

The Fencers, Dancers, and Bearbaiters Quarterly

The Newsletter of the Traynd Bandes in North America

Vol. X, No. 2 "Ever But in Times of Need At Hand" July 2002

Greetings from the Trayn'd Bandes of London, a federation of living history groups for the period 1585-1645, distinguished by their pursuit of both civilian and military activities, cultivation of first-person interpretation, and fanatical devotion to historically accurate mayhem.

The constituent groups are Gardener's Companie (centered in Virginia-Maryland), the Tabard Inn Society (centered in Ontario), and the Westminster Trayn'd Bandes (centered in Texas),

The FDBQ will be published bi-annually by Gardiner's Companie.

Official Gardner's Calendar

June:

15 June - Highland River Melees, Highland Foorde, Hagarstown, MD

29 Jun - Pennsic work weekend, either my house or Carla's. POC Sandy Toscano, jimandsandytoscano@comcast.net, (410) 515-9230.

July:

4-7 July - Armada and Workshop Weekend. Tubing down the James on Saturday 6th of July for those interested in tubing. Patterning and sewing workshop for those not interested in tubing. Patterning and sewing to take place at Robert & Laura's in Arvonnia. Tubing POC: Harvey, fuzzycat@cstone.net (434) 977-5966. Patterning and Sewing POC: Sandy Toscano, jimandsandytoscano@comcast.net (410) 515-9230. Crashing at the house in Arvonnia POC: Laura Mellin elsworth@erols.com (301) 617-0843.

27 July - Pennsic work weekend, either at Jim & Sandy's or Carla's. POC: Sandy Toscano, jimandsandytoscano@comcast.net (410) 515-9230.

August

3-18 August - Pennsic, Slippery Rock, PA. POC Sandy Toscano, jimandsandytoscano@comcast.net (410) 515-9230.

September

13-15 - Fort McHenry, Defender's Day, Baltimore, Maryland, POC: Sandy Toscano, jimandsandytoscano@comcast.net (410) 515-9230. Cool and patriotic 1812 sort of event. Members to participate in drill are needed.

13-15 - To the Point Rapier Thingy somewhere south, good recruiting/face time event.

October

5 - University; Raliegh-Durham, NC. Elizabethan track of classes taught by Gardiner's Company members. POC: Heather Bryden; bryden@hers.com

19-20 October - Fall Skirmishing, Arvon, VA. POC Laura Mellin, elsworth@erols.com (301) 617-0843.
This event is going to be a "Halloween" and superstitions themed event. Study up on your Elizabethan superstitions!

November

28-30 - Foods and Feasts, Jamestown, VA.

January 2003

We need a Yule date. How about the 18th and 19th of January? We need a site. Yule coordinator, Volunteers.

CONTACTS

Trayn'd Bandes of London:

Jeffrey L. Forgeng (Clerk/Education Officer)
7 Shaw Court, Plymouth, MA 02360 USA
jforgeng@higgins.org

Tabard Inn Society:

Nancy Crozier (President)
276 Silver Branch Ave., Toronto ONT M4E 3L5 CANADA
nancyc@mssoc.ca

Phil Collman (Education Officer)
599 Delaware Ave., Toronto ONT M6H 2V3 CANADA
phil@sickkids.on.ca

Westminster Trayn'd Bandes:

Jennifer Davis & James Barnes
11612 Fast Horse Dr., Austin, TX 78759 USA
jbnjenny@io.com

Gardiners Companie:

Sandy Toscano (President)
3146 Hidden Ridge Terrace
Abingdon, MD 21009 USA
sandra.toscano@apg.amedd.army.mil

Jeff Morgan (Education Officer)
1663 Stoney Creek Road,
Charlottesville, VA 22902 USA
ljmorgan@adelphia.net

Diane Glewwe (Asst. Education Officer)
1808 Noblewood Ct.
Frederick, MD 21702
noblewood@adelphia.net

Gardiners Companie Website:
<http://www.pbm.com/~gardiners/>

Chair Workshop, September 22

by Cathy Snell

It was a hot and sticky weekend in North Carolina when five hardy souls came down to visit and make chairs. Despite the heat, the workshop was a great success. We were able to complete 5 chairs (and almost a 6th!) in about 10 hours of work on Saturday. I'd like to give a big thank you to those who worked hard to make it happen and especially Harvey, who brought down extra tools to make the work easier. Hopefully, the chairs will start appearing at events soon for everyone to see.

As pay off for all the hard work, we were able to relax a little and spend some time fencing on Sunday. Although we worked our tails off, it was great to have everyone come down, visit and get something accomplished. Next time, we'll plan a smaller, indoor project!



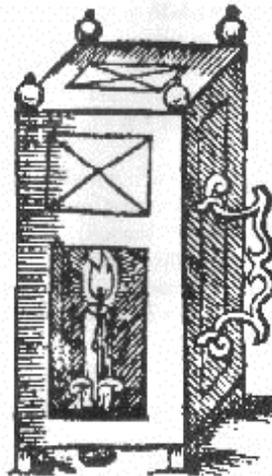
A Cheape Lanterne

by Cathy Snell

The following excerpt is taken from Hugh Platt's The Jewell House of Art and Nature published in London in 1594. Platt was well known for his publications on husbandry and his collections of published inventions and ideas. I can find no evidence for one of these lanterns ever being used, but it is an interesting design idea to consider, especially with the detailed instructions Platt provides.

"A cheape lanterne, wherein a burning cande may be carried, in any stormie or windie weather, without any horne, glasse, paper, or other defensatiue, before it. Make a foure-square box, of 6 or 7 inches euerie waie, and 17 or 18 inches in length, with a socket in the bottome thereof, close the sides will either with doue tails or cement, so as they take no aire, leaue in the middest of one of the sides a slit or open dore, to put in the candle, ich from the bottome to the toppe thereof whmay contain 6 or 7 inches in length, and twoe and a halfe in bredth, though it stand open and naked to the ayre without any defense, yet the winde will haue no power to extinguish the same. The reason seemeth to be because the box is already full of ayre, whereby there is no roome or place to conteine any more, neither can the ayre finde any thorough passage, by reason of the closenesse thereof. The socket would be made to screw in and out at the bottom and then you may put in your cande before you fasten the socket. This is borrowed of one of the rarest Mathematicians of our age."

Source: Sherman, Dennis R., Domestic Lighting: Candles, Lamps, and torches in History, (The Complete Anachronist #68), 1993.



A Brief History of the X-Chair

by Cathy Snell

For our period, there are two common forms of the x-chair. Both forms trace their roots back to the folding stool of the Egyptians, c.2000-1500 BC. Over the centuries, the concept of a stool or chair with crossed legs can be found in many different cultures. These stools were only sometimes collapsible.

The Romans were fond of the crossed legs design and developed the 'sella curulis' form of x-chair. This form has the legs crossing front to back and vice versa so that the 'x' is seen on the side of the chair and a back is formed. The sella curulis became a seat for authority figures and was often placed on a podium or built tall and used with a footrest.

The 'x' form of chairs and stools can be seen through the medieval period used by authority figures such as kings (Dagobert I, king of the Franconians) and high-ranking church officials (Pope Giulio II). It is in these examples from the Middle Ages that we see the crossing legs become frontal instead of placed sidewise. This emphasizes the "X" structure and became a symbol of authority.

By the renaissance, the re-enactment forms we are most familiar with had developed. The savonarola is based on the frontal 'x' and includes a back rest. A close variant of the savonarola, the dantesca, has the same basic form, but consists of a front and back 'x' frame connected via supports (legs, arms or simply rods) and a leather seat instead of multiple slats. It is said that a dantesca chair was made and used by Queen Mary for her wedding to Philip in 1554.

The other major form of renaissance x-chair is the 'sedia a tenaglia' or chair of pincers. This form returns to the sidewise 'x'. I have seen a few woodcuts and illustrations of this type of chair in much humbler settings. It appears to be the more common form for the middle classes in 16th century England.

It is interesting to note that Napoleon had a field-chair which is virtually identical to a modern director's chair. This is the earliest documentation I can find for a director's form of x-chair.

The names used here to describe the different forms of the x-chair are not always the popular names by which they were known. I have been unable to find documentation for the use of the Italian names of the renaissance x-chairs (savonarola, dantesca, sedia a tenaglia) in England anywhere close to our period. While these forms of chairs were not extremely common in England in the 16th century, they did exist and it is likely that there were English common names for them.

Sources:

Lohmann, Birgit, Graduation Thesis 1987,

<http://www.designboom.com/eng/entertainment/education/>

Smith, Donald, Old Furniture and Woodwork, B.T.Batsford, Ltd., London, EN, 1937.

The Evolution of the Military Cassock in Elizabethan England

By Laura Mellen

In the mid 1500s, the Trained Bandes of London did not really have any kind of uniform. The Trained Bandes militia wore their own clothing for the most part, though there were certain requirements for dress - requirements that do not seem to have been reinforced with any great zeal. The requirement of a wool cap of some sort was more to bolster the English wool trade than any desire for a modern military-style uniformity. The one item issued for parades and special occasions that is detailed in available records was the cassock - a kind of half-length overcoat with sleeves. The problem we have when researching this garment is that the name seems to have been a catch-all term for several different types of outer garment - the cassock that we as re-enactors are familiar with is one form, but the term "cassock" was used in England before this particular style became prevalent.

In any attempt to document Elizabethan clothing from pictures, we run into the problem that only the rich and powerful members of society had their portraits painted. The practice of painters documenting everyday scenes from life did not come into vogue in England until the 18th Century, so we are left with a very small number of references. The woodcuts and illustrations that do exist are crude and lack the fine detail of the high-level portraits. The largest source of non-aristocratic pictures we have is the documentation of military parades and royal processions - these were planned in great detail, and sketches were made by the planners to assure correct placement of all participants - putting someone in the wrong place or rank would have been a serious breach of protocol. These parades are documented in great detail, but there are only a few pictures of them left. For our purposes, the two most valuable documents we have are the planning pictures and illustrations of the funeral procession of Sir Phillip Sidney in 1587, and the one painting that depicts a 1570's marriage procession - "A Fete at Bermondsey", by the Dutch painter Jorges Hoefnagel.

The Spanish influence in England at the mid part of the century was very strong - Henry VIII's marriage to Spanish Catherine of Aragon brought into vogue the Spanish styles, and the subsequent marriage of Catherine's daughter Mary Tudor to King Phillip of Spain had an effect that lasted throughout her reign and into Elizabeth's. This Spanish influence is seen in the "Bermondsey" painting, which depicts several soldiers or Bandesmen (it is unclear which they are) wearing what appears to be a skirted over-doublet, and a gentleman pensioner in the background, wearing his livery coat of the same shape. This over-doublet is patterned as a "ropilla" in the Spanish "The Tailor's Pattern Book (1589)", where the differences between it and an actual doublet are made very clear. A doublet is fitted closely to the body and has separate tabs attached to the bottom, while the Spanish ropilla is looser, and the skirts are cut as part of the body. Misheu's "A Dictionarie in Spanish and English, 1599" translates a ropilla as "a cassocke". Comparing the patterns in the Pattern book and the Bermondsey painting, it is not a huge theoretical leap to say that they are the same garment, especially considering the Spanish influence in England. Multiple enlargements of the Bermondsey painting show the several military men wearing a green long-skirted doublet/coat over their doublets, most clearly on the

man dancing at the right side of the picture. His green coat is open, showing the buttoned doublet underneath.

So, here is the first definition of the cassock; a loosely fitted over-doublet with skirts.

A second definition is shown again in Minsheu's "Dictionarie" and the Pattern book: They refer to a "herrereulo", shown in the pattern book as a cloak without sleeves, and translated in the "Dictionarie" as a "soldiers cassock or long coat".

The second definition of a cassock would therefore be a plain cloak.

By the 1580s, Spanish and English relations had changed. Elizabeth's ardent championship of the protestant faith and refusal to marry had soured England's diplomatic ties with Spain, and England now had turned to the support of the Protestant Low Countries. At this point, the Dutch influence on English fashion became stronger, and the sleeved cloak worn in Holland became a popular item. Known as a "Dutch Cloake", this garment was warmer and easier to make than the Spanish cassock. Soldiers fighting in the Low Countries quickly adapted this versatile garment for their use. The descriptions and illustrations of Sir Phillip Sidney's funeral procession show that the Bandedmen in the procession were issued special black "cassocks" to wear. While these garments are listed as cassocks, the pictures clearly show the men wearing Dutch cloaks - their coats are loose and cape-like, and do not resemble the Spanish cassock.

Here is our third definition; a "Dutch Cloake" adapted for military use. This is the garment we are familiar with in the Trayn'd Banded.

The unifying factor in all of these is that they are military garments. "A Fete at Bermondsey" clearly depicts the men in green as military of some sort; they carry swords and bucklers. The men in Sir Phillip Sidney's funeral are clearly identified as Bandedmen. As England switched its diplomatic focus from Spain to Holland, the Spanish cassock fell out of fashion, and was replaced by the Dutch cloake. Since the function of the garment was the same - an outer layer like a coat - the name stayed the same. Everyone who wore it and talked about it would understand the meaning.

Calling all three garments a "cassock" would have been a military reference for the most part; in civilian circles, the garments would have been differentiated by style. In this period I can find few references to a "cassock" outside military descriptions, though there is a reference to "a Cassock for a blackamoor" in Elizabeth's clothing inventories. The jump from military clothing to servant livery is not a large one, and certainly the livery companies of London are using the "cassock" as livery by the early 17th Century. The only group to keep using the old Spanish style

cassock were the Gentleman Pensioners. They were Elizabeth's personal bodyguard; men of rank and power who held a highly coveted place in her court, and wore an identifiable livery like servants to show their position. To this day, when on duty at the Tower of London, the "Beefeaters" are immediately recognizable because of their stylish gold embroidered red and black cassocks.



Notes:

The Bermondsey painting is in Hatfield House in England.

The term "cassock" appears to be an Anglicization of the French "cas-saq", meaning "loose cloak", but this is just a guess.

The cassocks issued for Sidney's funeral would have been wool, not linen. It is unlikely that these coats were ever made of linen, considering the average temperature in Northern Europe at the time. Certainly any government or special issue cassocks would have been made of wool.

Bibliography:

Janet Arnold, "Queen Elizabeth's Wardrobe Unlock'd", W.S. Maney and Sons, Ltd., 1988
 John Tincey and Richard Hook, "The Armada Campaign 1588", Osprey, 1988
 Peter Brimacombe, "The Elizabethans", Pritikin, 1999
 Jean Pain and Cecelia Bainton (transl.), "Juan de Alcega, Tailor's Pattern Book 1589", Costume and Fashion Press, 1979

Acknowledgements:

Many thanks to Sandy Toscano, without whom I would never have made the connection between the Pattern Book and the Bermondsey painting.

Editor's note: In the publication, Shakespeare's England, an Oxford Press publication, Chapter IV; The Army: Military Service and Equipment, The Soldier; by The Hon. J.W. Fortescue; gives support to the origin of the word and the use of the garment.

The word Cassock (French *casaque*) had displaced the simpler word "coat" as the name of the soldier's uniform. "*The muster-file...amounts not to fifteen thousand poll; half of which dare not shake the snow from off their cassocks, lest they shake themselves to pieces.*" (From Shakespeare's All's Well That Ends Well, IV, iii, 189-93).

Elizabethan Language

by Diane Glewwe

In Daily Life in Elizabethan England, Singman compares modern Irish or rural English to what the Elizabethan tongue would have sounded like to our modern ears. Recently there have been many comparisons to rural, Southern American English as well as east coast islands, such as Tangier Island, Virginia. Discovered by Captain John Smith in 1608, Tangier is located in the middle of the Chesapeake Bay near the Atlantic Ocean. Though the island was not settled until 1686 by John Crockett, it is apparent that the language did not change much since Smith sailed there. The older generation is a source for hearing the heavy accented speech. A local shop keeper recommended a night's stay at one of the two Bed & Breakfasts and stroll down to the docks in the evening to ask about the day's catch. The older gentlemen will share the days news in the old speech of their generation. Modern influences have weakened the accent of the younger residents, but they use phrases, speech patterns and the apparent vowel sounds that Elizabethan English is often compared to. It's a "living" history resource.

Written sources confirm that the main difference in the speech would have occurred in the vowel sounds. Consonants would have sounded the same then as they do to us now. A few exceptions are words that begin with 'k' such as knave, knight, and knitting. It is also thought that 'g's may have been sounded as well, such as gnat and gnaw. This can be heard from the interpreters at Plymouth Plantation in Massachusetts, specifically the person portraying a Dutch persona.

In Joan's Ale, it is sung...*and when the bus-i-ness was done*...the deliberate stress on the syllables is more normal than not. This occurs in the other endings of 'tion' and 'sion'. The word 'nation' would be 'na-si-on'. The 'o, n' said like the word 'on'.

Modern English spelling is not always phonetic, so some words and their spellings of the late 1500's would be strange. The past three centuries have brought greater changes in the vowels than consonants. The long 'a' in the word 'hate' was the sound of the 'a' in 'hat' lengthened. This can be heard in certain parts of Yorkshire, England as well as Tangier Island, VA. The word 'seam' sounds like 'same' in today's American speech, but similar to that of modern Irish and the Southern speech in America..

There seems to be debate on how the long 'i' was pronounced. Shakespearean evidence shows that words like 'time' and 'ride' sounded very much like lower-class Cockney, pronounced, 'team' and 'read'. The sound of the 'i', as in 'pin' is usually written as a vowel, such as 'a', followed by 'y'. Examples of spellings found are "whayet" for "quiet" and "whayle" for "while". Most other 'i' sounds are said much as we speak today.

The synonym of 'yes', now spelled 'aye', was written as 'I' and did not differ in the sound from the pronoun.

The long 'o' or 'oa' in the word broad still retains its 16th century sound, but other words have been altered greatly. Shakespeare has 'coal' spoken as 'call' and phonetically spelled as 'cahl'. Also, 'bold', spoken as 'bald' and written as 'bahld'.

The sound of ‘u’ in words like ‘tune’ is similar to what remains in Midland English dialects and is written as, ‘tiwn’. When ‘u’ was sounded at the beginning of a word it was not written as such. In period the ‘u’ did not take the present sound of ‘y’ or ‘yoo’ in period. The word ‘union’ in period would be spelled ‘iwnion’ and sounded as we say it today. The long ‘u’ sound is a French influence.

It is through the studies of prose and poetry as well as writing patterns of the period, that have given researchers the knowledge for studying late Elizabethan period language. In participating in living history, the use of phrases, words, and speech patterns of the period can replace the use of an “English accent” that clouds speech and makes it sound unnatural for Americans can add to an period event.

Bibliography:

David Shores, Tangier Island, University of Delaware Press, 2000
Jeffrey Singman, Daily Life in Elizabethan England, Greenwood Press, 1995
Oxford Press, Shakespeare’s England, Oxford Press, 1916.
Susan Cooper, King of Shadows, McElderry Books, 1999

From Chapter Two – King of Shadows by Susan Cooper

Nat, who has been selected to perform with an American troupe of boy actors to perform in London at the new Globe - rehearsing:

*“I am that merry wanderer of the night,
I jest to Oberon, and make him smile--”*

Rachel said, “Jest--to.” Two words, Nat.”...

*“Okay. I jest to Oberon, and make him smile
When I a fat and bean-fed horse beguile,
Neighing in likeness of a filly foal--”*

She turned her back to listen as I went to the end of the speech...“It’s good --the speed’s just right now.”

“And not too southern?”

“Nat — Arby knows as well as I do that you probably sound more the way they did in Shakespeare’s time than anyone in this company. Or even any English actor.”

I looked at her skeptically.

“It’s true.” she said. “The English and the Scotts who settled those Carolina and Georgia mountains of yours, they took their accents with them. And because they didn’t hear too much else up there, they didn’t change, the way everyone else did.”