



THE TRISKELE



THE QUARTERLY ARTS & SCIENCES NEWSLETTER OF THE KINGDOM OF TRIMARIS





THE TRISKELE

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FROM THE EDITOR

Greetings Trimaris!

I, under the brilliant tutelage of the lovely Mistress Adelina de Bretigny, am publishing my first issue of the “Triskele”. Thank you to all who submitted your excellent work, and please keep your submissions coming. This is your newsletter, and only by your entries can it be a success.

I have big shoes to fill, and I thank Mistress Adelina for all her help and patience with me. If this Triskele has a favorable outcome, it's because of her and her devotion to this beautiful ezine.

In Service,

Maitresse Melissent Jaquelinne la Chanteresse, O.S.





FEBRUARY/MARCH 2023 ART/SCI CHALLENGE

HL Birna Isleifsdottir
m/k/a Gypsy Teague
Expo Deputy

Kingdom Art Sci is over for another year. It's now time to think about 'I Did the Thing.' This year we are changing it up a bit. There will be 13 things to do. One for each month and one for Expo. I have listed all the months below and at the end is the explanation of the 'thing' for the Expos. So before the month is on you let's start getting Artsy and Sciency. Yeah I know that's not grammatically correct but go with it.

Feb: Who are you? Post something about your persona. This can be as detailed or as little as you wish. If you are new then what's your name or even what area or time are you interested in. For the seasoned players it can be detailed down to where you are from and what prompted you to be that persona.

Mar: Gulf Wars. If you are going what are you doing to better your encampment or your personal appearance? It can be a little or a lot. If you are not going what are you doing to improve your persona? New piece of garb? Feast ware? Whatever makes you more in tuned with the dream.

Get dirty. I'm certain you all have at least one set of work garb. Work in it. Experience what you would have during your time period.

Each expo will have a theme and that theme is the season. If it's spring then the spring things your persona would have made or learned, Summer, Fall, Winter. Same. However some may not want to do the theme so we will have a table for freelancers. And the theme tables will be 1199 and before and 1200 and later. So the Heathen Norse are not on the same table as later period buccaneers.

Now comes the hook: You get credit for each expo you enter in. At the end of the year you get a special I did the Expo thing. One expo you get a Silver, two a Gold, three a Platinum, and Four a Diamond. We make a big deal about these special certificates and those that are diamond are called out in court and honored with, Hel, who knows. We have a year to figure that out. However I can tell you that the Diamond certificates will get a sharp and stabby thing made by me special for the Diamond thing winners.
So now let's get crafty



Stay up-to-date on Monthly Art/Sci Challenges, Upcoming Happenings, and share your arts with the Kingdom on our Trimaris Arts & Sciences Facebook page!

<https://www.facebook.com/groups/TrimarisArtsandSciences>





UPCOMING EVENTS AND DEMOS



MERMAID'S FAIRE: BATTLES OF BENTONSHIRE VIII

February 11, 2023

at The Hernando County Mining Association Enrichment Center (The Quarry)

800 John Gary Grubbs Blvd. Brooksville, FL 34601

\$20 Site Fee (\$5 Member Discount)

Under 17 half price, no more than 3 adult fares per family

www.epay.trimaris.org/trimaris

\$10 Luncheon Reservation (60 seats)

Under 17 eats free with parent prepaid reservation

Parent needs to register under 17 for feast

Deadline Sunday, February 5, 2023

A daytrip event of Heavy Weapons fighting, Rapier fighting, melees, classes, and fun!

GULF WARS XXXI (2023) – A War with No Enemies

March 11 @ 8:00 am - March 19 @ 5:00 pm

King's Arrow Ranch

26 King's Hwy

Lumberton, MS 39455

<https://www.gulfwars.org>

SPRING CORONATION

March 31 – Apr 2, 2023



FROM THE KMOAS

Greetings fellow Trimarians!

As an artisan and now an Art/Sci officer, I hear a lot of conversation about the arts and sciences competitions being difficult or making people nervous. This makes me sad because there is so much love and work that goes into making each competition welcoming, informative, and enriching.

I want to encourage all artisans of all levels to become a part of this process. Here are some of the benefits of entering a competition at any level:

Introducing your talent and creations to the community of Trimaris.

A chance to meet and have conversations about the arts and the sciences that interest you.

The opportunity to chat with the judges at the competition and not only hear about potential new resources but make new friends!

It's the time for other members of the populace to see the creations you have shared and become inspired by your work and dedication.

I want to encourage each and every one of you to stop by the Gulf Wars Art/Sci competitions and see the displays. Meet some artisans from the Known World and become enchanted with all that is created in the name of the Dream we all share.

My door is always open if you have questions. I have answers! And I am happy to help connect you with other artisans and experts.

Please most of all, always feel welcome at any arts and sciences function whether competition or a classroom. The Arts and Sciences are an incredible and beautiful part of the SCA, and I have found in my travels that everyone has something special to teach, to show, and to share.

In Service to Trimaris I remain,

Duchess Larissa Alwynm Clarewoode, OR, OL, OP

KMOAS



GULF WARS XXXI CHAMPIONS

Our 2023 Gulf Wars Champions have been chosen! They are:

1. Dramatic Theater Performance: Screw Your Courage to the Sticking Place - Performance Entry.
Maîtresse Mellisent Jaqueline la Chanteresse
2. Scroll, painting with Tanka -Static Entry. Mistress Finnualla and HL Nishigori,
3. Chalice Veil - Fabric Arts - Static Entry. Mistress Adeline de Britigny.
4. Band Sampler, Embroidery - Fabric Arts - Static Entry. Lady Isabala Vega,
5. On the Body Dress, 15th Century - Fabric Arts - Static Entry. Ottilde Akkermann,
2 Alternates
:
8th Century Skirt - Fabric Arts - Static Entry. Gulruh bint Ibrahim, Trimaris.
10th Century Turn Shoe - Leather Crafting - Static Entry. HL Kolbrande Haukr

Some of them elected to share their stories with us.
Here are four Champions' stories and images.

Ottilde Akkermann
m/k/a Susan Williams

Can you give us a brief overview of your entry?.

It is a mid-16th century wool English Fitted Gown, wool Kirtle, linen Partlet, silk Sleeves, and linen Chemise. The complexity comes in that I self-drafted the patterns from the instructions in The Tudor Tailor book and every garment is 100% hand-stitched by me.

What changes, modifications, or enhancements to your entry are you doing to get ready for this Gulf Wars?

I don't know yet. I have several points in my documentation to do better with. For the garments, I haven't decided what to work on but I have several ideas that I need to prioritize.

What inspired you to research and create your entry?

The green wool that I used for the English Fitted Gown was given to me as a gift. I wanted to make sure I honored the gift by making something special.

,



GULF WARS XXXI CHAMPIONS

What part of your entry did you find most challenging?

The puffed and panes sleeves of the gown were difficult because hand sewing through all the many layers of fabric was a challenge. The pad stitching inside the Kirtle was a challenge, it was my first time attempting pad stitching in a bodice. And the cartridge pleats on the Partlet were a challenge, that was my first time trying cartridge pleats. But really the hardest thing has been typing the documentation. I don't know how to type well and, while I'm ok with a smartphone, I don't know how to use a computer (yes I am aware that I may be the last person on the planet who doesn't know how to operate a computer or laptop), and so trying to learn both typing and a computer all at once (and under a deadline) left me seriously questioning some of my life choices. If anyone knows how to use "Pages" on a Mac, I sure would appreciate help. I was asked several times why I didn't put any photos in the body of the documentation (I have them all grouped at the beginning) and the answer is that I don't how to do it.

What part of creating or researching your entry did you enjoy the most?

The meditative nature of hand sewing is quite enjoyable to me. Knowing that women of all social classes sewed their own chemises and other undergarments left me feeling close to our distant ancestors, especially when constructing such an intimate garment. Reading about all the women who wore the gowns with puffed and paned sleeves, their lives, and how they lived, and imagining myself as minor nobility in the period was fascinating.

Anything else you would like to share?

I'd like to share my thanks for the encouragement and support I've received. I'm new (just 1 year) in the SCA and have been welcomed with open arms. Words cannot express my appreciation for this.



Susan Williams, English Fitted Gown



GULF WARS XXXI CHAMPIONS

Lady Isabella Julietta Diego y Vega
m/k/a Julie Kurisko

Can you give us a brief overview of your entry?

The Band Sampler is a Masterwork category piece representing embroidery techniques with a pulled-thread border; traditions used throughout Western Europe between 1550 and 1650 C.E.

I made the piece over an extended period of time as a learning and pattern recording exercise; some of the bands are very basic in design, while others are extremely complex.

What changes, modifications, or enhancements to your entry are you doing to get ready for this Gulf Wars?

Since the embroidery itself is completed, my focus is going to be on improving the quality of my documentation of the work. Tweaking my citations into footnotes, adding more detail about some of the tools/techniques used -- such as in-period scissors, more details on the indigo color dying I did on one skein of silk floss, etc.

What inspired you to research and create your entry?

When I started this project, I was a living history interpreter at Mission San Luis in Tallahassee. This is an archaeological/living history museum commemorating the existence of a (Spanish) Franciscan mission to the Apalachee tribe between 1656 to 1704. I was asked to demonstrate embroidery to the museum visitors, and I also wanted to collect and try out period embroidery patterns before using them for larger projects such as bed linens, tablecloths, jackets, church linens, etc. So this Sampler was primarily made to help me learn new designs and stitching techniques -- just like the ladies making the original band samplers during the era we recreate! My original focus was on Spanish-made samplers (given the culture I was representing), but I found a number of my primary resources were from countries that had contacts with Spain such as Italy and England.

What part of your entry did you find most challenging?

When I started the Sampler, I was reasonably familiar with stitches such as cross stitch and blackwork (Holbein stitch). I wanted practice on weaving the loose ends of the threads through the designs on the back of the piece

neatly. I also found reason to learn drawn stitch, and got a lot of practice on satin stitch. There were a number of times when I had to just pull things out and start again if a pattern wasn't coming out neatly enough!

What part of creating or researching your entry did you enjoy the most?

I loved the mix of colors employed in the work. When first looking at extant samplers, I was surprised at how vivid their colors were, because I was primarily used to monochromatic blackwork.

Anything else you would like to share?

Like many long-term SCAdians (I joined in 1985) I'd sort of fallen into the fringers of the organization because of more mundane priorities, like schooling, family, job, etc. Now that my child is older and I'm secure in my career, my husband and I are wanting to get more active in the Society again. So this means I'm planning out my new sewing project already, and looking forward to more opportunities to attend events.

“Photo courtesy of Mission San Luis.





GULF WARS XXXI CHAMPIONS

Maîtresse Melissent Jaqueline la Chanteresse, OL
m/k/a Rev. Mia Reeves

Can you give us a brief overview of your entry? (

My entry, "Screw Your Courage to the Sticking Place," is a recreation of a performance of a portion of Act I, Scene vii from Shakespeare's Macbeth. I play Lady Macbeth and, in the scene, am berating my titular husband for going back on his promise to kill the King. It's set in the Globe Theatre in 1610, so the gestures are broad, and the vocals are well-projected. It's a complex project because I am performing the Lady using adherence to the period performance skills and attention to detail I found after extensive research.

What changes, modifications, or enhancements to your entry are you doing to get ready for this Gulf Wars?

I intend to have a better display, as my displays are usually plain, consisting of my documentation and maybe a flavor prop. I hope to bring the wood-panel painting of me as Lady Macbeth if there is a place to put it, but it is large and unwieldy. I hope there is room for it. I will probably review my documentation and reprint it. I will have my husband, Thomas Alistair the Wanderer play Macbeth this go-around, so we have time to rehearse it. Master Thaalabi kindly played him at Kingdom Art/Sci and did a marvelous job.

What inspired you to research and create your entry?

I am recreating the performances as they were done in the 16th and 17th centuries. As a classical actress, I find this an opportunity to perform and share Shakespeare's works with others. I was trained as a dramaturg in college and used these skills to research every aspect I could think of that would be a consideration in creating a period performance, from acting style to pronunciation to makeup.

What part of your entry did you find most challenging?

Mastering Original Pronunciation, which has been called by linguist David Crystal "aconglomeration of Scottish, Australian, and Cockney." It forces the user to speak in a lower pitch and have a more earthy stance, rather than the fake "posh" English often used when performing Shakespeare. I was challenged to be true to the dialect, yet still understandable, and at the rapid pace at which the plays were performed to fit into the time limitations set out by the Master of the Revels.

What part of creating or researching your entry did you enjoy the most?

Acting the piece was certainly a treat, since my passion is performance, even with such stringent rules to follow to make this period perfect. I love the role of Lady Macbeth, having played her in a stage production in Washington, D.C. when I was much younger. I have learned so much more about the character and what she says, and how she says it, since then, it's a completely different approach from what I did before.

Anything else you would like to share?

I have two Compleat Anachronists published on the topic of period performance: No. 194, "Recreating Elizabethan and Jacobean Theatrical Performance," and No. 197, "Examples of Performing Elizabethan and Jacobean Theatre." I also want to thank everyone who helped me on this project, from David Crystal himself to my friends and mentors in and out of the SCA.



GULF WARS XXXI CHAMPIONS



Pelican Scroll, Photographer Susan E. Gibeault

Baroness Finnguala inghean Alusdair, OL
m/k/a Susan Gibeault

and

HL Nishigori Gentarō Mitsumune
Jm/k/a ohn Aguirre

Can you give us a brief overview of your entry?

Division: Studio Arts

Sub-division : Multiple - Calligraphy, painting,
ceramics, miscellaneous

Time Period: Muromachi Period, 12th- 16th century
Japan

This piece was entered as a Journeyman level entry
that was raised to Masterwork by the Judges.

What changes, modifications, or enhancements to
your entry are you doing to get ready for this Gulf
Wars?

For Gulf Wars we hope to add information regarding
pigments.

What inspired you to research and create your entry?

Our inspiration was to make a memorable yet
period correct keepsake for our friend's elevation
to the Order of the Pelican. Due to his impending
international move we felt that the hanging scroll
would be the best way to achieve our goal because of
the overall ease of portability once rolled up.

What part of your entry did you find most
challenging?

Our biggest challenge has been distance. We, the
artisans, live approximately 350 miles apart. The only
time during this whole process that we have actually
been in the same place at the same time was the night
before the scroll was awarded. We have used SCA
mail to get the various bits and pieces to where they
needed to be. As a result the piece was not complete
until the night before Art Sci. We have yet to be able
to take a picture with both of us and the scroll.

What part of creating or researching your entry did
you enjoy the most?

Nishigori and I agree that being afforded the
opportunity to create something unique together
was most pleasurable even with the challenges of the
distance between us.



“C” IS FOR COFFYN

BY WULFWYN AET HAMTUNE, OL

Greetings and salutations from Wulfwyn aet Hamtune, OL, your friendly, neighborhood chief cook and bottle washer! Food and cooking are my favorite things, and like a recipe, cooking is a cup of art, a handful of science, a spoonful of history, and a dash of laughter, every now and then. Baking, on the other hand, is a cup of science, a handful of art, a spoonful of history, and a dash of blood, sweat, and tears. Here is the next installment of my medieval culinary alphabet, ‘C’ is for Coffyn (or coffin, or cofyn, since medieval spelling is completely lawless.) Welcome to one of my deepest, and most warren-like rabbit hole!

Since we’re talking coffins, I just want to make sure you know I’m not talking about a box for the dead. Nowadays, we call them pie crusts, or shells. Language was simpler back in the day, and the word followed function, so here’s the etymology.

The Old English word for “coffin” is “cist” with various spellings based on case changes, just like modern German. In archaeology, a cist burial usually indicates a stone or wood-lined hole in the ground, with the body on the ground inside it. I am not sure the Saxons had pie in their culinary wheelhouse.

In Anglo-Norman, which slowly replaced Old English after the Conquest for official purposes is a weird mix of languages. The Normans were Scandinavian, their lands were in proto-France, and they conquered Anglo-Saxon England. Just as a side note, translating anything from the Anglo-Norman period is a real challenge, since they were known to start a sentence in Latin, slip into “Norman French”, and finish with a mishandled Saxon word or two. Sounds a lot like modern English, huh?

cofinis: cofins

☒pastry-case:

festes de cest past coffyns de hautesce de deus deis
Culinary Colls 864.11

cofyns de anys confyt et gobetes reale Durham 126

<https://www.anglo-norman.net/entry/coffin>

Middle English, the language of Chaucer, and early Modern English, in which Shakespeare wrote, is what Anglo-Norman morphed into, over time. As you can see from the two entries here, spelling was totally lawless, mostly phonetic, and depended almost entirely on the regional dialect of the author, and was perhaps mangled again by the regional dialect of the scribe. The culinary definition for “coffin” came about after the Norman Conquest, possibly in a “form follows function” translation issue between a Saxon cook and a Norman steward or castellan. Language changes can be precipitated by random encounters.

Forms cofin n. Also cofine, coffin, cophin.

Etymology Latin cophinus (from Greek) & Old French cofin, coffin.

<https://quod.lib.umich.edu/m/middle-english->

[dictionary/dictionary/MED8256](https://quod.lib.umich.edu/m/middle-english-dictionary/dictionary/MED8256)





“C” IS FOR COFFYN (CONTINUED)



For a very long time, I have studied the history of pies, and along the way I learned not to think in straight lines. In the beginning, back before the flood, I thought that pastry coffins descended from a Paleolithic practice of encasing joints of meat in clay and roasting them in the fire. First came clay, then came inedible coffins made of crappy flour, then, through a process of “mess around and find out”, our medieval forebears learned that if you add a little fat to the flour and water, you could actually eat the coffin with its filling, and by the time the Renaissance rolled around, inedible coffins went the way of the dodo and disappeared from the “pastry family tree”. Then I received a copy of Scappi’s Opera

from one of my apprentices, and started reading.

When I got to the chapter on pastry, I had a “Eureka” moment. In the first recipe of Book V, there is a paragraph that changed my knowledge of pie forever. He writes about the dough, what kind of flours to use, how to bake it, how to color the crust before and after it comes out of the bake, and then, he blew my mind. “That pie [referring to the dough made from coarse flour] stands air better than it would if the dough were made with fine flour, because a shell [first time seeing that word in period recipes] that is made with fine flour, warm water, salt and fat bursts when exposed to air, and that is not a pretty thing to see. But if the pastry is to be eaten, such dough would be better than the first one.” Like I said, mind blown!

At the end of recipe #42, which is titled “Various ways to make milk pies,” he repeats the instruction thusly, “If you will be wanting to eat the pastry itself along with the filling, put butter or rendered fat into it when it is made up, although whenever pastry dough is made with fat it tends to collapse when heated; it is made, therefore, with only eggs, cold water and salt, because when that sort of dough heats up it hardens and holds a filling better.” The directions for building these pies are time-consuming, but they make a certain amount of sense. Scappi tells us to make the shell, then let it dry out. Then make your filling and put the dried shell into the oven. Put a little of the filling (one finger deep) into the bottom of the pie. When the filling thickens, add melted butter, then continue building it layer by layer in the same fashion, one finger deep at a time. Then bake the pie, and when it’s done, color the pastry. Since he instructs us to fill the pie while it’s in the oven, I am going to assume that it stays in the oven the whole time, and the filling is added in the usual way, with a long-handled ladle.

In the middle of recipe #189, entitled “To prepare pies of stuffed tench in a pastry wrap,” he adds a new twist. “When [the tench] is stuffed, sprinkle it with the same spices and sugar, and put it onto a sheet of dough made of fine flour, egg yolks, butter, salt and warm water: that is done so that the pastry can be eaten along with the tench. Cover the pie over and bake it in the oven. Serve it hot.”

After having my thinking completely rearranged by the old Italian guy, here’s my current stream of consciousness about coffins and pies in the Middle Ages & Renaissance. I have said for many years that a coffin isn’t pie crust, it’s Pyrex. Think ceramic casserole dish. When I make coffins for classes and teaching displays, I use an ancient bag of whole wheat flour that went weevily, which I keep in the freezer just to make inedible coffins. My brain usually thinks in terms of logistics, and medieval people didn’t waste much of anything. We know the process of bolting ground wheat through different cloths and sieves was their reality, we even have drawings of bolting “machines” from the later part of the 15th and all through the 16th centuries. Having an understanding of the process is important when putting the ingredient into use. I think, for what it’s worth, that after bolting all the flour through all the finenesses of cloths and sieves,



“C” IS FOR COFFYN (CONTINUED)

was their reality, we even have drawings of bolting “machines” from the later part of the 15th and all through the 16th centuries. Having an understanding of the process is important when putting the ingredient into use. I think, for what it’s worth, that after bolting all the flour through all the finenesses of cloths and sieves, the gritty bits left behind could possibly have become the hard, almost ceramic-like dishes we moderns think of as coffins. Full of bran, chaff, unbroken grains, dirt, and possibly small stones, it would not have been useful for much else. In addition, they could have used any other “flour” available to them, including rye, barley, and possibly pulses ground into flour, or any mixture of these ground grains. Flours with weevils, flours gone stale or sour, dribbles of leftover flour from a myriad of other dishes, any of these could also be included in the making of coffins. Since we know they didn’t waste much, which is backed up by a lot of really great archaeology, I think it’s fairly safe to think this.

Having thought my way this far, the next step is to envision the production of inedible coffins, and not just the “how”, but the “why”. The “how” is easy peasy. Dump some flour onto a bench, add water in small increments until you achieve what I like to think of as grain-based concrete. When the dough holds together enough to be shaped into a vessel, you’re there. You can make any size or shape out of this concrete, but remember it still has to be baked to harden, so the size of your oven limits the size of your vessel. They had the same limitations.

The “why” is more complicated, and it has a lot to do with logistics. Not every spot on the map has easy access to clay suitable for making pottery. If you have to buy your clay elsewhere, and then have it shipped (transportation costs can really eat your lunch, as we of the 21st century have learned to be true during the pandemic), then you’re probably not going to have a lot of vessels lying around to use for this purpose. My brain says that coffins were not used every day, nor were they needed much anywhere there was a “pastry” chef on staff along with the rest of the cooks. By the High Middle Ages, I’m pretty certain that edible pie crusts were known and in use by the upper classes. Some think the Middle Ages was an unsophisticated time, but even a glancing perusal of the recipes from the 14th century on will prove that to be a false assumption. Inedible coffins will keep forever, unless they get wet, so I have thought for a long while that there

was probably a store of them kept somewhere cool and relatively dry for big feasts, which is likely to be the only time they were used.



In some recipes, the instructions tell you to bake your coffin, then pull them out and fill them on the peel before shoving them back into the oven to finish cooking the filling. There are manuscript illustrations showing this being done. We moderns also do this with most types of pies and call it blind baking. The fillings are almost always cooked on the stovetop or prepared elsewhere before being placed in the pie shell. We also do the same thing with casseroles. We brown meat, saute vegetables, soak bread, cook starches, etc. before mixing it all together to create our casserole, which we then bake in the oven, often with a crispy topping in a ceramic dish. When you read medieval pie recipes with this in mind, you will realize that although the technology has been upgraded, simplified, and made safer, we still make pies and casseroles in the same fashion as was done back in the day.

And then there is the never-ending debate over the ven raised, hot-water crust meat pies have fancy metal tins in which they are baked. I think what we see in the 15th & 16th centuries is the transitional period between the old inedible coffin and the less wasteful, and certainly tastier, edible pie crust made with various kinds of fat and other additions, such as eggs and sugar. Scappi says to let the crust dry before filling but doesn’t mention an oven until .



“C” IS FOR COFFYN (CONTINUED)

It's ready to be filled, but in his Opera there are engravings which show various kitchen implements, machines, and equipment.

One page in particular shows a row of items called *padella de torta alte*. When I asked for a translation of *padella*, most dictionaries call it skillet, or frying pan. When you simply Google *padella de torta alte*, it corrects to *alta* and shows a multitude of various shapes and sizes, some with long handles, some with short handles like a casserole dish, and some with no handles at all. Did Scappi utilize these *padella* as a pie pan? He may have, IF he made the drawings, and IF the drawing with the “pie-looking thing” inside it is true to life as he knew it. In *From Book to Cook: Visual Pedagogy in Bartolomeo Scappi's Opera*, author Laura Libert has discussed the controversy in a scholarly fashion. “All told, these plates [illustrations] give an accurate description of 57 kitchen utensils and 67 containers, and often the object is labeled with its precise use. These utensils are so precisely rendered, that one wonders if the artist had a three-dimensional example for reference.” She also quotes Terence Scully, the translator of the Opera, declaring that the tools “had to have been seen, even handled by the engraver. It could only have been Scappi who put those objects in the artist's hand and who showed him the fixtures in his own kitchen.” That seems to be a bold assertion on Mr. Scully's part, since even the Italian art historians can't put an absolute name to the engraver in question, and thence, cannot know if the engraver was known to Scappi at all. One of the downfalls of historical cooking is that, for the most part, until very recently, all we had to go by was the written word, and woodcut engravings, which survived into the modern era. One of the parameters of experimental (or experiential) archaeology is that any written sources, and especially any artistic sources, must be evaluated to determine if the artist (or author) could be proven to have first-hand knowledge of the item depicted. That's very hard to prove, even if the author or artist can be positively identified. The engraver of Scappi's Opera is not known, for certain. I have a feeling the “did they or didn't they have pie tins” debate will be going on long after I'm ashes under a tree. My word to you is, wellllllllll, maybeeeee?





SONNET OF KATHERINE OF ARAGON, THE TRUE QUEEN

Winner of Fall 2022 Poet Laureate Competition

By Maître Melissent Jaqueline la Chanteresse
Barony of Darkwater

It's a bitter draught that I must drain
 To the very dregs below.
Your words doth cleft my heart in twain –
 But a Queen no pain may show.

Call it pride, and well you may,
 For my pride is sore abased.
Where is your love of yesterday?
How can such passion be erased?

But I know how Medea did feel
 When faced with Creon's child.
My love, to your soul I do appeal –
I too can be bold and free and wild.

Although I may rage to weather the storm,
My heart is broken. God keep you warm.





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Deadline: 1st of the month of publication:
March, June, September, December

Oyez, Oyez!

We would like to share your Arts & Sciences projects with the Kingdom! Do you have an Article you would like to share? A Recipe? Pictures or Original Artwork? Send them to us for publication!

Submissions must be received by the 1st of the month of publication. Any submissions received after the submission deadline may be held until the next issue. The preferred method of submission is via e-mail to triskele-editor@trimaris.org. Electronic submissions may be in the body of an e-mail or as an attachment. Artwork should be submitted as a computer graphic file. If you have any questions please contact the Kingdom Chronicler. These guidelines do not pertain to event announcements, which follow the submissions guidelines laid out for Talewinds.

All contributions must be accompanied by the release forms which can be found online at:
<https://www.sca.org/wp-content/uploads/2019/12/ReleaseCreativeFillable.pdf>

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