

LIVING GODS WILL

Biblical Artists

RAPHAEL



RAPHAELLO di GIOVANI SANTI

Born: 1483 – Urbino, Italy

Died: 1520 – Rome, Italy

Raphaello di Giovanni Santi

A leading figure of Italian High Renaissance classicism, **Raphael** is best known for his "**Madonnas**," including the Sistine Madonna, and for his large figure compositions in the Palace of the Vatican in Rome.

Who Was Raphael?

Italian Renaissance painter and architect **Raphael** became **Perugino's** apprentice in 1504.

Living in Florence from 1504 to 1507, he began painting a series of "**Madonnas**."

In Rome from 1509 to 1511, he painted the Stanza della Segnatura ("**Room of the Signatura**") frescoes located in the Palace of the Vatican.

He later painted another fresco cycle for the Vatican, in the Stanza d'Eliodoro ("**Room of Heliodorus**").

In 1514, Pope Julius II hired **Raphael** as his chief architect. Around the same time, he completed his last work in his series of the "**Madonnas**," an oil painting called the Sistine Madonna.

Raphael died in Rome on April 6, 1520.

Early Life and Training

Raphael was born **Raffaello Sanzio** on April 6, 1483, in Urbino, Italy.

At the time, Urbino was a cultural center that encouraged the Arts. **Raphael's** father, **Giovanni Santi**, was a painter for the Duke of Urbino, Federigo da Montefeltro.

Giovanni taught the young **Raphael** basic painting techniques and exposed him to the principles of humanistic philosophy at the Duke of Urbino's court.

In 1494, when **Raphael** was just 11 years old, **Giovanni** died.

Raphael then took over the daunting task of managing his father's workshop. His success in this role quickly surpassed his father's; **Raphael** was soon considered one of the finest painters in town.

As a teen, he was even commissioned to paint for the Church of San Nicola in the neighboring town of Castello.

In 1500, a master painter named **Pietro Vannucci**, otherwise known as Perugino, invited **Raphael** to become his apprentice in Perugia, in the Umbria region of central Italy.

In Perugia, Perugino was working on frescoes at the Collegio del Cambio. The apprenticeship lasted four years and provided **Raphael** with the opportunity to gain both knowledge and hands-on experience.

During this period, **Raphael** developed his own unique painting style, as exhibited in the religious works the **Mond Crucifixion** (circa 1502), **The Three Graces** (circa 1503), **The Knight's Dream** (1504) and the Oddi altarpiece, **Marriage of the Virgin**, completed in 1504.

Paintings

In 1504, **Raphael** left his apprenticeship with Perugino and moved to Florence, where he was heavily influenced by the works of the Italian painters **Fra Bartolommeo, Leonardo da Vinci, Michelangelo and Masaccio**.

To **Raphael**, these innovative artists had achieved a whole new level of depth in their composition. By closely studying the details of their work, **Raphael** managed to develop an even more intricate and expressive personal style than was evident in his earlier paintings.

From 1504 through 1507, **Raphael** produced a series of "**Madonnas**," which extrapolated on **da Vinci's** works.

Raphael's experimentation with this theme culminated in 1507 with his painting, **La belle jardinière**. That same year, **Raphael** created his most ambitious work in Florence, **the Entombment**, which was evocative of the ideas that **Michelangelo** had recently expressed in his Battle of Cascina.

Raphael moved to Rome in 1508 to paint in the Vatican "**Stanze**" ("**Room**"), under Pope Julius II's patronage.

From 1509 to 1511, **Raphael** toiled over what was to become one of the Italian High Renaissance's most highly regarded fresco cycles, those located in the Vatican's Stanza della Segnatura ("**Room of the Signatura**").

The Stanza della Segnatura series of frescos include The Triumph of Religion and The School of Athens. In the fresco cycle, **Raphael** expressed the humanistic philosophy that he had learned in the Urbino court as a boy.

In the years to come, **Raphael** painted an additional fresco cycle for the Vatican, located in the Stanza d'Eliodoro ("**Room of Heliodorus**"), featuring The Expulsion of Heliodorus, The Miracle of Bolsena,

the Repulse of Attila from Rome and The Liberation of Saint Peter. During this same time, the ambitious painter produced a successful series of "**Madonna**" paintings in his own art studio. The famed Madonna of the Chair and Sistine Madonna were among them.

Architecture

By 1514, **Raphael** had achieved fame for his work at the Vatican and was able to hire a crew of assistants to help him finish painting frescoes in the Stanza dell'Incendio, freeing him up to focus on other projects.

While **Raphael** continued to accept commissions -- including portraits of popes Julius II and Leo X -- and his largest painting on canvas, The Transfiguration (commissioned in 1517), he had by this time begun to work on architecture.

After architect **Donato Bramante** died in 1514, the pope hired **Raphael** as his chief architect. Under this appointment, **Raphael** created the design for a chapel in Sant' Eligio degli Orefici. He also designed Rome's Santa Maria del Popolo Chapel and an area within Saint Peter's new basilica.

Raphael's architectural work was not limited to religious buildings. It also extended to designing palaces.

Raphael's architecture honored the classical sensibilities of his predecessor, **Donato Bramante**, and incorporated his use of ornamental details. Such details would come to define the architectural style of the late Renaissance and early Baroque periods.

Death and Legacy

On April 6, 1520, Raphael's 37th birthday, he died suddenly and unexpectedly of mysterious causes in Rome, Italy.

He had been working on his largest painting on canvas, The Transfiguration (commissioned in 1517), at the time of his death.

When his funeral mass was held at the Vatican, **Raphael's** unfinished Transfiguration was placed on his coffin stand. **Raphael's** body was interred at the **Pantheon in Rome, Italy**.

Following his death, **Raphael's** movement toward Mannerism influenced painting styles in Italy's advancing Baroque period.

Celebrated for the balanced and harmonious compositions of his "**Madonnas**," portraits, frescoes and architecture, **Raphael** continues to be widely regarded as the leading artistic figure of Italian High Renaissance classicism.

La Belle Jardiniere



1507 - The artist completed this while he was living in Florence, still in his 20s and an unknown quantity. The painting marked a big leap forward for the young artist, being one of the most ambitious of the Madonna's he painted in Florence, and borrowing enthusiastically from compositions by Leonardo da Vinci — not unusual, though suggesting Raphael was still finding his own signature flash and dash.

Whereas the evolution of La Belle Jardinière from cartoon to canvas shows that Raphael had a real breakthrough when he incorporated Leonardo-style psychological gestures to connect the figures of the **Virgin, the Christ, and John the Baptist**. Look at that motherly hand the Virgin places on baby Jesus's pudgy little arm, figures of the Virgin, the Christ, and John the Baptist.

The Entombment



oil on panel (184 × 176 cm) – 1507

This painting was commissioned by Atalanta Baglioni whose son had recently been murdered. It depicts a woman, **Mary**, fainting at the sight of her mutilated and murdered son, **Jesus**, a stab-wound in his side. In the background to the right, Mount Golgotha.

Raphael enjoyed great success with this painting of intricate composition. It is also known as **The Deposition or Pala Baglione**.

This work is linked to **Luke 23:53**

The Judgement of Solomon



fresco (120 × 105 cm) – 1509-1511

Two women claim to be the mother of one child. When Solomon decides that the child is to be cut in half, one woman relinquishes her claims, thus disclosing her identity as the true mother. To this day, a **judgment of Solomon** is synonymous with a wise decision in a difficult dispute.

Raphael painted this fresco in the same room of the Vatican palace where he made the famous **School of Athens**: the Stanza della Segnatura. While Raphael was painting his frescoes, Michelangelo was hard at work in the nearby Sistine Chapel. Both artists had been hired by **pope Julius II**, an important patron of the arts.

This work is linked to **1st Kings 3:25**

The School of Athens



1509 – 1511

Regarded as Raphael's greatest masterpiece

The School of Athens sits opposite the Disputation of the Most Holy Sacrament in the Stanza della Segnatura and represents worldly truth, i.e. philosophy.

It's a virtuosic wonder of perspective and populated by an intellectual who's-who of Western thought from Plato and Aristotle to Ptolemy and Euclid.

The painting is the artist's most brilliant work because Raphael ostensibly knew he'd created something that would change the course of painting forever—after all, to show he knew just how good he was,

Raphael went ahead and included himself in the scene, too, the same moody face of his earlier self-portrait.

The Prophet Isaiah



fresco (250 × 155 cm) – 1511-1512

This fresco in the basilica of Saint Augustine in Rome is clearly influenced by the works of Michelangelo in the Sistine Chapel.

The youngish prophet is accompanied by two **putti**, small angels. On the scroll is a text from **Isaiah 26:2** about the entry into heaven: "Open ye the gates, that the righteous nation which keepeth the truth may enter in."

The fresco was commissioned by a man from Luxembourg, one Johann of Goritz. It is in the Chapel of St. Anne, which Johann built in the church.

The Sistine Madonna

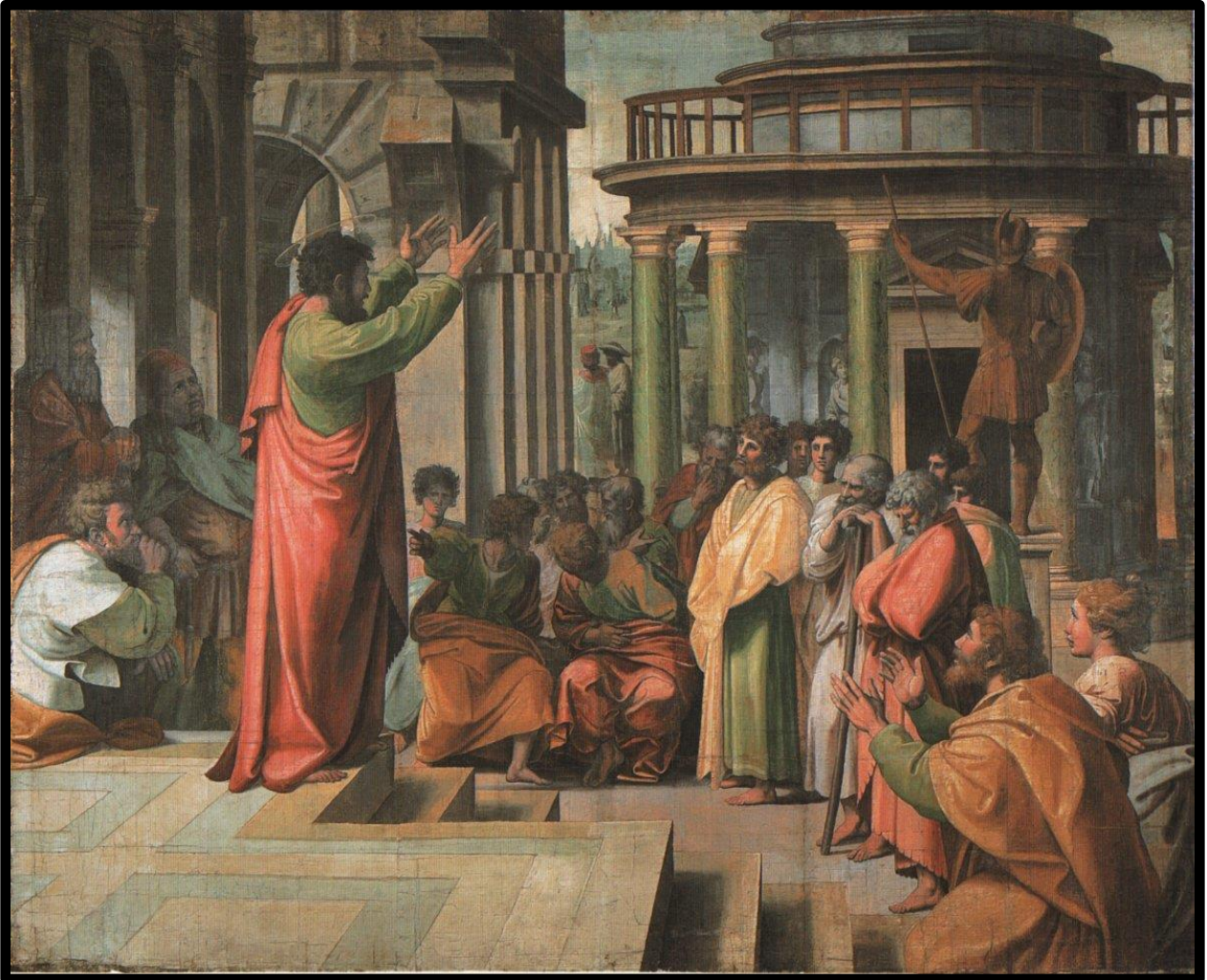


oil on canvas (265 ø 196 cm) – 1513-1514

This Madonna is probably the last painting Raphael made by himself. It was painted as an altarpiece commissioned by the Benedictine convent of San Sisto in Piacenza. The monks wanted their patron saint Sixtus on the painting too, as well as Saint Barbara.

It is a heavenly painting, literally, as the main figures stand on clouds. Behind them are a large number of obfuscated cherubs. In the foreground two cherubs lean on the bottom of the painting, looking up fully concentrated. These cherubs, or **putti**, may have become even more famous than the painting.

The Apostle Paul in Athens



Body color on paper on canvas (340 x 440 cm) – 1515

Paul came to Athens on his second missionary journey. He visits a synagogue and tries to find new followers.

Here he addresses a crowd. The scene may have happened on the Aeropagus or Mars' Hill, a square of administrative and religious importance.

This is one of the cartoons Raphael made for the tapestries in the Sistine Chapel.

More information on the cartoons can be found at the Miraculous Draught of Fishes.

This work is linked to **Acts 17:22**

The Healing of the Lame Man



Body color on paper on canvas (340 × 540 cm) – c. 1516

This cartoon is Raphael's design intended for a tapestry in the Sistine Chapel.

Raphael painted the sheets of paper.

A weaver copied the design to a tapestry.

Many years later the sheets were mounted onto canvas.

The man holding the crippled man's hand is **Peter**.

He is accompanied by **John**.

This work is linked to **Acts 3:1**

The Transfiguration of Christ



oil on panel (405 × 278 cm) — 1516-1520

Jesus had climbed a mountain called Tabor with his followers **Peter, James and John**. He there underwent a transfiguration: he became radiant. He also briefly spoke with **Moses** (top left) and the prophet **Elijah**. To impress Peter and the others even more, **God** spoke to them from a cloud: "**This is my son, listen to him.**"

The lower half of the panel shows Jesus casting out an evil spirit from a boy, just after returning to his normal state. His disciples had failed at the same. Present-day medics say the boy (bottom right) had an epileptic seizure.

This panel is assumed to be Raphael's last painting. He died at **37** before completing it; it was finished by his student Giulio Romano.

Ezekiel's Vision



oil on panel (41 × 29 cm) — ca. 1518

In a vision the prophet Ezekiel sees "**the appearance of a man**" sitting on a throne shaped by four creatures. The creatures have different faces: that of a **man**, an **ox**, a **lion** and an **eagle**.

The "**appearance**" speaks to Ezekiel, who realizes that it is **God** himself who speaks to him. **Ezekiel** is the tiny figure standing in the beam of light in the bottom left.

St Hieronymus, a father of the church who lived from 347 until 420 AD, used the four creatures as symbols for the four evangelists.

Man was the symbol for **Matthew**, the lion for **Mark**, the ox for **Luke** and the eagle for **John**. This work is linked to **Ezekiel 1:25**