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**Il ciclo degli affreschi nella cappella di San Brizio, Duomo di Orvieto (1447-1504) : il contesto politico del coinvolgimento della famiglia Piccolomini e della famiglia Monaldeschi nel governo municipale e nel progetto del ciclo di affreschi**

This article focuses on the *Last Judgement* fresco cycle by Luca Signorelli in the cappella di San Brizio, Orvieto Cathedral, particularly the *Anti-Christ* scene. This article provides an inclusive reexamination of questions of the advisor, patronage, and sources involved in the chapel's decorative program and proposes a new interpretation of the cycle.

There has been extensive discussion regarding who proposed the decorative program for this chapel's fresco cycle, and opinion is divided regarding the political message of the cycle and its target. Within this research context, in another previous study, the author indicated the existence of historical materials that essentially confirm the contribution of Albèri, deacon of the Orvieto Cathedral who was secretary to Pope Pius III, formerly Cardinal Piccolomini, as the advisor to the decorative program. As an expansion of that study, this article provides a new interpretation, based on the premise of the contributions of Albèri and his masters the Piccolomini family.

The author first points out the intermarriage-based close relationship between the Monaldeschi family, who financed the chapel decoration, and the Piccolomini family. This suggestion is based on the text of a previously discounted 16th-century history book. The author provides a convincing argument that one financial backer, Pietro Antonio, whose father was part of the Monaldeschi's anti-papal faction, contributed to the chapel decoration in order to show his allegiance to the papacy and for the atonement of his anti-papal father.

The author further confirms that the decorative program was predominantly based on the *Legenda Aurea* and St. Augustine's *De Civitate Dei* Book XX Section 19, as already noted by the earlier research. From the connection with the Piccolomini family, the author indicates the 1459 oration by Pius II which was based on this same section of the *De Civitate Dei*, proving that this oration was another source through its detailed connection to depicted scenes. In terms of the political intentions reflected in the decorative program, the classic explanation connects it with the political strife of Florence and the recent theory associates with the policies of Alexander VI. However, the author proposes a new theory, namely that the program reflects the policies of the two Piccolomini family popes, Pius II's new Crusades idea and his nephew Pius III's reform of the church.

This article thus presents several persuasive new arguments. Space limitations mean that topics remain for further study, including the question of the meaning of the portraits of ancient poets. However, even setting such matters aside, this article shows that the cappella di San Brizio is a superb case study into the function of the Piccolomini family in central Italian art patronage at the time and can be seen as making major contributions to future study on these matters.

For these reasons, we hereby award the Bijutsushi Prize to Mori Yui for her achievements in this article.