

# Continuity and Change in Venetian Renaissance Painting: 1440 -1590 (Semester 1)

View Online



- A., L. (2014). Building the Picture. National Gallery London.  
<https://www.nationalgallery.org.uk/research/research-resources/exhibition-catalogues/building-the-picture>
- Aikema, B., & Brown, B. L. (1999). Renaissance Venice and the north: crosscurrents in the time of  
Du  
rer, Bellini and Titian. Thames & Hudson.
- Alberti, L. B., & Spencer, J. R. (1966). On painting (Rev. ed). Yale University Press.
- Ames-Lewis, F. (n.d.). The intellectual life of the early Renaissance artist. Yale University Press.
- Anderson, J. (n.d.). Giorgione: the painter of 'poetic brevity' : including catalogue  
raisonne  
. Flammarion.
- Aresin, M., Bayer, A., Bloemacher, A., Bohde, D., Brown, B. L., Cossalter-Dallmann, S., Couilleaux, B., Damm, H., Delhees, R., Dunkerton, J., Fleischer, M., Hasler, I., Ilchmann, F., Krischel, R., Kubitz, A. K., Kutschke, A., Magnaguagno, S., Nichols, T., Nickel, T. B., ... Wivel, M. (2019). Titian and the Renaissance in Venice (B. Eclercy & H. Aurenhammer, Eds.). Prestel.
- Aretino, P., & Chubb, T. C. (1967a). The letters of Pietro Aretino. Archon Books.
- Aretino, P., & Chubb, T. C. (1967b). The letters of Pietro Aretino. Archon Books.
- Ba  
tschmann, O. (2008). Giovanni Bellini. Reaktion Books.
- Bellini, G., Kasl, R., & Christiansen, K. (n.d.). Giovanni Bellini and the art of devotion. Indianapolis Museum of Art.
- Brilliant, V., Ilchman, F., Rosand, D., Gisolfi, D., De Maria, B., Duits, R., Loh, M. H., Reist, I. J., Garton, J., Marciari, J., Bober, J., Gritt, S., Dorman, N., Patton, K., & John and Mable Ringling Museum of Art. (2012). Paolo Veronese: a master and his workshop in

Renaissance Venice (1st ed). Scala.

Brown, D. A., & Bellini, G. (2019a). Giovanni Bellini: the last works (First edition). Skira.

Brown, D. A., & Bellini, G. (2019b). Giovanni Bellini: the last works (First edition). Skira.

Brown, D. A., Ferino-Pagden, S., Anderson, J., Berrie, B. H., National Gallery of Art (U.S.), & Kunsthistorisches Museum Wien. (n.d.-a). Bellini, Giorgione, Titian, and the Renaissance of Venetian painting. National Gallery of Art.

Brown, D. A., Ferino-Pagden, S., Anderson, J., Berrie, B. H., National Gallery of Art (U.S.), & Kunsthistorisches Museum Wien. (n.d.-b). Bellini, Giorgione, Titian, and the Renaissance of Venetian painting. National Gallery of Art.

Brown, D. A., Ferino-Pagden, S., Anderson, J., Berrie, B. H., National Gallery of Art (U.S.), & Kunsthistorisches Museum Wien. (n.d.-c). Bellini, Giorgione, Titian, and the Renaissance of Venetian painting. National Gallery of Art.

Brown, P. F. (1988). Venetian narrative painting in the age of Carpaccio. Yale University Press.

Brown, P. F. (1997a). Art and life in Renaissance Venice: Vol. Perspectives. Pearson/Prentice Hall.

Brown, P. F. (1997b). The Renaissance in Venice: a world apart: Vol. Everyman art library. Weidenfeld & Nicolson.

Brown, P. F. (2004). Private lives in Renaissance Venice: art, architecture, and the family. Yale University Press.

Brown, Patricia Fortini<sup>1</sup>. (n.d.). PAINTING AND HISTORY IN RENAISSANCE VENICE. *Art History*, 7, 263–294.  
<http://oxfordbrookes.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=19343003&site=ehost-live>

Campbell, L., Attwood, P., & National Gallery (Great Britain). (2008). Renaissance faces: Van Eyck to Titian. National Gallery.

Castiglione, B., & Bull, G. (1976). The book of the courtier: Vol. Penguin classics. Penguin.  
Cennini, C., & Broecke, L. (2015). Cennino Cennini's *Il libro dell'arte*: a new English translation and commentary with Italian transcription. Archetype Publications.

Chambers, D. (1970). The imperial age of Venice, 1380-1580. Harcourt Brace Jovanovich.  
Chambers, D., Fletcher, J., Pullan, B., & Renaissance Society of America. (n.d.). Venice: a documentary history, 1450-1630 (Vol. 12). Published by University of Toronto Press in association with the Renaissance Society of America.

Christiansen, K., Weppelmann, S., Rubin, P. L., Bode-Museum, & Metropolitan Museum of Art (New York, N.Y.). (2011). The Renaissance portrait: from Donatello to Bellini. Metropolitan Museum of Art.  
[https://www.metmuseum.org/art/metpublications/The\\_Renaissance\\_Portrait\\_From\\_Donatell](https://www.metmuseum.org/art/metpublications/The_Renaissance_Portrait_From_Donatell)

o\_to\_Bellini

Cottrell, P. (2000). Corporate Colors: Bonifacio and Tintoretto at the Palazzo dei Camerlenghi in Venice. *The Art Bulletin*, 82(4). <https://doi.org/10.2307/3051416>

Dal Pozzolo, E. M., & Notini, S. (n.d.). *Giorgione* (1st ed). 24 ORE Motta Cultura srl.

De Maria, B. (n.d.). *Becoming Venetian: immigrants and the arts in early modern Venice*. Yale University Press.

Earle, T. F., & Lowe, K. J. P. (2005). *Black Africans in Renaissance Europe*. Cambridge University Press.

Eisler, C. T. (1988). *The genius of Jacopo Bellini: the complete paintings and drawings*. H.N. Abrams.

Gasparotto, D. (2017). *Giovanni Bellini. Landscapes of Faith in Renaissance Venice*. Getty. [https://books.google.co.uk/books?id=UQjRAQAACAAJ&newbks=1&newbks\\_redir=0&printsec=frontcover&source=gbs\\_atb#v=onepage&q&f=false](https://books.google.co.uk/books?id=UQjRAQAACAAJ&newbks=1&newbks_redir=0&printsec=frontcover&source=gbs_atb#v=onepage&q&f=false)

Gilbert, C. (n.d.). *Italian art, 1400-1500: sources and documents*. Prentice-Hall.

Goffen, R. (n.d.-a). *Giovanni Bellini*. Yale University Press.

Goffen, R. (n.d.-b). *Piety and patronage in Renaissance Venice: Bellini, Titian, and the Franciscans*. Yale University Press.

Goffen, R. (n.d.-c). *Piety and patronage in Renaissance Venice: Bellini, Titian, and the Franciscans*. Yale University Press.

Goffen, R. (n.d.-d). *Renaissance rivals: Michelangelo, Leonardo, Raphael, Titian*. Yale University Press.

Goffen, R. (n.d.-e). *Titian's women*. Yale University Press.

Goffen, R. (1986). Bellini, S. Giobbe and Altar Egos. *Artibus et Historiae*, 7(14). <https://doi.org/10.2307/1483224>

Hall, M. B. (1992). *Color and meaning: practice and theory in Renaissance painting*. Cambridge University Press.

Hills, P. (n.d.). *Venetian colour: marble, mosaic, painting and glass, 1250-1550*. Yale University Press.

Hills, Paul. (n.d.). PIETY AND PATRONAGE IN CINQUECENTO VENICE: TINTORETTO AND THE SCUOLE DEL SACRAMENTO. *Art History*., 6(1), 30-43. <http://oxfordbrookes.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=19342923&site=ehost-live>

Hollingsworth, M. (1994). *Patronage in Renaissance Italy: from 1400 to the early sixteenth century*. John Murray.

Hollingsworth, M. (1996). Patronage in sixteenth-century Italy. J. Murray.

Hope, C. (2003). Titian. Chaucer.

Hope, C.,  
Jaffe

, D., & National Gallery (Great Britain). (2003). Titian. National Gallery.

Humfrey, P. (n.d.). The altarpiece in Renaissance Venice. Yale University Press.

Humfrey, P. (1995). Painting in Renaissance Venice. Yale University Press.

Humfrey, P. (2007). Venice and the Veneto: Vol. Artistic centers of the Italian Renaissance. Cambridge University Press.

Humfrey, P., & Bellini, G. (2004). The Cambridge companion to Giovanni Bellini. Cambridge University Press.

Humfrey, P., Carpaccio, V., Rutherglen, S., Menato, S., Howard, D., Whistler, C., Dunn, J., Borean, L., & Bellieni, A. (2022a). Vittore Carpaccio: master storyteller of Renaissance Venice. Yale University Press.

Humfrey, P., Carpaccio, V., Rutherglen, S., Menato, S., Howard, D., Whistler, C., Dunn, J., Borean, L., & Bellieni, A. (2022b). Vittore Carpaccio: master storyteller of Renaissance Venice. Yale University Press.

Humfrey, P., & Cima da Conegliano, G. B. (1983). Cima da Conegliano. Cambridge University Press.

Humfrey, P., & Mackenny, R. (1986). The Venetian Trade Guilds as Patrons of Art in the Renaissance. Burlington Magazine, CXXVIII, 317–330.  
<https://oxfordbrookes.on.worldcat.org/oclc/5548490020>

Huse, N., & Wolters, W. (1990). The art of Renaissance Venice: architecture, sculpture, and painting, 1460-1590. University of Chicago Press.

Isabella Stewart Gardner Museum & National Gallery (Great Britain). (2005). Bellini and the East. National Gallery Company.

Joannides, P. (n.d.). Titian to 1518: the assumption of genius. Yale University Press.

Klein, R., & Zerner, H. (1966). Italian art 1500-1600: sources and documents: Vol. Sources and documents in the history of art series. Prentice-Hall.

Korbacher, D., Rowley, N., Vowles, S., De Marchi, A., Dunkerton, J., Hartweg, B., Weick-Joch, K., Campbell, C., National Gallery (Great Britain), & Staatliche Museen zu Berlin (Germany). (2018). Mantegna & Bellini. National Gallery Company.

Lives of the painters, sculptors and architects. (1996a). David Campbell.

- Lives of the painters, sculptors and architects: Vol. Volume 1. (1996b). David Campbell.
- Lowe, K. (2013). Visible Lives: Black Gondoliers and Other Black Africans in Renaissance Venice. *Renaissance Quarterly*, 66. <https://oxfordbrookes.on.worldcat.org/oclc/850442389>
- Maguire, H., & Nelson, R. S. (2011). San Marco, Byzantium, and the myths of Venice. *Dumbarton Oaks*.
- Manca, J. & National Gallery of Art (U.S.). (n.d.). Titian 500: Vol. v. 45. National Gallery of Art.
- Martineau, J., Hope, C., Royal Academy of Arts (Great Britain), Sea Containers Group, & Venice Simplon-Orient-Express Ltd. (1983). *The Genius of Venice 1500-1600*. Royal Academy of Arts, in association with Weidenfeld and Nicolson.
- Maze, D. W. (2021). *Young Bellini*. Yale University Press.
- Meilman, P. (1999). *Titian and the altarpiece in Renaissance Venice*. Cambridge University Press.
- Meilman, P. (2004). *The Cambridge companion to Titian*. Cambridge University Press.
- Michiel, M. (1903). *The Anonimo; notes on pictures and works of art in Italy made by an anonymous writer in the sixteenth century* (G. C. Williamson, Ed.). G. Bell and Sons. <https://archive.org/details/anonimonotesonpi00michrich>
- Nichols, T. (1999a). *Tintoretto: tradition and identity*. Reaktion.
- Nichols, T. (1999b). *Tintoretto: tradition and identity*. Reaktion.
- Nichols, T. (2013). *Titian and the end of the Venetian Renaissance*. Reaktion Books.
- Nichols, T. (2016). *Renaissance art in Venice: from tradition to individualism*. Laurence King Publishing.
- Partridge, L. W. (2015). *Art of Renaissance Venice, 1400-1600*. University of California Press.
- Penny, N. & National Gallery (Great Britain). (2008). *The sixteenth century Italian paintings: Volume II: Venice, 1540-1600*. National Gallery Co.
- Petkov, K. (2014). *The anxieties of a citizen class: the miracles of the true cross of San Giovanni Evangelista, Venice 1370-1480: Vol. The medieval mediterranean*. Brill. <https://oxfordbrookes.idm.oclc.org/login?url=http://www.vlebooks.com/vleweb/product/openreader?id=OxfBrookes&isbn=9789004259812&uid=^u>
- Pignatti, T. (1971). *Giorgione: complete edition*. Phaidon.
- Richardson, C. M. & Open University. (2007). *Locating Renaissance art: Vol. Renaissance art reconsidered*. Yale University Press.

- Richardson, C. M., Woods, K., & Franklin, M. W. (Eds.). (2007). Renaissance art reconsidered: an anthology of primary sources. Blackwell Publishing.
- Ridolfi, C. (n.d.). The life of Tintoretto, and of his children Domenico and Marietta. Pennsylvania State University Press.
- Robertson, G. (1981). Giovanni Bellini. Hacker Art Books.
- Rosand, D., Columbia University. Department of Art History and Archaeology, Columbia University. Committee on General Education, & Columbia University. Casa italiana. (1982). Titian, his world and his legacy: Vol. no. 21. Columbia University Press.
- Rosand, D., & Rosand, D. (1997). Painting in sixteenth-century Venice: Titian, Veronese, Tintoretto (Rev. ed). Cambridge University Press.
- Roskill, M. (1968). Dolce's Aretino and Venetian art theory of the Cinquecento: Vol. Monographs on archaeology and fine arts. Published for the College Art Association of America by New York University Press.
- Rylands, P. (1992). Palma Vecchio. Cambridge University Press.
- S., M. (2020). Person, Object, and Aesthetic: Black Africans in European Art, 1300-1700. <https://edspace.american.edu/blurredlinesblackafricans/>
- Salomon, X. F. & National Gallery (Great Britain). (2014). Veronese. National Gallery Company Limited.
- Sansovino, F. (2017). Sansovino's Venice (V. Hart & P. Hicks, Eds.). Yale University Press.
- Sanudo, M., Labalme, P. H., & Sanguineti White, L. (2008). Venice, cita  
,  
excelentissima: selections from the Renaissance diaries of Marin Sanudo. Johns Hopkins University Press.
- Schmitter, M. A. (2021). The art collector in early modern Italy: Andrea Odoni and his Venetian palace. Cambridge University Press.
- Sebastiano, & Hirst, M. (1981). Sebastiano del Piombo. Clarendon Press.
- Spicer, J. (2012). Revealing the African Presence in Renaissance Europe. Walters Art Museum. <https://thewalters.org/wp-content/uploads/revealing-the-african-presence-in-renaissance-europe.pdf>
- Steer, J. (1982). Alvise Vivarini: his art and influence. Cambridge University Press.
- Titian, Humfrey, P., Weston-Lewis, A., & Royal Scottish Academy. (2004). The age of Titian: Venetian renaissance art from Scottish collections. National Galleries of Scotland.
- Titian, & Wethey, H. E. (n.d.). The paintings of Titian: complete edition, Vol. 3: The mythological and historical paintings. Phaidon.

Wethey, H. E. (1969). *The Paintings of Titian: complete edition. Vol. 1, The Religious paintings.* Phaidon.

Wethey, H. E. & Titian. (1971). *The paintings of Titian: complete edition. Vol.2, Portraits.* Phaidon.

Wijnands, C. (2018). *The Road to Recognition. Strategy & identity in the careers of sixteenth century Venetian painters.*  
<https://theses.uhn.nl/items/1e072724-b09a-4fa3-b168-0f75a4fc8a21>

Wivel, M., & Lotto, L. (2018). *Lorenzo Lotto: portraits* (E. M. Dal Pozzolo & M. Falomir Faus, Eds.). Museo Nacional del Prado.

Wolfthal, D. (2022). *Household servants and slaves: a visual history, 1300-1700.* Yale University Press.