

Outline

Coronation of Paul III, November 3, 1534.

“Here we live with universal happiness, since the benevolence diffused by this holy pontiff is universal. Here the poor find mercy, here the learned are rewarded, here the good are esteemed, here the proud soldiers are gratified, here everyone can be safe from tyranny, here the merchants can make their deals, here there is no hatred, for nearly every day scholars dispute in front of the pope and gentlemen practice daily the art of cavalry with the sweet and noble nephews of His Holiness.” Luca Contile, letter of July 1546

Raphael, Portrait of Cardinal Alessandro Farnese, c. 1510.

Titian, Portrait of Paul III with his grandsons, 1546.

Titian, Portrait of Ranuccio Farnese, 1542.

Titian, Portrait of Paul III, c. 1543, Naples.

Titian, Portrait of Pope Paul III, 1545-46.

Michelangelo, Last Judgment, Sistine Chapel, 1534.

<https://www.youtube.com/watch?v=IQfIBowgVB4>

Last Judgment, Oratory of San Silvestro, SS Quattro Coronati, Rome, dedicated 1246.

Andrea da Viterbo, Medal of Paul II, 1466-67.

Last Judgment, Cathedral, Torcello, 12th century.

School of Coppo di Marcovaldo, Last Judgment. Baptistery, Florence, c. 1270-75.

Giotto, Last Judgment, Scrovegni Chapel, Padua, 1305.

Bertoldo di Giovanni, Last Judgment, medal, c. 1468.

Luca Signorelli, Damned, fresco, Orvieto Cathedral, 1499-1504.

Luca Signorelli, Saved and Resurrection, fresco, Orvieto Cathedral, 1499-1504.

Copy after lost modello of Michelangelo’s presentation drawing to Clement VII.

Michelangelo, design for LJ, Musee Bonnat.

Michelangelo, design of LJ, c. 1534, Casa Buonarroti.

Michelangelo, Resurrection, c. 1520-25, Windsor.

Apollo Belvedere, Roman, c. 120-140.

Belvedere Torso, signed ‘Apollonios, son of Nestor, Athenian,’ in Rome since 1430’s.

Giacomo Grimaldi, façade mosaic of Old St Peter’s in 1605 (before destruction).

Farnese Hercules, 3rd century – Roman copy after Greek bronze by Lysippos;

Discovered in Baths of Caracalla in 1546. Acquired by Cardinal Alessandro

Farnese, grandson of Paul III and placed in Palazzo Farnese, where it remained for centuries.

Titian, Flaying of Marsyas, 1570’s.

Torment of Marsyas, copy after Hellenistic original of 3rd century BCE.

Michelangelo, Deposition, 1547-55, Museo dell’Opera del Duomo, Florence; dead Christ, Nicodemus (possibly Joseph of Arimathea), Mary Magdalen and the Virgin. Originally made for his own tomb but marble was flawed and Christ’s left leg and arm were damaged. Tiberio Calcagni restored it to present condition.

Michelangelo, Crucifixion of Peter and Conversion of Paul, Pauline Chapel (chapel of the sacrament and chapel of the conclave), **1542-49**; criticized at time of unveiling for lack of grace and beauty. Chapel was commissioned in 1538 by Paul III and completed in 1540 by Antonio da Sangallo.

Caravaggio, Crucifixion of Peter and Conversion of Paul, Cerasi Chapel, Santa Maria del Popolo; commissioned by Monsignor Tiberio Cerasi, Consistorial Advocate and Treasure-General to Pope Clement VIII in 1600. The 1st versions were rejected and then Caravaggio painted 2 canvases instead of the originals on cypress panels.

“In this work, Michelangelo depicts all human figures [four hundred] imaginable in art, not leaving out a single action or pose [...] In the central part, the sky near the earth, are seven angels, as described by St John in the Apocalypse with trumpets at their mouths summoning the dead from the four corners of the earth for their judgement. Two of them are holding open a book with their hands, in which everyone can read, and recognise their past, almost as if one could pass his own verdict. At the sound of the trumpets all graves open up and the human race rises up from the earth, in all variety and beautiful gestures; while some are only half covered in flesh, others fully; some naked, some dressed in the shrouds and grave clothes they were wrapped in when they were buried and trying to free themselves thereof. Among them are those who are not yet fully awake, looking up in despair wondering whether they will be summoned for the divine judgement. It is a beautiful sight to see how the raised dead struggle to come out of the earth and ascend to heaven with their arms outstretched. Above the angels with their trumpets sits the Son of God in all his majesty, in the shape of a man, with his arm and strong right hand lifted upward. He wrathfully curses the condemned, and drives them away from his visage and into the eternal fire. He appears to draw the chosen toward him. Angels can be seen on earth and in the sky carrying out his holy orders. They come to his right hand to help the chosen [...] and to his left to push back to earth the condemned who in their insolence try to ascend to heaven. Demons drag the condemned to the abyss [...] each sinner by the limbs with which he committed his sins. Below them is Charon with his boat on the muddy Acheron, just like Dante describes him in his Inferno, his oar raised to strike at the souls who remain behind. They are then told their verdict by Minos and dragged into a bottomless pit. [...] In the middle of the composition, on a heavenly cloud, the Blessed, [...] all of God’s saints, each showing the gigantic Judge the symbol of their martyrdom with which they glorified God: Andreas with his cross, Bartholomew with his flayed skin, Lawrence with the grid, Sebastian with the arrows, Blasius with iron combs, Catherine with the wheel. [...] above all of this on the right and left, in the upper section of the wall, are groups of angels, holding up the cross in heaven, the sponge, the crown of thorns, the nails and the whipping post.”

Ascanio Condivi, Biography of Michelangelo

“As, then, there are two regenerations, of which I have already made mention — the one according to faith, and which takes place in the present life by means of baptism; the other according to the flesh, and which shall be accomplished in its incorruption and immortality by means of the great and final judgment — so are there also two resurrections — the one the first and spiritual resurrection, which has place in this life, and preserves us from coming into the

second death; the other the second, which does not occur now, but in the end of the world, and which is of the body, not of the soul, and which by the last judgment shall dismiss some into the second death, others into that life which has no death."

Augustine, City of God, bk XX, ch. 6

Additional Reading:

Andrew Graham-Dixon, Michelangelo and the Sistine Chapel, 2008

George Hersey, High Renaissance Art in St Peter's and the Vatican, 1993

Michael Hirst, Colalucci Gianluigi, Fabrizio Mancinelli, John Shearman, Matthias Winner,

Edward Maeder, Pierluigi De Vecchi, Gabrielli Nazzareno, et al, The Sistine Chapel: A Glorious Restoration, NY, 1994

Loren Partridge, Michelangelo: The Last Judgement – A Glorious Restoration, Abrams, 2000

Dr Valerie Shrimplin: Michelangelo, Copernicus and the Sistine Chapel

<https://www.youtube.com/watch?v=hTkZWnz8YJM>

Michelangelo: Mind of the Master at the Getty Center

https://www.getty.edu/art/exhibitions/michelangelo_drawings/