

INDEX

- Abélard, Peter, 324*n*34
 acanthus leaves motif, on Verrocchio's tomb
 of Giovanni and Pier de' Medici,
 111–112
 Acciaiuoli, Donato, 29
 Adelaar of Bath, 130–132
 Aesop's *Fables*, 29
 Agamben, Giorgio, 165
 Agnes of Montepulciano, 180
 Agnolo di Polo, 52
 Alberti, Francesco d'Altobianco degli, 29
 Alberti, Leon Battista, 25–26, 100
 on anatomy, 186
 on animation, 186, 337*n*95, 338*n*96
 antiquity, study of, 97–98, 291*n*46
 Della famiglia (On the Family), 100,
 296*n*120
 Della Pittura by, 186, 328*n*82
 De Re Aedificatoria by, 157
 De Statua by, 49, 319*n*161
 on *disegno*, 157
 Musca by, 25, 258*n*120
 On the Family by, 100, 296*n*120
 on porphyry, 95, 293*n*80
 painting by, 248*n*32
 porphyry carving by, 66
 on sculpture, 49, 164
 sculpture by, 248*n*32
 vernacular literary culture and, 28–29, 174
 Albertus Magnus, 110–111
 Albizzi, Maso de Luca degli, tomb of, 86–91
 alchemy, 193, 300–301*n*183, 340*n*132
 Aldobrandino da Siena, 134
 Trattato dei cinque sensi dell'uomo by, 134,
 311*n*86
 Allegreti, Antonio, 108
 Ames-Lewis, Francis, 97, 263*n*172
 Ammirato, Scipione, 8, 290*n*33
 anatomy
 Renaissance artists and, 186–187
 Verrocchio's interest in, 187
 animation, theories of, 186–191
 animation, Verrocchio's interest in, 188–191
 Anonimo Magliabechiano, 21, 248*n*32,
 283*n*188
 Antonio di Benedetto, 277*n*116, 285*n*200
 Antoninus of Florence, 107, 133–134, 176,
 180–181, 191
 Antonio Dei, 16–17, 175, 330*n*13
 aperture design, in Florentine tombs, 86, 88
 Apollonio di Giovanni, 67, 262*n*158
aporia, Gospel representation of Thomas and,
 135–136
 Aquinas, Thomas, 107, 133
 casting metaphor of resurrection, by, 146
 on Saint Thomas, 135
 Summa Theologiae by, 133, 312*n*98
 Aragona, Giovanni d', 100
 Arasse, Daniel, 182–183
 Archimedes, 246*n*16
arcosolium tomb, style of, 87
 Aristotle, 100–101, 103–104, 132–133, 147, 190
 De Anima by, 132–133
 on marble, 161
 Meteorology, 161, 325*n*55
 Nichomachean Ethics, 100–101
 Physics, 147
 Arnald of Villanova, 193
 Arnolfo di Cambio, use of glass paste for
 Madonna by, 67–68
 Arte dei Medici e Speciali, 21, 24, 257*n*93
 Arte di Calimala, 16–17, 40, 120
 artisanal epistemology, 34, 158–161, 263*n*174
 artisanal literacy, 161
 artistic experimentation
 perception and cognition in, 158–161
 in Renaissance Florence, 56–73
 Astesanus of Asti, 107, 299*n*171
 Summa de casibus by, 107
 Augustine (Saint), 131, 135, 146, 259*n*125,
 307*n*54, 316*n*139
 on the arrow of love, 162–163
 Confessions by, 162, 327*n*70, 327*n*71
 Enchiridion by, 146

- Augustine (Saint) (*cont.*)
 on touch, 131, 134–135, 162, 311–312n90,
 312n96, 327n70
 authority, ducal tombs as assertion of,
 102–117
avello tomb, style of, 86–91
 Avery, Charles, 71
 Avogadro, Giovanni, 99
- Baccio da Montelupo, 178
 Bacon, Roger, 131–132
Opus majus by, 132, 307–308n59, 308n60,
 308n61
 Baldovinetti, Alesso, 56–57
 Bambach, Carmen C., 156–157
 Banco, Nanni di, 35, 66
 Barberino, Andrea da, 25–26
Guerrino il Meschino by, 25, 258n122
 Barberino, Luigi da, 105
 Barbo, Cardinal Pietro, 96–97, 176,
 294n88
 Barbo, Marco (Bishop), 159–161
 Barolsky, Paul, 138
 Basso, Bernardino, 52
 Bearzi, Bruno, 148
 Becchi, Gentile de', 80
 Belcarì, Feo, 176
 Bellincioni, Bernardo, 116
 Bellini, Jacopo, 154
 Benintendi, Orsino, 53, 187–188, 278n127
 Bennett, Jill, 182–183
 Bernardino of Siena, 107, 141–142, 179,
 299n173, 315n118
 Bernard of Clairvaux, 133, 182
 Bertoldo di Giovanni, 27, 285n201, 319n161
 Biagio d'Antonio, 22, 53, 274n94
 Bigordi, Giovanbattista, 278n127
 Billi, Antonio, 106
 Biringuccio, Vannoccio, 158–159
 Bischeri family, 55, 278–279n132
 black chalk, 44
 sources of, 321n2
 Verrocchio's use of, 44, 50, 152–155,
 163–164, 267n27, 271n68, 321n5
 Blessed Andrea Gallerani, 180
 Boccaccio, Giovanni, 28, 163, 195, 259n126
Amorosa visione by, 163, 327n74
Decameron by, 25, 163, 182, 195, 258n116,
 259n124
Esposizioni sopra la Comedia by, 259n129
Geta and Birria, attributed to, 263n167
 Bonaventure [Saint], 133–134, 138, 143, 145,
 309n77, 309n78, 309n79, 312n91,
 316n136
 Borghini, Don Vincenzo, 46, 266n24, 324n47
 Bornstein, Daniel, 194, 336n69
bottega
 vernacular culture at, 28–29, 174–176
 of Verrocchio, 51–56, 196
botteghe
 vernacular culture in, 28–29, 174–176
 Botticelli, Sandro, 6, 24, 53, 268n36, 274n91,
 279n135, 280n147
 Botticini, Francesco, 53, 261–262n155, ,
 274n93, 279n135
 Bracciolini, Poggio, 130–131
 Brigid of Sweden, 180
 bronze
 casting and Verrocchio, 18–21, 35–37, 39,
 108–110, 159, 264n3, 320n167,
 324n42
 in *Christ and Saint Thomas* (Verrocchio),
 35–37, 118–119, 122–123, 147–151
 in Florentine tombs, 88
 foundry sources for, 318–319n161
 and metaphor of resurrection, 145–147
 technological innovation and collaboration
 on, 71–73, 285–286n201, 320n170
 works by Verrocchio in, *see* Verrocchio,
 Andrea del, bronze, works of, by
- Brown, David Alan, 21–22
 Brunelleschi, Filippo
Crucifix by, 60, 172, 266n16, 329n8
 design for Florentine Duomo, 1–2, 63,
 245n11
 humanist influence on, 131, 260n139
 Medici palace construction and, 106
Novella del Grasso Legnaiuolo by, 26–27,
 260n136
 San Lorenzo, Old Sacristy, 80, 289n12,
 289n13
 San Lorenzo parish church designed by,
 78–80
 technological innovation, experimenta-
 tion by, 60–61, 63, 282n168
 vernacular literary culture and sonnets by,
 26–27, 29, 34, 260n135, 260n136,
 260n139, 260–261n140, 262n158,
 263n167
- Bruni, Leonardo, 28–29, 74
Buca di San Girolamo, 176–178
 Buggiano (Andrea di Lazzaro Calvalcanti), 82
 Buonaccorso di Montemagno, 29, 101
Treatise on nobility by, 101
 Buonaiuto, Andrea di, 129
 Buoninsegni, Domenico, 112
 Buono, Marco del, 67
 Buonomini of San Martino, 176–177

- Burchiello, 26–29, 33, 102, 175–176, 261n151
 Butterfield, Andrew, x, 15, 37, 122, 138,
 247n21, 247n23, 247n27, 255n71,
 257n107, 265n8, 270–271n62,
 289n10, 289n14, 290n28, 290n31,
 291n46, 291n47, 291n49, 293n66,
 293n78, 300n177, 304n18, 304n22,
 305n25, 308n22, 315n122
 Bynum, Caroline Walker, 193–195
- Cadogan, Jean, 69
 Caglioti, Francesco, 80, 257n106, 310n186,
 338n100
 Calandri, Pier Maria, 3
carta lucida technique, 47
cartolai, 29, 33, 53
cartolaio, Verrocchio as, 33
 Catherine of Siena [Saint], 180
 Cavalca, Domenico, 179–180, 334n53
 Trattato della pazienza by, 179–180
 Cavalcanti, Giovanni, 102
 Cavalcanti, Guido, 165
 Cellini, Benvenuto, 111, 116, 149, 190,
 271n62, 283n188, 300n183, 319n161,
 324n47
 Cennini, Cennino, 47, 153, 187
 Libro dell'arte by, 156, 267n27, 322n24,
 322–323n25
Cento novelle, 25, 258n116
 chapbooks, *see* zibaldoni
 Cherico, Francesco d'Antonio del, 33
 Christ, body of,
 Eucharistic transformation of, 193–195
 mystical experiences with, 179–182
 Verrocchio's interpretation of, 149–151,
 169–176
 Chrysoloras, Manuel, 116
 Ciai, Giovanni, 182–183
 Cioni, Michele de Francesco, 16
 Cioni, Simone di Michele di Francesco,
 45–46
 Cioni, Tommaso di Michele di Francesco,
 22–23, 53, 122, 187, 255n69, 255n72,
 257n106, 288n5, 289n14, 328n91,
 338n100
 Civitali, Matteo, 67, 193–194
 Ciborium for the Host by, 193–194
 Clare of Montefalco, 180
 Clark, Kenneth, 34
 cognition
 perception and, 156–158
 through artistic practice, 158–161
 Cole, Andrew, 251n46
 Cole, Michael, 10
- Colleoni, Bartolomeo, 24
 Colonna, Francesco, 95
 commonplace books, *see* zibaldoni
 Compagnia dei Magi, 94, 194
 Compagnia di Gesù, 178
 Compagnia di San Luca, 21, 53, 257n93,
 275n98, 283n188, 284n190
 confraternities, crucifixes for, 176–178,
 193–195
 Conrad of Offida, 180
 consumption, in Renaissance Italy, 101–102
 copper, Verrocchio's palla made from, 2–5,
 246n13, 320n168
 Corti, Gino, 97–99
 Coscia, Baldassare, 88
 Costa, Lorenzo, 152
 Covi, Dario, 14–16, 25–26
 Credi, Lorenzo di, 52–54, 122, 247–248n27,
 271–272n69, 264n3, 267n30,
 273n84, 274n92, 276n105, 276n110,
 277n111, 277n113
cristo vivo concept, 168–169, 172–174
 in vernacular literature, 168–169, 195
 Cropper, Elizabeth, 152–154, 159–161
 Crucifixes
 Florentine confraternities possession of,
 176–178, 193–195
 limewood, 265–266n16
 mixed materials in production of,
 329–330n8, 330n10, 331n26
 moveable parts on, 177–178, 331n30
 processions, use in, 128, 176
 ritual use of, 128, 177, 194, 332–333n35
 touch and, 128–129, 181–182, 306n43
Culex, 25
- d'Andrea, Giuliano, 55
 Dante, 144–145
 on animation, 186
 artists' ownership of books by, 259n124,
 259n125, 259n126
 Classical Antiquity, ideas from, 26,
 259n129
Divina Commedia, 26, 28, 144–145, 186,
 292n54, 327n68, 341n146
 on marble, 161
 oral readings of, 28
 Purgatorio by, 186, 337n94
 Rime petrose by, 161–162
 on transformation of matter, 161–162
 Vita nuova by, 165
 on women, love and poetry, 165
 Dati, Leonardo, 28–29, 175
 death masks, 72–73, 187–188, 338–339n105

- Dei, Benedetto, 21, 48
 Memorie Istoriche by, 21, 48
 della Robbia, Andrea, 177
 della Robbia, Luca, 1, 88, 90, 147, 176
 books owned by, 26, 259n126
 Buca di San Girolamo, member of the, 176–177
 Christ and Saint Thomas, model for, 121, 147, 256n77, 303n116
 Crucifix by, 177–178
 humanist contact with, 131
 Mercanzia commission and, 121–122
 sculpture by, 67, 119–120, 283n189
 Stemma for Mercanzia at Orsanmichele by, 120, 303n7
 tabernacle by, with bronze relief by Verrocchio, 141, 315n122
 technological innovations by, 60, 67, 69–70
 Del Puppo, Dario, 29
 Dempsey, Charles, 165–167, 188–191
 Dent, Peter, 71–73
De rerum natura, 103, 108, 131
 De Robertis, Domenico, 176
 Desiderio da Settignano, 17, 54, 67, 71, 190, 265n9, 285–286n201, 287n213, 291n46
 Tabernacle of the Sacrament designed by, 82–83, 91, 150
 technological innovation and experimentation by, 67, 71
De statua (Alberti), 50
 devotional practices, objects linked to, 128–130, 181–184
 touch in, 128–130, 162
 diamonds, in Verrocchio's Medici tomb, 76, 78, 93, 95, 112–114, 293n67, 293n68
 Didi-Huberman, Georges, 187–188
 Diebold, William, 137–138
 Diogenes Laertius, 146–147
disegno, Renaissance theories of, 153
 perception and cognition in, 156–158
Dolce stil nuovo poetry, 165
 Dolfhijn, Rick, 12–14
 Domenico, Bartolomeo di Guido, 33–34
 Dominici, Luca, 129, 177, 181
 Donatello, 5, 55–56
 abacus of, 159–161
 bronze casting by, 61–63, 66, 148, 281n154, 283n181, 285n201, 319n162
 bronzes by, 61–63, 66–67, 70–71
 Cavalcanti altarpiece by, 189–190
 Chellini Madonna by, 67
 Christ and Saint Thomas, commission given to, 121
 Crucifix by, 61, 172, 177–178
 David by, 18–19
 Deposition of Christ by, 56, 59
 Horse's head, attributed to, 66–67
 humanist influence on, 34, 130–131
 Joshua by, 63
 judgment through practice, defense by, 159
 Judith and Holofernes by, 61, 66, 70
 Mercanzia commission and, 121–122
 “non-finito” in works by, 71
 painter, 67
 Saint Louis of Toulouse by, 35–36, 58, 70, 120
 sculpture by, 56–71, 120, 148
 spiritelli by, 189–190
 technological innovation and experimentation by, 56–71
 tomb of Baldassare Coscia by, 88–89
 Donati, Lucrezia, 165–166
 Verrocchio's portrait of, 21, 165–166
 drawing, *see also disegno*
 as defense of sculptured relief, 154–156
 developments in Quattrocento of, 152–154
 metamorphosis in, Verrocchio's representation of, 161–163
 Verrocchio's skill in, 42–45, 152, 154–156, 266n24
 Dunkerton, Jill, 15, 46
 effigies, Verrocchio's production of, 187–188, 338–339n105
 Ekirch, Roger, 130
 Epiphanius the Deacon, 143
 Eucharist
 as means to salvation, 142
 confraternities taking of, and discussing nature of, 194
 nature of change and transformation in, 193–195
 Verrocchio's *Crucifix* as meditation on nature of Christ in the, 193–194
 Eucharistic tabernacles, 141–142, 193
 Euclid, 131
 extramission theory of vision, 131, 139
 falling in love, Renaissance theories of, 162–163, 165
 Fiamma, Galvano, 101, 104
 Fichard, Johannes, 112, 301n186, 301n188
 Ficino, Marsilio, 95–96, 112–113, 194–195
 Filarete (Antonio di Piero Averlino), 96–97, 99–100, 103–105, 106–107
 on marble, 161
Trattato di architettura by, 95–96

- Filippino Lippi, 268*n*36
 books owned by, 26, 259*n*126
 workshop of, 279*n*135
- Filippo Lippi, 273*n*77
- Findlen, Paula, 99–100
- Finiguerra, Maso, 29, 63
- Finiguerra, Stefano (Lo Za), 29
- Fiorentino, Niccolò, 166
- Fioretti* or *The Little Flowers of Saint Francis*, 180–181
- Florence
 artistic experimentation in, 56–73
 oral literary culture in, 28
 vernacular culture in, 25–34
- Florentine Baptistery, 16, 23, 40, 66, 88, 91, 131, 144, 148
- Florentine Duomo
 Brunelleschi's design for the *cupola* of the, 63
 Verrocchio's *palla* for, 1–5, 52, 245*n*10
- Formigli, Edilberto, 61–63
- fornaciaio*, 16, 254*n*60
- Forteguerra, Niccolò, 23
- Forteguerra cenotaph, 23, 48, 54, 169
- Fourth Lateran Council, 143
- Fra Angelico, 191
- Franceschi, Franco, 28–29
- Francesco di Giorgio Martini, 71, 154, 282*n*171, 286–287*n*213
- Francia, Francesco, 7
- Fruosino, Bartolomeo di, 1
- Fusco, Laurie, 97–99
- Galen, 131
- Gauricus, Pomponius, 6, 21
De Sculptura by, 21, 48
 on Donatello, 148, 159–161
 on Leonardo da Vinci as Verrocchio's pupil, 275*n*97
 on Verrocchio, 6, 21, 49
- Gentile da Fabriano, 129
Pilgrims Visiting the Shrine of Saint Nicholas of Bari by, 129
- Gentilini, Giancarlo, 70–71
- Geta and Birria*, 29–33, 128, 157–158, 260*n*140, 263*n*167, 324*n*35
- Gherardo di Giovanni di Miniato, 33
- Ghiberti, Buonaccorso, 245*n*6
- Ghiberti, Lorenzo, 69–71, 153, 273*n*77
 and bronze casting skills of, 64–66, 148, 283*n*181
Christ and Saint Thomas, commission given to, 121
Commentaries by, 132, 134, 285*n*201
 drawings and models for other artists, 285*n*201
Gates of Paradise by, 144, 148
 humanist influence on, 130–132
 life casting in workshop of, 300*n*177
 light, manipulation of, on bronze, 314*n*114
 North Doors by, 66, 148
 painter, 67, 248*n*32, 283–284*n*190
 reliquary of Saints Protus, Hyacinth, Nemesius by, 91, 103
Saint John by, 64–66
Saint Matthew by, 64, 286*n*205
Saint Stephen by, 64–66
 sculpture by, 148
 tomb of Maso di Luca degli Albizzi, attributed to, 87
 on touch, 134
 work across media by, 67, 283–284*n*190
 workshop of, 273*n*77
- Ghiberti, Vittorio, 121
- Ghirlandaio, Davide, 98
- Ghirlandaio, Domenico, 6, 24, 53–54, 274*n*92, 278*n*127, 280*n*147
- Giacomo da Lentini, 161–162, 325*n*60, 327*n*72
- Gilbert of Hoyland, 162, 327*n*69
- Giordano da Pisa, 133
- Giovanni d'Antonio, 285*n*200
- Giovanni di Bartolomeo, 1
- Giovanni di Ser Giovanni, 24
- Giovanni Gherardo da Prato, 26, 260*n*135
- Giovio, Paolo, 82, 95, 289*n*15, 294*n*85
- goldsmithing
 artists' experimentations with, 63, 69–71, 116, 285–286*n*201
 Verrocchio's training and work in, 9, 16–17, 23, 40–42, 49, 51, 91, 113–116, 174–175
- Goldthwaite, Richard, 101
- Gombrich, Ernst, 97
- Gospels, story of Thomas in, 125–126, 135–136, 139, 146
- government, Mercanzia's function in, 122
- Gozzoli, Benozzo, 56, 277*n*112
- Gregory the Great (Pope), 135
- Grosseteste, Robert, 131, 307*n*58
- Guadagni, Alessandro, 278*n*132
- guilds of Florence, 24–25, 35, 69, 119, 122, 254*n*60, 257*n*109, 283*n*187, 283*n*189, 284*n*190, 286*n*202, 305*n*26

- guilds of Florence (*cont.*)
 bankers', 64
 Cloth Merchants' (Arte di Calimala), 40, 120
 painters', 21, 24, 248*n*32, 257*n*93, 283*n*187, 283*n*188, 283*n*189
 Guido, Antonio di, 28–29
- Hamburger, Jeffrey, 132
- hardstones
 collections of, 95–100, 105–106, 113–115, 294*n*91, 295*n*99
 meanings of, 95–96, *see also* porphyry
 techniques of working with, 116, *see also* porphyry
 "house of the dead" tomb type, influence on Florentine tombs, 87
- humanists
 contact with artists, 1, 34, 63, 130–131, 176, 260*n*139, 263*n*172
 patrons of Verrocchio, 1, 130–131, 176
 sermons at confraternity meetings by, 182, 193–195
 vernacular culture and, 27–29, 101, 175
- Hutcheson, Francis, 106–108
- Hyman, Isabelle, 106
- incarnation of Christ, as theme in Verrocchio's works, 186, 193–195
- intagliatori*, 105–106
- Jacopo da Voragine, *The Golden Legend* (*Legenda Aurea*) by, 107–108, 128, 131, 135, 162, 305*n*32
- Jacopone da Todì, 132, 180, 259*n*126, 309*n*68, 336*n*64
- John the Scot, 143
- Jones, Lars R., 178–180
- Kent, Dale, 28–29
- knowledge
 artistic patronage as expression of, 103
 senses as source of, 128–135, 156–158
 through artistic practice, 158–161
- Kress Madonna*, 70–71
- Kumler, Aden, 193–195
- laboring class
 books owned by, 26
 literacy rates of, 25
 oral culture of, 28–29
- Landino, Cristoforo, 28–29, 175, 194, 259*n*124
- Lando di Pietro, 190–191
- Landucci, Luca, 2, 122
- Langedijk, Karla, 187–188
- Le Murate convent, 102
- Leonardo da Vinci, 6–7, 16, 33–34, 193, 268*n*36
 on animation, 186–187
Codex atlanticus by, 134, 311*n*88
 on drawing, 157
 drawings by, 153–154, 321*n*6
Geta and Birria, owner of copy of, 33
 hardstone collection of Medici and, 105–106
 influence of Verrocchio on, 6–7, 9, 34, 144, 153, 155, 266*n*24, 322*n*9
 on the *palla*, 4, 246*n*15, 246*n*16
 on sculpture, 148, 318*n*159
 sfumato technique and, 43–46, 154–156
 on touch and sight, 132, 134
 as Verrocchio's apprentice/associate, 4, 6–7, 9, 34, 44, 46, 52–53, 193, 268*n*36, 271*n*68, 275*n*97, 275*n*98, 275*n*99, 321*n*5
- Leoni, Massimo, 35–37
- life casting technique, 39, 72, 108, 187–88, 299–300*n*177
- lineamenta*, Alberti's concept of, 157, 323*n*28, 323*n*29
- linen
 Flemish paintings on, 48, 270*n*47
 Verrocchio's paintings on, 46–48, 50, 147–148, 170
- literacy, in Florence, 25–27
- literature and translation, vernacular, in Florence, 25–27
- Lombard, Peter, 146
Sentences by, 146
- Lucian, 25–26
Mosca by, 25, 258*n*118
- Lucretius, 131
- Magi, Medici's association with, 92, 94–95
- magnificence
 artisanship as expression of, 100–102, 104–117, 296*n*122
 attitudes to in Renaissance Florence, 100–108, 296*n*119, 296*n*120, 296*n*122, 297*n*133, 298*n*150
 Medici family's conceptions of, 102–117
- Maiano brothers, 26, 55, 259*n*124, 333*n*35
- Maiano, Giuliano da, 181, 277*n*116, 285*n*200, 285*n*201, 333*n*35
- Malatesta, Francesco, 105–106

- Manetti, Antonio, 27, 63, 260*n*135, 260*n*136, 282*n*169, 282*n*170
- Manetti, Giannozzo, 29
- Mantegna, Andrea, 152–154
- marble
- beliefs about, 49, 161
 - Verrocchio's use of and allusions to, 9–10, 17, 23, 38–39, 48, 55, 74, 76, 78, 82–84, 93, 96–97, 108, 114, 152, 155–156, 159, 161, 163, 167, 187, 197
- Marbode of Rennes, 95
- Marsuppini, Carlo, 28–29, 63–64, 189–190
- Martini, Simone, 161–162
- Masaccio, 67, 283*n*187
- Maso di Bartolomeo, 90
- materiality
- in Bargello *Crucifix* (Verrocchio), 176–195
 - as Christian metaphor, 112–113
 - defense of wealth and, 106–108
 - of devotional practices, 149–150, 178–193, 320*n*170, 320*n*174
 - mystical encounters and, 180–186
 - scholarly research on, 10–14, 251*n*46
 - transformation of matter and, 161–163, 193–195
- materials as metaphors for the Medici, in Verrocchio's tomb of Giovanni and Piero de' Medici, 92–100
- Matthias (King of Hungary), 130–132
- media
- artists' technological innovation and mixing of, 61–63, 67–73, 248–249*n*31
 - Crucifix* of Verrocchio and mixing of, 169–176
 - Verrocchio's work between and across, 10–16, 48–51, 169–176
- Medici, Bernardo d'Alamanno de', 194
- Medici, Cosimo de', 17–18
- attitudes about spending of, 99, 101–102, 104, 296*n*122
 - collecting practices of, 97, 187, 294*n*91
 - dedication to Saint Thomas, 122
 - in Florentine government, 122–123
 - palace, plans to connect to San Lorenzo, 106
 - patronage at San Lorenzo, 82–84
 - vernacular poetry, interest in by, 28
 - Verrocchio's tomb of, 37–38, 83, 88, 99, 103
- Medici, Giovanni de'
- collecting practices of, 96, 104, 294*n*91
 - death of, 292*n*65
 - funeral of, 290*n*32
 - vernacular poetry, interest in by, 28
- Verrocchio's tomb for, 10, 23, 38–39, 74–117
- Medici, Giovanni di Bicci de', 80, 82
- Medici, Giuliano de', 18, 21, 23
- patron of Verrocchio, 18, 22–23, 76, 92–93, 255*n*69
- Medici, Lorenzo de', 1–2, 10
- Ambra* by, 162, 326*n*67
 - art patronage and political ambition, 10, 297*n*136
 - collections of, 95–100, 105–106, 291*n*46
 - colors and symbols used by, 93
 - Mercanzia, control of, 122–123
 - poetry of, 161–162, 163–167, 295*n*105
 - political upheaval faced by, 85–86
 - Raccolta Aragona* by, 162
 - as ruler, 85, 92–94, 122–123, 290*n*36, 290*n*37, 294*n*89, 295*n*100
 - as sacred personage, 92
 - San Lorenzo parish church and, 84
 - Selve d'amore* by, 93–94, 99
 - tomb materials and inscriptions on hard-stone vases ordered by, 95–96
 - vernacular literature and, 27, 94, 162–167, 293*n*78, 326*n*87, 326*n*66, 326*n*67
 - Verrocchio's *Christ and Saint Thomas* and, 122–123, 304*n*22, 304–305*n*25
 - Verrocchio's *David* and, 18, 255*n*69
 - Verrocchio's *palla* and, 1
 - Verrocchio's tomb of Giovanni and Piero de' Medici, 23, 74, 76, 84–85, 92–117, 196, 291*n*46, 292*n*65, 293*n*74
 - Verrocchio's work for, 21–23, 74, 76, 84–85, 92–93, 165–166, 187–188, 328*n*91, 338*n*100, 338*n*104, 338–339*n*105
 - wax votives of, 187–188
- Medici, Lorenzo di Giovanni di Giovanni di Bicci de', 80, 91, 289*n*12
- Medici, Piero de', 17–18, 22–23
- artistic tastes and collection of, 93, 96–97, 99, 103–105
 - death and burial of, 85, 95, 103, 290*n*33, 290*n*37, 292*n*65
 - defense of wealth accumulated by, 106–108
 - Filarete's description of *scrittoio* of, 96, 99, 103, 105, 107
 - magnificence and, 103, 107
 - Orsanmichele project and, 119–120
 - porphyry, punning reference to and use of in commissions of, 93–94, 293*n*74
 - as sacred personage, 91–92, 116

- Medici, Piero de' (*cont.*)
 San Lorenzo and, 84
 Verrocchio's *Christ and Saint Thomas* and, 120, 304–305ⁿ²⁵
 Verrocchio's *David* and, 18, 255ⁿ⁶⁹
 Verrocchio's tomb for, 23, 38–39, 74–117
- Medici, Piero di Lorenzo de', 93–95, 102–103
- Medici family
 collections, 95–106, 113–114, 268ⁿ⁴¹, 270ⁿ⁴⁹, 285ⁿ²⁰⁰, 294ⁿ⁹¹, 302ⁿ¹⁹⁴
 colors and symbols used by, 93
 Flemish paintings collected by, 48
 Golden Age, associated with by, 93
 magnificence and, 100–117, 296ⁿ¹¹², 296ⁿ¹²², 299ⁿ¹⁷⁴
 Mercanzia, control of by, 122–123
 palace of and links to San Lorenzo, 98–99, 106, 116
 porphyry, use of in commissions by, 88, 93–94, 96, 111–112, 291ⁿ⁴⁷
 political upheaval faced by, 85–86, 102–117
 sacred authority claimed by, 92
 San Lorenzo, patronage and control of, 78–84, 91, 288ⁿ⁷, 288ⁿ⁸, 289ⁿ¹³, 290ⁿ²⁸, 291ⁿ⁴⁷
 technological innovation encouraged by, 105–106
 usury, *see* Medici family, wealth and spending, concern about by
 vernacular literature, interest in by, 28–29, 94, 162–163, 293ⁿ⁷⁸, 305ⁿ³³, 326ⁿ⁶⁰, 326ⁿ⁶⁶, 326ⁿ⁶⁷
 Verrocchio's work for, 17–18, 74, 254ⁿ⁶³
 wax votives of, 187–188
 wealth and spending, concern about by, 10, 101–102, 107, 116, 196–197, 299ⁿ¹⁷⁴
 wealth transformed into positive by Verrocchio, 74, 102–117, 196–197, 302ⁿ¹⁹⁸
- meditation, crucifixes linked to, 178–180
- Meditations on the Life of Christ*, 128–130, 135
- Megli, Antonio, 29
Canzone alla Vergine by, 29
- Mercanzia, *see* Università della Mercanzia
- Mesarites, Nikolaos, 150–151
- metal materials, artistic production using, 106–108, 145–147, 318–319ⁿ¹⁶¹
- metamorphosis, theme in Verrocchio's art, 107–108, 116, 145–151, 152, 161–163
- Methodius of Olympus, 146
- Michelangelo, 53
- Michelozzi, Niccolò, 105
- Michelozzo, 55, 88, 106
 Balustrade around the tabernacle protecting the miraculous image of the Annunciation by, 88
- mixed media, *see* media
- Montaigne, Michel de, 2–3
- Montecatini, Antonio da, 100–102
- Montefeltro, Federico da, 100–102
- Monte Giovanni di Miniato, 33
- Morelli, Giovanni, 181–184
Ricordi by, 181, 334ⁿ⁵¹
- Moschus*, vernacular translation of, 25–26, 258ⁿ¹¹⁹
- Most, Glenn, 135–136
- mystical encounters, objects as source of, 180–186
- Naldi, Naldo, 84, 92–93
- Nancy, Jean-Luc, 135–136
- "Nanni Grosso", 53–54
- Natali, Antonio, 46–47
- neo-Platonic metaphor, 112–113
- Neri di Bicci, 53
Ricordanze of, 52, 273ⁿ⁷⁶, 277ⁿ¹¹⁶
- Nesi, Giovanni, 182–183, 193–195
- Niccoli, Niccolò, 25–26, 130–132
- Niccolini, Giustina, 101–102
- Novellino*, 26
- objects, mystical encounters inspired by, 180–181
- oil-based painting, by Verrocchio and artists in his workshop, 45–48
- oil-based painting, experiments in by fifteenth-century artists, 56, 280ⁿ¹⁴⁷, 280ⁿ¹⁵⁰
- oral culture in Florence, 28
- Orcagna, 26
- Origen of Alexandria, 141, 146–147
Contra Celsum by, 146, 315ⁿ¹¹⁹, 317ⁿ¹⁴⁵, 317ⁿ¹⁴⁶
- Orsanmichele, façade decoration of, 35, 119–120
- Our Lady of Impruneta* (miraculous painting), 183
- Ovid, 188–189, 195
Heroides by, 25, 195, 341ⁿ¹⁴⁷
Metamorphoses by, 188–189, 195, 339ⁿ¹¹⁰, 341ⁿ¹⁴⁶
 vernacular translations of, and influence on vernacular literature, 25–26, 188–189, 195

- Phaethon* intaglio, 105
- painting
- devotional practices and mystical experiences and, 184–186
 - technological innovation and experimentation in, 57, 280*n*147, 285–286*n*201
 - Verrocchio's work in, 6–7, 9, 15, 17, 21–24, 34, 45–48, 50, 52, 55–56, 73, 147–148, 163, 170, 174, 184–186, 188, 192, 271*n*68
- Palmieri, Matteo, 1–2
- Pandolfini, Pier Filippo, 193–195
- Panziera da Prato, Ugo (Hugo Panciera), 178–179, 186, 192
- Trattati* by, 179, 334*n*49, 334*n*50
- Paolozzi Strozzi, Beatrice, 14–16, 169–176, 176–177
- paper, Verrocchio's paintings on, 46–47
- Parte Guelfa, 35, 118–120, 302*n*4
- Pasquino da Montepulciano, 90
- Passavant, Günter, 14–16, 50, 147–148
- patrons
- technological innovation for and expectations of, 64, 67–70, 71–73, 104–105
 - wealth accumulation and spending patterns and, 103–104
- Penny, Nicholas, 71–73
- perception
- cognition and, 156–158
 - through artistic practice, 158–161
- Petrarch, 28, 93–95, 161–162, 163–165
- Trionfe (Triumphs)* by, 25
 - vernacular translations of, 25–26
- Piero da Vinci, 54
- Piero della Francesca, 130–132
- Pitti, Luca, 95
- Planctus Mariae et aliorum (The Lament of Mary and Others)*, 178
- Platina, Bartolomeo, 99, 101–102
- De optimo cive* by, 99, 102
- Pliny, the Elder, 163, 328*n*81
- Polcri, Alessandro, 101–102
- Poliziano, Angelo, 105
- Orationes* by, 105
- Pollaiuolo, Antonio, 1–2, 21–22, 40–43, 55
- artistic experimentation by, 57
- Pollaiuolo, Piero, 21–22
- artistic experimentation by, 57, 248*n*32, 275*n*102, 280*n*149, 280*n*150
 - David* by, 56, 58, 161
- Pontano, Giovanni, 104–105
- De splendore* by, 104–105, 298*n*148
- porphyry
- in tombs, 87–88
 - in Verrocchio's Medici tomb, 93–95, 111–112
 - Verrocchio's use of, 37–38, 93–95, 111–112
- precious stones, in Verrocchio's tomb of Giovanni and Piero de' Medici, 113–116, 301*n*190
- printmaking, technological innovation in, 63
- Ptolemy, 130–132
- Radcliffe, Anthony, 14–16
- Razzanti, Piero di Neri, 105
- reliquaries, Verrocchio's evocation of, *see* Verrocchio, tomb of Giovanni and Piero de' Medici, reliquaries, evocation of
- repoussé* (hammering), 4, 5, 40, 266*n*23, *see also* Verrocchio, *repoussé* (hammering) in work of
- Ricci, Guido di Piero dei, 29
- Ricci, Piero dei, 29, 262*n*157
- Riccio, Agostino del, 95
- Richard of Middleton, 106–108
- Riemenschneider, Tilman, 138–139
- Altar of the Holy Blood by, 138
- Rinuccini, Alamanno, 193–195
- Zibaldone* of, 21
- Roberts, Sean, 61–63
- Rossellino, Antonio, 71–73, 176–177
- Rossellino, Bernardo, 67
- Rucellai, Giovanni, 18–22, 28–29, 49
- Rustici, Giovanni Francesco, 53–54
- Sacchetti, Franco, 28, 126–128, 168–169, 195
- Trecento novelle* by, 28, 168, 195, 258*n*116, 329*n*1
- sacre rappresentazioni* (sacred performances), 177–178, 333*n*42
- crucifixes used in, 193–195
- Saltarelli, Jacopo, 54
- San Francesco Poverino confraternity, 176–177
- Sangallo, Giuliano da, 111–112
- Taccuino Senese* of, 112
- San Lorenzo, parish church of, Medici control of, 74–92, 106
- Santa Maria della Pietà confraternity, 176–177
- Santi, Giovanni, 21, 48
- La vita e le geste di Federico di Montefeltro duca d'Urbino* by, 48

- Sarto, Andrea del, 26–27
Batracomiomachia, attributed to, 27
 Savonarola, Girolamo, 134–135
 Scala, Bartolomeo, 182–183
 "schiavellatione" (ritual of removing the nails), 177
 Schubring, Paul, 121–122
 sculpture
 drawing as defense of, 154–156
 metaphor used in vernacular poetry, 163–167
 technological innovation and experimentation in, 57–61, 320n170
 Verrocchio's experiments and innovations in, 5–6, 10, 35–42, 49, 78, 88, 108–116, 147–149, 158–159, 169–170, 184–185, 186–188
 Second Council of Nicaea, 143–145
 seeing
 crucifixes as tool for spiritual, 178
 as knowledge, 128–132, 156–158
 as theme in representations of Christ and Saint Thomas, 123–128
 as topic in vernacular literature, 130–132
 in Verrocchio's *Christ and Saint Thomas*, 136–142
 Seneca, 29, 261–262n155
 Serragli, Bartolommeo di Paolo di Giovanni, 95–96
 Sforza, Galeazzo Maria, 22–23, 28–29, 100–102
sfumato technique, 10
 Verrocchio's use of, 10, 44, 152, 155–156, 164, 197
 Shearman, John, 17–18
 silver
 artists' experimentations with, 69–71
 Verrocchio's work in, 40–43
 silverpoint drawing, 44–45, 321n6
 Simone Ferrucci, Francesco di, 53–55, 277n113
 Smith, Pamela H., 159–161
Song of Songs, 132–134, 182–183
 spending, Aristotelian doctrine of glad and generous, 103
spiritelli, 188–191
stiacciato relief, 70–71
 Stiberc, Peter, 61
 Strozzi, Alessandra, 47–49
 Strozzi, Jacopo, 86–91
 stumping technique in drawing, Verrocchio's use of, 153, 155–156, 164, 321n4
 stylus, Verrocchio's work with, 44–45, 48–49
 Tabernacle of the Sacrament by Desiderio da Settignano, *see* Desiderio da Settignano, Tabernacle of the Sacrament
 Taccola, Mariano, 63
 talismans, in Medici tombs, 95–96
 Tanturli, Giuliano, 26–27
Tazza Farnese, 98, 105
 technological innovation
 in Renaissance Florence, 56–73
 tempera in painting
 artists' use of, 56, 58, 280n147
 Verrocchio's use of, 45–46, 170, 174, 247n27, 267n35, 268n39
tenzoni (patterned sonnets), 26–27
 terracotta
 della Robbia's technique with, 57–61
 experimentation in, 56, 60, 64, 69–71
 Verrocchio's work in, 49–52
 Theophilus Presbyter, 149
 Theophrastus, 161
 Thomas (Apostle and Saint)
 exegesis on, 125, 135, 139–140, 143, 197
 as subject in government halls and law courts, 122–123
 touch and sight in representations of, 123–128, 134–135
 vernacular interpretations of story of, 126–128
 Verrocchio's interpretation of, 118–119, 124–128, 134–145, 147–151
 Verrocchio's sculpture of, 5, 10, 118–119, 122, 124–125, 136–145, 147–151, 317–318n151
 Thomas of Celano, 180–181
 Torrigiani, Pietro, 53–54
 touch and tactility
 exegetical scholarship concerning, 135–145
 in *Ideal Head of a Woman*, 152, 197
 as knowledge, 128–132, 156–158
 in Renaissance art and literature, 119–135
 in representations of St. Thomas, 123–128, 134–135
 in Verrocchio's Thomas sculpture, 137–138
Tractatus parabolicus (Arnald of Villanova), 193
 transformation of materials, Verrocchio's art as expression of, 161–163, 193–195
 transubstantiation, Renaissance artistic expression of, 193–195
 Traversari, Ambrogio, 130–132
 Tribizond, Georg of, 28–29
 Trismegistus, Hermes, 110–111

- turtle symbol, in Verrocchio's tomb of Giovanni and Piero de' Medici, *see* Verrocchio, tomb of Giovanni and Piero de' Medici, turtles, significance of, in
- Ubertino da Casale, 139–142, 145
 Uccello, Paolo, 176–177
 Università della Mercanzia, 119–120
 usury, defense of, 106–108
- Valori, Niccolò, 100–102
Vita by, 100–102
 van Ausdall, Kristen, 139–142
 van der Tuin, Iris, 12–14
 van der Velden, Hugo, 187–188
 Van Eck, Caroline, 157
 Vasari, Giorgio, 2–3
 on apprentices and assistants to Verrocchio, 7, 34, 52–55
 biography of Verrocchio, 2, 6–9, 33, 248n29
 on crucifixes by Brunelleschi and Donatello, 57–61
 on crucifixes by Verrocchio, 169
 on death masks by Verrocchio, 187
 on drawing, 156–157, 323n26
 on drawings by Verrocchio, 9, 45–46, 153–154, 266n24
 on Fra Angelico, 191
 on hardstones, 95
Libro di disegno of, 45
 on Mercanzia commission, 121–122
 on paintings by Verrocchio, 21, 34, 46, 48
 on *palla* by Verrocchio, 2, 245n9
 on Verrocchio as architect, 9, 80, 270n50
 on Verrocchio as a painter, 6–7, 21, 34, 47, 256n89, 268n40, 270n50, 274n94
 on Verrocchio as bronze caster, 148, 320n166, 320n167
 on Verrocchio as goldsmith, 48, 113, 270n50
 on Verrocchio as sculptor, 48, 270n50
 on Verrocchio moving between media, 9, 56, 249n35
 on Verrocchio's *Christ and Saint Thomas*, 121, 125, 138, 148, 271n62, 305n28, 314n112, 318n151
 on Verrocchio's legacy, 6–9
 on Verrocchio's *Marsyas*, 23, 112, 187, 257n106
 on Verrocchio's tomb of Giovanni and Piero de' Medici, 88, 93, 289n11, 291n50
 on wax votives by Verrocchio, 187–188
 veil, metaphor of
- in Verrocchio's *Christ and Saint Thomas*, 143, 159
 Verino, Ugolino, 18–21, 49, 53–54
De Epigrammi by, 21, 256n83, 270n55
De Illustratione Urbis Florentiae by, 48, 52, 270n54
 Vernacci, Leonardo, 104
 vernacular literature and culture
 animation in, 186–191
 Bargello *Crucifix* in context of, 174–176, 186–191
 classical literature translated into, 25–29
 conflation of lady, love, and poetry in, 161–167
 in Florence, 25–34
 meditation in, 178–180
 metamorphosis as theme in, 10, 161–169
 mystical encounters in, 180–181
 perception and cognition in, 157–158
 performances of, 28–29
 touch in, 126–135, 162–163, 180–181
 touching and seeing in, 130–134, 162–163
 transformation of matter in, 161–162, 193–195
- Verrocchio, Andrea del
 apprentices/assistants/associates of, 4, 6–7, 9, 34, 44, 46, 52–55, 122, 193, 247–248n27, 261–262n155, 264n3, 268n36, 271n68, 271–272n69, 273–274n84, 274n91, 274n92, 274n93, 275n97, 275n98, 275n99, 276n104, 276n105, 276n110, 277n111, 277n113, 321n5
 artistic legacy of, 5–9, 196–198, 251n47
 attribution issues with work of, 14–16
 books owned by, 25, 29, 34, 258n116, 258n118
bottega of, 51–56, 196
 bronze, works in, by, 2–3, 9, 16, 18–22, 35, 37–40, 48–50, 55, 74–78, 82, 84, 92–96, 108, 110, 112–113, 118–120, 122–123, 137–138, 142–151, 158–159, 170, 186, 196–197, 255n71, 256n83, 264n3, 291–292n50, 292n54, 304n18, 315n122, 320n169
 bronze casting by, 5, 18–21, 35–37, 39, 108–111, 118–119, 123, 145–151, 158–159, 170, 190, 255n71, 264n3, 271n62, 303–304n18, 304n19, 320n167, 320n169, 324n42
 career of, 16–25
 defense of Medici wealth by, 106–117
 imagination as subject in work of, 163–167
 inventiveness of, 10, 35–51

- Verrocchio, Andrea del (*cont.*)
 inventories of possessions of, 55–56
 life casting by, 39, 108–111, 300n177
 marble work by, 17, 23, 159–161
 materials and media used by, 9–16
 Mercanzia commission and, 119–123
repoussé (hammering), use of in works by,
 3–5, 42, 51
 transformation of materials in works of,
 161–163, 193–195
 vernacular literature, knowledge of by,
 25–26, 29–34, 126–130, 174–175,
 178–180, 188–190, 195
 work between and across media by, 9–14,
 48–51, 67–73
 works by
Baptism of Christ, 6–7, 21, 45–46, 267n33,
 268n36, 271n68, 274n91
Beheading of Saint John the Baptist, 15, 16,
 23, 40–42, 49, 248n28
candelabrum, 18–21
Captain with the Mace, 42
Christ and Saint Thomas, 5, 35–37, 49–50,
 54, 58, 118–151, 152, 169, 197
 artistic legacy of, 5
 Christ as door metaphor, 139–145,
 315n122
 commission for, 119–123, 304n22
 details and iconography of, 135–145
 differences in casting of two figures
 of, 148
 drapery study for, 147–148
 inventiveness in, 35–37, 49–50
 meaning of bronze in, 145–147
 niche site for, meaning of, 142–145
 pictorial aspects of, 49–50, 118–119,
 136–145, 146, 149–151
 technological innovation in work
 on, 35–37
 Verrocchio's craftsmanship as meta-
 phor for Thomas in, 145–151
 Colleoni monument, 5–6, 16, 24, 54,
 110, 148, 264n3
Crucifix (Bargello) by, 10, 15, 51, 128,
 168–195
 cork used in production of, 331n25
 materiality in, 176–195, 197
 as meditation device, 178–197
 techniques used in, 169–174, 191–192
 transformation of materials in as
 spiritual metaphor, 193–195
 vernacular literature and culture and,
 174–176
David, 18, 255n69, 255n71, 256n73,
 277n117
 drapery studies on linen, 46–48, 50,
 147–148
Executioner, 15, 42, 49, 266n21
 Forteguerra cenotaph, 23, 48, 54
modello for, 48–49
 Francesco Sasseti, bust of, 159
Head of a Woman (silverpoint drawing),
 44–45
Ideal Head of a Woman, 10, 152–167
 as defense of sculpture, 154–163
 as portrait of imagination, 163–167
 as representing metamorphosis,
 161–163
 purpose of, 152–154
 sculpture and drawing connected in,
 154–156, 162–167
sfumato, Verrocchio's use of in, 10, 44,
 152, 155, 164, 197, 322n18
 stumping technique in, 153, 155, 164,
 321n4
 touch as knowing in, 156–161
 touching and seeing as equivalent in,
 152, 156–158, 197
Madonna and Child (stucco, Oberlin),
 attributed to workshop of, 184–186
Madonna and Child (terracotta, Bargello,
 Florence), 184–186
Madonna and Child with Saints
 (Budapest), 21, 274n94
Madonna and Child with Two Angels
 (National Gallery, London), 268n39
Madonna and Standing Christ Child
 (Gemäldegalerie, Berlin), attrib-
 uted to workshop of, 184–186
Madonna di Piazza (Pistoia altarpiece),
 7–8, 23, 175, 247–248n27, 257n102
Marsyas, 23, 112, 187, 257n106, 338n100
 mounts of Medici vases, attributed to,
 113–114
 paintings on linen, 46–48, 50
 paintings on paper, 46–47
palla by, 1–5, 21, 35, 51–53, 55, 63, 148,
 245n3, 245n10, 246n19, 274–
 275n96, 275n98, 279n137, 320n168
Pietà (terracotta, formerly Berlin), 169
 Pistoia altarpiece, *see Madonna di Piazza*
Putto with a Dolphin, 22, 277n117
 reliquary casket, attributed to, 91
Resurrection (terracotta), 169
Saint Jerome, painting attributed to,
 46–47

- spiritello* on Desiderio da Settignano's
 Marsuppini tomb, attributed to,
 189–190
- Sportello* with *Christ the Redeemer*,
 attributed to workshop of, 141
- standards for tournaments, 23
- Studies of Infants*, 108–110
- Tomb of Cosimo de' Medici, 17–18,
 37–38, 82–83, 88, 99, 103, 255n68,
 289n14, 291n47
- Tomb of Piero and Giovanni de'
 Medici, 10, 22–23, 38–39, 74–117,
 196
- arcosolium* tomb type, similarities to,
 87
- artisanship as magnificence expressed
 in, 100–117
- as defense of Medici wealth, 102–117
- as oration, 74–92
- avello* tomb type, similarities to,
 86–87
- chapel of SS. Cosmas and Damian,
 connections to, 80–83
- colors on as reference to the Medici,
 93
- date of completion of, 84
- de rerum natura*, metaphors alluding
 to in, 103, 108–111, 116
- diamonds, significance of, on, 93–95,
 97
- inscriptions on, 78
- materials as metaphors for the
 Medici in, 92–100
- materials used in, 87–88, 93–100,
 108–113, 196–198
- Medici as sacred personages in, 82,
 91–92, 116–117
- Medici collections of objects,
 references to in, 93–100, 105–106,
 113–114
- Medici palace, connections to, 78,
 99–100, 106, 113–117
- net in, 74, 82, 88–92
- porphyry, meanings of, in, 87–88,
 93–99, 111–112
- reliquaries, evocation of in, 82,
 91–92, 99, 196, 289n13
- tomb of Cosimo de' Medici, con-
 nections to, 82–83
- turtles, significance of, in, 76, 93,
 108–111
- usury, defense of in, 107–117
- Verrocchio as Magus, allusions to in,
 108–111
- wax votives, 23, 187–188, 338n104,
 338–339n105
- Woman with a Posy*, 159
- Youth with the Salver*, 42
- zibaldoni* made in workshop of, 17, 26,
 29–34, 55, 157–158, 176, 260n140,
 278n128, 307n54
- workshop environment of, 14, 54–56
- Verrocchio sketchbook, so-called, 54,
 285n200
- Vespasiano da Bisticci, 28–29
- Vespucci, Georgio Antonio, 193–195
- Virgil, *Georgics*, 26
- vision, knowledge and, 130–132
- Vitalis of Blois, 324n35
- volgare* culture, 26–27
- wealth, artistic production as defense of,
 102–117
- William of Auxerre, 107, 116
- wood sculpture
- materials incorporated into, 329–330n8
- mystical experiences and, 129–130, 180–181
- ritual use of, 128–129, 177
- technological innovation and experimen-
 tation in, 60–61, 281n158
- zibaldoni* (commonplace books/chapbooks),
 25–34
- Verrocchio's production of, *see* *Verrocchio*,
Andrea del, *zibaldoni made in*
workshop of