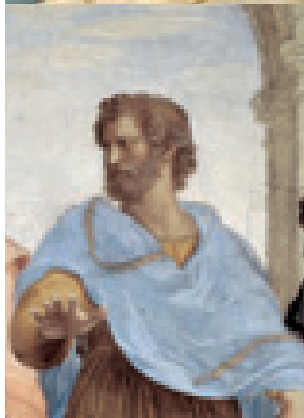
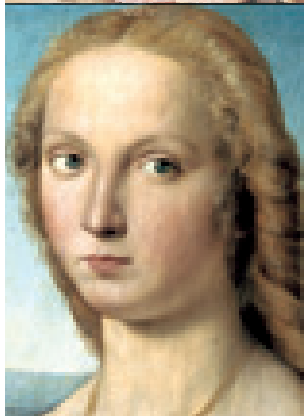
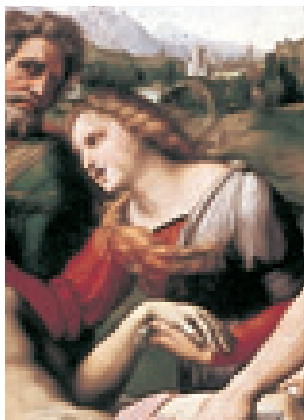




Comune
di Roma
tourism

***A tour around the sights
of Rome to discover
the Masterpieces of
Raphael Sanzio***

1. BORGHESE GALLERY
2. THE CHURCH OF SANTA
MARIA DEL POPOLO
3. BARBERINI PALACE
4. ACADEMY OF SAN LUCA
5. DORIA PAMPHILJ
GALLERY
6. CHURCH OF
SANT'AGOSTINO
7. CHURCH OF SANTA MARIA
DELLA PACE
8. SANT'ELIGIO DEGLI
OREFICI
9. VILLA FARNESINA
10. VATICAN
11. VILLA MADAMA



Raphael
in Rome

Roma for you
Collection of information by the Roma City Council

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A series of specialistic guides aim to prolong one's stay in Rome; a suggestion for people who have "a few extra" days and desire to deepen the knowledge of our city.

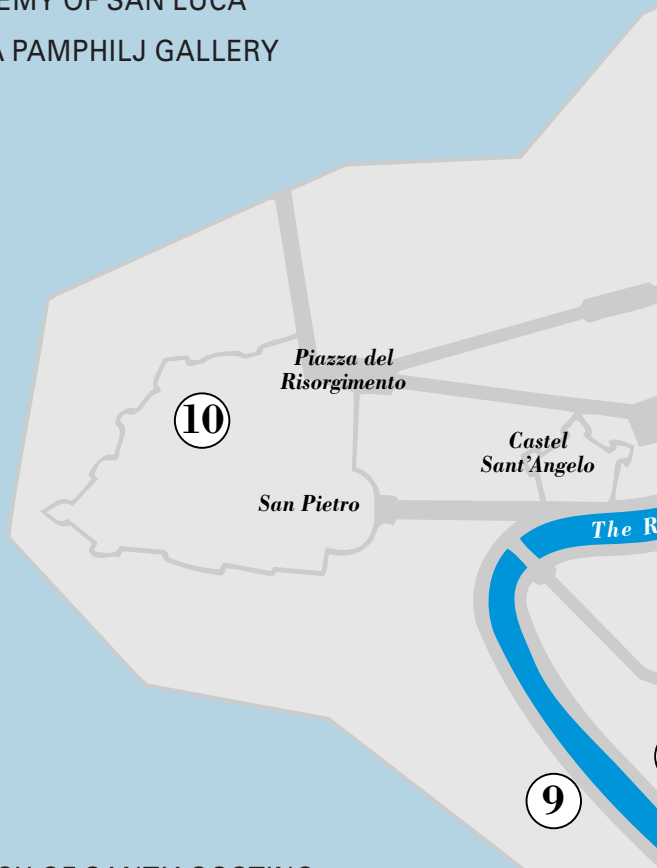
Carefully studied itineraries to accompany the visitor in the discovery of the great patrimony of the Renaissance in Rome through the testimonies of great artists such as Caravaggio, Raffaello, Michelangelo.

Walks through baroque art, to admire the splendid architectures by Bernini and Borromini.

Advice for everyone, alike tourists and Romans, in order to quietly discover and enjoy the testimonies of ages that played a major part in constructing the extraordinary present image of our city.

*Tourism Office
Municipality of Rome*

1. BORGHESE GALLERY
2. THE CHURCH OF SANTA MARIA DEL POPOLO
3. BARBERINI PALACE
4. ACADEMY OF SAN LUCA
5. DORIA PAMPHILJ GALLERY



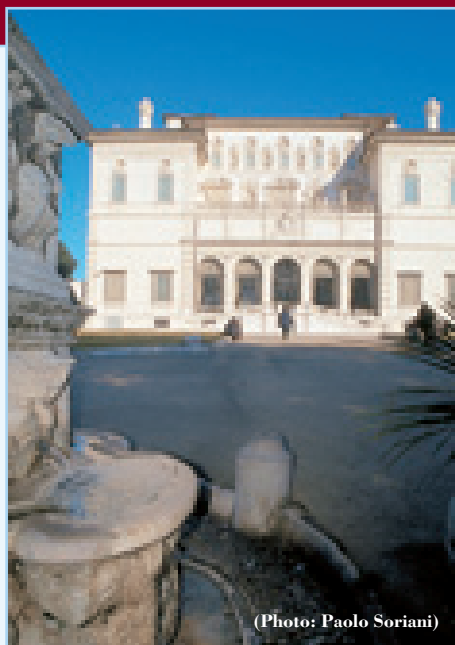
6. CHURCH OF SANT'AGOSTINO
7. CHURCH OF SANTA MARIA DELLA PACE
8. SANT'ELIGIO DEGLI OREFICI
9. VILLA FARNESINA
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Borghese Gallery

The Villa was built for Cardinal Scipione Borghese, nephew of Pope Paul V. It was conceived as a centre of entertainment and cultural enjoyment by the architect Flaminio Ponzio at the beginning of the 17th century. Later decorated by Giovanni Vasanzio, the interior was completely re-arranged by Antonio Asprucci in 1770.

The decorations of the saloons belonging to that period were completely restored during the course of the last work of preservation completed in 1997. The villa holds the splendid family collection started by Scipione Borghese, connoisseur of both classic and modern art.



(Photo: Paolo Soriani)



J.W. Baur, *View of Villa Borghese (1636)* (Photo SBAS)

After numerous conflicting opinions, critics agree to the attribution of the **Portrait of a Man** to Raphael and on the date 1503 - 4.

The famous **Lady of the Unicorn** was painted in Florence in 1505 - 6. From the attribute of the unicorn, symbol of chastity, and the elegant pendant one deduces that it was a young lady about to undergo matrimony with all its virtues. The painting, curiously, was discovered by Roberto Longhi, only about fifty years ago. The portrait, in fact, had been re-painted depicting a Saint Catherine of Alessandria. The more superficial varnish was removed and thus appeared the splendid lady with unicorn.

The **Deposition** signed and dated 1507, was commissioned by the noblewoman from Perugia, Atalanta Baglioni, in memory of her son, Grifonetto, killed in 1500, during the struggle in the same family to control the signory of Perugia. The woman was herself reflected in the pain of the Virgin; that is the reason for the prominence of Mary's fainting on the right of the painting. The left half, slightly more advanced, is occupied with the moving of Christ to the tomb. The young man in the centre, in three-quarter profile, unites the two groups. This important painting was



Portrait of a Man (photo SBAS)



Lady of the Unicorn (photo SBAS)



Deposition (photo SBAS)

for the altar of the family chapel in the church of San Francesco al Prato in Perugia, from where Cardinal Scipione Borghese had it removed to his own collection.

Galleria Borghese, piazzale del Museo Borghese, 5 - 00197 Roma
Phone 06 32.810 • 199 75.75.10 (register tickets) Fax 06 32651329 • www.galleriaborghese.it • info@galleriaborghese.it.

Times of opening: every day except Mondays, 1st January and the 25th December from 9 am to 7 pm. The ticket-office closed before 1 hour.

Entrance: complete € 8,50, reduced € 5,25, free for under 18's and over 65's; € 2,00 for booking; € 5,00 guided tours.

Services: The museum has special access facilities for handicapped people.

The museum, with entrance very two hours, is by limited numbers; for bookings Tel 06 32810. There is a guided tour with art historians for each time slot. For bookings for guided tours in foreign languages and groups of a maximum of 25 people, Phone 06 8555952.

Santa Maria del Popolo

The church was founded on the site of a small chapel built by Pasquale II at the expense of the Roman people, the reason for the later name. Completely re-built halfway through the 15th century by an unknown architect, the church was fitted out with a splendid choir made by Donato Bramante at the beginning of the 1500's. The simple façade in travertine stone, erected on the wishes of Sextus IV della Rovere, was installed by Gianlorenzo Bernini. The three nave interior has side chapels which hold some exceptional works, among which are the funeral monuments by Andrea Sansovino, the frescoes by Pinturicchio and the precious fire-glazed stain-glass windows, the only ones in Rome, by Guillaume de Marcillat.



(Photo Roma Sacra)



Chigi Chapel (photo Paolo Soriani)

The **Chigi Chapel**, the second on the left, was reconstructed beginning in 1513, following the design by Raphael, for the banker Agostino Chigi who wanted to create a mausoleum for his family. The work stopped, however, only through the intervention of Gianlorenzo Bernini between 1652 and 1656, through the wishes of Pope Alexander VII Chigi. The interior is square with the corners rounded by four angular pillars with arched niches on which the tambours

rest. There are eight square windows and a hemispheric dome. The roof of the votive chapel is clearly visible even from the outside (from Piazzale Flaminio) and is inspired by older models; a similar design was adapted by Raphael in the project for the small domes of St. Peter's.

Raphael supplied the cartoons for the mosaics in the dome (*God the Father, Creator of the Firmament and the Symbols of the sun and of the seven planets*), made by Luigi Pace in 1516. In the tambour and the pendentives, the scenes of the *Creation* and the *Original Sin* and the allegories of the seasons are, instead, by Francesco Salviati (between 1552 and 1557). Raphael is also credited with the design for the pyramid tomb of



Chigi chapel (photo Roma Sacra)

Agostino Chigi and his brother Sigismund, built by Lorenzetto, Raffaello da Montelupo and Bernini with important modifications. Among the statues in the niches and following Sanzio's design there is *Jonah leaving the Whale*, by Lorenzetto who was also the sculptor of *Elijah* (1522), completed by Raffaello da Montelupo (1552). The altar-piece is by Sebastiano del Piombo (1533) and Salviati (1554); *Abacuc and the angel* and *Daniel in the Lion's Den* by Bernini.

The Chigi chapel can be considered a complete work of art; architecture, sculpture, painting and mosaic form a strongly united whole. The plan of the chapel also brings to mind the plans of Donato Bramante, Raphael's friend from Urbino, for the new St. Peter's wanted by Pope Julius II.

**Church of Santa Maria del Popolo, piazza del Popolo, 12
00187 Roma • Phone 06 3610836 • Fax 06 3203155**

Times of opening: ferrials from 7 am to 12 am and from 4 pm to 7 pm;
festives from 8 am to 1.30 pm and from 4.30 pm to 7.30 pm

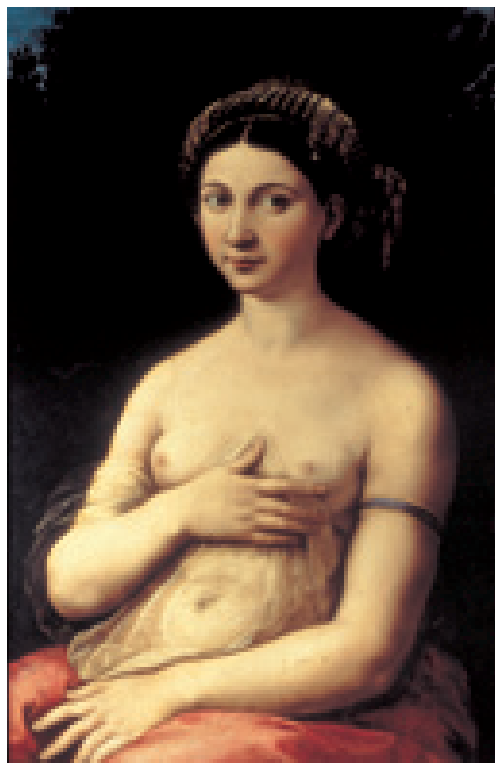
Services: The museum does not have special access facilities for
handicapped people

Barberini Palace

Built in the park of Cardinal Pio da Carpi, the palace was planned by Carlo Maderno after ownership passed to Francesco Barberini in 1625. Planned as a residence for the papal family, the building was provided with splendid gardens, making a true and proper town house. The later intervention by Bernini saw the construction of the central saloon (decorated with the famous fresco by Pietro da Cortona), of the loggia with porch below and the great staircase with squared stairwell. The design of the windows of the central part and the plan for the great winding staircase can be attributed to Francesco Borromini. Bought by the State in 1949, the palace holds the National Gallery of Classic Art that, formed in 1895 and recently inaugurated, collects works dating from the 12th to the 18th Centuries, belonging to noble families (Torlonia, Barberini, Chigi, Sciarra, etc.)



The **Fornarina** is one of the most famous portraits by Raphael, whose signature (Raphael Urbinas) is to be found on the bracelet worn by the woman. The work can be dated to a period between 1518 and 1519. Tradition has it that the person identified with the Fornarina, the Sienese Margherita Luti, daughter of Francesco, baker near the Settimiana gate of Rome, who was Raphael's lover. The young woman was probably the one who, according to Vassari, Raphael loved until he died, the same who the famous banker Agostino Chigi had as a guest in his suburban villa (The Farnesina) to keep her near the artist who couldn't work without her.



The Fornarina (photo SBAS)

National Gallery of Classic Art, via Barberini, 18 • 00184 Roma
Phone 06 4814591 • Fax 06 32651329 • info@galleriaborghese.it
www.galleriaborghese.it/barberini/it

Times of opening: Every day except Mondays, 1st January and 25th December, from 8.30 am to 7 pm

Entrance: complete € 5,00, reduced € 2,50, free of charge for under 18's and over 65's

Services: The museum has special access facilities for handicapped people.

For bookings of guided tours with art historians in foreign languages and for groups of a maximum of 25 people, Phone 06 8555952 (€ 80 in Italian, € 104 in a foreign language)

Academy of San Luca

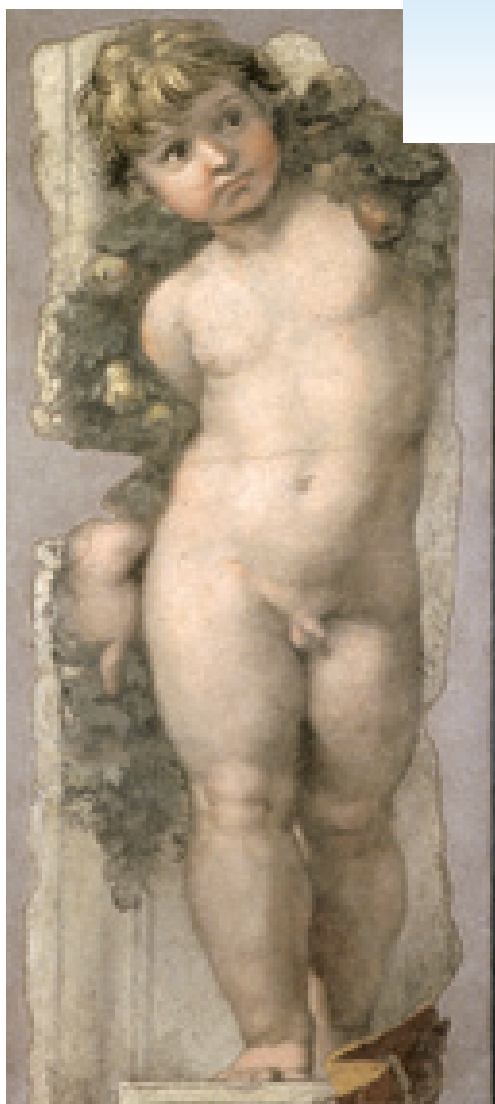
Instituted by the papal brief of Gregory XIII in 1577, the academy united artists who worked in the field of the three arts: painting (in which miniatures and embroideries were included), sculpture and architecture. A model for the other European academies founded during the course of the 18th century, the Academy of San Luca houses many works by Italian and foreign artists who by statute, once elected "Academicians", had to donate their self-portrait and a work of their specialisation.

Set out in the Carpegna Palace, built by followers of Giacomo Della Porta and reconstructed halfway through the 1600's by Francesco Borromini, the Gallery today houses works by contemporary artists.



The fragment of fresco with the **Cherub holding a festoon** is an exact copy of the cherub on the left hand side of the fresco with the prophet Isaiah in Sant'Agostino commissioned by the apostolic protonotary Giovanni Goritz. It isn't easy to determine the original arrangement of this fresco which was said, in the past, to have come from the Vatican Palaces; where, perhaps, it decorated a fireplace with the other cherub, which is now lost; and from where it was removed during the extensions to the Vatican Museums. The style is doubtful and there is no lack of opinions that hold that the fragment is a copy from the early 1800's carried out by the artist, Jean-Baptist Wicar.

He was commissioned by the academy of San Luca to inspect the fresco in Sant'Agostino in view of its restoration and could, therefore, have made a copy which later came to its current home.



Cherub holding festoon
(photo Academy of San Luca)

Gallery of the Academy of San Luca, Piazza Accademia di San Luca, 77 • 00187 Rome • Phone 06 6798850 - 06 6790324 Fax 06 6789243 • www.accademiasanluca.it

Times of opening: From Monday to Saturday 10 am and 12.30 am.

Entrance: Free of charge

Services: The museum has special access facilities for handi-capped people.

Doria Pamphilj Gallery

L The gallery is situated in the splendid palace facing onto the Piazza del Collegio Romano. Rising on an earlier centre dating back to the 16th century, the building was erected in the early 1600's by the Aldobrandini family. It passed as a gift to the young Olympia, widow of her first husband Paolo Borghese, it entered the Pamphilj family after the second wedding of the noblewoman to Camillo, nepotic cardinal of his uncle, Innocent X. From the second half of the century, the palace was enlarged according to the design by Antonio Del Grande, who also took charge of the later work at the end of the 1600's. In 1731, Gabriele Valvassori modernised the building, constructing the famous façade in Via del Corso.





Double Portrait (photo Doria Pamphilj)

The attribution of the **Double Portrait** to Raphael, which even if in the past was very much debated, is now generally accepted. The question of the identity of the two people is still, however, open.

The humanist, Pietro Bembo, in a letter to cardinal Bibbiena, says that the humanists from Veneto, Andrea Navagero and Agostino Beazzano were portrayed by Raphael in 1516 and he himself possessed a double portrait of the two. Nevertheless, from the comparison with certain representations of Navagero and Beazzano, there is a poor resemblance to the two portrayed, who still remain unknown.

**Doria Pamphilj Gallery, Piazza del Collegio Romano, 2
00186 Rome • Phone 06 6797323 • Fax 06 6780939
www.doriapamphili.it • arti.rm@doriapamphilj.it**

Times of opening: every day except Thursdays, the 25th December, the 1st January, Easter, the 1st May the 15th August and the 1st November from 10 am to 5 pm.

Entrance: complete € 8,00; reduced for the elderly and students, and groups; private apartments is restoration; A service of audio-guide in Italian, English and French is included in the entrance ticket. The Gallery is open for the whole of August, except for the 15th.

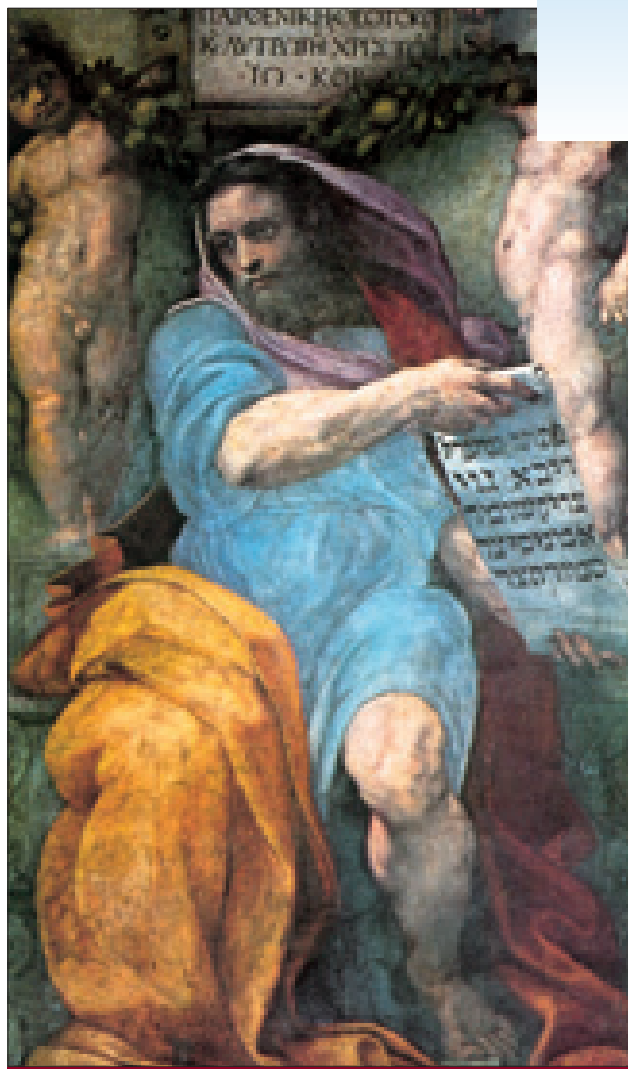
Services: The gallery has special access facilities for handicapped people.

The church of Sant'Agostino

Was erected in 1420, enlarged at the end of the same century and transformed by Luigi Vanvitelli halfway through the 1700's. The monumental steps at the entrance connect the church to the city. The three nave interior holds many famous works, besides the famous Caravaggio and Raphael: the "Madonna del Parto" by Jacopo Sansovino (1521), the decoration of the right transept by Guercino and the tomb of Santa Monica di Isaia by Pisa. Next door is the Angelica Library, the first public one in the city, founded at the beginning of the 1600's and set in the building begun by Francesco Borromini.



On the third pillar on the left of the central nave, is the recently restored fresco by Raphael portraying the **Prophet Isaiah**. The prophet is sitting on a throne between two cherubs who are holding up a tablet with a dedication, in Greek, to St. Anne, to the Holy Virgin and to Jesus and the initials of the apostolic pronotary, Giovanni Goritz, who commissioned it. Starting with Vassari, the evident inspiration by Raphael of the Michelangelo-style prophets of the Sistine Chapel was noted, which the artist had managed to see while hidden, thanks to the help of his friend Donato Bramante. The work can be dated back to 1511-12.



The Prophet Isaiah (photo Roma Sacra)

Church of Sant'Agostino, Via della Scrofa, 80
00186 Rome • Phone 06 68801562 • Fax 06 68215193 • 06
6833547 • agostiniani@infinito.it

Times of opening: every day from 7.40am to 11am and from 4pm to 7.30pm

Services: The church does not have special access facilities for handicapped people.

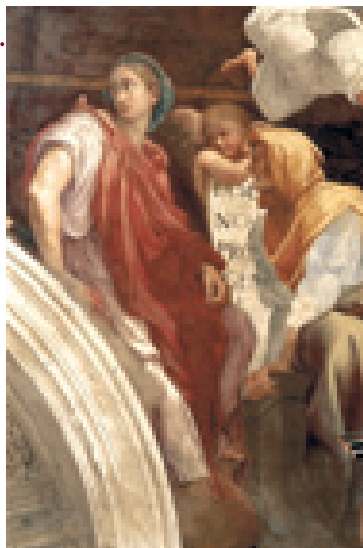
Santa Maria della Pace

The church, once dedicated to St. Andrew (it was called *Sant'Andrea de Aquarizariis*), was re-built probably by Baccio Pontelli, in 1482 as a votive offer for the peace between Sextus IV and Ferrara. Alessandro VII Chigi commissioned Pietro da Cortona to restore it in 1656; the convex façade relates to this work and connects the church to the preceding town-planning scheme. The plan is in the old 15th century style, covered by an octagonal gallery and dome, the work of Sangallo, and by a short nave of two spans. Besides the fresco by Raphael, there are works by Baldassarre, Peruzzi, Rosso Fiorentino, Marcello Venusti, Orazio Gentileschi and others.

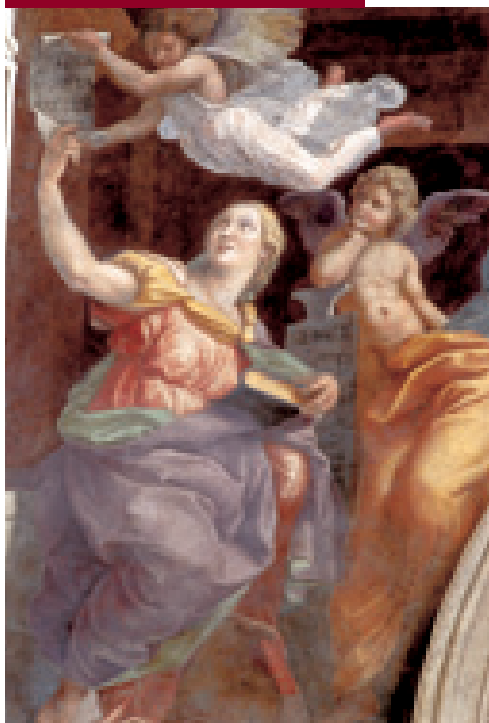


Around the arch of the chapel of the banker from Siena, Agostino Chigi (the first on the right), Raphael painted a fresco portraying the four Sibyls: the **Cumaeian**, the **Persian**, the **Phrygian** and the **Tiburтинan**, who alternate with angels bearing tablets and scrolls with the prophecies. At the centre of the arch, there is a cherub with a torch. The date of the cycle is still uncertain but thought to be around 1514 and 1515.

The design repeats the figures of the *Ancestors* by Michelangelo in the Sistine Chapel, which had been inaugurated a short while before. The figures of the **Prophets**, above the sibyls have been attributed to Timoteo Viti, one of Raphael's students. The fresco was, for many centuries, the only work by Sanzio visible to the public, becoming a school for generations of artists. The chapel was still incomplete on the death of Raphael and the client, both dying in 1520.



Chigi Chapel, decoration
(photo Roma Sacra)



Church of Santa Maria della Pace, Via della Pace, 5
00186 Rome • Phone 06 6861156

Times of opening: every day from from 10 am to 12 am.

Closed on Saturday and on Sunday

Services: The museum does not have special access facilities for handicapped people.

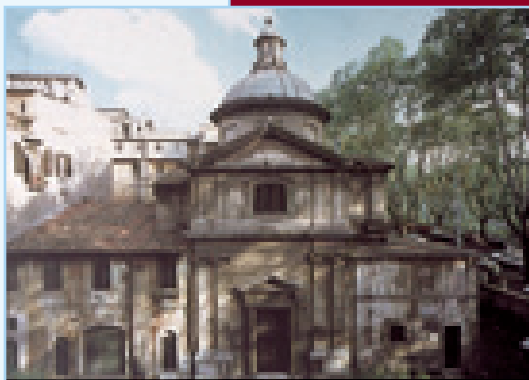
Sant'Eligio degli Orefici

The design of the church of **Sant'Eligio degli Orefici**; erected by the important guild of gold- and silver-smiths and which still has its headquarters there; has been attributed to Raphael and dated 1514 - 15. From 1516 comes the first news of the construction, finally completed, however only in 1551. Important modifications to the building were made at the end of the 1500's. The façade dates back to the early 1600's. The current look of the interior is the result of restoration work carried out in 1977 - 78. Despite the various works carried out, the atmosphere maintains an aspect of refined solemnity, determined by the luminous and geometric harmony of the various parts of the building and inspired by the architecture of Donato Bramante, independently of the exact individualisation of the specific contributions to the design by Raphael and the other architect, Baldassare Peruzzi, who could have succeeded him. The choice of a Greek cross plan influenced by the Bramante-style designs for St. Peter's is important.



(Photo Roma Sacra)

(Photo Roma Sacra)



**Church of Sant'Eligio degli Orefici, Via Sant'Eligio 8/a
00186 Rome • Phone 06 6868260**

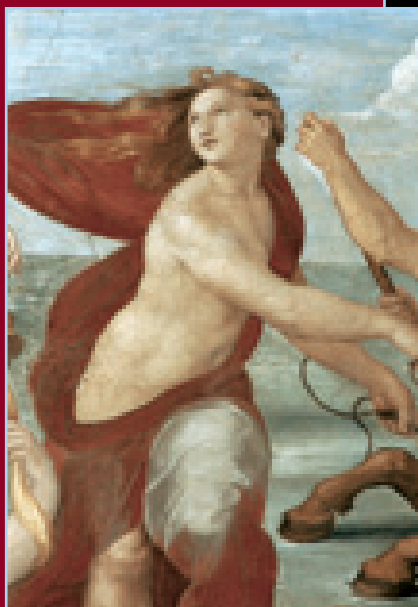
Times of opening: the church is open Mondays and Tuesdays from 10.30 am to 12.30 am and Thursdays and Fridays from 3 pm to 5 pm.

Services: The museum does not have special access facilities for handicapped people.

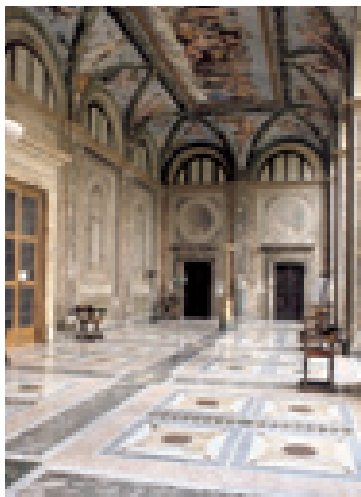
Villa Farnesina

This means the suburban villa built by Peruzzi at the beginning of the 1500's for the Sienese banker Agostino Chigi, passing, in 1580, to the Farnese family. Built along the banks of the Tiber, about halfway between the islet Tiberina and the Regina Coeli prison, it is the absolute prototype of the suburban villa in Rome, uniting harmony and proportion, according to those canons of the Roman culture of the 16th century. There is a central block with side projections, loggia and reservoir, besides the frescoes by Raphael and shop, the famous room with Chigi's horoscope, decorated by Baldassarre Peruzzi and Sebastiano del Piombo, Venetian Artist, who was in Rome thanks to the assistance of the rich banker.

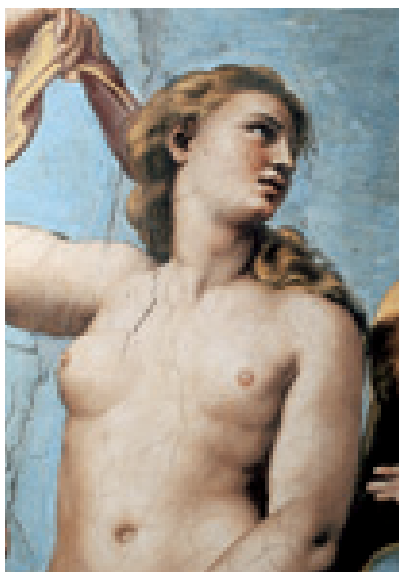
The Farnesina (photo Paolo Soriani)



The Galatea detail (photo Paolo Soriani)



La Loggia di Psiche



La Loggia di Psiche (detail)
(photo Paolo Soriani)

The villa holds, on the ground floor, the famous portrayal of the **Galatea**. Raphael painted it for the famous Siena banker in 1511, under a lunette frescoed by Sebastiano del Piombo - the author, together with Peruzzi, of the rest of the decorations of the room. The Nereid is standing on a shell pulled by a pair of dolphins driven by the little Palemones, around the agitated retinue of tritons and nereids and above a cherub throwing darts.

Some years later, in 1517, Raphael and his school frescoed, for Chigi, the ground floor gallery of his suburban villa. The subject tells of the fable of Psyche taken from the *Golden Ass* by Apuleius. The decoration of the loggia develops around a mock pergola, in which, between festoons of fruit and flowers, the 10 panels unfold displaying the figures that, silhouetted against the blue sky, glorify the fable. On the ceiling are the famous *Council of the Gods* and the *Wedding feast of Eros and Psyche*. Outside Villa Chigi, the remains of the stables were also by Raphael. The design was done in about 1512 and provided a façade on to Via della Lungara. The work

was soon damaged and only fragments of the plinth with the bases of pilaster strips remain.

Villa Farnesina, Via della Lungara, 230 • 00165 Rome • Phone 0668027345
Fax 06 68801767 • www.lincci.it • bastianelli@accademia.lincci.it

Times of opening: every day from 9 am to 1 pm. Closed on Sundays

Entrance: complete € 4,50, reduced € 3,50; free of charge for under 18's and over 65's.

Services: The museum does not have special access facilities for handicapped people.

The Vatican

The first nucleus of the Vatican Palaces was built halfway through the 15th century, after the when the popes, the Avignonese Captivity at an end, decided to transfer their residence from the Lateran to the Vatican. The first residence, of square design, had a quadrangular central courtyard (the courtyard of the parrot) to which the other buildings were slowly added.

The Vatican Museums; which, besides the art gallery, hold priceless works; were built from the 1700's on, arranging the papal collections started in the Renaissance period.

The rooms decorated by Raphael are those constructed by Nicholas V (halfway through the 15th century). Already decorated by Piero

della Francesca, Andrea del Castagno and others they were completely restructured under Julius II by Bramante who called on a whole crew of artists to paint the rooms, among them were Perugino, Sodoma and Lorenzo Lotto. Later the architect called Raphael, entrusting him with all the decorations and dismissing all the others. The rooms are under restoration not yet completed.



(Photo Paolo Soriani)



The School of Athens (detail) (photo Musei Vaticani)

The four rooms frescoed by Raphael and his assistants between 1508 and 1524 are in the quarters once inhabited by the popes, starting with Julius II.

The **Stanza di Costantino**, used for official ceremonies and receptions, was entirely decorated by the workshop of the Urbinan, after his death in 1520. The scenes, depicted on false tapestries, are: *The Baptism of Constantine*, *The Battle of Ponte Milvio*, and *The Apparition of the Cross* and *The Donation of Rome to pope Silvester*. Here the theme is that of the victory over paganism and of the settlement of the Church in the towns. Alle-

gorical figures, Pontiffs and virtue are in the corners.

The **Stanza d'Eliodoro** is next; it was once a secret anti-chamber to the apartment. The theme of the decoration, carried out between 1512 and 1514, is of a politico-religious nature.

The frescoes portraying the *Bolsena Mass*, *The Liberation of St. Peter*, *The Meeting of Leone Magna with Attila* and *The Expulsion of Eliodoro*, are almost all autographs. The caryatids of the plinths by Francesco Penni and the vault with scenes from the Old Testament by Guillaume de Marcillat complete the decoration.

You pass into the **Stanza della Segnatura**, the first to be done, chronologically (1508 - 11); it is Raphael's masterpiece. Originally the study and library of the Pontiff, it became the seat of the judicial tribunal, hence the name. It was frescoed following a precise theological programme.

The episodes portrayed are: *The School of Athens*, *The Delivery of the Canonical Law*, *Parnassus* and *The Debate of the Sacrament*.

The last room is the **Stanza dell'Incendio di Borgo**, at one time dining room and for music. It is the last room Raphael worked on, he only did the cartoons, and the execution of the work was done entirely by his workshop (Giulio Romano, Francesco Penni). The idea of the decoration was to praise the reigning Pontiff, Leo X Medici, through the narration of episodes taken from the life of two popes with the same name, Leo III and Leo IV (*The*



Loggia by Raphael (photo Musei Vaticani)



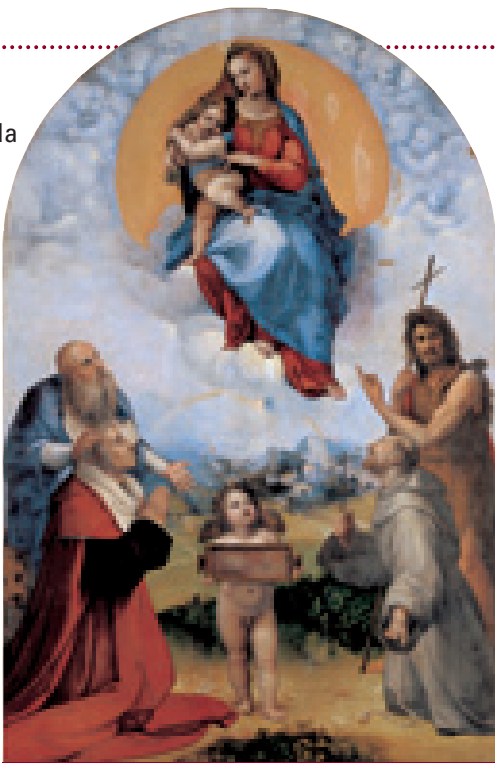
The Coronation of the Virgin (photo Musei Vaticani)

Coronation of Charles the Great, The Fire of Borgo, The Battle of Ostia and The Justification of Leo III).

The vault with the *Allegories of the Holy Trinity* is by Perugino, the portrayal of the atlases in the corners are by Giulio Romano and the splendidly inlaid doors are by G. Barile

and Fra Giovanni da Verona.

The **Loggia** by Raphael (visitable from the Sala di Costantino with the permission of the management) is to be found on the second floor of the Pontiff's Palace. It is formed of three structures of loggias one above the other, designed by Bramante for Julius II in 1508. On the death of the architect (1514), Raphael was commissioned to complete the work, which included the decoration and the fresco (1519). The



The Madonna di Foligno (photo Musei Vaticano)

other two loggias were decorated by Giovanni da Udine during the course of the 16th century and are not visitable.

Episodes taken from the Old and New Testaments are portrayed (*The Stories from Genesis, Stories of Moses and of David, Stories of Christ*). The paintings were mostly done by the students of Raphael, who realised a true and proper teamwork: among the others are also Giovanni da Udine and Perin del Vaga.

In the Vatican art gallery there are several important works by Raphael, in salon VIII dedicated to him: **The Coronation of the Virgin, The Madonna di Foligno, The Transfiguration and ten tapestries.**

The Coronation of the Virgin portrays the Apostles who, standing next to the empty tomb and looking towards heaven, witness the event. The altar-piece, with altar-step with stories of the Virgin, was commissioned at the beginning of the 1500's by Maddalena degli Oddi for the church of St. Francis at Perugia.

Acquired by the French in 1797, it returned



The Transfiguration (photo Musei Vaticani)

to Italy some years after, coming to its current home.

The Madonna di Foligno was commissioned before 1512 by Sigismund de Conti, as votive offer for the saving of his house at Foligno after being struck by lightning, portrayed in the background, behind the figure of a cherub holding a tablet which probably

recorded the miracle. The client is portrayed on the right, kneeling and presented by St. Jerome. On the left are St. John the Baptist and St. Francis of Assisi and above, in the centre, the Virgin with Child. Formerly in the church of Aracoeli, it was transferred to the church of St. Anne at Foligno in 1565 by a nephew of Conti. In Paris, as booty of Napoleon, it returned to Italy at the beginning of the 19th century, coming to its current home. In the room, several showcases hold the ten tapestries with scenes taken from the Acts of the Apostles, that Leo X commissioned Raphael to do in 1515. The artist also designed the cartoons completed with the help of his students and fabrics by the famous Pieter van Aelst of Brussels. The tapestries were exhibited for the first time in the vault of the Sistine Chapel, in 1519.

The Transfiguration was commissioned in 1517 by Cardinal Julius de Medici who intended giving it to the Cathedral of Narbona. Completed by Raphael shortly before his death, it is considered one of his masterpieces. In 1523, it was placed in the church of St. Peter in Montorio where it remained until 1797 when it was taken to France. It returned to its present home in 1815. The great panel has, in the centre, the figure of Christ, clear in the light between Moses and Elijah; below are the Apostles Peter, James and John; while, in the foreground, are the other Apostles with bystanders and a possessed child.

Vatican Museums, Viale Vaticano, 100 • 00165 Roma
Phone 06 69884947 • 06 69884676

Times of opening: from november to february: from monday to friday from 8.45 am to 12.20 am (1.45 pm); from march to october: from monday to friday from 8.45 am to 3.20 pm (4.45 pm); Every Saturdays and the last Sunday's month from 8.45 to 12.20 am (1.45 pm)

Entrance: complete € 12,00; under 14 years, schools and students up to 26 years € 8,00.

Services: The museums have special access facilities for handicapped people.

Villa Madama

Is built on the slopes of Monte Mario and is one of the finest examples of Renaissance town house, where various elements flow together, recalling, in particular, the antique decorations. After a long period of decay, the building was restored in 1913 by Pio Piacentini, who completed the right hand half of the semicircle with the building behind, formerly put in order in the 1700's.

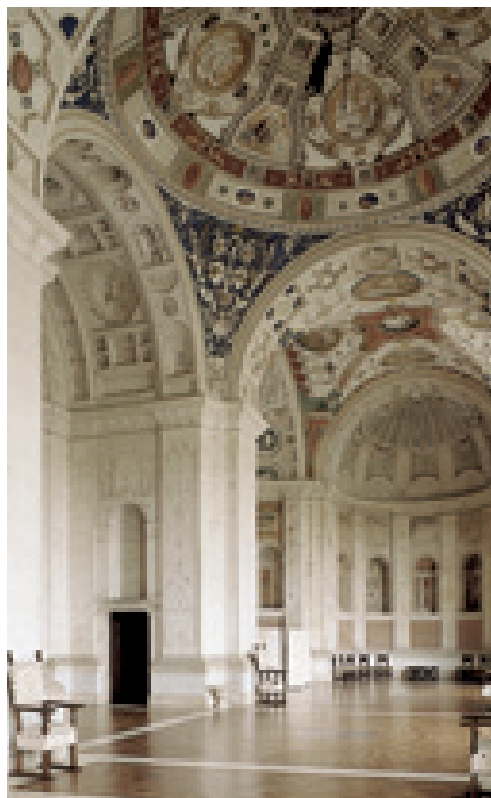




Villa Madama (photo Paolo Soriani)

Designed by Raphael in 1519 for Julius de Medici, later Pope Clement VII. Only a small part of the initial plan remains, drawn up in collaboration with Antonio da Sangallo, young and known only from two plans, some studies and a letter from the artist. The reference to the antique is a decisive factor in the building - especially to Pliny's villa, seen, in particular, in the integration of the decorations (typically archaeological) and architecture. The building, finished by the student Giulio Romano, is on grandiose constructions in niche form (given the steepness of the ground) that support the palace, completely immersed in lawns which, arranged in terraces, creates a very picturesque environment.

Since 1940, the villa has been the seat of the Foreign Ministry.



Villa Madama (photo Paolo Soriani)

Villa Madama, Via di Villa Madama • 00194 Rome • Phone 06 6779311 • Fax 06 6789952

Times of opening: The villa can be visited with special permission from the Presidency of the Council of Ministers and the Sovrintendenza office

Raphael Sanzio

The Life of the Artist

Raphael was a son of art: the father, Giovanni Santi di Pietro was a good painter at the Court of Urbino, governed by the famous Federico da Montefeltro (who died the year before the birth of Raphael in 1482).

At eleven years old, he entered Perugino's workshop, receiving his education in an environment that was very favourable to artistic activities, enriched by the experience of Piero della Francesca, Francesco Laurana and the young Bramante.

Raphael's role in the workshop, into which he was accepted through the help of his father; a great admirer of the maestro, grew quickly. He became called "magister" during his commission for the altar piece of the blessed Nicola da Tolentino, for the church of Sant'Agostino at Città di Castello. This commission marked the debut of the artist and demands came thick and fast. In this period, Raphael showed himself to be close to Perugino in his style, but would gradually stand out on his own. In 1502, he was called on by Pinturicchio to produce designs for the frescoes for the Piccolomini bookshop of the Cathedral of Siena.

In 1504, he painted the *Wedding of the Virgin* at Brera and in the autumn of that year, he moved, a twenty-one-year-old, to Florence; a city that was then going through a good cultural period because of the double presence of Leonardo and Michelangelo; presenting himself to Pier Soderini. The painter, however, did not lose contact with Umbrian and Urbinan clients. In the Tuscan city, Raphael made contact with all the great artists of the period, who he spent cold winter evenings with; the famous "vernate" where art was discussed apart from warming themselves with the warmth of the fire and wine. In 1508, he moved to Rome, into the service of Pope Julius II, introduced by his friend Donato Bramante. In the same year he began the frescoes of the Stanza della Segnatura in the papal apartment, then going on to other rooms in the Pontiff's apartment. In 1513, Leo X placed at the side of Bramante in the Factory of St. Peter. The next year, he took over the prestigious commission on the death of the architect. In 1515, the same Pontiff appointed him Curator of Roman Antiquities. At the same time, he entertained artists and scholars. In 1519 he worked on the scenery for a play by Ariosto. The famous letter on the Antiquities of Rome is, perhaps, from the same year.



Pietro Melandri, Raffaello (photo Paolo Soriani)

He died at thirty-seven, after a short illness, on Good Friday (he was also born on a Good Friday), 6th April, 1520. Pico della Mirandola, announcing the death of Raphael, said that the heavens had gone dark and the palaces rent apart, thus creating a parallel with the death of Christ. There is a legend that the artist died through amorous excesses, but it was Raphael himself who spread word of his sentimental adventures, fostering the myth of his being a great lover.

The main works of Raphael in the great museums of the world.

- **Dresden**, Gemäldegalerie:
Madonna Sistina
- **Florence**, Pitti Palace
Portrait of Agnolo Doni,
La Velata,
The Vision of Ezekiel,
The Madonna della Seggiola,
Portrait of Fedra Inghirami
- **Florence**, Uffizi Gallery
Madonna del Cardellino,
Portrait of Leo X with two cardinals
- **Munich**, Alte Pinakothek
The Holy Family
- **Paris**, Louvre
The beautiful gardener's wife,
Madonna del diadema,
Portrait of Joan of Aragon,
Portrait of Baldassare Castiglione
- **Urbino**, National Gallery
The mute