

M I S Z E L L E N

Andrew Butterfield: DOCUMENTS FOR THE PULPITS OF SAN LORENZO

In this note I shall present some newly discovered documents for one or more pulpits that stood in San Lorenzo, Florence beginning in the second half of the fifteenth century. These documents are of particular interest for two reasons. First, they may help resolve a fundamental debate in the study of Donatello's bronze pulpits, namely, when these sculptures were erected in the church. Second, they provide new information both about the liturgical setting and uses of pulpits in San Lorenzo, and more broadly, about the decoration of the crossing of the church.

The primary source for the new documents is a set of account books from the sacristy of the church, *I libri di entrata e uscita della sagrestia di San Lorenzo*. A great number of these books survive from the Renaissance. While they do not often record the commission of new works at San Lorenzo, they do extensively document the expenses incurred in maintaining the church and its furnishings. When assembled and examined together, these records thus can provide a great deal of new information.

I have consulted these books for the years 1424 to 1520. Between 1471 and 1519 there are more than forty entries in the *Libri di sagrestia* for a pulpit, or series of pulpits, in the new church of San Lorenzo. Many of these documents are oblique or ambiguous, and it is necessary to outline the major points in their chronology before attempting to analyze the information they contain. The *Libri di sagrestia* first mention a pulpit on 31 August 1471 when a carpenter was paid for work on its staircase or ladder and for repair of a step used by the archbishop when preaching.¹ It is next documented on 12 January 1478/89 (st. f./st. c.) when payments were recorded for making in wood "el tecto sopra il pergamo".² Six years later in February 1484/85 there are two disbursements "per acconciare" and "per alzare il pergamo".³ There are six entries from 1489 for work on a pulpit in San Lorenzo, including two payments "per manufactura del pergamo cioe el modello".⁴ On 4 May 1491 a carpenter was paid for making a seat for the pulpit.⁵ In March of 1492, in preparation of Cardinal Giovanni de' Medici's visit to the church, two payments were recorded for work on a pulpit.⁶ One is clearly only for repair of its roof, but the second, dated 17 March 1492, states it is "per fattura del pergamo". Between 1502 and 1519 there are an additional fifteen payments, mostly for minor repairs such as the replacement of wooden planks or the reinforcement of the hardware supporting its roof.⁷ Typical of these are the payment on 28 August 1504 "per due ferri per impiombare nella colona del pergamo per reggiere el sopracielo"⁸ and the payment on 15 August 1514 "per le spranghe di ferro et per legname et aguti per acconciare el pergamo".⁹ Others are records of the expense for small additions to the pulpit. For example, on 30 March 1512 an entry records disbursement for "uno paio [...] di candellieri piccoli per metterli in sul pergamo quando si canta el vangelo".¹⁰ Finally, some of these fifteen documents are for a temporary stage erected around the pulpit during Holy Week in the years 1507, 1509 and 1515.¹¹

Even this brief review of the documents raises a number of important questions. How many pulpits were there in the church? Are all of these documents for the same pulpit or for a series of different structures? Can any of these documents be directly associated with work on Donatello's bronze ambones? Perhaps the first point to establish is that none of these registers can be for the organ loft over the door into the cloister. The frequent references in these documents to the material, structure and function of the pulpit make this clear. Moreover, documents in the *Libri di sagrestia* for the organ loft regularly call it the "pergamo degli organi" in order to distinguish it from the other pulpit or pulpits in the church.¹²

Next, we should observe that all the documents for the pulpit refer to "pergamo" in the singular, and generally use the definite article in doing so, i.e. "il pergamo", *the* pulpit. The inference to be drawn from this is that before 1515 only one pulpit was standing in the church at any given time. This conclusion is reinforced by another observation: in no document before 1515 is there any distinguishing qualification or description of this pulpit. This is significant for two reasons. First, whenever necessary the sacristans regularly used qualifiers in the entries in the *Libri di sagrestia*. Indeed, we have already seen an example of this in the distinction between "pergamo" and "pergamo degli organi". Another instance is provided by the documents for the lecterns in the *cappella maggiore* which distinguish between the large lectern, "il leggio grande", and the smaller, "il leggio piccolo".¹³ Certainly, the sacristans would have made similar discriminations in the entries for the pulpit had there been the need. Second, after 1515 this changes. It is documented that in November of that year, Donatello's bronze pulpits were brought into the church and set up to decorate it in preparation of Leo X's visit.¹⁴ Following this event, almost all references to the pulpits in the church are qualified in order to specify which pulpit is meant. For the first time dis-

tinctions such as “pergamo di legno della predica”¹⁵ and “pergamo grande di bronzo” are used.¹⁶ Indeed, the document in 1515 that records the erection of Donatello’s pulpits is the first to make such discriminations. It therefore seems clear that only one pulpit or ambo was standing in San Lorenzo until 1515 when Donatello’s bronzes were brought into the church.

It is not clear, however, that the “pergamo della predica” documented in 1515 is the very same structure that was first recorded in 1471. Three sets of documents suggest that the pulpit was substantially reworked or even replaced at some time. In two of these cases, the evidence is less compelling, while in the third it is more so. The possibility is first raised by a pair of documents from February 1484/85.¹⁷ One of these speaks of “piane aguti grossi per alzare il pergamo”, which would seem to indicate major work on the pulpit. However, the other document from February 1484/85 records payment “per acconciare el pergamo”. The verb *acconciare* typically is used for repairs, not new construction. Hence, it is more likely that this work entailed alteration, rather than replacement, of the existing pulpit. Another pair of documents we must consider are related to preparations of the church for Cardinal Giovanni de’ Medici’s visit in spring 1492.¹⁸ One mentions the “fattura del pergamo”. Although this possibly could refer to the erection of a new pulpit to replace the old, this hypothesis is unlikely for two reasons. First, the same document records payment for work on a temporary altar, and thus it is conceivable that the “fattura del pergamo” also refers to a temporary structure put up only for the Cardinal’s visit. Second, another document on the same page records payment for a hook to be anchored “nella cholona per cielo del pergamo”. This is similar to other entries for repairs on the permanent pulpit. Moreover, the man who received payment for the work, “Giovanni scarpellatore”, was the stone-cutter generally responsible for repairs of masonry and statuary at San Lorenzo. Thus both payments may be for fixing the pulpit, rather than for replacing it. The imprecision of the word “fattura”, and the fact that one payment is to a carpenter, the other to a stone-cutter, would be consistent with this interpretation.

By contrast, entries from 1489 appear to record work of a more extensive nature.¹⁹ This is indicated especially by two documents for a model of the pulpit and by a payment to “piu portatori per la recatura del pergamo scala e sopracielo”. In addition, there were disbursements related to work on the roof and the door of the ambo. Therefore, it is quite possible that these payments are for a new pulpit in the church. We should note that, with the exception of the records from 1492 which we have already discussed, no other documents after 1489 indicate either the replacement of this pulpit or the construction of a new one. Hence, it is probable that there were two successive pulpits at San Lorenzo, one that stood from c. 1471 to 1489, and a second that was erected in 1489 and remained in use well into the sixteenth century.

Where was this pulpit and what did it look like? The register from 1515 that records the works related to Pope Leo X’s visit contains a clue. The end of this document mentions some of the expenses incurred taking down the temporary decorations. Here it states: “et per rimettere el pergamo di legno cioe della predica al suo luogho et col padiglione et per disfare lo stecato, per libbre 2 daguti de 60 per le panche et per decto pergamo, opere due di luca”.²⁰ Earlier in the same document “lo stecato del choro” is described as extending “insino alla cappella della nunciata”, i.e. the chapel on the eastern side of the left transept known variously as the Martelli Chapel or Chapel of the Operai.²¹ These statements would therefore indicate that the pulpit was on the Evangelist side of the church. (At San Lorenzo, this is the southern side of the church.) When a church has only one pulpit, it is normally on the Evangelist side. Beginning in 1489, there are frequent references to the “colonna del pergamo”. From this it would appear that the ambo was attached to the southern pier under the dome.²² (We should recall that in the sixteenth century, Donatello’s bronze pulpits were fixed to the piers under the dome.) The records also frequently mention a “tetto” or “sopracielo” that was anchored to the pier over the pulpit. Hence the pulpit in San Lorenzo must have had a roof; in this respect it would have looked something like Benedetto da Maiano’s pulpit in Santa Croce. Almost all the entries record work in wood, and beginning in 1515 the pulpit is specifically called “il pergamo di legno”. There is no reference to other sculpture materials, such as marble or bronze. Unfortunately, the documents provide no evidence for the shape, size or ornamentation of the pulpit. Its artist is also unknown. In 1489 one payment was made to “Santi lenaiuolo” for the “modello” of the pulpit. But it cannot be presumed that he was its designer.

There is, however, clear evidence of the pulpit’s functions. It was used primarily for preaching. In 1515 and 1519 it is called “pergamo della predica”, and in 1471 there is mention of the pulpit’s “predella del veschavo dove stava su a predicare”. This function must have been especially important during Lent. Every year the chapter hired a preacher for the sermons of the Lenten season. In 1484, 1487, 1492 and 1494, for example, they chose Savonarola as their “predicatore”.²³ Almost certainly, the sermons must have been delivered from this pulpit.²⁴ On occasion, it also served other functions during Lent and Holy Week. For example, in 1507 there are documents recording the construction of two “palchetti allato al pergamo di giovedì sancto per fare le marie”. Similarly, in 1509, we hear of work “di fare el palco per fare le

marie alla predica di venerdi sancto". This must mean that the liturgical play "Quem quaeritis" was performed on a stage near the pulpit, perhaps using it as a prop (the Tomb of Christ?).²⁵ This stage served an additional function. A document in 1515 reads "per manifattura et tempo di fare el palchetto el venerdi sancto al predicatore quando monstro el crocifizo alla predica". Thus, it was used as a platform during the adoration of the Cross on Good Friday. Finally, the pulpit also appears to have been used by small groups of singers during Lent. A document from April 1504 records payment to two "cherici di scuola [...] perche cantorono in pergamo la passione e evangeli le domeniche di quaresima". Another register from March 1512 also indicates that the Gospels were sung from the pulpit. It is noteworthy that the documents do not contain any reference to the use of the pulpit during other times of the year.

Having reviewed the documents, we may now ask what they imply about Donatello's bronze ambones. Since Semrau's ground-breaking study²⁶, one basic question has been: When were Donatello's pulpits first erected in San Lorenzo? It is an important issue since the later the date, the more problematic it may become to make inferences about the original intentions of Donatello and Cosimo de' Medici for the pulpits. The debate has centered on interpretation of the three sources known previously to the newly discovered documents. One of these is the register we have already mentioned which records that the pulpits were brought into the church in 1515 in preparation of Leo X's visit. The other two sources are literary, rather than archival. In the *Vita di Cosimo de' Medici* written sometime around 1485-90, Vespasiano da Bisticci states that near the end of Cosimo's life he commissioned Donatello to make "certi pergami di bronzo per Sancto Lorenzo."²⁷ The second, and more important, reference is in a guide book, *Memoriale di molte statue et pitture che sono nella inçlyta cipta di Florentia*, which was composed in 1510 by Francesco Albertini. In a passage describing Donatello's works in the church, Albertini states that the artist "fece li due Pergami di bronzo per Evangelio et Epistola".²⁸ Because Albertini was a canon at San Lorenzo, some scholars, including Kaufmann, Janson, Paatz and Pope-Hennessy, have argued that his account must be reliable, and therefore that the pulpits were standing in 1510, and perhaps much earlier.²⁹ But others including Semrau, Herzner and Becherucci, have discounted Albertini's and da Bisticci's testimony as ambiguous and unreliable.³⁰ According to these scholars, 1515 was in fact the first time Donatello's sculptures were set up as a pair in the church.

The newly discovered documents weigh in favor of the second interpretation. As we have already seen, there are strong indications that before 1515 only one pulpit at a time was standing in the church. Moreover, it appears that the "pergamo di legno della predica" mentioned in 1515 must be the same pulpit that was in use in 1489, if not before. For this reason, it does not seem plausible to connect the documents from 1489 with the manufacture of Donatello's sculptures. The payments from 1492 for work on a pulpit also cannot be readily interpreted as pertaining to Donatello's bronzes. Nevertheless, it is worth stating the obvious: Cardinal Giovanni de' Medici and Pope Leo X are the same man, and something similar to what was done with the bronze pulpits in 1515 may have been done in 1492. But we do not have hard evidence of this; and, as we have seen, it is more likely that the documents from 1492 refer either to repair of the standing pulpit in the church or to a temporary structure in wood. One more possibility must be considered. I have suggested that the first pulpit in the new church may have been replaced in 1489, and it is conceivable that this ambo could be identified with one of Donatello's bronze pulpits. But this conjecture does not seem likely and at present there is no evidence either to confirm or disprove it. Given the incompleteness of the documentation, certainty is impossible. But, on the whole, the records in the Archivio Capitolare di San Lorenzo suggest that Donatello's bronze ambones were first erected at San Lorenzo only in 1515.

In recent years, there have been attempts to demonstrate that Cosimo and Donatello planned the crossing of San Lorenzo as a kind of *Gesamtkunstwerk* that included the High Altar, the tomb of Cosimo and the bronze pulpits.³¹ But the documents in the *Libri di Sagrestia* give no indication that a master plan for the crossing existed. On the contrary, they record a notably fluid situation in which the major components of the crossing were often changed or revised. As we have seen, for example, the bronze pulpits were not brought into the church until 1515; and they were not permanently erected as a pair until 1565³², more than a century after Cosimo's death. Instead a wooden pulpit was in use throughout the Quattrocento and into the Cinquecento. Moreover, the High Altar went through several stages: constructed in 1461, it was adapted in 1471 and again in 1475, substantially reworked or replaced in 1481, and modified once more in 1499.³³ If indeed there once had been a master plan for the crossing, it was not respected and never realized. The actual appearance of the crossing changed repeatedly, and it was the product of several patrons and many artists, not just Cosimo and Donatello. Given the complexity and mutability of the plans for the church's decoration, we must do further archival research before we can attempt to reconstruct the interior of San Lorenzo during the Renaissance.

NOTES

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- ¹ See Appendix, document I.
- ² See Appendix, document II.
- ³ See Appendix, document III.
- ⁴ See Appendix, documents IV and V.
- ⁵ See Appendix, document VI.
- ⁶ See Appendix, document VII.
- ⁷ See Appendix, documents VIII-XIV.
- ⁸ See Appendix, document X.
- ⁹ See Appendix, document XIV, c. 283r.
- ¹⁰ See Appendix, document XIII.
- ¹¹ See Appendix, documents XIII and XIV, c. 220v and c. 292r.
- ¹² E.g. Archivio Capitolare di San Lorenzo (hereafter ACSL), Entrata e Uscita della Sagrestia, 1927.4, c. 52v, 15 February 1475/76 (st. f./st. c.); and ACSL, Entrata e Uscita della Sagrestia, 1928.1, c. 49r.
- ¹³ E.g. ACSL, Entrata e Uscita della Sagrestia, 1928.1, c. 5r; ACSL, Entrata e Uscita della Sagrestia, 1931.2, c. 64v, 20 October 1487; and ACSL, Entrata e Uscita della Sagrestia, 1932.1, c. 60r, 8 August 1489.
- ¹⁴ ACSL, Giornale della Sagrestia, 2471, c. 307r. First published in: *Domenico Moreni*, Continuazione delle memorie storiche dell'Ambrosiana Imperial Basilica di S. Lorenzo, Florence 1816-17, vol. II, pp. 444-451, especially p. 447. It should be noted that this Giornale della Sagrestia is also the source for entries published here in Appendix, document XIV.
- ¹⁵ Appendix, document XIV, c. 351r.
- ¹⁶ Appendix, document XIV, c. 310r.
- ¹⁷ See Appendix, document III.
- ¹⁸ See Appendix, document VII.
- ¹⁹ See Appendix, documents IV and V.
- ²⁰ See Appendix, document XIV, c. 307v. First published by *Moreni* (n. 14), p. 451.
- ²¹ ACSL, Giornale della Sagrestia, 2471, c. 305v. First published in *Moreni* (n. 14), vol. II, p. 445.
- ²² However, in the construction documents from the 1440s for the church, the crossing piers are regularly called "pilastrì". For examples of this terminology, see *Isabelle Hyman*, Fifteenth century Florentine studies, Diss. New York 1968, New York/London 1977, pp. 320, 327-328. I am grateful to Prof. Hyman for kindly discussing these documents with me.
- ²³ See ACSL, Entrate ed Uscite di Sagrestia, 1931.1, c. 50r, 1487; and ACSL, Entrate ed Uscite di Sagrestia, 1933.2, c. 49v, 7 April 1494. For Savonarola's preaching of Lenten sermons at S. Lorenzo in 1484 and 1492, see *Pär Larson*, in: San Lorenzo, i documenti e i tesori nascosti, exhibition Florence, catalogue Venice 1993, pp. 59-60.
- ²⁴ It should be observed that in the Siena Cathedral in the Quattrocento a wooden pulpit was used specially for the Lenten sermons. See *Max Seidel*, Die Kanzel als Bühne. Zur Funktion der Pisani-Kanzeln, in: Begegnungen. Festschrift für Peter Anselm Riedl zum 60. Geburtstag, ed. *Klaus Gütblein/Franz Matsche*, Worms 1993, pp. 28-34, especially p. 30. I am grateful to Dr. Wolfer Bulst for kindly informing me of this article.
- ²⁵ See *Karl Young*, The drama of the medieval church, Oxford 1933, vol. I, pp. 223-410; and *O.B. Hardison, Jr.*, Christian rite and christian drama in the Middle Ages, Baltimore 1965.
- ²⁶ *Max Semrau*, Donatello's Kanzeln in San Lorenzo, Breslau 1891.
- ²⁷ *Vespasiano da Bisticci*, *Le vite*, ed. *Aulo Greco*, vol. II, Florence 1970-76, p. 193.
- ²⁸ *Francesco Albertini*, Memoriale di molte statue e pitture della città di Firenze (Nozze Mussini/Piaggio), Florence 1863, p. 11.
- ²⁹ *Hans Kauffmann*, Donatello, Berlin 1935, p. 178; *Paatz*, Kirchen, vol. II, pp. 555-556; *Janson*, Donatello, pp. 211-213; *Pope-Hennessy*, Sculpture II, p. 267. It should be noted that Pope-Hennessy later changed his opinion. See the reference cited in the following note.

- ³⁰ *Semrau* (n. 26), p. 5; *Volker Herzner*, Die Kanzeln Donatellos in San Lorenzo, in: *Münchner Jb.*, XXIII, 1972, pp. 101-103; *Luisa Becherucci*, Donatello. I pergami di S. Lorenzo, Florence 1979, p. 3; *John Pope-Hennessy*, Donatello sculptor, New York 1993, p. 294. See also *Artur Rosenauer*, Donatello, Milan 1993, pp. 261 and 290 who says it is uncertain or unlikely that they were mounted in the Quattrocento.
- ³¹ *Becherucci* (n. 30); *Irving Lavin*, Donatellos Kanzeln in San Lorenzo und das Wiederaufleben frühchristlicher Gebräuche: ein Nachwort, in: *Monika Cämmerer* (ed.), Donatello-Studien, Munich 1989, pp. 155-169; *Irving Lavin*, Past-present, Berkeley 1993, chapter one; and *Howard Saalman*, Filippo Brunelleschi. The buildings, London 1993, pp. 160-175. See also *Herzner* (n. 30), and *Charles Seymour, Jr.*, The sculpture of Andrea del Verrocchio, Greenwich (Connecticut) 1971, p. 51.
- ³² *Janson*, Donatello, p. 210.
- ³³ E.g. ACSL, 1926.6, c. 25r, 6 June 1471; ACSL, 1927.4, c. 50v, 9 June 1475; ACSL, 1929.2, c. 68r, 18 April 1481 and c. 74v, 15 May 1481; ACSL 1929.3, c. 72v, 9 June 1481; ACSL, cc. 73r-73v, 29 September 1499. See also *Pietro Ruschi*, Gli antichi altari maggiori di San Lorenzo, in: *San Lorenzo, 393-1993, L'architettura, le vicende della fabbrica*, exhibition catalogue, ed. *Gabriele Morolli/Pietro Ruschi*, Florence 1993, pp. 177-181 and *James Beck*, Desiderio da Settignano (and Antonio del Pollaiuolo) problems, in: *Flor. Mitt.*, XXVIII, 1984, p. 214. *Howard Burns*, San Lorenzo in Florence before the building of the New Sacristy: an early plan, in: *Flor. Mitt.*, XXIII, 1979, pp. 145-154 has published an early ground plan of the church that includes the High Altar. But since the altar underwent several changes, we must be extremely cautious in attempting to identify this plan with a specific stage in the altar's history.

DOCUMENTARY APPENDIX

Document I. ACSL, Entrata e Uscita della Sagrestia, 1926.6, 1471-72.

c. 25v: adi 31 [August 1471] per fare segare uno legno per fare le coscie della scala del pergamo e per portare il detto legno e per conficare lire 15 [cancelled] cinque.

- adi detto a maestro francesco legnaiuolo per fare la scala del pergamo e suo scaglioni e suo legname e per aconciare la predella del veschavo dove stava su a predichare detti in piu volte lire quattro.

- adi detto per due assi dabeto per sotto la detta scala soldi otto.

Document II. ACSL, Entrata e Uscita della Sagrestia, 1928.3, 1478-79.

c. 46v: adi detto [12 January 1478/79] (st.f./st.c.) per quattro pezzi dasso dabeto per fare el tecto sopra il pergamo e per una soldata daguti di 100 in tutto soldi quindici denari 8.

- e piu dua altre pezzi dasso dabeto che mancorono per detto tecto soldi sette denari 4.

- e piu al sopradecto matteo di giovanni per aconciature di detto tetto del pergamo e per aconciature della panche vecchie di chiesa soldi 8.

Document III. ACSL, Entrata e Uscita della Sagrestia, 1930.3, 1484-85.

c. 71r: adi detto [18 February 1484/85] per aguti soldi dua per aconciare el pergamo soldi 2.

- adi detto per piane aguti grossi per alzare il pergamo e al maestro lire dua soldi quattro.

Document IV. ACSL, Entrata e Uscita della Sagrestia, 1931.3, 1488-89

c. 62r: e adi 28 [February 1488/89] per denari 9 di filo di ferro per reggere el sopracielo del pergamo soldi sei.

- e adi detto a piu portatori per la recatura del pergamo scala e sopracielo soldi dieci.

c. 62v: e adi 28 di febraio [1488/89] a giovanni scarpellino soldi quattro per impiombare certe sprangette nella colonna del pergamo soldi 4.

- e adi 2 di marzo [1488/89] per 2 arpioncini e 2 bandelluze per luscilino del pergamo soldi quattro denari quattro.

Document V. ACSL, Entrata e Uscita della Sagrestia, 1932.1, 1489-90.

c. 60v: a adi 26 [October 1489] soldi tre per uno centinaio di bullette dalamberchiare per fare el modello del pergamò soldi 3.

c. 61r: e adi 31 dottobre [1489] a santi lenaiuolo per manufactura del pergamò cioe el modello e per legname vimisse di suo in tutto lire 3 dacordo.

Document VI. ACSL, Entrata e Uscita della Sagrestia, 1932.2, 1490-91.

c. 61v: e adi detto [4 May 1491] a benedetto di ... [sic] legnaiuolo alla piazza di madonna per rifare tutto di nuovo e legname del campanile e ancora el mozo della campana mezana / e una scala nuova di lib. 17 e uno scabello della di [sic] sancto lorenzo misse una asse a pie di suo [sic] / e per racconciare e mettere le carrucole di nuovo al tabernacolo della vergine maria. e per una asse e due pezzuolli di correnti confitti in pergamò di potere sedere / e per manufactura delluscio nella cappella delle campane cioe per chiudere / e per manufactura di detto campanile tutte le sopradecte cose in tutto dacordo L. cinqu(nta)zette. stimo dette lavoro marco di ... [sic] legnaiuolo in sulcanto della via larga lire 57.

Document VII. ACSL, Entrata e Uscita della Sagrestia, 1932.3, 1491-92. Preparations for Cardinal Giovanni de Medici's visit to San Lorenzo.

- e adi decto [10 March 1491/92] a giovanni scarpellatore per mettere dua arpioni alla porta del chostro e per larpione nella cholona per cielo del pergamò soldi sette.

- e adi 17 [March 1491/92] a marchò legnaiuolo per braccia quattro dasse di mezzo per fare allaltare di mezzo lira una e per 14 pezzi dasse dabeto lire dua soldi nove e per dodici regoli soldi undici e per braccia sei dasse di quattro soldi dicotto e per fattura del pergamò lire dua in tutto lire sette soldi dua.

Document VIII. ACSL, Entrata e Uscita della Sagrestia, 1936.1, 1502-1503

c. 80r: e adi 27 detto [February 1502/1503] soldi 10 per impiombatura et buchi e sprange e per fermare il pergamò mastro scarpellino soldi 10.

Document IX. ACSL, Entrata e Uscita della Sagrestia, 1936.2, 1503-1504

c. 63r: [6 April 1504] item a francesco di ser piero e a bernardo pauli nostri cherici di schuola grossoni dieci perche cantorono in pergamò la passione e evangeli le domeniche di quaresima per commissione del capitulo.

Document X. ACSL, Entrata e Uscita della Sagrestia, 1936.3, 1504-1505.

- a di 28 di decto [August 1504] per due ferri per impiombare nella colona del pergamò per reggiere el sopracielo soldi cinque denari octo.

- adi 8 per di decto [November 1504] per acconciare elsopracielo del pergamò per asse e magistero e aguti in tucto soldi trenta.

Document XI. ACSL, Entrata e Uscita della Sagrestia, 1936.4, 1505-1506.

c. 77v: a mattheo dagnolo legnaiuolo adi 20 di decto [February 1505/1506] per acconciare el pergamò per libbre una daguti soldi 4 denari 8 e per libbre 2 di piombo soldi 4 denari 8 e per una spranga soldi 3 allo scarpellino soldi 5 denari 8 per bracci 5 dassi di mezzo soldi 26 denari 8 e per magistero lire due lire 4.4.8

- a mattheo legnaiuolo per acconciare la predella del pergamò soldi dieci.

Document XII. ACSL, Entrata e Uscita della Sagrestia, 1938.8, 1506-1507.

c. 71v: adi primo daprile [1507] per libre dua denari sei daguti pepalchi del pergamò.

c. 72r: adi 7 daprile [1507] a benedecto legnaiuolo alla piazza di madonna per fare dua palchetti al pergamò il venerdi sancto per fare le marie e per una scaletta a decto palchetto e per acrescere larmario delle vite e per un corrente di bracci dieci nella volta della sagrestia per appicare le falcole e altre racconciature in tutto lire 4 soldi 15.

c. 75r: adi 30 [April 1507] per 4 braccie asse lire dua braccio uno per tre panchoncegli dabeto per soldi 8 denari 4 luno per asse del pergamò e per regoli soldi 3 e per manufactura lire una. Lire 3 soldi 9.

Document XIII. ACSL, Entrata e Uscita della Sagrestia, 1938.10, 1510-12.

c. 89v: adi 30 di marzo 1512 lire una spesi uno paio uno di candellieri piccoli per metterli in sul pergamò quando si canta elvangelio et parte un paio uno di molletti et uno ferro per bucare falcole in tucto Lire 1.

Document XIV. ACSL, *Giornale della Sagrestia di San Lorenzo*, 2471, 1506-1520.

c. 193r: adi primo daprile 1507 lire cinque soldi sei denari 8 per fare 2 palchetti allato al pergamo di giovedì sancto per fare le marie. per libbre 2 daguti soldi undici denari 8 e per una scala nuova per ascendere a decati palchetti e per accrescere larmario ... e per uno corrente di bracci 10 acconcio nella volta di sacrestia al quale sappica le facole e piu altre acconciature di cose piccole dacordo a benedecto legnaiuolo apiazza di santa maria. Lire 5 soldi 6 denari 8.

c. 220v: adi decto [31 April 1509] per spago grosso e sottile e aguti e bullete per acconciare le cappelle del sacramento e di sancto Lorenzo e per magistero di fare el palco per fare le marie alla predica di venerdì sancto in tucto lire una soldi diciasette.

c. 251v: adi 23 [August 1511] a baccio legnaiuolo di rimpetto a sancto giovanni per acconciatura et legname della residentia del arcivescovo e per laltare di San Lorenzo e racconciare il pergamo. Lire 5

c. 253r: adi decto [30 March 1511/12] per due candellieri piccholi pelpergamo e uno piede di molletti in altro in Lorenzo. Lira una.

c. 283r: e adi 15 decto [August 1514] lire 3 per le spranghe di ferro et per legname et aguti per acconciare el pergamo et panche et per loro a luca di benedeto legnaiuolo.

c. 190v: e adi 27 [February 1514/15] lire quattro soldi quindici per piu panche et scapegli et asse per pergamo et per aguti et magistero come appare conti di sua mano e per loro a luca legnaiuolo. Lire 4 soldi 4.

c. 292r: a adi decto [7 april 1515] lire una soldi dieci per manifattura et tempo di fare el palchetto el venerdì sancto al predicatore quando monstro el crocifizo alla predica et per loro a luca legnaiuolo.

c. 304v: e adi 26 gennaio 1515/16 lire tre soldi 17 sono per libre 3 daguti et per magistero di rippore el pergamo di lagname al suo luogo et per levare et riporre la scala a decto pergamo et per riporre el sopraciolo et per acconciare panche et per loro di benedeto lagnaiuolo. [*This entry is cancelled and in margin is added: messe a uscita in questo a c. 307 per errore. See below.*]

c. 307v: et per rimetter et per rimettere [*sic*] el pergamo di legno della predica al suo luogho et col padiglione et per disfare lo stecato per libbre 2 daguti de 60 per le panche et per decto pergamo. opere due di luca et una 1/2 di benedetto suo legnaiuolo hebbe per resto lire 3 soldi dicesette.

c. 310r [*In list of payments for funeral of Giuliano di Lorenzo de' Medici, 20 March 1515/16.*]:

- et per racconciare buche quando si rassetto el pergamo grande di bronzo et per calcina et mezane 20 in tucto lire 2 soldi 8.

- et per mangiare 3 volte a mastri scarpellini dellopera che acconciarono la sopradecta capanna et assettorno bene el pergamo sopradecto fra pane vino et altro. Lire 6 soldi 18 denari 4.

c. 321v: e adi decto [25 January 1516/17] per racconciare una aspergesi soldi sette denari 4 cont. et lira una soldi diciotto per uno tramezzo dasso nuovo messo in fra le panche grande cole spalliere che sono a pie del pergamo per dividere le donne dagli uomini et per loro a matheo legnaiuolo a piazza di madonna cont. Lire 1 soldo 1 denari 8.

c. 351r: e adi 21 decto [November 1519] spese facte nel pergamo della predica a 3 figli per rizzare decto pergamo soldi 15 allo scarpellino per cavare et remectere le spranghe nella colonna. Lire 2 soldi 15.