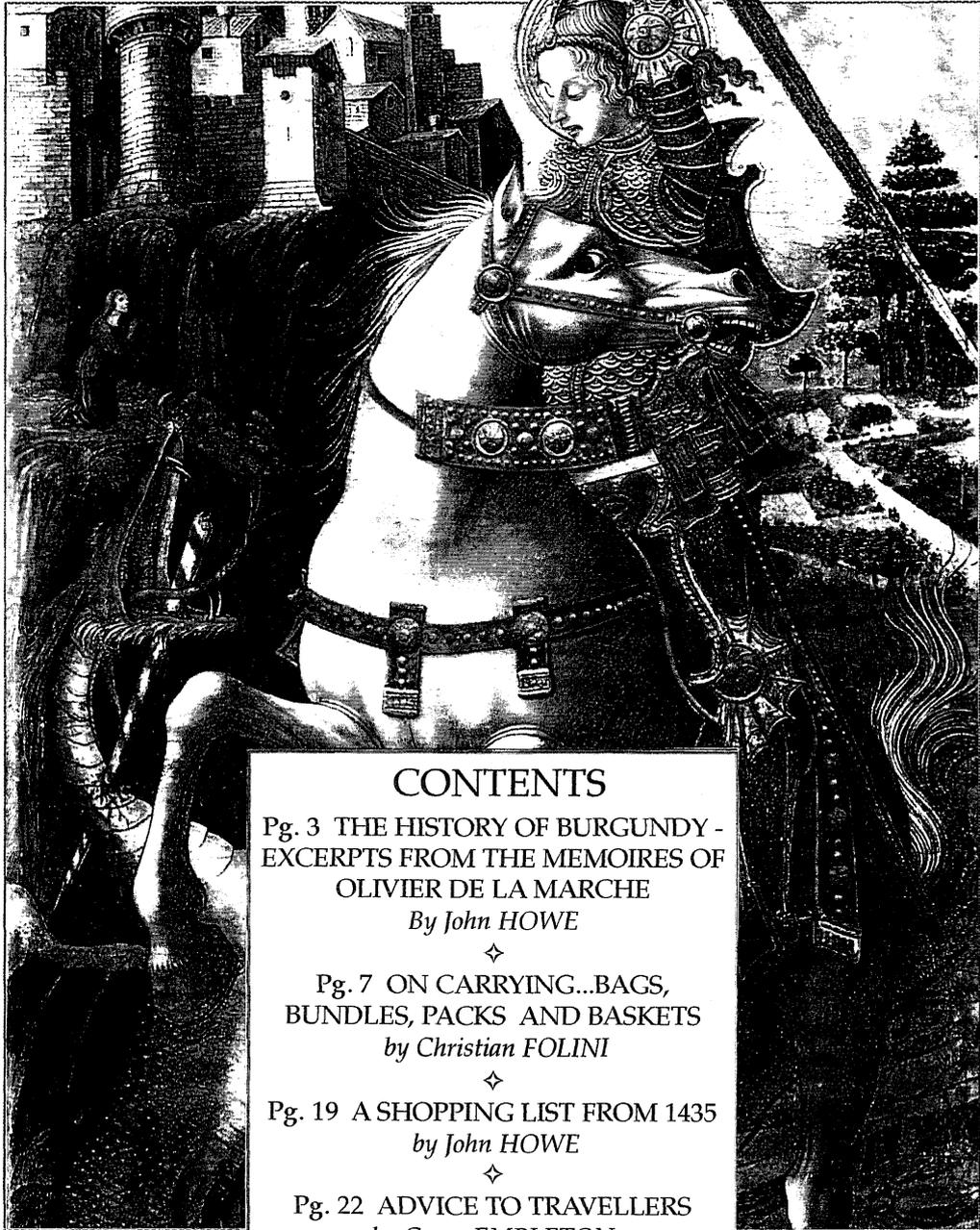


DRAGON

THE VOICE OF THE COMPANIE OF SAINT GEORGE



Carlo Crivelli, Saint George and the Dragon, 15th century.

Tempera on wood, Boston, I. Stewart Gardner Museum

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EDITORIAL

Welcome to the 11th issue of DRAGON. In this issue, we have a scholar's version of the history of Burgundy, a lengthy article on carrying equipment, and a shopping list dated 1435. Odds and Ends, despite our ambitions, has been squeezed into one page, but we have many more pages ready to slip into the next issue.

It seems re-enactment is plagued by two opposing vices: the need to continually reinvent the wheel, and the complacency of habit aided

by the lure of unreliable but convenient sources.

Somewhere between these two extremes lie the aims of the Company. Christian Folini's article is an exceptional illustration of this choice. A large and carefully detailed selection of documents points out very clearly that there is indeed precious little of which we may be certain. Of the millions of burdens of every sort transported in every manner, our iconography is limited to a few meagre pages. Of those examples, the most tantalising beg more

questions than they answer. They do, however, establish tentative guidelines which may help us plot our course, continually rectifying as we discover new material.

John HOWE

Illustrations:

Below, left: Joseph, with staff, corded bundle and canteen. The Limbourg Brothers, Flight into Egypt, 1405-8, New York, the Cloisters, Belles Heures, fol. 63.

Below, right: Pilgrim, with staff and slit bag. French, Poverty and Fortune, in Cas des Nobles Hommes et Femmes, 1494, Vérard, Paris, fol. 62

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THE HISTORY OF BURGUNDY

ACCORDING TO THE MEMOIRES OF OLIVIER DE LA MARCHE

CHAPTER 10

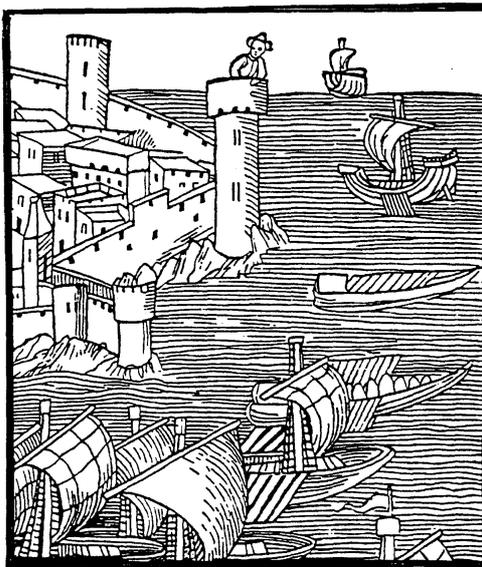
Of the declaration from the mother's side (of the family); how Burgundy was named Allobrogie during Roman times, about the reign of Bavais, wherefrom came the first Kings of Burgundy

While researching the subject of Burgundy, I came across Dyodoros of Sicily, a very ancient Greek historian and man of learning, whose works and books are very highly recommended amongst orators. Dyodoros says of the famous Hercules, whose accomplishments are so great that many consider the tales of his deeds as poetical, fantastic and so wonderful that they are not to be believed... that (he) travelled widely, going even to Spain. At that time, he visited the country that is now called Burgundy and lawfully married a local woman named Alise. She was a lady of great beauty and came from the family of most noble blood in the land. Dyodoros recounts that the children of Hercules and Alise were the ancestors of the first Kings of Burgundy. To substantiate Dyodoros' claims, in the dukedom of Burgundy in the area which is named Lauchois are the ruins of a town originally named Alise. It was founded and named after Hercules' wife. The city was destroyed and left in ruin by the wars that for a long time prevailed in this region. To further substantiate Dyodoros' story, Lucanus and Sallustius have written of the town of Alise and the great rebellion fomented by the Franks and the people of Autun against Caesar and the Romans. The Franks were aided by a frankish prince named

Vercingetorix who raised a powerful army to combat Caesar. This army camped in Alise and the countryside about.

Caesar and his legions made their camp as close as possible to the enemy, suffering great losses at the hands of the Franks. Thanks to good strategy and courage, Caesar finally defeated Vercingetorix and the Franks and made them Roman subjects once more.

During Hercules' lifetime and long thereafter, those whom we call the Burgundians (Bourguignons) were called Allobrogians. According to the master scholars, Allobrogian refers to those who are "rough of speech".



Although I myself am born in this noble country, I can not but agree, as the tongue of this region may indeed seem rude and uncouth to its neighbours. This name of Allobrogian endured, it is mentioned in the Roman chronicles as well as in the histories of the Belgians. It

also lasted throughout the domination of the great city of Bavais and until the Romans, who had many lands under their rule, began to wage war against the Germans.

This conflict lasted many years... the Germans, noble and warlike nation, defended themselves vigorously and both nations crossed the Rhine, depending on the fortunes of the war. In autumn, of common accord, each nation withdrew to their own side in security for the winter and hence to attack in the following summer. The river Rhine was like a barrier between them.

Through contact with their enemies, the Romans found in this land of Allobrogie a fertile country, full of goods, wheat, wine, woods, rivers and all

things necessary for a warlike people. For this reason, and because the country has many strongholds in hills and mountains, they chose the land that is now called Burgundy as a winter retreat, and they stayed and wintered there, some in the mountains, some in the valleys (building) many strongholds, some of wood, others of stone. Thus they put themselves in safety, and fortified the aforementioned forts against each other.

These forts were so used as permanent strongholds, and so numerous were they that the inhabitants of the land ceased to be known as Allobrogians and were and still are called Burgundians, which means "those who live in strongholds".

CHAPTER XI

How and why the name of Allobrogie fell into disuse and (they) were called Burgundians, and that before the advent of Jesus Christ.

Other authors may tell this in another way, as did Orose, who took it from Cornelius Tacitus, who so well recounted the deeds of the Romans and many other things. He tells how the Vandals were pushed out of Germany by the Romans, hence coming into Gaul and causing much destruction.

They numbered certainly four hundred thousand, many of whose homes, forts, towers and strongholds had been destroyed. Thus they were forced to reconstruct their homes, and they established many fortified places in which to dwell in safety. Because of this, one part of the Vandals became called Burgundians. History has it that these Vandals returned to Gaul and made great conquests, and that those Burgundians halted near Authun in the country where they still dwell and which is now called Burgundy. According to Orose, this part of Gaul was called Belgian Gaul, because they had allegiance with the Belgians. Furthermore, he says that the other Vandals occu-

ried Slavony, others Dalmatia, Illyria near Venice, as well as Poland and Bohemia. All these nations, according to Orose, are descended from the Vandals. As for myself, in order to remain closer to the truth, I have sought on all sides from where comes this name of Burgundy.

Throughout the time they were called Allobrogians and Burgundians, this people kept to the pagan faith and law and many great kings and powerful princes governed there, but I will not linger on their subject, because from them you are not at all descended, excepting by name only...

All the Kings of Allobrogia, as well as those of Burgundy, which is one and the same thing, in

the time when they were pagan as well as since they are Christian and baptised, have as their arms six bends of gold and azure, with a border of gules, arms which are still used in Burgundy.

I have discovered that in the second year after the crucifixion of Jesus Christ, that the Kings of France and Burgundy waged cruel war on one another. Stories tell of a hundred thousand dead on each side, and that victory was for the Burgundians, and in due course you will hear the proof that at that time there was a King in Burgundy.



CHAPTER XII

How Mary Magdalena brought the King of Burgundy to the Christian faith.

Likewise, I have found how that in the fourteenth year after Our Lord's crucifixion, Mary Magdalena came to Marseilles in Provence and there converted to the Christian faith the King and Queen of Burgundy, and how by the foresight and nobility of the holy woman, Saint Mamimen baptised them at Arles in Provence, and the King and the Queen took the holy baptism and all those of their kingdom must be baptised or be put to death. This first Christian king

of Burgundy was named Trophume, and his god-father was Saint Trophume, nephew of Saint Paul the Apostle, and who was afterwards the first Archbishop of Arles,

CHAPTER XIII

How the cross of Saint Andrew came to Burgundy and how the ancient Burgundians took this cross as their symbol.

After this king of Burgundy, first Christian king of this name, ruled Estienne his son, who was king for fifty years, and was the one that Mary Magdalena restored to life. Estienne was a devout catholic and it was he who brought the cross on which was martyred the glorious body of my lord Saint Andrew, which is still in (the church of) Saint Victor in Marseilles. This King Estienne so accrued faith in our Lord and held the cross of Saint Andrew in such reverence that he took it for ensign each and every time he went to battle. Thus it was that the cross of Saint Andrew became the ensign of Burgundy, and never have they held another excepting those times when the kingdom has been in the hands of France. But each time they have returned to and held fast to their first estate, as I shall demonstrate in due course.

Thus I have told you of the first name of this land of Burgundy that was Allobrogia, and of the second name that is still used, and why. So also have I explained from whence came the first kings of Allobrogia, and hence those of Burgundy. And found the proof in ancient chronicles that the kingdom of Burgundy extended to and comprised on one side Piemont, Ass. Provence, Dauphiné, Savoy, duchy and county of Burgundy as far as Sens near Paris, still known as Sens en Bourgogne and on the other Farratte and Lorraine, Bar and the greater part of the Lower German states as far as the Rhine... This kingdom endured until the reign of King Clovis, first Christian king of France, and I will tell how and by what means this powerful

Kingdom of Burgundy was diminished to a duchy...

Returning to our subject, there was a king in Burgundy named Cideric, who had an only daughter named Clotilde. King Cideric had a brother named Gondebault, a crafty and malicious man. He, seeing that Cideric had only a daughter, linked himself through deceit and trickery with many powerful and influential subjects of the Kingdom of Burgundy, by means of gifts, promises, threats and other means. With their aid, he had King Cideric imprisoned, where he died of sadness and misery, and Cideric's wife he caused to die in the same way. Thus Gondebault had Clotilde in his power and made himself King of Burgundy. At that time the king of the French lands was Clovis, and although this Clovis still held to the pagan faith he was virtuous, a true

defender of justice, courageous and forthright in his deeds. King Clovis heard of the virtue, beauty and grace of Clotilde and although she was Christian and he pagan, he very much desired her hand in marriage. It would seem that he desired equally the power and respect in which she was held by her subjects in this neighbouring kingdom. The chronicles tell of the subtle and roundabout way that Clovis inquired of her willingness to marry him, despite their difference of faith. So well did he accomplish this that with the consentment of Gondebault the marriage was agreed, as long as Clotilde be allowed to keep her Christian faith and live in accordance with Christian laws. Thus

the marriage took place. And Clovis sent for his wife a great escort richly outfitted. You may well imagine that Clotilde loved little her uncle for he had caused her father to die in prison and had much wronged the realm of Burgundy, which was hers to inherit. When she approached the realm of France she herself encouraged a war against Burgundy, which was conquered so utterly that since that time you will find no regent of Burgundy wearing the crown or the title of king...



COMMENTARY

Olivier de la Marche was the "maitre d'hôtel" and captain of the guard in the service of Charles the Bold. His voluminous *mémoires*, in the form of recollections, political observations, lengthy descriptions of feasts, battles and court etiquette and ceremony, were written for the attention of his master, the teen-age Philip of Austria, around the year 1493. Understandably, if regrettably, he passes quickly over the Burgundian wars, and dwells only briefly on the disaster of Nancy, where Charles lost his life. He does, however, give thorough descriptions of the political complexities of the time, and obviously takes great delight in describing the feasts and ceremony of the court and the prestigious Order of the Golden Fleece. He also, for the instruction and to legitimise the eventual aspirations of his young master, gives a detailed account of the history of Burgundy. While his account is in part fanciful, it contains surprising and even disconcerting kernels of truth, and might, with some circumspection, be considered as an "official" version that any learned Burgundian would have of the origins and history of his land and people.

As in the case of all dynasties in search of legitimacy in the face of rival pretensions, it is common practice to go back beyond history to myth, searching for very ancient and powerful ancestors, thus doubly prestigious. Did Hercules indeed take a wife in Marseilles while he was en route to baptise his famous pillars at the mouth of the Mediterranean Sea? The Phocéans, at any rate, landed in the area in the 7th century BC.

What is certain is that de la Marche has extensively read his classical authors. Orose citing Tacitus, and Diodore the Sicilian, who describes the Celts and their costume in detail. He was also most likely familiar with the writings of Grégoire de Tours, and possibly Jules Caesar's accounts, as his mention of Vercingetorix and knowledge of the geography confirms. He bears apparently no enmity towards the Roman conquerors of his ancestors, infirming any late mediaeval affective link with the Celts and tardy Celtic revival. His knowledge of peoples such as the Vandals and Allobrogiens is quite convincing, although his etymology of the word Burgundian entirely passes the Burgonds by.

As surprising is his assertion of Mary Magdalena's presence in Marseilles, still a subject of immense debate and discord. The church of Saint Victor in Marseilles is built on a Roman necropolis and the first crypt is dated from the 5th century. The cult of Saint Andrew is well attested, and part of the crypt is dedicated to him, but concerning rather a relic of the saint himself and not his cross. These relics were returned to the care of the Greek Orthodox Church in... 1980. Around the year 500, Clovis did indeed conquer the Burgonds, but settled for their promised neutrality during his conflict with the Visigoths, definitively defeated at Poitiers in AD 507.

De la Marche's territorial claims largely echo those of the successive Dukes of Burgundy, including much of Switzerland (the "Lower German" states), the Alsace, the Lorraine and Savoy, amongst others. He also takes the origins of the Burgundian arms - six bends of or and azure, bordered in gules - as far back as he may, but regrettably gives no convincing explanation of their origin. Equally tantalising and inconclusive is his mention of the local Burgundian tongue.

All in all, Olivier de la Marche may be considered emblematic of the learned class of his day. Well-read, patriotic, prudent in his affirmations, always citing his sources, adamant and thorough in his defence of what details of history may be put to political use. His view of history as we conceive it is hardly anachronistic, and his storytelling eminently readable.

The *Mémoires* d'Olivier de la Marche were published in transcript form by Henri Beaune and J. d'Arbaumont, for the French Historical Society, in 1883.

Our thanks to Ludwine Deblon for her help in translating the text, and our apologies for any errors, the English version occasionally strays from the French, but always in the interests of legibility.

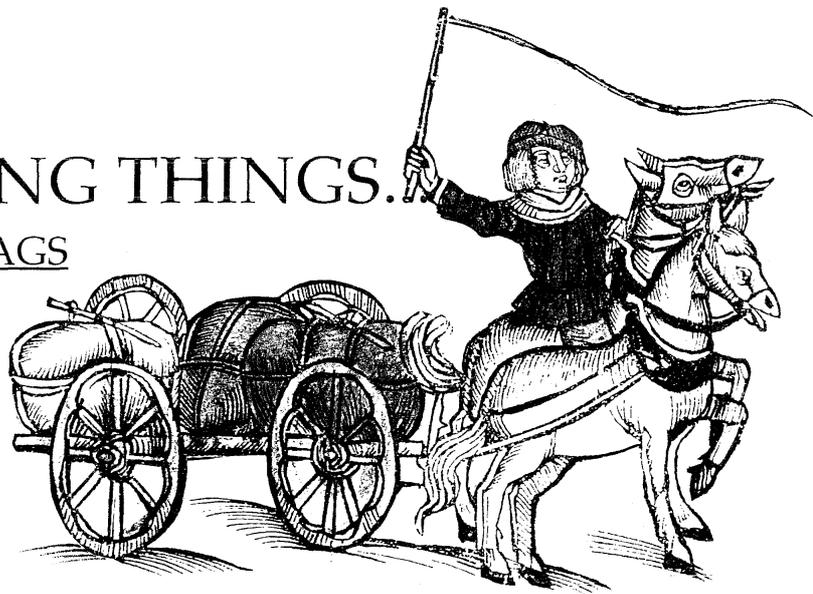


ON CARRYING THINGS.

PACKS, BASKETS, BAGS AND BUNDLES

By Christian FOLINI
& John HOWE

Virgil, the Georgics. Woodcut, Jaques Sachon, Lyon, 1517
Bundles on a wagon. A short pole has been attached to two, certainly to facilitate loading and unloading.



Transport is an essential aspect of every society, ancient or modern. The moving of goods, foodstuffs, equipment and people in a commercial, civil or military context reveals essential insights into society at all levels.

This naturally raises the question as to how individuals transported personal effects in the late 15th century. We have no intention of exploring all aspects of transport, especially commercial, maritime or fluvial, or that on a large scale, but to try and define methods of satisfying in a more convincing fashion our own needs.

Pictorial references constitute our main source, as no artifacts have survived and textual sources are singularly unhelpful. The loading and unloading of ships and wagons is not really our concern here, no more the motif of the lightly-equipped pilgrim with little more than his staff, linen shirt and cockle shell adorning his hat. Of more interest are those images clearly showing an individual carrying a load on foot - itinerant craftsmen, soldiers, peddlars, working men and women and of course travellers.

Merchandise often appears in the form of bundles or bales bound up in rope "nets". (Whether the ropes are already fashioned into large nets and then tied around the bales, or whether individual ropes are used is anyone's guess. Both methods seem to have been used.) Corded packets of this kind can be seen occasionally suspended from sticks or poles carried over shoulders, either by people walking alone or in pairs.

Soldiers commonly slung bags, cauldrons or other utensils on pole arms. What soldiers are expected to carry varies considerably according to circumstance, ranging from individuals heavily laden with camp and personal equipment (including the spoils of looting) to lightly-equipped mounted soldiers with wagons and servants. We hope to treat this subject in more depth in a further article.

Nonetheless, it is worth mentioning a quotation from an early 14th century chronicle. The army that marched north from Carlisle to besiege Carlaverock castle in 1300 had "sumpter horses and waggons, and sacks of tents and pavillions."¹

Pilgrims are often portrayed with little or no personal equipment. Whether this is a form of graphic shorthand used by artists of the period, or indeed accurately conveys the fact that pilgrims were meant to travel as Jesus did, renouncing worldly possessions, it is difficult to say. Those with means could be accompanied by servants and pack animals. Of course, the amount of belongings carried is directly in proportion to the lodgings the traveller expects to find or is able to afford, as well as the mode of transport chosen.

Francesco Datini's well documented pilgrimage in 1399 has more the air of a nine-day picnic than a perilous journey fraught with hardship and privation.² He took with him two horses carrying saddle-chests packed with food and personal effects and a "great sack of warm rainment, to have at hand by day and night." A mule was also

present, "so that, whether on foot or on horseback, any man who met with an accident should yet... be able to complete the journey..."

Back baskets appear to be an extremely common method of transport. These come in a variety of shapes and sizes, often with a wooden back and lid (some equipped with padlocks), or sturdy corner poles, with either two straps over the shoulders or one strap placed across the chest. While some are elaborate constrictions, some sixteenth century models even having a platform projecting over the head of the porter, others are basically baskets with straps. One example from the Mendel Housebook, dating from 1531, has a cloth or canvas cover over a wooden frame. While some of these are on the backs of travellers, most of the examples we have are being used by peddlars. Similar models, of wicker or wood, were also used for picking grapes, as they are today.

Perhaps the most intriguing image we have is the man with the backpack (or back bag, to be more precise). The construction of his bag appears to be that of a common cloth bag fastened at the neck with a drawstring, with two straps added. Unfortunately, this image raises more questions than it answers. The man may have received his ration of corn from Saint Wolfgang, who is shown in the foreground, blessing poor citizens waiting to have their bags filled. However, his jaunty gait, high boots and smart hat hardly fit with the ragged poor who are still in line. If only we could open his bag, to see what is inside, and walk around him into the painting to see the shoulder straps (or strap) to see how they are arranged...

Another common enough article is a rectangular or cylindrical bag with a central opening, often fastened with either a lace or straps and buckles. These often ride behind the saddle of men on horseback or are placed on pack animals. When being carried by hand, they are put over one shoulder. A similar bag is being carried by the charcoal carrier, who has put two sticks, one over each shoulder, to support it (Plate E - 7). There is no way of telling whether these are made of leather or canvas. Those carried by the sailors or servants depicted on the Saint Ursula Reliquary in Bruges are of a greenish grey colour, and could be either. The buckles are simple half circles, and

are bronze in colour. Their presence seems to indicate that they were not exclusively reserved for horsemen. A pair of black bags of a similar construction are shown in the late 15th century illustrations of Les Quatre Freres Aymon. These have elaborate buckles and strap ends and are black in colour. One is placed on the ground, the other on the rump of a horse. Both Jean Fouquet and the anonymous artists of the Decameron and the Book of Marvels have also depicted them.

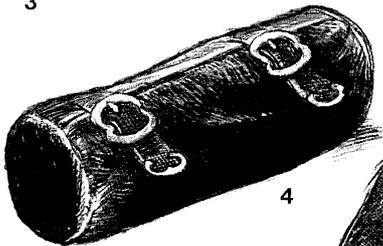
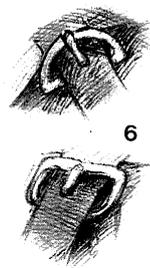
Generally speaking drawstrings do not appear often on cloth bags. One example shows a cord sewn to the top edge of a bag, others have their necks gathered and tied off. Whether the string is permanently affixed to the bag or not is once again a matter of conjecture.

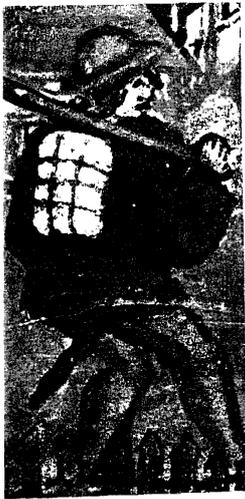
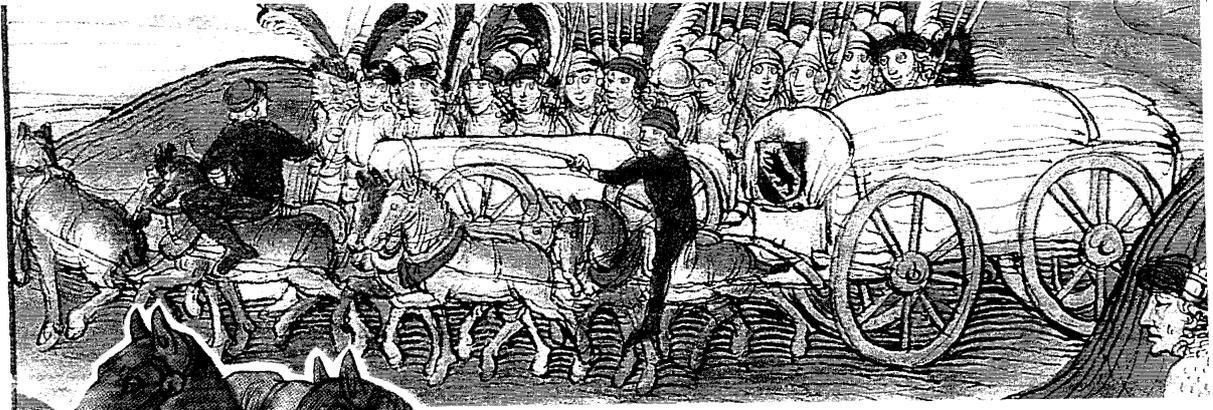
While drawing any conclusions concerning personal transport from this heterogeneous collection of documents seems a little hazardous, applying rules thus derived on site would make us equally guilty of generalising from the particular. Caution should be exercised in filling in the blanks; in many cases - the man with the "backpack" is a good example - that which is hidden is as important at what we can see. The methods of transport used give us some insight into the needs of the transporters, and may be considered of interest when those needs echo our own.

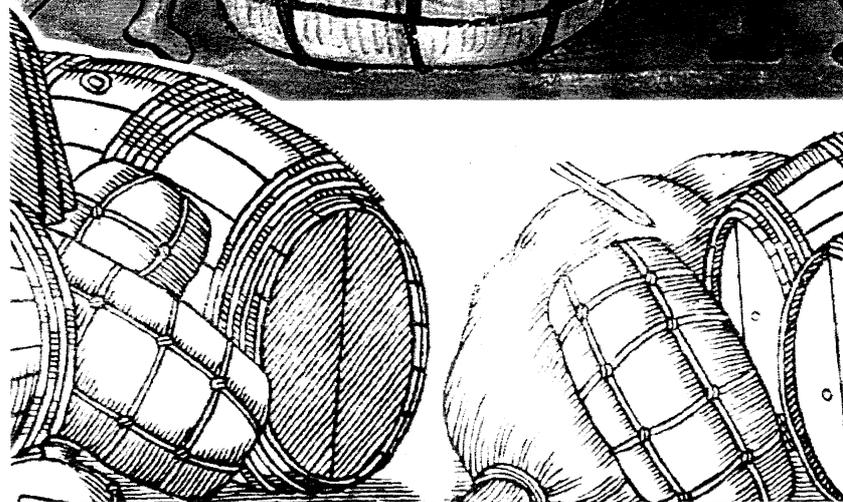
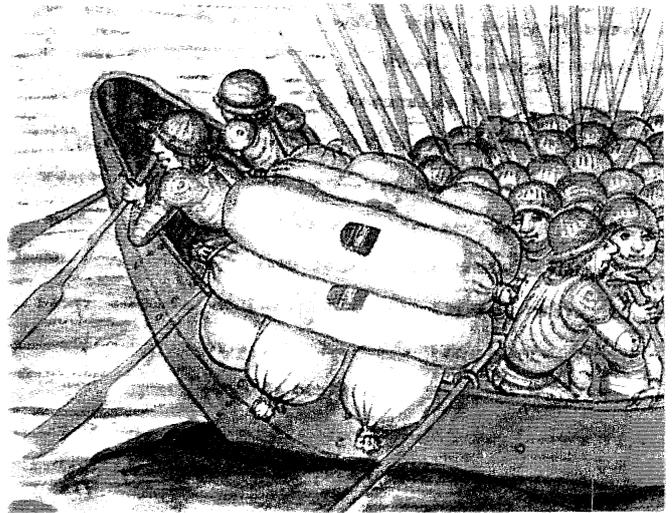
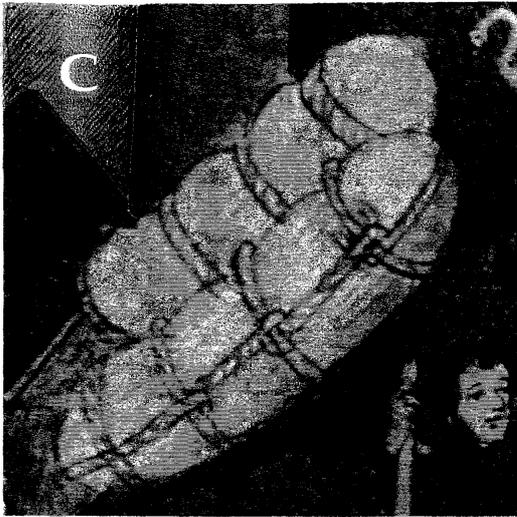
1. ARMIES AND WARFARE IN THE MIDDLE AGES: THE ENGLISH EXPERIENCE by Michael Prestwich, Yale University Press, 1996.
2. THE MERCHANT OF PRATO, by Iris Origo, Penguin Books, 1963



Bernard Eberlein, *Ballenbinder*, (lit: "Bale Binder") the 293rd Brother, 1533. from the Mendel Housebook.

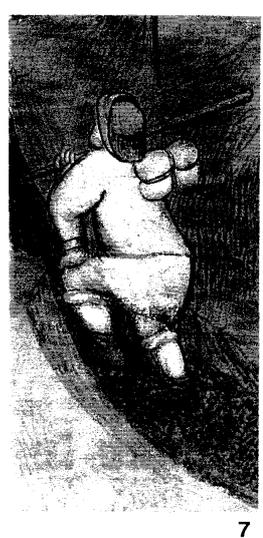
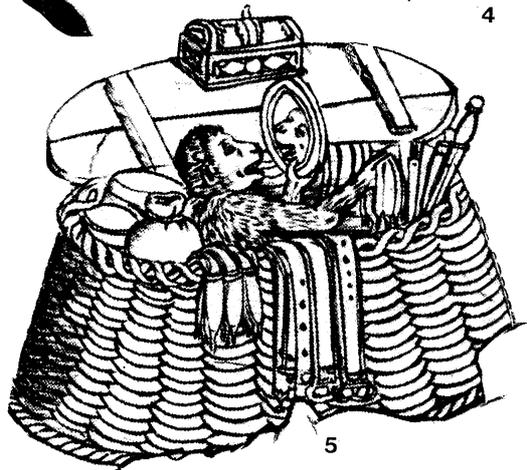


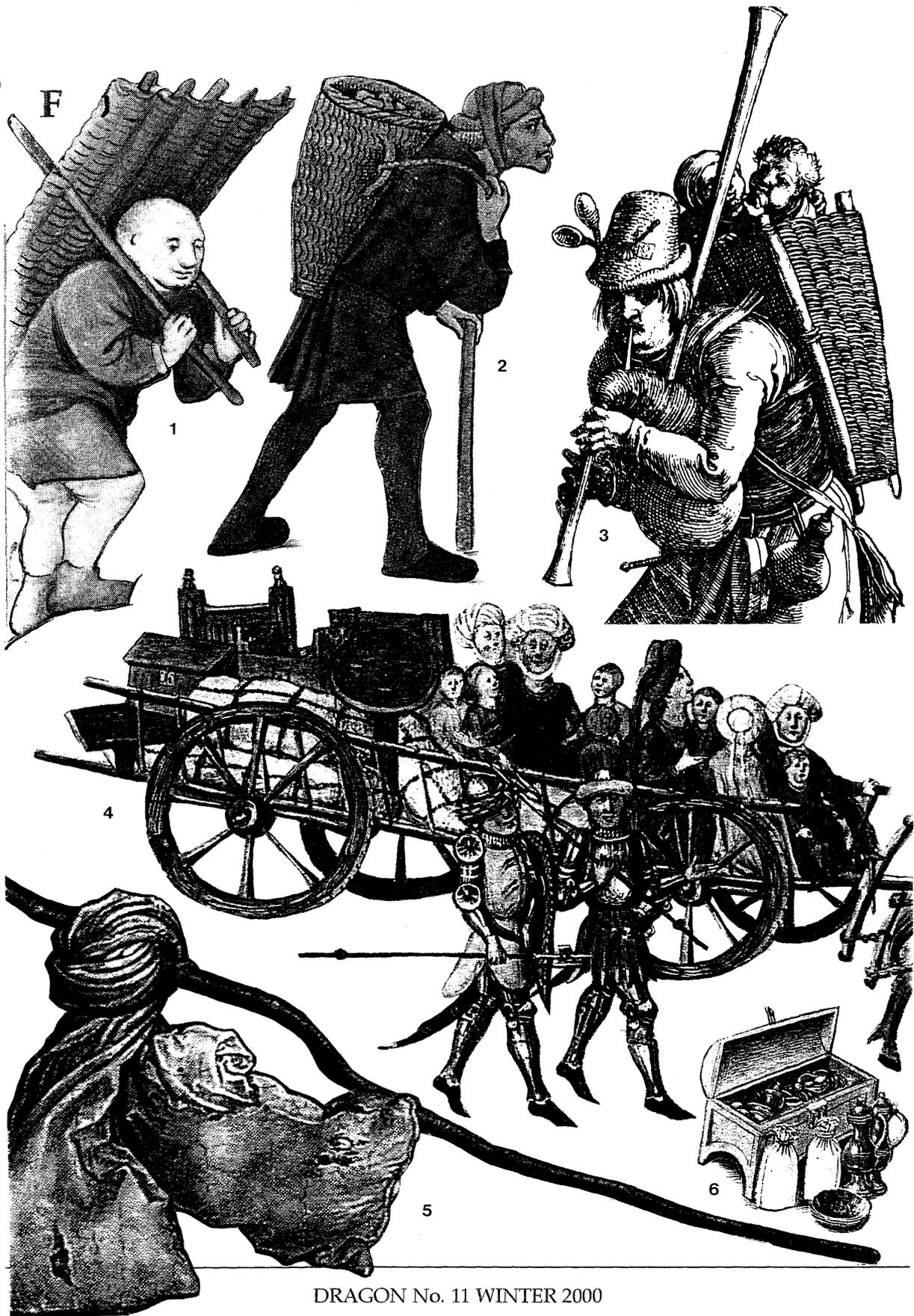




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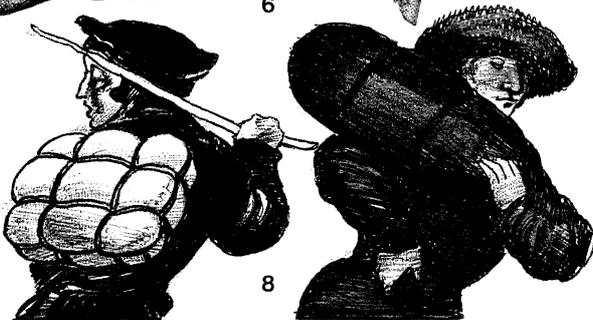
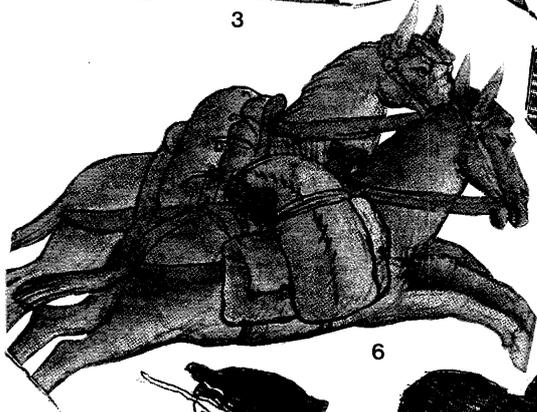








H



PLATES

PLATE A - Pg. 9

1. Hans Memling, The Saint Ursula Reliquary - *The Arrival at Cologne*, before 1489, Memlingmuseum, Bruges.
 - 1a. Detail of buckle.
2. Jean Fouquet, The Jewish Antiquities - *The Triumph of Josaphat*. 1470-75, Paris, Bibliothèque Nationale. The bag or bundle is light brown in colour.
3. Boccaccio, *The Décameron*. Anonymous Flemish artists, between 1430 and 1440. The bag or bundle is black, no buckles are visible.
4. *Les Quatre Frères Aymon*, French, late 15th century. This bag is (unfortunately) drawn from memory, after a rather expeditious showing of the manuscript. The proportions of the bag itself may not be entirely accurate, and the actual shape of the buckles and strap-ends may be slightly different. The bag itself is certainly black, with light-coloured buckles and strap-ends, in sum, an upper class version of the bags from Memling. There are two in the miniature, one on the ground, one behind the saddle of the horse. The illustrations are unpublished.
5. Hans Memling, *Panorama of the Coming of the Triumph of Christ* (also known as *Scenes from the Life of the Virgin*) 1480, Munich, Alte Pinakothek. Clearly visible are the straps and buckles of the bag itself, as well as the strap probably attaching it to the saddle.
 - 5a. Detail of buckle.

PLATE B - Pg. 10

1. Diebold Schilling, the Spiezer Chronik, 1483. The Bernese get supplies at Spiez.
2. Spiezer Schilling. The Bernese pillage the castle of Strätlingen. Pack horses laden with booty - besides a cauldron, there are cylindrical bundles or bags, and a bag that seems to have a fastened flap.
3. Spiezer Schilling. Disguised at pilgrims, Jehan de Rechberg's troops enter the city of Rheinfelden. Two of the "pilgrims" seem to have bags slung on their backs.
4. Luzerner Schilling, 1513. Soldier with halbard and bundle. Whether the pack is attached to his back or suspended from the halbard is not clear from the illustration.
5. Spiezer Schilling. Skirmish between the Bernese and Fribourg troops near the Gotteron, in 1448.
6. Spiezer Schilling. The Bernese pillage Avenches. One of several examples of such bags that seem to have a lace running through eyelets to close a central slit opening. It is also possible the bag has been sewn up.
7. Spiezer Schilling. The great fire in Bern in 1286

PLATE C - Pg. 11

1. The Bishop of Paris blessing the crowd at the Lendit Fair, from the *Pontifical de Sens*, French, 14th century, MS Latin 962, folio 264, Bibliothèque Nationale, Paris.
2. Berner Schilling.
3. Luzerner Schilling. Merchants unloading corded bales of goods at Lucerne. What appears to be hides have been wrapped on the bales for protection.

4. The Décameron. Long bag with central slit opening.
5. HR Mauel Deutsch, *The Battle of Sempach*, 1551
6. Stained glass window, Tournai Cathedral. Bales, worthy of note are the knots.

PLATE D - Pg. 12

1. The Mendel Housebook, Peter Neumeister, Merchant, the 129th Brother, 1440.
2. Mathieu Husz, *Les Subtils Fables d'Esoppe*, Lyon, 1486.
3. German, late 15th century. A string or cord is attached to the edge of the mouth of the sack.
4. Boccaccio, *The Décameron*, anonymous Flemish artist, 1430 -1440
5. Pierre le Baud, *Compilation des Chroniques et histoires des bretons*, before 1480. FR 8266, folio 7, Bibliothèque Nationale, The Greeks pillage Troy, carrying off chests, caskets and this one black bag with straps and buckles.
6. Illuminated manuscript, c. 1490. Gunpowder bags. The drawstrings can be clearly seen. The Burgundian accounts abound in mentions of leather bags - simple or doubled - for gunpowder.
7. The Chronicles of Froissart, French, late 15th century. Soldiers pillage a conquered town. Despite the humorous evocation of soldiers staggering away with whatever they can lay their hands on - like the man pulling the basket on the ground with a rope - many sorts of trussed-up bundles are in evidence.

PLATE E - Pg. 13

1. Michal Pascher, *St Wolfgang Giving Corn to the Poor*, 1481. St Wolfgang, Church.
2. The Mendel Housebook, Ulrich Fogel, Reffrträger, the 289th Brother, 1531. Note the padlock on the lid of his pack, which appears to be covered in cloth or canvas.
3. The Mendel Housebook, Resch von Steyn, Hühnerträger (lit. "Chicken Carrier"), the 45th Brother, from 1425. Note the padlock on the lid of his basket.
4. The Mendel Housebook, Hans Weycker, Sackträger (lit. "Sack Carrier"). the 202nd Brother, 1482
5. The Monkeys and the Sleeping Peddler, engraving, Italian (Florence), between 1470 and 1490.
6. Embellished margins from an illuminated manuscript attributed to Jehan Dreux, *Le Roman de Girart de Roussillon*, 1448. Vienna, Österreichische Nationalbibliothek, Cod 2549, folio 73v. Girart de Roussillon, needy hero, transporting charcoal in a large black bag. The enormous bag appears to be fastened down its length with catches and straps.
7. *Le Livre des Merveilles*, French (?) 15th c.(?), Bibliothèque Nationale, Paris.

PLATE F - Pg. 14

1. Master of the Collins Hours, *The Announcement to the Shepherds*, c1440, Amiens. Philadelphia Museum of Art, Ms 45-65-4 pg 78. This shepherd is carrying a section of woven fence on his back.
2. Mattheus Plattearius, *Le Livre des Simples Medecines*, France. late 15th/early 16th centuries. Man carrying what

- amounts to a basket with a cord tied through the handles.
3. Lucas Van Leyden, 1520. Berlin, Kupfertichkabinet. A wicker back basket of sturdy construction, with corner posts. The position of the shoulder straps is worthy of note.
 4. French (?), late 15th century (?). Bibliothèque Royale Albert 1^{er}, Brussels. A military company on the march. Furniture and corded bundles, along with the women and children are piled on wagons.
 5. Martin Schongauer, *Nativity*, 1475 - 1480. Gemäldegalerie Staatliche Museen Preussischer Kulturbesitz, Berlin.
 6. Boccaccio, *The Décameron*, anonymous Flemish artist between 1430 and 1440. Money bags firmly tied with string.

PLATE G - Pg. 15

1. Speizer Schilling. The Bernese pillage tthe camp of Charles the Bold at Grandson. In this enlargement, credit must be given to the anonymous artist's draftsmanship and gifts of observation. Of the trio looting, one has a simple sack over his shoulder, another is carrying a cylindrical bag with fastenings of some sort, while the third soldier has what appears to be some sort of rectangular pack on his back.
2. Perugino, *The Flight From Egypt*, fresco, c. 1481/84. Sistine Chapel, Vatican. One of Moses' tribe fleeing Egypt, carrying what appears to be a bedroll hanging from a stick over his shoulder.
3. The Mendel Housebook. Seytz Lang, a Cloth Handler, the 115th Brother, 1434.
4. Flemish. late 15th century. The specator of an itinerant magic show (who is having his purse stolen) carries a long bag with a central slit over his shoulder.
5. The Mendel Housebook. Cuntz Wagenman, a Carter, the 70th Brother, 1425. The ropes are depicted as threaded through each other without knots. Equally interesting, twisted lengths of rope in place of uprights on the sides of the wagon.
6. Hans Holbien, *Death and the Peddlar*, early 16th century. This later example

has a shelf built out over the peddlar's head to place extra goods, and certainly provide a little added protection from the weather.

PLATE H - Pg. 16

1. Franz Brun, woodcut, 1559. National Museum, Nuremberg. In this much later woodcut: a blanket or bedroll slung over a pole arm, a corded bundle or pack, a saddle bag and a huge back pack being carried by the woman and covered by her cloak.
2. Spiezer Schilling. Pilgrims being attacked by brigands. This pilgrim appears to have his pouch carried on his back, unless of course it has been knocked askew in his struggle. Two other pilgrims in the same illustration wear their bags in a more orthodox fashion, over one shoulder, with the strap diagonally across the chest.
3. *Le Livre des Merveilles* (15th century?)
4. Luzerner Schilling. The inhabitants of Lucerne flee a town fire. The foreground of the illustration is littered with belongings - cushions, pillows, chests, bundles, cauldron, cradle - this man escaping through the town gate with a huge bundle held in place by a length of cloth.
5. *Livre d'Heures à l'usage de Paris*, first half of the 15th century, Librairie Pinault. The Holy Family in flight. Of the several dozen illustrations on this theme we have reviewed, this is the only one of the few where Joseph is carrying a bundle over his staff. In most cases, he has a cloak or blanket or nothing at all - perhaps to underline their poverty.
6. Spiezer Schilling. Two pack horses being driven along in front of troops, One is carrying a bag that appears to have straps and buckles or catches, the other carries a laced or sewn bag and another bag that seems to have a flap.
7. Peter Breughel the Elder, Elck (Everyman) *At the Sign of the Four Winds*, 1558. A wicker basket with rope through the handles to secure the contents.
8. Jorg Breu, the Bernhard Altar 1495 -1505.
9. 15th century wood carving, Church of Saints Peter and Paul, Swaffam, England. Perhaps a peddlar, with his box strapped to his back.



Hieronymous Bosch, *The Prodigal Son*. Bosch painted two versions on this theme, with similar back baskets. Both have wooden lids and hinges, and wicker handles. The strap is worn across the chest.

A SHOPPING LIST FROM 1435

The funeral organised in honour of Monseigneur de Coligny, in 1435, in Franche-Comté, has left us with what amounts to a precise shopping list. First listing a number of personalities whose presence is desired at the burial, the document goes on to list all those things necessary for the occasion. Several terms have eluded our best attempts to translate them with precision into English, therefore we are including the original French text, reproduced with the kind permission of the authors.

THE FUNERAL OF MONSEIGNEUR DE COLIGNY

FIRSTLY

Twenty-four quarters (or measures of Saint-Amour) of wheat from which flour shall be made.
Item, twenty quarters of oats for horses.
Red wine and white, six casks
One barrel of good vinegar.
Two barrels of verjus.
Valois mustard, twelve pints to be purchased in Geneva.

MEAT

Four cattle.
Six dozen sheep.
Eight pigs (perhaps suckling pigs).
Six hundred chickens.
Fowl, if they can be found, four dozen.
Venison, whatever can be found, rabbits, quail, boar or other.
Four dozen cheeses to make farces, pies, and other things necessary.
Four hundred eggs.

SPICES

Ten pounds of white ginger.
Three pounds of pepper.
Grain (probably grain of paradise), one pound.
Half a pound of cloves.
Half a hundred nutmegs
One pound of long (?) pepper.
Three pounds of cinnamon.
Four pounds of sugar for cooking.
Twenty-five pounds of almonds.
Sugared almonds, two pounds
Six aulnes of boiling-cloth.



UTENSILS AND DISHES FOR COOKING AND SERVING

Firstly, eight large cauldrons.
Ten large pans.

Six frying pans.

As many pewter plates and bowls as can be found, it would be wise to ask his Lordship the Prince (Louis de Chalons, prince of Orange) to lend those he has.

As many large pots and bowls as can be found, for the aristocracy.

One thousand wooden plates and bowls, it would be wise to ask Louis Morrebz for those he had made for his father's funeral.

Two dozen wooden picks, both large and small.

As many long iron roasting spits as can be found, the rest to be made of wood.

Half a dozen mortars.

Twenty aulnes of cloth (canvas) to cover the buffets, the meat, and to clean the stoves.

One thousand glasses, from a glassblower willing to negotiate a price for those glasses broken and to take back those intact.

One dozen new buckets.

Two dozen earthenware jugs.

Half a dozen barrels for wine.

Two dozen baskets to store and serve the meat..

Sufficient tablecloths and towels (napkins) to set the tables.

Ingredients necessary to make hypocras, following the recipe of the Apothecary of Lons-le-Saulnier, who shall also work the wax for lighting (make candles) as well as grinding the spices.

A good amount of dry wood, as well as a cartload of charcoal for the kitchen

All supplies are to be furnished as listed above. Also, bring squire Hugonin Othenin, the Master of the Hôtel of Monseigneur the Prince, Pierre Dansigel and the Prince's cook Guillaume Domo, domiciled at Lons-le Saunier, two weeks before the funeral to inspect the site and preparations, etc....

LES FUNERAILLES DE MONSEIGNEUR DE COLIGNY, 1435

PREMIEREMENT

Froment pour pain dont sera faite la farine XXIV quartes
(ou mesure de Saint-Amour).

Item, aveyne pour les cheyaus XX quartes
-vin blanc et vermois (rouge) sis queues.

Vin-aigre bon un barral

Verjus deux barraulx

Moutarde de Valois, douze peintes seront achetées à Genève.

GROSSE CHAIR

Quatre boeufs,

Six douzaines de moutons.

Huict porc de Roz (peut-être cochons de lait).

Item, poullaigles six cents chiefs (volailles).

Oysions gras; si on peut les finer, quatre douzaines.

Veneson, ce que l'on pourra finer, tant cugniz, perdrix, sanglier, comme autres.

Fromages pour faire farces, tartres, comme autres choses necessaires, quatre douzaines

Oeufs, quatre cents.



EPICES

Gegimbre blanc dix livres.
Item, poivre trois livres.
Grainne, une livre (probablement graine de paradis).
Cloz, demy livre (gérofle).
Noix muscades demi cent.
Poivre long une livre.
Cannelle trois livres
Soucre pour cuisine, quatre livres.
Amandres, vingt-cinq livres.
Dragée pallée, deux livres.
Etemines, six aulnes.



VEISSELLE POUR CUISINE ET AUTRES CHOSES

Premierement chaudieres grandes VIII

Item grandes paëllles X

-paëllles fritieres VI

-Veiselle d'estaings tant plats comme escuelles ce que l'on en pourria finer, et semble estre expédiant de supplier à Monseigneur le prince de en prester de celles qu'il a alentour en ses places.

Item que l'on pourra finer de grands coquasses et pots pour lesseigneurs.

Item un millier de vaisselles de bois, plats et escuelles, et sera bon de parler à Loys Morrebz pour avoir celles qu'il avait fait faire pour les obseques de son pere.

Item poiches de bois grandes et petites deux douseines.

Item grands haistes de fert (broches à rotir) ce que l'on pourra finer, et le surplus l'on fera de bois.

Item Mortiers demy douseine.

Item vingt aulnes de toilles pour couvrir les buffez, les viandes, et pour nettoyer les cuisiniers.

Item un millier de veries, et porra l'on marchander à un vairrier qui les fournisses, et que l'on saiche combien il aura pour ceux qui seroient rompus et que les entiers qu'il les repraigne.

Item Greaulx (seaux) neufs une douseine.

Item Bruches de terre deux dousaines.

Item Barraulx pour tenir vin demi dousaine.

Item Vans pour tenir et entreposer les viandes, tant pour servir que pour relever, deux dousaines.

Item tout ce que sera nécessaire de Nappes et de Tourgeures pour fournir les tables.

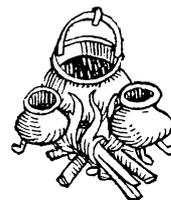
Item pour l'Ypocras selon que l'on en voudra faire selon l'advis de l'Apoticaire de Lons-le-Saulnier lequel conviendra pour ouvrir la cire du luminaire, comme pour faire les poudres des espices que l'on employera.

Item conviendra aprestre foison de bois sec et une charriettée de charbon pour la cuisine.

Item conviendra tout ce que dessus est dit, fournir comme dessus, fere venir Hugonin Othenein escuyer, Maistre d'Oustel de Monseigneur le Prince, Pierre Dangisel et Guillaume Domo demourans a Lons-le-Saulnier cuisiner de mon dit seigneur Prince, quinze jours avant le jour assigné pour faire ledit obseque, au lieu du Mireur, pour ordonner les lieux necessaires et convenables; etc...

B. GASPARD, HISTOIRE DE GIGNY, Lons-le-Saunier 1843

PYMONT, LA FORTERESSE OUBLIE, XIIIe - XVe Siècle -
Entre les Vienne & les Chalon, Cercle Girardot et Centre Jurassien
du Patrimoine, Lons-le-Saunier, 1993
ISBN: 2-905854-12-X



Judging from the quantities required, a large celebration was envisaged. Reading through the list, one is tempted to imagine the effort involved. For the spices from Geneva, was someone sent especially to purchase them? And why as far as Geneva, were they not available in Franche-Comté, and if not, for what reason? One can easily imagine the haggling with the glassblower (or glassblowers), so much for broken glasses, how much for those chipped but still useable? Were there many craftsmen practising that trade in the area, or was their presence limited to larger urban centers. The list specifies one thousand glasses. Why specifically glass and not pottery or horn cups? Does the term "vairrier" imply exclusively glassblowing or might it have a wider application? How were they packed, and how delivered? Pewter plates and bowls to be borrowed from Louis de Chalons. wooden plates and bowls from Louis Morrebz, how were they collected, were they marked by their owners, what was done about those that were broken, or found new homes? How was the hypocras made, and why the insistence on that particular recipe? Was the recipe itself widespread, or a local particularity? What manner of baskets were used to store the meat?

The questions are endless, ample proof that each response to a question raises a dozen more. Sowing Dragon's teeth, in sum...

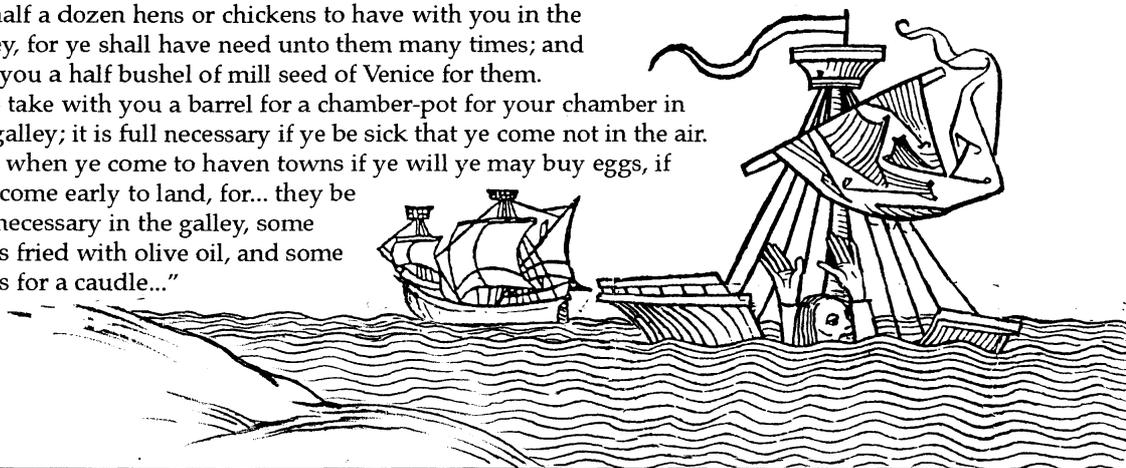
Translation: John Howe, with the help of Sandrine Gasser

ADVICE TO TRAVELLERS

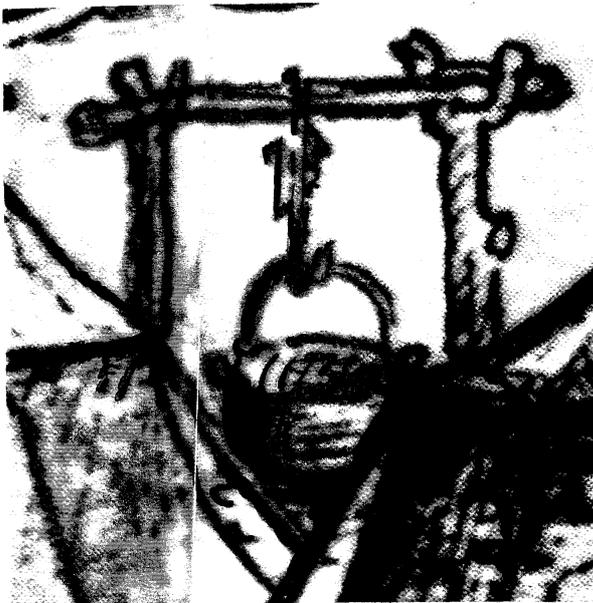
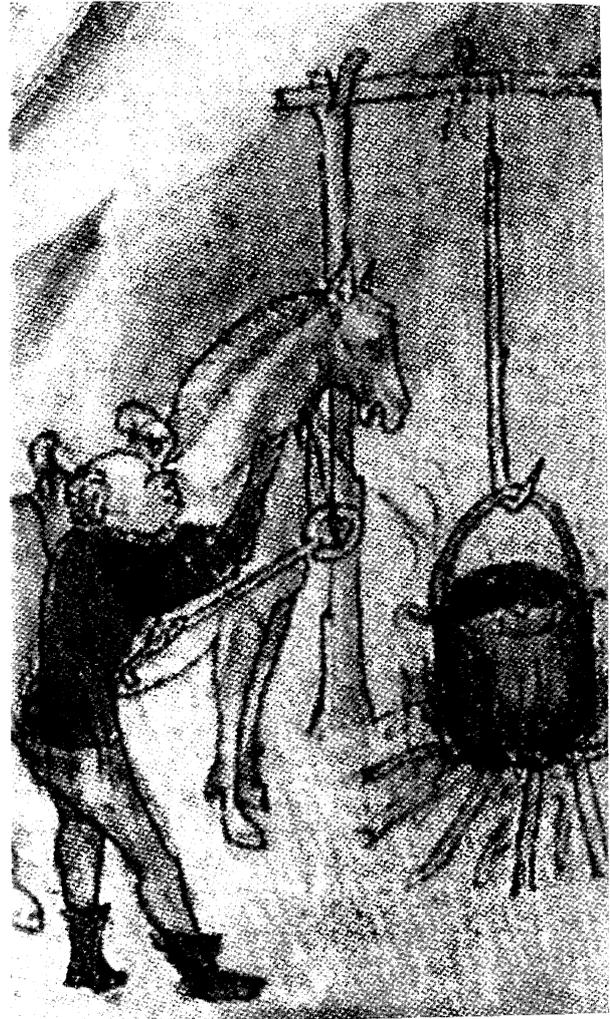
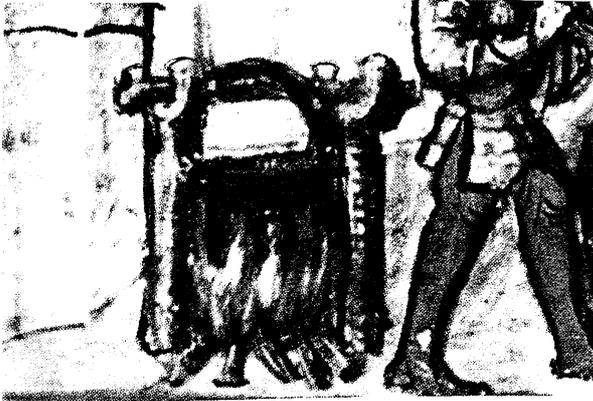
Gerry Embleton

In the middle of the 15th century one William Wey wrote a manual for travellers to the Holy Land, which gives us a good idea of what one would have taken on a long journey.

Apart from suggesting hot food twice daily "in the morning at dinner and after noon at supper" and pointing out the necessity of good wine, fresh water and biscuit, the wine in ten gallon barrels and the water in one, he write "...Also may ye buy you a chest to put your things in; and if ye may have two or three fellows with you, I would then buy a chest as broad as the barrel is long. In the one end I would have a lock and key, and a little door, and set that same barrel that I would use in that end; for if the galley men or pilgrims may come there too many will empty and drink thereof... And in the other part of the chest ye may lay your bread, cheese, spices and all other things... comfortatives, laxatives, restoratives, ginger, rice, figs, great and small raisins, which shall do you great ease by the way, pepper, saffron, cloves, mace... Also take with you a little cauldron and frying pan, dishes, platters, wooden saucers, glass cups, a grater for bread and such necessaries... A cage for half a dozen hens or chickens to have with you in the galley, for ye shall have need unto them many times; and buy you a half bushel of mill seed of Venice for them. Also take with you a barrel for a chamber-pot for your chamber in the galley; it is full necessary if ye be sick that ye come not in the air. And when ye come to haven towns if ye will ye may buy eggs, if you come early to land, for... they be full necessary in the galley, some times fried with olive oil, and some times for a caudle..."



ODDS & ENDS



THREE ILLUSTRATIONS OF COOKING FIRES

Upper left: From the Diebold Schilling Luzerner Chronik, 1513. Troops camped outside the town of Basel. The cauldron is hanging directly from the cross bar.

Lower left: The Burgundian Camp at Neuss, the Housebook Master, late 15th century. . In this case, the chain and hook are clearly visible.

Right: From the Liber Tertius de re Militarie, by Caton Sacco Semideus, Italy (Milan)) folio 99, 1438 or later. All three examples clearly show naturally forked poles dug into the ground. Forked poles are a relatively common occurrence, at least in illustrations, where temporary installations such as cooking fires, makeshift shelters, even tents are concerned. We have as yet found no evidence whatsoever of the tripod arrangement we commonly use in the Company, despite its clear logic of construction and the convenience of installation. If you come across other images of cooking fires, please write and send them to DRAGON.

It always being a pleasure to know DRAGON is read, (at least by those who wrote it!) we are happy to print a follow-up from Gerry Embleton.

ROCKING AND ROLLING IN THE 15TH CENTURY...

By Gerry EMBLETON

The "polishing sticks" illustrated in Dragon 10 appear to consist of a leather (or sheepskin?) strip fixed to a sort of wooden spoke-shave, this strip probably painted with a polishing compound, e.g., the olive oil and pumice mentioned below. Modern polishing wheels are coated with various substances to suit the task in hand.

Water powered hammers and polishing wheels were in common use in armour production. There are several references and illustrations from our period.

I have found the following mention of metal polishing and cleaning materials, although not in conjunction with polishing sticks. I hope that these will be of interest to readers and will inspire further contributions.

Olive oil is occasionally mentioned in conjunction with armour.

In 1513 a list of the equipage of Henry, Earl of Northumberland¹, includes, "Emmery and oile for dressing my Lordes Harness"². Also "Pomyshe" (i.e. pumice)³ Also written pomys (in old French "Pomis").

Light rain, damp air, even the wea-

rer's perspiration will make armour and mail rust. If it takes a grip the armour will cease to function properly. Armour was valuable, and its appearance a matter of prestige; there are many references to its being cleaned and polished to a glorious shine. The author has twice been privileged to see the original surface of plate armour, in liny sections hidden under other parts and so protected for centuries from the ferocious cleaning which has altered the surface of nearly all museum armours; it was exactly like an immensely hard modern steel mirror. For protection armour was sometimes tinned (a Dover inventory of 1361 mentions tinned bascinets), blued, browned, left blackened from the forge, or painted.

Mail was (and is) difficult to clean⁴. It was normally shaken in a leather sack or tumbled in a barrel with sand, or sand and vinegar (1296). It is hard to find a better method and mail is still occasionally cleaned in this way by restorers today.

An inventory of Dover Castle "1344" mentions a barrel for rolling armour, also mentioned in an "inventory of the donjon of Vostieza" 1364.

The term "Rokked" (i.e. rocked) – and "rolled" in conjunction with "mail" refers to this cleaning process (Rock-'n'-roll is older than you think!) e.g. 1372 Froissart "a rouler leurs cottes de fer"; 1467 Howard Household Book

"...an harneys barelle"; 1603 inventory of the Armoury at Hengrave "...one barrel to make clean the shirt of mail and gorgets";

For fine work ground charcoal, or a cloth with finely scraped chalk might be used on silver or gold, and to polish a mirror a woolen cloth with chalk powder, stretched firmly on a board.⁵ Perhaps this was used on armour too.

Notes

1) Source. "Antiquarian Repertory. IV.367"

2) Emery. A hard grey-black mineral used as abrasive and polishing agent.

3) Pumice A light porous volcanic rock used for scouring and in powder form as an abrasive and for polishing. In Medieval times a piece of pumice was sometimes used as an eraser by those writing on parchment.

4) Mail, being simply iron wire, rusts very easily and is best kept lightly oiled. If not oiled enough it rusts, if oiled too much it collects dust and dirt like a magnet and smothers the wearers jacket in oily filth, and his head and hands too, when taking off or putting on the shirt.

5) Theophilus. "On Divers Arts" Dover Publications Inc.

Prêles, September 30, 2000

GRINDING BENCHES

It seems old documents always conceal new surprises. I honestly thought I'd searched through the Spiezer Schilling often enough to have picked out the areas of interest, but of course I had done no such thing.

These grinding benches are complete with wheel on an axle and handle, the whole supported by risers, and set in a simple 4 legged bench. All in all, they are simplicity itself. We honestly should have one. Volunteers?

John Howe

