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Collectively, the essays demonstrate

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how resourceful women expressed themselves through patronage despite the limitations of a highly structured patriarchal society. Thus, Isabella d'Este was by no means unique as a secular female patron, and the studies offered here should encourage scholars to move further 'beyond Isabella' in their assessment of women's patronage of art

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culture, which are now very popular with
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the same time, it provides a great deal
of new information, of particular worth
to those who can remember when the
study of Renaissance women patrons
was still in its infancy.

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In The Ashgate Research Companion to
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54.) Kirksville, MO: Truman State
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(ed. by), Beyond Isabella. Secular
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Missouri, 2001. Week 11: The artistic
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known as

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Dr Reiss is a specialist in Italian Renaissance art and architecture with particular interest in the history of patronage. She has published widely on Italian art and art patronage, focusing particularly on the patronage of members of the Medici family. She is the

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women were significant patrons (or recipient/owners) of illuminated manuscripts. A spectacular moralized bible in the Morgan Library in New York, for instance, depicts Queen Blanche of Castile (1188-1252) with her son, King Louis IX, who ...

Female Patrons Throughout History

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Her publications include contributions to The Ashgate Research Companion to Giorgio Vasari, *Beyond Isabella: Secular Women Patrons in Renaissance Italy*, *Women as Sites of Culture: Women's Roles in Cultural Formation From the Renaissance to the 20th Century*, The Routledge International Encyclopedia of

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Truman State University Press. Written
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Wilkins, 93-124. Kirksville, MO: Truman
State University Press, 2001. Kirksville,
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ArtHistory.us - Manipulation of the Venus: Portraying ...

A new type of patron to emerge at the
end of the fifteenth century was the

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female patron, generally in the form of
abbesses and widows. Isabella d'Este set
the tone in Ferrara in the 1490s with her
patronage of Mantegna and her pursuit
of works by Giovanni Bellini and
Leonardo da Vinci. There was also the
confident abbess Gioanna da Piacenza ...

Artistic Patronage |

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According to Rosi Gilday, (Beyond Isabella: Secular Women Patrons of Art in Renaissance Italy, 2001), records from one artist, Neri di Bicci, show that he received commissions from at least twenty-four women, most of whom “sponsored paintings jointly with a mundualdus – a court-appointed male

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guardian who help a woman conduct
legal transactions."

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Reiss, Sheryl E., and David G. Wilkins,
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Press, 2001), XXIII + 339 pp Rhodes,
P.J., Athenian Democracy (Oxford and
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Isabella Romola de' Medici (31 August 1542 - 16 July 1576) was the daughter of Cosimo I de' Medici, first Grand Duke of Tuscany, and Eleonora di Toledo. She was raised and educated in a humanist manner with her siblings, including Francesco de' Medici who succeeded their father as the Grand Duke of

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Tuscany. To secure a relationship with
the powerful Roman Orsinis, Isabella's
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