

The True Face of William Shakespeare : The Poet's Death Mask and Likenesses from Three Periods of His Life.



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Reviews

Here is the finest publication we have read right up until now. It is actually written in easy words instead of difficult to understand. It has been written in a remarkably easy way in fact it is only right after I finished reading this book in which basically changed me, modified the way I really believe.

(Prof. Vanessa Smitham V)

THE TRUE FACE OF WILLIAM SHAKESPEARE : THE POET'S DEATH MASK AND LIKENESSES FROM THREE PERIODS OF HIS LIFE.



Chaucer Press, London, first edition, 2006, 2006. Book Condition: New. Cloth, 4to, 30 cm, 208 pp, colour plates, ills. From the preface: "In 2006, 'The Year of the Bard', the National Portrait Gallery in London mounted an extensive exhibition dedicated to the great British national poet and playwright. A large number of images were displayed, many of them claiming to depict William Shakespeare authentically, including the Gallery's Chandos Portrait. The preparations for this major event included subjecting a number of Shakespeare portraits to laboratory investigation, and the BBC broadcast the results in a series of TV documentary programmes. The build-up to this exhibition coincided with the completion of my long-term research project on authentic images of Shakespeare, and especially with my investigations into the Davenant bust, owned by the Garrick Club in London. In the course of my wide-ranging research I have unearthed entirely new textual and visual sources, and have made existing source material newly accessible. On this basis, and in collaboration with experts from a variety of disciplines, I have put forward startling new findings with regard to Shakespeare's life and death, and placed them in the appropriate framework of their cultural history. We can now be certain that we possess not only the genuine death mask of Shakespeare but also detailed and accurate images, with clearly visible signs of disease, from three periods of his life. It will be demonstrated in this book that William Shakespeare must have sat in person for these true-to-life likenesses." Contents include: Prefaces; Part I The Context of Cultural History: the Image of Man in the Renaissance and Baroque; The Individual, Creative Achievement, and Posthumous Fame; The Rediscovery of Artists' Techniques in Roman Antiquity: Death and Life Masks in Sculptured Portraiture; Funerary Monuments and Busts; Portraits; The Depiction and Diagnosis of Symptoms of...



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