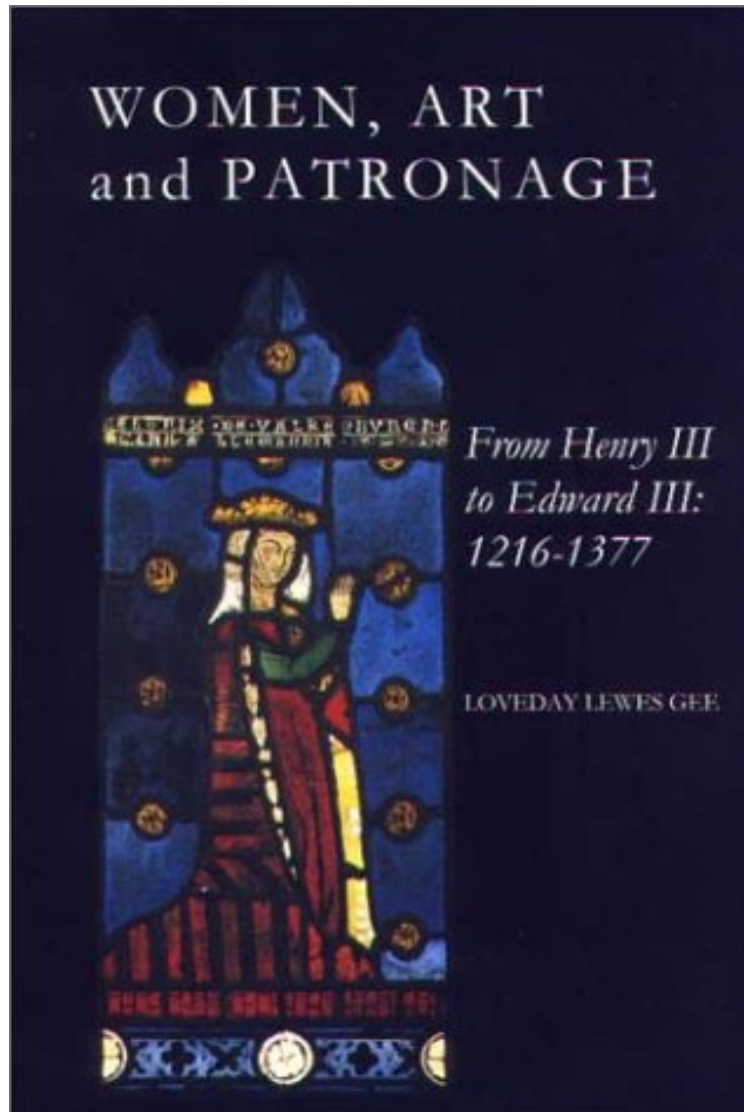


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Women, Art and Patronage from Henry III to Edward III: 1216-1377

Loveday Lewes Gee

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high middle ages women played an active and significant role as artistic patrons. This study considers who these women were, their social status, the sources of their wealth and their motives for acting as they did, in addition to examining the various buildings, tombs and artefacts that they chose to spend their money on and the practical details involved. Questions are raised concerning the nature of female patronage as well as the means by which their aims were achieved. Focusing on the activities of women from different social strata as patrons of a range of artistic enterprises has revealed much, not only about their artistic intentions, but also about their individual piety, interests and concerns, and about the cultural and social context of their lives. Surviving buildings, tombs, manuscripts and seal impressions provide the evidence on which this investigation has been based, together with relevant wills, documents and contemporary texts. The period chosen, from the accession of Henry III in 1216 to the death of Edward III in 1377, has provided an opportunity to assess the evolving impact of religious and social developments over several generations on the women concerned with artistic patronage. Medieval culture was intensely visual. Although this has long been recognised by art historians and by enthusiasts for particular media, there has been little attempt to study social display as a subject in its own right, although display goes directly to the heart of the values, aspirations and, indeed, anxieties of past societies. Contents: MAURICE KEEN Introduction; DAVID CROUCH The Historian, Lineage and Heraldry, 1050 1250; PETER CROSS Knighthood, Heraldry and Social Exclusion in Edwardian England; CAROLINE SHENTON Edward III and the Symbol of the Leopard; ADRIAN AILES Heraldry in Medieval England: Symbols of Politics and Propaganda; FREDERIQUE LACHAUD Dress and Social Status in England before the Sumptuary Laws; MARIAN CAMPBELL Medieval Founders' Relics: Royal and Episcopal Patronage at Oxford and Cambridge Colleges; BRIAN MOIRA GITTOS Motivation and Choice: The Selection of Medieval Secular Effigies; NIGEL SAUL Bold as Brass: Secular Display in English Medieval Brasses; FIONN PILBROW The Knights of the Bath: Dubbing to Knighthood in Lancastrian and Yorkist England; CAROLINE BARRON Chivalry, Pageantry and Merchant Culture in Medieval London; JOHN WATTS Looking for the State in Later Medieval England

In Britain in the high middle ages women played an active and significant role as artistic patrons. This study considers who these women were, their social status, the sources of their wealth and their motives for acting as they did, in addition to examining the various buildings, tombs and artefacts which they commissioned. Their piety, interests and concerns, and the cultural and social context of their lives are discussed in the context of the evidence offered by surviving buildings, tombs, manuscripts and seal impressions, together with relevant wills, documents and contemporary texts. LOVEDAY LEWES GEE was formerly photograph librarian in the history of art department, University of Warwick.

Much can be inferred from wills, petitions, court decisions, foundation documents, seals and family relationships. The superb kinship tables printed at the end of the book are a source in themselves. Admirably, the book has proper footnotes, as well as an appendix giving details of all the female patrons, genealogical tables and an excellent bibliography. BURLINGTON MAGAZINE Ably surveys a wide range of female artistic patrons and provides detailed evaluations and descriptions of the objects of their patronage, including monuments and tombs, religious and academic foundations, the design of gardens, and the decoration of private chapels and chambers. HISTORY This informative text represents a very useful contribution to a neglected but important field. ENGLISH HISTORICAL REVIEW A welcome contribution and resource. SPECULUM There is much sound scholarship here. ALBION About the Author LOVEDAY LEWES GEE was formerly photograph librarian in the history of art department, University of Warwick.