

# Documentation for Sevrin de Savage

1482

## Republic of Firenze

Author's notes: This set of documentation is extensive and is not intended to be a model for future candidates of Scholars of St. Thomas Aquinas - researching and synthesizing historical data into short essays is simply my favoured method of processing information. Reading alone doesn't do it for me - I have to write it down to impress facts into my memory

This document is as it was when I first presented it with only a few minor changes to the Pazzi Conspiracy to eliminate some historic inaccuracies and the street name where Sevrin worked keeping peace in a "stew". Like many successful candidates, "winning" a persona challenge did not mark the end of my research, but rather the beginning of it.

When I set out to meet this persona challenge, my goal was two-fold; First I wanted to legitimize my SCA persona; Sevrin de Savage, a Scot living in Florence in the late 15th century; The second was to have Sevrin's life parallel my own - I was 48 years old, so Sevrin was to be 48 years old also. I was cautioned about the difficulties of these two tasks, and was advised to make "Sevrin" a much younger man and have him lead a simpler life. But I decided that if I was going to do this, I was not going to compromise. This should not be taken as an admonition against those who create a persona specifically for a persona challenge - far from it; Tailoring a persona specific for a challenge is indeed the preferred method.

One of the things I did to make my remembrance of Sevrin's life easier, was to parallel my own life as closely as I could within the Medieval world that he was born into; Sevrin was "born a bastard" - so was I; Sevrin was born to the Clan Maclellan but forbidden to use the name - I was by birth a McClelland, but adopted to another name; Sevrin was a reluctant soldier - I was a volunteer one; Sevrin worked at some dangerous and sometimes shady occupations and associated with some dangerous people - and without going into any sordid details, so have I.

And like Sevrin, who - upon leaving Medieval England and transplanting himself to Renaissance Florence - believed himself a fortunate man in that he had been gifted two lives, I too found myself reborn when I discovered the magic that can be achieved within the dream we weave in the Society for Creative Anachronism.

Sevrin de Savage  
Appledore  
Anno Societatus XXXX

## Table of Contents

<b>1) PERSONA CREATION .....</b>	<b>1</b>
<b>2) CALLIGRAPHY/CORRESPONDENCE .....</b>	<b>7</b>
<b>3) COSTUMING .....</b>	<b>8</b>
<b>4) DAILY LIFE/LIVELIHOOD .....</b>	<b>10</b>
<b>5) HANDCRAFT .....</b>	<b>18</b>
<b>6) SKILLS/SCHOLARLY PURSUITS .....</b>	<b>22</b>
<b>7) COURTESY AND ETIQUETTE .....</b>	<b>23</b>
<b>8) GAMES AND PASTIMES .....</b>	<b>24</b>
<b>9) HABITAT .....</b>	<b>25</b>
<b>10) SURVIVAL TECHNIQUES .....</b>	<b>27</b>
<b>Appendix .....</b>	<b>28</b>
<b>Bibliography (Endnotes) .....</b>	<b>30</b>

**1) PERSONA CREATION:** [Required] Candidates must develop an authentic and logical persona based on historical research and data. This persona cannot be one of an existing historic or literary character. Information provided in this competition must include: full name, date of birth, present age, place of birth and current residence, a brief genealogy that includes present social position, and a brief personal history.

### **Beginnings**<sup>1</sup>

Sevrin was born a bastard in Kirkcudbrightshire, Scotland in June of 1439. His mother abandoned him soon after his birth and left him on the doorstep of the Stewart of Galloway thus creating the suspicion that Sevrin was sired by a Maclellan, the dominant clan in the Galloway area and Baronial family of Kirkcudbright.

Sevrin was raised in a series of households within the Maclellan clan, never spending longer than a year and sometimes only a month in one place. He was always an outsider in the families who fostered him, for even though all believed

he was a Maclellan by blood, he was never permitted to use the name and was beaten if he did. This was instrumental in the creating the bitterness and anger in Sevrin who would lash out at any slight and thus came to be referred to as 'the savage child'. *(In later years, when Sevrin heard of a Scot who had the surname "de Savage", he took it as his own as a bitter jest to the title the Maclellans had given him.)*

The families who took Sevrin in put him to work to earn his keep, and due to the many households he fostered with his work experience was varied. In between stints working family farms, Sevrin worked as a blacksmith's helper, a fishing boat mate, a drayman, carpenter's assistant, and even spent a time as a letter writer. As he grew older and more aware, Sevrin found out that many of his masters had received far more for his labours than it cost them to foster him, yet not one penny found its way into his own pockets. His bitterness with powerful figures grew.

Despite his upbringing Sevrin was a bright child who thirsted for knowledge. He was taught to read and to write by a kindly Franciscan Grey Friar who thought the study of the good book would gentle Sevrin's condition. From then on Sevrin would take any opportunity to read. The world had taken away his name and stole his labour, but they couldn't take what was in his mind.

When he was seventeen years old an opportunity to better himself presented itself - the nature of that opportunity would foreshadow Sevrin's future career. A frail landowner, Thom McCulloch was owed a great deal of money by a man named Gordon but Gordon refused to repay him. Gordon was known to have a heavy purse, but also had the strength and mean spirit to keep it for himself, and was known in Kirkcudbrightshire as a bully. Thom McCulloch's own attempts to collect his debt left him with a broken tooth and so came to offer Sevrin ten percent of the money he could collect from Gordon on his behalf. Sevrin followed Gordon home from an Inn one moonless night. With a stout tree branch, he waylaid Gordon on his own doorstep and beat the man senseless. He then entered Gordon's home and took all of his money - judging that the sum over and above the owed debt was fair payment for Thom McCulloch's troubles. Sevrin's ten percent financed his way out of Kirkcudbrightshire forever.

### **Gone a' Warring**<sup>2</sup>

Sevrin spent two years wandering ever southward, always following rumours of opportunity. He found work where he could, sometimes settling in a town for months at a time. Most of the jobs he found took his intimidating size and temper as an asset. He worked as a strong arm in taverns and brothels, collected debts for businessmen who did not have the patience nor trust in the law, and sometimes even as a guard for merchants.



It was in Coventry in 1458 that Sevrin ran afoul of the law. He had broken into a man's house in order to collect a debt owed to a local merchant and was caught and arrested. At that time, Queen Margaret and the Duke of Somerset had been conscripting men for a Lancastrian army to make war on York supporters. Sevrin was given no choice and found himself marching north off to battle in a civil war he cared nothing about.

By the time the Lancastrian army arrived in Blore Heath, Sevrin was already looking for a plan of escape. But their defeat by the troops of the Duke of Salisbury stalled those plans; In effect, he had nowhere to run. But once King Henry VI arrived with reinforcements, and the Yorks fled before the Lancastrian army - not wanting to fight the King - Sevrin saw his opportunity. Once the Lancastrians took Ludlow, Sevrin made good his escape, blending into the unsettled populous seeking the anonymity the poorer quarters of town offered.

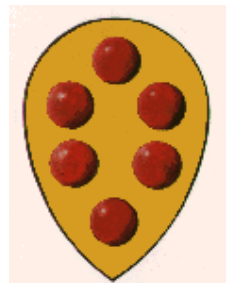
Sevrin's brief sojourn as a soldier was thankfully over.

### **In London Town** <sup>3</sup>

The mid 1460s found Sevrin working as a strong arm in a stew (bathhouse) that also served as a brothel on Horsleydown Lane in the Southwark area of London. He made a steady income there keeping the peace and picked up extra money at his side profession as a debt collector. Sevrin's methods were direct and unsettling to the debtors; Many would arrive home to find Sevrin awaiting them in their own bed chambers. Others would be visited by Sevrin in the midst of an outing in the country, or even at a place of business during the busiest time of day. It isn't surprising that most of the debtors Sevrin visited chose to pay their debts once they realized that they weren't safe anywhere. Rarely did Sevrin have to rely on violence, nor did he wish to - he only made money if he collected the debt.

Many of the brothel's customers were the sons of Lords, and more than one had run afoul of the city's money lenders. Sevrin was soon being hired to collect money from the very customers the brothel served, and found himself acting as a go-between to arrange orderly repayment rather than the usual tactics of intimidation. Typically he would take a young debtor aside and explain that he did not want to cause them harm, but was under an obligation to collect the money owed. He would then act as an advisor to the young man, who was by now quite relieved to have Sevrin as an ally rather than an adversary. Together they would find a way for them to repay their debts, usually by borrowing from a less threatening lender, or by selling off heirlooms. Sevrin thrived, keeping ten percent of everything he collected, and pocketing a nice commission on the sale of any heirloom.

As the decade wore on and his reputation grew amongst the circles of lenders and debtors, Sevrin gave up his job at the bathhouse and strictly worked as a collection agent for lenders. His services were even being sought by banks and other legitimate lenders against debtors who were evasive or connected politically. By 1472 he had also formulated a new approach in dealing with the sons of Lords who found themselves in financial trouble. Sevrin would take them in hand and aide them in making arrangements with legitimate banks using their future inheritances as collateral for the loans. He would then receive a fee both from the bank and from the debtor.



The Medici Bank in London was one such institution that Sevrin brought his young charges to in order to arrange such financing. He had come to admire the Medici Banking practices as he learned more of their astounding political reach and their adventurous history. It was the cleverness of the Medici family's manipulation of the power structure and the fact that the family had risen from obscurity to become members of the elite that appealed to Sevrin.

Beginning with their backing of the pirate Baladassare Cossa, who - through



their financial backing - was elected Pope John XXIII in 1410 the Medicis had proven themselves to be risk takers. In 1412, when the Pope remembered his old friends by making the Medici the official Papal bankers, the family rose in stature equal and exceeding the 'noble' families of Europe who once scorned them. But Sevrin delighted in the fact that the Medici Bank, being the favoured bank for Papal accounts, had the best debt collection plan of any lending institution - If a customer became delinquent in their payments, the Pope would threaten the debtor with excommunication from the church. Very few risked such dire retribution. As a debt collector who had come to specialize in accounts of noble families, Sevrin was in awe of such business acumen.

The Medici bank in London had loaned a great deal of money to Edward IV and his loyal Lords. As the civil wars between the Yorkist and Lancastrian factions wore on, many of these debts went unpaid. When one such account proved especially troublesome, an officer of the Medici bank in London discretely approached Sevrin with an appeal for help.

A Lord who was very close to Edward IV, had defaulted on his loans and had pointedly informed the Medici bank Officers that he had no intention of honouring his debt. The Lord was protected in England, and the threat of excommunication would not sway him. He considered the Medici foreigners to be spurned and openly joked about taking advantage of the foolish Italians. Sevrin set to work, knowing that his usual methods would not work on such an arrogant man. He also knew that if he was successful, it would be wise to leave England to avoid prosecution.

#### **Flight to Firenze <sup>4</sup>**

It took months to set up the 'collection'. Sevrin had discovered that the Lord was financing an export of 5000 bales of wool from Sandwich to a buyer in Bruges using a line of credit from another bank. The transaction was to be completed with cash on delivery in Bruges. The value of the cargo, some 14500 Florin was almost one third more than the debt owed.

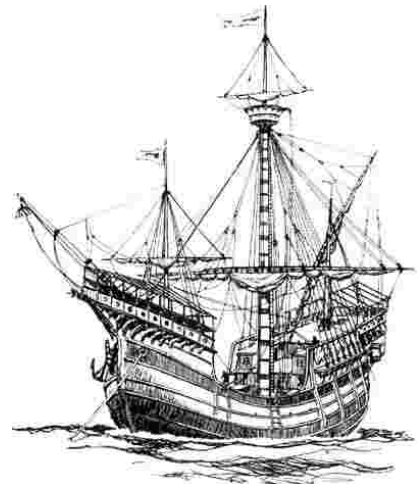
Through the Officers of the Medici bank and his own devices, Sevrin bribed various officials and shipping clerks so it was arranged that the shipment would be transported by a Venetian merchant carrack whose Captain - unknown to the Lord - was friendly to the Medicis. Just before the ship sailed, Sevrin waylaid the Lord's agent (his nephew), and took his place, leaving the nephew tied in a room in Sandwich. The ship was a full day out of port before the nephew was discovered and released. By then it was too late.

Thirty one days later, the ship arrived in the port of Pisa,



where Sevrin, armed with a letter from the London bank, presented himself to the Medici representatives. The wool was sold, the Medici bank recovering its loan plus a handsome profit. Sevrin was given a bill of exchange for 1450 fiorino d'oro redeemable at any Medici bank and an invitation from Lorenzo and Giuliano de Medici to be their guest in Firenze.

Sevrin de Savage was presented at the Medici palace in Firenze on May 19, 1476. He immediately felt a kinship with the Medici brothers, in particular Lorenzo - a man with a lust for life that infected all around him. Lorenzo hosted parties where everyone was expected to dance, sing, and enjoy themselves and the company of others. Lorenzo took a liking to Sevrin also, admiring his obvious passion for knowledge. Because the Grey Friar so long ago had taught Sevrin to read latin, he immersed himself in Lorenzo's Library, and because of the similarities of



the languages, Sevrin soon learned enough of the local dialect to get by.

### **Finding a Home**

At first, Sevrin rented a small house in the city on Via de Pepi near the Duomo. But as the summer wore on, he dreaded the thought of returning to England, or even his native Scotland. Though he would forever be a tolerated outsider and never be able to sit on the Signoria, Sevrin sought Lorenzo's advice about taking up permanent residence. Lorenzo gave Sevrin his blessing and introduced Sevrin to Alfonso Principe, his wife Maria and their children. The Principes were an old and respected family who had for generations owned a large olive orchard on the outskirts of Firenze in the quarters of Santo Spirito and the ward of Scala.

Alfonso's father had made a series of very unfortunate business moves and upon his death left Alfonso with a huge debt; one that threatened the loss of the family lands. With Lorenzo's guidance a deal was struck in that Sevrin would pay off the Principe debt and arrange for export of their olive oil thereby providing the family with a higher profit than they enjoyed in the local markets. In return, the family would provide land on which Sevrin could build his Villa and one half of all profits on the sale of olive oil. It was agreed that this arrangement would remain in effect until twenty years after Sevrin's death (*the profit going to Sevrin's named heir*), whereupon the profit sharing would cease and the land and Villa would return to the ownership of the Principe family. The Principes were happy with the arrangement because they were immediately relieved of their debt and would see higher profits for their labour. Sevrin in turn would have a permanent home in Firenze and a handsome income from the sale of olive oil that was augmented by his earnings as an agent for the Medici and other lesser banks. Sevrin immediately contracted to have his Villa built.

Now having a real home for the first time in his life, Sevrin turned his attention to the one task he had left undone in England. Sevrin wrote a letter to a lady he had met and loved while in London. He asked Keinna, a McCulloch by birth and a recent widow who had a grown son and a young daughter, to marry him. Risking arrest, Sevrin made his way to Scotland for the last time in secret. There he met Keinna where they were married, then Sevrin brought her and his new stepdaughter back to Firenze. Things were going well with Sevrin, but not so with his friend and mentor Lorenzo de Medici.

### **Conspiracies and War <sup>5</sup>**

In 1471 Pope Sixtus IV began an enterprise to expand the Papal states. To that end he requested that the Medici Bank raise 40,000 ducats to purchase Imola for the Church. Lorenzo, greatly disturbed by this seeking of power by Sixtus, declined the request. Enraged by this refusal and calling Lorenzo a "furfante" (*despicable rascal*), Pope Sixtus IV assembled a group of conspirators to eliminate Medici power from Firenze.

Chief among the conspiracy was the Pazzi family, a rival banking family in Firenze. Pope Sixtus IV took the Papal accounts from the Medici Bank and gave it to the Pazzi and embroiled them in the plot. Working with the Archbishop of Piza, Francesco Salviati, the Pazzi's plotted to overthrow the power of Giuliano and Lorenzo de Medici. Though he firmly stated that; "*I do not wish the death of anyone on any account since it does not accord with our office to consent to such a thing. Though Lorenzo is a villain, and behaves ill towards us, yet we do not on any account desire his death, but only a change in the government.*", Pope Sixtus IV let it be known that any man committing murder would be pardoned in this case.

The morning of Easter Sunday, April 26th, 1478, Sevrin accompanied Lorenzo, and a large group of friends and visiting dignitaries to the Duomo for high mass, (Giuliano joining them later). Unknown to them, the Pazzi conspirators chose this day and the end of High Mass as a signal to attack. As the faithful stood in the Duomo and the Priest spoke the words;



“Ite missa est” - “go, it is over”, signaling the end of High Mass and unknowingly signaling the murders, Francesco de Pazzi himself drew his dagger and drove it nineteen times into Giuliano’s body in such a frenzy that the dagger passed through Giuliano’s torso and into his own thigh. One of the conspirators, a Priest named Maffei laid his hand on Lorenzo’s shoulder to guide his aim. Lorenzo turned and felt the Priest’s dagger at his throat. Though wounded, Lorenzo pulled away and drew his sword and warded off Maffei and the other conspirators. Lorenzo’s friend Agnolo Poliziano, pushed him into the sacristy, barricaded the door and held it with a handful of comrades against the blades of the Pazzis. Sevrin stood with him, until the Pazzi's were pushed back and fled the Duomo.

In the chaos that ensued, Lorenzo was rushed back to the Medici palace where his throat was bandaged. In the Palazzo della Signoria, over fifty conspirators led by Archbishop Salviati were rushing to take over political control of the city. The Gonfalinieri, Cesare Petrucci himself grasped the leading man in the mob and threw him to the ground. He then ordered the Vacca to be tolled, calling all in Firenze to come to the republic’s defense. The mob at the Palazzo della Signoria were arrested and quickly brought to justice; Pazzi men were hunted down and slain; Archbishop Salviati was hanged from the tower of the government palace as was Francesco de Pazzi; the Priest Antonio Maffei who tried to stab Lorenzo was dragged from hiding, castrated and hung. For four days the enraged citizens of Firenze scoured the city, and in all over eighty conspirators were killed.

In the aftermath, it was decreed by the Signoria that the Pazzi property be seized; that the family name and device - a dolphin - be suppressed in perpetuity. Throughout Firenze, the Pazzi dolphin was destroyed or painted over. All Pazzi family rituals were ended forever. Portraits of the Pazzi conspirators were painted on the wall of the Bargello by Botticelli, portrayed with nooses around their necks. Firenze had answered Pope Sixtus IV’s desires; The Medici would remain.

Enraged by the plot’s failure, Pope Sixtus IV turned his efforts to destroy the Medici in another direction; He convinced King Ferrante of Naples to declare and carry out war against Firenze. In 1479, as the war raged and the Napolese army were being valiantly resisted at the small town of Colle, just thirty miles south of Firenze, Lorenzo sent the following letter to the Signoria;

*“In the dangerous circumstances in which our city is placed, the time for deliberation is past. Action must be taken ... I have decided, with your approval, to sail for Naples immediately, believing that as I am the person against whom the activities of our enemies are chiefly directed, I may, perhaps, by delivering myself into their hands, be the means of restoring peace to our fellow citizens ... As I have had more honour and responsibility among you than any private citizen has had in our day, I am more bound than any other person to serve our country, even at the risk of my life. With this intention I now go. Perhaps God wills that this war, which began in the blood of my brother and of myself, should be ended by my means. My desire is that by my life or my death, my misfortune or my prosperity, I may contribute to the welfare of our city ... I go full of hope, praying to God to give me grace to perform what every citizen should at all times be ready to perform for his country. I commend myself humbly to your Excellencies of the Signoria.*

*Laurentius de Medici”*

When Filippo Valori read Lorenzo’s letter to the assembled Signoria, not a single one of the Priori were able to restrain their tears. Distrusting King Ferrente, they thought they would never see Lorenzo again. Among others, Sevrin pleaded with Lorenzo not to go to his enemy’s court, or at the vary least to take bodyguards with him. Lorenzo was resolute however, and departed with only his personal servant.

Just before Christmas, 1479, at the age of twenty nine, Lorenzo de Medici arrived at King Ferrente’s court. He arrived with a flourish of largesse; He bought the freedom of a hundred galley

slaves, presenting each a suit of smart clothes and ten Florins; He provided handsome dowries for several poor girls; He donated large sums to various charities. For ten weeks, Lorenzo met daily with the King of Naples, sharing their common love of falconry, hunting, and the study of the history of the Roman Empire. Lorenzo reminded Ferrente that the rulers in classic times only achieved greatness in times of peace, never in times of war.

Lorenzo returned home in March of 1480, with a favourable peace treaty and the friendship and alliance of the Kingdom of Naples. He was greeted as a hero and proclaimed; “Lorenzo the Magnificent”. Sevrin’s esteem of his friend and mentor grew tenfold.

### **The Present**

Traveling occasionally to find more lucrative markets for Principe Olive Oil, or to act as an agent for the Medici bank, Sevrin, happy in his adopted city, has settled into the beauty and vitality of daily life that only Firenze can provide.

**2) CALLIGRAPHY/CORRESPONDENCE:**[Required] Candidates must provide an example of calligraphy or correspondence suitable to their persona's time and place. This can take the form of an illuminated page of text, or a letter written in period fashion utilizing historic methods, tools - and if possible - materials. The criteria listed here is a minimum standard, it is not designed to limit creativity.

### **The Letter** <sup>6</sup>

To Signora Olwen Pen Aur be this deliuered in the Shyre of Apyldore

Signora Pen Aur, I recomaund me to yew in myn most humbill maner. A gentille man and merchynt hath wryt to me of a fest namyd Goldyn Swan that is to honor hy and myghtty redowttyd ladys and prayd me to wryte to yew as he had gret prayse of the gentille men and ladys of Apyldore and wryt that all worchypfull men and ladys be wellcomyd there. I shyll be lodgyng in Apyldore from the viiiith day of Octobre wyth sayde merchynt and wold so wish to com on-to yowre lande for this fest so namyd Goldyn Swan.

May Almyghty Jesu haue you in hes blissed kepyng. Written at Firenze this day Seturday the vii day of August. Yowre seruant Sevrin d Savage

### **Materials**

24 lb 100% linen paper manufactured by Fraser Papers augmented by applying a solution of gelatin as was employed by the Fabriano Commune in Italy, (*see appendix*), in order to prepare it for ink.. Parker "Quink" - quill ink.

### **The Quill** <sup>7</sup>

Wild goose pinion feathers gathered from the wild were first stripped and scraped smooth, then soaked overnight in water. A container of sand was heated to a temperature of 350° F then removed from the oven. The prepared pinion feathers were then inserted into the heated sand and left to cool. This process both hardened and tempered them.

Using a sharpened and honed knife, the ends were cut 1/4" diagonally on the back of the quill. Then were cut 1/2" diagonally on the front of the quill. A short slit was then cut into the centre of the back. The front of the quill was then cut away to form a 'scoop'. The sides of the tip were then cut away and shaped to form the point and adjusted to adjust the firmness of the tip.

### **The Seal**

The seal was made from a brass blank and carved using a rotary mini-rasp, sandpaper, and fine files. The seal is a rose, chosen by Sevrin as a humourous reference to his brief sojourn as a soldier of foote for a mad King in war-torn England.

**3) COSTUMING:** [Required] Candidates must wear and present a complete and detailed costume for their persona, including undergarment/s, overgarment(s), footwear, and headwear.

- Judging will take place during a discussion of clothing styles and will be judged on construction and design; the Candidates may be asked to show the inside of their clothing. (If this is done, it WILL be done in a discreet manner and will not include the last layer of clothing).

### Costume in Firenze <sup>11</sup>

With the exception of a few common elements, fashion in Firenze is varied depending on occupation, age, and whether one chooses to employ the philosophy of civic responsibility to one's clothing. Amongst those socially conscious, to overdress is to insult one's fellow citizen. Sevrin chooses to follow the example set by Lorenzo and his contemporaries, which is to dress in simple, utilitarian, but well constructed clothing.



In this portrait, the young man wears a deep green farsetto, beneath a giornea, or pleated tabard. The farsetto is simple in design, with a stand-up collar and semi-fitted sleeves. The giornea is black with no trim and has a v-neck in the back. The outfit is simple, no embroidery, no trims, no beading. The only embellishment at all are a pair of "arming ribbons" on the youth's upper sleeves that is very common in the late 15th century. At one time they were used to fasten armor.

In a detail from a larger painting from 1479 we see two youths wearing hose with codpiece, shoes, and one has a soft leather pouch hanging from his belt.





In a detail of a larger painting, this man wears a long red robe, lined in dark grey material (perhaps fur). It is open at the sides, the trim going up the left side to the belt. The sleeves are loose fitted and relatively short.

In this detail of a painting, a poor man is seen wearing a simple robe. The seams can be clearly seen across his shoulder, and again we see that the sleeves of the robe are not fitted and are short enough not to overhang the hands.



In this bust of Lorenzo, he wears a modified liripipe, a sleeveless giornea over a doublet. The pleated giornea has a narrow stand-up collar and appears to fasten down the middle front.

**4) DAILY LIFE/LIVELIHOOD:** [Required] Candidates must demonstrate a knowledge of everyday occurrences in the life of their personas such as household and or livelihood responsibilities, hobbies, pastimes, religious observances, community obligations, and other personal duties/needs of their persona

- Judging in this competition might be based on an informal gathering where personas might discuss the visit of a reigning monarch, the guild they belong to, anticipation of a coming holiday, their position in society, and their means of making a living.

### **Sevrin's Occupations**

Sevrin has long acted as an agent of banks and money lenders as a collector and in recent years has become partners in the olive oil business with the Principe family. (*see section 5 - Livelihood*)

### **Sevrin's Hobbies & Pastimes**

In his early years, Sevrin passed his idle time in base pursuits such as dicing, but since settling into his new home in Firenze, he has taken up more gentele pastimes. These days he enjoys partaking a game of Bocce (*see section 8 - Games & Pastimes*), and has recently taken up hunting with a bow and has been met with moderate success.

Sevrin's other passion is and always has been the pursuit of knowledge, and to this end, many an afternoon will find Sevrin sitting in a comfortable chair under the shade of an olive tree reading a book borrowed from a learned friend.

### **Religious Observances**

With the exception of the fondness for the mentoring nature of the Grey Friar who taught him to read and write as a young man, Sevrin has always turned a jaundiced eye toward the church. From his upbringing in Kirkcudbrightshire by the Maclellan clan, Sevrin grew to distrust any official authority, and this included the church. This attitude was reinforced by the assassination of Giuliano and attempted assassination of Lorenzo orchestrated by the Pazzi family and Archbishop Salviatti to the desire of Pope Sixtus IV himself.

Yet Sevrin's distrust of the church and its officers does not preclude him from faith in God, for Sevrin sees the hand of God in everything in creation. Sevrin does attend the Duomo on Holy Days and does go through the motions required of him socially, but his true prayers are private and away from the structure of the church; Prayers limited to beseeching God for the protection of his family and friends. For himself, Sevrin does not make pleas to God for forgiveness, for he believes that his sins are his own, and that when his time comes, God will judge him a good man or not, based on the sum of his life.

### **The Structure of Firenze** <sup>8</sup>

The city of Firenze is divided into four quartieri and each quartiere is in turn divided into four wards, which are named after heraldic emblems;

<b>Santo Spirito</b>	<b>Santa Croce</b>	<b>Santa Maria Novella</b>	<b>Santo Giovanni</b>
<i>Scala</i>	<i>Carro</i>	<i>Vipera</i>	<i>Leon d'Oro</i>
<i>Nicchio</i>	<i>Bue</i>	<i>Unicomo</i>	<i>Drago</i>
<i>Ferza</i>	<i>Leon Nero</i>	<i>Leon Rosso</i>	<i>Chiavi</i>
<i>Drago</i>	<i>Ruote</i>	<i>Leon Bianco</i>	<i>Vaio</i>

Each quartiere has its own peculiar character, distinguished by the trades that make their home there and by the palaces of the rich families. Each area has a loggie, an open-air colonnaded meeting ground where business is discussed while friends meet and children play.

The busiest parts of Firenze are around the Ponte Vecchio, the old stone bridge that is lined on both sides with goldsmiths, jewelers, and houses; the neighbourhood of the Orsanmichele, the communal granery, where in summer the bankers set up their green cloth-covered tables in the

street and where the silk merchants have their countinghouses; and the Mercato Vecchio, the big square that was once home to the Roman Forum. The Mercato Vecchio is home to shops of drapers, secondhand clothes dealers, booths of fishmongers, bakers, fruit and vegetable merchants, the houses of the feather merchants, stationers, and the candle-makers where, in rooms smoky with incense to smother the smell of wax, prostitutes entertain their customers.

On open counters shaded from the hot sun under awnings, merchants display bales of silk, barrels of grain, leather goods; barbers shave beards and clip hair; tailors stitch cloth in shaded doorways; servants and housewives buy from the cooked-food merchants; bakers work at the communal oven. Town-criers call out the news of the day and broadcast advertisements; beggars hold out their wooden bowls; children play; animals roam freely: dogs wearing silver collars, pigs and geese rooting in door yards.

Sevrin lives in the quartiere Santo Spirito in the ward of Scala.

## **Government**<sup>9</sup>

The governing body of Firenze is the Signoria, made up of nine Priori, six from the major guilds, two from the minor guilds, and the ninth being the Gonfaloniere, temporary standard-bearer of the Republic and custodian of the city's banner - a red lily on a white field.

The major guilds of Firenze are; the Arte dei Giudici e Natai, the Lawyers, holding the highest prestige; next in line are the Arte della Lana (wool merchants), Arte di Por Santa (silk merchants), and the Arte di Calimala (cloth merchants). Then come the Arte del Cambio, the bankers guild, the Arte dei Medici, Speziali e Mercaiai, the guild of the doctors, the apothecaries and the shop keepers, of merchants who sell spices, dyes, and medicines. Some artists and craftsmen, like painters who buy their supplies from members of the guild are also admitted to the Medici guild.

The minor guilds are made up of relatively humble tradesmen such as butchers, tanners, leatherworkers, smiths, cooks, stonemasons, joiners, vintners, innkeepers, tailors, armourers, and bakers.

The Minuto Popolo, the weavers, spinners, dyers, boatmen, labourers, peddlers and others who have no permanent workshop are not allowed to form guilds and therefore do not take part in the governance of Firenze despite constituting three-quarters of the of the population. The Grandi, the very rich and noble families, are also denied representation in the government.

To select members for the Signoria, the names of all members of the major and minor guilds over the age of thirty are written on small slips of paper and placed in eight leather bags known as borse. Every two months these bags are taken from the sacristy of the church of Santa Croce where they are kept. In a short ceremony that any citizen can observe, names are drawn out at random. Men known to be in debt are declared ineligible for office; as are those who have served a recent term or are related to men whose name has already been drawn.

The citizens who were selected are known for the next two months as Priori, and the government they make up as the Signoria. Immediately upon selection, all of the Priori are required to leave their homes and move into the Palazzo della Signoria where they are obliged to remain for their two month term of office. They are paid a modest salary to cover their expenses and enjoy the services of a large staff of green-liveried servants as well as a Buffone who tells them funny stories and sings for them while they are having excellent meals. The Priori wear splendid crimson coats lined with ermine and with ermine collars and cuffs. The Gonfaloniere's coat is distinguished from the rest by its embroidery of golden stars.

In enacting legislation and formulating foreign policy, the Signoria are required to consult two other elected councils known as the Collegi, consisting of twelve citizens, and the Sedici Gonfalonieri, comprising sixteen. Other councils, such as Ten of War, the Eight of Security and the Six of Commerce, are elected from time to time as the circumstances of the Republic demands.

Firenze also has permanent officials, notably the Chancellor, who is a distinguished man of letters; the Notaio delle Riformagioni, who proclaims and enforces the decrees of the Signoria; and the Podesta, a Lord Chief Justice, a foreigner usually of noble birth who lives at the palace, which is also a prison.

## **Festivals**<sup>10</sup>

**Winter Carnival** - Held in the first week of February, this celebration is a tribute to Saturnalia. The festival is a week long series of entertainments and feasts to brighten spirits during the winter months. During Winter Carnival, young men block the roads with barricades and demand a toll the way they say Charon charged a fee on the river Styx. The tolerant tradition of Firenze makes light of such pranks in the young.

**The Lenten Festivals** - Naturally more somber, on the wednesday of Passion Week, the Matins of Darkness is held in the Cathedral. All lights, save a single candle on the altar, are snuffed out and in the gloom the clergy and congregation ritually beat on the floor with willow rods. On Maundy Thursday, the Archbishop washes the feet of the poor. On Good Friday, at three o'clock in the afternoon, the vergers of all churches and convents go out into the streets with wooden clappers summoning the people to kneel and pray wherever they are and whatever they are doing. Afterward, Christ's funeral is enacted, through streets hung with black. A long procession of monks carrying a cross and a scourging post, a crown of thorns, a spear and a sponge, together with every object mentioned in the stories of the passion, from hammers and nails to purple robe and dice. Behind them is borne the figure of the dead Christ beneath a canopy of black velvet and gold; then comes the Virgin Mary, clothed in black, a white handkerchief in her hand. The next day, Holy Saturday, all is bright once more. The black cloth is stripped from the altar of the Cathedral and replaced with gold. The Archbishop sings Gloria in Excelsis; and as doves released from the Cathedral flutter to land on the rooftops of the Piazza del Duomo, the bells in the Campanile and all over Firenze ring out triumphantly.

**Calendimaggio** - (May Day) - On this day young men arise early to hang branches of flowering shrubs decorated with ribbons and sugared nuts on the doors of their sweethearts' houses; and the girls, wearing pretty frocks and carrying flowers and leaves, dance to the music of lutes in the Piazza Santa Trinità.

**Festival of San Giovanni** (Saint John the Baptist), patron of the city - On June 24th all of the shops are decorated with streamers and banners and riderless horses, with spiked iron balls hanging at their sides, are raced from Porta al Prato down the Via della Vinga through the Mercato Vecchio and the Corso to Porta alla Croce; Processions of canons and choristers, of citizens dressed as angels and saints, and huge decorated chariots pass through the streets bearing the Cathedral's sacred relics, including a thorn of the Holy Crown, a nail of the Holy Cross, and the thumb of Saint John; The Piazza del Duomo is covered with blue canopies emblazoned with silver stars beneath which votive offerings of painted wax are taken to the Baptistery; And in the Piazza della Signoria, the most elaborate gilded castles, symbolizing the towns which were subject to Firenze, are carried on wagons past the banners fluttering on the balcony of the Palazzo.

**Lorenzo's Entertainments** - Lorenzo once said; "*Whoever wants to be happy, let him be so: about tomorrow there's no knowing.*" and in that spirit finances a succession of entertainments: pageants, tournaments, masques, parades, musical festivals, revels, dances, and amusements of every kind. With only 275 working days per year, celebration in Firenze is a way of life.

### **Civic Responsibilities**

Beside obeying the common laws and paying taxes, the citizenry of Firenze are all directly involved in the governance of the commune. For example; When the "Vacca" - the great bell in the tower of the Palazzo della Signoria - sounds, the wisdom behind the ward structure of Firenze is demonstrated. All able-bodied men of each ward of the city rush to fall into step behind the standard bearer (Gonfalonieri) of their ward. Together they march to the Piazza della Signoria, where all men of all wards in the four quarters of the city gather. There they are informed of the emergency that the Signoria have declared, and will await instruction from the Priori on what is required of them. These emergencies can range from natural calamities to harsh criminal acts to invasion and war.

The governance, civic responsibility, and even individual social morality of Firenze is based on the philosophy of Civic Humanism

### **Civic Humanism**

The prevalent philosophy in Firenze during Sevrin's time is Civic Humanism. It is based upon the

belief that the state is comprised of individual citizens, and therefore it is the collective body of the citizenry that guide and govern the state, and; The state is a platform upon which each citizen can exercise their right to flourish and are thus expected to fulfill their responsibilities to the communal good. The practical application of this philosophy is best illustrated by the current form of government in Firenze, (*see "Government" in section 3*), where members of the guilds are not elected, but rather selected to become one of the Priori and form the government of the day. The two month term of office pays credence to the practice that Firenze is indeed a commune.

The philosophy of Civic Humanism not only guides the governance and participation in the commune, but also the actions and morality of the individual. The finest example of such moral responsibility is Lorenzo di Medici's response to King Ferrente's declaration of war against Firenze at the urging of Pope Sixtus IV, (*see "Conspiracies and War" in section 1*). Lorenzo realized that the war resulted directly from his own actions as head of the Medici Bank, and therefore took it upon himself to deliver himself to King Ferrente's Court in order to negotiate an end to a war that threatened his fellow citizens.

Yet Civic Humanism is not just limited to political application, but lends itself also to the actions and morality of day to day life. The dictates of the philosophy govern, within the individual, every aspect of social behaviour, from mode of dress to social interaction and even to food and entertainment; One does not boast of his wealth, education, status, or birth, choosing clothing made from plain unembellished fabrics, and rarely wearing jewelry. One does not look down upon those that other cultures would consider 'low birth', as example; The most celebrated genius of Firenze was Leonard di Vinci born a bastard to a notary in the small village of Vinci - he was judged, not on his social station, but rather on his abilities. It was no wonder that Sevrin, a bastard himself, so swiftly fell in love with the culture and people of Firenze.

Even the decor and furnishings of a typical home in Firenze followed this humanistic philosophy by being sparse and practical. Tapestries and silver are kept shut away in storage and only brought out for the comfort and enjoyment of one's guests. Even the food in Firenze reflected this philosophy, for one does not lay a lavish table for guests, instead one serves a humble pie, which holds within the finest ingredients, lightly seasoned for the pleasure of company.

The only outward sign of wealth that is socially acceptable is the patronage of the arts and entertainments. To donate one's wealth to beautify the city or to provide entertainment is considered a virtuous act, for all citizens can enjoy such outward displays. Lorenzo himself opens his home to visitors who line up on benches under the arches of his palace so they can view the works of art displayed therein, for to do otherwise would be considered selfish and covetous.

### **A Typical Day in Sevrin's Life**

Sevrin would arise early, the morning sun lighting his bed chamber through the eastern window. After his morning rituals and dressing, Sevrin usually shares a leisurely morning meal with his wife and any house guest(s) who may be visiting.

After breaking fast, Sevrin may visit with Alfonso and discuss the state of the olive orchard or pressings depending on the season, or; He may go over any current finances, household matters or correspondence that require his attention.

Sevrin will then have his horse saddled and ride into Florence to the Orsanmichele where he will visit with the Bankers who at times contract with him in collecting overdue accounts. Sevrin will normally eat his midday meal, purchased from one of the street vendors, while sitting with friends in one of the loggias. It is in the streets of Florence where one hears of business opportunities, makes contracts, and keeps up on the local news and gossip.

If there is a shipment of olive oil scheduled to be shipped in the next few months, Sevrin will visit with his shipping agents to bargain for the best rates on moving his goods. If there is a debt to be collected, Sevrin will devote most of his day gathering information on the debtor and arranging the best time to surprise him with a visit to discuss his financial problems.

Sevrin may spend some time in the afternoon sharing a bottle of wine with a friend while playing bocce in one of the many courts in the city, or he may visit one of his friends' homes.

As evening approaches, Sevrin will make his way home where he will take his evening meal with his wife. As darkness falls, Sevrin can usually be found reading by candlelight - in the

courtyard in the warm months - by the fire in the colder times of year.

To make up for the time his business takes him away from home, two or three times a week, Sevrin will devote the day to his wife's wishes. On these days it may be as simple a day as working with his wife in their kitchen garden under her direction. On other days he will have his carriage made ready and take his wife into town where they will spend the hours looking over the offerings of the merchants of Mercato Vecchio - the Old Market.

Sevrin also strives to keep himself physically able in the Art of Defense, arranging at least once a week to practice the art with instructors under the tutelage of the master Fillipo Vadi of Pisa. This pursuit is more than sport for Sevrin; Florence can be a dangerous place, especially for those who deal in large amounts of money as Sevrin occasionally does.

### **Sevrin's Livelihood**

Sevrin at this time in his life has two sources of income ...

#### **On the Collecting of Debts**

Over the years Sevrin refined his role as a debt collector. He learned very quickly that there was no advantage in causing harm to a debtor - injured debtors may be unable to work, earn money and thus be unable to pay down their debt. Instead, in early years Sevrin relied upon his imposing size and later his reputation to convince debtors that repayment of their debts would be a more pleasant experience than an inferred alternative. This coupled with sheer dogged determination - visiting a debtor daily at locales they considered immune from confrontation, such as their bed chambers in the middle of the night - led to steady success for Sevrin.

As Sevrin learned more about banking practices, Sevrin refined his role even further, and placed himself in the role of financial advisor by arranging loans with legitimate banks for debtors to pay off less scrupulous lenders.

Sevrin's finest hour came when he "collected" a debt of nearly 10000 Florin to the Medici Bank in London from an English Lord, (*whose name shall not be mentioned in this document to save his family embarrassment*), by seizing a shipment of English wool worth almost a third more than the debt was worth. It was this collection that made a small fortune for Sevrin and allowed him to secure himself a place in the society of Firenze.

Though Sevrin still acts as an agent for the Medici and lesser banks in Firenze, his activity as a debt collector has lessened as he grows older. As Sevrin was recently heard musing; "*It is, after all, a young man's sport.*"

#### **On Olives, Oil, and Money**

When it was first suggested by Lorenzo de Medici, that Sevrin make an arrangement with Alfonso Principe and go into the olive oil business, he was, to say the least skeptical. He knew nothing of farming, olives, the production of oil, nor its market.

Alfonso's father had stubbornly kept to the old way of doing business, refusing to consider export because of his distrust of outsiders. That coupled with a number of poor business decisions and bad investments, led Alfonso to inherit, along with the 150 acre olive orchard, a considerable debt; One that threatened the loss of the orchard lands that had been in his family for generations. Alfonso was a desperate man, and Sevrin was leery of desperate men from his experiences with them in his profession as a debt collector. But Sevrin look an instant liking to this large gregarious olive farmer and looked into the viability of Lorenzo's proposal.

Sevrin educated himself on the olive oil business and quickly realized the advantage the arrangement that Lorenzo proposed between he and Alfonso. In short he did the math ...

Average annual yield of olives per acre of trees .....	4.6 tons
Average yield of oil per ton of olives.....	38 gallons
Average yield of oil per acre of trees .....	175 gallons
Average selling price for a gallon of olive oil in the 1480s .....	72 denari

Thus;

Each acre of olives trees will produce oil worth.....2 lire, 12 soldi, 120 denari

Principe's orchard is 150 acres.....393 lire, 15 soldi  
 Sevrin's annual share after expenses.....167 lire, 6 soldi, 210 denari

And these figures were based on sales of olive oil at the local price. If Sevrin could find new markets where olive oil was considered a delicacy, he could double that income. Sevrin became partners with Alfonso Principe and began his career as an olive oil salesman.

His first sales were through connections he had made in London, and the contracts made via the Medici Bank Officials there as Sevrin dare not return to England. Sevrin now makes one or two business trips each year to seek new markets for the Principe olive oil in foreign cities.

### Monetary System of Firenze <sup>12</sup>

Firenze, in the 13th through the 15th century employed two parallel monetary systems; The Gold system which was based on the Florin and the Silver system based on the Lire. Depending on the availability of coinage in circulation, Pepper and Saffron were also used as a trading commodity. The actual availability of coinage could be affected by harvests, fairs, ship sailings, and large expenditures by nobles and businessmen.

#### The Gold System

When the Florin was first issued in 1252, it weighed 72 grains and was 24 carats fine. On one side it bore a likeness of Saint John the Baptist and the Lily of Firenze on the other. It became the standard gold coin used in Europe. Through the years the weight of the Florin was often debased by foreign mints, forcing Firenze to issue new coins periodically with higher weights and content.

In 1450, a new Florin was issued to reestablish the Florin as the standard of gold coin in Europe. Thus in Sevrin's time, the Florin was the gold standard coin of Europe.

One Florin = 20 Soldi a Oro  
 = 240 Denari a Oro

In Firenze the Florin Gold standard was used for large contracts and trade. Wages and common daily expenses were paid using the silver system. To maintain the strength of the Florin and to prevent 'shaving', the Florentine mint would issue specially sealed small leather bags with specific numbers of Florins within. Very high penalties were assessed on anyone altering the sealed bags or contents.

#### The Silver System

The silver system in Firenze was based on the Lire. Though the value of the silver Lire would depend on the European value of the gold Florin, in 1482 one Florin was approximately worth four silver Lire, or 80 silver Soldi.

One Lire = 20 Soldi  
 = 240 Denari (or Piccioli)

### Wages, Costs & Rents

Through fluctuations in the known world economy, wages and costs of commodities and rent would fluctuate, below is a 'snapshot' of wages, costs, and rents in the second half of the 15th century Firenze.

#### Salaries and Wages <sup>13</sup>

Actor .....	17. Denari .....	per show
Carder .....	10. Soldi.....	per load (salma) of wool carded
Civil servant, major .....	300. Lire .....	per year
Civil servant, minor .....	70. Lire .....	per year
Domestic servants.....	1. Lire .....	per year & board
Factor .....	115. Lire .....	per year

Instructor, civil law .....	440. Florin .....	per year
Instructor, rhet & poetry .....	350. Florin .....	per year
Instructor, medicine .....	300. Florin .....	per year
Instructor, phil. & morals .....	70. Florin .....	per year
Instructor, logic.....	20. Florin .....	per year
Maid-servant .....	10. Florin .....	per year
Laborer, skilled master .....	1. Lire .....	per day
Laborer, skilled.....	2. Soldi.....	per day
Laborer, semiskilled .....	10. Denari .....	per day
Laborer, unskilled.....	7. Denari .....	per day
Weaver (journeyman).....	2. Soldi.....	per day

### Services

Bake another's grain .....	2-4. Denari .....	per loaf
Bleeding.....	15. Soldi	
Bone setting.....	1. Lire	
Carding .....	10. Soldi.....	per load (salma) of wool
Changing currency .....	10.% .....	of amount charged
Copying .....	4. Soldi.....	per page
Laundress.....	1. Soldi.....	per load
Marine insurance .....	5.% .....	of amount to be insured
Painting (by Botticelli) .....	35. Florin	
Physician consultation.....	10. Lire	
Tooth extraction.....	5. Lire	
Sculpture.....	3,000. Florin .....	(Leonardo da Vinci)

### Real Estate (Country and Village)

Cottage, small.....	2. Lire .....	per year rent
Farm & vineyards.....	750. Lire .....	purchase
Farm (average) .....	380. Lire .....	purchase
Farm (poor).....	160. Lire .....	purchase
House, large.....	20-50. Lire .....	per year rent
House & shop.....	36-42. Lire .....	per year rent

### Real Estate (Within Firenze)

Palazzo.....	1000. Florin .....	purchase
Shop.....	42. Florin .....	per year rent
Shop near Orsanmichele .....	118. Florin .....	per year rent
Shop on P. della Signoria.....	27. Florin .....	per year rent

### Goods

Book of laws.....	40. Florin	
Slave .....	50. Florin	
Mule.....	10. Florin	
Butter .....	7. Denari .....	per pound
Capon.....	6. Denari	
Eggs .....	8. Denari .....	per dozen
Egg, roasted .....	1. Denari	
Finch, roasted .....	1. Denari	
Grain .....	2. Lire .....	3 bushels
Pheasant, roasted .....	13. Denari	
Meat pie w/ roast capon.....	8. Denari	
Meat pie w/ roast hen .....	5. Denari	
Olive Oil .....	18. Denari .....	per jar

Wheat.....	2. Soldi.....	1 bushel
Wool .....	3. Florin .....	1 bale

### Fines

Insulting gesture .....	20. Soldi
Insulting words .....	20. Soldi
Push to ground.....	100. Soldi
Threat with knife .....	40. Soldi
Throwing stones .....	3. Lire
Breaking tooth .....	10. Lire
Dung in mouth.....	25. Lire
Disturbing the peace.....	1,000. Lire
Garbage in public .....	20. Soldi
Offal in public.....	40. Soldi

### The Necessities

Prices of an essential basket of agricultural and industrial products and rent in Firenze 1470 for a typical household (*please note that prices did not fluctuate greatly during the latter half of the 15th century in Firenze*<sup>14</sup>);

Goods	Quantity (kg. per year)	Florentine lire
Wheat .....	50 .....	2.5
Minor cereals .....	170 .....	4.9
Meat .....	10 .....	4.2
Wine .....	80 .....	5.6
Olive oil .....	3 .....	1.7
Firewood .....	365 .....	1.1
Textiles .....		3.5
Housing .....		2.8
<b>Total .....</b>		<b>26.3</b>

**5) HANDCRAFT:** [Required] ] Each Candidate is given a chance to display and demonstrate an item they have made by hand that is appropriate to their persona. This can be an item their persona would have purchased rather than made themselves, however, for the purposes of Scholars, the Candidate must have produced the item himself. Examples could include; farm implements; woodworking tools; furniture; period weapons; period armour, musical instruments; quill pens; paper; books or codex ... the possibilities are endless.

- Judging is done through a display and/or demonstration to the judges, and a discussion between judges and the Candidate.

**The Arquebus** <sup>15</sup>

The origins of the Arquebus lay in a hooked handgonne that was a simple barrel on a wooden stock with a metal hook near the end of the barrel. These hooked guns were called Hagbuts or Hackbuts in England, Hakenbusch in Germany, or Harquebus in France. The hook was used to anchor the gonne on a wall, tree limb, or stand and to be used as a weapon if the piece failed to fire. Unlike their predecessors - (a barrel on a shaft with wooden stocks ranging between 0.75 and 1.5 metres long) - the Arquebus was stocked like contemporary crossbows, was shorter and handier, but much the same weight.



*Manuscript of 1473, showing a man firing an arquebus from the shoulder.*



*Close-up of a gunner using a shorter "cheek" or shoulder stocked arquebus*



*First illustration of a serpentinelock. The other figure is casting bullets. From a manuscript of 1411 (Codex Vindobana 3069, Austrian National Library, Vienna)*

The earliest authenticated document for the use of cannons in Europe is an order by the council of Florence to employ masters for the making of iron arrows and balls and "cannones de metallo" on February 11th, 1326.

From the large cumbersome cannon emerged the handgonne - a smaller version that was mobile and provided the user the ability to aim it more easily. Technical improvements that came with the handgonne and new strategies meant that infantry armed with crossbow and handgonne could begin to challenge the supremacy of the mounted knight. Four main improvements turned the handgonne into a mobile and effective weapon:

- the slow match, a cord dipped in saltpeter and dried which burned at a steady rate and which freed gunners from having to be close to a fire in order to operate,
- grained powder, which meant that powder did not have to be prepared immediately before use, thus speeding the rate of fire and preventing misfires, as well as making the powder more powerful and less hygroscopic,
- the serpentine, the most basic of firing mechanisms, which freed the gunner to take a proper aim instead of firing by volley
- a pan on top of, or increasingly to the side of, the barrel, to take a larger quantity of priming without weakening the barrel wall.

Handgonnes were extensively used in the Hussite wars of 1426-32. An illustration from this period shows a short handgonne, stocked like a contemporary crossbow and aimed from the cheek.

Bohemia and the Czech lands were to figure importantly in firearms history as a result. Platon mentions target shooting, either as military training or for pleasure, in Eger in 1420. and Nuremberg in 1430 and 1433. In 1430 the town of Nuremberg possessed 501 handgonnes and 607 crossbows for the defense of the walls, and sought to equip its militia with more handgonnes for use in the field in conjunction with cannon and wagon-forts. After 1440, aiming from the cheek, or with a shortened stock propped against the shoulder, or over the shoulder, became popular. Gun makers realized that a heavier shorter stock was as effective at absorbing recoil as the hook. By about 1430, all the means of holding and aiming the gun were in use:

- over shoulder
- under arm
- propped against shoulder
- propped against cheek
- propped against chest
- held in the hands

By the 1440s, two other types of lock had been developed, but hand ignition, and the simple serpentine pinned to the stock, persisted until the 1520s.

As far as the military use of matchlocks goes, we see a gradual evolution in the mobility of firepower. The early large caliber guns were used in siege warfare, the later ones in the field behind wagon forts and pavises (large shields), and finally in rapid moving infantry formations. In the 1440s, barrels lengthened to between 500 and 1000 mm (20-40 inches) and the caliber dropped to between 12.5 and 16 mm (0.50 and 0.65 caliber). This is the Arquebus of the early Renaissance.

In infantry formations of the 1480s, we begin to see one Arquebusier for every two pikemen, billmen or halberdmen. Later, the proportions became equal. Larger pieces - columbines or wall guns - were used in the field, either from tripods or light carriages. These had calibers of around 25-32 mm (1-1.5 inch) and barrels 1.5-2 metres long (5-7 feet). At this period, Arquebuses were used mainly for harassing fire, skirmishing and ambushes.

## **Gun Powder**

The simplest period formula for gunpowder was 7:1:2 parts of saltpeter, sulfur and charcoal respectively. The ingredients were crushed and mixed as needed.

## Early Recipes of Gunpowder compared to Modern Recipes

<b>SOURCE:</b>	<b>Salt peter%</b>	<b>Sulfur%</b>	<b>Charcoal%</b>
Roger Bacon, 1248.....	41.2.....	29.4.....	29.4
Albertus Magnus, c1275 .....	66.6.....	11.2.....	22.2
Marcus Graecus, c1350.....	66.6.....	11.2.....	22.2
John Arderne, c1350 .....	66.6.....	11.2.....	22.2
Rothenberg, c1377 .....	66.6.....	16.7.....	16.7
Nürnberg, c1382.....	66.6.....	16.7.....	16.7
Montauban, c1400.....	71.0.....	12.9.....	16.1
Tyskland, c1400 .....	71.0.....	12.9.....	16.1
Kyeser, c1400.....	75.0.....	12.5.....	12.5
Burgund, c1423.....	71.5.....	21.4.....	7.1
Ideal Modern Formula .....	74.64.....	11.85.....	13.51

Low quality powders, known as ‘serpentine’ or ‘meal’ powders, were simple ground mixtures of saltpeter, sulfur and charcoal. Because these ingredients have different weights, when they were transported the mixture tended to separate with the heavier particles settling on the bottom of the cask and lighter ones to the top. This required the powder to be remixed just before use causing a potentially explosive situation as airborne gunpowder dust was stirred up around the burning matches. Serpentine also absorbed moisture from the air to a degree which greatly reduced its efficiency, or in extreme cases rendered it useless.

High quality powder came into existence in 1429 in France. The process consisted of moistening the mixture, pressing the paste so formed into ‘cakes’, drying them, then breaking them up into smaller particles called ‘grains’. Various moistening agents were tried, including wine, vinegar and urine. Monks’ urine was said to be the best, with bishops’ the ‘creme de la creme’. (*This was a typical example of medieval thinking. Because the clergy generally enjoyed a higher standard of living than other folk, their urine was thought to be of higher quality.*) Eventually pure water was found to be the best moistener.

Powder could then be further refined by slow tumbling it to polish the individual grains.

### **Gauges, Charges, Matches and Accuracy**

The gauge, or inner diameter of an Arquebus barrel was determined by the shot it used. The size of the lead ball ammunition was set by the number of balls it took to make one pound, in period from 10 to 20 balls to the pound. Therefore a 16 gauge piece took balls that were 16 to the pound.

The ratio of powder to ball varied depending on the quality of the gunpowder. For high quality grain powder a 2:1 ratio by weight (2 x the weight of the ball) would suffice. For low quality serpentine or meal powder, the ratio was 3:1.

The match was a piece of cording soaked in a saltpeter solution and dried. Matches were quite long and were either tied off on the user’s wrist or onto the stock of the piece as the force of the flash in the priming pan could occasionally blow the match free from the serpentine.

Most Arquebuses were 16 gauge and, because of their relatively short smooth bore, were accurate only to 50 or 60 yards.

### **Loading and Firing**

Though the ordered drill was not defined until later period, the basic sequence of the safe loading and firing of any handgonne remained basically the same from the time firearms were first used.

**Make Ready** - If it is the first shot of the day, light your match, but do not affix it to the serpentine.

If the piece has been fired, blow into the priming pan to ensure any residual burning powder is clear.

**Place your Charge** - Holding the Arquebus with the barrel pointed up and away from you, pour your powder down the barrel and “thump” the butt of the piece in the ground to compact the powder. Place your Wadding - To form a seal, wadding must be placed in the barrel between the powder and ball. This could be a small square of linen, paper, or even dried grass in a pinch.

**Place your Ball** - Take one lead ball and press it into the barrel of the piece, pushing the wadding down inside.

**Ram your Ball and Wadding** - Using your ramrod, push the ball and wadding down until it firmly compresses the powder.

**Prime your Piece** - Holding your Arquebus facing away from you, fill your priming pan with powder. (*In later years after the addition of the pan cover, this step would be performed after "Make Ready"*)

**Blow upon your Coals** - Blowing on the end of the burning match ensured that ash would not interfere with ignition and that the tip would be glowing brightly.

Set your Match - Affix your match into the serpentine.

**Give Fire** - Shoot the Arquebus by levering the serpentine until the match makes contact with the gunpowder in the priming pan

The above sequence was the standard for the use of any handgonne in a battle. But the necessity of giving more rapid fire to slow an enemy advancement or in a heated skirmish, led to Arquebusiers to shorten the reload time by omitting a few steps. Thusly:

**Make Ready** - Blowing into the priming pan to clear it and the barrel of any burning residual powder was a must to avoid a disastrous flash when placing your charge.

**Place your Charge** - Remained the same as above; A solid "thump" against the ground will compress the powder.

**Place your Ball** - Wadding was omitted in rapid reloading. Dropping the ball into the barrel and thumping it hard against the ground would seat the ball sufficiently to allow for a good discharge. This also eliminated the use of the ramrod until fouling of the barrel occurred - after 5 or 6 shots - would prevent the ball from dropping to the bottom.

**Prime your Piece** - This step had to take place in order to be able to fire the Arquebus. As was "Blowing upon your Coals". But the last two steps could be eliminated by aiming your Arquebus with one hand while manually setting the glowing match to the priming pan with the other.

Though this method sped reloading and firing, it had two main hazards; First, by aiming the Arquebus with one hand, accuracy was diminished. Second, the method of not using wadding or ramming the balls home left them loose in the barrel which was fine if the Arquebus was aimed horizontal or elevated as in shooting uphill. But if one fired downhill or allowed the barrel of the Arquebus to drop before firing, there was a good chance the ball and perhaps powder charge would fall out the end.

### **Sevrin's Arquebus**

For the purpose of presentation, Sevrin purchased his Arquebus in Florence, the piece originating from the Swiss. Mundanely, the Arquebus was designed and built completely from raw materials by Sevrin for use in Late Period SCA Warfare as a rubber band gun (RBG). The design is in keeping with late 15th century styling, the heavy butt allowing the weapon to be used as a club for hand to hand combat.

The stock is made from fir, stained to look like walnut. The barrel is aluminum pipe painted to approximate iron. The inner workings of the triggering device is to allow for the use of surgical tubing ammunition, but the serpentine match holder is designed after period examples and approximates a serpentine attached to the side of the piece with an offset trigger handle to line up with the stock. On the right side of the barrel is a priming pan into which the lit match - affixed to the serpentine - would be lowered thus setting the priming powder alight and ultimately firing the powder in the barrel thus launching the lead ball.

During the presentation, Sevrin will explain ...

- The basic design and technology of the Arquebus
- Gunpowder, it's formula, and the different grades
- The lead ball ammunition and the gauges of same
- Proper care of gunpowder and the Arquebus
- The proper loading and firing of the Arquebus, and the rapid form of loading and firing the piece.

**6) SKILLS/SCHOLARLY PURSUITS:** [Required] Each Candidate is given a chance to display and demonstrate a skill or proficiency appropriate to their persona that is not covered in the other categories. Possible examples can range from “manual” skills such as: jewelry making, wood carving, weapon or armour making; hunting; smithing; to more academic skills such as argument, rhetoric, or a presentation of a working science or philosophy.

- Judging is done through a display and/or demonstration to the judges, and a discussion between judges and the Candidate.
- Candidate must inform the autocrat of any special needs at the time of application. Documentation of technique, materials, elements specific to persona, may be required.

Sevrin presented a description of the Arsenal of Venice which he was fortunate to have had the opportunity to visit as the guest of a client during his visit to that fabled city. Excerpts below;

*"As you enter the gate there are two great streets on either side, with the sea in the middle. On one side are windows opening out of the building of the arsenal, and the same on the other side. As I watched, out came a galley towed by a boat, down the central canal. From the windows they handed out to them, from one side the cordage, from another the ballistics and mortars, and so on from all sides, until everything which was required was on board. When the galley had reached the end of the street, even all the men required were on board, together with the complement of oars, and she was fully equipped and stocked with provisions from end to end. In this manner there came out ten galleys, fully armed, in one day, between the hours of three and nine." - Pero Tafur, 1436*

The **Arsenal of Venice** is the greatest industrial complex of our time. At present over 2000 craftsmen work within its walls, with all aspects of ship design, building, outfitting and maintenance taking place within its sixty acres. The craftsmen - the **Arsenalotti** - can produce an average of 10 galleys in a day when called upon..

... on Ascension Day, in the year 1000, Venice launched a fleet of war ships that crushed a pirate fleet from **Dalmatia** that had been harrying their merchant fleet. From that day forward on the anniversary of the Ascension Day launch, Venice holds a ceremony to renew its marriage to the sea. As music and cannon salvos echo across the water, the great Venetian state vessel, the Bucentaur plows the waves out to sea propelled by forty oars. Once on the open sea the rowing stops. The Doge, seated in the stern with the Officers of the city, arises and address the sea thus; *"We espouse thee, O Sea, in token of our true and perpetual dominion over thee."* He then removes from his finger a gold ring and casts it into the deep. The Bishop of Venice then blesses the sea and the "Marriage".

... this great complex is surrounded by windowless walls that rise fifty feet above the canals surrounding it and run for two miles in circumference. These walls are crenelated and vigilantly patrolled by sentries who cry out to each other each hour throughout the night. There is only one gateway to the sea, wide enough to only allow the passage of a single war galley, and protected by a heavy barrier that swings open only on the command from watchmen in the towers that flank it. The magnificent land entrance, also heavily barricaded and guarded is topped by the symbol of the Republic: The **Lion of Saint Mark**. But this carving is unique in the city: Where every other sculpted Lion stands holding a book opened to reveal the legend; *"Peace be unto you, Mark, my Evangelist"*, the Lion over the entrance to the Arsenal holds the book shut with ferocity. The message is clear; *What lies within is secret.*

**7) COURTESY AND ETIQUETTE:** [Required] Candidates must demonstrate a working knowledge of courtesy and etiquette as it applies to their persona throughout the event by their deportment. A brief oral quiz may also take place during the informal discussions. Topics may include addressing nobility, officers, peers and servants; table manners (for your persona); and, of course, courtliness and common consideration and politeness.

Though Firenze in 1482 is a Republic, governed in the form of a Commune and thus only employs titles of office, church and state, Sevrin, as a somewhat frequent traveler, strives to learn the local forms of address and etiquette in the lands he visits. While visiting Appledore, Sevrin will do his utmost to respect local customs and terms of address.

**8) GAMES AND PASTIMES:** [Optional] Candidates must show proficiency in, and ability to teach, one indoor and one outdoor game, where appropriate to their persona. Suggested indoor games: chess, nine-men's-morris. Suggested outdoor games: jeu-de-boules (Bocce), Prisoner's Base. These are considered the "standard games" for this category. Candidate may substitute another game, indoor, outdoor or both, that is appropriate to his time period or culture.

Where appropriate for the persona, other pastimes may be substituted. Examples might include: riddles, string games or figures, word games.

- Documentation is required for all games and pastimes of choice.

It may be necessary for the Candidate to discuss methods of judging for any non-standard pastimes.

### **Bocce**<sup>16</sup>

Bocce is an urban sport in Firenze, most often played on city streets.

Some prefer to play on a Bocce Court which has a rather hard surface of packed dirt or gravel and is rectangular, 20 to 25 paces long and 4 paces wide. A wooden barrier, a hand's width high, surrounds the court. An interesting feature of bocce is that shots can be played off the side boards and the backstop.

There can be one, two, or four players per side. Each side has four balls. A player, chosen by lot, rolls a small ball, the pallina, which becomes the target. That player then rolls a second ball, attempting to get as close to the pallina as possible. The second side then bowls until one of its balls is closer to the pallina than the ball rolled by the first player, or until all four balls have been used. The first side then takes its turn.

When both sides have bowled all of their balls, the side with the ball closest to the pallina gets a point. A point is also awarded for any other ball from that side that is closer to the pallina than any ball rolled by the opponents. Thus, only one side can score in a frame, and that side can get up to 4 points. If the closest balls of each team or player are equidistant to the pallina, no points are scored. The team or player that scores starts the next frame by throwing out the pallina.

The first side to score 16 points wins.

Among better players, bocce is a strategical game. Since the pallina can be moved by a shot, a player can often score by knocking the pallina closer to balls previously rolled by his or her side. On the other hand, a player whose side already has balls in scoring position may choose to place a ball in front of the pallina to keep it from being moved.

In standard bocce, the balls must be rolled. There's a variant known as raffa, in which the ball can be lofted toward the targets.

### **Chess**

Sevrin has struggled in his attempt to master the game of war that is chess, and the new rules that filter into Firenze via the French have done nothing to aid his ableness in the game (*see Appendix*). Yet he will indulge a passionate friend in a game if so urged.

**9) HABITAT:** [Optional] This category overlaps that of Everyday Life, but is not identical. The Candidate must display a working knowledge of the persona's home such as that displayed during the Everyday Life discussion. He should also have good overall knowledge of shelter in general in his time period and culture, the geography of his home and any other areas he should be familiar with, climate, who lives with or near him, sources of water, disposal of waste. (NOTE: Habitat and Food are judged in a round-table discussion. Since they overlap and intertwine so thoroughly with Everyday Life, we have decided that the best way of judging these categories is to combine the round-table discussion of Everyday Life, a Required category, with the round-table discussions of Habitat and Food.)

### **Climate of Firenze**

Winters in Firenze are mild, the average temperature barely dropping to freezing, and the snows are moderate. July and August are the hottest, driest months, with June only marginally less so. Late spring or early autumn is the most enjoyable times of the year, for temperatures are comfortable and one can sit outside until late at night.

Firenze has been praised for its light, which has clear golden quality most noticeable when the intensely sunny days of high summer begin to shorten. Spring and autumn days are still warm, with plenty of hours of sunshine to enjoy.

Autumn is the wettest time in Firenze, with heavy downpours which can last for days, especially late in the season. Late summer storms often bring relief from the intense heat. Winter and spring usually have fairly low rainfall.

### **Location of Villa de Savage in Firenze**

From Palazzo Medici in the quartiere of Santo Giovanni one rides South through the Piazza Duomo and past the Baptistry and follows Via Romana to the River Arno. One then crosses the river past the jeweler's and goldsmith's shops on Ponte Vecchio and follows Via Romana out through the Porta Romana. One has just passed through the ward of Scala in the quartiere of Santo Spirito. Following the mountain road toward Chesa San Miniato one watches for a large olive orchard on the right hand side bearing a device of a black rose and an olive branch. This is the de Savage/Principe estate. Though the estate is outside the city walls, it is presumed to be in the ward of Scala in Santo Spirito.

Within the estate are two villas; The one nearest the road belonging to Alfonso Principe, with his wife Maria and children. The second and newer villa further up the hill overlooking the orchard and the Arno is the de Savage home.

### **Villa de Savage**

Villa de Savage is a typical example of a wealthy merchant's home in Firenze; Laid out in a square with a central garden and courtyard, the second story of the house is supported by arched columns with shuttered windows looking both down into the garden and out onto the grounds of the estate.

After the fashion of Firenze, the rooms are sparse, but the furniture within is highly crafted. Rugs and tapestries are kept in chests and brought out only on holidays and for the enjoyment of visitors.

On the main floor, Sevrin has a small office in which he has a desk, a stool, a cabinet for his records and a few books. Also on the main floor is the kitchen and dining hall. The bedrooms and Sevrin's modest Library are on the second floor.

### **A Few Features of Firenze**

- **Arno River** splits Firenze in half and is the water route to Pisa, Firenze's port city.
- **Palazzo della Signoria** is the home of the Priori, Firenze's governing body. Atop its looming tower is a cramped cell called the Alberghettino - "the Little Inn" - once the prison of Cosimo de

Medici, Lorenzo's grandfather.

- **Duomo** (*Santa Maria del Fiore Cathedral*) was, prior to Cosimo de Medici's enlistment of Filippo Brunelleschi to complete the dome, Firenze's shame. The cathedral sat for decades without a dome, for there weren't enough trees in Firenze to build the scaffolding needed as support for the dome while it was being built. It was the genius of the mad artist/architect Brunelleschi that completed the dome by the intricate interlacing of the distinctive red bricks.

- **The Campanile** bell tower stands beside the Duomo has been described as "the triumph of the irrational" for the sole justification for its lavish ornamentation and height was to "exceed in height, magnificence and perfection whatever the Greeks and Romans might have done".

- **Baptistry of of San Giovanni** was once a cathedral, and is the nucleus of Firenze. It's design is similar to the Roman Pantheon and its origins are believed to lie somewhere between the 6th and 11th centuries.

- **Palazzo Medici** the palace of the Medici family in Firenze.

- **Palazzo della Cospirazione** (*Palace of Conspiracy*) once the palace of the rich Pazzi banking family, this palace is now infamous since the Pazzi family conspired with Pope Sixtus IV to assassinate the Medici brothers.

- **Ponte Vecchio** is "the old bridge", the oldest in the city. The original dated back to Roman times, and the current bridge was rebuilt after the great floods of 1333. Ponte Vecchio was so sturdy that over the decades shops and houses were built on it and the bridge became the centre for the butcher shops of Firenze,. The butchers found it convenient to toss scraps and entrails into the Arno River, thus fouling it. Cosimo de Medici campaigned against this practice and had the butchers removed and made the bridge the centre for the Jewelry and Goldsmithing Guilds.

- **Merchato Vecchio** is "the old market" and the greatest in Firenze, where one can purchase anything from arms to melons.

- **Orsanmichele** is the site of the graineries of Firenze and also the "market" where the money lenders set up their tables covered with green cloth and do business in the open air.

**10) SURVIVAL TECHNIQUES:** [Optional] Candidates must prove their ability to survive a hostile situation. Techniques should coincide with what is appropriate to their persona. Techniques may include - but are not limited to - any of those listed below. If a technique other than those listed below is chosen, the Candidate must be prepared to demonstrate proficiency should the judges decide they are not convinced of the persona's ability to survive.

Documentation is required. It should include the availability of specific weapons or methods, and that it was acceptable or possible for a man of this culture and time period to use and practice this skill. Knowledge of weaponry specific to the persona should be indicated, but actual combat demonstration and testing may be confined to SCA-legal weapons, protection and procedures.

Standard Survival Skills: any of the following:

a) Sword and Shield: will be judged in the list field. The Candidate may be entered in the tournament of the day, or a special combat or series of bouts may be arranged, depending on schedule and the Candidate's preference.

b) The Arte of Defense: will be judged in the list field. The Candidate may be entered in the tournament of the day, or a special combat or series of bouts may be arranged, depending on schedule and the Candidate's preference.

c) Archery and Thrown Weapons: will be judged on the range in a standard format.

### **Art of Defense** <sup>17</sup>

Sevrin will demonstrate his skills and abilities in the Art of Defense in whatever manner the Judges require.

Sevrin's knowledge of the Art of Defense comes from two main sources; The study by Sevrin and his contemporaries of the book *Flos Duellatorum in Armis* ("Flower of Battle") by Fiore dei Liberi, a leading master of the medieval Bolognese school of fighting, (primary source for Italian long-sword), and; Filippo Vadi, a master from the town of Pisa who served noblemen, and who was composing his book *De Arte Gladiatoria Dimicandi* ("About the Gladiatorial Art of Fighting") during Sevrin's time.

## Appendix

### **On Olives and Oil** <sup>18</sup>

Olive trees have a life span of 300 to 400 years and grow to a height of 20 feet or more. Depending on the variety, they produce fruit varying from green to black however, olive oil is only made from green olives and just as with wine, the flavour, colour, and consistency vary due to different olive types, location, and weather.

In order to achieve the finest quality olive oil, the fruit must be harvested at its optimum stage of ripeness and pressed within 72 hours. Each olive must be hand picked to avoid bruising that will lead to acidity and bitterness.

Once picked, the traditional method of obtaining olive oil starts with the crushing the washed and stemmed olives with huge stone wheels. Once crushed the paste is pressed, ensuring heat isn't allowed to build up as this affects the flavour (cold pressing), then the resulting liquid is separated into water and oil. The resulting oil from this first pressing is the best quality.

Olive oil was the primary cooking oil in Italy, France, Spain and Portugal and was known and used in England since the mid-14th century by the wealthy.

#### ***Statistics:***

Average annual yield of olives per acre of trees: 4.6 tons

Average yield of oil per ton of olives: 38 gallons

Average yield of oil per acre of trees: 175 gallons

Average selling price for a gallon of olive oil in the 1480s: 72 denari

Thus;

Each acre of olives trees will produce oil worth: 2 lire. 12 soldi, 120 denari

Principe's orchard is 150 acres: 393 lire, 15 soldi

Sevrin's share after expenses: 167 lire, 6 soldi, 210 denari

### **On Paper**

The cradle of paper making in the western world is found in the city of Fabriano, from which the mill takes its name. For over seven centuries, Fabriano has been famous world over for its production of the finest art and writing papers. Fabriano papers have been praised by artists throughout the ages as the perfect marriage of innovation and tradition.

Paper making at Fabriano began in 1283 when paper production flourished with the use of linen rags for pulp. The remaining examples of paper that exist from this time indicate the advanced state of paper making at the mills. This period saw the development of three major innovations by Fabriano which are still a part of paper making today. The hydraulic hammer pile for pulverizing the rags replaced the mortar which had been in use since the birth of paper in China. Gelatin glue sizing appeared as a means to conserve paper, to increase its strength and to render it apt for writing with inks. This sizing technique replaced the inferior starches used by Middle Eastern paper makers which provided poor protection against aging. The most important innovation was the identification of papers using watermarks. The watermark became the means by which it was possible to recognize the paper maker's name, when the paper was produced, and later, to indicate the different qualities of paper produced. The first watermarks were in the form of letters, numbers, and symbolic signs such as crosses, hands, animals, flowers and so on. The most recent paper developed by Fabriano, Fabriano Uno watercolor paper, features the first known watermark which is a simple cross with circles at its points. Watermarking eventually became a form of art in of itself, expressing the passion for paper making in a profound and delicate manner.

As an established art community, the luster of the Fabriano name was heightened as the birthplace of the master painter Gentile di Fabriano ( 1370-1427 ), the greatest Italian painter of the International Style. At the beginning of the 15th century there were over forty small paper mills along the banks of the river Giano, producing about 200 tons a year. The paper from Fabriano was praised for its unequalled quality by artists such as Giambattista Bodoni and Albrecht Dürer, as well as the writers and merchants of the time. The paper was exported to all parts of Italy and Europe, as well as the Middle East and North Africa. With the rise of the Renaissance, immortal names such as Michelangelo and Raphael gave Fabriano their patronage, and works from these artist done on Fabriano paper

exist today as a testament to their enduring quality.

### **The Game of Chess**

The laws of Chess and the movement of the traditional Chess pieces have been the same since the sixth century of the second millennium. The changes that took place have quickened up the rate of play, such as allowing the Pawns to move two cells on the first move option. The origins of Chess are obscure, and it is not until the 7th century that there is a reference to the game in literature. The first mention of Chess is found in a Persian poem according to which the advent of the game took place in India. Chess migrated to Persia (Iran) during the reigns of King Chosroe-I Annshiravan (531-579) as described in a Persian book of this period. This book described Chess terminology and the names and function of the pieces in some detail.

Chess is also mentioned in the poems of Firdousi, a Persian poet of the 10th century in which he describes gifts being introduced by a convoy from the Rajah of India at the court of the Persing King Chosroe-I. Amongst these gifts was a game depicting the battle of two armies. Records show that there were originally four types of piece used in Chess. Shatrang (Indian Sanskrit) means 'four' and anga means 'detachment'. In the Sassanid dynasty (242-651 AD) a book was written in the Middle Persian Pahlavi language called 'Chatrang namakwor' (A Manual of Chess). Shatrang (Chess) represents the universe, according to ancient Indian mysticism. The four sides being the four elements (fire, air, earth and water), and the four "humours" of man. Although the names of the pieces are different in various countries today, their movements are strikingly similar. In Persia the word "Shatranj" was used for the name of Chess itself.

In the 8th century the Moors invaded Spain and Chess spread to Europe. The game found its way to the western world after the Moslems conquered lands from India and Persia to the East, and Spain to the West. The first reference to Chess is found in the Catalonian Testament of 1010 AD. A Chess set was presented as a gift to Charlemagne from the famous Moslem ruler Haroon-al-Rashid. The Muslims also conquered Sicily, and the game reached Russia probably through the Caspian-Volga trade routes. The names of the Russian pieces clearly indicates the Persian and Arabic origin of the game.

In Russian folk poems Chess is mentioned as a popular game. The Vikings carried the game to northwestern Europe via the Baltic. Chess arrived in Germany around the 11th century, with the earliest reference to Chess being made by a monk Froumund von Tegermsee. Chess spread to Italy from Germany and later on to England and Ireland. Chess also reached Scandinavia by the 11th century and Bohemia from Italy. The growing popularity of Chess is proven by the vast amount of literature that has been printed over the last few centuries.

The oldest of these (Mansubat) were penned by the Arab author Al-Aldi in the 9th century who also mentioned the differences between the Hindu and Persian rules of the game. Blindfold play, qualifying contests, Chess problems (mansubat), the first Chess book and tournaments were known as early as the 7th century.

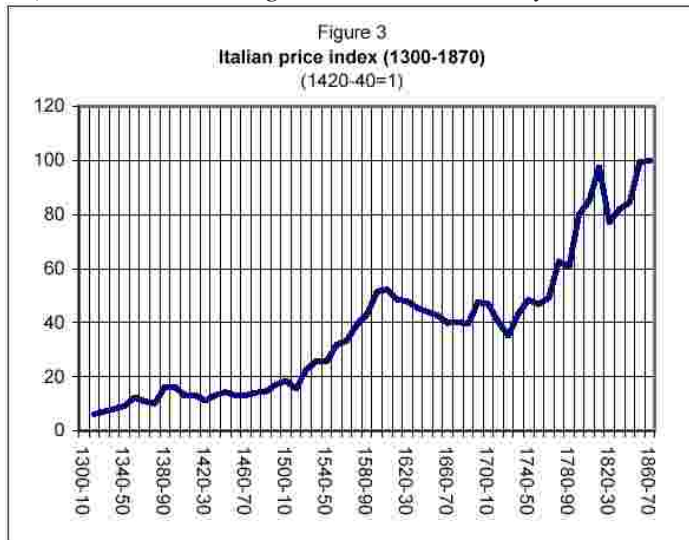
The Persians took up Indian Chess with enthusiasm. The caliphs, rulers of the Moslem world, kept Chess professionals at court through the 9th and 10th centuries. Chess was brought to Europe by the Moors in Spain before AD 1,000. There was great confusion throughout medieval Europe concerning the pieces names. The elephants became archers in Spain, Standard-Bearers in Italy, couriers in Germany, court jesters in France, and BSs in Portugal, England, Ireland and Iceland. The 'ruk' (war chariot) was another enigma. In 1527, an Italian poet, Vida, fancifully identified the Rook as an elephant with a tower on his back, as used by Hannibal seventeen centuries earlier. This caught on, but the elephant was costly to carve, and disappeared leaving only the tower.

Europe's first big contribution to Chess came about AD 1,000 - a chequered board to assist the eye (before this time the board was unchequered). A century later came the second - speeding the opening by giving pawns the option of moving two cells on the first move.

## **Bibliography** (*Endnotes*)

- 1) *Kirkcudbright Castle and the Lords Kirkcudbright - Dumfries & Galloway Standard, November, 1891; Record of the House of Kirkcudbright by John MacLellan; Scotland - L. Russell Muirhead*
- 2) *The Medieval Soldier in the Wars of the Roses - Andrew W. Boardman*
- 3) *Common Women: Prostitution and Sexuality in Medieval England - Ruth Karras;*
- 4) *The House of Medici - its rise and fall - Christopher Hibbert; The Medici - Colonel G. F. Young; Medici, Godfathers of the Renaissance - <http://www.pbs.org/empires/medici/>; Florence - Y. & E.-R. Labande - translated by Jane Howitt; The City of Florence - Historical Vistas and Personal Sightings - R. W. B. Lewis; The Explorers (The Seafarers Series) - Richard Humble; The Venetians (The Seafarers Series) - Colin Thubron*
- 5) *The House of Medici - its rise and fall - Christopher Hibbert; The Medici - Colonel G. F. Young; Medici, Godfathers of the Renaissance - <http://www.pbs.org/empires/medici/>; History of Florence and of the Affairs of Italy From the Earliest Times to the Death of Lorenzo The Magnificent - Niccolo Machiavelli; Florence - Y. & E.-R. Labande - translated by Jane Howitt; The City of Florence - Historical Vistas and Personal Sightings - R. W. B. Lewis*
- 6) *Paston family. Paston letters and papers of the fifteenth century - Electronic Text Center, University of Virginia Library; Cambridge English Renaissance Electronic Service: English Handwriting - University of Cambridge*
- 7) *Making Quill Pens - New Hampshire Historical Society; Medieval Writing - <http://medievalwriting.50megs.com/tools/quill.htm>*
- 8) *The House of Medici - its rise and fall - Christopher Hibbert; The Medici - Colonel G. F. Young; Medici, Godfathers of the Renaissance - <http://www.pbs.org/empires/medici/>; Florence - Y. & E.-R. Labande - translated by Jane Howitt; The City of Florence - Historical Vistas and Personal Sightings - R. W. B. Lewis*
- 9) *The House of Medici - its rise and fall - Christopher Hibbert; The Medici - Colonel G. F. Young*
- 10) *The House of Medici - its rise and fall - Christopher Hibbert; The Medici - Colonel G. F. Young; Cambridge Translations of Renaissance Philosophical Texts - Volume 2: Political Philosophy - Jill Kraye, Editor.*
- 11) *Fashion in Costume 1200 ~2000 (second edition) Joan Nunn; What People Wore - Douglas Gorsline; The Florentine Persona - <http://www.florentine-persona.com>*
- 12) *The History of Money - Jack Weatherford; The Economic History of Later Medieval and Early Modern Europe - Prof. John H. Munro; Global Financial Data - <http://www.globalfindata.com/frameset.php3?location=/gh/142.html>*
- 13) *Census and Property Survey for Florentine Domains and the City of Verona in Fifteenth Century Italy - David Herlihy and Christiane Klapisch-Zuber; Cambridge, Mass.: David Herlihy, Harvard University, Department of History and Paris, France: Christiane Klapisch-Zuber, Ecole Pratique des Hautes Etudes, 1977. Madison, Wis.: University of Wisconsin, Data and Program Library Service, 1988 and 1996.; Measuring the Italian Economy, 1300-1861 - Paolo Malanima; The Market for Mercenaries - David A. Latzko, Department of Business and Economics, Wilkes University*

14) From: *Measuring the Italian Economy, 1300-1861* - Paolo Malanima;



15) *Handgonnes and Matchlocks: a preliminary essay in the history of firearms to the 1500s* - Dis Pater; *A History of Gunpowder* - Phil Earnshaw; *Antique Guns, 1250-1865* - Robert Wilkinson Latham; *Medieval Warfare* - H. W. Koch;

16) *Collegium Cosmicum ad Buxeas* - <http://www.bocce.org>; *World Bocce Association* - <http://www.worldbocce.org>; *Palazzo di Bocce* - <http://www.palazzodibocce.com>

17) *The Association for Renaissance Martial Arts* - <http://www.thehaca.com>

18) *The Boke of Goode Cookery* - <http://www.godecookery.com>; *The Olive Source* - <http://www.oliveoilsource.com>;