

amazed public remains to-day as the greatest masterpiece in terms of the human form ever created by man.

Michaelangelo at once resumed work on the marbles for the monument of Julius. The Pope died. His heir revised the contract and the design was curtailed. Michaelangelo was persuaded by the new Pope, Leo X to undertake the redesigning of the facade of the church of San Lorenzo at Florence. This project offered greater possibilities for him than did the now reduced monument. He devised a magnificent scheme of combined architecture and sculpture which was approved but came to nothing. He returned to Florence.

The Medici now provided a series of commissions which occupied him for the following twelve years, years which were disturbed by political upheaval, his own severe illness, and war. The greatest of these works, the chapel of the Medici, was left in the hands of his pupils, when in his 60th year he abandoned Florence and settled for the remainder of his life in Rome.

He prepared to commence work on the now further shrunken monument of Julius but was ordered by the then Pope, Clement VII, to paint the great end wall of the Sistine Chapel and the walls of another. During the years which followed, Michaelangelo's time was mainly taken up with executing the

great painting of the Last Judgment. Although much deteriorated by time it remains the most famous single picture in the world.

At the same time he was able to dismiss the haunting obligation of the Julian monument, but in a manner which could have been satisfactory to no one concerned, himself least of all. The monument was now reduced to the great single figure of Moses—but a detail of the original design. This the sculptor hastily flanked with statues of Leah and Rachael which were completed by students, who were also responsible for the incongruous architectural setting and the subordinate figures. Finally the monument was set up in San Pietro in Vincoli—not in St. Peter's as originally had been planned.

Among many other architectural projects the redesigning of St. Peter's occupied Michaelangelo in his later years. He remodelled the entire design and lived to see some of the main features, including the supports and lower portion of the great dome, take shape, in spite of all obstacles, according to his plans. But as a final example of man's ingratitude to his genius, the main body of the church was completed in a manner differing entirely from his intention.

Although many of Michaelangelo's works were uncompleted, a great number remain in Italy and elsewhere, as memorials to his genius.

