

CIOLI

CIOLI (Cioli, Chioli). - Family of sculptors documented between the fourteenth and seventeenth centuries. They "originated from Settignano, a village three miles from Florence, where the villas and property were already the noble ancestors of the great Michelangelo Buonarroti, and today of his heirs, a country that for being not far from the mountains, where the boulders are made in large numbers and in pieces of every size, it has been and still is the land of excellent masters of the cave, not only in what belongs to the work of this, but also to the fine art statuary ... "(Baldinucci, III, p. 504).

Alessandro: The first news of his activity - documented only in Rome - is contained in an autographed letter by Michelangelo of the 22nd ag. 1561, addressed to Members of the Fabbrica di S. Pietro, where Buonarroti, who from 1547 was the director of the yard, demanded that sculptors of his trust be assigned the execution of dome taxation "I do not think - he wrote - for this would burden the Factory in recommending these such as are old men on the work and I think it deserves recogni ... "(France, 1977, p. 95).

The documents cited by France record the work of Alexander, with the other stonecutters chosen by Michelangelo, in 1561 and again in 1567, Alessandro also performed in 1576 the deposition of Pope Niccolò IV in S. Maria Maggiore placed first in the presbytery later moved from the Escape (1746) at the bottom of the median nave, to the left, where it is still today. In the grant document of May 15, 1573, Alessandro is referred to as "Magister Ciolus Florentinus scarpellinus" (R. Lanciani, Mausoleum of Nicolò IV in S. Maria Maggiore, Ausonia, I [1906], pp. 96-99). On July 24, 1577, Alessandro signed, together with another sculptor of Settignano, Giannozzo, an estimate of the work to be done for the Conservatory building in the Campidoglio (P. Pecchiai, Il Campidoglio in the sixteenth century, Rome 1950, p. 187).

In 1582 he sculpted the funeral memory of Pius IV in S. Maria degli Angeli, in the apse on the left; of Alessandro is also the papal coat of arms of marble marbles in the upper altar, in the apse zone (A. Schiavo, in the History of Architecture, VIII [1954], pp. 21, 35; Matthias, S. Maria degli Angeli ..., Rome 1965, p. 86). In the same year he worked as a stonecutter for the construction of the facade of S. Maria di Monserrato for whose work was paid 1919 scudi (J. F. Alonso, S. Maria di Monserrato, Rome 1968, p. 25).

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