

Siorata D'Onore

**“Day of Honour”
Barony of Krae Glas
August 9, 2014**

Overview:

The theme of the ‘Day of Honour’ tournament and feast is that, each year at the time of the Barony’s birthday, the event will be inspired by a different region (French, Italian, English, Spanish, German etc), and set in ~1500 AD. This year’s ‘Day of Honour’ feast is set in Verona, northern Italy.

We found reference to an Italian wedding, between Alfonso II D’Este to Barbara d’Austria held in winter, December 1565, held at the Palazzo Bevilacqua, in Verona, Italy (Bonnemaison, S. & Macy, C, 2007; di Schino, 1994). The wedding was a marine theme.

This marine theme fitted well with the heraldry of Krae Glas, so we decided to recreate this feast to fit the description as much as possible, from the decorations described to the food that was served. A complete list of the original food items is presented in the final pages of this document. This was definitely a Barony-wide project, involving everyone from our youngest to most experienced members, and we have endeavoured to make sure everyone who assisted with these creations is acknowledged. (This booklet presented here is a draft: if you have taken part in any of these projects and have not been acknowledged, please email beth.johnson@monash.edu and she will update it before publishing the final version)

Bonnemaison, S. & Macy, C, 2007, p. 50:

For Alfonso II’s wedding to Barbara d’Austria, his uncle Don Alfonso da Este arranged a sumptuous banquet in the Palazzo Bevilacqua for the couple. Adopting a marine theme, the ceiling was painted with waves, a motif repeated in the three layers of tablecloths. Marine monsters decorated the dining tables and held aloft torches to illuminate the room, and even the spice dispensers were configured as little monsters. Diners washed their hands in giant sea-shells, and the servants’ liveries were embroidered with marine themes. A rocky grotto to one side of the duke’s table contained the couple’s drinks (Rossetti 1584: 425).

di Schino, 1994:

*The marriage of the Eccellentissimo Signor don Alfonso d'Este to the Serenissima Duchessa Barbara d'Austria provides us with an extraordinary marine scenario created out of sugar: 'A Trionfo of Neptune with six figures of sugar per plate occupies the whole length of the table. Then there are Giant Whales cast in sugar with small figures standing on top holding objects.'*⁴

Each table napkin was expertly folded into a fish shape and placed in an encasement of silver scales. The stewards' green velvet suits were all carefully embroidered with golden scales. The diverse dishes were enclosed in the bellies of the Marine Monsters which opened up at the table to serve the guests!

The original description of the feast can be found on p. X. We endeavoured to re-create as much of this wedding as possible, from the decorations to the foods served, with some interpretation.

Summary of items made:

- **“Ceiling painted with waves”:** Banners painted with marine monsters
- **Wave themed table cloths:** blue table runners with the heraldic dolphins of Krae Glas
- **Marine monsters holding aloft torches to alight the room:** Coral-shaped candles
- **Spice dispensers as little monsters:** Marine-monster shaped small spice bowls
- **Table napkins in fish shapes, encased in scales:** linen napkins in the shape of a fish, with the Krae Glas heraldic dolphin printed on them
- **Dishes enclosed in the bellies of marine monsters:** salt dough cloches in the shape of marine monsters
- Moulded butter in the shape of shells
- **Trionfo di Neptuno:** A soteltie divided over two tables, featuring whales cast in sugar with figures riding on top of them, rocks made from sugar, candied peel in the shape of sea weed, rocks made from sugar paste, various fish and marine-themed creatures shaped in cast sugar, marzipan or pastillage.

Napkins:

The napkins presented on the tables are event tokens for you to keep.

Where earlier in period, tablecloths were used for diners to remove grease and food remains from their mouths and fingers, individual napkins came into popularity in the sixteenth century. Napkins came in different sizes depending on the event, and were typically made from linen.

Napkin folding became popular in the 16th century. At the wedding of Alfonso II D'Este to Barbara d'Austria in 1565 we see reference to napkins in the shape of fish:

Each table napkin was expertly folded into a fish shape and placed in an encasement of silver scales.

di Schino, June. *The Triumph of Sugar Sculpture in Italy, 1500-1700*. Look and Feel. Studies in Texture, Appearance and Incidental Characteristics of Food. [Oxford Symposium on Food and Cookery. Prospect Books, 1994.]

Matthias Giegher, was the first to publish a comprehensive on the subject in 1621, *Li Tre Trattati*, and this was later translated from Italian into German in 1665 (a copy can be found online here: <http://digital.slub-dresden.de/werkansicht/dlf/17244/>).



Napkin whale. illustration from Giegher, *Li tre trattati*, 1621.

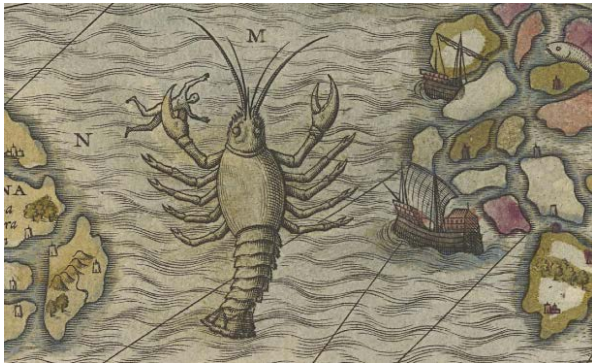
What we did:

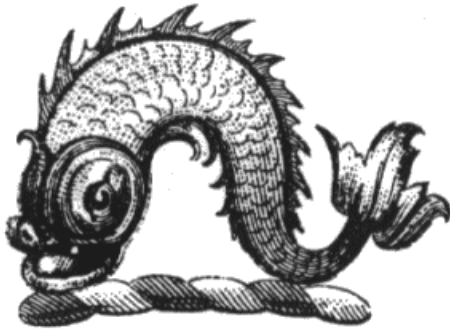
Napkins 55cm x 55cm were cut from pale yellow and blue linen, machine edged, and hand stencilled with the heraldic dolphin of Krae Glas in one corner. The stencilled dolphins were individually decorated with gold paints. The paint contains fabric medium to allow it to be washed. (Alas, we weren't patient enough for painstakingly folding required to craft the napkins into fish or whale shapes used in the 16th century style napkin folding.

Who was involved: Louisa of Krae Glas, Avelin Rosewood, Antoinette la Travaille, Theophilus, Gwir verch Maddog, Bethony Gaitskell, Gilbert Purchase, Elspeth Caerwent, Thorgrim the Dwarf.

- “Ceiling painted with waves”: Banners painted with marine monsters
- Spice dispensers as little monsters: Marine-monster shaped small spice bowls

One of the most interesting things we learned while preparing for this feast was the strange perceptions people had of sea creatures. Most of the animals depicted on our banners and used in our salt dough spice dispensers were inspired by images contained in *Sea Monsters on Medieval and Renaissance Maps*.





Banners - What we did:

We painted sea monsters onto calico fabric using acrylic paints. The calico prints were then attached to a blue brocade with a loop for hanging and edged with a blue binding.

Banners - Who was involved: Louisa of Krae Glas, Avelin Rosewood, Antoinette la Travaille, Theophilus, Gwir verch Maddog, Bethony Gaitskell, Gilbert Purchase, Tobias The Troubadour, Jamie Le Rossignol, Branwyn of Krae Glas, Thorgrim the Dwarf, Clemens Gascoigne, Dante Caldiera.

Small spice dishes in the shape of sea monsters - What we did:

We made small dishes from salt dough in the shape of sea monsters. They were painted using non-toxic acrylic paints.

Small spice dishes in the shape of sea monsters - Who was involved: Gwir verch Maddog, Louisa of Krae Glas, Avelin Rosewood, Bethony Gaitskell, Erin of Krae Glas, Roisin Cinnsealach.

Formaggio di Lodi – Cheese of Lombardy

Lombardy has long been one of northern Italy's premiere cheese producing regions, producing well known cheeses such as mascarpone, provolone and gorgonzola. We (attempted to) produce a blue cheese using the gorgonzola bacteria, *Penicillium glaucum*. While not the most exciting blue cheese ever created (it's on the mild side), it is available for tasting at the feast.

The first recorded 'gorgonzola' was 879 AD. There are also several references to it being called "stracchino di Gorgonzola". The word "stracchino" itself comes from the adjective "stracco", that is to say "stanco", which in means "tired" referring to the moving of cow herds, in Roman times, from the higher grounds on alpine pastures down to the lower lying meadows in the Po Valley with plenty of water. Tired cows have a much higher fat content in their milk, which helped to produce the rich gorgonzola that we are familiar with.

We followed the recipe for 'Coastal Blue' cheese in the 'Artisan Cheese Making at Home' book (I can send the recipe, however I perhaps wouldn't recommend it as the product wasn't the most exciting).

Who was involved: Tobin of Krae Glas, Bethony Gaitskell.

Butter moulded into the shape of shells:

It was common for sculptures of butter, jelly and sugar to be presented at royal feasts and weddings. These would have been sculpted or moulded in tin or copper moulds.

dishes.⁹⁰ Even the napkins were folded into the most complicated constructions.⁹¹ But real sculpture would be moulded in butter, or cast in jelly, ice, or sugar;⁹² we may note that the Germans also sculpted in turnips and beetroot, though the Italians seem to have drawn the line at this.⁹³ So important was the making of these objects that a plan of the Vatican kitchens shows a special room labelled 'Room in which the *trionfi* are prepared'.⁹⁴

From: Roman Baroque Sculpture: The Industry of Art, By Jennifer Montagu, p.192

Translation of reference 92: 21st July 1634, Payment of 17.70 scudi to Francesco Mondali Indoratore for different gilding of triumphs of butter and sugar served for the wedding"

What we did:

Softened butter, moulded it into madeleine trays (i.e. shell shapes) and refrigerated until set, then removed from the tray.

Who was involved: Bethony Gaitskell.

Trionfo di Nepttuno

*The marriage of the Eccellentissimo Signor don Alfonso d'Este to the Serenissima Duchessa Barbara d'Austria provides us with an extraordinary marine scenario created out of sugar: 'A Trionfo of Neptune with six figures of sugar per plate occupies the whole length of the table. Then there are Giant Whales cast in sugar with small figures standing on top holding objects.'*⁸

A soteltie featuring a whale cast in sugar with figures riding on top of them, “beautiful rocks made from sugar”, candied peel in the shape of sea weed, rocks made from sugar paste, marine-themed creatures shaped in cast sugar, pressed sugar and gum paste. I have a more detailed documentation for this project if people would like to read about it. In summary:

The Whale:

I created the giant whale (as far as I can tell, all medieval “whales” were understood to look like giant fish, or farm animals with fish tails), using a combination of cast sugar and pulled sugar. To make the body, about 6 kg sugar (1kg sugar:450g water:200g glucose; in period lemon juice or other acid would have been used to balance the sucrose to glucose ratios, however I wanted reliability for this soteltie) was cast into two aluminium metal trays (two halves). In period, these sculptures would have been cast into metal or plaster moulds. I used pulled sugar (same recipe to “glue” the two halves together, and a combination of cast and pulled sugar to create the scales. The scales were attached to the body by dipping one end of the scale into boiled sugar and sticking them on (as would have been done in period), or I just used a micro blow torch to speed up the process.

Neptune:

Neptune was created from gum paste, and left to set for several weeks. His robe and trident and made from pulled sugar. I based his body and facial features based on baroque sculptures of Neptune.

Made by: Bethony Gaitskell

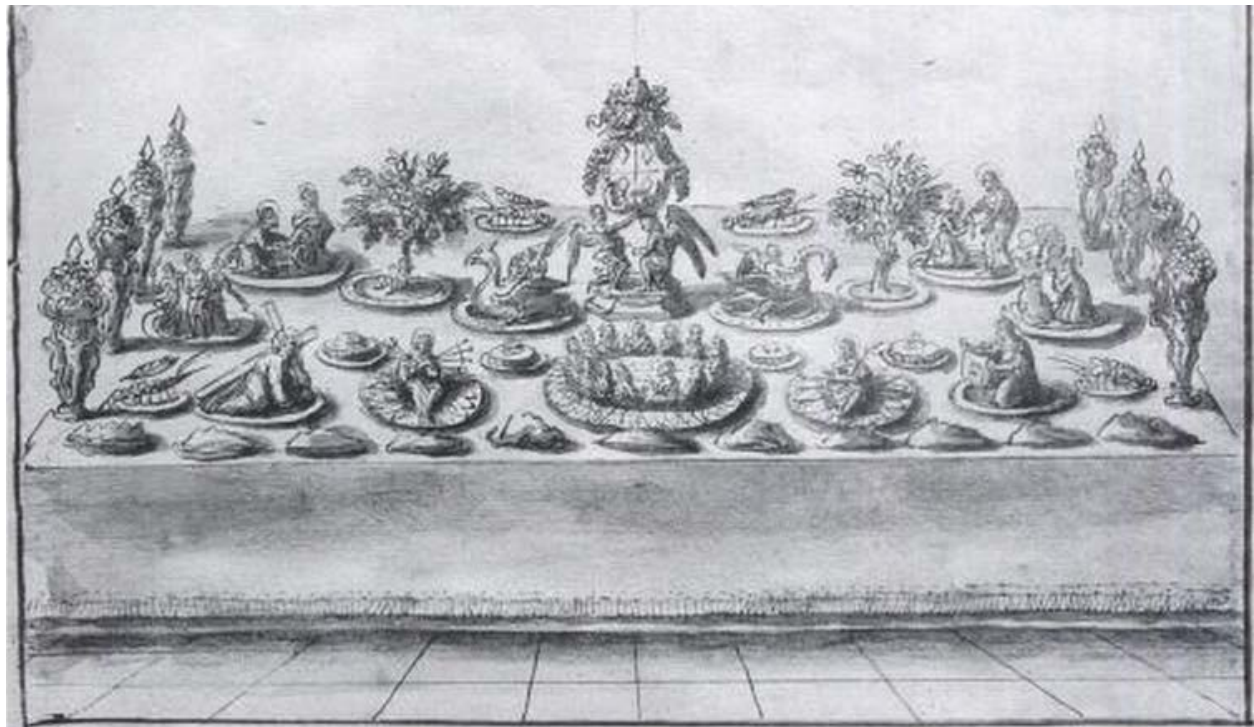


Fig. 270 Pierre-Paul Sevin, drawing of a banquet with *trionfi* of the Passion of Christ. Stockholm, Nationalmuseum.

These two illustrations by Pierre-Paul Sevin (1650-1710) are examples of the layout of *Trionfi*. Sevin designed the layout.

tutta fodrata d'orme fin torchino, e scaglie d'oro, oue si facea la bottiglieria delle loro Altezze, si serui tutto in maiolica, & tutta si fece fare à posta à Faenza, perche erano tutte varie, conche, e guscie di mare, oue si portò dentro la viuanda, cosi i tondi erano come cappe sanie, e cose simili, oue si vide varie, e bellissime bizzarrie. Portauano la viuanda certi mostri marini in corpo, tal che vn mostro solo portaua tutto vn piatto, e giunti alla tauola si apriuano, e il Scalco ne cauaua commodamente fuori del lor ventre il seruitio. Erano li detti scalchi tutti vestiti di veluto verde, e quelli che seruiuano i primi piatti, che furono tre tutti riccarnati à scaglie d'oro, gli altri con minor spesa, e si portò ogni viuanda con varij suoni, e inusitati instrumenti. E quando vennero le loro Altezze alla tauola, vi si appresenatarono sei Dei marini, con conche grandi marine, e lumache in mano, che diedero da lauar le mani à Dame, e Cauallieri, ma non alle loro Altezze, perche gli scalchi gli ne dettono.

Primo seruitio freddo.

Virelli interi arrosti, impilotati alla Francesa, cō teste, e piedi, e code di mostri marini, in piatti di legno argèrati, ma solo nella tauola lunga, che non se ne messe à quella de' Prencipi, ma ben li vedeano, in piatti	numero 15
Pauoni arrosti con piedi, teste, e code di pastume, che pur fingeuano mostri di mare, in piatti	numero 15
Capponi appastati tutti fioriti, pur con testa, e piedi, e code dell'istesso, ma variati, in piatti	numero 15
	Pernici

Pernici in pane alla Francese, il pan tutto dorato, e lauorato come vna cappa, in piatti	numero	15
Pasticci di vitello finti pesci, tutti à scaglie d'oro, in piatti	numero	15
Salami interi, adolata la scorza, e à scaglie, con piedi, e testa di pastume, in piatti	numero	15
Cauiaro fatto in stapa, pur cosa marina, in piatti	numero	15
Pasta piena di marzapane finta pesce, in piatti	numero	15
Mangiar bianco in certe lumache di pasta di mostazzuoli, in piatti	numero	15
Geladia torbida, con pauone sotto, che pareano cappe, in piatti	numero	15
Trutte in biaco, cò foglie di cedro dorate, in piatti	numero	15
Orade vecchie alla gradella, con testa, e coda dorate, in piatti	numero	15
Carpioni con foglie di lauro dorate, in piatti	numero	15
Rombi grandi fritti con mostarda, in piatti	numero	15
Varoli grandi in pasticcio, dorati, e verdi, in piatti	numero	15
Insalata d'indiuia, in piatti	numero	15
Insalata di lattuga, in piatti	numero	15
Insalata di germogli, in piatti	numero	15

Secondo seruitio, e caldo tutto arrosto.

Pollanche d'India à dua per piatto, in piatti	numero	15
Pasticci di mortadelle di fegato, in piatti	numero	15
Pernici arroste à quattro per piatto, in piatti	numero	15
Torta di mangiar bianco, in piatti	numero	15
Salsa reale, in piatti	numero	15
Pollastrini piccoli à sei per piatto, in piatti	numero	15
Tordi à dieci per piatto, in piatti	numero	15
Conigli piccoli, in piatti	numero	15
Ortolani, in piatti	numero	15
Milze di luzzo, e latte, in piatti	numero	15
Sardoni fritti, in piatti	numero	15
Polpette di luzzo, in piatti	numero	16
Anchoue fritte, in piatti	numero	15
Molecche, in piatti	numero	15

H h h 2 Trut te

Blancmange

Trutte piccole, in piatti	numero	15
Nauicelle sfogliate, in piatti	numero	15
Fiadoncelli di pasta reale, con pastume di pistacchi, in piatti	numero	15
Pasticci in foggia di pesce dorati, e dipinti di sfumata, in piatti	numero	15

Terzo servizio.

Lonze di vitello, con fette di cedro, in piatti	numero	15
Brocci d'agnello, con fette di limone, in piatti	numero	15
Pauoni grossi con aranzi, in piatti	numero	15
Cigotti di montone, con salsa Francese, in piatti	numero	15
Pollanche à tre per piatto, in piatti	numero	15
Fagiani à dua per piatto, in piatti	numero	15
Beccazze, in piatti	numero	15
Détali nello spedo, impilotati d'aguilla, in piatti	numero	15
Trutte in forno, in piatti	numero	15
Varolo schiappato fritto, e rimesso alla gradella, in piatti	numero	15
Porcellette di pò fritte, in piatti	numero	15
Rombi fritti, in piatti	numero	15
Corbi alla gradella, in piatti	numero	15
Torta di cialdoni, in piatti	numero	15
Mostarda di zucchero, in piatti	numero	15
Ombrina con sua salsa, in piatti	numero	15
Quaglie, in piatti	numero	15

Quarto servizio.

Pasticci di carchiofoli, in piatti	numero	15
Pasticci di tartufole, in piatti	numero	15
Tartufole, in piatti	numero	15
Carchiofolicotti con butiro, in piatti	numero	15
Carchiofoli rimessi alla gradella, in piatti	numero	15
Pasticci d'ostreghe, in piatti	numero	15
Ostreghe alla bragia, in piatti	numero	15
Cappe sante, in piatti	numero	15
Granci, in piatti	numero	15
Granciporri		

Granciporri, in piatti	numero	15
Spolette, in piatti	numero	15
Canestrelli, in piatti	numero	15
Peuerazze, in piatti	numero	15
Telline, in piatti	numero	15
Cappe alla bragia, in piatti	numero	15
Cappe con olio alla padella, in piatti	numero	15
Aranzi spaccati, in piatti	numero	15
Cedri in fette, in piatti	numero	15

*Quando si leuò questo seruitio, si leuò anco il manile,
e si mutò pane, tondi, saluette,
e coltelli.*

Quinto seruitio, e frutte.

Latte miele, in piatti	numero	30
Cialdoni, in piatti	numero	30
Geladia gialla, in piatti	numero	15
Pome rose, in piatti	numero	15
Pome paradise, in piatti	numero	15
Pere garauelle, in piatti	numero	15
Pere bergamotte, in piatti	numero	15
Pistacchi, in piatti	numero	15
Cardi, in piatti	numero	15
Pignoli, in piatti	numero	15
Carchiofoli, in piatti	numero	15
Vua, in piatti	numero	15
Oliue senz'anime, in piatti	numero	15
Castagne, in piatti	numero	15
Gucchiaroli brustolati, in piatti	numero	15
Pere guaste, in piatti	numero	15
Oliuoni, in piatti	numero	15
Pome cotte con anesi, in piatti	numero	15
Tomino, in piatti	numero	15
Formaggio di Lodi, in piatti	numero	15
Cottogne cotte, in piatti	numero	15
Finocchi		

Finocchi, in piatti	numero	15
Tartufole sotto la bragia, in piatti	numero	15
<i>Qui si disse l'acqua alle mani, e si lenò un altro mantile, e si portò in tavola.</i>		
Vn trionfo di Nettuno, con sei figure per piatto di zucchero, che impiua tutto il mezzo della tavola per il lungo, in piatti	numero	15
Ballene di zucchero, con figurine in cima, con varie cose in mano, in piatti	numero	15
Confetture in siropo, in piatti	numero	15
Cedro con zucchero asciutto, in piatti	numero	15
Marmellata, in piatti	numero	15
Cotognata di Genoua, in piatti	numero	15
Copetta, in piatti	numero	15
Delfini di pasta Portughefe, in piatti	numero	15
Orade di pasta Portughefe, in piatti	numero	15
Medaglie piene di pasta Portughefe, in piatti	numero	15
Codognata, in piatti	numero	15
Gielo, in piatti	numero	15
Albercocchi in zucchero, in piatti	numero	15
Brogne di Genoua, in piatti	numero	15
Pistacchea, in piatti	numero	15
Mandole confette, in piatti	numero	15
Pistacchi confetti, in piatti	numero	15
Scogli di pasta di marzapano bellissimi, o erano mazzuoli bellissimi, e stecchi lauorati, in piatti	numero	15
Saluiette, e coltelli, in piatti	numero	15