



## CONTENTS

<i>List of Illustrations</i>	page xi
<i>Acknowledgments</i>	xvii
<i>Prologue: The Documents</i>	xix
<b>INTRODUCTION</b>	<b>1</b>
<b>I THE FIRST PERIOD OF COLLECTING: 1465–1483</b>	<b>5</b>
I. The Adolescent Years	5
II. Access to Paul II's Collection via Sixtus IV	6
III. Continued Efforts	10
<b>2 THE SECOND PERIOD OF COLLECTING AND LORENZO'S SOURCES: 1484–1492</b>	<b>13</b>
I. The Medici Bank	13
II. Diplomatic Gifts and Politics	15
III. Lorenzo's Network	17
Rome and Ostia	17
Tuscany	18
The Northeastern Coast and Northern Italy	19
Naples	19
Beyond Italy	19
Humanists	19
Artists	20
Dealers	21
<b>3 BEHAVIOR IN THE ART MARKET</b>	<b>22</b>
I. Sellers	22
II. Buyers	25
<b>4 THE OBJECTS COLLECTED</b>	<b>29</b>
I. Sculpture: Heads and Busts	29
II. Sculpture: Statues and Reliefs	35

iii. Archaeological Objects	65
iv. Architectural Fragments ( <i>spoglie</i> )	68
v. Marble Vessels	69
vi. “ <i>Pezzi</i> ”	70
vii. Ancient Ceramics	72
viii. Medieval and Renaissance Objects	73
The Byzantine Sacred Stone	73
Byzantine Mosaics	74
Renaissance Mosaics	75
The <i>Reliquary of the “Libretto”</i>	77
Ceramics	78
Metalwork	80
Tapestries	82
Medals	83
ix. Coins	83
x. Hardstone Vases	92
xi. Gems	94
Summary	106
5 CONTEMPLATING THE OBJECTS	108
i. Learning	108
ii. The Display of Objects	110
iii. Criteria for Selecting Objects	114
Novelty and Rarity	114
Condition	115
Carving	117
Complexity of Composition	118
The Play of Light on Hardstones and Gems	118
iv. Materials and Monetary Worth of Objects	120
Low End: Ceramics and Coins	120
Middle Range: Damascene and “ <i>Alla</i> <i>Domaschina</i> ” Metalwork, Byzantine Mosaics, and Ancient Sculpture	121
High End: Hardstone Vases and Gems, the <i>Tazza</i> <i>Farnese</i> , and the <i>Reliquary of the “Libretto”</i>	123
Summary: The Hierarchy of Lorenzo’s Objects	129
6 THE IMAGE OF LORENZO AS A COLLECTOR AND ANTIQUARIAN	131
i. Assessing the Evidence for Lorenzo’s Commitment	131
Texts: A Historiography of the Image of Lorenzo	131
ii. Letters	133
iii. Lorenzo’s Dual Roles as Patron and Collector	135
Sponsorship of Crafts	136
Artists’ Study of Lorenzo’s Antiquities	141
Arbiter of Artistic Taste	145
Patronage Vis-à-vis Collecting	145

iv. The Function of the Collection	147
Public	147
Shared	148
Private	149
v. Connoisseurship	155
7 THE FATE OF LORENZO'S COLLECTION FOLLOWING THE FRENCH INVASION OF FLORENCE IN 1494	159
i. The Sack of the Properties of the Medici and Their Partisans	159
ii. The Arrival of the French and Charles VIII's Support of Piero de' Medici	162
iii. Confiscation of Property	163
iv. The Signoria's Contract with the Medici Banks in Rome and Florence	165
v. Auctions	166
vi. Objects Rescued by Partisans	167
vii. Business Between the Signoria and the Medici Banks in Florence and Rome	170
viii. Appropriation of Objects for Decorating Palazzo della Signoria	171
ix. Return of the Medici	172
x. Lorenzo's Objects and Later Collectors	174
8 LORENZO IN THE CONTEXT OF COLLECTING	178
i. Lorenzo's Periods of Collecting: 1465–1483 and 1484–1492	178
ii. The Medici Bank and the Financing of Acquisitions by Other Collectors	179
iii. Humanists	180
iv. Artists	182
v. The Behavior of Sellers	184
vi. The Behavior of Buyers	185
vii. Illegal Exportation	187
viii. The Objects Collected	189
ix. The Display of Objects	191
x. Copies and Fakes	195
Casts and Impressions of Gems	195
Casts of Coins	197
Casts of Sculptures	197
Fakes	197
xi. Monetary Worth of Objects	198
Coins	198
Hardstone Vases	199
Gems	200
Sculpture	201
The Unreliability of Documents	202

xii. Function of the Collection	204
xiii. Connoisseurship	207
CONCLUSION	212
<i>Notes</i>	215
<i>Appendix I. Letters (Docs. 1–197)</i>	281
<i>Appendix II. Texts (Docs. 198–286)</i>	334
<i>Appendix III. Inventories (Docs. 287–320)</i>	375
<i>Bibliography</i>	389
<i>Index</i>	401