

### Outline

Leo X 1513-1521  
Adrian VI 1522-1523  
Clement VII 1523-1534  
Paul III 1534-1549  
Julius III 1550-1555  
Marcellus II 1555-1555  
Paul IV (Cardinal Gian Pietro Carafa) 1555-1559  
Pius IV (Cardinal Gian Angelo de' Medici) 1559-1565  
Pius V 1566-1572  
Gregory XIII 1572-1585  
Sixtus V 1585-1590

“In Rome in those days Raphael had such great fame in painting that many of his friends and supporters said that his paintings when compared with Michelangelo had, according to the order of painting, more charming colors, more beautiful inventions, more pleasing airs and a similar *disegno* whereas the paintings by Michelangelo, apart from *disegno*, had none of these qualities. And for those reasons they judged Raphael to be in painting if not greater than him then at least his equal, but with respect to coloring they would have it that he surpassed him in every way. Such humors, spread by many artificers adhering more to Raphael’s grace than to Michelangelo’s profundity, added to the favoring of Raphael above Michelangelo. [*But Sebastiano was in no way a follower of that faction, since, being a man of exquisite judgment, he knew the value of each to perfection.\**] For that reason Michelangelo’s soul was drawn towards Sebastiano, whose coloring he liked very much, and he took him into his protection. He thereby thought that in helping Sebastiano with his *disegno* he could beat those holding the above-mentioned opinions without doing the work himself, and that he, under the shadow of a third, would be judged the better one.”

Vasari, *Lives*, 1550 (1568\*)

You that with admirable care  
Equate your art to the hammer,  
And the grandness once possessed by sculpture  
You give to colors without making them less pretty,  
So that now painting may go proud,  
For you [Sebastiano] alone, to such a height,  
Once you disclosed its wonderful secret,  
Through your competence now, thoughtfully and contentedly,  
You set out this high minded enterprise.

Francesco Maria Molza, *Stanze sopra il Ritratto della Signora Giulia Gonzaga*

And with that art, with which you alone  
honor our century and make it illustrious and beautiful,  
with a new mode you equate your colors  
to the hammer’s and the anvil’s strengths.

Gandolfo Porrino (poet and friend of Sebastiano’s)

“It hurts my soul that you have not been in Rome to see the two paintings that have been sent to France by the prince of the synagogue. I believe that you could not imagine anything more contrary to your opinion. I will not say anything else than the fact that they seem to have been held in smoke, or rather they are figures of glowing iron, all bright and all black and drawn in a way which Leonardo [Sellaio] will tell you about. Think about how things are going: two skillful ornaments received by the French.” Letter from Sebastiano to Michelangelo, July 2, 1518

“I am well aware that in Rome, while Raphael was still alive, the majority of lettered men on the one hand, and connoisseurs of art on the other, put him before Michelangelo as a painter; and those who inclined towards the latter were for the most part sculptors, who rested their claim solely on Michelangelo’s draftsmanship and the overpowering grandeur [*terribilita*] of his figures – their opinion being that Raphael’s delicate and restrained style showed too much ease, and consequently did not have as much contrivance to it. They were unaware that, whatever the art, the quality of ease is the main criterion of excellence, and also the hardest to attain. Art is the hiding of art’s presence, and lastly the painter needs proficiency in other respects besides draftsmanship, all them quite indispensable.” Ludovico Dolce, *l’Aretino*, 1557

“What wonder, if you, like Christ, perished in the fullness of your days? That one is the God of Nature, while you were the God of Art.” Girolamo Aleandro, *Divo Leone X Pont. Max. Raphaeli Urbinati Veterem urbem Pinguenti*.

“Sebastiano has been a neglected figure on the Roman scene. His competition with Raphael to produce the most impressive altarpiece for Cardinal Giulio de’ Medici’s church in Narbonne is virtually his only work given wide attention...and his role in that is denigrated by many who recognize him only as the executant of Michelangelo’s design. Actually, even when he was provided with drawings by Michelangelo...he was no humble and obedient servant of Buonarroti....He changed the drawing substantially and invented his own technique for executing the Flagellation in oil on the wall.”

Marcia Hall, *Color and Meaning in the Renaissance*.

Raphael’s extraordinary workshop – up and running by 1514: young workers to grind colors and clean up, slightly older apprentices who were studying and participating in rudimentary stages of preparation, more advance assistants who were more like pupils acquiring skills (like graduate students) and independent artists including Giulio Romano, Giovanni da Udine, Baldassare Peruzzi, Polidoro da Caravaggio, and Perino del Vaga. Major commissions (not easel paintings, altarpieces or other projects like capo maestro of St Peter’s 1514ff) include:

- 1514 Stanza del Incendio
- 1515 Tapestry cartoons
- 1515 Stufetta and loggia of Cardinal Bibbiena
- 1517 initial commission for Sala di Costantino
- 1517-18 Loggia of Villa Chigi
- 1518-19 Loggia of Leo X
- 1518ff Villa Madama
- 1519 Chigi Chapel

**Sebastiano del Piombo, Polyphemus, Villa Farnesina (Chigi), 1513**, commissioned by Agostino Chigi who brought Sebastiano with him from Venice.

**Michelangelo, Ignudi, Sistine Ceiling, 1508-12**

**Titian, Fete Champetre, c. 1509, Louvre**

**Sebastiano del Piombo, San Giovanni Crisostomo Altarpiece, 1510, Venice**

**Raphael, Galatea, Villa Farnesina (Chigi), 1513**

**Sebastiano, (after designs of Michelangelo), Lamentation over the Dead Christ (Pieta), c. 1512-16**, commissioned by Giovanni Botonti, cleric at the Papal Curia, for his family burial chapel in San Francesco in Viterbo.

**Michelangelo, Pieta, 1498-99, St Peter's**

**Raphael, Liberation of Peter, Stanza d'Eliodoro, 1512-13**

**Michelangelo, Risen Christ, 1514** (abandoned due to flaw in marble and finished in 17<sup>th</sup> century, perhaps by the young Bernini). Commissioned by Metello Vari, nephew of Roman patrician, Marta Porcari, in accordance with her will which included funds for burial chapel in Santa Maria sopra Minerva. In 1521 Michelangelo gave it to Metello Vari as a gift for the courtyard of his Roman palazetto near Santa Maria sopra Minerva. Discovered in 1997 at Giustiniani estate, in sacristy of San Vincenzo Martire near Bassano Romano.

**Michelangelo, Risen Christ, 1519-21, Santa Maria sopra Minerva.**

**Sebastiano del Piombo, Borgherini Chapel, c. 1516-24, San Pietro in Montorio**; commissioned by Florentine banker and friend of Michelangelo, Pierfrancesco Borgherini: Flagellation with Sts Peter and Francis (1524), Transfiguration (1516), Sts Matthew and Isaiah.

<http://www.factumfoundation.org/pag/263/the-recreation-of-the-borgherini-chapel>

**Raphael, Transfiguration, c. 1520**; left in Raphael's studio when he died. Commissioned by Cardinal Giulio de' Medici, later Pope Clement VII for his titular church, Narbonne Cathedral along with Sebastiano del Piombo's Raising of Lazarus, for which Michelangelo supplied drawings. Michelangelo, Doni Tondo, c. 1504-06; commissioned by Agnolo Strozzi to celebrate birth of son. Mark 9:2-13; Matthew 17:2-13: Boy possessed: Mark 9:14ff; Matthew: 17:14ff

**Sebastiano del Piombo, Raising of Lazarus, c. 1518**

Michelangelo, study for Lazarus, 1516.

**Raphael, Lo Spasimo di Sicilia, 1513**

**Raphael, Sacrifice at Lystra, 1515**, cartoon for Sistine Chapel tapestries commissioned by Pope Leo X.

**Sebastiano del Piombo, Lamentation, 1516**, commissioned by Don Jeronimo de Vich y Valterra.

**Raphael, St Michael, 1518**, commissioned Leo X.

**Raphael, Holy Family, 1518**; commissioned by Leo X as diplomatic gift to Claude, wife of Francis I, in celebration of the birth of her first son, Francis.

**Sebastiano del Piombo, Visitation, 1518-19**; gift from the Republic of Venice to Claude, wife of Francis I – exhibited outside the Roman house of Cardinal Cornaro in 1519 (perhaps commissioned by Cornaro as birth present).

**Titian (or Giorgione?), Portrait of a Man, c. 1510.**

**Sebastiano del Piombo, Virgin and Child with St Joseph, John the Baptist and a Donor** (possibly Pierfrancesco Borgherini), 1517, NGA.

Michelangelo, Taddei Tondo, c. 1504-06.

**Tomb of Raphael, Pantheon, Rome, 1520:** *“Ille hic esse Raffael, timuit quo sospite vinci, rerum magna parens et morente mori.”* Here lies that famous Raphael by whom Nature feared to be conquered while he lived, and when he was dying, feared herself to die.

Inscription composed by Pietro Bembo.

**Lorenzetto, Madonna del Sasso, c. 1520.**

**Giulio Romano, Stoning of St Stephen, S. Stefano, Genoa, 1521;** (Acts 7:55-60), commissioned by Giovanmatteo Giberti, Datary of Leo X. Later Bishop of Verona; frame inscribed: *Ecce video coelos apertos; Leoni X P. P. Fratriq. Iulii Card. Medices Beneficio Temple Praef.*

**Raphael, Portrait of Cardinal Bernardo Dovizi, c. 1516.**

**Raphael workshop (Giulio Romano, Gianfrecesco Penni, Raffaellino del Colle, Giovanni da Udine), Loggia, Stufetta and Loggia of Cardinal Bibbiena, Vatican, 3<sup>rd</sup> floor** – immediately above apartments of Leo X, connected by private stair.

**Giovanni da Udine, Stufetta, Castel Sant’Angelo, for Clement VII.**

**Raphael and workshop, Loggia, Vatican, 13 bays:** 12 Old Testament Scenes, 1 New Testament – known as Raphael’s Bible.

1521 death of Leo X; 1522 election of German Hadrian VI, who died in 1523. Last non-Italian pope until John Paul II elected in 1978.

**Martin van Heemskerck, Panorama with the Abduction of Helen, 1535.**

**Herman Posthumus, Landscape with Antique Ruins, 1536.**

**Peruzzi, Michelangelo Sanese, and Tibolo, Tomb of Hadrian VI, 1523-33, Santa Maria dell’Anima.**

**Transfiguration and Healing of the Possessed Boy – texts:**

Matthew

17:1 After six days, Jesus took with him Peter, James, and John his brother, and brought them up into a high mountain by themselves. 17:2 He was transfigured before them. His face shone like the sun, and his garments became as white as the light. 17:3 Behold, Moses and Elijah appeared to them talking with him.

17:4 Peter answered, and said to Jesus, “Lord, it is good for us to be here. If you want, let’s make three tents here: one for you, one for Moses, and one for Elijah.”

17:5 While he was still speaking, behold, a bright cloud overshadowed them. Behold, a voice came out of the cloud, saying, **“This is my beloved Son, in whom I am well pleased. Listen to him.”**

17:6 When the disciples heard it, they fell on their faces, and were very afraid. 17:7 Jesus came and touched them and said, “Get up, and don’t be afraid.” 17:8 Lifting up their eyes, they saw no one, except Jesus alone. 17:9 As they were coming down from the mountain, Jesus commanded them, saying, “Don’t tell anyone what you saw, until the Son of Man has risen from the dead.”

17:10 His disciples asked him, saying, “Then why do the scribes say that Elijah must come first?”

17:11 Jesus answered them, “Elijah indeed comes first, and will restore all things, 17:12 but I tell you that Elijah has come already, and they didn’t recognize him, but did to him whatever they wanted to. Even so the Son of Man will also suffer by them.” 17:13 Then the disciples understood that he spoke to them of John the Baptizer.

17:14 When they came to the multitude, a man came to him, kneeling down to him, saying, 17:15 “Lord, have mercy on my son, for he is epileptic, and suffers grievously; for he often falls into the fire, and often into the water.

17:16 So I brought him to your disciples, **and they could not cure him.**”

17:17 Jesus answered, “Faithless and perverse generation! How long will I be with you? How long will I bear with you? Bring him here to me.” 17:18 Jesus rebuked him, the demon went out of him, and the boy was cured from that hour.

17:19 Then the disciples came to Jesus privately, and said, “Why weren’t we able to cast it out?”

17:20 He said to them, “Because of your unbelief. For most certainly I tell you, if you have faith as a grain of mustard seed, you will tell this mountain, ‘Move from here to there,’ and it will move; and nothing will be impossible for you. 17:21 But this kind doesn’t go out except by prayer and fasting.”

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Mark

9:2 After six days Jesus took with him Peter, James, and John, and brought them up onto a high mountain privately by themselves, and he was changed into another form in front of them. 9:3 His clothing became glistening, exceedingly white, like snow, such as no launderer on earth can whiten them. 9:4 Elijah and Moses appeared to them, and they were talking with Jesus.

9:5 Peter answered Jesus, “Rabbi, it is good for us to be here. Let’s make three tents: one for you, one for Moses, and one for Elijah.” 9:6 For he didn’t know what to say, for they were very afraid.

9:7 A cloud came, overshadowing them, and a voice came out of the cloud, “This is my beloved Son. Listen to him.”

9:8 Suddenly looking around, they saw no one with them any more, except Jesus only.

9:9 As they were coming down from the mountain, he commanded them that they should tell no one what things they had seen, until after the Son of Man had risen from the dead. 9:10 They kept this saying to themselves, questioning what the “rising from the dead” meant.

9:11 They asked him, saying, “Why do the scribes say that Elijah must come first?”

9:12 He said to them, “Elijah indeed comes first, and restores all things. How is it written about the Son of Man, that he should suffer many things and be despised? 9:13 But I tell you that Elijah has come, and they have also done to him whatever they wanted to, even as it is written about him.”

9:14 Coming to the disciples, he saw a great multitude around them, and scribes questioning them. 9:15 Immediately all the multitude, when they saw him, were greatly amazed, and running to him greeted him. 9:16 He asked the scribes, “What are you asking them?”

9:17 One of the multitude answered, “Teacher, I brought to you my son, who has a mute spirit; 9:18 and wherever it seizes him, it throws him down, and he foams at the mouth, and grinds his teeth, and wastes away. I asked your disciples to cast it out, and they weren’t able.”

9:19 He answered him, “Unbelieving generation, how long shall I be with you? How long shall I bear with you? Bring him to me.”

9:20 They brought him to him, and when he saw him, immediately the spirit convulsed him, and he fell on the ground, wallowing and foaming at the mouth.

9:21 He asked his father, “How long has it been since this has come to him?”

He said, “From childhood. 9:22 Often it has cast him both into the fire and into the water, to destroy him. But if

you can do anything, have compassion on us, and help us.”

9:23 Jesus said to him, “If you can believe, all things are possible to him who believes.”

9:24 Immediately the father of the child cried out with tears, “I believe. Help my unbelief!”

9:25 When Jesus saw that a multitude came running together, he rebuked the unclean spirit, saying to him, “You mute and deaf spirit, I command you, come out of him, and never enter him again!”

9:26 Having cried out, and convulsed greatly, it came out of him. The boy became like one dead; so much that most of them said, “He is dead.” 9:27 But Jesus took him by the hand, and raised him up; and he arose.