



Raphaël (French Edition)

Eugène Mintz

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Raphaël (Raffaello Sanzio)

(Urbino, 1483 – Rome, 1520)

Raphaël est l'artiste moderne qui ressemble le plus à Phidias. Les Grecs eux-mêmes disaient que ce dernier n'avait rien inventé, mais qu'il avait porté toutes les formes d'art créées par ses prédécesseurs à un tel degré de perfection, qu'il atteignit l'harmonie pure et parfaite. Cette expression «harmonie pure et parfaite » exprime, en réalité, mieux que toute autre ce que Raphaël apporta à l'art italien. Au Pérugin, il emprunta les grâces plutôt fragiles et la douce limpidité de l'école ombrienne qui s'éteignit avec lui. Á Florence, il acquit force et assurance, et fonda un style basé sur la synthèse des enseignements de Léonard et de Michel-Ange, éclairée par la lumière de son propre et noble esprit. Ses compositions sur le thème traditionnel de la Vierge et de l'Enfant semblaient extrêmement novatrices à ses contemporains, et seule leur gloire consacrée nous empêche aujourd'hui de percevoir leur originalité. Nul avant lui n'avait traité ce sujet sacré avec la poésie d'une idylle familière, avec un tel air d'éternelle jeunesse, cette douce limpidité, n'excluant ni l'amplitude ni la majesté de la conception. Il mérite, à nos yeux, plus de considération encore, pour la composition et la réalisation des fresques avec lesquelles, dès 1509, il orna les Stanze et les Loggie du Vatican. Le sublime, auquel Michel-Ange parvint par son ardeur et sa passion, Raphaël l'atteignit par un équilibre souverain entre intelligence et sensibilité. L'un de ses chefs-d'œuvre, L'Ecole d'Athènes, est un monde autonome créé par un génie ; jamais ne faiblira notre admiration pour les innombrables détails, les portraits de visages inégalés même par les plus grands peintres du genre, la souplesse du geste, l'aisance de la composition, la vie qui circule partout grâce à la lumière, tout cela magnifié par l'attrait tout-puissant de la pensée.

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