

Fall, A.S. LI (55) 2020

Edition

AXEMOOR BAYOU TAPESTRY





From the Crown of Gleann Abhann

Unto the populace of Gleann Abhann do We, Caillin and Danielle send greetings, and well wishes.

We continue to monitor the rather fluid state & local regulations regarding gatherings to determine what effect it has on our activities.

The state of Mississippi has put out pretty clear guidelines recently regarding the resumption of sporting events, as well as any 'outdoor activities' that allow for gatherings of up to 50 people outdoors without social distancing.

Therefore, we are lifting the restrictions on local group martial activities in that state, with a suggestion to follow 'best practices' for social distancing when possible. If your local area within Mississippi has more restrictive regulations, we would ask that you follow those. We would also recommend the practices be for participants only, as much as possible. There are currently no regulations restricting out of state visitors to Mississippi.

We are unaware of any statewide regulations in Arkansas, Louisiana, or Tennessee specifically allowing sports, or non-social distanced activities at this time. Arkansas specifically prohibits 'martial arts' activities.

If you feel that your local regulations are allowing close-contact sport-like activities in public areas (parks, etc), you may contact Our earl marshal, Sir Drogo.

Caillin & Danielle, King & Queen, Gleann Abhann

THE BATTLE OF ORSHA
SEPTEMBER 8, 1514



The Battle of Orsha.

Shaul ben Yisrael of Poznan'
called Shoiel

August 31 2020
shoiel@hotmail.com

The Battle of Orsha was fought in on 8 September 1514 and was a significant battle during the fourth Muscovite–Lithuanian War (1512–1520). A near contemporary painting was created as a work of art that is founded in the reality of the battle, realistically depicting arms, armor (personal and equine), clothing, accessories, faces, horses and their barding and tack, and the mass of the German cannon as its wheels press down the pontoon bridge crossing the river. The artist included the horrors of the battle as well including the casualties – wounds, corpses and blood stained ground. The Battle of Orsha painting provides an excellent source, albeit a secondary source, to study the early Sixteenth Century Polish and Muscovite armed forces.

As part of my ongoing study of the painting Battle of Orsha, I reached out to the museum in which it is housed, Warsaw National Museum, in search of a high-resolution photo of the painting. They provided me with a very high-resolution photo (Ligier, 2012) allowing the examination of the fine details in the painting and thus the performance of the analyses done in this paper.

This paper takes a look at the history of the painting and uses several details from the realism and detail of the painting allow a glimpse of an early 16th Century battlefield. The objective of this is to highlight this great work of art.

THE BATTLE OF ORSHA

The Battle of Orsha was one of the battles of the fourth Muscovite–Lithuanian War (1512–1520). The Grand Duchy of Moscow fought with the Grand Duchy of Lithuania over the former Kievan Rus' territories. Muscovites and Lithuanians fought a series of wars as far back as 1492. The fourth Muscovite–Lithuanian War began in November 1512. The Muscovite successfully attained their main objective to capture Smolensk, an important fortress and trade center that had been part of Lithuania since 1404. ([https://en.wikipedia.org/wiki/Siege_of_Smolensk_\(1514\)](https://en.wikipedia.org/wiki/Siege_of_Smolensk_(1514)))

The Battle of Orsha was a battle fought on 8 September 1514, between the allied forces of Polish-Lithuanian Commonwealth (the Kingdom of Poland and the Grand Duchy of Lithuania) under the command of Hetman Konstanty Ostrogski; and the army of the Grand Duchy of Moscow under Konyushy Ivan Chelyadnin and Kniaz Mikhail Golitsin. (https://en.wikipedia.org/wiki/Battle_of_Orsha) Both Ostrogski and are depicted in the painting.

The Battle of Orsha was a very important battle during the Muscovite–Lithuanian War. The battle was fought in September 1514 taking place along the Dnieper River in modern Belrarus. Its importance was that the Polish–Lithuanian Commonwealth won with, a much smaller force, a great victory over a much larger Russian Muscovite army. Ultimately, Polish–Lithuanian Commonwealth lost the war since they were unable to recapture Smolensk. Smolensk remained part of Russia long after fourth Muscovite–Lithuanian War, until the Siege of Smolensk (1609–1611) during the Polish–Muscovite War (1605–1618).

THE PAINTER

The painting of the Battle of Orsha is a near-contemporary painting of the battle done in the tradition of Italian battle style of Paolo Uccello, the three-part Battle of San Romano, circa 1435–1440 (Hucul, 2014). It was painted sometime between 1525 and 1540 by an anonymous painter. Zygulski (1979) and Hucul (2014) both believe that the painter witnessed the battle and drew sketches while at the battle.

Hucul (2014) believes the painter to be a German familiar with Eastern Europe military as well as the Italian painting style. There is a figure in the painting who is the only one with no weapons or armor and he is making a gesture with the right hand that is a typical painter's gesture of framing the space of the future painting suggesting that it is the artist's self-portrait.

Although the artist is listed by the Warsaw National Museum as “a painter from the circle of Lukas Cranach the Elder,” Hans Krell (1490 – 1565), also Krehl ou Kreil, was a German painter of the Renaissance, mainly known as a portrait painter, has been given credit for the painting. He was in the service of King Louis II of Hungary in Prague and Buda as court portraitist in the years 1522-1526. Krell was known as the Fürstenmaler (Prince painter) in service of the German royalty including Hedwig Jagiellon, Electress of Brandenburg and the Elector Augustus of Saxony, who was the eldest daughter of the then reigning Polish King Sigismund I the Old and his first wife. In 2003, Dieter Koeplin credited Hans Krell as the author of the Battle of Orsha painting that has long been associated with Lucas Cranach the Elder or his workshop - painted around 1524-1530. Hucul (2014) believes this thesis may seem plausible since even the faces of second- and third-ground figures are depicted with fine detail, however, there is no substantial support for this thesis in historical sources.



Inset showing figure believed by Zygulski (1979) to be artist's self-portrait.

THE PAINTING

Hucul (2014) attempts to examine whether the purpose of the painting of the battle was to document a “chivalric epic” or to serve as a propaganda piece. In either case the combat is the main theme of the painting. Greatest structural and anatomical detail was used to skillfully depict military dress, equestrian equipment, weaponry and the ways it was used, blows, wounds, and corpses.

In Hucul’s paper (2014), he comments on the abundance of detail in the painting. Quoting a book by Daniel Arasse published in French (1992) and Polish (2013) that the conventions of the time were to paint in such detail because they were justified by the demands of “knightly artistic taste:

In contrast to what some say, the abundance of details is not a result of the painter being carried away by his fantasy; it is rather related to the courtly tastes popular throughout Europe, which estimated the quality of the image on the basis of what was shown, that is objects and actions, according to the value ascribed to them by social code and court hierarchy. This tradition was still alive in the 16th century. (Arasse, 2013, pp. 120–121)

This analysis is an attempt to use the painter’s attempt to portray the reality of the battle, its combatants and the implements of war, whether for the sake of fine art, court propaganda or to portray a chivalric epic. The fine artistry of the painter of the battle provides a unique window on many aspects of warfare in 1514 Poland, including the bows in use during this time period because no extant bows of the period are known to exist and available for study.

For this analysis, the painting is a secondary source painted shortly after the war but ten or more years after the battle depicted in the painting. The Battle of Orsha was a part of a war that continued for six more years providing the painter additional time after the Orsha battle to study, sketch and paint an accurate picture of his subjects to refine his work.

The painting itself is very large, 165 cm x 260 cm (65 in x 102 in or 5.4 ft x 8.5 ft), providing ample space for fine detail. Figure 2c presents the painting with a 1-inch grid overlay. For scale, individuals in the painting range from approximately 6 inches closer to the foreground to approximately 4 inches closer to the background. Considering the size of the figures, they would be classified as miniature portraits. A miniature painting should not exceed one sixth life-size, the head in a miniature portrait should not exceed 2” (5 cms) in height to include hair and headgear. (The History of Miniature Portrait Painting | The Society of Limners, www.societyoflimners.co.uk/?page_id=445)

As a test of the accuracy of the representation of the subjects, an important figure in the painting, Prince Konstanty Ostrogski, Hetman of the Polish-Lithuanian army was examined and compared to four other portraits painted of him. (Figure 2d). Ostrogski appears three times in the painting, twice in $\frac{3}{4}$ view and one in profile. In comparing the Battle of Orsha portraits to the others Ostrogski is well depicted. His facial features – eyebrows, the “pout” of his lower lip and especially his nose are rendered accurately.

The painting hangs in the Warsaw National Museum is a painting on oak boards (13 boards). The Warsaw Museum describes, in Polish, the technique as: oil; tempera. Hucul (2014), in English, describes (in Polish) the technique as tempera. The back of the painting shown in Figure 2e was taken from the Warsaw museum website.

The figures below are:

- 1) The painting overall and displayed with a grid to show the scale of the painting and figures within.
- 2) The back of the painting showing the layout of the 13 boards.
- 3) Prince Konstanty Ostrogski portrait comparisons - Battle of Orsha painting (Ligier, 2012) and other portraits of insets used in analysis
- 4) Hussars performing mounted shock combat
- 5) Matchlock musketeers
- 6) Konyushy Ivan Chelyadnin
- 7) Hetman Konstanty Ostrogski
- 8) Polish Heavy Cavalry
- 9) German Cannons

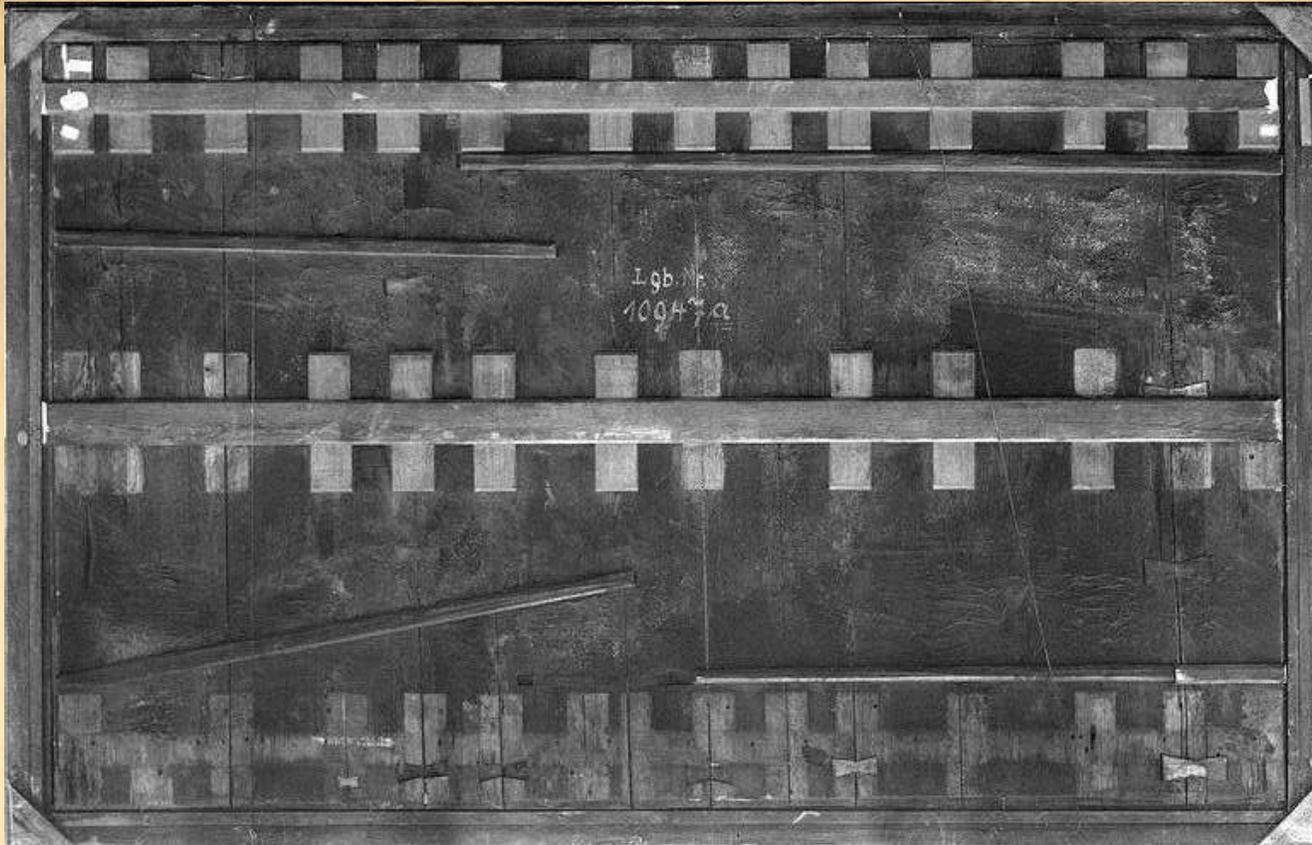


Figure 2. Back of the Battle of Orsha painting showing the 13 boards (Warsaw National Museum)



Figure 3. Prince Konstanty Ostrogski portrait comparisons - Battle of Orsha painting (Ligier, 2012) and other portraits of insets used in analysis.



Figure 4. Hussars performing Mounted Shock Combat

HUSSARS

In the painting Hussars are divided into two components – mounted archers and lancers. The Poles in the painting with shields and lances (kopia) are not armed with bows and the Poles with bows (the mounted archers) are not carrying shields.

Mounted archers and lancers are otherwise armed similarly with sabers and mass-weapons (mace or axe).



Figure 5. Matchlock Muskets



Figure 6. Konyushy Ivan
Chelyadnin

Figure 7. Hetman Konstanty
Ostrogski





Figure 8. Polish Heavy
Cavalry



Figure 9. German
Cannons



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Koepplin, Dieter. Neue Werke von Lukas Cranach und ein altes Bild einer polnischen Schlacht – von Hans Krell?, Basel: Schwabe, 2003. ISBN 3-7965-1986-5

Ligier, Piotr. Photo Copyright: **Battle of Orsha (1514)**, Muzeum Narodowe w Warszawie, October 22, 2012.

Painting: Battle of Orsha / Muzeum Narodowe w Warszawie (National Museum of Warsaw)

Unknown (Painter from the circle of Lukas Cranach the Elder (fl. 1525-1535)). **Battle of Orsza (Orsha) (1514)**, Oil on Oak board ((13 boards)), 1525-1535.

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Wikipedia (https://en.wikipedia.org/wiki/Hedwig_Jagiellon,_Electress_of_Brandenburg)

Wikipedia (https://de.m.wikipedia.org/Hans_Krell)

Zygulski, Zdzisław, Jr. "THE BATTLE OF ORSHA. An explication of the arms, armour, costumes, accoutrements and other matters for consideration portrayed in the approximately contemporary painting of the battle fought in Belorussia in 1514" in: *Art, Arms and Armour*, Chiasso 1979–1980, 109–143.



From the Coronet

From the Baron & Baroness:

Nothing new to report, stay safe.

Baron Dafydd, OP
Baroness Tegan, OP
Axemoor



From the Seneschal

In transition.



From the Exchequer

In transition.



From the Arts and Science Minister

Lady Gidney: People are making stuff.



From the Knight's Marshal

Sir Grimbaldus Bacon: Fighter Practice: To be determined.



From the Rapier Marshal

Sir Grimbaldus Bacon: Fighter Practice: To be determined.



From the Chatelaine

Lady Kittah would still like a deputy.



From the Historian

Lady Grace, nothing to report.



From the Web Mistress

THL Aoffie - if you notice any changes or updates that need to be done, please get with her.



From the Chronicler

Maestra Francesca would like any type of info for the newsletter – ie, a newbie series, how to articles, class handouts, officer reports – Any type of info is welcomed!

- Thank you Shoiel for helping with the newsletter.



From the Herald

Herald Lord Tankred's report, nothing new to report.

If you would like help with your device, badge or any heraldry type thing, please get with him. He has worked on scrolls for both Kingdom and Baronial. **Side Note – Floki has volunteered to digitize your arms for you.



From the Quartermaster

THL Bootleg says stuff is in the trailer, trailer is in its storage yard.

We have a new pavilion top.



From the Constable

Constable Baroness Tegan: - The few items we have haven't gone anywhere. All is calm within the Barony.

From the Demo Coordinator

All demos are cancelled until further notice.

Shortbread

- 1 cup corn starch
- 1 cup powdered sugar
- 2 cups flour
- 1 ½ cups softened butter
- Mix together with heavy cream or half and half to make it cling into a ball.
- Chill and roll out or form into 1" balls and flatten
- Bake at 300 F for 15-25 minutes



*Social Distancing by Niccolleto Giganti.
(1606)*

Calendar kingdom

Upcoming Events

[MSKD XXVII – Shire of Smythkepe](#)

~~September 4 @ 8:00 am – September 6 @ 5:00 pm~~

[Gleann Abhann 15th Year Celebration](#)

~~September 11 @ 8:00 am – September 13 @ 5:00 pm~~

[Gleann Abhann Arts & Sciences](#)

~~September 18 @ 8:00 am – September 20 @ 5:00 pm~~

[Gleann Abhann Coronation – Fall 2020](#)

~~October 2 @ 8:00 am – October 4 @ 5:00 pm~~

[All Things Celt: Shire of Pilgrims Fount](#)

~~October 9 @ 6:00 pm – October 11 @ 10:00 am~~

Axemoor Calendar

Regular events	Date	Time	Location
Populace meetings	Second Tuesday of each month	7 pm	Deutches Haus, New Orleans
Fighter Practice	Wednesday night	7 pm	Heritage Park, Slidell
	Sunday afternoon	1 pm	Deutches Haus, New Orleans
Sewing circle			



Seneschal

Mistress Maymunah bint Da'ud
al Siqilliyah

seneschal@axemoor.net



Knight's Marshal

Sir Grimbaldus Bacon

combat@axemoor.net



Chatelaine

Lady Kitta Norndottir

chatelaine@axemoor.net



Arts and Sciences

Lady Gidney of Axemoor

arts@axemoor.net



Exchequer

Mistress Maymunah bint
Da'ud al Siqilliyah

exchequer@axemoor.net



Chronicler

Maestra Francesca da Trani

chronicler@axemoor.net

Deputy: Shaul ben Yisrael
(Shoiel)



Herald

Lord Floki Heimdalson

herald@axemoor.net



Webminister

The Honorable Lady Aoiffe
O'Calleigh

webminister@axemoor.net



Constable

Baroness Tegan verch Dwgan

constable@axemoor.net



Rapier Marshal

Sir Grimbaldus Bacon

rapier@axemoor.net



Historian

Lopthaena Kolgrimrsdottir

historian@axemoor.net



Quartermaster

Lord David Boot Leg

quartermaster@axemoor.net

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All submissions are due by Sunday, following the monthly business meeting, which is held on the third Thursday of every month.

*Submissions may be brought to the business meeting; the Chronicler also requests that a copy be sent to him *VIA* e mail.*

All submissions are subject to editing for length, content and style. Please contact the Chronicler's Office for submission permission form information.