

No. 3, septembre/September 1990

Editorial

Votre "Dragon" se présente sous une nouvelle peau...Vous retrouverez les articles habituels (informations concernant nos activités, articles de fond, illustrations, etc.), mais désormais nous aurons aussi un supplément appelé "Dragon's Breath" ou...le Souffle du Dragon: celui-ci contiendra la traditionnelle Lettre du Capitaine, ainsi qu'une page qui vous sera réservée pour vous exprimer, donner votre opinion sur nos activités, émettre des critiques et des suggestions. Ce supplément paraîtra soit avec "Dragon", soit séparément. Cette formule sera donc plus souple et vous permettra de vous exprimer librement. Mais que cela ne vous dispense pas de nous envoyer des articles de fond en français - qui peuvent aller d'une recette de cuisine de l'époque à la mention d'un disque de musique de notre période qui vous a particulièrement plus, en passant par une photocopie d'un paragraphe de bouquin parlant de la symbolique du maniement des hallebardes dans une optique chrétienne et à la lumière des plus récentes découvertes...ou que sais-je encore!

Votre nouveau "Dragon" vous plaît? Exprimez-vous...

MG

P.S.: Le titre de notre supplément ne nous satisfait pas complètement. Nous aimerions trouver quelque chose qui aille à la fois en anglais et en français. "Dragon's Breath" n'est pas vraiment un titre passe-partout...

Nous lançons donc un concours. Envoyez-nous vos suggestions. La meilleure sera récompensée par une bonne bouteille de vin!

Dragon has shed its skin: the main magazine will continue to have serious articles on late medieval subjects, whilst the new supplement, *Dragon's breath*, will be for readers' letters and other less serious matter. It will also include a calendar of events, comments on past events, and the Captain's letter. We hope you will appreciate this "facelifting", and above all that we shall receive more contributions from you all. In spite of promises, very few people are actually delivering material to us. The Company of Saint George is now a truly international group, with English, French, German and "Swiss" speaking members: we need to reflect this in Dragon and its new supplement. For instance, the editor would like to know more about 15th century personal hygiene, and some members have asked for more information about the political structure in Europe at this time - who was duke/king/emperor etc. and where. We need to know more about travel, trade, family life, finance and coinage. We would also like to discover addresses for useful materials: pottery, spoons, cloth, and the hundreds of other things that we all desperately need. Many members have a lot of specialized information, and Dragon should ideally become the vehicle for disseminating this knowledge to all of us. Don't hesitate - pick up your pen now.

NM

P.S. We are not entirely happy with the name *Dragon's Breath*. If you can suggest a name that works well in French and English, you may win a bottle of wine....

The ladies of our company are forbidden to wear makeup when they are in costume. Let Cennino d'Andrea Cennini, craftsman of Florence writing in 1437 have the final word on this subject:

THE PERILS OF INDULGENCE IN COSMETICS!

"You would have occasion, in the service of young ladies, especially those of Tuscany, to display certain colours to which they take a fancy. And they are in the habit of beautifying themselves with certain waters. But since the Paduan women do not do so; and so as not to give them occasion to reproach me; and likewise because it is contrary to the will of God and of Our Lady; because of all this I shall keep silence. But I will tell you that if you wish to keep your complexion for a long time, you must make a practice of washing in water - spring or well or river, warning you that if you adopt any artificial preparation your countenance soon becomes withered, and your teeth black; and in the end ladies grow old before the course of time; they come out the most hideous old women imaginable. *And this will have to be enough discussion of the matter.*"

LES DANGERS DU MAQUILLAGE

Lorsqu'elles portent leur costume, les femmes de la Compagnie de Saint-Georges ne doivent pas être maquillées. Voici ce qu'écrivait, en 1437, Cennino d'Andrea Cennini, artisan à Florence. Que cela serve d'avertissement à toutes celles qui seraient tentées...!:

"Parfois, lorsque vous êtes au service de jeunes femmes - en Toscane, plus particulièrement - il vous faut porter certaines couleurs qui leur plaisent. Ces femmes ont également l'habitude d'utiliser certaines eaux pour leur beauté. Mais comme les femmes de Padoue ne font pas cela, et pour ne pas leur donner l'occasion de me faire des reproches, et puisque ces pratiques sont contraires à la volonté de Dieu et de la Sainte Vierge....pour toutes ces raisons, je me tairai. Sachez cependant que si vous voulez préserver votre teint, vous devez prendre l'habitude de vous laver avec de l'eau - eau de source, de puits ou de rivière. Je vous mets en garde: si vous adoptez un quelconque produit artificiel, votre visage se flétrira rapidement et vos dents deviendront noires. Enfin, vous serez vieilles avant l'âge et deviendrez hideuses, les plus horribles vieilles femmes qui soient. Je n'ai rien d'autre à ajouter..."



Dragon
est édité par:
is published by:

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Could you repeat that order, Sir.....

by Nicholas Michael

MANY of us have been using orders taken from pertinent scenes of Shakespeare's plays. Most of these plays date from the beginning of the seventeenth century. We could do a little better than that, although I have not yet found a great wealth of appropriate words and phrases from "our" period. The following list of phrases has been taken from Ralph Roister Doister, a comedy by Nicholas Udall first published in 1566. However, there is reason to believe that the play was written some years earlier, and one authority thinks it was first presented before Edward VI at Windsor in September 1552. The play is written in rhyming lines, and no phrases have been selected that may have been influenced by the need for rhyme. I have divided the phrases into "General purpose", "Suitable language for NCOs", and "Battle cries".

GENERAL PURPOSE PHRASES

A word with thee...

God keep thee, worshipful master.

Attend upon me now (listen to me)

Waste no more wynde (don't go on out it)

Song:

Olde browne crustes must have much good mumblyng (chewing),
But good ale downe your throte hath good easie tumbling.

Proverb:

Soft fire maketh sweet malte (a counsel of caution)

Sirrha! (although usually applied to men and boys, this word was also used for women. The note of contempt, reprimand or superiority was still present)

Olde Trotte (a common term of disparagement for an old woman):
Hence, home, olde trotte; hence at once!

...eche finger is a thombe today
Loute (ill-mannered fellow, bumpkin):
Mary, the more loute he for his coming hither! A mischief on all loutes!

What, prety maide? Will ye talke when I speake? Will ye my tale breake?

SUITABLE LANGUAGE FOR NCO'S

Curtsie, whooresons; douke (duck) you and crouche... (used to men, exhorting them to bow etc.). Curtsie means Courtesy, not our present day female salutation.

What ayleth thys fellowe?

Ye speak like a capon that had the

cough!

Gog's armes, knave, art thou madde?

Ah, foolish harebraine!

Couche on your marybones, whooresons, down to the ground! (down on your knees!)

No more of this fonde talk now (fond=foolish)

You great calfe, ye shoulde have more witte

As much braine as a burbolt (burbolt=a blunt-headed arrow)

Up, man, with your head and chin! Up with that snoute, man!

I knocke your costarde if ye offer to strike me! (costard=head)

See that my harnessse, my tergat and my shield be made ... bright (tergat=targe, buckler)

Avaunt, lozell, picke thee hence (lozel=scoundrel; picke=clear off)

I shall cloute thee tyll thou stinke...and coyle thee with mine own handes (coyle=thrash)

...as fierce as a Cotssold lyon (Cotswold lion, i.e. a sheep)

...as valiant as an Essex lion (Essex lion=a calf)

BATTLE CRIES

This comic scene portrays a battle between the heroine, with her army of maids, and her rejected suitor, with a band of rabble; but there is no reason to think that the phrases are comic.

Now sirs, keepe your ray, and see your heartes be stoute

Have at thy pate then, and save thy head if thou may! (striking out)

M. Mery: On!

R. Roister: Tary!

M. Mery: Forth!

R. Roister: Back!

M. Mery: On!

R. Roister: Soft! Now forward set!

On sirs, keep your ray! On, forth while this geare is hotte (geare=business)

Backe for the pashe of God! Backe, sirs, back againe! (pashe=passion)

I lacke yet an hedpiece (helmet)

Now forth in ray, sirs, and stoppe no more!

Now Saint George to borow! (to borow=be our surety)

Levie the camp, sirs (levie=break up)

Do not off your harnessse, sirs (do not take off your armour)

In a ray! They come sodainly on us! In a ray!

God sende us a faire day

On, forward! They com! Stand! Hold!

Kepe! Strike! Take heed! Ah,

whooresons! Wel done indeede!

Hold thine owne! Down with them!

Now sticke them, Tibet!

They win ground!

Save yourself sir, for God's sake!

Out! Alas, I am slaine! Helpe!

Nay then, have at you!

Away, away, away!

I die except thou help!

Truce! Hold your hands! Truce for a pissing while or twaine!

Nay, sticke to it, like a hardy man

Oh bones! Thou hittest me!

Away, loute and lubber, or I shall be thy priest!

So this field is our's

Take some horsgrece....

For sore teeth: Take horsgrece, and bawme therwith thy teeth and thy cheke. Thy medicyn is preved for soth.

For cornus that waxith in mannes foot: Take gander dryt and eysel, and hete hem togeder, and ley therto, and hit schal hele.

For a man that may not hold hys pisse: Take gose clawes, and brenne hem in a new pot to pouder, and ete therof in thy potage, and thou schalt be al hole.

BL Add. 30338, fo. 180v

Forto make heer to grow: Seth the leves of whyt wethy in oyl, and anoynte hyt ther the her ys awaye. *For the same:* Schaf the hed clene of fyrst wyth the heer, and aftur agayn the heer,

and anoynte hit ofte with hony; and loke that hyt be eche wyke onys yshave, and eche day twyez anoynted, and hyt schal helpe wythowten fayle.

Bodl., Laud Misc. 685, fo. 74v

For the totheache: Take grene berke of elder tre, and bruse it, and a quantité of gret salt, and iii droppes of triacle, and bynde it in a clothe with a thred, and ley betwene the cheke and soore tothe.

Forto staunche blode withouten charme: When a master-veayne is forcorven, and woll not gladly staunche with charme, and ife the wounde be large, take a pece of salt beffe, bothe fatte and lene togeder, as moche as thou hopyste woll in the hoole, and ley it on the hote co-

lys, and let it roste tyll it be thoroughe hote, and all hote thruste it in the wounde, and bynd it fast to, and it shall stanche anon, and never ren after, on warantyse.

Forto gette a man chylde: For to gette a man chylde, take the henge of hare and the modir, and bren hem and make pouder therof, and yeve the man and the woman to drynke with wyne or ale or they go to bedde. *Anoder:* Take the blake (*baloke?* = *testicle*) of an hare, and lat a woman swallow hit al hole. *Anoder:* Tak on waschyn wolles, and weete in marres mylke, and bynd it to her navel, and wyll whille the man lythe be here.

Bodley 591, fos. 45, 49 and 55v. (NM)

Alas my jewellys....

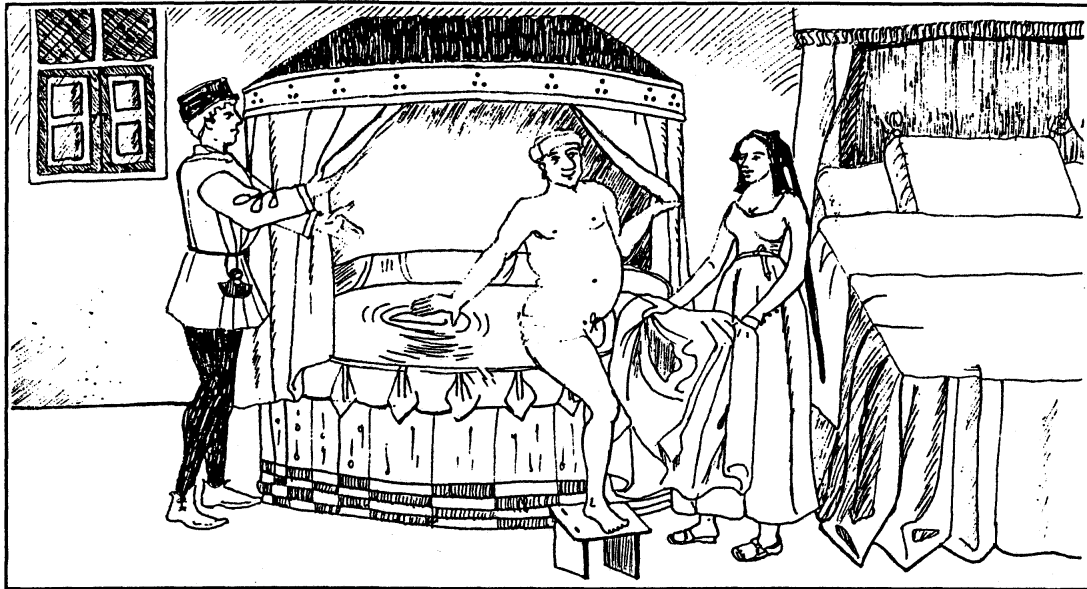
The early Tudor play *Mankind* was composed between 1465 and 1470. It is written in the East Midlands dialect, and was probably performed in Norfolk or Cambridgeshire. An abridged version may be found in Penguin Books under the title "Tudor Interludes", edited by Peter Happé. Here are some apt and useful phrases from it. As it written in verse, care has been taken to avoid any words or phrases that may have been put in for the rhyme rather than because they were apt:

Hey yow hens, felousel *Go away, chaps!*
Why stonde ye ydell? *Why are you just standing there?*
Yt ys pety that ye were bornel
He ys a goode starke laburrer. (*Starke = vigorous*)
Hye yow forth lyvely! *Get out of here!*
Alas my jewellys! (*Jewellys = testicles. The speaker has been kicked in the groin*)
Ye are evyll avysyde, ser. *That's not a good idea.*
By cokkys body sakyrde!
Ryght sone I xall reverte. *I'll come back very soon.*
Wyll ye list! *Will you listen!*

Alasse, my privyte! (*Privyte = private parts*)
Gode blysse yow, master!
I beschrew yow! *I curse you!*
By the masse.
Yt ys as clene as a byrdes ars (*of his empty purse*)
Qwyst, pessel! *Hush, quiet!*
I wyll go do that nedys must be done (*a euphemism for voiding his bowels*)
I am yrke of it *I'm tired of it*

A fifteenth century bath

contributed by Maude Embleton



A bathe or stewe so called.

Yeff youre souerayne wille to the bathe, his body to wasche clene,

hang shetis round about the rooff; do thus as y meene;
euery shete full of flowres & herbis soote & grene,
and looke ye haue sponges .v. or .vj. theron to sytte or lene:

looke ther be a gret sponge, ther-on youre souerayne o sytt;

theron a shete, & so he may bathe hym there a fyte;
vndir his feete also a sponge, Yiff ther be any to putt;
and alwey be sure of the dur, & se that he be shutt.

A basyn full in youre hand of herbis hote & fresche,
& with a soft sponge in hand, hys body that ye wasche;

Rynse hym with rose watur warme & feire vppon hym flasche,

then lett hym go to bed / but looke it be soote & nesche;

but furst sett on his sokkis, his slyppers on his feete,
that he may go to the fyre, there to take his fote shete,
than withe a clene clothe / to wype away all wete;
than brynge hym to his bed, his bales there to bete.

Editor's note:

I must admit that when I received this remarkable piece, I accused the contributor (not to her face, I fear) of fabricating the whole thing, particularly when she was unable to quote its source! However, I recently discovered it myself in the source quoted, so my apologies go to Sophie. John Russell describes himself as Usher and Marshal to Humphrey, Duke of Gloucester (murdered in 1447). His *Boke of Nurture* is certainly one of the most remarkable treatises of all time. It is a complete manual for the valet, butler, footman, carver, taster, dinner-arranger, hippocras-maker, usher and marshal of a mid-fifteenth-century nobleman. You can find it included among many, many other directions of etiquette and *savoir-faire* in *The Babees Book*, edited by Frederick Furnivall in 1868 for the Early English Text Society, and now reprinted by the Greenwood Press, New York. I must admit that the very last phrase of the last line leaves me a little perplexed.... (NM)

From John Russell's *Boke of Nurture*

Chansons à boire

par Jean-François Henrloud, dit "LE COLONEL"

ON PEUT se poser la question de savoir pourquoi les chansons publiées ci-après ne correspondent pas à notre époque de la fin du XVe siècle. En vérité, ce sont à peu près les seules chansons que l'on puisse actuellement reconstituer par l'écoute de la musique d'une part et par la lecture du texte d'autre part (les deux éléments ne se trouvant pas forcément ensemble sur le même disque ou la même cassette).

Les textes musicaux écrits sont peu nombreux et dispersés. A titre d'exemple, les musiciens qui accompagnaient votre serviteur lors du dernier camp du Puy avaient écrit leurs propres accompagnements en se basant sur la mélodie existante, et les multiples recherches entreprises dans ce sens par l'auteur dans les officines spécialisées de Paris sont restées, à ce jour, sans résultats. La tendance toujours plus marquée du public

à s'intéresser à la musique ancienne laisse toutefois espérer des progrès dans le domaine de l'édition musicale concernée.

Les deux chansons proposées ci-après sont parmi les plus *gaillardes* d'une dizaine éditées sous forme de cassette (Chansons gaillardes et dancieries de la Renaissance: Ars Antiqua de Paris, ARN 438315) ou de disque (même référence). Ces pages vocales sont entourées de musique instrumentale d'époque.

Si, quant au fond, ces chansons ne sont pas très différentes de ce que nous entendons aujourd'hui sur le même sujet - les mots disent bien ce qu'ils veulent dire - la forme quant à elle, est toute autre. A l'encontre des élucubrations modernes, les textes de l'époque sont en vers et les termes utilisés ne sont jamais ressentis comme vulgaires ou grossiers.

Chanson d'amour



Ma belle si ton âme se sent or allumée
De cette douce flamme qui nous force d'aimer
Allons, constans allons sur la verdure
Allons tandis que dure notre jeune printemps

Avant que la journée de notre âge qui fuit
Se sent environnée des ombres de la nuit
Prenons loisir de vivre notre vie
Et sans craindre l'envie, baisons nous à plaisir

Aimons donc à notre aise, baisons, baisons- nous fort
Puisque plus l'on ne baise depuis que l'on est mort
Voyons-nous pas comme jà la jeunesse
Des plaisirs larronnesses fuit de nous à grands pas

Cà finette affinée çà rompons le destin
Qui clôt notre journée, souvent dès le matin
Allons constans allons sur la verdure
Allons tandis que dure notre jeune printemps

Chansons à boire



Qui veut chasser une migraine
N'a qu'à boire toujours du bon
Et maintenir sa table pleine
De cervelas et de jambon

Loth buvant dans une caverne
De ses filles enfla le sein
Montrant qu'un sirop de taverne
Passe celui d'un médecin

Le vin goûté par ce bon père
Qui s'en rendit si bon garçon
Nous fait discourir sans grammaire
Et nous rend savant sans leçons

Buvons donc tous à la bonne heure
Pour nous émouvoir le rognon
Et que celui d'entre-nous meure
Qui dédira son compagnon

Refr: L'eau ne fait rien que pourrir le poumon
Boute, boute, boute, boute compagnon
Vide-nous ce verre et nous le remplirons

Tentes

Nous avons décidé que notre camp devait être plus authentique et essayons de faire quatre bonnes tentes avec toutes celles que Gerry Embleton avait achetées au départ et qui n'étaient pas très authentiques ni en très bonnes conditions. Nous garderons la tente donnée par Nick Michael comme tente pour la cuisine. Ces tentes doivent être réparées et peintes.

Si vous voulez acheter une tente, nous vous recommandons de vous adresser à l'avenir à:

Tents

We have decided to improve the authenticity - and comfort - of our camp: we are trying to assemble four good tents from the mass of not-very-good ones originally purchased by Gerry Embleton and to keep the one donated by Nick Michael as our cooking tent. These will be mended and painted. We recommend that anyone wishing to buy a tent in future should contact "Past Tents", who make high quality, good copies of mediaeval tents at reasonable prices. Send for their illustrated catalogue:

Past Tents Martin Render
14 Batt Hall
Bulmer Road
GB-SUDBURY CO10 7EZ
Tel: +44 (0)787 881240

Bourses pour la Compagnie de Saint-Georges

Voici quelques exemples de bourses utilisées vers 1470, et provenant de différentes sources de l'époque (françaises, allemandes, "suisses", anglaises et flamandes). On retrouve partout les mêmes formes: ces bourses étaient de petits sacs de cuir ou de toile fermés par un cordon qui se tirait, et se portaient parfois sous les habits (notamment lorsqu'elles contenaient de l'argent ou des objets de valeur). Il est intéressant de constater que, dans les illustrations, on ne voit pas souvent de bourses. Les soldats, notamment, sont rarement représentés avec un tel accessoire.

Les grands sacs avec double cordon étaient parfois utilisés pour porter des documents. On trouve des bourses de toutes les dimensions. Les ornements en métal, sur les bourses en deux parties, permettaient d'éviter que le rabat ne se soulève; les dagues étaient glissées dans les passants ou derrière la bourse, et maintenues ainsi en place. Les bourses plus raffinées, en brocart et avec de magnifiques parties métalliques étaient fort coûteuses et réservées aux riches.

Pour faire une bourse, prenez du cuir préparé naturellement et faites des coutures solides à la main. Ou alors utilisez une toile de bonne qualité (difficile à trouver). Attention! Rien n'a l'air plus ridicule qu'une bourse faite à la hâte et peu soigneusement, "juste pour aller avec un costume...". Les ornements et les boucles en métal doivent être des copies fidèles, et non des clous de vestes de motard ou des décorations en cuivre que l'on trouve sur des meubles. Référez-vous aux sources existantes.

Purses for the Company of Saint George

Here are some of the many kinds of purses that might have been worn in the 1470's. They are carefully drawn from many different contemporary sources. The same forms occur again and again in French, German, "Swiss", English and Flemish sources - small, simple leather or cloth bags closed by a drawstring seem to be very common and sometimes worn *under* the clothes by men and women (which makes sense if they contained valuables). It is interesting to note that many people are depicted *without* visible purses, and soldiers are rarely shown wearing them.

Large double draw-stringed bags were sometimes used for documents, and purses come in all sizes. The metal ornaments on the kidney-shaped purses helped keep the flaps in shape, and daggers were thrust through the straps or hung behind the purse, which served to keep the dagger in place. The very elaborate brocade purses with beautiful metal fittings were costly items and only for the rich.

If you attempt reconstructions, use only vegetable-tanned leather well-sewn by hand, or good cloth (very difficult to find). Take care with the materials and details: nothing looks worse than a too hastily or carelessly-made "costume" purse. The metal fittings and buckles *must* be good reconstructions - please do *not* use machine-made "motor-cycle jacket" studs or pieces of brass furniture decoration. Look at the sources. G.A.E.



Jacks for the Company of Saint George

Plates and text by G.A. EMBLETON

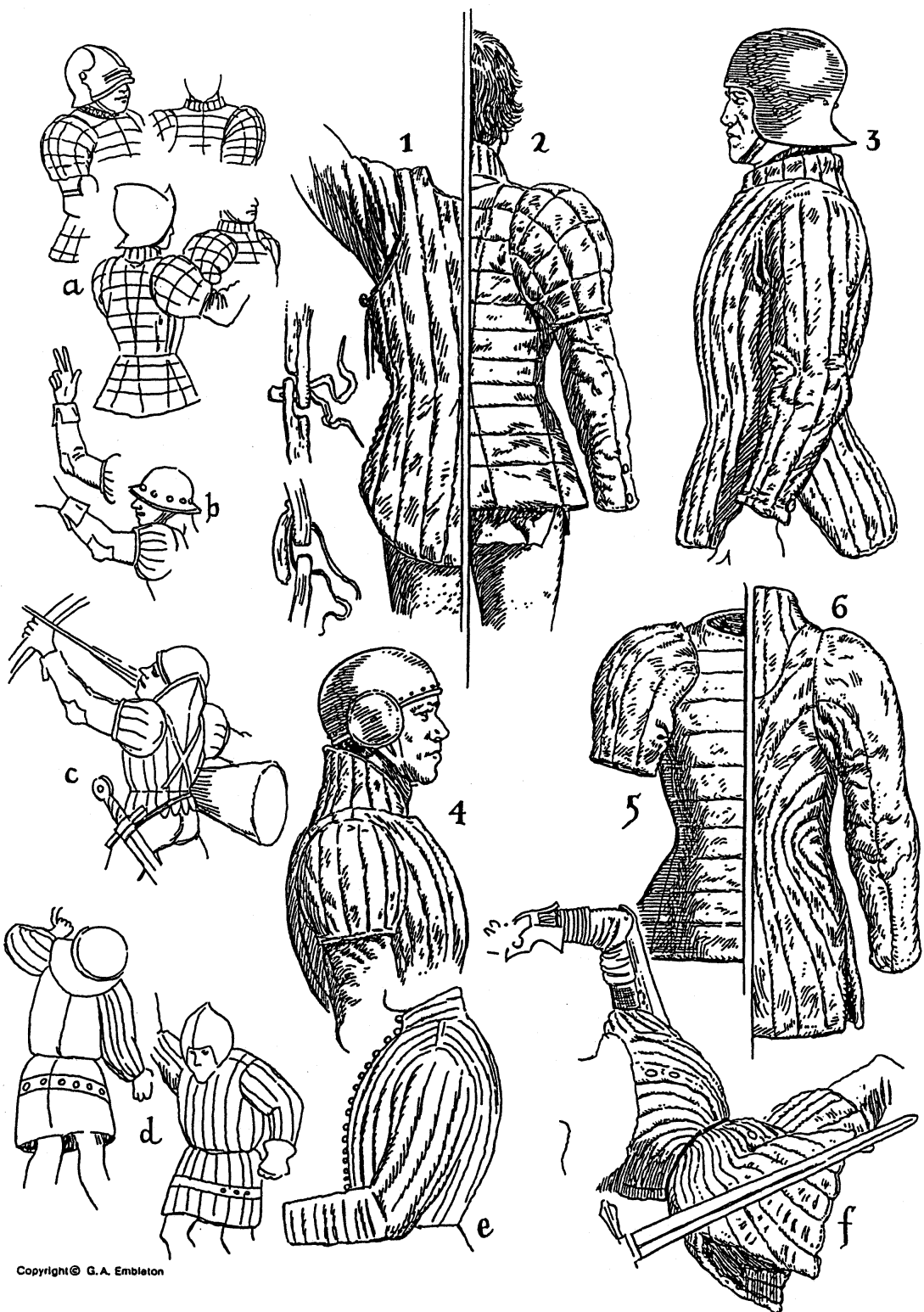
This is not an article on the history or exact definition of the jack. Fabric armour, padded, stuffed, or many-layered, sometimes interlined with plates of metal, horn or leather, was commonly worn during the 15th century. Several terms were used to describe the different types. Typically the terms, like brigandines, jacks, jazerines, pourpoints etc. were loosely and freely used by contemporary writers, and later historians have tried to analyse the subtle differences. We will concern ourselves with a purely fabric body-defence consisting of many layers of cloth, or stuffed with rags, worn by soldiers in the second half of the 15th century, and called by us for the sake of convenience a "Jack".

Many different types of jack existed, and we know little about their construction. Few illustrations exist, and our plates show (a to m) as many examples as I have been able to find in ten years of research. The most useful of these for our purposes are those painted so carefully by Hans Memling and in René of Anjou's *Livre de Tournois*. The best written description we have is from the ordinances of Louis XI of France:

Et premièrement leur faut des dits jacques trente toilles, ou de vingt-cinq, à un cuir de cerf a tout le moins et si sont de trente-un cuirs de cerf ils sont des bons. Les toilles usees et déliées moyennement sont les meilleures; et doivent estre les jacques a quatre quartiers, et faut que manches soient fortes comme le corps, réservé le cuir. Et doit estre l'assiette pregne pres du collet, non pas sur l'os de l'épaule, qui soit large dessoulz l'assielle et plantureaux dessoulz les bras, assez faulce et large sur les costez bas, le collet fort comme le demourant des jacques; et que le collet ne soit bas trop hault derrière pour l'amour de salade. Il faut que ledit jacque soit lasse devant et qu'il ait dessoulz une porte pièce de la force dudit jacque. Ainsi sera seur ledii jacque et aise moienant qu'il ait un pourpoint sans manches ne collet, de deux toilles seulement, qui naura que quatre doys de large seur lespaulle; auquel pourpoint il attachera ses chausses. Ainsi flottera dedens son jacques et sera à son aise. Car il ne vit oncques tuer de coups-de-main, ne de flêches dedens lesdits jacques ses hommes.

" And first they must have for the said jacks, 30, or at least 25 folds of cloth and a stag's skin; those of 30, with the stag's skin, being the best cloth that has been worn and rendered flexible, is best for this purpose, and these jacks should be made in four quarters. The sleeves should be as strong as the body, with the exception of the leather, and the arm-hole of the sleeve must be large, which arm-hole should be placed near the collar, not on the bone of the shoulder, that it may be broad under the armpit and full under the arm, sufficiently ample and large on the sides below. The collar should be like the rest of the jack, but not made too high behind, to allow room for the sallet. This jack should be laced in front, and under the opening must be a hanging piece (porte pièce) of the same strength as the jack itself. Thus the jack will be secure and easy, provided that there be a pourpoint without sleeves or collar of two folds of cloth, that shall be only four fingers broad on the shoulder; to which pourpoint shall be attached the chausses. Thus shall the wearer float, as it were, within his jack and be at his ease; for never have been seen half a dozen men killed by stabs or arrow wounds in such jacks, particularly if they be troops accustomed to fighting."

Continued on page 12



Continued from page 10

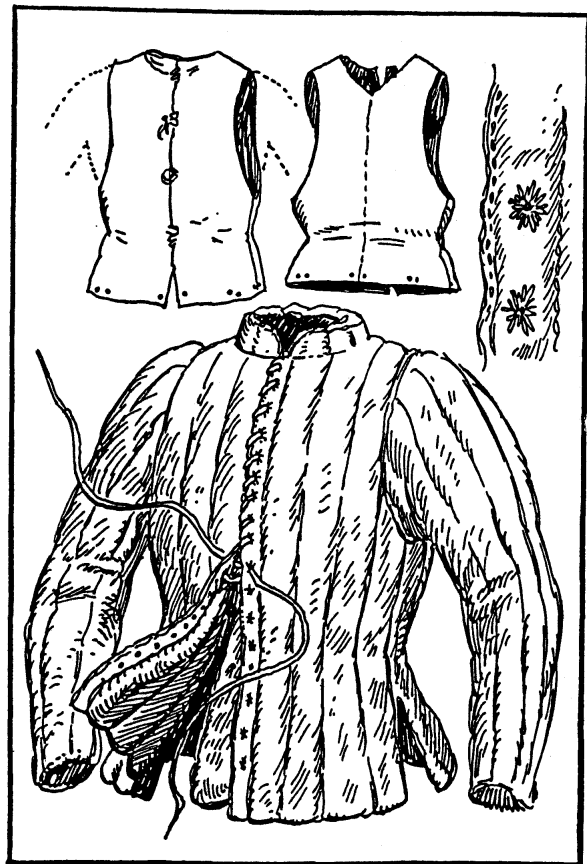
The sleeveless "pourpoint" worn underneath the jack is most interesting and useful to us. Jacks are extremely hot to wear, and any authentic reduction of what can be worn underneath is most welcome.

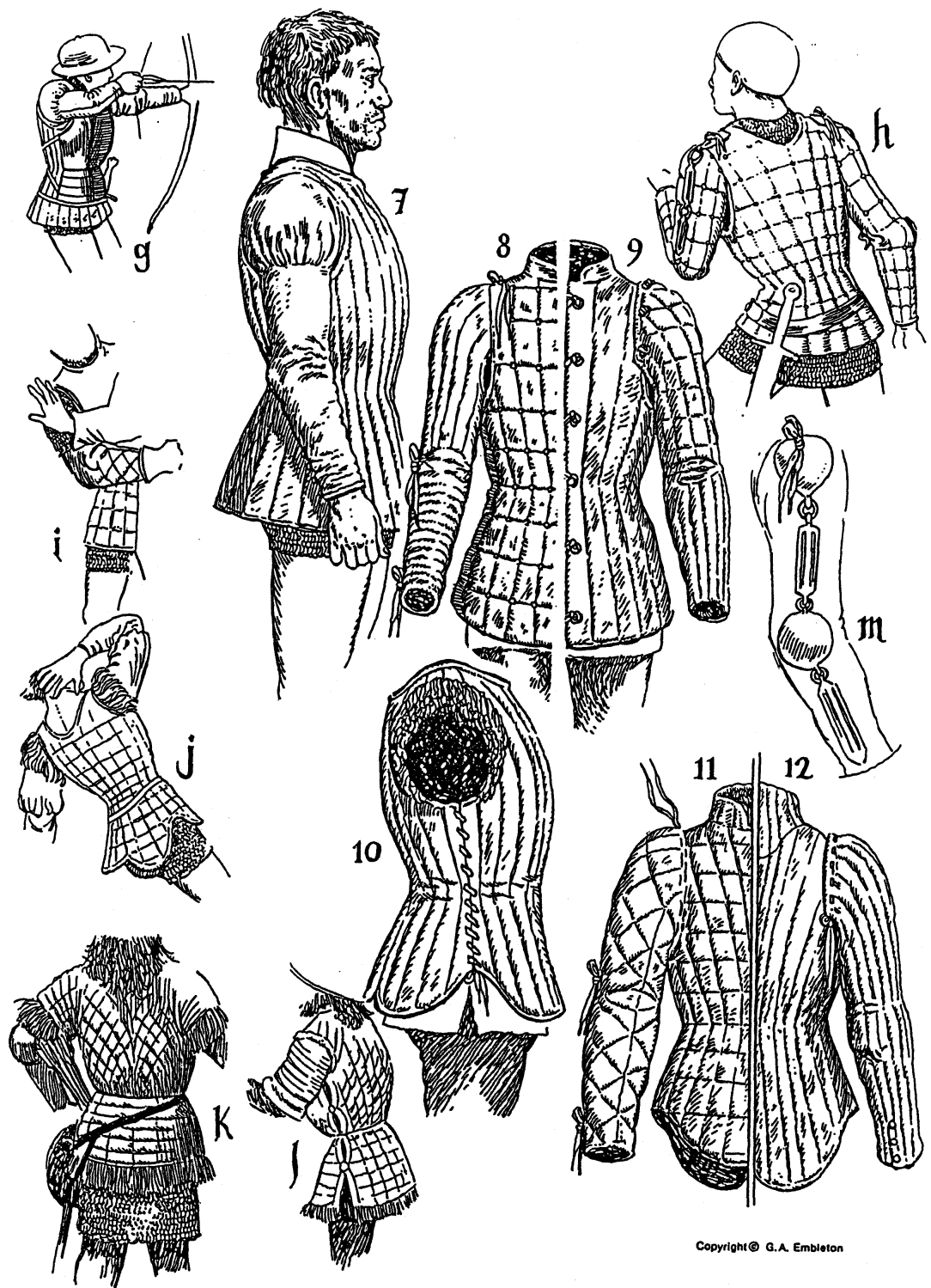
Jacks for our company should be off-white or buff-yellow and made of many layers of cloth. The outer two or three and the lining should be good strong linen, the inner layers can be made from any cheap stuff. All visible parts should be hand-sewn (hard work but worth it). The jacks should be well-fitting (not looking like a duvet), and tailored along the lines of a doublet, the body made in four quarters. In this way a good shape can be formed. The thickness of the padding can vary, thinner in the less vulnerable parts, but definitely not flimsy. We do not have to have 30 layers of material, but do please remember your jack is supposed to look as if it could stop an arrow. I have illustrated some of my suggestions for a variety of reconstructions (nos. 1 to 12). We are embarking on a jack-making programme in 1991, and details of our experiments, the results and hopefully patterns, will be published later. Members of the Company of Saint George should collaborate closely and *not* rush to make jacks without carefully consulting our references.

SOURCES:

- a) René of Anjou's Livre de tournois - c. 1450
- b) & c) Schilling, 1490's
- d) & e) Late 14th c./Early 15th c.
- f) The Isenheim Altarpiece by Grünewald, c.1515. This German artist painted a "Roman" soldier in "antique" costume - a pig-face bascinet and jack
- g) to j) Hans Memling, 1480's. All these jacks are yellowish buff or cream colour. Note the thick fringes to protect the shoulders and the chain-like armour tied on with points.
- k) & l) Crucifixion by J. van Eyck, Flemish 1425-30
- m) A second example of this very practical and simple arm protection, worn by a Swiss in French service, from a drawing by Urs Graf, 1515

Right: Reconstruction of the jack and pourpoint described above in Louis XI's ordinances.





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La Manier de se Contenir à Table

A fifteenth-century book of table-manners in the original French (below) and a precis in English (right) should help lift the general level of behaviour of our company's soldiers, so as not to disgrace our captain in the halls of his masters.

Se tu veulx estre bien courtoys,
regarde ces reigles en françoys :
assez souvent tes ongles roignes,
la longueur fait venir les roignes.
lave tes mains [avant] digner,
et aussi quant voudras souper.
avant di benedicite
que preignes ta nécessité.
siez toy, mengue sans contredit
on lieu où ton hoste te dit.
du pain et du vin dois prendre,
et l'autre viande attendre.
le morcel mys hors de la bouche,
à ton vaissel plus ne l'atouche.
ton morceau ne touche en salliere,
car ce n'est pas belle manière,
ne furge tes dens de la pointe
de costel, je t'en acointe.
ne frote tes mains ne tes bras ;
tien t'en le plus que tu pourras.
puis à table ne crache point ;
je te di que c'est ung let point.
de ta toaille ne fais corde ;
honesteté ne s'i accorde.
tien devant toy ton taillouer net,
en ung vaissel ton relie met ;
ne veilles ton ton morceau conduire
à ton désir, car trop peut nuyre.
garde toy bien de sommeiller
à table, ne de conseiller.
s'entour toy a des gens grant rote,
garde toy bien que tu ne routes.
en plain digner, ne en la fin,
n'efforce l'oste de son vin ;
ne boy pas la bouche baveuse,
car la coustume en est honteuse.
ne parle pas la bouche plaine,
car c'est laide chose et villaine.
ne tien tes mains dessoubz la table,
car c'est chose deshonnorable.
de la nappe n'essuye tes dens,
et si ne la metz point dedans.
monstre toy joieux et aprins,

ne di rien dont tu soyes reprins ;
si tu te veulx fere priser,
ne vueilles nully mespriser ;
il t'est conseillé en la bible
entre grans gens estre paisible.
n'offre à nully, si tu es saige,
le demourant de ton potaige.
se on oste ung plat de devant toy,
n'en fay semblant, mes tien te
coy,
boy simplement à toute feste
affin que n'affolle ta teste,
et ne remply pas tant ta pence
qu'en toy n'ait belle contenance.
se on meet livres en ta main,
mect les en ta manche ou [ton]
sain.
entre boire et vin tenir,
ne veilles long plaît maintenir.
si tu fais soupes en ung verre,
boy le vin, ou le gecte à terre.
se on sert du fruit au digner,
n'en mengue point sans le laver.
se tu es servy de fromaige,
si en pren poy, n'en fay oultraige ;
et si tu es servy de noix,
si en menjue deux ou troys.
et quant tes mains tu laveras,
on bassin point ne cracheras.
quant tu rendras graces à Dieu,
si te tien en ton propre lieu ;
n'oblie pas les trespassez,
souvegne-t-en tousjours assez.
à ton hoste dois mercis rendre ;
de ton aller dois congié prendre.
se on donne à boire apres graces,
soit en hanaps, voirres ou tasses,
laisse premier boire ton hoste,
et toy apres, quant on luy oste.
qui a ces chose aparcevroit,
à table plus saige seroit.
de ce seoir à table n'est digne
qui d'aucun bien ne porte signe.

Let the courteous mind these rules.
Pare your mails frequently.

Wash your hands before dinner and
supper.

Say grace before eating.

Sit where your host tells you.

Take first bread and wine; wait for other
food.

don't spit chewed food into your dish, or
dip meat in the salt-cellar, or pick your
teeth with the point of your knife, or
spit; that's bad manners.

Don't roll your napkin into a rope.

Keep the cloth clean ; put your voids in a
vessel.

Don't stuff.

Don't go to sleep at table, or belch, or
break wind.

Don't ask your host for too much wine,
or let your tongue run away with you, or
speak with a full mouth.

Don't keep your hands under the table, or
wipe your teeth with the cloth.

Be cheerful and cultured ; and if you
joke, despise no one.

Among great folk be silent.

Don't offer your leftovers to anyone.

If your dish is taken away, say nothing.

Drink moderately, so as not to muddle
your head ; and don't fill your belly to
spoil your face.

If anyone gives you books, put them in
your sleeve or bosom.

Don't keep the wine waiting while you
dispute.

If you sup from a glass, drink all the
wine or throw it away.

Don't eat unwashed fruit.

Don't be greedy after cheese, take a little.

Of walnuts, take only two or three.

Don't spit in the washing-basin.

Keep in your place while grace is said,
and remember you sins.

Thank your host before taking leave of
the company.

If drink is given after grace, let the host
drink first, then you.

Whoso attends to these things will be
wiser ; whoso will not, is not worthy to
sit at table.

Nine Mens' Morris: A Mediaeval Board Game

NINE MEN'S MORRIS

One of the oldest games in existence, Nine Men's Morris has been played from at least 1400 B.C. (Egypt). Other early examples have been found in Ceylon (1st century A.D.) and Gokstad, Scandinavia (c. 800 A.D.). The game was still popular in the middle ages, along with chess and backgammon, and various examples survive from our period. There is a particularly magnificent board contained in a "games set" in the Hôtel de Cluny in Paris.

The board may be painted or scratched on to a table or chest, painted on cloth or leather, or simply scratched into the dust. Sticks, stones, fruit stones, buttons etc. may serve as the men.

THE RULES

STAGE ONE

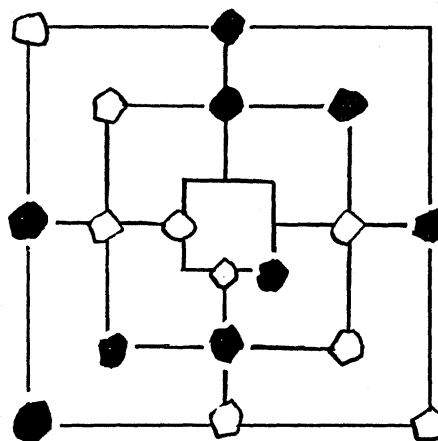
1. The two players have nine men each and enter them on the board at alternate turns of play on to any vacant point.

2. Each time a player forms a row or *mill* of three pieces along a line, he removes one of his opponent's pieces from the board, but not one which is in a mill.

STAGE TWO

3. When all the men have been entered, the turns continue by moving a piece on to an adjacent vacant point along a line, with the object of making a mill and capturing an enemy piece.

4. A player blocking all his opponent's men so that they cannot move, or reducing him to two pieces, wins the game.



La Comète de Halley

La comète de Halley a fait un passage remarqué en 1456. Elle fut déclarée instrument du diable par le pape Callixtus III. On a vu, dans la menace turque qui pesait sur l'Orient chrétien, l'une des conséquences de son influence néfaste, ainsi que, plus anecdotiquement, dans toute naissance de veau à 2 têtes ou autre monstre contraire à l'ordre divin. On peut raisonnablement conclure que la comète a alimenté bien des discussions durant les années 1460 et 1470.

J.Howe.

The appearance of Halley's comet did not go unnoticed in 1456. Pope Callixtus III declared it an instrument of the devil: its evil influence was evident from the menace of the Turks that weighed on eastern Christendom, and the many ominous portents that occurred such as the birth of a two-headed calf, and of other monsters contrary to divine order. The comet's appearance must have been a subject of lively discussion during the following years, and still well-remembered in the 1470's.

J. Howe

Bon Appetit

The Diet of a 15th Century Soldier

In his book "Guerre, Etat et Société à la fin du Moyen Age", Philippe Contamine distinguishes three different categories of diet: in peacetime, on campaign and under siege. This convenient classification is used below, and the calory table for the campaign diet is also based on Professor Contamine's article.

In peacetime there was no difference between military and civilian diet, but from 1445 garrisons in some regions were sustained by contributions in kind from the local populations. These supplied the garrisons directly with wheat, mutton, bacon, fish, beef, cheese, oil and wine. A valuable document exists that shows us what a small rural seigneur and his household consumed in peacetime. The lordship of Murol in the Auvergne was centred around a castle housing an average of 20 people. Full and accurate accounts have survived from the period 1411-1418, and a thorough analysis shows both the quantities consumed and the composition of the diet. Most ordinary meals consisted of bread, wine and meat, nearly always a fowl some kind which was available on the spot: other meat had to be procured from nearby towns. Wine nearly always represented the most costly item of the meals. It is interesting to see that the valets' meals were very similar to those of the higher ranks, consisting of the same three items but apparently with a logically greater proportion of bread to wine. The accounts also tell us of the workmens' diets: the porter, the swineherd, the cowherd and his boy were given wheat, a mixture of wheat and barley called *méteil*, and beans for their own and their animals' consumption. The men ate only the wheat; the porter's dog ate wheat and *méteil*, and the pigs ate *méteil* and beans! The vineyard workers enjoyed the same three staples as the higher orders, but their meat was always goat: at lent this was replaces by peas. There was thus a difference between the diets of the various classes, but not a great one. Eggs, fresh milk and fruit hardly appear in the accounts, but a great deal of cheese was produced. This was supplied to the farmhands at haymaking and harvest times, and was sometimes used to pay salaries, but was not considered an inferior food as far as can be judged, as the lord of Murol sent some as a gift to his in-laws! Butter abounded in the castle, but the villagers used walnut oil, while small quantities of olive oil were purchased for special occasions, as were spices. Plenty of fish, particularly bream, was available from the seigneurial ponds. The lack of fruit and vegetables seems to be explained by local availability on the one hand, and the lord of Murol's persd taste on the other. An approximate table can be drawn up showing the average consumption in the household of Murol:

	<u>Per person per day</u>	<u>Est. calories</u>
Grain	1.25 kilos	3.750
Wine	1.8 litres	1.170
Meat, fish & fowl	410 grammes	492
Cheese	70 grammes	210
Fats and oils	13 grammes	75
<u>Total calories</u>		<u>5.697</u>

On campaign, biscuit (cooked flour and water paste) was the usual staple, with salt or smoked meat in the place of fresh (although fresh meat was very often available: its high price may explain the large amounts of preserved meat consumed). Grain was supplied in the form of bread or biscuit, but also as flour, and as we saw in the article on sieges in DRAGON No. 1, horse or man-powered mills had to be provided in the field, although the milling facilities of nearby towns were used if possible. Types of grain mentioned in French military sources include rye and millet, or a mixture of rye and wheat: no mention is found of barley for human consumption. Wheat appears most frequently, and one of the privileges of soldiers seems to have been white bread when available. Vegetables such as peas and beans were common and probably went into potages, a French (and English) medieval word for any food boiled for a long time and eaten from a bowl in semi-liquid form (remember Esau and his "mess of pottage"?). Rice is mentioned but very rarely. Fowl also appear seldom in historical sources, but this may have been because soldiers were expected to procure these very common birds for themselves. Other meat abounded on campaign: beef, mutton and pork, fresh, salt or smoked. Religious observances seem to have been surprisingly well respected: on fast days meat was replaced by eggs, cheese or above all, smoked and salt fish - cod, eels, skate, pickled herring from the North sea, pilchards from the Mediterranean, and occasionally freshwater crayfish. Fats usually came in the form of lard or, particularly in the west, butter, but olive oil occurs, even in the north in small quantities. Salt, vinegar and onions were common, but mustard, almonds, sugar, honey and spices were reserved for the sick and wounded. The favourite drink of all soldiers was wine, but due to its high price they usually drank ale in the north and cider in the west. In 1358 one queue (402 litres) of wine cost over £ 22, whilst the same quantity of cider cost only £3. If the higher ranks had their daily wine, it was only distributed to rank and file soldiers on feast days and before battle. Wine was usually drunk heavily watered (a most refreshing drink in my experience), and those who drank their wine neat appear often to attract censure. Based on contemporary military manuals giving ideal quantities of victuals, and corroborated by the financial accounting of actual deliveries of food, the following table attempts to show the approximate daily rations available to a soldier on campaign towards the end of the 15th century:

Bread	1.270	grammes
Wine, ale and cider	2	litres
Meat	468	grammes
Salt pork	6	grammes
Eggs	7	grammes †
Cheese	14	grammes
Butter	14	grammes
<u>Total calories</u>	<u>4.360</u>	

† about one egg per week, presuming 14th century eggs were smaller than today's

It will be noticed that the quantities of these rations and those of the Murol household are at least as great, if not substantially more than those of an average modern diet. But it should be borne in mind that life without mechanisation of any kind, and precious little heating in winter, would burn up far more energy than our

present-day lifestyle. However, if the calorific content of the "campaign" diet is satisfactory, the predominance of starchy foods and the lack of fats and oils would make it a most unhealthy regime for more than short periods.

Finally, Christine de Pisan and her military companions compiled a great list of necessities during a siege, this time as defender. This list, the medieval equivalent of a nuclear survival kit, gives quantities supposed to sustain 200 men-at-arms and their valets (i.e. a total of 600 men) for six months:

60 tons Paris wheat, one third to be baked into biscuit, the rest ground to flour

4 tons beans

2 tons peas

120 pipes wine

2 pipes vinegar

1 pipe oil

1 ton salt

50 lbs spices: ginger, pepper etc.

2 lbs saffron

2 quarters mustard seed

100 oxen, as many live as there is fodder available, the rest salted

100-120 fletches bacon

160 sheep

As much poultry "as men will"

1.000 eels

25 barrels herrings

1 pipe salted butter

15 lbs almonds

10-12 lbs rice

As much oatmeal, rose water and other things that be thought good for the sick, with other appropriate medecines

It would appear that the castle's inmates ate fairly well - as long as it lasted!

The Burgundian Camp in 1476

by John Richards

After the battle of Grandson in 1476, the confederate army, comprising many of the cantons of present-day Switzerland and the alliance of the lower Rhine, captured a large amount of booty, partly from the battlefield itself, but mostly from the huge camp the Burgundians deserted during their retreat. The first view of the Burgundian camp overwhelmed many contemporary witnesses, and its dimensions are no less impressive to the modern reader.

Contemporary chroniclers describe the camp as being the size of a small town, comparable to the size of Solothurn at that time. Even allowing for the exaggeration common when vaunting one's feats of arms, the camp must have been impressive. Olivier de la Marche ventured that few towns of the period would have been large enough to house the entire Burgundian army. A contemporary description of the Burgundian camp at Neuss describe a curtain composed of waggons parked end to end, the number of waggons being reported at anything between 800 and 2.000. Cannon were mounted in between the waggons at certain intervals (some waggons may even have been specialised artillery carriages), while inside, set out along roads in the Roman way, hundreds of tents housed the soldiers of the Duke. Illustrations of waggons allow us to estimate that the average waggon would be six to seven metres long, and even using the lower estimate of the number of waggons present, we arrive at a camp perimeter of over five kilometres!

The tents inside the perimeter must have been equally impressive: one of the official inventories of the booty (Luzern) lists "Item 15 - costly silk damask tent with very large gold flames, with 35 lesser tents". All the chroniclers agree in that they write of "countless tents", and we know for example that Charles the Bold sent to La Rivière for his army at the end of January 1476 "600 small tents and pavilions, 100 other square pavilions, two wooden houses, 130 square *tentelletes* and fifty other pavilions, six large tents and six large square pavilions and another wooden house". Of interest is the distinction between *tents* and *pavilions*, and the reference to square, or more likely oblong pavilions.



The tents were under the responsibility of the *Master of tents*. Olivier de la Marche writes: "...and certainly the Duke delivered for his company at least 1.000 tents and 1.000 pavilions, for ambassadors and foreigners, for the Duke's household, for his servants and men-at-arms. And at each expedition the Master of tents has new tents and pavilions paid for by the Duke, and he spends more than 30.000 francs for material and work alone."

It is likely that the Duke's household lived in a "camp within a camp": in the middle of this stood the Duke's tent, dominating all others. The word "tent" cannot describe the magnificence of the edifice. A description of Duke Philip the Good's tent at Boulogne-sur-Mer gives us a good idea of the sort of housing the Dukes of Burgundy were used to. "The tent of the Duke of Burgundy was of extraordinary size, larger than any ever seen before. The construction was so vast and elegant as to capture all looks. It was a pavilion in the form of a town, surrounded by wooden towers and crenellated walls. The entrance consisted of two great towers with a curtain suspended in between. In the middle of the tent was the main room, from which extended, like the spokes of a wheel, a large number of apartments separated by tiny alleys, in which it was said that up to 3.000 people may be lodged." Another description (1460) of this tent confirms that it "had inside . . . a main room, a chapel, many dining rooms and bedrooms."



It is reasonable to assume that the living accommodation of Charles the Bold was equally sumptuous, for it is known that at Grandson, Charles' tent stood next to one of similar size - the old tent of Philip the Good! Schilling records that at Grandson, "the silk tent of the old Duke of Burgundy was captured". Schilling's curt statement leaves the sheer visual experience of two such large tents, surrounded no doubt by the only slightly less ornate tents of the nobility, to the reader's imagination.

Much is made of Charles' wooden house, mentioned in many sources and described in the account of meeting with the Emperor at Trier: "there were many tents, and in between, the wooden house he took everywhere he went". In front of his quarters stood "six serpentes". At Neuss he had this transportable wooden house, in which he appears to have slept, set between two pavilions in which he took his meals, held his council and carried out his everyday business. Presumably Charles felt safer sleeping behind solid wooden walls rather than flimsy silk and canvas.

It is not only the sheer size of the tents that stretches the imagination, but also the opulence of the materials that were used to construct them. Knebel describes Charles' tent as being "made inside of velvet and outside of silk", the canopy being "embroidered with gold, pearls and precious stones". In fact, the quality of the work was such that parts of the captured tent were distributed to churches in Bern and Schwyz to be made into vestments! Lesser tents usually had an outside wall made of canvas, a mixture of canvas and silk, or even *camelote*, a material made from camel hair and imported from the orient. Interior linings could be velvet, linen or silk, depending on the financial resources of the occupant.