

Cambridge University Press

978-0-521-66296-3 - The Cambridge Companion to Giovanni Bellini

Edited by Peter Humfrey

Frontmatter

[More information](#)

---

## THE CAMBRIDGE COMPANION TO GIOVANNI BELLINI

Giovanni Bellini was the dominant painter of Early Renaissance Venice and is today recognized as one of the greatest of all Italian Renaissance artists. Although he has been the subject of numerous scholarly studies, his art continues to pose intriguing problems. This volume brings together commissioned essays that focus on important topics and themes in Bellini's career. They include a consideration of Bellini's position in the social and professional life of early modern Venice; reassessments of his artistic relationships with his brother-in-law Mantegna, with Flemish painting, and with the "modern style" that emerged in Italy around 1500; and explorations of Bellini's approaches to sculpture and architecture, and to landscape and color, elements that have always been recognized as central to his pictorial genius. The volume concludes with analyses of Bellini's constantly evolving pictorial technique and the procedures of his busy workshop.

Peter Humfrey is Professor of Art History at the University of St Andrews. He is the author of several books on painting in Renaissance Venice and the Veneto, including *Cima da Conegliano, The Altarpiece in Renaissance Venice*, and *Lorenzo Lotto*; and is coauthor of the catalogues for two major loan exhibitions, *Lorenzo Lotto: Rediscovered Master of the Renaissance* and *Dosso Dossi: Court Painter of Renaissance Ferrara*. Humfrey is a Fellow of the Royal Society of Edinburgh.

Cambridge University Press  
978-0-521-66296-3 - The Cambridge Companion to Giovanni Bellini  
Edited by Peter Humfrey  
Frontmatter  
[More information](#)

---

THE CAMBRIDGE COMPANION TO  
**Giovanni Bellini**

Edited by

**Peter Humfrey**

*University of St Andrews*



**CAMBRIDGE**  
UNIVERSITY PRESS

Cambridge University Press  
 978-0-521-66296-3 - The Cambridge Companion to Giovanni Bellini  
 Edited by Peter Humfrey  
 Frontmatter  
[More information](#)

CAMBRIDGE UNIVERSITY PRESS  
 Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi

Cambridge University Press  
 32 Avenue of the Americas, New York, NY 10013-2473, USA

www.cambridge.org  
 Information on this title: [www.cambridge.org/9780521728553](http://www.cambridge.org/9780521728553)

© Cambridge University Press 2004

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2004  
 Reprinted 2007 (twice)  
 First paperback edition 2008

Printed in the United States of America

*A catalog record for this publication is available from the British Library.*

*Library of Congress Cataloging in Publication Data*

The Cambridge companion to Giovanni Bellini edited by Peter Humfrey.  
 p. cm.— (Cambridge companions to the history of art)  
 Includes essay first presented at a conference on Giovanni Bellini held on March 11, 2000, at the University of St Andrews, Scotland.  
 Includes bibliographical references and index.  
 ISBN 0-521-6629-6  
 1. Bellini, Giovanni, d. 1516. I Humfrey, Peter, 1947– II. Bellini, Giovanni, d. 1516. III. Series.

ND623.B39C36 2003  
 759.5 – dc21  
 [B B] 2002041535

The chapters by Mauro Lucco, Augusto Gentili, and Anchise Tempestini were translated from the original Italian by Peter Humfrey.

ISBN 978-0-521-66296-3 hardback  
 ISBN 978-0-521-72855-3 paperback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party Internet Web sites referred to in this publication and does not guarantee that any content on such Web sites is, or will remain, accurate or appropriate.

## Contents

List of Plates and Figures	page vii
Preface	xi
Contributors	xii
<b>1 Introduction</b>	1
<i>Peter Humfrey</i>	
<b>2 Bellini's Social World</b>	13
<i>Jennifer M. Fletcher</i>	
<b>3 Bellini and Mantegna</b>	48
<i>Keith Christiansen</i>	
<b>4 Bellini and Flemish Painting</b>	75
<i>Mauro Lucco</i>	
<b>5 Giovanni Bellini and the "Modern Manner"</b>	95
<i>Carolyn C. Wilson</i>	
<b>6 Bellini and Sculpture</b>	122
<i>Debra Pincus</i>	
<b>7 Bellini and Architecture</b>	143
<i>Deborah Howard</i>	
<b>8 Bellini and Landscape</b>	167
<i>Augusto Gentili</i>	
<b>9 Bellini's Colour</b>	182
<i>Paul Hills</i>	
<b>10 Bellini's Technique</b>	195
<i>Jill Dunkerton</i>	

Cambridge University Press  
978-0-521-66296-3 - The Cambridge Companion to Giovanni Bellini  
Edited by Peter Humfrey  
Frontmatter  
[More information](#)

---

vi

**Contents**

<b>11 Bellini's Drawings</b>	226
<i>George Goldner</i>	
<b>12 Bellini and His Collaborators</b>	256
<i>Anchise Tempestini</i>	
Notes	273
Bibliography	325
Index	347

## List of Plates and Figures

*All works are by Giovanni Bellini unless otherwise stated.*

### PLATES

*Plates follow page xv.*

- I *Saint Jerome in the Desert*, c. 1460.
- II *Virgin and Child* ("Davis Madonna"), c. 1460–5.
- III *Pietà with the Virgin and Saint John*, c. 1467–70.
- IV Photomontage of *St Catherine of Siena* altarpiece (destroyed 1867).
- V *Coronation of the Virgin* altarpiece, c. 1473–6.
- VI Photomontage of San Giobbe altarpiece, c. 1478–80.
- VII *Transfiguration*, 1478–9.
- VIII *Saint Francis in the Desert*, c. 1480.
- IX *Pietà*, c. 1485–90.
- X *Votive Picture of Doge Agostino Barbarigo*, 1488.
- XI *Doge Leonardo Loredan*, c. 1501–4.
- XII *Madonna of the Meadow*, c. 1505.
- XIII San Zaccaria altarpiece, 1505.
- XIV *Virgin and Child*, 1510.
- XV *Saint Jerome with Saints Christopher and Louis of Toulouse* (Diletti altarpiece), 1513.
- XVI *Feast of the Gods*, 1514.

### FIGURES

- |  |    |
|--|----|
| 1 Jacopo dei Barbari, View of Venice, detail including the parishes of San Lio and Santa Marina (woodcut), 1500. | 16 |
| 2 Campo Santa Marina, Venice.  | 17 |
| 3 <i>Raffaele Zovenzoni</i> , c. 1474 (cutting on vellum).   | 37 |

Cambridge University Press

978-0-521-66296-3 - The Cambridge Companion to Giovanni Bellini

Edited by Peter Humfrey

Frontmatter

[More information](#)

- |    |   |     |
|----|---|-----|
| 4  | Attributed to Giovanni Vendramin. <i>A Painter at Work, Pliny the Elder</i> , Natural History, printed in Venice by Nicolas Jenson in 1476. | 39  |
| 5  | Camelio (Vittore di Antonio Gambello), <i>Giovanni Bellini</i> (bronze medal), c. 1506.   | 41  |
| 6  | Camelio (Vittore di Antonio Gambello) <i>Owl</i> (reverse of Fig. 5).   | 41  |
| 7  | Anonymous, <i>Giovanni Bellini dead on his Bier</i> (drawing in coloured chalks with pen and ink), 1516.                                    | 43  |
| 8  | The Scuola of St Ursula, Venice. Plan of the excavations of 1928, showing the location of the Bellini tomb.                                 | 44  |
| 9  | Giacomo De Andrea, <i>Giovanni Bellini and Dürer entertaining Venetian Artists</i> (engraving), c. 1865.                                    | 45  |
| 10 | <i>Crucifixion</i> , c. 1457–9.   | 55  |
| 11 | Mantegna, <i>Agony in the Garden</i> , 1457–9.  | 58  |
| 12 | <i>Agony in the Garden</i> , c. 1462–7.   | 59  |
| 13 | <i>Pietà with two Angels</i> , c. 1460–5.   | 61  |
| 14 | <i>Blood of the Redeemer</i> , c. 1462–7.   | 63  |
| 15 | Mantegna, <i>Saint Sebastian</i> , probably 1459.   | 65  |
| 16 | <i>Pietà with the Virgin and Saint John, with Saints Mark and Nicholas</i> , 1472.  | 71  |
| 17 | Mantegna, <i>Dead Christ</i> , c. 1475–80 (?).  | 73  |
| 18 | Anonymous Flemish Painter, <i>Crucifixion</i> , after 1430.   | 79  |
| 19 | Petrus Christus, <i>Nativity</i> , c. 1450.   | 81  |
| 20 | Dirk Bouts, <i>Resurrection</i> , c. 1450–60.   | 83  |
| 21 | <i>Resurrected Christ</i> , c. 1500–10.   | 84  |
| 22 | Jan van Eyck, <i>Stigmatization of Saint Francis</i> , 1430–2.  | 85  |
| 23 | Anonymous, <i>Portrait of a Member of the Contarini Family</i> , c. 1470 (?).   | 86  |
| 24 | <i>Vanity</i> (or <i>Truth</i> ), c. 1490.  | 87  |
| 25 | Rogier van der Weyden, <i>Lamentation</i> from the Miraflores Triptych, c. 1435.  | 93  |
| 26 | Attributed to Giovanni Bellini, <i>Christ carrying the Cross</i> , c. 1500–10.  | 96  |
| 27 | Giorgione [or Titian], <i>Christ carrying the Cross</i> , c. 1508–9.  | 97  |
| 28 | <i>Woman with a Mirror</i> , 1515.  | 101 |
| 29 | Giorgione (?), <i>Music Lesson</i> , c. 1500–5.   | 106 |
| 30 | Infrared photograph (detail) of Giorgione, <i>Three Philosophers</i> , c. 1504–8.   | 107 |
| 31 | Leonardo da Vinci, <i>Christ carrying the Cross</i> (silverpoint drawing), c. 1490–5.   | 111 |

## List of Plates and Figures

ix

32	<i>Nativity</i> , c. 1473–6 (predella panel to <i>Coronation</i> altarpiece, Plate V).	115
33	Leonardo da Vinci, <i>Madonna of the Rocks</i> , c. 1493–1508.	117
34	<i>Virgin and Child</i> (“Johnson Madonna”), c. 1460–5.	124
35	After Donatello, <i>Virgin and Child</i> relief (“Verona Madonna”), polychromed terracotta after original of c. 1450.	125
36	Bartolomeo Bon, detail of <i>putto</i> from the Porta della Carta, Doge’s Palace, Venice, c. 1440–5.	127
37	Pietro Lombardo shop, dolphin capital, detail, c. 1478–80.	128
38	Detail of San Giobbe altarpiece (see Plate VI), showing dolphin capital.	129
39	School of Raphael, Holkham Hall sketchbook, drawing after dolphin capital identified as located in Padua.	131
40	Antonio Rizzo, frontal of altar of Saint James, 1469.	132
41	Master of San Trovaso. Detail of altar frontal, right-hand panel, c. 1465.	133
42	Detail of San Giobbe altarpiece (see Plate VI), showing patera and foliate cross.	136
43	Detail of San Zaccaria altarpiece (see Plate XIII).	137
44	Pietro Lombardo shop, decorative panel, 1480s.	138
45	Tullio Lombardo and shop, <i>Coronation of the Virgin</i> , c. 1502.	139
46	<i>Episode from the Life of Publius Cornelius Scipio</i> , c. 1506–7.	141
47	<i>Noah and his Family</i> , brown and white onyx cameo, c. 1250.	141
48	<i>St Vincent Ferrer</i> polyptych, c. 1465.	147
49	Frari triptych, 1488.	155
50	<i>Annunciation</i> , c. 1490.	159
51	Venice, former Scuola di San Marco, façade.	163
52	<i>Saint Jerome in the Desert</i> , c. 1485–90.	169
53	<i>Saint Jerome in the Desert</i> , c. 1480.	171
54	<i>Sacred Allegory</i> , c. 1490.	175
55	<i>Virgin and Child with Saint John the Baptist and a Female Saint</i> , c. 1500–2.	177
56	<i>Pietà with four Angels</i> , c. 1470.	183
57	<i>Madonna of the Red Cherubim</i> , c. 1485–90.	185
58	<i>Crucifixion of St Peter</i> , c. 1473–6 (predella panel to <i>Coronation</i> altarpiece, Plate V).	187
59	<i>Portrait of a Man</i> , c. 1505.	193
60	Infrared reflectogram (detail) of <i>Agony in the Garden</i> (Fig. 12).	197
61	<i>Agony in the Garden</i> (see Fig. 12). Detail.	198
62	<i>Agony in the Garden</i> (see Fig. 12). Detail.	199



Cambridge University Press

978-0-521-66296-3 - The Cambridge Companion to Giovanni Bellini

Edited by Peter Humfrey

Frontmatter

[More information](#)

63	<i>Pietà with two Angels</i> , c. 1470.	202
64	Infrared reflectogram (detail) of Fig. 63.	203
65	(Bellini, with workshop assistance) <i>Virgin and Child</i> , c. 1475.	204
66	Infrared reflectogram (detail) of Fig. 65.	205
67	Detail of <i>Doge Leonardo Loredan</i> (Plate XI), in raking light.	217
68	<i>Madonna of the Meadow</i> (Plate XII), back of paint film.	219
69	X-radiograph (detail) of <i>Feast of the Gods</i> (Plate XVI).	223
70	Mantegna, <i>Saint James led to Martyrdom</i> , c. 1453–6.	227
71	Mantegna, <i>Four Saints</i> , c. 1456–7.	228
72	<i>Three Studies of a Reclining Man</i> (recto), c. 1460.	229
73	<i>Two Studies of Women</i> (verso), c. 1460.	230
74	<i>Fortitude</i> , c. 1460.	231
75	<i>Pietà</i> , c. 1460–5.	233
76	<i>Pietà</i> (recto), c. 1460–5.	234
77	<i>Five Studies of a Child</i> (verso), c. 1460–5.	235
78	<i>Saint Sebastian</i> (recto), c. 1460–4.	237
79	<i>Head of a Man</i> (verso), c. 1460–4.	239
80	<i>Apostle</i> , c. 1470.	240
81	<i>Saint Peter</i> , c. 1470.	241
82	<i>Nativity</i> , c. 1475.	242
83	<i>Saint Mark Healing the Cobbler Ananias</i> , c. 1485.	243
84	<i>Pietà</i> , c. 1490.	244
85	<i>Study of a Bull</i> , c. 1500.	245
86	<i>Two Standing Saints</i> , c. 1500.	247
87	<i>Two Standing Male Figures</i> , c. 1506–8.	248
88	<i>Two Standing Male Figures</i> , c. 1506–8.	249
89	<i>Saint Anthony Abbot</i> , c. 1460–4.	250
90	<i>A Young Woman</i> , c. 1485–90.	251
91	<i>Portrait of a Man</i> , c. 1495–1500.	253
92	<i>Portrait of Gentile Bellini</i> , c. 1496.	255
93	<i>Madonna degli Alberetti</i> , 1487.	258
94	(Bellini, with workshop assistance) <i>Virgin and Child with Saints Paul and George</i> , c. 1495–1500.	259
95	Bellini Workshop, Priuli Triptych, c. 1505.	261
96	(Bellini, with workshop assistance) <i>Saint John the Baptist</i> Triptych, c. 1500–5.	263
97	(Bellini, with workshop assistance) <i>Virgin and Child with Saints John the Baptist and Elizabeth</i> , c. 1500.	265
98	(Bellini, with workshop assistance) <i>Virgin and Child with Saints and Donor</i> (Pourtales <i>Sacra Conversazione</i> ), c. 1500.	267

Cambridge University Press  
978-0-521-66296-3 - The Cambridge Companion to Giovanni Bellini  
Edited by Peter Humfrey  
Frontmatter  
[More information](#)

---

## Preface

Most of the essays in this volume were first presented at a conference on Giovanni Bellini held on 11 March 2000 at the University of St Andrews. This event was made possible by generous grants from the British Academy; the Italian Cultural Institute, Edinburgh; and the Gladys Krieble Delmas Foundation, New York.

The editor and the publisher also gratefully acknowledge the generosity of the Kress Foundation for a grant that enabled us to expand the number of illustrations and, in particular, to include all of Bellini's known autograph drawings.

The volume is dedicated to the memory of Wendy Stedman Sheard, distinguished scholar of Venetian art in the age of Bellini, and most generous of colleagues and friends.

Cambridge University Press  
978-0-521-66296-3 - The Cambridge Companion to Giovanni Bellini  
Edited by Peter Humfrey  
Frontmatter  
[More information](#)

---

## Contributors

**Keith Christiansen** is Jayne Wrightsman Curator, Department of European Paintings, Metropolitan Museum of Art, New York.

**Jill Dunkerton** is Senior Conservator, National Gallery, London.

**Jennifer M. Fletcher** was formerly Senior Lecturer, Courtauld Institute of Art, University of London.

**Augusto Gentili** is Professor of Art History, University of Venice.

**George Goldner** is Drue Heinz Chairman, Department of Drawings and Prints, Metropolitan Museum of Art, New York.

**Paul Hills** is Visiting Professor, Royal College of Art, London.

**Deborah Howard** is Professor of Architectural History, University of Cambridge, and Fellow of St John's College.

**Peter Humfrey** is Professor of Art History, University of St Andrews.

**Mauro Lucco** is Professor of Art History, University of Bologna.

**Debra Pincus** is an Independent Scholar, Washington, D.C.

**Anchise Tempestini** was formerly Curator of the Photographic Collection, Kunsthistorisches Institut, Florence.

**Carolyn C. Wilson** is an Independent Scholar, Houston, Texas.