

Excerpt from Raphael's Madonna Gonzaga: Technical Proofs of the Authenticity and History of the Painting Other students, more conservative, admired the painting but entertained doubt as to its origin.

His work is admired for its clarity of form, ease of composition, together with Michelangelo and Leonardo da Vinci, he forms the traditional trinity of great masters of that period. Raphael was enormously productive, running a large workshop and, despite his death at After his early years in Rome much of his work was executed by his workshop from his drawings and he was extremely influential in his lifetime, though outside Rome his work was mostly known from his collaborative printmaking. Raphael was born in the small but artistically significant central Italian city of Urbino in the Marche region and his poem to Federico shows him as keen to show awareness of the most advanced North Italian painters, and Early Netherlandish artists as well. In the very court of Urbino he was probably more integrated into the central circle of the ruling family than most court painters. Under them, the court continued as a centre for literary culture, growing up in the circle of this small court gave Raphael the excellent manners and social skills stressed by Vasari. Castiglione moved to Urbino in , when Raphael was no longer based there but frequently visited, Raphael mixed easily in the highest circles throughout his life, one of the factors that tended to give a misleading impression of effortless to his career. He did not receive a humanistic education however, it is unclear how easily he read Latin. He probably continued to live with his stepmother when not staying as an apprentice with a master and he had already shown talent, according to Vasari, who says that Raphael had been a great help to his father. A self-portrait drawing from his teenage years shows his precocity and his fathers workshop continued and, probably together with his stepmother, Raphael evidently played a part in managing it from a very early age. In Urbino, he came into contact with the works of Paolo Uccello, previously the court painter, and Luca Signorelli, according to Vasari, his father placed him in the workshop of the Umbrian master Pietro Perugino as an apprentice despite the tears of his mother. The evidence of an apprenticeship comes only from Vasari and another source, an alternative theory is that he received at least some training from Timoteo Viti, who acted as court painter in Urbino from An excess of resin in the varnish often causes cracking of areas of paint in the works of both masters, the Perugino workshop was active in both Perugia and Florence, perhaps maintaining two permanent branches. Evangelista da Pian di Meleto, who had worked for his father, was named in the commission 2. Oddi Altarpiece Raphael " The actions of the painting occur in two related scenes, one in heaven and the other terrestrial. St Thomas holds in his hands the girdle Mary dropped down to him as a testament to her assumption, the saints raise their eyes to the heavenly spectacle. Like many works, it shares elements of the subjects of the Deposition of Christ, the Lamentation of Christ. The painting is on panel and measures x cm. In the early part of the 16th Century, violence among factions, mostly in the form of combat, was relatively common in Perugia and other parts of Italy. The Baglioni family were the lords of Perugia and surrounding areas, Atalanta changed her mind and rushed after her son, but arrived only in time to see her son being killed by Gian Paolo and his men. A few years later, Atalanta commissioned the young Raphael to paint an altarpiece to commemorate Grifonetto in the chapel in San Francesco al Prato. Raphael took the commission very seriously, over the course of two working on and developing his design through two phases and numerous preparatory drawings. This was the last of major commissions by the young Raphael for Perugia. He had already painted for the church the Oddi Altarpiece for the Baglionis great rival family. The new commission marked an important stage in his development as an artist, the painting remained in its location until in , it was forcibly removed by a gang working for Cardinal Scipione Borghese, nephew of Pope Paul V. Vasari takes a reverential tone in describing The Entombment, taking care to discuss not only the important figures in the painting. Looking at it formally, the scene depicted is neither the Deposition nor the Entombment. We can determine this through the background, on the right is Mount Calvary, the location of the Crucifixion and Deposition, and on the left is the cave where the Entombment will take place. And so two men, lacking halos, use a piece of linen to carry the dead Christ, the two men and Christ form very strong diagonals in the shape of a V 4. It was painted between and as a part of Raphaels commission to decorate the

rooms now known as the Stanze di Raffaello, the picture has long been seen as Raphael's masterpiece and the perfect embodiment of the classical spirit of the Renaissance. The School of Athens is one of a group of four main frescoes on the walls of the Stanza that depict distinct branches of knowledge, accordingly, the figures on the walls below exemplify Philosophy, Poetry, Theology, and Law. The traditional title is not Raphael's, indeed, Plato and Aristotle appear to be the central figures in the scene. However, all the philosophers depicted sought knowledge of first causes, many lived before Plato and Aristotle, and hardly a third were Athenians. The architecture contains Roman elements, but the general semi-circular setting having Plato, compounding the problem, Raphael had to invent a system of iconography to allude to various figures for whom there were no traditional visual types. For example, while the Socrates figure is immediately recognizable from Classical busts, aside from the identities of the figures depicted, many aspects of the fresco have been variously interpreted, but few such interpretations are unanimously accepted among scholars. The popular idea that the gestures of Plato and Aristotle are kinds of pointing is very likely. Aristotle, with his four-elements theory, held that all change on Earth was owing to motions of the heavens, in the painting Aristotle carries his *Ethics*, which he denied could be reduced to a mathematical science. The all-important thing was the motive which expressed a physical or spiritual state. An interpretation of the fresco relating to hidden symmetries of the figures, the identities of some of the philosophers in the picture, such as Plato or Aristotle, are certain. Beyond that, identifications of Raphael's figures have always been hypothetical, to complicate matters, beginning from Vasari's efforts, some have received multiple identifications, not only as ancients but also as figures contemporary with Raphael. Vasari mentions portraits of the young Federico II Gonzaga, Duke of Mantua, leaning over Bramante with his hands raised near the bottom right and he was writing over 40 years after the painting, and never knew Raphael, but no doubt reflects what was believed in his time. Many other popular identifications of portraits are very dubious, Luitpold Dussler counts among those who can be identified with some certainty, Plato, Aristotle, Socrates, Pythagoras, Euclid, Ptolemy, Zoroaster, Raphael, Sodoma and Diogenes. Other identifications he holds to be more or less speculative, both figures hold modern, bound copies of their books in their left hands, while gesturing with their right. Plato holds *Timaeus*, Aristotle his *Nicomachean Ethics*, Plato is depicted as old, grey, wise-looking, and bare-foot. By contrast Aristotle, slightly ahead of him, is in manhood, handsome, well-shod and dressed with gold.⁵ For instance, this painting received its name from a copy at the Basilica della Santa Casa in Loreto which was at one time thought to be the original, now it is certain that the painting at Loreto was a copy "and therefore the painting name is a misnomer. Even so, the painting has been a beloved and critically acclaimed painting for centuries. The painting is tender and intimate, the Child, just awakened, plays a game with the Madonna's veil, with a melancholy Saint Joseph looking on from the shadows. Saint Joseph's melancholy nature in this picture may signal his proclivity for prophecy, Saint Joseph seemed to be an after-thought, x-rays of the painting show that Saint Joseph was painted over a window previously over the Madonna's shoulder. Further, the change in the position of the Child's right foot was revealed via x-ray and these changes align with Raphael's preliminary drawings for the painting. The Madonna's dress, frame and angle of her head are reminiscent of Justice in the Stanza della Segnatura which was painted about the time as this painting. It is also reminiscent of the Madonna of the Blue Diadem and this work is one of the most copied works of Raphael with over one hundred known copies. During the time at Santa Maria del Popolo, it was known as the Madonna del Popolo and it is sometimes called Madonna del Velo or Madonna of the Veil but not consistently and those names have also been used for the similar painting, the Madonna with the Blue Diadem. The provenance of this painting is constructed based on documents, analysis of the painting, for centuries the painting was co-located with the Portrait of Pope Julius II, first at the Santa Maria del Popolo, then in private collections, and for a time their location was unknown. An array of Renaissance artists were brought in to decorate the Santa Maria del Popolo church and its chapels in Rome, both paintings by Raphael, Julius II and the Madonna were hung on pillars during feast days or high holy days. The two paintings, nearly the size, seem as if they were meant to complement each other. Nearly the same size, they both had a strong vertical orientation. The eyes of the paintings were downcast and gave a contemplative feeling, the positioning and lighting within the paintings seems to indicate that they were meant to each flank a side of an altar in the domed chapel.⁶ It was probably

the second wall of the Stanza della segnatura to be painted, in about 1511, after *La disputa* and before *The School of Athens*, which occupy other walls of the room. The whole room shows the four areas of knowledge, philosophy, religion, poetry and law. The fresco shows the mythological Mount Parnassus where Apollo dwells, he is in the playing a instrument, surrounded by the nine muses, nine poets from antiquity. Two of the figures in the fresco have been said to be reminiscent of Michaelangelos *Creation of Adam*, Euterpe and Sappho. The window below the fresco Parnassus frames the view of Mons Vaticanus, humanists, such as Biondo, Vegio, and Albertini, refer to the ancient-sun god of the Vatican 7. Prudence holds up a mirror because she sees the truth clearly, fortitudes attribute is the lion which she has in her lap and Temperance has a putto in reins, she is tempering him. Prudence has two faces one young looking into a mirror and the old and bearded looking back. It was painted between and as part of Raphaels commission to decorate with frescoes the rooms that are now known as the Stanze di Raffaello and it is located in the room that takes its name from it, the Stanza di Eliodoro. The *Expulsion of Heliodorus from the Temple* illustrates the biblical episode from 2 Maccabees, Heliodorus is ordered by Seleucus IV Philopator, the king of Syria, to seize the treasure preserved in the Temple in Jerusalem. Answering the prayers of the high priest Onias, God sends a horseman assisted by two youths to drive Heliodorus out, at the left, Raphaels patron, Julius II witnesses the scene from his litter. The money had been reserved for widows and orphans and a priest had seen and prayed, the composition is divided into two halves, in the centre is the priest praying and the priest looks much like Julius II. On the right is the horseman fighting Heliodorus, the menorah by the priest in the centre shows that this is set BC and it is authentic. High Renaissance

” In art history, High Renaissance is the period denoting the apogee of the visual arts in the Italian Renaissance. This term was first used in German in the nineteenth century. High Renaissance style in architecture conventionally begins with Donato Bramante, whose *Tempietto at S. Pietro in Montorio* at Rome was begun in 1502, the *Tempietto*, signifies a full-scale revival of ancient Roman commemorative architecture. David Watkin writes that the *Tempietto*, like Raphaels works in the Vatican, is an attempt at reconciling Christian, the High Renaissance was traditionally viewed as a great explosion of creative genius, following a model of art history first proposed by the Florentine Giorgio Vasari. Even relatively minor painters of the period, such as Fra Bartolomeo and Mariotto Albertinelli, produced works that are still lauded for the harmony of their design, the serene mood and luminous colours of paintings by Giorgione and early Titian exemplify High Renaissance style as practiced in Venice. Other recognizable pieces of this period include Leonardo da Vincis *Mona Lisa*, Raphaels fresco, set beneath an arch, is a virtuoso work of perspective, composition and disegno. High Renaissance sculpture was commissioned by the public and the state. Sculpture was often used to decorate or embellish architecture, normally within courtyards where others were able to study, wealthy individuals like cardinals, rulers and bankers were the more likely private patrons along with very wealthy families, Pope Julius II also patronized many artists. During the High Renaissance there was the development of small scale statuettes for private patrons, the subject matter related to sculpture was mostly religious but also with a significant strand of classical individuals in the form of tomb sculpture and paintings as well as ceilings of cathedrals. Toward The High Renaissance at Smarthistory The portrait of Pope Julius II was unusual for its time, from early in its life, it was specially hung at the pillars of the church of Santa Maria del Popolo, on the main route from the north into Rome, on feast and high holy days. Giorgio Vasari, writing long after Julius death, said that it was so lifelike and true it frightened everyone who saw it, the original is currently believed to be the version owned by the National Gallery, London. The presentation of the subject was unusual for its time, previous Papal portraits showed them frontally, or kneeling in profile. It was also exceptional at this period to show the sitter so evidently in a particular mood

” here lost in thought, the painting established a type for papal portraits that endured for about two centuries. The painting can be dated to between June and March 1511, when Julius let his beard grow as a sign of mourning for the loss in war of the city of Bologna. The original hanging in the background was a blue and gold textile, either woven silk or embroidery, the emblems were the Papal crossed keys, the Papal tiara, and perhaps the heraldic oak tree of Juliuss family, the Della Rovere. This was overpainted by Raphael with the green cloth now seen, the finials of the chair are also formed as acorns to represent the Della Rovere emblem. The six finger rings with large jewels reflect another of Juliuss obsessions, according to the catalogue of the National

Gallery, This portrait was repeated several times by Raphael, or his scholars. Passavant enumerates nine repetitions. The provenances of the versions of this painting are constructed based on documents, analysis of the paintings. Until it was believed that the London version of the painting was a studio copy of a Raphael original. Small paint samples removed during this cleaning showed that there had been an even earlier hanging with a coloured pattern, the National Gallerys Cecil Gould published the results of the research in , asserting that Raphaels original had been rediscovered, an attribution that is now generally accepted. An impressive array of Renaissance artists were brought in to decorate Santa Maria del Popolo, both paintings by Raphael, Julius II and the Madonna were hung on pillars during feast days or high holy days.

Chapter 2 : Portrait of Elizabeth Gonzaga, c - Raphael - racedaydvl.com

Get this from a library! Raphael's Madonna Gonzaga; technical proofs of authenticity and history of the painting,. [John Theodore Glodt].

Mit 21 Abbildungen und 6 Lichtdrucktafeln. Figuren tafeln, der dem Texte des Manuskripts ebenen geoi des Herausgebers. Preis elegant gebunden M. Mit 58 Abbildungen und i Lichtdrucktafel. Mit einer Tafel und y5 Abbildungen im Text. Die Antwort ist nicht sehr schwierig. Es ist interessant, zu bemerken, wie der Herzog betreffs des Preises der Piccola Madonna immer anspruchsvoller wurde. Delle Arti c degli Artefici di Mantova â€” Doch lassen wir die Dokumente aus den mantuanischen Archiven selbst sprechen. Hier zuerst ein Auszug aus einem Briefe, welchen Agostino Gonzaga am 7. Juni an Isabella richtete: Cosi, giunto ad Urbino, subito gli scrissi et desso mi rispose affcrtinando volerlo fare. Hora, per confer- matione di questo, pur mi scrive che io le mandi la misura del quadro e il lume, perche presto pensa dargli principio. Eine solche Kunde besitzen wir. In einem Briefe Baldassare Castigliones an seine Mutter, datiert den Desidero sommamente intendere che le siano giunte a salvamento: Il loco seria buono Io studietto di V. Atti e Mcmorie , V, Castiglione, welcher der Vertreter Alfons I. Padova , I, Aber nichts von alledem. Keine Spur einer Beschreibung eines Bildes von Raphael, das mit der kleinen heiligen Familie stimmen kfimite, befindet sich in den Katalogen und Inventarien der Sammlungen Karls 1. Wie dies nun auch sein mag denn es gibt noch ein alter Bericht, wonach den 4. Hier kommt zuerst das Bild im Louvre in Betracht. Schmarsow, welcher diese Publikation in einem Feuilleton der National- zeitung vom Schmarsow hindeutet, sind â€” 11 â€” zwei anonyme Publikationen deren erste im Jaiirc unter dem Titel: Es ist besonders das unten abgebildete Siegel, welches in Betracht kommt. Oktober geadelt wurde. Also ein Mitglied dieser Familie hat das Bild erworben. Dem ist aber nicht so. Or, quoi de plus naturel, avec de tels usages, que de commencer, quand on le pouvait, par mettre un masque sur son nom meme? La petite Sainte-fainille de Raphael", die sich, wie bekannt in der Sammlung Mazarin befand, dintte aller Wahrscheinlichkeit nach kein anderes Werk sein, als eben unsere Madonna piccola Gonzaga. November schrieb Mazarin an ihn. Le retour di V. Je supplie W E. Januar schreibt er: Je taschera j de servir en cela et en toute autre chose V. Dezember bis 5. Februar und wieder vom Februar bis Juli , indem er in der Zwischenzeit in Rom war. Neantmoins, nous verrons ce que nous pourrons faire et V. Cependant, je demeure, etc. Prise la somme de deux mil livres, cy. Auch soll es â€” 16 - erst in dem Inventarium der Mazarinschen Sammlung nach der vollen- deten Mission Bicchis vorkommen. La petite Sainte-famille war nicht das einzige Werk Raphaels, das sich in der Kollektion Mazarin befand. Michael und den kleinen St, Georg. Un autre tableau, peint sur bois par Raphael, representant une Vierge, un Christ, Saint Jean et Sainte Elisabeth, garny de sa bordure de bois dore prix trois cent livre, cy. V, 75 Inventaire de Mazarin. Nach dieser sollte ja die Erbschaftssteuer erlegt werden. Erst in der Kollektion Roussel zu Nan- terre begegnet uns das Bild wieder. Der Kardinal hat vielleicht sein Bild gar nicht in Venedig, ja vielleicht ohne die Vermittlung seines Freundes Bicchi er- worben. Doch erst das Original kann die volle Ueberzeugung geben. Ist dies im Jahre entstandene Bild wirklich von Raphael selbst gemalt? Ist dies auch nur wahrscheinlich? Offenbar in die zweite. Studien zur Geschichte der spanischen Plastik. Die Antike in der bildenden Kunst der Renaissance. Mit 7 Tafeln in Lithographie. Die Darstellung der Anbetung der hl. Giottos Schule in der Romagna. Mit 2G Abbildungen im Te. Reinhold Freiherr von Lichtenberg. Ein Beitrag zur Ikonographie der Kunst des Meisters. Mit 3 Tafeln und 43 Abb. Donatello und die Reliefkunst. Eine kunstwissenschaftliche Studie von 5. L Das Taubensymbol des hl. Der anonyme Meister des Poliphilo. Mit 8 Tafeln in Lichtdruck. Die Fresken des Antoniazzo Romano im Sterbezimmer der hl. Catarina von Siena zu S. Maria Minerva in Rom. Beitrag zur Florentiner Kunstgeschichte. Ein Beitrag zur Geschichte der sienesischen Malerschule. Jacques Dubroeuq von Mons. Rembrandt und seine Umgebung. Mit 7 Licht- drucktafeln. Von Maximilian von Grootte. Die romanische Portalarchitektur in der Provence. Mit 19 Abbildungen und i Uebersichtskarte. Zur Charakteristik der klassischen Basilika. Weitere Hefte in Vorbereitung. Unter Mitwirkung von C. Mit 71 Abbildungen im Texte. Heraus- gegeben von P. Einzig berechnigte Ueber- setzung von Ida Ajiders. Deutsche Ueber- setzung von Jacob Anders. Im Er- scheinen, etwa 30.

Chapter 3 : Italian Renaissance Learning Resources - The National Gallery of Art

Get this from a library! Raphael's Madonna Gonzaga technical proofs of authenticity and history of the painting,. [John Theodore Glodt].

His work is admired for its clarity of form, ease of composition, together with Michelangelo and Leonardo da Vinci, he forms the traditional trinity of great masters of that period. Raphael was enormously productive, running a large workshop and, despite his death at 37, after his early years in Rome much of his work was executed by his workshop from his drawings and he was extremely influential in his lifetime, though outside Rome his work was mostly known from his collaborative printmaking. Raphael was born in the small but artistically significant central Italian city of Urbino in the Marche region and his poem to Federico shows him as keen to show awareness of the most advanced North Italian painters, and Early Netherlandish artists as well. In the very court of Urbino he was probably more integrated into the central circle of the ruling family than most court painters. Under them, the court continued as a centre for literary culture, growing up in the circle of this small court gave Raphael the excellent manners and social skills stressed by Vasari. Castiglione moved to Urbino in 1504, when Raphael was no longer based there but frequently visited, Raphael mixed easily in the highest circles throughout his life, one of the factors that tended to give a misleading impression of effortlessness to his career. He did not receive a humanistic education however, it is unclear how easily he read Latin. He probably continued to live with his stepmother when not staying as an apprentice with a master and he had already shown talent, according to Vasari, who says that Raphael had been a great help to his father. A self-portrait drawing from his teenage years shows his precocity and his fathers workshop continued and, probably together with his stepmother, Raphael evidently played a part in managing it from a very early age. In Urbino, he came into contact with the works of Paolo Uccello, previously the court painter, and Luca Signorelli, according to Vasari, his father placed him in the workshop of the Umbrian master Pietro Perugino as an apprentice despite the tears of his mother. The evidence of an apprenticeship comes only from Vasari and another source, an alternative theory is that he received at least some training from Timoteo Viti, who acted as court painter in Urbino from 1494. An excess of resin in the varnish often causes cracking of areas of paint in the works of both masters, the Perugino workshop was active in both Perugia and Florence, perhaps maintaining two permanent branches. Evangelista da Pian di Meleto, who had worked for his father, was named in the commission 2. It is the largest art museum in the country and it was opened around at the same time as the Naturhistorisches Museum, by Emperor Franz Joseph I of Austria-Hungary. The two museums have similar exteriors and face each other across Maria-Theresien-Platz, both buildings were built between 1858 and 1867 according to plans drawn up by Gottfried Semper and Karl Freiherr von Hasenauer. The inside of the building is decorated with marble, stucco ornamentations, gold-leaf. It was featured in an episode of Museum Secrets on the History Channel and it had been the biggest art theft in Austrian history. Vienna is the capital and largest city of Austria and one of the nine states of Austria. Vienna is Austrias primary city, with a population of about 1.7 million. Today, it has the second largest number of German speakers after Berlin, Vienna is host to many major international organizations, including the United Nations and OPEC. The city is located in the part of Austria and is close to the borders of the Czech Republic, Slovakia. These regions work together in a European Centropo border region, along with nearby Bratislava, Vienna forms a metropolitan region with 3 million inhabitants. The citys roots lie in early Celtic and Roman settlements that transformed into a Medieval and Baroque city and it is well known for having played an essential role as a leading European music centre, from the great age of Viennese Classicism through the early part of the 20th century. The historic centre of Vienna is rich in architectural ensembles, including Baroque castles and gardens, Vienna is known for its high quality of life. In a study of world cities, the Economist Intelligence Unit ranked the city first for the worlds most liveable cities, between 2009 and 2011, Vienna was ranked second, behind Melbourne, Australia. Vienna regularly hosts urban planning conferences and is used as a case study by urban planners. Between 2008 and 2011, Vienna was the worlds number-one destination for international congresses and it attracts over 3 million tourists annually. The English name Vienna is borrowed from the homonymous Italian version of the name or the French

Vienne. The etymology of the name is still subject to scholarly dispute. Some claim that the name comes from Vedunia, meaning forest stream, which produced the Old High German Uuenia. A variant of this Celtic name could be preserved in the Czech and Slovak names of the city, the name of the city in Hungarian, Serbo-Croatian and Ottoman Turkish has a different, probably Slavonic origin, and originally referred to an Avar fort in the area. Slovene-speakers call the city Dunaj, which in other Central European Slavic languages means the Danube River, evidence has been found of continuous habitation since BC, when the site of Vienna on the Danube River was settled by the Celts. In 15 BC, the Romans fortified the city they called Vindobona to guard the empire against Germanic tribes to the north.

4. From an autocracy in Carolingian times the title evolved into an elected monarchy chosen by the Prince-electors, until the Reformation the Emperor elect was required to be crowned by the Pope before assuming the imperial title. The title was held in conjunction with the rule of the Kingdom of Germany, in theory, the Holy Roman Emperor was *primus inter pares* among the other Catholic monarchs, in practice, a Holy Roman Emperor was only as strong as his army and alliances made him. Various royal houses of Europe, at different times, effectively became hereditary holders of the title, after the Reformation many of the subject states and most of those in Germany were Protestant while the Emperor continued to be Catholic. The Holy Roman Empire was dissolved by the last Emperor as a result of the collapse of the polity during the Napoleonic wars, from the time of Constantine I the Roman emperors had, with very few exceptions, taken on a role as promoters and defenders of Christianity. In the west, the title of Emperor was revived in , as the power of the papacy grew during the Middle Ages, popes and emperors came into conflict over church administration. The best-known and most bitter conflict was known as the Investiture Controversy. Under Otto and his successors, much of the former Carolingian kingdom of Eastern Francia fell within the boundaries of the Holy Roman Empire, the various German princes elected one of their peers as King of the Germans, after which he would be crowned as emperor by the Pope. After Charles V's coronation, all succeeding emperors were called elected Emperor due to the lack of papal coronation, the term *sacrum* in connection with the medieval Roman Empire was first used in under Frederick I Barbarossa. The standard designation of the Holy Roman Emperor was August Emperor of the Romans, the word Holy had never been used as part of that title in official documents. Successions to the kingship were controlled by a variety of complicated factors, elections meant the kingship of Germany was only partially hereditary, unlike the kingship of France, although sovereignty frequently remained in a dynasty until there were no more male successors. The Electoral council was set at seven princes by the Golden Bull of , another elector was added in , and the whole college was reshuffled in , a mere three years before the dissolution of the Empire. Maximilian I and his successors no longer travelled to Rome to be crowned as Emperor by the Pope, Maximilian therefore named himself Elected Roman Emperor in with papal approval. This title was in use by all his uncrowned successors, of his successors only Charles V, the immediate one, received a papal coronation.

5. Mary, mother of Jesus – Mary, also known by various titles, styles and honorifics, was a 1st-century Galilean Jewish woman of Nazareth and the mother of Jesus, according to the New Testament and the Quran. The gospels of Matthew and Luke in the New Testament and the Quran describe Mary as a virgin, the miraculous birth took place when she was already betrothed to Joseph and was awaiting the concluding rite of marriage, the formal home-taking ceremony. She married Joseph and accompanied him to Bethlehem, where Jesus was born, the Gospel of Luke begins its account of Mary's life with the Annunciation, when the angel Gabriel appeared to her and announced her divine selection to be the mother of Jesus. According to canonical gospel accounts, Mary was present at the crucifixion and is depicted as a member of the early Christian community in Jerusalem. According to the Catholic and Orthodox teaching, at the end of her life her body was assumed directly into Heaven. Mary has been venerated since Early Christianity, and is considered by millions to be the most meritorious saint of the religion and she is claimed to have miraculously appeared to believers many times over the centuries. The Eastern and Oriental Orthodox, Roman Catholic, Anglican, and Lutheran churches believe that Mary, there is significant diversity in the Marian beliefs and devotional practices of major Christian traditions. The Roman Catholic Church holds distinctive Marian dogmas, namely her status as the Mother of God, her Immaculate Conception, her perpetual virginity, many Protestants minimize Mary's role within Christianity, based on the argued brevity of biblical references. Mary also has a position in Islam,

where one of the longer chapters of the Quran is devoted to her. The three main titles for Mary used by the Orthodox are Theotokos, Aeiparthenos as confirmed in the Second Council of Constantinople in , Catholics use a wide variety of titles for Mary, and these titles have in turn given rise to many artistic depictions. The Council stated that the Church Fathers did not hesitate to speak of the holy Virgin as the Mother of God, some Marian titles have a direct scriptural basis. For instance, the title Queen Mother has been given to Mary since she was the mother of Jesus, the scriptural basis for the term Queen can be seen in Luke 1,32 and the Isaiah 9,6. Queen Mother can be found in 1 Kings 2, and Jeremiah 13, other titles have arisen from reported miracles, special appeals or occasions for calling on Mary 6. Jesus â€” In Christology, the Person of Christ refers to the study of the human and divine natures of Jesus Christ as they co-exist within one person. There is no discussion in the New Testament regarding the dual nature of the Person of Christ as both divine and human. Hence, since the days of Christianity theologians have debated various approaches to the understanding of these natures. In the period following the Apostolic Age, specific beliefs such as Arianism and Docetism were criticized. On the other end of the spectrum, Docetism argued that Jesus physical body was an illusion, docetic teachings were attacked by St. Ignatius of Antioch and were eventually abandoned by proto-orthodox Christians. However, after the First Council of Nicaea in the Logos, historically in the Alexandrian school of christology, Jesus Christ is the eternal Logos paradoxically humanized in history, a divine Person who became enfleshed, uniting himself to the human nature. The views of these schools can be summarized as follows, Alexandria, Antioch, Logos assumes a specific human being The First Council of Ephesus in debated a number of views regarding the Person of Christ. At the same gathering the council debated the doctrines of monophysitism or miaphysitism. The council rejected Nestorianism and adopted the term hypostatic union, referring to divine, the language used in the declaration was further refined at the Council of Chalcedon. However, the Chalcedon creed was not accepted by all Christians, because Saint Augustine died in he did not participate in the Council of Ephesus in or Chalcedon in , but his ideas had some impact on both councils. On the other hand, the major theological figure of the Middle Ages. The Third Council of Constantinople in held that both divine and human wills exist in Jesus, with the divine will having precedence, leading and guiding the human will. John Calvin maintained that there was no element in the Person of Christ which could be separated from the person of The Word. Calvin also emphasized the importance of the Work of Christ in any attempt at understanding the Person of Christ, the study of the Person of Christ continued into the 20th century, with modern theologians such as Karl Rahner and Hans von Balthasar. Balthasar argued that the union of the human and divine natures of Christ was achieved not by the absorption of human attributes, thus in his view the divine nature of Christ was not affected by the human attributes and remained forever divine 7. He is called a prophet by all of these traditions, and is honoured as a saint in many Christian traditions, John used baptism as the central symbol or sacrament of his messianic movement. Most scholars agree that John baptized Jesus, scholars generally believe Jesus was a follower or disciple of John and several New Testament accounts report that some of Jesus early followers had previously been followers of John. John the Baptist is also mentioned by the Jewish historian Josephus, according to the New Testament, John anticipated a messianic figure greater than himself. Christians commonly refer to John as the precursor or forerunner of Jesus, John is also identified with the prophet Elijah. John the Baptist is mentioned in all four canonical Gospels and the non-canonical Gospel of the Nazarenes, the Synoptic Gospels describe John baptising Jesus, in the Gospel of John it is implied in John 1, The Gospel of Mark introduces John as a fulfilment of a prophecy from the Book of Isaiah about a messenger being sent ahead, John is described as wearing clothes of camels hair, living on locusts and wild honey. John proclaims baptism of repentance for the forgiveness of sin, and says another will come after him who will not baptize with water, Jesus comes to John, and is baptized by him in the river Jordan. The account describes how, as he emerges from the water, the heavens open, a voice from heaven then says, You are my Son, the Beloved, with you I am well pleased. Later in the gospel there is an account of Johns death and it is introduced by an incident where the Tetrarch Herod Antipas, hearing stories about Jesus, imagines that this is John the Baptist raised from the dead. It then explains that John had rebuked Herod for marrying Herodias, Herodias demands his execution, but Herod, who liked to listen to John, is reluctant to do so because he fears him, knowing he is a righteous and holy man. The account then

describes how Herod's daughter Herodias dances before Herod, when the girl asks her mother what she should request, she is told to demand the head of John the Baptist. Reluctantly, Herod orders the beheading of John, and his head is delivered to her, at her request, John's disciples take the body away and bury it in a tomb. There are a number of difficulties with this passage, the Gospel wrongly identifies Antipas as King and the ex-husband of Herodias is named as Philip, but he is known to have been called Herod. Although the wording clearly implies the girl was the daughter of Herodias, many texts describe her as Herod's daughter, Herodias. Since these texts are early and significant and the reading is difficult, many see this as the original version, corrected in later versions and in Matthew. Josephus says that Herodias had a daughter by the name of Salome, scholars have speculated about the origins of the story 8. Oddi Altarpiece Raphael

The actions of the painting occur in two related scenes, one in heaven and the other terrestrial. St Thomas holds in his hands the girdle Mary dropped down to him as a testament to her assumption, the saints raise their eyes to the heavenly spectacle. Like many works, it shares elements of the subjects of the Deposition of Christ, the Lamentation of Christ. The painting is on panel and measures x cm. In the early part of the 16th Century, violence among factions, mostly in the form of combat, was relatively common in Perugia and other parts of Italy. The Baglioni family were the lords of Perugia and surrounding areas, Atalanta changed her mind and rushed after her son, but arrived only in time to see her son being killed by Gian Paolo and his men. A few years later, Atalanta commissioned the young Raphael to paint an altarpiece to commemorate Grifonetto in the chapel in San Francesco al Prato.

Chapter 4 : Category:Raphael - WikiVisually

Raphael's Small Cowper Madonna mirrors the style and mood of those from Perugino's shop. But compare these two Madonnas. While the Virgins share a graceful modesty and wistful expressions, the two paintings differ compositionally.

Chapter 5 : Portrait of Elisabetta Gonzaga - Wikipedia

Raphael's Madonna Gonzaga: technical proofs of the authenticity and history of the painting Item Preview remove-circle Share or Embed This Item.

Chapter 6 : Raphael - Wikipedia

The Portrait of Elisabetta Gonzaga is a painting from around , attributed to the Italian Renaissance artist Raphael and housed in the Uffizi Gallery, Florence. Contemporary sources speak of a portrait of Elisabetta Gonzaga executed by Raphael. The painting was likely part of the Ducal collection.

Chapter 7 : Sistine Madonna - Wikipedia

Portrait of Elisabetta Gonzaga Artist Raphael Year Medium Oil on wood Location Uffizi, Florence Dimensions in Å— in cm Å— cm The artwork named the Portrait of Elisabetta Gonzaga is a painting by the famous Italian Renaissance painter, Raphael.

Chapter 8 : Portrait of Elisabetta Gonzaga by Raphael - History of the Painting

The Portrait of Elisabetta Gonzaga is a painting from around , attributed to the Italian Renaissance artist Raphael and housed in the Uffizi Gallery, Florence.

Chapter 9 : RAPHAEL - A Critical Catalogue of his Pictures, Wall-Paintings & Tapestries by Luitpold Dussler

Die Madonna Piccola Gonzaga: Untersuchungen über ein Verschollenes und Angeblich Wiedergefundenes

DOWNLOAD PDF RAPHAELS MADONNA GONZAGA

*Madonnenbild von Raphael (Classic Reprint) (German Edition) [Emil Itzig Levin Jacobsen] on racedaydvl.com *FREE* shipping on qualifying offers.*