

of Raphael, continuing in such unity and concord, that all harsh feelings and evil dispositions became subdued and disappeared at the sight of him. . . . Such harmony prevailed at no other time than his own. And this happened because all were surpassed by him in friendly courtesy as well as in art; all confessed the influence of his sweet and gracious nature, which was so replete with excellence, and so perfect in all the charities, that not only was he honored by men, but even by the very animals, who would constantly follow his steps and always loved him."

"We find it related that whenever any other painter, whether known to Raphael or not, requested any design or assistance of whatever kind at his hands, he would invariably leave his work to do him service; he continually kept a large number of artists employed, all of whom he assisted and instructed with an affection which was rather as that of a father to his children than merely as of an artist to artists. From these things it followed that he was never seen to go to court, but surrounded and accompanied, as he left his house, by some fifty painters, all men of ability and distinction, who attended him thus to give evidence of the honor in which they held him. He did not, in short, live the life of a painter, but that of a prince.

"Wherefore, O art of painting! well mightest thou for thy part, then, esteem thyself most happy, having, as thou hadst, one artist, among thy sons, by whose virtues and talents thou wert thyself

exalted to heaven. Thrice blessed indeed mayest thou declare thyself, since thou hast seen thy disciples, by pursuing the footsteps of a man so exalted, acquire the knowledge of how life should be employed, and become impressed with the importance of uniting the practice of virtue to that of art."

Raphael allowed people to pursue their own course, without attempting to dominate. He said to Cesare da Sesto, one of Da Vinci's most distinguished pupils, "How does it happen, dear Cesare, that we live in such good friendship, but that in the art of painting we show no deference to each other." Finally, however, Cesare adopted Raphael's methods from choice.

Raphael was modest in manner, never monopolizing the time or conversation of others. He made the best of things, overlooking the petty matters which some persons allow to wear and embitter their dispositions. He worked hard, performing an amount of labor which has been the astonishment of the world ever since his death; he was somewhat frail in body; he was not rich in this world's goods; sweet in nature and refined in spirit, it is to be presumed that he kept his troubles in his own heart, unspoken to others. He loved ardently, and was as ardently loved in return. He was appreciative, sympathetic, tender, and gracious.

Herrmann Grimm says, "Such men pass through life as a bird flies through the air. Nothing hinders them. It is all one to the stream whether

it flows through the plain smoothly in one long line, or meanders round rocks in its winding course. It is no circuitous way for it, thus to be driven right and left in its broad course; it is sensible of no delay when its course is completely dammed. Swelling easily, it widens out into the lake, until at length it forces a path for its waves; and the power with which it now dashes on is just as natural as the repose with which it had before changed its course.

"Raphael, Goethe, and Shakespeare had scarcely outward destinies. They interfered with no apparent power in the struggles of their people. They enjoyed life; they worked; they went their way, and compelled no one to follow them. They obtruded themselves on none; and they asked not the world to consider them, or to do as they did. But the others all came of themselves, and drew from their refreshing streams. Can we mention a violent act of Raphael's, Goethe's, or Shakespeare's?"

"Goethe, who seems so deeply involved in all that concerns us, who is the author of our mental culture, nowhere opposed events; he turned wherever he could advance most easily. He was diligent. He had in his mind the completion of his works. Schiller wished to produce and to gain influence; Michael Angelo wished to act, and could not bear that lesser men should stand in the front, over whom he felt himself master. The course of events moved Michael Angelo, and animated or checked

his ideas. It is not possible to extricate the consideration of his life from the events going on in the world, while Raphael's life can be narrated separately like an idyl."

Raphael, while still under Perugino, had received from Donna Atalanta Baglioni the order for an "Entombment" for the Church of the Franciscans. This he painted in 1507. A century later the monks sold it to Pope Paul V., who had it removed to the Borghese Palace in Rome.

The body of Christ is being borne to the tomb by two men. The weeping Magdalen is holding his hand, and the Virgin is fainting in the arms of three women.

Grimm says, "The bearers of the body move along, conscious of carrying a noble burden. And Christ, himself, beauty, serenity, and mercy dwell in him in fullest measure, as if his spirit still both informed his body and glorified it. Only Raphael could undertake to paint this. No one before or after him could so simply and naturally picture the earthly form, irradiated with heavenly light."

"St. Catherine of Alexandria," painted at this time, now in the National Gallery of London, says Passavant, "is one of the works which nothing can describe; neither words nor a painted copy, nor engravings, for the fire in it appears living, and is perfectly beyond the reach of imitation."

"La Belle Jardinière," in the Louvre, considered one of the best and most beautiful of Raphael's works, represents the Virgin in the midst of rich

landscape, the ground covered with grass and flowers, while the infant Christ looks up to her with great tenderness. It is said that the model was a lovely flower-girl to whom the painter was much attached.

While finishing this picture he was called to Rome by the famous Pope Julius II., and went to the Eternal City with great hope and delight.

He was now twenty-five, and the most important work of his life lay before him. Julius II. had refused to take possession of the rooms in the Vatican which had been used by the depraved Alexander VI. He said, when it was suggested to remove the mural portraits of that pope, "Even if the portraits were destroyed, the walls themselves would remind me of that Simoniac, that Jew!"

Michael Angelo was already at work upon the great monument for Julius. Now the pope desired to enlarge and beautify the Vatican, and make that his monument as well. He received Raphael with the greatest cordiality. It is said that when Raphael knelt down before him, his chestnut locks falling upon his shoulders, the pope exclaimed, "He is an innocent angel. I will give him Cardinal Bembo for a teacher, and he shall fill my walls with historical pictures." Julius commissioned him to fresco the hall of the judicial assembly, called "La Segnatura." The first fresco, done between 1508 and 1509, is called "Theology" or the "Dispute on the Holy Sacrament" (*La Disputa*).

"In the upper part appear the three figures of the Holy Trinity, each surrounded by a glory. Above all is the Almighty Father, in the midst of the seraphim, cherubim, and a countless host of angels, who sing the 'Holy, holy, holy, Lord God of hosts.' Below the Father, amidst the saints of the celestial kingdom, the Saviour is enthroned; a little lower, the Holy Spirit is descending on men.

"At the right of the Saviour, the Virgin is seated, bending towards him in adoration; and at her left is St. John the Baptist, who is pointing towards him. On a large half-circle of clouds, which extends to the extreme limits of the picture, are seated patriarchs, prophets, and martyrs, representing the communion of saints. Commencing at the extreme point to the right of Christ, we see the apostle St. Peter, holding the Holy Scriptures and the two keys. . . . At his side, in the expectation of mercy and pardon, is Adam, the father of the human race. Near Adam is St. John, the apostle loved by Christ, writing down his divine visions; afterwards, David, the head of the terrestrial family of our Lord, the sweet psalmist who sang the praises of God; then St. Stephen, the first martyr; and lastly, a saint half concealed by the clouds.

"On the other side, at the right of the spectator, is St. Paul, holding a sword in remembrance of his martyrdom, and also as a symbol of the penetrating power of his doctrine. By his side is Abraham, with the knife to sacrifice Isaac, the first

type of the sacrifice of Christ; then the apostle St. James, the third witness of the transfiguration of the Saviour, the religious type of hope, as St. Peter is of faith and St. John of love. Moses follows with the tables of the law. St. Lawrence corresponds to St. Stephen; and lastly we perceive a warlike figure, which is believed to be St. George, the patron saint of Liguria; in honor, no doubt, of Julius II., who was born in that country.

"The Holy Spirit, under the form of a dove, surrounded by four cherubim, who hold the four books of the Gospel open, is descending upon the assembly of believers.

"This sort of council, expressing theological life, is united in a half-circle around the altar, on which the Eucharist is exposed on a monstrance. Nearest to the altar, on both sides, come the four great fathers of the church, the columns of Roman Catholicism; to the left, St. Jerome, the type of contemplative life, absorbed in profound meditation on the Scriptures; near him are two books, one containing his 'Letters,' the other the Vulgate. Opposite is St. Ambrose, active especially in the militant church: he is raising his eyes and hands towards heaven, as if delighted with the angelic harmonies. St. Augustine, whom he converted to Christianity, is beside him, and is dictating his thoughts to a young man seated at his feet. His book on the 'City of God' is lying by him. St. Gregory the Great, clothed in the tiara and pontifical mantle, is opposite St. Augustine. His book

on Job, with the superscription, 'Liber Moraliū,' is also on the ground beside him."

Besides these, among the fifty or more figures, are other priests and philosophers, all discussing the great questions pertaining to the redemption of the world.

The pope was so overjoyed on the completion of this picture that he is said to have thrown himself upon the ground, exclaiming, with uplifted hands, "I thank thee, great God, that thou hast sent me so great a painter!"

With *La Disputa* the romance of Raphael's life begins. While he was painting this, tradition says that he fell in love with Margherita, the daughter of a soda-manufacturer, who lived near Santa Cecilia, on the other side of the Tiber. Passavant says, quoting from Missirini, "A small house, No. 20, in the street of Santa Dorotea, the windows of which are decorated with a pretty framework of earthenware, is pointed out as the house where she was born.

"The beautiful young girl was very frequently in a little garden adjoining the house, where, the wall not being very high, it was easy to see her from outside. So the young men, especially artists,—always passionate admirers of beauty,—did not fail to come and look at her, by climbing up above the wall.

"Raphael is said to have seen her for the first time as she was bathing her pretty feet in a little fountain in the garden. Struck by her perfect

beauty, he fell deeply in love with her, and, after having made acquaintance with her, and discovered that her mind was as beautiful as her body, he became so much attached as to be unable to live without her." She has been called "*Fornarina*," because she was long supposed to be the daughter of a baker (*fornajo*).

On the rough studies made for the *Disputa*, now preserved in Vienna, London, and elsewhere, three love sonnets have been found in the artist's handwriting, showing that while he mused over heavenly subjects, with the faces of Peter and John before him, he had another face, more dear and beautiful than either, in his mind. Eugene Muntz, the librarian to the *École Nationale des Beaux-Arts*, who says of these sonnets, "So great is his delicacy of feeling, his reserve and discretion, that we can scarcely analyze his dominant idea," gives the following translation:—

"Love, thou hast bound me with the light of two eyes which torment me, with a face like snow and roses, with sweet words and tender manners. So great is my ardor that no river or sea could extinguish my fire. But I do not complain, for my ardor makes me happy. . . . How sweet was the chain, how light the yoke of her white arms around my neck. When those bonds were loosed, I felt a mortal grief. I will say no more; a great joy kills, and, though my thoughts turn to thee, I will keep silence."

"Just as Paul, descended from the skies, was

unable to reveal the secrets of God," so Raphael is unable to reveal the thoughts of his beating heart. He thanks and praises love, and yet the pain of separation is intense. He feels like "mariners who have lost their star."

To this love he was probably constant through life, the short twelve years which remained. When he painted the Farnesina, the palace of the rich banker, Agostino Chigi, years afterward, Vasari says, "Raphael was so much occupied with the love which he bore to the lady of his choice, that he could not give sufficient attention to the work. Agostino, therefore, falling at length into despair of seeing it finished, made so many efforts by means of friends and by his own care that after much difficulty he at length prevailed on the lady to take up her abode in his house, where she was accordingly installed, in apartments near those which Raphael was painting; in this manner the work was ultimately brought to a conclusion."

He painted her portrait, now in the Barberini Palace, it is believed, in 1509. It represents a girl "only half-clothed, seated in a myrtle and laurel wood. A striped yellow stuff surrounds her head as a turban, and imparts something distinguished and charming to her features," says Passavant. ". . . With her right hand she holds a light gauze against her breast. Her right arm, encircled with a golden bracelet, rests on her knees, which are covered by red drapery. On the bracelet

Raphael has inscribed his name with the greatest care."

The face did not seem to me beautiful when I saw it in Rome a few years ago, but certainly does not lack expression, making one feel that the mind which Raphael discovered "to be as beautiful as the body" was equally potent with the warm-hearted artist.

Grimm says, "The portrait of the young girl or woman in the Barberini Palace is a wonderful painting. I call it so because it bears about it in a high degree the character of mysterious unfathomableness. We like to contemplate it again and again. . . . Her hair is brilliantly black, parted over the brow, and smoothly drawn over the temples, behind the ear; the head is encircled with a gay handkerchief, like a turban, the knots of which lie on one side above the ear, pressing it a little with their weight.

"She is slightly bent forward. She sits there with her delicate shoulder a little turned to the left; she seems looking stealthily at her lover, to watch him as he paints, and yet not to stir from her position, because he has forbidden it. It seems to him, however, to be a source of the most intense pleasure to copy her accurately, and in no small matter to represent her otherwise than as he saw her before him. We fancy her to feel the jealousy, the vehemence, the joy, the unalterable good-humor, and the pride springing from the happiness of being loved by him. He, however, painted it

all because he was capable of these feelings himself in their greatest depth. If his pictures do not betray this, his poems do."

Muntz says, "From a technical point of view, the work is a masterpiece. Never, perhaps, has Raphael given such delicacy and subtlety to his carnations; never did he create a fuller life; we can see the blood circulate; we can feel the beating pulse. Thus the picture is a continual source of envy and despair to modern realists."

Crowe and Cavalcaselle, in their life of Raphael, speak of the "warm tone of flesh burnished to a nicety and shaded with exceptional force," in this picture. "The coal-black eyes have a fascinating look of intentness, which is all the more effective as they are absolutely open, under brows of the purest curves. . . . The forehead has a grand arch, the cheeks are broad, the chin rounded and small. The contours are all circular. The flesh has a fullness which characterizes alike the neck, the drooping shoulders, and the arms and extremities."

Passavant thus speaks of a portrait in Florence, which belonged to the Grand Duke of Tuscany. "This portrait in the Pitti Palace bears a strong resemblance to the Madonna di San Sisto (Dresden Museum), with this difference, however, that the features of the Virgin are ennobled. The woman in the portrait is a handsome Roman, but of quite individual character. Her form is powerful, her costume sumptuous, her beautiful black eyes flash, her mouth is refined and full of grace.

"If this portrait, as may well be believed, represents the same person as that of the Barberini house, we are compelled to admit that the countenance, always intelligent, of this young girl, had become wonderfully animated in the time between the execution of the two portraits. However," he adds, "it would be indeed astonishing if constant intercourse with the author of so many masterpieces, and one of the most perfect human organizations that nature ever produced, should have failed to influence the facile character of a young girl. This second portrait, to judge by the manner in which it is painted, must belong to the last years of Raphael's life."

With this fervent and lasting love for Margherita in his heart, Raphael painted the other three mural paintings in the Vatican hall: the "Parnassus," Apollo surrounded by the Nine Muses, Homer singing, Dante and Virgil conversing, with Pindar, Sappho, Horace, Petrarch, Ovid, and others; "Jurisprudence," with Emperor Justinian and Gregory IX., the one founding the laws of the State, the other the laws of the Church; the "School of Athens," with the masters of ancient philosophy and science assembled.

On the left we see the most ancient of the philosophic schools gathered around Pythagoras. Socrates, Plato, and Aristotle are surrounded by their pupils; Archimedes and Zoroaster are the central figures of the interested group. Diogenes sits on the central steps of the grand

hall where more than fifty great men are assembled.

Passavant says, "In the 'School of Athens,' Raphael showed the full power of his genius, and that he was completely master both of his style and of his execution. In the part of this picture requiring great learning, it is possible, and indeed highly probable, that Raphael consulted the most erudite of his friends, and amongst others the Count Castiglione, who had just come to settle at Rome.

"However this may be, to Raphael alone belongs the great honor of having succeeded in representing, in a single living and distinct image, the development of Greek philosophy. It was Raphael who conceived the idea of grouping the personages according to the rank they occupy in history, and rendered the tendencies of these philosophers apparent, not merely by ingenious grouping, but also by their actions, their attitudes, and countenances.

"This fresco, in which he rose to such dignity and to such a grand style, is justly considered as the most magnificent work the master ever produced. It does, indeed, unite the technical experience of drawing, coloring, and touch—the conquests of the more modern schools—to the severity bequeathed to them by the more ancient ones. . . .

"A great era in arts, as in literature, does not always follow the appearance of an extraordinary genius. It comes on gradually, and its progress may be noted. It has its infancy, and with it the

simplicity belonging to that age; then its youth, with the grace and sentiments natural to youth; afterwards maturity, with its increased power.

"Raphael was the highest expression of the art of the sixteenth century; he attained its greatest perfection. He was a continuation of the chain of artists in his time, and was its last and brightest link."

Eugene Muntz calls this papal hall, the Stanza della Segnatura, "the most splendid sanctuary of modern art. The profundity of ideas, the nobility of the style, and the youthful vitality which prevails in every detail of the decoration, make up a monumental achievement which is without parallel in the annals of painting, without equal even among the other works of Raphael himself."

During the three years' work in this hall, Raphael painted several other pictures: the magnificent portrait of Pope Julius II., now in the Pitti Palace; the "Madonna di Foligno," now in the Vatican, a large altar-piece for Sigismondo Conti di Foligno, private secretary to the pope; the Virgin seated on golden clouds surrounded by half-length angels against a blue sky. "A burning globe, with a rainbow above it, is falling from the sky. According to tradition this globe is a bomb, and bears reference to the danger incurred by Sigismondo at the siege of Foligno, his native town, and the rainbow may be considered symbolical of the reconciliation of the donor with God."

The Madonna della Casa d'Alba, round, on wood,