


Renaissance Portraits



Lorne Campbell

European Portrait Painting Of The 15th

**Egbert Haverkamp Begemann
(Kunsthistoriker), Metropolitan
Museum of Art (New York, N.Y.)**



European Portrait Painting Of The 15th:

Renaissance Portraits Lorne Campbell,1990 What kinds of portraits were produced during the Renaissance Who produced them and for whom How were they painted Why were they wanted and how were they used In this book Lorne Campbell addresses these fundamental questions by exploring the aesthetic technical social and economic aspects of Renaissance portrait painting and by offering a close examination of the works of such artists as Jan van Eyck Leonardo D rer Raphael Holbein and Titian *European Portrait Painting of the 15th - Early 20th Centuries* Pushkin Museum, Moskva,1975

European Art of the Fifteenth Century Stefano Zuffi,2005 Influenced by a revival of interest in Greco Roman ideals and sponsored by a newly prosperous merchant class fifteenth century artists produced works of astonishingly innovative content and technique The International Gothic style of painting still popular at the beginning of the century was giving way to the influence of Early Netherlandish Flemish masters such as Jan van Eyck who emphasized narrative and the complex use of light for symbolic meaning Patrons favored paintings in oil and on wooden panels for works ranging from large hinged altarpieces to small increasingly lifelike portraits In the Italian city states of Florence Venice and Mantua artists and architects alike perfected existing techniques and developed new ones The painter Masaccio mastered linear perspective the sculptor Donatello produced anatomically correct but idealized figures such as his bronze nude of David and the brilliant architect and engineer Brunelleschi integrated Gothic and Renaissance elements to build the self supporting dome of the Florence Cathedral This beautifully illustrated guide analyzes the most important people places and concepts of this early Renaissance period whose explosion of creativity was to spread throughout Europe in the sixteenth century European portrait painting of the 15th - early 20th centuries Ирина Александровна Кузнецова,1975 *European Portrait Painting of the 15th- Early 20th Centuries* Государственный музей изобразительных искусств имени А.С. Пушкина,1975

Fifteenth- to Eighteenth-century European Paintings Metropolitan Museum of Art. Robert Lehman Collection,1998

German Paintings in the Metropolitan Museum of Art, 1350-1600 Maryan W. Ainsworth,Joshua P.

Waterman,Dorothy Mahon,Metropolitan Museum of Art (New York, N.Y.),2013 Paintings by Renaissance masters Lucas Cranach the Elder Albrecht Durer and Hans Holbein the Younger are among the works featured in this lavish volume the first to comprehensively study the largest collection of early German paintings in America These works created in the 14th through 16th centuries in the region that comprises present day Germany Austria and Switzerland include religious images such as Virgin and Child with Saint Anne by Durer and the double sided altarpiece The Dormition of the Virgin by Hans Schaufelein as well as remarkable portraits by Holbein and the iconic Judgment of Paris by Cranach In all more than 70 works are thoroughly discussed and analyzed making this volume an incomparable resource for the study of this rich artistic period Dante on View Antonella Braida,Luisa Calè,2017-05-15 Dante on View opens an important new dimension in Dante studies for the first time a collection of essays analyses the presence of the Italian Medieval poet Dante Alighieri in the visual

and performing arts from the Middle Ages to the present day The essays in this volume explore the image of Dante emerging in medieval illuminated manuscripts and later ideological and nostalgic uses of the poet The volume also demonstrates the rich diversity of projects inspired by the Commedia both as an overall polysemic structure and as a repository of scenes which generate a repertoire for painters actors and film makers In its original multimodality Dante s Commedia stimulates the performance of readers and artists working in different media from manuscript to stage from ballet to hyperinstruments from film to television Through such a variety of media the reception of Dante in the visual and performing arts enriches our understanding of the poet and of the arts represented at key moments of formal and structural change in the European cultural world

Childhood in the Middle Ages and the Renaissance Albrecht Classen,2011-12-22 Earlier theses on the history of childhood can now be laid to rest and a fundamental paradigm shift initiated as there is an overwhelming body of evidence to show that in medieval and early modern times too there were close emotional relations between parents and children The contributors to this volume demonstrate conclusively on the one hand how intensively parents concerned themselves with their children in the pre modern era and on the other which social political and religious conditions shaped these relationships These studies in emotional history demonstrate how easy it is for a subjective choice of sources coupled with faulty interpretations caused mainly by modern prejudices toward the Middle Ages in particular to lead to the view that in the past children were regarded as small adults The contributors demonstrate convincingly that intense feelings admittedly often different in nature shaped the relationship between adults and children

Library of Congress Subject Headings Library of Congress. Cataloging Policy and Support Office,2009 *Library of Congress Subject Headings* Library of Congress,Library of Congress. Subject Cataloging Division,Library of Congress. Office for Subject Cataloging Policy,2013

Holbein Anne T. Woollett,Austėja Mackelaitė,John T. McQuillen,2021-10-19 Stunning portraits by the renowned Renaissance artist illuminate fascinating figures from the European merchant class intellectual elite and court of King Henry VIII Nobles ladies scholars and merchants were the subjects of Hans Holbein the Younger 1497 98 1543 an inventive German artist best known for his dazzling portraits Holbein developed his signature style in Basel and London amid a rich culture of erudition self definition and love of luxury and wit before becoming court painter to Henry VIII Accompanying the first major Holbein exhibition in the United States this catalogue explores his vibrant visual and intellectual approach to personal identity In addition to reproducing many of the artist s painted and drawn portraits this volume delves into his relationship with leading intellectuals such as Erasmus of Rotterdam and Thomas More as well as his contributions to publishing and book culture meticulous inscriptions and ingenious designs for jewels hat badges and other exquisite objects This volume is published to accompany an exhibition on view at the J Paul Getty Museum at the Getty Center from October 19 2021 to January 9 2022 and at the Morgan Library Museum from February 11 to May 15 2022 Library of Congress Subject Headings Library of Congress. Office for Subject Cataloging Policy,1991 Women in Italian Renaissance Art Paola

Tinagli, 1997-06-15 This is the first book which gives a general overview of women as subject matter in Italian Renaissance painting. It presents a view of the interaction between artist and patron and also of the function of these paintings in Italian society of the fifteenth and sixteenth centuries. Using letters, poems and treatises, it examines through the eyes of the contemporary viewer the way women were represented in paintings.

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Library of Congress. Subject Cataloging Division, 1989 *Fifteenth- to Eighteenth-century European Drawings* Egbert Haverkamp Begemann (Kunsthistoriker), Metropolitan Museum of Art (New York, N.Y.), 1999 Early European art was a consuming interest of both Robert Lehman and his father Philip Lehman; an interest reflected in the remarkable number and quality of drawings they owned from the fifteenth and early sixteenth centuries. In addition to an important group of early German drawings, the collection includes a Saint Paul from a series associated with Jan van Eyck and the famous Scupstoeel from the circle of Rogier van der Weyden, the only design for a decorative sculpture to survive from the fifteenth century. The great artists of the seventeenth century, Peter Paul Rubens, Jacob Jordaens, Claude Lorrain, and Rembrandt, among them, are also represented. Rembrandt by seven drawings, including the large study of Leonardo's Last Supper that would stay in his mind all through his career. Drawings by Antoine Watteau, Jean Honor Fragonard, Gabriel de Saint Aubin, Thomas Gainsborough, Paul Sandby, and George Romney are among the many from eighteenth-century France and England. The volume discusses all 153 drawings at length, placing each in its art historical setting and complementing the discussion with comparative illustrations of related works. This e-book on the Met Publications website is also accompanied by links to related works and, under the Additional Resources tab, are links to Met works of art and Heilbrunn Timeline of Art History essays and timelines. Viewed May 1, 2014.

The Image of the Black in Western Art David Bindman, 2010 A pioneering work in the field of art history, *The Image of the Black in Western Art* is a comprehensive series of ten books which offers a lavishly illustrated history of the representations of people of African descent from antiquity to the present. Each book includes a series of essays by some of the most distinguished names in art history. Ranging from images of Pharaohs created by unknown hands almost 3500 years ago to the works of the great masters of European and American art such as Bosch, Dürer, Mantegna, Rembrandt, Rubens, Watteau, Hogarth, Copley, and Goya to stunning new media creations by contemporary black artists, these books are generously illustrated with beautiful, moving, and often little-known images of black people. Black figures, queens and slaves, saints and soldiers, priests and prisoners, dancers and athletes, children and gods are central to the visual imagination of Western civilization. Written in accessible language, the extensive and insightful commentaries on the illustrations by distinguished art historians make this series invaluable for the general reader and the specialist alike.

Fragonard and the Fantasy Figure Melissa Percival, 2017-07-05 A fresh interpretation of the group of Fragonard's paintings known as the figures de fantaisie, *Fragonard and the Fantasy Figure: Painting the Imagination* reconnects the fantasy figures with neglected visual traditions in European art and firmly situates them within the cultural and aesthetic

contexts of eighteenth century France Prior scholarship has focused on the paintings connections with portraiture whereas this study relocates them within a tradition of fantasy figures where resemblance was ignored or downplayed The book defines Fragonard as a painter of the imagination and foregrounds the imaginary at a time when Enlightenment rationalism and Classical aesthetics contrived to delimit the imagination The book unravels scholarly writing on these Fragonard paintings and examines the history of the fantasy figure from early modern Europe to eighteenth century France Emerging from this background is a view of Fragonard turning away from the academically sanctioned invention towards more playful variants of the imaginary fantasy and caprice Melissa Percival demonstrates how fantasy figures engage both artists and viewers allowing artists to unleash their imagination through displays of virtuosity and viewers to use their imagination to explore the paintings unusual juxtapositions and humour

Leonardo Da Vinci David Alan Brown, Leonardo (da Vinci), 1998-01-01 Examines Leonardo da Vinci s beginnings as an artist and his earliest works including the Uffizi Annunciation and the Munich Madonna and Child

Collecting Art in the Italian Renaissance Court Leah R. Clark, 2018-06-28 In this book Leah R Clark examines collecting practices across the Italian Renaissance court exploring the circulation exchange collection and display of objects Rather than focusing on patronage strategies or the political power of individual collectors she uses the objects themselves to elucidate the dynamic relationships formed through their exchange Her study brings forward the mechanisms that structured relations within the court and most importantly also with individuals representations and spaces outside the court The volume examines the courts of Italy through the wide variety of objects statues paintings jewellery furniture and heraldry that were valued for their subject matter material forms histories and social functions As Clark shows the late fifteenth century Italian court can be located not only in the body of the prince but also in the objects that constituted symbolic practices initiated political dialogues caused rifts created memories and formed associations

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