

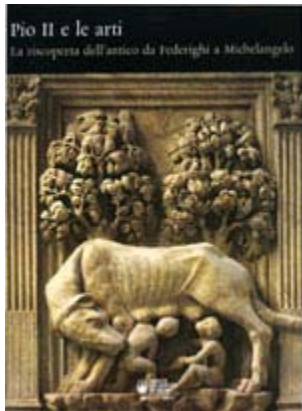


PIO II E LE ARTI

La riscoperta dell'antico da Federighi a Michelangelo

(PIUS II AND THE ARTS

The rediscovery of classical antiquity from Federighi to Michelangelo)



Edited by ALESSANDRO ANGELINI

Milan, Silvana Editoriale, 2005

Quarto, 607 pp., profusely illustrated in color and black and white

Clothbound, plasticized illustrated dust jacket

Contents

Marble temples and square panels. Pius II and the arts in his Commentarii.

Donatello and his following in Siena. From the "historia d'attone pel Battesimo" to "le porti di bronzo per Duomo," Donatello and the beginnings of Sienese sculpture of the Renaissance (G. Fattorini); The Chapel of Our Lady of Grace, a reconstruction (M. Butzek)

Antonio Federighi and the Myth of Hercules

"Mortalis aemulor arte deos." Humanists and the figurative arts in Siena from Pius II to Pius III (M. Caciorgna)

Architecture between Siena and Pienza: Civic architecture (F. Nevola); "Cathedralis effecta est." The Cathedral of Pienza and the Christian Renaissance of Pius II (M. Mussolin)

The works, the environments: Tabulae pictae and other ornaments for Pienza Cathedral (L. Martini); San Francesco in Siena, a Piccolomini mausoleum (C. Alessi)

The long course of decoration "all'antica" between Siena and Urbino.

The Piccolomini chapel in Siena Cathedral, from Andrea Bregno to Michelangelo (F. Caglioti)

Pinturicchio and his men: from the Rome of the Borgias to the Siena of the Piccolomini and Petrucci families.

Epilogue: Siena and sculpture "all'antica" beyond Pius III's time (G. Fattorini)

Alessandro Angelini has taken an admirable interdisciplinary approach to the task of exploring the fecund relationship between Pope Pius II and the arts, in a deeply-felt interaction that emerges from



the pages of the humanist pope's literary masterpiece, the *Commentarii*, and is powerfully attested by the extraordinary works of architecture, sculpture and painting he commissioned.

If it is objectively not an easy matter to study the many-sided, complex personality of Enea Silvio Piccolomini—as the hefty bibliography on him bears witness, every year enriched by new and stimulating contributions—even more demanding is the task of one who intends to investigate the effects produced on the field of art by the taste, goals and initiatives of this pope. The need soon becomes evident to broaden the perspective of this research beyond the walls of Siena to take in all of Italy and even an international dimension, to try to identify connections between painting and sculpture in the last phases of the Middle Ages, and to understand the reasons for and stylistic characteristics of the triumphal advance of architecture towards its great manifestations in the sixteenth century.

This investigation finds in the “rediscovery of antiquity” interesting elements for analysis, suggesting intriguing paths of research in Pienza and Siena, Rome and Urbino, and revealing significant artistic potential and power in Sienese Quattrocento culture, in the public and private commissions made in this city, and not coincidentally in the refined, farsighted sensibility of Enea Silvio Piccolomini.

A demanding task, we were saying, also because the investigation does not concern local or episodic artistic situations, but takes its place in an ideal movement of vast import, the cultural and stylistic renewal that would play a crucial role in the flourishing of arts in the Renaissance. But Angelini is intelligent also in his choice of scholars to whom to assign such important topics: specialists like Gabriele Fattorini, Francesco Caglioti and Monica Butzek, Fabrizio Nevola and Mauro Mussolin, Cecilia Alessi and Laura Martini, who can guarantee the high level of their work and make strong contributions to this work of significant scholarly value and editorial quality, not least also because of the beautiful photographs furnished by Fabio and Andrea Lensini. This is a book which Monte dei Paschi's enlightened attention to culture has transformed into the magnificent insignia of the national celebrations on the occasion of the sixth anniversary of the birth of this great pope from Siena. With this book, Alessandro Angelini, after his well-received essays on the prodigious collaboration between the Chigi pope Alexander VII and Gian Lorenzo Bernini, consolidates a research project which aptly and with great critical acumen illuminates the role played by the Sienese popes in the enrichment of artistic culture in Italy and in Europe.