



# The Portrait In The Renaissance

**Didier Musso**

A decorative red circular graphic element, resembling a stylized arrow or a semi-circle, is positioned to the right of the author's name.

## **The Portrait In The Renaissance:**

**The Image of the Individual** Nicholas Mann, Luke Syson, 1998 These essays develop and challenge the supposition that the portrait in the Renaissance is connected with the cult of personality which emerged in the 15th century and provoked people to record their features accurately

**The Renaissance Portrait** Patricia Lee Rubin, 2011 Published in conjunction with an exhibition held at the Bode Museum Berlin Aug 25 Nov 20 2011 and at the Metropolitan Museum of Art New York Dec 21 2011 Mar 18 2012

*The Portrait in the Renaissance* John Pope-Hennessy, 2023-08-15 A major account of Renaissance portraiture by one of the twentieth century's most eminent art historians In this book John Pope Hennessy provides an unprecedented look at two centuries of experiment in portraiture during the Renaissance Pope Hennessy shows how the Renaissance cult of individuality brought with it a demand that the features of the individual be perpetuated a concept first manifested in the portraits that fill the great Florentine fresco cycles and led later in the fifteenth century to the creation of the independent portrait by such artists as Sandro Botticelli Antonio del Pollaiuolo Giovanni Bellini and Antonello da Messina Pope Hennessy goes on to describe the process by which Titian and the great artists of the High Renaissance transformed the portrait from a record of appearance into an analysis of character

**The Portrait in the Renaissance** Sir John Wyndham Pope-Hennessy, 1966

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**The Portrait in the Renaissance** John Pope-Hennessy, 2023-10-17 A major account of Renaissance portraiture by one of the twentieth century's most eminent art historians In this book John Pope Hennessy provides an unprecedented look at two centuries of experiment in portraiture during the Renaissance Pope Hennessy shows how the Renaissance cult of individuality brought with it a demand that the features of the individual be perpetuated a concept first manifested in the portraits that fill the great Florentine fresco cycles and led later in the fifteenth century to the creation of the independent portrait by such artists as Sandro Botticelli Antonio del Pollaiuolo Giovanni Bellini and Antonello da Messina Pope Hennessy goes on to describe the process by which Titian and the great artists of the High Renaissance transformed the portrait from a record of appearance into an analysis of character

**The Renaissance Portrait**, 1968 *Portraits of the Renaissance* Nathalie Mandel, 2007-10 Memling Van Eyck Antonello da Messina Raphael Holbein Titian Leonardo these are the greatest names of the Renaissance which symbolize the ultimate in artistic achievement Now their work is reproduced in this spectacular luxury volume printed on cotton paper and exquisitely presented in a brown and turquoise linen case Whether Italian Flemish or German all were masters of the portrait a style that was popular and much appreciated during the fifteenth and sixteenth centuries The genius of these artists allowed them to overcome the limits of the genre and inscribe the art of portraiture into the universal history of mankind Sharply focused and featuring meticulously researched illustrations this beautiful book is the first of its kind to shed light on some of the most familiar images in art history 70 illustrations

**The portrait in the renaissance** John Pope-Hennessy, 1963

**The Portrait in the Renaissance** Sir John Wyndham

Pope-Hennessy, National Gallery of Art, Washington, 1996 This is the twelfth volume of the AW Mellon Lectures in the Fine Arts which are delivered annually at the National Gallery of Art Washington The volumes of the lectures constitute number xxxv in Bollingen series      *Self Portrait* Anthony Bond, Joanna Woodall, Timothy J. Clark, L. J. Jordanova, Joseph Leo Koerner, 2005 This text celebrates the lives of artists and their unique perspective on themselves and their work An impressive array of self portraits is presented in this major survey of the genre from the fifteenth century to the present day

**Leonardo** Roger Whiting, 1998 Traces the life of the Italian artist and introduces the world of Renaissance Italy where during the fourteenth and fifteenth centuries a great flowering of art culture and learning took place      Hidden Faces: Covered Portraits of the Renaissance Alison Manges Nogueira, 2024-04-02 Many small Renaissance portraits were richly adorned with covers or backs bearing allegorical figures mythological scenes or emblems that celebrated the sitter and invited the viewer to decipher their meaning Hidden Faces includes seventy objects ranging in format from covered paintings to miniature boxes that illuminate the symbiotic relationship between the portrait and its pair Texts by thirteen distinguished scholars vividly illustrate that the other faces of these portraits represent some of the most innovative images of the Renaissance created by masters such as Hans Memling and Titian Uniting works that have in some cases been separated for centuries this fascinating volume shows how the multifaceted format unveiled the sitter's identity both by physically revealing the portrait and reading the significance behind its cover      **Inventing Faces** Mona Körte, 2013 The portrait is defined by the postulate of similarity the interpretation of a likeness however does not stop with the identification of depicted persons In this book acclaimed authors approach the portrait genre from visual studies and linguistic perspectives which led them on an impressive journey through time from the Middle Ages to the present and into the future The portrait is explored as a complex result of the triad of model artist and recipient From this perspective the wordlessness of visual depictions proves erroneous as portraits develop their own forms of expression and codes which aim at dialog with the viewer The face is thus not understood as a given feature of nature but as a symbol or concept looking at interpreting and reading faces is intrinsically connected with the search for human identity This collection of essays is edited by Mona Körte Ruben Rebmann Judith Elisabeth Weiss and Stefan Weppelmann on behalf of Gemäldegalerie Berlin State Museums and the Center for Literary and Cultural Research Berlin      *Portrait Cultures of the Early Modern Cardinal* Piers Baker-Bates, Irene Brooke, 2025-10-01 The visual legacy of early modern cardinals constitutes a vast and extremely rich body of artworks many of superb quality in a variety of media often by well known artists and skilled craftsmen Yet cardinal portraits have primarily been analyzed within biographical studies of the represented individual in relation to the artists who created them or within the broader genre of portraiture Portrait Cultures of the Early Modern Cardinal addresses questions surrounding the production collection and status of the cardinal portrait covering diverse geographies and varied media Examining the development of cardinals imagery in terms of their multi layered identities this volume considers portraits of princes of the

Church as a specific cultural phenomenon reflecting cardinals unique social and political position      **Van Dyck, Rembrandt, and the Portrait Print** Victoria Sancho Lobis, Maureen Warren, 2016-01-01 In the last decade of his life Anthony van Dyck 1599 1641 undertook a printmaking project that changed the conventions of portraiture In a series later named the Iconography he portrayed artists alongside kings courtiers and diplomats a radical departure from preexisting conventions He also depicted his subjects in novel ways focusing on their facial features often to the exclusion of symbolic costumes or props In addition to illustrating approximately 60 works by Van Dyck and other artists from his era particularly Rembrandt this catalogue traces the artist s influence over hundreds of years Showcasing both 17th century portraits in a variety of media and portrait prints by a wide range of artists spanning the 16th through the 20th centuries including Albrecht Dürer Hendrick Goltzius Francisco de Goya Edgar Degas and Jim Dine the book demonstrates the indelible mark that Van Dyck left on the genre      *Botticelli Past and Present* Ana Debenedetti, Caroline Elam, 2019-01-08 The recent exhibitions dedicated to Botticelli around the world show more than ever the significant and continued debate about the artist Botticelli Past and Present engages with this debate The book comprises four thematic parts spanning four centuries of Botticelli s artistic fame and reception from the fifteenth century Each part comprises a number of essays and includes a short introduction which positions them within the wider scholarly literature on Botticelli The parts are organised chronologically beginning with discussion of the artist and his working practice in his own time moving onto the progressive rediscovery of his work from the late eighteenth to the turn of the twentieth century through to his enduring impact on contemporary art and design Expertly written by researchers and eminent art historians and richly illustrated throughout the broad range of essays in this book make a valuable contribution to Botticelli studies      *Epistola posteritati* K. A. E. Enenkel, Betsy de Jong-Crane, P. Th. M. G. Liebrechts, 1998 A collection of essays concerning the nature of Renaissance biographies and portraits which contextualise the works in order to understand their contemporary significance      **The Moment of Self-Portraiture in German Renaissance Art** Joseph Leo Koerner, 1993 So foundational is this invention to modern aesthetics Koerner argues that interpreting it takes us to the limits of traditional art historical method Self portraiture becomes legible less through a history leading up to it or through a sum of contexts that occasion it than through its historical sight line to the present After a thorough examination of Dürer s startlingly new self portraits the author turns to the work of Baldung Dürer s most gifted pupil and demonstrates how the apprentice willfully disfigured Dürer s vision Baldung replaced the master s self portraits with some of the most obscene and bizarre pictures in the history of art In images of nude witches animated cadavers and copulating horses Baldung portrays the debased self of the viewer as the true subject of art The Moment of Self Portraiture thus unfolds as passages from teacher to student artist to viewer reception all within a culture that at once deified and abhorred originality      **Fictions of the Pose** Harry Berger, 2022 The foundational question this book explores is What happens when portraits are interpreted as imitations or likenesses not only of individuals

but also of their acts of posing when the observer's attention is redirected so that the primary object the portrait imitates becomes the likeness not of a person but of an act the act of sitting for one's portrait This shift of attention involves another from the painter's to the sitter's part in the act of self portrayal At the ground level *Fictions of the Pose* develops a hypothesis about the structure and meaning of portraiture That foundation supports a first story devoted to the practices and politics of early modern Italian and Dutch portraiture and a second story devoted to Rembrandt's self portraits especially those in which he poses in fancy dress as if he were a patron The author approaches the Rembrandt Renaissance relation not as an art historian but as an interpreter trained in literary studies taunted by the challenge of extending the practice of close reading from verbal to visual media and fascinated by the way this practice can show how individual works talk back to their contexts The context for Rembrandt the object and target of his looking glass theater is the structure of patron painter relations that developed during the Renaissance and influenced the very different conditions of patronage that emerged in the Dutch Republic around the turn of the seventeenth century The book is in four parts Parts One and Two comprise an interpretive study of the technical and sociopolitical conditions within which portraiture becomes an important if problematic medium of self representation in early modern Europe The major portion of these two sections considers the structure and the consequences of a system of practices and conventions that governs poses in commissioned portraits In Part Three the scene shifts from Italian to Dutch portraiture Part Four is devoted to self portraits by Rembrandt that are interpreted as responses to the conditions depicted in the first three parts Through a series of close readings of individual works the author demonstrates the ironic polemical and political force of Rembrandt's self portraits

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