

much so indeed that it seemed almost to check for a time the free play of his own genius. Fortunately his power of assimilating the best of what he saw enabled him to preserve a style distinctively his own. The first room he painted in the Vatican is called Theology, or The Dispute on the Sacrement. The Pope was so delighted with it that he issued an order for all the old decorations to be removed that Raphael might paint the walls anew. Raphael, however, felt so much reverence for his predecessors' work, some of which had been done by his old teacher Perugino, that he remonstrated against such wholesale destruction, and was able to retain at least a part, adapting his own to what was already there. This is the last work done in his Florentine style.

Here is a small Madonna picture some fifteen inches high and thirteen wide, called the Garvagh Madonna, from Lord Garvagh its former owner. It is a gem, so perfect in drawing, rich and beautiful in color, light and shade! There is nothing of the stilted, conventional manner of the *Ansidi*. The mother is just a beautiful human mother, and the children like other beautiful children, and they are playing with a pink. The only hint of the supernatural are very thin circles of light, or halos, above the heads. This picture is an example of his later style, the third or Roman period. One of the many portraits which he painted during this period was the far-famed one of Julius II, the replica of which is in the Gallery. The original is in the Pitti Palace, Florence. This third style of Raphael's is now known as that of the Roman school of painting.

Raphael did many more easel pictures than either Michael Angelo or Leonardi, and the number and extent of his frescoes are marvellous. One of the most famous of his frescoes is The School of Athens in one of the rooms of the Vatican. It represents an assembly of fifty-two ancient philosophers, surrounded by their disciples in a lofty arched hall, the architecture of which is counted one of the most skillful perspective paintings in existence. This great work portrays the historical development of Greek philosophy—by the choice and arrangement of the figures. The Pope expressed much satisfaction with it, and an art-critic says of it: "With us art-indigents of later times satisfaction is intensified to almost boundless admiration." The Madonnas of