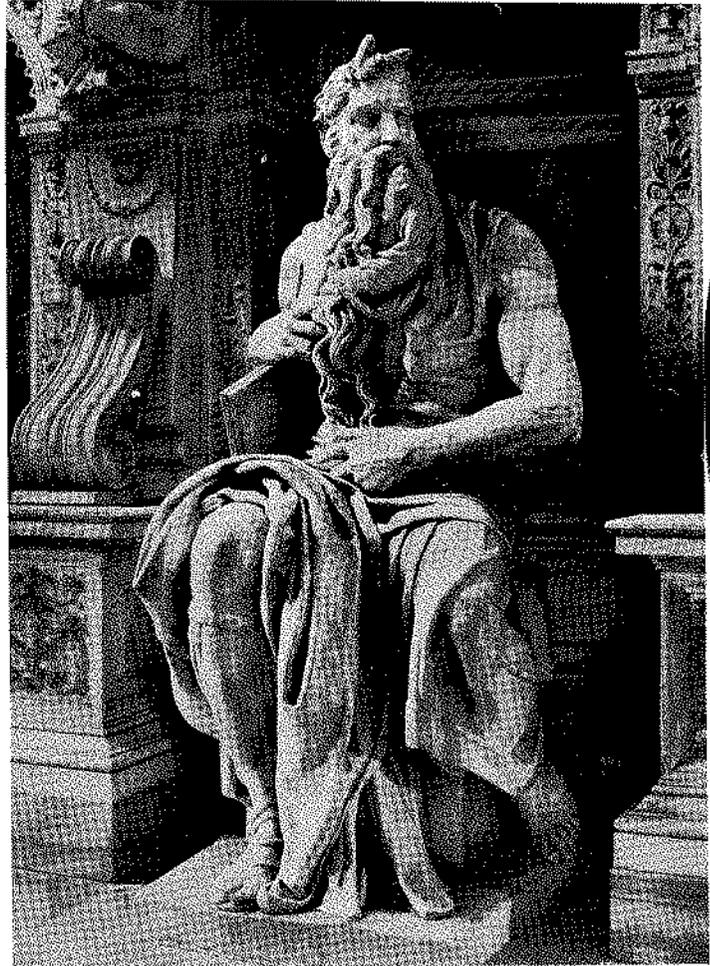


THE REBUILDING OF ST. PETERS BASILICA AND THE VATICAN PALACE. (Cont.)

Pope Julius II (Cont.)

The capitals for the large interior pilasters were contracted for by Francesco di Domenico of Milan, Antonio di Giacomo of Pontasieve and Benedetto di Giovanni Albini of Rome in March, 1508. In 1510 Antonio di Sangallo prepared the centering for the arches of the cupola.

Julius II asked the King of Spain to apply a fourth of the tithes to the work, in 1508. A portion of the revenue of the Holy House at Loreto was assigned to this work, and commissioners were appointed everywhere for the collection of charitable gifts, with the power of granting indulgences to the donors on the usual conditions of confession, communion and prayers for the intention of the Pope.. It was thought that all christendom should bear the expense of the new basilica over the tomb of St. Peter. Opposition and hostility to such collections brought about misrepresentation of the attempt to collect funds. France even accused Julius II of collecting funds to be used in war.



Moses.

By Michaelangelo- one of the three figures actually completed for the projectes tomb of Julius II. (St. Peter in Chains-Rome). (Photo-Fratelli Alinari- Florence)

The high altar and tribune of the old basilica were still existing, but on All Saints Day, Nov. 1, 1511, solemn Masses were celebrated in the Sistine Chapel and no more in the old basilica.

Bramante had new designs for the Vatican Palace- practically a new building - but the death of Julius II interrupted them. Yet it was said that more was accomplished in the Vatican under Julius II than in the whole previous century.. The design for the

Cortile di Damaso was Bramante's, although built later. Bramante designed a plan for connecting the Vatican Palace, then a heterogeneous group of houses, with the Belvedere - on a rise 100 paces higher. The plan had two straight corridors lead from the old palace to the Belvedere. The space between the corridors, 70 by 327 yards, was divided into two parts. That near the old palace was to form an arena or theater. From this a broad flight of stairs lead to a terrace where a double stairway lead to the upper portion, laid out as a garden (now the Giardina del Pigna). The Theater was to have an amphitheater at one end, loggie along the sides, and a huge stage at the other end. If carried out, it would have been without rival in the world. Only the eastern galler was actually completed at the death of Julius II. Later additions and alterations have made the original plan unrecognizable. Sixtus V cut the larger court, the theater, into two parts by building a library across it. This left the great niche out of proportion, with insufficient foreground. The loggie were walled up. The long corridor was used to house christian and ancient inscriptions. Pius VII later built the Braccio Nuovo parallel to the library to serve as a museum.

Bramante added to the Belvedere a two story facade looking south, having at the center the giant niche mentioned above, which is about 80 feet high. On the east of the Belvedere was a tower shaped hall, which enclosed Bramante's spiral staircase. Julius II formed the nucleus of the collection of anviet sculptures, now in the Belvedere, from discoveries made during his reign. As a cardinal he had acquired the Apollo which is now in the courtyard of the Belvedere. Bramante designed the niches for the statues which adorn the Cortile, with places for Venus Felix and Antaeus in the grasp of Hercules. Laocoon, discovered in 1506, was purchased by Julius II for the Belvedere as were Tigris, the relining Ariadne and the great statue of the Tiber.



The Sistine Chapel.

Ceiling and Back Wall Painted by Michaelangelo.

(Photo- Alinari Brothers, Florence)



Julius II, Knowing of the Pieta, invited Michaelangelo to Rome in 1505 when the great sculptor was 33 years of age. Both the Pope and the artist were hot tempered. Julius commissioned Michaelangelo to design a colossal tomb for the Pope, and the sculptor went to Carrara to supervise the quarrying of the marble, and eight months task. He set up a workshop in Rome in 1506 to execute the monument with workmen from Florence. At this time Julius II decided not to erect the tomb but to rebuild St. Peters after Bramante's plan. He offered Michaelangelo the commission of painting the Sistine Chapel.

Michaelangelo wanted payment for his work and after several refusals of an audience with Julius II, he left Rome intending never to return. Messengers of the Pope overtook him at Poggibonsi, commanding him to return. Giuliano da Sangallo was sent to Florence to bring him back no avail. Nor could the II went to Bologna and asked



Michaelangelo

followed by letters from Julius II, to Florentine officials move him. Julius that Michaelangelo be sent to him. sculptor relented and to beg the Pope's his rage and the two At Bologna he did a in 1507-1508 after turned to Florence in March, 1508,

Finally the went to Bologna forgiveness for were reconciled. bronze of Julius which he re- from whence

Julius called him to Rome to paint the ceiling of the Sistine Chapel. Michaelangelo drew cartoons for the ceiling of the Sistine. In his first plan the 12 Apostles were to occupy 12 lunnettes and all other spaces were to be filled with decorative designs.

In May, 1508 the staging was erected in the Chapel. Meanwhile Michaelangelo conceived a more extensive plan for his frescoes, connecting them with the paintings already existing in the Chapel. Julius II approved and drew up an agreement.

The whole ceiling down to the windows was to be covered with figures. The artist began to search for assistants, ordered his colors and began the paintings in the autumn of 1508. Dissatisfied with his assistants, he dismissed them and painted nearly the whole ceiling by himself. He had to master the technique of fresco painting in which he had no experience.

Julius II was impatient and frequent arguments occurred which were soon forgotten. The central vault was underway by June of 1509 and Julius frequently climbed the scaffolding to urge the artist on. The Pope was now beginning a struggle for the independence of the Papacy and the liberation of Italy from France. His finances went for that purpose, leaving little for art. Michaelangelo had to present himself frequently to the Pope, usually at Bologna, for money to continue the work. Begun in November, 1508, it was finished in August, 1510, 22 months later. Lying on his back on the scaffolding day after day, the artist was bothered by paint dropping in his face. His eyes became so accustomed to looking upward, that it is recorded that to read a letter he would hold it above his head. (Cont)

Figures from the Ceiling of the Sistine Chapel.

