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Body of work includes:

German Condiments and Bread

Wine Poached Pears

14th Century Kirtle

Lady's Favor

Medieval Selfie

German Condiments and Bread

This project includes four elements: bread, pickled parsley root, fruit compost, and braised beef. The different condiments are not necessarily a pairing, but showcase the variety that can be brought forth with German cooking in such a simple application.

An additional outcome of this project was finding that two of the three recipes are safe for modern home processing, and therefore can be enjoyed long past the season they were created in. In medieval times, both recipes 48 and 84 could (and probably would) have been kept stable on the shelf (both the vinegar and the acid content of the cherries act as preservatives). However, botulism is period, and I don't particularly want to experience it.

The recipes all come from *Ein Buch von Guterspice*.¹

41. *Ein condimentelin* (A condiment)

Take beef as it first comes (possibly veal, or beef right after being slaughtered) Boil it down. Salt it well. Take shallots and mince thereto. Take enough of herbs. Let it boil well in a broth. And season as you want and give out.²

I tried this recipe with both beef and veal (veal just happened to be available for this time around!). I chose to boil the meat in wine (the recipe is not specific). When testing the recipe, I found sautéing the shallots before adding them to the broth softens the “onion-y” flavor and makes the broth more aromatic. For seasoning I used salt (in the first boil), then black pepper and ginger (at the end). The condiment can be served both hot and cold.

48. *Ein condimentlin* (A condiment)

Flavor caraway seeds and anise with pepper and with vinegar and with honey. And make it gold with saffron. And add thereto mustard. In this condiment you may make *sulze* (pickled or marinated) parsley, and small preserved fruit and vegetables, or beets, whichever you want.³

Parsley root is used in this recipe—leaf parsley does not yield a delicious or attractive product. The root looks a lot like a parsnip, but not nearly as sweet. The root is diced and marinated in the brine (appx. 3 parts apple cider vinegar to 1 part honey). Whole caraway, anise, pepper, mustard, and saffron are added as well. To finish, the final product was processed according to modern food safety standards to create a product that was both period accurate and safe for shelf storage. This recipe has also tested well with beets and carrots.

¹ *Ein Buch von Guter Spise*. Tr. Alia Atlas 1993. <http://www.medievalcooking.com/etexts/buch.html>

² Ibid.

³ Ibid.

84. *Ein compost von wisseln* (A compost of morella cherries)

He who wants to make a *compost* (mainly preserved fruits and vegetables) of sour morella cherries, he takes sour morella cherries and breaks off the stems. And boils them (the cherries) in a pot with their own broth. And when they are boiled, so pour them out and let them cool. And pound them through a cloth. And pour it then in a pot, which is spread with pitch. And pour the cherries therein and mix them with honey. And do galingale (and) spices thereunder sprinkled, he who wants to eat it with hands, he adds in spices.⁴

This recipe was very straightforward. Cook down cherries until they release their own juice and become soft. They can be pressed through a sieve or food mill (a stick blender gives a similar result much faster). Honey and ground galangal are added to taste **after** the mixture cooks down to desired consistency—doing so before hand results in an overly sweet product. To finish, the final product was processed according to modern food safety standards.

This recipe refers to making a compost of Morella cherries specifically—this implies that compost could be made with other fruit as well. For an experiment, I also used citrus fruit to make a similar dish. The process was the same. Citrus fruit (oranges and lemons) are cooked down to release their juices. The pith is removed before cooking and the zest is added for extra flavor and texture. The mixture is sweetened with sugar and seasoned with galangal. To finish, the final product was processed according to modern food safety standards.

⁴ *Ein Buch von Guter Spise*. Tr. Alia Atlas 1993. <http://www.medievalcoookery.com/etexts/buch.html>

Wine Poached Pears

This project was inspired from a few angles. First, we were gifted with 8 bushels of pears this fall, and I had to rise to the challenge of how to preserve them. Second, pears and wine are both delicious. Pears are acidic, and can therefore be safely processed for preservation. Usually, halved pears would be preserved in light syrup or their own juice; why not use wine?

Wardonys in Syryp

Take wardonys, an caste on a potte, and boyle hem till they ben tender; than take hem up and pare hem, and kytte hem in to pecys; take ynow of powder of canel, a good quantyte, an caste it on red wyne, an draw it thorw a straynour; caste sugre therto, an put it in an erthen pot, an let it boyle: an thane caste the perys therto, an let boyle togederys, an whan they have boyle a whyle, take poudre of gyngere and caste therto, an a lytil venegre, an a lytil saffron: an loke that it be poynaunt an dowcet.⁵

This recipe is very straightforward. Peel the pears and boil them in sweetened wine. When they are finished, season them with ginger, cinnamon, and saffron. For this preparation (as preservation was a focus), the pears were placed in jars and covered with the seasoned, sweetened, wine (diluted by one third with water). These jars were then boiled for 20 minutes, and the pears were perfectly cooked. While the final cooking method is modern, it yields the same result—the pears are boiled in the wine syrup until they are finished cooking. The only true difference would be the vacuum seal created to allow for shelf storage without bacterial contamination.

For serving, the liquid can be further reduced for texture and flavor. The pears can be served warm or cold.

⁵ Constance B. Hieatt et al. *Pleyn Delit* #113 – original source *Two Fifteenth Century Cookery Books* ed. Austin Thomas

14th Century Kirtle

This project was partially inspired by a chair. This summer, we re-upholstered a beautiful hand-carved chair with a lovely green brocade. It had to become a dress. The style was chosen based on a need for both comfort and warmth, and a desire to have several pretty buttons.

Appearance:

The style is a short-sleeved over dress, with a long sleeved chemise underneath. The buttons do hold the garment together, but are not under any additional strain. The pattern is parti-colored.

Materials:

The materials are modern. My garments need to be both sturdy and cost effective. It is always my goal to make my clothes look as period as possible while still being able to afford my habit. Both outer fabrics are of unknown fiber content, possible cotton/polyester. The liner and chemise are made from cotton muslin. The buttons are carved horn.

Technique:

My construction technique is also based on being both sturdy and time effective, while still capturing an acceptable appearance. The structural seams are machine sewn. All finishing stitches and hems are done by hand, with the exception of the button-holes. In consideration of future projects, I would move the buttons over to be closer to the center overlap, and therefore have a more correct appearance (the inset buttons look more modern). The chemise is short in length—this is out of personal preference and comfort.

In the images on the next page, you can see two parti-colored dresses (circled in red) and a short-sleeved over dress with a long sleeved undergarment (circled in blue).



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⁶ Dancing girl in the Fresco of the Good Government (Palazzo Pubblico, Siena) by Ambrogio Lorenzetti, 1338-1340

⁷ The Bride Abandoned by Nicolo da Bologna, 1350s

Lady's Favor

The inspiration for this project was my wonderful husband. He wanted a favor to wear while fighting. Years ago, I made one, but it just didn't stand the test of time. This is something to replace it. There are two favors: one for wearing during combat, and another to wear off the field. The combat favor is more durable, where the other is more delicate.

The design on both favors are variations of my arms: a white dove in flight on a green field. The A. H. refers to my name: Admiranda Howard.

Materials:

The combat favor is made durable cotton fabric. The paint is acrylic. These materials were chosen to withstand a beating on the field and to be easily replaced if necessary.

The embroidered favor is made with cotton thread and linen cloth. This is more delicate and designed to look more period.

Technique:

The combat favor was made in the SCA belt-favor style. It was stitched on a machine and painted to depict the dove on the green field.

The embroidered favor is done entirely by hand, to have a more period look and feel. Instead of a belt-favor, this is a handkerchief, which is more period appropriate⁸. Since the fabric is not green, the border stitching is done in green to emulate the green field.

⁸ Lady Diane de Arden. *Overview of Medieval and SCA Favors*.
<http://www.oocities.org/dyanearden/favors.pdf>

Medieval Selfie

This piece was inspired by a household project. Using images from illumination, each member of Aranmore constructed an image to represent themselves to display in our camp at Great Northeastern War.

Materials:

The materials are all modern; the focus of this project was re-creating the look of a medieval painting, while still being portable and able to withstand being hung outside while camping. The paints are acrylic and the backdrop is canvas.

Technique:

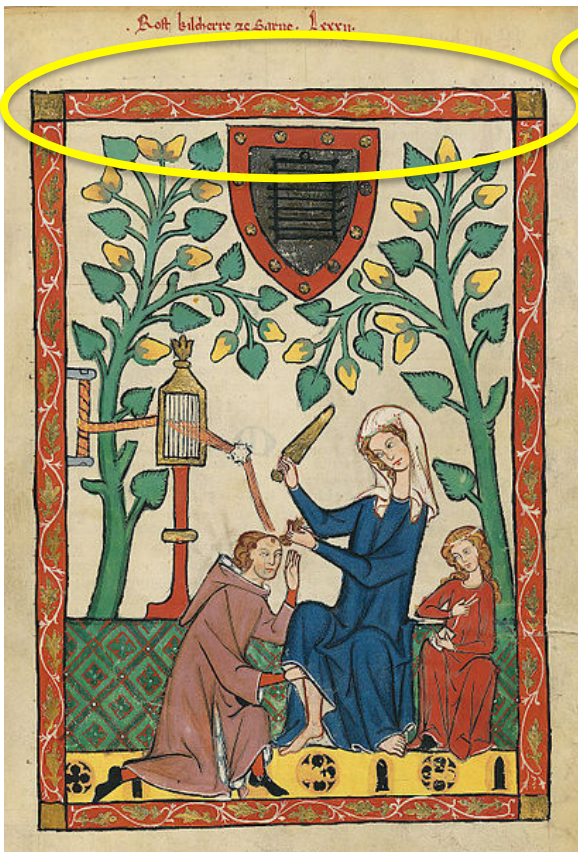
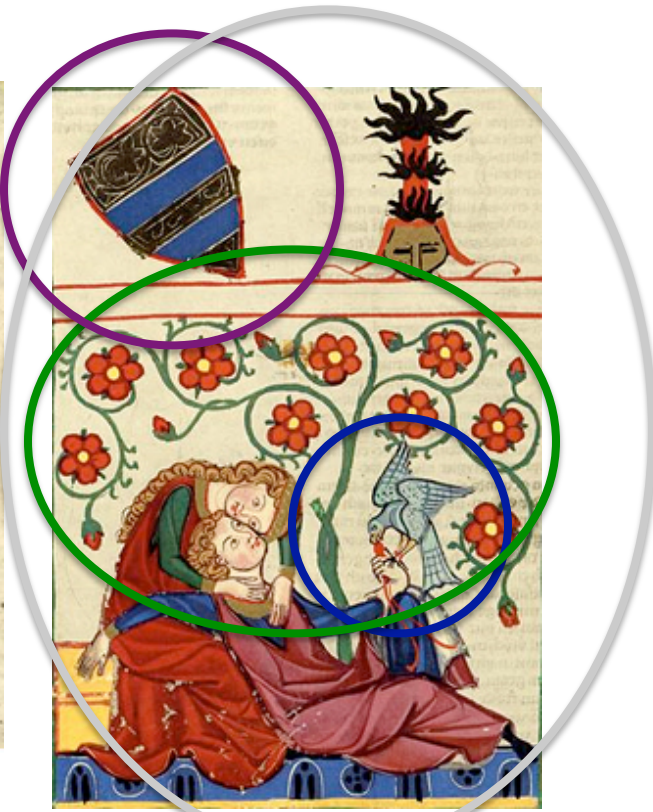
Similar to the combat favor—the canvas was sewn to hang by a dowel on a string. The painting is meant to withstand the abuse of being moved around and displayed outside while camping.

Images:

The images on the next page come from the *Codex Manesse*.⁹ Parts of these images were used to construct the painting. The borrowed elements are circled as follows:

- The seated girl (red)
- The dove (blue)
- The tree (green)
- The swirls/squares in the border (yellow)
- The crossbow (black)
- The shield (purple)
- The page format (grey)

⁹ *Große Heidelberger Liederhandschrift (Codex Manesse)*. Zürich, ca. 1300 bis ca. 1340
http://digi.ub.uni-heidelberg.de/diglit/cpg848?&ui_lang=eng





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1. *Große Heidelberger Liederhandschrift (Codex Manesse)*. Zürich, ca. 1300 bis ca. 1340 http://digi.ub.uni-heidelberg.de/diglit/cpg848?&ui_lang=eng accessed December 2016
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4. Hieatt, Constance B., Brenda Hosington, and Sharon Butler. *Pleyn Delit: Medieval Cookery for Modern Cooks*. Toronto: University of Toronto Press, 1996