

East Kingdom Ministry of Arts and Sciences
An Introduction to the EK General Rubric

Overview: A brief class educating prospective judges and artisans on the use of the EK A&S General Rubric for Crown's A&S Championship

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- I. Introduction
 - a) The purpose of this class
 - b) The goal of the EK Rubrics
- II. The General Rubric - Assumptions and Standards
 - a) Category overview
 - b) Discussion of assessment
- III. Exercise: Judging Practice: we will discuss excerpts from actual documentation (see next page) and work together to assess them via the General rubric.
- IV. Discussion and Questions
 - a) Resolving disputes: between judges, and between judge and entrant
 - b) Open discussion/questions
- V. Closing Thoughts

General Rubric:

<https://moas.eastkingdom.org/wp-content/uploads/2019/12/General-Rubric-2019.11.5.pdf>

Example 1 Documentation:

<https://docs.google.com/document/d/18LJCEjkytNtYYoEZJXWgH6jtmpcfwwwZh9B38NKfuL0/edit?usp=sharing>

Example 2 Documentation:

<https://drive.google.com/file/d/1H-fofdb4KoFyRIGKavuU7t-TM2Vf-JLd/view?usp=sharing>

Example 1: CHALLENGE & HISTORICAL CONTENT

These are two redactions of recipes from *Le Menagier de Paris*, a late 14th century house-hold manual from France. My goal was to make non alcoholic period beverages for a friend. These are beverages intended for the sick, but the 14th century person's ideas of what would be soothing or fortifying for an ill person are not always the same as our modern ideas. Regardless, I think that they are reasonably tasty.

Nota 2 – For my first attempt, I boiled the barley for over an hour. Do not let this happen! It turns into a thick porridge from which very little liquid can be strained.

This recipe is from a section in a 14th century household manual on beverages for the sick. Many foods intended for invalids in the later Middle Ages seem to include a lot of sugar, which reflects some of the medical ideas of the time

This “tizanne” is really a combination of a tisane (an infusion like what we modern people call an “herbal tea”) and a barley-water

Any form of nut milk would be suitable for a diabetic, as they contain very little sugar.

Example 2: CHALLENGE & HISTORICAL CONTENT

Challenge:

“This project aims to create a “fragment” from an embroidered vestment. My creation of a mere fragment took over four months, working from 2-4 hours a day, totaling approximately 250 hours. A record from 1271 lists four women who were employed to create an altar frontal for Westminster Abbey - a task that took them 3 3/4 years to complete (Staniland 12). Assuming that these women did not work on Sundays or feast days, which was prohibited in the first European embroidery guild charter, this task required an estimated 4,500 days of work to complete between the four of them (Staniland 13). After my experience with these time consuming methods, I am actually surprised it took so little time!

Perhaps the greatest challenge to me in terms of embroidery technique was the silk shading of the red and blue garments. All of my previous major embroidery projects have been either monochromatic or metal thread only, and color is a new variable that made me quite nervous.”

Historical Context:

“The term *Opus Anglicanum* is a curious artifact of history - it simply means “English work,” although, ironically, the term was never actually used in England (Davies 1-2). Rather, it is a tribute to the international acclaim garnered by the opulent embroideries created in England between c. 1250 and c. 1350.

The iconography in this piece shows King David, author of the book of Psalms, playing a harp. On the liturgical vestments of the period, David is often seen as a part of the Tree of Jesse imagery. These vestments would have been worn on the feast days that celebrated the genealogy of Christ, such as Christmas Day and Epiphany (Morgan 29-30). I have hinted at the Tree of Jesse imagery by incorporating a thick, green, vine-like border into the design, since vestments containing the Tree often employ vines and other foliage. This design would likely have appeared on the orphrey, or embroidered band, of a chasuble, the vestment worn by the priest during the Eucharist portion of the mass (Morgan 28).”

EXAMPLE 1 -- MATERIALS

The recipe calls for “2 parisis’ worth” of licorice root. I have not been able to determine what a “parisis” is – probably some type of currency – and I definitely don’t know how much licorice root would be worth 2 parisis. So, I have just guessed at how much licorice root should provide a nice flavor. Likewise for the figs, for which no measure is provided. I chose to err on the side of more licorice root and less figs for this instance, since the licorice root provides flavor without calories or carbohydrates but the figs would lend their sugars to the final product.

Ingredients listed in the redaction= barley, liquorice, fig, sugar, linen cloth, hazelnuts

EXAMPLE 2 - MATERIALS

“Archeological finds from London from this period indicate that medium weight linen consisted of 10-20 threads/cm; therefore, a fine linen would presumably have a higher thread count (80). The finest linen I was able to find contains 24 threads/cm, and the backing is a medium weight linen with approximately 20 threads/cm.

Unlike most modern embroideries, *Opus Anglicanum* pieces used floss filament silk almost exclusively, with a few exceptions for textural variety (Monnas 10).

Sourcing an appropriate metal thread for the underside couching proved to be quite a challenge. After several experiments with different types of threads, it became clear that I would have to make some compromises on either the size or makeup of the metal

threads, due to the changes between the handmade materials crafted in period and modern machine-made gold thread. The thread that is closest in makeup to the threads described above is #4 gilt passing thread, made from gilt silver wire wrapped around a silk core. However, it is .35 mm wide, which proved much too thick, and produces a “kink” when passed through the ground cloth. My next test involved Japan thread, made from gilt paper wrapped around a silk core. This thread is .3 mm wide, and creates a much more flexible surface. However, the strips of gilt paper are much too wide, and do not pass through the ground fabric well.

EXAMPLE 1 -- EXECUTION

If judges are unable to taste the beverage they could ask the artisan to taste and describe the beverage, as well as take pictures of the color and clarity of it. If creations are shelf stable, items can be mailed to a food judge, or we will attempt to pair up an artisan with a judge that lives close by.

EXAMPLE 2 -- EXECUTION



“ I therefore attempted to interpret shaded areas of the original illumination more literally, breaking up the shading into geometric areas that closely mirrored the painting. This turned out to be a mistake, as the resulting shading looks more like a geometric pattern than folds of fabric, due to the limitation of using four distinct shades of a color rather than paint. “

EXAMPLE 1 -- METHODS

Original Recipe #1 *Boil water, then for each septier of water add one generous bowl of barley – it doesn't matter if it is all hulled – and two parisis' worth of licorice; item, also figs. Boil until the barley bursts, then strain through two or three pieces of linen. Put plenty of rock sugar in each goblet.*

Discussion: I have used Peter Olsen's and Matthew Ender's redactions as a starting point for the ratio of barley and water. The recipe calls for "2 parisis' worth" of licorice root. I have not been able to determine what a "parisis" is – probably some type of currency – and I definitely don't know how much licorice root would be worth 2 parisis. So, I have just guessed at how much licorice root should provide a nice flavor. Likewise for the figs, for which no measure is provided. I chose to err on the side of more licorice root and less figs for this instance, since the licorice root provides flavor without calories or carbohydrates but the figs would lend their sugars to the final product.

Redaction: I used 9 cups of water (2 quarts + 1 cup) and about half a pound of barley, 3 ounces of licorice root and 2 dried figs (about 2 ounces by weight – roughly chopped). I let the water come to a boil before adding everything, since that's how the recipe is written. I'm not sure if this really makes a difference in the cooking of the barley. The pot boiled for about 20-25 minutes until the barley was cooked to a similar consistency as *al dente* pasta. I left the pot covered while it cooled a little, then poured the liquid through a strainer with doubled cheesecloth on it. This amount produced about 1 $\frac{3}{4}$ quarts of tizanne. I thinned it out with some hot water to bring it all up to 2 quarts total.

Original Recipe # 2: *Boil and peel the nuts, mix in cold water, then grind them and thin with boiled water and strain. Do this, grind and strain, twice. Then put in the cellar to cool; it is quite a bit better than a tisane.*

Redaction: The directions for this recipe are fairly straight-forward. I consulted a couple of modern almond milk recipes for proportions. Starting with raw hazelnuts, bring a pot of water to boil and dump in about 1 cup of nuts. Cook for about 30 minutes, then drain off the water and let them cool a bit. You can peel the nuts at this stage, but I omitted this step. The bits of peel are strained out later. Place the blanched nuts into a blender or food processor with about 1 cup of cold water until they are well ground and the mixture starts to look milky. Add in 1 cup of boiling water and let them steep for at least 10 minutes. Then strain using a very fine strainer or cheesecloth, squeezing or pressing to get as much liquid out as possible. Return the ground nuts to the blender with another 1 cup of cold water and grind, steep with 1 cup of boiling water, and strain once more. The second time around will be thinner, but you can mix both pressings together. This is meant to be stored and served cool. This yielded about 4 cups of nut milk. Modern recipes for almond milk offer two alternative methods for starting. Some recipes recommend soaking the nuts overnight instead of boiling them. If you find this less hassle, you

could do this instead. I chose to boil the butts, since this is how the Menagier describes making the milk.

EXAMPLE 2 -- METHODS

As complex as Opus Anglicanum embroidery is, it essentially only employs two stitches: split stitch for the colored silks and underside couching for the metal threads (Monnas 14-15, Staniland 34-5, 45).

I was unable to find any sources stating definitively the average sizes of the stitches used in Opus Anglicanum pieces, so I attempted to take these measurements myself. I did this by measuring a photograph of the St. Lawrence fragment, mus. no. T. 56H-1913 from the Victoria and Albert museum, which had been enlarged approximately 140%. I multiplied each of these measurements by .7 to find the approximate sizes of the stitches on the original work. These measurements are therefore fairly inexact, but were the best I was able to find.

The pattern I chose [for the underside couching] is based on the 13th century orphrey fragment at the Metropolitan Museum of Art and creates a chevron with alternating long and short stitches (Figure 3). I counted the threads of the linen backing fabric to create this design, which was one period method for underside couching.

Monnas notes that finer needles were used for the silk embroidery, while sturdier needles were used for the linen threads employed in underside couching (9). It is conjectured that steel needles had not yet made it to England by the early 14th century, so copper-alloy needles were most prevalent (Groves 17-18). The only copper-alloy needle I was able to find was too large for the fine silk embroidery, and my attempts to use it for underside couching proved it too large for that purpose as well. Indeed, the general “crudeness” of copper-alloy needles found in excavation sites suggests that these surviving examples were not intended for domestic sewing, but likely were used for assembling heavy cloth or leather containers for use in storage and transport. I was, however, able to locate a steel needle with a hand-stamped eye small enough to handle the silk thread.

SOURCES

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