ILLUSTRATED BIOGRAPHIES OF THE GREAT ARTISTS.

RAFFAELLO SANZIO DA URBINO.

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OF

THE GREAT ARTISTS.

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RAFFAELLO SANZIO DA URBINO.

[ÆTAT: 23.]

From the painting by himself, now in the Pitti Palace, Florence.

"The whole world without Art would be one great wilderness."

RAPHAEL

BY N. D'ANVERS

AUTHOR OF "THE ELEMENTARY HISTORY OF ART."

LONDON:
SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON,
CROWN BUILDINGS, FLEET STREET.
1879.

CHISWICK PRESS:—C. WHITTINGHAM, TOOKS COURT,
CHANCERY LANE.

PREFACE.

TO write the story of the life and works of Raffaello Sanzio, the most renowned painter of the world, in one small volume is no easy task. The records of his personal history are painfully meagre, and though Vasari, who published his celebrated book only thirty years after the artist's death, has given us page after page of description of the pictures which were even then considered the marvels of the time, yet of the life of the great master who painted them he has told us almost nothing.

But when we read the various histories of the sublime works of the "divine artist" it is with a breathless interest; in every author who has written on Raphael there is the same magnificent eulogy, the same boundless praise. We can but tell the story anew, and repeat the glowing criticisms that have been so lavishly bestowed.

To Herr Passavant, who some years since almost exhausted the subject of Raphael's works, and to Dr. Anton Springer, who has more recently examined them, most of our information is due. We have but endeavoured to set forth in plain language the results of a long and earnest study of their much-valued researches.

N. D'A.

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RAPHAEL.

CHAPTER I.

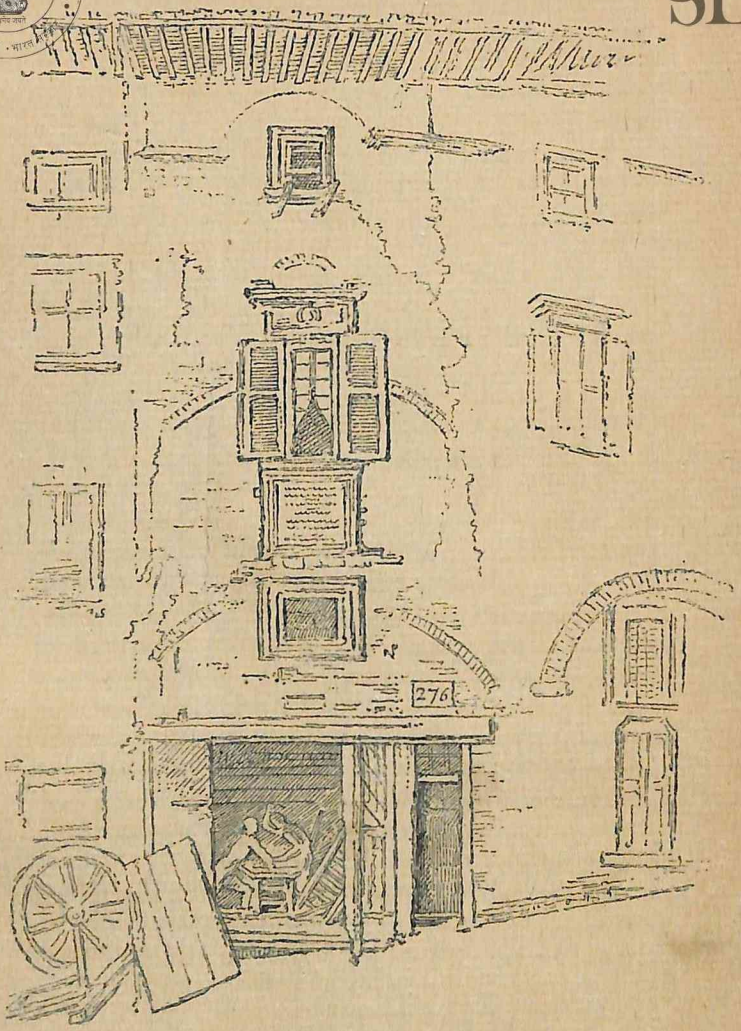
BOYHOOD AND EARLY STUDIES.

1483 TO 1505.

RAPHAEL, one of the greatest of the wonderful galaxy of master-spirits who in the fifteenth and sixteenth centuries raised sacred art in Italy to that consummate excellence which has challenged the admiration of all succeeding ages, was born in the sequestered mountain village of Urbino, on the 6th April, 1483. The son of Giovanni Santi, or Sanzio, an Umbrian painter of some note, he imbibed the first principles of art in his earliest childhood; and tradition, ever busy with the boyhood of great men, whispers that he took an actual part in many paintings by his father which are now lost.

Little is, however, known with any certainty of the first years of Raphael's [1] life, though the house in which he is supposed to have passed his boyhood is still shown at

[1] His Italian name was *Raffaello*.



RAPHAEL'S BIRTHPLACE IN STRADA DEL MONTE URBINO.

From a Sketch by Ingres, made on May 14, 1839.

Urbino. His mother Magia, a tender, large-hearted woman, from whom the great genius inherited the warm affections which won for him the love of all with whom he was brought in contact, died when he was but eight years old, and seven months later his father contracted a second marriage with Bernandina di Parte, the daughter of a goldsmith, who, though of an upright character, seems to have been in every respect a contrast to the gentle Magia.

In some frescos by Giovanni Santi in the Tiranni chapel at Cagli there is a portrait amongst the angel-faces of the boy Raphael, giving promise in its ethereal spirituality of that refined beauty which distinguished him throughout his brief career. The names of Timoteo della Vite, Luca Signorelli, and Fra Canesole are mentioned as those of masters who instructed Raphael during his early days, but he probably received no regular lessons until after the death of his father, Giovanni, which took place in 1494, and for a time overshadowed his young life with gloom.

Left to the guardianship of his stepmother and his uncle Don Bartolommeo Santi, an ambitious priest, Raphael exchanged the calm atmosphere of his father's studio for one of constant bickering and disputes, the rival authorities being unable to agree as to the disposition of the Santi estates; but fortunately for himself and for the world a friend soon rose up for the neglected boy, in the person of his mother's brother, Simone di Ciarla, who sent him to Perugia to the studio of Perugino,[1] then at the zenith of his career.

Perugino, a distinguished member of the Umbrian school, of which feeling for spiritual beauty was the chief characteristic, was admirably fitted to be the instructor of

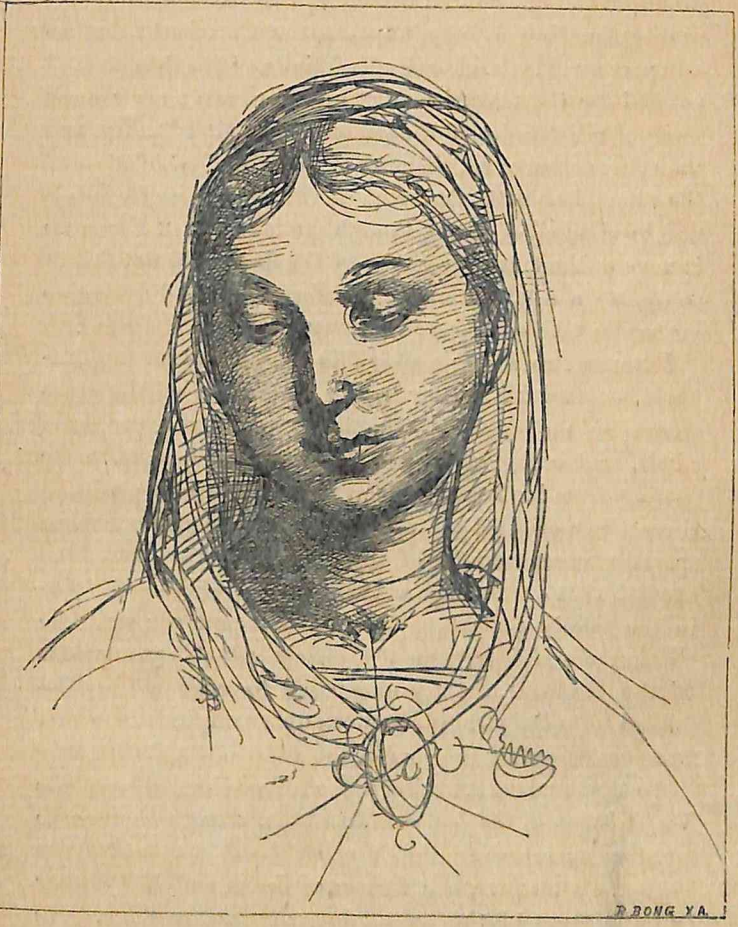
[1] Pietro di Vanucci, of Perugia.

the young enthusiast for sacred art. He is said to have recognized the genius of Raphael at once, and to have exclaimed after looking over some of his drawings, "Let him be my pupil; he will soon become my master."

Passavant and other authorities give the date of Raphael's entry into Perugino's studio as 1495, whilst Dr. Springer speaks of his having remained in his native village until 1499. In any case we find him working side by side with Lo Spagna, Pinturicchio, Ferrari, and Alfani in 1500, and in many of the large sacred pictures produced by Perugino in the early years of the sixteenth century the hand of Raphael is said to be very distinctly recognizable. His first independent picture is supposed to have been the 'Infant Jesus and St. John,' after a larger work by his master, now in the church of San Pietro at Perugia; and the 'St. Martin on Horseback,' now in the Städel Institute at Frankfort, is one of the earliest of his original drawings extant.

After a brief period of happy work in Perugino's studio, Raphael was recalled to Urbino by fresh family dissensions, which he was, however, fortunately able to bring quickly to an amicable conclusion. Having settled a small sum of money on his stepmother for the use of his little half-sister Elisabetta, whose portrait it is believed he often sketched in after years, he returned to Perugia, where he was soon cheered by an invitation to Citta di Castello, from Vitelli, who was head of the League which had recently defeated the papal forces in the terrible civil war then desolating the fair Umbrian Campagna.

Perugino was at this time absent on a visit to Florence, where he soon afterwards took up his abode, and his pupil considered himself at liberty to accept Vitelli's invitation. Accompanied, says tradition, by several of his



RAPHAEL'S SISTER, ELISABETTA.

From a Drawing by Raphael.

fellow-students, he hastened to Citta di Castello, and there produced the fine church banner in two parts—one representing the 'Holy Trinity,' the other the 'Creation of Man'—still preserved in the church of S. Trinita; 'The Crucifixion,' painted for the Gavari family, and now, after a romantic series of vicissitudes, in the possession of Earl Dudley, and the 'Coronation of St. Nicholas of Tolentino,' which formed the altar-piece of S. Agostino at Citta di Castello, but is now lost: in all of which, though the influence of Perugino is very evident, the art-critics of the day could not fail to recognize a combination of the formative and inventive powers to which that master never attained.

Returned to Perugia after this pleasant excursion, Raphael assisted his master in the production of the great frescos in the Sala del Cambio, in which the prophets, sibyls, and many of the arabesques are supposed to be entirely from his hand. About the same time he produced several fine original pictures, of which we may name, as specially characteristic of this period of his career, the exquisite little 'Madonna of Count Staffa,' still an heirloom in the family for whose head it was painted; and the 'Vision of a Knight,' one of the most valuable possessions of the National Gallery—supposed to embody in allegorical form the struggle between duty and pleasure which was then agitating the soul of the artist himself.

To the same period belongs the large 'Coronation of the Virgin' now in the Vatican, in which, though the twelve apostles surrounding the Virgin's tomb are entirely in Perugino's manner, the figures of Jesus and His mother and the faces of the angels lowering about them, give an earnest of the rapidly advancing genius of the young master.

About 1502 Perugino finally removed to Florence, on account of the turbulent scenes disturbing the peace of Perugia, and opinion is divided as to whether Raphael accompanied him or not. Dr. Springer thinks that he maintained his connection with his master for some little time longer, though he did not work actually under his eye. Whether from Perugia or Florence it is certain that he paid a visit to Siena in 1503, where he greatly assisted his friend Pinturicchio in the execution of a series of frescos in the library of the cathedral; several of his designs for different portions of this great work now form some of the most treasured art-relics of the Academy of Venice.

In 1504 Raphael ceased to be the pupil of Perugino, and accepted a commission from the Franciscans of Citta di Castello to paint a 'Sposalizio,' or 'Espousals of the Virgin,' for their church. He had already assisted his master in a work[1] on the same subject for the cathedral of Perugia, and he now reproduced in almost every detail the original design—the position of some of the figures, with the more scientific perspective, and the greater beauty of form, alone marking the difference between the two pictures. For this imitation Raphael has been somewhat severely criticized, but it may possibly have been due to a humility which shrank from attempting to strike out a new line in a path already trodden by one to whom he owed so much. The 'Sposalizio,' now in the Brera of Milan, is almost unanimously considered the best example of the young master's first, or Peruginesque style.

In the autumn of the same year (1504) Raphael returned to his native city, which was enjoying peace at last.

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[1] Perugino's 'Sposalizio' is now in the gallery at Caen.

LA SPOSALIZIO (THE MARRIAGE OF THE VIRGIN).

From the Painting by Raphael in the Brera, Milan.

after a long period of tumult and disaster. The iniquitous reign of the Borgias was over, and Pius III., after only twenty-six days of government, had been succeeded by the wise and politic Julius II., who restored the Duchy of Urbino to its rightful Prince, Guidobaldo, long an exile, stipulating only that it should pass on his death to his own and the Duke's nephew, Francesco Maria della Rovere.

Kindly received by the Duke and Duchess, Raphael spent some little time at their Court, producing several copies of the fine portraits in the Ducal Library, and the beautiful 'Christ in the Garden of Gethsemane,' now in the possession of the Maitland family, in Sussex, in which, as in the 'Sposalizio,' he followed the general design of Perugino, though he imbued it with a nobility of sentiment entirely his own. The small 'St. George' and 'St. Michael' of the Louvre, both with the luminous colouring which was now beginning to characterize everything from Raphael's hand, also date from this visit to Urbino.

Whilst Raphael was thus gradually rising into notice, his great contemporary, Lionardo da Vinci, was producing the masterpieces which were destined to exercise so important an influence on his style. Florence was now the capital of the art-world, and to Florence his friends urged Raphael to repair. Provided with a letter of introduction from the Duke of Urbino's sister, Joanna della Rovere, to Pietro Soderini, Gonfalonier of Florence, the young painter left his native city for that town at the close of 1504, and was there eagerly welcomed alike by the artists and art-patrons who had been attracted thither from all parts of Italy.

The masters whom Raphael chiefly studied in this visit

to Florence were Masaccio[1] and Da Vinci. The works of the former, with their grand grouping of figures and admirable treatment of the human form, appear to have revealed to the young artist the extent of his own powers in a similar direction, whilst in those of the latter he found intensified the same feeling for spiritual beauty which was already his own principal characteristic. All who know what it is to recognize in the productions of others the fulfilment of their own best and most secret aspirations will comprehend the effect of the study of these two masters on Raphael's development. He felt that he would himself do all and more than all that had been accomplished by them. In his earliest picture produced after his arrival at Florence we can distinctly trace the working of this double influence. It is a Madonna, known as 'Del gran Duca,' now in the gallery at Florence, and with its finished drawing and noble and commanding expression it takes rank as one of the masterpieces of Raphael.

Other exquisite works dating from this period are the 'Madonna of the Terranuova family,' now in the Berlin Museum, with a beautiful landscape background, one of the first of the many which add so great a charm to Raphael's later 'Holy Families,' and the portrait of a young man of the Riccio family, now in the Pinakothek of Munich, in both of which the influence of Perugino, though still perceptible, is all but effaced by that of the new objects of Raphael's admiration.

In 1505 several commissions recalled Raphael to the scene of his early studies. He had, it appears, already commenced a large altar-piece in three parts in Perugia

[1] Tommaso Guidi, called Masaccio (the sloven).

THE MADONNA DELLA GRAN DUCA.

From the painting by Raphael, now in the Pitti Palace, Florence.

for the monks of St. Antony of Padua, and the holy fathers were impatient for its completion. Taking up the work where he had laid it down so long ago, Raphael unconsciously left a record of his own art-development; for many of the figures, notably those of St. Peter and St. Paul, are in the style of Perugino, whilst others, those of St. Catherine and St. Dorothea for instance, in the central picture, are in his later Florentine manner.

This altar-piece—which in its entirety included a central group of the Virgin and Child with the saints mentioned above, a lunette representing God the Father, and five predella pictures, representing respectively 'Christ in the Garden of Gethsemane,' 'Christ Bearing His Cross,' the 'Virgin Supporting a Dead Christ,' and 'Saints Francis and Anthony of Padua—is now cut into seven pieces and distributed in different continental and English galleries. The 'Christ Bearing His Cross,' dwelt upon with special admiration by Dr. Springer and other critics, is at Leigh Court, Bristol.

The 'Madonna of the Ansidei family,' now in the possession of the Duke of Marlborough, and painted, we believe, immediately after the large altar-piece just described, is entirely in the Florentine manner, though in its general grouping we are still reminded of Perugino; and in a small picture, the 'Pax Vobis,' representing in half-length the risen Christ, now at Brescia, we have yet another gem dating from this time.

During Raphael's visit to Perugia he was commissioned to decorate with frescos a lateral chapel of the church of San Severo, belonging to the Camoldoli convent at Perugia, and a brick is preserved in the Pinakothek at Munich, on which he made his first essay, in the form of a drawing of

a 'Child's Head,' in this new branch of pictorial art in which he was destined to attain to such exceptional excellence. The upper part of the fresco of San Severo represents the meeting of sainted Camoldoli monks around the Holy Trinity, and anticipates in some respects the more famous 'Dispute of the Holy Sacrament.' It is treated in a free and spirited manner, and already shows thorough command of the new materials employed. The lower portion was left unfinished by Raphael, who appears to have been unable longer to absent himself from Florence, and returned there in the autumn of 1505. The monks long clung to a hope that the great master would come back and finish his work; but when they heard of his early death, in 1520, they commissioned Perugino to complete his pupil's design, and the whole, though it has suffered a good deal from decay, now affords a good opportunity alike of comparing the style of master and pupil, and of noting the advance made by Raphael since the commencement of his career.

CHAPTER II

RAPHAEL AT FLORENCE, URBINO, AND PERUGIA.

1506 TO 1508.

ON the return of Raphael to Florence, the art-world was in a state of great excitement over the two celebrated and rival cartoons by Lionardo da Vinci and Michelangelo, some critics giving the palm to the 'Battle of the Standard' by the former, others asserting the 'Bathers in the Arno' of the latter to be infinitely the superior. Many were the eager discussions in which Raphael took the lead held by the art-students of Florence before the two great works, or in the studio of Baccio d'Agnolo, the architect and sculptor in wood, who appears to have been very popular with the young enthusiasts of the day, gathering about him such men as Andrea Sansovino, Filipino Lippi, Benedetto da Majano, Francesco Granacci, and many others. Michelangelo himself sometimes looked in upon the disputants, and we can well imagine the quiet smile with which the great master would listen to the opinions expressed on his own work, if indeed his actual presence did not strike his admirers dumb.

Dr. Anton Springer is of opinion that although the great cartoons of Da Vinci and Michelangelo exercised some

little influence over Raphael at this period, it is to his study of their minor works, such as their Madonnas, that he owed the great advance he now made in colouring and purity of outline. In the latter quality he always excelled Da Vinci, in the former he was perhaps from the first his rival, and we must therefore attribute his new force of drawing almost entirely to the new revelations made to him by Michelangelo.

Raphael's first work after his return to Florence was the somewhat inferior portraits of 'Angelo Doni and Maddalena his wife,' in which we note no special advance. The second, however, the celebrated 'Madonna del Cardellino,' or 'Virgin of the Goldfinch,' now in the Florence Gallery, literally glows with genius, and although it has suffered much from restoration, is still one of the world's most precious heirlooms. It was followed up by the 'Madonna in the Meadow,' now in the Belvedere of Vienna, and the 'Holy Family under the Palm-Tree,' now in the Ellesmere Gallery, in which, to quote the words of Dr. Springer, the "Virgin has become flesh"—the young master having so entirely grasped the beauty of her character as to make it shine forth as a living reality from his canvas.

Early in 1506 Raphael paid a visit to Bologna, some say on the invitation of Giovanni Bentivoglio, then lord of that town; others that he was attracted by the fame of Francesco Francia, whose works were now much admired. In any case, we know that a friendship sprung up between the two great exponents of sacred art, and that each exercised a considerable influence over the other, a notable instance being the picture of the 'Marriage of St. Catherine,' now in the possession of Mr. Gilmore of London, the

general style and grouping in which is Raphael's, whilst the execution is Francia's.

Whilst at Bologna Raphael painted a 'Nativity' for Bentivoglio, which has unfortunately been lost, leaving no trace; and he also added a head of St. Antony to an altar-piece by Lorenzo Costa, one of Francia's most eminent pupils, which is now at Brescia in the possession of Count Teodoro Lechi.

From Bologna Raphael went once more to his native town, where he found his old friend and patron, Guidobaldo, presiding over a brilliant Court, including among its guests Giuliano de' Medici, brother of the future Pope Leo X., Andrea Doria, the great Genoese Admiral, Count Baldassare Castiglione, the celebrated writer and diplomatist, one of Raphael's most intimate friends, Pietro Bembo, afterwards the famous secretary of Leo X., and many others, all of whom accorded a ready welcome to the young artist whose name was already becoming well known.

Thus far we have spoken only of the influence of one or another member of his own craft on the genius of the young Raphael. We now find him imbibing in the society of scholars and philosophers ideas on the eternal verities of which art is but one of the expressions. Animated discussions on poetical and literary subjects were carried on in the presence of Raphael, between the enthusiast Bembo and the learned Castiglione, and it is related that on one occasion, when the former was holding forth on the inspiring theme of love, he seemed to be literally carried out of himself by his fervour, and was recalled to earth by one of the ladies of the Court observing to him, "Take care, Signor Pietro, that with such thoughts your soul does not quit your body;" to which he replied: "Sig-

nora, it would not be the first miracle love has wrought in me."

Whilst sharing in such meetings as these, and treasuring up a store of thought to be transmitted into future work, Raphael did not altogether lay down the brush. From this residence at Urbino dates the fine 'St. George on the White Horse,' painted at the request of Guidobaldo, and sent by him to England as a present for Henry VII., who had lately invested him with the Order of the Garter. The 'St. George,' after many vicissitudes, is now in the Hermitage at St. Petersburg, and is treated as a sacred object, with a lamp ever burning before it.

Several portraits were also painted by Raphael during this visit to Urbino, the most interesting of which is one of himself, now in the Florence Gallery. In it, in spite of its having suffered both from decay and restoration, we still have an extremely touching likeness of the young genius, who has represented himself three-quarter-faced, turning to the right, and wearing a black cap.[1] His long and luxuriant chestnut hair falls in curls upon his well-shaped neck; his face is pale, his nose thin and slightly bent, his chin round and rather long. His brown eyes look at the spectator with the gentle melancholy of a noble nature, and the expression of his finely-cut mouth is most fascinating.

Another treasure supposed to date from this period and to have been painted by Raphael for some one at the Court of Urbino is his first classical picture, the 'Three Graces,' now in the possession of Earl Dudley. In it the figures are grouped in the traditional antique style, but they are treated with an original grandeur all their own, the drawing

[1] See Frontispiece.

marking a considerable advance over the master's previous works.

Either just before or immediately after Raphael's return to Florence, Pope Julius II. passed through Urbino on his way to quell an insurrection in Bologna. Whether the pontiff made the acquaintance of the young master at this time or not, he certainly heard of his fame and saw some of his work, so that we may look upon this apparently trivial incident as the cause of the choice of Raphael to adorn the Vatican a few years later.

On his way back to Florence, Raphael stopped for a few days at the mountain convent of Vallombrosa, and painted the portraits of Don Blasio, the chief of the Order, and Don Baldassare, one of the monks, both of which are now in the Florence Gallery. These portraits, especially the latter, are full of truth and power; and in Don Baldassare's earnest, thoughtful face we recognize a master-spirit. From this time, in fact, to be painted by Raphael was to become immortal, for he now began to display a skill in portraiture rare amongst the exponents of sacred art in Italy, and surpassed only by that of the later Titian. The men and women whose likeness Raphael has painted become our personal friends, and in the eyes of some of them we may "read stern words of counsel" sending us "boldly to our task again."

Back once more in Florence after his inspiriting visit to Urbino, Raphael painted the 'Holy Family of the Canigiani family,' now in the Pinacoteca of Milan, a fine picture of pyramidal form which has unfortunately suffered greatly from restoration and cleaning, and the small 'Holy Family' with Jesus seated on a lamb, now in the Madrid Gallery, remarkable for its delicate drawing and high finish. About the same time, 1506, he produced that treasure of the

National Gallery, the 'St. Catherine of Alexandria,' a half-length figure of the martyr, leaning with her left arm on the wheel, the instrument of her death, and looking up to heaven with a face full of devout enthusiasm.

All these small sacred pictures, however, beautiful and valuable as they are, sink into insignificance before the grand work now put in hand, in which the master has represented one of the "three great moments" in the passion of our Lord: the so-called 'Tumalacio,' or 'Entombment,' now in the Borghese palace, Rome, a composition instinct in every line with reverent feeling and manifesting a severe and profound study of the technicalities of art combined with a power of expression and beauty of form such as had never before been gathered up in one design by its gifted author. Engravings, copies, even photographs fail to give anything like an adequate idea of the charm of this wonderful work, to which Dr. Springer devotes some five pages of eulogium and which Passavant characterizes as full of "living fire."

The 'Entombment' was executed for Donna Atalanta Baglioni, for the church of the Franciscans at Perugia. The cartoon for it—now unfortunately lost—was made at Florence under the immediate influence of Michelangelo and Da Vinci, and in its general design is a reproduction of Mantegna's celebrated picture on the same subject. The cartoon completed, Raphael went to Perugia to reproduce it in colours, and tradition says that he now for the first time put in practice certain lessons in new modes of colouring, arrangements of drapery and systematic grouping which had been given to him by Fra Bartolommeo, the artist-monk whom he had himself won back to the world from his mistaken renunciation of his true vocation.

THE ENTOMBMENT.

From the painting by Raphael in the Borghese Palace.

In the 'Entombment' two young men are bearing the dead Christ to His grave in a sheet. The elder of the two walks backwards and is about to ascend the steps leading to the sepulchre; the younger, seen in profile, supports the legs of the Lord. Mary Magdalene, grief and horror in her face, seizes her dead Master's left hand, Joseph of Arimathea and St. John stand by in attitudes of the deepest dejection, and on the right we are conscious of the crowning touch of pathos, in the group of three women supporting the fainting Virgin.

As usual in his altar-pieces Raphael has added a lunette and a predella to the main design. The former, representing a half-length figure of God the Father, is still in the church for which it was painted at Perugia. The latter, now in the Vatican, contains in three compartments allegorical figures of Faith, Hope, and Charity.

Having completed the 'Entombment' at Perugia, Raphael is supposed to have returned to Florence, now deserted by Michelangelo and Da Vinci, though their absence was in some slight measure atoned for by the presence of the young master's new friend, Fra Bartolommeo. In the few Madonnas now produced, Dr. Springer says the influence of the monk is very marked, and instances especially as a proof of his theory the 'Madonna del Baldacchino,' begun but never finished for the chapel of the Dei family in the church of San Spirito at Florence. We may name as works of the same year produced under similar conditions the exquisite Madonna known as the 'Belle Jardinière' in the Louvre, remarkable for the intense and vivid realization of the highest ideal of maternity, the mother's face being full of indescribable beauty; and the 'Madonna di Casa Colonna,' in the Berlin Museum, also unfinished,

'LA BELLE JARDINIERE.'

From the Painting by Raphael, in the Louvre.

Carissimo quanto patre Io ho recivta una nostra letera
p la quale ho inteso la morte del nostro Ill^mo. S.
duca ala quale dio abi misiricordia alanima
e certo nō podde senza lacrime legere la nostra letera
ma transiat a quello nō le e riparo bisognia
avere pazientia e acordarsi con la volonta de dio

. . . .

Al mio Car^mo Zio Simone de
Batisto di Ciarla da Ur-
bino

El nostro raphaello dipintore
i fioreza

In Urbino

de aprile. M. D. VIII

Facsimile of a Letter from Raphael to his Uncle, Simone di Ciarla.

but perhaps all the more valuable on that account, showing as it does how entirely the master's completed thought was embodied in the first touches from his hand.

In 1508 Raphael, then in his twenty-fifth year, wrote to the friend of his boyhood, his uncle Simone di Ciarla, telling him of his earnest wish to obtain a commission of importance in Florence, and asking him to help him with a letter of recommendation to the Gonfalonier. Better things than this were, however, in store for him, for before the letter came, or at least before Raphael made use of it, he received the invitation to Rome from Pope Julius II. which formed the turning-point in his career. We give a facsimile of part of a letter from Raphael to his uncle, which we believe to date from about this time.

CHAPTER III.

FRESCOS OF THE STANZA DELLA SEGNATURA.

1509 TO 1510.

VASARI is of opinion that Raphael owed his invitation to Rome to Bramante, a distant relative of his own, then holding the appointment of architect to the Pope; but it will be remembered that the powers of the young genius were already known to Julius II., who probably himself recognized in him the best man to carry out the decoration of the grand suite of apartments in the Vatican, destined to immortalize the temporal and spiritual power of the papacy.

On Raphael's arrival in the capital of the art-world, many of the great works set on foot by Julius II. were already in progress. The tomb, never finished, which he intended to be a lasting monument of his own determined character, had been begun by Michelangelo; the old basilica of St. Peter was being replaced by the magnificent building after the designs of Bramante, which is now the greatest cathedral of Christendom; and the vast project, first conceived by Nicholas V., of enlarging the Vatican into a pontifical city capable of lodging all the dignitaries of the Church, was being at last put into execution.

Disgusted with the degradation brought upon the pontifical office by the wild career of his predecessor, Alexander VI., Julius II. declined to inhabit any of the apartments used by him, declaring that even if every trace of his hateful existence were removed, the walls themselves would remind him of "that Simoniac, that Jew." He decided rather to live in the rooms in the upper storey which had already, under Nicholas V. and Sixtus IV., been partially decorated by Piero della Francesca, Bramantino da Milano, Luca Signorelli, Bartolommeo della Gatta, and Pietro Perugino. The walls of three stanze, or rooms, and of the gallery or corridor leading to them from the staircase and consisting of thirteen compartments or loggie, with small cupolas, were, however, still almost bare of ornament, and to Raphael was entrusted the task of supplying the deficiency.

The great master began his work in the Stanza della Segnatura, and in the wonderful series of designs which emanated as it were without effort from his mind the whole intellectual world recognized a depth of spiritual meaning absolutely unsurpassed, until a little later Michelangelo produced the 'Last Judgment' of the Sistine Chapel. It has been urged that the subjects chosen by Raphael were already common in Italy, and that the germ of his 'School of Athens,' of his 'Dispute on the Holy Sacrament,' and of many other of his finest conceptions had been called into life by another of his predecessors. Moreover, Dr. Springer, whose extended researches entitle him to the highest respect, is of opinion that the assistance of some older man, some earnest and imaginative thinker endowed with great knowledge and an experience of the world to which no artist of five-and-twenty, however gifted, could possibly

have attained, must have been given to Raphael in the composition of this poem in colour. The great art-critic owns, however, that in no manuscript to which he has obtained access does the name of this unknown helper and inspirer occur; and we are driven to the conclusion that, if he existed, his suggestions were but crude and undigested material until they were gifted with a soul by the magic touch of the genius of Raphael—a genius best manifested in the power of recognizing and assimilating all that was good in the works of others, building up therefrom an independent style essentially his own.

The Stanza della Segnatura is sometimes called the Hall of the Faculties, the four allegorical pictures on its walls representing Theology, Philosophy, Poetry, and Jurisprudence—the sciences by means of which man struggles to apprehend Divine truth. In them and in their supplementary pictures, the student can trace all the stages of the development of Raphael's genius; the first executed, that of the 'Dispute on the Holy Sacrament,' being the last of his works in his second or Florentine manner, whilst the remainder are in his final or Roman manner. They are not all the actual production of his hand, but he possessed the power of so entirely imbuing his pupils with his own spirit that the keenest critics are sometimes puzzled to decide where he resigned the brush to one or another of those under his superintendence.

The leading idea of the fresco of Theology, or the 'Dispute on the Holy Sacrament' is generally supposed to be the relation of man to God through the redemption, and the mystic power of the Holy Eucharist. The second title must not be taken in the usual acceptation of the word, but rather to mean the Debate or Argument on the Holy Sacra-

ment. The grandeur and diversity of the subjects treated in this one design, the harmony of the whole, the nobility of the figures, the warmth and vigour of the colouring, surpass anything up to that time produced by Raphael; and had he not later excelled himself in the 'School of Athens,' the fresco of 'Theology' would have remained without its equal in modern art.

The work under notice is divided into two parts. In the upper, we see the Holy Trinity surrounded by the heavenly host; God the Father, in the midst of a drift of Cherubim and Seraphim, presiding over all; whilst beneath Him, amidst the glorified saints of the celestial hosts, sits the Saviour enthroned on clouds, and a little below Him again the Holy Spirit, in the form of a dove with outspread wings, is descending on the men assembled to worship the Triune God.

On the right of the Saviour the Virgin bends towards Him in adoration, and on her left we recognize John the Baptist. On the semicircle of clouds extending to the arch of the picture on either side are the patriarchs, prophets, and martyrs, who have already entered into glory, and symbolize the Communion of Saints: a group of noble figures, including Adam, Abraham, Israel, and David, St. Peter, St. John, and St. Stephen, and many another ancient or modern hero, each distinguished by some symbol of his place in the history of the reconciliation of God to man.

It is in the lower part of this great picture, however, that Raphael's dramatic power is most fully manifested. In the semicircle about the altar on which the Holy Eucharist is displayed, the fathers of the church, modern clergy, philosophers, even schismatics, stand out in life-like reality, their gestures and attitudes expressing how each one regards the symbol of the common faith. Nearest to the

altar are St. Jerome, type of the contemplative Christian; St. Ambrose, of the active brain and hand; St. Gregory, once the great leader of the Church Militant here on earth; St. Augustine, type of the student of the Old Testament.

Further from the altar we recognize Scotus, Thomas Aquinas, Pope Anacletus, St. Bonaventura, and Pope Innocent III.; behind whom we have Dante, greatest of Christian poets, Savonarola, the austere Florentine preacher and martyr, with a crowd of minor heroes amongst the clergy; and last, not least, in the extreme left of the picture, is a fine portrait of the Dominican Fra Angelico da Fiesole.

The Pope's delight on the completion of 'Theology' was unbounded. He had known that he had secured a man of talent for the work to be done; he had not expected to find in his young guest a genius so consummate. Raphael he resolved should paint all the halls of the Vatican, and orders were at once issued for the removal of the old decorations. But these decorations included work by Piero della Francesca, Luca Signorelli, Perugino, and others; and Raphael, with a reverence for what had been done by his predecessors which well became him, remonstrated against such wholesale destruction, and part of the fresco of the vaulting of the Stanza della Segnatura was saved. The four large medallions of the ceiling, and the oblong spaces in the angles of the vault were, however, prepared for new designs by the great master, and he appropriated the former to allegorical figures serving as epigraphs to the great mural paintings, and the latter to what may be called transitional designs bearing an equal relation to the pictures below on either side.

The allegorical figure of 'Theology,' forming the epigraph to the fresco of the same name, is characterized rather by

gentle earnestness and refinement than by the dignity and severity of the great work it supplements, leading some critics to suppose it to be by one of Raphael's pupils, not by himself. It is a female figure seated on clouds, holding a book in the left hand, and pointing with the right to the principal picture. On either side rests a cherub, holding a tablet, and in their vigorous limbs Dr. Springer recognizes the influence of Michelangelo.

The second of the great frescos, the 'Parnassus,' is not finished with quite such minute care as the 'Theology,' but in it the light is more skilfully distributed, and the draperies are treated in a grander style. It is imbued with an intense, almost a religious calm, such as appears to have characterized the lives of the poets in this golden age of literature and of the arts. A large window breaks the wall adjoining the space occupied by the 'Dispute,' but this formed no obstacle to the genius of Raphael, who indeed utilized it, to add greater effect to his composition, making the recess a framework, so to speak, for his work. The space above the window formed the summit of the hill of the Muses, the sides of which sloped down naturally on either side.

The design of the 'Parnassus' is rather Italian than antique, an anachronism committed probably in accordance with a whim of the Pope, who wished the *beaux esprits* of his own day to be immortalized. Apollo, seated on a rock from which flows the Hippocrene, beneath a group of laurel trees, is playing on a stringed instrument resembling a violin, listening with his face raised heavenwards to his own beautiful strains. On either side are grouped the Muses, beautiful female figures whose attitudes and gestures seem to imply an almost unwilling submission to the in-

fluence of the music. On the left stands the blind poet, whose figure attracts the eye as forcibly as that of Apollo himself. His laurel-crowned head is raised as if in devotion, his lips are parted, and one hand is outstretched as though to give emphasis to the verses he is improvising. In a word, Raphael has followed no antique or traditional model in his Homer, but has given us a new

realization of the grand character to whom all educated men bow in reverence.

The group of poets on the right, who appear to be the followers of Homer, have no very distinct individuality, and are probably portraits of insignificant contemporaries, but in the two groups on either side of the hill, and on the slopes, the great genius has given us ideal portraits of Virgil,

Dante, Pindar, and other master-spirits second only in power to that of the father of them all. Sappho of Mytilene, with the three lyrical poets, Alcæus, Anacreon, and Petrarch, who are conversing with Comina of Thebes on the right, are especially beautiful.

The allegorical figure of 'Poetry,' forming the epigraph to the fresco of the 'Parnassus,' is a grand work, considered one of Raphael's most sublime conceptions, with a face of supernatural beauty. It is seated on a block of marble and holds in one hand a book, in the other a lyre. On the clouds rolling up round the block of marble rest two little cherubs holding tablets on which are written "Numine afflatur."

The transition pictures on the ceiling in connection with the 'Theology' and the 'Parnassus' are, 'Original Sin,' and 'Apollo flaying Marsyas.' The former, a fine composition in a spirited style, represents Adam seated under a fig-tree turning towards Eve, who is offering him the forbidden fruit; the latter, supposed to have been executed by one of Raphael's least able pupils, is a pictorial rendering of the scene in the first canto of Dante's "Il Paradiso," and represents Apollo seated, with his lyre in the left hand, ordering one shepherd to flay Marsyas, who is bound to a tree, whilst a second shepherd is crowning the god with laurel.

The space on either side of the window below the 'Parnassus' was filled in by Raphael with two small subjects in chiaroscuro, one representing 'Alexander ordering the poems of Homer to be placed in the tomb of Achilles;' the other 'Augustus preventing Lucca and Vairus from burning the Æneid' in accordance with the wishes of its author.

The third great mural painting of the Stanza della

Segnatura, which excels alike the 'Theology' and the 'Parnassus,' is known as the 'School of Athens.' In it Raphael combined daring and original conception with complete mastery of all the fundamental elements of painting. In the words of Passavant he realized, by the union of character and beauty, what the old Italian masters had ever sought—the embodiment of an idea. It is the one work of the sixteenth century which best unites all the qualities of what is known as the grand style, consisting of the welding in one inseparable whole of the true and the ideal, a style created by Da Vinci and Michelangelo and brought to its fullest perfection by Raphael.

The 'School of Athens' represents an assembly of fifty-two ancient philosophers, surrounded by their disciples in a grand vaulted hall, the architecture of which displays a consummate knowledge of perspective. The different schools, with Plato and Aristotle in the foreground, are grouped in such a manner as to form a picture of the historical development of Greek philosophy which, in spite of the many interpretations put upon it by Vasari and others, is now generally accepted as the leading idea of this great design. Raphael is known to have taken the advice of a scholar on the choice and arrangement of the figures, and to have used some of the ten books, then very well known, of Diogenes Laertius.

Commencing on the left of the foreground, we have the most ancient of the philosophic schools grouped about Pythagoras, succeeded by Socrates and his pupils and adversaries, forming a kind of connecting link between it and that of Plato and Aristotle in the centre, beyond which again are the Stoics, Cynics, Epicureans, and other later sects, with the masters of the contemporary positive

sciences, including Euclid, in the foreground. This general division accepted, the portraits of almost all the leading exponents of Greek philosophy may be recognized.

Among the pupils grouped about Pythagoras, who is seen as an old man seated on the ground and writing in a book, we see Archytas, interpreter of the doctrine of contrasts; a little behind him stands Theano, the wife of Pythagoras, with two fingers raised above her head, in allusion to the double consonants discovered by her husband; and on the other side stands Zoroaster, his presence near the western sage hinting at the then generally received opinion that Greek philosophy came from the East.

At the extremity of the group on the right is Heraclitus of Ephesus, who represents the natural philosophy of the Ionic school; and between him and Pythagoras is Anaxagoras, the friend of Pericles, who formed a link between the school of Ethics and that of Socrates. Behind him, in one of his pupils, Raphael has given an interesting portrait—though it here forms a somewhat painful anachronism—of the young prince Francesco Maria della Rovere, who had lately succeeded Guidobaldo as Duke of Urbino. The Arab leaning over the books of Pythagoras is supposed to hint at the myth of the initiation of the Arabs into Greek philosophy.

On the same level, but a little more to the left, and opposite to Heraclitus, we have Democritus of Abdera, the naturalist, crowned with ivy, with Nausiphanes of Teios, afterwards the master of Epicurus, resting his hands on his shoulders.

On the upper steps are some representative Sophists, including Diagoras of Melos, Gorgias of Leontini, and Crito of Athens, succeeded by the grand figure of Socrates him-

self, in whose face we recognize something of the divine spirit which led to his being called a type of our Lord. Opposite to the great philosopher stands Alcibiades, whose life he saved, and a little further back is Aristippus, rescued from a dissolute course by the ennobling teaching of Socrates. By his side and close to Socrates is Xenophon of Athens, one of the great master's most eager pupils, and below him stands poor Eschines the sausage-seller, destined through the influence of Socrates to become one of the greatest of Greek orators.

Further in the background is Euclid of Megara, chief of the dialectic philosophy, and near to him, occupying the centre of the assembly, are Plato and Aristotle, the difference in whose characters and teaching, both so well known, is admirably expressed by their attitudes and gestures. Plato, the representative of speculative and theological philosophy, holds his "Timæus" in one hand whilst he raises the other towards heaven, the home of the deity from whom, he taught, all things are derived. Aristotle, the representative of practical philosophy, holds his work of "Ethics" in one hand, and with the other seems to be emphasizing the necessity of attention to the affairs of this world. About the two are grouped their disciples, of all ages, each face with a marked individuality of its own.

On the middle step Diogenes of Sinope, surnamed the Cynic, is lying negligently holding a tablet in his hand, apparently quite indifferent to all that is going on about him; and descending the steps we recognize Epicurus, founder of the sect which made personal happiness its principal aim, who is conversing with Aristippus, a young student of philosophy.

The transition period between the age of the great men

whose names have just been enumerated and that of the Sceptics, is hinted at in the figure of a young man leaning against the base of one of the columns, who, standing on one leg with the other crossed over it, is writing on his knee, and Scepticism itself is typified in the person of Pyrrho of Elis, who, standing inactive against the base of a column, looks sarcastically at the young Eclectician.

By the side of Pyrrho stands Arcesilaus of Pitane, founder of the new academy, which adopting the theory of Scepticism, put in practice the doctrine of Stoicism; and in the philosopher advancing with a stick in his hands we may recognize one of the later Cynics.

The foreground of the right side is occupied by a group of professors of practical mathematics, beginning with a teacher of geometry who is bending down demonstrating the original figure with compasses on a tablet. In this teacher Raphael has immortalized Bramante, from whom he took lessons in architecture, an art in which he would probably have excelled as he did in painting had he cultivated it to as great a degree. The pupils surrounding the figure of Bramante express by their gestures the different degrees of aptitude with which they are grasping the lesson.

Near the geometricians are two old men symbolizing Astronomy and Geography. The former, with a terrestrial globe in his hand, is supposed to be Ptolemy, whose book was the only guide for travellers in use till the sixteenth century; the latter, holding a celestial globe, is Zoroaster the founder of magic, the sister-science of astrology.

On the right of Ptolemy and Zoroaster, listening to what is going on about them, Raphael has introduced himself and his master Perugino.

This magnificent composition is set in a framework of architecture supposed to have been designed by Bramante, of a grandeur and solemnity entirely in harmony with its character. Statues of the gods adorn the niches between the columns, bas-reliefs of antique subjects enrich the walls, the whole symbolizing the triumph of wisdom over brute instincts, of virtue over vice.

The epigraph of the 'School of Athens' on the ceiling is a female allegorical figure of 'Philosophy,' seated, like that of 'Poetry,' on a block of marble, adorned with small figures of Diana of Ephesus. Symbolical representations of the four elements are woven into the drapery of the figure. On her knees are books bearing the titles "Naturalis et Moralis," and near her stand two spirits holding tablets with the inscriptions "Causarum Cognitio." The whole, in spite of much suffering from decay and restoration, bearing the impress of Raphael's own hand.

Other supplementary pictures of the walls and ceiling of the Stanza della Segnatura by Raphael or his pupils are the allegorical figure of Jurisprudence, the feeblest of the four epigraphs; the 'Judgment of Solomon,' a transition subject between the fresco of Philosophy and that of Jurisprudence, a fine work, symbolizing the triumph of the divine law of nature over written codes; the allegorical figures of Force, Prudence, and Moderation in the arch of one of the windows; the 'Emperor Justinian giving the Pandects,' a narrow design on the left near the window, and 'Gregory IX. giving the Decretals,' a companion work, on the right.

The whole of this vast series of compositions was completed in three years. The date, 1511, beneath the Parnassus is that of the conclusion of the work. "And when

it was done," says Vasari, "the Pope expressed his great satisfaction with it to the artist." "With us art-indigents of later times," comments Dr. Springer, "satisfaction is intensified to almost boundless admiration." "We are of course aware," he adds, "that Raphael had not yet attained to his fullest development, and that his power was still on the increase. We shall meet with other works by him characterized by even loftier flights of imagination, richer diversity, and more translucent purity of form; but for all that, the pictures in the Stanza della Segnatura will ever have for us a special charm. They glow with the lustre of a great century and speak to us with the voice not only of the artist, but of each one of the great men who made the Renaissance the brightest Sabbath in the history of humanity."

Face to face with Raphael's frescos we recognize the sympathy which binds together the master-spirits of all ages, and we bow our heads before the combined power of ancient and modern thought.

CHAPTER IV.

RAPHAEL IN ROME.

1511 TO 1513.

A GREAT stride, as we have seen, was made by Raphael during the first three years of his residence in Rome, and the difference between his last work in Florence and his first in the capital is not so marked as that between the 'Theology' and the 'School of Athens.' For a short, a very short, time the influence of Michelangelo, strange to say, seemed likely to check at a critical moment the full development of Raphael's own peculiar style. He could not resist the temptation of trying to imitate the great elder master whose works were then exciting such intense enthusiasm. We note this, as it might have been, fatal mistake in Raphael's 'Prophet Isaiah,' a fresco on a pillar in the church of St. Augustine, one of the weakest of the great master's works, executed almost immediately after the completion of the 'School of Athens;' but fortunately for him and for the world this attraction did not last long, and in each one of the portraits and Madonnas as well as in the frescos of the Stanza d' Eliodoro next produced, the student can recognize a step in advance.

The first easel picture painted by Raphael after the completion of the frescos of the Stanza della Segnatura was the world-famous portrait of Julius II., now in the Pitti

POPE JULIUS II.

From the painting by Raphael in the Pitti Palace, Florence.

Palace, Florence, in which we have a true and life-likeness of the great Pontiff in one of his best moments. The portrait of the young Marchese Federico of Mantua, now in the possession of Mr. Lucy of Charlcote Park, is supposed to date from the same period.

A more interesting work than either of these, however, is the portrait[1] of Raphael himself, which gives us an opportunity of noting the change in the appearance of the young genius since he painted his own likeness in the early Florentine days. His face, formerly so melancholy, has now more character, more vigour, more enthusiasm. He has still the noble sadness inseparable from genius, but through it shines a consciousness of a great purpose. He looks at us with a sweet and penetrating gaze which seems to take us into his confidence and to invite our own, and in his firmly closed lips we read an assurance that that confidence, could we give it, would be sacred.

About 1511 or 1512, Raphael painted the large altar-piece known as the 'Madonna di Fuligno,' now in the Vatican, a magnificent work, chiefly remarkable for its masterly drawing, beautiful colouring, and the skilful use of chiaroscuro. In it the Virgin seated on clouds in a golden glory is surrounded by a semicircle of angels' heads of exquisite beauty and refinement. With one hand she embraces her Divine Son, and with the other holds some drapery about Him. Mother and Child both gaze down on the kneeling figure of Sigismondi Conti, beside whom stands St. Jerome with eyes raised to the Virgin's face and one hand on the votary's head. On the other side kneels St. Francis with St. John the Baptist behind him, and in the centre of the picture is a little naked angel holding a tablet.

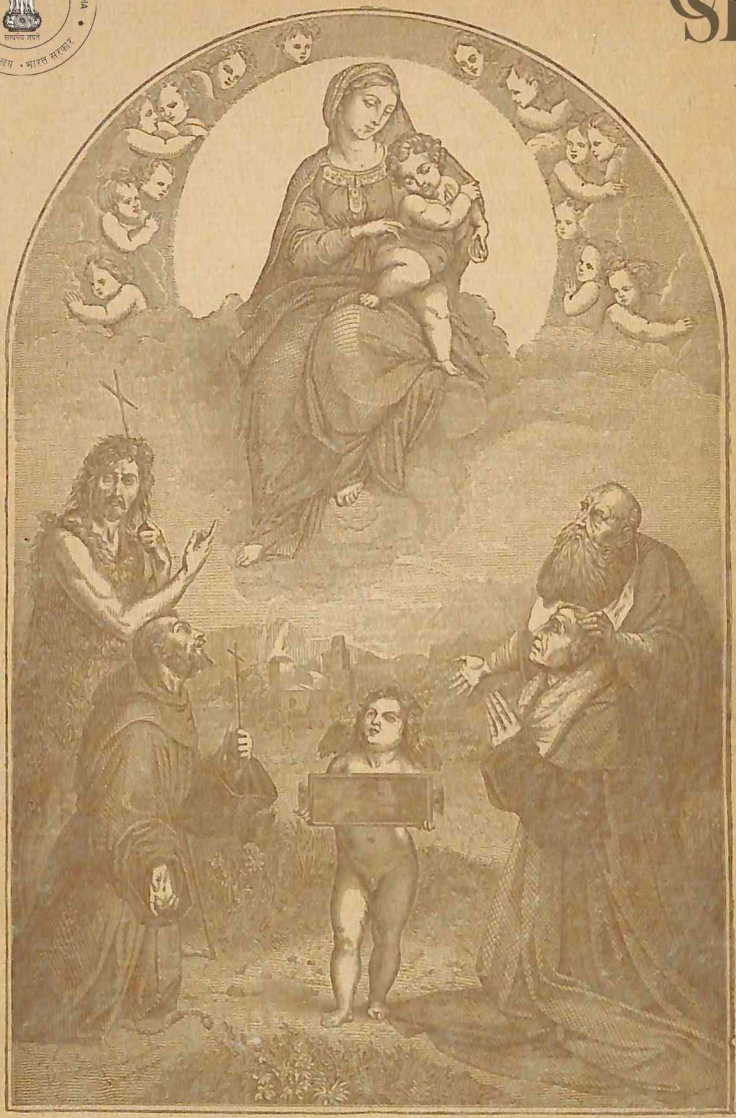
[1] This portrait is now known only from engravings.

Two portraits about which there has been a great deal of controversy date from the same time as the 'Madonna di Fuligno.' The first, that of a young and beautiful woman, seen nearly full face, is generally supposed to represent Beatrice of Ferrara, who was famous at this time; the second is a likeness of Bindo Altovito, one of the handsomest men of his day, who, in addition to this portrait, also commissioned Raphael to paint the charming little 'Holy Family,' known as the 'Madonna dell' Impannata,' now in the Pitti Palace, the design alone for which was, however, executed by the great master himself.

The celebrated 'Madonna' of the Bridgewater gallery, a masterpiece of drawing and modelling, the figure of the Child being especially beautiful, is another exquisite work of the early portion of Raphael's Roman career. It was succeeded by the 'Holy Family of Naples,' originally painted for Lionello da Carpi; and the Tempi 'Madonna,' now in the Pinakothek of Munich, each differing from the others in the arrangement of the subject, though alike in their noble simplicity of style.

About 1510 negotiations were opened with Raphael by a wealthy merchant named Agostino Chigi, for the execution of a number of important works, of which the principal was the decoration of the chapels of the churches of Santa Maria della Pace and Santa Maria del Popolo. The former alone was actually executed by Raphael, orders for the frescos of the Stanza d' Eliodoro in the Vatican having been received before the completion of the first half of his task.

The following was the plan carried out by Raphael in Santa Maria della Pace. On the wall above the arch of the chapel are four prophets with four angels, and below them four Sibyls and numerous angels receiving the revelation.



THE MADONNA DI FULIGNO.

From the painting by Raphael in the Vatican, Rome.

The prophets, though of grand design, are feeble in execution and are supposed to have been painted by Timoteo della Vite under Raphael's superintendence. The Sibyls, on the other hand, are instinct with dignity and grace, and there is no doubt that they were entirely executed by the great master himself. On the left is seated the Cumæan Sibyl, known under so many names, who figures in Virgil's Æneid, and whose books were among the most revered of the oracles of ancient times. In her right hand she holds a scroll, which, half opened by an angel flying above her head, bears the inscription in Greek, "The resurrection of the dead." Next to her sits the less celebrated Persic Sibyl, writing on a tablet held by an angel, "He will have the lot of death." On the keystone kneels a little angel holding a torch, and another seated close at hand points to a tablet with the inscription, "The heavens surround the sphere of the earth."

On the right stands the young and beautiful Phrygian Sibyl leaning against the curve of the arch, and in striking contrast with her youth, vigour, and grace is the ancient figure of the Tiburtina, who is reclining at the edge of the picture. Between the two is an angel holding a tablet with the inscription, "I will open and arise," whilst above him floats yet another, bearing an open scroll on which is written, "Another generation already."

As is natural, the Sibyls of Raphael have again and again been compared with those of his great rival Michelangelo, the general verdict being that in beauty of drawing and grace and tenderness of expression, the former carry off the palm, whilst the latter remain unrivalled for grandeur and originality.

It is related that before the frescos of Santa Maria della Pace were completed Raphael received 500 scudi as payment

in advance. When the whole series was done the master informed Giulio Borghesi, the cashier, how much more he considered due to him, who, thinking the 500 scudi already paid enough, took no notice of the application. Raphael, however, pressed it, and finally said: "Cause the work to be estimated by a judge of painting, and you will see how moderate my demand is."

Borghesi agreed to this plan, and thinking, perhaps, that the well-known jealousy entertained by Michelangelo of Raphael might serve him in good stead in this delicate matter, he chose the great sculptor as umpire. Together, then, cashier and sculptor went to view the work, and the latter, gazing at the magnificent production, forgot his errand in unbounded and silent admiration. "Well?" began Borghesi. "That head," replied Angelo, pointing to one of the Sibyls, "that head alone is worth a hundred scudi." "And the others?" asked the astonished cashier. "The others are not worth less!"

This amusing scene being reported to Chigi, he at once ordered another 300 scudi to be paid to Raphael, saying to Borghesi: "Behave very politely to him, so that he may be satisfied; for if he insists on my paying also for the drapery, we should probably be ruined."

Before the paintings of Santa Maria della Pace were completed, the indefatigable worker had begun the second of the world-famous Stanze of the Vatican, that known as d' Eliodoro. As in the Stanza della Segnatura, old works by early masters were removed to make room for the new designs by Raphael; but, as before, he showed reverence for the labours of his predecessors, saving some of the minor details, including the small antique subjects in grisaille relieved with gold forming the framework of the

THE HOLY FAMILY :—OF NAPLES.

From the painting by Raphael: now in the Museum at Naples.

ceiling, and causing careful copies to be made of the large designs by Bramantino and Piero della Francesca, which he failed to rescue.

The four large paintings of the ceiling were produced before the mural frescos, and are generally considered superior to them. To give them an appearance of lightness, they are represented as painted on loose sheets fastened to the vaulting. The first executed, the subject of which has been variously interpreted, is ranked amongst Raphael's greatest works, and is known as 'God appearing to Noah.' In it, God the Father is seen descending from heaven accompanied by two small angels, and is about to speak to Noah, who kneels before Him in adoration. One of the patriarch's sons stands near him, the others are grouped about their mother at the door of their house.

The second ceiling painting represents the 'Sacrifice of Isaac.' In it Abraham bends over the kneeling figure of his son and is about to strike when an angel arrests his arm. A second, and some critics say an extremely ungraceful angel, is descending from heaven head downwards, bearing the ram which is to replace Isaac.

The third and feeblest fresco of the ceiling represents 'Jacob's Dream.' The patriarch is lying asleep on a heap of stones, and in the clouds above is seen a ladder on which five angels are climbing; beneath, a figure of Jehovah with outstretched arms.

The fourth and last—second only in grandeur to the first—shows us, 'Moses prostrate before the Burning Bush,' and the Lord Jehovah issuing from the flames attended by angels and seraphim.

One and all of these pictures have suffered greatly from the inferior material in which they are executed—a circum-

stance fortunately discovered by Raphael before he put in hand the more important mural frescos, though even they now show signs of premature decay. The first represents the 'Driving of Heliodorus out of the Temple of Jerusalem,' where, as related in the second book of Maccabees, he was stealing the money given by the charitable for the use of widows and orphans, when three celestial messengers suddenly appeared and arrested him in the very act.

The whole scene is instinct with dramatic grandeur and interest, culminating in the foreground on the right-hand side, where Heliodorus lies prostrate beneath the hoof of the celestial steed and awaits the blow its rider is about to deal, with one arm feebly raised in a vain effort to save himself, whilst the other two avengers, on foot, bear down upon him with fury in every gesture. The centre of the picture is occupied by the priests in prayer, and in the foreground on the left, horror-stricken spectators are grouped about what appears a strange anachronism, the papal chair in which Julius II. sits enthroned—that pontiff having insisted on figuring in the scene, in spite of Raphael's earnest protestations against thus destroying the unity of his conception. To make up for what he must have felt to be a fatal error, Raphael has given an admirable portrait of his friend and the engraver of his most celebrated works, Marc Antonio Raimondi, who acts as one of the Pope's bearers, the other being the secretary, Giovanni Pietro de' Foliari, of Cremona.

The leading idea of this grand fresco appears to have been the direct protection given by God to His faithful servants, and its chief characteristics are its strength and warmth of colouring, Raphael having endeavoured to give

to it something of the force of oil-painting whilst retaining the freshness peculiar to the medium employed.

The second great fresco, representing the 'Miracle of Bolsena,' forms a kind of supplement to the first, illustrating as it does the interposition of God to check the mischief wrought by unbelievers. It is a rendering of the old tradition telling how in 1263, when Urban IV. was Pope, a certain priest who doubted the truth of transubstantiation suddenly saw the blood actually flowing from the Host he had just consecrated, when celebrating mass at Bolsena, in the church of Sta. Christina, a miracle still commemorated in the Roman Catholic Church by the feast of Corpus Christi.

As in the 'Parnassus' of the Stanza della Segnatura, the wall on which the 'Miracle of Bolsena' is painted is pierced by a window; but again Raphael did not allow an accidental circumstance of this kind to hamper his genius. He turned it, indeed, to account by using the spaces on either side to represent the steps leading to the altar, which he painted above the horizontal line of the upper part of the window, with the Pope and his attendant priests and servants grouped about it.

The chief characteristics of this work are the truth and vigour of the local colouring, exceeding anything hitherto produced in fresco, and the intensity and variety of expression in the faces and gestures of the figures. The surprised humility of the priest on realizing the mistake he has made, the angry scowl of one of the cardinals behind the Pope, the reverent absorption in prayer of the Pontiff himself, the stolid acceptance of things as they are of the Swiss soldiers, and the eager excitement of the vivacious Italian spectators, are all alike rendered with surprising felicity,

giving a reality to the scene which carries away even the Protestant spectator.

Whilst Raphael was at work on the second great fresco in the Stanza d' Eliodoro, his friend and patron Julius II. died and was succeeded by Giovanni de' Medici, son of the celebrated Lorenzo de' Medici, under the title of Leo X. The new pontiff, a young man of thirty-seven, imbued with an earnest love of art and literature, carried on with equal vigour, though perhaps with less wisdom, the works set on foot by his great predecessor, and in him Raphael found a true friend and a liberal patron.

The labours of the great master in the Stanza d' Eliodoro were scarcely interrupted by the death of Julius II., the only difference in the work resulting from that event being the substitution in the remaining frescos of allusions to the life of the living instead of those previously decided on to that of the dead pope.

The third great fresco represents in three parts 'The Deliverance of St. Peter from Prison,' and, like its companion, the 'Miracle of Bolsena,' is set, so to speak, in the framework of a window. The central group above the window shows St. Peter and his two guardians chained together in prison, all in deepest slumber. The angel come to rescue the saint is approaching the sleepers, who are as yet all unconscious of his presence. On the right of the window St. Peter is seen leaving the prison under the guidance of the celestial visitor, passing unnoticed amongst the sleeping guards, and on the left the keepers are represented awaking in surprise and dismay at the disappearance of their charge.

The first and second of these three scenes is lighted by the celestial radiancy of the angel alone, reminding us of

the wonderful 'Night' of Correggio, in which the picture is illuminated by the glory emanating from the infant Saviour's head. The third group is lighted by the glimmer of a torch held by one of the soldiers, and by the moon shining from a cloudy sky. The contrast thus presented produces a most striking and original effect; one too which has been discussed and criticized *ad infinitum*, though never excelled except by the great master of chiaroscuro, Correggio himself.

In 'The Deliverance of St. Peter,' Leo X. insisted on having commemorated his own escape after he was taken prisoner by the French at the battle of Ravenna, and Raphael met his wishes by representing the soldiers in the steel helmets and arms of the sixteenth century—an anachronism for which he has been much blamed by many critics ignorant of its reason.

The fourth and last of the large mural pictures of the Stanza d' Eliodoro, in which Raphael surpassed himself in dramatic grandeur of style, beauty of colouring, and correctness of drawing, represents the 'Discomfiture of the Hordes of Attila by the apparition of St. Peter and St. Paul.' It will be remembered that the terrible leader of the Huns, who had become known as the "Scourge of God" on account of the execution wrought by him with his supernatural sword in the constant raids he made on Western Europe, met with a check at last from Pope Leo I., who is said to have visited him in his camp and overawed him by the solemn majesty of his presence. Tradition has supplemented this probably true account of one of the romantic incidents so common in the old chivalric days by a legend that the apostles Peter and Paul appeared by the side of the pontiff, and that it was

their interposition which really saved Rome from destruction.

In Raphael's fresco Attila is seen in the centre of the picture mounted on a black horse with white spots; a number of his wild followers are issuing from a mountain pass behind him. Beside him are two soldiers pointing to the Pope, with the features of Leo X., who is calmly advancing, mounted on a sober palfrey led by a squire and followed by a crowd of attendants, most of them portraits of contemporary celebrities. Above, Saints Peter and Paul appear in the clouds waving flaming swords.

In the original drawing, now in the Louvre, for this grand work, a fine group of soldiers occupies the position of Leo X. and his Court. Raphael was compelled to make this alteration in order to commemorate the driving out of the French from Italy under the reigning pontiff.

The four large frescos of the Stanza d' Eliodoro are supplemented by a number of smaller designs on the walls and embrasures of the windows, all bearing reference to the prosperity of the Papal States under Leo X. Eleven female figures, with small capitals on their heads, which appear to support the cornice, represent Religion, Law, Peace, Protection, Nobility, Commerce, Navigation, Plenty, Husbandry, Agriculture, and the Cultivation of the Vine; and on marble slabs between are subject-pictures, representing the 'Harvest,' 'Rome protecting the Arts and Sciences,' 'Minerva banishing Discord,' 'Agriculture,' the 'Vintage,' 'Threshing Corn,' 'Abundance,' 'Husbandry,' 'Rome and the Tiber and the Navy.' The grotesques of the embrasures, though originally from the hand of Ra[illegible]l or of his pupils, have been almost entirely repainted.

Comparing the second Stanza of the Vatican wit[illegible] the

first painted by Raphael, we find the former excelling in grandeur of design, purity of drawing, and severity of execution; whilst the frescos of the Stanza d' Eliodoro carry off the palm in dramatic force, boldness of execution, and warmth of colouring. In both, the treatment is, however, held in strict abeyance to the conception; and their completion formed an era in art-history, raising as they did the standard of perfection for all future times.

CHAPTER V.

RAPHAEL AS A LOVER, A FRIEND, AND AN ARCHITECT.

1514 TO 1516.

THE history of Raphael has thus far been little more than a record of his art-development. Never, perhaps, were there fewer materials for a biography of a man at once so great and so beloved as the Prince of Painters. We find no anecdotes of his boyhood or his youth illustrative of his character, and can only trace here and there the influence of what appears to have been the one great passion of his life, his love for a young girl whose very name is unknown, in the works produced during the last ten years of his brief career.

Three sonnets, the rough copies of which, written on studies for the 'Disputa,' are preserved in the art collections of Vienna, London, and Oxford, were the first outcome of the new influence in the young master's life, and tradition says that Raphael first saw his lady-love bathing her feet in a fountain in the garden of her home. Further, that her name was Margarita, and that she was the daughter of a soda manufacturer, who lived near St. Cecilia on the other side of the Tiber; but, alas! the only facts in this pleasing tale really corroborated by trustworthy evidence are that the young girl's name was Margarita, and that

Raphael loved her to the end of his life. Whether he set the sacred seal of marriage on that love is not known; but as he does not speak of her as his wife in the will which gave her a fortune on his early death, we fear she was never more than his mistress.

A letter from Raphael to his uncle Simone di Ciarla, bearing date July 1st, 1514, refers to a projected marriage with Maria, daughter of Antonio Divizio da Bibiena, nephew of the cardinal of that name—a union prevented either by the early death of the young lady or Raphael's prior attachment to Margarita. In this same letter Raphael also naively alludes to a private wish of his uncle's with regard to his marriage. "I have received your dear letter," he says, "and am happy to see by it that you are not angry with me. . . . In the first place, as to taking a wife, I will say, in regard to her whom you destined for me, that I am very glad, and thank God for not having taken either her or another. And in this I have been wiser than you who wished to give her to me. I am convinced that you see yourself that I should not have got on as I have."

Raphael further dilates on the "getting on," which would have been checked by an uncongenial marriage, by telling his uncle how he has already made 3,000 ducats of gold, enjoys an income of fifty ducats, has received promise of an appointment from his Holiness with a salary of 300 ducats, and that he cannot, from love for the works of St. Peter, tear himself from Rome.

Other slight glimpses into the private life of Raphael are afforded by references in contemporary manuscripts to his friendships with numerous great men of the day. Foremost amongst these was Count Baldassare Castiglione, who

visited Rome soon after the accession of Leo X., and was, we are told, struck dumb by the progress made by Raphael since his first acquaintance with the young artist at the Court of Urbino. The friendship between the Count and Raphael is immortalized by two portraits of the courtier, one of which is in the Louvre and is evidently a speaking likeness. The other has, we fear, been lost, there being no reference to it in Passavant's exhaustive catalogue of the works of Raphael.

Next to Castiglione amongst the friends with whom Raphael was most intimate in Rome ranks Pietro Bembo, for whom he painted portraits of the authors Navagero and Beazzano, the originals of which, now lost, are represented by good copies in the Doria Palace, Rome; the poets, Jacopo Sanazarro and Antonio Tebaldeo, whose portraits are introduced in the 'Parnassus;' Ariosto, whose advice the artist asked as to whom he should introduce in his fresco of the 'Disputa;' Cardinals Riario and Giulio de' Medici; Bramante, the great architect, with whom Raphael had many an interesting discussion on the grand works in which either was engaged; Fra Bartolommeo, with whom the younger master often worked; and last, not least, the two great and widely different stars of the art-world, Leonardo da Vinci, who visited Rome about 1513, and Albert Dürer, with whom Raphael was in constant communication, though not in personal intercourse, from 1516 till his death.

Supplementing this brilliant galaxy of master minds were a crowd of followers, pupils, and imitators, including the great engraver, Marc Antonio Raimondi, who has reproduced nearly all Raphael's works, Giulio Romano, and many another, who owed their inspiration entirely to Raphael, laying aside all individuality of style in

their desire to follow in his steps. We are told that Raphael never went even for a walk in Rome without a crowd of attendant pupils, who hung upon his words, and sometimes even jostled each other in their eagerness to gain his ear. Surrounded thus by friends and admirers, happy in his home life, and feeling that he had now reached the very zenith of his powers, Raphael produced one masterpiece after another, his career suffering absolutely no check from the change of government in Rome, for Leo X. showed himself better able if possible than Julius II. had been to appreciate his genius.

The first easel picture executed by Raphael after the accession of Leo X. was a portrait of the celebrated Phædra Inghirami, now in the Pitti Gallery, interesting on account of the wonderful truth of expression and the clearness with which the head stands out in full light, reminding the spectator of Holbein's best likenesses. The subject of this portrait received the nickname of Phædra from his having suddenly improvised some Latin verses to amuse an audience and avert a panic at a theatrical entertainment when some machinery gave way. On the truth becoming known, the spectators shouted "Viva Phædra," and the name clung to him ever afterwards.

About the same time as the painting of this portrait, Raphael, with the assistance of Bramante, commenced the erection of his own house on the Via di Borgo Nuova, near the Vatican. This building, after the owner's designs, is now destroyed except a small portion of the basement, which has been incorporated in the Accoramboni palace. We can form some idea of its beauty, however, from an engraving of its façade in the library of Prince Corsini at Rome, in which we see that the ground floor was of rustic

architecture, and the upper storey in the severe Doric style, with coupled columns, and windows surmounted by triangular pediments.

Whilst still engaged on the second Stanza of the Vatican Raphael painted several large pictures of great beauty, including the 'Madonna del Pesce,' or 'Madonna with the Fish,' now in the Madrid Gallery, but originally an altar-piece for the church of San Domenico Maggiore at Naples, and the celebrated fresco of 'Galatea' in a hall of the palace built by Baldassare Peruzzi for the rich banker, Agostino Chigo.

The 'Madonna del Pesce' is considered one of Raphael's finest works, combining as it does all the excellences of his matured style with the love of spiritual beauty which characterized his earliest productions. The Virgin, seated on a throne with the Divine Child in her arms, looks down upon the young Tobias, who, led by an angel, is come to pray for the recovery of his father from blindness; the whole scene bearing reference to the special powers of healing diseases of the eye, said to be exercised in the chapel for which this 'Holy Family' was painted. The presence of St. Jerome offering the Holy Child a book and with the lion at his feet, is not very easy of explanation; but he could ill be spared, his face and figure being full of the noblest dignity.

Tradition says that this 'Madonna' was stolen from the Dominican convent at Naples by the Duke of Medina, and when the defrauded friar complained to Rome of his loss, the noble thief revenged himself by ordering him to leave the kingdom of Naples within a few hours, sending fifty horsemen with the message to enforce compliance. However this may be, the 'Madonna del Pesce' did not long adorn the chapel for which it was painted; after remaining

THE MADONNA WITH THE FISH.

From the painting by Raphael in the Madrid Museum.

for some time at Madrid it was carried off by the French in 1813, arriving in Paris in such a dilapidated condition as to be scarcely recognizable. Thanks to the Duke of Wellington, the restoration, put in hand by Bonnemaison for the French monarch, was completed after the treaty of 1815, and the picture was then returned with other art treasures to the king of Spain.

The 'Galatea,' an allegorical representation of the superiority of spiritual over material happiness, is a conception full of poetic feeling and instinct with life and action. In it Raphael is supposed to have embodied the scene described by Philostratus in speaking of the Cyclops, in which Galatea sails over the sea in a shell drawn by dolphins and attended by several nymphs.

In the fresco, the undraped goddess stands in her shell-car with her eyes raised to heaven in rapt contemplation; apparently unconscious of the presence of Love, who acts as guide, or of the fair nymphs upon their Triton and Centaur steeds, at whom little cupids in the air are shooting arrows.

Alluding to the enthusiasm with which this work was received, Raphael, in a letter to his friend Count Castiglione, says: "I should think myself a great master if it possessed one half of the merits of which you write. . . To paint a picture truly beautiful, I should see many beautiful forms . . . but beautiful women being rare, I avail myself of certain ideas which come into my mind. If this idea has any excellence in art, I know not, though I labour heartily to acquire it."

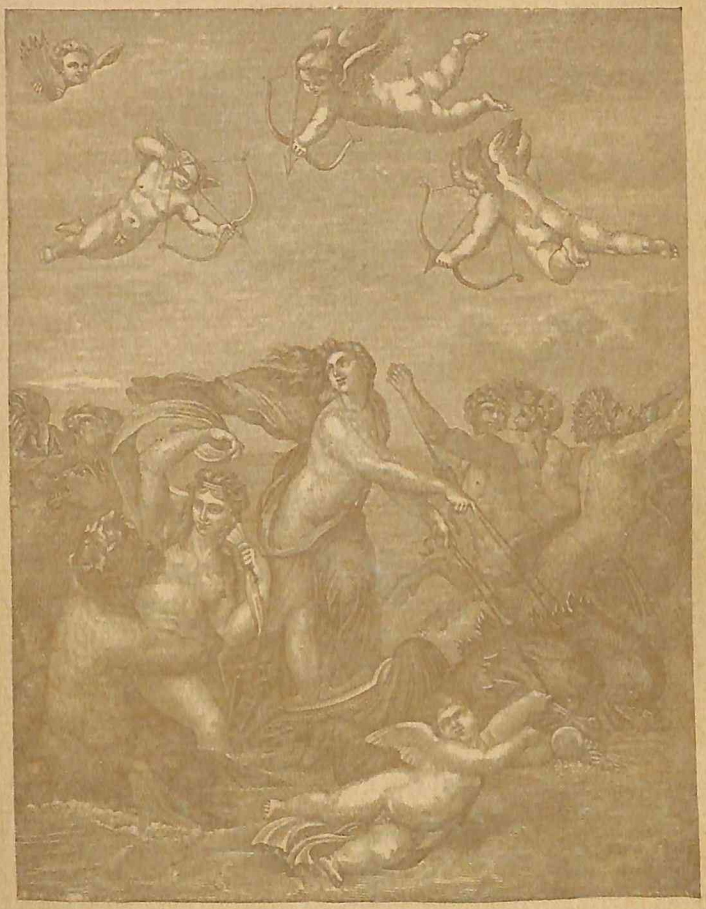
This simple expression of Raphael's wish to realize an ideal in his work has been made the text of many a dissertation by art-critics as to its exact meaning, some even going so far as to see in it an ambition which, by seeking to repre-

sent that which had no existence in nature, defeated itself and sowed the seeds of the decline in art so soon to succeed the production of the masterpieces of the sixteenth century. To us, however, every word on his work from Raphael's own lips does but add weight to our conviction that he of all men was most truly imbued with the knowledge that the ideal is but the expression of the highest natural perfection, a perfection of which the germs may be recognized by those who have eyes to see them, even in the most degraded forms.

The same letter which thus speaks of the 'Galatea,' also alludes to a great honour and burden laid on Raphael's shoulders by the Pope. This was his nomination to the post of architect to St. Peter's on the death of his friend and master in that branch of his profession, Bramante. The great architect had recommended his young pupil to this arduous post on his death-bed; but before the appointment was actually conferred, Raphael was required to give some idea of the plan he would follow, and also an estimate of expenses. He replied by making a wooden model which excited universal admiration, and at once secured him the vacant post at a salary of about £150 a year of our money.

The model, of excellence so great as apparently to merge the question of expense in the eagerness to secure its author for reproducing it in stone, is lost, but some idea may be obtained of it from a plan published by Serlio. It consisted of a Latin cross, with a large cupola above the point of intersection of the transepts, and some critics are of opinion that its realization would have been more satisfactory than the design actually carried out some years later by Michelangelo.

The appointment thus eagerly conferred and received



THE TRIUMPH OF GALATEA.

From the fresco by Raphael, in the Farnesina Palace, Rome.

was unfortunately fruitful of but small results, and nothing seems to have been done by Raphael and his two colleagues, Giuliano da San Gallo and Giocondo da Verona, beyond the preliminary strengthening of columns and throwing across of arches. The reason for this strange inaction has been differently given, but it is generally supposed that the money which was to have been devoted to St. Peter's was applied to some other purpose.

Raphael succeeded better in the completion of another of Bramante's unfinished designs—the three-storied court of San Damaso, in the Vatican, which is still considered one of the most beautiful buildings in existence. The only other architectural work actually executed by the Prince of Painters, though many houses and chapels of Rome are certainly after his designs, was the chapel for Agostino Chigi at Santa Maria del Popolo, the decorations of which were to have formed a kind of epic in mosaic, marble, and fresco of the history of man from the fall of Adam to the coming of Christ. The image of the Creator on a golden background and the statue of Jonah alone were completed before Raphael's death in 1520; but years afterwards the great master's first conception was in some measure realized partly by Sebastiano del Piombo and still later by Bernini.

Of the architectural works after Raphael's designs still to be seen in Rome, all of which are remarkable for massive grandeur, beauty of form, and truth of proportion, the finest are a house named de' Berti in the Via del Borgo Nuovo, a palace now belonging to Cardinal Vidoni, and a villa on Monte Mario. In contemporary MSS. we find many allusions to the translating of manuscripts for the use of the painter-architect, and letters to and from Raphael

relating to the purchase of marbles, have been preserved —all tending to show that he put his whole heart into every detail connected with his office. Indeed, Vasari, Passavant, and others are of opinion that had he been an architect only he would have equalled if not excelled even Michelangelo, with whom we shall find him presently competing on his own ground at Florence; but his entry into this field can only be looked upon as an episode in his career which scarcely affected at all the main purpose of his life, the bringing to absolute perfection the art of painting in which he is universally recognized as Prince.

In 1513 Raphael was asked to paint an altar-piece for the chapel of St. Cecilia, built at the cost of a noble lady of Bologna, Elena Duglioni by name, who was subsequently canonized. In the work produced, the great master entered a world new to him, that of dreams and visions, and has given us a rendering of the legend of St. Cecilia instinct with religious feeling, each figure bearing the stamp of some special Christian virtue. The saint, who is the patroness of music, occupies the centre of the picture, and is listening in rapt attention to the singing of six angels which is said to have broken suddenly upon her ear. Her organ is slipping from her hands as she recognizes how feeble are its melodies compared with the celestial harmonies, and her whole attitude is one of eager longing for the joys of Heaven.

Grouped about St. Cecilia are St. Paul, resting on his naked sword and representing knowledge and wisdom; St. John, whose presence is suggestive of Divine love; Mary Magdalene, typical of forgiveness of sin; and St. Augustine, representative of modern Gentile converts to Christianity.

SAINT CECILIA LISTENING TO THE SINGING OF ANGELS.

From the painting by Raphael, in the Pinacoteca of Bologna.

The religious feeling of the 'St. Cecilia' is equalled, if not surpassed, by the beauty of style and the harmony and richness of colouring, giving to the whole an almost ethereal appearance, suggestive of its author having risen for a time above the earth-mists which usually cloud the human vision. This fine picture, though probably begun in 1513, was not completed until 1517, at which date Raphael, we are told, sent it to Francia, to ask him to remedy any defect he might see in it before it should be placed in the chapel for which it was painted. The enthusiasm on its arrival at Bologna was unbounded, and it is still one of the chief treasures of that town; though, like so many other works of art, it was carried to Paris in 1798, returning to its original home in 1815.

About the time of the painting of the 'St. Cecilia,' Raphael was admitted into the Fraternitas Corpus Christi, a rigid religious society; from which we may gather that he was an earnest Catholic, firmly believing in the legends he rendered in so grand a manner.

A fitting companion to the 'St. Cecilia' is the 'Vision of Ezekiel,' painted for Count Vincenzo Ercolani of Bologna, and now in the Pitti Gallery, Florence, in which Jehovah is represented as the God of Wrath of the Old Testament, seated in a glory of cherubims' heads and with His arms upheld by two small angels, their faces expressive alike of awe and joy. The four symbolic creatures of the vision, supposed to be typical of the Evangelists, are grouped beneath the Creator, and are full of power and dignity. The glory about the Lord Jehovah, of brightness so great as almost to conceal the heads of the cherubim, seems as in the vision to touch the upturned faces with living fire, and from a rift in the clouds rolling back from

under the feet of the group a track of light falls upon the figures of Ezekiel and his steed.

A 'Nativity,' alluded to by Vasari, was painted about the same time as these two symbolic pictures, but unfortunately no trace of it has ever been discovered. The sunrise in the landscape background was especially commended, and Count Canossa, for whom the picture was executed, is said to have esteemed it so highly as to have refused fabulous sums for it.

Greater works than any of these were, however, in store for Raphael, who was now commissioned to decorate yet another hall in the Vatican, known as the Stanza di Torre Borgia, with the vestibule of the Palafrenieri and the so-called Loggie of the second storey, consisting of a fine gallery divided into thirteen small compartments with cupolas leading from the staircase of the second storey to the Sala di Costantino and the Stanze.

The Pope being anxious for the rapid completion of the whole, Raphael was compelled to call in the assistance of some of his numerous train of pupils, and to them he gave up the painting of the Loggie and Palafrenieri, merely supplying them with sketches for the designs. For the new Stanza itself, however, he made special cartoons, the greater part of which he executed with his own hand.

CHAPTER VI.

THE STANZA OF THE INCENDIO DEL BORGO, AND THE LOGGIE OF THE VATICAN.

1516 TO 1517.

THE ceiling of the Stanza of the Incendio del Borgo or Di Torre Borgia had already been decorated with frescos, by Perugino, representing scenes from the life of Christ, the apostles, saints, and angels, and Raphael interfered, as he had so often done before, to prevent the destruction of good work to make room for his own. He was this time, however, unable to make the new designs supplement the old, the terms of his agreement compelling him to represent the events which distinguished the reigns of Leo III. and Leo IV., combining with them allusions to the life of the reigning pontiff.

Raphael began this somewhat difficult task with the fresco known as the 'Oath of Leo III.,' in which he has represented that pope with the features of Leo X. standing in front of the altar of St. Peter's church with his hands on the Gospels, refuting in the presence of Charlemagne and his Court the charges brought against him by the nephew of the deceased pontiff Adrian I. Tradition says, that as Charlemagne turned to the representatives of the Church and State assembled before him, asking them to pronounce

judgment on Leo, a voice was heard declaring that no one had a right to judge the supreme sovereign.

The trial was at once closed by Charlemagne, who appears to have taken the voice to be, if not actually supernatural, yet prompted from above. Leo III. took the oath of purification, and the assembly was dismissed. Beneath the fresco is written, "To God and not to man belongs the judging of bishops," and it is looked upon as symbolic of the supremacy of the papacy over the temporal power. It is difficult to judge critically of the work as a painting, it having suffered terribly from decay; but in the dramatic grouping of the crowds behind the bishops and about the steps we recognize the style of Raphael, though the execution may have been partly carried out by one or another of his pupils.

The second fresco represents the 'Coronation of Charlemagne by Leo III.,' and is symbolical of the derivation of the temporal from the spiritual power. Leo III., again with the features of Leo X., is seated in the foreground, and is about to place the crown on the head of the kneeling emperor with the features of Francis I.; the two portraits bearing reference to the treaty of Bologna concluded between the pope and the French monarch in 1515. The page with the crown of Lombardy in his hand behind the kneeling emperor is the young Ippolito de' Medici, famous for his beauty and intelligence, and so great a favourite with Leo X. that apartments were assigned to him in the Vatican close to those occupied by the pontiff himself.

On either side of the central group cardinals are seated with their attendant trains behind them, and in the background we see a young warrior, said to represent Pepin, anointed by Leo III. at the same time as his father. Near

the altar is a raised gallery for musicians, before which officers are passing with their presents for the new emperor, and in the distance rise some fine buildings of special interest as they immortalize Raphael's design for St. Peter's, never carried out.

Like the companion fresco, this fine work has greatly suffered from decay, but again the hand of the master is distinctly recognizable in the dramatic grouping of the figures and the masterly treatment of the heads. Both works are, however, inferior alike in interest of subject and execution to those relating to Leo IV., the representation of ceremonial affording, of course, less scope for the development of action than a battle-piece or a fire.

The first fresco from the life of Leo IV. represents his 'Victory over the Saracens,' related in the biography of the pontiff by Anastatius the librarian, who tells us that the Saracens, after a series of depredations along the coast of Dalmatia, attempted to land at Ostia, but were defeated by the Roman fleet, aided by a terrible storm supposed to be a special interposition of Providence on behalf of the papal forces.

The moment chosen for representation by Raphael is immediately after the victory. Leo IV., with the features of Leo X., is seated on some ruins near the town, his eyes and hands raised to Heaven, in gratitude for the deliverance. Some soldiers are forcing their prisoners to prostrate themselves before the head of the Church, whilst others are seizing fugitives attempting to escape from a vessel. Behind the pope stand Giulio de' Medici and Cardinal Bibiena, and on the right a number of Christians are advancing in procession to offer their congratulations to the dignitaries of the Church.

In this fine fresco, fury, vengeance, calm triumph, fierce

joy, physical agony, and bitter humiliation of spirit are contrasted, so to speak, with the final repose of death; the whole set off in a touching and pathetic manner by the conflict of the elements which goes on throughout the terrible struggle, as if to mark the powerlessness of humanity to ruffle the irresponsiveness of nature.

Beautiful and touching as is the 'Victory over the Saracens,' however, it sinks into insignificance before the fourth and last fresco, the 'Conflagration of the Borgo Vecchio at Rome,' entirely from the hand of Raphael himself—a work of complex and beautiful design, instinct with dramatic interest, and displaying a knowledge of the human frame of each sex, and at every age, such as he had not betrayed in any previous work.

In 847 a fire broke out in a suburb of Rome occupied by Saxons and Lombards, and spread from the Vatican to the tomb of Adrian. A terrible hurricane added horror to the scene, and rendered useless all efforts to check the progress of the flames. The holy church of St. Peter's itself was in danger, when Leo IV. appeared in the portico of the Vatican, and put up an earnest prayer to God for the salvation of this temple. The response was immediate. The flames, as if touched by a Divine hand, assumed the form of a cross and ceased to spread. The relief extended, however, only to the fire near the sacred edifice, the houses on the right and left continuing to burn for some time longer. Raphael chose for representation the moment of the Divine interference; Leo IV. in the balcony with crowds falling on their knees before him forms the background of the scene. In the foreground, on the left, a small house is burning, and on the wall a young mother is trying to place her child for safety in the arms of a man beneath. Hard by this group,

in which the self-devotion of the mother and the unconsciousness of the child are touchingly represented, we see a naked young man, intent only on his own safety, sliding along a wall and calculating its height from the ground with his eye; and, near him again, is a strong man carrying his old father over the falling rubbish, with his boy running beside him.

But it is in the centre of the foreground that the interest culminates. It is crowded with women and children in every attitude of fear, of hope, of despair. There is a young girl with both arms raised to Heaven; here a little child, kneeling to pray at its mother's bidding, that mother hoping more from an innocent baby's petition than from her own agonized pleading. Further back kneels a group in the rigid calm of despair, and on the left a number of men and women are eagerly struggling to put out the flames, their attitudes full of grace and power, no attempt being made to add to the dramatic effect by distortion of feature or of form. In this last group the figure of the woman with blue robes blown back by the wind, and showing the exquisite outlines of her form, and that of the girl with a water-jar on her head, coming down the stairs, are especially admired.

The 'Conflagration of the Borgo Vecchio' has suffered so much from decay that it is rather from the studies for it than from the work itself that we can judge of its pristine beauty. The story goes that the decay set in so soon that Sebastiano del Piombo touched up some of the heads almost before they became known to the art-world, and when showing the so-called restored work to Titian, the latter inquired, "Who is the arrogant and ignorant man who has dared thus to daub over these heads?" making his guide feel how great had been his presumption.

The pictures of the socles and other minor details of the third Stanza were executed by Giulio Romano after his own designs; the door between it and the Stanza della Segnatura was adorned by Giovanni Barile the sculptor, and the frescos of the Palafrenieri, now destroyed, were by Giovanni da Udine.

The Loggie, or open galleries, were decorated with a series of Biblical subjects after Raphael's own designs by Giulio Romano and others working under him. Each of the thirteen arcades contains four principal pictures, forty-eight of which represent scenes from the Old Testament, and four typical incidents in our Saviour's life. They are collectively known as "Raphael's Bible," and are supplemented by a series of bas-reliefs in stucco and by groteschi by Giovanni da Udine.

The story goes that the idea for these minor but most effective details was suggested to Raphael and Giovanni on an excursion made together to the Baths of Titus, discovered just before the "Bible" was put in hand. Struck by the freshness of the stucco and coloured ornaments, the two friends carefully studied the material in which they were produced, and after repeated experiments succeeded by a mixture of travertine chalk and marble in attaining a similar result.

A careful examination of the main and supplementary features of the "Bible" will show a close connection and uninterrupted harmony in every part. They weld into one, so to speak, ancient and modern times, and historical events are set in a framework symbolic of the thought and science of the period in which they took place.

The following are the subjects of the fifty-two paintings in the cupolas of the Loggie:—

In the first arcade, 'God dividing the Light from the Darkness,' in which the Almighty is seen separating dense masses of fiery clouds, reminding us in His majesty of form and nobility of expression of the Jehovah of Michelangelo; 'The Creation of the Dry Land,' in which the Creator is represented brooding over the globe, already partly clothed with verdure; 'The Creation of the Sun and Moon,' in which God is seen with outspread arms creating the two great lights; and 'The Creation of Animals,' in which the Almighty is walking on the earth with a lion beside Him.

In the second arcade, 'The Creation of Eve,' the moment represented being the presentation of his helpmate to Adam; 'The Fall,' in which Eve is offering a fig to her husband beneath a tree with the traditional serpent with the woman's head coiled about it; 'The Exile from Eden,' in which an angel with a flaming sword is driving the fallen pair before him; and the 'Consequence of the Fall,' in which Adam is digging, whilst Eve is spinning, with her two boys beside her, already in their attitudes and expressions showing how little was the brotherly love between them.

In the third arcade, 'The Building of the Ark,' in which Noah with the face and form of an old man is giving orders to his sons for the construction of the ark; 'The Deluge,' with a group of drowning figures in the foreground and the ark in the background; 'The Coming Forth from the Ark,' with the animals leaving the ark in pairs, and its human inmates standing near gazing with gestures of dismay on the desolation around; 'Noah's Sacrifice,' with the patriarch praying at an altar, whilst his sons bring rams, &c. for slaughter.

In the fourth arcade, 'Abraham and Melchisedek,' in which the former is offering the latter bread and wine; 'The Covenant of God with Abram,' in which we see God the

Father resting on clouds and bending forwards towards the kneeling patriarch; 'Abraham and the three Angels,' in which three young men stand before their prostrate host; 'Lot's Flight from Sodom,' giving the moment of the changing of his wife into a pillar of salt.

In the fifth arcade, 'God appearing to Isaac,' who kneels before Him, with his wife Rebecca seated under a tree near by; 'Isaac embracing Rebecca,' with Abimelech looking out at them from a window; 'Isaac blessing Jacob,' who kneels by his father's bed, with his mother behind him and Esau approaching from the background; 'Esau claiming the Blessing,' with Rebecca and Jacob looking on from the distance.

In the sixth arcade, 'Jacob's Ladder,' treated in the traditional style so well known; 'Jacob at the Fountain,' with Rebecca talking to him, whilst her servant stands by waiting; 'Jacob asking for Rachel's Hand,' with the rival sister standing near—Leah's face and attitude full of the deepest dejection; 'Jacob's return to the Land of Canaan,' accompanied by his wife, children, servants, and cattle.

In the seventh arcade, 'Joseph telling his Dream to his Brethren,' who are seated about him on a rising ground; 'Joseph sold by his Brethren,' and weeping whilst the bargain with the merchants is being concluded; 'Joseph and Potiphar's Wife;' 'Joseph before Pharaoh,' interpreting his dreams, represented in the air in two luminous circles.

In the eighth arcade, 'The Finding of Moses' by Pharaoh's daughter and her attendants; 'Moses before the Burning Bush,' with his face buried in his hands; 'The Passage of the Red Sea,' the moment given being that of the actual overthrow of Pharaoh and his hosts; 'Moses

striking the Rock,' with God the Father hovering above, and six men standing by.

In the ninth arcade, 'Moses receiving the Tables of the Law,' the moment chosen the actual giving into his hands of the tables, with the camp of the Israelites seen in the distance; the 'Worship of the Golden Calf,' with Moses approaching the dancing crowds and breaking the tables of the Law; 'Moses kneeling before the Pillar of Cloud,' with Jehovah speaking to him from it, and the Israelites standing at the doors of their tents; 'Moses giving the Law to the People' from the hill about which they are grouped.

In the tenth arcade, 'The Crossing of the Jordan,' the moment chosen being the actual transit; 'The Fall of Jericho,' with the walls and towers falling down before the approach of the ark; 'Joshua's Victory over the Amorites,' in which the leader is ordering the sun and moon to stand still whilst his army slay the enemy; the 'Division by Lot of the Promised Land,' with Joshua and Eleazer presiding over the distribution of lots from two urns.

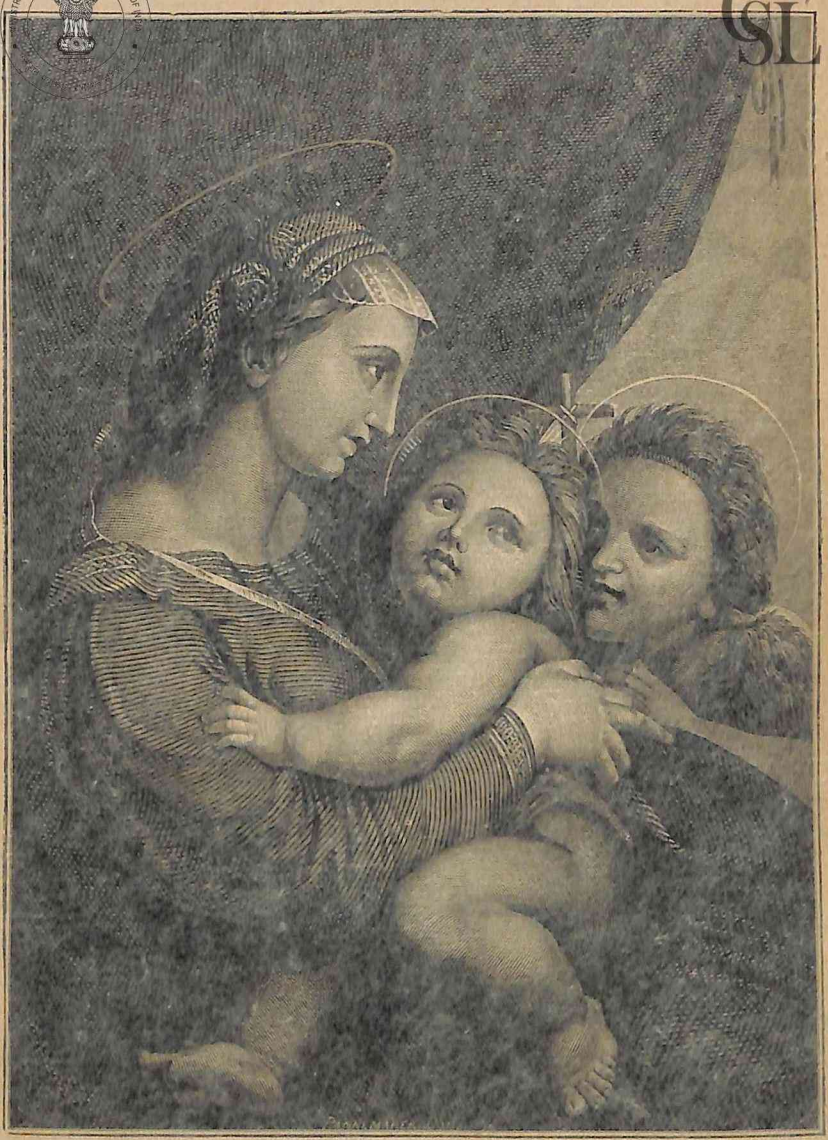
In the eleventh arcade, 'Samuel anointing David King,' in the presence of his brothers, with the sacrificial altar on the left; 'David and Goliath,' representing the actual death of the giant, with the Philistines fleeing from the Israelites in the distance; 'David's Victory over the Syrians,' in which we see the shepherd king standing in a chariot drawn by a pair of horses with his trophies borne before him; 'David's first sight of Bathsheba,' who is robing herself in a balcony near to the window from which the king is watching his troops go forth to battle with the Amorites.

In the twelfth arcade, 'The Consecration of Solomon by Zadok,' in the presence of the children of Israel; the 'Judgment of Solomon,' giving the moment of the actual

decision in favour of the true mother; the 'Queen of Sheba' about to do homage to Solomon, who is advancing to meet her from his throne; and the 'Building of the Temple,' in which Solomon is seen examining plans presented to him by the architect.

In the thirteenth arcade, 'The Adoration of the Shepherds,' remarkable as being one of the very few designs by the old masters in which St. Joseph, who is here urging a shepherd to draw nearer, is represented in action; 'The Adoration of the Magi,' giving the moment of the worship of the most venerable of the three kings, whilst the other two with their attendants are waiting their turn on their knees; 'The Baptism of Christ,' representing the actual pouring of the water on the Saviour's head, with two angels holding back the folds of His garments, and two flying above Him; and 'The Last Supper,' in which Christ is seated at the upper end of a table, with the Apostles grouped about Him talking eagerly.

Twelve etchings by Pietro Santo Bartoli preserve the memory of a series of twelve subjects painted in cameo to imitate copper, which once adorned the socle running beneath the windows of the Loggie, but have, alas! been almost entirely destroyed by the scribbling of visitors. They were executed by Perino del Vaga, and represented a series of Biblical subjects supplementing those first enumerated.



THE MADONNA DELLA TENDA.

From the painting by Raphael in the Pinacothek, Munich.

CHAPTER VII.

THE CARTOONS FOR THE SISTINE TAPESTRIES AND OTHER WORKS.

1516 TO 1518.

RAPHAEL was still at work on the Loggie of the Vatican when he was spurred to even greater exertions by a commission to design the cartoons for ten pieces of tapestry for the Sistine Chapel, the ceiling of which had been painted by his great rival, Michelangelo. In these masterly productions the younger artist not only surpassed himself, but worthily supplemented the work already accomplished.

The six subjects of the ceiling were taken from the history of the Creation of Mankind with grand figures of the prophets and sibyls who foresaw the advent of Christ beside them. In the narrow spaces above the windows were minor designs representing the waiting in hope of the ancestors of Christ, and in the corners of the ceiling small scenes from the deliverance of the Israelites. Taking up the history of God's dealings with man at the point where it had been laid down, Raphael decided to represent the foundation of the Catholic Church, filling the lower part of the walls with ten subjects from the lives of the apostles Peter and Paul, and from that of St. Stephen, the first

Christian martyr. For the space above the altar he designed a 'Coronation of the Virgin,' and later a seal was set, so to speak, on the whole of the productions of the two master-minds by the painting of Michelangelo's 'Last Judgment.'

The ten tapestries after Raphael's cartoons, the history of which will be given below, were woven and worked under the superintendence of Bernard van Orley, at Arras, and arrived in Rome in 1518. They were exhibited in the Sistine Chapel in the following year, but they have since undergone many vicissitudes and have endured terrible things at the hands of those ignorant of their priceless value.

After the pillage of Rome in 1527 they were carried off as spoils of war to Lyons, where they were hidden until 1530, when they were offered for sale in that town. Who bought them is unknown, but in 1533 they passed into the hands of Constable Montmorency, who had them restored and gave them back to Julius III. as the property of the Papal See. They were then exhibited every year at the feast of Corpus Christi until 1789, when, with other tapestries, they were stolen and nearly destroyed by some Jews, who burnt one, 'The Deliverance from Hell,' for the sake of the gold in it, and sold the others to some Genoese merchants. In 1808 they were redeemed by Pius VII., and in 1814 placed in the Vatican, where they have since been allowed to remain.

The cartoons themselves remained neglected and forgotten at the Arras manufactory until 1630, when seven of them, the other three having mysteriously disappeared, were seen by Rubens, who gave such a glowing description of them to Charles I. that he induced that monarch to purchase them for his Whitehall palace. They were bought for the nation by Cromwell after the death of Charles for the sum

of £300, and some years later were about to be sold to Louis XIV. by Charles II., when Lord Danby interfered to retain them in England. In the time of William III. they were placed in a room in Hampton Court Palace specially built for their reception by Sir Christopher Wren, and remained there until a few years ago, when Queen Victoria lent them to the authorities of the South Kensington Museum, where they have become so well known and are so easily accessible to the student that a detailed description is unnecessary.

They represent the 'Miraculous Draught of Fishes,' the greater part of which is from Raphael's own hand, a masterpiece of drawing in very good preservation; 'Christ's Charge to Peter,' the figure of the Saviour only by Raphael himself; 'St. Peter and St. John Healing the Lame Man,' the greater part by Giulio Romano, though the head of the second cripple dragging himself along is from Raphael's own hand; 'The Death of Ananias,' one of the finest of the cartoons, most of the heads being by the great master himself; 'Elymas the Sorcerer struck Dumb,' which has suffered greatly, though the hand of the master is still recognizable in its ruins; 'Paul and Barnabas at Lystra,' the actual execution of which is by Penni, though it was touched by Raphael himself; and 'Paul Preaching at Athens,' chiefly from Raphael's own hand.

The three lost cartoons represented 'The Martyrdom of St. Stephen,' 'The Conversion of St. Paul,' and 'St. Paul in Prison.' All were alike supplemented by designs to be woven on to the lower part of the large tapestries, in imitation of architectural socles in relief, these designs representing scenes from the modern history of the Church, form-

THE MIRACULOUS DRAUGHT OF FISHES.

From the cartoon by Raphael, in the South Kensington Museum.

ing a kind of continuation of that of its early days as given in the main pictures. 'The Coronation of the Virgin,' reproduced in tapestry for the altar of the Sistine Chapel, evidently closed the grand Christian epic in a manner worthy of the preceding cantos; but the work itself and the cartoon for it have alike perished, and we know it only from the engraving after it by the celebrated master of the Die.

In 1516 Raphael was summoned to Florence by Leo X. to compete with Michelangelo, Baccio D'Agnola, Giuliano da San Gallo, and Andrea and Jacopo Sansovino for the honour of supplying the design for a façade to the church of San Lorenzo, erected under Julius II. by Brunelleschi.

The jealousy of Michelangelo, who was indignant that anyone, however distinguished, should be allowed to compete with him, caused a long delay in the sending in of the designs of his rivals. The old architect was too highly valued to be slighted, and the Pope was weak enough to yield to his wishes that he should be sole architect. Raphael, however, executed a design, the first sketch of which alone has been preserved. This sketch is now in the Albertina Collection at Vienna, and is remarkable for its combined lightness, richness of detail, and general picturesqueness of effect. Had it been carried out it would have made the church of San Lorenzo worthy of the great architect who left it unfinished; but partly owing to the interference of Michelangelo, partly to the fact that nothing but Tuscan marble was considered sufficiently good material by the Pope, Brunelleschi's work was never completed.

Two fine memorials of Raphael's visit to Florence, and of his worthiness to be the competitor of Michelangelo in his own field, exist in the Pandolfini and Uguccioni palaces, both after his designs, and considered to be among the

most beautiful private houses in the city. The main features of the former, now the property of the Countess Nencini, are a principal façade some seventy feet wide, with four windows surmounted by alternate circular and triangular pediments, and a beautiful "loggia," about thirty-six feet wide, in the lower part of the garden façade; the arcades of this loggia supported by graceful columns with capitals representing foliage and dolphins.

The second palace, on the Piazza di Gran Duca, is characterized by a balcony with double balustrades extending along the whole width of the house, and a series of triangular pediments with Corinthian capitals above the windows of the second storey. This building has never been completed, and still wants the beautiful Corinthian cornice to be seen in the model. The cost of suitable materials in those days often led to the stoppage of the finest works in the very midst of their erection, and the apathy of future generations has either left them as they were when their great architects were compelled to turn to other commissions, or allowed them to be completed in an inferior manner.

Back again at Rome in 1516, Raphael was overwhelmed with commissions, many of which he was compelled to decline, whilst he passed on others to his numerous pupils, making time to give them hints and sketches in the midst of his own almost overwhelming work, thus laying the permanent foundations of the great Roman School, of which the most distinguished members were Giulio Romano, Francesco Penni, Timoteo della Vite, Perino del Vaga, Bacchiacca, Giovanni da Udine, Innocenzio da Imola, Bagnacavallo, and Dosso Dossi.

We also meet with proofs of the warm sympathy and open-handed help given to others by Raphael at this time,

the very zenith of his career, in the accounts of his pleading with the Chancellor Turini in favour of a political agitator who had got into trouble with the usurper, Lorenzo de' Medici; in a letter alluding to drawings presented to his fellow-townsman Antonio Battiferri for frescos for his house in Urbino; and in minor allusions to "our dear Raphael's" advice and assistance in the letters of his friends Cardinals Bembo and Bibiena.

One of the first important commissions undertaken by Raphael after his return to Rome was the decoration of a bath-room in the Vatican for the last-named cardinal; the subject he was requested to illustrate being the working of love in nature. To the sudden departure of his employer from Rome after the commencement of this work we owe one of the few—far too few—quotations of the actual words of Raphael to be found in contemporary correspondence. Writing to Bibiena, Cardinal Bembo says, after alluding to Raphael's portrait of Antonio Tebaldeo as the most striking resemblance he had ever seen: "I had written as far as this in my letter when Raphael himself came in. He seems to have guessed that I was writing about him. He begs me to add this, that you will let him know the other subjects you desire to have in your little bath-room; send him a description of them, for the subjects already decided on will be commenced this week. . . . He wishes me to tell you that he has decided to remain this summer in Rome, in order not to change his good customs, and also because Monsignor Tebaldeo wishes it so much."

A later letter from Bembo to the same correspondent alludes to "Raphael, whom you love so much," "your Raphael," and so forth, showing in what high esteem the young painter continued to be held by these two great dignitaries

of the Church of which all three were such devoted members.

Assisted by Giulio Romano and other pupils, Raphael carried out his instructions with regard to the bath-room in a masterly manner. The vaulted ceiling, divided into several compartments, is decorated with a series of small scenes illustrative of the struggle of fallen nature with love and with beauty. Wild beasts are preying upon peaceful ones, women are guiding wild bulls and spirited horses, cupids are looking on in various attitudes.

Beneath the ceiling and in the upper part of the walls are seven scenes, symbolical of the power of beauty and love. In the first we have the 'Birth of Venus,' in which we see the Venus Anadyomene issuing from the foam of the sea, resting her left foot in a shell and holding back her long hair with one hand as she gazes thoughtfully across the wide expanse of ocean. In the second Venus and Cupid are seated on dolphins, the goddess of love looking over her shoulder with an expression full of charm and sweetness, whilst her companion eagerly urges on his steed. In the third Venus is seen pressing her hand upon her wounded heart, and looking in vain for sympathy from Cupid, who is seated near. In the fourth we have Jupiter and Antiope, sometimes called Pan and Syrinx, the nymph fresh from the bath, and combing out her long hair, whilst Pan watches her from the foliage near. In the fifth Venus drawing a thorn from her foot—since removed, and only known from the copy of it in the Villa Palatina—a charming rendering of the legend telling how the shedding of a single drop of blood from the wound dyed the white rose on which it fell red. In the sixth we have Venus and Adonis, the former lying with her head on her

lover's knees, who is seated beneath a tree; and in the seventh and last, a feeble work executed by an inferior hand, we see Pallas engaged in her famous struggle with Vulcan.

Beneath these large designs are six victorious cupids. There were originally seven—one under each scene from the life of Venus—but one has been quite rubbed out, and the others have suffered considerably. The outlines are exquisite, but the execution of the whole is feeble.

Strange to say, no particular surprise was excited on the exhibition of these frescos in the bath-room of a dignitary of the Church vowed to celibacy. The greatest enthusiasm was expressed for them, and they were looked upon as a natural outcome of the reverence for physical beauty, especially of the antique type, characteristic of the day. The greater number were reproduced in the Villa Palatina—a fortunate circumstance, to which alone we owe our knowledge of what they must have been as a whole, before the decay set in which has now all but obliterated them.

A villa long erroneously known as that of Raphael, which was destroyed in 1848, contained a number of frescos ascribed to him, of which one only—fortunately removed before the catastrophe—was genuine. This was the 'Marriage of Alexander and Roxana,' a charming composition supposed to have been borrowed from a description of an antique painting by Ætion, in which we see the victorious warrior conquered by his captive and approaching her with a crown in his hand. Roxana seated on a bed is attended on by cupids, who are removing her veil and sandals. Behind Alexander stand Ephestion and Hymen, whilst a number of small cupids play with

the warrior's armour, just laid aside. Of other frescos after Raphael's designs executed in various Roman houses we may mention as one of the most celebrated the 'Martyrdom of St. Cecilia,' which adorned the chapel of a little hunting-box called the Magliama, and after being cut in half by the piercing of a gallery was removed and sold by auction in several pieces.

The activity of Raphael during the last years of his life was marvellous. Amongst the pictures sent from Rome between 1516 and 1518 was the grand 'Christ bearing the Cross,' now in the Madrid Museum, painted for the church of the monks of Monte Oliveto, Santa Maria della Spasimo, at Palermo. In it we see the Saviour sinking beneath the weight of His Cross and turning to the women who follow Him, amongst whom we recognize the Virgin, bowed down with grief and supported by St. John, with Mary Magdalene close at hand. In the foreground kneels a woman raising the Virgin's veil, and behind her another is clasping her hands together in agony. Simon of Cyrene is offering to carry the Cross on his own shoulders; a soldier raising his spear to strike the Saviour compels Him to advance, whilst another is dragging Him up with a cord. The procession is headed by a horseman carrying a banner, and from the town close by we see the Roman judges, citizens, and soldiers issuing on their way to witness the execution.

The arrangement of the whole composition is perfect. Quoting from our translation of Passavant's description of the work: "There is not one superfluous figure; the heads are all admirably true to nature, and nothing could exceed the beauty of the Saviour's figure. The divine majesty of suffering, the noble courage to endure, the

human weakness and shrinking from pain, combined with heavenly resignation to His Father's will, which were united in the great ideal of Christendom, are expressed in a manner worthy of the subject; and, although 'Lo Spasimo di Sicilia,' as the picture is often called, was intended for a large church, and would only be seen at a distance, the treatment of the details and the delicacy of the colouring are no less remarkable. Note, for instance, the hand of Christ, which rests on the ground: the drawing and execution are alike faultless, and it is besides of ideal truth and beauty. Or, again, see how the frail and attenuated figure of the Saviour contrasts with the strength and energy of Symon of Cyrene or with the coarse health of the executioners."

This grand work had a very miraculous escape on its way to Palermo. The vessel containing it was wrecked, and all on board perished. The picture, however, packed in an air-tight and water-tight case, floated into the port of Genoa, and when found threw the inhabitants of that town into a perfect frenzy of delight over their acquisition; but news of its preservation soon reached the ears of the monks of Palermo, and the Pope compelled the finders of the prize to yield it up to its rightful owners. It was bought by Philip IV., many years later, for the Madrid Museum, and but for a visit to Paris, in the time of Napoleon, has remained there ever since.

Of the other easel pictures and altar-pieces dating from this period, only the most remarkable can be described. The 'Visitation,' now in the Madrid Museum, was painted for the church of San Silvestro at Aquila in the Abruzzi, and was so highly valued that a law was passed in 1520 in which it was decreed that no copy should ever be made of it. It is

almost entirely from Raphael's own hand, and is full of refined beauty, though the head of the Virgin is considered scarcely worthy of the master. St. Elizabeth, on the other hand, has a face so full of life and intelligence that we seem to hear her speak as she advances to meet her cousin and earnestly presses her hand in congratulation.

For the Duke of Mantua, Raphael painted a 'Holy Family' illustrating the joys of home life, and now in the Madrid Museum, which is known as the 'Pearl,' the King of Spain having exclaimed "This is my pearl!" when he saw it for the first time. It was amongst the pictures bought by Charles I. of the Duke of Mantua. Designed by Raphael, and executed by Giulio Romano, it received a few finishing touches only from the master's own hand, but those touches were enough to give it the subtle charm peculiar to all Raphael's 'Holy Families.'

The Madrid Museum possesses two other 'Madonnas' after Raphael's designs, known as the Holy Family under the oak-tree, and the Virgin with the rose or with the legend. Great doubts exist as to which of the great master's pupils actually executed them, but they are undoubtedly by members of the Roman school who took their inspiration direct from its founder.

All these works, beautiful as they are, are inferior in popularity and poetic feeling to the world-famous 'Madonna della Sedia,' now in the Pitti Gallery, Florence, produced by Raphael in a moment of inspiration, and instinct alike with religious feeling and human love. It is in a word a glorification of the relation of mother and child, rather than a traditional 'Holy Family.' The Virgin, whose head is of incomparable beauty, looks at the spectator with an ex-

THE MADONNA DELLA SEDIA.

From the painting by Raphael, in the Pitti Palace, Florence

pression of intense sweetness; the infant Saviour, resting His cheek against His mother's, gazes in the same direction with eyes full of child-like innocence and simplicity, whilst on the right, John the Baptist, every feature softened by enthusiasm and reverence, looks up in adoration. This picture takes its name from the chair in which the Virgin is seated. It has been reproduced in every conceivable medium, but no copy or engraving has yet been made which can at all compare with the original. It is related that Passavant was allowed as a great privilege to examine it closely on an easel, and found to his surprise, that instead of being blended together, the different tints were laid side by side with such consummate knowledge of chiaroscuro as to seem at a little distance to melt into each other without break or transition.

The 'Madonna della Tenda' in the Pinacothek of Munich, and the 'Madonna of the Candelabra,' now in the possession of the Munro family, bear some resemblance to the 'Madonna della Sedia.' The Virgin in the 'Madonna of the Candelabra' is specially admired, her expression as she looks down seeming to imply in its solemn humility her consciousness that her child is the Son of God and the Saviour of the world. Another version of this picture is in the possession of Mr. J. C. Robinson.

Next in order were produced the two masterpieces known as the 'St. Michael' and the large 'Holy Family' painted by order of Lorenzo de' Medici for Francis I., whom the Duke hoped thus to bribe to support his unjust claims to the duchy of Urbino. The 'St. Michael' is a magnificent work, representing the irresistible power of the Divine will over evil. The archangel, a youth of ideal beauty, with the vigour of full-grown manhood, is flying down from

heaven and just touches the prostrate devil with one foot, the ugliness of the enemy serving but to heighten the effect of the majestic loveliness of his conqueror.

The large 'Holy Family,' so named on account of its being the largest work of the kind painted by Raphael, is remarkable for the grandeur and harmony of the grouping, the purity of the style, and the way in which a simple domestic scene is made to express the reverent love with which the Holy Child was hedged about in His early home. Giulio Romano is supposed to have taken considerable part in both these works, but Raphael completed them himself, adding his name with the date 1518. They were sent on mules from Rome to Fontainebleau, where Lorenzo de' Medici was staying at the time, and appear to have suffered terribly on the journey. In spite of this, however, their beauty excited the greatest enthusiasm in Paris, and Francis I. did all in his power to induce their painter to visit him in his capital. Raphael's numerous engagements in Rome prevented his compliance with the French monarch's wishes, but he accepted a number of commissions, including the drawing of the cartoons for a series of tapestries with subjects from the life of Christ for presentation to the Pope.

Sketches were made by Raphael for this new series of tapestries, but he had only completed the cartoon for one, the 'Massacre of the Innocents,' when death cut short his career, and the remaining designs were executed by his pupils.

Quite a romantic story is attached to the history of this one cartoon, which, after being duly reproduced in tapestry under the superintendence of the great master's pupils, was cut into a number of pieces in order to be divided amongst the heirs of its owner. One piece, embracing the whole of the

THE HOLY FAMILY.

From the painting by Raphael in the Louvre.

lower portion, was pledged in London by its unknown owner, and the pawnbroker, wishing to keep it, covered it with oil-colours to disguise its true value. A lawsuit was the result, and after many vicissitudes the fragment became the property of our National Gallery, and is now exhibited under glass and scarcely recognizable; a second fragment is in Lord Spencer's collection; a third in Christ Church Library, Oxford; the remainder, amounting it is supposed to more than forty fragments, are dispersed and probably hopelessly lost.

In its entirety this unfortunate cartoon appears to have been a masterly rendering of the terrible tragedy from which it took its name; the figures of men, women, and children remind the spectator, in their forcible expression of triumph and of mental and physical agony, of those in the frescos of the Incendio del Borgo. The cartoons executed after Raphael's death by his pupils are in every respect inferior. They represent 'The Adoration of the Shepherds,' 'The Adoration of the Magi,' 'The Presentation in the Temple,' 'The Resurrection of Christ,' 'Christ Appearing to Mary Magdalene,' 'Christ in Hades,' 'Christ at Emmaus,' 'The Ascension,' and 'The Descent of the Holy Ghost.'

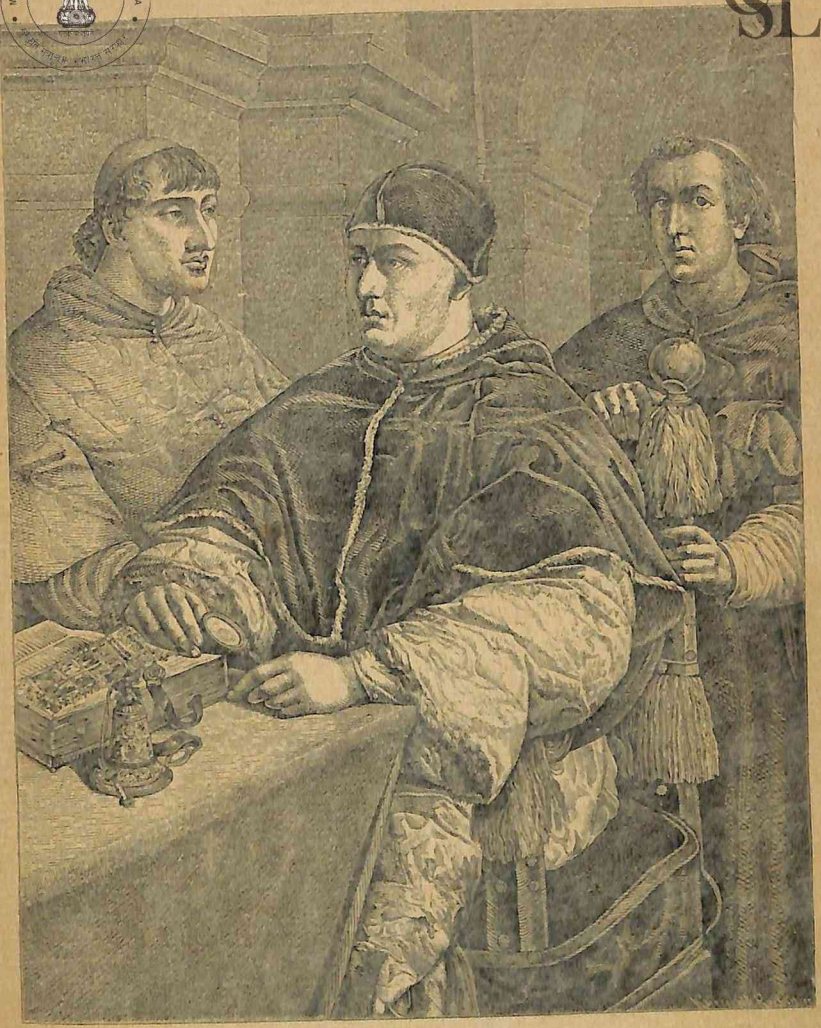
The beautiful 'Saint Margaret' of the Louvre, though almost entirely by Giulio Romano, is supposed to have been designed by Raphael for Francis I. in allusion to the name of that monarch's sister, Marguerite of Valois. It is an exquisite rendering of the legend, telling how St. Margaret, the fair and spotless maiden, conquered the dragon by the power of her purity alone, and in the expression of her face and the arrangement of the draperies we recognize the master's touch.

Yet another picture is mentioned as having been painted

by Raphael for Francis I., the portrait of Joan of Aragon, of which the head alone was, however, executed by the great master himself, the remainder being by Giulio Romano. This Joan of Aragon was one of the most famous female wits and beauties of the sixteenth century; she is represented in the portrait seated and turning to the left; her blue eyes, arched eyebrows, broad white forehead, delicate nose, and well-cut mouth, combine to form a most pleasing face, but there is a certain hardness about the outlines which is quite a novel feature in anything by Raphael.

It is in the likenesses of Leo X. and his two nephews, Cardinals Giuliano de' Medici and Ludovico de' Rossi, that Raphael has surpassed himself and all contemporary artists as a portrait painter. The pope is seated in an arm-chair and turning to the left. He seems to be addressing someone opposite to him, and a single glance at his face tells us his character; his mode of speaking, in a word, shows us himself as he was in life. The heads of his companions are scarcely less admirable, and the group as a whole is considered one of Raphael's greatest masterpieces, occupying with its grandeur of style and execution, truth of colouring, and wonderful distribution of chiaroscuro, quite a unique place in the history of art. It is related of this picture that Baldassare Turini, president of the chancery, was so struck by its vivid resemblance to the pope, that he took it for reality, and, kneeling before it, offered the pontiff a pen and ink to sign some bills.

Other fine portraits, produced about the same time as that of the pope, are those of the Lorenzo de' Medici, now lost; of Cardinal Borgia, in the Borghese palace, Rome; of Archdeacon Carondolet, in the Duke of Grafton's collection; of a young violinist, supposed to be Andrea Marone, an impro-



POPE LEO X., WITH CARDINALS GIULIO DE MEDICI AND LUIGI DE ROSSI.

From the painting by Raphael in the Pitti Palace, Florence.

visatore of Brescia, now in the Sciarra Colonna palace at Rome; and that known as Raphael's mistress in the Pitti Gallery, Florence. The last, a truly remarkable work, represents a beautiful Roman girl, seen three-quarter face and turning to the left. The face is of a perfect oval, and is set off by masses of hair parted in the middle and put back behind the ears. The dark eyes are lustrous and full of life; the nose is rather short, the lips are well formed, and parted by a smile; but before the spectator can note these details, he is struck by the resemblance of this fair young girl to the 'Madonna di San Sisto,' leaving no doubt that it was his Margareta who inspired Raphael with the first idea of the most divine of all his impersonations of the Virgin.

CHAPTER VIII.

LAST WORKS AND DEATH.

1518 TO 1520.

WHILST Raphael was engaged in the production of the long series of Madonnas and portraits noticed in the last chapter, the Benedictines of Placentia asked him to paint for them a picture which should introduce the Madonna and Child, St. Sixtus, and St. Barbara. It was the last 'Holy Family' created by the great master, and as if he knew it would be so, he concentrated in it every excellence which he had ever before attained, producing a work before which the greatest masters in art, the most reverent and the most sceptical, alike bow their heads in devotion. The Dresden gallery now holding this priceless treasure is visited by young and old, rich and poor, who stand or kneel entranced before it. Old women, we are told, have often been seen to shed tears before it, and then totter away again to their work, with a new light in their faces, new hope in their hearts.

The Virgin stands on a mass of clouds with Jesus in her arms, and gazes out of the picture with an expression of heavenly calm. A glory of countless cherubs' heads, each one of angelic beauty, forms a semicircle about her head

and shoulders. The Divine Child, though retaining the simple child-like grace of Raphael's other impersonations of the Infant Saviour, is here endowed with all the attributes of the Son of God: in his earnest, penetrating glance we read the conscious power of the Saviour of our race and of our future Judge. It is almost impossible to turn from the Mother and Child to examine the two saints kneeling in adoration below, yet they are both noble and lifelike figures, full of a majesty of their own. St. Sixtus seems to be pointing to his people beneath, and is probably asking for a blessing on them. St. Barbara is gazing down with a face full of love on the faithful below. Two little angels leaning on a balustrade and looking up complete the group, and give it, so to speak, a human element, their faces being merely those of happy children.

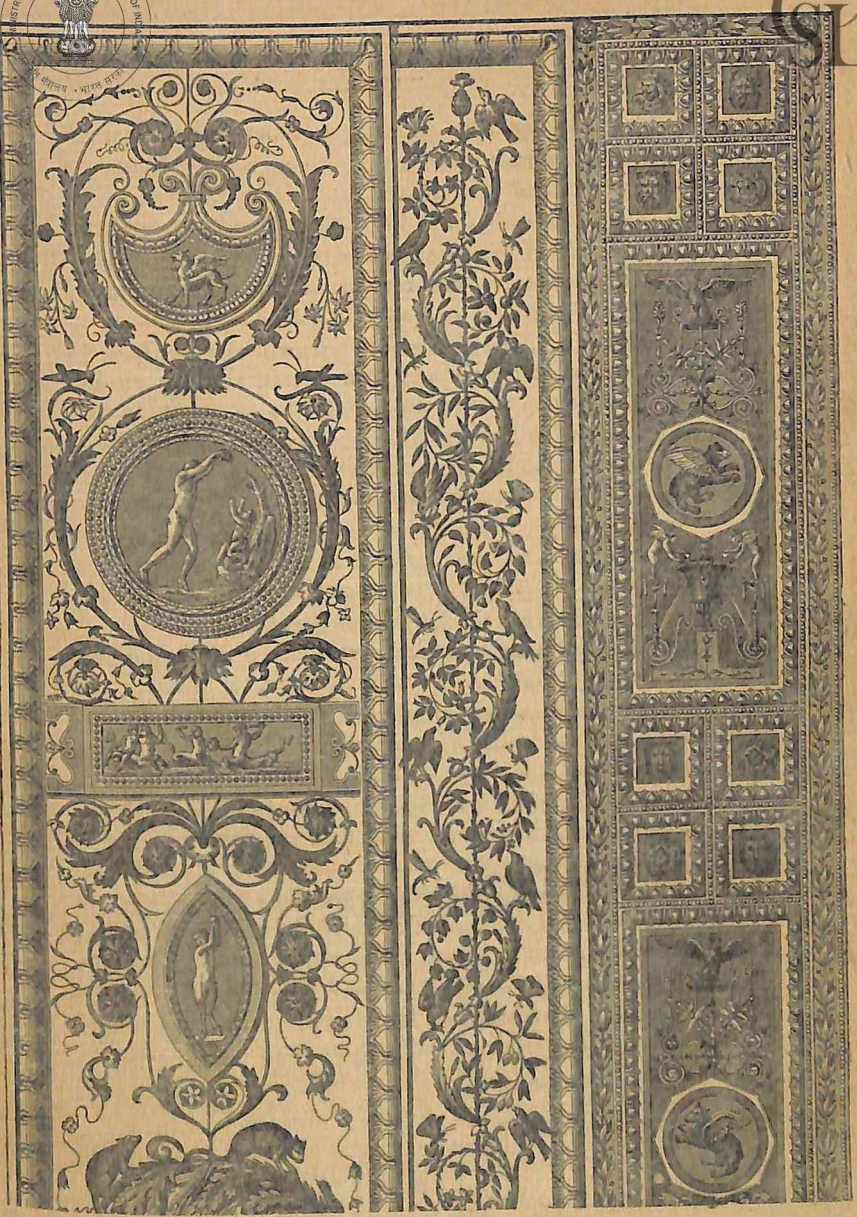
It was the 'Madonna di San Sisto' which first won for Raphael the surname of the Divine. It seems to have been painted by him in a moment of inspiration, to be the immediate outcome of his own personality, deeply imbued as was that personality with religious enthusiasm and reverence. In vain have other artists endeavoured to reproduce its subtle charm: the outlines elude the copyist; they are so simple, the merest tyro in art would fancy he could trace them for himself, and yet Francia, the humble, devout painter of sacred subjects, second to Raphael alone in religious feeling, is said to have laid down his pencil in despair before this divine creation.

The monks of Placentia retained their treasure in the church of their monastery until about 1794, when it was bought by Augustus III., Elector of Saxony, for 60,000 florins. It was received at Dresden with great enthusiasm, the Elector's throne being moved to make room for it in the

best-lighted place in the gallery, and a little later it was cleaned and varnished by Palmaroli—a terrible result ensuing, which agitated the whole art-world with a fear that the masterpiece was ruined. The picture appeared covered with stains, and it was supposed that it had been too much cleaned. The fact was, however, that the colours had become very dry—an evil which was only quite recently remedied by bathing the back of the canvas with volatile oil, restoring the masterpiece in a very few hours to its pristine beauty.

About the time of the production of the 'Madonna di San Sisto,' Raphael designed a small 'John the Baptist,' now in the Tribuna, Florence, for Cardinal Colonna, who is said to have presented it to his doctor, Jacopo da Carpi, after recovery from a dangerous illness. It has been very much admired, and frequently copied, but it is inferior alike in drawing and colouring to most of the great master's works, and he is supposed to have taken but small part in its actual execution.

The famous frescos of the Farnesina palace, ordered long ago by Agostino Chigi, were now put in hand. The subject chosen by Raphael was the fable of Psyche and Cupid, and had he been able himself to carry through the work, we should probably have had a series of compositions equal to those of the Vatican. Overwhelmed with work, and, perhaps, already feeling the approach of the sudden illness which was so soon to cut short his brilliant career, the great master was only able to execute the cartoons for some of the designs, and to paint with his own hand one of the three graces—that seen from behind in the group in the second of the pendentives or triangular pictures. This one figure, however, with its masterly drawing, refined exe-



DECORATION OF THE FARNESINA PALACE. *After Raphael's design.*

cution, and exquisite colouring is enough to redeem the whole, and serves to mark the pre-eminence of the master over the best of his pupils.

The cartoons designed by Raphael himself were for the ceiling only of the Farnesina palace. They consisted of two large pictures, one representing the 'Assemblage of the Gods,' in which we see Cupid defending himself before Jupiter, Juno, and a crowd of minor deities, against the accusations of his mother, Venus, whilst Mercury offers Psyche the cup of ambrosia which is to render her immortal, and the 'Marriage of Cupid and Psyche,' in which we see the gods at the wedding feast reclining in attitudes of easy grace on either side of the table, at which the newly-united pair preside. These central pictures are set in a framework, so to speak, of smaller subjects from the lives of Venus, Cupid, and Psyche, ten decorating the pendentives and fourteen the lunettes of the ceiling.

Executed in a somewhat heavy style by Giulio Romano, Francesco Penni, and Giovanni da Udine, the frescos themselves, grand as they undoubtedly were in design, so disappointed the public that a perfect chorus of lament was set up over the supposed failure of the great master's power. Complaints of his decadence reached Raphael's own ears, and it is said that he then and there resolved to produce a masterpiece without assistance which should prove how erroneous was the impression afloat. The result of this resolve was that heirloom of the world, the 'Transfiguration;' but other tasks claimed the master's attention before he could put it in hand, and at the time of the completion of the Farnesina frescos he was labouring heart and soul at a scheme totally unlike anything else he had before attempted.

Long years before the young artist, in his first enthusiasm for everything connected with the Imperial city, had endeavoured to discover the plans of ancient Rome from what remained of its earliest buildings, and from descriptions in Latin authors, and he now aspired to restore his adopted home to its first grandeur. A letter is preserved from Raphael to Leo X. referring to an order received from the pontiff for the execution of a plan of the city of Rome, making drawings of the buildings, &c., in which the master bitterly laments the decay of the historical monuments, and gives a summary of the characteristics of the various styles of architecture which had prevailed from the earliest times to his own, winding up with an earnest entreaty that further destruction might be stopped, &c.

What effect this interesting letter had on the person to whom it was addressed there is no evidence to show, but in other contemporary MSS. we find reference to the sending by Raphael of artists all over Italy and Greece to collect studies from old monuments, and it is impossible to say how the aspect of Rome might have been changed had the master lived to carry out half his schemes of restoration.

Whilst waiting to mature his plans Raphael wrote a treatise on art with historical notes, now unfortunately lost, but from which Vasari drew largely in his celebrated biographies of artists, and he also accepted a commission to paint the large hall known as the Sala di Costantino leading to the Pope's apartments in the Vatican. He intended in the new series of frescos to symbolize the power of the Church by the representation of the most noteworthy events in the reign of Constantine, and with a view to obtain greater permanency and force of colouring, he decided to employ oil-colours instead of frescos. He prepared

drawings for the whole series, and had the figures of Justice and Meekness painted in under his own eye by Giulio Bonasone and Francesco Penni, on either side of the space to be occupied by the 'Battle of Constantine,' but here death interrupted his labours and his pupils carried out the remainder of the work in fresco.

The four large paintings intended to imitate tapestry adorning the walls of the Sala di Costantino were very unequally executed after Raphael's designs by his pupils. They were supplemented by a series of figures of the popes, one on either side of each picture, and by a succession of wall pictures partly by Giulio Romano and partly by different members of the same school. The large pictures alone, as having been designed by Raphael himself, will be described.

In the 'Address of Constantine to his Troops' we see the Emperor standing on a platform on the left with a Roman Captain beside him, relating his vision to four standard-bearers, who are listening to him eagerly. In the distance is seen the apparition of the shining cross with the inscription "*En touto nika*" (By this sign thou wilt conquer), and beneath it soldiers, in surprise and terror at the marvellous sight, are hurrying restlessly to and fro amongst the tents. The deformed dwarf on the right is an addition by Giulio Romano.

'The Battle of Constantine,' the largest historical subject ever painted, was entirely designed by Raphael, and executed by Giulio Romano. It is full of life, spirit, and dramatic power, and gives many a touching episode redeeming the horror of the conflict. The scene is laid on the banks of the Tiber, and the chain of the Monte Mario hills forms the background. Constantine himself, mounted on a

THE BATTLE OF CONSTANTINE.

From the fresco in the "Sala di Costantino," in the Vatican, Rome.—Designed by Raphael and executed after his death by Giulio Romano.

The scene is laid on the left bank of the Tiber; the chain of the Monte Mario hills, with Mount Janiculum and Ponte Molle on the right. In the centre of the picture Constantine is dashing across the battle-field on a white horse, with a spear levelled at Maxentius, who, with his army, is driven back into the Tiber. This grand composition is nearly eighteen feet in length.

From the fresco in th

The scene is laid on the left bank of the Tiber; the chain o
on a white horse, with a spear lev

powerful war-steed, occupies the centre of the picture, and is driving Maxentius and his troops into the river. Above the struggling hosts hover three angels with flaming swords proclaiming that the victory is Constantine's, and in the distance fugitives are hurrying over the bridge.

'The Baptism of Constantine' is very inferior to the two paintings just described; Francesco Penni, who executed it, made many unjustifiable deviations from Raphael's designs. The Emperor kneels at the font in the Baptistery of the Lateran, still in Rome in perfect preservation, whilst Pope Sylvester, with the features of Clement VII., pours water on his head. Crispus, the son of Constantine, awaits his turn to receive the initial sacrament of his new faith, church officials and pages are in attendance, and a Roman family of converts to Christianity complete the group.

'Constantine's Donation of Rome to the Pope,' the fourth and last fresco, gives a true copy of the interior of the old church of St. Peter, in which we see St. Sylvester seated on a throne in the background, and blessing the kneeling Emperor, who is presenting him with a golden figure representing Rome. Crowds of attendants are grouped about the two chief personages, and amongst them we have portraits of Giulio Romano, the poets Pontano and Murello, and of our old friend Castiglione. The nude figure of a boy on a dog, and several groups of spectators, were added by Giulio Romano, and, though very beautiful, appear somewhat out of character.

Almost simultaneously with the cartoons for the Sala di Costantino the greatest and last of Raphael's oil-paintings, the 'Transfiguration,' alluded to above, was put in hand. It was ordered for a church in Narbonne by Cardinal Giuliano de' Medici, who at the same time, at the suggestion of

Michelangelo, gave to Sebastiano del Piombo a commission to paint a 'Raising of Lazarus.' The story goes that Michelangelo himself made several drawings for the latter work, hoping with Sebastiano's brilliant colouring to surpass anything Raphael could produce.

Spurred on to even more earnest efforts after perfection by the strange jealousy of his great contemporary, Raphael set to work. Dividing his subject into two distinct parts, he gave in the upper portion of the picture a grand, we may almost say a divine representation of the actual Transfiguration, and in the lower a touching rendering of the episode of the failure of the disciples to cure the demoniac boy.

In the 'Transfiguration' itself we see the Saviour rising into the air above Mount Tabor in the midst of a light so glorious as to dazzle the spectator, and with Moses and Elijah also uplifted from the earth on either side. The moment is that of the bursting forth from the clouds of the words, "This is my beloved Son, hear Him;" and the apostles Peter, James, and John, overwhelmed with awe, have prostrated themselves upon the mount. The whole scene is, as it were, bathed in reverent solemnity, a solemnity a little marred, however, by the introduction of the figures of Saint Julian and Saint Lawrence, who, though they kneel in adoration, do not appear to be impressed by a sense of the awful nature of the scene in which they bear a part to which they have no right. These saints are supposed to have been added at the request of Lorenzo de' Medici in honour of his father and uncle, who were named after them.

A touching contrast to the glorious 'Transfiguration,' in which the human nature of our Lord is altogether merged

in the divine, is presented by the agony of the father in the scene below, when he finds his hopes of his son's cure disappointed, and for a moment we are almost angry at being thus recalled to a sense of the miseries possible in our earthly career. But as we look more closely into the picture and note the gestures of the disciples pointing upwards to Him who alone can help, the beautiful harmony of the whole is suddenly revealed, and with the sufferers we are content to wait until the word is spoken which shall rebuke the devil and say to the tempest-tossed soul, "Peace, be still."

In the upper part of the 'Transfiguration' Raphael is said to have followed a traditional type; but this must not be allowed in any way to lessen our admiration for the exquisite beauty of the execution and colouring, or the wonderful suggestiveness of the whole. In the 'Madonna di San Sisto,' last of his 'Holy Families,' alone did the great master attain to anything like the same celestial beauty, and it seemed when these two paintings were produced as if a new and yet more glorious chapter than any which had preceded it was about to open in the history of sacred art.

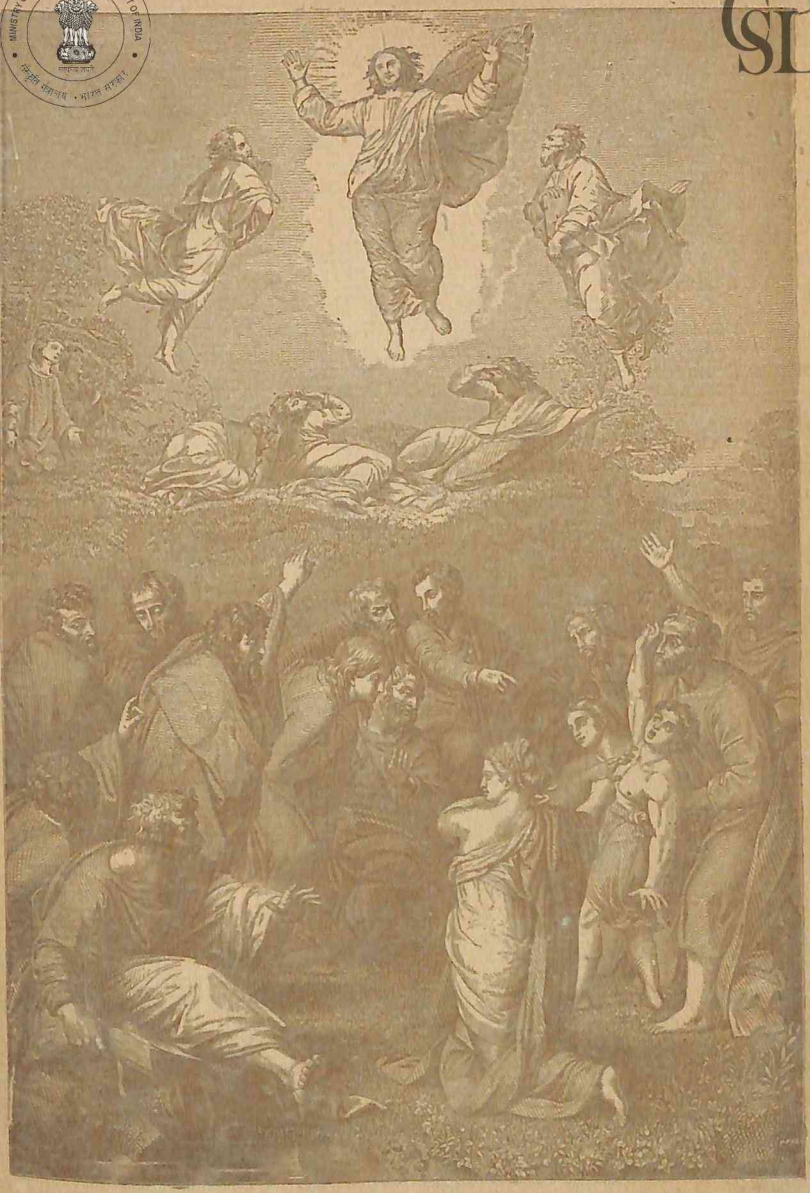
But, alas! this was not to be; 'The Transfiguration' was not quite completed when Raphael was struck down by fever. Many have been the tales with regard to the cause of this sudden illness, and until quite recently it was supposed that it was due to excesses altogether alien to the nature of the sufferer. Fortunately, however, modern research has proved that over-devotion to his work was alone to blame for the terrible tragedy ushered in thus quietly. Whilst at work one day at the Chigi Palace, Raphael was sent for to the Court, and a little annoyed at the interruption,

he hurried off, arriving at the Vatican overheated and tired. Standing about in the draughty loggie, talking to the Pope about the alterations going on at St. Peter's church, he caught cold, and on his return home was so ill as to be compelled to take to his bed. It was at first supposed by his many friends that he would soon rally, but he himself seems to have known from the first that his last hour was approaching, and he lost not a moment in setting his affairs in order.

The terms of Raphael's will left the young girl Margarita, to whom he had been faithful to the last, amply provided for, and his relations at Urbino received each a thousand golden ducats. To Cardinal Bibiena he bequeathed his beautiful house near the Vatican; and all his art treasures, with the sacred privilege of completing his unfinished works, he gave to his pupils Giulio Romano and Francesco Penni.

Already, long before, Raphael had caused one of the chapels in the Pantheon to be restored to receive his tomb, and he now ordered the vault to be prepared and a house to be bought, the rent of which was to pay for the service of the chapel and the prayers of the chaplain appointed to offer up annual masses for the repose of his soul. As executors he appointed his old friends Baldassare Turini of Pescia, and Giov. Battista Branconio dall' Aquila; and having thus provided for every possible contingency, he received the last sacraments of the Church and calmly awaited death.

Tradition, which had so much to say about the commencement of Raphael's career, tells us very little of its close. We know not if his last hours were cheered by the presence of Margarita, or whether the relations from Urbino came to bid him farewell. All we can learn is



THE TRANSFIGURATION.

From the painting by Raphael now in the Vatican, Rome.

that he died peacefully on the night of Good Friday, April 6, 1520, the thirty-seventh anniversary of his birth, after an illness of a fortnight's duration, and that the misery into which all Rome, and indeed all Europe was plunged when the news became known altogether passes description.

The Pope, we are told, was awaiting tidings of his favourite painter in a room built after Raphael's designs in the Vatican when it suddenly fell. Hastening in terror of his life from the ruins, the Pontiff was met by the news that all was over, and scarcely able to believe in the reality of so great a misfortune, he exclaimed, "Ora pro nobis," and bursting into tears gave orders that every possible honour should be done to the beloved remains.

The body of Raphael lay in state in his own house for some days, and above the funeral panoply was placed the 'Transfiguration,' with its colours still wet. Crowds came to gaze for the last time on the beloved face; and on the day of the funeral all Rome followed the hearse to the Pantheon. Again the 'Transfiguration,' borne in the procession, figured in the melancholy scene, and when all was over it was taken charge of by Giulio Romano, who completed it, and, alas! injured it by the use of lamp-black. For several years it was preserved in the church of S. Pietro in Montorio, its owner being unwilling to remove it from Rome after its author's unexpected death. It was carried to Paris with so many other invaluable art treasures by the French, but restored to the Italians in 1815, and is now in the Vatican.

Raphael was buried under the altar of the chapel of the Pantheon, near the inscription to the memory of Maria da Bibiena, to whom he was, it will be remembered, at one

time betrothed—the very existence of Margarita having been all along ignored by his relations and friends—and on one side of his own tomb was engraved the following epitaph in Latin, from the pen of his old friend Bembo:—

"Dedicated to Raphael Sanzio, the son of Giovanni of Urbino, the most eminent painter, who emulated the ancients, in whom the union of nature and art is easily perceived. He increased the glory of the pontiffs Julius II. and Leo X. by his works of painting and architecture. He lived exactly thirty-seven years, and died on the anniversary of his birth, April 6, 1520.

> "Living, great Nature feared he might outvie
> Her works, and dying fears herself to die."

For 158 years an annual mass was said for the repose of the great master's soul, and when the income set aside for that purpose was exhausted, the chapel was still kept before public notice by the supposed miracles wrought by a marble statue of the Virgin by Lorenzetto, ordered for his monument by Raphael himself before his death. In 1833 the tomb was opened and the skeleton of the divine painter taken out and exhibited to crowds of admiring sight-seers. After five weeks of what we can only characterize as desecration of the sacred remains, they were restored, this time enclosed in a new leaden coffin and marble sarcophagus, to their original resting-place, where they have since been allowed to remain undisturbed.

CHRONOLOGY OF THE LIFE OF RAPHAEL.

Some of the dates are uncertain.

A.D.

1483. Raffaello Santi (or Sanzio), usually called Raphael, was born in the Strada del Monte, at Urbino, April 6.
1491. His mother, Magia, died, October 7.
1492. Giovanni Santi, his father, married Bernardina, daughter of P. di Parte.
1494. Giovanni Santi died, August 1.
1496. Raphael became the pupil of Pietro Vannucci at Perugia about this time.
1500 to 1502. His first paintings.
1503. Went to Siena to assist Pinturicchio.
1504. Painted 'Lo Sposalizio' for San Francesco at Città di Castello.
1504 and 1505. Was at Florence and painted the 'Madonna del gran Duca.'
1505. Returned to Perugia.
1506. Went to Florence again and painted the 'Madonna in the Meadow.'
1507. Painted 'La Belle Jardinière,' and the 'Madonna del Baldacchino.'
1508. Was summoned to Rome by Julius II., in the summer, and began the frescos in the Stanza della Segnatura.
1511. Painted the 'Annunciation' and the 'Madonna di Fuligno.'
1512. Began the frescos in the Stanza d' Eliodoro.
1513. Death of Pope Julius II., and election of Leo X.
1514. Succeeded Bramante (who died) as architect of St. Peter's, April 1.
Painted the fresco of the 'Galatea' in the Farnesina Palace.
1515. Began the frescos of the Stanza del Incendio.
Sent Albrecht Dürer a study for the 'Battle of Ostia.'
Began the Cartoons for the Tapestries.
Went to Florence with Leo X.
1516. Painted the 'St. Cecilia,' and the 'Madonna della Sedia.'
1517. Completed the frescos of the Stanza del Incendio.
1518. Painted Portraits of Lorenzo de' Medici and Leo X., and the 'St. Michael.'
1519. Painted the 'Madonna di San Sisto' for the Convent at Piacenza.
Began to paint the 'Transfiguration.'
1520. Raphael died April 6, and was buried in the Pantheon.

THE POPES WHO LIVED AT THE TIME OF RAPHAEL.

Elected.

1471. Sixtus IV. (Francisco della Rovere.)
1485. Innocent VIII. (Gian Battista Cibo.)
1492. Alexander VI. (Rodrigo Lenzoli Borgia.)
1503. Pius III. (Francisco Todeschini Piccolomini.)
Julius II. (Giuliano della Rovere.)
1513. Leo X. (Giovanni de' Medici.) Died in 1522.

A CLASSIFIED LIST OF RAPHAEL'S PAINTINGS.

The Stanza della Segnatura, Stanza d' Eliodoro, Stanza of the Incendio del Borgo, and the Sala di Costantino are all rooms in the Vatican in Rome. The Loggie are open corridors.

SUBJECTS FROM THE BIBLE.

The Creation of the World to the Last Supper. *Fifty-two frescos in the Loggie of the*		*Vatican.*
Church Banner: The Holy Trinity and the Creation of Eve		*Città di Castello.*
Eve offering the Forbidden Fruit	*Segnatura*	*Vatican.*
Moses with the Tables of the Law	*Segnatura*	,,
The Judgment of Solomon	*Segnatura*	,,
God appearing to Noah	*Eliodoro*	,,
The Sacrifice of Isaac	*Eliodoro*	,,
Jacob's Dream. *Fresco*	*Eliodoro*	,,
Moses before the Burning Bush. *Fresco*	*Eliodoro*	,,
Joseph before Pharaoh; the Red Sea; Moses receiving the Tables of the Law. (*Small*)	*Eliodoro*	,,
Daniel and David, Jonah and Hosea. *Frescos in S. Maria della Pace*		*Rome.*
The Prophet Isaiah. *Fresco in the Church of St. Agostino*		*Rome.*
The Vision of Ezekiel. *Pitti Palace*		*Florence.*

SUBJECTS RELATING TO CHRIST.

The Birth of Christ. (*Lost.*)	
The Adoration of the Shepherds. *Formerly at*	*Bologna.*
The Infant Jesus with St. John the Baptist	*Perugia.*
Raphael's Tapestries. *First series, ten subjects from the Lives of the Apostles*	*Vatican.*
Raphael's Tapestries. *Second series, twelve subjects taken from the Life of Christ*	*Vatican.*
Raphael's Seven Cartoons. *In the Museum at*	*South Kensington.*

Christ and the Apostles . . . . . *Segnatura*	*Vatican.*
Christ on the Mount of Olives	*Maitland Collection.*
Christ bearing his Cross (*Lo Spasimo*)	*Madrid.*
Christ on the Cross, *with four Saints*	*Earl of Dudley.*
The Entombment. *Borghese Palace*	*Rome.*
Christ seated on a Sarcophagus, St. Lodovicus, and Herculanus. (*Three small round pictures*)	*Berlin.*
The Resurrection of Christ	*Vatican.*
Pax Vobis. *In the Tosi Collection*	*Brescia.*
The Transfiguration	*Vatican.*
Subjects relating to Christ. *In the embrasures of the windows of the Stanza del Incendio*	*Vatican.*

HOLY FAMILIES AND MADONNAS.

The Holy Family of Naples	*Naples.*
The Madonna with the Fish	*Madrid.*
The Madonna with the Rose	*Madrid.*
The Holy Family, *called the Pearl*	*Madrid.*
The Holy Family *under the oak*	*Madrid.*
The Holy Family, *with Jesus seated on a Lamb* . . .	*Madrid.*
The Holy Family *of Francis I.* (1508)	*Louvre.*
The Holy Family. (*Small*)	*Louvre.*
The Madonna *called La Belle Jardinière*	*Louvre.*
The Virgin with the Diadem (*Vierge au voile*) . . .	*Louvre.*
The Holy Family *of the Canigiani Family*	*Munich.*
The Holy Family, *with St. Joseph*	*St. Petersburg.*
The Holy Family *under the Palm*	*Bridgewater Gall.*
The Madonna di Fuligno	*Vatican.*
The Madonna della Sedia	*Pitti Palace.*
The Madonna with the Goldfinch	*Uffizi Gall.*
The Madonna del gran Duca	*Pitti Palace.*
The Madonna del Baldacchino	*Pitti Palace.*
The Madonna *of the Countess Anna Alfani*	*Perugia.*
The Madonna with the Pink. *In the Spada Collection* . .	*Lucca.*
The Small Madonna *of the Orleans Gallery*	*Delessert Coll.*
The Virgin and Child with St. Jérome and St. Francis .	*Berlin Gallery.*
The Madonna *of the Duke of Terranuova*	*Berlin Gallery.*
The Madonna *of the Solly Collection*	*Berlin Gallery.*
The Madonna *di Casa Colonna*	*Berlin Gallery.*
The Madonna di San Sisto	*Dresden Gallery.*
The Madonna della Tenda	*Munich Gallery*

The Madonna *of the Tempi Family*	*Munich Gallery.*
The Madonna in the Meadow	*Vienna Gallery.*
The Madonna with the Two Children. *In the Esterhazy Gallery*	*Vienna.*
The Madonna *della Casa d'Alba*	*St. Petersburg.*
The Madonna *of Count Staffa* (*or Conestabili*)	*St. Petersburg.*
The Madonna *of the Ansidei Family*	*Blenheim.*
The Madonna *della Casa Niccolini* (1508)	*Panshanger.*
The Madonna *of the Cowper Collection* (1505)	*Panshanger.*
The Madonna *of the Aldobrandini Gallery* (*Garvagh*)	*National Gallery.*
The Madonna and Child. (*Copy of the Bridgewater*)	*National Gallery.*
The Madonna *of the Bridgewater Gallery*	*London.*
The Virgin with Candelabra. *In the Munro Collection*	*London.*
The Virgin with Candelabra. *In possession of Mr. J. C. Robinson*	*London.*
The Virgin with Jesus, *standing.* (*Duc d'Aumale*)	*Paris.*
Altar-piece for the Monastery of St. Anthony of Padua, Perugia. *The central Picture, the 'Madonna with Saints,' and the Lunette with the 'Eternal Father' are deposited in the National Gallery. The predella paintings: 'Christ on the Mount of Olives' belongs to Lady Burdett Coutts; 'Christ bearing his Cross' to Sir W. Miles; the 'Dead Christ' to Mrs. Dawson; 'St. Francis' and 'St. Anthony of Padua,' Dulwich Gallery.*	

SUBJECTS RELATING TO THE VIRGIN.

The Marriage of the Virgin (*Lo Sposalizio*)	*Brera, Milan.*
The Annunciation. *In embrasure of a window Stanza d' Eliodoro*	*Vatican.*
The Visitation	*Madrid Gallery.*
The Coronation of the Virgin	*Vatican.*
The Coronation of the Virgin. *Finished by Giulio Romano and F. Penni*	*Vatican.*
The Coronation of the Virgin. (*A lost tapestry for the altar of the Sistine Chapel.*)	

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St. George with the Lance	*St. Petersburg.*
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St. John the Baptist in the Desert	*Louvre.*
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Saint Michael (*The small*)	*Louvre.*
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The Coronation of St. Nicolas of Torentino. (*Formerly at Città di Castello.*)	
The Deliverance of St. Peter. *Fresco in the Stanza d' Eliodoro*	*Vatican.*
St. Sebastian. *In the Lecchi Collection*	*Bergamo.*
Camoldoli Monks around the Holy Trinity. (*Fresco*)	*San Severo.*
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Galatea. *Fresco in the Farnesina Palace*	*Rome.*
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The Three Graces. *Earl of Dudley's Collection* . . .	*London.*
Tapestries, *with cupids at play.* (*Five subjects now lost.*)	
The Vision of a Knight	*National Gall.*

SUBJECTS FROM THE ANTIQUE.

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The Marriage of Alexander and Roxana. *In the Raphael Villa*	*Rome.*
The Sibyl of Tibur. *On the socle of the Stanza della Segnatura*	*Vatican.*
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The Siege of Syracuse. *On the socle of the St. della Segnatura*	,,
Death of Archimedes. *On the socle of the St. della Segnatura*	,,
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The Emperor Augustus forbidding the burning of Virgil's Æneid. *Grisaille picture in the Stanza della Segnatura*	,,
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PICTURES ATTRIBUTED TO RAPHAEL, BUT CONSIDERED DOUBTFUL BY PASSAVANT.

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MYTHOLOGICAL AND ALLEGORICAL SUBJECTS.

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Portrait of Raphael's Apothecary. *In the Copenhagen Museum.*

ENGRAVINGS.

The Engravings after Raphael's pictures are so numerous that a list of them would require too much space. In the Print Room of the British Museum and in the Art Library of the South Kensington Museum nearly complete collections may be seen.

RAPHAEL'S DRAWINGS.

Drawings and sketches by Raphael exist in great numbers. A very important collection of 102 drawings in the University Galleries at Oxford has been ably described by Mr. J. C. Robinson. There are many also at the British Museum, the Louvre, the Wicar Collection at Lisle, at Windsor, at Chatsworth, and in various other public as well as private collections.

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