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Chapter 3 On Carving table service before the King

starting on page 9 through 13 of 80 in PDF (literal translation, please let me know if you would like it cleaned up a bit more)

Reasonable be it that any who enter into the office of carver find themselves well accustomed to serving great lords whether they be men of greater station or the King, and through his dignity is our sovereign, and thus your servers should possess a high aptitude.

Customs are mostly perfected by those that practice daily and can see their actions to critique. They should be so close to the people that they are serving that only the table is separating the two of you. This is an awesome responsibility that you, with your hands, are responsible for the safety and well-being of the Kings life. [Talks on about the loyalty to your king and that you should fear God's wrath if you dare break it. Our work will make us live on when we are decomposing. Malice will harm and thus cause rot from the inside making our service harmful to the king.] Secondly one should be very clean so as to guard oneself. And according to your condition should have a trimmed beard and your hair made [I'm assuming combed/cleaned/kept.] nails clean in cut in the short manner. Face and hands cleaned [I'm substituting face as in Spanish *rostro* means forehead and temple section of face.] with a damp/moist cloth. Guard oneself to make sure to have relatively newer boots, that with scraps of cloth they apply polish that smells bad, of a similar cut to the kings but of a medium length and that are cleaned every morning. Be sure to guard oneself against wearing hand jewelry of any sorts to avoid scrapes or cuts from stone or gem which might cause infection such as Ruby, diamonds... etc which fasten themselves to men's hearts which can contain poison to kill you dead and stiffen your body, all of this has been spoken of before by Alexander and Aristotle both spoke against the wearing of such items.

One should take care to have one's hands always clean and to smell good because if they are not clean and without hair then the smell might transmit to the food and thus take the appetite away. Be sure not to have fox nor cat hair on your hands that might transfer to the food because they are not sanitary, but even more to be avoided is the fur of deer. The only such hair that might be on the food would be that which was created for the needle. Heed these precautions so that your guests do not become fickle with eating your food. Do not cough, sneeze, yawn, spit, nor shall you let your (*Resollo?*) smell bad. Use sauces, *almastiga* (clear gummy substance extracted from lentiscos), cut leaves from a citrus, or flowers from rosemary that make a good fragrance. And one should have their teeth clean and purified, with things used to clean molars such as ground coral or *almastiga*, or *axebe* (mixture of sulfur and aluminum found in rocks to be used as an astringent) with a few clove heads all rolled up in ground sponge and mixed with foamy honey (beat the honey until foamy) biting it every day after every time you eat. Or better yet, affix it to your

molars with gold as you do not need a glue and you would not need to file your molars so that they don't bleed, then polish with cloth of wool. And third, he should be silent when he works so as to not cause disrespect nor should he make eye contact with anyone else to avoid bad facial gestures but to look at the food. But you can look at the King humbly nor shall he scratch his head nor shall he blow his nose so that the King can see so that it doesn't look as if he is doing something else and so that he doesn't gross out the King. But he shall be diligent and very attentive to his work. And stand straight as everyone can see you and don't slouch nor lean on the table. Nor shall you throw things that look suspicious about the table. Make sure to cut the items small and be sure to wash your hands before and after you serve food. Look at your food attentively so that if something does not have the right color or if it has started to go bad or if it smells bad, be sure to cut not of this part and be sure not to confuse where the bad section is and the good parts. And be sure to guard against contrary things the conditions and spoken customs of eating special things such as garlic, onions, dogs, parsley and such things that make bad *Resollo*. It should be separated from the large fires of the chimneys and smoky kitchens and places that smelt metals because the bad smells stays with the meat of the beasts as well as the stables, butcheries, where they make glass or soap or other places that smell bad. Be sure to guard your clothing from infection and wash them regularly and also avoid dirty shoes and walking barefoot. Do not associate too much with women as they use items to alter their smell which can stick to your clothing and your hands retain the smell. And thus you should avoid househerb (casavara), flowers of grains, or laurel, or boxwood, or asafetida and such things one should not eat hot things or liquors which damage your teeth and is abhorred by any who like cleanliness. The old ones were able to warn us and to change the rules so that they avoided smelly items. One should avoid herbs and oils for cleanliness of medicine as that is the realm of the woman and thus it allowed to them.

Chapter 4: Of the Instruments of the Carver part 1

Apologies for delay and a million thanks to Godric for helping me figure out all the metal speak in this chapter (aka: kiss of the metalsmith = makers mark). I'll be posting each day or night after work (depending on where I'm working) until this is done. My goal is to be done by next week. I have most of it literally translated but am having to interpret lines to make sense of them. If I have issues with a meaning I'll post to the group to get help on getting the information out there quickly.

Of interest, ways in which knives are used to cut (towards you or away from you) in different countries but in particular in Spain

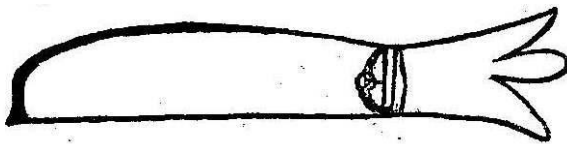
Construction of knives of the carver, temper

Carrying cases for the carvers knives and how many they should possess.

Introduction: It is reasonable that such special post should have equally special tools to perform their task. [Brief part of how men developed to use tools, wood to stone to metal and how we used it to fight for food until we used it to kill each other.] It is the use of our extremities to use instruments that separates us from animals. From this we developed the art of cutting, seeing as how our hands were inadequate to perform such tasks, from this we developed those tools of which this chapter consists of and what man is to do in order to used these tools properly.

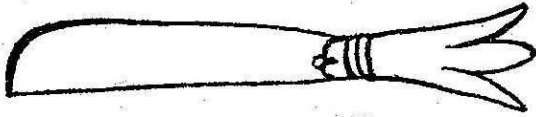
Knives for this art are very diverse depending on their use. In France they use knives that are very thin in the body and which are called "trinchadores", using them to cut away from the body. And that same thing they do in Italy, and in a large part of Germany and in England. Making their handles of ivory and with gold and silver smelted and inlaid. The final product being a gorgeous work of art in itself. In Darcia and the Isles of the Orkneys from which it is told that they use knives made out of flint and that the people amongst those that were conquered by the Romans and Greeks used them to perform sacrifices and this remained in custom while their laws prevailed. And in these parts of Spain we use many different types of different weights, the handles of gold and with carvings, polished to a shine and with designs of crowns of gorgeous workmanship. Amongst the Moors there is no use of large knives as they eat their food cut in small pieces and seasoned and separated from the bones, they only use a miniature knife to cut the bread or to peel fruit. This diversity is born of the diversity of food and the forms in which we eat them and of the policy and ancient customs. Even in Spain there are parts where the Basque are in custom of using the knives of old. Let me now begin to expound on the values and uses of the knives that are used by carvers.

And now you must understand that the word knife is applied to all things that are used for cutting no matter their size or aptitude towards this profession, of these you must understand the four characteristics that distinguish a worthy knife from the rest: the material used, the form, the temper, and its purpose. In the material, the experience will testify for their quality. Though knives can be made of all material many can corrode and deteriorate spoiling their use as a knife for a carver. More convenient is it to use metal and carbonized iron (steel) instead of other types because of its constant durability and fortitude with thin blades, their ease of use, and their common use making them abundant and useful. In form, you can make knives of all shapes and sizes, but according to the cuts in these parts of Spain only five forms are convenient for this purpose. The first should be very long and wide, with a thick spine of straight blade and the point from above to be round, as in the Roman style that appears in this style. [Images will be uploaded so that you can see what the author had in mind.] With this knife you cut the meat, cutting towards yourself with a relaxed grip which you can alter if you wish to apply pressure. Beginning with more material the blade becomes straight, the cutting is to be done on the straight side with a Roman point to make it stronger. It is very wide so that the blade can be very sharp and being very elongated of the spine. With this knife you can make most of your thin cuts. [From the description of the "Roman" edge or blunted edge with the long and wide blade description, Godric believes this to be a cleaver. Any and all interpretations are welcome.]



knife 1

The second knife should be slightly smaller than the first and slightly thicker of blade and a Roman point and with a straight corner [literal translation] and the edge very straight like a hunting knife, that appears like the image.



knife 2

With this knife you should cut hard things and you can break bones, that is why it has the spine wider so that you can apply pressure to the back of the spine with your hands without fear. It should have a bold point and a straight curve with a fine point to use for opening bones and to separate them. The blade should be thicker so it can support the thicker material, it's thickness slightly less than the first and it's spine should be fine and extend all the way through the pommel. [full tang handle]

The third knife is not as wide as these described and halfway down the spine the blades tapers to the tip. It has a sharp point with a straight blade, medium thickness that looks like the following. [seax shaped]



knife 3

With this knife you split bones and you hit them to break or shatter hard or thick things. It has a thick spine to give it weight and tapers down to a point and the cutting edge curves slightly to meet it. (broken back) The point is sharp so that it can enter tight spots and to disjoin bones. The blade should not be that thin so that it can be strong. It should have a fuller. You should not put your hand over the blade and this should be practiced diligently. Practice cutting by controlling your blade from the handle so that you do not cover or mark up the fuller or the mark of the maker on the *reccazo*.

The fourth knife is significantly smaller and it's spine not so thick. It tapers from both edge and spine to the tip, starting of the middle of the blade. It should be as wide as the third like the drawing shows.



knife 4

This knife should be used to cut away from the body with smooth strokes, that is why it has the curves on the blade towards the point. With it bones can be shattered as will be demonstrated and that is why it curves on the second half of the spine onward. [Shatter bones with back of blade?] That is why it has two parts to make it stronger and also with a fuller like the third for the same reasons that were mentioned there.

The fifth knife is the smallest of them all. Very finely shaped with an very thin blade and a straight and lengthened spine. The blade should curve towards the point in the spine which some call "ganivetes" [small knife], that looks like this figure.



knife 5

This blade is used to cut, skin, and separate certain fruits and it can also be used to spread items on bread and you can make such cuts with this blade that are "prize cuts" as it is said in these parts. The spine is elongated and flat so that a man can put his finger on the back to control the cuts. It is curved towards the point so that all that can be cut will be cut by it and very small things up close.

All five of these knives should be carried in a case which contains five compartments that can hold a knife each so that the Carver can always find them in one place. And the case should have a covering gorgeously adorned with cords. The case can be made of leather and if it was of supple goat skin it would be even better, as it prevents poisoning and that is why they make all wound coverings out of it. And while some of these knives can be out of service due to many unfortunate cases it is recommended that all Carvers have two such cases with knives carefully folded in both so that if one knife needs to be sharpened, the handle cured, or the blade reshaped then you have another whole set that you can use.

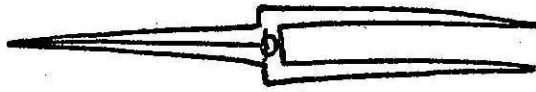
The quenching-liquid of these knives should not be made out of liquid of herbs, even if they are of beneficial herbs, that are used to take heat away too quickly causing the blade can shatter and break. Nor should you use soapy water, nor of bloodmeal, nor glass, nor pigment, nor with sulfur, nor with urine, nor blood, that some use in order to make the blade strong in the quenching. It is these substandard quenching that create bad flavor in the blade which can promote infection. Anything these blades cut will be tainted with a faulty taste nor can anything be done to negate the infection, penetration, and corruption that these blades make. These blades should be quenched in water that is clear and clean, common and sweet, from a running fountain or from a river and not from a mud hole nor a well. And these blades shall be better in edge if heated to a golden color so that it won't impart any bad flavors nor infections nor bad health in all that you cut. This will make the blade both strong and flexible. [super specific thing: aprox 400 degrees * super geeky Jed talk] We use these knives in these parts as we are accustomed to thick cuts of food such as wild cows, oxen, and deer. Small birds are left whole. Because of the knives that we use and the way we cut our meat the food is more tasty. In this we study the art of carving which was developed in the Orient but which we have perfected in the West.

Here ends the knife section of this chapter. The next section pertains to tongs, forks, and skewers.

MAJOR POINT OF NOTE: Hands should never ever, ever touch any food at all. The carver uses his instruments to cut and to move the food from their instrument to the instruments of the server who then delivers it to the guest.

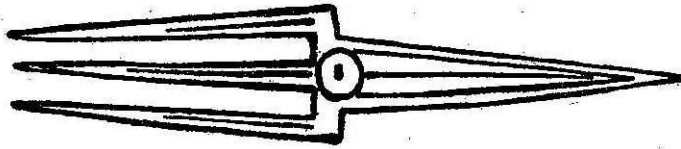
Chapter 4: On the Instruments of the Carver part 2

The second instrument are "brocas" which are commonly made of silver or gold. These are made in many ways but there are two prominent shapes that are used above others. One is of two points to one side with a sharp point on the other side, such like this figure.



brocas 1

The other has three points to one side with the single point to the other similar to the first, but to resemble the drawing provided.



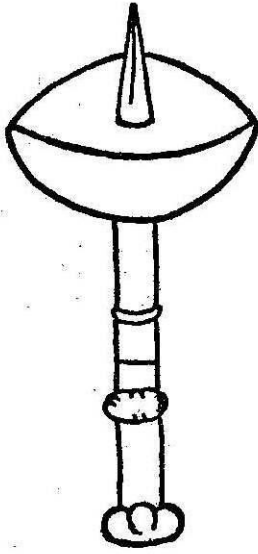
brocas 2

The first is use to take food and to move it forward without touching the food with your hands. To move fruit, whole or in parts as well as first berries, nuts, confections, green ginger, as well as other delicacies, and with this instrument you take and you give, such as it will be told.

The second they call "tridente" because it has three points, while the first only has two. This one serves to hold the meat in place as you cut it or to take things with more firmness than the first. The back part is used to take things with, or to move things leisurely such as will be told. This particular broca should be long so that you can toast things with it, as you should not do with a knife because you can damage the temper in the fire. It is long so that you can extend things into the fire without burning yourself while you toast things that need to be in the fire for a bit longer. You can also make these brocas with as many points as you want, but do not get carried away as there is a limit to how many points are useful.

The "perero" is of this form. The cupped part on top should be slightly smaller than the palm of the hand and the spike that extends from the top should be a little more than half of a finger length in height. And its point from which you should hold should be a "xeme" [still looking for the meaning of this word, all I find are references to French towns]. And it's thickness should be that of your little finger with its buttons in the middle and at the end so that you can hold it firmly in your hand. The "perero" is used to peel membranes and pears and apples by being placed on the spike so that you do not touch the food with your

hand. It can also be used to take certain things as will be talked about later on.



perero

After this are the "punganes" which are constructed in such manner.

It is sharp with two point, one at each side. It can be made large or small but finer/thinner than that of the brocas. They serve many different purposes, they can be used to take out oysters from their shell as well as clams, "tellinas," snails, and other such things that require a finer point than that of the brocas. It can be used to beat eggs or can be used to eat "madoxas" and other such things that can compliment your meal.



punganes

These instruments, brocas, pereros, punganes should all be folded in a protective case for reasons such stated as for the knives. They should have their carrying case of leather one case each for each of the types of instruments as they would not all fit in one. Your case should have a flap covered with cords just like for your knife case. Care should be taken so that you do not mix up your instruments and that you know where all of them are. If one is toasting while another is being used to serve meat, you should still have others so that the flavors do not mix, especially that of fruit, as they have a tendency to leave a strong flavor. And still many of these instruments are a great compliment for formal meals in which you will have to serve the following people: queen, sons of the king, cardinals, and members of the nobility. If the King knows the mastery of these instruments he may serve himself from a platter presented to him and with a set of instruments which he only uses. [NOTE: King is the only person who is allowed to use his own set of instruments and serve himself]. Every guest is paired with a server and a person in charge of their drink [NOTICE the drawings and the number of servers. In the main image for the group, all the people on the left side of the right table are servers and people in charge of the drink. This will have to be altered for our feast as I do not believe we have enough servers and people to accommodate this rule.]

Each carver is at his own station so that his tools only touch one item of food [Good example on main image].

Great care should be taken by the Carver who uses these instruments and serves before the king. It is his task to make sure that none tamper with the King's food and that all witness everything he does to assure the King's safety from poison and illness. Every carver must have their own special knot with which they close up their cases of knives and instruments so that it will be evident if their instruments have been tampered with. All these together should be placed in a box with his towels in which the knives and instruments should be wrapped. These towels are also used to cleaned the knives/instruments after use. As well as the napkins with which the King's mouth is wiped and his hands cleaned after eating. All of these towels will be entrusted to the Carver after meals. This box should be closed with a lock, the key to which the carver will keep on him at all times. The carver shall process in to the palace at the times of meals while carrying the box in front of him so that all can bear witness. He shall place the box next to the silver at the bread station [the panter's table?]. And it is this reason why the Carver should be housed near the palace. As to how often he should take out the box will be discussed in the next chapter.

A Carver should always have his instruments clean. He should keep his instruments sharp with a wet stone as this is the best way. You can also sharpen your knives with the help of traveling sharpeners which bring their stones wheels which produce a slurry of stone and water and this too can be used to sharpen the blade. The best way would be to use a fine barbers sharpening stone and after cleaning the blade, use a barbers strop which sharpens it nightly. The other instruments should be washed in hot water and then with cold water, wiping them with a clean and thin cloth, each day that they are to be used. And if the cases become dirty from one day to the next with such things as meat or fish then they should be cleaned out with burned straw and ash, with which any remaining flavors or scents will be removed. If a flavor persists on a piece of metal then rinse it out in water and in this form they shall be ready to be of service.

Put in the box many fine smells such as linaloe and wood of sabina and of cypress and branch of rose of which can be used to accent the colors of the box to show the many colors of the wood. The box will take on the smells and tastes of the wood. In fact if the box is constructed of cypres or sabina it would be that much better. The sharp smells of these woods do not work as well as alana, almisque, algalia (all strong smelling perfumes) or other such smells. If these were to be used every day they would cause harm to the head. It is enough to use the gentle smells as it is said that they take away the musty smell leather cases can get. So that the metal can take on the smell of these woods and not of the leather this is also the case for the napkins and towels [in Spanish they do not distinguish in size or shape between napkins and towels] which will greatly take in these smells and impart their scent when they are used.

Chapter 6: Of the things that are normally cut, according to the food that they use in these parts

Many different types of food are prepared in Spain in accordance to the diverse groups found here. People continue to use the customs of the locations from which they hailed. All the different people (Almoravides (Muslim nomads from Africa who moved to southern Spain), Iranians, Swedes, Visigoths, Goths, Ostragoths, Greeks, Romans, and sailors) who come here left their mark on the ways in which we cut food today. All these different people maintain their knowledge of their cuts and pass them on to those who they encounter.

Of the birds: pavon (could be peacock although they called it pavo real since then, it could mean turkey, but it is also suggested that they could be any large bird as they used this word to describe anything that fit that description), pheasant, francolins *Europe/African partridge* (there are many in Aragon), crane, geese, bustard, ducks, sison (<http://www.aytosantaelenadejamuz.com/websantaelena/sison1.jpg>), partridge, pardillas (Not linnets, <http://www.seo-alicante.org/fotos/2005/pardillas-jac.jpg> *some sort of waterfowl that is rare and endangered*), doves, pigeon, turtledove, quail, coots, seagulls, thrush, sorsales (modern spanish zorzal - is a name for small birds of the same line throats are part of this group), european widgeon, swallows, roosters, capons, young pullet/cockrel, chicken, hens, Alcaravan (<http://www.seo-alicante.org/fotos/2005/pardillas-jac.jpg>), lavancos (wild duck), anderomias(?), heron, copadas(?) and other such birds with similar taste and texture.

Of animals that have four legs: oxen, cows, water buffalo which can be found in Granada, deer, fallow deer, deer from 3-5 years of age, roe deer, gazelles, these can also be found in Granada, hare, rabbit, mountain goats, squirrels, pigs, suckling pigs, baby goats, ram, sheep, goat, mouflon - these can be found in Moyarca, camels, otters, hedgehogs, badgers, and of female goats and other such animals that are similar.

Of fish: whale, porpoise, shark (of type solrayo), abuja paladar (needlefish?), mero (type of sea bass), conger eel, moray, hake, turbot, percebe(barnacle), mosello(?), sole, asedia(?), salmon, sturgeon, pampano (gilt head?), eel, asno(?), ray, cuttlefish, octopus, tuna, dolphin, shad, red bream, pagel (fish comon in the waters off of Spain), barbos (fresh water fish - barbus bocagei), trout, boga (small fish - http://www.peixosdepalamos.com/img/productes/fitxa_productes/Boga-web.jpg), sardines, lamprey, tiny fish, torquella(?), lobster, prawn, crabs, shad, lampoga (http://www.pescainmare.com/articoli/lampuga_13kg_w.jpg), seals, milano (?), musola (<http://perso.wanadoo.es/atomasvidal/Imagenes%20Pride/MUSOLA%20MUSTELUSFD.jpg>), alitan(<http://www.viarural.com.es/alimentos/pescados-y-mariscos/alitan/alitan-04.jpg>) and those who are closely related, also find shellfish such as oysters, clams, telina (small type of mussle), shrimp and those of its kind. Of the reptiles, snails, turtles and such.

Of fruit that is cut, skinned and cut to pieces: melon, cidra, cucumbers/pickles, snake cucumbers, **pomegranates**, figs, blackfig, ansibega(?), oranges, lemons, pears, lemons,

apple-pears, membrillos (quince pear?), peaches, priscos (type of peach), walnuts, chestnut, hazelnut, acorn, pine nuts, alfofostigo(?), and of this lineage.

Of herbs: thistle, alcalvcis (?), milk thistle, mullien, tovas (?), carrots, lettuce, turnip, onions, garlic, shallots, mallow, nettle, borage, asedias (? in fish as well), purslane, capers, cabbage, bledo (amaranthus), parsley, gallocresta (<http://www.educarm.es/templates/portal/images/ficheros/websDinamicas/31/secciones/67/contenidos/1005/gallocrestagran.jpg>), celery, fennel, matalahua (?), caraway, mustard, cumin, oruga (rocket?) and other such herbs.

Besides these stated that are eaten for their nourishment and the enjoyment of their flavor there are others that are eaten for medical purposes. For example, the meat of man (cannibalism?) for broken bones, bones and the meat of dogs to strengthen bones, the meat of old badgers to take away fright and for heart tremors, meat of kite (*Milano raptor*) for scabies, the meat of a hoopoe to expand your wisdom, the meat of horse to strengthen the man, meat from a lion to be feared, the meat of *ensebra* (horse/zebra cross found in northern Africa) to dispel procrastination/laziness.

Of the reptiles, the frogs to refresh the liver, snakes to combat leprosy, the worms of wine to ease digestion, cicadas for thirst, crickets for painful urination and other such things to repair ailments naturally.

And still some people eat of these things because they like their flavor and for their health. The Turkish eat horse meat. The Citas eat humans. The French and Italians enjoy snakes. Andalusians eat cicadas. In Japan they commonly eat the worms of wine. In Biscay they enjoy locust. In Catalan they enjoy dogs and bears. All of these are dependent on the people and location for their customs. And because these things are not universal, they seem very odd, but to each their own. But if the situation arose when there were dire needs and you had no other viable option then it is recommended that you follow these medicinal guidelines.

And yet outside these simple dishes there are those that are comprised for special occasions such as empanadas, cakes, custard, stuffed meatballs, pig organ meat in sauce (*adobado*), head of a pig, stuffed intestines, sausages(*morzillas*), sausages (*Longanisass*), fried noodles, *fojaldres* (still looking), bread of fig and other such delicacies that are told of the art of baking. Apart from these, *turrones miagados* (a traditional candy, but in sauce), *obleas* (thin bread found at most Mexican markets - taste like Eucharist, sweet wafer?), and other such things that were created from the curiosity of the princes and the genius of the philosophers that failed and trickled down to the common people. And yet, all of these dishes may not be in popular use, known, requested, or even good, but with knowledge you will appreciate them even more. And there are others that I did not name such as testicles, fungus and mushrooms and of those species, because they are of bad health. Sometimes some dare to eat these, and I will speak of these dishes as well as all that I have previously mentioned. After we speak of these and how they may be presented I will speak of how they are to be cut such as I promised in the title of this work. Of how to recognize such cuts and how to distribute these dishes will be referenced or of the

diversity required for some of these dishes in accordance to the distinction of your locations.

Chapter 7

I'm working on Chapter 7 right now (translating at a demo doesn't really work), the only concrete thing he stated so far is that every type of food had its own carver. In Chapter 7 he goes over how to cut a pavon and in the steps he first cut up pieces for the king, sets them on the plate for the king and then carves items that he places on a plate to be served to others.

From what I gathered is that there is a "King's Carver" that is in charge of the King's food (as well as his safety - protect against poison and such). The illustrations and his examples make it sound as if the King and his table is the anomaly. All other tables get served from the food platter that the servers visit in order to get food for the guests.

I'll send out the section on the pavon first and then send out the different section on cutting chickens and such.