Art Appreciation Presentation/Lesson Plan

Artist: Raphael Sanzio

Country/Dates: Italy (1483-1520)

Media: Renaissance painter

Grade: 4

Biographical Info:
Yes – in folder

Prints available for use:
School of Athens

Books to be used:
Getting to know World’s Greatest Artist – Raphael

Vocabulary/Handouts:
Yes – in folder

Project Ideas (see file for details):
1) Renaissance Person – Putting yourself in the middle – drawn on small white paper square attached to foil paper square – arrange 4 activities and interests drawn on white squares – attach to foil square – Glue pictures around center picture use arrows or coffee stirrers to connect center square to outer four squares
2) Mural of Happy Experiences – use a roll of paper, 5-6 kids work together on an 8-10 foot piece of paper drawing in happy experiences
3) Mother and child picture
4) Tondo – picture in circular frame (see project sheet)
1) **RENAISSANCE** – rebirth of interest among Italian scholars in the learning and arts of ancient Greece and Rome. A reawakening of the classical concern for beauty. A period of time that started in the 1300’s when people were searching for new ideas to make things better.

2) **FRESCO** – painting on a wall instead of canvas. The paint is applied to fresh plaster and dries much lighter.

3) **MADONNA** – painting of a woman, usually with child

4) **TONDO** – a circular picture, a formal arrangement within a circle.
Raphael Sanzio — A Renaissance Artist

Raphael was born in 1483 in Urbino, Italy. He had a short life (37 years) but produced many wonderful art works.

Raphael’s father was a painter. However his mother and father both died by the time he was ten. His uncle had him study with master artists. He was considered a great painter by age 17.

He lived during the Renaissance period (1300-1600), during which the arts (painting, literature and acting) flourished. Together with Leonardo da Vinci and Michelangelo, they form the trinity of great masters of that period.

Raphael is best known for his many beautiful pictures of Madonna (the Virgin Mary) and Child. Many of Raphael’s paintings are arranged in a circle, known as “Tondo”, which is a popular art form during the Renaissance.

Raphael also painted altar pieces for churches and frescos (paintings on walls). His most famous fresco is “The School of Athens”, painted between 1510 and 1511 in the Apostolic Palace in the Vatican.

He was also an architect and designed and directed the construction of several churches, including the Chigi Chapel in Rome.
RAPHAEL

Raphael was born in 1483 (500 years ago) in Urbino, Italy. This period in time was known as the Renaissance (or "rebirth"). It was an era that began in Italy in about the year 1300 and spread throughout the rest of Europe. It lasted about 300 years. Many political, religious and cultural ideas changed during this period. The arts (painting, literature, acting) flourished. It was an age of adventure and curiosity. Men were interested in the world about them. They set out on dangerous voyages to explore unknown lands - Christopher Columbus discovered America. They studied everything: plants, animals and man himself. People became skilled in many areas and were known as "universal man" or a "Renaissance Man". This phrase is still used today to describe a man or woman who is skilled and talented in many diverse areas of knowledge.

Artists also studied man. Paintings became more realistic - remember there were no cameras then. Many artists worked for just one person or patron who supported them. Into this exciting time, Raphael was born.

Raphael spent his short, (he only lived to be 37) but productive life in Northern Italy. He was greatly influenced by the great Leonardo Da Vinci. Da Vinci's idealized (perfect looking) figures and balanced composition had a strong influence on all Renaissance painters, including Raphael.

Raphael painted altarpieces for churches, and frescos (paintings on walls rather than canvases) of historical and religious themes. His most popular works include his many pictures of the Madonna or Virgin Mary. He was also an architect - he designed and built buildings. From 1514 until his death, he directed the construction of St. Peter's Church in Rome. His work was rich in color and lifelike.

Attached: Description of two pictures.

Vocabulary: Fresco madonna Renaissance patron
Raphael painted objects he saw right in front of him. He liked to paint what he felt along with what he saw. That is why he was such a great artist. When we look at the great people in his Frescoes, they make us feel great! In some of his frescoes, his men have no cares and no struggles. So, they remind us of sunshine!

Raphael had a great imagination. He painted people in a beautiful light, and therefore, was one of the most loved artists by the people.
Raphael learned how to paint from his father. He was only seventeen years old when he was first recognized as a painter.

Raphael knew how to use colors when he painted. He would use a strong color to emphasize something important. For example, he might use bright red set against a dull background.

In Florence, Italy, Raphael was influenced by the artist Leonardo. (Does anyone know that name and what he painted?)

Raphael created a fresco that seemed real to people. Scenes at the water could almost cool people on a hot summer day, for they seemed so real.

Raphael spent much time in Florence, Italy. (1505-1508) Many of his portraits looked like the Mona Lisa. Here he painted his Madonna and Child Series. He was also influenced by the great Michaelangelo, who painted the Sistine Chapel. He also spent time in Rome (1509). Here, he painted very important rooms— even the room of the Pope!

Raphael was a very positive influence on art. He was a perfect artist— painting what he saw— but he also added what he felt, which made his work interesting.

Raphael was a great illustrator. This means he was able to copy things, no matter how detailed or difficult they were.

Raphael loved glamour and beauty. He gave us our ideas of beauty, even though "beauty" means different things to different people. According to Raphael, his idea of beauty was pureness, freshness and cleanliness. In his paintings of Madonnas, he praises the women he paints. In his painting, The Cowper Madonna, the whole figure is not there. But, the top half which is there, is so perfect, your attention is absorbed by the head only. You don't need the rest of the body to make it seem real.
Raphael was, by all accounts, too wonderful to be true. He was blessed with incredible talent and grace and he was modest and good. He was gentle and considerate and always ready to get along with everyone.

Until the Renaissance, artists had often been rude, eccentric or uncouth. But in Raphael his heart shone forth and came through in his paintings. His paintings are beautiful, each with a message of peace, religious feeling and beauty. He painted smiling landscapes, gentle loving mothers and fair chubby babies, saints and angels and cherubs. Everyone liked Raphael, even animals because of his goodness and charm.

Raphael was born in Urbino. It was a beautiful peaceful place. His father, Giovanni Santi, was a painter too. His mother and father had lost 2 children before Raphael was born and they adored him. They did not give him to a nurse to bring up, as was the custom in those days. One day when he was watching his father paint, his father said to him, “See Raphael, I have put you into my picture as the angel that you are.”

His mother and his father taught him about art. His mother died when Raphael was eight and his father married again a year later. His father died when he was ten and Raphael was taken to his uncle to live, for his uncle was sure to see that Raphael had proper art training.

Raphael went to study with the artist Perugino in his workshop. When Perugino saw what Raphael could do, he said, “Let him be my pupil. He will soon become my master.” It was true. Raphael learned so well that Perugino soon asked him to help Perugino with some paintings. Raphael was so good that you couldn’t tell which artist painted which parts of the picture.

Raphael dreamed of going to Florence where the great painters Michelangelo and Leonardo Da Vinci were painting. So in 1504, he went there. In Florence, he studied hard about perspective and anatomy. Within 4 years he was hailed as a great master.
A distant cousin of his got Raphael an introduction to the Pope in Rome and in 1508, Raphael was commissioned to do frescoes on the walls and ceilings of the Vatican's chapels and apartments. Pope Julius was so impressed with the perfection of Raphael's painting that he ordered that the other paintings there should be destroyed so that Raphael alone should have the glory of seeing his work preferred above all others. These were the Signature frescoes of the Vatican Palace. These form part of the magnificent series known as the Vatican Room frescoes. When Raphael finished these, he was considered a great artist.

Raphael worked hard and had many other artists working for him or studying under him. They all respected him and he was called “the prince of painters.”

One day, a member of the famous Medici family asked Raphael to paint a picture of a Holy Mother and Baby; simple, real and beautiful. Make it appeal to all mothers throughout the land. This is a story about this painting.

“An old hermit named Bernardo lived in the hills around Florence. He led a quiet peaceful life. One day there was a great storm and flood and Bernardo tried to climb an old oak tree to escape the flood, but couldn’t reach the tree. Then Mary, the daughter of the master of the vineyard helped him reach safety. Bernardo prayed that the memory of Mary and the tree be kept.

One day, years later when Mary was playing with her two little boys, Raphael passed by and saw them. It was just what he was looking for, but since his sketchbook was filled, he sketched them on the head of a wine cask made from the sturdy oak tree. Thus, her memory has been kept forever.”

Though Raphael worked for many important people of church and state, he remained simple and sincere, generous and helpful to his friends. He loved mankind and wanted to add to the good in the world. Unfortunately, he died young on his birthday when he was 37 years old.
Artist – Raphael Sanzio (1483-1520)

Vocabulary Discussed:

1) **Fresco** – painting on a wall instead of a canvas. The paint is applied to fresh plaster and dries much lighter.

2) **Madonna** – painting of a woman, usually with child

3) **Renaissance** – a period of time that started in the year 1300 - this was a time when people searched for new ideas to make things better.

4) **Tondo** – a circular picture, a formal arrangement within a circle

Ask your children what they learned today!
Art Project: Wow! We've got math going in this art project and it's fun. 3-D During the Renaissance period when Raphael painted a technique was used to place figures and objects on a page to give them a three-dimensional look. They used a geometrical technique. Take your piece of paper and your ruler. Lightly with a pencil I want you to make an X on your paper going from corner to opposite corner on your paper using your ruler. Ok, have you got your 2 lines on your paper? Now I want you to put your ruler in the middle of the paper where the 2 lines meet and make a line straight up and down and a line across so these 2 lines should look like + on the page over the X. You should have 4 lines crossing on your page. Do you? Good! Now we can go on. Take your brown colored pencil and make a small door only 1 inch high in the middle of your paper where all your lines meet together. Once you have your door in place I want you to take your ruler one more time and draw a line from the right bottom corner of your door to the bottom of the page right between the middle of the lines straight down and out to the right corner because that is where you want this line to go to. Do the same on the left side at the bottom corner of the door to the bottom of the page. OK! The hard part is done. It kind of looks like a spider web not finished doesn't it! In order to see how far back our door is we want to do this. Take your red colored pencil. We are going to use it to draw the outline of bricks only between the the lines going out from the bottom of our door. See how the lines are further apart at the bottom of the page than at the bottom of the door? Starting at the bottom of the door make little squares going across. As you get closer to the bottom of the page you will make your squares in your walkway larger. The largest squares should be at the bottom of the page. When you are finished it should look like you have to walk back to get to the door? Does it? You can add people to your page making the taller people at the bottom edge and they get smaller as you make them closer to your door. For a good example using Raphael's paintings look at his painting: The Marriage of the Virgin. This painting can be found in our site of the week as an example of this same technique with the lines included. Just pick Raphael as your choice to see it once there!
RAPHAEL SANZIO
1483 - 1520

Raphael's Madonna with Christ and St. John the Baptist

INTRODUCTION

Raphael was one of the greatest and most popular artists of all time.

BACKGROUND

Raphael was born on April 6, 1483, as Raffaello Sanzio. He was born in Urbino. Raphael was said to be unusually handsome, pensive and fair. Raphael had born talent and received early training in art from his father, Giovanni Santi. He also learned new techniques from Leonardo da Vinci and Michelangelo. Beauty and serenity were his great emotional themes.

In 1499 he went to Perugia in Urbino and became a student and assistant of painter, Perugino. Around 1508-09 he was 25 and called to Rome by Pope Julius II to direct the decoration of the state rooms in the Vatican Palace. In 1509 he was hard at work on a suite of papal apartments. In Rome, in 1515, Raphael became the first Superintendent of Antiquities. In 1515-16 he painted ten large water color scales. He found the cultural and intellectual climate very exciting in Rome.
The Renaissance was one of the rare times when a circular picture, called a *tondo*, was popular. With all edges equidistant from its center, a tondo arrangement is very formal. It is also a difficult composition because there is no particular base, top, or sides to fit into. Renaissance artists painting a tondo usually imagined a tipped rectangle composition superimposed on the circle, such as Raphael’s (1483–1520) *Madonna of the Chair*.

Arrange a picture in the tondo frame below.
Raphael (RAH-FY-EL) was considered a child prodigy, which means, even as a child he painted like an accomplished adult.

**Mother and Baby**

**MATERIALS**
- practice notebook or sketch pad
- pencil
- large sheet of paper
- thin paint wash of light brown or gray (tempera paint thinned with water)
- scissors
- crayons
- wide soft, paintbrush

**PROCESS**

To practice and experiment –
1. Begin by drawing some large ovals with the pencil on the sketch pad.
2. Then try to create different facial expressions on the ovals. Sometimes it helps to make a faint cross on the oval to guide where the eyes, nose, and mouth will go.
3. Add hair, hats, and other ideas to the ovals, all in a quick, sketchy manner.

To begin –
1. Cut the paper into a circle, or cut away the top of the paper in an arched shape like the walls on which Raphael painted.
2. Think of a mother and a baby and what they look like. Next, draw two ovals with the pencil, one for the mother, and a smaller one for the baby. The ovals can be close together if the mother will be holding the child.
3. Sketch other parts of the drawing, such as the hair and clothing of the mother and baby. Spend extra time on the facial features and expression of the mother and baby. Eyebrows will help define the expression more than any other facial feature.
4. Draw some angels here and there near the border too, if desired.
5. With crayons, begin to color and fill in the drawing paying special attention to the facial features and facial expressions. Color until the drawing is complete.
6. With a wide, soft brush, wash over the crayon drawing with a light brown or gray tempera paint thinned with water to fill in the remaining uncolored white paper and give the drawing an aged, antique look.

**Geneva Faulkner, age 8, Mother, Baby, & Angels**

Rafaello Sanzio, known as Raphael

Raphael was a magnificent Italian painter who painted at the same time as Leonardo da Vinci and Michelangelo and is one of the three great masters of the Renaissance. Raphael grew up as the son of a painter and was surrounded with art, creativity, and artistic achievement during his childhood and showed great talent. Raphael was only 26 when he was considered an equal to Michelangelo, but sadly, died when he was only 37.

Raphael liked to paint stories from the Bible. He painted huge, detailed murals on the walls of a church that would show an entire story and all its happenings. He is best known and loved for his paintings showing a mother, her child with angels tucked in around the edges, often painting within the shape of an archway or circle to frame his picture. But most important, Raphael was known for the new attention he devoted to facial expression.

The young artist explores drawing a mother and child with crayons or colored pencils, and concentrating on facial expressions.
490. RAPHAEL. *St. George and the Dragon*. 1504–5.
Panel, 11 1/4 × 8 1/2". National Gallery of Art, Washington, D. C. (Mellon Collection)
Raphael
1483-1520

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Raphael, Madonna della Sectia, 1510
Project 46: Renaissance Tondo

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Arrange a picture in the tondo frame below.
Raphael Sanzio (1483 - 1520)

Raphael is admired for his portraits of Madonna (Mary) & Child, known for their warm facial expressions.

Supplies:
- White construction or thick paper
- Crayons
- Brown water color paint
- Water
- Colored construction paper

Process:
- Have “artists” draw a mother & baby with crayons on white paper
- When they’re finished, have them paint over their crayon drawing with brown paint thinned with water to give their drawings an *aged* look
- Cut the drawing into an arch at the top & mount on construction paper to simulate the paintings Rachael did in archways. (You can cut the white paper into archways in advance to save a step & attach them to construction paper after the “artists” paint them.)
Raphael's "St. George fighting the Dragon"

Objective: Students will create a figure drawing that shows action.

Vocabulary: Renaissance, model, figure drawing, battle, motion

Materials: 12" x 18" drawing paper, charcoal pencils, child's knight costume, stuffed animal (preferably a dragon)

Procedure: Introduce the drawing lesson by showing the students a print of St. George and the Dragon. Discuss how many of Raphael's painting showed realistic looking people with plenty of motion and animation. Discuss how many of the subjects of Renaissance paintings were religious, portraits or showed historical battles. For background information on Raphael see my Renaissance links. Discuss the various concepts and art elements that this painting exemplifies especially the use of light and shadow. Have a volunteer who would like to be the model of a knight slaying a dragon wear a child's knight costume and pose in a similar way to the painting. Tell the students to sketch the drawing using figure drawing techniques.

Evaluation: draws human like figure, shows motion; good craftsmanship, participates in discussion, proper use of materials
Among the marvellous tales of the Arabian Nights, there is a story told of a band of robbers who, by whispering certain magic words, were able to open the door of a secret cave where treasures of gold and silver and precious jewels lay hid. Now, although the day of such delightful marvels is past and gone, yet there still remains a certain magic in some names which is able to open the secret doors of the hidden haunts of beauty and delight.

This was a good opportunity for peaceful men like Perugino, for there was much work to be done, and both he and his pupils were kept busy from morning till night.

Of all his pupils, Perugino loved the young Raphael best. He saw at once that this was no ordinary boy.

'He is my pupil now, but soon he will be my master,' he used to say as he watched the boy at work.

So he taught him with all possible carefulness, and was never tired of giving him good advice.

'Learn first of all to draw,' he would say, when Raphael looked with longing eyes at the colours and brushes of the master. 'Draw everything you see, no matter what it is, but always draw and draw again. The rest will follow; but if the
with interest, while over all there is a glow of intense vivid colour.

We know but little of the everyday life of this great artist. When we hear his name, it is of his different pictures that we think at once, for they are world-famous. We almost forget the man as we gaze at his work.

It was in the little village of Urbino, in Umbria, that Raphael was born. His father was a painter called Giovanni Santi, and from him Raphael inherited his love of Art. His mother, Magia, was a sweet, gracious woman, and the little Raphael was like her in character and beauty. It seemed as if the boy had received every good gift that Nature could bestow. He had a lovely oval face, and soft dark eyes that shone with a beauty that was more of heaven than earth, and told of a soul which was as pure and lovely as his face. Above all, he had the gift of making every one love him, so that his should have been a happy sunshiny life.

But no one can ever escape trouble, and when Raphael was only eight years old, the first cloud overspread his sky. His mother died, and soon after his father married again.

The new mother was very young, and did not know of drawing be lacking, nothing will afterwards succeed. Keep always at hand a sketch-book, and draw therein carefully every manner of thing that meets thy eye.'

Raphael never forgot the good advice of his master. He was never without a sketch-book, and his drawings now are almost as interesting as his great pictures, for they show the first thought that came into his mind, before the picture was composed.

So the years passed on, and Raphael learned all that the master could teach him. At first his pictures were so like Perugino's, that it was difficult to know whether they were the work of the master or the pupil.

But the quiet days at Perugia soon came to an end, and Perugino went back to Florence. For some time Raphael worked at different places near Perugia, and then followed his master to the City of Flowers, where every artist longed to go. Though he was still but a young man, the world had already begun to notice his work, and Florence gladly welcomed a new artist.

It was just at that time that Leonardo da Vinci's fame was at its height, and when Raphael was shown some of the great man's work, he was filled with awe and wonder. The genius of Leonardo held him spellbound.

'It is what I have dreamed of in my dreams,' he said. 'Oh that I might learn his secret!'

Little by little the new ideas sunk into his heart, and the pictures he began to paint were no longer like those of his old master Perugino, but seemed to breathe some new spirit.

But it was always so with Raphael. He seemed to be able to gather the best from every one, just as the bee goes from flower to flower and gathers its sweetness into one golden honeycomb. Only the genius of Raphael made all that he touched his own, and the spirit of his pictures is unlike that of any other master.

For many years after this he lived in Rome, where now his greatest frescoes may be seen--frescoes so varied and wonderful that many...
care much for children, but Raphael did not mind
that as long as he could be with his father. But
three years later a blacker cloud arose and
blotted out the sunshine from his life, for his
father too died, and left him all alone.

The boy had loved his father dearly, and it had
been his great delight to be with him in the
studio, to learn to grind and mix the colours and
watch those wonderful pictures grow from day to
day.

But now all was changed. The quiet studio rang
with angry voices, and the peaceful home was
the scene of continual quarrelling. Who was to
have the money, and how were the Santi estates
to be divided? Stepmother and uncle wrangled
from morning until night, and no one gave a
thought to the child Raphael. It was only the
money that mattered.

Then when it seemed that the boy's training was
going to be totally neglected, kindly help arrived.
Simone di Ciarla, brother of Raphael's own
mother, came to look after his little nephew, and
erelong carried him off from the noisy,
quarrelsome household, and took him to
Perugia.

'Thou shalt have the best teaching in all Italy,'
said Simone as they walked through the streets
of the town. 'The great master to whose studio
we go, can hold his own even among the artists
of Florence. See that thou art diligent to learn all
books have been written about them.

There he first met Margarita, the young maiden
whom he loved all his life. It is her face which
looks down upon us from the picture of the
Sistine Madonna, perhaps the most famous
Madonna that ever was painted. The little room
in the Dresden Gallery where this picture now
hangs seems almost like a holy place, for surely
there is something divine in that fair face. There
she stands, the Queen of Heaven, holding in her
arms the Infant Christ, with such a strange look
of majesty and sadness in her eyes as makes us
realise that she was indeed fit to be the Mother of
our Lord.

But the picture which all children love best is
one in Florence called 'The Madonna of the
Goldfinch.'

It is a picture of the Holy Family, the Infant
Jesus, His mother, and the little St. John. The
Christ Child is a dear little curly-headed baby,
and He stands at His mother's knee with one little
bare foot resting on hers. His hand is stretched
out protectingly over a yellow goldfinch which
St. John, a sturdy little figure clad in goatskins,
has just brought to Him. The baby face is full of
tender love and care for the little fluttering
that he can teach thee, so that thou mayest become as great a painter as thy father.'

'Am I to be the pupil of the great Perugino?' asked Raphael, his eyes shining with pleasure. 'I have often heard my father speak of his marvellous pictures.'

'We will see if he can take thee,' answered his uncle.

The boy's heart sunk. What if the master refused to take him as a pupil? Must he return to idleness and the place which was no longer home?

"Do not hurt My bird," He seems to say to the eager St. John, "for it belongs to Me and to My Father."

These are only two of the many pictures which Raphael painted. It is wonderful to think how much work he did in his short life, for he died when he was only thirty-seven. He had been at work at St. Peter's, giving directions about some alterations, and there he was seized by a severe chill, and in a few days the news spread like wildfire through the country that Raphael was dead.

It seemed almost as if it could not be true. He had been so full of life and health, so eager for work, such a living power among men.

But there he lay, beautiful in death as he had been in life, and over his head was hung the picture of the 'Transfiguration,' on which he had been at work, its colours yet wet, never to be finished by that still hand.

Perugia had been passing through evil times just before this. The two great parties of the Oddi and Baglioni families were always at war together. Whichever of them happened to be the stronger held the city and drove out the other party, so that the fighting never ceased either inside or outside the gates. The peaceful country round

_Madonna della Granduca by Raphael_

But soon his fears were set at rest. Perugino, like every one else, felt the charm of that beautiful face and gentle manner, and when he had seen some drawings which the boy had done, he agreed readily that Raphael should enter the studio and become his pupil.