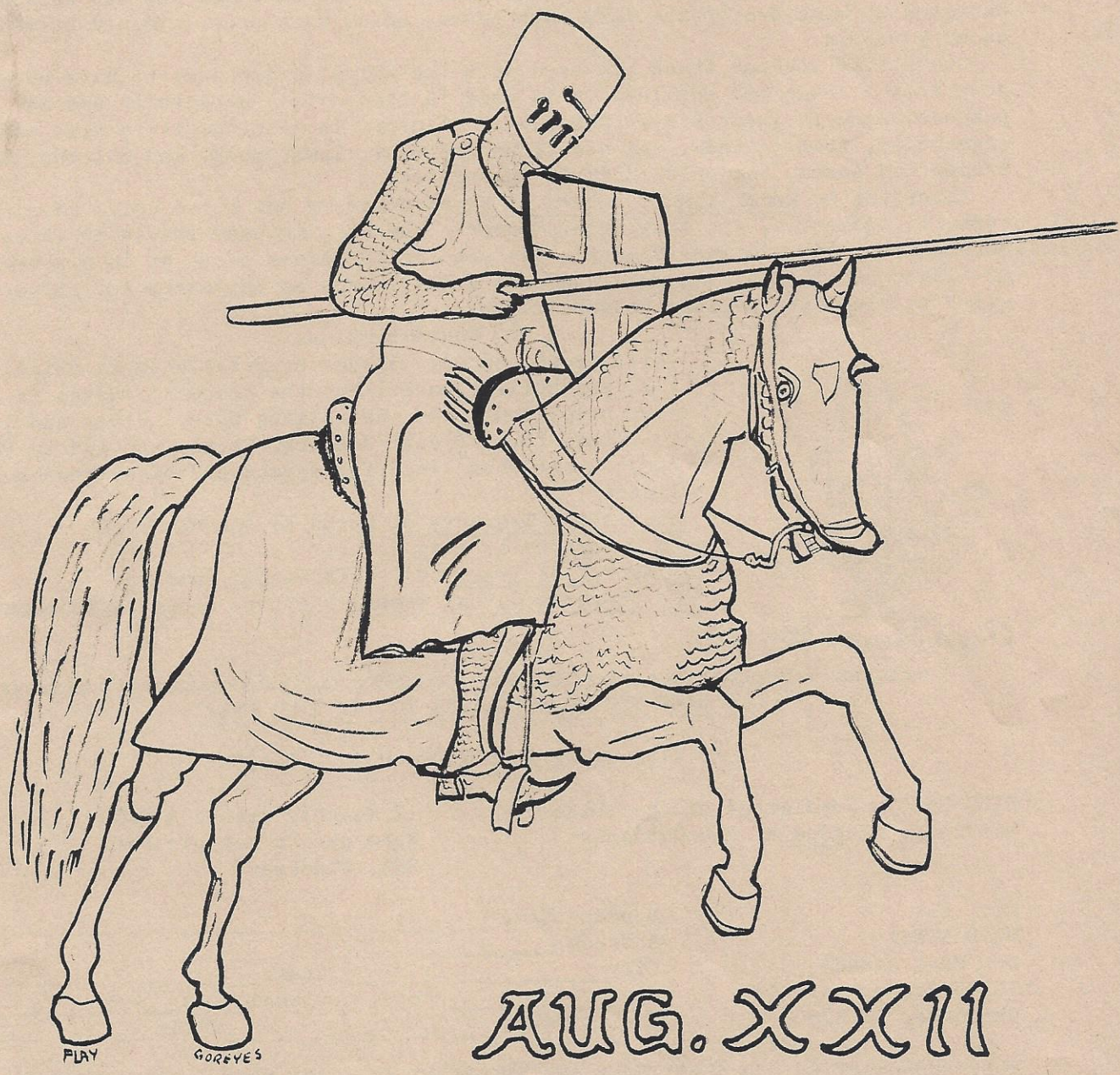


# WIND SWEPT



FLAY

GOREYES

## AUG. XXII



# COSTMARY

Costmary could be found in almost any cottage garden in Britain as early as the beginning of the 15th century. Now it is rarely seen, though the present herb revival is ensuring that it is once more being propagated and distributed.

According to Boulestin and Hill, in Herbs, Salads, and Seasonings the name "costmary" is borrowed partly from costus, a violet-scented plant from the Himalayas, whose roots were once of almost fabulous value as a perfume, and refers partly to the Virgin Mary to whom the plant seems to have been dedicated in most European countries. It is sometimes known as alecost, perhaps because it was used to make one of the many herb beers, which were once commonly brewed by country people.

The leaves steeped fresh are used as a tea which is supposed to have curative powers as a tonic and nervine. It is used in iced drinks especially and in punches since it imparts a slight flavor of mint. In cooking, it is also used in vegetables, fruit salads, and stuffings for veal, lamb, pork, and chicken, and in sauces and soups, but only in small quantities.

According to Macmillian Treasury of Herbs costmary has three chief uses; cosmetic, domestic, and fragrance. Cosmetic use uses infused leaves in water for bathing and hair rinsing. Domestic use uses dried leaves alone or in mixtures as an insect repellent. Fragrance use uses dried leaves as potpourri and infused water to rinse and perfume household linens.

## Costmary Rinse

4oz. fresh costmary leaves or 2 tablespoons dried. 2 1/2 cups boiling water. Put the costmary leaves in a heat proof bowl, add the boiling water, cover and leave to infuse for at least 2 hours. Strain and add to the rinse water when laudering sheets and other household linens.

Macmillian Treasury of Herbs by Ann Bomar

Herb Cookery by Alan Hooker

A Matter of Taste by Sylvia Windle Humphrey

Culpepper's Herbal Remedies by Dr. Nicholas Culpepper



*Chrysanthemum balsamita*

XX

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## WIND SWEPT

This is the WIND SWEPT, published by and for the members of the Shire of WINDKEEP, of the Society for Creative Anachronism, INC.. It is available from the Interim Chronicler at 10205 Powderhouse Road, Cheyenne, Wyoming 82009. Subscription rates are \$8.00 per year (12 issues). It is NOT a publication of the Society for Creative Anachronism, INC. and does not delineate Society policy.

This is the August, XXII /1987 issue of the WIND SWEPT, the unofficial newsletter of the Shire of WINDKEEP, Kingdom of the OUTLANDS.

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FANTASY, HISTORY, FICTION  
BY  
ANN ERDMANN

While the SCA functions as a "living history" group, I've found many members with tastes that run more to fantasy (a la Dungoens and Dragons) than to history. Many, of course, have chosen personae whose belief systems would include ideas the modern mind considers fantastic. But I suspect that the lure of fantasy stems from a failure to see "real" history as fun and exciting. Try the middle road, historical fiction.

Read Dorothy Dunnett.

Her "Lymond Chronicles" are a little late for the SCA, covering the period of Mary and Elizabeth's childhood. Still, they are wonderful fun, sweeping from Scotland to France to the realm of Suleiman the Magnificent to Russia. The details of place, costume, and custom are carefully researched and richly portrayed. Characters from history and characters purely fictional are treated with equal care and pleasure. As masterful as the series is, though, I found it began to pall; I began having trouble with my "suspension of disbelief."

Then I found King Hereafter, Dunnett's history of the eleventh century king, Macbeth, without Shakespeare's need to write a revisionist history for the Stewarts. And without the need to fill a series, Dunnett has worked a much tighter, more carefully crafted piece.

"Macbeth" is the Christian name of Thorfinn, Earl of Orkney, Viking by training, temperament, and breeding. Dunnett leads us through his transformation from a little more than a bandit to someone with a vision of a real kingdom and the responsibilities of a king--and the knowledge that, if the kingdom is to be, he cannot be the king. Like Shakespeare's Macbeth, it is a classic tragedy. The protagonist's fall is the product of his own failings, his own misjudgments. The difference is the author's interpretation of those failings. Dunnett is Scots, and Macbeth was a true king of Scotland. And Groa, Lady Macbeth is his equal. Dunnett subtly transforms her from the reluctant bride of Thorfinn, won as spoils of war, into a devoted and fearful wife, and finally into the queen through whom the vision of the kingdom may live.

Dunnett's love of her home and feel for the country is one of the strong points in the "Lymond Chronicles". The sojourns to Russia and Turkey are well researched, but passion is missing. King Hereafter takes place almost entirely in Scotland, and Dunnett makes her reader breathe the air with Thorfinn/Macbeth. The longship battles off the Orkneys are vivid enough to make one suspect Dunnett was there, for the reader hears the screams of the dying mixed with the cries of the gillemons and the roar of the surf.

King Hereafter is not necessarily easy reading. In addition to the constantly shifting political alliances and movements of people (Celt, Gael, Saxon, Norman, as well as Viking), the reader is faced with a church in flux. The Bishop of Rome is not the only religious power--in fact Christianity is not the only religion--in Europe. The alignment of Bishops and Archbishops is a difficult cross-current in the tide of political history the Viking Thorfinn is trying to sail. (You may need a scorecard to keep things straight. The book provides maps and family trees.)







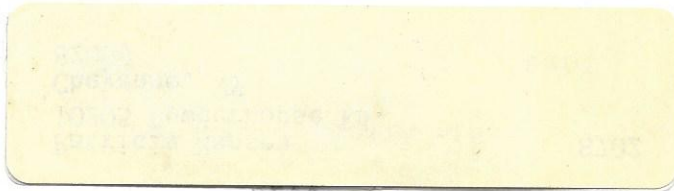






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