

Patronage Gender And The Arts In Early Modern Italy Essays In Honor Of Carolyn Valone

Women Patrons and Collectors Beyond Isabella
Gender in the Early Medieval World
Women's Patronage and Gendered Cultural Networks in Early Modern Europe
Patronage, Gender and the Arts in Early Modern Italy
Art, Gender and Religious Devotion in Grand Ducal Tuscany
Henrietta Maria
Italian Women Artists
Changing Patrons: Social Identity and the Visual Arts in Renaissance Florence
The Oxford Handbook of Greek and Roman Art and Architecture
Women, Art, and Architecture in Northern Italy, 1520–1580
Women, Art and Architectural Patronage in Renaissance Mantua
Women Patrons and Collectors
Women, Patronage, and Self-Representation in Islamic Societies
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Gender, Civic Culture and Consumerism
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Reassessing the Roles of Women as 'Makers' of Medieval Art and Architecture (2 Vol. Set)
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Patrons, Collectors, and Connoisseurs
Renaissance Women Patrons
Reassessing the Roles of Women as 'Makers' of Medieval Art and Architecture (2 vol. set)
Dominican Women and Renaissance Art
Cultivating Music in America
"Women, Patronage, and Salvation in Renaissance Florence"
Gender in Asia
Wives, Widows, Mistresses, and Nuns in Early Modern Italy
Ottoman Women Builders
Female Portraiture and Patronage in Marie Antoinette's Court

Women Patrons and Collectors

This book considers how writing over the period of a century justified and was affected by the introduction and extension of British domination of India, thus demonstrating the link between writing and the ideological, economic and political climate and debates.

Beyond Isabella

This book examines the sociocultural networks between the courts of early modern Italy and Europe, focusing on the Florentine Medici court, and the cultural patronage and international gendered networks developed by the Grand Duchess of Tuscany, Vittoria della Rovere. Adelina Modesti uses Grand Duchess Vittoria as an exemplar of pan-European 'matronage' and proposes a new matrilineal model

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of patronage in the early modern period, one in which women become not only the mediators but also the architects of public taste and the transmitters of cultural capital. The book will be the first comprehensive monographic study of this important cultural figure. This study will be of interest to scholars working in art history, gender studies, Renaissance studies and seventeenth-century Italy.

Gender in the Early Medieval World

The twenty-four studies in this volume propose a new approach to framing the debate around the history of medieval art and architecture to highlight the multiple roles played by women, moving beyond today's standard division of artist from patron.

Women's Patronage and Gendered Cultural Networks in Early Modern Europe

The first to combine the study of representation, gender theory, and Muslim women from a historical and geographical perspective, this book examines where women have represented themselves in art, architecture, and the written word in the Muslim world. The authors explore the gendering and implicit power relations present in the positioning of subject and object in the visual field and look

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specifically at occasions when women publically adopted the stance of the viewer, speaker, writer, or patron.

Patronage, Gender and the Arts in Early Modern Italy

This book examines a Renaissance Florentine family's art patronage, even for women, inspired by literature, music, love, loss, and religion.

Art, Gender and Religious Devotion in Grand Ducal Tuscany

To demonstrate that Isabella d'Este, marchioness of Mantua (1474-1539) was not the only woman patron of art during the period, and to balance the recent focus on religious women's patronage, US art historians and medievalists consider women patron's relationships with other women and men, including kinsmen and the artists and architects whose work they commissioned; what social classes they belong to; how they were able to finance the undertakings they sponsored; and other matters. The many photographs and reproductions are in black and white. Annotation c. Book News, Inc., Portland, OR (booknews.com)

Henrietta Maria

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This collection builds on the foundational work of Penelope D. Johnson, John Boswell's most influential student outside queer studies, on integration and segregation in medieval Christianity. It documents the multiple strategies by which medieval people constructed identities and, in the process, wove the boundaries of inclusion and exclusion among various individuals and groups. The collection adopts an interdisciplinary approach, encompassing historical, art historical, and literary perspectives to explore the definition of personal and communal spaces within medieval texts, the complex negotiation of the relationship between devotee and saint in both the early and the later Middle Ages, the forming of partnerships (symbolic, economic, devotional, etc.) between men and women across medieval Europe's considerable gender divide, and the ostracism of individuals and groups through various means including imprisonment, violence, and their identification with pollution. Contributors include: Diane Peters Auslander, Constance Hoffman Berman, Elizabeth A.R. Brown, Alexandra Cuffel, Anne M. Schuchman, Jane Tibbetts Schulenburg, Katherine Allen Smith, Kathryn A. Smith, Christina Roukis-Stern, Susan Valentine, Susan Wade, and Scott Wells.

Italian Women Artists

Although the concept of patronage has long been central to medieval studies, it is still not well understood. In order to identify the person or institution responsible for the work, scholars have attempted to impose principles across a broad range of

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works to which they may or may not apply. In many cases this has prevented a full understanding of the work. As the essays in this volume demonstrate, the key to understanding patronage is to realize that a variety of contexts and situations may exist that prevent one definition from being imposed. The concept of patronage relates to issues such as gender, social and economic history, as well as the world of politics, and the many possible roles of the patron can range from paying for the work to designing it to using it. But we do not know what input the artist had, or how influential he or she may have been. The essays in this volume, from those that look at patronage from a theoretical perspective to individual case studies, highlight our need to look at the subject anew. The contributors are Adelaide Bennett, Sheila Bonde, Jill Caskey, Robin Cormack, Anne Derbes, Aden Kumler, Claudine Lautier, Julian Luxford, Clark Maines, Nigel Morgan, Elizabeth Carson Pastan, Stephen Perkinson, Lucy Freeman Sandler, Corine Schleif, and Benjamin Zweig.

Changing Patrons: Social Identity and the Visual Arts in Renaissance Florence

The essays in this volume deal chiefly with issues of class and gender, which are seen as mutually constitutive of social identity. Recent historical interest in the idea of "modernity" is represented in studies of socio-spatial relations of urban

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culture and in the emergence of gender-laden conceptions of the modern suburban culture of domesticity and consumerism. Art and art patronage are dissected as cultural motifs suggestive both of gender and rank. The detailed cultural aesthetic of the middle classes is explored from the learned societies of the late eighteenth century to the amateur operatic societies of the twentieth-century suburbs. A key focus is the changing and uncertain representation of masculine identities in relation to class.

The Oxford Handbook of Greek and Roman Art and Architecture

This anthology reflects a larger impulse to recover women's involvement in the creation of an aesthetic culture from the late medieval through the early modern periods. By asking how the perspectives and experiences of female patrons contributed to the invention of particular styles or iconographies, or how they shaped taste, or how they influenced demand, these twelve original essays introduce significant new information about specific women patrons while raising theoretical issues for patronage studies more generally. While most of the projects discussed are consistent with the period's male-sanctioned concept of female patronage as an expression of conjugal devotion or dynastic promotion, at the same time the women involved devised strategies that circumvented these rules,

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allowing them to explore the potential of art as a means of proclaiming their own identity and taste.

Women, Art, and Architecture in Northern Italy, 1520-1580

"The Victorian cup on my shelf--a present from my mother--reads 'Love the Giver.' Is it because the very word patronage implies the authority of the father that we have treated American women patrons and activists so unlovingly in the writing of our own history? This pioneering collection of superb scholarship redresses that imbalance. At the same time it brilliantly documents the interrelationship between various aspects of gender and the creation of our own culture."--Judith Tick, author of *Ruth Crawford Seeger: A Composer's Search for American Music* "Together with the fine-grained and energetic research, I like the spirit of this book, which is ambitious, bold, and generous minded. *Cultivating Music in America* corrects long-standing prejudices, omissions, and misunderstandings about the role of women in setting up the structures of America's musical life, and, even more far-reaching, it sheds light on the character of American musical life itself. To read this book is to be brought to a fresh understanding of what is at stake when we discuss notions such as 'elitism, ' 'democratic taste, ' and the political and economic implications of art."--Richard Crawford, author of *The American Musical Landscape* "We all know we are indebted to royal patronage for the music of Mozart. But who launched American talent? The answer is women, this book teaches us. Music lovers will be

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grateful for these ten essays, sound in scholarship, that make a strong case for the women philanthropists who ought to join Carnegie and Rockefeller as household words as sponsors of music."--Karen J. Blair, author of *The Torchbearers: Women and Their Amateur Arts Associations in America*

Women, Art and Architectural Patronage in Renaissance Mantua

By looking in a new way at works of art and acts of patronage, the volume restores to visibility some women who were previously invisible in the historical record, and offers a more nuanced understanding of the place of women and gender in early modern Italy.

Women Patrons and Collectors

This is a new and engaging examination of the emergence of a Muslim women's movement in India. The state of Bhopal, a Muslim principality in central India, was ruled by a succession of female rulers throughout the nineteenth and twentieth centuries, most notably the last Begam of Bhopal, Nawab Sultan Jahan Begam. Siobhan Lambert-Hurley puts forward the importance for early Muslim female activists to balance continuity and innovation. By operating within the framework

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of Islam, these women built on traditional norms in order to introduce incremental change in terms of veiling, female education, marriage, motherhood and women's political rights. For the first time, this book analyzes the role of the 'daughters of reform', the first generation of Muslim women who contributed to the reformist discourse, particularly at the regional level. Based on numerous primary sources in Urdu, including the tracts, books, reports, letters and journal articles of Sultan Jahan Begam and the other women of Bhopal along with official records such as the reports of early organizations and institutions in the Bhopal State, the author sheds light on an important part of India's history.

Women, Patronage, and Self-Representation in Islamic Societies

Examined here is the historical figure and architectural patronage of Hadice Turhan Sultan, the young mother of the Ottoman Sultan Mehmed IV, who for most of the latter half of the seventeenth century shaped the political and cultural agenda of the Ottoman court. Captured in Russia at the age of twelve, she first served the reigning sultan's mother in Istanbul. She gradually rose through the ranks of the Ottoman harem, bore a male child to Sultan Ibrahim, and came to power as a valide sultan, or queen mother, in 1648. It was through her generous patronage of architectural works-including a large mosque, a tomb, a market complex in the city

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of Istanbul and two fortresses at the entrance to the Dardanelles—that she legitimated her new political authority as a *valide* and then attempted to support that of her son. Central to this narrative is the question of how architecture was used by an imperial woman of the Ottoman court who, because of customary and religious restrictions, was unable to present her physical self before her subjects' gaze. In lieu of displaying an iconic image of herself, as Queen Elizabeth and Catherine de Medici were able to do, Turhan Sultan expressed her political authority and religious piety through the works of architecture she commissioned. Traditionally historians have portrayed the role of seventeenth-century royal Ottoman women in the politics of the empire as negative and de-stabilizing. But Thys-Senocak, through her examination of these architectural works as concrete expressions of legitimate power and piety, shows the traditional framework to be both sexist and based on an outdated paradigm of decline. Thys-Senocak's research on Hadice Turhan Sultan's two Ottoman fortresses of Seddülbahir and Kumkale improves in a significant way our understanding of early modern fortifications in the eastern Mediterranean region and will spark further research on many of the Ottoman fortifications built in the area. Plans and elevations of the fortresses are published and analysed here for the first time. Based on archival research, including letters written by the queen mother, many of which are published here for the first time, and archaeological fieldwork, her work is also informed by recent theoretical debates in the fields of art history, cultural history and gender studies.

Negotiating Community and Difference in Medieval Europe

Positing Medici women's patronage as a network of devotional, entrepreneurial and cultural activities that depended on seeing and being seen, Alice Sanger focuses on the intersection of the visual and the sacred at the Medici court of the later sixteenth to early seventeenth centuries. By examining the religious dimensions of the Medici grand duchesses' art patronage and collecting activities alongside their visually resonant devotional and public acts, this book adds a new dimension to the current scholarship on women's patronage in early modern Italy.

Art Patronage, Family, and Gender in Renaissance Florence

The eighteenth century is recognized as a complex period of dramatic epistemic shifts that would have profound effects on the modern world. Paradoxically, the art of the era continues to be a relatively neglected field within art history. While women's private lives, their involvement with cultural production, the project of Enlightenment, and the public sphere have been the subjects of ground-breaking historical and literary studies in recent decades, women's engagement with the arts remains one of the richest and most under-explored areas for scholarly investigation. This collection of new essays by specialist authors addresses women's activities as patrons and as "patronized" artists over the course of the

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century. It provides a much needed examination, with admirable breadth and variety, of women's artistic production and patronage during the eighteenth century. By opening up the specific problems and conflicts inherent in women's artistic involvements from the perspective of what was at stake for the eighteenth-century women themselves, it also acts as a corrective to the generalizing and stereotyping about the prominence of those women, which is too often present in current day literature. Some essays are concerned with how women's involvement in the arts allowed them to fashion identities for themselves (whether national, political, religious, intellectual, artistic, or gender-based) and how such self-fashioning in turn enabled them to negotiate or intervene in the public domains of culture and politics where "The Woman Question" was so hotly debated. Other essays examine how men's patronage of women also served as a vehicle for self-fashioning for both artist and sponsor. Artists and patrons discussed include: Carriera; Queen Lovisa Ulrike and Chardin; the Bourbon Princesses Mlle Clermont, Mme Adélaïde and Nattier; the Duchess of Osuna and Goya; Marie-Antoinette and Vigée-Lebrun; Labille-Guiard; Queen Carolina of Naples, Prince Stanislaus Poniatowski of Poland and Kauffman; David and his students, Mesdames Benoist, Lavoisier and Mongez.

Nuns

The twenty-four studies in this volume propose a new approach to framing the

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debate around the history of medieval art and architecture to highlight the multiple roles played by women, moving beyond today's standard division of artist from patron."

Muslim Women, Reform and Princely Patronage

Compiled by art historians, literary scholars, musicologists, and historians, this essay collection is an innovative and interdisciplinary study of Queen Henrietta Maria and her multi-faceted roles and responsibilities. Elements of the queen's popular biography - her European identity and devout Catholic faith - are only a part of the backdrop against which Henrietta Maria is re-considered. Drawing on the expertise of an international group of scholars from different disciplines, these essays explore and shed new light on the Queen's various roles: a patron of performing and visual arts with taste and influence comparable to her husband's, her salient political position between the French and English courts, and her political sentiments at the outbreak of the English Civil War. Through cutting-edge archival research that includes investigations into household accounts and personal correspondence, this collection ultimately presents a new assessment of female power and influence at the early modern court. What becomes strikingly evident is that Henrietta Maria had a distinct and profound influence on material and political culture that deserves the attention of art history, literature, theatre, and musicology scholars.

Art Patronage, Family, and Gender in Renaissance Florence

This handbook explores key aspects of art and architecture in ancient Greece and Rome. Drawing on the perspectives of scholars of various generations, nationalities, and backgrounds, it discusses Greek and Roman ideas about art and architecture, as expressed in both texts and images, along with the production of art and architecture in the Greek and Roman world.

Double Vision

Publisher Description

Women in Italian Renaissance Art

Long obscured by modern definitions of historical evidence and art patronage, Lucrezia Tornabuoni de' Medici's impact on the visual world of her time comes to light in this book, the first full-length scholarly argument for a lay woman's contributions to the visual arts of fifteenth-century Florence. This focused investigation of the Medici family's domestic altarpiece, Filippo Lippi's Adoration of the Christ Child, is broad in its ramifications. Mapping out the cultural network of gender, piety, and power in which Lippi's painting was originally embedded,

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author Stefanie Solum challenges the received wisdom that women played little part in actively shaping visual culture during the Florentine Quattrocento. She uses visual evidence never before brought to bear on the topic to reveal that Lucrezia Tornabuoni - shrewd power-broker, pious poetess, and mother of the 'Magnificent' Lorenzo de' Medici - also had a profound impact on the visual arts. Lucrezia emerges as a fascinating key to understanding the ways in which female lay religiosity created the visual world of Renaissance Florence. The Medici case study establishes, at long last, a robust historical basis for the assertion of women's agency and patronage in the deeply patriarchal and artistically dynamic society of Quattrocento Florence. As such, it offers a new paradigm for the understanding, and future study, of female patronage during this period.

Women and Gender in Early Modern Europe

This book examines a Renaissance Florentine family's art patronage, even for women, inspired by literature, music, love, loss, and religion.

Women, Art and the Politics of Identity in Eighteenth-Century Europe

How and why did a medieval female saint from the Eastern Mediterranean come to

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be such a powerful symbol in early modern Rome? This study provides an overview of the development of the cult of Catherine of Alexandria in Renaissance Rome, exploring in particular how a saint's cult could be variously imaged and 'reinvented' to suit different eras and patronal interests. Cynthia Stollhans traces the evolution of the saint's imagery through the lens of patrons and their interests—with special focus on the importance of Catherine's image in the fashioning of her Roman identity—to show how her imagery served the religious, political, and/or social agendas of individual patrons and religious orders.

Patronage

To whom should we ascribe the great flowering of the arts in Renaissance Italy? Artists like Botticelli and Michelangelo? Or wealthy, discerning patrons like Cosimo de' Medici? In recent years, scholars have attributed great importance to the role played by patrons, arguing that some should even be regarded as artists in their own right. This approach receives sharp challenge in Jill Burke's *Changing Patrons*, a book that draws heavily upon the author's discoveries in Florentine archives, tracing the many profound transformations in patrons' relations to the visual world of fifteenth-century Florence. Looking closely at two of the city's upwardly mobile families, Burke demonstrates that they approached the visual arts from within a grid of social, political, and religious concerns. Art for them often served as a mediator of social difference and a potent means of signifying status and identity.

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Changing Patrons combines visual analysis with history and anthropology to propose new interpretations of the art created by, among others, Botticelli, Filippino Lippi, and Raphael. Genuinely interdisciplinary, the book also casts light on broad issues of identity, power relations, and the visual arts in Florence, the cradle of the Renaissance.

Gender, Civic Culture and Consumerism

This new edition of Merry E. Wiesner-Hanks's prize-winning survey features significant changes to reflect the newest scholarship in every chapter.

St. Catherine of Alexandria in Renaissance Roman Art

The Cultural Patronage of Medieval Women is the first volume exclusively devoted to an examination of the significant role played by women as patrons in the evolution of medieval culture. The twelve essays in this volume look at women not simply as patrons of letters but also as patrons of the visual and decorative arts, of architecture, and of religious and educational foundations. Patronage as a means of empowerment for women is an issue that underlies many of the essays. Among the other topics discussed are the various forms patronage took, the obstacles to women's patronage, and the purposes behind patronage. Some women sought to

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further political and dynastic agendas; others were more concerned with religion and education; still others sought to provide positive role models for women. The amusement of their courts was also a consideration for female patrons. These essays also demonstrate that as patrons women were often innovators. They encouraged vernacular literature as well as the translation of historical works and of the Bible, frequently with commentary, into the vernacular. They led the way in sponsoring a variety of genres and encouraged some of the best-known and most influential writers of the Middle Ages. Moreover, they were at the forefront in fostering the new art of printing, which made books accessible to a larger number of people. Finally, the essays make clear that behind much patronage lay a concern for the betterment of women.

Reassessing the Roles of Women as 'Makers' of Medieval Art and Architecture (2 Vol. Set)

Art historical and literary perspectives on the place of women in the medieval church.

Women's Space

The Cultural Patronage of Medieval Women

This collection of new essays by specialist authors addresses women's activities as patrons and as patronized artists over the course of the eighteenth century. It provides a much needed examination, with admirable breadth and variety, of women's artistic production and patronage in Europe during the century. Some essays are concerned with how women's involvement in the arts allowed them to fashion identities for themselves (whether national, political, religious, intellectual, artistic, or gender-based) and how such self-fashioning in turn enabled them to negotiate or intervene in the public domains of culture and politics where The Woman Question was so hotly debated. Artists and patrons discussed include: Carriera; Queen Lovisa Ulrike and Chardin; the Bourbon Princesses Mlle Clermont, Mme Adélaïde and Nattier; the Duchess of Osuna and Goya; Mme de Pompadour; Marie-Antoinette and Vigée-Lebrun; Labille-Guiard; Queen Carolina of Naples, Prince Stanislaus Poniatowski of Poland and Kauffman; David and his students, Mesdames Benoist, Lavoisier and Mongez.

Women, Art and the Politics of Identity in Eighteenth-century Europe

This comprehensive book brings to light the portraits, private collections and public

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patronage of the princesse de Lamballe, a pivotal member of Marie-Antoinette's inner circle. Drawing extensively on unpublished archival sources, Sarah Grant examines the princess's many portrait commissions and the rich character of her private collections, which included works by some of the period's leading artists and artisans. The book sheds new light on the agency, sorority and taste of Marie-Antoinette and her friends, a group of female patrons and model of courtly collecting that would be extinguished by the coming revolution.

Women and Art in Early Modern Europe: Patrons, Collectors, and Connoisseurs

This interdisciplinary collection on women and art includes essays representing the fields of philosophy, modern European social history, the history of art and architecture, and film theory and criticism. Although their approaches and conclusions are intentionally and markedly diverse, the authors share an experience of "double vision." As women scholars, curators, and teachers, they occupy a position which is both inside the mainstream of their fields and outside the dominant group that has produced the bulk of the appreciated art of the past and controlled academic institutions and inquiry.

Renaissance Women Patrons

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"Sixteen essays by an international group of scholars that examine the role of noble women as patrons of architecture and music in early modern Italy and that explore the behavior of woman art patrons and artists involved in the creation of art and architecture"--

Reassessing the Roles of Women as 'Makers' of Medieval Art and Architecture (2 vol. set)

In looking at the history of collecting, one may be excused for regarding it as an activity in which, traditionally, women have shown little interest or in which they have not been involved. As the present volume shows, women—particularly aristocratic women—not only resisted this discrimination through the ages, but also built important collections and used them to their own advantage, in order to make statements about their lineage, power, cultural heritage or religious preferences. That is not to say that there was not an increasing number of middle-class women who became draughtswomen, painters and natural scientists and who found it equally beneficial for their chosen profession to collect. In every case, the female collector chose to collect and what to collect; she chose how and where to present the collection and she also decided when to dispose of objects, thereby occasionally taking on a curatorial role. Women have been seen as gatherers of furnishings, jewellery, dress and objects of domestic life. This third volume in the

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Collecting & Display series of conference proceedings challenges such perceptions through the detailed analysis of different types of collecting by women from the early modern period onwards; it thus seeks to give a voice to a group of important female collectors from the sixteenth to the early nineteenth century whose importance for the history of collecting has not yet, or not sufficiently, been acknowledged.

Dominican Women and Renaissance Art

Analyzing the artistic patronage of famous and lesser known women of Renaissance Mantua, and introducing new patronage paradigms that existed among those women, this study sheds new light the social, cultural and religious impact of the cult of female mystics of that city in the late fifteenth and early sixteenth century. Author Sally Hickson combines primary archival research, contextual analysis of the climate of female mysticism, and a re-examination of a number of visual objects (particularly altarpieces devoted to local beatae, saints and female founders of religious orders) to delineate ties between women both outside and inside the convent walls. The study contests the accepted perception of Isabella d'Este as a purely secular patron, exposing her role as a religious patron as well. Hickson introduces the figure of Margherita Cantelma and documents concerning the building and decoration of her monastery on the part of Isabella d'Este; and draws attention to the cultural and political activities of nuns of the

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Gonzaga family, particularly Isabella's daughter Livia Gonzaga who became a powerful agent in Mantuan civic life. *Women, Art and Architectural Patronage in Renaissance Mantua* provides insight into a complex and fluid world of sacred patronage, devotional practices and religious roles of secular women as well as nuns in Renaissance Mantua.

Cultivating Music in America

Expanding interdisciplinary investigations into gender and material culture, Katherine A. McIver here adds a new dimension to Renaissance patronage studies by considering domestic art - the decoration of the domestic interior - as opposed to patronage of the fine arts (painting, sculpture and architecture). Taking a multidimensional approach, McIver looks at women as collectors of precious material goods, as organizers of the early modern home, and as decorators of its interior. By analyzing the inventories of women's possessions, McIver considers the wide range of domestic objects that women owned, such as painted and inlaid chests, painted wall panels, tapestries, fine fabrics for wall and bed hangings, and elaborate jewelry (pendant earrings, brooches, garlands for the hair, necklaces and rings) as well as personal devotional objects. Considering all forms of patronage opportunities open to women, she evaluates their role in commissioning and utilizing works of art and architecture as a means of negotiating power in the court setting, in the process offering fresh insights into their lives, limitations, and the

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possibilities open to them as patrons. Using her subjects' financial records to track their sources of income and the circumstances under which it was spent, McIver thereby also provides insights into issues of Renaissance women's economic rights and responsibilities. The primary focus on the lives and patronage patterns of three relatively unknown women, Laura Pallavicina-Sanvitale, Giacomina Pallavicina and Camilla Pallavicina, provides a new model for understanding what women bought, displayed, collected and commissioned. By moving beyond the traditional artistic centers of Florence, Venice and Rome, analyzing instead women's artistic patronage in the feudal courts around Parma and Piacenza during the sixteenth century, McIver nuances our understanding of women's position and power both in and out of the home. Carefully integrating extensive archival

"Women, Patronage, and Salvation in Renaissance Florence "

Cloistered and inaccessible 'brides of Christ'? Or socially engaged women, active in the outside world to a degree impossible for their secular sisters? Nuns tells the fascinating stories of the women who have lived in religious communities since the dawn of the modern age - their ideals and achievements, frustrations and failures, and their attempts to reach out to the society around them. Drawing particularly on the nuns' own words, Silvia Evangelisti explores how they came to the cloister, how they responded to monastic discipline, and how they pursued their spiritual, intellectual, and missionary activities. The book looks not only at the individual

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stories of outstanding historical figures such as Teresa of Avila but also at the wider picture of convent life - what it symbolized to contemporaries, how it reflected and related to the world beyond the cloister, and what it means in the world today.

Gender in Asia

Starting from an inventory and other documents, Ann Roberts has identified some 30 works of art that originated from the convent of San Domenico of Pisa. She here examines those objects commissioned for and made by the nuns during the fifteenth century; some of the objects included have never before been published. One of her goals in this study is to bring into the discussion of Renaissance art a body of images that have been previously overlooked, because they come from a non-Florentine context and because they do not fit modern notions of the "development" of Renaissance style. She also analyzes the function of the images - social as well as religious - within the context of a female Dominican convent. Finally, she offers descriptions of and documentation for the process of patronage as it was practiced by cloistered women, and the making of art in such enclosures. The author presents a catalogue of works, which gives basic data and bibliography for the objects described in the text. Roberts offers other valuable resources in the appendices, including unpublished C19th inventories of the objects in the convent at various moments, documents regarding the commission of works of art for the

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convent, letters written by the nuns, a list of the Prioresses of San Domenico, lists of nuns at different points in the fifteenth and early sixteenth century, and a list of the relics owned by the convent in the sixteenth century. Roberts firmly grounds her interpretation in the values of the Order to which the nuns belonged, and in the political and social concerns of their city.

Wives, Widows, Mistresses, and Nuns in Early Modern Italy

Surveying the women painters, engravers and sculptors working in 16th and 17th century Italy, this text examines their artistic practices and achievements.

Ottoman Women Builders

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.

Female Portraiture and Patronage in Marie Antoinette's Court

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In looking at the history of collecting, one may be excused for regarding it as an activity in which, traditionally, women have shown little interest or in which they have not been involved. As the present volume shows, women—particularly aristocratic women—not only resisted this discrimination through the ages, but also built important collections and used them to their own advantage, in order to make statements about their lineage, power, cultural heritage or religious preferences. That is not to say that there was not an increasing number of middle-class women who became draughtswomen, painters and natural scientists and who found it equally beneficial for their chosen profession to collect. In every case, the female collector chose to collect and what to collect; she chose how and where to present the collection and she also decided when to dispose of objects, thereby occasionally taking on a curatorial role. Women have been seen as gatherers of furnishings, jewellery, dress and objects of domestic life. This third volume in the *Collecting & Display* series of conference proceedings challenges such perceptions through the detailed analysis of different types of collecting by women from the early modern period onwards; it thus seeks to give a voice to a group of important female collectors from the sixteenth to the early nineteenth century whose importance for the history of collecting has not yet, or not sufficiently, been acknowledged.

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