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Editorial

The Company of Saynte George continues to prosper, but above all, its horizons continue to broaden. Our members have increased substantially, although membership of the Company is not easy to come by. This is quite deliberate, and is *not* designed to ensure a *limited* membership of the Company (on the contrary, we should like to have more members), but limits membership to those interested and willing enough to fulfil our quite stringent conditions.

New articles

This fourth edition of Dragon brings you new articles on costume that are probably unparalleled, and a new column, *Who's who in the late fifteenth century*, for which we welcome contributions from members with an academic bent, willing to do a small amount of research. Although you are probably tired of hearing the same request, we still need contributions in languages other than English: otherwise our only consolation will be the pleasure of replying to letters complaining that there are too many articles in English.... An alternative solution would be to find persons willing (and competent) to translate articles from English to another language (French, German or Italian). The

sharper-eyed amongst you will have noticed that we are now offering Dragon for sale at SFr 10,-- to non-members: a bargain price, certainly for the costume information in it alone.

Membership fees

This is the month of subscription renewal (officially St. George's day on 23rd April). The price of membership of the Company was fixed last year at SFr 40,-- (SFr 70,-- for couples) or £ 12,-- per member for British residents. Swiss residents will find a *bulletin de versement* enclosed. UK residents please send your cheque to Vic Shreeve. Members from other countries should send a Eurocheque in Swiss francs to the editor (address on page two). Please do not send an ordinary cheque as the collection charges are substantial. Please pay as soon as possible: we shall be collecting late payments at Lucerne.

Membership list

We have decided to publish a list of the names and addresses of all members to facilitate mutual intercourse. Please check your address carefully, and advise the editor of any mistakes or changes.

NM

Livery jackets

Would anyone who a) has ordered a livery jacket but has not yet received it or b) who has one but who has not yet paid for it or c) who has paid for one but not yet received it, either pay up to Nicholas Michael or Vic Shreeve, or contact Gerry Embleton.

Who's Who: people that members of the Company of Saint George would know about

Niklaus von Schanachthal

Born in 1419, the son of Franz von Schanachthal. After the death of his father in 1439 he became master of Schwanden, Oberhofen and Unspunnen. He spent some time at the French court and maybe the Burgundian. From 1446 onwards he was a member of the greater Bernese council. From 1451 to 1458 he was a member of the inner council. In 1458 he became schultheiss of Thun before rejoining the Bernese inner council in 1459. He made a pilgrimage to the Holy land in 1460 and became a knight the next year. In 1463 he was voted schultheiss of Bern (he was also appointed to this post in 1466, 1469 and 1472) and became an advisor to Louis XI of France. In 1468 he was leader of the Bernese troops at the siege of Waldshut, and also led the Bernese together with Petermann von Wabern at the battle of Héricourt in 1474. He led a Bernese expedition to Blamont in 1475 and the next year led the Bernese contingent (with Petermann von Wabern) at the battles of Grandson and Murten (Morat).

Dragon

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Saint George
c/o Time Machine
CH-1425 ONNENS

For information, please contact:
*Pour tout renseignement, vous
pouvez vous adresser à:*

Gerry Embleton
c/o Time Machine
CH-1425 ONNENS

*Capitaine de la Compagnie,
organisateur des manifestations et
directeur artistique /Company
Captain, events organiser and artistic
director.*

Marianne Gattiker
Rue du Temple 27
CH-2024 ST. AUBIN

*Secrétaire de la Compagnie,
responsable de la partie française de
Dragon, chargée des relations
publiques /Company secretary,
responsible for French articles in
Dragon, public relations officer.*

Nicholas Michael,
CH-1267 VICH

*Editeur de Dragon et responsable
la partie anglaise, trésorier de la
Compagnie /Editor of Dragon,
responsible for English articles,
Company treasurer.*

Compte bancaire/Bank account
Société de Banque Suisse
Swiss Bank Corporation
Schweizerischer Bankverein
Societa di Banca Svizzera
Genève/Geneva/Genf/Ginebra
no. C0-295,785
The CCP of SBS Geneva
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Dress for the women of our Company

Plates and text by Gerry Embleton

Contemporary illustrations show a remarkable similarity in the costumes worn throughout late 15th century Europe, an impression exaggerated by the scarcity of images of the middle and lower classes of society. The first real records of clearly defined regional costumes appear in the 16th century, and show different styles for married and unmarried women, *bourgeoises* and noblewomen even within the same city. I feel sure that similar differences had existed for a long time previous to this.

It is in the very nature of man, no matter how "primitive", to advertise tribe, village, country, political, religious or geographical loyalties with paint, feathers, hairstyles, costume, badges, uniforms - or printed slogans on T-shirts! There are tantalizing glimpses of this in 15th century iconography, but a great deal of research still needs to be done.

Our Company portrays a group of people from one community, soberly dressed in well-worn, everyday costumes, and a certain degree of uniformity is desirable. We use as our main source the Swiss chronicles of Tchachtlan and the Schillings. There can be "foreign" influences - we are a mixed group of English, German, Italian, Swiss and French; but they should be kept to a minimum. We are neither rich nor poor - a well-paid castle garrison, so aristocratic fashions or rags-and-tatters (both beloved by re-enactors) should be avoided.

Remember that to be convincing, your appearance must be right - you must feel that you are wearing your own, everyday clothes and not fancy-dress. So please, no make-up or modern jewellery; no (visible) modern underwear, nor woolly socks visible above shoes.

It should be *covered*: fringes and curls peeping from beneath headdresses may look nice, but are pure Hollywood. Sleeves may be detachable for *work*, but should normally be worn at all other times. The short-sleeved dresses with detachable three-quarter sleeves look much better than the ones with sleeves removable at the shoulder: none of the latter appear in the earlier chronicles. Look at contemporary pictures, and check yourself in the mirror when you dress.

Costumes are looking so very good now, and it's such a pity when some small detail ruins the effect, particularly in photographic records.

Important note

Many of you have requested that we should be much more strict about costumes in 1992, so we shall hold regular inspections and will offer references and help. Our Company has a huge reference collection at your disposal, the result of years of serious research by

several members: please use it *before* you make something.

Sources

It is important to remember that our sources of information are often arbitrary survivors, a completely unbalanced random selection chosen by fate and time. For example, the chronicles of Tchachtlan and the Schillings give us an amazingly rich look at life in what is now Switzerland between 1470 and 1515. English references for the same period are very sparse indeed. This of course does not necessarily mean that life in England was less visually rich and interesting, but only that less reference material has come down to us.

For obvious reasons we have more illustrations of the dress of the upper classes than that of the others, and the many biblical and religious paintings and sculptures are often laced with fantastic, symbolic or pseudo-antique details. We must look careful, comparing details and checking dates and provenances. There is a vast amount of written material, unpublished illustrations and almost inaccessible collections awaiting the researcher.

I have merely scratched the surface of the subject, and I hope my articles will prompt more knowledgeable readers to reach for their pens.

THE PLATES

PLATE 1

Illustrations show that the hair was normally grown long, sometimes shorn at the sides and back to make a sort of long "bowl-crop" - and normally plaited (G, H & I) and bound around the head or coiled over the ears (A to F). The volume of the plaits is clearly exaggerated in A, and more realistically shown in B & C. Sometimes a single plait was worn or the long hair tied at the nape of the neck.

K & L are important, being illustrations from Schilling's earliest chronicle, and show what may be thick plaits bound with cord (as in M)

Womens' hair was usually hidden: sometimes it was fashionable for young girls to show theirs, and at times it seems to have been the badge of an unmarried girl. Some fashions allowed loose hair or plaits to peep from underneath head-dresses, but a fringe or curls of any sort are almost never seen.

Women at home or work relaxed this rule, but one has the impression that respectable women covered their hair (if only with a hastily thrown-on cloth!) when they wanted to look presentable. This seems to have been more strictly observed by widows, elderly women and



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members of the religious orders, who often wear a second, bulkier headcloth and veil. There is, as usual, a lot of regional differences.

Many of the aristocratic ladies *and* camp-followers in the chronicles wear coloured fringes (red, blue, green, or green and red and white, or green and yellow) hanging in such a way as to modestly cover (or draw attention to!) the napes of their necks. It was a fashion to be seen in parts of Germany too, but not found by me (so far) in any French, English or Italian illustrations. The significance of the colours (if any) is not known. The fringe was mounted on a cord or headband, and worn tied around the head *over* the encircling plaits (J), or tied around the skull with the hair tied in two plaits at the back of the head and looped up to the cord just in front of the ears (N). Later German illustrations help us understand details of this arrangement (S, T, U, W).

Over the hair was worn a linen headcloth, sometimes very small and simple, but often assuming a fashionable bulk (perhaps assisted by padding or extra layers). This was frequently covered with a second, bulkier cloth and often worn with a veil or a long linen strip pinned in position (P & R), or actually part of the headcloth. There were many subtle variations of style, some regional differences being more apparent in illustrations of around 1490-1500.

Sources (plate 1)

- A. Schilling, Spiezer-chronik, 1485
- B. Schilling, Amtliche Berner Chronik, 1483
- C. Regensburg, 1476
- D. & E. Book illustration, Augsburg 1472
- F. South German, c. 1450
- G. Master FvB, possibly from Bruges, c. 1480-1500
- H. & I. Decameron, Flemish MS c. 1430-40
- J. Austrian: Master of the Eggelsberg Altar, 1481
- K. & L. Zürcher-Schilling
- M. & N. Engraving entitled Pair of Lovers, by Master of the Housebook, c. 1480, maybe working in Frankfurt
- O. German engravings c. 1480
- P. Bernese Neikenmeister, 1480-90 (?)
- Q. Schilling, Spiezerchronik, 1485
- R. Back view of (P.) from the same source, and detail from Schilling
- S. Zürcher Schilling
- T. & U. Amtliche Berner-Chronik, Schilling, 1483
- V. Master of the Housebook, c. 1485
- W. Various styles from Schilling's Amtliche Berner and Spiez chronicles

Plate 2

There are several references to women serving as soldiers when there were not sufficient men, or when

there were no men to represent the household (e.g. widows) and as *cantinières*, (*Marktenderin*)

A. This woman dressed in red carries a halberd and marches with a contingent of Bernese pikemen (Spiezer Schilling, 1485)

B. Two women on the march with the army, one armed with a halberd. Note the plain dresses, uncovered hair and simple head-cloth (Schilling, Bernerchronik, 1483)

C. This woman is with a detachment of Swiss handgunners from Lucerne. She carries her own gun, and what appears to be the usual canteen (decorated with a crowned head) and the sort of shot-bag usually carried by gunners (Spiezer Schilling, 1485)

D. A very important drawing from Schilling's first chronicle showing two women, one wearing a dress in cantonal colours, marching with the musicians and banners in an obviously official or semi-official position at the head of a column of soldiers

E. to K. Some of the many women with the troops as shown in Schilling's Bern and Spiez chronicles. The costume is fairly standard albeit with minor variations. Dresses are usually blue, black, red or green. Tin flasks are usually carried to refresh the troops on the march or in camp.

The basic costume consisted of a linen shirt, an underdress, overdress, stockings and shoes. There is no evidence that underpants were worn.

The few pictorial references that remain show that the *shirt* (smock, chemise) was cut loosely, reaching to below the knee, usually white and very plain, with neither decoration nor drawstring at the neck. They were much more easily cleaned than the woollen dresses and seem to have been washed and changed frequently. Purse, taste and circumstances dictated the quality and quantity of cloth used, but generally speaking the poorer the owner the coarser the material and the less the amount of cloth used. More affluent women are sometimes portrayed in *very* sheer shirts, almost transparent, and using very large amounts of cloth - the women of our Company should avoid such extravagance! Fig. H on plate 4 shows a reconstruction and pattern based on Elisabeth Barbiri's excellent book *Dress in Italian Painting 1460-1500*. There are pleats (*pp*) under the arms and fig. J also on plate 4 has surplus material gathered or pleated at the neck and over the hips. The pattern for mens' shirts illustrated in Dragon 1 might also be used, but made longer in the skirt.

The *underdress* (kirtle, cote) was a close-fitting rather plain ankle-length garment, usually closed down the front or back by laces, and sometimes at the sides (figs. F,G & H on plate 3). The neckline was usually wide but not too low and showed little of the chemise.



There were many subtle differences in shape.

The sleeves were usually close-fitting and frequently short, with long false sleeves pinned on (figs. L & G on plate 4). This was the women's everyday working dress. The elasticity of the woollen cloth, together with skillful tailoring (including pleats and darts) helped the more fashion-conscious achieve the desirable smooth fit.

The *overdress* (gown, houppelande, robe) was very often worn over the underdress, completely covering it, and was simply a slightly longer version of the underdress. The latter would perhaps only be visible at the neck, or if the skirts of the overdress were hitched up. Fuller styles were popular, falling in rich folds and frequently belted high above the waist. Wide belts were popular; they seem to be made of cloth woven like "webbing", or sometimes of leather patterned to represent weaving. Heavier woollen cloth and fur linings were used by all but the very poor in cold weather (cheap furs could be procured). Skirts were sometimes cut to trail on the ground, a style impossible for the working - and marching - women of our Company (figs. D, K, M, N, O on plate 3).

PLATE 3

- A. & B. Flemish Decameron c. 1430
- C. Schilling Amtliche Chronik
- D. French engraving 1480-90
- E. German engraving 1467
- F. Israel van Meckenham, Westphalia, 1480's
- G. Master ES, Southern Germany c. 1450
- H. Various Italian paintings and other sources show these lacings
- I. J. Bosch, peasant woman
- J. Miniature by Master SH of 1485. Landesmuseum Linz, Austria.

The hanging cloth bands shown here and on figs. G. & H. (plate 2) were sometimes worn across the lower face and mouth when marching or on horseback

K. to N. Flemish Decameron c. 1430. Had you lived in Flanders or Northern France, you may have owned a red or black "eared cap" like these (examples taken from various Flemish sources including the Decameron (always red caps), Mary of Burgundy's book of hours (red and black), the Duke of Berry's book of hours, and the books of René of Anjou. It seems obvious that these eared caps were derived from a hood - in fact most have a hanging liripipe - and they often seem to be so neatly aligned with the neckline of the dress that they must have been pinned in place.

Note on pins: Brass and iron pins were used to pin head-dresses, sleeves etc. The less than perfectly smooth surface of the handmade pin kept it from falling out as easily as would a modern pin.

Note the ample overdresses, some lined with brown fur or, more frequently (e.g. in the Decameron illustrations) with whitish fur - sheepskin?. Note the way in which the skirts are tucked into the belt.

O. J. Bosch, bourgeoisie

PLATE 4

- A. Woodcut by Hans Hofmann, Nuremburg c. 1490; note the apron
- B. Decameron c. 1430. This young girl seems to be wearing a white "overall"
- C. Many illustrations show simple aprons like these
- D. A more detailed rendering of the apron in fig. A. based on Dürer's drawing of a Nuremburg housewife, c. 1500
- E. Late 15th century Italian
- F. Late 15th century painting by Giovanni Santi
- G. This young girl serving food in a bagnio (Simon Marmion, c. 1470) has her dress very loosely laced indeed. Note the separate sleeves
- H. From *Dress in Italian Painting, 1460-1500* by Elisabeth Barbiri (John Murray, 1975)
- I. Martinus Opifex, the Trojan Wars, Vienna 1445-50. Several illustrations show chemises with shoulder-straps, usually worn by young women working in bath-houses. They are unusual enough to be avoided by members of our Company.
- J. Flemish Decameron c. 1430
- K. Stockings seem to have been gartered below the knee. They were close fitting and whitish in colour, or (in one illustration) black
- L. Reconstruction of a typical costume for the Company of St. George
- M. & N. St. George's altarpiece, Nördlingen, 1462-1465. N. shows the style worn by the mother for church, M. her daughter
- O. Many sources show this sort of hastily arranged head cloth, not purely as an artistic device to signify "ancient" or "biblical" costume, but in many everyday scenes
- P. & Q. Schilling
- R. Master of Barmherzigkeiten, 1470-80
- S. Painting by Friedrich Herlin, 1462: Nördlingen Museum
- T. Berner Nelkenmeister, c. 1500

Cloaks and foul weather clothing

It is sometimes written that cloaks were seldom worn, and although it is true that garments for bad or cold weather are rarely shown in surviving late 15th century illustrations, in those that do, cloaks for both sexes, both long and short, occur frequently.

Cloaks are not practical for working outdoors - *hukes*



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(a poncho-like garment open at the sides and perhaps tucked at the waist), extra gowns or short dresses were worn. But for riding, travelling, standing sentinel and going out shopping on a rainy day, cloaks are ideal.

The women of a company such as ours would have ample chance to supplement their normal dresses with second-hand gowns, smocks, hoods, cloaks and other clothing and, on campaign, may have presented much the same raggletaggle appearance as their 17th and 18th century counterparts.

The colour of clothes

There is often discussion about the colours of "medieval" clothing. As re-enactors, some maintain that black, yellow, mauve and purple should be completely avoided, and as usual, some of the "facts" upon which medieval re-enactors base their ideas of colour in costume are too often from secondary and frequently unreliable sources.

So-called "primitive" peoples have spent an extraordinary amount of energy on beautifying themselves, and colour in dress - as decoration, for magical purposes and tribal identification - seems to have developed parallel to the clothing itself.

A study of "peasant" costume as far back as we can go indicates, in my opinion, a similar trait. Frequently even the poor sported some decorative clothing or design. In our reconstructions, we normally portray a wide range of 15th century persons, with the exception of "knights" and "peasants". Several groups, including ours, portray members of fairly well-paid households to whom cloth or clothing was sometimes part payment for their services. They were sometimes extremely well-dressed, advertising the success, riches and power of their lord. Their clothes could have been made in bright and varied colours, perhaps those of the heraldic tinctures of their lord, or chosen to please his fancy.

For aesthetic reasons we should not run riot in our choices of colour, but there is no reason (barring specific local laws and customs) why all the heraldic colours, together with many subtle shades, should not be worn.

A recent analysis of samples of wool taken from some Flemish tapestries in the collection the Metropolitan Museum of Art in New York was carried out at the Institut Royal du patrimoine artistique in Brussels.

All the colours were made from three readily available vegetable dyestuffs: (1) madder (red), the root of the herbaceous perennial plant *Rubia tinctorum*, (2) Weld (yellow), an herbaceous plant known as *dyers' rocket*, and (3) Woad (blue), a cruciform plant - *Isatis tinctoria* (beloved of "ancient Britons"!).

A huge range of subtle tints can be achieved by combining two and sometimes three colours, and by varying the metallic mordents used to give the colours

permanence and richness. Bright yellows, oranges and ochres, yellow-browns, deep blue-greens, olive and light, bright greens, blues from indigo to palest sky, crimson, mauve, purple, pinks and bright reds, even a good black (made with all three basic dyes and aluminium salts as a mordent) - all these can be made from these three plants.

Medieval dyers used many other substances - special, extremely dear purples from *kermes* and Tyrean purple from the juice of sea snails so highly prized in classical times (actually very little used in the middle ages); and a hard black from iron oxide - its corrosive qualities and lack of permanence were well-known. But it is important to note that weld, madder and woad were common and relatively cheap dyes.

The "forbidden" colours, black, yellow and the mauve-purple range including *murray*, appear not infrequently in livery colours and contemporary illustrations of rich and not so rich alike.

As usual, we must carefully check many sources for information - and test them whenever possible - before we decide that anything was "definitely" or "definitely not" used in the middle ages.

Sources:

A Dictionary of Dyes and Dyeing. K.G. Ponting. Mills & Boon, London 1980.

The Unicorn Tapestries. Margaret B. Freeman. Metropolitan Museum of Art, New York.





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LE MOBILIER: PAR JOHN HOWE

Pouvoir s'asseoir ... le but de ces modestes recherches est simple et pratique. Le "tableau" que recrée la Compagnie de Saint-Georges s'améliore constamment trop pour que nous continuions à nous asseoir sur des bancs de table à pique-nique, des bottes de foin anachroniques, ou autres sièges de fortune.

Ce résumé du siège médiéval est donc directement destiné à l'usage d'une compagnie militaire (et par conséquent mobile). D'où l'absence de chaises, fauteuils, bancs trop lourds ou encombrants, et autres sièges de fabrication trop compliquée ou alors peu appropriés à la vie du camp.

Le mobilier populaire n'étant pas parvenu jusqu'à nous en grande quantité, je me suis concentré sur l'iconographie médiévale, et plus spécialement sur le XVe siècle. Je me suis efforcé de ne pas compléter les parties de meubles cachées par les personnages ou par d'autres objets, de peur de les "améliorer" inconsciemment selon mon goût personnel.

J'ai également mentionné tous les renseignements figurant dans les sources; malheureusement, bon nombre d'éditeurs ne jugent pas utile d'inclure les références, d'où le grand nombre de points d'interrogation après les dates. Si vous pouvez fournir des précisions supplémentaires dans ce domaine, elles seront bienvenues. Et si vous tombez sur d'autres exemples intéressants, je vous prie de bien vouloir me les faire parvenir.

LE MOBILIER: LES SIEGES

Le mobilier approprié pour la Compagnie de Saint-Georges suit les mêmes tendances que le costume, c'est-à-dire qu'il existe une infinie de petites variations dans le cadre d'un nombre restreint de styles bien définis.

Escabeaux et bancs, tabourets savonarole, tabourets et chaises triangulaires constituent l'essentiel des sièges populaires.

1) L'escabeau à panneaux semble très populaire, et ceci durant tout le XVe siècle. En bois sombre ou clair, sa structure de base ne varie guère. Les grands escabeaux servent souvent de table. Jamais garnis, ils sont souvent agrémentés de coussins. La découpe et

la décoration des panneaux rappellent les formes de l'architecture gothique.

2) Il existe un grand nombre d'escabeaux simples, formés d'une planche épaisse carrée, rectangulaire ou ronde, avec trois ou quatre pieds en forme de bâtons. On trouve ces sièges dans tous les milieux.

3) Les bancs - sièges à plusieurs places, à fond non garni - sont également très répandus. Dans les milieux populaires ils sont de construction très simple: ce sont des escabeaux rallongés, en quelque sorte. Dans les intérieurs bourgeois, les bancs à dossier mobiles, avec accoudoirs et repose-pieds, sont des meubles essentiels. Je les ai laissés de côté, car ils ne conviennent pas à la vie du camp.

4) Le tabouret savonarole (de Savonarola, moine italien du XVe siècle) semble être pliant, bien que je n'aie pas encore trouvé d'exemplaire en position pliée. On trouve fréquemment, dans les musées, d'autres sièges fonctionnant selon le même système.

5) Le tabouret triangulaire est en bois tourné souvent décoré de bandes de peinture orange. Avec un des montants rallongé et agrémenté d'un appui-tête, le tabouret se transforme en chaise. Déjà présente à la fin du XVe siècle, et très répandue au XVIe, cette chaise se trouve partout dans les oeuvres de Bosch et Breughel. Le fond de ces sièges semble être en bois. A noter l'exemple P de la planche 5, qui date de la fin du XVIe siècle, témoin de la persistance de ce style.

6) Les chaises paillées restent assez énigmatiques. On les rencontre de la fin du XIIIe siècle jusqu'au XVIe siècle, mais en assez petit nombre.

Figurent aussi, pour l'exemple, quelques fauteuils demi-ronds, une chaise dantesque, etc.

NOTE PRATIQUE

S'il vous plaît, ne tentez pas de retaper des "débris-de-brocante-presque-convenables"! Les meubles dont nous avons besoin sont à la portée de tout bricoleur un peu averti possédant scie, serre-joints, perceuse et colle. Je ne suis pas à même de fournir de plans, mais je conseillerai volontiers tout membre de la Compagnie désireux de pouvoir s'asseoir à la façon médiévale...

FURNITURE FOR THE COMPANY OF SAINT GEORGE

John Howe's research and illustrations show a wide range of furniture appropriate for our Company in that his choice includes pieces that would be found in the possession of a military entity, and excludes chairs, armchairs, heavy or cumbersome benches and other inappropriate or complex furniture.

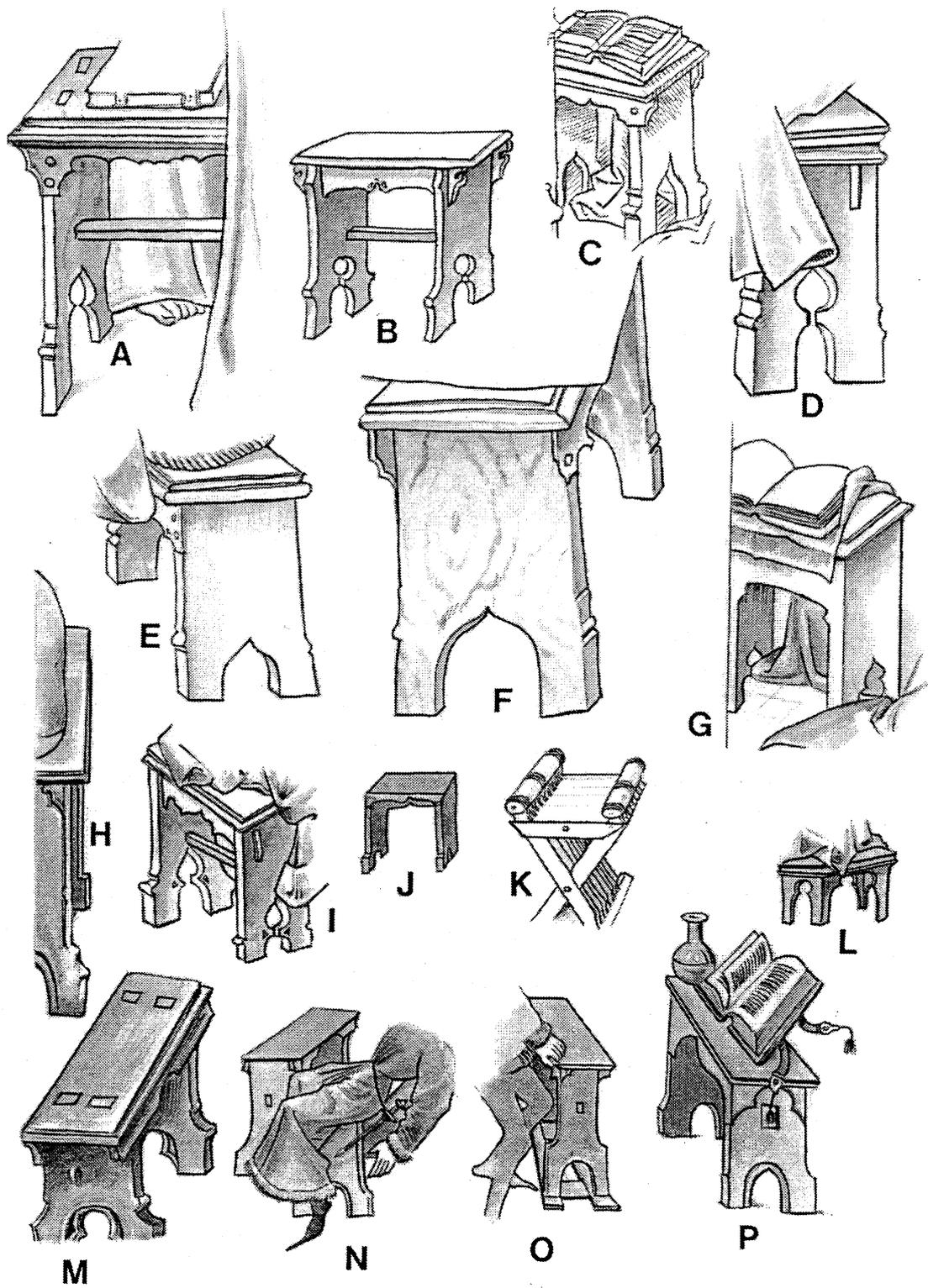
As very few pieces have survived, the author has concentrated on medieval iconography. He has taken care not to complete parts of illustrations not apparent in the original in order to avoid "inventing".

Fifteenth century furniture followed the same tendency as costume: there are infinite small variations on a limited number of standard designs. Benches, stools and triangular seats were popular throughout our period in all sorts of shapes and sizes, some serving as tables.

Please do not try restoring "nearly suitable junk furniture" and wasting your efforts on something that will look wrong. A lot of fifteenth century furniture is simple to make, and John Howe has offered to advise members who wish to make their own pieces.

Planche 1 (à droite)

- | | |
|--|---|
| A. Escabeau à panneaux, fin XVe
Tapisserie murale, commandée vers 1490
Tenture de St. Etienne, scène 1 | F. Escabeau à panneaux, fin XVe
Tapisserie <i>La dame à la licorne</i> : à mon seul désir,
Musée de Cluny, Paris |
| B. Escabeau à panneaux, vers 1520-25
Tapisserie murale <i>Les 12 ages de l'homme</i> :
L'hiver, Bruxelles | G. Escabeau à panneaux, fin XVe
Tapisserie <i>scènes de la vie de la vierge</i> :
l'annonciation, commandée en 1499 |
| C. Escabeau à panneaux, fin XVe (?)
L'annonciation, gravure, <i>Les heures de Pigouchet</i>
<i>pour Vostre</i> , Paris | H. Escabeau à panneaux, début XVIe (?) |
| D. Escabeau à panneaux, 1er quart du XVIe
Tapisserie <i>Les arts libéraux</i> : l'arithmétique,
Bruxelles | I. Escabeau à panneaux, début XVIe (?) Tapisserie |
| E. Escabeau à panneaux, fin XVe
Tapisserie <i>La dame à la licorne</i> : l'odorat, Musée de
Cluny, Paris | J. Escabeau à panneaux, XVe (?) |
| | K. Tabouret savonarole, XVe (?) |
| | L. Escabeau à panneaux, XVe (?) |
| | M. Escabeau à panneaux, XVIe (?) |
| | N. Escabeau à panneaux, XVe (?) |
| | O. Escabeau à panneaux, XVe (?) |
| | P. Escabeau à panneaux, XVIe (?) |



TENT PEGS

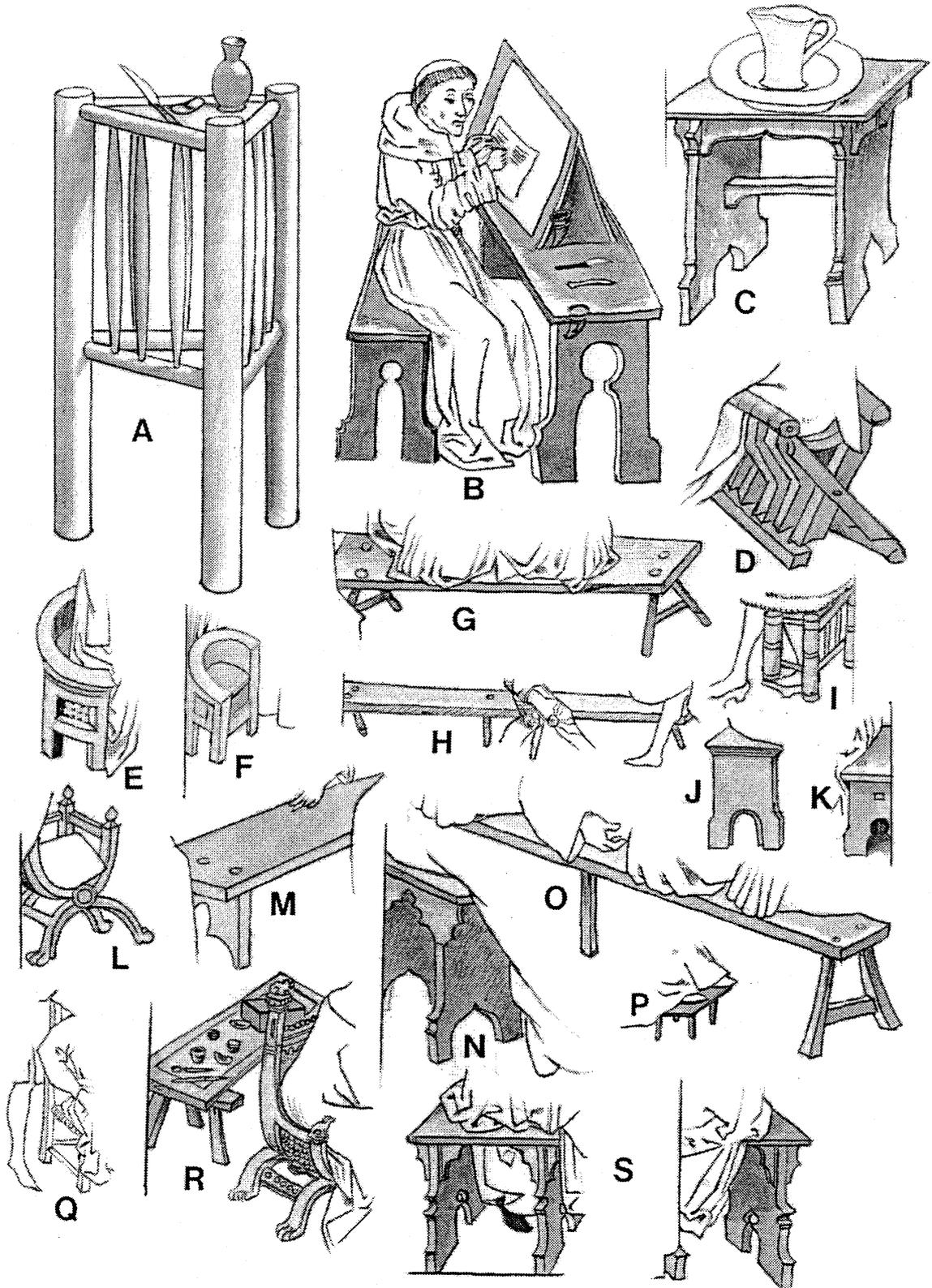
Our Company purchased a quantity of strong steel tent pegs. If you have acquired any of these, would you please pay the cost price to the Company: SFr 3.-- per peg. Our account details are as follows:

Swiss Bank Corporation
Geneva
La Compagnie de Saint-Georges
Account no. C0-295,785.0

The CCP of Swiss Bank Corporation is: 12-172-9

Planche 2 (à droite)

- A. 1-4: escabeaux tripodes, tabourets savonaroles, tabourets simples, chaise paillée, vers 1440
Le *scupstoel* (proverbe flamande), dessin à la plume, entourage de Rogier van der Weyden
- B. Escabeau à panneaux, l'un servant de table basse, VXe, Codex Membranaceus
- C. Tabouret simple, XVe
- D. Tabouret simple, XVe
- E. Tabouret savonarole, XVe
- F. Banc à panneaux, vers 1420, maître de Boucicaut
- G. Tabouret savonarole, c. 1412, *Pamphélie en couches*, maître d'Adelphoe
- H. Banc simple, c. 1412. *Syra conseille Philotis*, maître de l'Hécyre, Ms 664, Paris, Bibl. de l'Arsenal
- I. Bancs à panneaux, peu après 1420 (?). *Le Pentecôte*, maître de Boucicaut
- J. Bancs simples, vers 1380. *Les parents de Jésus viennent le chercher au temple*, maître du Parement de Narbonne
- K. Escabeau à panneaux, milieu du XVe. *Christine de Pisan écrivant*, atelier de la cité des dames, Ms gall. 11, Bayer. Staatsbibl.
- L. Banc simple, 1461. *Apollon et Daphne*, atelier de Loyset Liedet, Bruxelles, Bibl. royale Ms 9392
- M. Banc à panneaux, c. 1418, *La messe des morts*, maître de Boucicaut, add. Ms 16997, British Museum
- N. Banc à panneaux, c. 1420, *La messe des morts*, maître de l'Hannibal de Harvard, Ms 287, Walters Art Gallery
- O. Banc simple, 1405-08, *l'enseignement de Diocrès*, les frères Limbourg, coll. Cloisters, New York
- P. Banc simple, début XVe
- Q. Banc simple, c. 1420, *La messe des morts*, maître de l'Hannibal de Harvard
- R. Escabeau à panneaux, entre 1425 et 1450, *le Christ apparaissant à sa mère après la resurrection*, Rogier van der Weyden, Metropolitan Museum, New York
- S. Banc simple, début XVe (?), *St. Matthieu*, maître de Seilen
- T. Escabeau à panneaux, XVe (?)
- U. Tabouret simple, XVe (?)
- V. Escabeau à panneaux, XVe (?)
- W. Escabeau à panneaux, fin XVe, *nativité*, entourage de Konrad Witz
- X. Chaise tripode, XVe
- Y. Escabeau à panneaux, vers 1480, *la mort de la vierge*, école de Bourgogne
- Z. Escabeau à panneaux, début XVIe



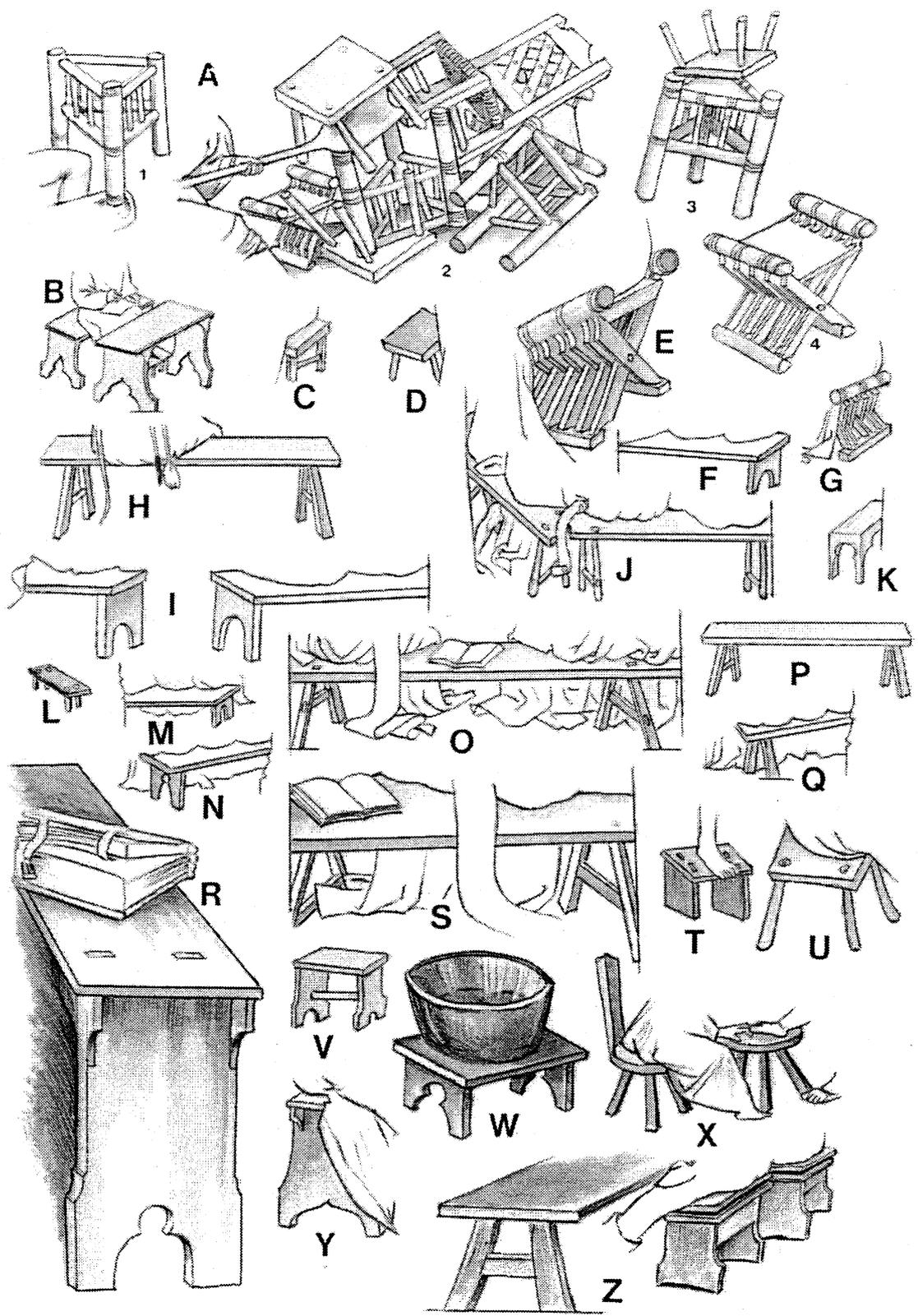
ANNOUNCEMENT

Gerry Embleton has been asked to do a book on the 15th century soldier, heavily illustrated with colour photographs of - of course - the Company of Saint George. It's a unique opportunity to show how good we can be, and he would like to include in the photographs all members as they complete and perfect their costumes and equipment. The idea is to recreate the subject as accurately as possible down to the last minute detail, and by making one or two new items of kit and costume to extend the subject matter to include some Italian, German and French subjects. Photographs will be taken at our normal events, but volunteers are needed to come out on special photo-sessions this Autumn and Winter.

Any profit made from this book will go to the Company of Saint George.

Planche 3 (à droite)

- A. Tabouret tripode servant de table, fin XVe, *St.-Luc peignant la vierge*, entourage de Quentin Metsys, British Museum
- B. Escabeau à panneaux, table restangulaire à rebord, XVe, Ms fr. 809 *Histoire des Belges*, Paris, bibl. Ste. Geneviève
- C. Escabeau à panneaux, fin XV - début XVIe, tapisserie murale *nativité de la vierge*, église Notre-Dame de Beaune
- D. Tabouret savonarole, 1430-40, *le Décameron*, atelier flamand
- E. Fauteuil demi-rond, 1403-4, *Christine écrivant*, atelier de l'Épître, Ms. 9508, bibl. royale, Bruxelles
- F. Fauteuil demi-rond, 1430-40, *le Décameron*, atelier flamand
- G. Banc simple, 1430-40, *le Décameron*, atelier flamand
- H. Banc simple, Spiezer Schilling, chroniques suisses
- I. Escabeau tripode (?), 1430-40, *le Décameron*, atelier flamand
- J. Escabeau à panneaux, vers 1500, *les noces de Cana*, Juan de Flandres, fl. 1496 en Espagne, mort en 1519. Metropolitan museum, New York
- K. Escabeau à panneaux, 1ère moitié du XVIe, *l'alchimiste*, burin d'après Pieter Breughel l'ancien
- L. Fauteuil demi-carré (*dantesque*), XVe, *le livre de Jehan Boccace...*, Ms. 5193, bibl. de l'Arsenal, Paris
- M. Banc à panneaux, Berner Schilling, chroniques suisses
- N. Escabeau à panneaux, milieu du XVe, *Marie Madeleine répandant les parfums aux pieds du Christ*, Jean Fouquet, les heures d'Étienne Chevalier
- O. Banc simple, Berner Schilling, chroniques suisses
- P. Petit tabouret, XVe, *miroir historique*, Vincent de Beauvais, Ms 722, Musée Condé, Chantilly
- Q. Chaise paillée, milieu du XVe siècle, carte à jouer, sud-ouest de l'Allemagne
- R. Fauteuil dantesque, 1402, *Marcia peignant son autoportrait*, maître de la coronation, Ms fr. 12420, Paris, bibl. nat.
- S. Escabeau à panneaux, XVe, *l'histoire de la toison d'or*, Guillaume Filastre, Paris, bibl. nat.



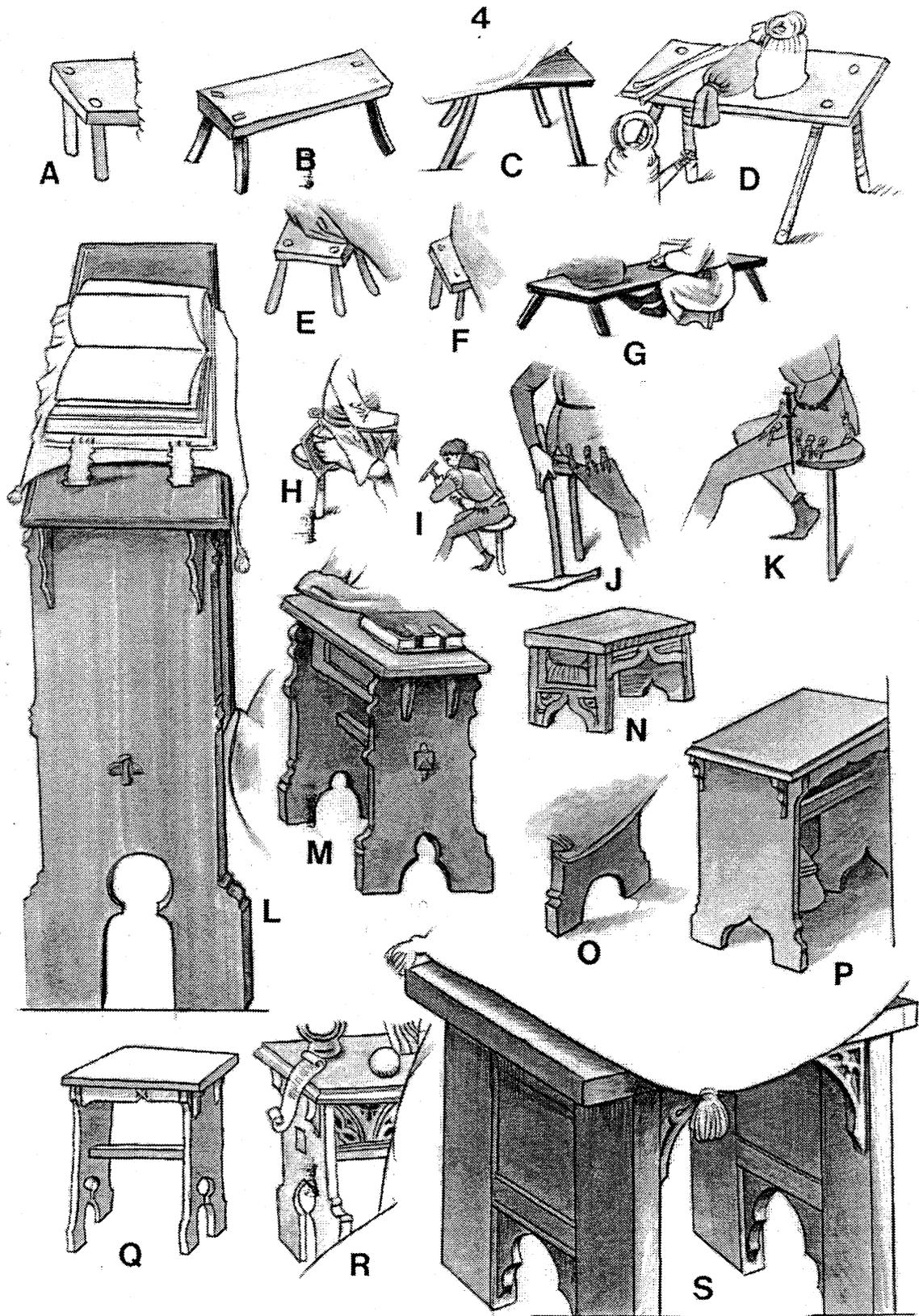
An historian on history

"I take delight in history, even in its most prosaic details, because they become poetical as they recede into the past. The poetry of history lies in the quasi-miraculous fact that once, on this earth, once, on this familiar spot of ground, walked other men and women, as actual as we are today, thinking their own thoughts, swayed by their own passions, but now all gone, one generation vanishing after another, gone as utterly as we ourselves shall shortly be gone like a ghost at cockcrow. This is the most familiar and certain fact about life, but it is also the most poetical, and the knowledge of it has never ceased to entrance me, and to throw a halo of poetry round the dustiest record that Dryasdust can bring to light."

G.M. Trevelyan *Autobiography of an historian*

Planche 4 (à droite)

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|---|---|
| A. Banc ou tabouret simple, vers 1400, <i>St.-Christophe</i> , maître des Pays Bas | J, K. Sièges monopodes, 1448, Gérard de Roussillon, Ms français |
| B. Banc simple, vers 1400, <i>sainte famille avec des anges</i> , maître du bas-Rhin | L. Escabeau à panneaux, vers 1470, maître de la vision de Ste. Gudule, Liège |
| C. Escabeau simple, fin XVe, missel de l'abbaye de Montierneuf, Poitiers | M. Escabeau à panneaux, vers 1540, atelier de Simon Bening, Bruges |
| D. Banc simple, fin XVe, Schilling, chroniques suisses | N. Escabeau à panneaux, 1504-10, lettrine enluminée, bibl. de St. Dié, Vosges |
| E. Tabouret simple, XVe | O, P. Escabeaux à panneaux, vers 1480, <i>la Cène</i> , école d'Amiens |
| F. Tabouret simple, XVe | Q. Escabeau à panneaux, vers 1520-25, tapisserie, <i>les 12 âges de l'homme: le printemps</i> , Bruxelles |
| G. Banc simple et petit escabeau à panneaux, 1516, <i>enseignement du magister Myconius</i> , détail du à Ambrosius (?) | R. Escabeau à panneaux, début XVIe, tapisserie, <i>St. Luc peignant la vierge</i> |
| H. Siège monopode, fin XVe, Schilling, chroniques suisses | S. Escabeau à panneaux, 1435, <i>l'Annonciation</i> , Jan van Eyck |
| I. Siège monopode, fin XVe, chronique de Jérusalem | |



BOOK REVIEW: *The House of Niccolo* series, by Dorothy Dunnett

I admit to having a long-standing and stoic aversion to the "historical novel", often not particularly historical, and even less frequently a good novel. I suspect the genre to be a marketing man's response to a generation convinced that history is boring by definition, becoming palatable only if coated with fiction and romance.

I also have a deep-rooted suspicion of novels announced as *Book one of the new best-selling trilogy*....

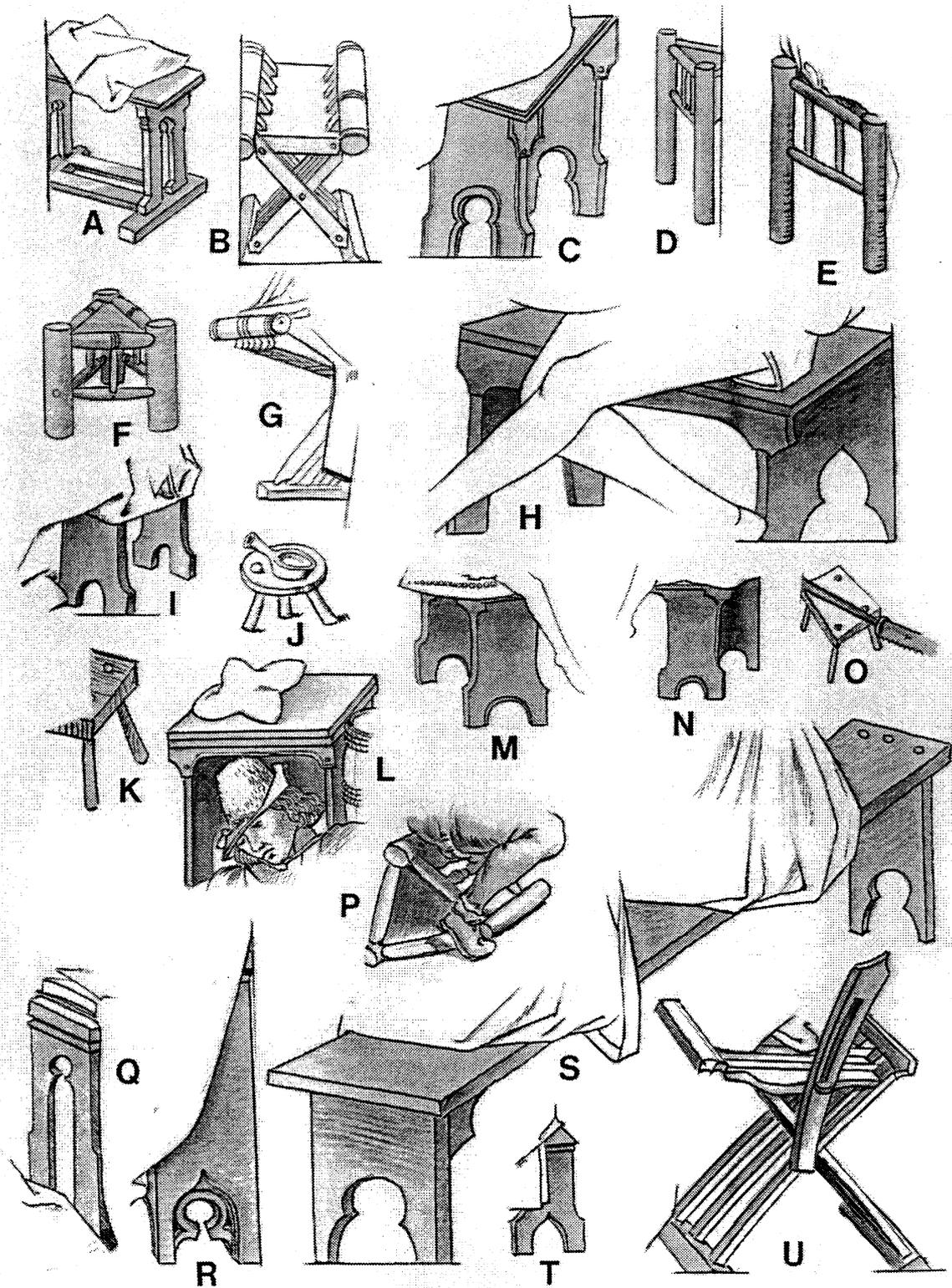
Luckily however, the occasional author shines through. One of these is Dorothy Dunnett, who looks to have struck gold. Her *House of Niccolo* series - three of these books have now been published - is bursting with information, and is honestly an enchantment to read. The added bonus is that the action takes place in the 1460's. Sound familiar?

Niccolo Rising opens in Bruges in 1459 with Claes (Niccolo), a young dyeshop apprentice, and ends when he marries his.... but that would give it away! Niccolo is a clever, ruthless, brilliant, audacious, adorable, calculating, unscrupulous, loyal

cont. p. 22

Planche 5 (à droite)

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| <p>A. Escabeau à patins, XVe (?)
B. Tabouret savonarole, XVe (?)
C. Escabeau à panneaux, XVe
D. Escabeau tripode, vers 1455, <i>vierge à l'enfant</i>, Petrus Christus
E. Escabeau tripode, vers 1455
F. Escabeau tripode, vers 1490, <i>les fables d'Aesop</i>, Gand (?)
G. Tabouret savonarole, XVe
H. Escabeau à panneaux, XVIe, <i>les échecs amoureux</i>, Ms français
I. Escabeau à panneaux, c. 1450, <i>le roi David en prière devant l'arche</i>, livre d'heures de René de Lorraine
J. Petit tabouret tripode, fin XVe-début XVIe, gravure allemande
K. Banc ou tabouret simple, <i>la belle Mélusine</i>, Thuring von Ringoltingen</p> | <p>L. Escabeau à panneaux, XVe
M, N. Escabeaux à panneaux, XVe, miniature flamande
O. Petit escabeau simple, XVe, <i>St. Joseph</i>, le maître de Flémalle
P. Escabeau tripode, fin XVe, <i>buveurs et joueur de cornemuse</i>, Karel van Mander
Q. Escabeau à panneaux, XVe, <i>l'Annonciation</i>, école d'Amiens
R. Escabeau à panneaux, 1487, <i>St. Luc peignant la vierge</i>, maître de l'autel des Augustins
S. Banc à panneaux, vers 1430-40, <i>le Décameron</i>, flamand
T. Escabeau à panneaux, XVe, <i>le roi David en prière devant l'arche</i>, atelier flamand
U. Tabouret savonarole avec dossier mobile, <i>Jésus au milieu des docteurs</i>, rétable des Dominicains, Martin Schongauer, Mulhouse</p> |
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cont. from p. 20

treacherous "liar extraordinary". In short, he is irresistible.

The Spring of the Ram finds Niccolo at the head of the Charety company, crossing the Alps into the arena of the squabbling Italian city-states and convincing the all-powerful Medici of Florence to finance his expedition to Trezibond, failing outpost of the Byzantine empire.

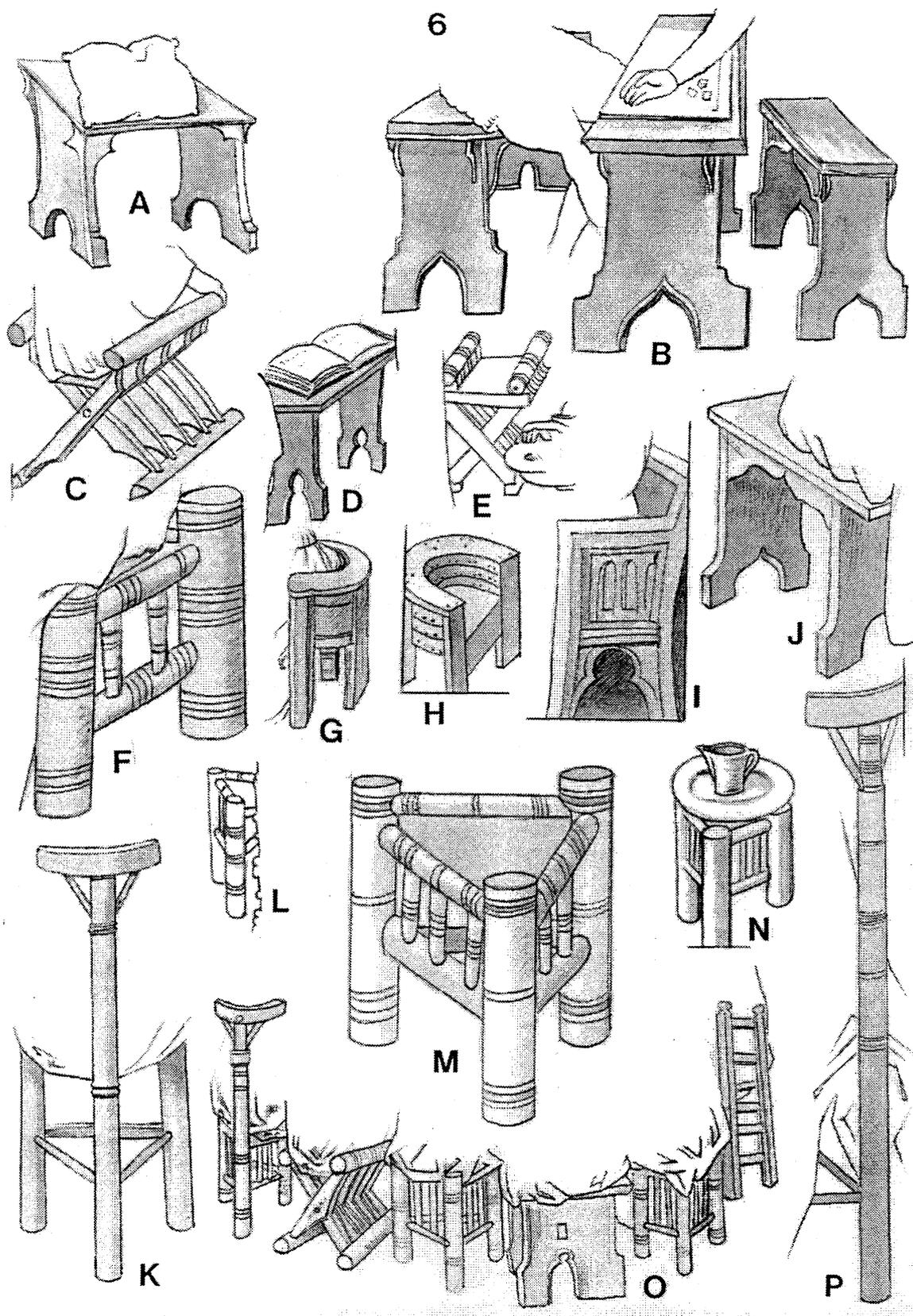
Having escaped various disasters, *Race of Scorpions* catches up with Niccolo in Cyprus against a sun-baked backdrop of warring families.

Dorothy Dunnett has thoughtfully provided maps and a cast of characters with each book, which is indispensable when the crowd of faces becomes too dense. Despite occasional curious costume reference, she has apparently spared no pains to research her époque. Her Europe is a moving patchwork of alliance and conspiracy stitched together by the threads of ambition and commerce (*sounds familiar...! Ed*).

The House of Niccolo series, by Dorothy Dunnett, is available in paperback editions from Penguin.

Planche 6 (à droite)

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| A. Escabeau à panneaux, XVe, <i>histoire de Olivier de Castille et de Artois d'Algarbe</i> , Ms. fr. 12574, Paris, bibl. nat. | I. Fauteuil, XVe |
| B. Escabeau à panneaux, l'un servant de table de jeu, XVe, <i>livre des bonnes moeurs de Jacques le Grant</i> , Musée Condé, Chantilly | J. Escabeau à panneaux, XVe, <i>Titus Livius</i> , Ms. fr. 273, Paris, bibl. nat. |
| C. Tabouret savonarole, XIV-XVe, <i>les comédies de Térence</i> , Ms. latin 664, bibl. de l'Arsenal | K. Chaise tripode, vers 1480, <i>la Cène</i> , rétable de la Chartreuse de Thuisson-les-Abbeville, école d'Amiens |
| D. Escabeau à panneaux, XVe, <i>Valerius Maximus...</i> , Ms. fr. 6185, bibl. nat., Paris | L. Escabeau tripode, début XVe, <i>Les heures de Milan-Turin</i> , Jan van Eyck |
| E. Tabouret savonarole, XVe, <i>histoire de Olivier de Castille...</i> | M. Escabeau tripode, XVe, <i>La fleur des histoires</i> , Ms. fr. 297, Paris, bibl. Nat. |
| F. Escabeau tripode, XVe (?) | N. Escabeau tripode, XVe, <i>Vie et miracles de Notre-Dame</i> , Ms. fr. 9199, Paris, bibl. nat. |
| G. Fauteuil demi-rond, XVe, <i>vie et miracles de Notre Dame</i> , Ms. fr. 9199, Paris, bibl. nat. | O. Chaise tripode, escabeaux tripodes, tabouret savonarole, escabeau à panneaux, chaise paillée, XVe, <i>Miroir de l'humaine salvation</i> , Ms. fr. 1363, musée Condé, Chantilly |
| H. Fauteuil demi-rond, XVe, <i>le livre de Jehan Boccace</i> , Ms. 5193, Paris, bibl. de l'Arsenal | P. Chaise tripode, 1485-90, <i>St. Luc peignant la vierge</i> , Westphalie |



Spinach: an erratum . . . well, sort of . . .

By Nicholas Michael

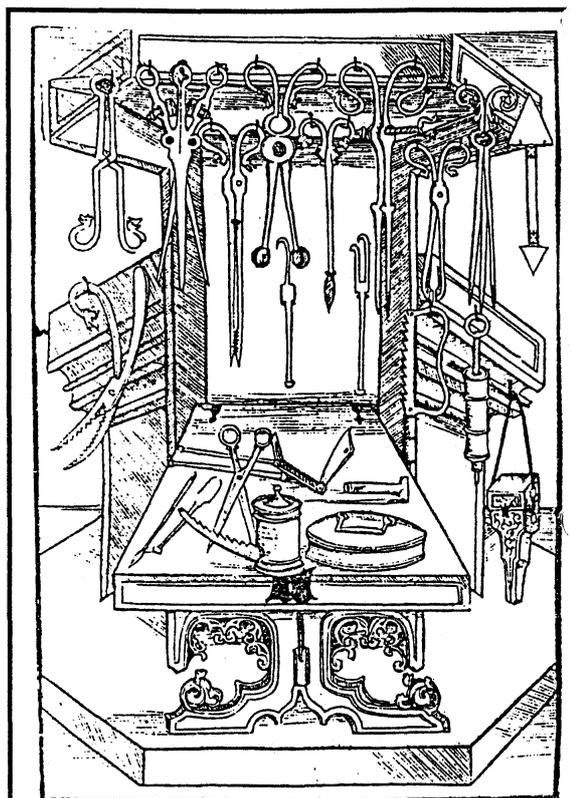
In Dragon 1, I wrote an article entitled *Illegal substances*, that listed some of the fruits and vegetables that would have been unknown in northern Europe at the end of the 15th century. Since then, I have discovered that things are not as easy to classify as I made out. Here follows a perfect example of the sort of thing we are all up against in our research. One of the items on my list was spinach; I based this on Turner's statement in the mid-16th century that spinach was "an herbe lately found and not long in use". Now read this extract from the entry on Spinach in *Food*, by Waverley Root (Simon & Schuster, New York, 1980):

It is curious that we are not better informed about the origins of spinach, for it is apparently quite recent, as a cultivated plant at least, and there should have been knowledgeable witnesses to its beginnings. The ancients apparently did not know it; it may be that it was not cultivated until after the Greco-Roman civilization had collapsed. Affirmations of its existence in earlier times are subject to suspicion; they may result from errors in translation, or, when they get into English, from a tendency in that language to use "spinach" as a generic word which can cover indiscriminately all leafy green plants which in any way resemble it.... We are told that Charlemagne ordered that spinach be planted in his domains, which would have been at the beginning of the ninth century, almost certainly too early. But when de Candolle, whose Origin of Cultivated Plants is usually cited with reverence in such matters, tells us that spinach was new to Europe in the sixteenth century, that is almost certainly too late. Georges Gibault, in his Histoire des légumes, suggests that de Candolle was misled by badly informed writers, and that his date has to be pushed back by at least three centuries.

As early as 1351, spinach appeared in a list of vegetables recommended for monks on fast days. In England, Turner wrote of spinach in 1568 as "an herbe lately found and not long in use," but a manuscript dated 1440 states that the chief vegetables then eaten in England were cabbage, leeks, radishes and spinach, and it had also been cited in *The Forme of Cury*, a cookbook compiled in 1390 at the court of Richard II. Matthiola and Brassavola said it was new in Italy in the sixteenth century, but Crescenzi, an Italian agronomist, had already written in the thirteenth century that it was better than orach, and was sowed in that country in autumn to be picked for Lent, a calendar which is still followed. Ruellius, in 1536, gave the impression that it was then new in France, but the peasants who grew it had been hawking it in the streets a century earlier, and the French physician Arnauld de Villeneuve had listed

it among common foods in the thirteenth century. Albertus Magnus, in Bavaria, had also described the plant in that century, calling particular attention to its prickly seeds. At the very beginning of the fourteenth century it is listed in the household accounts of wealthy families, and at the end of that century the anonymous Menagier de Paris reported that "there is a species of chard called espinoche which is eaten at the beginning of Lent."

I apologise for my lack of serious research in the original article I wrote, but am sure many of you will sympathise with me



Wanted!
our good doctor Shreede
seeks instruments like these
"for ye benefit of ye alle!"