde, Annes seede, Coomyn seede, Cynamom, and Galyngale: of eache halfe an ounce, Gromell seede, and Lycorres, of eyther of them an ounce, and beate them all to powder, and drinke halfe a spoonefull of the same powder in Ale, a lytle warmed, and walke vppe and downe one howre after, before you eate or drinke any other thing.

Doo thus fiue or sixe dayes together at the least, and you shall finde it of a notable operation. This was taken out of a learned practysers booke: besydes synce it hath bene many tymes proued.

Young Chyldren, whose gummes are annoynted with the brayne of an Hare, doo breede their teeth easylye. Mizaldus. And it hath bene proued with the brayne of a Conie.

**Lupton, Thomas. A Thousand Notable Things, of Sundry Sortes. 1579**

A very good remedy agaynst the markes of the plage, commonly called Goddes markes.

Take freshe and greene Rhaponticum, which is the herbe and rote called the more and great Centorie: it is named of Pliny (as Ruellius writeth) Rhacoma, the rotes of the herbe called Sanguinaria Dactilon, of some Dens canis, of Dioscorides Coronopus, that is to saye, crowes fote. Some take it to be Dandelion. The rootes of Turmentylle, white Dictanium, of eche of these an vnce, stampe all well, and put it in a pot or vyale, with well, riuer, or cunduyte water, at your discretion, rather to muche then to litle, vntyll it passe halfe a handfull about the other thinges in the pottle or more, then let it boyle with a lytle cleare and flaminge fire without smoke, vntil it be diminished of the third part, than straine it out softly, and it will be of the colour of wine, kepe it in some vessell of glasse, and whan necessitie

## Thoughts on Housewifery by a Good Housewife

requyreth, you may geue the patient a glassefull of it in the morninge, and as muche at night, two houres before supper, and it, must be very hote: than couer him well in his bedde, and make hym sweate. Whan the markes come forth, he shall become like a lazar or leper and shall be shortly cured.

*"It is a wife's  
occupation to  
winnow all  
manner of  
corns...and to  
make hay..."*



Bray the toppes and heades of Poppie, and mixe them with vinegar, and so annoint the place: or else dissolue Aloes being beaten with Endiue water, and it will doe the like.

### Alessio. The Secretes of the Reuerende Maister Alexis of Piemount. 1558

To make a woman beare Children.

Take Ceruse and Frankensens, and waie as muche of the one as of the other, and after you haue companied with her, put the same into her matrice. Also if you geue her drinke of Mares milke, or to eate the lower parte of the belly of a Hare, or the Genitories or stones of a hee Goate, after her men|struall purgation is come vnto her, it shall profite her muche vnto conception.

### Alessio. The Seconde Part of the Secretes of Master Alexis of Piemont. 1560

A remedye agaynst the wormes in yonge children.

Take y<sup>e</sup> flowre of bitter Lupines, aloes epaticu of eche thre Dragmes, of the iuyce of worme wodde two Dragmes, all wel mixed together, let it be spredde vpon some cloth or cloute, and laye it vpon the chylde's Nauell.

For children that bee broke.

Take white Paper, and chawe it well with your teeth, and make thereof a plaister, as great as wil couer al the broke, binde it in a swadle band with a linnen clothe: Than laye it to his coddess, and make fast the swathing bande: but you must renewe euerye day the paper chawed, and he shalbe whole.

### Alessio. The Thyrd and Last Parte of the Secretes of the Reuerende Maister Alexis of Piemont. 1562

A remedie against the itche.

come leane.

Take foure ounces of warme Vineger, and put therein a quantitie of the pouder of Pepper, and giue it vnto the partie to drinke many mornings fasting, and he will become leane, or else giue him to drinke euerie morning of the Wine of sower Pomegranates, two scruples with Oximell, or water.

### Alessio. A verye excellent and profitable booke containing sixe hundred foure score and odde experienced medicines ... the fourth and finall booke of his secretes 1569

An expert Medicine to drive away Lice.

Take the grounds and dregs of oil, or in lack of it fresh swines grease, a sufficient quantity, wherein ye shall cha e an ounce of quicksilver till it be all sunk into the grease, then take powder of Stavisacre, searce and mingle all to...gether make a girdle of woollen list meet for the midle of the patient and all to anoint it over with the said Medicine, then let him wear it continually next his skin, for it is a singular remedy to chas away the vermin. The onely odour of quicksilver killeth lice.

### Collins, Thomas. Choice and Rare Experiments in Physick and Chirurgery. 1658.

Lastly, remember that a housewife must undertake the following:

It is a wife's occupation to winnow all manner of corns, to make malt, wash and wring, to make hay, to shear corn, and in time of need to help her husband to fill the muckwain or dungcart, drive the plough, to load hay,

## *Thoughts on Housewifery by a Good Housewife*

corn, and such other. Also to go or to ride to the market to sell butter, cheese, milk, eggs, chickens, capons, hens, pigs, geese and all manner of necessary things belonging to a household, and to make true reckoning and account to her husband what she hath received and what she hath paid.

And if the husband go to the market to buy and sell (as they often do), he then to show his wife in like manner. For if one of them should use to deceive the other, he deceiveth himself, and he is not like to thrive, and therefore they must be true either to other.

**Fitzherbert, Anthony. *The Book of Husbandry*. 1523.**

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Alessio. ***The Thyrd and Last Parte of the Secretes of the Reuerende Maister Alexis of Piemont***. 1562.

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\*\*All four volumes of Alessio may be found in facsim-

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Extensive use of the academic databases Early English Books Online (EEBO) and Early English Books Online Text Creation Project (EEBO-TCP) were used in the preparation of this paper.



Contributed by Johnnae llyn Lewis, CE

*A retired Elizabethan country lady, THL Johnnae llyn Lewis, CE joined the Society in August 1973. She still writes for a number of society publications.*

*JK Holloway is a librarian. Her book *Concordance of English Recipes: Thirteenth to Fifteenth Centuries* by Constance Hieatt and J. Terry Nutter with Johnna Holloway was published by MRTS at Arizona State University, 2006.*

## *Arts in Calontir: Clothier's Seminar*

<http://www.modaruniversity.org/CS.htm>



### **23rd Annual Clothiers Seminar February 2nd, 2008**

*hosted by Shire of Cum an Iolair*



This year marks the 23rd anniversary of this event. We invite all to come spend the day learning and sharing about period clothing. As in the past we will have something for everyone, regardless of skill level.

We have had the honor of presenting many talented and diverse instructors in previous years and it is our intention to continue that tradition this year. Our class format remains the same: classes start at 9:00 am, lasting 1 or 2 hours; Walk Through History at the noon break and court will be at Their Majesties pleasure.

We have great cooks in our shire and there will be an inn onsite as usual and instructors will receive a token good for a meal from the inn. We will also have a fast food map available at troll for those that want to go out for lunch or dinner afterwards.

We will be using the same site as last year, Wheatridge Middle School, 318 E. Washington St, Gardner, KS 66030. Site is dry. Parking is plentiful. Site will open at 8:15 am and close at 6:30 pm. Site fee will be \$8 for members, \$11 for non-members, children 12 and under free. Make checks payable to *SCA Inc., Shire of Cum an Iolair*.

#### **Directions:**

Take your best route to I-35 to Exit 210 – US 56 West into Gardner. This will merge into 175<sup>th</sup> Street. Turn right onto N. Mulberry Street until it ends at E Washington St. Turn left and go forward to the School. There will be signs posted.

For a tentative list of classes, check out the website: <http://www.modaruniversity.org/CS.htm>

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## Infant and Toddler Garb

By Mistress Slaine ni Chairain



*There is nothing cuter than a baby in garb but I know from experience that it can be overwhelming to produce garb for babies and small children. For one thing they just aren't shaped like adults and they have this annoying tendency to grow up so fast. My purpose in writing this article is to show that period garb for small children and babies does not have to be complicated. A few construction tips taken from surviving period examples can lead to garb that is more comfortable for the child and will fit for longer.*

### Interpreting Images of Infants and Children

I have looked at tons of medieval paintings and sculptures of babies and small children. Many show the Christ Child at various ages in such a stylized way that it is difficult to tell if the artist had real clothing in mind or was copying the same image over and over from a model book. Even in less religious works such as the Ages of Man you find evidence of a repeated standardized image. Still, if you look at enough pictures some patterns start to emerge. Infants were swaddled and after a child could move around they wore a long tunic or shirt. There are late period portraits of small children in very elaborate adult style clothing but there are also contemporary images of children this age in plain shirts.

Sidebar: If you want to track down images of medieval children trying looking for depictions of these stories or motifs:

Nativity (though the baby is often nude)

Sheperds in the fields (sometimes they have a child with them)

Flight into Egypt

The Holy Family

Massacre of the Innocents

Presentation at the Temple

St. Christopher

Moses in the bulrushes

The birth of Mary

The birth of John the Baptist

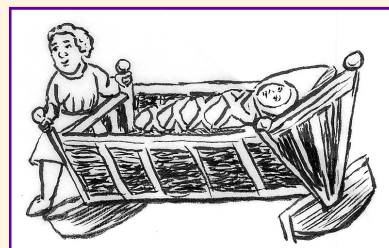
The birth of Caesar (and many other famous men both real and fictional)

The Ages of Man (divided up in anywhere from 3 to 12 ages)

### Children at Play

#### Swaddling

If you ignore that one gloriously nude kid most infants are depicted as swaddled. (Figure 1) This was a process of wrapping a child in wool bands.



The visual evidence in numerous painting and sculptures is backed up by a lengthy explanation of swaddling in the period gynecological text by Soranus. He recommends wool fabric because it is soft and warm and doesn't shrink when it dries like linen does. The bands should be 3 or 4 fingers wide and have no hems or selvages so that they bind evenly. The limbs are to be wrapped individually or separated by fabric because skin against skin can cause rashes. There is another piece of cloth under the bum to collect excretions. The whole little baby mummy is then wrapped up so that his arms are straight against his body.

They did this for a number of reasons. It kept the child warm and stopped them from picking at their eyes but medieval medical authors have this idea that newborns are extremely malleable and need to gently guided to a proper form. The swaddling continued for 40 to 60 days after birth (with daily baths!) Yet with all of this work, Gerald of Wales notes that the Irish did not swaddle their children and they grow straight limbed, strong and beautiful. This is good because I'm not sure how safe swaddling bands are for us modern re-enactors. They seem like a good way to strangle a baby. I swaddled my daughter with a blanket or in a baby carrier like a sling.

## Infant and Toddler Garb

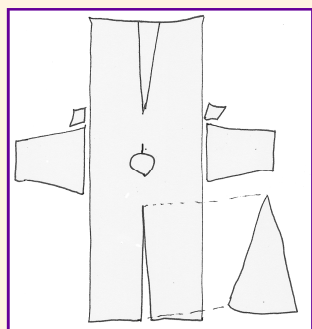
### The Little Shirt

Even Soranus notes that some children do not take well to being swaddled and recommends a simple little shirt. Small children (when the age is known) are often depicted in a loose shirt that reaches the ankles. (Figure 2). This draped little shirt can make our job much easier. I've not found any written descriptions of what the fashionable toddler wore in medieval literature. One clue exists among the garments found in Greenland. Three surviving garments are toddler sized. The dimensions are listed below

Designation	Total length	Gore length	Fullness of skirt	sleeve length	fabric	notes
Norlund 44	880 mm 32 in	560 mm 22 in	2300 mm 90 in	390 mm 15.5	2/2 twill Originally white	Has side gores creating a fuller skirt.
Norlund 61	540 mm 21 in	350 mm 14 in	1480 mm 58 in	Sleeves missing	2/2 twill Originally white	This is one of only two garment on rather than wrapped around a body
Norlund 62	495 mm 19.5 in	350/360 mm 13.5/14 in	980 mm 38.5 in	185 mm 7.2 in	2/2 twill originally grey warp white weft	No side gores on either 61 or 62

For reference my slightly small for her age almost two-year-old daughter's dresses are 25 inches from shoulder to ankle. (Figure 3.)

### Making garb for infants and toddlers



**Fabric choices** – While it can be useful to look at modern infant clothing to get an idea of size, please remember that this modern stuff is often made of stretchy knit fabric and good garb is from woven fabric which typically stretches less.

On modern children's clothing you'll see all sorts of warnings about flammability. You can look for flame resistant material at the fabric store but natural fibers such as cotton, linen, silk and wool are self extinguishing. They are certainly better than polyester, which can melt and adhere to skin as it burns. Choose 100% natural fibers whenever you can.

Make sure you wash and dry your fabric in the hottest temperature possible. Kid's clothes will need to be washed often and you want all the shrinking done ahead of time.

The weight of fabric can be a concern. Sometimes thick fabric, which hangs well and looks right on an adult, will be too stiff when made into child sized garb. Look for thinner fabric than you would feel comfortable wearing.

Choose colors that will take repeated washing but also let older toddlers have a say in what colors they'd like. There doesn't seem to be a medieval urge to dress babies in gender specific colors or styles. White seem to be the most popular color but I've seen every shade.

**Babies have big heads** -There is one key thing to remember when making garb for infants and toddlers: They have

## Infant and Toddler Garb

big heads in relation to the rest of the body. If you make a neck hole the same proportions as an adult tunic, the baby's head will not fit. If you make the neck hole big enough for the child's head you're guaranteed an off the shoulder look. The child sized Greenland garments listed above are too poorly preserved to indicate how the collar was finished.

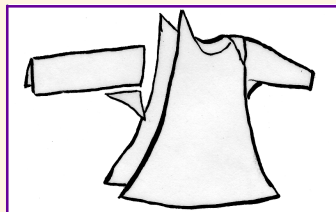
I have observed and experimented with a number of different ways of solving this problem.

1. **A keyhole neck.** (Figure 4). This is a lot like those on an adult tunic. Be sure to give those extra chins on babies a little extra room. You might need to button it closed. Be very careful what kind of button you choose since babies are great chewers. If you are concerned about choking you can put the slit in back and close it with a flat button. The back closure is currently my favorite way of closing a collar.

2. **Snap or buttons at the shoulders.** Instead of closing the seam at the shoulder on one or both sides use buttons or snaps. (Figure 5) Snaps that come on a strip of fabric are easier to sew down and less likely to be chewed off.



3. **"Onesie" Style**— If you at look modern infant clothing you'll see that the big head problem is solved by overlap at the shoulder of the front and back pieces. The advantage of this neckline is that it requires no hardware. The disadvantage is that it is probably not period and a little tricky to size. (Figure 6)



**Construction** — There are no particular differences in constructing children's vs. adult garb. The child size Greenland garments have the same pattern as adults.

There is a tendency to want to make a simple t-tunic by the age old fashion of folding a rectangle in quarters, cutting out a dress or shirt shape and sewing up the sides. This seems economical since children grown so fast.

However, taking the time to put in gussets at the armpits and making a neck opening the right size will mean the garment fits the child longer. It will be easier to put on which will keep your baby from making painful associations with garb. Also, there will be less stress on the seam in the armpit so you will spend less time mending.



You might want to consider how seams will be finished if you have a fussy child. Bound seams such as a French seem or flat fell will keep the edges from tickling. A period way to finish a seam is to sew it down in the regular way and then fold the allowance away from the initial seam. Many of the Greenland garments have seam allowance folded to one side with nothing tucked under. (This works when you use wool but with linen you must fold the seam allowances under or they will fray.)

I like to finish the cuffs and collar with bias tape. You use either the same fabric as the rest of the garment or a contrasting color as decoration. This is a good way to use up scraps!

To make the garb usable longer add extra fabric to hems and let it out as the child grows. On one dress I pinched in an inch of fabric making a sort of ruffle a little up from the bottom hem. You can let this out without redoing the hem. After age one kids will grow more up than out. If folded up material at a hem is bulky adding more fabric later might work better.

### Accessories

**Hats** - Babies look cute in hats. A bonnet or simple coif made of white cotton or linen will serve nicely to keep the sun off of a bald head. Attaching a straw hat to a coif is one way to keep making it more comfortable and keep it on. Among the Greenland finds was a child sized pill-box hat.

**Hoods** - are another option especially if you want to keep a kid warm or need to keep sun off of their neck. One of the hoods in the Greenland find is 13 inches long.

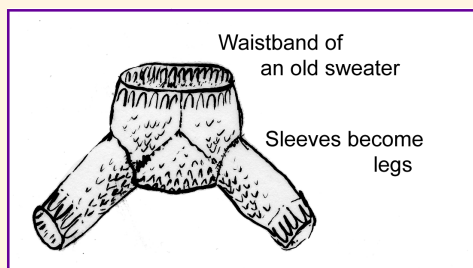
**Bibs** — A cloth square tied loosely around a baby's neck

## Infant and Toddler Garb

makes an excellent and period looking bib. A slightly more elaborate bib involves tie strings attached to a rectangle of terry cloth. (Terry cloth isn't period but it is a lot more absorbent than a simple woven fabric.)

**Leggings** – Many images of period toddlers have no pants. However, if you need them for warmth or to protect a crawler's knees a clever solution is to take an old sweater and use the sleeves and part of the body to make leggings. Use the finished edges of the sleeve and the bottom edge of the sweater as the cuffs and waistband of the leggings. (Figure 8)

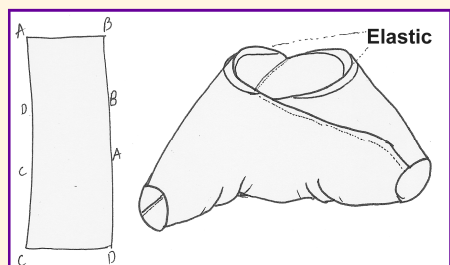
**Diaper covers** – For summer wear I made plausibly period shorts by using the underwear pattern that on adults “looks like a diaper”. Take a rectangle of fabric approximately 1 yard by 12 inches. Attach a short end to the middle of a long end and



repeat. You end up with something that looks like figure 9. I put casing for elastic over the hips. This is the one place I used something like that because you don't want to mess with drawstrings near a messy diaper.

**Shoes** - Children outgrow shoes so quickly no one should speak ill of you if your kids wear sneakers to events. Keep an eye out for leather sandals, boots, or moccasin type shoes that look periodish. There are many examples of period footwear for children for the leather crafters. Just don't bring modern light up shoes.

With children's garb the time and material requirements can be small so feel free to experiment. Once children reach pre-school age their proportions even out and you can use adult fitting methods and collars. Finally, as your child outgrows their garb share it with a family with younger children.



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U.S. Consumer Product Safety Commission Children's Sleepwear Regulations 1, 16 C.F.R. Parts 1615 & 1616 <http://www.cpsc.gov/businfo/regsumsleepwear.pdf> accessed 11/28/2007. If you want to be persnickety or sell children's garb you might want to take a look at these government regulations.

## *So What Did You Do if You Were Anglo Saxon?*

*A Tongue-in-Cheek Look*

### **Life:**

You lived from the 5th century to the 11th century in southern and eastern Great Britain.

### **Language:**

You spoke Anglo Saxon, what is also known as Old English, which is related to a Germanic tongue but not Middle English for some reason.

### **Religion:**

If you were an early Anglo Saxon you were pagan and believed in many gods which were based on the old Norse gods.

If you lived in the 7th and 8th centuries you might have been Christian. If you were an Anglo Saxon monk you would have prayed and copied out books and prayed and copied out books.

### **War:**

From the 9th century to the 11th century you might've been involved in a fight with the Vikings or others who were interested in your land which you weren't interested in giving to them.

### **Home:**

You probably lived in a small timber home with a thatched roof. Your home would have had only one room with a hearth. The fire would have given you means to see by, heating, and a way to cook. You probably lived in a small town that had a main hall in the center of it. It would not have been a sprawling urban area.

### **Livelihood:**

If you were a man you probably hunted, fished, farmed, and/or created the tools to do such things when you weren't fighting off the invading Viking hordes.

If you were a woman you probably cooked, cleaned, spun, wove, and possibly created the tools or cared for the animals to do such things. You also raised your children. Oh, and generally waited for your husband to come home from fighting off invaders.

You might have been a slave or a free person.

### **Crime and Punishment:**

If you were bad you were punished, not imprisoned. You were needed to do things in the village, but you might be doing them less a hand or nose which were cut off for minor crimes. Let's not even talk about major ones.

### **Food and Diet:**

You probably had grains such as wheat, oats, and barley (mmm...beer...) and the usual gamut of vegetables such as beans and peas. You probably also had honey (mmm...mead...) and farm animals such as pigs, goats, sheep, and cows.

### **Entertainment:**

While eating and drinking around a fire you would have told or heard stories about heroes and things of your past, such as Beowulf. You might have told or heard epic poems or sermons.

While eating and drinking you might have played music such as on a lyre and sung.

You might have made up riddles to stump your friends who were stuffed and drunk by now.

Or you might have played dice or board games.

Or you might've made babies.

### **Art:**

You might have worked on one of the beautiful manuscripts if you were a monk.

You might have done embroidery on the Bayeux Tapestry which told the story of William the Conqueror and the Norman invasion. Invasions, invasions, invasions.

### **What happened to you?**

By the 9th century the Vikings had taken over everywhere but Wessex and gradually all these Viking areas were taken back over by the Anglo Saxons.

Online Sources: BBC.com and Wikipedia



## *Look it Up!* *Good Sources*

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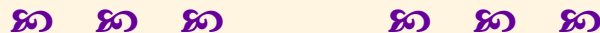
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## *Top Ten Ways You Know You're An Artisan*

10. Your signature line is in Anglo Saxon.
9. After spending the night at your parents house unsupervised you have new garb but their curtains are missing.
8. You don't grow herbs to put on your fried chicken; you grow herbs because you want to try a 1550s physicke.
7. Your collection of plates is to look at, not to eat on.
6. Genealogy is boring unless it involves a bunch of Anglo Saxon usurpers or beheaded Tudor women.
5. Trotting to an outhouse, cooking over a fire, and bathing in a lake is something you pay to do. You call it war.
4. 'Linen' means a pair comfy period undies and not a tablecloth or napkins to you.
3. Linen tablecloths and napkins get turned into comfy period undies. And you're no longer invited to family Thanksgiving dinner because of it.
2. Your avatar is a picture of the frontispiece from "Coryat's Crudities: hastily gobbled up in five moneths travels".
1. You didn't have to look up Coryat's Crudities to figure out what the heck I was talking about and you knew there were no typos in the title.

## ❧ Would You Believe? ❧

In one of Carpaccio's paintings the noble father is seen talking to his daughter, his head held wearily on his hand in resignation. That's because his daughter is demanding many things before she'll consent to marry who her father wishes her to.

Da Vinci did his drawings and sketches on papers of many different colors, including red, purple, green, blue, and even pink—probably because they were cheaper than white paper.

Having snowball fights is period. There is a Book of Hours that shows Medieval people enjoying this winter pastime.

Medieval British roofing materials included not only thatch, but slate shingles, wood shingles, and ceramic tile

shingles.

A gentleman's home in the 15th century was much more likely to spend more money on the essentials of food such as bread, meat, and ale than it was on 'delicacies'.

Wedding vows in the Middle Ages were very similar to what they are now, "I take thee to be my lawful wedded...to have and to hold..."



Miranda Hvinden © 2006

Even though the wedding vows, rings, and much else has not changed, the attire tradition of the bride and groom have: most brides wore colored gowns rather than white.

Inventories from the period show that Renaissance Italian houses used many, many containers, each with a specific purpose of orderliness.



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<http://calontir-rush.org/>



## *Guilds*



**Bardic College :** [CalontirBards@yahoogroups.com](mailto:CalontirBards@yahoogroups.com)

**Brewer's Guild:** <http://www.geocities.com/calontirbrewersguild/>

[LISTSERV@crcvms.unl.edu](mailto:LISTSERV@crcvms.unl.edu) (to join the listserve put 'subscribe Calon-Brew' in header)

**Cookery Guild:** <http://groups.yahoo.com/group/CalontirCooksGuild/>

**Fiber and Needle Guild:** <http://www.calontirfiber.org/index.php> [CalontirFiber@yahoogroups.com](mailto:CalontirFiber@yahoogroups.com)

**Pottery Guild:** [Calontir\\_Potters@yahoogroups.com](mailto:Calontir_Potters@yahoogroups.com)

Greetings from the Pottery guild! The Calontir Potters Guild was formed to maintain a level of expertise in the area of pottery for the Kingdom of Calontir. The main focus for our guild is currently the renowned Pottery Tent that resides at Lilies. War each year. It is our mission to teach others how to create vessels from clay as well as to advance the Kingdom's knowledge about medieval ceramic wares. All interested parties are welcome to join the guild and we have an internet based listserve through Yahoo Groups which is a forum used to hold discussions about pottery year round. Our current Guild Head is Mistress Genevieve and our current Treasurer is Her Excellency Vasilla.

**Scribes Guild:** [CalontirScribes@yahoogroups.com](mailto:CalontirScribes@yahoogroups.com)

## Submit Stuff to the Scrolls

So you've got a really cool thing you want to submit to the Calon Scrolls. Great!

**Topics:** The Scrolls needs good in-depth articles about period arts, sciences, artists, scientists, practices, methods, tools, and lives and times. Good informal articles are welcome, too, on period projects that you've done and how you did them (like documentation). Book reports are needed on books relevant to what we study in the SCA. And since my sense of humor is pretty bad, I really help with the fun facts and 'you know you're an artisan' feature.

Things that are pertinent to the arts and sciences in Calontir or the SCA are welcome, such as articles on judging, documentation, competitions, personas, information about upcoming guild activities, A&S areas at events, at Lilies, or at foreign wars.

Artwork is also needed to make the Scrolls pretty. Original drawings, paintings, etc., are great. So are photos of the recreations you're working on.

**Editing:** I do reserve the right to edit and to not print submitted articles, especially on modern unrelated topics (like no articles on your kittens or chocolate cake recipes, please. I love chocolate cake and kittens, but not as subject matter for the Scrolls!)

Also, **work or artwork that is not original to the author cannot be used.** Meaning those copyright laws come into play and I can't print photos out of books or from web pages, etc. I will try to find good ways to represent that image if I can.

**How to submit articles and artwork:** Please submit your article or artwork, etc., electronically as an attachment to [CalonScrolls@calontir.info](mailto:CalonScrolls@calontir.info). I will also need a

release form completed and submitted (electronic signatures are accepted) as an attachment in the same email. The form is at the back of this issue and on the Calontir A&S web page.

**Format:** Your articles should be in either a Word doc format or an rtf. Artwork can be a jpg, tif, or gif.

**Length:** I don't have a limit per se on the length of articles since the Scrolls is an electronic format and I can use my handy dandy red pen to edit down the more lengthy ones. The best length for articles are within 3 to 5 pages of a Word document. And I don't know how many words that is; don't ask me to do math. You'll regret it.

**Deadlines:** The deadline for submissions is two months before publishing date, on the 25th of that month (like the Mews).

Jan '08 Misc Arts Issue: Deadline is 11/25/07

April '08 Misc Arts II: Deadline is 2/25/08

July '08 Metal/wood/leather/other working Issue: Deadline is 5/25/08

If you have any more questions, please email Mistress Cassandra di Capelletti at [CalonScrolls@calontir.info](mailto:CalonScrolls@calontir.info)

### Disclaimer and Blah, Blah, Blah, about the Scrolls:

- All views expressed in the letters and articles contained in this publication do not reflect the views of the editor, the Kingdom of Calontir, or SCA, Inc.
- All artwork contained within this publication is original or in public domain. All copyrights are reserved to the original artist. All waivers/release forms for all articles and artwork are kept

## Upcoming Issues of the Calon Scrolls

April '08 Miscellaneous Arts II    July '08 "Workings": Metal, Wood, Leather    Oct '08 Youth Edition

Kingdom of Calontir - "Calon Scrolls" Release Form

I, \_\_\_\_\_, being known within the Society for Creative Anachronism as \_\_\_\_\_, do hereby grant permission for the (Circle appropriate item(s): article / poem / picture / song / artwork or photo / other) entitled: \_\_\_\_\_ to be used as follows (check all that apply):

☐ Rights to publish in an issue of the "Calon Scrolls" to be posted on an officially recognized Calontir web page such as the Arts and Sciences web page. I recognize that issues will be publicly available in an online archive. I recognize that persons unknown may link to this site or may use my work without my permission. I shall hold the web page owner harmless from such activity if proper notice appears on the web page. If I have checked this option, I retain all copyright of my work and may grant permission to any other publication or entity to use my work. I further certify that I am the sole creator of this work, and have not substantially based it upon the work of any other person. If others have contributed to this work, or if I have based this upon the work of any person, their names and addresses (or other contact information) are:

☐ Rights to reprint in future "Calon Scrolls" issues (this is highly appreciated, particularly with regards to artwork and illustrations) for \_\_\_\_\_ issues (may be 'unlimited').

☐ Permission to use mundane contact information in an issue of the Calon Scrolls. (Check all that you give permission for. If none are checked then only your SCA name will be used in conjunction with your submission.) ☐ Mundane name

☐ Email address ☐ Address ☐ Telephone number

Date: \_\_\_\_\_

Legal Name (please print): \_\_\_\_\_

Signature: \_\_\_\_\_

Address: \_\_\_\_\_

Email: \_\_\_\_\_

Telephone: \_\_\_\_\_

Please do not send me original art or other submission. Send a copy instead. Electronic versions are preferred in either a doc or rtf format. Artwork may be sent as jpegs or gifs.

Send your submissions to:

Mistress Cassandra di Capelletti c/o Michelle Vincent

[CalonScrolls@calontir.info](mailto:CalonScrolls@calontir.info)

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