

RAFFAELLO

Raffaello Sanzio was born on April 6, 1483 in the city of Urbino. His father Giovanni Santi, also a painter, encouraged him to study the works of Piero della Francesca who had made some of his most beautiful works in Urbino. Thus Raffaello began to study drawing and perspective, the father aware of his skill, he sought a better teacher: Perugino. In the Maestro's workshop he assimilates the typical grace of his works and at the same time the decorative taste of Pinturicchio. At seventeen, Raffaello left Perugino's workshop with the title of "Magister" who gave him permission to pursue the activity of painter. Beautiful, amiable, polite and refined as well as ambitious, he was able to combine an extraordinary talent with an innate refinement and a kind of ruthlessness which assured him, in a few years of his career, a professional fortune with few precedents. His knowledge of classical art prompted the Pope to appoint him conservator of antiquities and to entrust him with the task of creating a plan of the city of ancient Rome of which today there is nothing left, but the importance of the relationship that the artist had with Roman art is visible in works such as the Bibbiena apartment, the Loggia di Psiche alla Farnesina, the loggias of Leone X and the loggetta in the Vatican where all the decorations are inspired by Roman models. The faces of Raphael's figures are very sweet, and shine with the grace of his master Perugino, Raphael adds to the Madonnas a touch of naturalness and plasticity in posture, very studied and perfect over time. During the Florentine years, Raphael painted some splendid Madonnas with Child. The Raphaellesque Madonnas, objectively beautiful, are perhaps among the best known, admired and reproduced in the entire history of Western art. They are characterized by the extraordinary formal elegance, the balance of the composition, the profound serenity emanating from the characters represented. Maria is always calm, maternal and very sweet, sometimes thoughtful and yet never doubtful or upset. Raphael is considered one of the greatest Renaissance artists of all time. At his death, a school started which carried on his style characterized by a great formal research. In fact, the artist was the promoter of a refined painting and a great compositional balance. In his paintings the characters reveal the search for the ideal beauty and in the overall scenes the achievement of harmony between man and nature. Raphael's painting already influenced the late Renaissance and was considered a model by the masters of the Academies until the mid-1800s. In this short overview through 30 maximum postcards, I will illustrate the main excellent works of art of the great Urbinate.

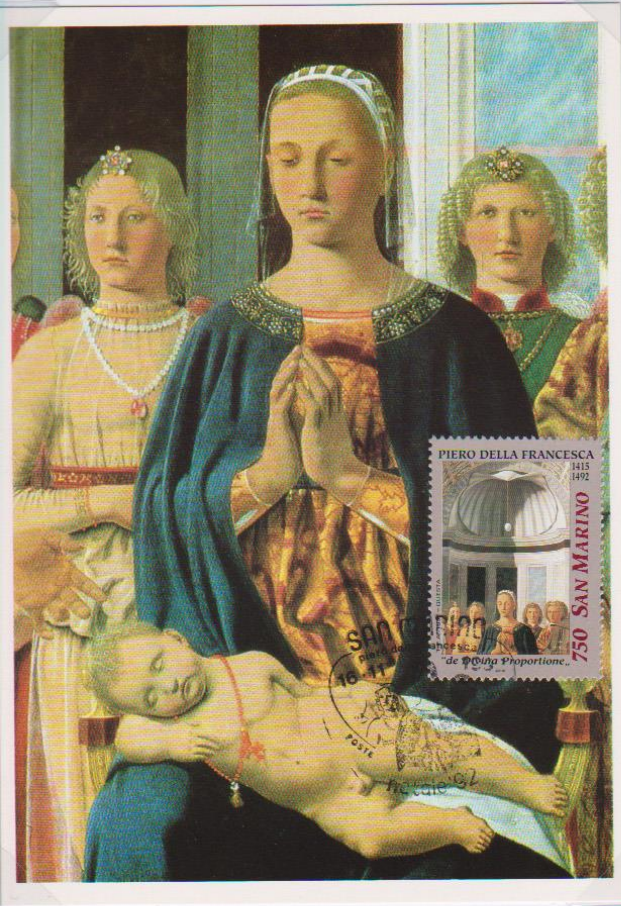


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Raffaello Sanzio was born on April 6, 1483 in the city of Urbino. Differently from tradition, the bust of the subject is turned by three quarters, while with the gaze instead it directly fixes the viewer. Raffaello is completely dark dressed and this allows to perfectly delineate his outline and also to give greater brightness and emphasis to his skin. Aesthetically, the subject has long hair and has an oval and young face, free of imperfections

Raffaello's selfportrait
 Issue 25-5-1974 Italy
 Cancellation 1975 Firenze
 Edition not indicated



His father Giovanni Santi, also a painter, encouraged him to study the works of **Piero della Francesca** who had made some of his most beautiful works in Urbino. Particularly the **Pala di Brera** is a work by Piero della Francesca, tempera and oil, datable to 1472 and preserved in the Pinacoteca di Brera in Milan, which gives it its name. The panel is part of the works commissioned to Urbino by Federico da Montefeltro to Piero, together with the Double portrait and the Madonna of Senigallia.

Sacro Conversazione
 Issue 16.11.1992 San Marino
 Special cancellation FD San Marino
 Edition Martello Milan

Thus Raffaello began to study drawing and perspective, the father aware of his skill, he sought a better teacher: Perugino. The **Madonna and Child Enthroned between Saints John the Baptist and Sebastian** is an oil painting on board by **Pietro Perugino**, signed and dated to 1493 (the date is on the base of the throne) and preserved in the Uffizi Gallery in Florence. On a high throne decorated Mary is seated with the Child on her knees, who looks towards St. John the Baptist on the left, who in turn, with a typical gesture of his iconography, points it out to the viewer. On the right there is San Sebastiano depicted during the martyrdom while half-naked, with an elegant striped thong often present in the paintings of the late fifteenth century, offers himself to the piercing of the arrows with a patient and melancholic look that looks towards the sky.

Perugino – The Virgin

Uffizi Gallery

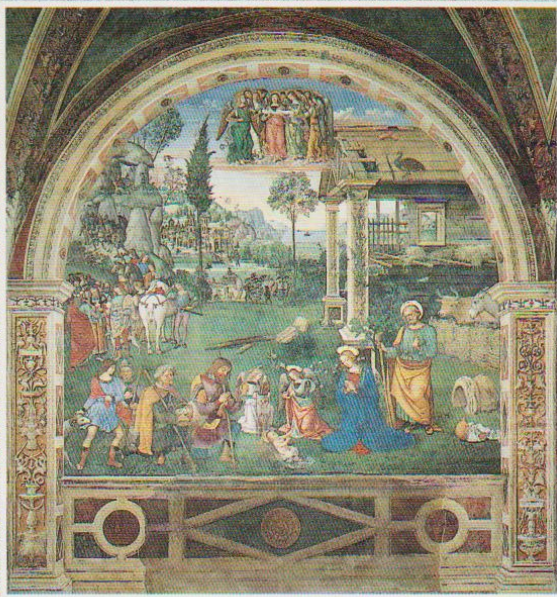
Issue 31.12.1954 Italy

Cancellation 31.12.1954 Firenze

Edition Eliocromia Zacchetti - Milan



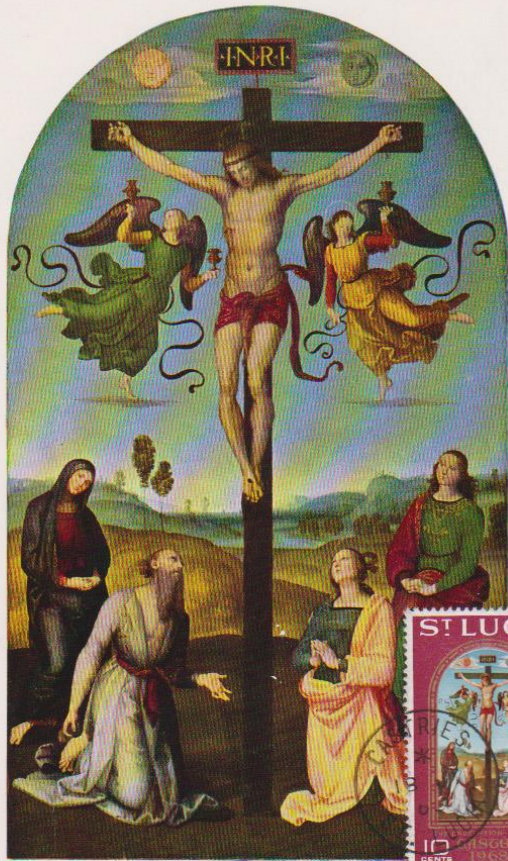
In the Maestro's workshop he assimilated the typical grace of his works and at the same time the decorative taste of **Pinturicchio** as in the **Adoration of the shepherds**. The scene of the painting is set in the lawn in front of the hut, which thanks to the two columns and from the perspective it assumes grandiose proportions, with meticulous definition of every detail, from the curled fence to the two traditional animals (ox and donkey). From the small open window in the more structurally finished wall you can see a clear landscape. In the background, on the left, the procession of the Magi is depicted. At seventeen, Raphael left the Perugino workshop with the title of Magister "who gave him permission to practice as a pain



SPELLO
"Natività"
(Pinturicchio - 1501)
Cappella Baglioni
Chiesa di S. Maria Maggiore



Pinturicchio – The Nativity
Spello – Baglioni Chapel - Christmas
Issue 18.10.1997 Italy
Special cancellation FD Spello
Edition Pro Spello



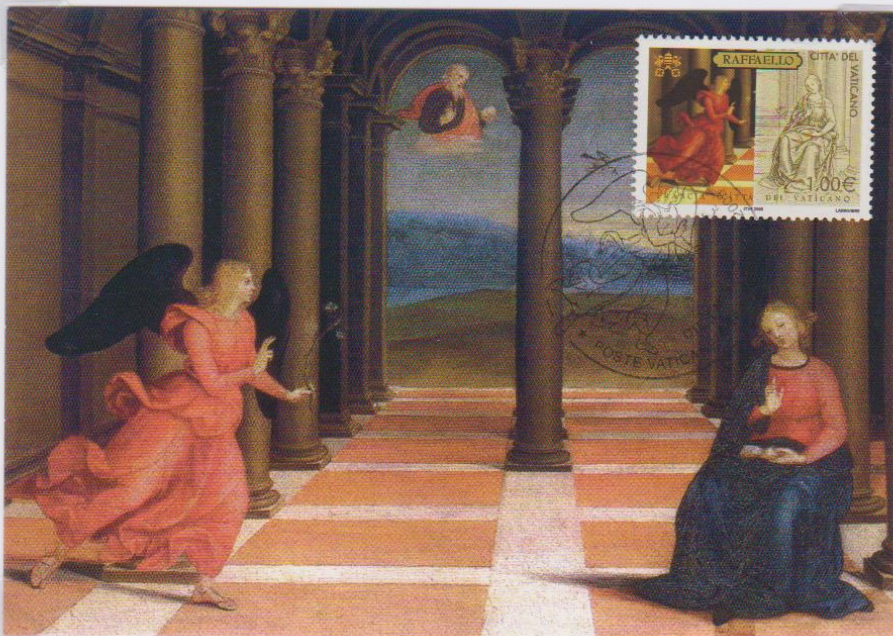
In the first period of his activity he made some works for Città di Castello: the Altarpiece of Blessed Nicola da Tolentino and the **Crucifixion** which is located in the National Gallery in London. Gavari Crucifixion is an oil painting on wood dating back to 1502-1503. In this work we still notice some influence of Umbrian painting especially of Perugino and Pinturicchio. Precisely for these figurative similarities Vasari brings the work back to the hand of Pietro Perugino: "the figures are represented in a pose of contemplation, the unmistakable representation of the natural landscape and also the presence of the two angels symmetrically and with traditional ribbons moved by the wind".

Crucifixion

Issue 25-3-1968 St. Lucia
Cancellation FD Castries
Edition Partridge Printers (Leeds) Ltd



The **Annunciation Pala Oddi**, 1502-1503, oil on panel, Vatican City, Pinacoteca Vaticana, is the first panel on the left inside the predella of the Pala degli Oddi. Maria sits to the right of the painting and holds an open book resting on her legs with one hand. Meanwhile, the Archangel Gabriel appears on the left, greeting the Virgin and holding a white lily in his left hand. The Virgin wears a red dress covered by a blue cloak. Gabriele, on the other hand, is dressed in a large and fluffy light dress shaken by the movement of the Archangel. The Annunciation is set inside a large colonnaded space at the bottom of which opens a landscape with hills and a stream.



The Annunciation Pala Oddi
Issue 10-11-2005
SCV
Special cancellation
FD -SCV
Edition Geoprogram

In Florence the artist came into contact with the greatest exponents of local culture: Leonardo and Michelangelo. Leonardo's influence is felt in the *Madonna del Granduca* (from 1506) and in the small *Madonna Cowper*. The **Madonna del Granduca** is one of Raphael's most famous paintings and one of the identity images of the Palatine Gallery, the museum which houses the highest number of paintings in the world by the painter from Urbino. It is one of Raphael's most loved works, where the artist shows his ability to make the representation of the sacred and human. In the table the Virgin Mary is portrayed standing with the Child in her arms; sadly he turns his gaze downwards, holding the little son towards the viewer, inviting him to contemplate that very sweet and serious face. The painting was painted by Raphael around 1506-7, during his stay in Florence between 1504 and 1508, when Michelangelo, Leonardo and Fra Bartolomeo were producing their masterpieces in the city.

Madonna del Granduca
Issue 29.6.1983 Hungary
 Special cancellation
 FD Budapest
 Edition Magyar Filatélia Vallalat



In the **Small Cowper Madonna** the subjects represented are the Virgin Mary and the Child Jesus (curiously missing San Giovannino, usually always the third protagonist); the two subjects are linked in a mutual embrace, while the woman's torso is turned to the right, the Child points to a movement towards the other side, leading to a further rapprochement between them.

Small Cowper Madonna
 National Gallery, Washington
 Issue 7.11.1973 USA
 Cancellation FD Washington
 Edition not indicated



Portrait of a young woman, 1505 (Black ink on paper, 22 x 16 cm. Paris, Musée du Louvre). We keep the preparatory drawing , depicting the original subject, in which the woman does not keep any animal but has her arms crossed on the bust in the foreground. The derivation of the subject and the compositional system from Leonardo's Mona Lisa to which, according to sources, the master from Vinci was working in those years and which the young Raphael clearly had a way of seeing and copying, is evident.

Portrait of a young woman
 Issue 18-5-2009 S.M.O.M.
 Special cancellation FD
 Edition not indicated

Between 1505 and 1508 he also made large panels representing: the **Madonna del Cardellino** The work was in the collections of Cardinal Carlo de 'Medici, and then finally reached the Uffizi, where it is still located The protagonists of the scene are the Virgin Mary, Baby Jesus and Saint John the Baptist baby; all three are in a natural landscape, with a glimpse of a river and some trees behind them. While the Virgin is seated on the rocks, the two children are playing; looking closely it is possible to notice that the two children are playing with a goldfinch (which gives the title to the painting), which represents the Passion of Christ.

Madonna del Cardellino
 Issue 4.6.1970 Italy
 Cancellation 6.4.1970 Livorno
 Edition Giusti Florence





The name of the painting the **Beautiful Gardener** invented in the nineteenth century refers to the beauty of the figure of Mary seated in a lawn that resembles a garden.

The work is generally identified with that which Vasari cited as executed for the Sieneese Filippo Sergardi, left unfinished after his departure for Rome (1508) and completed by Ridolfo del Ghirlandaio, son of Domenico Ghirlandaio. In particular, Maria's blue cloak would have been completed.

The Beautiful Gardener Louvre – Paris

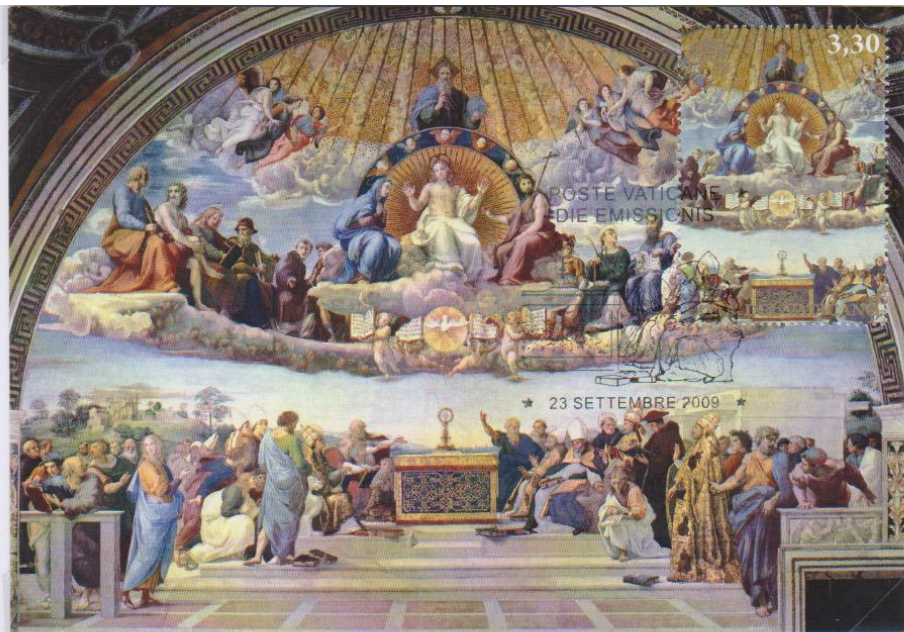
Issue 26-1-2008 France
 Special cancellation FD Paris
 Edition R.M.N., Paris

The Michelangelo influence, which began with the portraits of the Dukes of Urbino, continued in other paintings such as the **Lady with the Unicorn**, around 1505-1506. The **Lady with the Unicorn** is a fantastic portrait which, in its compositional setting, recalls Leonardo's **Mona Lisa**. The long blonde hair is then collected by a hairstyle that falls behind the back. The dress features a large décolleté on which there is a precious necklace, decorated with a large square ruby and a white pearl. The elegant dress with a very narrow waist is embellished with wide red sleeves. Finally, a small unicorn is crouched in the hands of the lady near the lower left corner. The painting is one of the first Florentine portraits made by the artist.

Lady with the Unicorn
 Borghese Gallery – Roma
 Issue 8.7.1998 Italy
 Special cancellation FD Roma
 Edition not indicated



Dispute of the Holy Sacrament
 Room of Segnatura
 Issue 23.9.2009 Vatican
 Special cancellation
 FD Vatican
 Edition not indicated



The fame of the painter reached Rome, where Pope Julius II entrusted him with the task, for the decoration of the Vatican rooms. In the **Dispute of the Holy Sacrament** Jesus is seated in the center with open arms. Mary sits on her right while St. John the Baptist sits on the left. Higher instead, God the Father blesses holding a globe with his left hand, and a white dove hovers below. The angels are distributed around him while the apostles and saints sit below. At the bottom of the sides of the altar where the Holy Sacrament is located, the Fathers of the Church are depicted. On their sides are seated several historical figures who discuss animatedly. Finally, some volumes are scattered on the steps. According to scholars, the title of this great fresco by Raphael should be the Triumph of Religion. In fact, the fresco shows the doctrinal structure of the Church. God the Father, Jesus and the Holy Spirit in the form of a dove are aligned on the central vertical to form the SS. Trinity.

The **School of Athens** celebrates human knowledge and the conquest of beauty. Pope Julius II commissioned the Maestro to represent a scene set in the classical world to indicate the roots of Roman civilization. In the scene there are scientists and intellectuals contemporary to Raphael and belonging to the classical world. The protagonists painted in the center against the sky are the philosophers Plato and Aristotle. Plato has an arm raised and with one hand points to the sky. It is a reference to the world of ideas that were the subject of his study. Aristotle instead has his arm raised in front of him and the palm of his hand facing down. With this gesture, the philosopher indicates his interest in experience and nature.



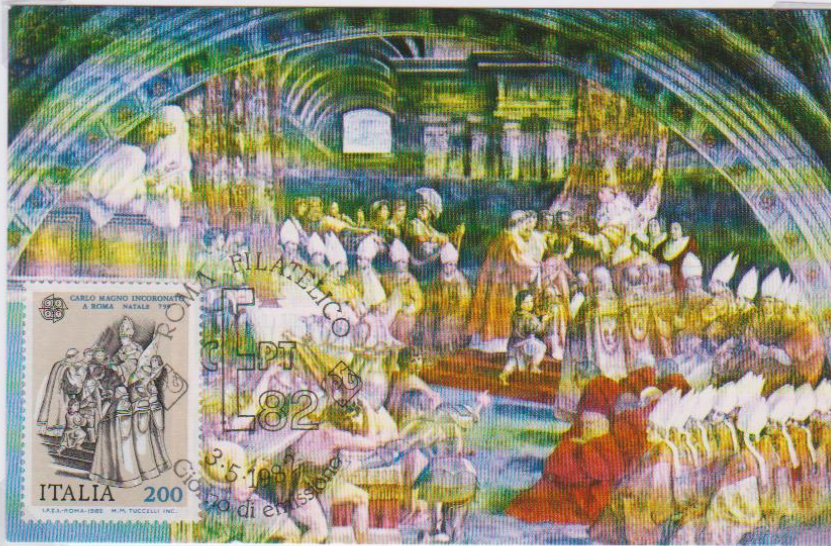
School of Athens
 Room of Segnatura
 Issue 2-10-1986 SCV
 Special cancellation
 FD SCV
 Edition not indicated

The cycle of frescoes in the Stanza della Segnatura in the Vatican was executed by Raphael between 1508 and 1511. The name of the room derives from the court of the Holy See, the "Segnatura Gratiae et Iustitiae", however it served as a personal library at the time of Julius II. Grottesque painted frames divide the surface of the vault into thirteen sections; around a central octagon, with putti holding the papal coat of arms, there are four medallions, in correspondence with the lunettes of the walls, with the personifications of Theology (the True revealed), Justice (the Good), **Philosophy** (the True rational) and Poetry (the beauty).

Philosophy
 Issue 14.6.1983 Vatican
 Special cancellation FD
 Edition not indicated



The **Coronation of Charlemagne** is a fresco dating back to 1516-1517 and located in the Borgo Fire Room. Pope Leo X, who had had his portrait inserted instead of that of Julius II, chose the celebration of the Pontiffs with his own name Leo III and IV as the theme of the decoration. In the **Coronation of Charlemagne**, although numerous drawings by Raphael remain to testify to his conception, the poor quality of the painting lets imagine a large intervention of the aids. The **Coronation of Charlemagne**, which took place in St. Peter's on the Christmas night of the 9th century, constitutes the foundation of the Holy Roman Empire. Most likely the fresco alludes to the concordat stipulated between the Holy See and the Kingdom of France in 1515, since Leo III (Pope from 795 to 816) has the features of Leo X and Charlemagne those of Francis I.



Coronation of Charlemagne
 Issue 3-5-1982 SCV
 Special cancellation
 FD SCV
 Edition not indicated



Portrait of a Young Man with an Apple is an oil painting on wood dating back to 1505 and preserved in the Uffizi Gallery in Florence. It is depicted Francesco Maria Della Rovere, son of Giovanna da Montefeltro and Giovanni Della Rovere to whom the Duchy of Urbino belonged after being adopted by the Duke, for the extinction of the male Montefeltro line due to the sterility of Guidobaldo I. The subject is portrayed in the middle of the figure, with the bust of three quarters to the left and the head slightly rotated towards the viewer, while the gaze diverges to the right, avoiding direct eye contact and thus manifesting a sense of shy haughtiness and austerity, suited to the attitude of a powerful. The hands rest on a parapet, holding an apple. The golden apple would allude to the choice of Paris, which would have given him the future temporal charge

Young Man with an Apple
 Issue 7.4.1967 Yemen
 Special cancellation
 FD Sanaa
 Edition not indicated

Raphael painted the Incendio di Borgo in 1514, a fresco found in the room of the same name, dedicated to the important Popes who carried the name of Leone. In fact, the story depicted focuses on the figure of Pope Leo IV, who in medieval times with a miraculous gesture put out the fire of Borgo, a neighborhood of blocks of flats that surrounded the Basilica of San Pietro. For this fresco, Raphael was strongly influenced by Michelangelo's frescoes, which had completed the Sistine Chapel; in fact we find a new plasticity in the bodies. We also find a great volume in the young man who carries an elderly man on his shoulders, a clear classic quote from **Aeneas who carries his father Anchise on his shoulders**.

Aeneas who carries his father Anchise
 Anno Mondiale del Rifugiato
 Issue 7-4-1960 Italy
 Special cancellation FD Roma
 Edition not indicated



In the same period he performed other works including the *Madonna della Torre*, the *Madonna Aldobrandini*, the *Madonna dell'Alba* and the *Madonna della Seggiola* (Palatine Gallery, Palazzo Pitti, Florence), oil painting on wood. The *Madonna della Seggiola* is a round that represents the Madonna, Jesus and S. Giovannino in daily attitudes. The Madonna has a headdress similar to the fabrics of the Renaissance, has a shoulder cover like a bourgeois and you can see the back of a chair (it is not a throne). The typical blue and red colors of the coat are present; there is a subtle halo symbol of holiness. Raphael humanized the sacred figure. The head of the Madonna is inclined slightly towards the head of Jesus, S. Giovannino is turned towards the Madonna who embraces Jesus. These gestures and looks form circular movements symbol of family affections. The dating is based on stylistic elements and is located around 1514.

Madonna della Seggiola

Issue 29-6-1983 Hungary
Special cancellation FD Budapest
Edition Magyar Filatélia Vallalat



The *Madonna Tempi* is an oil painting on wood dating from around 1508. The *Madonna Tempi* (from the name of the Florentine family who commissioned the work to Raphael), preserved today in the Alte Pinakotek of Monaco. The Madonna is portrayed in half figure with the Child in her arms. The whole group is traversed by a single sensation of motion, slightly spiral-shaped, ranging from the wide turn of the mantle down to the embrace and the tender gesture of the faces. The balance between the ideal of artistic perfection and the naturalness of the figures is extraordinary. The two faces that touch each other do not end in each other, they do not merge as the last Michelangelo would have done in the wonderful *Pietà Rondanini*. The two faces only touch.

Madonna Tempi

Issue 13-8-1981 Costa Rica
Cancellation FD Saint José
Edition F. A. Ackermanns - Munchen

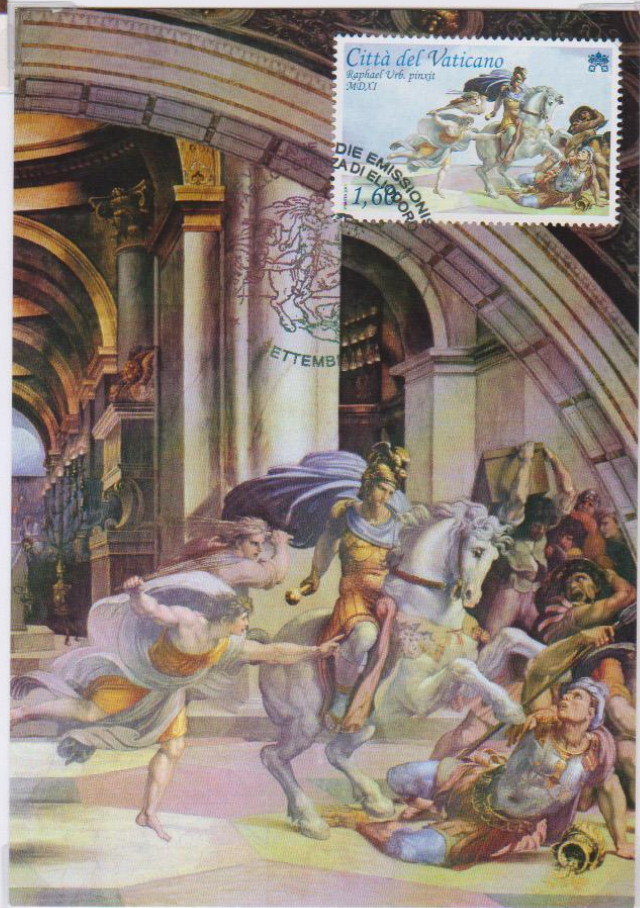


The **Esterhazy Madonna** is an oil painting on wood dating back to 1508 and preserved in the Szépművészeti Museum in Budapest. A ticket on the back recalls how the work was donated by Clement XI to Empress Elizabeth Christina of Brunswick-Wolfenbüttel. At an unknown time between 1721 and 1812, the painting passed to the Esterhazy family. The work was stolen on the night of November 5, 1983, together with other works by Raffaello, Giorgione, Tintoretto and Tiepolo: all the works, including the Madonna Esterhazy, were recovered by the Italian Carabinieri in an abandoned Greek convent, in the town of Eghjon. The work portrays the full-length Madonna with the Child resting on a rock, while she leans towards the child's Saint John the Baptist, on the left, intent on deciphering the message on a scroll, against the background of a landscape.

Esterhazy Madonna
 Issue 10.12.1968 Hungary
 Special cancellation F.D Budapest
 Edition Magyar Filatéla Vallalat

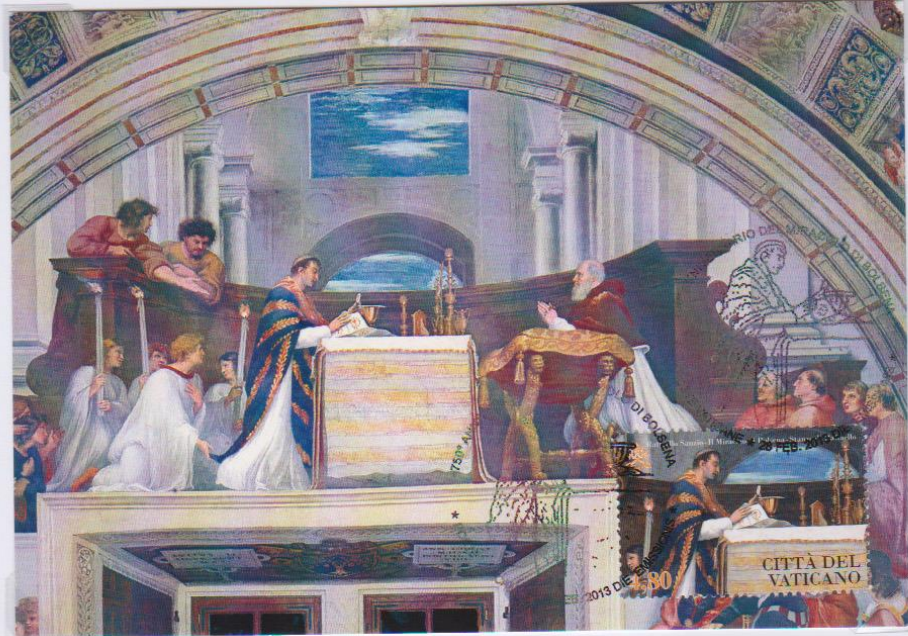
Between 1511 and 1513 he painted the frescoes of the second room in the Vatican known as Heliodorus representing **Heliodorus chased out of the temple**, in which, as in the School of Athens, architecture occupies the entire background. It is located in the Stanza di Eliodoro, intended for the Pope's private audiences. The fresco illustrates the episode taken from the Book of Maccabees, where Heliodorus of Antioch, minister of the Syrian king Seleucus IV, was commissioned to desecrate the treasure contained in the temple in Jerusalem. Thanks to the prayer of the priest Ania, who asked for divine help, evoking a knight on horseback and two infantrymen, Heliodorus was attacked and driven out of the Temple with his followers.

Heliodorus chased out of the temple
 Heliodoro's room 500° anniversary
 Issue 2-9-2011 SCV
 Special cancellation FD .SCV
 Edition not indicated

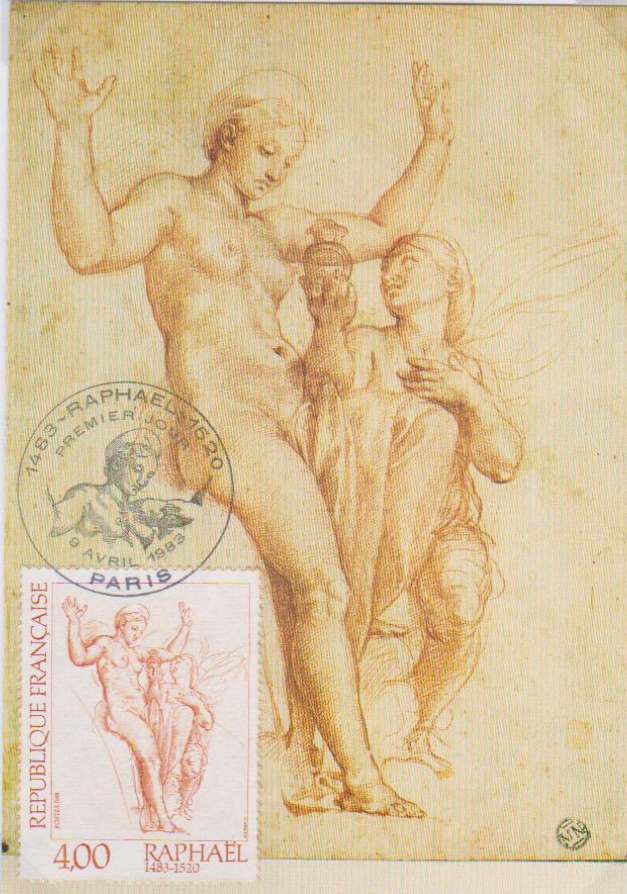


Miracle of Bolsena

Issue 28.2.2013 SCV
Special cancellation FD
SCV
Edition not indicated



The **Miracle of Bolsena** is also frescoed in the Stanza di Eliodoro. The scene represented refers to the Eucharistic miracle of Bolsena which took place in 1263: according to tradition, a Bohemian priest did not believe in the conversion of the Body of Christ into the Eucharistic bread and of the Blood of Christ into Wine, until, precisely during the mass he saw that blood began to drip from the Host; from here was born the feast of Corpus Domini in 1624. The environment that hosts this scene is a basilica. In the central part there is the Bohemian priest who is celebrating mass, with some altar boys in tow. Julius II kneels right in front of the priest, recognizable by his gaudy clothing and differentiable from the crowd because he is with his elbows resting on a cushion decorated with tassels at the corners; Cardinals are also present in the wake of Julius II.



Built in 1506 by Baldassarre Peruzzi, Villa Farnesina in Rome is one of the most representative buildings of Renaissance architecture of the early sixteenth century. In the Loggia of Psyche, the cycle was painted with the Stories of Love and Psyche taken from the golden don-key of Apuleius by Raphael and his pupils. The scenes are inserted in an intertwining of vegetable festoons by Giovanni da Udine and the drawings were made by Raphael while their realization on by his school of artists. As in the case of the image that reproduces "**Venus and Psyche**", placed on the plume of a column, whose design (created by Raphael in 1517) is now preserved in the Department of Graphic Arts of the Louvre Museum in Paris while the fresco was performed by the pupil Giulio Romano.

Venus and Psyche
Issue 9-4-1983 France
Special cancellation FD Paris
Edition R.M.N. - Paris

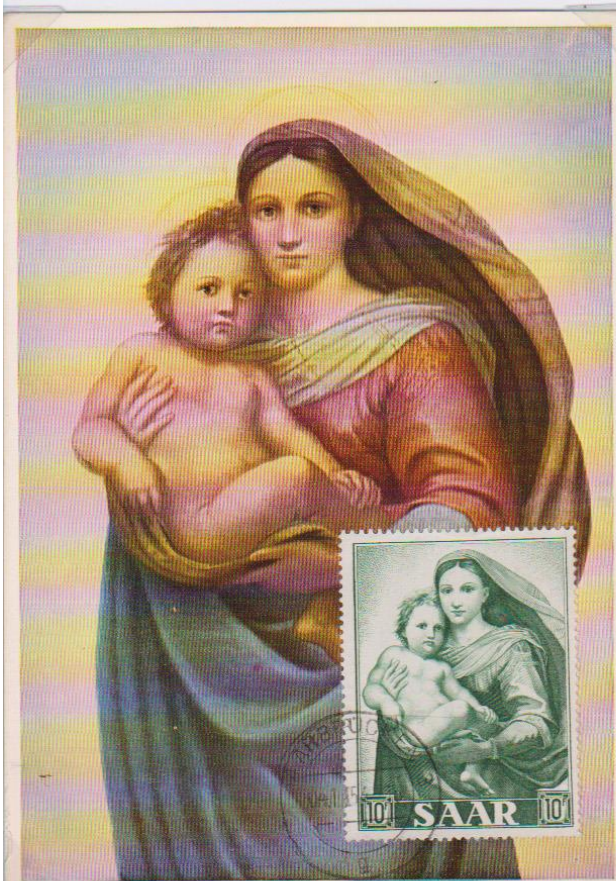
The **Madonna dei Candelabri** is an oil painting on wood dating from around 1513-1514 and preserved in the Walters Art Museum in Baltimore. The work comes from the Borghese collection in Rome, and is usually traced back to the years of the Stanza di Eliodoro. The tondo, in an unexcelled state of conservation, shows the Madonna and Child between two torch-holding angels, hence the name. Mary is sitting half-length, with the Child on her knees. The two main figures, graceful and united by loving gestures, are rotated towards each other, filling a central ellipse with a great monumental effect, which seems to herald the Madonna della Seggiola

Madonna dei Candelabri
 Baltimora, The Walters Art Gallery
 Issue 10-11-1983 Italy
 Special cancellation FD Urbino
 Edition not indicated



During this period he also executed the **Madonna di Foligno**, oil painting on wood, carried on canvas datable to 1511 - 1512 and preserved in the Vatican Pinacoteca in Vatican. The Madonna and Child, dressed in clothes with the two traditional colors of red as mother and blue as queen, appears seated on the clouds and surrounded by a halo, in turn surrounded by a blue crown of seraphim taking shape from the clouds. At Maria's feet lies a natural landscape from which emerges a town dominated by a luminous arch. Below, from left, are depicted in pairs Saint John the Baptist with Saint Francis of Assisi both holding a cross, and in an unusual blue robe Saint Jerome, recognizable by the meek lion, which presents to Maria the client Sigismondo kneeling profile portrait.

Madonna di Foligno
 Issue 1-3-2012 SCV
 Special Cancellation FD SCV
 Edition non indicated



Under the pontificate of Leo X, Raphael was appointed architect of the San Pietro factory. In this period he also made cartoons for tapestries for the Sistine Chapel which depict episodes taken from the Acts of the Apostles. Between 1514 and 1516 he painted two altarpieces: the Ecstasy of Santa Cecilia in Bologna and the **Sistine Madonna**. The Virgin and Child occupy the central area of the composition, while resting their feet on a soft bed of clouds, with San Sisto on their left, and Santa Barbara on the right. The Virgin has a dress full of drapery, as if she were moved by the wind, or rather, it seems that she has come down from Heaven to reveal herself on earth. Only Mary and the Baby Jesus turn their gaze towards us; the eyes of all the other protagonists are turned towards other characters.

Sistine Madonna – Dresda

Issue 14.1.1954 Saar
Cancellation FD Saarbrücken
Edition not indicated

At the same time he painted some portraits of famous people including the portrait of Baldassarre Castiglione, the double portrait found in the Doria gallery in Rome and the so-called "Velata". The veil laid on the hair, from which derives the title with which this splendid portrait of Raphael is known, indicates the condition of a married woman, but the identity of the protagonist remains uncertain. According to Giorgio Vasari, who saw the painting when he was in the house of the merchant Matteo Botti in Florence, it would be the portrait of the woman loved by Raffaello until his death, Margherita Luti called la Fornarina.

Velata

Issue 29.6.1983 Hungary
Special cancellation FD Budapest
Edition Magyar Filatélia Vallalat





Joan of Aragon is a painting attributed to Raphael, made with oil on canvas technique around 1518, and is kept in the Louvre Museum in Paris. The composition was created at the request of Cardinal Bernardo Dovizi da Bibbiena. It was transferred to France on 10 August 1518 as a donation to Francesco I di Valois. From "Le Vite" by Giorgio Vasari it appears that the head was personally made by Raphael. In the years between 1518 and 1520 the help of the workshop became necessary for the painter's activity. This is also evident in the fourth room in the Vatican called Constantine's room. Among the latest works we have the double portrait of the Louvre, the Vision of Ezekiel at Palazzo Pitti in Florence and the Transfiguration.

Joan of Aragon
 Issue 29.6.1983 Hungary
 Special cancellation FD Budapest
 Edition Magyar Filatélia Vallalat

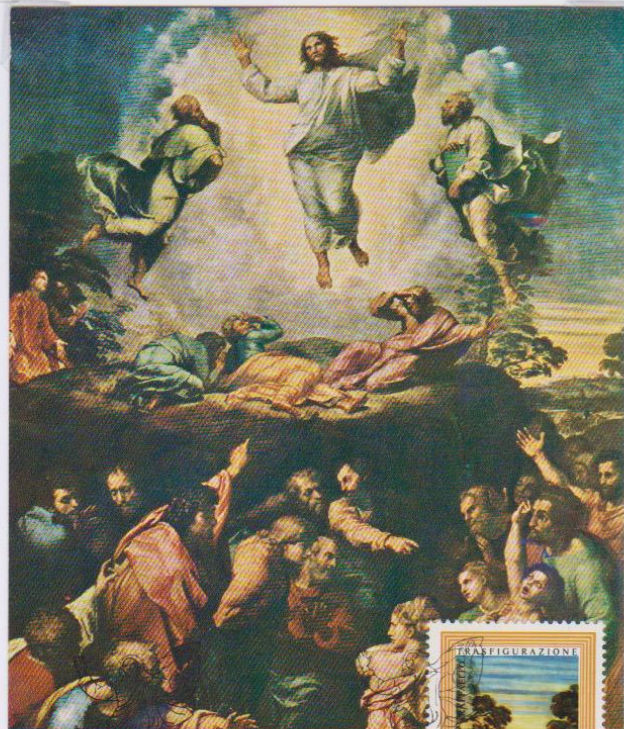


RAFFAELLO SANTI
 GIOVANNA D'ARAGONA KÉPMÁSA
 1 Ft MAGYAR POSTA



Transfiguration is a tempera painting on wood datable to 1518-1520 and preserved in the Vatican Pinacoteca. There is a mosaic reproduction inside the Basilica of San Pietro. It is the last work performed by the artist before death, completed at the bottom by Giulio Romano. Religious work narrates two distinct Gospel tales: in the upper part the Transfiguration of Christ occurred on Mount Tabor. Below are depicted a crowd and a demon-possessed boy who then Christ will heal. A fundamental iconographic theme of this work is the light that surrounds Jesus: it is the strength of Jesus who frees the boy from the devil. The color is uniform; in the background you can see shades that indicate sunlight. In the upper part the cold colors prevail, used both to represent the sky and the garments of the characters. Raphael died at 37 years old, on April 6, 1520 on the day of his birthday.

Transfiguration
 Issue 30.9.1976 SCV
 Special cancellation FD SCV
 Edition not indicated



POSTE VATICANE
 DIE EMISSIONIS
 30.9.76

POSTE VATICANE
 30.9.76
 L. 200
 POSTE VATICANE

