

# Preface

Although some of the more important funerary monuments from Renaissance Siena have received considerable scholarly notice, the present study is the first to approach the subject in any comprehensive way.<sup>1</sup> Because these monuments vary immensely in condition, quality and art-historical importance, students have concentrated their attentions on those tombs that are either unique in design or outstanding in their technical and artistic innovations. While this is understandable, the result has been that a number of monuments of genuine artistic merit have gone undiscussed, and even unillustrated, in the literature. But in addition to this disregard of several fine examples of funerary art, the singling out a few monuments at the expense of the category as a whole has led scholars to slight some significant facets of the Sienese Renaissance. For, taken collectively, these tombs more accurately reflect broad artistic and social attitudes in Renaissance Siena than any single example, however great its quality and fame. For this reason, the following essay is an attempt to present the traceable corpus of Sienese Renaissance tomb monuments and to consider these memorials not only as individual works of art but as parts of a larger whole.

The present study is divided into two sections, the first dealing with the Sienese Renaissance tomb slab, the second with freestanding and wall tombs. Though a few sculptors did produce more than one sepulchral type, generally speaking there is little continuity between these broad categories. In fact, each of these classes of monuments presents its own problems and insights into Sienese artistic and social ideas, and this investigation approaches each accordingly. Thus, though there are exceptions, the tomb slab is treated largely in developmental terms while the freestanding and wall monuments are considered more in light of the insights

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1 As used here, the term "tomb monument" includes all tomb markers except smaller inscription slabs. This study, however, will be concerned largely with figured monuments, whether in the form of freestanding works, wall tombs or relief effigies. As it happens, there are no extant unfigured sarcophagi from the period, and the few surviving tomb slabs decorated only with the subjects' coats-of-arms add little to the total picture. (N.B. The full citations of abbreviated references will be found in the Bibliography beginning on page 161.)

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they offer into problems of Sieneſe patronage. The following Introduction, however, considers ſome important problems ſhared by the genre of the Sieneſe Renaiſſance tomb as a whole.

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