



Il secondo Quattrocento in Abruzzo

Giovanni di Biasuccio

(doc. 1461-1489)

Silvestro dell'Aquila

(doc. 1471-1504)



Tòpoi letterari

«Adunque dee egli essere più in là che Abruzzi».

Giovanni Boccaccio, *Decameron* (1350 circa)

«Grossi, goffi e fatti con l' accetta come li santi di Abruzzo».

Sabba Castiglione, *Ricordi* (1546)

«Nella maggior parte dei luoghi d'Abruzzo, a chiunque abbia gusto e interesse per le creazioni dell'arte e per il passato, dopo avere visitato le chiese e i conventi, resta poco o nulla da vedere. Mancano nella storia locale glorie civili paragonabili a quelle della maggior parte delle altre regioni italiane. La regione fu sempre governata da una capitale fuori del proprio territorio e pertanto non ebbe mai una propria corte, un centro laico d'arte e cultura. Durante tutto il medioevo e fino al secolo scorso, salvo rare eccezioni, gli spiriti eletti non vi trovavano altro scampo e non vi conoscevano altre forme di elevazione all'infuori della religione».

Ignazio Silone, *L'avventura di un povero cristiano* (1968)

Silvestro dell'Aquila, 1490 circa.

Madonna, part. Roma, Fondazione Roma



Silvestro nelle fonti

«Né lascieno a dietro maestro Silvestro, il quale havendo in mano lo scarpello, la squadra et il pennello mostrava in un altro luogo essere stato, sì come fu a' suoi dì rarissimo scultore, bonissimo architetto et pittore come ne fan fede l'opere sue che sono nella città nostra e fuori, et vi eran con esso lui Giovan Antonio di Percossa e Saturnino pittori di gran conto a' lor tempi, l'uno discepolo di Sandro Botticelli et l'altro di Pietro Perugino, ma di gran lunga migliori de' lor maestri, et anco il Ciancia contemporaneo di Massaccio et molto più eccellente di lui, et pur dal Massaccio presero la bella maniera il divin Michel'Angelo et il gratio Raffaele, il Vinci, Perin del Vaga et altri eccellenti pittori».

Marino Caprucci,
Relazione dell'entrata di Margherita d'Austria [1569]

Silvestro dell'Aquila, 1478.

San Sebastiano, part. L'Aquila, Museo Nazionale d'Abruzzo

La riscoperta di Silvestro tra erudizione e *connoisseurship*

Giacomo De Nicola, Mario Chini e altri: la ricerca in archivio

SILVESTRO DELL'AQUILA



L. rinascimento della scultura negli Abruzzi è dovuto ai lombardi.

Della maggior parte, però, di essi, artisti e muratori, non resta che il nome negli atti degli archivi di Aquila e di Solmona; di molti altri l'opera è fin qui anonima, come, ad esempio, sulla bellissima facciata dell'ospedale dell'Annunziata a Solmona.

Solo di pochi, e non dei migliori, abbiamo coll'opera il nome: per esempio, in chiese di Aquila, « Joannes de Rettoris de Mediolano » che fa per il cardinale Agnifili il ciborio già nel Duomo e di cui quivi¹ e nella parete esterna di fianco di Santa Margherita restano frammenti, Girolamo da Vicenza che erige il deposito di San Celestino a Collemaggio. Dapprima almeno, i lombardi dovettero recarsi negli Abruzzi non per immigrazione diretta, ma da Roma (ove fin dal tempo di Nicolò V accorsero numerosi), e a Roma spesso ritornando.

Quel Giovanni Lancillotto da Milano che, come vedremo, contrattò nel 1476 le pietre pel monumento Agnifili da collocarsi in San Massimo ad Aquila aveva cooperato, venticinque anni prima,² alla costruzione delle cappelle di Ponte Sant'Angelo a Roma.

Viceversa, Domenico da Capodistria che, stando al Filarete, eresse verso il 1450 la parte inferiore del tempio di Vicovaro trasportò alle porte di Roma, e forse non per solo ricordo, la facciata della badia di Collemaggio.

Da questi fatti sembrerebbe lecito supporre che gli artisti locali divenissero i collaboratori e gl'imitatori dei lombardi, come due secoli e mezzo avanti lo erano stati dei marmorari romani a San Clemente in Casauria, ad Alba Fucense e altrove. Al contrario gli artisti locali che hanno, per quanto ancora un po' oscura, una personalità, Andrea dell'Aquila, Nicola da Guardiagrele, Silvestro dell'Aquila, si volsero all'arte fiorentina.

Di Andrea dell'Aquila, vissuto parecchi anni a Firenze sotto la guida di Donatello (così rilevasi dalla nota lettera dell'ambasciatore senese Nicola Severino),³ nulla si conosce con certezza. Anche la parte notevole ch'egli ebbe nell'arco di Castel Nuovo a Napoli, dove lavorò per lo meno dal 1455 al 1458, non è determinabile assolutamente.⁴

¹ Li ha recentemente riconosciuti il prof. Venturi.
² BERTOLOTTI, *Artisti lombardi a Roma*, 1881, vol. I, pag. 17.

³ MILANESI, *Documenti per l'arte senese*, II, 300-301.

⁴ C. v. FARRICEN, *Der Triumphbogen Alfonsos I am Castel Nuovo zu Neapel*, in *Jahrbuch d. k. k. Preuss.*

L'Arte, XI, 1.

MARIO CHINI

SILVESTRO AQUILANO

E L'ARTE IN AQUILA
NELLA II METÀ DEL SEC. XV

A CURA DELLA DEPUTAZIONE DI VIGILIA PATRIA PER GLI ABRUZZI

AQUILA
LA BODONIANA
1934

La riscoperta di Silvestro tra erudizione e *connoisseurship* Sull'altra sponda dell'Atlantico

NOTES ON THE ART OF SILVESTRO DELL' AQUILA

BY LAURINE MACK BONGIORNO

THE Farnsworth Museum of Wellesley College has recently acquired a painted terracotta bust of the Virgin (Fig. 1).¹ A provincial work, it none the less possesses the homely grace, united with sure design and sensitive craftsmanship, which constitutes the charm of so many of the minor but representative works of the Italian Renaissance. In drapery and feature it follows a type which seems to have originated in the Abruzzi near the end of the fifteenth century and to have retained its popularity there through the larger part of the following century.

The bust, which is life size,² is cut off just above the waist. The head bends forward, the gaze is down. The features, all of them prominent, receive added emphasis from the abrupt change of plane in the cheeks. The neck is long, but broad, and firmly implanted in the massive shoulders. The Virgin wears a heavy gold mantle incised with stars and lined with blue, which fits snugly over the head and frames the face with two great conical folds that curve down from the top of the head like inverted horns of plenty. This garment is fastened on the breast by a strap ornamented with a jeweled brooch.³ A thin veil, painted a delicate bluish grey, drops low over the forehead and falls in crushed folds beneath the mantle, its pointed ends resting on the tightly-fitting dress of muted red. Above the neckline is a guimpe of the same color and texture as the veil.

In spite of chipping and repainting, the bust is in good condition.⁴ Vestiges of primary paint visible beneath the scaling pigment indicate that the original color scheme has been preserved. The head has undoubtedly undergone some reconditioning, though the extent will be impossible to determine until the paint is removed. There seems to be a small repair in the upper lip in the center and a little to the right. The front surface of the chin is noticeably rubbed. Over the eyebrows, which themselves may have been lowered at their outer extremities, the edge of the veil appears to have been patched in spots and smoothed down in others, and the curve strengthened by the delicate use of a rasp.

The distinctive feature of the bust is the headdress with its cornucopia-like folds. This

1. The bust came to the Farnsworth Museum as the gift of Mrs. John T. Pratt, into whose collection it passed in 1917. Previously it had belonged to Baron Henri de St. Lévy d'Aguerre, who had purchased it in Naples.

I wish to thank the Museum of Modern Art for permission to reproduce the photograph of the David by Verrocchio (Fig. 15), and the Smith College Museum of Art for the photograph of the *Madonna of the Candelabra* (Fig. 13). For a number of the other reproductions, photostats and photographs of uneven quality have been used because of the difficulty in securing photographs at this time.

2. Height: 18½ inches; width: 22½ inches at the base.

3. The four knobs are now covered with gold leaf. Originally they may have been painted to represent pearls.

4. Along the lower edge of the bust the terracotta is broken in many places, and here and there patches of gesso and color are missing. Holes have been made in the sides, probably to fasten adornments offered by the faithful. From their positions it would seem that they were fitted for use in the support of necklaces, as may be seen at Loreto (A. Colasanti, *Loreto*, Bergamo, 1910, pp. 119-20). Cf. also the Madonna del Colle in the Collegiata, Pescocostanzo (E. Agostinoni, *Altipiani d'Abruzzo*, Bergamo, 1912,

p. 106). Angels bearing crowns, and metal glories are not uncommon additions to the statues of the Virgin in the Abruzzi, but they were usually fastened to the back-ground.

Of the three openings in the back of the bust, the two small ones located in the head and neck were fitted with terracotta disks and concealed from view beneath the gesso and paint. The lower disk is now missing, and the hole has been closed with canvas. Both holes may have served as openings for cross-bars joining the inner and outer vertical rods of an armature. The lower one (2½ inches in diameter) alone may have been used for this purpose, or perhaps for a brace needed in setting up the completed work, while the upper one (1½ inches in diameter) may have been used simply for hollowing out the head. Since the latter hole is on the back of the head, not on the top, it could not have been made to accommodate the end of the vertical rod of an armature, as Wilm (*Gotische Tonplastik in Deutschland*, Augsburg, 1929, pp. 20-21) suggests in the case of certain small German terracottas. Around the large opening in the shoulders (7 by 5½ inches) is an area of exposed terracotta which, judging by the fibers imbedded in the gesso which edges it, was at one time covered with cloth.

THE DATE OF THE ALTAR OF THE MADONNA IN S. MARIA DEL SOCCORSO, AQUILA

LAURINE MACK BONGIORNO

AMONG the monuments of Florentine inspiration made during the Quattrocento in Aquila degli Abruzzi, the Altar of the Madonna in S. Maria del Soccorso (Fig. 1) has been regarded as one of the most puzzling. It takes the form of a tabernacle in which a deep round-headed niche is formed by an arch sustained by pilasters from which it is separated by a broad entablature. A figure of God the Father crowns the arch, while the Angel and Virgin of the *Annunciation* conceal its springing. In order to support the unusual projection of the entablature slender free-standing piers have been placed in front of the pilasters. The lunette is filled to overflowing with the relief of the Madonna and Child flanked by adoring angels. The wide frieze is decorated with a row of dancing putti terminating at either side in a small trumpeter who covers the face of the slender projection which serves as a console. Immediately below is a second ornamental band corresponding in width to the height of the capitals and containing a coat of arms upheld by a pair of merry putti. On the large rectangular panel at the bottom of the altarpiece two flying angels hold up a heavy brocaded canopy by means of ribbons pulled through a ring. The curtains of the canopy are drawn aside by a second pair of angels, who thus reveal a small tabernacle of simple design within which is a painting of the Virgin.

Interest in this rather awkward and top-heavy structure has been excited in recent years by the studies of Dr. W. R. Valentiner.¹ He has reaffirmed the attribution to Andrea dell'Aquila suggested many years ago by De Nicola² and

accepted by Venturi in volume VI of his *Storia dell'arte italiana*.³ Valentiner has also dated the monument, which neither De Nicola nor Venturi attempted to do, and has used it as a basis for other attributions. In reaffirming the ascription to Andrea dell'Aquila, Valentiner has sought further confirmation through comparisons he makes with the sculpture of the Porta Nuova at Naples, on which Andrea is known to have worked from 1455 to 1458 — though the parts he carved can only be isolated by conjecture — and through comparisons with early works of Donatello. From a letter of recommendation written in 1458 we know that "Andrea was a pupil of Donatello . . . and studied many years in Florence in the house of Cosimo."⁴ This must have been previous to Donatello's departure for Padua. Andrea seems to have remained in Florence after that event, for we hear of him there in 1446, and judging by the absence of his name in the Paduan account books he never joined his master in the north of Italy. In establishing the year 1445 as the date of the Aquilane altarpiece and Andrea as its author, Valentiner has therefore based his case largely on comparisons with sculpture which Donatello produced during the thirties. Though Valentiner has noted connections between the temper and style of the altar and that of such later Florentines as Antonio Rossellino, Benedetto da Maiano, and Verrocchio, he is sufficiently convinced of the early date to regard these similarities as anticipations of the work of these sculptors. I venture to propose that the influence moves in the opposite direction, and that the altarpiece is a creation of the last quarter of the Quattrocento.

The painting of the Virgin, which this assembly of figure and ornamental sculpture enshrines, was originally on the wall of a *vozza* just outside the city of Aquila opposite the old Porta Leone. It became renowned as a miracle-working

1. Milan, 1908, pp. 407-410. This attribution is also accepted by L. Serra, *Aquila*, Bergamo, 1929, pp. 72-73.

2. G. Milanese, *Documenti per la storia dell'arte senese*, Siena, 1854, II, p. 300.

1. "Andrea dell'Aquila, Painter and Sculptor," *ART BULLETIN*, XIX, 1937, pp. 503-536; "Andrea dell'Aquila in Urbino," *Art Quarterly*, I, 1938, pp. 275-288; "Andrea and Silvestro dell'Aquila," *Art in America*, XLII, 1924-25, pp. 166 ff.

I am indebted to Dr. Valentiner for the photograph reproduced in Figure 5, to the Smith College Museum of Art for permission to reproduce the photograph of the *Madonna of the Candelabra* (Fig. 1) and to Professor Clarence Kennedy for the use of his photographs in making Figures 6 and 7.

2. G. De Nicola, "Silvestro dell'Aquila," *L'arte*, XI, 1908, p. 1.



FIG. 1. Wellesley College, Farnsworth Museum: Silvestro dell'Aquila (?), Bust of the Virgin, Terracotta



FIG. 2. Aquila, S. Bernardino: Silvestro dell'Aquila, Madonna (Detail of Fig. 5)

Charles Seymour, Jr.

**A Newly Acquired Italian
Mater Domini for
Williams College**

It is no secret that college museums and teaching departments associated with them are facing a dilemma as far as "Old Master" European sculpture is concerned. On the one hand art-historical manuals that our students are assigned to read still give the rather dated impression that almost everything worth remembering lies in a sequence running something in the order of Moissac-Chartres-Chartreuse de Champmol-Or San Michele. On the other hand, those same students are fortunate if they can see in their own college museums even minor reflections of textbook "key-monuments."

It is not at all easy to find such reflections, secondary or tertiary as they may be, on the open market today, particularly at prices within the academic range. The day has probably passed when a college museum could expect to receive as a gift a pretty stucco squeeze after Antonio Rossellino or when it could plan, with some optimism to be sure, to acquire enough master-bronzes in sufficient quality and number to illustrate "live," albeit at a very reduced scale, the niceties of stylistic character and change.

How far should the gap between precept and viewable object be allowed to grow? To collect or not to collect? This is a real and cogent question. Is the "Musée Imaginaire" to become, after all, a necessity?

Some answer to this problem might come from the quarter of textbook revision. An effort could be made to widen the historical lens, as it were, so as to provide students with a broader vision more apt to fit their predictable daily experience with real objects. The tremendous variety and range of sculptural achievement in the Middle Ages and Renaissance might be stressed; but this may be difficult to put across for text-book reading habits are conservative. Another kind of solution is to search out for purchase artistic quality and integrity in areas of art-history which are still not too well known, and hope to make them, as time goes on, more familiar. The enlightened art dealers are as much aware of the problem as are college

museum directors and curators, and they help mightily where they can. But even so, demand threatens soon to outrun supply, far enough even now to be a factor for discouragement. There is consequently at this time unusually good reason to greet with enthusiasm the acquisition by the Williams College Museum of Art of an outstanding example of fifteenth-century Italian sculpture, one that

is first-rate both in intrinsic sculptural quality and in historical interest (front cover and Figs. 1 & 2).

The cover illustration of this issue of the ART JOURNAL which reproduces the recently acquired *Mater Domini* at Williams gives an eye-catching impression of its striking effect of pure color splendidly merged with full and stable form. The seated Madonna is



Fig. 1. Italian, ca. 1450, *Mater Domini*, Williams College Museum of Art, Williamstown, Mass. Frontal view. (See front cover for three-quarter left side view in color.)

CHARLES SEYMOUR, JR. of the Department of History of Art at Yale was for a time Curator of Sculpture at the National Gallery in Washington, and is the author of numerous articles and books on Renaissance and Baroque Sculpture.

JUNE 1967

The Metropolitan Museum
of Art BULLETIN



Di padre in figlio
Giacomo di Paolo da Sulmona



Giacomo di Paolo da Sulmona,
1480 circa.
Cassetta reliquiario.
Assergi (AQ), Chiesa di Santa Maria Assunta

1471-1476

La societas con Giovanni di Biasuccio

Giovanni di Biasuccio,
1472-1473 circa.
Madonna in adorazione di Gesù Bambino (Madonna dei Lumi).
Civitella del Tronto (TE), Chiesa di Santa Maria dei Lumi



Giovanni di Biasuccio,
1472-1473 circa.

Madonna in adorazione di Gesù Bambino (Madonna dei Lumi).
Civitella del Tronto (TE), Chiesa di Santa Maria dei Lumi

Leonardo da Vinci,
1475-1480 circa. *Panneggio.*
Parigi, Musée du Louvre





Giovanni di Biasuccio, 1475 circa.
Madonna in adorazione di Gesù Bambino.
 Teramo,
 Santuario della Madonna delle Grazie



Giovanni di Biasuccio, 1480 circa (?).
Madonna con Gesù Bambino.
 L'Aquila, Munda
 (da Barisciano, San Colombo)



Giovanni di Biasuccio o
 Silvestro dell'Aquila (?),
 1475 circa.
Madonna in adorazione di Gesù Bambino.
 L'Aquila, Munda (da Santa Margherita)

Madonne



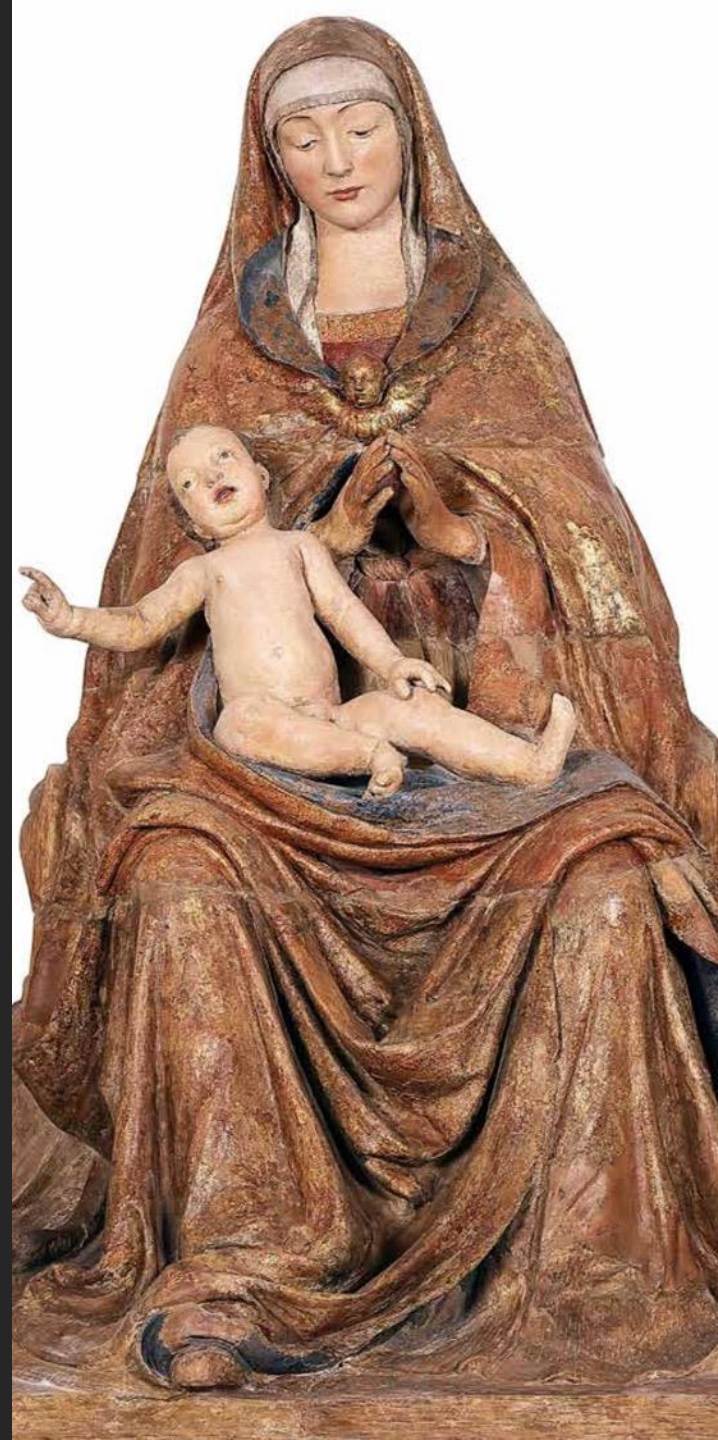
Silvestro
dell'Aquila,
1490.
*Madonna in
adorazione di Gesù
Bambino.*
Ancarano (TE),
Chiesa di Santa
della Pace



Silvestro
dell'Aquila,
1490 circa.
Madonna.
Roma,
Fondazione
Roma



Silvestro
dell'Aquila,
1495 circa.
*Madonna in
adorazione di Gesù
Bambino.*
Campi (TE),
Chiesa di Santa
Maria in Platea



Silvestro
dell'Aquila,
1494-1504.
*Madonna in
adorazione di Gesù
Bambino.*
L'Aquila, Basilica
di San Bernardino

Silvestro e la 'congiuntura verrocchiesca'



Silvestro
dell'Aquila,
1490-1495 circa.
*Madonna in
adorazione di Gesù
Bambino.*
L'Aquila,
Basilica di Santa
Maria di
Collemaggio



Francesco di Simone Ferrucci,
1480 circa.
Putto.
Mosca, Museo di Belle Arti A.S. Pushkin

Francesco di
Simone
Ferrucci,
1483.
Tabernacolo.
Perugia,
Chiesa di
Santa Maria
Assunta in
Montelucre



PHOTOGRAPHER RICCARDO GARZARELLI



Giovanni di
Biasuccio,
post 1483.
Tabernacolo.
L'Aquila,
Chiesa di
Santa Maria
del Soccorso



Da Antonio Rossellino,
1470 circa.
Madonna delle Candelabre.
Firenze, Museo Horne



Giovanni di Biasuccio,
post 1483.
Tabernacolo.
L'Aquila, Chiesa di Santa Maria del Soccorso



Domenico Rosselli,
ante 1478.
Camino, part.
Urbino, Palazzo Ducale, Sala degli Angeli

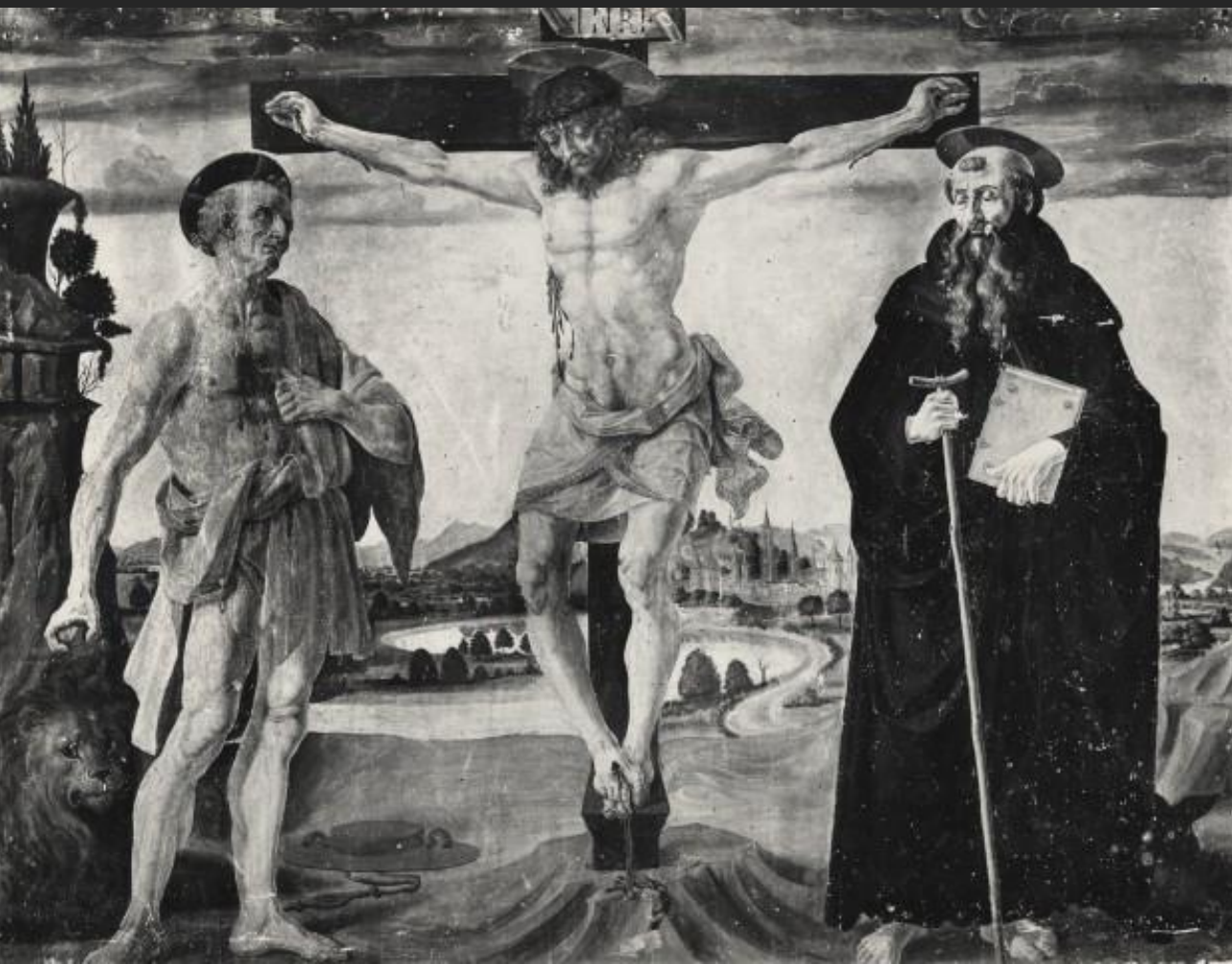


Giovanni di Biasuccio,
post 1483.
Tabernacolo, part.
L'Aquila, Chiesa di Santa Maria del Soccorso

Giovanni di Biasuccio, *post* 1483. *Tabernacolo*, part.
L'Aquila, Chiesa di Santa Maria del Soccorso



Gregorio di Lorenzo,
1475 circa.
Madonna con Gesù Bambino.
Collezione privata



Andrea Verrocchio,
1470-1474 circa.
Gesù Cristo crocifisso tra i santi Girolamo e Antonio Abate.
Già Argiano (SI), Chiesa di Santa Maria



Giovanni di Biasuccio,
1490 circa.
Crocifisso.
L'Aquila,
Chiesa di Santa Margherita

Santa Maria del Soccorso, 1478

Il San Sebastiano



Silvestro dell' Aquila,
1478.

San Sebastiano.

L' Aquila, Museo Nazionale d' Abruzzo
(dalla Chiesa di Santa Maria del Soccorso)



«Hoc opu(s) fecit fieri
Dominicus ser |

Antonii de Caprinis de Aquila
1478».



Attr. a Matteo del Pollaiuolo,
1480 circa.
Busto di Gesù Cristo giovinetto.
Urbino, Galleria Nazionale delle Marche



Silvestro dell'Aquila,
1478.
San Sebastiano.
L'Aquila, Museo Nazionale d'Abruzzo



Maestro di Fossa,
1340 circa.
Tabernacolo.
L'Aquila, Munda
(dalla chiesa di Santa Maria ad
Cryptas, Fossa, AQ)



Anonimo abruzzese,
1350-1375 circa.
Tabernacolo,
Celano (AQ),
Museo d'Arte Sacra della Marsica
(dalla chiesa San Pellegrino a
Bominicato, AQ)



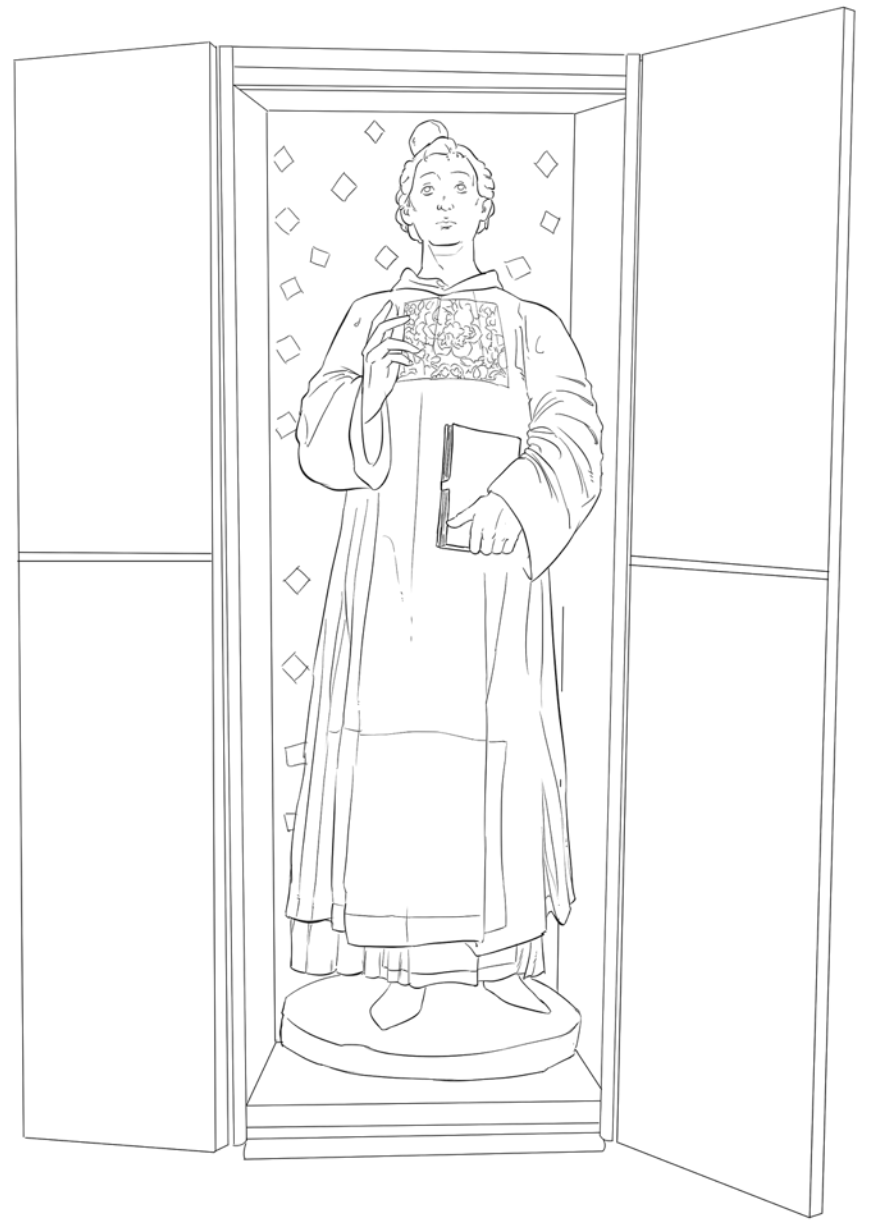
Giovanni da Sulmona,
1435.
Tabernacolo.
Penne (PE), Museo Civico
(dalla chiesa di Sant'Orante, Ortucchio,
AQ).



Maestro del Trittico di Caramanico
(Francesco da Rieti, [?]), 1490 circa.
Tabernacolo,
Villetta Barrea (AQ),
Chiesa di San Rocco



Sebastiano di Cola da Casentino,
1493.
Santo Stefano,
Forcelle di Tornimparte (AQ), Chiesa di San Sebastiano



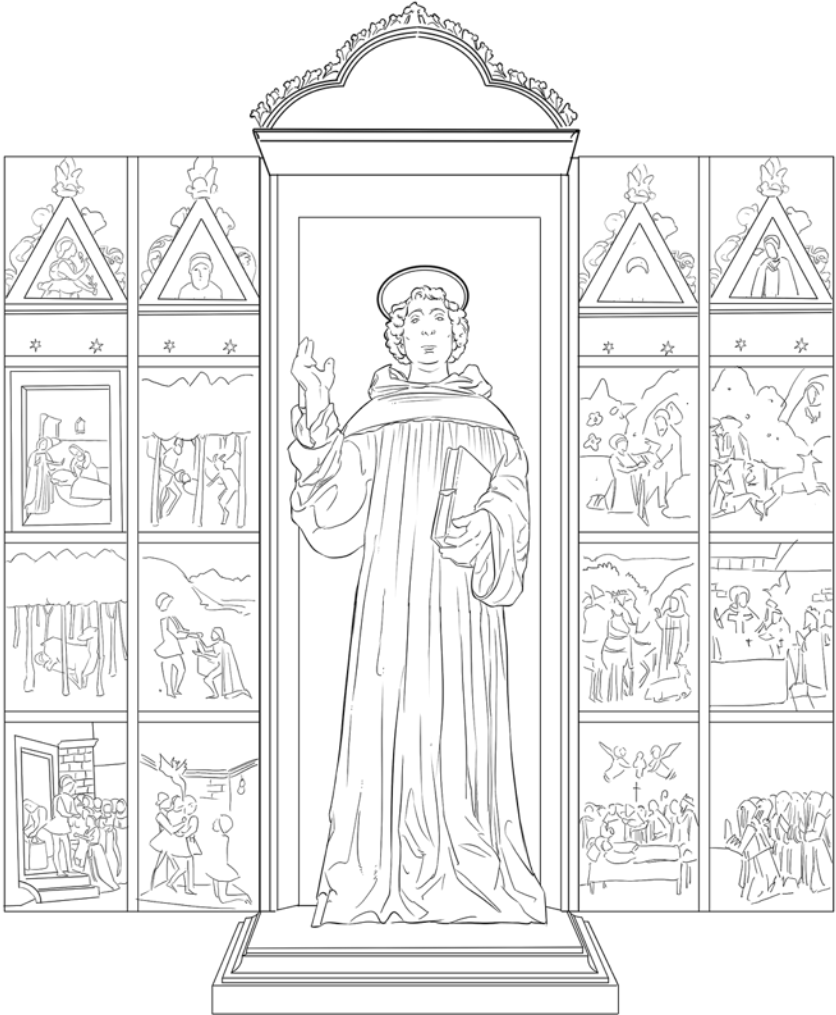
Ipotesi ricostruttiva del *tabernaculum*



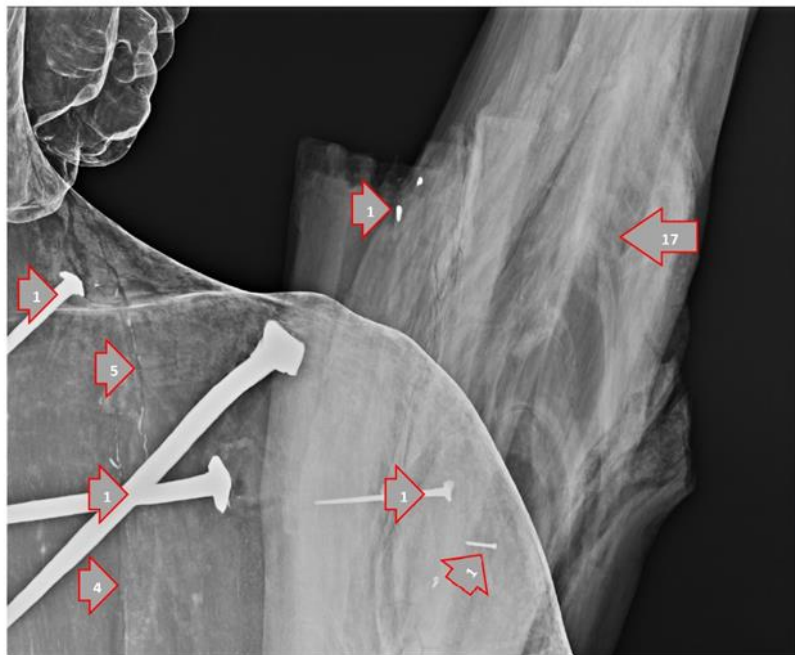
Saturnino Gatti,
1480-1485 circa.
Sant'Egidio,
Orte (VT),
Concattedrale
di Santa Maria Assunta



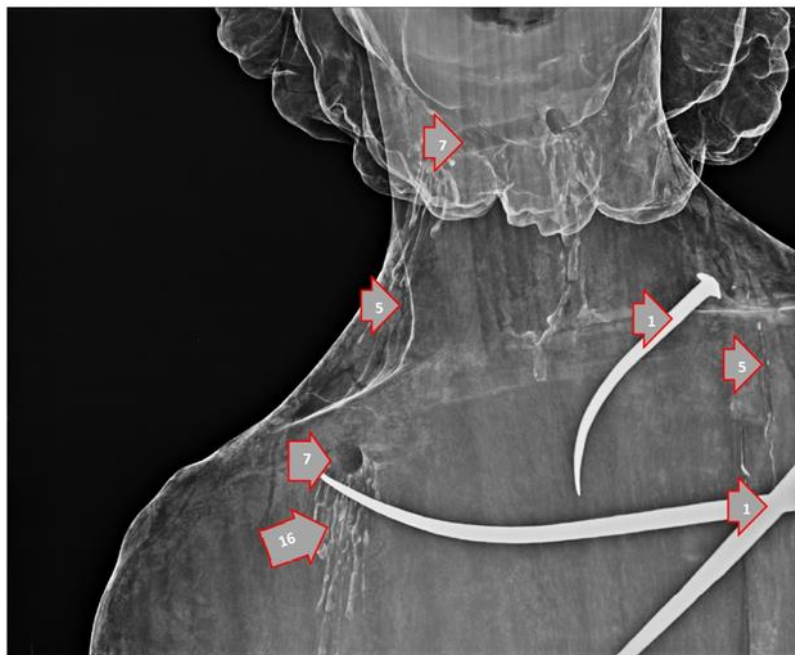
Cola da Orte,
1480-1485 circa.
Storie di Sant'Egidio (recto); *Sant'Antonio e Sant'Egidio*
(verso),
Orte (VT), Museo d'arte sacra
(dalla Concattedrale di Santa Maria Assunta)



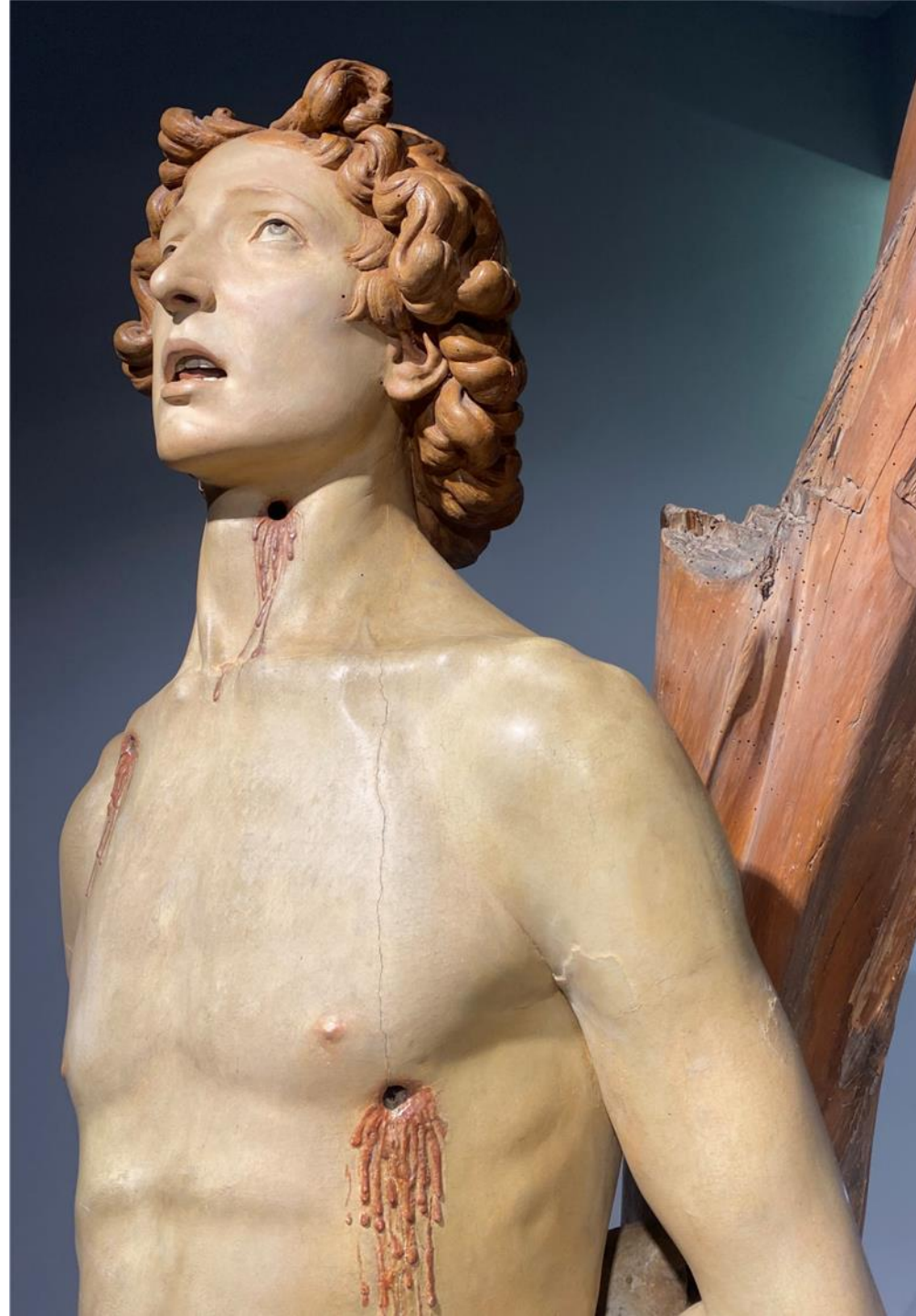
Ipotesi ricostruttiva del *tabernaculum*

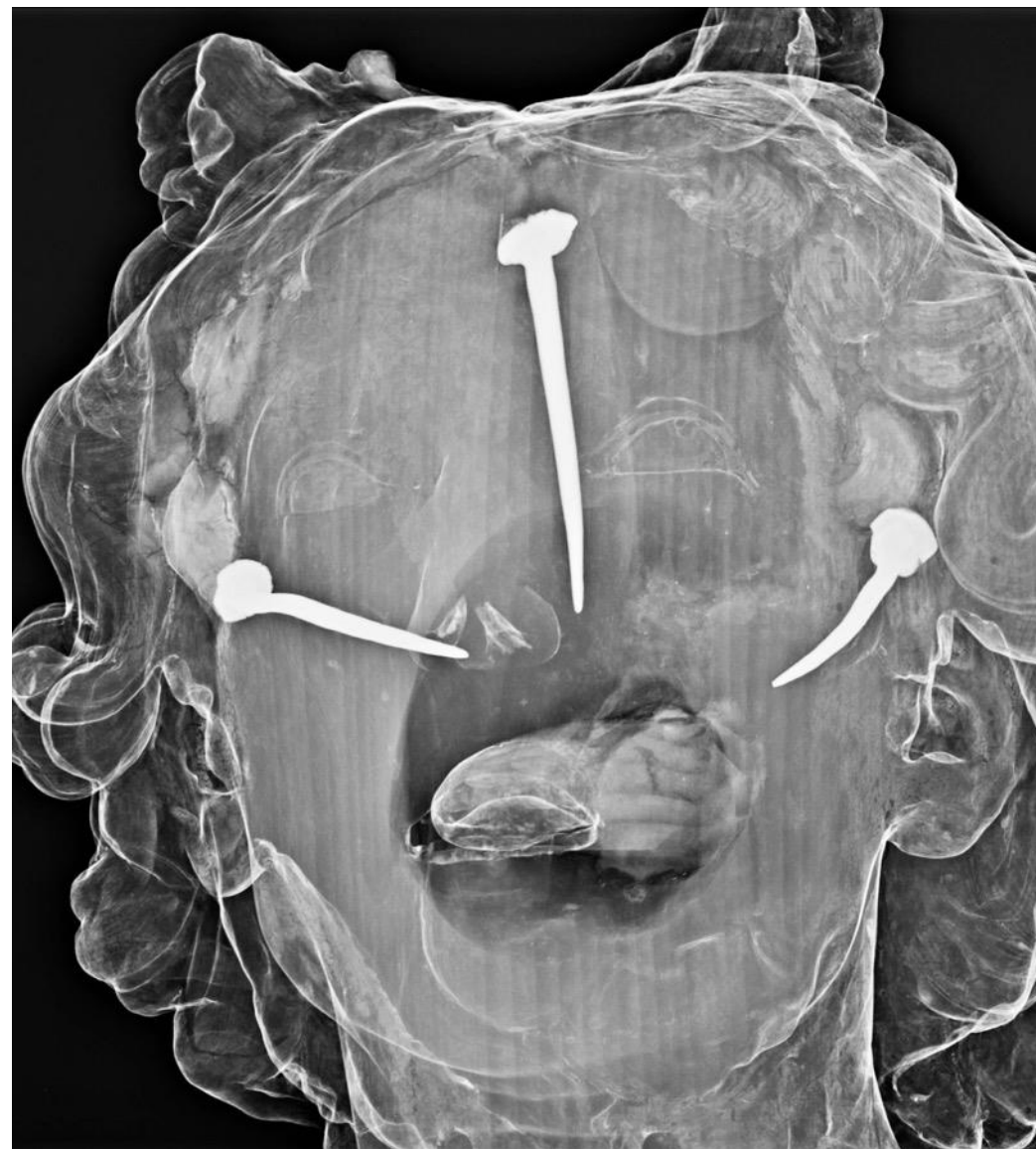
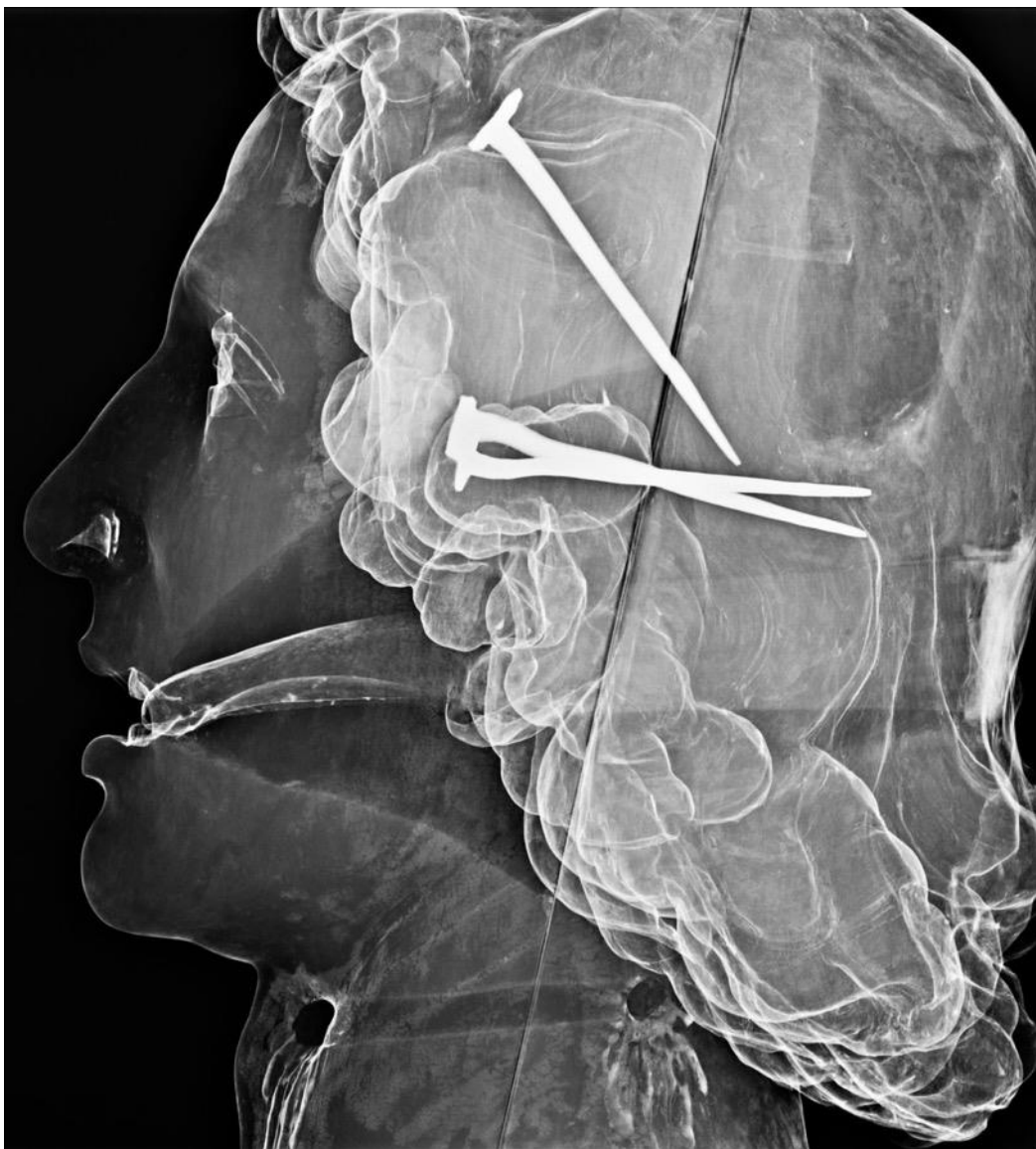


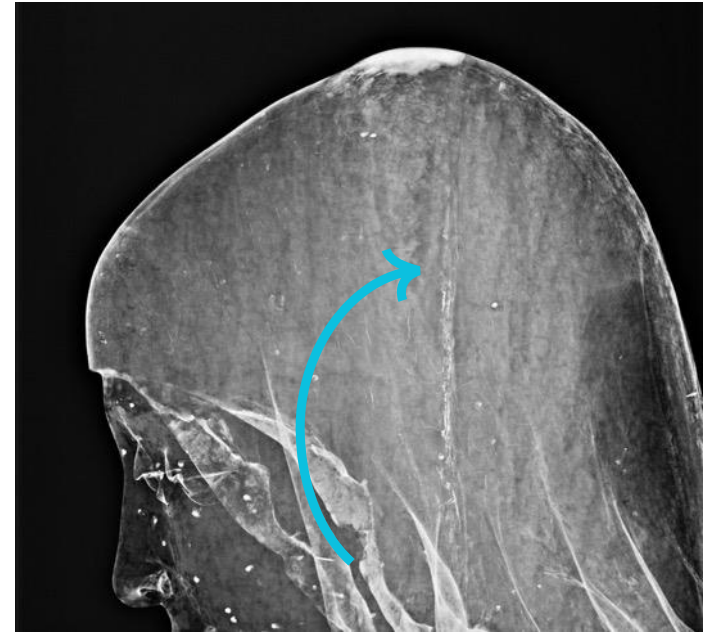
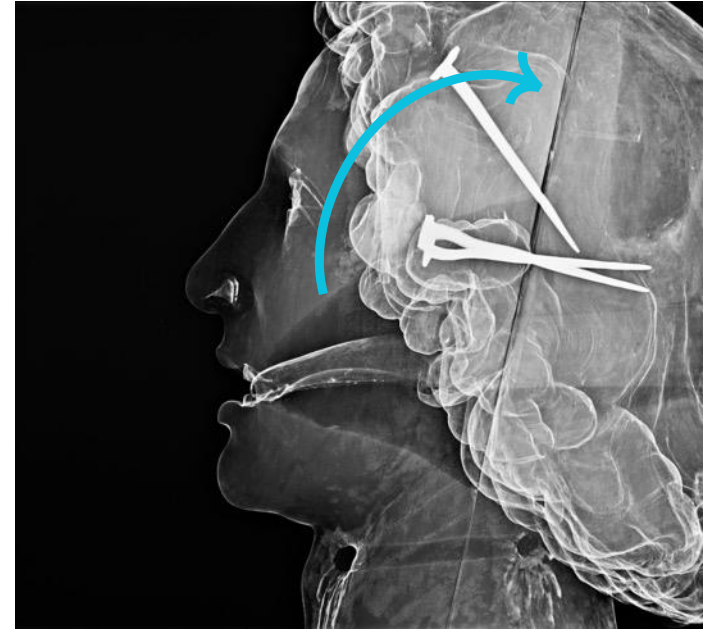
Chiodi di fissaggio parti e chiodini (1), crepa (5), frattura (4), venature legno. (17)

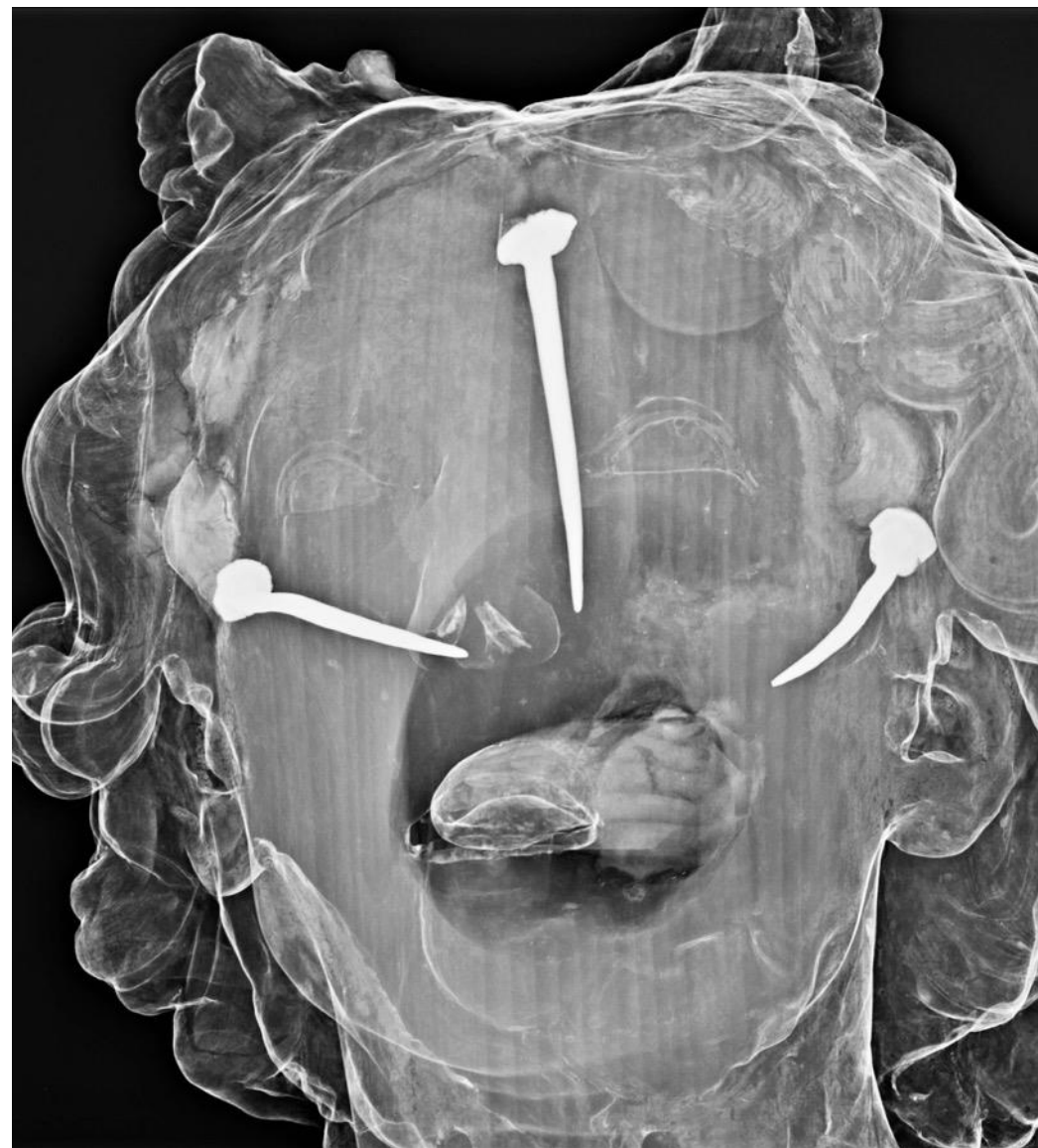
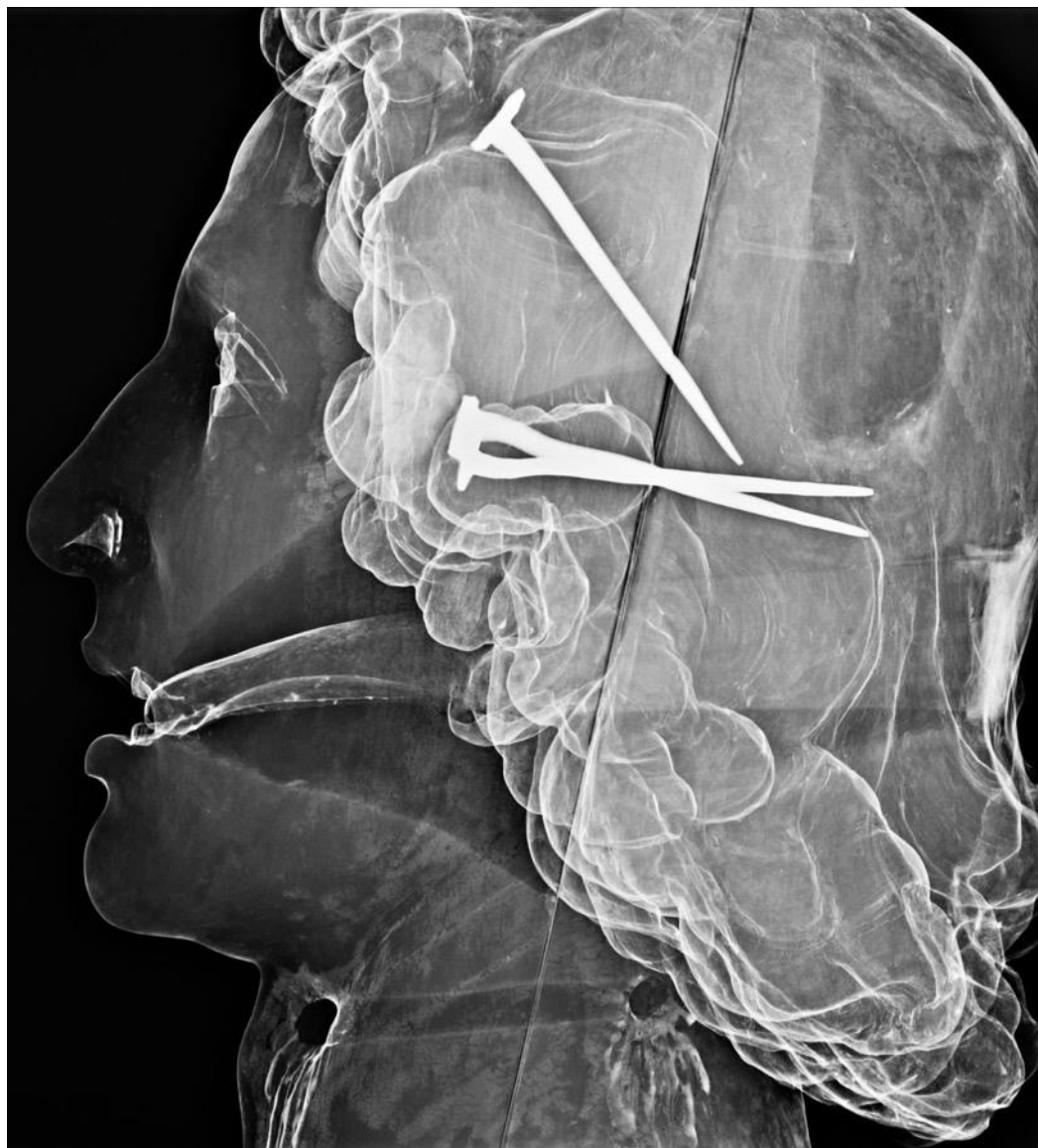


Chiodi fissaggio (1), vuoti (7), crepe (5), colori radio opachi (16)











Giovanni Teutonico, 1478 circa. *Crocifisso*.
L'Aquila, Chiesa di Santa Maria del Soccorso



Silvestro dell'Aquila,
1478.
San Sebastiano.
L'Aquila, Munda



Attr. a Silvestro dell'Aquila.
San Sebastiano.
Castel del Monte (AQ),
Chiesa di San Marco



Attr. a Silvestro dell'Aquila.
San Sebastiano.
Collimonto di Lucoli (AQ),
Chiesa di Santa Maria ad Nives



Silvestro dell'Aquila.
San Giovanni Evangelista.
Già Firenze,
Galleria «Il Cartiglio»



Francesco di Simone
Ferrucci,
1466-1467.
Monumento di Barbara
Manfredi.
Forlì,
Chiesa di San Mercuriale

Silvestro e la scultura in pietra

Il Monumento Agnifili (1477-1480)

Silvestro dell'Aquila, 1477-1480.
Monumento di Amico Agnifili.
L'Aquila,
Cattedrale di San Massimo





Silvestro dell' Aquila,
1477-1480.
Madonna con Gesù Bambino e cherubini.
L' Aquila, Chiesa di San Marciano (dal Monumento Agnifili)



Francesco di Simone Ferrucci,
1475 circa.
Gesù Bambino benedicente.
Prato, Museo dell'Opera del Duomo



Da Antonio Rossellino,
1470 circa.
Madonna delle Candelabre.
Firenze, Museo Horne



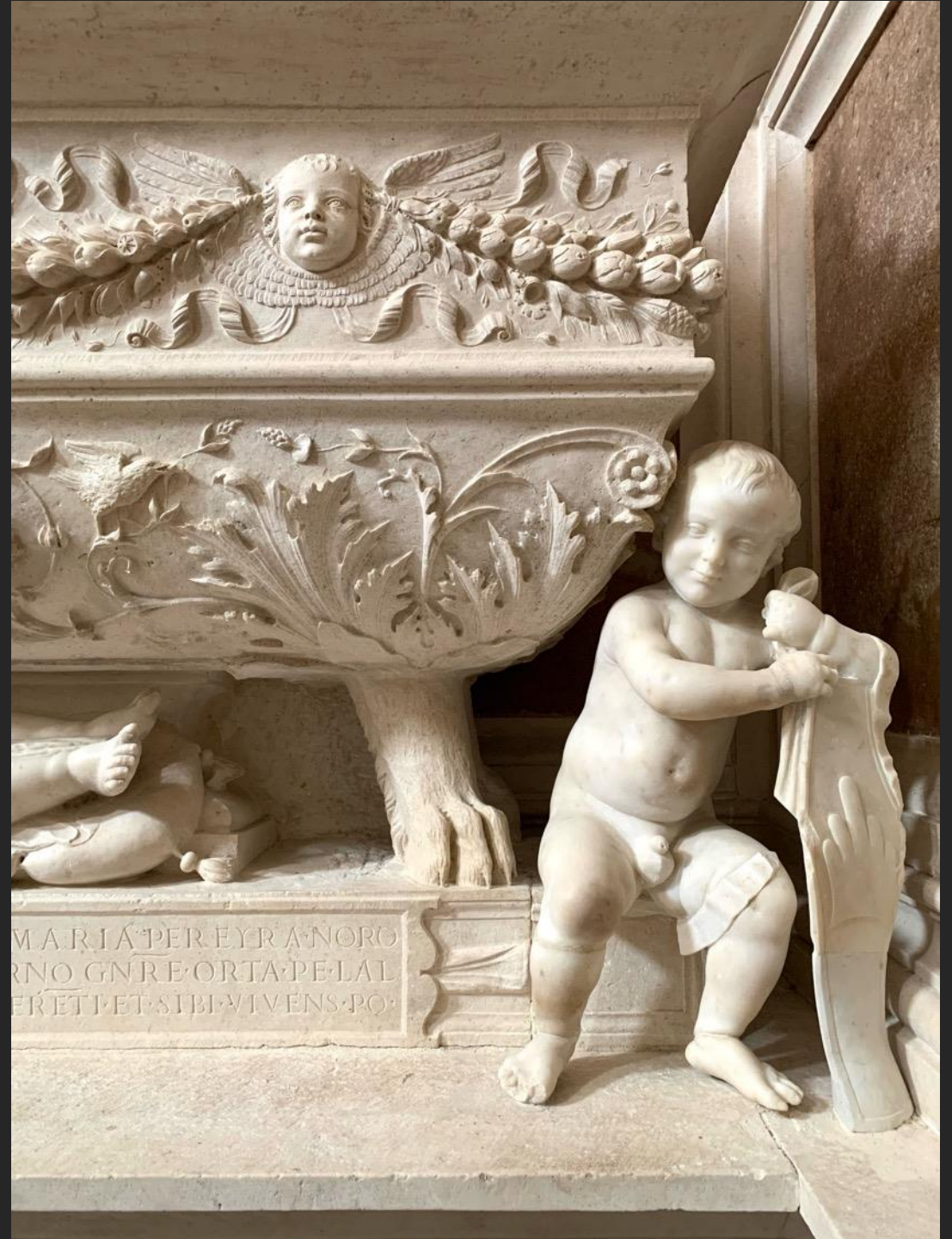
Silvestro dell'Aquila,
1477-1480.
Madonna con Gesù Bambino e cherubini.
L'Aquila, Chiesa di San Marciano

Silvestro e la scultura in pietra

Il Monumento Pereyra Camponeschi



Silvestro dell'Aquila, 1488.
Monumento di Maria e Beatrice Pereyra Camponeschi.
L'Aquila, Museo Nazionale d'Abruzzo





Bernardo Rossellino, 1445-1450 circa.
Monumento di Leonardo Bruni.
Firenze, Basilica di Santa Croce



Silvestro dell'Aquila, 1488.
Monumento Pereyra Camponeschi.
L'Aquila, Museo Nazionale d'Abruzzo



Andrea Bregno, 1466-1468.
Monumento del cardinale Ludovico d'Albret.
Roma, Chiesa di Santa Maria in Aracoeli



Silvestro e la scultura in pietra
Un finale 'aperto'
Il mausoleo di San Bernardino

Silvestro dell'Aquila,
Angelo di Marco e Salvo Romano,
1497 circa - 1505.
Mausoleo di San Bernardino.
L'Aquila, Museo Nazionale d'Abruzzo