



# The Grinch's Guide to Early Period Scrolls

*aka Loot, Baby*

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# Class Description

- ◇ Early period cultures may not be book-literate or may have few surviving examples of calligraphy and illumination
- ◇ However, these cultures practice other arts that can be adapted for use in SCA award scrolls
- ◇ This survey of Anglo-Saxon, Irish, Norse, Migration and Roman treasures in jewellery, metalwork, and carving will help you learn how to incorporate their designs in a variety of scroll formats that honour the recipient's persona AND are fun and satisfying to make
- ◇ This same technique can be used for other cultures
  - ◇ Always employ research and respect to avoid culturally restricted or protected imagery, colours, titles, etc.



# Constraints

- ◇ Early cultures may not have many extant illumination exemplars
  - ◇ Organic matter is perishable in the presence of water, insects, mould, and even chemical interactions with paints/pigments
  - ◇ Parchment, commonly used in European book-making, is essentially tanned fine leather. Far stronger than later paper products but not immune to decay.
  - ◇ Papyrus, birch bark, palm leaves also used in manuscript-making
  - ◇ Limited examples tend to lead to survivorship bias: Lindisfarne, Kells, Durrow
- ◇ Early period cultures may not possess book literacy
  - ◇ However, ALL HUMAN CULTURES PRACTICE ART

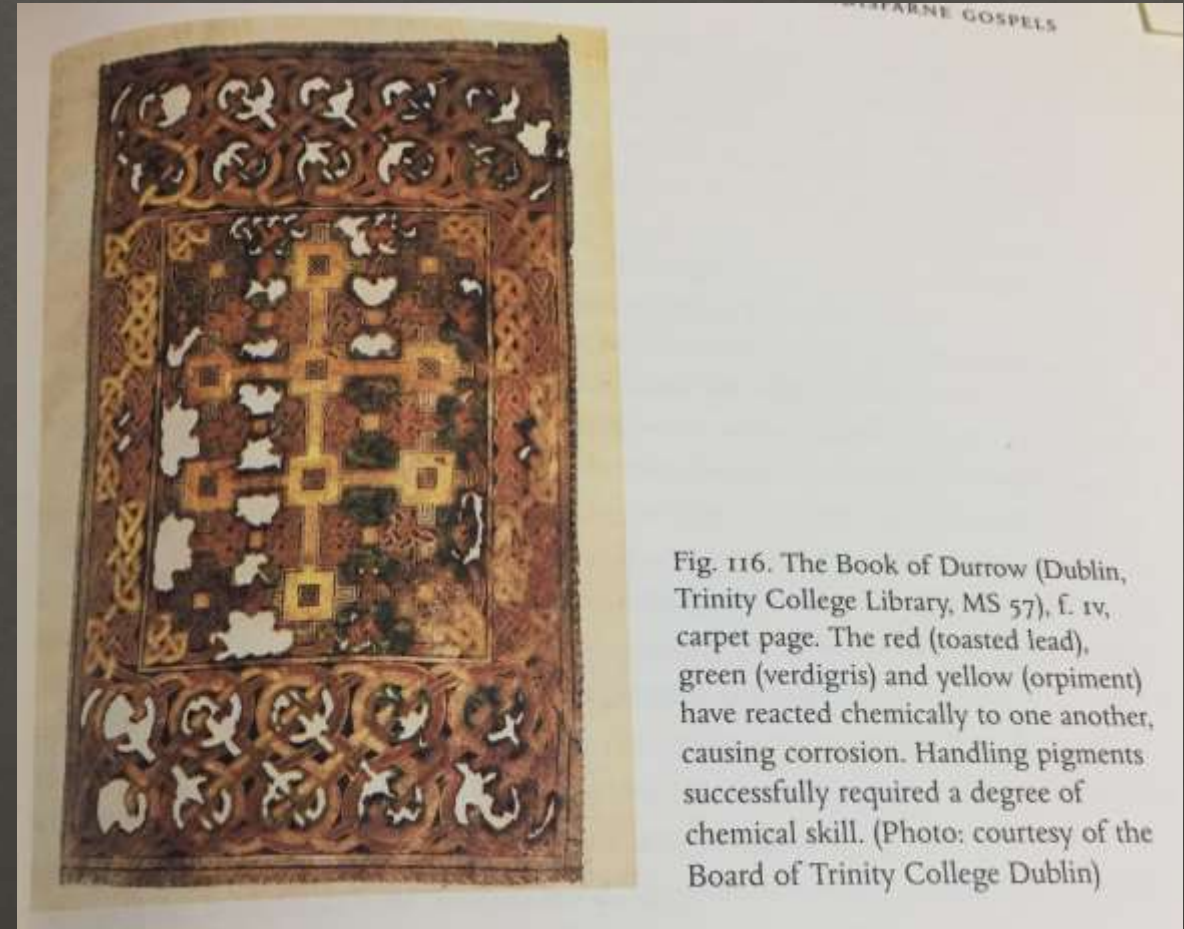


Fig. 116. The Book of Durrow (Dublin, Trinity College Library, MS 57), f. 1v, carpet page. The red (toasted lead), green (verdigris) and yellow (orpiment) have reacted chemically to one another, causing corrosion. Handling pigments successfully required a degree of chemical skill. (Photo: courtesy of the Board of Trinity College Dublin)

# Solution: Artefact-Based Illumination

- ◆ Process of adapting designs and motifs from surviving artefacts from a given culture/period into illumination
  - ◆ Jewellery
  - ◆ Arms and Armour
  - ◆ Sculpture
  - ◆ Woodworking
  - ◆ Pottery
  - ◆ Textiles





# Resources

- ◇ Metals: Brass/bronze pieces, gold, silver
- ◇ Inlays e.g. niello (silver oxide), gold wire, etc. can be preserved even when the iron or other perishable substrate has oxidized/rotted away
- ◇ Enamel work, cloisonne work
- ◇ Carvings: stone (menhir, runestone, dolmen), wood, ivory, gems (e.g. Classical Period)
- ◇ Leather: Bogs, acidic inhumations can preserve some items, e.g. decorated leather scabbards

# Anglo-Saxon & Irish Art

- ◇ Stylistic connections between insular illuminations and Anglo-Saxon and Celtic metalwork and sculpture are well established in all the major works
  - ◇ Triskeles
  - ◇ Knotwork
  - ◇ Gripping beasts
- ◇ One source even goes so far as to suggest that Anglo-Saxon goldsmiths were recruited by the Christian church to design manuscript illumination



# Anglo-Saxon Treasures

- ◆ Sutton Hoo (early 7th century, Suffolk)
- ◆ Staffordshire Hoard (7th or 8th century, Mercia)
- ◆ Rupertus Cross / house reliquaries

Ideas to adapt:

- ◆ Brooches and other Mercian jewellery, shoulder clasps, purse mounts
- ◆ Military hardware: Arms and armour, sword hilts,



# Sutton Hoo Adaptation

- ◆ Jewelled shoulder clasp
- ◆ Gold and garnet cloisonné
- ◆ Blue/black/white millefiori glass enamel





# Isle of Wight Brooch Adaptation

- ◆ The Chessell Down brooch, found in Grave 22, Isle of Wight. Early 6<sup>th</sup> CE.
- ◆ Photo from “Masterpieces: Early medieval art” by Sonja Marzinzik, The British Museum.



# Staffordshire Hoard

- ◆ This dazzling, extraordinarily rich find in 2009 greatly expands understanding of Anglo-Saxon wealth and artistry
- ◆ Comparable to the Sutton Hoo
- ◆ Trove of objects dating to the 6<sup>th</sup> and 7<sup>th</sup> centuries CE

◆ Images:

◆ <https://staffordshirehoard.rooftop.io/sites/407/2018/11/07155021/The-folded-cross.jpg>

◆ [https://staffordshirehoard.rooftop.io/dzi/preview/K1497\\_4000px\\_300dpi.jpg](https://staffordshirehoard.rooftop.io/dzi/preview/K1497_4000px_300dpi.jpg)





# Anglo-Saxon Adaptation

- ◇ Wain for Sir Ælfwynne et Langanwuda
- ◇ Zoomorph from the Hoard's folded cross. Not traced.
- ◇ Similar to the zoomorph from the Book of Durrow carpet page
- ◇ Sutton Hoo
- ◇ "Instant Martian" Bird of Prey adapted from the Sutton Hoo Great Shield
- ◇ Chequey glass stud a fusion: Staffordshire Hoard, Ardagh Chalice, Sutton Choo shoulder clasp
- ◇ Interlace adapted from the Apostle Mark incipit page, Lindisfarne Gospels





# Staffordshire Hoard: Cheek Piece

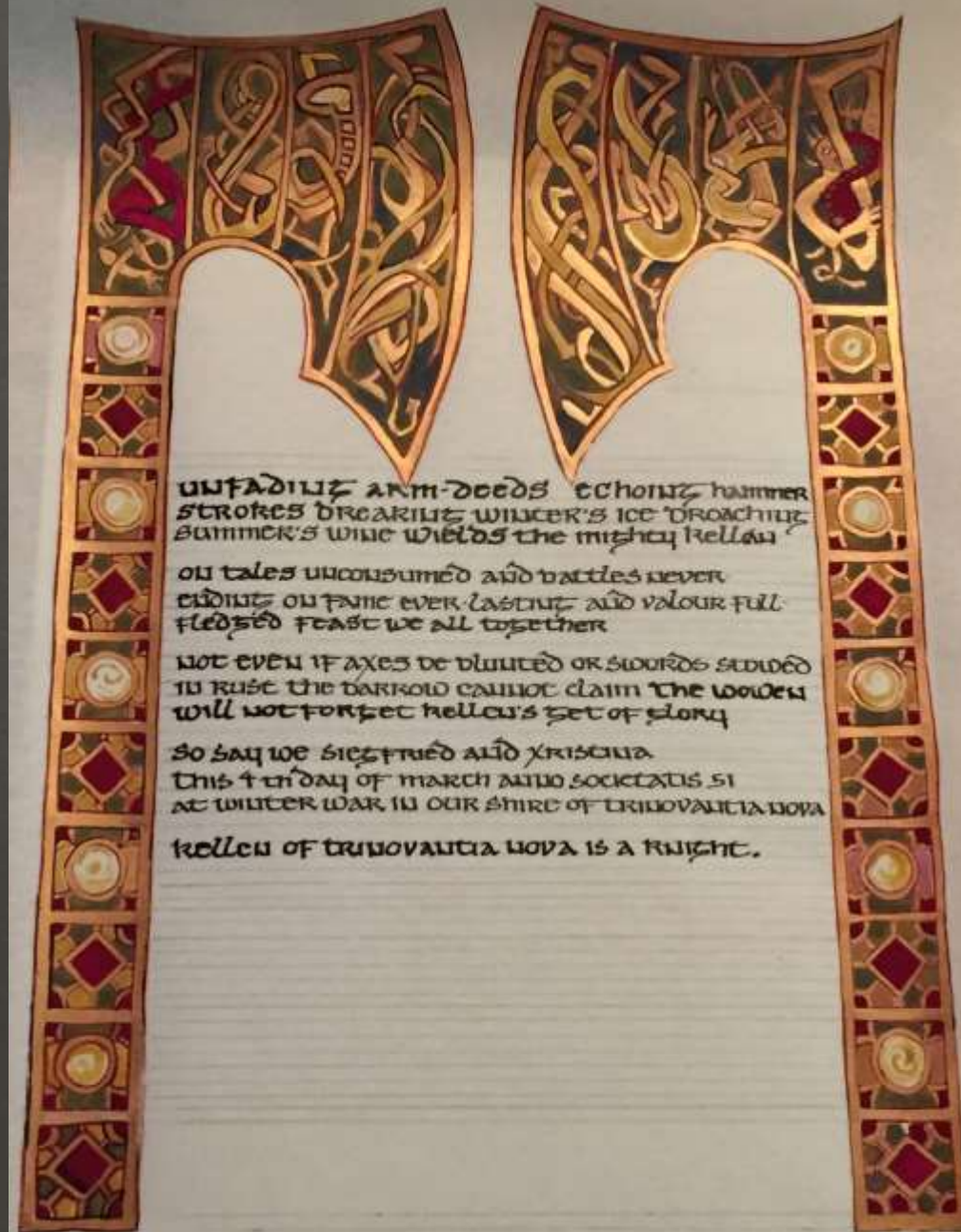


- ◆ Gospels. By Flickr user “Portable Antiquities Scheme”; - Flickr, CC BY 2.0, <https://commons.wikimedia.org/w/index.php?curid=55432526>



# Axe Scroll

- ◆ Each head features four cartouches of varying Anglo-Saxon knotwork designs loosely based on the cheekpiece from the Staffordshire Hoard.
- ◆ Jewelled handles based on gold and enamel cloisonné work from the back cover of the Lindau Gospels
- ◆ Image: <https://www.themorgan.org/sites/default/files/images/collection/download/m1-back-cover.jpg>



UNFADING ANM-DEEDS ECHOING HAMMER  
STROKES BREAKING WINTER'S ICE DRACHTING  
SUMMER'S WINE WIELDS THE MIGHTY HELLEN  
ON TALES UNCONSUMED AND BATTLES NEVER  
ENDING ON FAIRIE EVER LASTING AND VALOUR FULL  
FLEDGED FEAST WE ALL TOGETHER  
NOT EVEN IF AXES BE DIMITED OR SWORDS SLOWED  
IN RUST THE DARKWOOD CANNOT CLAIM THE WOODEN  
WILL NOT FORGET HELLEN'S SET OF STORY  
SO SAY WE SIEGFRIED AND KRISTINA  
THIS 4TH DAY OF MARCH ANNO SOCIETATIS 51  
AT WINTER WAR IN OUR SHIRE OF TRUOVANTIA NOVA  
HELLEN OF TRUOVANTIA NOVA IS A KNIGHT.



# Alfred and Mercian Treasures

- ◇ Alfred Jewel:
  - ◇ Aestel, or fancy knob on a manuscript pointer
  - ◇ This piece and the Luna brooch are examples of Carolingian-inspired enamel work
- ◇ Silver Brooches: Strickland, Fuller Brooch, etc.
- ◇ Abingdon Sword, c. 875 CE has silver mounts in Trehwiddle style
- ◇ See also the Galloway Hoard, Viking-era Scottish objects with close kingship to Anglo-Saxon silver brooches



## Strickland Brooch:

- ◇ By Jononmac46 - Own work, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=31905151>

## Alfred Jewel:

- ◇ By Mkooiman - My own work. Previously published: <https://www.flickr.com/photos/mkooiman/21117808451/in/photolist-yb7hHH>, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=53359848>



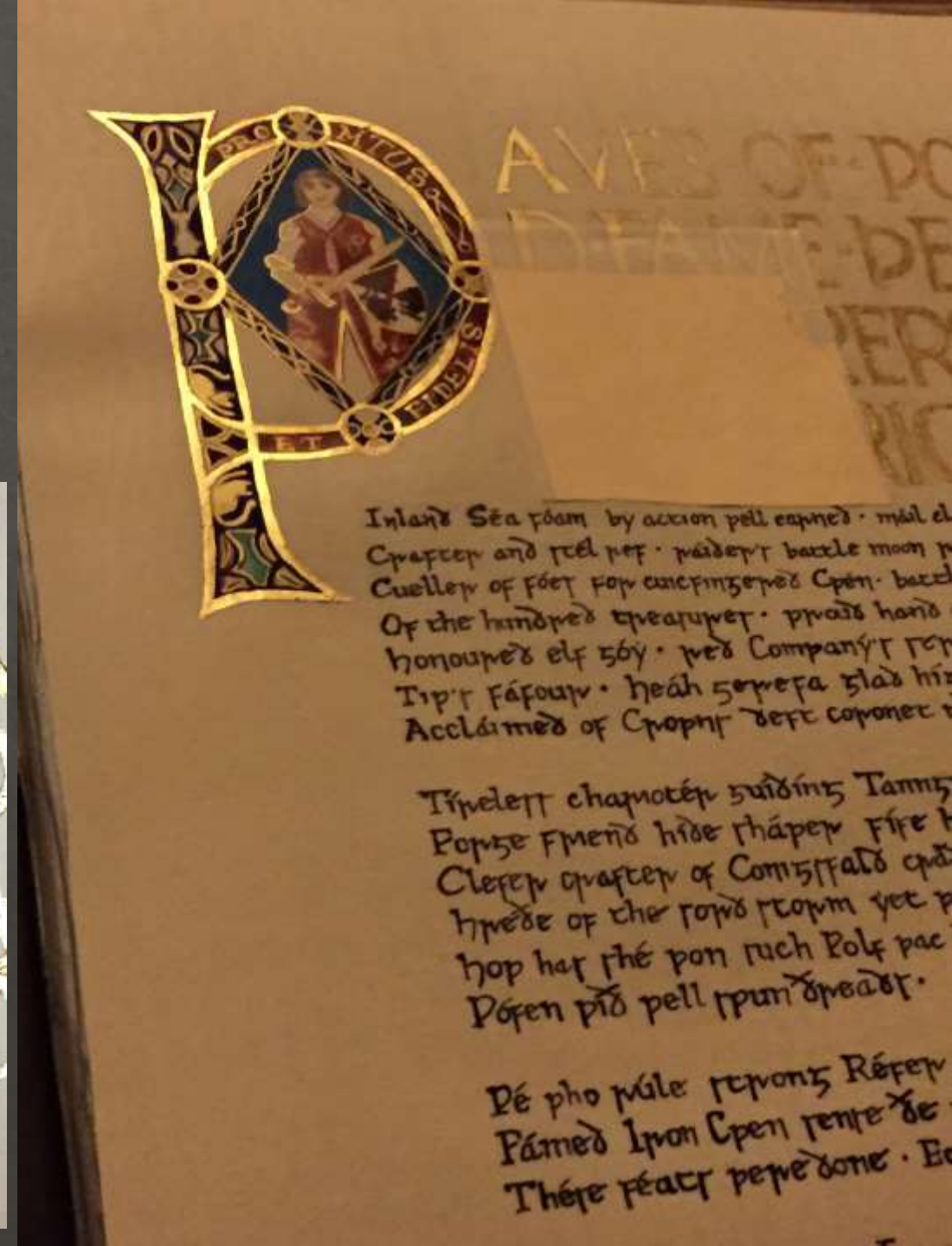


# Alfred Jewel Adaptation

- ◆ Great examples of Mercian illumination a bit thin on the ground
- ◆ "PROMTUS ET FIDELIS" one of the recipient's mottoes
- ◆ Studs designed after another Anglo-Saxon aestel. the Minster Lovell jewel

◆ Image:

[https://collections.ashmolean.org/collection/search/per\\_page/25/offset/0/sort\\_by/relevance/object/23225](https://collections.ashmolean.org/collection/search/per_page/25/offset/0/sort_by/relevance/object/23225)



Inland Sēa fōam by accon pell earned · māl el  
Crafter and fōet ref · mādert bacele moon p  
Cuellet of fōet fōm acconfōerōd Cren · bacele  
Of the hundred trefaure · pnaōd hand  
honoured elf 56y · wed Companyt ger  
Tyr fāfoun · heah 50wera 5lad his  
Acclāmed of Crophē deff coronet

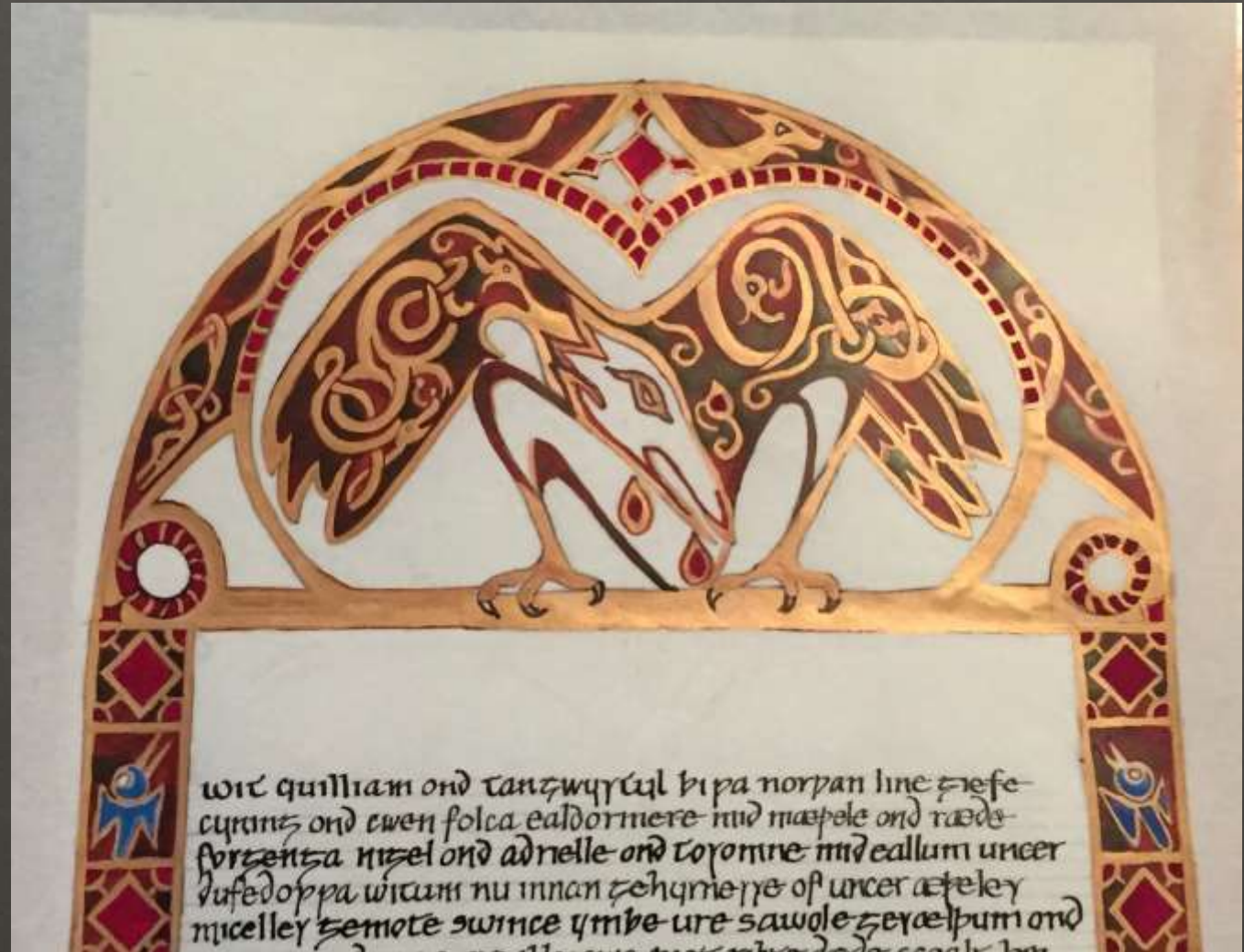
Tīnelett charnotēr sūidīng Tannys  
Porse fmenō hīde thāper fīfe  
Cleser crafter of Comīffald crā  
hrede of the gōrd gōrm yet p  
hop haf thē pon ruc hōlf pac  
Dōfen pīd pell gūm dreaōt ·

Dē pho mīle gēmonz Rēfer  
Fāmed Irom Cren gēre de  
Thēre fēat pēpēdone · Eo



# Anglo-Saxon Cues

- ◆ Pelican scroll for Sir Ælfwynne et Langanwuda Sept. 2017
- ◆ Key features:
  - ◆ Arcade in gold and garnet cloisonne resembling an open-work diadem
  - ◆ Pelican chicks and cloisonne fills painted to resemble enamelwork
  - ◆ Stylistic cues from the Insular style, jewelled back cover of the Lindau Gospels, 8th century, Continental Europe





# Irish Treasures

- ◇ Tara Brooch
- ◇ Lismore Crozier
- ◇ Ardagh Chalice
- ◇ Derrynaflan Paten



# Tara Brooch Adaptation

- ◆ Motif based on the pin on the Tara Brooch, early 8<sup>th</sup> CE
- ◆ Chequey glass studs
  - ◆ Corner triskele shapes converted to trilliums
  - ◆ Human head turned to a wolf
  - ◆ Round gap for the kingdom seal



- ◆ O. B. Duane. Celtic Art. London: Flame Tree Publishing, 1996. Page 56.



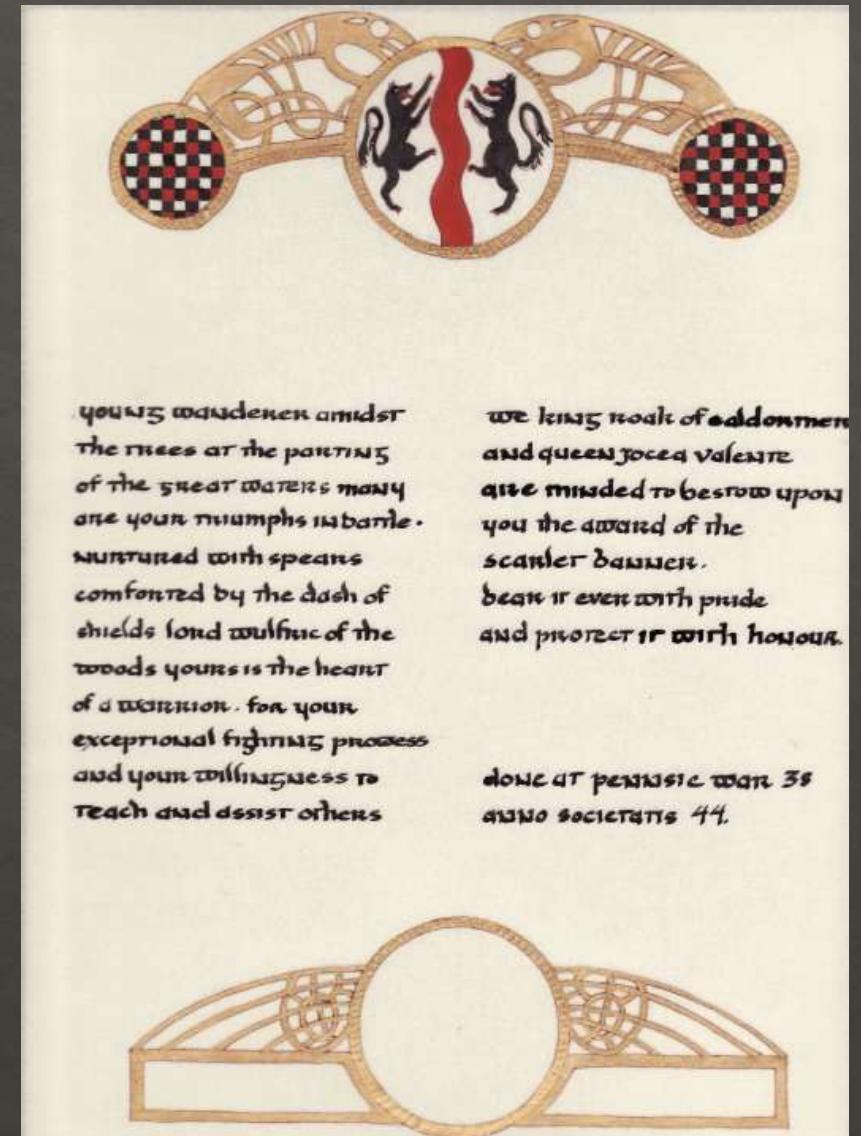


# Lismore Crozier Adaptation

- ◆ Scarlet Banner, Wulfric of the Woods, Pennsic 2009
- ◆ Gripping wolves and millefiori beads adapted from the Lismore Crozier, c.1100
- ◆ Irish insular metalwork

◆ Image:

◆ [https://commons.wikimedia.org/wiki/File:Lismore\\_Crozier,\\_c.\\_1100.jpg](https://commons.wikimedia.org/wiki/File:Lismore_Crozier,_c._1100.jpg)



young warden amidst  
the trees at the parting  
of the great waters many  
are your triumphs in battle.  
nurtured with spears  
comforted by the dash of  
shields lord wulfric of the  
woods yours is the heart  
of a warrior. for your  
exceptional fighting prowess  
and your willingness to  
teach and assist others

we king noth of eadonmen  
and queen jocea valente  
are minded to bestow upon  
you the award of the  
scarlet banner.  
bear it even with pride  
and protect it with honour.

done at pennsic war 38  
anno societatis 44.

# Ardagh Chalice

- ◆ Part of the Ardagh Hoard, discovered 1868.
- ◆ Images:
- ◆ [https://en.wikipedia.org/wiki/Ardagh\\_Hoard#/media/File:Calice\\_d'argento,\\_da\\_reerasta,\\_ardagh,\\_contea\\_di\\_limerick,\\_viii\\_secolo\\_04.jpg](https://en.wikipedia.org/wiki/Ardagh_Hoard#/media/File:Calice_d'argento,_da_reerasta,_ardagh,_contea_di_limerick,_viii_secolo_04.jpg)
- ◆ Side view of the Ardagh Chalice, early 8th century.
- ◆ O. B. Duane. Celtic Art. London: Flame Tree Publishing, 1996. Page 60





# Bodhran Scroll

- ◊ Circular layout based on the Derrynaflan Paten, found with the 8<sup>th</sup> or 9<sup>th</sup> century Derrynaflan Chalice.
- ◊ Jewelled studs inspired by the nearly contemporaneous Ardagh Chalice
- ◊ Image:  
[https://en.wikipedia.org/wiki/Derrynaflan\\_Chalice#/media/File:Derrynaflan\\_paten.jpg](https://en.wikipedia.org/wiki/Derrynaflan_Chalice#/media/File:Derrynaflan_paten.jpg)





# Ardagh Chalice Capitals

- ◆ The capitals on the Ardagh Chalice, chased into the silver with hundreds of small dots
- ◆ Scroll capitals performed in reverse



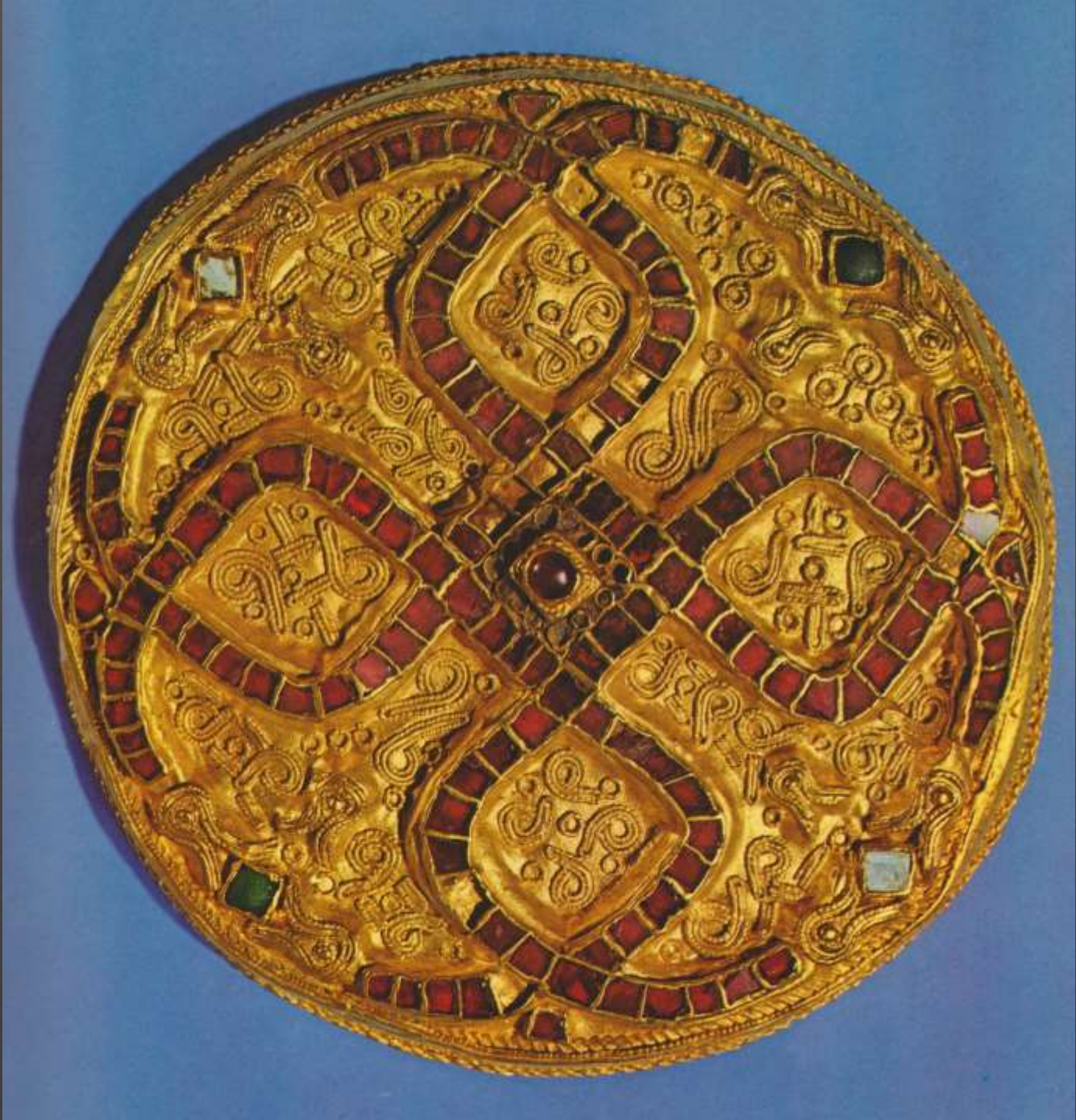


# Migration Treasures

- ◆ Visigothic/Ostrogothic
- ◆ Petrossa Treasure (4th CE)
  - ◆ Rich source of garnet and gold jewellery
  - ◆ Ties to Anglo-Saxon work
- ◆ Spangenhelms (e.g. Vendel) and sword hilts

Image: Migration Brooch, mid-7th CE

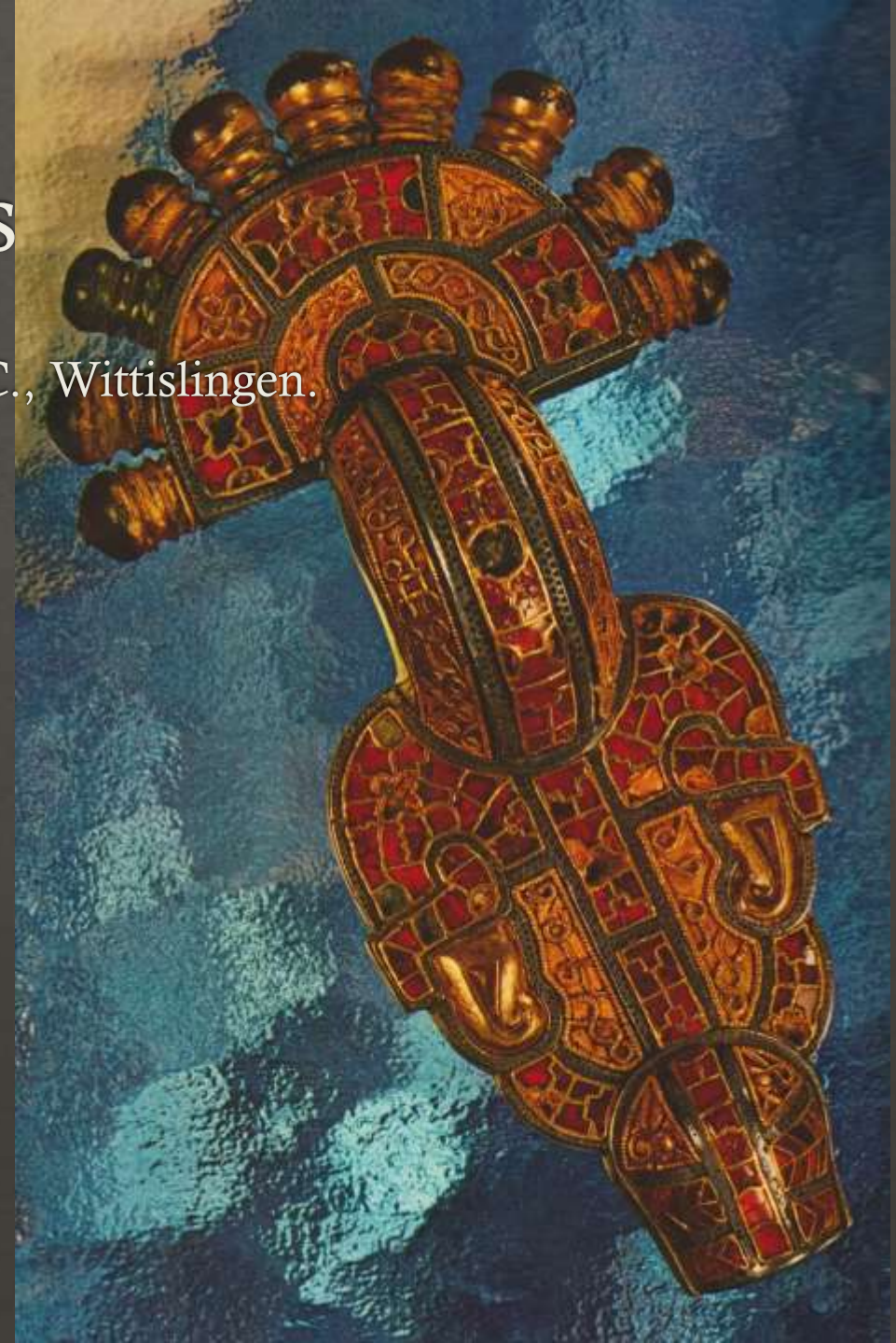
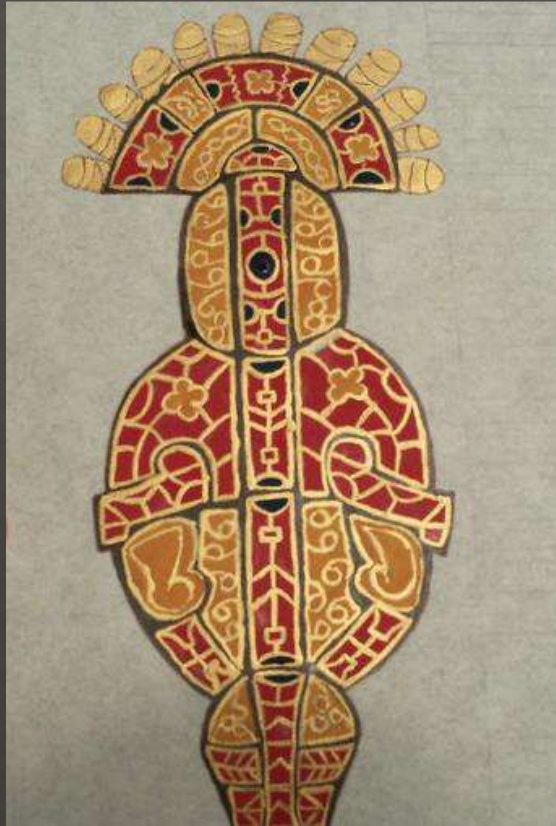
- ◆ Wittislingen, Guido Gregoriotti.  
Jewellery Through The Ages. New York:  
American Heritage, 1969. Page 141.





# Bow Brooch Adaptations

◆ Motif based on Ostrogothic bow brooch, 6th C., Wittislingen.





# The Norse Problem

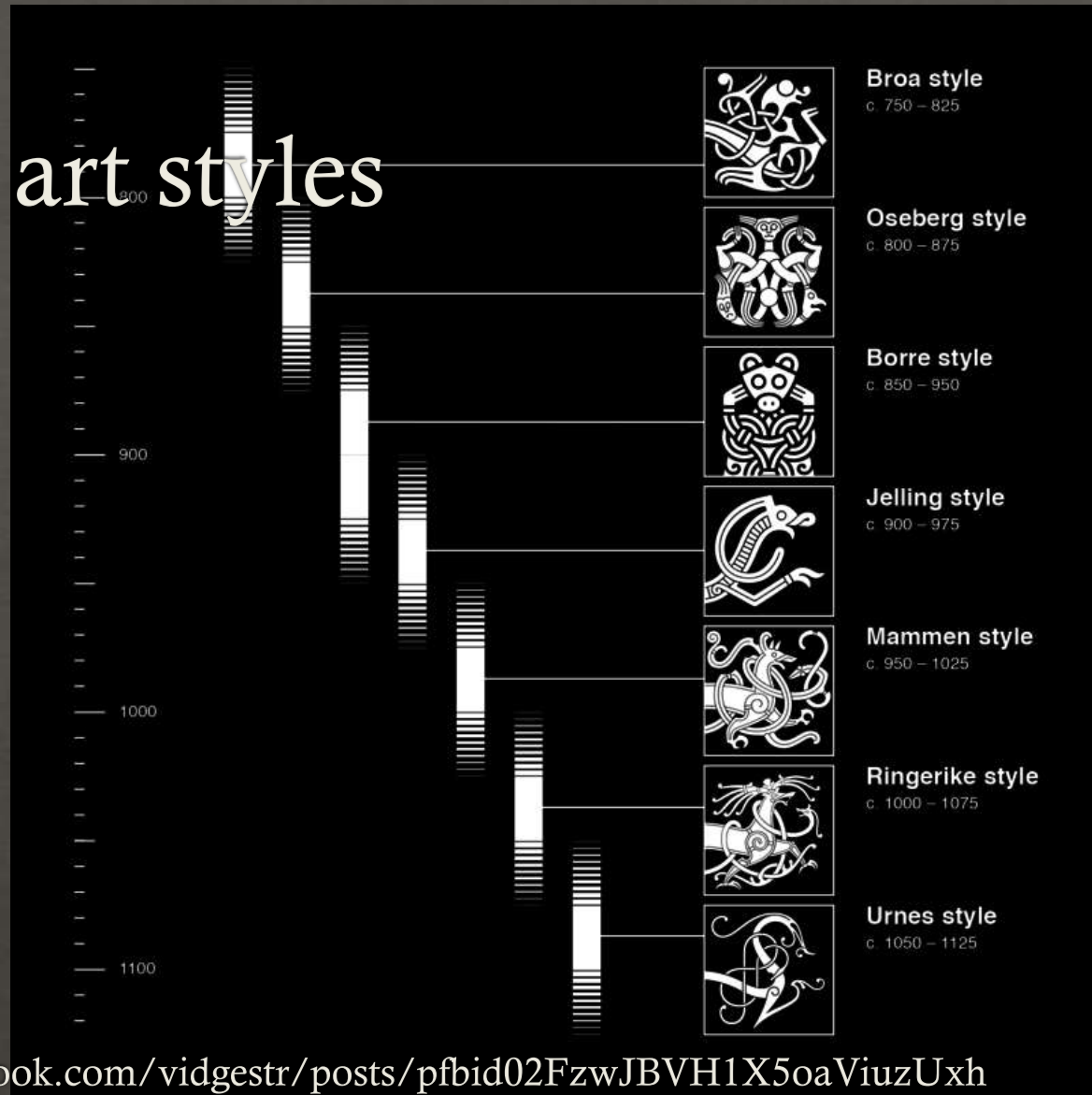
- ◇ Ideally, an award scroll should suit the recipient's persona
- ◇ However, “Norse calligraphy and illumination” per se is limited
  - ◇ Rune stones such as the Jelling stone
  - ◇ Surviving runic manuscripts are rare or appear much later
- ◇ Artefact-based illumination offers satisfying solutions for honouring cultures without an illumination heritage
- ◇ [https://en.wikipedia.org/wiki/Jelling\\_stones](https://en.wikipedia.org/wiki/Jelling_stones)

# Norse Treasures

- ◇ Oseberg ship mound
- ◇ Mammen axe
- ◇ Urnes stave church
- ◇ Tortoise and box brooches, bracelets, hacksilver
- ◇ Carved stones
- ◇ Ship vanes
- ◇ Horse bows
- ◇ Sword pommels (niello work)
- ◇ Tablet-woven trim



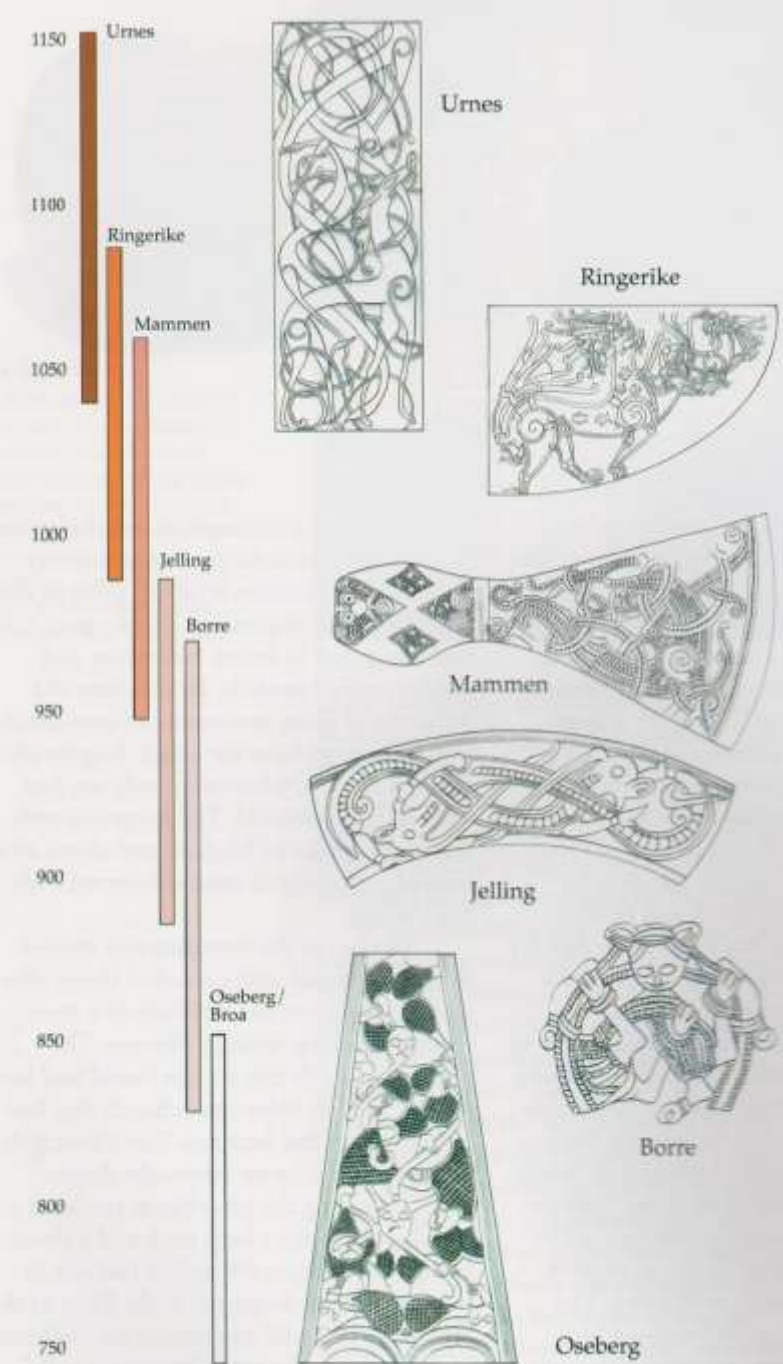
# Norse art styles



Sources:

<https://www.facebook.com/vidgestr/posts/pfbid02FzwJBVH1X5oaViuzUxhvmuX2ttWuZYMmef8ViKN6AHJFx6twkR7J7zTFJjWrDSaLl>

William W. Fitzhugh and Elisabeth I. Ward, ed. Vikings: The North Atlantic Saga. Washington: Smithsonian Institution Press, 2000. Page 66.



# Norse Treasures

- ◆ Cammin Casket, detail of back panel.
- ◆ Mammen Style, Danish school, c. 1000 CE.
- ◆ Oseberg Ship Burial, c. 800 CE and associated artefacts





# Oseberg Adaptations

- ◇ Oseberg 9<sup>th</sup> century CE ship burial a particularly rich source of wooden artefacts
  - ◇ Oseberg ship – carved ornamentation
  - ◇ Wooden bed posts, carts/sleds
  - ◇ Bucket with enamel decoration
  - ◇ Fabric remnants/tablet-woven design
- ◇ Ship Scroll:
  - ◇ Prow knotwork based on an 11th C. brass shipvane, Urnes style
  - ◇ Runes in Elder Futhark



# Oseberg Adaptations (cont'd)

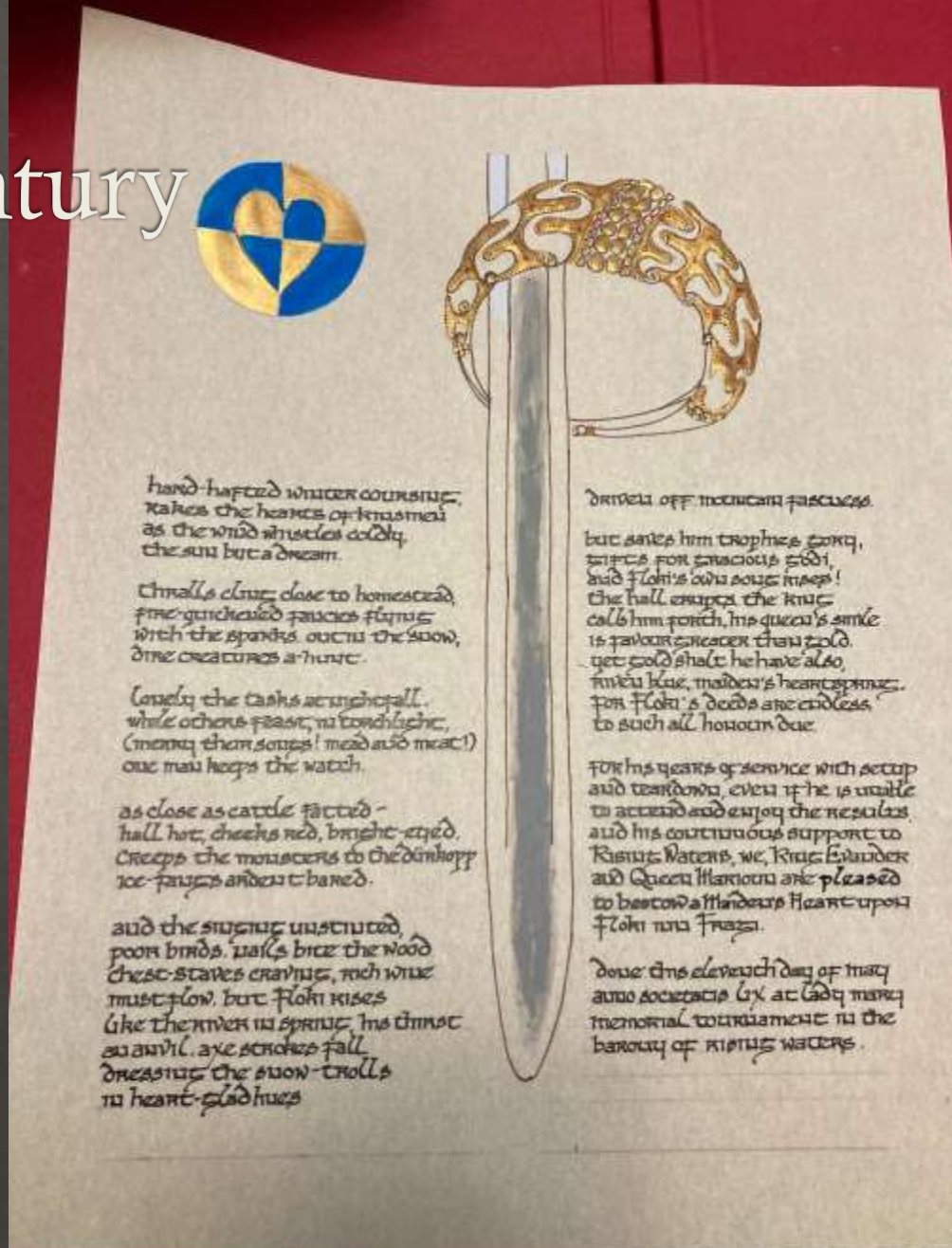
- ◇ Beast detail based on bedpost carving in the Oseberg ship burial, early 9th century CE
- ◇ Alternating gold and cross-hatch fills on face plate
- ◇ Square-and-dot fill on major interlace
- ◇ Award badge at base of post





# Hornelunde Hoard, 10<sup>th</sup> century

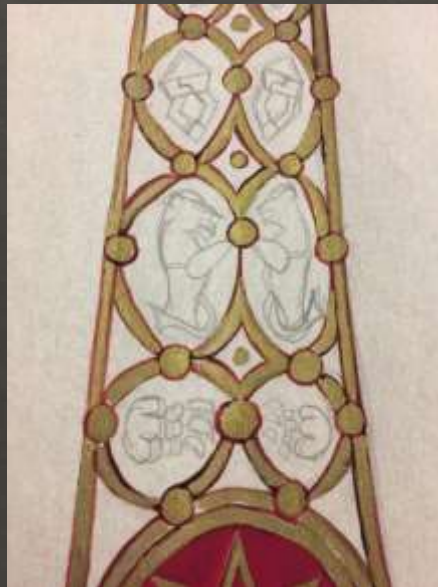
- ◆ Danish arm-ring from the Hornelunde Hoard (near Varde), hung on the blade of a sword.
- ◆ Gold gouache
- ◆ Voids left empty instead of black, for lightness





# Broa Bridle Mount Adaptation

- ◆ Figures and cell-shapes from gilt-bronze bridle mounts, Broa, early 9<sup>th</sup> century CE
- ◆ Lindisfarne-inspired incipit capitals
- ◆ Sutton Hoo cloisonné and ivory purse-lid, early 7<sup>th</sup> century CE



haunted by a giant bear standing in the wilderness, its pelt was marked with spirals of silver, its eyes great garnets of fire as it foraged in the light of the moon. when he played a lute, his wild music brought it near and the bear began dancing, but strange noises drove it mad. great claws scathed the rafters, it tore down the roof, thud and bhowl wept, because it knew him not.

years went by, the man and the bear sought to survive, but the spell of the music and the moon held them fast, the bear's pelt dimmed, the man knew despair.

one day at sunrise the man awoke near a deep pool, a woman sat there washing the bear's doll and mended coat, her hair was bright as gold and she smiled. when the moon returned the man began to play and the bear began to dance, the madness raged outside the door, but this time it dared not enter. the woman sat at her loom weaving in the pinelicht, and the man saw the silver spirals of the bear's fur leaved with a golden wing.

for his outstanding work in horsemanship and oil painting, we mark Rhau and his brother Rhau began are pleased to receive.

byaru aarousou

and our noble order of the crucible.

done this 21 in day June  
aurosoctacus 54  
at our war of the thulham  
in our caution of and cheese.

now the bear's claws drew noisily on the walls and carved magical beads in the timbers while thudets of dreams rose from the loom.

as the woman wrapped the dazzling cloth around them all, byaru the bear wept again but with joy.

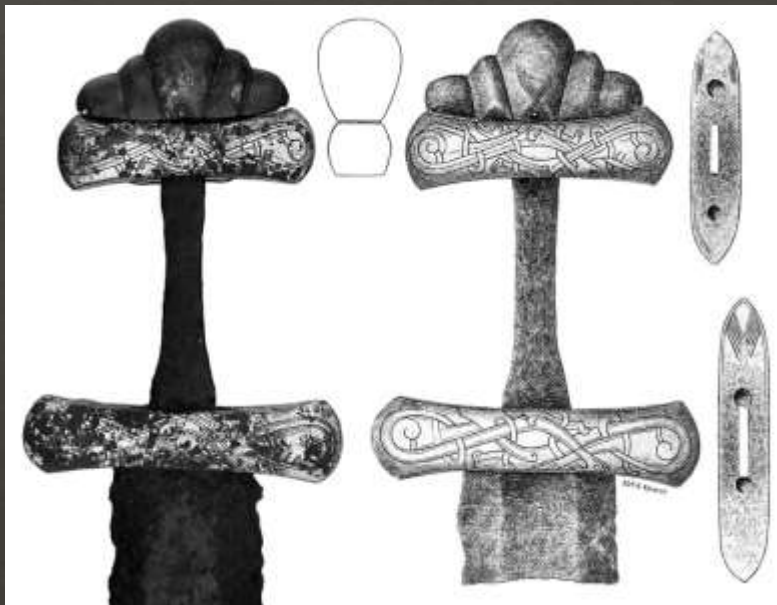
Rhau

Rhau began



# Norwegian Sword

- ◆ Hilt and pommel design based on 10<sup>th</sup> century sword found at Sandbu farm, Vaage, Oppland, Norway.
- ◆ Photo source:
- ◆ <https://pbs.twimg.com/media/DW6wrZ1X4AAYvhF?format=jpg&name=900x900>



at the night hunt, and the  
long hunt, in the bitter  
weather Jótun-Björn is  
climbing as the stones  
rattle down.

Seeking the shadow,  
and the witness hunting  
the terror, and daring the  
demon who dwells in the  
mountain.

Rash boasts at table do not  
drive him, but a pelt he has  
promised (cruel cold to conquer)  
and bounty for belt-mates,  
fresh meat for the hall.

Snow veils the ascent, a tower  
in darkness sways, the  
boulders seem to move; his  
arrows whistle in the empty  
air, calling the spear vanished  
in the dark.

He turns, the pass is lost in  
midnight snow. Jótun-Björn  
also, yet slowly sleep he shuns:  
no pale shelter, he seeks the  
wild one fiercer than storm.

Near the peak, he falters,  
frozen, his footsteps sink in  
the snow. Yet a sudden a  
clearing, high in the mountain,  
swept clean by blizzards, and  
bright in the night a waning  
moon beckons, promise of  
passage.



and patron of light, the  
great bear emerges,  
silver in shadow, a shield  
in the storm. Seades  
his footfalls, rights his  
descent, leads to the  
safe road, and goes with  
the dawn.

No pelt for the bedstead, no  
meat for the table, but  
Jótun-Björn bears home a far  
greater gift, a sword etched  
with silver and wrapped with  
fine wire, the bear and the  
moon hold the darkness at bay.

For his martial skills, heroic  
service, and freely shared  
ability to reach all things

We, King Roak and Queen  
Hjarrökia make unto  
Jótun-Björn an award of arms  
and grant him the right to  
bear arms within the society  
without let or hindrance, and  
the rights and responsibilities  
conveyed by his elevation to  
this rank.

Done the 30th of April, the  
very last day of Anno Societatis  
56 in our barony of Risting  
waters.





# Jellinge Horse Bow Adaptation

- ◆ Golden harness bow with Jellinge-style decoration. Mammen, Jutland, Denmark.
- ◆ Gold leaf, red gouache and oakgall ink on goatskin parchment





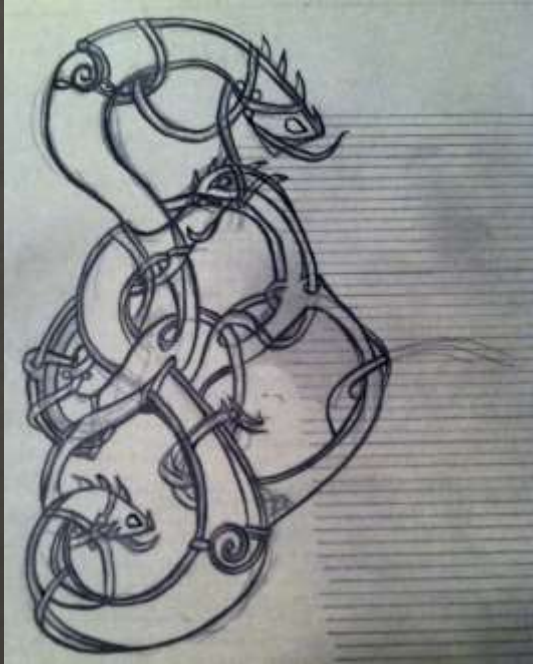
# Bird Plaque Adaptation

- ◆ Bird motifs based on Viking era gold metal plaque.



# Cammin Casket Adaptation

- ◆ Sketch of S-shape with dragons
- ◆ Stippled the gold with tiny yellow ochre dots, and the green with larger silver dots.
- ◆ Coated the red with gold to give it a fiery aspect





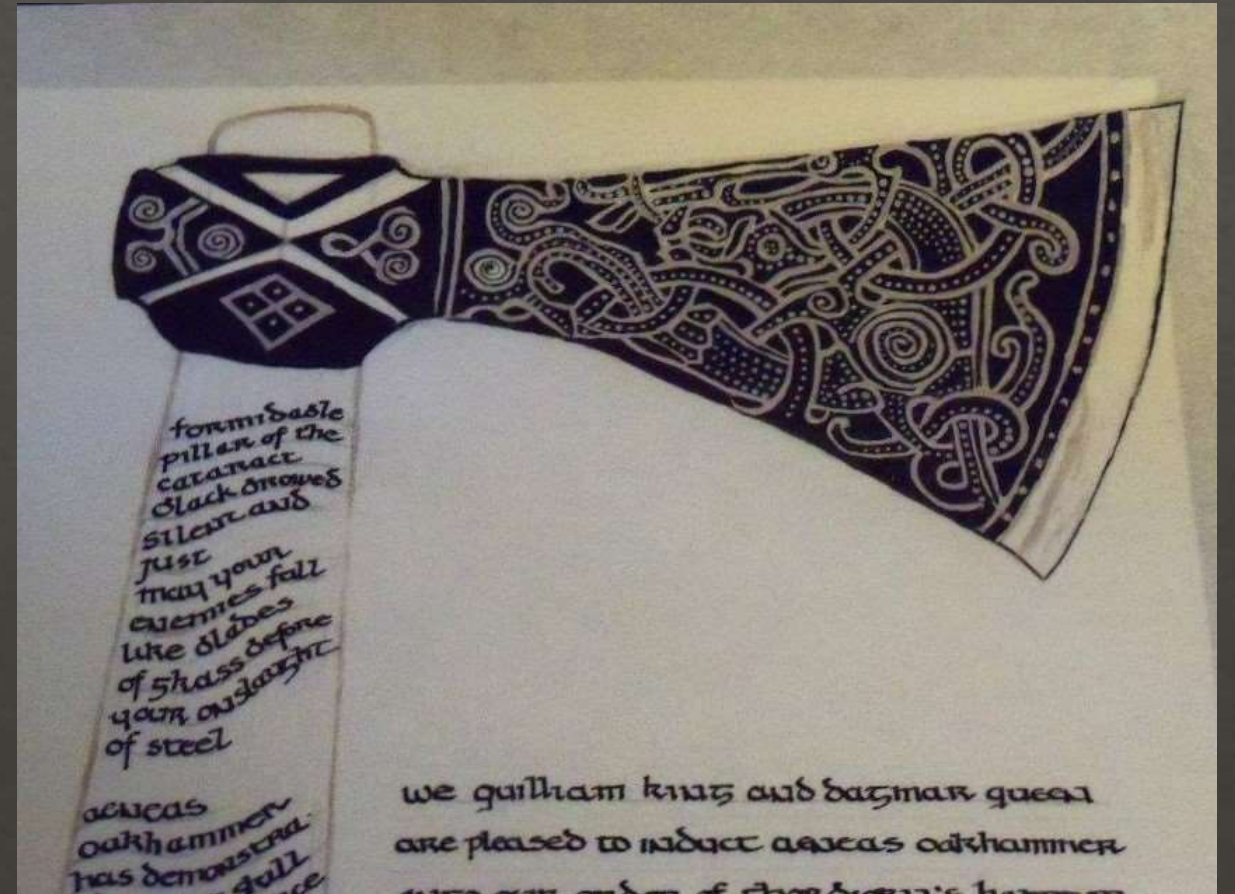
# Finnish Sword Hilt Adaptation

- ◆ Scarlet Banner, Lord Maunus Sataielkanpoika, 2010
- ◆ Gorget and top margin decorated with vine motif
- ◆ Vinery based on 10th C. Finnish sword hilt (Suontaka, Hame, Finland)
- ◆ [https://en.wikipedia.org/wiki/Suontaka\\_sword](https://en.wikipedia.org/wiki/Suontaka_sword)



# Mammen Axe Adaptation

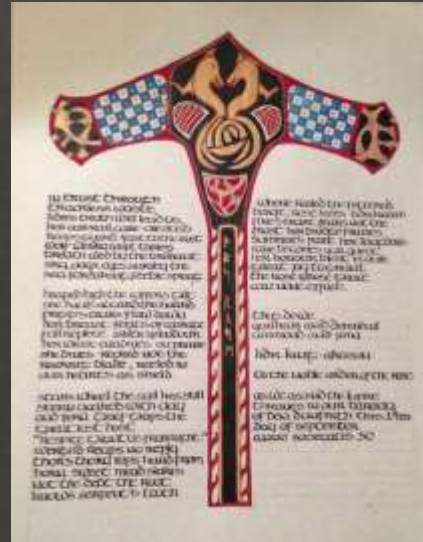
- ◆ Design based on the Mammen axehead inlaid with niello work.
- ◆ <https://www.aesdes.org/2021/02/02/viking-aesthetics/>





# Norse/Lindisfarne Adaptation

- ◆ Rose Scroll for Countess Lidr Lang-Akason
  - ◆ Thor's Hammer/double-headed bearded axe
  - ◆ Axe heads terminate in studded design based on Oseberg cart carvings
  - ◆ Wave fills to resemble oar rails
  - ◆ Heraldry nods: Golden wolves, stylized Rose
  - ◆ Drottqvætt poetry





# Vendel Helms

Vendel ship burials have yielded artefacts with direct links to Sutton Hoo work

Examples of Vendel helms:

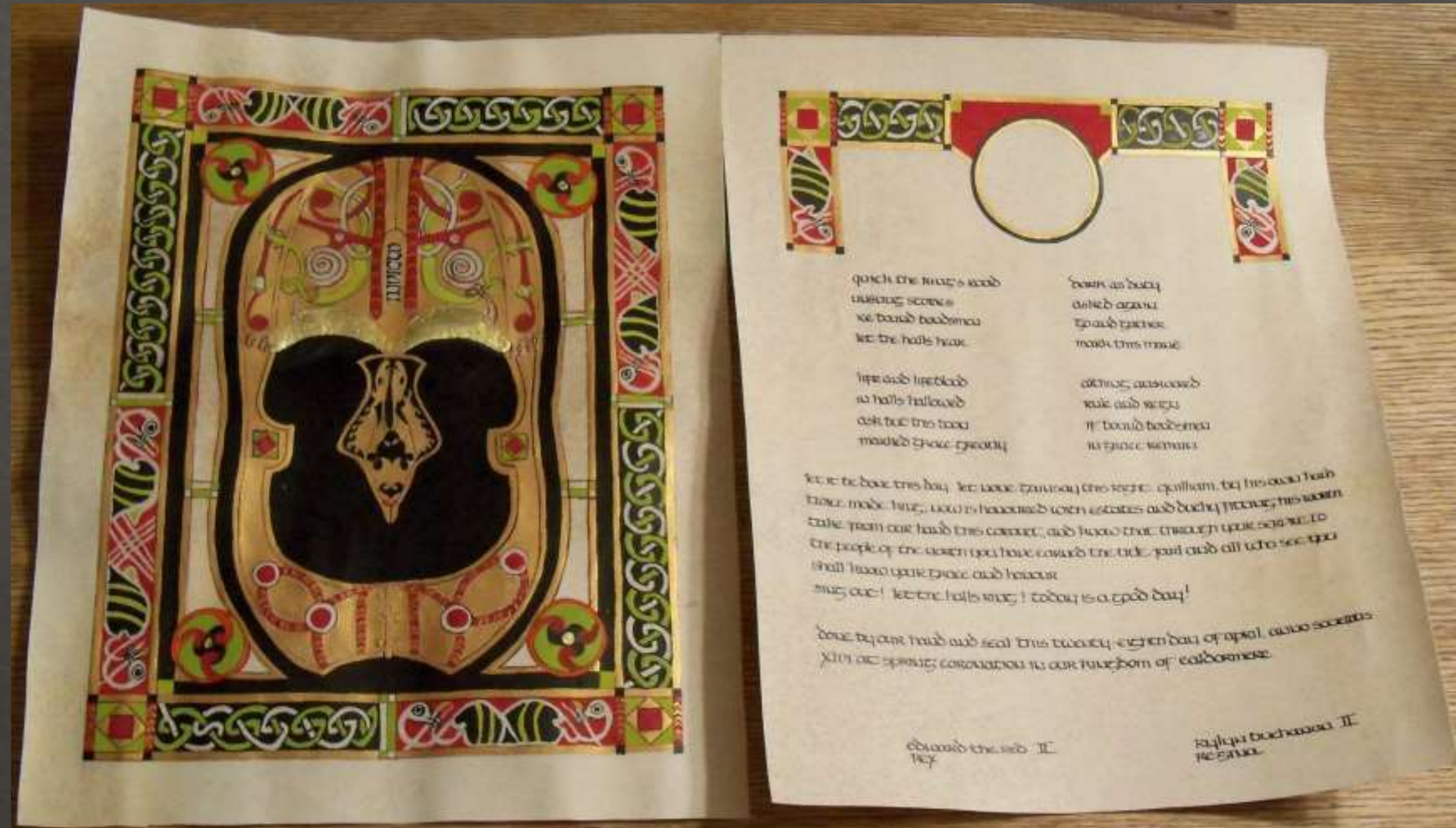
- ◇ <http://early-med.archeurope.com/iron-age-scandinavia/the-late-iron-age-in-scandinavia/helmets-from-the-vendel-period/>





# Vendel Helm Adaptation

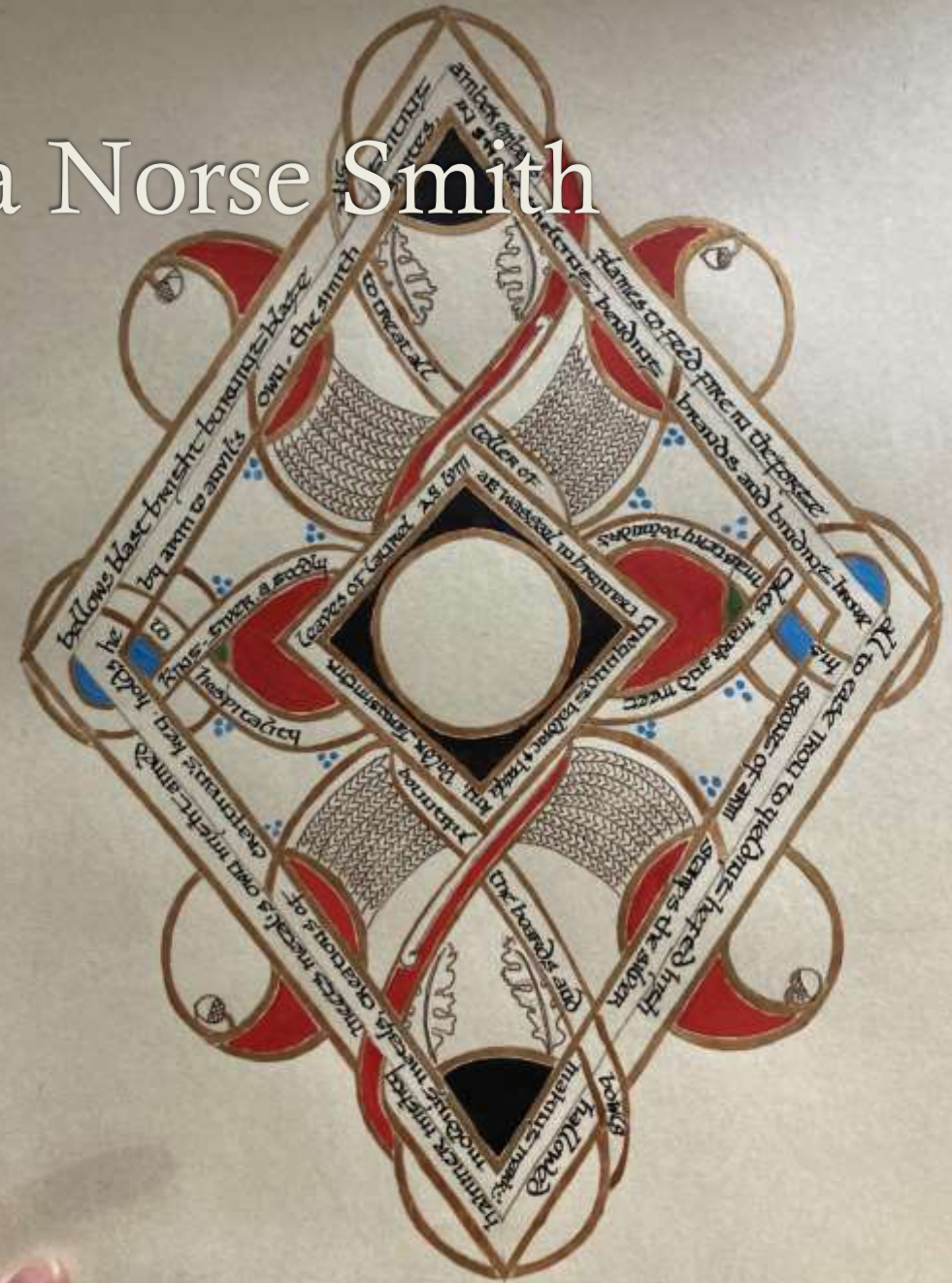
- ◆ Ducal scroll for Sir Quilliam
- ◆ Lindisfarne-style carpet page of Vendel helm
- ◆ Bird zoomorphs adapted from the Lindisfarne Gospels
- ◆ Celtic triskele and corner element from the Ardagh Chalice
- ◆ Forehead inlay adapted from the Mammen axe



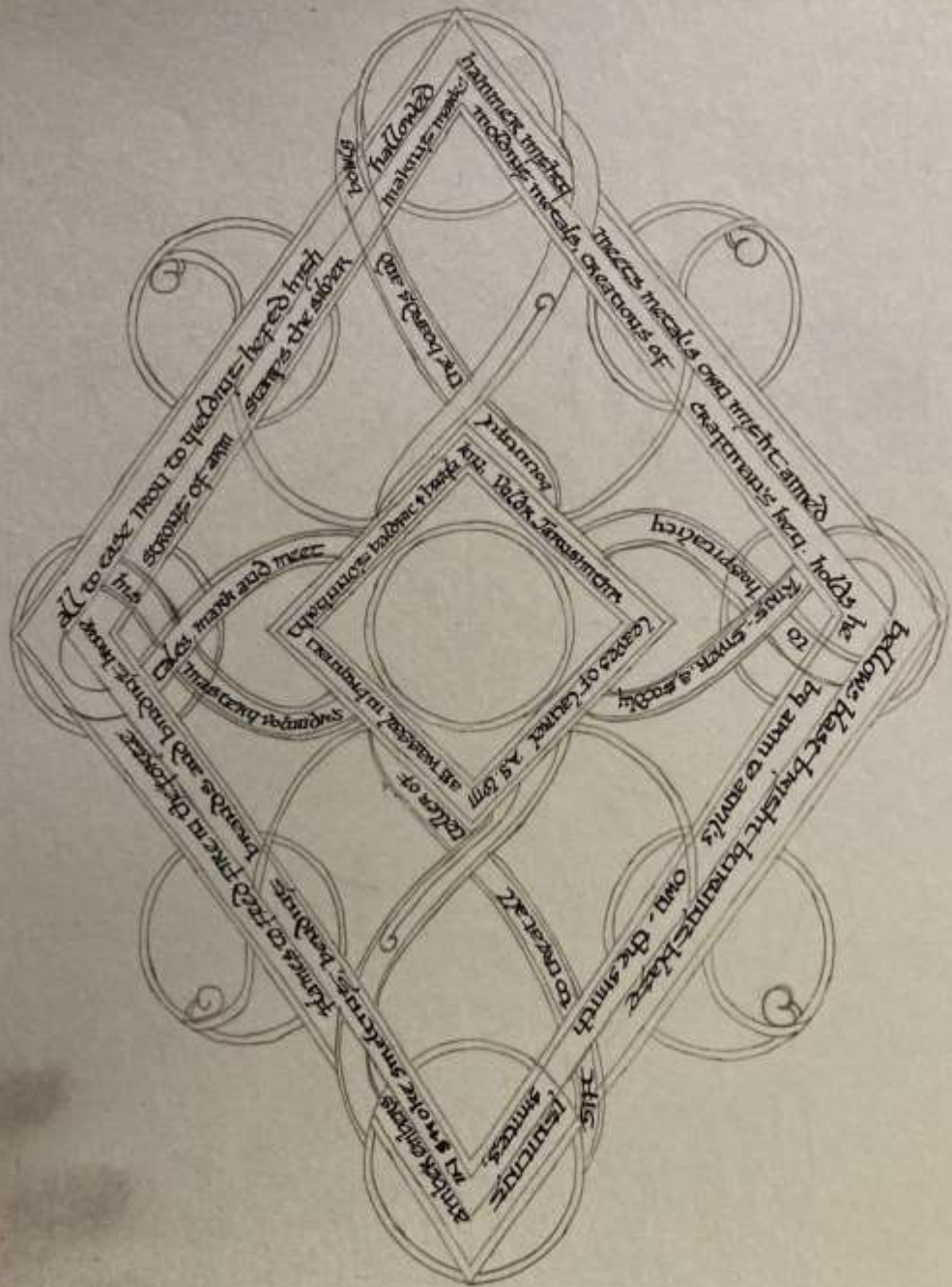


# Forge-Jewel for a Norse Smith

- ◇ Compass-tool shapes
- ◇ Herringbone-weave filigree
- ◇ Knotwork to hold the calligraphy







### Plan for scroll:

- ◇ Large open diamond, central square with seal in the centre, nine circular stations
- ◇ Wording in half-uncial, on lines on looping knotwork



# Roman/Coptic Treasures

- ◆ Jewellery, cameos, cabochons, etc.
- ◆ Helmet finds, sometimes with engravings
- ◆ Coptic textiles in silk, wool, linen
  - ◆ Dry burial conditions excellent for preserving fibres, patterns and dyes
- ◆ Roman stone monuments rich source of capitals and wording

Silk textile:

<https://smarthistory.org/silk-coptic-panel/>





# Roman/Coptic Adaptation

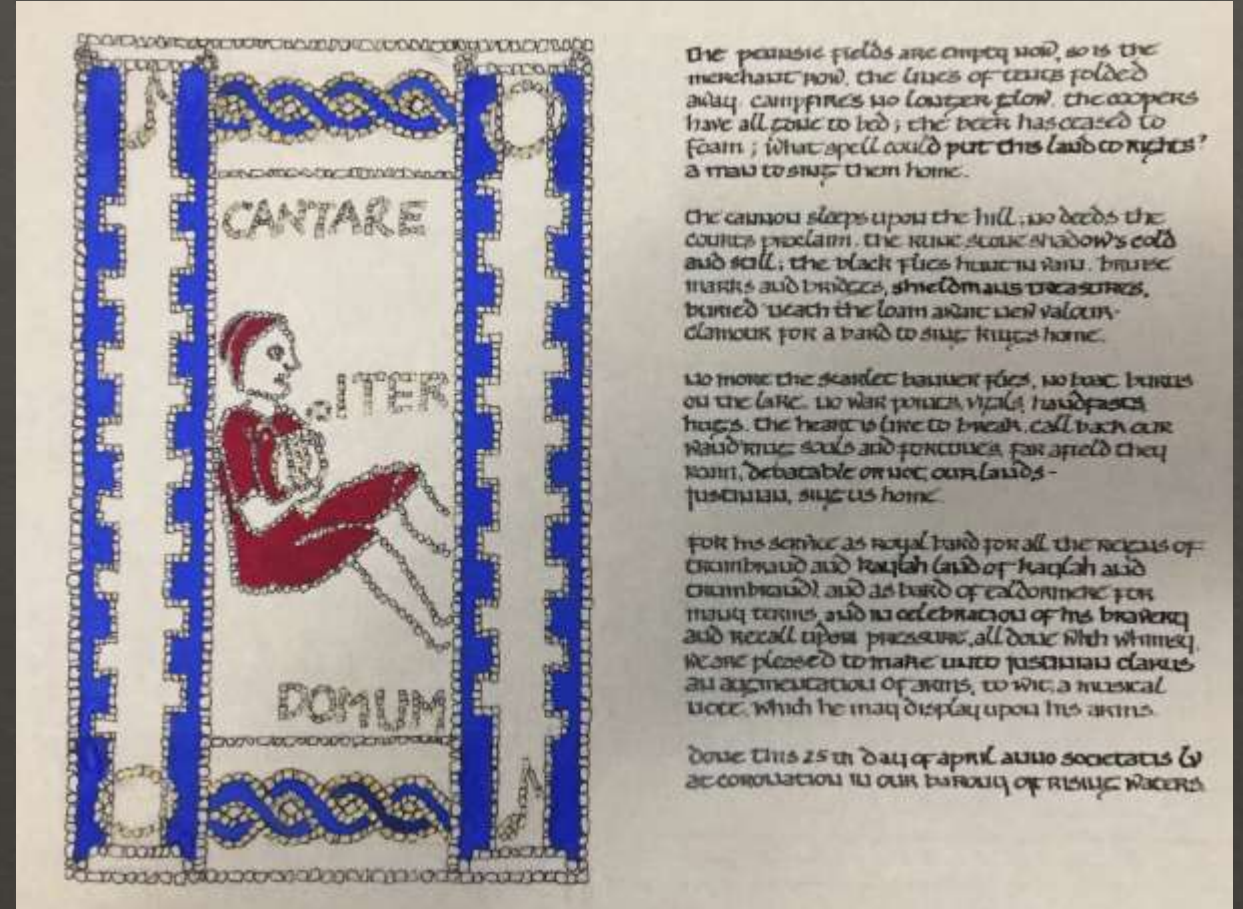
Inspirations:

- ◇ Early 8<sup>th</sup> century CE Coptic Egyptian woven silk textile from a tunic sleeve
- ◇ Rondel of a Roman horseman based on a Sassanian/Egyptian style popular beginning in Late Antiquity. Rondel designs popular in Sassanian/Coptic era textiles
- ◇ Gold and garnet snakeskin Heracles knot based on a Hellenistic bracelet, 4th century BCE-1st century CE
- ◇ Roman capitals



# Romano-British Mosaic Adaptation

- ◆ Orpheus and the Lyre floor mosaic
  - ◆ Common Roman mosaic motif
  - ◆ Orpheus typically wears a Phrygian cap
- ◆ Mosaics are formed from tesserae, small, roughly cubed stones, can include precious stones/metals
- ◆ Interlocking key, wave and step patterns
- ◆ Mosaic adaptations are also an option for Byzantine and Classical Era personas





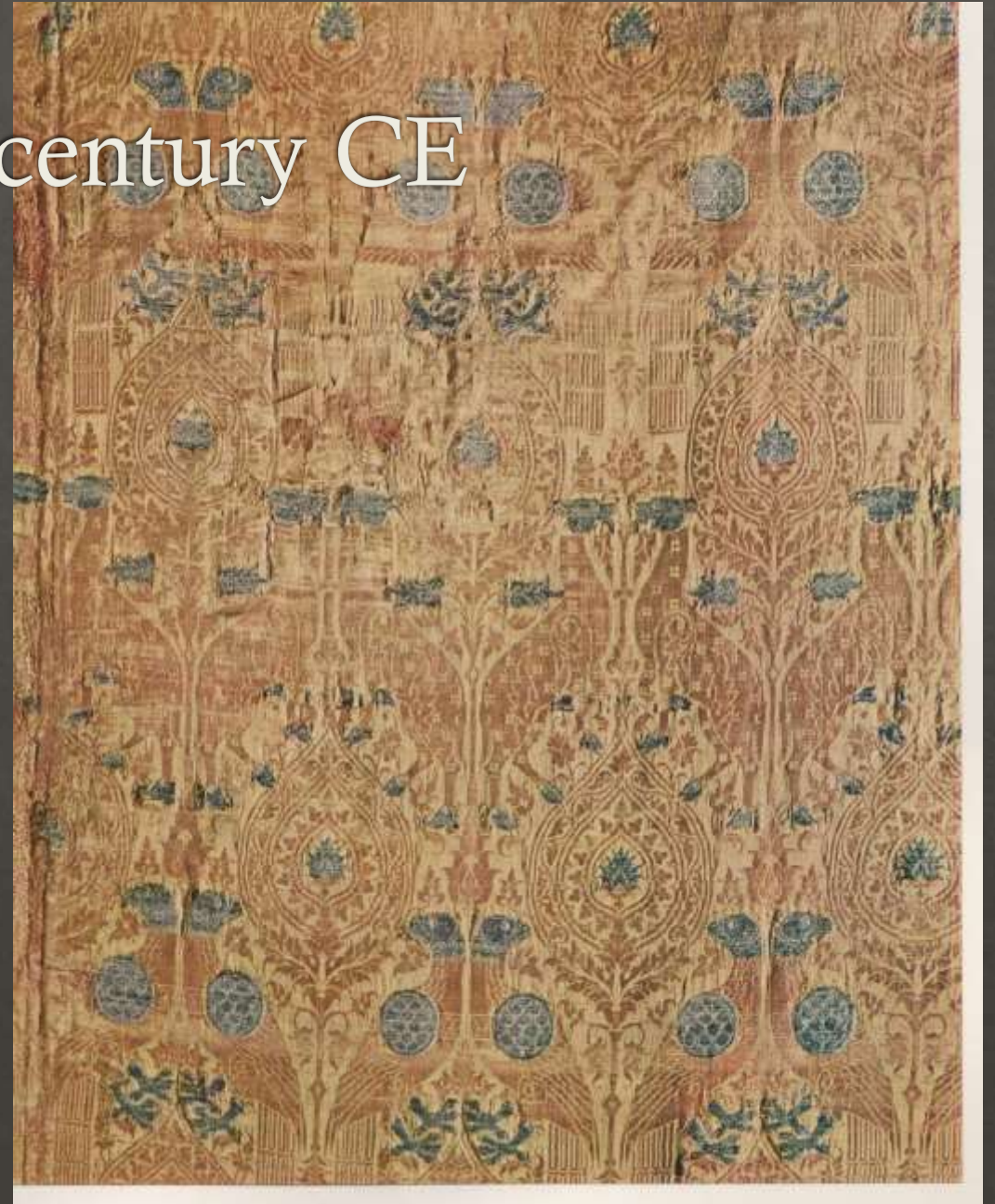
# Later period inspirations:

Consider alternate sources for designs to enclose historiated capitals or diaper backgrounds:

- ◇ Sculpture
- ◇ Ironwork
- ◇ Brocaded textiles
- ◇ Enamelwork
- ◇ Tiles

# Silver brocaded silk, 14th century CE

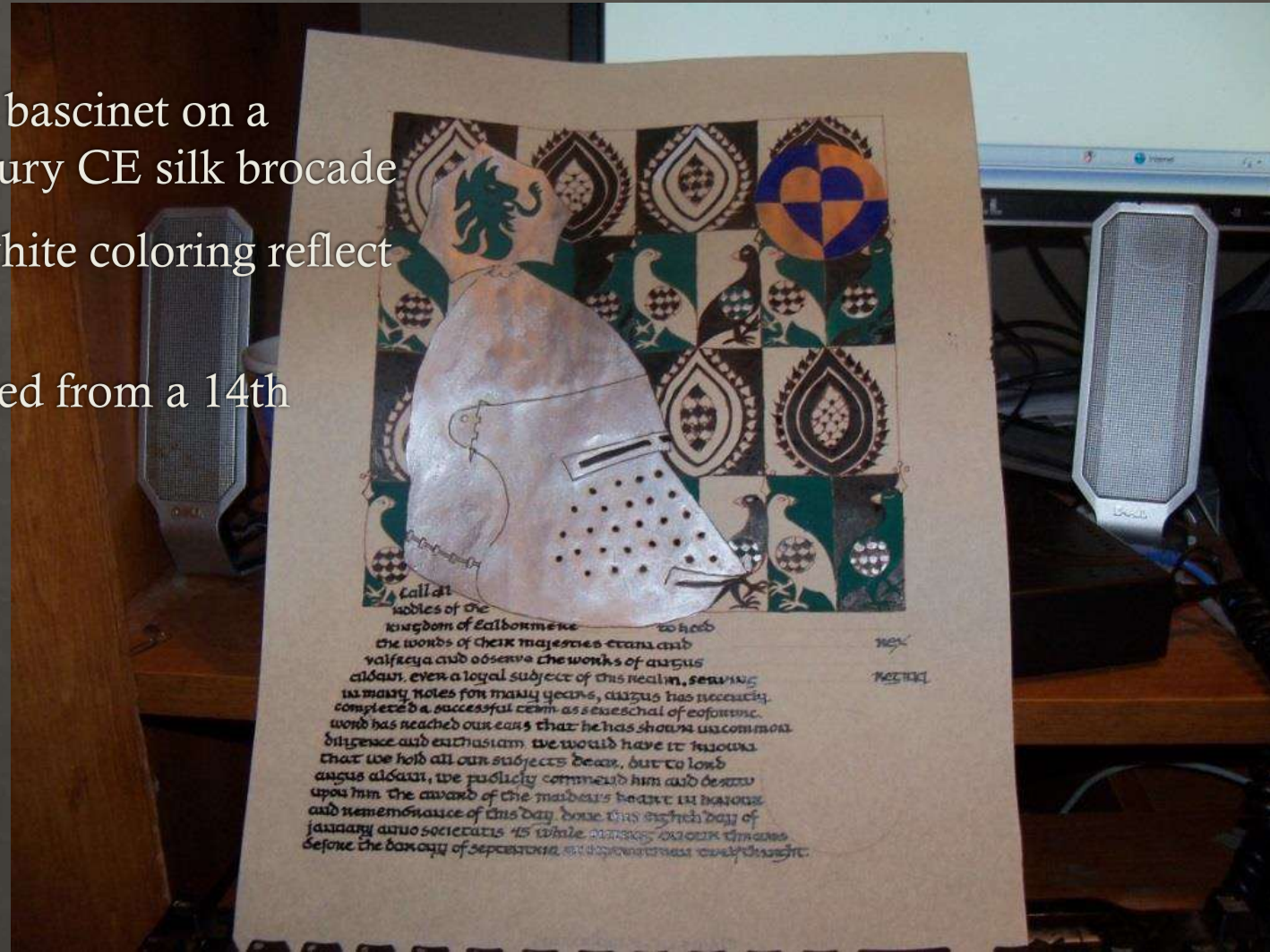
- ◇ Lucca, first half of 14th century CE
- ◇ Confronted peacocks and gazelles, partially brocaded in silver, alternating with palmettes
- ◇ Source: Antonino Santangelo. *A Treasury of Great Italian Textiles*. New York: Harry N. Abrams, Inc. Publishers. Colorplate 10.





# Bascinet and brocade scroll

- ◆ 14th century CE Hounskull pig-faced bascinet on a background adapted from a 14th century CE silk brocade
- ◆ The lion, ermines and green/black/white coloring reflect the recipient's heraldry
- ◆ Bird and palmette/lotus shapes adapted from a 14th century silk brocade





# Italian Velvet Adaptation

- ◇ Pomegranate motifs very popular in 14<sup>th</sup>-16<sup>th</sup> Italian brocaded silk and velvet textiles
- ◇ Early 16th century CE Florentine motif based on an extant piece of red and gold silk brocade (altar frontal). Museo Civico.
- ◇ Image: A Treasury of Great Italian Textiles, Antonino Santangelo, 1964.





# Italian Architecture / Velvet Adaptation

Palazzo design based on Ca' Loredan Vendramin Calergi, completed 1509

Dress and main door brocade pattern based on two extant pieces featured in Renaissance Velvets by Lisa Monnas.

Page 98: Crimson velvet cloth of tissue. Florence, late 15th to early 16th century, V&A: 81a-b- 1892.

Page 120: Dalmatic, made of crimson pile-on-pile velvet, voided and brocaded with gold with details in gold boucle, and with embroidered apparels. Italy (possibly Florence), or Spain, mid-16th century. V&A: T-372-1976

Images:

<https://www.photowalkinvenice.com/palazzo-loredan-vendramin-calergi>

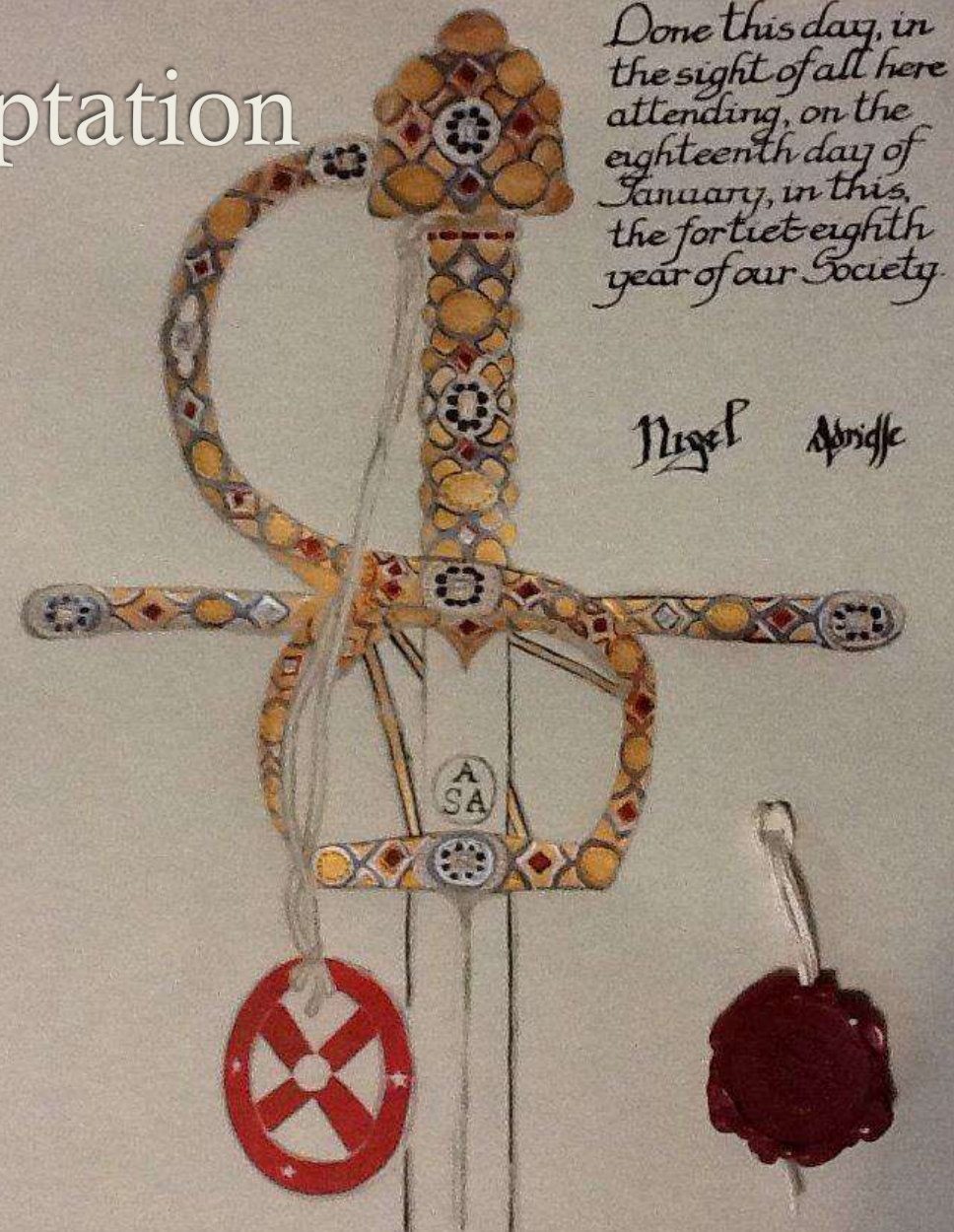
<https://collections.vam.ac.uk/item/O130054/woven-silk-velvet-unknown/>





# Milanese Jewelled Sword Adaptation

◆ Jewelled Milanese rapier, 16<sup>th</sup> century CE





# Spanish Rapier Adaptation

- ◇ Spanish sword with silver designs resembling chainmail. Rendered in gold mica on scroll.
  - ◇ Complementary dagger
  - ◇ Award device (Master of Defence) “suspended” from hilt
  - ◇ Recipient devices on the ricasso
- 
- ◇ Source: Metropolitan Museum
  - ◇ Rapier by Bladesmith Thomas de Aiala Spanish, c. 1600
  - ◇ <https://www.metmuseum.org/art/collection/search/21936?>

