



CLASSIQUES
GARNIER

GONAND (Frédéric), « Bibliographie », *Une historiographie des origines du marché de l'art. Tableaux italiens du XVI^e siècle*, p. 349-368

DOI : [10.48611/isbn.978-2-406-15104-3.p.0349](https://doi.org/10.48611/isbn.978-2-406-15104-3.p.0349)

La diffusion ou la divulgation de ce document et de son contenu via Internet ou tout autre moyen de communication ne sont pas autorisées hormis dans un cadre privé.

© 2023. Classiques Garnier, Paris.
Reproduction et traduction, même partielles, interdites.
Tous droits réservés pour tous les pays.

BIBLIOGRAPHIE

- Acemoglu Daron, Johnson Simon et Robinson James A., 2005, « Institutions as a fundamental cause of long-run growth », in P. Aghion et S. N. Durlauf (éd.), *Handbook of Economic Growth*, vol. 1A, p. 385-472, Amsterdam, Elsevier.
- Aghion Philippe, Bloom Nicolas, Blundell Richard, Griffith Rachel et Howitt Peter, 2005, « Competition and innovation : an inverted U relationship », *The Quarterly Journal of Economics*, vol. 120, p. 701-728.
- Ago Renata, 1998, *Economia barocca : mercato e istituzioni nella Roma del Seicento*, Rome Donzelli.
- Ago Renata, 2003, « Rome au XVII^e siècle : un marché baroque », *Genèses*, vol. 50, p. 4-23.
- Akerlof George, 1970, « The Market for “Lemons” : Quality Uncertainty and the Market Mechanism », *The Quarterly Journal of Economics*, vol. 84(3), p. 488-500.
- Allerston Patricia, 2003, « The second-hand trade in the arts in Early Modern Italy », in Marcello Fantoni, Louisa C. Matthew et Sara E. Matthews Grieco (dir.), *The Art Market in Italy, 15th–17th Centuries*, Modène Panini, p. 301-312.
- Annuaire du Collège de France*, 1970-1971.
- Antal Frederik, 1947, *Florentine Painting and Its Social Background : the Bourgeois Republic before Cosimo De' Medici Advent to Power : 14 and Early 15 Centuries*, Londres, Kegan Paul. Trad. française (1991) *Florence et ses peintres : la peinture florentine et son environnement social*, Paris Gérard Monfort.
- Anthony Peter, 1983, *John Ruskin's labour : a Study of Ruskin's social Theory*, Cambridge Cambridge University Press.
- Arasse Daniel et Tönnemann Andreas, 1997, *La Renaissance maniériste*, Paris Gallimard.
- Arrow Kenneth et Debreu Gérard, 1954, « Existence of an Equilibrium in a Competitive Economy », *Econometrica*, vol. 22(3), p. 265-290.
- Ashenfelter Orley and Graddy Kathryn, 2003, « Auctions and the Price of Art », *Journal of Economic Literature*, vol. 41, p. 763-786.
- Austin Linda M., 1991, *The Practical Ruskin, Economics and Audience in the Late Work*, Baltimore Johns Hopkins University Press.

- Bagwell Laurie Simon et Bernheim B. Douglas, 1996, « Veblen Effects in a Theory of Conspicuous Consumption », *American Economic Review*, vol. 86, p. 349-373.
- Bailey Martin J., Muth Richard F. et Nourse Hugh O., 1963, « A regression method for real estate price index construction », *American Statistical Association Journal*, vol. 58, p. 933-942.
- Barbieri Gino, 1940, *Note e documenti di storia economica Italiana per l'età medievale e moderna*, Milan Giuffrè.
- Baron Hans, 1988, *In search of Florentine civic humanism : Essays on the transition from medieval to modern thought*, vol. I, p. 158-257, Princeton Princeton Legacy Library.
- Baumol William J., 1986, « Unnatural value : or art investment as a floating crap game », *American Economic Review*, 76, 1986, p. 10-14.
- Baxandall Michael, 1972, *Painting and Experience in Fifteenth Century Italy*, Oxford, Oxford University Press. Trad. française (1985) *L'Œil du quattrocento : l'usage de la peinture dans l'Italie de la Renaissance*, Paris Gallimard.
- Becker Gary, 1976, *The Economic Approach to Human Behaviour*, University of Chicago Press.
- Bellavitis Anna et Sapienza Valentina, 2019, « Maîtres et “garzoni” : la transmission des savoirs techniques et artistiques à Venise à l'époque moderne », *Mélanges de l'École française de Rome. Italie et Méditerranée moderne et contemporaines*, v. 131-132, p. 253-271.
- Bentham Jeremy, [1789] 1973, *Principles of morals and legislation*, Hafner.
- Berger Stefan, 2001, « Review of *Basel in the Age of Burckhardt : A Study in Unseasonable Ideas* by Lionel Gossman », *The English Historical Review*, vol. 116, n° 466, p. 505-506.
- Berlyne D. E., 1971. *Esthetics and Psychobiology*. New York Appleton-Century-Crofts.
- Bernheim B. Douglas., 1994, « A theory of conformity », *Journal of Political Economy*, vol. 102(5), p. 841-877.
- Berry Christopher, 1994, *The Idea of Luxury. A Conceptual and Historical Investigation*, Cambridge Cambridge University Press.
- Birch Dinah, 1999 (études réunies par), *Ruskin and The Dawn of Modern*, Oxford Oxford University Press.
- Blondé Bruno et De Laet Veerle, 2006, « Owning paintings and changes in consumer preferences in the Low Countries, 17th-18th centuries », in Neil De Marchi et Hans J. van Miegroet, 2006, *Mapping markets for paintings in Europe*, Turnhout Brepols.
- Bloom James J., 2006, « Why painting ? » in Neil De Marchi et Hans J. van Miegroet, *Mapping markets for paintings in Europe*, Turnhout Brepols.
- Blume Andrew C., 2003, « Botticelli and the cost and value of altarpieces in late fifteenth-century Florence », in Marcello Fantoni, Louisa C. Matthew et

- Sara E. Matthews Grieco (dir.), *The Art Market in Italy, 15th–17th Centuries*, Modène Panini, p. 151-162.
- Bourdieu Pierre, 1979, *La Distinction. Critique sociale du jugement*, Paris Éditions de Minuit.
- Braudel Fernand, 1979, « La vita economica di Venezia nel XVI secolo », *Storia della civiltà veneziana*, vol. II, p. 259-280, Sansoni.
- Bulwer J. et Cleary James W., 1974, *Chirologia, or the natural language of the hand*, Southern Illinois University Press.
- Burckhardt Jacob, 1860, *Die Kultur der Renaissance in Italien, ein Versuch*, Schweighauser, Bâle. Trad. française, 2017, *La Civilisation de la Renaissance en Italie*, Chronos.
- Burke Peter, 2002, « Review of *Basel in the Age of Burckhardt : A Study in Unseasonable Ideas* by Lionel Gossman », *The Journal of Modern History*, vol. 74(3), p. 669-672.
- Butters Suzanne, 2003, « Making art pay : the meaning and value of art in late sixteenth-century Rome and Florence », in Marcello Fantoni, Louisa C. Matthew et Sara E. Matthews Grieco (dir.), *The Art Market in Italy, 15th–17th Centuries*, Modène Panini, p. 25-40.
- Cainzos Maria Dopico, 1993, « Liberalitas et aeternitas principis en Plinio el joven », *Ktèma*, vol. 18, p. 227-243.
- Calabi Augusto, 1936, « L'economia della produzione artistica grafica », *Rivista di Storia Economica*, I, p. 67-73.
- Canosa Romano, 1989, *Storia della prostituzione in Italia dal Quattrocento alle fine del Settecento*, Rome Sapere.
- Cappelletti Francesca et Lemoine Annick, 2014, *Les Bas-fonds du baroque : la Rome du vice et de la misère*, Officina libraria ed.
- Castelnuovo Enrico et Ginzburg Carlo, 1981, « Domination symbolique et géographie artistique », *Actes de la recherche en sciences sociales*, vol. 40. Version adaptée de « Centro e periferia », *Storia dell'arte italiana (Questioni e metodi)*, Turin Einaudi (1979).
- Cavaciocchi Simonetta, 2002, *Economia e arte, secc. XIII-XVIII : atti della « Trentatreesima settimana di studi »*, 30 aprile – 4 maggio 2000, Prato.
- Cavazzini Patrizia, 2004, « La diffusione della pittura nella Roma di primo Seicento : collezionisti ordinari e mercanti », *Quaderni storici*, N. S., vol. 39, 116(2), p. 353-374.
- Cavazzini Patrizia, 2008, *Painting as business in early seventeenth-century Rome*, The Pennsylvania State University Press.
- Cecchini Isabella, 2000, *Quadri e commercio a Venezia durante in Seicento. Uno studio sul mercato dell'arte*, Saggi Marsilio.
- Cecchini Isabella, 2003, « Le figure del commercio : cenni sul mercato pittorico veneziano nel XVII secolo », in Marcello Fantoni, Louisa C. Matthew et

- Sara E. Matthews Grieco (dir.), *The Art Market in Italy, 15th–17th Centuries*, Modène Panini, p. 389-400.
- Cecchini Isabella, 2005, « Al servizio dei collezionisti : la professionalizzazione nel commercio di dipinti a Venezia in età moderna e il ruolo delle botteghe », in Bernard Aikema, Rosella Lauber et Max Seidel, *Il collezionismo a Venezia e nel Veneto ai tempi della Serenissima*, Marsilio.
- Cecchini Isabella, 2006, « Troublesome business : dealing in Venice, 1600-1750 », in Neil De Marchi et Hans J. van Miegroet, *Mapping markets for paintings in Europe*, Turnhout Brepols.
- Cecchini Isabella, 2008, « Collezionismo e mondo materiale », in Michel Hochmann, Rosella Lauber et Stefania Mason (dir.), *Il collezionismo d'arte a Venezia. Dalle origini al Cinquecento*, Venezia, Marsilio – Fondazione di Venezia, p. 165 sq.
- Cecchini Isabella, 2008, « Michele Vianello », in Michel Hochmann, Rosella Lauber et Stefania Mason (dir.), *Il collezionismo d'arte a Venezia. Dalle origini al Cinquecento*, Venezia, Marsilio : Fondazione di Venezia, p. 323.
- Cecchini Isabella, 2014, « Tra commercio e arte : la vita divisa di Marco Boschini », in Enrio Dal Pozzolo (éd.), *Marco Boschini. L'epopea della pittura veneziana nell'Europa barocca*, Vérone, Zoppelli e Lizzi Edizioni, p. 37-55
- Cecchini Isabella, 2014, « Going South : The Space for Flemish Art Dealers in Seventeenth-Century Northern Italy », dans *Moving Pictures*, éd. Neil De Marchi et Sophie Raux, Turnhout Brepols, p. 209.
- Cecchini Isabella, 2017, « *Dipinti e mondo economico nella Venezia di Tiziano, Tintoretto e Veronese* », *Venezia Rinascimento : Tiziano, Tintoretto, Veronese. Dipinti dalle collezioni italiane e russe*, catalogo della mostra a cura di Vittoria Markova et Thomas Dalla Costa, Moskva Art Volchonka, p. 99-121.
- Chamley Christophe, 2003, *Rational herds : economic models of social learning*, Cambridge University Press.
- Chanel Olivier, Gérard-Varet Louis-André et Ginsburgh Victor, 1996, « The relevance of hedonic price indices », *Journal of Cultural Economics*, vol. 20, p. 1-24.
- Charles Kerwin Kofi, Hurst Erik et Roussanov Nikolai, 2009, « Conspicuous consumption and race », *Quarterly Journal of Economics*, vol. 124 (2), p. 425-467.
- Chastel André, 1973, « Vasari économiste », *Mélanges Fernand Braudel*, Toulouse Privat, p. 145-150.
- Cipolla Carlo Maria, 1949, « The trends in Italian economic history in the later Middle Ages », *Economic History Review*, 2, 2, p. 181-184.
- Cipolla Carlo Maria, 1952, « The decline of Italy : the case of a fully matured economy », *Economic Review*, 5, 2, 1952, p. 178-187.
- Cipolla Carlo Maria, 1964, « Economic depression of the Renaissance ? », *Economic History Review Series*, 16, 3, p. 519-524.

- Cipolla Carlo Maria, 1976, *Before the Industrial Revolution : European Society and Economy 1000–1700*, New York W. W. Norton & Company.
- Cohen Elizabeth, 1998, « Seen and known : prostitutes in the cityscape of late-sixteenth-century Rome », *Renaissance Studies*, vol. 12, p. 392-409.
- Comanducci Rita M., 2002, « L'organizzazione produttiva della bottega d'arte Fiorentina di Quattro e Cinquecento tra strategie innovative ed arcaismi di natura giuridica », in Simonetta Cavaciocchi, *Economia e arte, secc. XIII-XVIII. Atti della « Trentatreesima settimana di studi »*, 30 aprile – 4 maggio 2000, Prato.
- Comanducci Rita M., 2003, « Produzione seriale e mercato dell'arte a Firenze tra Quattro e Cinquecento' », in Marcello Fantoni, Louisa C. Matthew et Sara E. Matthews Grieco (dir.), *The Art Market in Italy, 15th–17th Centuries*, Modène Panini, p. 105-114.
- Corneo Giacomo et Jeanne Olivier, 1997, « Conspicuous consumption, snobism and conformism », *Journal of Public Economics*, vol. 66(1), p. 55-71.
- Court A. T., 1939, « Hedonic Price Indexes with Automotive Examples », *The Dynamics of Automobile Demand*, New York The General Motors Corporation, p. 99-117.
- Cropper Elizabeth, 1976, « On beautiful women : Parmigianino, Petrarchismo, and the vernacular style », *Art Bulletin*, vol. 58, p. 374-394.
- De Marchi Neil et Van Miegroet Hans J. [2000], « Rules versus play in early moden art markets », *Recherches Économiques de Louvain*, vol. 66(2), p. 145-165.
- De Marchi Neil et Van Migroet Hans J. (dir.), 2006, *Mapping Markets for Paintings in Europe 1450-1750*, Brepols.
- Desmet Klaus et Parente Stephen, 2014, « Resistance to technology adoption : the rise and decline of guilds », *Review of Economic Dynamics*, 17, 437-458.
- Desmet Klaus et Parente Stephen, 2012, « The evolution of markets and the revolution of industry », *Journal of Economic Growth*, vol. 17, p. 205-234.
- De Vries Jan, 1984, *European Urbanization 1500-1800*, Cambridge Mass. Harvard University Press.
- De Vries Jan, 1993, « Between purchasing power and the world of goods ; understanding the household in early modern Europe », *Consumption and the World of Goods*, études réunies par John Brewer, Roy Porter, Londres Routledge, p. 85-132.
- De Vries Jan, 2008. *The Industrious Revolution : Consumer Behavior and the Household Economy, 1650 to the Present*, Cambridge (UK) Cambridge University Press.
- Dinopoulos Elias et Syropoulos Constantinos, 2007, « Rent protection as a barrier to innovation and growth », *Economic Theory*, vol. 32, p. 309-332.
- Doren Alfred, 1934, *Italienische Wirtschaftsgeschichte*, Jena Fischer.

- Doren Alfred, 1936, *Wirtschaftsgeschichte Italiens im Mittelalter*. Trad. it. *Storia economica dell'Italia nel Medio Evo* (1936), Padoue Cedam.
- Douglas Mary et Isherwood Baron, 1979, *The World of Goods : Towards an Anthropology of Consumption*, Londres, Allen Lane ; trad. it., *Il mondo delle cose. Oggetti, valori, consumo* (1984), Bologne Il Mulino.
- Epstein S. R., 1993, « Town and Country : Economy and Institutions in Late Medieval Italy », *The Economic History Review*, New Series, vol. 46(3), p. 453-477
- Epstein S. R., 1998, « Craft guilds, apprenticeship, and technological change in preindustrial Europe », *The Journal of Economic History*, vol. 58(3), p. 684-713.
- Esch Arnold, 2002, « Prolusione – Economia ed arte : la dinamica del rapporto nella prospettiva dello storico », in Simonetta Cavaciocchi, *Economia e arte, secc. XIII-XVIII : atti della « Trentatreesima settimana di studi »*, 30 aprile – 4 maggio 2000, Prato.
- Ettlinger L. D., 1965, *The Sistine Chapel before Michelangelo*, Oxford.
- Etro Federico, 2018, « The Economics of Renaissance Art », *Journal of Economic History*, vol. 78(2), p. 500-538.
- Etro Federico et Pagani Laura, 2012, « The market for paintings in Italy during the seventeenth century », *The Journal of Economic History*, vol. 72(2), p. 423-447.
- Etro Federico et Pagani Laura, 2013, « The market for paintings in the Venetian Republic from Renaissance to Rococo », *Journal of Cultural Economics*, vol. 37(4), p. 391-415.
- Falomir M., 2003, « Titian's Replicas and Variants », *Titian*, éd. D. Jaffé, p. 60-68.
- Fantoni Marcello, Matthew Louisa C. et Matthews Grieco Sara E. (dir.), 2003, *The Art Market in Italy, 15th–17th Centuries*, Modène Panini.
- Fain John Tyree, 1951, « Ruskin and Mill », *Modern Language Quarterly*, vol. 12, p. 150-154.
- Fain John Tyree, 1952, « Ruskin and Hobson », in PMLA (Modern Language Association Publishers), LXVII, p. 297-307.
- Fain John Tyree, 1956, *Ruskin and the Economists*, Nashville Vanderbilt University Press.
- Favaro Elena, 1975, *L'arte dei pittori in Venezia e i suoi statuti*, Florence Olschki.
- Fiorito Luca et Foresti Tiziana, 2019, « Herbert J. Davenport on Conspicuous Consumption and the Economics of Feminism », *Journal of Economic Issues*, vol. 53(1), p. 277-287.
- Firenzuola Agnolo, 1548, *Delle bellezze della donne*.
- Fischer Siegfried, 1983, « Avaritia, Luxuria und Ambitio in der Satire II 3 des Horaz », *Philologus. Zeitung für das klassische Altertum*, 127, p. 72-79.
- Fisher M. Roy, 1977, *Titian's Assistants during the Later Years*, New York Garland.

- Flacelière Robert, 1953, compte-rendu sur Gauthier R. A. (op), *Magnanimité : l'idéal de la grandeur dans la philosophie païenne et dans la théologie chrétienne, in Revue des Études Grecques*, p. 444-445.
- Fontana Jeffrey, 2011, « Bachiacca : artist of the Medici Court by R. G. La France », *The Sixteenth Century Journal*, vol. 42(2), p. 574-575.
- Forbis E. P., 1993, « Liberalitas and largitio : terms for private munificence in Italian home inscriptions », *Atheneum*, 81, 1993, p. 483-498.
- Fortini Brown, Patricia, [2004] 2005, *Private Lives in Renaissance Venice*, Yale University.
- Fouquet Roger et Broadberry Stephen, 2015, « Seven Centuries of European Economic Growth and Decline », *The Journal of Economic Perspectives*, vol. 29(4), p. 227-244
- Franceschi Franco, 2002, « La storiografia economica sul Rinascimento e le sue metamorfosi : riflessione », in Fiorella Gioffredi Superbi, Allen K. Grieco et Michael J. Rocke (dir.), *The Italian Renaissance in the Twentieth Century*, Florence Olschki, p. 153-172.
- Franzini Maurizio, 1994, « "The Political Economy of Art" di John Ruskin : una rilettura alla luce della moderna teoria economica », in Jeanne Clegg et Paul Tucker (dir.), *The Dominion of Daedalus*, Sr. Albans Brentham Press, p. 61-73.
- Fraser-Jenkins A. D., 1970, « Cosimo de Medici's patronage of architecture and the theory of magnificence », *Journal of the Warburg and Courtauld Institutes*, 33, p. 162-170.
- Freedberg Sidney, 2001, *Pittura en Italia 1500-1600*, éd. Catedra.
- Frey Bruno S. et Pommerehne Werner W., 1989, *Muses and Markets : Explorations in the Economies of the Arts*, Oxford Basic Blackwell.
- Friedlander Walter, [1957] 1991, *Maniérisme et antimaniérisme*, Paris Gallimard.
- Frijo Daniela, 1985. *Il padre di famiglia. Governo della casa e governo civile netta tradizione dell' « economica » tra Cinque e Seicento*, Rome Bulzoni.
- Frommel Christoph Luitpold, 2013, « Isabelle d'Este e Francesco Gonzagua : sposi e committenti contrastanti », in Frommel Sabine et Juliette Dumas (dir.), *Bâtir au féminin*, Paris éd. Picard, p. 115-125.
- Gáldy Andrea M., 2005, « The Scrittoio della Calliope in the Palazzo Vecchio : a Tuscan museum », *Renaissance Studies*, vol. 19(5), *Special Issue : The Biography of the Object in Late Medieval and Renaissance Italy*, p. 699-709.
- Gauthier R. A., 1951, *Magnanimité. L'idéal de la grandeur dans la philosophie païenne et dans la théologie chrétienne*, Paris Vrin.
- Gérin-Jean Pierre, 2002, « Recherches sur la signification économique des prix des œuvres d'art : la façon dont se formaient ceux des peintures et les hiérarchies qui en résultent », in Simonetta Cavaciocchi, *Economia e*

- arte, secc. XIII-XVIII : atti della « Trentatreesima settimana di studi », 30 aprile – 4 maggio 2000, Prato.*
- Gérin-Jean Pierre, 2003, « Prices of works of art and hierarchy of artistic value on the Italian market (1400-1700) », in Marcello Fantoni, Louisa C. Matthew et Sara E. Matthews Grieco (dir.), *The Art Market in Italy, 15th–17th Centuries*, Modène Panini, p. 181-194.
- Gibbons Robert, 1992, *Game theory for applied economist*, Princeton University Press.
- Gilbert Creighton, 1977, « Peintres et menuisiers au début de la Renaissance en Italie », *Revue de l'art*, vol. 37.
- Gilbert Creighton, 1998, « What Did the Renaissance Patron Buy ? », *Renaissance Quarterly*, Vol. 51(2) (Summer, 1998), p. 392-450.
- Gilman Nils, 1999, « Thorstein Veblen's Neglected Feminism », *Journal of Economic Issues*, 1999, 33(3), p. 689-711.
- Goetzmann William N., 1993, « Accounting for taste : art and the financial markets over three centuries », *American Economic Review*, vol. 5, p. 1370-1376.
- Goffen Rona, 1997, *Titian's Women*, New Haven / Londres Yale University Press.
- Goldthwaite Richard A., 1987a, « The Economy of Renaissance Italy : the Precondition for Luxury Consumption », *I Tatti Studies*, 2, 1987, p. 15-39.
- Goldthwaite Richard A., 1987b, « The empire of things : consumer demand in Renaissance Italy », in F. W. Kent et Patricia Simons (dir.), *Patronage, Art, and Society in Renaissance Italy*, Oxford Clarendon Press, p. 153-175.
- Goldthwaite Richard A., 1993, *Wealth and the Demand for Arts in Italy 1300-1600*, Baltimore The Johns Hopkins University Press.
- Goldthwaite Richard A., 2010, « The Painting Industry in Early Modern Italy », in Richard E. Spear et Philip Sohm, *Painting for Profit*, Yale University Press, p. 275-301.
- Goldthwaite Richard A., 2003, « Economic parameters of the Italian art market (15th to 17th centuries) », in Marcello Fantoni, Louisa C. Matthew et Sara E. Matthews Grieco (dir.), *The Art Market in Italy, 15th–17th Centuries*, Modène Panini, p. 423-444.
- Gombrich Ernst, 1975, *Art History and the Social Sciences*, Oxford Clarendon Press.
- Gonand Frédéric, Fakhri Hasanov et Lester C. Hunt, 2019, « Estimating the Impact of Energy Price Reform on Saudi Arabian Intergenerational Welfare using the MEGIR-SA Model », *The Energy Journal*, vol. 40(3), p. 25-47.
- Gossman Lionel, 2000, *Basel in the Age of Burckhardt : A Study in Unseasonable Ideas*, University of Chicago Press.
- Greif Avner, 1993, « Contract Enforceability and Economic Institution in Early Trade : The Maghribi Traders' Coalition », *American Economic Review*, vol. 83(3), p. 525-548.

- Greif Avner, Milgrom Paul et Weingast Barry W., 1994, « Coordination, commitment and enforcement : the case of the merchant guild », *Journal of Political Economy*, vol. 102, p. 745-776.
- Guerzoni Guido, 1994 « Testing Reitlinger's Sample Reliability », paper presented at the 8th Conference on Cultural Economics, Witten, August.
- Guerzoni Guido, 1995, « Reflections on historical series of art prices : Reitlinger's data revisited », *Journal of Cultural Economics*, vol. 19, p. 251-260.
- Guerzoni Guido, 2011, *Apollon et Vulcain. Les marchés artistiques en Italie (1400-1700)*, Les Presses du réel.
- Gujarati Damodar N., 1995, *Basic econometrics*, McGraw Hill.
- Gustafsson Bo, 1987, « The rise and economic behavior of medieval craft guilds : an economic-theoretical interpretation », *Scandinavian Economic History Review*, vol. 35(1), p. 1-40.
- Haskell Francis, (1963) 1980, *Patrons and Painters : a study in the relations between Italian art and society in the Age of the Baroque*, Yale University Press.
- Haskell Francis, 1989, *Le Metamorfosi del Gusto. Studi su arte e pubblico nel XVIII e XIX secolo*, Turin Bollari Boringhieri.
- Haskell Francis et Nicholas Penny, 1981, *Taste and the Antique. The Lure of Classical Sculpture 1500-1900*, New Haven / Londres Yale University Press. Trad. française, *De l'art et du goût, jadis et naguère*. Paris Gallimard (1989).
- Hauser Arnold, 1953, *Sozialgeschichte der Kunst und Literatur*, Munich Beck. Trad. fr. *Histoire sociale de l'art et de la littérature*, Paris Presse Universitaires de France (2004).
- Havlena William J. et Morris B. Holbrook, 1986, « The varieties of consumption experience : comparing two typologies of emotion in consumer behavior », *Journal of Consumer Research*, vol. 13, p. 394-404.
- Héland André, 2005, *John Ruskin et les Cathédrales de la Terre*, Chamonix éd. Guérin.
- Hemingway Andrew, 2006, *Marxism and the history of art*, Pluto Press.
- Henderson Willie, 1999, *John Ruskin's Political Economy*, Londres Routledge.
- Hervier Dominique et Eva Renzulli, 2020, *André Chastel, portrait d'un historien de l'art (1912-1990). De sources en témoignages*, La Documentation française.
- Heyd Wilhelm von, 1879, *Geschichte des Levantehandels im Mittelalter*, Stuttgart.
- Hickson Charles R. et Earl A. Thompson, 1991, « A new theory of guilds and European economic development », *Explorations in Economic History*, vol. 28, p. 127-168.
- Hilaire de Poitiers [367 ap. J.-C.], *La Trinité*, I-III, Sources chrétiennes n°443, 448 et 462, éd. Cerf.
- Hinde John R., 2001, « Review of *Basel in the Age of Burckhardt : A Study in Unseasonable Ideas* by Lionel Gossman », *The American Historical Review*, vol. 106(3), p. 1064-1065.

- Hochmann Michel, 1992, *Peintres et commanditaires à Venise*, Collection de l'École française de Rome, tome 155.
- Hochmann Michel, 2001, « Les collections des familles "papalistes" à Venise et à Rome du xvi^e au xviii^e siècle », in Olivier Bonfait, Michel Hochmann, Luigi Spezzaferro et Bruno Toscano (dir.), 2001, *Geografia del collezionismo – Italie e Francia tra il xvi e il xviii secolo*, Collection de l'École française de Rome, n° 287, p. 203-223.
- Hochmann Michel, 2008a, « Le collezioni veneziane nel Rinascimento : storia e storiografia », in Michel Hochmann, Rosella Lauber et Stefania Mason (dir.), *Il collezionismo d'arte a Venezia. Dalle origini al Cinquecento*, Venezia – Marsilio : Fondazione di Venezia.
- Hochmann Michel, 2008b, « La familia Grimani », in Michel Hochmann, Rosella Lauber et Stefania Mason (dir.), *Il collezionismo d'arte a Venezia. Dalle origini al Cinquecento*, Venezia – Marsilio : Fondazione di Venezia.
- Hochmann Michel, 2015, « Drawing as a method of replication in late-cinquecento Venetian Workshops », in U. R. D'Elia (éd.), *Rethinking Renaissance drawings : essays in honour of David McTavish*, McGill-Queen's University Press.
- Hochmann Michel, 2016, « Une analyse sociologique des collections vénitiennes du xvi^e siècle est-elle possible ? Quelques exemples vénitiens », in Véronique Gérard Powell (dir.), *Artistes, musées et collections. Un hommage à Antoine Schnapper*, Presse de l'Université Paris-Sorbonne.
- Hochmann Michel, 2017, « Les peintres du portique de Saint Marc », *Mitteilungen des Kunsthistorischen Institutes in Florenz*, LIX, 3, p. 341-361.
- Hohti Paula, 2010, « Domestic space and identity : artisans, shopkeepers and traders in sixteenth-century Siena », *Urban History*, 37(3), « Special Issue : Locating communities in the early modern Italian city », p. 372-385.
- Hohti Paula, 2010b, « 'Conspicuous' consumption and popular consumers : material culture and social status in sixteenth-century Siena », *Renaissance Studies*, vol. 24(5), p. 654-670.
- Holbrook Morris B. et Hirschman Elizabeth C., 1982, « The experiential aspect of consumption : consumption fantasies, feelings and fun », *Journal of Consumer Research*, vol. 9, p. 132-140.
- Holbrook Morris B., Chestnut Robert W., Oliva Terence A. et Greenleaf Eric A., 1984, « Play as a Consumer Experience : The Roles of Emotions, Performance, and Personality in the Enjoyment of Games », *Journal of Consumer Research*, vol. 11, p. 728-739.
- Holmes Megan, 2003, « Neri di Bicci and the commodification of artistic values in Florentine painting (1450-1500) », in Marcello Fantoni, Louisa C. Matthew et Sara E. Matthews Grieco (dir.), *The Art Market in Italy, 15th–17th Centuries*, Modène Panini, p. 213-224.

- Holub H. W., M. Hutter et G. Tappeiner, 1993, « Light and Shadow in Art Price Competition », *Journal of Cultural Economics*, vol. 17, p. 49-63.
- Howard Peter, 2008, « Preaching Magnificence in Renaissance Florence », *Renaissance Quarterly*, vol. 61(2), p. 325-369.
- Hughes Anthony, 1986, « 'An Academy for Doing'. I : The Accademia del Disegno, the Guilds and the Principate in Sixteenth-Century Florence », *Oxford Art Journal*, Vol. 9, n° 1, p. 3-10.
- Humbolt Alexander von, 1811, *Essai politique sur le royaume de la Nouvelle Espagne*, Paris Schoell.
- Huse Norbert et Wolfgang Wolters, 1990, *The Art of Renaissance Venice*, Chicago University Press, p. 190-191.
- Ireland Norman, 1994, « On Limiting the Market for Status Signals » *Journal of Public Economics*, vol. 53, p. 91-110.
- Isager Jacob, 1993, « The hellenization of Rome. Luxuria or Liberalitas ? », in Pia Guldager-Bilde, Inge Nielsen, Marjatta Nielsen (dir.), *Aspects of Hellenism in Italy : towards a cultural unity ?*, Copenhagen Museum Tusulanum, p. 257-275.
- Jardine Lisa, 1996, *Wordly goods. A New History of the Renaissance*, Londres Nan A. Talese.
- Jaudel Philippe, 1972, *La Pensée sociale de John Ruskin*, Paris Librairie Marcel Didier.
- Jennings Ann, 1998, « Veblen's Feminism in Historical Perspective », in W. J. Samuels (éd.), *The Founding of Institutional Economics. The Leisure Class and Sovereignty*, London / New York Routledge, p. 201-233.
- Jestaz Bertrand, 2001, « Les collections de peintures à Venise au XVI^e siècle », in Olivier Bonfait, Michel Hochmann, Luigi Spezzaferro et Bruno Toscano (dir.), *Geografia del collezionismo. Italie e Francia tra il XVI e il XVIII secolo*, Collection de l'École française de Rome, n° 287, p. 185-201.
- Johnson Geraldine A. and Sara F. Matthews Grieco, [1997] 2011, *Picturing Women in Renaissance and Baroque Italy*, Cambridge Cambridge University Press.
- Kalman Peter Jason, 1968, « Theory of Consumer Behavior When Prices Enter the Utility Function », *Econometrica*, vol. 36 (3/4), p. 497-510.
- Kempers Bram, 1987, *Painting, Power and Patronage : The Rise of the Professional Artist in Renaissance*, New York Penguin.
- Kelly-Gadol Joan, 1997, « Did women have a Renaissance ? », in Renate Bridenthal et Susan Stuard (éd.), *Becoming Visible : Women in European History*, Boston Houghton, p. 137-164.
- Kent Dale V., 2000, *Cosimo de' Medici and the Florentine Renaissance*, New Haven.
- Kent F. W., 2004, *Lorenzo dei Medici and the Art of Magnificence*, Baltimore The Johns Hopkins University Press.

- Klein Robert, 2017, *L'esthétique de la technè : l'art selon Aristote et les théories des arts visuels au XVI^e siècle*, édition posthume de J. Koering, Paris INHA.
- Klingender Francis, 1943, *Marxism and Modern Art. An Approach to Social Realism*, Londres Lawrence & Wishan.
- Klingender Francis, 1936, « The Crucifix. A symbol of medieval class struggle », *Left Review*, vol. 2(4), p. 167-173.
- Knowles Rob, 2001, « Carlyle, Ruskin and Morris : Work across the "River of Fire" », *History of Economics Review*, vol. 34, p. 126-145.
- Korteweg Arthur, Roman Kräussl et Patrick Verwijmeren, 2015, « Does it pay to invest in art? A selection-corrected returns perspective », *Review of Financial Studies*, vol. 29(4), p. 1007-1037.
- Krohn Deborah, 2003, « Taking stock : evaluation of works of art in Renaissance Italy », in Marcello Fantoni, Louisa C. Matthew et Sara E. Matthews Grieco (dir.), *The Art Market in Italy, 15th–17th Centuries*, Modène Panini, p. 203-212.
- Kubersky-Piredda Susanne, 2003, « Immagini devozionali nel Rinascimento fiorentino : produzione, commercio, prezzi », in Marcello Fantoni, Louisa C. Matthew et Sara E. Matthews Grieco (dir.), *The Art Market in Italy, 15th–17th Centuries*, Modène Panini, p. 115-126.
- Kurzel-Runtscheiner Monica, 1995, *Töchter der Venus : Die Kurtisanen Roms im 16. Jahrhundert*, C. H. Beck Verlag.
- La France Robert, 2003, « Bachiacca's formula for success », in Marcello Fantoni, Louisa C. Matthew et Sara E. Matthews Grieco (dir.), *The Art Market in Italy, 15th–17th Centuries*, Modène Panini, p. 237-252.
- Lancaster Kelvin, 1966, « A new approach to consumer theory », *Journal of Political Economy*, vol. 74, p. 132-157.
- Leibenstein Harvey, 1950, « Bandwagon, snob and Veblen effects in the Theory of Consumers' Demand », *Quarterly Journal of Economics*, vol. 64, p. 183-207.
- Leibenstein Harvey, 1982, « The prisoners' dilemma in the invisible hand : an analysis of intrafirm productivity », *American Economic Review*, vol. 72(2), p. 92-97.
- Leuschner Eckhard, 2003, « Censorship and the market. Antonio Tempesta's "new" subjects in the context of Roman Printmaking ca. 1600 », in Marcello Fantoni, Louisa C. Matthew et Sara E. Matthews Grieco (dir.), *The Art Market in Italy, 15th–17th Centuries*, Modène Panini, p. 65-73.
- Lewis W. Arthur, « Economic Development with Unlimited Supplies of Labour », *The Manchester School of Economic and Social Studies*, vol. 22, 1954, p. 139-192.
- Logan Oliver, 1972, *Culture and Society in Venice 1470-1790, the Renaissance and its heritage*, Londres. Trad. it. *Venezia, cultura e società 1470-1790*, il Veltro éd., 1980.

- Loh Maria H., « Originals, reproductions, and a “particular taste” in the 17th century republic of painting », in Neil De Marchi et Hans J. van Miegroet, 2006, *Mapping markets for paintings in Europe*, Turnhout Brepols.
- Lopez Robert S., 1952, « Économie et architecture médiévale. Cela aurait-il tué ceci ? », *Annales*, Année 1952, p. 433-438.
- Lopez Robert S., 1962, « Hard times and investment in culture », in Wallace Klippert Ferguson (dir.) *The Renaissance : Six Essays*, New York Harper & Row, p. 29-54.
- Lopez Robert S. et Harry A. Miskimin, 1962, « The economic depression of Renaissance », *The Economic History Review*, 2, XIV, 3, p. 408-426.
- Lorenzoni Giovanni, 1939, *La storia economica d'Italia nel Medioevo*, Florence Olschki.
- Lucas Robert, 1978, « Asset prices in an exchange economy », *Econometrica*, vol. 46(6), p. 1429-1445.
- Luzzatto Gino, 1949, *Storia economica d'Italia : il medioevo*, Florence Sansoni.
- Luzzatto Gino, 1958, *Breve storia economica d'Italia. Dalla caduta dell'Impero romano al principio del Cinquecento*, Turin Einaudi.
- Luzzatto Gino, 1963, *Storia economica d'Italia*, Florence Sansoni.
- MacKenney Richard, 1987, *Tradesmen and traders. The World of the guilds in Venice and Europe, ca.1250-ca.1650*, Routledge (NB : ne figure pas dans la pourtant longue bibliographie de Ogilvie, 2019).
- Malanima Paolo, 2011, « The long decline of a leading economy : GDP in central and northern Italy, 1300–1913 », *European Review of Economic History*, vol. 15(2), p. 169-219.
- Mandel Benjamin, 2009, « Art as an Investment and Conspicuous Consumption Good », *American Economic Review*, vol. 99(4), p. 1653-1663.
- Manning C. E., 1985, « *Liberalitas*. The Decline and Rehabilitation of a Virtue », *Greece & Rome*, vol. 32, p. 73-83.
- Martens Maximilaan et Natasja Peters, 2006, « Painting in Antwerp houses (1532-1567) », in Neil De Marchi et Hans J. van Miegroet, *Mapping markets for paintings in Europe*, Turnhout Brepols.
- Martin François-René, 2016, « Francis Klingender et le problème de l'art religieux. À propos d'une texte perdu de Marx », in Neil McWilliam, Constance Moréteau et Johanne Lamoureux (dir.), *Histoires sociales de l'art. Une anthologie critique*, Presses du réel.
- Mason Stefania, 2009, « L'Inventario di Gerolamo Bassano e l'eredità della bottega », *n° speciale del notiziario dell'Associazione Amici dei Musei e dei Monumenti di Bassano del Grappa*, Bassano.
- Matthew Louisa C., 1997, « The Patrons' role » in David Alan Brown, Peter Humfrey et Mauro Lucco (éd.), *Lorenzo Lotto, Rediscovered Master of the Renaissance*, Washington National Gallery of Art, p. 29-35.

- Matthew Louisa C., 2003, « Were there open markets for pictures in Renaissance Venice ? », in Marcello Fantoni, Louisa C. Matthew et Sara E. Matthews Grieco (dir.), *The Art Market in Italy, 15th–17th Centuries*, Modène Panini, p. 253-262.
- Matthew Louisa C., 2006, « Painters marketing paintings in Fifteenth and Sixteenth-Century Florence and Venice », in Neil De Marchi et Hans J. Van Migroet (dir.), *Mapping Markets for Paintings in Europe 1450-1750*, Brepols.
- Matthews-Grieco Sara F., 2011, « Pedagogical prints : moralizing broadsheets and wayward women in Counter Reformation Italy », in Geraldine Johnson et Sara F. Matthews Grieco, *Picturing Women in Renaissance and Baroque Italy*, Cambridge University Press.
- McKendrick Neil, John Brewer et J. H. Plumb, 1982, *The birth of a consumer society : commercialization of Eighteenth Century England*, Londres.
- Meese Richard et Nancy Wallace, 1997, « The Construction of Residential Housing Price Indices : A Comparison of Repeat-Sales, Hedonic-Regression and Hybrid Approaches », *The Journal of Real Estate Finance and Economics*, vol. 14(1-2), p. 51-73.
- Mei Jianping et Michael Moses, 2002, « Art as an Investment and the Underperformance of Masterpieces », *American Economic Review*, vol. 92(5), p. 1656-1668.
- Meijer Bert W., 2017, *Il disegno Veneziano 1580-1650 : ricostruzioni storico-artistiche*, L. Olschki éd.
- Miles Deri, 1987, *Forbidden Pleasures : Sumptuary Laws and the Ideology of Moral Decline in Rome*, Ph. D. Thesis, Londres.
- Mill John Stuart, 1871, *Utilitarianism*, Londres Longmans.
- Miller Daniel, 1987, *Material culture and mass consumption*, Oxford.
- Modesti Adelina, 2003, « Patrons as agents and artists as dealers in Seicento Bologna », in Marcello Fantoni, Louisa C. Matthew et Sara E. Matthews Grieco (dir.), *The Art Market in Italy, 15th–17th Centuries*, Modène Panini, p. 313-324.
- Modigliani Franco et Richard Brumberg, 1954, « Utility Analysis and the Consumption Function : An Interpretation of Cross-Section Data », in Kenneth Kurihara (éd.), *Post-Keynesian Economics*, New Brunswick Rutgers University Press.
- Modigliani Franco, 1975, « The Life Cycle Hypothesis of Saving. Twenty Years Later » in Michael Parkin (éd.), *Contemporary Issues in Economics*, Manchester University Press, p. 2-36.
- Mokyr Joel, 1990, *The Level of Riches : Technological Creativity and Economic Progress*, New York / Oxford Oxford University Press, .

- Mollat Michel, 1958, « Y a-t-il une économie de la Renaissance ? », *Actes du Colloque sur la Renaissance*, Paris Vrin, p. 37-54.
- Montias John Michael, 1990, « Socio-Economic Aspects of Netherlandish Art from the Fifteenth to the Seventeenth Century : A Survey », *The Art Bulletin*, vol. 72(3), p. 358-373.
- Montias John Michael, 1996, *Le Marché de l'art aux Pays-Bas, xv-xvi^e siècles*, Paris Flammarion.
- Montias John Michael, 2002, « Notes on Economic Development and the Market for Paintings in Amsterdam », in Simonetta Cavaciocchi, *Economia e arte, secc. XIII-XVIII : atti della « Trentatreesima settimana di studi »*, 30 aprile – 4 maggio 2000, Prato.
- Moore Gregory, 2000, « Ruskin on Political Economy, or “Being Preached to Death by a Mad Governess” », *History of Economic Review*, vol. 31, p. 70-78.
- Murphy Caroline, 1999, « In praise of the ladies of Bologna : the Image and Identity of the sixteenth-century Bolognese Female Patriciate », *Renaissance Studies*, vol. 13, p. 440-454.
- Murphy Caroline, 2003, « The Market for pictures in post-tridentine Bologna », in Marcello Fantoni, Louisa C. Matthew et Sara E. Matthews Grieco (dir.), *The Art Market in Italy, 15th–17th Centuries*, Modène Panini, p. 41-53.
- Murphy Caroline, 2011, « Lavinia Fontana and female life cycle experience in late sixteenth-century Bologna », in Geraldine Johnson et Sara F. Matthews Grieco, *Picturing Women in Renaissance and Baroque Italy*, Cambridge University Press.
- Nelson Jonathan K. et Richard J. Zeckhauser, 2008, *The Patron's Payoff : The Economics of Information in Italian Renaissance Art*, Princeton Princeton University Press.
- North Michael, 2009, « Cultura e storia economica : stato della questione e future propestitve di ricerca sur mercato dell'arte europea », *Studi Storici*, Anno 50, n° 3, *La storia economica delle società dell'Europa preindustriale*, p. 779-789.
- Ogilvie Sheilagh, 2014, « The Economics of Guilds », *Journal of Economic Perspectives*, vol. 28(4), p. 169-192.
- Ogilvie Sheilagh, 2019, *The European Guilds – an Economic Analysis*, Princeton University Press.
- O’Gorman Franck, 2001, *Late Ruskin : New Contexts*, Aldershot Ashgate.
- O’Malley Michelle, 2003, « Commissioning bodies, allocation decisions and price structures for altarpieces in fifteenth- and early seventeenth-century Italy », in Marcello Fantoni, Louisa C. Matthew et Sara E. Matthews Grieco (dir.), *The Art Market in Italy, 15th–17th Centuries*, Modène Panini, p. 163-180.

- Ormrod David, 1999, « Arts and its markets », *The Economic History Review*, New Series, vol. 52(3), p. 544-551.
- Palumbo Fossati Isabella, 2012, *Intérieurs vénitiens à la Renaissance*, Paris Michel de Maule éd.
- Panofsky Erwin, [1931] 1976, « Contribution au problème de la description d'œuvres appartenant aux arts plastiques et à celui de l'interprétation de leur contenu », *La Perspective comme forme symbolique et autres essais*, trad. fr., Paris Les Éditions de Minuit, p. 235-255.
- Passini Michela, 2017, *L'Œil et l'Archive. Une histoire de l'histoire de l'art*, La Découverte.
- Penny Nicholas, 2005, « Introduction : toothpicks and green hangings », *Renaissance Studies*, vol. 19(5), *Special Issue : The Biography of the Object in Late Medieval and Renaissance Italy*, p. 581-590.
- Pesando James, 1993 « Art as an Investment. The Market for Modern Prints », *American Economic Review*, vol. 83, p. 1075-1089.
- Pesando James et Pauline Shum, 2008, « The auction market for modern prints : confirmations, contradictions, and new puzzles », *Economic Inquiry*, vol. 46(2), p. 149-159.
- Pilliod Elisabeth, 2010, « Bachiacca : Artist of the Medici Court by Robert G La France », *Renaissance Quarterly*, vol. 63(1), p. 248-249.
- Pinelli Antonio, [1993] 1996, *La belle manière. Anticlassicisme et maniérisme dans l'art du XVI^e siècle*, Le Livre de poche.
- Poglayen-Neuwall Stephan, 1934, « Titian's Pictures of the Toilet of Venus and Their Copies », *Art Bulletin*, vol. 16, p. 358-384.
- Pomian Krzysztof, 2003, *Des saintes reliques à l'art moderne : Venise – Chicago, XIII^e-XX^e siècle*, Paris Gallimard.
- Pontano Giovanni (1999), *I libri delle virtù sociali*, Bulzoni. Nous citons la rééd. du chapitre De Splendore : Pontano Giovanni (2002), « Ioannis Ioviani Pontani to Chariteo : On Splendour », *Journal of Design History*, vol. 15(4), *Approaches to Renaissance Consumption*, p. 222-227.
- Rae John, 1834, *Statement of some new principles on the subject of political economy, exposing the fallacies of the system of free trade, and some other doctrines maintained in the « Wealth of Nations »*, notamment le chap. 11, « On Luxury ».
- Rearick William R., 2001, *Il disegno veneziano del Cinquecento*, Milano Electa.
- Reinhardt Volker, 1998, « The Roman Art Market in the Sixteenth and Seventeenth centuries », in Michael North et David Ormrod, *Art Markets in Europe 1400-1800*, London / New York Routledge.
- Renneboog Luc et Spaenfens Christophe, 2013, « Buying Beauty : On Prices and Returns in the Art Market », *Management Science*, vol. 59(1), p. 36-53.

- Roek Bernd, 2011, « Artisti – Artigiani – Mercanti : Tedeschi a Venezia nella prime età moderna », in Natalino Bonazza, Isabella di Leonardo et Gianmario Guidarelli, *La Chiesa di San Bartolomeo e la comunità tedesca a Venezia*, Convegno internazionale di studi, Venezia Centro tedesco di studi veneziani.
- Rogers Mary, 1988, « The decorum of women's beauty : Trissino, Firenzuola, Luigini and the representation of women in sixteenth-century painting », *Renaissance Studies*, vol. 2, p. 47-88.
- Romano Ruggiero, 1974, « La storia economica. Del secolo XIV al Seicento », in Romano Ruggiero (dir.), *Storia d'Italia, vol. II : Della caduta dell'Impero romano al secolo XVIII*, Corrado Vivanti, Turin Einaudi, p. 1811-1931.
- Romein Ed et Gerbrand Korevaar, 2006, « Dutch guilds and the threat of public sales », in Neil De Marchi et Hans J. van Miegroet, *Mapping markets for paintings in Europe*, Turnhout Brepols.
- Romer David, 1984, « The Theory of Social Custom : A Modification and Some Extensions », *Quarterly Journal of Economics*, vol. 99, p. 717-727.
- Rubin Patricia Lee, 1995, *Magnificence. Art of the Italian Renaissance Courts*, New York Harry N. Abrams Hall.
- Ruskin John, 1956-1958, *Diaries*, vol. 1, Oxford Clarendon Press.
- Ruskin John, 1862, *Unto This Last : Four Essays on the First Principles of Political Economy*, Londres Smith-Elder & Co.
- Ruskin John, 1857, *The Political Economy of Art : Being the Substance (with Additions) of two lectures Delivered at Manchester, July 10th and 13th, 1857*, Londres Smith-Elder & Co.
- Ruskin John, 1880, *A Joy for Ever (and Its Price in the Market)*, George Allen, Londres éd. Cook & A. Wedderburn.
- Russel Josiah Cox, 1958, « Late Ancient and Medieval Population », *Transactions of the American Philosophical Society*, v. 48(3), p. 1-152.
- Rybczynski Witold, 1988, *Home : a short history of an idea*, London, Heinemann.
- Salvagni Isabella, 2012, *La corporazione dei pittori nella chiesa di San Luca a Roma*, Saggi di storia dell'arte ; 27.
- Sapori Armando, 1940, *Studi di storia economica medievale*, vol. I, Il Medioevo, vol. II, L'epoca moderna, Florence Sansoni.
- Sapori Armando, 1955, *Studi di storia economica (secoli XIII-XIV-XV)*, terza edizione accresciuta, Florence Sansoni.
- Schmitter Monika, 2004, « "Virtuous Riches" : The Bricolage of Cittadini Identities in Early-Sixteenth-Century Venice », *Renaissance Quarterly*, vol. 57(3), p. 908-969.
- Schmitter Monika, 2011, « The Quadro da Portego in Sixteenth-Century Venetian Art », *Renaissance Quarterly*, vol. 64(3), p. 693-751.

- Schnapper Antoine, 1998, « Probate inventories, public sales, and the Parisian market in the seventeenth century », in Michael North et David Ormrod, *Art Markets in Europe 1400-1800*, London / New York Routledge.
- Schoenlaub Jean, 2018, *Petite anthologie de l'alpinisme*, Chamonix éd. Guérin, p. 22-23.
- Sée Henri, 1930, « L'œuvre de Werner Sombart et l'histoire économique », *Revue d'Histoire Moderne et Contemporaine*, 5-26, p. 124-131.
- Sekora John, 1977, *Luxury : The Concept in Western Thought, Eden to Smollett*, Baltimore The Johns Hopkins University Press.
- Shammas Carole, 1990. *The Pre-Industrial Consumer in England and America*, Oxford.
- Shanahan James L. et Hendon William S. (dir.), 1983, *Economics of Cultural Decisions*, Cambridge Abt Books.
- Shaneyfelt Sheri Francis, 2015, « The Società del 1496 : Supply, Demand, and Artistic Exchange in Renaissance Perugia », *The Art Bulletin*, vol. 97(1), p. 10-33.
- Shapiro Michael, 1964, « On the relation of patron and artist : comments on a proposed model for the scientist », *The American Journal of Sociology*, vol. 70(3), p. 363-369.
- Shapiro Carl et Stiglitz Joseph, 1984, « Equilibrium Unemployment as a Worker Discipline Device », *The American Economic Review*, vol. 74(3), p. 433-444.
- Shaw James E., 2006, « Institutional controls and the retail of paintings : the painters' guild in early modern Venice », in Neil De Marchi et Hans J. van Miegroet, *Mapping markets for paintings in Europe*, Turnhout Brepols.
- Shearman John, [1967] 1990, *Mannerism*, rééd. Penguin books.
- Shell Janice, 1995, *Pittori in bottega : Milano nel Rinascimento*, Turin Allemandi.
- Sherburne James Clark, 1972, *John Ruskin, or The Ambiguities of Abundance. A Study in Social and Economic Criticism*, Cambridge Harvard University Press.
- Sicca Cinzia M., 2002, « Consumption and trade of art between Italy and England in the first half of the sixteenth century : the London house of the Bardi and Cavalcanti company », *Renaissance Studies*, v. 16(2), p. 163-201.
- Sickel Lothar, 2012, « Anthonis Santvoort. Ein niederländischer Maler, Verleger und Kunstvermittler in Rom. Mit einer Exkurs zum Testament Cornelis Corts », *Ein privilegiertes Medium und die Bildkulturen Europas*, Munich.
- Solow Robert, 1956, « A contribution to the theory of economic growth », *Quarterly Journal of Economics*, vol. 70(1), p. 65-94.
- Sombart Werner, 1913, *Luxus und Kapitalismus*, Munich et Leipzig, Duncker & Humblot. Trad. espagnole, 2012, *Lujo y capitalismo*, éd. Sequitur.
- Spear Richard at Philip Sohm, 2010, *Painting for Profit : The Economic Lives of Seventeenth-Century Italian Painters*, Yale University Press.

- Spear Jeffrey L., 1984, *Dreams of an English Eden : Ruskin and His Tradition in Social Criticism*, New York Columbia University Press.
- Spence Michael, 1974, *Market Signaling : Informational Transfer in Hiring and Related Screening Processes*, Cambridge Harvard University Press.
- Stabel Peter, 2006, « Selling paintings in the late medieval Bruges : marketing customs and guild regulations compared », in Neil De Marchi et Hans J. van Miegroet, *Mapping markets for paintings in Europe*, Turnhout Brepols.
- Stoddart Judith, 1990, « The formation of the working classes : John's Ruskin "Fors Clavigera" as a manual of cultural literacy », *Bucknell Review*, vol. 34(2), p. 43-58.
- Stoddart Judith, 1998, *Ruskin's Culture Wars : Fors Clavigera and the Crisis of Victoria Liberalism*, Charlottesville University Press of Virginia.
- Stone Lawrence, 1971, « Prosopography », *Daedalus, Journal of the American Academy of Arts and Sciences*, 100, p. 46-79.
- Syson Luke et Thornton Dora, 2001, *Objects of virtue. Art in Renaissance Italy*, London British Museum Press.
- Throsby David, 2011, *The Political Economy of Art : Ruskin and Contemporary Cultural Economics*, *History of Political Economy*, vol. 43(2), p. 275-294.
- Thomas d'Aquin, *Summa theologiae*, II-IIae.
- Tietze Hans, 1939, « Master and Workshop in the Venetian Renaissance », *Parnassus*, vol. 11(8), p. 34-45.
- Trigg Andrew, 2001, « Veblen, Bourdieu, and Conspicuous consumption », *Journal of Economic Issues*, vol. 35(1), p. 99-115.
- Tucci Ugo, 1981, « La psicologia del mercante veneziano nel Cinquecento », *Mercanti, navi, monete del Cinquecento veneziano*, Bologne, p. 43-55.
- Tuohy Thomas Jason, 1982, *Studies in Domestic Expenditure at the Court of Ferrara. Artistic Patronage and Magnificence*, Ph. D. Dissertation at the Warburg Institute, Londres.
- Van der Stichelen Katlijne et Filip Vermeulen, 2006, « The Antwerp Guild of Saint Luke and the marketing of paintings, 1400-1700 », in Neil De Marchi et Hans J. van Miegroet, *Mapping markets for paintings in Europe*, Turnhout Brepols.
- Veblen Thorstein, 1899, *The Theory of the Leisure Class. An Economic Study in the Evolution of Institutions*, New York, The MacMillan Co. Trad. fr. *Théorie de la classe de loisir*; 1970, Paris Gallimard.
- Vermeulen Filip, 1999, « Exporting Art across the Globe : The Antwerp Art Market in the Sixteenth Century », *Netherlands Yearbook for History of Art*, vol. 50, p. 12-25, 27-29.
- Wackernagel Martin, 1938, *Der Lebensraum des Künstlers in der florentinischen Renaissance : Aufgaben und Auftraggeber, Werkstatt und Kunstmarkt*, Leipzig,

- E. A. Seemann. Nous citons l'édition en langue anglaise : Wackernagel M. (1982), *The World of the Florentine Renaissance Artist. Projects and Patrons, Workshop and Art Market*, Princeton University Press.
- Warnke Martin, 1993, *The Court Artist : On the Ancestry of the Modern Artist*, Cambridge University Press.
- Welch Evelyn, 2000, « Engendering Italian Renaissance Art – a bibliographic review », *Papers of the British School at Rome*, vol. 68, p. 201-216.
- Welch Evelyn, 2002, « Public Magnificence and Private Display : Giovanni Pontano's "De splendore" (1498) and the Domestic Arts », *Journal of Design History*, vol. 15(4), Approaches to Renaissance Consumption, p. 211-221.
- Welch Evelyn, 2003, « From retail to resale : artistic value and the second-hand market in Italy (1400-1550) », in Marcello Fantoni, Louisa C. Matthew et Sara E. Matthews Grieco (dir.), *The Art Market in Italy, 15th –17th Centuries*, Modène Panini, p. 283-300.
- Wijnberg Nachoem M., 1997, « Art and appropriability in Renaissance Italy and the Netherlands in the seventeenth century : the role of the Academy », *De Economist*, vol. 45(2), p. 139-158.
- Whistler Catherine, 2004, « Life Drawing in Venice from Titian to Tiepolo », *Master Drawings*, vol. 42(4), p. 370-396.
- Wittkower Margot et Rudolf, 2016, *Les Enfants de Saturne : psychologie et comportement des artistes de l'Antiquité à la Révolution française*, 2^e éd., trad. de Daniel Arasse, postface de François-René Martin, Paris Macula.