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Painting In Renaissance Venice



Synopsis

The Renaissance was a golden age in the long history of Venetian painting, and the art that came from Venice during that era includes some of the most visually exciting works in the whole of Western art. This attractive book—a comprehensive account of painting in Venice from Bellini to Titian to Tintoretto—is an accessible introduction to the art of this period. Peter Humfrey surveys the development of a distinctly Venetian artistic tradition from the middle years of the fifteenth century to the end of the sixteenth century. He discusses the work of Jacopo and Giovanni Bellini, Giorgione, Titian, Veronese, and Tintoretto as well as the paintings of those less well known—such as the three Vivarini, Cima, Carpaccio, Palma Vecchio, Lotto, and Jacopo Bassano. Humfrey analyzes these painters' works in terms of their pictorial style, technique, subject matter, patronage, and function. He also sets the art against the background of the political, social, and religious conditions of Renaissance Venice, as outlined in his Introduction. The book includes an appendix that provides brief biographies of thirty-six of the most important painters active in Renaissance Venice.

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Customer Reviews

The Renaissance was a golden age in the long history of Venetian painting, and the art that came from Venice during that era includes some of the most visually exciting works in the whole of western art. This attractive book - a comprehensive account of painting in Venice from Bellini to Titian to Tintoretto - is an accessible introduction to the paintings of this period. Peter Humfrey surveys the development of a distinctly Venetian artistic tradition from the middle years of the

fifteenth century to the end of the sixteenth century. He discusses the work of Jacopo and Giovanni Bellini, Giorgione, Titian, Veronese and Tintoretto as well as the paintings of those less well known - such as the three Vivarini, Cima, Carpaccio, Palma Vecchio, Lorenzo Lotto and Jacopo Bassano. Humfrey analyses these painters' works in terms of their pictorial style, technique, subject matter, patronage and function. He also sets the art against the background of the political, social and religious conditions of Renaissance Venice, as outlined in his Introduction. The book includes an appendix that provides brief biographies of thirty-six of the most important painters active in Renaissance Venice.

Peter Humfrey is a reader in the School of Art History, University of St. Andrews.

This is an excellent clearly written survey that has color plates to illustrate everything that is discussed. I read this independently while taking course on Venetian Art. I found it succinctly put things in focus and provided interesting information about Venetian painting not covered by the lectures. It is pleasure to read - if you are truly interested in the subject - it is very straight forward and never gets bogged down in arcane details.

This is quite a thorough guide to painting and the major painters of the period. Readable and very good on technical matters. Highly recommended.

Book arrived in excellent condition as described.

The best guide to taste and digest Venetian Renaissance Art, mainly, if you are going to visit the City. Most of the mentionned works are still there, as a vivid museum you can share.

This book is a short but reasonably detailed survey of the greatest age of painting in Venice (roughly the second half of the fifteenth through the end of the sixteenth century). Peter Humfreys, one of the leading contemporary experts on this period, traces the emergence of the distinctive Venetian approach to painting that focuses on *colorito* (the use of color and shading) rather than *disegno* (conception, design) associated with Florentine practice. The introduction offers a useful overview of Venetian history and social structure. The first chapter covers the shift in the second half of the fifteenth century from gothic painting to the early work of the members of the Bellini family; it also explains the functions of narrative, devotional and portrait painting in the Republic. The second

chapter discusses the work of Giorgione and early and middle Titian; the third covers later Titian, Tintoretto, Veronese, and other artists of the late Venetian Renaissance. The book concludes with brief biographies of the artists and a good bibliography. Humfreys has much to say about paintings that remain in the churches, scuole, palaces and museums of Venice, but he also discusses other significant Venetian works that are now dispersed throughout the world. Although he makes helpful comments on individual paintings, his goal is clearly to offer a general narrative about the rise, flourishing, and decline of one of the most influential periods in western art history. He writes succinctly and clearly. A large number of the illustrations are in good color, but as is often the case with art books, particularly those as small as this one, many more are black and white; this editorial choice becomes frustrating when Humfreys discusses a painting's color and the reader has only a black-and-white image at hand. But in spite of this problem, readers looking for a text to fill the niche between general art histories like Janson and Gardner and scholarly monographs will find *Painting in Renaissance Venice* very useful.

Very insightful introduction to the period and it's pivotal contributions to Renaissance art. The author has a thorough knowledge of the artists and the critical relationship of their works to the development of Western art. Well written and easy to comprehend. Highly recommended.

It's a great midway book to read when you have already sampled the facts and images of the Venetian Renaissance painting and need to organize these in a system, mentally. After finishing it you can go deeper into the material and proceed with the studies - or just rest assured you have this area of art covered and see a coherent picture of who is who and what is what. The quality of illustrations is varied - as is often the case with Yale University Press publications, quite a lot of the pictures are black and white and some colors of these are named as green or red in the text but are just shades of grey at the illustration. But for me it's not a crucial setback since I have all these images in color in other publications, the most accurate of these are printed in Italy.

Painting in Renaissance Venice by Peter Humfrey is more than a book, it is an art collection in 300 pages. Someone called this book HANDSOME but that does not do it justice. It is DAZZLING. It is one of the best valued books available from . High quality production indeed. It is described as a paperback but this is misleading. The cover and pages are of high quality shiny smooth material. One does not need to be an art student to revel in its pages. And what a treat are its pages. Wait until you receive your copy - almost every page displays a famous painting. Paintings in color that

come to life as you turn each page. You will embark on a visually exciting journey. Do not waste another moment reading this review. Purchase on a 1 Click and take possession with speed. Before closing, this review comes with a warning. A journey through this Art Gallery may take you further. Not only will the Professor's commentary grab your attention but you may be caught up seeking to play detective. Just one example. Page 227 has a dramatic painting, showing the removal of St Mark's body from the Funeral Pyre. Study this and ask where St Mark's body was taken and learn of its place in the history of Venice and St Marco, the church. A teasing mixture of history and myth. This beautiful book will claim an eminent place in your bookshelves and affection. Richard Glenister BA (hons) La Trobe University Melbourne

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