



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

By David Rosand

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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.

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Editorial Review

Review

"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*

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