

INDEX

- Ackerman, James, quoted, 121
- Adam:
 and Crucifixion, 49
 as *Trinity* skeleton, 13, 45, 48, 119
- Ad Herennium* (memory treatise), 130
 and *Trinity* architecture, 130
- Agrimi, Jole, 121
- Aiken, Jane Andrews, 26
- Alberti, Leon Battista, 11, 25, 28
 and anatomy, 132–3
 on man's height, 95, 96
 perspective system of, 90, 91, 93, 97, 98,
 100, 102, 103, 106n25
- works:
De pictura, 95
Della pittura, 90, 91
On Painting, 6, 132
On Sculpture (*De statua*, "On the
 Statue"), 95, 132–3
- Albertus Magnus, 130
- Alighieri, Dante, and time, 113
- almucantars, 99, 102 (**Fig. 24**)
- altar, as symbol of cross, 54. *See also* Trinity,
 altars of.
- Ambrose, Saint, quoted, 54
- anachronism, in sacred images, 23
- anatomy:
 and artists, 129, 132, 133, 135, 136
 illustrations of, 121, 123, 124, 125, 126, 128,
 129, 135
- Masaccio's knowledge of, 120, 121, 129,
 132
 and memory images, 128
 study of, 122, 123, 125, 129, 132, 133
 textbooks of, 121, 123, 127, 128, 134, 135
See also dissections; five-figure series;
 medicine.
- anatomists:
 Bartolomeo of Montagnana, 135
 Juan Valverde, 132
 Leonardo of Bertipaglia, 134–5
See also Guido of Vigevano; Mondino de'
 Liuzzi.
- Angelico, Fra, 62n27.
- Annunciation, feast of (March 25), and Flo-
 rentine calendar, 12
- Anthony of Padua, Saint: Miracle of the
 Miser's Heart, 133–4
- antiquity, revival of, 1, 2
- Apelles, 61–62n27
- Aquinas, Thomas, Saint, on Eucharist, 54
- Arezzo, church of San Francesco, Piero della
 Francesca, cycle of True Cross, 24,
 30–31n25
- arriccio*, 67, 72, 141
- art:
 and being, 115
 and imitation, 111
 and reality, 111, 112
a secco, 83, 84, 141

- Assisi, church of San Francesco, 7
 Lower Church, *Saint Francis and Death* (fresco), 128
- astrolabe, 6, 97 (**Fig. 22**), 98, 99, 100, 102
 as attribute of Painting, 99
 and Masaccio, 99, 102, 103
 symbolism of, 99
- astronomy, 95
 diagramming techniques of, 92, 97, 98, 99, 100, 102, 106n25, 106–7n28
- Augustine, Saint, quoted, 1
- Averroes, 133
- Avicenna, 123, 127, 133
- azurite (pigment), 83
- Baldinucci, Filippo, on repainting, 66
balie (Florentine magistracies), 37
- Baptism, of Christ, 62n33
- Baron, Hans, 41
- beauty, definition of, 111
- beholder:
 and God, 115–6
 and perspective, 115
 and sacred images, 16
 and *Trinity*, 14, 18, 20
- being, and perspective, 115
- Bellini, Jacopo, *Professor's Tomb* (drawing), 59–60n13
- Berengario of Carpi, 135
- Berlin, Gemäldegalerie, Jacopo del Casentino (attributed), *Three Living and Three Dead*, from *Madonna and Child* triptych, 126, 127 (**Fig. 28**)
- beverone*, 68, 69, 73, 77, 83, 85, 87n10, 141
- Bianchi, Gaetano, 70, 71, 72, 73, 74, 75, 89n27
- Bible, citations of:
 Daniel, 16
 Exodus, 53–4
 Ezekiel, 44
 Genesis, 16
 Isaiah, 16, 44
 John, 18, 45, 52
 Leviticus, 53
 Luke, 133
See also Letter to Hebrews.
- Bicci di Lorenzo, *Miracle of the Miser's Heart* (predella panel), Vatican City, Pinacoteca Vaticana, 134
- Biliotti, Modesto, chronicle of, 15
- Billi, Antonio, describes *Trinity*, 75, 76
- birds, 16
- Black Death, psychological effects of, 7, 40
- Bologna, University of, and study of medicine, 122, 123, 124, 135, 139n37
- bones, boiled, and skeletons, 122–3, 125, 129
- Boniface VIII, pope, *Detestande feritatis* (bull), 122–3, 125, 129
- Bonnefoy, Yves, 28
- Botticelli, Sandro, 7
braccia (Florentine measure), 95, 96, 104n8, 105n18–19, 141
- Brancacci Chapel (Santa Maria del Carmine, Florence):
 condition of, 67
 conservation (modern) of, 65, 66
 fire damage in, 67, 68
 frescoes, 56
 restorations, 86, 85
 technique of, 65, 67
See also Masaccio, works; Masolino, works.
- Brancacci, Florentine family, 42n4
- Brucker, Gene, 26, 33
- Brunelleschi, Filippo, 6, 9, 97, 100
 architecture of, 20, 118
 and il Buggiano, 52
 and Masaccio, 118
 and perspective, 6, 103n2, 107n33, 116, 118
 and projection techniques, 103
 and *Trinity*, 9, 20, 23, 91, 92
 work: palace of Guelph Party, Florence, 35
- Bruno of Longoburgo (surgeon), 123
- Buffalmacco, Buonamico. *See* Pisa, Camposanto, *Triumph of Death*.
- Buggiano, il (Andrea di Lazzaro Calvalcanti), 52
 work: Cardini Chapel, church of San Francesco, Pescia, 49, 50 (**Fig. 13**), 52
- bull, sacrificial, 53
- buon fresco*, 83, 141
- burial customs:
 Italian, 59n13
 northern European, 122–3

- Calcar, Jan Stephan of, 135
 work: *Skeleton Contemplating a Death's Head*, 137 (**Fig. 30**)
- calendar, Florentine, 12
- Camaldolensian order, 23, 29n12
- Cana, wedding at, 18
- Cardoni, Fra Lorenzo (prior of Santa Maria Novella), 15, 31n30
 and altar of Trinity, 51
- Carmelite order, 11–12
- Carruthers, Mary C., 121, 130
- cartoons, 80, 141
- Casazza, Ornella, 26
- Castagno, Andrea del:
 works:
 Famous Men and Women (fresco cycle), 71
 Niccolò da Tolentino (fresco), 71, 73
- catasto*, 34
- Cavalcaselle, Giovanni Battista, and Sir Joseph Archer Crowe: on the *Trinity*, 70, 73–75, 88n16
- Cennino, Cennini:
 Craftsman's Handbook, 88n18
 on fresco, 63n48, 67, 71
 on modules, 104n9
- centric point, 6, 98, 103n2, 104n3, 106n25
 in *Trinity*, 94, 95, 96, 97
- Chantilly, Musée Condé, MS 344 (Guido of Vigevano, *Anatomia*), 125 (**Fig. 27**)
- Christ:
 Baptism of, 52
 crucified, in Trinities, 13, 16, 19, 43–44
 as Eucharistic offering, 25–26, 52, 53, 54, 55, 57
 height of, 96, 105n19
 and Holy Ghost, 53
 as priest, 52, 53, 54, 57
 as Second Adam, 48
- Cimabue, Santa Croce *Crucifix*, 66
- Cione. *See* Nardo di Cione; Orcagna
- circles, 95
- Colonna, noble Roman family, 9
 patrons of Masaccio, 9–10
See also Martin V Colonna, pope; Masaccio, works; Masolino, works.
- conservation, and repainting, 66
 noninvasive, 86n2
See also Brancacci Chapel frescoes; restoration.
- Constance, Council of, 9
- Constantine, Emperor, “Donation of,” 1
- Consulte e Pratiche* (political debates). *See* *pratiche*.
- convent, definition of, 29n14
- Corbin, Henry, quoted, 110–11
- Corpus Domini*, feast of, 15, 53, 91, 96, 140n48
 celebrated in Florence, 15, 53
- Covenant, ark of, 53
 and blood sacrifice, 53
- Crisciani, Chiara, 121
- Crowe, Sir Joseph Archer, and Giovanni Battista Cavalcaselle. *See* Cavalcaselle, Giovanni Battista, and Sir Joseph Archer Crowe.
- Crucifixion:
 and Adam, 49
 in art, 48
 as seal of New Covenant, 49–51
 site of, 48
- Death, personification of, 14, 45
- depth:
 and space, 110
 and time, 110
- description, and documentary culture, 121
- devotional images, 21–22
- diagrams, astronomical, and perspective, 92.
See also astronomy.
- di sotto in s*, 141
- dissections, human, 121, 122, 127, 134
 and anatomical texts, 134
 and artists, 129, 132, 133
 and dissector, 134, 135
 in Florence, 128, 129
 illustrations of, 126, 127
 in Italy, 122, 123, 124, 125, 126, 134, 135
 and ostensor, 134, 135
- doctrinal culture, 121–2
- documentary culture, 121, 122

- Dominicans (order of Preachers), 2, 9, 10, 18, 29n14
 and art of memory, 130, 131
 and rivalry with Franciscans, 61nn21, 25
- Donatello:
 anatomical knowledge of, 133, 134, 135
 and perspective in, 103n2
 works:
Miracle of the Miser's Heart (bronze relief), 133, 134 (**Fig. 29**), 135
Saint George and the Dragon (marble relief), 6
Saint Louis of Toulouse (bronze statue), 29–30n17
Saint Mark (marble statue), 11
- donors:
 depictions of, 16
 and Mendicant churches, 15. *See also* donors of *Trinity*.
- donors of *Trinity*, 2, 13, 15, 16, 45–46
 portraits of, 46 (**Fig. 10**), 47 (**Fig. 11**), 46–47, 60n17
 tomb of, 45
See also Lenzi, Domenico.
- drawings, preparatory, 80. *See also* cartoons.
- Duccio, Rucellai *Madonna*, 110
- esempio*, 52
- Eucharist, 4, 18
 Christ as, 25–26, 52, 53, 54, 55, 57. *See also* Corpus Domini.
- Euclid, 95, 96, 106n27
- Evangelist, Saint John the:
 gospel cited, 18, 45, 52
 in *Trinity*, 16, 17, 19 (**Fig. 7**)
- Field, (Judith) V., 99, 100, 101 (**Fig. 23**)
- five-figure series (*Fünfbilderserie*), 129, 130
- Florence:
catasto, 34
 dowry fund, 34
 elitist polity of, 34
 and Great Schism, 39–40
 patronage in, 35–36
 ruling class of, 33, 34, 35
- Florence, Baptistry, competition for doors, 9, 35
- Florence, churches and convents:
 Cathedral (Duomo), 71, 73, 35, 62n29
 Santa Croce, 36
 San Lorenzo, 36, 107n33
 San Pier Scheraggio, 89n34
 Santa Maria Annunziata, 36
 Santa Maria del Carmine, 12, 36
 Ognissanti, 15
 Orsanmichele, 6, 35, 118
 Santo Spirito, 36
 Santa Trinita, 36
See also Brancacci Chapel; Santa Maria Novella; Masaccio, works; Masolino, works.
- Florence, museums:
 Accademia: Nardo di Cione (attributed), *Trinity with Saints*, 23, 24 (**Fig. 8**)
 Galleria degli Uffizi:
 Gentile da Fabriano, *Adoration of the Magi* (Strozzi Altarpiece) 9, 10 (**Fig. 4**)
 Masaccio, San Giovenale a Cascia triptych, 30n21
- Florence, public buildings:
 Loggia del Bigallo, 89n27
 Palazzo Vecchio, 89n27
- Florence, University of, 128
- foreshortening, 99
- Forni, Ulisse, 71, 73
- fresco, 83, 84, 141
 cleaning of, 72
 detaching and transfer of, 71–72
Fünfbilderserie. *See* five-figure series.
- Galen, 122, 123, 125, 127, 128, 133
- Gentile da Fabriano, 9, 10, 29n12
 work: *Adoration of the Magi* (Strozzi Altarpiece), 9, 10 (**Fig. 4**)
- geometry, Euclidean, 95
- Ghiberti, Lorenzo, 9
 recommends dissections, 133
- Giamboni, Bono. *See* *Ad Herennium*.
- Giordano da Pisa, 52
- giornate*, 67, 141–2
 in *Trinity*, 80, 83, 86n5
- Giotto, 9, 56, 60n17, 63n48, 75, 113, 117
 Madonna type, 18

- and Masaccio, 18, 19
 and time, 113
 works:
 Santa Croce fresco cycles, 30–31n25,
 88n23
 Scrovegni (Arena) Chapel, 30–31n25,
 32n38
Gnadenstuhl, 59n3. *See also* Throne of Grace.
 goat, sacrificial, 53
 God the Father:
 acknowledges Son at Baptism, 52
 as priest, 52
 relation to viewer, 115–6
 Goffen, Rona, 26, 95
Golden Legend. *See* Voragine, Jacopo da.
 Golgotha, 48, 49
 and justice, 49
 See also Golgotha Chapels.
 Golgotha Chapels, 49, 61n25
gonfaloniere di giustizia, 53, 60n15
 garments of, 15–16, 45–46
 office of, 15
 Gozzoli, Benozzo, frescoes in Camposanto,
 Pisa, restored, 87n9
 Grabar, André, 112
 Grace, Throne of, 16, 19, 22, 23, 44
graffiti, 142
 in *Trinity*, 80, 81 (**Fig. 18**)
 Guelphs, 10, 37
 niche and statue at Orsanmichele, 29–30n17
 Guido of Vigevano, 128, 132
 Anatomia, 124, 125 (**Fig. 27**), 125–7
 Guild of Physicians and Apothecaries, in
 Florence, 11, 128

 harmony, and beauty, 111
 and perspective, 115
 Hebrews, Letter to. *See* Letter to Hebrews.
 Henry of Modeville, 124, 125, 132
 Hippocrates, 133
historia, 25
Hodegetria, 45, 59n10
 Holy Spirit, 16, 52–53, 62n33
 Humanists, 1, 28n2, 41, 90, 117, 122
 Humbert of Romans, Blessed, *De Eruditione*
 Praedicatorum, 44–45

 inscription, in *Trinity*, 14, 48, 119, 120, 130
 International Gothic, 7, 9, 10–11
intonaco, 67, 69, 70, 71, 72, 73, 75, 77, 80, 83,
 84, 142
istoria. *See* *historia*.
 Jacopo del Casentino (attributed), *Three Liv-*
 ing and Three Dead, from *Madonna*
 and Child triptych, Berlin,
 Gemäldegalerie, 126, 127 (**Fig.**
 28), 128, 129
 Jerome, Saint, and Vulgate, 1

 knowledge, models of, 121, 122

 Latin, 1
 lead sulfur, 67
 Lenzi, Benedetto di Domenico dei, 15,
 31n32
 Lenzi, Domenico dei, 15, 16, 31n27, 42n4, 49
 tomb of, 12, 13, 45, 46
 wife of, 13
 Lenzi, Domenico dei, prior, 45, 49
 Lenzi, Florentine family, 15
 Lenzi, Lorenzo dei, 42n4
 Lenzi, Lorenzo di Piero dei, *gonfaloniere di*
 giustizia, 15, 16, 53
 Leonardo da Vinci, 117, 122, 132
 anatomical drawings, 120, 129, 132
 and dissections, 135
 and Marcantonio della Torre, 135
 Letter to Hebrews, 54, 55, 57
 admonition and encouragement in, 44, 45
 author of, 57n3 16, 44–45, 46, 48, 49, 51, 52
 and Crucifixion, 49, 50, 53, 54
 and justice, 49
 legal metaphors in, 49, 50
 and tabernacle, 53
 light, pictorial, and relation to site, 56,
 63nn48, 49, 50
 Lippi, Filippino, 65, 67, 86n7
 London, National Gallery:
 Masaccio
 Madonna and Child (Pisa Altarpiece), 2,
 4, 5 (**Fig. 2**), 11, 56
 Saints Jerome and John the Baptist
 (Colonna altarpiece), 29n16

- Lorenzetti, Ambrogio, 6
 Lorenzetti, Pietro, 6, 7, 60n17
 Last Supper, 7
 Lorenzo Monaco, 9, 10, 29n12
 Luke, Saint, Company of, 11
 patron of painters, 30n20
 Lunardi, Roberto, 99, 100, 101 (**Fig. 23**)
 Lysippus, statue attributed to, 110
- Madonna. *See* Mary.
 Mannerism, 7, 117
 Marcantonio della Torre, 135
 Marin, Louis, 23–25
 Martines, Lauro, 39
 Martini, Simone, 11
 Martin V Colonna, pope:
 in Florence, 40
 and Santa Maria Novella, 9, 10
- Mary:
 as Church, 18
 depictions of, 18
 as Dominican Preacher, 18
 as *Hodegetria*, 45, 59n10
 masculinization of, 18–19, 31–32n37
 as Throne of Wisdom, 16
- Masaccio:
 his anatomical knowledge, 120, 121, 129, 132
 birth, 11
 his brother Scheggia (Lo Scheggia),
 30n18
 and Brunelleschi, 9, 118
 candlesticks gilded by, 11
 Carmelite order and, 11–12
 Colonna patrons of, 9–10
 death, 12
 fresco technique, 67, 74–75, 80, 83, 89n28,
 91
 guild membership, 11, 30n20, 128
 and Humanism, 117–8
 and Masolino, 11, 12, 29n16
 Michelangelo drawings after, 30n18
 name, 11, 30n18
 parents, 11, 30n18
 and perspective, 117, 121
 in Pisa, 30n24
 projection techniques, 102, 103, 103n2
 in Rome, 12
 spatial system of, 91, 92, 103n2
 and time, 117, 118
 works:
 Brancacci Chapel frescoes, Florence,
 Santa Maria del Carmine, 12,
 56
 Baptism of the Neophytes, 68
 Expulsion of Adam and Eve, 68
 *Saint Peter Healing with the Fall of
 His Shadow*, 25, 27 (**Fig. 9**), 56,
 63n47
 Tribute Money, 60n17, 68, 103n2
 Pisa Altarpiece:
 Adoration of the Magi, predella
 (Berlin, Gemäldegalerie), 60n17,
 63n47
 Crucifixion (Naples, Capodimonte),
 17, 48, 61n23
 Madonna and Child (London,
 National Gallery), 2, 4, 5 (**Fig. 2**),
 11, 56
 Sagra (lost work), 12, 30n23
 Saints Jerome and John the Baptist
 (Colonna altarpiece of Santa
 Maria Maggiore), 29n16
 San Giovenale triptych (Florence, Gal-
 leria degli Uffizi), 11, 103n2
 See also Trinity.
 masculinity, and *virtù*, 18
 and characterization of Mary, 18,
 31–32n37
- Masolino, 65, 67, 87n8
 in Hungary, 30n24
 and Masaccio, 11, 12, 29n16
 name, 11
 works:
 Brancacci Chapel frescoes, Florence,
 Santa Maria del Carmine, 12
 Preaching of Saint Peter, 68
 Temptation of Adam and Eve, 68
 Colonna altarpiece, 29n16
- Mass, celebration of, 54, 57. *See also*
 Eucharist.
- mathematics, diagramming techniques of,
 96, 98
- Medici, Florentine family, 12, 35
 Cosimo de', 57n2, 69

- medicine, study of, 121, 122, 123, 125, 126, 127. *See also* dissections.
- memento mori:
 and time, 112
 and *Trinity*, 120
- memory, and anatomical illustrations, 128, 129, 130
- memory, art of, 121
Ad Herennium, 130
 and Dominicans, 130, 131
- memory images:
 and inscriptions, 130, 131
Trinity as, 130, 131
- Mendicant orders:
 churches of, 36
 and donors, 15
 orders of, 29n14
- Messahalla, 96, 100, 102 (**Fig. 24**)
- Michelangelo:
 his anatomical knowledge, 132, 140n61
 dissections, 135
 Donatello admired by, 11
 drawings after Masaccio by, 30n18
 work: Doni Tondo (Florence, Galleria degli Uffizi), 31–32n37
- Milan, Biblioteca Trivulziana, Codex Trivulziano 836 (*History of the Bones*), 124 (**Fig. 26**)
- Mondino de' Liuzzi (anatomist), 123, 126, 127, 128, 131, 135
- mystery cults, 112
- Naples, Museo di Capodimonte: Masaccio, *Crucifixion*, 17, 48
- Nardo di Cione, *Trinity with Saints* (Florence, Accademia), 23, 24 (**Fig. 8**)
- narrative, images, 21, 22
 and space, 24, 25
See also time.
- nocturnes, 7
- Number, 117
 and perspective, 115, 116
 in universe, 115
- ochre, red (pigment), 142
- orthogonals, 6, 103n2
- Padua, Sant'Antonio, high altar: Donatello, *Miracle of the Miser's Heart* (bronze relief), 133, 134 (**Fig. 29**), 135
- Padua, University of, and medicine, 122, 134–5
- painting, and time, 114, 115
- Park, Katharine, 28
- pastopheries, 21
- pentimenti, in *Trinity*, 80
- pepsin (solvent), 78, 84
- perspective, 2, 6, 91, 114, 115, 116, 121
 Albertian (mathematical), 2, 6, 21, 90
 atmospheric (aerial), 4, 6, 21
 conceptual characteristic of, 114
 and illusion, 117
 and Masaccio, 121
 as metaphor, 116
 as Number, 115, 116
 and time, 110, 114, 115
 and spatial rationality, 115
 and viewer, 115
See also astrolabe; diagrams, astronomical.
- Pescia, church of San Francesco, Cardini Chapel, 49, 50 (**Fig. 13**), 52
- Pesellino, Francesco, *Miracle of the Miser's Heart*, 134
- Piero della Francesca, fresco cycle of the True Cross, Arezzo, San Francesco, 24, 30–31n25
- pigment. *See* azurite; ochre.
- Pisa:
 Camposanto, *Three Living and Three Dead (Triumph of Death)*, 48, 49 (**Fig. 12**), 60–61n20, 129, 131; inscription of, 131
 church of Santa Maria del Carmine, 2, 11
 council of, 39, 40
- Pistoia, San Francesco, *Miracle of the Miser's Heart* (fresco), attributed to Antonio Vite, 134
- Plato, 58
- Plotinus, *On Intelligible Beauty*, 108, 111, 112
- Polzer, Joseph, 91, 92, 93 (**Fig. 20**), 94 (**Fig. 21**), 95, 99, 100, 101 (**Fig. 23**)
- portraiture, 2
 by Masaccio, 13
See also donors.

- pouncing, 142
pratica, 34, 37, 38, 39, 40, 41
 rhetorical characteristics of, 38, 39, 40, 41
 Preachers, Order of. *See* Dominicans; Mendicant orders.
 priest, identification with Christ, 54
 Procacci, Ugo, 12, 77, 119
 professor, dead, 59–60n13
 pyridine (solvent), 78, 84–85, 89n32
 Renaissance:
 culture of, and description, 121
 definition of, 1, 2, 21
 and doctrine, 121–2
 stylistic characteristics of, 2, 4
 restoration:
 in eighteenth century, 68
 in nineteenth century, 67–68, 71
 restorers. *See* Bianchi, Gaetano; Forni, Ulisse; Rizzoli, Giovanni; Secco-Suardo, Giovanni.
rinascità, 1
 Rizzoli, Giovanni, 71, 73
 Rome:
 Baths of Diocletian, 119
 Death (Know Thyself) (first-century mosaic), 119, 120 (**Fig. 25**)
 Santa Maria Maggiore, 10, 16
 Santa Maria Novella (Dominican church in Florence), 2, 7, 9, 12, 15, 18, 29n14, 31n30, 36, 51, 52, 53, 69, 91, 96, 140n48
 altar of Trinity in, 51–52
 Corpus Christi, cult of, 140n48
 and Martin V Colonna, pope, 9, 10
 nineteenth-century redecoration of, 73, 87–88n15
 Pietro di Miniato, *Annunciation*, 73
 site of, 85
 Sepuluario, 45, 60n14
 Strozzi chapel, 9, 36
 Tornabuoni chapel, 36
 Vasari's redecoration of, 12, 69, 70
schacciato (*stiacciato*) relief, 28n5
 Schism, Great, 9, 39, 40
 Schulz, Bernard, 121
 Secco-Suardo, Giovanni, 71
Sedes sapientiae, 16
 Settle, Thomas B., 99, 100, 101 (**Fig. 23**)
 shadows:
 cast, 7, 63n47
 metaphoric, 58
sinopie, 67, 142
 Siraisi, Nancy, 127
 skeleton:
 articulated, 136, 137 (**Fig. 30**)
 and boiled bones, 122–3, 125, 129
 “History of the Bones,” 123–4, 124 (**Fig. 26**)
 illustrations of, 124, 125 (**Fig. 27**), 126, 127 (**Fig. 28**)
 and memory image, 130, 131, 136, 137 (**Fig. 30**)
 mosaic, first-century, depiction of, 119, 120 (**Fig. 25**)
 study of, 129
 See also Boniface VIII, pope.
 skeleton, in *Trinity*, 12, 13, 14 (**Fig. 5**), 20, 22, 28, 49, 59n12, 119, 120
 as Adam, 13, 45, 48, 119
 anatomy of, 13, 121, 122, 129, 131, 132
 described by Antonio Billi, 75
 as Everyman, 119–20
 as funerary memorial, 122
 its gender, 13, 31n29
 its height, 95
 its identity, 45
 measurements of, 136n2
 as memento mori, 122, 129
 as memory image, 128, 129, 130
 placement of, 47
 rediscovery of, 12, 75–76, 77, 84, 89n30, 36
 symbolism of, 47–48
 See also inscription in *Trinity*.
 snapping lines, 67, 80, 92
 solvents. *See* pepsin; pyridine.
 space:
 in ancient art, 112
 and illusionism, 20
 and narrative, 24, 25
 and time, 21, 22, 26, 28, 110
 spirituality, fifteenth-century, 119

- spolvero*, 67, 87n8, 142
 in *Trinity*, 80
- squares, 95
- stacco*, 142
- strappo*, 142
- Strozzi, Florentine family, 35
 their chapel in Santa Maria Novella, 9
 Palla, 38
- Suscipe Sancta Trinitas*, 57, 64n52
- symmetry, 111, 116
- tabernacles:
 Eucharistic, and *Trinity*, 53
 of God, 53, 95
- Three Living and Three Dead*, 14, 24, 48, 120, 126, 127 (**Fig. 28**), 128, 129, 130.
 See also Pisa, Camposanto, *Triumph of Death*.
- Throne, metaphors of. See *Throne of Grace*;
Sedes sapientiae; Wisdom, Throne of.
- Throne of Grace, 52
- time:
 in art, 110, 111, 112
 existential, 112
 and depth, 110
 and finitude, 112, 113
 and Form, 110
 and memento mori, 112
 and mystery cults, 112
 and painting, 114
 and perspective, 110, 114, 115
 and secularity, 114
 and space, 21, 22, 24, 25, 26, 28
 and temporality, 108–9, 110
 and timelessness, 109, 110, 111, 113
- timelessness:
 in art, 112
 and Christianity, 113
 as idea, 113
 and time, 109, 110, 111, 113
- Tintoretto, Jacopo, *Discovery of the Body of Saint Mark*, 110
- Tintori, Leonetto, and restoration of *Trinity*, 30–31n25, 77–80, 83–84, 85, 89n36
- Titian, and Vesalius, 135
- Tolnay, Charles de, 120, 121
- tombs:
 and altars or chapels, 13
 and burial customs, 59n13
 and donor portraits, 2
 and family chapels, 36
 multiple occupancy of, 13
 professor's, 59–60n13
transi, 45, 59n13
- trace lines, 98
- Traini, Francesco. See Pisa, Camposanto, *Triumph of Death*.
- transversals, 103n2
- Trinity:
 altar of, in Santa Maria Novella, 14, 15, 51, 31n30
 altars of, 51, 31n30, 62n29
 in art, 16, 19, 32n43
 feast of, 62n34
 Florence Cathedral representation of, 46
 as Throne of Grace, 23, 52
- Trinity*, 3 (**Fig. 1**), 8 (**Fig. 3**), 14 (**Fig. 5**), 17 (**Fig. 6**), 18–20, 19 (**Fig. 7**), 22, 46 (**Fig. 10**), 47 (**Fig. 11**), 55 (**Fig. 14**), 57, 76 (**Fig. 15**), 78 (**Fig. 16**), 79 (**Fig. 17**), 81 (**Fig. 18**), 82 (**Fig. 19**), 90–91, 92, 93 (**Fig. 20**), 94 (**Fig. 21**), 95, 101 (**Fig. 23**)
 and altar, 14, 15, 31n30, 51, 52
 architecture of, 18, 20–21, 25, 29–30n17, 48, 53, 56, 95, 130
 and beholder, 14, 20, 51, 95, 96, 98
 and Brunelleschi, 9, 97, 100
 and Cardini Chapel, 52
 centric point of, 94
 Christ as Eucharist in, 53
 colors, 51, 61n27, 63n46, 70, 74–75
 condition of, 16, 23, 30–31n25, 51, 65, 68, 69, 70, 73–75, 77, 80, 84, 85
 conservation of, 68–69
 and Crucifixion, 13, 16, 25
 date, 2, 12
 donors, 12, 13, 20, 33, 34, 51, 57, 83, 92
 funerary imagery of, 13
 geometry, surface, in, 93 (**Fig. 20**), 95, 96, 97, 100, 103

Trinity (Continued)

giornate in, 80, 81 (**Fig. 18**), 83, 86n5
 God the Father in, 20, 21, 22–23, 52, 53, 83
graffiti in, 80, 81 (**Fig. 18**)
 and Guelph party, 10
 handling and technique of, 65, 74–75, 80, 83, 89n28, 96
 Holy Ghost in, 16, 17 (**Fig. 6**), 52–53
 horizon line of, 94
 inpainting, 83
 John the Evangelist in, 16, 17, 19 (**Fig. 7**), 21, 22, 23, 48, 51, 83
 light in, 23, 56–57
 Mary in, 7, 14, 16, 17, 18, 19, 21, 22, 23, 33–34, 45, 48, 51, 80
 and Mass, heavenly, 52
 measurements, 92, 99, 95, 100, 104nn3, 8, 105n18
 as memento mori, 120
 narrative elements in, 13, 14, 16, 22
 perspective, 6, 7, 20–21, 22, 23, 25, 43, 51, 54–55, 70, 90, 91, 92, 93, 95, 96, 97, 98, 100, 102, 103, 121
 restoration in nineteenth century, 12, 72, 73–76, 77, 84, 89n27
 restoration in 1950, 30–31n25, 69, 73, 77–80, 83–84
 rediscovery of, in 1861, 70
 shadows in, 21, 23, 55 (**Fig. 14**), 55–56, 57, 58
 site of, 9, 12, 18, 20, 51, 54, 55, 56–57, 61n25, 88n16, 95
 spatial projection, 94 (**Fig. 21**), 99, 100, 101 (**Fig. 23**)
 texts related to, 24
 as Throne of Grace, 44
 and time, 25, 26
 and tomb, 2, 12, 13, 45
 transfers of, 70–71, 76–77, 83, 84
 Vasari and, 12, 43, 69, 70
 See also inscription, in *Trinity*; skeleton, in *Trinity*.

Uccello, Paolo:

and perspective, 171

works:

The Profanation of the Host (panel painting), 109–10

Sir John Hawkwood (fresco), 71, 73

Valla, Lorenzo, “Donation of Constantine,” 1
 vanishing point, 6, 98. See also centric point.

Vasari, Giorgio:

his altar conceals *Trinity*,

76

his altar dismantled, 84, 87–88n15

describes *Trinity*, 43, 69, 70

Lives, 12

on Masaccio, 12

redecorating of Santa Maria Novella, 12, 69, 70

work: *Madonna of the Rosary* (*Madonna del Rosario*), 43, 58n2, 63n46, 87n14

Vatican City, Pinacoteca Vaticana: Bicci di Lorenzo, *Miracle of the Miser's Heart* (predella), 134

Vesalius, Andreas, 132, 135

and artists, 135–6

and skeleton, articulated, 136

and Titian, 135, 137 (**Fig. 30**)

works:

Six Tables, 135, 136

Epitome of the Fabric of the Human Body, 135

De humani corporis fabrica (*Fabrica*), 135, 136, 137 (**Fig. 30**)

Virgin Mary. See Mary.

vision, 108, 114

Vite, Antonio, *Miracle of the Miser's Heart* (attributed fresco), Pistoia, San Francesco, 134

Vitruvian Man, 95, 96, 104–5n13

Voragine, Jacopo da, *Golden Legend*, 24

William of Saliceto (surgeon), 123