

Denna CD med en av Sveriges mest etablerade medeltidsensembler, *Falsobordone*, ger dig chansen att återuppleva en medeltida bankett med alla sinnen! Lyssna till musiken som framförs på harpor, säckpipor, vevliror, orgelportativ, luta, slagverk och sång. Laga maten enligt de recept som följer med i texthäftet, bl.a. vinkokta fikon, fransk champinjon-paj och magnifika kejserliga frityrer. Allt kommer serverat i en aptitretande förpackning. Smaklig måltid!

This CD with one of Sweden's most established medieval ensembles, Falsobordone, allows you to experience a medieval banquet with all senses! Listen to the music being performed on harps, bagpipes, hurdy-gurdies, portative organ, lute, percussion and song. Prepare the food according to the recipes in the booklet, e.g. figs cooked in wine, French mushroom pie and magnificent imperial fritters. Everything is served in an enticing package. Bon appétit!

"Stor bredd och allt känns genomtänkt och övertygande. Enkelt, raffinerat och mycket njutbart."
Tidig Musik

"Det låter mykt och behagelig, enten det er dansbart eller ikke. Skal jeg sammenligne med noen, må det bli med Ensemble Unicorns utgivelser for Naxos. Dette er fortryllende musikk!"
Musikkguiden Groove.no



"Skilfully played and highly authentic, yet an engrossing pleasure to listen to. A must for anyone who relishes medieval food and music!"
Medieval History Magazine

"This is a well-made album both in its design, concept, recording and playing. This is not another album of French, English or Scottish dance music, it's medieval music at its best, it is the precursor to all and this is an album you want in your collection."
The Bagpipe Society Review

"Simply one of the best medieval recordings I have ever heard!" "The music selection is perfect and their performance is one of the best around. When you want to be transported to the Middle Ages with music, this is the band to lead you there!"
Reviews from CDBaby.com

1	Quen polo amor	<i>Cantigas de Santa Maria 203 (ca 1280)</i>	3:13
2	Muito faz grand'ero	<i>CSM 209</i>	2:56
3	Sia laudato san Francesco	<i>anon. (ca 1330)</i>	4:11
4	Istampitta Ghaetta	<i>anon. (ca 1380)</i>	4:25
5	Como Deus fez / A Virgen	<i>CSM 23/8</i>	3:59
6	Je vivroie liement	<i>Guillaume de Machaut (1300-1377)</i>	3:30
7	Liement me deport	<i>Guillaume de Machaut</i>	2:12
8	Dame, a vous / Dansse real	<i>Machaut / anon. (ca 1350)</i>	3:53
9	Ne la piú cara parte	<i>Francesco Landini (1325-1397)</i>	2:48
10	Questa fanciulla amor	<i>Francesco Landini</i>	2:02
11	Laudar volloio per amore	<i>anon. (ca 1280)</i>	5:54
12	Prijon forte / Tan beeyta	<i>CSM 106/5</i>	2:38
13	Ali u a pedença	<i>CSM 155</i>	4:07
14	En a que Deus	<i>CSM 331</i>	3:01

Speltid / Total time 49:20

ACACD 0043

Fikon, fiddlor och finlir | Figs, fiddles and fine play • Falsobordone

Falsobordone



Fikon, fiddlor och finlir – en musikalisk smak av 1300-talet
Figs, fiddles and fine play – a musical taste of the 14th century

Inspelat i / Recorded at: Bosarps kyrka 8-10/3 2003 • Ljudteknik och mixning / Engineering and mixing: Sven Jansson, Helikopter Studio • Mastering: Tomas Fernström, Digitalfabriken, Göteborg • Recept framtaga av / Recipes researched by: Daniel Serra, Memento! Historiska upplevelser • Matfoton / Food photos: Alexandra Serra Framsidesbild / Cover: FR 1586, f. 55 (Poésis), Guillaume de Machaut. © Bibliothèque Nationale, Paris • Layout: Hans Edgren, Erik Ask-Upmark, Anna Rynefors • Alla låtar är arrangerade och framförda av Falsobordone / All songs arranged and performed by Falsobordone • Sångtexter med översättningar finns på hemsidan / Lyrics and translations available at the website.

Speciellt tack till / Special thanks to:

Torvild Evensson, Jan-Åke Nordqvist, Hans Edgren, Sven Jansson, Per-Ulf Allmo, våra fantastiska gästmusiker

Källor / Sources:

Recept / Recipes

Fikon / figs: Lybre de doctrina Pera ben Servir: de Tallar: y del Art de Coch (Roberto da Nola, 1520)

Champignonpaj, gyllene ärtor / Mushroom pie, golden peas: Le ménagier de Paris (Anonymus, 1393)

Grön sås / Green sauce: Libellus de arte coquinaria (Harpestraeng, sent 1200-tal / late 13th century)

Frityrer / Fritters: Libro di cucina & Libro per cuoco (Anonimo Veneziano, ca 1390)

Musik / Music

Spår / Tracks 1, 2, 5, 12, 13, 14: Códice Rico, Madrid, El Escorial T.I. I

3: Banco Rari 18 ex Magl. II, I, 122, Firenze, Bibl. Nazionale Centrale

4: Add. MS. 29987, London, British Library

6: Fonds français 1585, Paris, Bibliothèque Nationale

7: Fonds français 9221, Paris, Bibliothèque Nationale

8: Fonds français 1586/844c, Paris, Bibliothèque Nationale

9, 10: Palatino 87, Firenze, Bibl. Medicea-Laurenziana

11: Laudario di Cortona (Cort 91), Cortona, Biblioteca Comunale

www.falsobordone.se



Guillaume de Machaut: Dame a vous sans retollir (spår 8 / track 8)
Bibliothèque Nationale, fonds français 1586 (MachC), fol. 51

Ett urval av instrumenten /
a selection of the instruments:



1: Vevlira / hurdy-gurdy (Philippe Mousnier)

2: Rebec (James Bisgood)

3: Säckpipa / bagpipe (Jim Parr)

4: Req (Norbert Eckermann)

5: Portativ / organetto (Andreas Brauner)

6: Luta / lute (Gunnar Gustavsson)

7: Hümmelchen (Alban Faust)

8: Gotisk harpa / gothic harp (Johan Hedvall)

Fikon, fiddlor och finlir – en musikalisk smak av 1300-talet

Figs, fiddles and fine play – a musical taste of the 14th century





at och musik har hört ihop sedan urminnes tider. För över 700 år sedan beskrev Johannes de Grocheo underhållningen vid de rikas banketter: "Tre sorters musik framförs vanligen, nämligen lyriska sånger ("cantus coronatus") samt kortare och längre dansstycken ("ductia et stantipes")." Denna CD är vårt försök att återskapa lite av den medeltida feststämning som kan ha ägt rum vid dessa tillfällen. Musiken och recepten kommer från Europas tre största matländer: Frankrike, Spanien och Italien, där festmåltider och banketter har förgyllt högtider och vardag i århundraden. De rekonstruerade matrecepten är tänkta som en komplett måltid, om än inte så omfattande som forna tiders banketter vilka lätt kunde omfatta ett tjugotal rätter... Vi önskar er lycka till med matlagningen och lyssnandet och hoppas ni får många timmars njutning för både öra och gom!

The marriage of food and music is an age-old invention. Over 700 years ago, Johannes de Grocheo described the entertainment at the feasts of the nobility: "Only three kinds of music are commonly played at the banquets, namely, lyric songs ("cantus coronatus") and shorter and longer dance pieces ("ductia et stantipes")." This CD is our attempt at recreating the festive atmosphere of those occasions. We have chosen music and recipes from Europe's three most renowned food countries: France, Spain and Italy, where feasts and banquets have enriched everyday life and special occasions for centuries. The reconstructed recipes serve as a complete meal – although not as opulent as some medieval banquets, which could contain twenty courses or more... We wish you good luck with both cooking and listening, and wish you many hours of pleasure for all your senses!

- 1 Quen polo amor** (Cantiga de Santa Maria, nr 203) – Alfonso X (ca 1280).....3.13
AR: req • EAU: portativ/organetto • AA & GH: vevlira/hurdy-gurdy
- 2 Muito faz grand'ero** (CSM 209) – Alfonso X (ca 1280).....2.56
AR: req • EAU: säckpipa/bagpipe • AA: luta/lute • GH: vevlira/hurdy-gurdy
- 3 Sia laudato san Francesco** (lauda) – Anonymus (ca 1350).....4.11
AR: sång, tamborello/voice, tamborello • EAU: sång, harpa/voice, harp • KSL: sång/voice
- 4 Istampitta Ghaetta** (dansmelodi / dance tune) – Anonymus (ca 1380).....4.25
AR: tamborello • EAU: portativ/organetto
- 5 Como Deus fez** (CSM 23)/**A Virgen** (CSM 8) – Alfonso X (ca 1280).....3.59
AR: sång, harpa/voice, harp • EAU: säckpipa/bagpipe
- 6 Je vivoie liement** (virelai) – Guillaume de Machaut (1300-1377).....3.30
AR: sång/voice • EAU: säckpipa/bagpipe • AA: vevlira/hurdy-gurdy

- 7 Liement me deport** (virelai) – Guillaume de Machaut (1300-1377).....2.12
AR: ramtrumma/frame drum • GH: req • EAU: säckpipa/bagpipe • AA: vevlira/hurdy-gurdy
- 8 Dame, a vous sans retollir** (virelai) – Guillaume de Machaut (1300-1377) & **Dansse Real** (dansmelodi / dance tune) – Anonymus (ca 1350).....3.53
AR: sång, tamborello/voice, tamborello • EAU: portativ/organetto
- 9 Ne la piú cara parte** (ballata) – Francesco Landini (1325-1397).....2.02
AR: ramtrumma/frame drum • EAU: harpa/harp
- 10 Questa fanciulla amor** (ballata) – Francesco Landini (1325-1397).....2.48
AR & EAU: säckpipa/bagpipe • SW: basun/trombone • SJ: tamborello
- 11 Laudar vollio per amore** (lauda) – Anonymus (ca 1280).....5.54
AR: rebec • EAU: harpa, sång/harp, voice • KSL: sång/voice
- 12 Prijon forte** (CSM 106)/**Tan beeyta** (Cantiga de Fiestas nr 5) – Alfonso X (ca 1280).....2.38
AR: tabla • EAU: säckpipa/bagpipe
- 13 Ali u a pedença** (CSM 155) – Alfonso X (ca 1280).....4.07
AR: sång, rebec/voice, rebec • EAU: harpa/harp • AA: luta/lute • GH: vevlira/hurdy-gurdy
- 14 En a que Deus** (CSM 331) – Alfonso X (ca 1280).....3.01
AR: rebec, req • EAU: harpa, säckpipa/harp, bagpipe • AA: luta/lute • GH: vevlira/hurdy-gurdy

FALSOBORDONE

Erik Ask-Upmark (EAU): Harpa, säckpipor, portativ, sång / Harp, bagpipes, organetto, voice
 Anna Rynefors (AR): Rebec, säckpipa, harpa, slagverk, sång/Rebec, bagpipe, harp, percussion, voice
 Sven Jansson (SJ): Slagverk / Percussion
 Stefan Wikström (SW): Basun / Trombone
 Karin Strinnholm Lagergren (KSL): Sång / voice
 Anders Ådin (AA): Vevlira, luta / Hurdy-gurdy, lute
 Göran Hallmarken (GH): Vevlira, slagverk / Hurdy-gurdy, percussion

The music on this CD comes from three of the most important countries during the Middle Ages: Italy, France and Spain; and it spans approximately the century 1280-1380. Musically, big changes took place during this period – most notably, the rise and eventual triumph of polyphony (multiple melodic voices at the same time) over comparatively simple monophony (a single melodic voice). The first is represented here by some of the greatest composers of the Middle Ages (and, arguably, of all time) like Francesco Landini and Guillaume de Machaut. They composed a lot of their music in similar formats, called the *virelai* in France (tracks 6, 7, 8) and its close relative the *ballata* in Italy (tracks 9, 10). Here we also find the *lauda spirituale* phenomenon (tracks 3, 11), a type of spiritual song (supposedly invented by none other than Saint Francis of Assisi) but sung in the vernacular Italian that everyone could understand, rather than the lofty and archaic Latin that belonged to the clergy.

Almost all medieval music that has been handed down to us by virtue of written music was intended to be sung, but a few dance tunes survive that frustratingly hints at a much larger body of (possibly improvised) music that was never written down and thus is, sadly, forever lost. One such instrumental piece is the *istampitta* Ghaetta, named after either an Italian town or a type of bagpipe – or something else entirely! Finally, this recording also features the Spanish (actually Galician-Portuguese) tradition of songs from the *Cantigas de Santa Maria*, a massive collection of hymns and songs extolling the virtue of Holy Mother Mary and her son Jesus Christ, exploring many different miracles and wonderful happenings over the course of 400+ songs. While probably not composed entirely by the king Alfonso X, he did have the moniker “El Sabio” (“The Wise”) and without him we would most likely not have this amazing source of medieval music to fall back upon. Incidentally, his court is also one of the few examples of three major European faiths working and living together in relative harmony (Christians, Jews, and Muslims).

Cantigas de Santa Maria is also important from an organological point of view (the study of musical instruments) since the manuscripts show a large number of medieval musical instruments - everything from harps and psalteries, over fiddles and lutes, to bagpipes and portative organs. Music at the time was sometimes divided into two types, *musica bassa* - soft, indoors gentle music on harp, rebec, organ and flute (for example tracks 3, 8, 9, 11) - versus *musica alta*, the loud, raucous stuff produced by bagpipes, shawms and trombones (that can be heard on tracks 6, 7, 10, 14). We know that music like this played a big part at medieval celebrations and banquet events, although the exact instrumentation and function will most likely forever remain a mystery. In the end, this is our take on a fascinating subject, and we hope you'll enjoy some of the culinary experiences contained here in combination with the musical ones - just as it was meant to be 700 years ago!



FALSOBORDONE (WWW.FALSOBORDONE.SE)

Falsobordone är en av Sveriges få professionella medeltids-ensembler. De är baserade i Skåne och bildades 1995 av **Erik Ask-Upmark** och **Anna Rynefors**. Sedan dess har de uppträtt i de flesta medeltidsrelaterade sammanhang i Sverige, men deras musik har också fört dem till så skilda platser som Moskva, Seattle och San Francisco. Falsobordone hämtar sin repertoar och inspiration från 12- och 1300-talens Sydeuropa, främst Spanien, Frankrike och Italien. Slutligen skall sägas att Falsobordone inte syftar på falska borduner (!) utan helt enkelt är en medeltida metod att komponera och arrangera musik...

Falsobordone is one of Sweden's few professional medieval ensembles and was formed in 1995 by Erik Ask-Upmark and Anna Rynefors. Since then, they have appeared at most medieval-themed events in the Nordic countries but their music has also taken them to places like Moscow, Seattle and San Francisco. Falsobordone finds its repertoire and inspiration in the medieval culture of the Mediterranean countries Spain, France and Italy. The word, "Falsobordone" is a late medieval technique of arranging music. Falsobordone is based in the region of Skåne in southern Sweden.



MEMENTO! HISTORISKA UPPLEVELSER (WWW.MEMENTO.ST)



Memento! drivs av arkeologerna **Daniel Serra** och **Hanna Tunberg**. De har ett stort intresse för historisk matlagning och är ansvariga för rekonstruktionerna av recepten. Memento och Falsobordone samarbetar ofta, t.ex. med att erbjuda medeltida banketter men arrangerade också 2003 och 2004 den medeltida musikfestivalen "Festivitas" i Lund.

Memento! is carried on by archeologists Daniel Serra and Hanna Tunberg. Their interest and skill in historic cooking made them the perfect choice for reconstructing the medieval recipes. Memento and Falsobordone have several joint projects, e.g. offering medieval banquets. Also, together they arranged the medieval music festival "Festivitas" in Lund 2003 and 2004.

GÄSTMUSIKER / GUEST MUSICIANS

Sven Jansson – Ljudtekniker och mångsidig musiker som bl.a. spelar med medeltidsensemblen De Vandrande Kvinterna från Göteborg. *Sound technician and versatile musician who also performs with medieval ensemble The Wandering Fifths from Gothenburg.*

Göran Hallmarken – Mångårig gästmusiker i Falsobordone och en av Sveriges främsta vevlirspelare som för närvarande utbildar sig vid Kungliga Musikhögskolan i Stockholm. *Göran has been a guest musician in Falsobordone for many years and is one of Sweden's premier hurdy-gurdy players. He currently studies at the Royal Conservatory of Music in Stockholm.*

Karin Strinnholm Lagergren – Lärare och mycket skicklig sångerska, utbildad vid Musikhögskolan i Göteborg och Konservatoriet i Tilburg, Nederländerna. Hon kan höras med bl.a. Compagnia della lauda (med Erik Ask-Upmark och Anna Rynefors), Laude Novella och barockensemblen Sagittarius. *Teacher and singer educated at the School of Music in Gothenburg and the Conservatory at Tilburg, the Netherlands. She works with several ensembles, e.g. Compagnia della lauda (with Erik Ask-Upmark and Anna Rynefors), Laude Novella and baroque group Sagittarius.*

Stefan Wikström – Trombonist som är lika hemma i jazz som tidig musik och är verksam i många olika grupper och konstellationer, bl.a. med ensemblerna Laude Novella och Mare Balticum. *Trombone player equally at home be it jazz or early music. He performs in many groups and constellations, among others Laude Novella and Ensemble Mare Balticum.*

Anders Ådin – Folkmusiker och utmärkt gitarrist som på senare tid inriktat sig på vevliran och på kort tid blivit en av landets främsta. Spelar bl.a. med grupperna Hemållt och Faust. *Folk musician and excellent guitar player who lately have concentrated on the hurdy-gurdy with much success. Plays with folk groups Hemållt and Faust.*

INSTRUMENTMAKARE / INSTRUMENT MAKERS

Medeltida säckpipor i G / *Medieval bagpipes in G*: Alban Faust, Mellerud 2003 & Jim Parr, Norwich 1996 • Hümmelchen i F: Alban Faust, Mellerud 2001 • Gaita gallega i C: Xosé Lois Mouriño Couto, Santiago de Compostela 2001 • Gotisk harpa / *Gothic harp*: Johan Hedvall, Göteborg 1997 • Gotisk harpa, dubbelsträngad / *Double-strung gothic harp*: Tim Hobrough, Skottland 1988 • Medeltida luta / *Medieval lute*: Gunnar Gustavsson, Tvååker 1994 • Vevliror / *Hurdy-gurdies*: Helmut Gotschy, Wain 1998 & Philippe Mousnier, Nontron 1998 • Portativ / *Organetto*: Andreas Brauner, Göteborg 2002 • Rebec: James Bisgood, London 1994 • Basun / *Trombone*: Meinel 1981 • Tabla: Anonymus • Tamborello, req, ramtrumma / *frame drum*: Norbert Eckermann, Eggern 2002

LYRICS

3 SIA LAUDATO SAN FRANCESCO

**Sia laudato San Francesco,
qué che a parve crucifixo
come Redemptore.**

A Cristo configurato,
de le piache fue signato
inperciò che avea portato
scripto in core lo suo amore.

Sia laudato San Franceso...

Molti messi avea mandate
la divina Maiestate,
et le genti predicate
come dicono le Scripture.

Sia laudato San Franceso...

Intra quali non fue trovato
nullo privilegiato,
d'arme nuove corredato,
cavaliere a tanto honore.

Sia laudato San Franceso...

A La Verna, monte sancto,
stava 'l sancto con gran pianto;
lo qual pianto torno in canto
il seraphyno consolatore.

Sia laudato San Franceso...

**Let Saint Francis be praised,
the one who bore the marks
of crucifixion like the Redeemer.**

Made to resemble Christ,
he was branded with His wounds,
because he had carried
the love for Him written in his heart.

Let Saint Francis be praised...

The Divine Majesty
had sent many messengers,
and peoples were evangelized
as the Scriptures say.

Let Saint Francis be praised...

Among them no other
privileged knight was found,
equipped with new arms
in such an honourable way.

Let Saint Francis be praised...

On the holy mount of La Verna
the holy man was weeping;
the comforting seraphim
turned that weeping into a song.

Let Saint Francis be praised...

Quando fu da Dio mandato
San Francesco lo beato,
il mondo chi era intenebrato
recevette gran splendore.

Sia laudato San Franceso...

Per divino spiramento
fugli dato intendimento
di salvare da perdimento
molti ch'eran peccatori.

5 COMO DEUS FEZ

Esta é como Santa Maria acrecentou o vo no tonel, por amor da bõa dona de Bretanna.

This is how Holy Mary replenished the wine in the cask out of love for the good lady of England.

*Como Deus fez vo d'agua ant'Archetecro,
ben assi depois sa Madr' acrecentou o vinno.*

Desto direi un miragre que fez en Bretanna
Santa Maria por ha dona mui sen sanna,
en que muito bon costum' e muita bõa manna
Deus posera, que quis dela seer seu vezo.

Como Deus fez vo d'agua ant'Archetecryo...

Sobre toda-las bondades que ela avia,
era que muito fiava en Santa Maria;
e porende a tirou de vergonna un dia
del Rei, que a ssa casa vera de camo.

Como Deus fez vo d'agua ant'Archetecryo...

When blessed Saint Francis
was sent by God,
the world, that was in the darkness,
received great splendour.

Let Saint Francis be praised...

By divine inspiration
he was given the aspiration
to save from perdition
many sinners.

*As God made wine from water before the governor of the
feast, so another time His Mother also replenished the wine.*

Of this, I shall tell a miracle which Holy Mary
performed in England for a gentle lady whom God had
endowed with good habits and seemly manners,
for He wished her for one of His own.

As God made wine from water...

Of all the good qualities that she had, the best was
that she sincerely trusted in Holy Mary, who saved her
from shame before the king one day
when he chanced to stop over at her house.

As God made wine from water...

A dona polo servir foi mui' afazendada,
e deu-lle carn' e pescado e pan e cevada;
mas de bon vo pera el era mui menguada,
ca non tia senon pouco en un tonelco.

Como Deus fez vo d'agua ant'Archtecro...

6 JE VIVROIE LIEMENT

*Je vivroie liement, Douce creature,
Se vous savies vraieement
Qu'en vous fust parfaitement, ma cure.*

Dame de meintieng joli,
Plaisant, nette et pure,
Souvent me fait dire: "aimi"
Li maus que j'endure.
Pour vous servir loyaument.
Et soies seure,
Que je ne puis nullement
Vivre einssi, se longueument, me dure.

Je vivroie liement...

Car vous m'estes sans mercy
Et sans pite dure,
Et s'aves le cuer de mi
Mis en tel ardure.

Qu'il morra certainement
De mort trop obscure,
Se pour son aligement
Merci n'est procheinement. Meure.

Je vivroie liement...

The lady bustled about to serve him
and gave him meat and fish and bread and barley,
but she was very short of good wine,
for she had only a little in a small cask.

As God made wine from water...

*I should lead a happy life, sweet creature,
if only you truly realized that you
were the cause of all my concern.*

Lady of cheerful bearing,
pleasing, bright and pure,
often the woe I suffer
to serve you loyally makes me say 'alas!'
And you may be sure
that I can in no wise
go on living like this, if it lasts
any longer.

I should lead a happy life...

For you are merciless to me
and pitilessly obdurate,
and have put such longing
into my heart.

that it will certainly die
a most dismal death,
unless for its relief
your mercy is soon ready.

I should lead a happy life...

8 DAME, A VOUS SANS RETOLLIR

*Dame, a vous sans retollir
Dong cuer, pensée, desir,
Corps, et amour,
Comme a toute la millour
Qu'on puist choisir,
Ne qui vivre ne morir
Puist a ce jour.*

Si ne me doit a folour
Tourner, se je vous aour,
Car sans mentir,
Bonté passés en valour,
Toute flour en douce odour
Que on puet sentir.
Vostre biauté fait tarir
Toute autre et anientir,
Et vo douçour
Passe tout; rose en coulour
Vous doi tenir,
Et vo regars puet garir
Toute dolour.

Dame, a vous sans retollir...

Pour ce, dame, je m'atour
De tres toute ma vigour
A vous servir,
Et met, sans nul villain tour,
Mon cuer, ma vie et m'onnour
En vo plaisir.

*Lady, I give to you without taking back
My heart, thought, desire,
Body and love,
As the best of all
That any could choose
Or who can have lived or died
To this day.*

So I need not turn to folly
If I adore you,
For without a lie
You surpass goodness in worth,
And In sweet perfume you surpass
every flower that can be smelled.
Your beauty makes all others
Dry up and extinguishes them,
And your sweetness
Surpasses all sweetness; I must maintain
You are a rose by your complexion,
And your glance can cure
Every pain.

Lady, I give to you...

Therefore, my lady, I offer myself
To serve you
With absolutely all my strength,
And place – this is no rogue's trick –
My heart, my life and my honour
At your pleasure.

Et se Pitè consentir
Vuet que me daigniez oïr
En ma clamour,
Je ne quier de mon labour
Autre merir,
Qu'il ne me porroit venir
Joie gringnour.

Dame, a vous sans retollir...

And if Pity wishes to allow
That you deign to hear me
In my complaint,
I do not ask from my effort
To deserve anything else,
For there could come to me no
Greater joy.

Lady, I give to you...

Tre ordine plantasti:
li minori in prima vocasti,
e puoi li donni reserasti,
li continenti a perfectione.

Si fosti pieno de caritade
ke insignavi a l'animali
come dovessaro laudare
lo suo dolçe creatore.

Tanto fosti amico a Deo
ke le bestie t'ubidieno:
l'ucielli in mano a te venieno
a udire lo tuo sermone.

Celi e troni se ne mutaro
per l'alti segni ke in te trovaro,
tutta la corte aparechiaro
per te recevar ad onore.

Cristo culli angeli tutti quanti
et la sua madre colli sancti
vénaro per te con dolçi canti
menartene cum grande honore.

Facesti la corte ralegrare,
dolcissimi versi cantare,
davante a l'alta maiestade
reddendo laude cun amore.

You founded three orders:
first you convened the Friars Minor,
then you included the women
and lastly the devout laymen.

You were so pious
that you taught all the beasts
the correct way of praising
their precious Creator.

You were God's friend
so much, that the beasts obeyed you.
You kept the birds in your hand
where they listened to your sermon.

Heavens and thrones changed
because of the signs you brought.
The heavenly court prepared
to receive you with glory.

Christ with all the angels
and his mother with the saints,
came to you with sweet songs
to accompany you with great honors.

You let the heavenly court rejoice,
by singing the most sweet verses,
before the supreme majesty,
offering him songs of praise with love.

II LAUDAR VOLLIO PER AMORE

*Laudar vollio per amore
lo primer frater minore!*

San Francisco, amor dilecto,
Cristo t'à nel suo cospecto,
perhò ke fosti ben perfecto
e suo diricto servidore.

Tutto el mondo abandonasti,
novell'ordine plantasti,
pace in terra annuntiasti,
como fece el Salvatore!

In tutte cose lo seguisti,
vita d'apostoli facesti,
multa gente convertisti
a ludare el suo gran nome.

*I want to praise you out of love
first and most humble of our brothers!*

Saint Francis, sweet love,
Christ became aware of you
because you were perfect
and his true servant

You abandoned yourself to the world,
you founded a new Order
and proclaimed peace on Earth
just as the Saviour had done.

You followed him in everything,
led the life of the apostles,
you convinced many people
to praise his great name.



On February 17th in 1454, the duke Philip III ("The Good") of Burgundy hosted a legendary banquet in Lille. The reason for the festivities was to incite enough fervor for the participants to start a crusade to retake Constantinople, which had fallen to the Ottomans the year before. The description below is from the Chronicle by Matieu d'Escouchy and gives us a unique and detailed glimpse into what a truly magnificent feast of the 14th or 15th centuries could look like:

The Great Hall was covered with tapestries showing the deeds of Hercules. Three enormous tables were set; in the middle presided the duke himself, beneath a canopy of gold and satin. On the tables, covered with cloths of the finest silk damask, were set many different tableaux of living pictures. Some were composed of people, some of automatons (artificially constructed humans and fantastical beasts). There was a miniature church at the end of the table, in which four musicians sang and played portative organs. An enormous pastry rested on another table, wherein 28 members of the Burgundian court chapel were situated, singing and playing on recorders, various stringed instruments, lutes, horns, crumhorns, bagpipes and cornets.

When all the guests had taken their places at the tables, one of the musicians in the church hit a small bell, signalling the other singers to perform a sweet little ditty. They were accompanied by a bagpiper dressed a shepherd. Then, a horse pattered backwards into the hall with two trumpeters astride. The organ sounded again. The food, having been prepared in the kitchen, descended from the roof in golden containers. Members of the court chapel sang a motet and a three-part chanson, *La sauvegarde de ma vie*, and another piece accompanied by a lute and a fiddle. After a signal from the trumpeters, a young girl – on top of a white deer – sang the chanson *Je ne vis onques la pareille* (I have never seen your equal). Then followed a performance of the *Mysteries and Adventures of Jason*; an organ interlude; a piece for four recorders; another chanson, and finally a caccia. A live elephant (symbolizing the Orient) was brought into the room by a giant (symbolizing the infidels). Atop the elephant sat the duke's own majordomo (master of ceremonies) and chronicler, the ingenious Olivier de la Marche. He wore the white habit of a nun, symbolizing the Holy Church. In a falsetto voice, he sang the alto part of Dufay's four-part *Lamentatio sanctae matris ecclesiae Constantinopolitanae*, with the other parts being sung in French by the duke's own choir. The last interlude consisted of a procession of torchbearers and musicians with tabors, harps and lutes. The feast finally ended about three in the morning when spiced wine was served. All the participants swore a solemn oath to partake in a new crusade to reclaim Constantinople. However, these plans were never realized.

VINKOKTA FIKON PÅ FRANSKT VIS

Köket i medeltidens Europa var förvånansvärt universellt; kulinariska idéer vandrade lätt över gränserna och dessa "fikon på franskt vis" är ett exempel på detta – nedtecknade av en italiensk kock verksam vid ett spanskt hov. Han föreslår att man bör inleda måltiden med fikonen, kanske främst för att de tillsammans med kryddorna ansågs vara välgörande för matsmältningen.

TIO PORTIONER (ca)

- 500 g torkade persiska fikon (den mindre, ljusa sorten – undvik julfikon)
- 1 flaska sött vitt vin (t.ex. muscat d'Alexandrie)
- 1/2-1 tsk mald kanel
- 1/2-1 tsk mald ingefära

Blanda vin med kryddor och värm upp. Smaka av när det börjar bli varmt och tillsätt fler kryddor om så behövs. Smaken skall nu ha lite sting så var inte alldeles för försiktig! Lägg i fikonen och låt sjuda på låg värme tills det mesta av vinet absorberats och fikonen är mjuka. Servera med ett halvtorr vitt vin och gärna kallrökt kött, t.ex. parmaskinka.

FRENCH FIGS COOKED IN WINE

The medieval European kitchen was surprisingly universal and international - culinary treats spread quickly and easy from country to country and these "figs in the french manner" are an example of this – the recipe is written down by an Italian cook employed at the Spanish court. He suggests the figs for starters, perhaps because they were thought to be most benificent for the digestion system.

SERVES TEN (approximately)

- 500 g / 17 oz dried Persian figs (the small light type – not "Christmas" figs)
- 1 bottle sweet white wine (e.g. muscat d'Alexandrie)
- 1/2-1 tsp ground cinnamon
- 1/2-1 tsp ground ginger

Mix wine and spices. Heat and add more spices if necessary; the mixture should be quite hot. Add the figs and bring to a simmer until the wine is reduced and the figs become soft. Serve with a medium dry white wine and some cold-smoked meat, e.g. Parma ham.

Menjar figues a la francesa

MENJAR FIGUES A LA FRANCESA





Tourte de Champignons

TOURTE DE CHAMPIGNONS

FRANSK CHAMPINJONPAJ

Då man under medeltiden fastade under hälften av året finns det en stor mängd grönsaksrecept bevarade. Tanken med fastan var att man skulle äta återhållsamt och avstå från kött. Receptet på denna champinjonpaj kommer från "Le ménagier de Paris", en bok med recept och goda hushållsråd från det sena 1300-talets Paris som en välbeställd borgare lät sammanställa. Den är dock allt annat än återhållsam...

FYRA PORTIONER

- 500 g champinjoner • 2 msk olivolja
- 100 g keso • 30 g pecorino-ost
- 30 g cheddar • 1/2-l tsk ingefära
- 1/2-l tsk svartpeppar

Pajdeg: 3 dl vetemjöl • 150 g smör

- 2 msk kallt vatten • 1 tsk salt

Blanda en pajdeg och tryck ut degen i en ugnssäker form. Tvätta champinjonerna; dela dem ett par gånger om de är stora. Lägg svampen i kokande vatten och förkoka några minuter till de krympt ihop något. Häll av vattnet och blanda ner ost, olja och kryddor. Smaka av med salt och peppar. Lägg fyllningen i pajskalet och baka i ugnen ca. 45 minuter på 200° C tills pajen fått en fin färg. Garnera med hackad persilja ovanpå och servera gärna med en god och fyllig ale.

FRENCH MUSHROOM PIE

During the Middle Ages, a good Christian was supposed to fast during half the year. The idea was not to starve but to eat with restraint and abstain from meat. Thus, recipes like this mushroom pie were common - though it can hardly be called restrained... The recipe comes from a late 14th century French manuscript, the "Ménagier de Paris".

SERVES FOUR

- 500 g / 17 oz mushrooms
- 2 tbsp olive oil
- 100 g / 3½ oz cottage cheese
- 30 g / 1 oz pecorino cheese
- 30 g / 1 oz cheddar cheese
- 1/2-l tsp ground ginger
- 1/2-l tsp black pepper

Pie crust: 3 dl / 1½ cup flour • 1 tsp salt

- 150 g / 5½ oz butter • 2 tbsp cold water

Mix a pie dough and press it into an ovenproof dish. Wash the mushrooms and cut in half if necessary. Boil a pot of water and pre-boil the mushrooms a few minutes until they shrink together a bit. Pour out the water and mix cheese, oil and spices with the mushrooms. Add salt and pepper to your liking. Put the filling in the pie crust and bake in a warm oven (200°C / 400°F / Gas Mark 5) for 45 minutes. Sprinkle chopped parsley over the pie and serve with a good ale.

GYLLENE ÄRTOR

Till de vanligaste råvarorna i det medeltida skafferiet hörde ärtor, bönor och andra baljfrukter. Baljfrukterna var inte bara ett bra tillskott till dieten med sitt höga proteininnehåll, de höll sig dessutom bra om man torkade dem. Än idag äter vi ju ärtsoppa på torkade ärtor vilket kan ses som en kvarleva från en tidigare matlagningstradition.

SEX PORTIONER

- 500 g gröna ärtor
- 3½ dl mjölk
- 2-3 äggulor
- ¼- ½ tsk ingefära
- en nypa saffran, salt

Lägg ärtorna i en gryta och koka eller ånga dem till dess de är mjuka och nästan puréade. Värm upp mjölken och blanda i ingefära och saffran. Vispa ihop äggulorna, ta av mjölken från plattan och red den försiktigt med de vispade äggulorna. Sätt tillbaka mjölken på plattan och blanda i ärtorna samt lite salt och låt sjuda en stund. Smaka av med mer salt och ingefära om så behövs. Såsen skall enligt ursprungsreceptet hällas över en stekt eller rostad köttbit, men fungerar också utmärkt på egen hand med en bit bröd som tilltugg.

GOLDEN PEAS

Among the most common primary produce in the Middle Ages, we find peas, beans and other legumes. Apart from simply being a good protein addition, dried legumes had a very long shelf life. Even today we still eat soup on dried peas which can be seen as a remnant of a much older cooking tradition.

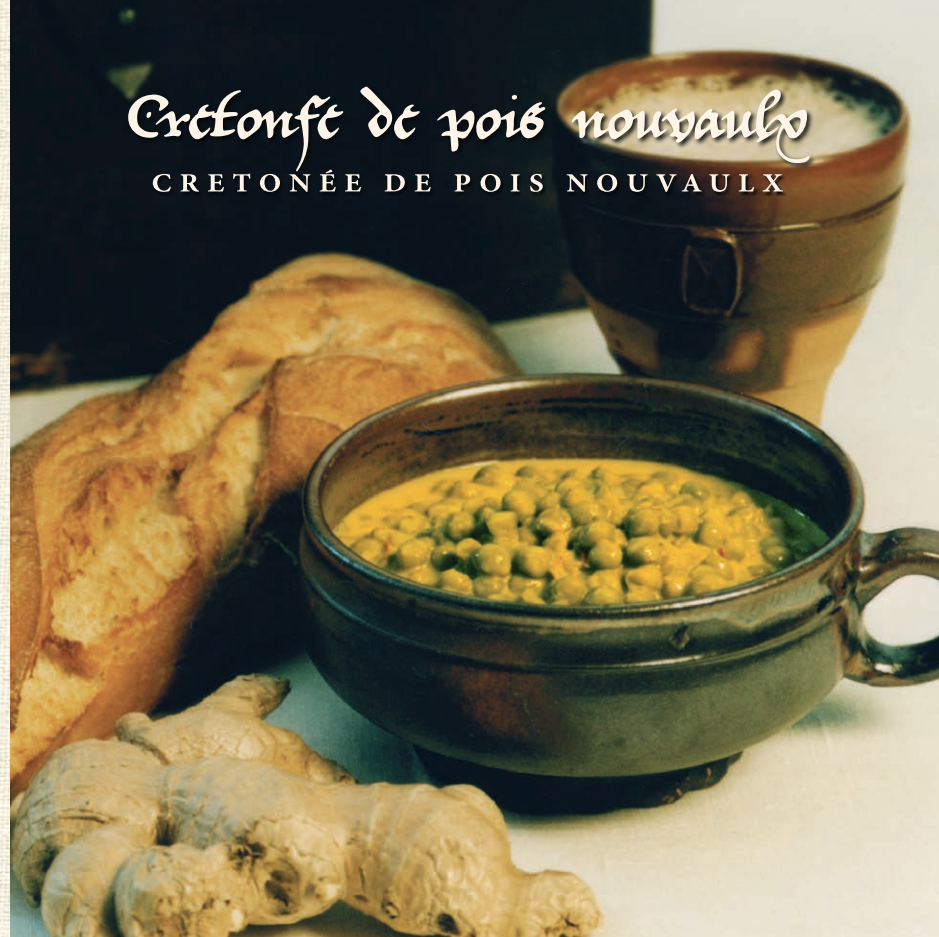
SERVES SIX

- 500 g / 17 oz green peas
- 3½ dl / 1½ cup milk
- 2-3 egg yolks
- ¼-½ teaspoon ground ginger
- a pinch of saffron, salt

Put the peas in a pot and boil or steam until they are soft, almost puréed. Heat the milk and add ginger and saffron. Beat the egg yolks, remove the milk from the hot plate and carefully thicken with the yolks. Bring the mixture back on to the hot plate and add the peas and a pinch of salt. Leave to simmer. Add more salt and ginger if necessary. The original recipe calls for the sauce to be poured over a piece of fried or roasted meat, but it works just as well simply with a piece of bread.

Cretonfe de pois nouvaux

CRETONÉE DE POIS NOUVAULX



Salso ualente ad tres dies

SALSO UALENTE AD TRES DIES



GRÖN SÅS, GOD I TRE DAGAR

I en satirisk ballad av Eustache Deschamps (1346-1406), vars favoriträtt var grön sås, beklagar sig denne över hur det i Tyskland och Belgien är omöjligt att bli serverad någonting annat än senap! Vid ett värdshus i Bryssel beställer han en grön sås lik den här – men det enda som finns på menyn är förstås senap... Grön sås var en vanlig rätt under hela medeltiden och över hela Europa; denna variant kommer från 1200-talets Danmark men hade lika gärna kunnat serveras vid ett franskt hov under samma tid.

FYRA PORTIONER

- 1 msk persilja
- 1 msk mynta
- ½ tsk kanel
- lite nymald svartpeppar
- 2-3 dl rödvinsvinäger

Hacka upp de gröna örterna och blanda ut i vinägern tillsammans med övriga kryddor efter smak. Låt stå i någon timme och servera som dipp till grillat kött. Ofta användes såser främst för att doppa stekta eller grillade mindre köttbitar i. Såsen går också utmärkt att använda som marinad; blanda då gärna i lite olivolja och salt och låt köttet ligga och dra i såsen någon timme innan det tillagas. Gott att servera till är t.ex. ris som kokats med ett par nypor krossat saffran i.

GREEN SAUCE, FRESH FOR THREE DAYS

In a satirical ballade, poet Eustache Deschamps (1346-1406), who was especially fond of green sauce, bemoans the fact that it is impossible in German and Belgian inns to be served anything but mustard! At a Brussels inn he again tries to order some green sauce, but the only thing on the menu is, of course, mustard... Green sauce was very common throughout the Middle Ages and Europe; this recipe comes from 13th century Denmark but could just as well be found at the French court during this time.

SERVES FOUR

- 1 tbsp parsley
- 1 tbsp mint
- ½ tsp ground cinnamon
- a pinch of freshly ground black pepper
- 2-3 dl / 1-1½ cup red vinegar

Pour the vinegar into a bowl and add the minced herbs together with pepper. Leave the sauce for an hour and then serve as dip together with grilled meats. Sauces like this were often used for dipping small pieces of fried or grilled meat. The sauce is also an excellent marinade; just add a little olive oil and salt and marinate meat in it for an hour before cooking it. Rice boiled together with a few crushed saffron strands make an excellent accompaniment.

MAGNIFIKA KEJSERLIGA FRITYRER

Dagens sätt att äta dessert som en fristående del av måltiden går förmodligen tillbaka till 1500-talet, då en större tillgång på socker skapade en sötsakstrend i hela Västeuropa. Tidigare äts söt-saker som en integrerad del av den övriga målti-den och därför kan man i medeltida recept finna t.ex. kött-rätter med en påtaglig sötma. Denna rätt från senare delen av 1300-talet fungerar dock utmärkt som en dessert i modern mening.

FYRA PORTIONER

- 1 burk ricotta-ost
- 4 äggvitor
- 2 dl mjöl
- 2 dl rörsocker
- 1 dl rostade pinjenötskärnor
- olja till fritering

Rosta pinjenötterna lätt i en stekpanna och hacka dem grovt. Pulverisera rörsockret i en mortel. Vispa äggvitorna fluffiga, blanda sedan i ricotta, pinjenötter och mjöl till en lös deg. Forma små degknyten och doppa dem i en fritös eller kokande olja så länge att de får en fin färg. Plocka upp och lägg på ett papper; låt oljan rinna av något och rulla sedan degknytena i det stöta rörsockret medan de ännu är varma. Jordgubbar eller andra bär utgör ett perfekt komplement, liksom ett gott dessertvin eller rentav kryddvin.

MAGNIFICENT IMPERIAL FRITTERS

Today's custom of having dessert as a separate part of the dinner probably dates back to the 16th century, when sugar became common and initiated a vogue for sweets throughout Europe. Before, these were rather integrated into the meal and there are even examples of very sweet meat dishes. This is a meatless recipe, however, written down in late 14th century Italy and works perfectly as a dessert in the modern sense of the word!

SERVES FOUR

- 1 can ricotta cheese
- 4 egg whites
- 2 dl / $\frac{3}{4}$ cups flour
- 2 dl / $\frac{3}{4}$ cups cane sugar
- 1 dl / $\frac{1}{2}$ cup roasted pine nuts
- oil for deep frying

Roast the pine nuts in a frying pan and chop. Ground the cane sugar in a mortar. Beat the egg whites well and mix with cheese, pine nuts and flour to make a dough and form small bundles. Dip in a deep frier or boiling oil, not too long - just enough to get a nice colour. Pick up and let dry on paper towels and finally roll the dough bundles in the ground sugar while still warm. Add some fresh strawberries for the final touch, and serve together with a nice dessert wine or even spiced wine.



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FRITELLE DA IMPERADORE MAGNIFICI