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RAPHAEL
and the Renaissance

Painting People

THE WORLD OF RAPHAEL

What was it like to live

during one of the most exciting times in history?

The young man sat on the edge of his seat as he listened to Taddeo tell the group of friends about his trip to the city. He had never seen so many tall buildings or stores or traffic jams. And the people. There were crowds shouting in the streets all day and night. But the most exciting thing of all took place right under Taddeo's window.

"When I looked out one evening, a gigantic shape was being pulled through the narrow streets to the huge square in front of the cathedral. When it was unwrapped, the crowd stood for a moment, then began to cheer. It was a marble sculpture of a man, but if it hadn't been 20 feet tall, you would have thought the figure was alive. Everyone's still talking about that statue of *David* and the young artist Michelangelo. Do you know he's only a few years older than we are? As I was leaving, I heard that Michelangelo and Master Leonardo da Vinci are having a drawing contest. A few people, who've managed to sneak inside the palace where the drawings

are, said they've never seen anything like them. I can't wait to go back to the city. Florence is the only place for an artist to live."

As Taddeo went on with his story, the young man walked away by himself. All his life he'd heard about Florence and Leonardo and now there was a new artist, Michelangelo. It all sounded so exciting. Maybe Taddeo was right. Maybe Florence *was* the only place for an artist.

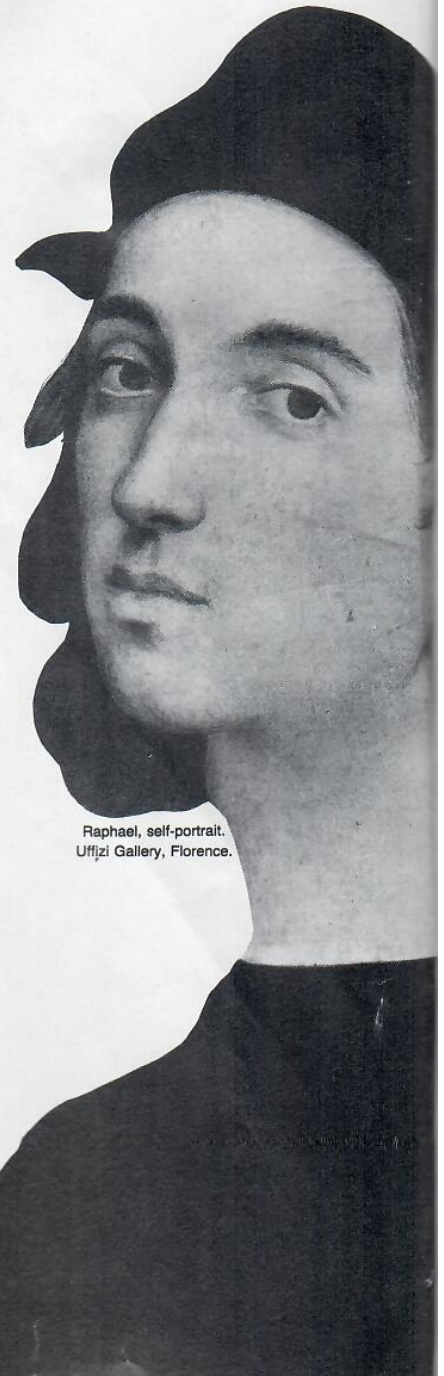
And so, in the fall of 1504, the 21-year-old Raphael Sanzio went to Florence, later Rome, and became the third of the great Renaissance geniuses who changed the history of art.

The Renaissance (1400-1600) was a very exciting and creative period in which to live. During this time, there was new interest in learning, literature, and art, and this "rebirth" began in the Italian city of Florence. Artists like Leonardo, Michelangelo, and Raphael gathered there and developed new ways of seeing that we still use today.

Before the Renaissance, a man wearing armor, and sitting on a white horse, looked like the figure in the small, round painting (*inset*). When Raphael painted the same subject, it looked like the large work (*far right*). What is the first difference you notice when you look at these two works? Is it the way the people look? Which figure looks the

right size for his horse? (Which looks like he is about to squash it?) How many "heads" tall is each of the knights?

Raphael painted his figures according to Renaissance rules of *proportion*, so that parts of the body were the right *scale* in relation to each other. The people behind the knight in the small painting seem to be right on top of him because their heads are all the same size. Renaissance artists used *perspective* to make their figures look like they were



Raphael, self-portrait.
Uffizi Gallery, Florence.

in a "real" space. In Raphael's painting, the large man and horse in the "foreground" seem closest, the woman and trees in the "middleground" are farther away, and the tiny town is far in the "background." Also, Renaissance artists were among the first to *model* shapes, or use light and dark tones to make the forms look solid and round.

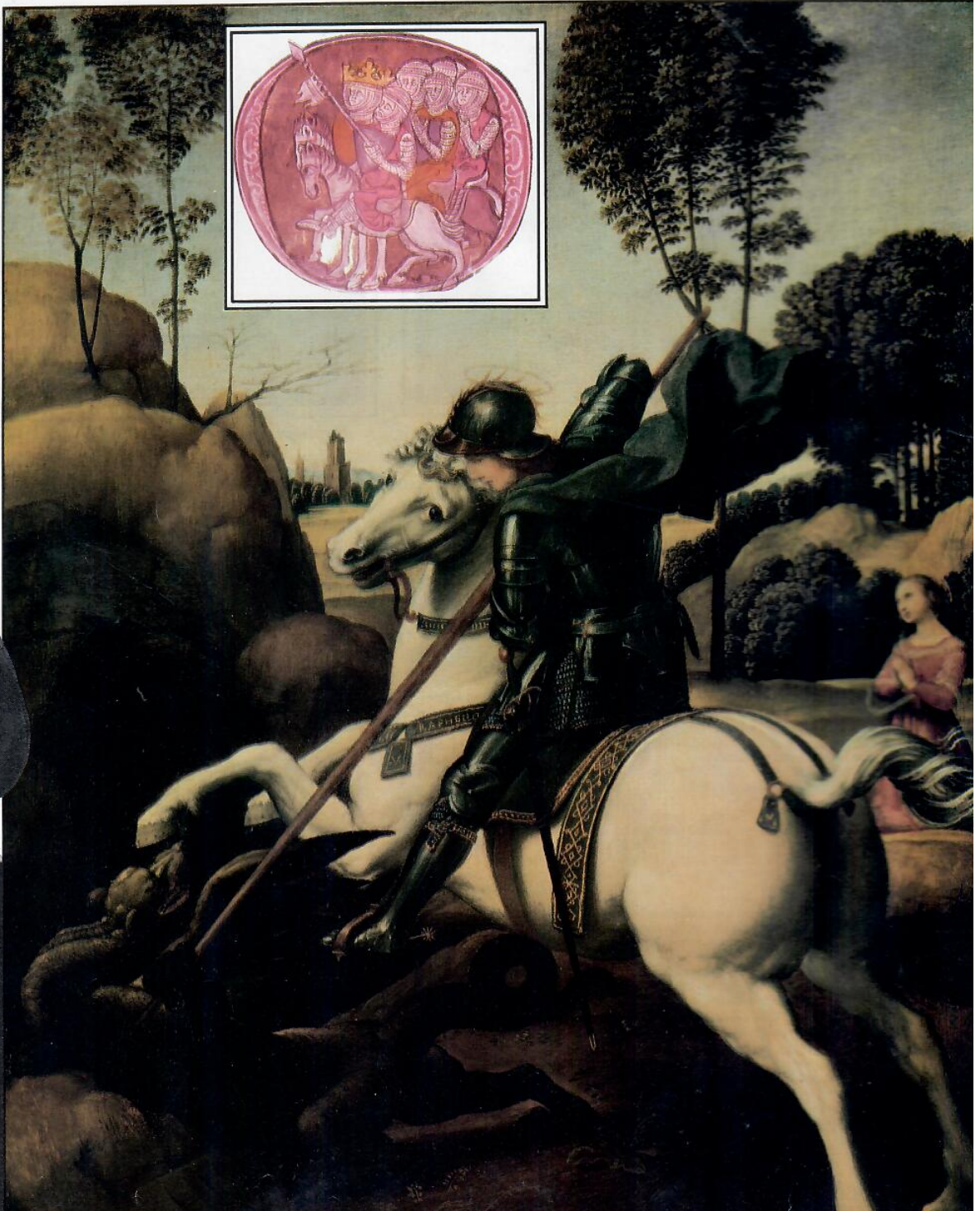
The use of *proportion*, *per-*

spective, and *modeling* can make even the most fantastic scene look possible. One of these two paintings *doesn't* contain an imaginary monster, but which is the painting that looks "real"?

In the coming year, you will be hearing much more about the great Renaissance artist Raphael because April 6, 1983, will be his 500th birthday. Museums, TV stations, newspapers, and maga-

zines are already preparing for that special occasion. In this first issue of *Art & Man* for the year, you'll find out more about Raphael and the Renaissance. You'll also learn about other famous artists who painted people. You'll meet a young artist who does award-winning portraits, and finally, you'll be able to create your own Renaissance self-portrait.

Compare the two works on the right, and find out how much Renaissance artists knew about painting people.



Portrait of Angelo Doni, c. 1506. Pitti Gallery, Florence.



The great Renaissance artists Michelangelo and Raphael both worked for this man.

Portrait of Maddalena Doni, c. 1506. Pitti Gallery, Florence.



Raphael did this portrait soon after seeing Leonardo da Vinci's famous painting of Mona Lisa.

Renaissance People

“Other portraits can be called pictures, but those of Raphael are real—they *move!*”

Giorgio Vasari, 1568

Raphael was very

different from his two fellow Renaissance artists Michelangelo and Leonardo who both worked constantly, lived in poverty, and had little time for other people. The younger artist was admired, successful, and above all well-liked. Raphael had always known a lot of important people. His father was a painter in the court of Urbino, a small northern Italian town. Raphael often visited the Ducal palace where he was surrounded by books, music, paintings, architecture, and the constant stream of fashionable, cultured people who passed through the court of Urbino. Raphael's father recognized his son's talent and arranged for him to study with a well-known painter, Pietro Perugino. Soon the young artist became the most famous member of Perugino's busy workshop.

Someone once said that to look at Raphael's portraits is almost like taking a trip back in time. "He makes portraits that appear to be alive," said a later Renaissance artist.* He painted his friends and many of the well-known people of the time. He was one of the first artists to capture not only the way a face looked on the outside, but the character and personality underneath. Raphael did this by using a number of visual devices to tell us more about his subject.

What can you tell about the personality of the person shown on the cover from looking at Raphael's portrait of him? This man was the author of *The Courtier*, a guide to good manners in Renaissance society. If wealthy people didn't know how to dress, how to speak, or how to act at a formal occasion, they had this book to turn to. Raphael has made his subject look like the perfect model of an aristocratic gentleman. The very simple composition and color scheme (how many "colors" can you find in this painting?) leads your eye to the center of interest, the calm, composed, highly detailed face.

Raphael painted other kinds of people in very different ways. Angelo Doni was a wool merchant who had made a great deal of money very fast. Raphael painted Doni and his wife (*left*) wearing all their rich, bright, colorful possessions. They are outdoors, perhaps seated on a balcony of their home. The artist has shown Angelo Doni in a new, active way. The young businessman's body faces right, but he turns his smallish head towards us. He stares right at us with a cool, commanding, intelligent gaze. Compare his expression to that of

*Under this
Pope, Raphael
became the
most powerful
and wealthy
artist of the time.*



his wife. How might Raphael be contrasting the personalities of these two people?

In addition to aristocrats and merchants, a third important group of Renaissance people were church officials. And the most important of these was Pope Leo X. What kind of man do you think Pope Leo was? Does he look very religious? Raphael has painted him (*above*) surrounded by two cardinals, dressed in rich robes, seated in a splendid, throne-like chair. Every detail—the priceless silver and gold bell, the rare book on the table, and the textures of the different materials—shows Pope Leo's love of earthly things. What do the faces in this group portrait tell you about the relationship between the three men? One cardinal grips the Pope's chair and looks toward and past us, while the other stares into nowhere. In the center of the painting, Pope Leo's somewhat puffy face glances suspiciously to the side.

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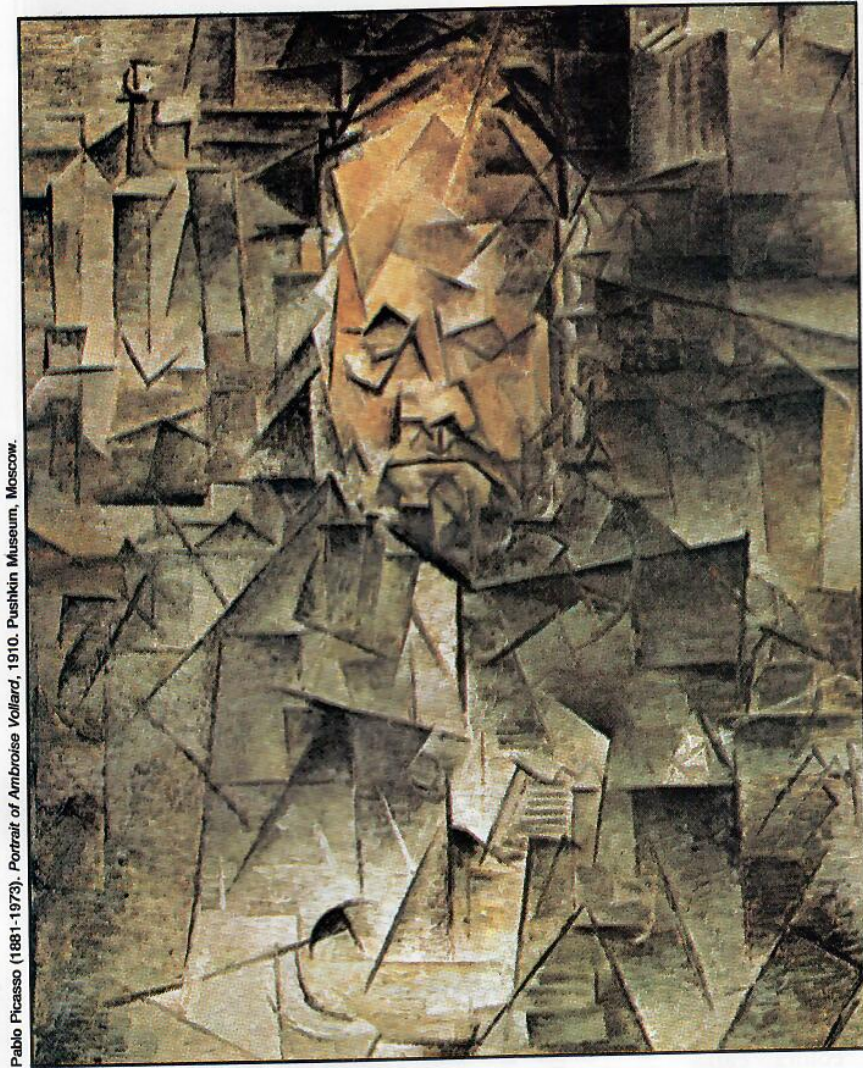
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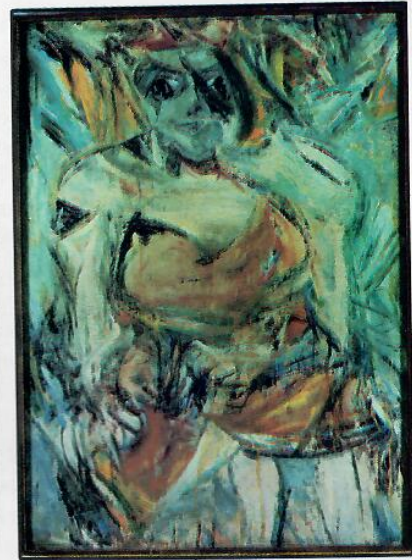
*Giorgio Vasari, *Lives of the Artists*, 1568.

MODERN FACES

Which of these three faces looks the most “modern” to you?



Pablo Picasso (1881-1973). Portrait of Ambroise Vollard, 1910. Pushkin Museum, Moscow.



Willem de Kooning (b. 1904). Woman II, 1952. The Museum of Modern Art, NY. Gift of John D. Rockefeller, 3rd.

PICASSO'S PEOPLE

Up until the end of the last century, artists saw the human face in about the same way as did Raphael and the other Renaissance artists. The development of the camera made it possible for a realistic portrait to be created in a few seconds. So, after around 1900, painters had to say more about a person than just “copying” the way he or she looked. Spanish artist Pablo Picasso wanted to reveal the “es-

sence” of an object or person. He cut up views from the front, side, back and top and put them together so the viewer would be able to see all sides of a person at one time. You have to look closely at this “portrait” to make out the features of Ambroise Vollard, Picasso’s art dealer. In their portraits, “Cubist” painters let the world know that the old ways of painting on a flat canvas were dead!

—FACES OF THE FIFTIES—

In the 1940s and 50s, American artists saw the world in a new way, and recognizable human figures nearly disappeared from that world. “The modern painter cannot express the airplane, the atom bomb, the radio, or the human figure using the old forms of the Renaissance,” said Dutch-born American artist Willem de Kooning. The new “abstract-expressionist” painters like De Kooning wanted to put their most intense emotions directly on the canvas. The *act* of painting was more important than the results. Most of these painters worked abstractly (no recognizable subjects), but can you see the vague figure of a woman emerging out of the abstract shapes and slashing brushstrokes in the painting, above, by De Kooning? What kind of emotions do the bright colors, swirling strokes, and splashes of paint remind you of? Is this a flattering painting of a woman the artist likes?

A "RENAISSANCE" WOMAN

Today, many contemporary artists are returning to a kind of "new realism," based on all the rules developed during the Renaissance. Compare this self-portrait by the young American painter Catherine Murphy to Raphael's paintings of both Angelo and Maddalena Doni on page 4. Both artists followed rules of *proportion* (see pages 14-15), so the figures are very real-looking.

All the portraits are carefully *modeled*—the lights and darks make them look three-dimensional. Every detail is included in both. The use of Renaissance *perspective* makes all three figures seem to be sitting in front of a landscape that stretches into the distance behind them. But how are these portraits different? Why could Catherine Murphy's portrait never have been painted

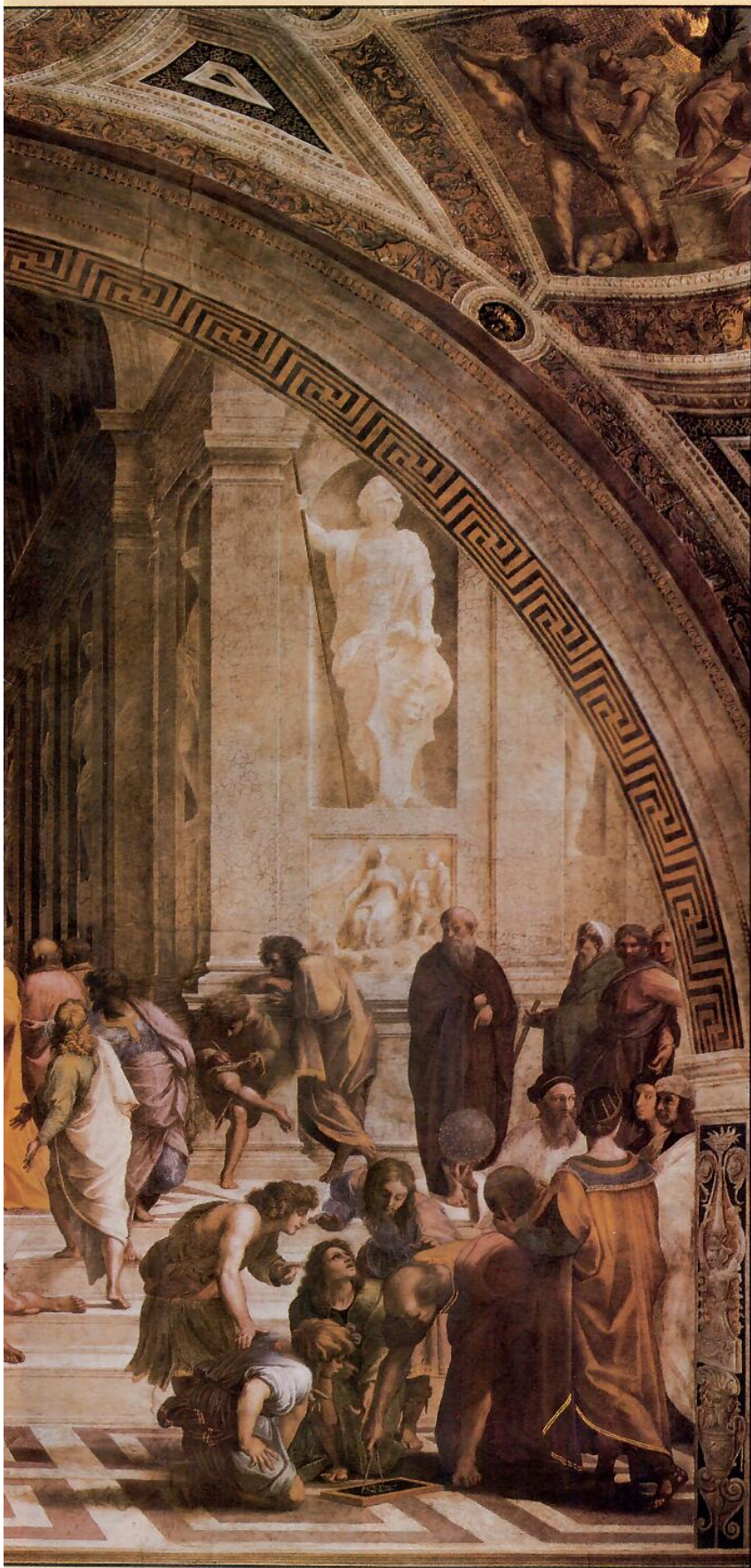
in the Renaissance? What about the artist's clothes and the background scene? A Renaissance canvas would have been held upright, not turned on the side like Catherine Murphy's. The light would be soft and becoming. It wouldn't cast strong, harsh shadows on the face. What else do you think makes Catherine Murphy an artist of the 1980s, working in a Renaissance style?



Catherine Murphy (b. 1946). *Self-Portrait with Pussy*, 1975. Graham Gund Collection. Photographer, Greg Heins.

Raphael Sanzio (1483-1520). *School of Athens*, 1510-11, fresco, 25' high. Stanza della Segnatura, Vatican, Rome. Scala/Editorial Photo Archives.





RAPHAEL'S *School of Athens*

**art &
man**

Masterpiece of the Month 1

Hidden Messages

Find out about Raphael's friends and enemies in one of his most famous paintings, the *School of Athens*.

A

s Michelangelo was struggling with his famous Sistine Chapel ceiling, another group of masterpieces was being created just a few hundred feet away. In 1510, Pope Julius II was rebuilding St. Peter's Basilica in Rome and he hired the greatest artists of the time to do it. Raphael, one of the young artists the Pope chose, nearly brought the walls of the Vatican apartments to life:

In Raphael's fresco, the *School of Athens*, each life-sized figure represents a famous Greek philosopher. The two leaders are in the center, framed by the arch. The older man Plato, on the left in the painting, believes in a philosophy called *idealism* and points up toward heaven which inspires all his decisions. All the philosophers on the left are idealists. The younger man on his right is Aristotle. He gestures toward the earth to symbolize his practical, sensible way of thinking.

Even though the people in the painting represent various ancient Greek philosophers, Raphael has used many of his friends and enemies as models. *School of Athens* has become a kind of "Who's Who" of Renaissance art, with hidden references that only a few people could recognize. Plato is said to be Raphael's old rival, Leonardo da Vinci. The figure in the lower right corner of the painting, bending over a slate and holding a compass, was supposed to be Euclid, the inventor of geometry. Euclid, shown as a teacher, is really a portrait



The face of the old man, above, is said to be that of the Renaissance artist and inventor, Leonardo da Vinci.

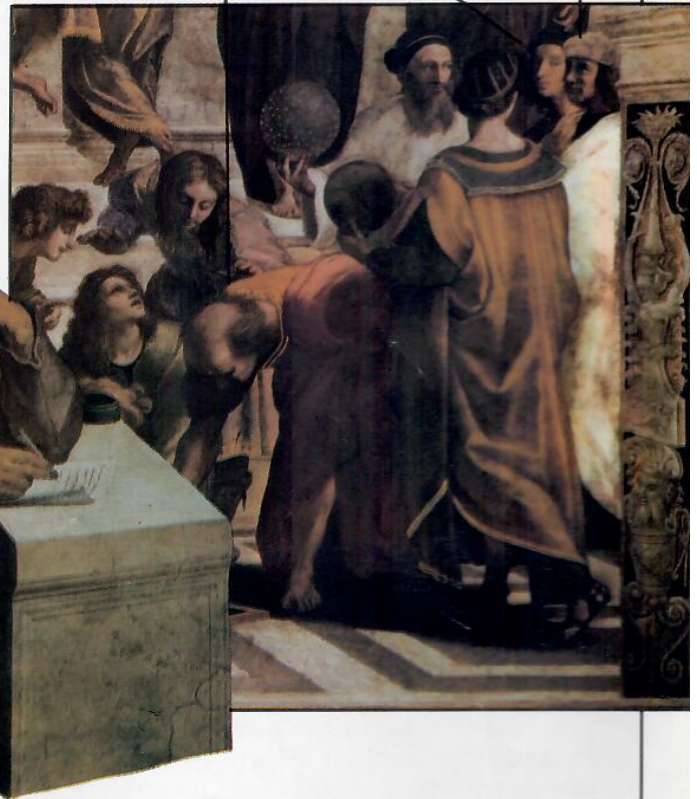


Michelangelo

Bramante

Raphael

Perugino



Everyone in School of Athens is dressed in the robes worn by ancient Greeks. Michelangelo, above, is shown in the ragged stone cutter's outfit he wore while painting the Sistine Chapel.

Raphael has "signed" School of Athens by including himself (above, second from the right). Compare this self-portrait with the one on page 2.

of Raphael's friend and teacher Bramante, the architect for St. Peter's. Raphael has included himself, second from the right, next to his first teacher, Perugino.

But can you find the one figure in the painting that doesn't seem to go with the rest? Almost everyone in the fresco is either talking to someone or doing something. The lonely, brooding figure sitting at the bottom of the steps below Plato is not like any other figure Raphael ever painted. Michelangelo had been working on the Sistine Chapel for several years, but he wouldn't let anyone in. However, Raphael's friend Bramante had the key. One day when Michelangelo was away, he took Raphael in and the result was a portrait of Michelangelo as one of the figures from his own Sistine Chapel ceiling.

Raphael was learning architecture from Bramante, and in *School of Athens* he was able to show the Pope his idea of the way he thought St. Peter's should look. The great arches in the background not only emphasize the figures, but give a preview of Raphael's design for the new church. Three years later, when Bramante died, Raphael became the architect for St. Peter's Basilica.

When the *School of Athens* was finished, the Pope was so impressed he wanted "to tear down all the other works, old and new, so Raphael's painting alone would have all the glory."*

*Giorgio Vasari, *Lives of the Artists*, 1568.

Angelo Tillery: PAINTER

Seventeen-year-old Angelo Tillery started out drawing comic-book heroes.

Now he paints intense, heroic pictures of himself, like the Scholastic Art Award-winning portrait at the right. A self-portrait

in oil is very difficult to do. Just how did he go about it?

And does his painting represent him as he really is? We talked to Angelo at the High School of Art and Design in New York City to find out.



You seem upset in your self-portrait, "The Headband." Were you angry when you did it?

Maybe a little angry—at the painting. It's hard to solve the problems of the picture and get a good painting.

Why did you begin doing self-portraits?

I wanted to get into my own feelings more. You can get inside your own personality better than you can get inside someone else's. Then my teacher said you could build a portfolio just on self-portraits.

How did you happen to do "The Headband"?

I was looking at my robe and I noticed the belt. I like the pattern and the purple color, so I decided to use it for a headband. I set up a mirror and a spotlight, which I moved around to see the different lighting effects I could get.

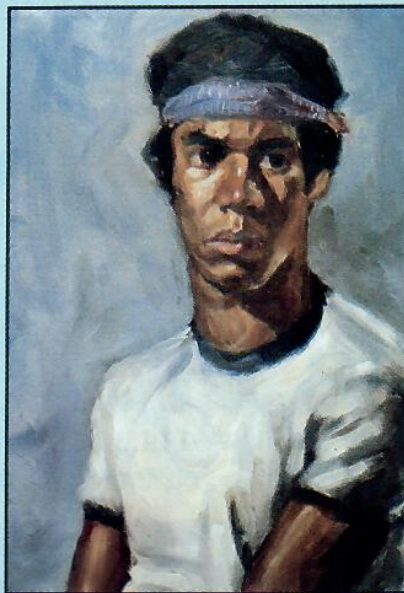
What were you thinking when you looked at yourself in the mirror?

Well, my teacher had told me that you have one eye—a "lead eye"—that stands out more than the other. So I was trying to look for that lead eye. It became like a crazy kind of meditation—looking at myself.

Maybe I did put on an angry expression. With the headband, I had the look of a renegade type of guy. Maybe somebody running away. Wild, like a member of a gang. I see a lot of that where I live in the South Bronx. People wearing T-shirts and headbands. It was summer. And I saw a lot of anger and frustration.

How did you start the painting?

After I got the pose, I started using a wash of turpentine and brown paint to block it out. I drew a small oval for my face and a silhouette of my body. It's



Contrast this painting to the photo of the artist at the left.

important to block out the whole canvas or else your proportions will be off.

But is your eye that good? Are there any rules of proportion that you rely on?

My teacher showed me this little trick with the brush. You look at the model and you take your brush and stretch your arm out as far as you can. You use the wooden end of the brush like a ruler, and you measure parts of the body by bringing your thumb down from the end of the brush. Then you compare them and maybe you find that two heads will bring you down to the elbow, and so on. Then you transfer these proportions to the canvas. It's better than rules, because every person is different.

Is there any special reason why you painted yourself in a T-shirt?

I do a lot of self-portraits in T-shirts because I'm not exactly rich, and it's a statement of who I am. I think art should make a statement. But I also get into fantasy. In another self-portrait,

I used the headband with a sheet I put over my head. I looked like an Arab. In another one, I'm in a suit and tie with my hair parted and glasses on—like an executive type. In one portrait, I looked like a smiling Coke commercial.

What are you planning for the future?

I'm going to the Art Students' League, a school in New York City, with the scholarship I got from the Scholastic Art Awards. And some time next year, I think I'll try to break into the business of book illustration. That way, I'll get to paint. If I went into advertising, I'd probably be doing mechanicals or designs.

How will you go about it?

I'll be going to art directors with samples of my work. My teacher has been setting up assignments to give me practice.

Are there any kinds of books you especially like to illustrate?

I like teenage stories about city kids and street people. I can show the attitudes of the people, who they are, what they're like. I can relate to the ordinary guy who goes to work and hangs around the store with his buddies on the weekend. I want to show that city life is not easy.

Is there any advice you could give on doing portraits?

You've got to do a lot of work from observation. That's what it really boils down to. There aren't any shortcuts. Every day you've just got to draw, draw, draw. I sketch people on the subways. I draw my family—they're usually reluctant. And my friends. What you want is a statement of the person—what that person is thinking and feeling. It all shows up in the face.

Creating a “RENAISSANCE” PORTRAIT

Find out how to draw faces
more effectively than you ever have before.

In this issue of *Art & Man*, you have been reading about how Raphael and other Renaissance painters were able to more fully express the “reality” they saw around them. Before the Renaissance, there had been very few paintings of people as they must have “really” looked. (If you look at the small painting on page 3, you can see that all the soldiers’ faces look just the same.) The new Renaissance idea of the individual made portraiture an important new art. And in doing portraits, Renaissance artists developed two very helpful tools that we still use today. This month’s workshop will show you how to create a portrait using the “Renaissance” techniques of *proportion* and *modeling*.

MATERIALS

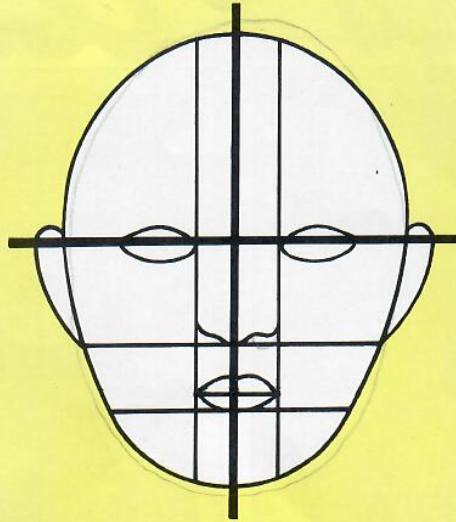
You will need sheets (12" × 18") of construction paper—colored or white—white chalk, charcoal or pen and ink, and mirrors.



STARTING OUT

STEP 1. Study the proportions of the face. **NOTE:** The head is somewhat oval, with the heavier part at the top. Eyes should center in this shape. The nose is halfway between the chin and eyes, with the bottom of the mouth halfway. Ears line up with eyebrows.

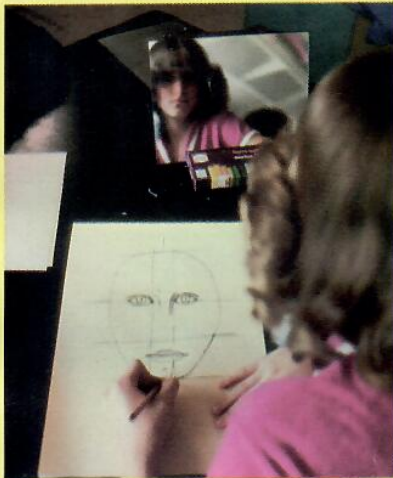
STEP 2. If you want to do a self-portrait, use a mirror and rough in the proportions or set up parallel poses with a partner. Expect variations as you compare actual features to the diagram.



STEP 3. Try to capture the differences that give each individual face its own character.



STEP 4. By shading, *model* the portrait to give dimension. Use white for highlights.



The portraits done by the students below began with the basic *proportions* of the face. Once you master these, you will have a great deal of control over the final results.

Photos by Richard Hutchings.

SOME SOLUTIONS



A. You can show volume by using dramatic strokes or by shading with charcoal. Try choosing one distinctive feature (like hair) and making it the focus.



B. You can model your portrait in line using pen and ink. Leaving out elements can be very effective.



C. You can emphasize only the highlights, allowing the paper to create a negative/positive effect.



D. Your portrait could even extend off the page. Can you tell which students did self-portraits—which did someone else?

Arts Alive

Raphael in America



Who is this mysterious, artistic-looking young man? Is it Raphael himself, or is it a portrait by the great Renaissance artist of a Florentine businessman? Is it even by Raphael? No one really knows for sure. If you're going to be in Washington, DC, soon, you

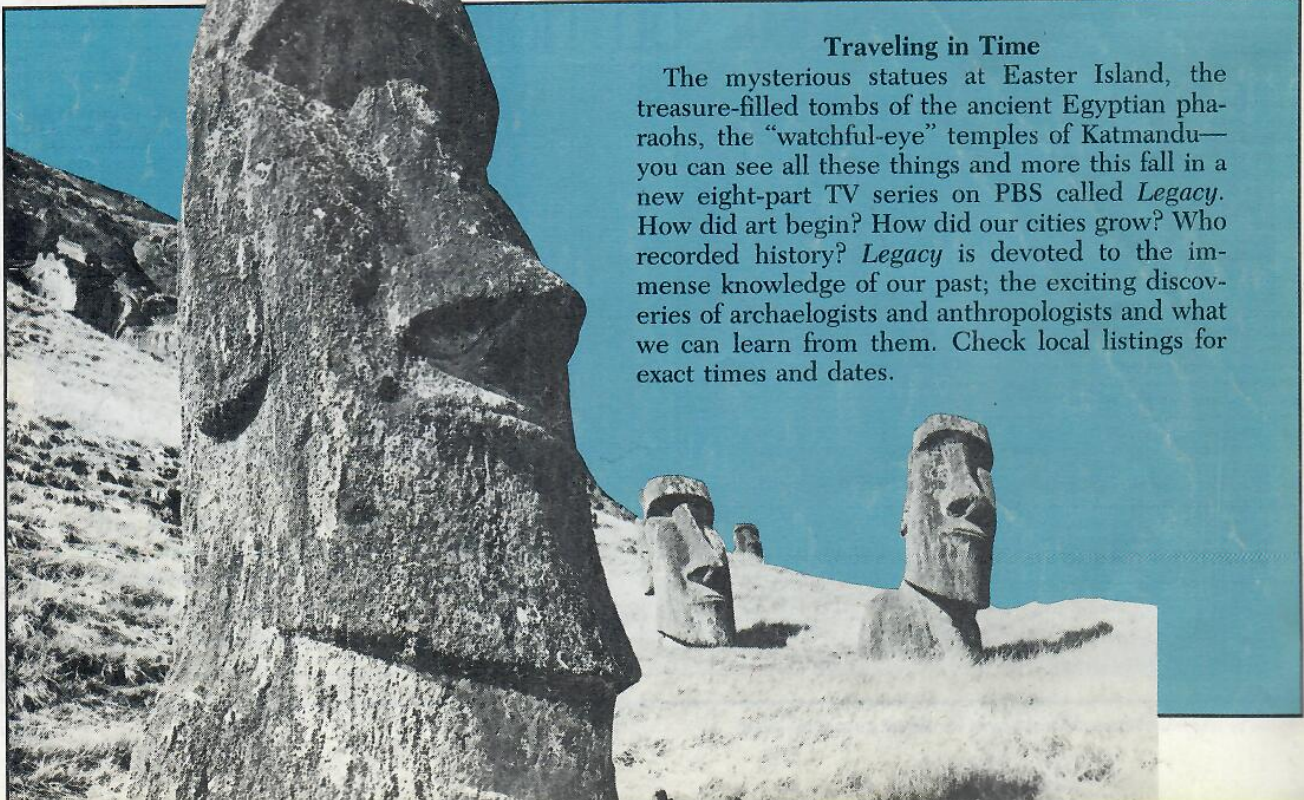
can see this painting as well as many more examples of Raphael's work. This coming year is his 500th birthday and the National Gallery of Art will celebrate with a two-part exhibit called *Raphael and America* (January 9, 1983-May 8, 1983). The first part will show Raphael's influence on important American artists like Benjamin West and Thomas Sully. The second will show paintings by Raphael that are in American collections. One hundred and twenty works will be shown in all.

Raphael (1483-1520). *Portrait of Bindo Altoviti*, c. 1515. National Gallery of Art, Washington, DC. Samuel H. Kress Collection.



Be a Winner

Like Raphael's work, this painting gives you a strong sense of the person. When 18-year-old Jerrie Glasper of Greenville, Mississippi, painted this portrait of a friend, he had no idea it would end up in an art show in New York City. But like many other junior and senior high school students across the country, he had entered the Scholastic Art Awards, and he was one of nearly 500 national winners. Maybe you can be a winner too. You can obtain a rules booklet by writing to: Scholastic Art Awards, 50 W. 44th Street, New York, NY 10036.



Traveling in Time

The mysterious statues at Easter Island, the treasure-filled tombs of the ancient Egyptian pharaohs, the "watchful-eye" temples of Katmandu—you can see all these things and more this fall in a new eight-part TV series on PBS called *Legacy*. How did art begin? How did our cities grow? Who recorded history? *Legacy* is devoted to the immense knowledge of our past; the exciting discoveries of archaeologists and anthropologists and what we can learn from them. Check local listings for exact times and dates.