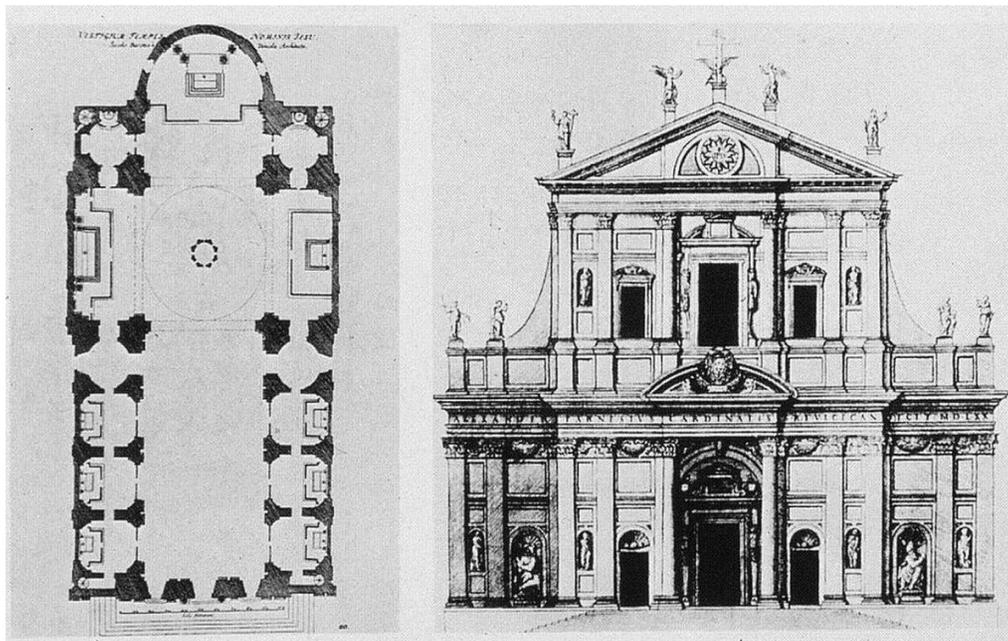


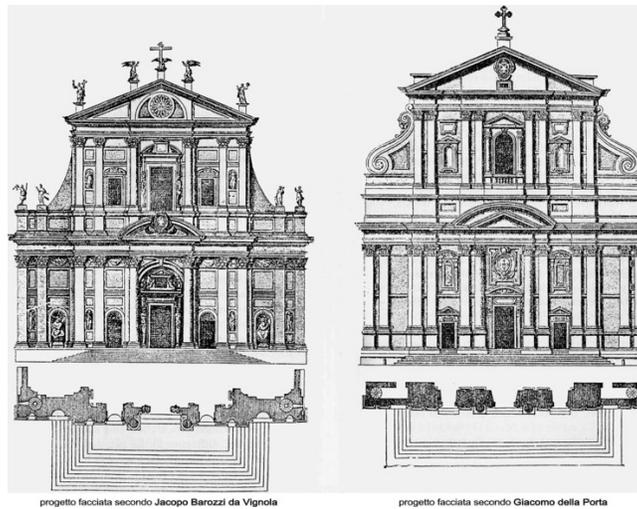
Outline

Tommaso Laureti, Triumph of the Cross, 1585, fresco, ceiling, Sala di Costantino, Vatican

Giacomo Vignola, Sant'Anna dei Palafrenieri, 1565-73: first elliptical plan.

Giacomo Vignola and Giacomo della Porta, The Church of the Gesu, 1568 - 1584; mother church of the Jesuit Order. At the request of Spanish Cardinal Bartoleomeo de la Cueva, Michelangelo offered to design the church for free out of his devotion; however the construction of the church was funded by Cardinal Alessandro Farnese, grandson of Paul III, who authorized the founding of the Society of Jesus. It was built on the site of an earlier church, Santa Maria della Strada, where Ignatius of Loyola had once prayed before an image of the Virgin, which is now adorned with jewels and displayed in the Chapel of Ignatius to the right of the high altar. Vignola died in 1575; Giovanni de Rosis and then Giacomo della Porta took over. Della Porta is responsible for the cross-vault, dome, apse and façade of the church. The design of the church followed the requirements outlined by the Council of Trent and set the pattern for Jesuit churches around the world





Confraternity: religious organization that encouraged devotion, offered honorable burial and remembrance, and promoted charity prescribed by the Acts of Mercy (Matthew 25:35-40) to their own members as well as reaching out citywide to the indigent, ailing and abandoned, and especially in Rome, to pilgrims.

By the end of the 16th century, there existed at least 100, with the 1530's being a decade of greatest growth and devotion; over 60 were founded after the Sack of Rome in 1527 – seven built new buildings, three of which were decorated by frescoes.

San Giovanni Battista Decollato: The present church (1490-1553) stands on the site of an ancient church called Santa Maria della fossa. The new church was completed in 1588; in 1600 Clement VIII commissioned a new cloister, in which the mass graves of those condemned to death can still be seen – they are covered in marble and inscribed 'Domine, cum veneris iudicare, noli me condemnare' (Lord, when you come to judge, do not condemn me). The church was ready for worship in 1504, but the interior decoration was not completed until 1588. The design is rectangular, single-nave hall with 4 bays; the sanctuary has an additional bay and small rectangular apse. The 15th century façade consists of 3 bays divided by 4 giant Doric pilasters supporting an entablature with crowning pediment. Above the door is a raised triangular pediment surmounted by a lunette window.

Giorgio Vasari, Beheading of John the Baptist, altarpiece, 1553.

Giovanni Battista de' Cavalieri, Beheading of John the Baptist, 1578, engraving; after the altarpiece by Vasari.

Oratory of San Giovanni Battista Decollato, complete by 1536. In 1490 Innocent VIII gave it to the Archconfraternity of the Beheaded John the Baptist, which began rebuilding it in 1504 and gave it its present dedication. The Archconfraternity originated in Florence and was named after the city's patron saint; its mission was to help those condemned to death, invite them to repent, give them the last rites and bury their bodies. Interior decoration begun in 1536: scenes from the life of St John the Baptist painted by Florentine artists active in Rome. Narrative begins at the right of the altar and continues clockwise around the room.

Jacopino del Conte, John the Baptist Preaching, entrance wall, 1538.
Jacopino del Conte, Baptism of Christ, entrance wall, 1541.
Jacopino del Conte, Annunciation to Zachariah, right wall, 1536-38.
Salviati, Visitation, right wall, 1538.
 Serlio, design for stage set, tragedy.
 Federico Barocci, Visitation, c 1585, Cappella Pozzomiglio, S. Maria in Vallicella, Rome.
Salviati, Birth of the Baptist, right wall, 1551.
Battista Franco, Arrest of John the Baptist, left wall, c. 1543.
 Michelangelo, Creation of Adam, Sistine Ceiling, 1508-12.
 Michelangelo, Erythraean Sibyl, Sistine Ceiling, 1508-12.
Pirro Ligorio, Feast of Herod and Dance of Salome, left wall, 1544-45.
 Raphael, Fire in the Borgo, Stanza del Incendio, c. 1512.
Salviati, St Andrew, to the left of the altar, 1550.
Salviati, St Bartholomew, to the right of the altar, 1550.
Jacopino del Conte, Descent from the Cross, altarpiece, 1550-53.
 Michelangelo, Florentine Pieta, 1547-55.
Salviati assistant (Roviale Spagnolo?), Beheading of St John, 1553, using Salviati drawings.

Oratory of the Gonfalone, founded in 1264-67 as a flagellant order; 1544-57 construction of new oratory; 1568-76 interior decorated – Passion of Christ - under direction of Jacopo Bertoja, favorite artist of Cardinal Alessandro Farnese. Oratory patronized by Cardinal Alessandro Farnese and Cardinal-Bishop Otto Truchsess von Waldburg of Augsburg. Artists: Livio Agresti, Raffaellino da Reggio, Ferderico Zuccaro, Cesare Nebbia, Marcantonio dal Forno, and Marco Pino.

Jacopo Bertoja, Entry into Jerusalem, 1568, fresco, Oratory of the Gonfalone.

Livio Agresti, Last Supper, 1572-75.

Marcantonio dal Forno, Arrest of Christ, 1570's.

Raffaellino del Reggio, Christ before Caiaphas, 1570's.

Cesare Renzi, Virgin della Misericorida, 1576, oil banner over entrance.

Livio Agresti, Ascent to Calvary, 1570's.

Federico Zuccaro, Flagellation, 1573.

Sebastiano del Piombo, Flagellation, Borgherini Chapel, c. 1516-24, San Pietro In Montorio.

Marco Pino, Resurrection of Christ, 1572.

Perino del Vaga, Massimi Chapel, Santa Trinita dei Monti, 1538-9, commissioned by Angelo Massimi to complete the decoration interrupted by the sack of Rome in 1527. This commission brought Perino to the attention of Cardinal Alessandro Farnese, who took him into papal service for the rest of his career. All were lost except for the Raising of Lazarus, but were described by Vasari: 6 scenes from the Life of Christ on the side walls framed by elaborate stucco moldings; Pool of Bethesda and Raising of Lazarus, flanked by the Centurion, Transfiguration, Expulsion of the Moneychangers and 4

Prophets on the interior of entrance pilasters. The Raising of Lazarus was detached and mounted on canvas; it was owned by Lucien Bonaparte, Napoleon's brother who acquired it while living in Rome 1804-10. When Napoleon was defeated, Lucien was arrested and taken to London with all his finest possessions; Raising of Lazarus was auctioned in 1816.

Perino del Vaga, Raising of Lazarus, 1538-9.

Daniele da Volterra, Orsini Chapel, Santa Trinita dei Monti, originally owned by Aldobrandino Orsini, Archbishop of Nicosia, who died in 1527. Aldobrandino commissioned Daniele da Volterra to decorate the chapel: altarpiece depicting the Pieta with Saints Francis and Jerome; side walls with lives of Jerome and Francis of Paola, vault with the life of St Helena. In 1545 his daughter, Elena, Baroness Orsini of Filacciano, took over the chapel and changed the program – rededicating the chapel to the Cross of Christ the Savior.

Daniele da Volterra, Raising of a Dead Man, right wall

Daniele da Volterra, Deposition, c. 1545, detached fresco.

Il Sodoma, Deposition from the Cross, c. 1510-13, Siena.

Raphael, Transfiguration, c. 1520, Vatican.

Michelangelo, Studies for a deposition, red and black chalk.

Rosso Fiorentino, Deposition, 1521, Volterra

Daniele da Volterra, della Rovere Chapel, Santa Trinita dei Monti, commissioned by Lucrezia della Rovere as her tomb chapel; the Marian program was specifically tailored to Lucrezia – depicting the worries, plights, joys, achievements, and heavenly rewards of women. Each of the 3 walls is filled from floor to cornice with a single large narrative scene. On the side walls are painted balustrades with steps seeming to lead up out of the chapel to the stage on which the narrative takes place. The chapel seems to have been transformed into a loggia; the altar continues the depth of the painting. The real chapel is expanded into a fictive one, in which the apostles are standing around Mary's grave, and the Mother of God floats away to the Assumption amid a wreath of angels. In the foreground 2 apostles seem to leaning out of the painting into the actual altar of the chapel.

Daniele da Volterra, Assumption of the Virgin, Della Rovere Chapel, c. 1555.

Michelangelo, Pieta, 1498-99.

Sebastiano del Piombo, Pieta, Volterra, 1516.

Daniele da Volterra, portrait of Michelangelo, drawing, pricked for transfer.

Daniele da Volterra, Presentation of the Virgin, right wall, with open balustrade.

Raphael, School of Athens, figure of Diogenes, c. 1510

Il Sodoma, Marriage of Alexander and Roxane, Villa Farnesina, c. 1517.

Daniele da Volterra, Massacre of the Innocents, left wall, with closed balustrade.

Daniele da Volterra, Massacre of the Innocents, originally for San Pietro in Volterra, Uffizi.

Anon Florentine, Samson killing the Philistine, after lost sculpture of Michelangelo.

Daniele da Volterra, David Beheading Goliath, double sided slate, Louvre, 1550's.

Commissioned by Giovanni della Casa to illustrate his treatise on the paragone – the competition between sculpture and painting.

Pontorno, Portrait of Giovanni della Casa, c. 1541-44, NGA; poet, humanist and political theorist; friend of Cardinal Alessandro Farnese.