**SAMPLE TEXT TRANSLATED BY EMMA MANDLEY: TARGET TEXT**

*Pietà*

Michelangelo Buonarroti

Caprese 1475 – Rome 1564

Jacopo Galli, guarantor of the contract agreed with Michelangelo in 1498 for making the *Pietà,* had no hesitation in promising that the sculpture would be “more beautiful than any work in marble to be seen in Rome today”. The finished product fulfilled all expectations: Michelangelo, perhaps the most brilliant Florentine artist of all time, was responsible for creating one of the most celebrated and admired masterpieces in the history of art.

It was on 27 August 1498 that Michelangelo was contracted to produce for the French cardinal Jean de Bilhères de Lagraulas, previously Abbot of Saint-Denis, “a Pietàof marble… that is to say a clothed figure of the Virgin Mary with the dead Christ in her arms”. The figures were to be life-sized and the price was 450 gold ducats. Although the contract is dated 1498 (Milanesi, 1875, pp. 613-614), the work must have been commissioned some months earlier, since the marble for the sculpture had been chosen and ordered from the Carrera quarries by the artist himself, towards the end of the previous year. Evidence for this exists in a payment made by de Bilhères to the sculptor in 1497 and in a letter sent by the Cardinal in November of the same year to the Council of Elders of the city of Lucca, in which he expressed the hope that they would help “Michele Angelo, son of Ludovico, Florentine sculptor” to obtain suitable marble for a work destined for “a certain Chapel that we intend to found in St Peter’s in Rome, in the Santa Petronilla” (Milanesi, 1875, p. 613) – that is to say in one of the two classical mausolea attached to Constantine’s basilica, the Old Saint Peter’s. The block of marble only arrived in Rome in June 1498 (Hirst, 1985, p. 156). The completion date specified in the contract was August 1499, but the sculpture probably wasn’t finished until early in 1500, by which time de Bilhères had died. The sculpture was placed above his tomb in the Chapel of the Kings of France, dedicated to Santa Petronilla, in the place for which it had originally been intended. When the new Basilica was built, the chapel was demolished and the *Pietà* was relocated several times: from 1517 it was in the Chapel of Santa Maria della Febbre and later, under Pope Gregory XIII (1572 - 1585), it was transferred to Sixtus IV’s Choir. Here it remained until 1749 when it was moved, on the orders of Pope Benedict XIV, to the site where it can still be found today – in the first chapel on the right of the entrance to St Peter’s.