III. RAPHAEL (1483-1520)

Biographical and background information

1. Raffaello Santi born in Urbino, then a small but important cultural center of the Italian Renaissance; trained by his father, Giovanni Santi.
2. Influenced by Perugino, Leonardo da Vinci, and Michelangelo; worked in Florence 1504-08, in Rome 1508-20, where his chief patrons were Popes Julius II and Leo X.
3. Pictorial structures and concepts: the picture plane, linear and atmospheric perspective, foreshortening, chiaroscuro, contrapposto.
4. Painting media
   a. Tempera (egg binder and pigment) or oil (usually linseed oil as binder); support: wood panel (prepared with gesso ground) or canvas.
   b. Fresco (painting on wet plaster); cartoon, pouncing, giornata.

Selected works

5. Religious subjects
   a. Marriage of the Virgin ("Sposalizio"), 1504 (oil on roundheaded panel, 5'7" x 3'10", Pinacoteca de Brera, Milan)
   b. Madonna of the Meadow, c. 1505 (oil on panel, 44.5" x 34.6", Kunsthistorisches Museum, Vienna)
   c. Madonna del Cardellino ("Madonna of the Goldfinch"), 1506 (oil on panel, 3'5" x 2'5", Uffizi Gallery, Florence)
   d. Virgin and Child with St. Sixtus and St. Barbara ("Sistine Madonna"), 1512-13 (oil on canvas, 8'8" x 6'5", Gemäldegalerie, Dresden)
6. Portraits
   a. Agnolo Doni, c.1506 (oil on panel, 2' ¾" x 1'5 ¾", Pitti Palace, Florence)
   b. Maddalena Doni, c.1506 (oil on panel, 2' ¾" x 1'5 ¾", Pitti Palace, Florence)
   c. Cardinal Tommaso Inghirami, c. 1510-14 (oil on panel, 2'11 ¼" x 2', Pitti Palace, Florence)
   d. Baldassare Castiglione, c. 1514-15 (oil on canvas, 2'8" x 2'2", Louvre Museum, Paris)
   e. Pope Leo X with Cardinals Giulio de'Medici and Luigi Rossi, 1517-18 (oil on panel, 5'1" x 3'11", Uffizi Gallery, Florence)
7. Stanza della Segnatura (1508-11), frescoes in the Vatican (palace of the popes), Rome
   a. Vault: personifications of Theology, Philosophy, Poetry, Justice
   b. Disputà (~25' wide)
   c. School of Athens (~25' wide); cartoon for lower part in Ambrosiana Museum, Milan
d. *Parnassus*

8. Comparisons
   a. Giotto, *Enthroned Madonna and Child* (“Ognissanti Madonna”), c. 1305-10 (tempera on panel, 10’8” x 6’8 ¼”, Uffizi Gallery, Florence)
   b. Masaccio, *The Trinity with Donors*, c. 1425 (fresco, 21’10 5/8” x 10’3 ¾”, Church of Santa Maria Novella, Florence)
   c. Domenico Veneziano, *St. Lucy Altarpiece*, c. 1445 (tempera on panel, 6’10 5/8” x 7’1 ¼”, Uffizi Gallery, Florence)
   d. Leonardo da Vinci
      i. *The Last Supper*, 1495-97 (mixed tempera on plaster, 15’1” x 28’10”, Refectory of Santa Maria della Grazie, Milan)
      ii. Study of Human Proportions (“Vitruvian Man”), c. 1490 (pen and ink, 13 ½” x 9 5/8”, Galleria dell’Accademia, Florence)
      iii. *Mona Lisa*, 1503 (oil on panel, 30 ¼” x 21”, Louvre Museum, Paris)
      iv. *Madonna and Child with Saint Anne*, c. 1508-13 (oil on panel, 66 ¼” x 51 ¼”, Louvre Museum, Paris)
      v. Anatomical Studies of a Man’s Neck and Shoulders, c. 1510 (pen and ink, 11.2” x 7.7”, Royal Library, Windsor Castle)
   e. Pietro Perugino, *Marriage of the Virgin*, c. 1500-04 (oil on panel, 7.7” x 6.1”, Musée des Beaux-Arts, Caen)
   f. Michelangelo, *Doni Madonna* (“Doni Tondo”), 1504 (oil on panel, horiz. diameter 31.5”, Uffizi Gallery, Florence)

**Readings and web resources**

*Primary Source Reader*
Leon Battista Alberti, selection from *On Painting*
Giovanni Pico della Mirandola, *On the Dignity of Man*
Raphael, “Letter to Baldassare Castiglione”
Appointment of Raphael as Inspector of Antiquities in Rome
Baldassare Castiglione, selections from *The Courtier*

*Readings on Butler Reserve*

*Web resources*
Short films narrated by Professor David Rosand on the *Stanza della Segnatura* (*School of Athens* and *Disputà*) available from Raphael page on Art Humanities website (must have QuickTime installed in order to view).
Interactive website on the Stanza della Segnatura at 
Virtual Uffizi (entire catalogue online, with images) at http://www.virtualuffizi.com/uffizi/index.htm

Local museum resources

MMA: *Madonna and Child with Saints*, c. 1504 (main panel 25 ½" x 67 ½", tempera and gold on wood, acc. no. 16.30 ab)