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BRUXELLES BRUSSEL
In 1938 the Cabinet des Médailles of the Bibliothèque royale de Belgique in Brussels received a gift of 148 lead seals from M. Cornaggia of Milan (1). Many pieces in the collection have marks legible enough to study for identification purposes, and yet, since the date of the acquisition, no scholar has taken on a project to analyze any of them (2). It has been suggested that the seals are of Italian origin (3), but this idea has never been challenged. Consequently, many important issues surrounding the history of the pieces, such as provenance, dating or distribution, for example, still remain unknown.

A general overview of the collection reveals that a majority of the seals fall into the category of what Geoff Egan calls the two-disc, riveted form of seal, which seems to have been devised specifically for marking commercial textiles in Western Europe between the fourteenth and sixteenth centuries (4). Six of these seals are stamped on the obverse with a lamb, or Agnus Dei, and on the reverse with a fleur-de-lis (figs. 1-6). And while none of them is identical (owing to the nature of the stamping process on soft lead), all share enough similarities in their designs to tell us that most probably they form a part of a typological evolution that was developed by textile makers working in the same city.

An investigation of these pieces is fascinating if only for its extreme difficulty. Historians who have studied the cloth industry in medieval Italy, such as Doren (1940), Davidsohn (1962), and Franceschi (1993), have discussed seals on cloths from the point of view that they were the
Fig. 1-6. Lead cloth seals. Cabinet des Médailles, Bibliothèque royale de Belgique, Brussels (photos Yves Landrain). See appendix I n°1 to 6.
visible part of a system of industrial regulation and quality control (5). Unfortunately, none of their studies ever included any visual material to support their arguments. Numerous other historians specializing in numismatics and sphragistics have included lead seals in their researches, but these studies have not investigated the significance of either the *Agnus Dei* or the fleur-de-lis emblems on lead cloth seals.

While a quantitative analysis would be most appropriate for this kind of problem, the fact remains that there are not enough surviving Italian examples with similar marks to enable us to execute such a study. Hence, in this paper I will first trace the evolution of the iconography of the two types of emblems that predominate on the seals to see what kind of identification for either of them can be made. Then, by looking at some new supporting documentary evidence, I will further explore the possible role, production and circulation of the seals belonging to the Cornaggia collection in an attempt to localize them to the *Arte della Lana* in Florence.

**Description of the Seals**

The six seals in the Cornaggia collection bearing the *Agnus Dei* measure between 17 mm and 31 mm in diameter. The general form of the seal, which was most probably cast in a stone mold (fig. 7), can be described as two lead discs linked by a connecting lead strip. These seals were attached to the textile by folding the discs, or blanks, around the edge so that the rivet on one disc was pushed through the fabric and into the corresponding hole in the other disc. The rivet was then bent over

![Fig 7. Stone mould for casting blank seals. Museum of London. IT 677.](image)

and the seal was stamped with two dies (matrixes) in the manner of hammered coins to close it firmly in place and to register the appropriate information on each side (fig. 8) (6).

Generally speaking, among all the stamps found on the seals, two consistent designs can be deciphered (see also Appendix 1). On the obverse is a lamb facing left with its head turned back over its shoulder and with its right foreleg bent to support a staff carrying a flag, some flags also have a cross. The stamps found on the reverse vary slightly from seal to seal. Each of the seals has a form of fleur-de-lis occupying the center. Four of them are completely formed, while two of them have a composite design: the left half of a fleur-de-lis joined to the right half of a cross. And two of these discs have stamps sufficiently intact to discern traces of an inscription around the circumference. One has the letters “...TIA” and the other has “...LORENT...”, which most probably stood for FLORENTIA, the city of Florence.

Egan, who is the authority on the lead cloth seals conserved in the British Museum, informs us that seals consisting of two discs were the norm in lead up to the late sixteenth century (7). (An early variety comprised of separate discs without a connecting strip, such as those from Malines (8), had given way to the joined form by the end of the fourteenth century). And these two-disc seals happened to have been produced in three different sizes. The dimensions of the lead seals in the Cornaggia collection correspond to those of the medium-size discs, which according to Egan, would have been used for marking average-weight cloths (9). Smaller ones for example, were used for thin fabrics. And of course large thick seals were appropriate for coarser fabrics.

(7) Ibid., p. 5.
(8) Ibid.
(9) Egan states that lead seals smaller than 15 mm in diameter were used for thin fabrics, while those larger than 25 mm were necessary for coarser fabrics. See Egan 1995, p. 4.
The Marks on the Cloth Seals

Judging from the surviving artifacts, the Agnus Dei and the fleurs-de-lis were both popular emblems in the Western European continent during the late medieval and Renaissance periods. We have evidence of numismatic import through tokens and coins, showing us that some of these popular devices were disseminated among bankers, accountants and the merchants tied to the marketing and exchange worlds. Other proof comes from important works of art that were commissioned by different institutions. These forms, such as low-relief sculpture, manuscript illumination, banners, shields, altarpiece decoration and the like, were intended to be seen at a larger scale and by a wider audience. Yet, where these images originated is not so much our concern, as much as who used them and why.

a. The Agnus Dei

The universal and impressionable motif of the Agnus Dei, or Paschal Lamb, is most immediately recognizable in Western art as a religious mystical image for the Lamb of God (fig. 9) (10). However, we find that

Fig. 9. Sarcophagus of Valentinianus III, 5 c. A.D. San Lorenzo Formoso Ravenna.

(10) The image of the lamb has twofold significance in Christian iconography. It can stand for Christ as the Redeemer expiating the sins of mankind by His sacrifice. This symbol is taken from John 1:29 “Behold the Lamb of God, which take away the sins of the world,” but the idea of the expiatory sacrifice of the Lamb is also found in the Old Testament. The image gained added force from the Revelation of St. John, where the triumph of the lamb signified the victory of Christ, and the invocation of the Agnus Dei is still used in Christian services. See H. OSBORNE (ed.) The Oxford Companion to Art, Oxford, 1989, p. 636. The Agnus Dei appears in mosaic design of the great Early Christian Cathedrals and in manuscript illumination as early as the mid-thirteenth century, see H. EVANS, Manuscript Illumination at the Armenian Patriarchate in Hromkla and the West (Ph.D. dissertation, History of Art, Institute of Fine Arts, New York University), New York, 1989, p. 52-55.
at the beginning of the early fourteenth century, the ancient symbol was picked up and circulated in contexts outside the ecclesiastical world. For example, French coins were introduced with the Paschal Lamb by Philip IV in 1311 on the *Agnel d'or*, and later issued by his successors Louis X, Philip V and Charles IV (fig. 10). In 1354 this practice was revived by John the Good on his *Mouton d'or* and its half denomination, and then copied at several mints in the Low Countries by Jeanne and Wenceslas of Brabant (1355-83), and by Louis de Male of Flanders (1346-84). And slightly later, in the period that commenced with the consolidation of the French realm by Charles V and ended with the anarchy during Charles VI's later years (c. 1373-1415), the Dukes of Berry stamped tokens with the marginal inscription, « I am the Lamb of Berry: *Mouton sui de Berri* » (11). In each of these cases the Paschal Lamb had no association to textiles; they were adopted purely as an heraldic emblem of the royal French court.

The one country in the European continent that made a direct association between lamb imagery and the textile industry was Italy. According to Bascafé, an authority on Italian sphragistics, the medieval guilds specializing in the manufacture of woolen cloth, and all the processes related to the industry, chose the *Agnus Dei* for its corporate emblems because it alluded to the source of wool (12). The seal of the wool guild of Pisa combined two figures: the *Agnus Dei* with its civic eagle perched on a column capital. In Orvieto the Wool Guild devised a bi-partite matrix: the upper level contained the Lamb of God and the lower level a sheep (the wool-giving animal). But the best preserved examples are the corporate matrices (in bronze) of the wool guild of Florence (*Arte della Lana*), one of the oldest and most important artisan corporations in the city, existing there as far back as 1193 (13). Two matrices have survived and are conserved in the Museo Nationale in Florence. One has a delicate lamb standing inside an oval frame with a granulated border. Four fleur-de-lis in a partitioned structure from a canopy above it. The other has the


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Fig. 10. Center design of French Paschal Lamb jetons of the Dukes of Berry (1373-1415). Cf. M. MITCHNER, Jetons, Medals and Tokens, p. 186. Designed by Dirk Bogaerts.

Fig. 11. Matrix of seal of the Florentine Wool Guild. Soprintendenza Speciale per il Polo Museale Fiorentino, # 383993, inv. 1424.

Fig. 12. Matrix of seal of the Florentine Wool Guild. Soprintendenza Speciale per il Polo Museale Fiorentino, # 383590, inv. 484.

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Fig. 12. Matrix of seal of the Florentine Wool Guild. Soprintendenza Speciale per il Polo Museale Fiorentino, # 383590, inv. 484.

lamb standing inside a circle with the inscription « ARTIS LANE UNIVERSITATIS » around the circumference with a granulated outer circle (figs. 11 & 12) (14).

Considering the historical framework within which the guilds existed, it is not surprising to find guild corporations also choosing the lamb imagery because of its connection to Christianity. In the medieval period, religion marked every form of life, and it also deeply permeated the societies of the guilds and artisans. Each one of them was devoted to a patron saint, had their own chapel with an altar reserved for its members, and celebrated feast days and sacred functions just as a pious confraternity. In turn, the venerated Agnus Dei image was miniaturized in the books of the guild’s statutes, frescoed in chapels, painted on their banners, sculpted on plaques for the headquarters and buildings associated with the guild, and engraved on seals (15). In the fourteenth century this lamb had become such a visual symbol of wool guild patronage that it is even found embellishing some of the most important, monumental buildings in the Italian cities. In Florence we find it decorating one of

(14) I would like to thank Dr. Alan Stahl then at the American Numismatic Society, New York, for pointing out these matrixes to me. See BASCAPE 1969, p. 346-347 and G. DE FRANCESCO, Vom Sinn der Handwerkszeichen in Ciba-Rundschaft (Gesellschaft für Chemische Industrie in Basel), Basel, n. 13, v. II, May 1937.

(15) In the San Marco Museum in Florence there are several small stone plaques with carvings of the Agnus Dei emblem. These plaques, which were once mounted on some of the buildings belonging to the Wool Guild, were recuperated in the demolitions made during the Riordinamento of Florence’s historic center in the late nineteenth century. Some of the plaques have the letters « B O ». Dr. Karl Schuler has suggested that they are initials for the motto of « Benedicta Ovis ». This may have been one way the guild expressed gratitude for the blessed sheep.
the tabernacles of the Oratory of Orsanmichele, the Campanile’s entrance, the buttresses of the Cathedral’s north and south flanks, and the façade of the Opera del Duomo, the cathedral complex then under the administration of the Arte della Lana (fig. 13).

Aside from the apparent functional differences, there are marked distinctions between the designs of the French and Italian Agnus Dei emblems. The most obvious distinction is seen in the treatment of the animal’s body. The royal French court preferred a stylized representation
of a lamb for its emblem, which can be characterized as a sheep with a shortened neck, slender legs, over-sized hoofs, and a long wool coat that is formed by a series of S-shaped bands. The lamb is posed in a static position and makes a symbolic gesture to touch the staff placed on a stand in the center of the disc (from 12 o'clock to 6 o'clock) and surmounted by finials in the shape of fleur-de-lis (fig. 10). The Florentines, on the other hand, attempted a more realistic rendering. Typical of the local artists of the period who were making great strides in artistic achievement, the metal workers gave greater attention to the proportion and musculature of the sheep's body, and to rendering the coat more realistically with short curly wool. The Italian lamb seems to be walking with a staff bearing a heavy flag that leans across the lamb's body at a sharp angle (figs. 11-13).

b. The Fleur-de-lis

The heraldic device somewhat resembling three petals or floral segments of an iris tied by an encircling band, called the fleur-de-lis, was commonly known in Europe as the distinctive bearing of the royal family of France. It was struck on coins and tokens in various designs and remained thus popular until the end of the fifteenth century. The general evolution started with the 'shield of France ancient', which was introduced as a coin design by Louis IX on his Écu d'or in 1266, bearing more than three fleurs-de-lis. It made its appearance in the field of jetons during the decades around 1300 (figs. 14-15). John the Good (1350-64) created a 'Field of France' on a version of the silver Gros Blanc, bearing as many as nine lis to others with as few as four complete lis. Around the middle of the fifteenth century, during the reign of Charles V, the number of lis was reduced to one, but these form a minor group of issues that enjoyed intermittent popularity and was produced in several varieties.
Large denominations of silver coins with a single fleur-de-lis were issued under Philip VI. These had a double marginal legend around the lis (16).

As early as the twelfth and thirteenth centuries the Florentines claimed the fleur-de-lis to be the symbol of their city when they stamped it on their first silver coins (17). The civic image was further popularized in 1252 when it was minted on the first gold florin, or fiorino, which thereafter, became the most important and valuable currency in the economy of medieval Europe until the fall of the Florentine Republic. It was the symbol of Florence's wealth and of the integrity of its merchants and their government, and became the standard coin for international trading.

The Florentine design was unique in comparison with the coinage and seals more typically found in the period that featured images or names of popes, emperors or kings. The florin celebrated the symbol and name of Florence, the Roman city that received its name in 59 BC during the spring festival of Floralia, literally meaning little flower. The obverse bears a fleur-de-lis accompanied by the letters « FLüR » (framing left) and « ENTIA » (framing right), and on the reverse bears the name and the image of the city's patron saint, St. John the Baptist (fig. 16).

As can be seen in these illustrations, the French and Italian traditions held their own individual expressions for rendering the fleur-de-lis. The French used the iconographic innovation of shields and fields containing a variety of lis as a vehicle to identify the different ruling courts. The Italians preferred a universal symbol for all time and for all Florentines. They celebrated a single fleur-de-lis on their coinage, one that boldly occupied the full space on the coin.

Double-Printing Corporate and Civic Emblems

What then was the significance of stamping of the fleur-de-lis and the Agnus Dei together on lead seals? Who would have used them? And who would have produced them? For these questions we need to refer to some of the examples of the Lombard jetons. During the period between the 1280s to the 1340s the banking families of the Northern Italian cities (Lombard bankers) issued jetons, or die-stamped discs that were used for casting accounts in the counting houses of the kings, lords and merchants (18). They were simple pieces normally showing an armorial, a

(18) On this subject, we should recall the practice of the system of reckoning with counters for their local and foreign activities by Italian financiers during the fourteenth
monogrammatic, or a pictorial design enclosed within a beaded border. Piton (1892-93), Barnard (1920), Mitchiner (1988), Vanni and Saccocci (1999), who have made quantitative analyses of different kinds of jetons, have attempted to identify many of the mercantile marks on them (19). Their studies have illustrated the existence of an infinite variety of merchant designs, and have concluded that it is virtually impossible to label them all. The designs most easily recognizable come from the Italian firms who had a presence in London from the time of Edward I until the reign of Edward III: the Riccardi of Lucca, Scoti of Piacenza, Ammanati of Pistoia, the Bonsignori of Siena, and the Pulci, Albizzi, and Bardi of Florence.

The collection of medieval mercantile tessere catalogued by Vanni in the Cornaggia-Medici collection in Milan are of particular interest to us because they were produced for the single societies, confraternities and artisan corporations based in the region of Tuscany. As with art from the Middle Ages, which strove to appeal visibly to the senses, the medieval associations also sought expression of their code of honor through their emblems, as it testified to the honor of every guildsman as well as the guild. Vanni points to a special group of jetons in the Milan collection once belonging to the companies of the Calimala guild, the corporation of merchants dealing with the retail of foreign textiles. Some of the marks on them register the textile merchant and his membership in the guild — on one side is the monogram or sign of the great merchant family’s company and on the other side is the Calimala’s emblem, a displayed eagle holding a package of merchandise. Another category of jetons recorded the guild’s emblem with the attribute of the guild’s home city. Examples of this show the Calimala’s emblem combined with the fleur-de-lis of Florence and the winged lion of St. Mark of Venice (figs. 17 & 18) (20).

The particular presence of the Calimala emblem on jetons is pertinent to our study because it reveals a special typology of marks relating to the
Fig. 17. Jeton of the Calimala Guild of Florence (F.M. VANNI, Le Tessere Mercantili Medievali Italiane, plate IV).
Fig. 18. Jeton of the Calimala Guild of Venice (F.M. VANNI, Le Tessere Mercantili Medievali Italiane, plate III).

corporate world. The examples in the Cornaggia-Medici collection (Milan) clearly prove that there was an Italian tradition of marking jetons with designs that combined corporate and civic imagery. Especially regarding the tokens that coupled the Calimala guild with the fleur-de-lis, there is more secure evidence of this trend existing in the city of Florence. Most probably, therefore, we can presume that the wool guild was not too far behind, if not concurrent with the Calimala guild in this trend. The designs of the emblems on the lead cloth seals in the Cornaggia collection (Brussels) may have indeed developed analogously to the merchant jetons conserved in Milan.

The Wool Guild of Florence

The manufacture of woolen cloth in Florence can be traced in the State Archives back to the eleventh century, though scholars have suggested that the weaving of wool may have been carried out much earlier, during the ninth and tenth centuries (21). Florence was well suited to the development of the cloth industry, as it was situated on the banks of the Arno River, which had the ample, rapidly-flowing water that was necessary for the processes of washing, dying, and fulling wool (22). Florence, by the time of Dante, was a large industrial city, and it became an even more important industrial center about the time when the leading Flemish textile industry started to decline, around 1320 (23). With new super-

(21) E. STALEY 1906, p. 139-169.
ior qualities of cloth coming onto the market, and production levels soaring, it is not surprising to find the Florentine chronicler, Giovanni Villani, reporting on the flourishing state of the wool industry, « 300 shops produced 100,000 pieces of wool cloth around 1300 and 200 shops made between 70,000 and 80,000 pieces in 1338 » (24). Hence, Florence developed both an industrial and a commercial sector, giving it one of the strongest economies in medieval Europe. And it fully participated in the international commerce system of the Italian peninsula, unlike the great wool-producing cities in the Low Countries, with which it is often compared.

The primary responsibility for the organization of the Florentine wool trade was centered in the Arte della Lana, the city's wool guild. Its earliest Statute, dating from 1317, survives, and this rare document explains virtually the complete direction of the procedure and protocol for trading cloths in Florence. We know for example, that the actual exchange of textile commodities took place at the individual shops of the lanaiuoli (the industrial entrepreneurs who were registered members of the guild) and not in the guild's as was the practice in Flanders. In addition, the examination and negotiation of all cloths required the presence of one of the Arte della Lana's brokers. These men, whose number was fifty-five in 1317, escorted the merchants to the shops by means of a prescribed itinerary that passed through four of the guild-administered districts. When a wool merchant had decided on one of the company's privately produced selection of finely woven and dyed cloths, the broker stood present, recorded the transaction in his personal notebook, and placed a seal on the woolen cloth.

Also outlined by the guild's statuary laws are the rules for distributing and using cloth seals. In the chapters concerning the office of brokerage we find that all cloth brokers were given a ring with a seal of the guild with which they had to seal all textiles they sold (25). The seal not only authenticated the purchase as one of the finest products of the companies belonging to the Florentine Arte della Lana, it also signaled the finality of the deal. After the cloths were sealed, the transaction could not be revoked. This rule applied especially to cloths bought on credit, for merchants were required to make payment within twenty days of the sealing of the cloths. Moreover, to a greater degree, the cloth seals reflected civic pride. The statutes made it very clear that no member of the wool guild could affix a seal on any foreign cloths, that is, made and fabricated beyond the city and district of Florence. Likewise, under penalty, no exchanged cloths or cloths acquired through exchanges could be marked with a seal.

(24) Cronica di Giovanii Villani, Florence, 1845, bk. 12, ch. 94.
(25) Statuto dell'Arte della Lana di Firenze (1317-1319), A. Agnoletti (ed), Florence, 1940, bk. 1, ch. 16.
We are able to document further, in a rather concrete manner, the production of some of the seals produced for marking Florentine cloths. Recorded in the Acts of Deliberations for the Arte della Lana are a series of payments for lead blanks, or 'marchos piombos' (see Appendix II) (26). Between 1357 and 1395 the wool guild purchased more than 634,000 blanks and these were delivered to its palatial headquarters for its exclusive use. In the fifteen years of payments some of the entries state the blanks are designated for marking cloths, 'pro marchando tetas' (27). A careful reading of the Statutes also informs us that, the Wool Guild affixed seals to bales of wool, yarn and thread, and selected cloths brought before the court for review. Thus, not all of these seals would have been intended for woolen cloths.

Four artisans received payment for producing these blanks. From 1357 to 1369 Giovanni di Duccio was hired; then, there is a lacuna in the records for twenty years, and beginning in 1389 Giovanni’s place was taken over by his brother, Talento di Duccio. Talento, a local scales maker apparently also made seals for Florentine products. He worked for the guild for a couple of years, and then for reasons unexplained, his job was transferred to Guasparri di Giovanni and Guidoni di Francesci, a tinsmith and flask maker, who produced blanks for the guild until 1396. Beyond these data, unfortunately no other information is given about the workshop practices or locations.

Delivery of the blanks happened regularly, about every three to four months, and always in large quantities. The bulk number increased significantly in the fifth and sixth decades of the century, as can be seen by a single installment of 6,000 leads in 1357, and about 20,000 leads in 1368. The price for these leads, which was usually assigned at a prescribed rate per hundred pieces, rose slightly with respect to the increased demand — 7 soldo per 100 in 1357 increased to 9 soldo, 6 denaro in 1368. After 1389 there is a drop in the production of blanks, with irregular amounts being delivered through the Spring of 1396. Here, the price was applied per thousand pieces. For example, in 1389 Talento Ducci requested 4 libra, 10 soldo per 1000, while in the 1390s Guidoni Francisci asked 3 libra per 1000.

To conclude, it can be said that there is sufficient evidence to support a hypothesis that the Agnus Dei lead seals of the Cornaggia collection in Brussels were manufactured for the cloth industry of the medieval period.

(26) Archivio di Stato di Firenze, Arte della Lana, filze 43, 44, 45, 47. F. Franceschi has made a quantitative analysis of these entries in an attempt to study the levels of production of cloth in the second half of the fourteenth century. See Franceschi 1993, 3-32.

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as suggested by Egan in his studies of the general typological form. An
analysis of the emblems on the seals shows they most probably belong to
an Italian provenance rather than a French one. From both iconographic
and contextual points of view, the seals were clearly produced for indus­
trial merchant distribution and not for courtly promulgation.

Whether or not the seals belonged to the Florentine wool guild is open
to conjecture. But one should not overlook a few facts surrounding the
subject at hand. First of all, two of the seals in the collection bear the
partial marginal inscriptions of « ...TIA » and « ...LORENT... », which
most probably stood for FLORENTIA, the city of Florence. Secondly,
the fleur-de-lis stamped on the lead cloth seals is almost identical in size
and proportion to the fleur-de-lis imprinted on the Florentine fiorino.
And lastly, the rendering of the Agnus Dei closely resembles other Agnus
Dei emblems found in the city of Florence.

What is clear through the information provided in the guild’s docu­
ments is that the guild used a large quantity of leads for sealing their
woolen cloths. The Arte della Lana had its own private supplier who de­
ivered two-disc leads to the headquarters on a regular basis. And these
leads were distributed to the brokers who, in turn, affixed them onto the
Florentine woolen cloths at the time of purchase. The Florentine wool
guild provides us with one concrete example where the system of indus­
trial regulation, quality control, and promotion of the textile product was
clearly defined as Florentine through the stamps on the lead seals.

Appendix I
Description of the Agnus Dei Lead Seals
in the Cabinet des Médailles of the Bibliothèque royale de Belgique

M. Cornaggia Collection, Inv. II, 31.021, tray 373

1 Obv.: lamb facing left with head turned back over its shoulder and with
right foreleg bent to support a staff with a flag bearing a cross.
Rev.: fleur-de-lis with fragmental inscription « ...LORENT... » in circumfer­
ence below the lily. A piece of the connecting band remains intact.

2 Obv.: lamb facing left with head turned back over its shoulder and with
right foreleg bent to support a staff with a flag.
Rev.: fleur-de-lis. The inscription on the reverse side is missing because the
back disc is broken around the edges. The connecting band is intact.

3 Obv.: lamb facing left with head turned back over its shoulder and with
right foreleg bent to support a staff with a flag (the flag is barely visible).
Rev.: fleur-de-lis. The inscription is missing because the edges of the back
disc are broken off. The connecting band is missing.

4 Obv.: lamb facing left with head turned back over its shoulder and with
flag bearing a cross (the foreleg is broken off).
Rev.: fleur-de-lis with fragmental inscription «...TIA» in circumference below the lily.

5 Obv.: lamb facing left with head turned back over its shoulder (part of the head is broken off) and with right foreleg bent to support a staff.
Rev.: left half of a fleur-de-lis and right half of a cross.

6 Obv.: lamb facing left with head turned back over its shoulder and with flag (the foreleg is broken off).
Rev.: left half of a fleur-de-lis and right half of a cross.

Appendix II

Payment Records for Lead Seals
(Note the following abbreviations: A.S.F. = Archivio di Stato di Firenze; ADL = Arte della Lana)

A.S.F., ADL, 43:68v, 23 Dec 1357
Johanni Duccii, qui facit marchios, pro complemento solutionis sexmilium sexanta marchiorum ab eodem habitorum tempore dictorum consulum ad rationem soldorum septem pro centinario lib. quindecem, s. septem fp.
(6,060 seals)

A.S.F., ADL, 43:74v, 15 Mar 1358
Johanni Duccii, qui facit marcos pro arte predicta, pro eos satisfatione et complemento solutionis marcorum septem milium trecentorum per eum exhibitorum dicte arti tempore officii dictorum consulum, in summa libras quindecem, s. novem, d. quatuor
(7,300 seals)

A.S.F., ADL, 43:78r, 31 Aug 1358
Johanni Duccii, qui facit marcos pro complemento solutionis marcorum septemmilium ad rationem soldorum decem pro centinario lib. decem et septem, s. decem fp.
(7,000 seals)

A.S.F., ADL, 43:82r, 20 Dec 1358
Johanni Duccii, qui facit marcos pro complemento solutionis pretii novemmilium centum arcorum de plumbo ab eo habitorum, in summa lib. vigintiquinque, s. decem et septem fp.
(9,100 seals)

A.S.F., ADL, 44:5r, 30 Aug. 1359
Johanni Duccii, qui facit marcos plumbeos [sic = plumbeos], pro complemento solutionis pretii ottomilium quingentorum marcorum publicorum, ab eo habitori- rum ad rationem soldorum otto pro quotibel centenario, in summa ... lib. decem novem s. decem novem d. sex fp.
(8,500 seals)
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A.S.F., ADL, 44:9v, 28 Dec 1359
Johanni Duccii, qui facit marchos, pro complemento solutionis ottomilium trecentorum marchiorum ab eo habitorum tempore offitii dictorum consularum, in summa ...

(8,300 seals)

A.S.F., ADL, 44:13r, 29 Jan 1359
Johanni Duccii, pro integra solutione trium milium marchiorum de pumblo habitorum ab eo pro arte predicta usque ad diem xxiii presentis mensis januarii, in summa...

(3,000 seals)

A.S.F., ADL, 44:17v, 22 Apr 1360
Johanni Duccii, pro complemento solutionis pretii sex milium quingentorum quinquaginta marchiorum plumbeorum ab eo habitorum tempore officii consularum, pro marcando telas, ut patere dicitur de receptione dictorum marchiorum in libro nigro, scripto per Jacobum Conti, ad cartam CLII ...

(6,550 seals)

A.S.F., ADL, 44:22r, 24 Jul 1360
Johanni Duccii, qui facit marchos, pro complemento solutionis marchiorum septem milium noningentorum ab eo habitorum tempore offitii dictorum consularum, ...

(7,900 seals)

A.S.F., ADL, 44:25r, 18 Nov 1360
Johanni Duccii, qui facit marchos, pro complemento solutionis quinque milium quingentorum marchiorum ab eo habitorum, ut constare dicitur in libro nigro dicte artis, carta CLV, ...

(5,500 seals)

A.S.F., ADL, 44:27r, 15 Dec 1360
Johanni Duccii, qui facit marchos, pro complemento solutionis marchiorum trium milium ab eo habitorum, excomputato plumbo per eum habito, in summa...

(3,000 seals)

A.S.F., ADL, 44:32r, 22 Mar 1360
Johanni Duccii, qui facit marchos, pro complemento solutionis marchiorum ab eo habitorum usque in presentem diem per artem predictam, in summa ...

(3,000 seals)

A.S.F., ADL, 44:33r, 19 Apr 1361
Johanni Duccii, qui marchos facit, pro complemento solutionis marchiorum trium-milium ab eo habitorum usque in presentem diem ad rationem soldorum otto pro centinario, ...

(3,000 seals)

A.S.F., ADL, 44:41v, 13 Aug 1361
Johanni Duccii, qui facit marchos, pro pretio et complemento solutionis pretii sex milium trecentorum quinquaginta marchiorum ab eo habitorum pro marcando te-
las tempore officii consulum predictorum, in summa lib. decem e septem, s. sex, d. septem fp.

(6,350 seals)

A.S.F., ADL, 44:46r, 8 Dec 1361
Johanni Duccii, qui facit merchos [sic = marchos], pro complemento solutionis merchorum [sic = marchorum] septemmilia sexcentorum ad rationem s. novem d. sex, pro quolibet centinario, a dicto Johanne habitorum pro arte predicta a die primo mensis septembris proxime preteriti, usque in presentem diem lib. vigintiquattuor, s. novem, d. duos fp.

(7,600 seals)

A.S.F., ADL, 44:53v, 11 Apr 1362
Johanni Duccii, qui facit marcos plumbeos, pro complemento solutionis novemmilium sexcentorum marcorum ab eo habitorum a die primo mensis Januarii proxime preteriti usque in presentem diem, pro marcando telas ut patere dicitur in libro nigro signato D, a carta CLVIII lib. viginti novem, s. decem et otto, d. sex fp.

(9,600 seals)

A.S.F., ADL, 44:58v, 19 Aug 1362
Johanni Duccii, qui facit marcos, pro complemento solutionis marcorum ab eo habitorum tempore officii consultum predictorum, in summa ... lib. decem s. sex et d. sex fp.

A.S.F., ADL, 44:64r, 14 Dec 1362
Johanni Duccii, qui facit marcos novemmilium quingentorum marcorum ab eo habitorum a die vigesimoquinto mensis augusti proxime preteriti citra usque in presentem diem ... lib. viginti sex, s. septem d. duos. [fp.]

(9,500 seals)

A.S.F., ADL, 44:71r, 26 Apr 1363
Johanni Duccii, qui facit marcos dicte artis, pro complemento solutionis pretii quam recipere debet, pro pretio marcorum per eum datorum arti predicte usque in presentem diem lib. vigintiotto, s. duos, d. duos fp.

A.S.F., ADL, 44:74r, 21 Aug 1363
Johanni Duccii, qui facit marcos pro pretio quartuorum marcorum de plumbeo [sic = plumbeo] ab eo habitorum tempore officii consultum predictorum, in summa ... lib. viginti tres s. novem, d. sex fp.

(5,100 seals)

A.S.F., ADL, 44:77r, 4 Dec 1363
Johanni Duccii, qui facit marcos pro pretio quattuormilium marcorum de plumbeo [sic = plumbeo] ab eo habitorum tempore officii consultorum predictorum ad rationem s. novem, et d. sex, pro centinario lib. decem et novem fp.

(4,000 seals)
LEAD CLOTH SEALS BEARING THE AGNUS DEI IMAGE

A.S.F., ADL, 44:79v, 21 Dec 1363
Johanni Duccii, qui facit marcos dicte artis, pro pretio mille marcorum ab eo habitorum ultra alios de quibus provisos fuit die quarto presentis mensis decembris ad rationem s. novem, d. sex pro quolibet centinario, in summa ... lib. quactuor, s. quindecim, fp.
(1,000 seals)

A.S.F., ADL, 44:83v, 20 Mar 1363
Johanni Duccii, qui facit marcos dicte artis pro complemento solutionis marcorum quinquemilium ab eo habitorum a die primo mensis Januarii proxime preteriti usque in presentem diem in summa ... lib. quactuordecim, s. quactuor, d. quactuor fp.
(5,000 seals)

A.S.F., ADL, 44:88r, 18 Jun 1364
Johanni Duccii, qui facit marcos, pro complemento solutionis pretii marcorum quinque milium quingenlorum ab eo habitorum usque in presentem diem ad rationem s. novem, pro centinerio, in summa ... lib. otto, s. quinque fp.
(5,500 seals)

A.S.F., ADL, 44:90v, 21 Aug 1364
Johanni Duccii, qui facit marcos dicte artis, pro complemento solutionis marcorum quactuormilium ab eo habitorum ad rationem s. novem pro centinario, in summa lib. decem, s. unum fp.
(4,000 seals)

A.S.F., ADL, 44:93v, 25 Oct 1364
Johanni Duccii, qui facit marcos, cum quibus marcantur tele, pro complemento solutionis quactuormilium marcorum ab eo habitorum ... lib. undecim s. quinque fp.
(4,000 seals)

A.S.F., ADL, 44:96v–97r, 19 Dec 1364
Johanni Duccii, qui facit marcos plumbeos, pro complemento pretii quauctuormiliium marcorum ab eo habitorum a die ultimo Junii proxime preteriti usque in presentem diem, ad rationem s. novem, pro centinario de dictis libris quinque et s. decem et septem quas habuit in plumbo habitis ab arte predicta, ... lib. duodecim, s. tres, fp.
(4,000 seals)

A.S.F., ADL, 44:100v, 18 Apr 1365
Johanni Duccii, qui facit marcos plumbeos [sic = plumbeos] pro dicta arte pro complemento solutionis marcorum decemmilium ab eo habitorum tempore offiti consulum predictorum, ad rationem s. novem, pro centinario excomputatis lib. ducentis quinquaginta septem plumbi per eum habitis a dicta arte ad rationem denarioorum decem et otto pro libra in summa, ... lib. viginti quinque, s. xiii d. sex
(10,000 seals)
A.S.F., ADL, 44:103v, 26 May 1365
Johanni Duccii, qui facit marcos, pro pretio septemmilium marcorum de plumbeo ab eo habitore ab die decimono mensis aprilis proxime preteriti citra ad rationem s. novem pro quiliber centinario in summa ... lib. triginta unam, s. decem fp.
(7,000 seals)

A.S.F., ADL, 44:106v, 25 Aug 1365
Johanni Duccii, qui facit marcos dicte artis, pro complemento solutionis duodecim milium marcorum exibitorum dicte arti a die vigesimo sexto mensis aprilis proxime preteriti citra usque in presentem diem, ad rationem s. novem pro centinario in summa ... lib. quadraginta duas s. novem
(12,000 seals)

A.S.F., ADL, 44:110r, 10 Nov 1365
Johanni Duccii, qui facit merchos /sic = marchos/, pro resto novemmilium nongentorum marcorum ab eo habitore ad rationem soldorum novem pro quiliber centinario ultra libras trecentoquactuor plumbi per eum arte habiti et empti /illegible/ ad rationem d. decem otto pro quiliber lib. plumbi pro resto in summa ... lib. decem septem, s. quinque
(9,900 seals)

A.S.F., ADL, 44:114r, 23 Dec 1365
Johanni Duccii, qui facit marchos plumbeos, pro merchis /sic = marchis/ sex milibus dicte arti exibitis a die kalendas novembris proxime preteritis citra in hodiernam diem, ad rationem soldorum novem pro quiliber centinario, in summa ... lib. viginti septem
(6,000 seals)

A.S.F., ADL, 44:120r, 9 Apr 1366
Johanni Duccii, qui facit marcos pro pretio duodecim milium marcorum plumbeorum /sic = plumbeorum/ ab eo habitore a die primo mensis januarii proxime preteriti citra ad rationem s. novem pro quiliber centinario excomputatis libris vigintinovem et soldis quique, pro pretio librarum triummilium nonanginta plumbi /sic = plumbi/, ... lib. viginti septem, s. quidecim fp.
(12,000 seals)

A.S.F., ADL, 44:128r, 7 Aug 1366
Johanni Duccii, qui facit marcos pro arte predicta, pro complemento solutionis sedecim miliarum marcorum ab eo habitore tempore consulum predictorum, in summa ... lib. quinquaginta sex, s. quindecim fp.
(16,000 seals)

A.S.F., ADL, 44:136r, 22 Dec 1366
Johanni Duccii, qui facit marcos plumbeos /sic = plumbeos/ pro complemento solutionis marcorum deem et septem milium quingentorum ab eo habitore tempore officii consulum predictorum, excomputato plumbeo /sic = plumbeo/ per eam habito, in summa ... lib. quadraginta novem s. sedecim fp.
(17,500 seals)
A.S.F., ADL, 44:144v, 9 Jul 1367
Johanni Duccii, qui facit marchos pro arte predicta, pro pretio sedecim milium marcorum ab eo habitorum a die nono januarii proxime preteriti usque ad per totam mensem aprilis proxime preteriti ad rationem s. novem d. sex pro quolibet centinario excomputatis libris ducentis viginti septem piombi per eum dicto tempore recepti ab arte predicta ad rationem d. decem et otto fp. pro qualibet lib., in summa ... lib. sexaginta duas s. decem et novem, d. sex. fp.
(16,000 seals)

A.S.F., ADL, 44:150v, 9 Sep 1367
Johanni Duccii, qui facit marchos pro arte predicta, pro pretio sedecim milium marcorum ab eo habitorum a die nono januarii proxime preteriti usque ad per totam mensem aprile proxime preteriti ad rationem s. novem d. sex pro quolibet centinario excomputatis libris ducentis viginti septem piombi per eum dicto tempore recepti ab arte predicta ad rationem d. decem et otto fp. pro qualibet lib., in summa ... lib. sexaginta duas s. decem et novem, d. sex. fp.
(17,000 seals)

A.S.F., ADL, 44:157v, 22 Dec 1367
Johanni Duccii, qui facit marchos, pro pretio decem septem milium marcorum ab eo habitorum a die septimo mensis septembri proxime preteriti usque ad die undecim presentis mensis decembris ad rationem s. 9, d. 6, pro quolibet centinario excomputato lib. viginti tribus et s. quadraginta fp. pro pretio librarium ducem et otto, et soldis decem et novem pro librarum quattuorcentarum sexaginta plumbeorum dato Johanni ad rationem d. decem et otto pro qualibet lib., in summa lib. quinquaginta unam, s. quindecim, d. sex fp.
(17,000 seals)

A.S.F., ADL, 44:169v, 21 Apr 1368
Johanni Duccii, qui facit marchas pro arte predicta, pro pretio vigintimillium marcorum ab eo habitorum a die duodecimo mensis maii proxime preteriti citra, ad rationem s. novem, d. sex pro centinario deductione libris triginta soldis decem et novem et d. sex, quam quantitatem solvere debebat dicte arti pro pretio librarium quattuorcentarum tredecim plumbeo per eum habitis a dicta arte ad rationem d. decem et otto pro qualibet lib., in summa ... lib. quinquaginta septem, s. unam fp.
(20,000 seals)

A.S.F., ADL, 44:174r, 22 Aug 1368
Johanni Duccii, pro pretio vigintimillium marcorum plumbeorum ab eo habitorum a die quarta mensis maii proxime preteriti usque ad die viginti septem mensis plumbeorum diligentia, excomputatis de dicta summa lib. decem et otto fp. pro eum habitis in libris CCXL plumbei per eum habitis a dicta arte ad rationem denario plumbeorum et centinarii, in summa ... lib. septingintaetseptem fp.
(20,000 seals)

A.S.F., ADL, 45:7v, 19 Dec 1368
Johanni Duccii, qui facit marchas pro pretio vigintimillium marcorum plumbeorum ab eo habitorum a die quarto septembris proxime preteriti citra usque a die septem presentis mensis dicembris ad rationem soldorum novem, denariose xiii, pro centinario excomputatis libris viginti otto, soldis dua-
decem et denariis tribus, quam quantitatem recepit in libris trecentis ottuaginta una plumbei marcorum vetrerorum ad rationem denariorum decem et oddo piccolo, in summa lib. sexaginta sex, s. septem, d. novem fp.

(20,000 seals)

**A.S.F., ADL, 45:14v, 13 Apr 1369**

Johanni Duccii, qui facili marcos pro pretio decem et novemmillium et ducentorum marcorum ab eo habitorum pro dicta arte tempore offiti consulm predictorum, ad rationem, s. novem, den. sex, pro centinario, in summa lib. nonaginta unam, s. quattuor fp.

(9,200 seals)

**A.S.F., ADL, 45:17r, 8 Jun 1369**

Johanni Duccii, qui facili marcos pro pretio septemmillium marcorum ab eo habitorum pro maracando telas ad rationem, s. novem, d. sex, pro centinario, in summa lib. trinaginta tres, s. quinque fp.

(7,000 seals)

**A.S.F., ADL, 45:20v, 30 Aug 1369**

Johanni Duccii, qui facili merchos [sic = marchos] pro ottomilibus merchis [sic = marchis] ab eo habitis a die xiii juliij proxime preciteri usque ad diem xiiiij presentis mensis ad rationem, soldorum novem, denariorum sex fp. pro centinario, duductis libris CL [150] plumbi mercorum [sic = marcorum] a dicta arte habitis pro resto ... lib. viginti sex, s. quindecim

(8,000 seals)

**A.S.F., ADL, 45:52r, 31 Dec 1369**

Johanni Duccii, qui facili marcos [sic = marcos] pro pretio sedecimmillium marcorum ab eo habitorum pro dicta arte a die decimo mensis septembres proxime preciteri usque in hodiernum diem ad rationem soldorum novoem et denariorum sex fp. pro centinario in summa... lib. quinquaginta sex, s. decem et septem, d. sex fp. de quibus recepit a dicta arte infra dican tempos libras ducenas quinquaginta quinque plumbi ad rationem soldi unus et denario sex fp. pro libbra que capiunt, in summa... lib. decem et novem s. duos et d. sex fp., in summa... facta deductione excomputatione de dicto pretio marcorum decem summe dicti plumbi lib. quinquaginta sex, s. decem et septem, d. sex fp.

(16,000 seals)

**A.S.F., ADL, 47:23r, 9 Apr 1389**

Talento Duccii, qui facil marchios pro marchis datis dicte arti a die xviii decembris proxime pretititi ad diem xii aprilis instantis, videlicet pro marchis quatuordecim milii et DCCC centum [octuaginta centum] ad rationem lib. iii, s. x pro miliaris quiibet libras sexaginta sex et soldos duodecim parvorum..... lb. 65, s. 12

(14,800 seals)

**A.S.F., ADL, 47:38r, 27 Aug 1389**

Talento Duccii, qui facil marchios pro pretio marchiorum XV [quindecim] milium L [quinquaginta] per eum venditorum et datorum dicte arti a die 29 aprilis proxime pretiriti ad die xx presentis mensis augusti ad rationem lib. iii, s. x pro quolibet miliario, in summa lib. sexaginta seplem, soldorum quatuordecim et denarii sex, fp.

(15,050 seals)
A.S.F., ADL, 47:40v, 20 Dec 1389
Talento Duccii, pro XII [duodecim] milia et centum marchiorum venditis et datis dicte arti a die iii septembris ad diem xiii decembris ad rationem librarum iii soldorum decem fp. pro quolibet miliario, in summa librarum quinquaginta quatuor et soldorum novem fp.

(12,100 seals)

A.S.F., ADL, 47:48r, 1 May 1390
Talento Duccii, bilanciario, qui facit marchios, pro marchis XV [quindecim] miliis quinquaginta ad rationem librarum iii, soldorum x fp., pro miliarii, datis dicte arti a die vii januarii ad viii diem mensis iunii et instantis libras sexaginta septem, soldos quatuordecim, et denarios sex fp.

(15,050 seals)

A.S.F., ADL, 47:54v, 19 Dec 1390
Talento Duccii, qui facit mercos [sic = marcos] pro decem millibus quadragentis marchis ab eo emptis et habitis a die primo juli proximi proximo usque ad die xvi presentis mensis decembris ad rationem librarum quactuor, soldorum decim, pro quolibet miliario ad rationem predictam, in summa lib. quadraginta sex et s. sedecim fp.

(10,400 seals)

A.S.F., ADL, 47:57v, 13 Apr 1390
Talento Duccii, bilanciario, pro M viiiii [novemmilium] marchis datis dicte arti a die iiiv januarii 1390 ad diem xxxi martii ad rationem librarum iii, s. x, pro quolibet miliario, in summa lib. quadraginta et soldorum decim fp.

(9,000 seals)

A.S.F., ADL, 47:60v, 25 Aug 1391
Talento Duccii, qui facit marchios pro marchis datis per eum dicte arti a die xxvi Aprilis ad diem xxii instantis mensis Augusti ad rationem librarum iii, soldorum decim pro miliario, in summa lib. lxxiii [sexaginta tres] fp.

(7,500 seals)

A.S.F., ADL, 47:64r, 19 Dec 1391
Talento Duccii, qui facit marchios pro M vii [septemmilium] quinquagenta marchis datis et venditis dicte arti a die xviiii octobris proxime preteriti usque ad diem presentem, ad rationem librarum iiiii pro miliario, in summa lib. triginta fp.

(7,500 seals)

A.S.F., ADL, 47:69r, 30 Apr 1392
Talento Duccii, qui facit marchios pro M vii [octomiliis] marchiorum per eum venditorum et datorum dicte arti a die xxiii ianuarii ad proximo preteriti ad diem xxiiii presentis mensis, ad rationem librarum trium, soldorum decim pro miliario, lib. viginti cohort fp.

(8,000 seals)

A.S.F., ADL, 47:73v, 22 Aug 1392
Talento Duccii, bilanciario, pro marchis per eum datis dicte arti a die vii maii ad diem viiii Juni proxime preteriti ad rationem librarum iii, soldorum xv, pro miliario, in summa librarum decim et s. sedecim fp.
ASF., ADL, 47:73v, 22 Aug 1392
Guidoni Francisci, fiascario, pro marchis 6600 per eum datis dicte arti a die viii Junii usque ad diem viii Augusti proxime preteriti, ad rationem lib. iii in pro qualibet miliario, in summa lib. decimnovem, s. sedecim fp.
(6,600 seals)

ASF., ADL, 47:74v, 30 Dec 1393
Guidoni Francisci, qui facit mercos [sic = marcos] pro merchis [sic = marchis] quattuordecim miliis ab eo habitis a die nono Augusti proxime preteriti usque ad diem xvii presente mensis decembris ad rationem lib. trium, ... Pro qualibet miliario, in summa lib. quadraginta duas, s. sex
(14,000 seals)

ASF., ADL, 47:90r, 23 Apr 1392
Guidoni Francisci, qui facit marchios pro marchiis xii [duodecim] milia vi [sex] centorum per eum venditorum et traditorum [sic = venditis et traditis] dicte arti a die xvii decembris 1392 ad diem xv Aprilis instantis ad rationem librarum trium pro qualibet miliario, in summa librarum triginta septem et s. sedecim fp.
(12,600 seals)

ASF., ADL, 47:93v, 26 Jun 1393
Guidoni Francisci, qui facit marchios pro pretio vii [septem] milium marchiorum per eum venditorum et datorum dicte arti a die xxv Septembris proxime preteriti ad diem xvi presentis mensis, in summa librarum vigintiseptem fp.
(7,000 seals)

ASF., ADL, 47:95r, 26 Aug 1393
Guidoni Francisci, qui facit marchios pro marchiorum 7100 per eum venditorum et datorum dicte arti a die xxv Aprilis proxime preteriti usque ad dictam diem presentem xxvi junii ad rationem librarum trium pro qualibet miliario, in summa librarum triginta septem et s. vi fp.
(7,100 seals)

ASF., ADL, 47:98v, 31 Dec 1393
Guidoni Francisci, stagnatario, pro M viiii [novemmilia] marchiorum per eum venditis et traditis dicte arti a die xxv Septembris proxime preteriti ad diem xvi presentis mensis, in summa lib. vigintiseptem fp.
(9,000 seals)

ASF., ADL, 47:103r, 28 Apr 1394
Guidoni Francisci, qui facit marchios, pro marchis undecimmilia per eum traditis dicte arti a die iii Januarii 1393 usque ad diem xxiii mensis Aprilis instantis, ad rationem lib. III pro miliarum quolibet, in summa lib. trigintatres fp.
(11,000 seals)

ASF., ADL, 47:107v, 12 Nov 1394
Guidoni Francisci, qui facit marchios, pro marchis M x [decemmmilia] per eum venditis et traditis dicte arti a die vi Maii ad diem xx Julii proxime preteriti ad rationem lib. trium per miliario, in summa lib. triginta fp.
(10,000 seals)
A.S.F., ADL, 47:110v, 18 Dec 1394
Guidoni Francisci, qui facit marchios pro marchis M xii [duodecimmillia] DCC [septemcentum] pro eum venditis et traditis dicte arti a die xxi Augusti proxime preteriti ad diem vii presentis mensis ad rationem lib. trium fp. pro miliario, in summa lib. tritinta octo, s. duos fp.
(12,700 seals)

A.S.F., ADL, 47:116v, 22 Jun 1395
Guidoni Francisci, qui facit marchios pro marchis M xvi [sexdecimmillia] CC [duocentum] per eum venditis e traditis dicte arti pro [sic] a die viiii mensis Januarii proxime preteriti usque ad diem xvi instantis mensis Junii ad rationem lib. trium pro quolibet miliarum, in summa lib. quadraginta duo et s. duodecim fp.
(16,200 seals)

A.S.F., ADL, 47:117v, 27 Aug 1395
Guidoni Francisci, qui facit marchios pro marchis M iiii [quattuormillia] DCCC [octocentum] per eum venditis et traditis dicte arti a die xxiii Junii proxime preteriti ad diem quintam presentis in mensis ad rationem lib. trium pro quolibet miliarium, lib. quadruodecim, s. octo fp.
(4,800 seals)

A.S.F., ADL, 47:122r, 20 Dec 1395
Guidoni Francisci, qui facit marchios pro marchiis novemmilibus trecentis venditis et traditis dicte arti a die quinta mensis Augusti proxime preteriti usque ad diem xvi presenti mensis Decembris ad rationem libr. trium per miliarium quolibet, in summa librarum tredecim et soldo decem fp.
(9,300 seals)

A.S.F., ADL, 47:122r, 20 Dec 1395
Guasparri Johannis, pro marchiis quattuormilibus quingentis datis dicte arti a die quinta mensis octobris proxime preteriti usque ad presentem diem, ad rationem librarum trium, pro quolibet miliarium, in summa librarum tredecim et soldorum decem fp.
(4,500 seals)

A.S.F., ADL, 47:128v, 24 Apr 1396
Guasparri Johannis, pro marchiis decimmilium centum per eum venditis et ditis dicte arti a die quinta Ottobris proxime preteriti 1395 ad diem vi presentis mensis Aprilis ad rationem libr. trium per quolibet miliarium, in summa librarum tritinta, s. sex, flor.
(10,100 seals)

A.S.F., ADL, 47:129r, 24 Apr 1396
Guidoni Francisci, qui facit marchios pro marchiis sexmilium quatuorcentum per eum venditis et traditis dicte arti a die xxviiii Decembris proxime preteriti ad diem primam presentem mensis Aprilis libras decimnovem, soldos quattuor fp.
(6,400 seals)