

Outline

Bramante, Palazzo Caprini, c. 1510, commissioned by curialists, Adraino Caprini da Viterbo and his brother Aurelio; bought by Raphael in 1517. Originally located at the corner of Piazza Scossacavalli and Via Alexandrina; destroyed in 1936 to make way for Mussolini's Via della Conciliazione. In the 15th century a house named "della stufa" stood there, at the edge of the Piazza Scossacavalli; it was a cross between a Roman bath and a modern sauna, and was often attended by artists who came to sketch nudes. In 1500 it was sold to the Caprini brothers as part of a Alexander VI's project to open a new road between Castel Sant'Angelo and St Peter's – Via Alessandrina. People who built along the new road received special privileges, such as tax exemptions. In 1517 the Caprini sold their unfinished palace for 3000 ducats to Raphael who completed it and spent the last 3 years of his life there.

Raphael, Palazzo Branconio d'Aquila, c. 1515-20, built for papal notary, Giovanni Battista Branconio d'Aquila; destroyed in the middle of the 17th century to make room for Bernini's St Peter's piazza and colonnade.

Lorenzetto, Palazzo Caffarelli-Vidoni, c. 1524, for Roman noble Bernardino Cafferelli.

Giulio Romano, Palazzo Stati-Maccarani, Piazza Sant'Eustachio, c. 1520, for Roman noble Cristoforo Stati.

Antonio da Sangallo the Younger, Palazzo Palma-Baldassini, c. 1520, for Melchiorre Ballassini, lawyer for papal consistory.

Baldassare Peruzzi, Palazzo Massimo alle Colonne, c. 1533-35, for noble Pietro Massimo who claimed ancient lineage from Fabius Maximus Conctator, who in turn claimed to descend from Hercules.

Antonio da Sangallo, Michelangelo, Giacomo Vignola and Giacomo della Porta, Palazzo Farnese, 1517-1589, commissioned by Alessandro Farnese, future Paul III.

<https://www.farnese-rome.it/fr/>

"In that year [1545-6] there was found in the Antonine Baths a marble seven braccia square on which the ancients had carved Hercules on a hill holding the bull by the horns, with another figure aiding him and around the hill various shepherds, nymphs and other animals...and Michelangelo advised that it be transported into the second[garden] court and restored so that it might spout water, which pleased everyone. For this purpose the work has been in the process of restoration by the Farnese family until now [1568]. Michelangelo then directed that a bridge should be built in line (with the fountain), crossing the Tiber River so that one might go from the palace into Trastevere..." Vasari

Daniele da Volterra, Room of the Cardinal, 1547, commissioned by Paul III; wooden ceiling by Antonio da Sangallo with frescoes illustrating the myth of Bacchus along with the unicorn, symbol of the Farnese family.

Francesco Salviati and completed by Taddeo and Federico Zuccari, Room of the Fasti

Farnesiani, 1552-57, commissioned by Ranuccio Farnese. Now the office of the French ambassador.

Annibale Carracci, Grand Gallery, scenes from Ovid Metamorphoses, 1597-1608;

commissioned to celebrate the marriage of Ranuccio Farnese and Margherita Aldobrandini, niece of Pope Clement VIII.

Capitoline Hill: heart of ancient Rome, site of Temple of Jupiter Optimus, 509 BCE – geographical and ceremonial center of ancient Rome. Overlooking Forum and site of Tabularium, which housed the records of state. In the 12th century the Church of the Aracoeli was built adjacent to the Capitoline on what was believed to be the site where the Tiburtine sibyl prophesied to Augustus the coming of Christ. Also in the 12th century, the Capitoline became the center of civic government with the erection of the senator's palace, which turned its back on the Roman forum and faced a small piazza, intended for communal gatherings. In the middle of the 14th century, the guilds court of justice was built which would later house the Conservatori in the 15th century. In 1471 Sixtus IV donated several historically important ancient Roman sculptures to the Capitoline. On October 23, 1537, the municipal council voted to fund the *magnificentia* of the Palazzo dei Conservatori with an annual 1000 scudi; however construction of the palace did not begin until 1563 due in part to brutal winters in the 1530's and war in the 1540's.. In 1538 Paul III ordered that the Marcus Aurelius be placed in the center of the piazza on a podium designed by Michelangelo.

Michelangelo, design for Capitoline, c. 1530; construction 1536-46: Paul III commissioned the design to impress Charles V, who was expected in 1538. Michelangelo re-oriented the complex away from the ancient Roman Forum and towards St Peter's and papal Rome, the new seat of power. Progress was slow; little was constructed during Michelangelo's lifetime; the *cordonata* was not in place when Emperor Charles arrived, and the imperial party had to scramble up the slope from the Forum. "Reverend Sir [Cardinal Rodolfo Pio]: *When a plan has diverse parts, all those [parts] that are of one kind of quality and quantity must be adorned in the same way, and in the same style, and likewise the portions that correspond [e.g. portions in which a feature of the plan is mirrored, as in the four equal arms of St Peter's]. But where the plan is entirely changed in form, it is not only permissible but necessary in consequence entirely to change the adornments and likewise their corresponding portions; the means are unrestricted [and may be chosen] at will; similarly the nose, which is the center of the face, has no commitment either to one or the other eye, but one hand is really obliged to be like the other and one eye like the other in relation to the sides [of the body], and to its correspondences. And surely, the architectural members derive from human members. Whoever has not been or is not a good master of the figure and likewise of anatomy cannot understand [anything] of it...*Michelangelo, letter.

Michelangelo, Porta Pia, 1561-4: PIUS IV PONT. MAX. PORTAM PIAM SUBLATA NONENTANA EXTRUXIT VIAM PIAM AEQUATA ALTA SEMITA DUXIT
Gianfederico Bonzagna, Foundation Medal, 1561.
Michelangelo and assistants, design drawings, 1561-1564; (died February 18, 1564).
Serlio, Tragic Stage Design, 1545.
Michelangelo, drawings for Laurentian Library ricetto.

Michelangelo, Santa Maria degli Angeli, 1561-64; transformation of the Baths of Diocletian into church dedicated to the Virgin, Martyrs and Angels.

Description of Porta Pia

Be it known that Pius IV, in 1561 or 1562, wishing to leave a handsome street, which along with the city gate should bear his name, opened, or rather remodeled and leveled the beautiful strada Pia, where earlier there had been an old street, curving and irregular, signs of which still appear where [the tops of] certain gates of villas or gardens...now serve as benches or railings on account of the unevenness of the site as it used to be. The Pope had in mind to begin this street at the portal of the Palazzo San Marco because he was accustomed to go there every summer; from there it was to curve up to the Quirinal hill and continue through the Porta Pia to the bridge on the Nomentina. This was begun....not much progress was made...Therefore he began the street from the Cavalli di Tiridate, making it long, wide, and level all the way to the Porta Pia, which is more than a mile; and from the gate he continued on with a straight, but in some places uneven, road for some distance beyond the gate, leveling certain portions and continuing to the church of Sant'Agnese. (Ferrucci, 1582)

Suggested Reading:

James Ackerman, *The Architecture of Michelangelo*, 1961

Christoph Frommel, *The Architecture of the Italian Renaissance*, 2007

Wolfgang Lotz, *Architecture in Italy 1500-1600*, 1995

Peter Murray, *The Architecture of the Italian Renaissance*, 1997

William Wallace, *Michelangelo, God's Architect: The Story of His Final Years and Greatest Masterpiece*, 2019