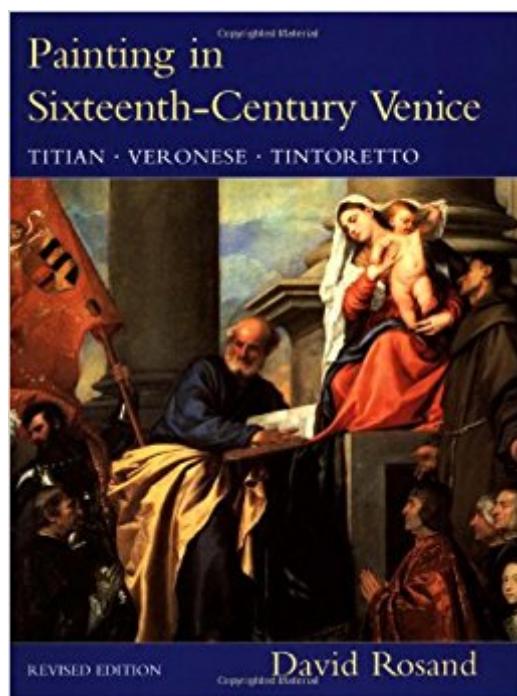


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Painting In Sixteenth-Century Venice: Titian, Veronese, Tintoretto



Synopsis

Painting in Sixteenth-Century Venice, here published in a revised and updated edition, explores the visual tradition of one of the most important centres of the Italian Renaissance through a study of three masters - Titian, Veronese, and Tintoretto. These painters dominated and shaped the traditions of Venetian painting in the High and Late Renaissance. Establishing the conditions of painting in Renaissance Venice, including the social, economic and political situation of arts and artists and the aesthetic values that distinguish Venetian painting from that of Central Italy, David Rosand also explores the formal principles and technical procedures that determined the uniqueness of painting in Venice, above all the development of oil painting on canvas. He also analyses individual images, altarpieces and mural paintings within the several contexts of conventions and institutions - artistic, social, historical - of Renaissance Venice.

Book Information

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Customer Reviews

"It is a tribute to the lasting value of David Rosand's work that Cambridge University Press has published a revised edition of his *Painting in Cinquecento Venice* that is little from the original. With updates to the bibliography and endnotes, additional color plates, and an addendum to the preface, this book continues to be an important model and resource for students, teachers, and scholars of Venetian Renaissance art. In a rich and thorough account the revised edition of David Rosand's *Painting in Sixteenth-Century Venice* further demonstrates the connectedness of formal, aesthetic, and technical concerns, historical and cultural contextual information, and efforts of reception and interpretation." Mary-Ann Winkelmes, *Speculum*

This classic title, first published in 1982 by Yale University Press, out of print since 1987, is now published in a revised and updated edition. David Rosand explores the visual tradition of one of the most important centres of the Italian Renaissance through a study of three masters - Titian, Veronese, and Tintoretto. These painters dominated and shaped the traditions of Venetian painting in the High and Late Renaissance.

"Ann Arbor" is way off the mark, and did not read the Tintoretto chapter carefully, as it celebrates the depth of the artist's religious imagery. This book is a classic! Gracefully written, deeply learned yet unassuming, and deserving the most attentive close reading you can spare. The introduction is the best, most concise treatment available anywhere of the outstanding contributions of Venetian Renaissance painting. Rosand is possibly the most distinguished scholar now writing about this marvelous topic. Note that the 3 "artist" chapters are not meant to produce a SURVEY of Venetian painting--each has a different THEME that is traced in the art of the master best suited to it. I've been teaching Venetian Renaissance art at the undergrad and grad level for over 20 years, and I can vouch for the excellence of this book.

Well written, enlightening about the subject, thoroughly enjoyable. Illustrations are enough and helpful to assist in the reading. It gives a deeper understanding of the Venetian school in the cinquecento. Excellent and fun, not particularly difficult to read for a non art historian.

The scholarship in the work and of the author is undeniable. But in this case, it's often more of a curse than a blessing, because the tone is pedantic; the focused outline gives way to meandering as the author seems to strain a bit to make sure and hit all the proper references (e.g., van Eyck in the Titian section), obscuring the otherwise cogent art historical examination in the book. In other words, it's a total bore to read. Compounding that fact is the sparse color plating (predominantly b&w reproductions) and that the black & white reproductions don't always correspond to the discussion on the page. You may want to try another with Rosand as contributor, "Titian, Tintoretto, Veronese: Rivals in Renaissance Venice."

The works of the great painters of their era, illuminating biblical and other history, and still relevant and poignant in our time.

This book would have received 5 stars if it wasn't for an apparent misunderstanding of Tintoretto on the part of Prof. Rosand. The first section of the book is outstanding, laying out beautifully such necessary background info/theory as the role of the artist in 16th century Venice and (even better) the aesthetics of the disegno vs. colorito / florence vs. venice controversy. Now for the bad: while it is generally a nice, concise overview of Tintoretto's artistic production, Rosand misses the point in terms of expressive content of his art, debunking the notion that Tintoretto communicates a real, personal passion and piety. He also claims that, contrary to popular scholarship, the Council of Trent had little effect on the outcome of his paintings and "any attempt to link associate specific doctrines may be misleading" (approx. quotation regarding the San Giorgio Maggiore "Last Supper"). Despite these questionable views (which he contradicts in other sources, by the way) it is a valuable volume to anyone's personal library.

I haven't seen the book, but I have a feeling it will be great

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