Elizabeth

This book concerns itself with dress in the novels of Samuel Richardson, and how attire confirms, contributes to, or challenges the characters' fashioning of self and the self as others (characters or readers) perceive it.

The Culture of Fashion

A comprehensive reference presents over five hundred full essays on authors and a variety of topics, including censorship, genre, patronage, and dictionaries.

John Nichols’s The Progresses and Public Processions of Queen Elizabeth: Volume II

Fools have been a feature of virtually every recorded culture in the history of civilization, making significant contributions to the development of early theatre and literary drama. This book offers a reign by reign chronicle of English court fools.

Labors Lost

This analysis of how filmmakers have portrayed England’s Queen Elizabeth I (1553-1603), and the audience’s perception of Elizabeth based upon these portrayals, examines key representations of the Tudor monarch in various motion pictures from the Silent era on and in television miniseries. Actresses who have portrayed Elizabeth include Bette Davis, Glenda Jackson, Judi Dench, Cate Blanchett and Helen Mirren; Quentin Crisp appeared as the Queen in Orlando (1992). The text focuses on the historical context of the period in which each film or miniseries was made and the extent of the portrayals of Elizabeth. Instructors considering this book for use in a course may request an examination copy here.

Gloves

This book provides photographs of portraits, miniatures, tomb sculptures, engravings, woven textiles and embroideries of clothes found in the wardrobe of Queen Elizabeth. It is an invaluable reference for students of the history of dress and embroidery, for social historians and art historians.

Images of Rule

COSTA AWARD FINALIST ECONOMIST BOOK OF THE YEAR Film rights acquired by Gold Circle Films, the team behind My Big Fat Greek Wedding. A groundbreaking reconsideration of our favorite Tudor queen from the author of Queen of Scots, now a feature film starring Saoirse Ronan and Margot Robbie “A fresh, thrilling portrait… Guy’s Elizabeth is deliciously human.” —Stacy Schiff, The New York Times Book Review Elizabeth was crowned queen at twenty-five, but it was only when she reached fifty and all hopes of a royal marriage were behind her that she began to wield power in her own right. For twenty-five years she had struggled to assert her authority over advisers, who pressed her to marry and settle the succession; now, she was determined not only to reign but to rule. In this magisterial biography, John Guy introduces us to a woman who is refreshingly unfamiliar: at once powerful and vulnerable, willful and afraid. We see her confronting challenges at home and abroad: war against France and Spain, revolt in Ireland, an economic crisis that triggers riots in the streets of London, and a conspiracy to place her cousin Mary Queen of Scots on her throne. For a while she is smitten by a much younger man, but can she allow herself to act on that passion and still keep her throne? For the better part of a decade John Guy mined long-overlooked archives, scouring handwritten letters and court documents to sweep away myths and rumors. This prodigious historical detective work has enabled him to reveal, for the first time, the woman behind the polished veneer: determined, prone to fits of jealous rage, wrecked by insecurity, often too anxious to sleep alone. At last we hear her in her own voice expressing her own distinctive and surprisingly resonant concerns. Guy writes like a dream, and this combination of groundbreaking research and propulsive narrative puts him in a class of his own. “Significant, forensic and myth-busting, John Guy inspires total confidence in a narrative which is at once pacy and rich in detail.” — Anna Whitelock, TLS “Most historians focus on the early decades, with Elizabeth’s most famous years acting as a postscript to the beheading of Mary Queen of Scots and the defeat of the Spanish Armada. Guy argues that this period is crucial to understanding a more human side of the smart redhead.” — The Economist, Book of the Year

Tudor Textiles

The fifth volume in this annotated collection of texts relating to the ‘progresses’ of Queen Elizabeth I around England provides 26 appendices, a detailed bibliography of primary and secondary sources, and the index to Volumes I to V.

Queen Elizabeth’s Daughter

This collection investigates Queen Elizabeth I as an accomplished writer in her own right as well as the subject of authors who celebrated her. With innovative essays from Brenda M. Hosington, Carole Levin, and other established and emerging experts, it reappraises Elizabeth’s translations, letters, poems and prayers through a diverse range of

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approaches to textiles, from linguistic and philological to literary and cultural-historical. The book also considers Elizabeth as "authored," studying how she is reflected in the writing of her contemporaries and reconstructing a wider web of relations between the public and private use of language in early modern culture. Contributions from Carlo M. Bajetta, Guillaume Coetelen and Giovanni Tamartino bring the Queen's presence in early modern Italian literary culture to the fore. Together, these essays illuminate the Queen in writing, from the multifaceted linguistic and rhetorical strategies that she employed, to the texts inspired by her power and charisma.

**Enter The Body**

A detailed study of Tudor textiles, highlighting their extravagant beauty and their impact on the royal court, fashion, and taste At the Tudor Court, textiles were ubiquitous in decor and ceremony. Tapestries, embroideries, carpets, and hangings were more highly esteemed than paintings and other forms of decorative art. Indeed, in 16th-century Europe, fine textiles were so costly that they were out of reach for average citizens, and even for many nobles. This spectacularly illustrated book tells the story of textiles during the long Tudor century, from the ascendance of Henry VII in 1485 to the death of his granddaughter Elizabeth I in 1603. It places elaborate tapestries, imported carpets, lavish embroidery, and more within the context of religious and political upheavals of the Tudor court, as well as the expanding world of global trade, including previously unstudied encounters between the New World and the Elizabethan court. Special attention is paid to the field of the Cloth of Gold, a magnificent two-week festival—and unsurpassed display of golden textiles—held in 1520. Even half a millennium later, such extraordinary works remain Tudor society's strongest projection of wealth, taste, and ultimately power.

**John Nichols's The Progresses and Public Processions of Queen Elizabeth: Volume I**

The vast wardrobe of Queen Elizabeth I is legendary: in her own time some of the richly embroidered gowns were displayed with other treasures to dazzle the eyes of foreign visitors to the Tower of London. The quantity of clothes recorded in the inventories taken in 1600 would seem to suggest sheer vanity, but a survey of work carried out in the Wardrobe of Robes throughout the reign reveals a different picture. It is one of careful organisation and economy. This copiously annotated work is illustrated with photographs of portraits, miniatures, tomb sculptures, engravings, woven textiles and embroideries. Two indexes are provided, the first of paintings, persons, places, and events, while the second, partly a glossary, enables the reader to quickly trace information on fashionable dress and accessories. An invaluable reference for students of the history of dress and embroidery, for social historians, for art historians working in the field of portraiture, and those with a general interest in the period. Case-bound in cloth with dust jacket.

**Elizabeth's Rival**

Throughout history, how society treated its disabled and infirm can tell us a great deal about the period. Challenged with any impairment, disease or frailty was often a matter of life and death before the advent of modern medicine, so how did a society support the disabled amongst them? For centuries, disabled people and their history have been overlooked - hidden in plain sight. Very little on the infirm and mentally ill was written down during the renaissance period. The Tudor period is no exception and presents a complex, unparalleled story. The sixteenth century was far from exempt from suffering and sickness. The treatment of its infirm, but a multifaceted and the treatment story emerges, where society's 'natural fools' were elevated as much as they were belittled. Meet characters like William Somer, Henry VIII's fool at court, whom the king depended upon, and learn of how the dissolution of the monasteries contributed to forming an army of 'sturdy beggars' who roamed Tudor England without charitable support. From the nobility to the lowest of society, Phillipa Vincent-Connelly casts a light on the lives of disenabled people in Tudor England and guides us through the social, religious, cultural, and ruling classes' response to disability as it was then perceived.

**Fools & Jesters at the Eng Court**

How did the Tudors enjoy themselves? For the men and women of Tudor England there was, just as there is today, more to life than work. 400 years before the invention of television and radio, they did not lead boring or mundane lives. Indeed, in many ways the richness of Tudor entertainment shames us. While continuing the medieval tradition of tournament and pageant, the Tudors also increasingly read and attended the theatre. Dancing and music were also popular, and were considered just as important as hunting and fishing for an ambitious Tudor's social skills. Church festivals provided the perfect excuse for revelry, and christenings and weddings were, as they are today, great social occasions. Here, Alison Sim explores the full range of entertainments enjoyed at that time covering everything from card games and bear baiting to interior design.

**Patterns of Fashion**

The first biography of Lettice Knollys, one of the most prominent women of the Elizabethan era. Cousin to Elizabeth I - and very likely also Henry VIII's illegitimate granddaughter - Lettice Knollys had a life of dizzying highs and pitiful lows. Darling of the court, entangled in a love triangle with Robert Dudley and Elizabeth I, banished from court, plagued by scandals of affairs and murder, emboiled in treason, Lettice would go on to lose a husband and beloved son to the executioner's axe. Living to the astonishing age of ninety-one, Lettice's tale gives us a remarkable, personal lens on to the grand sweep of the Tudor Age, with those closest to her often at the heart of the events that defined it. In the first ever biography of this extraordinary woman, Nicola Tallis's dramatic narrative takes us through those events, including the religious turmoil, plots and intrigues of Mary, Queen of Scots, attempted coups, and bloody Irish conflicts, among others. Surviving well into the reign of Charles I, Lettice truly was the last of the great Elizabethans.

**Sovereign Ladies**

Teaching Fashion Studies is the definitive resource for instructors of fashion at the undergraduate level and beyond. The first of its kind, it offers extensive, practical support for both seasoned instructors and those at the start of an academic career, in addition to interdisciplinary educators looking to integrate fashion into their classes. Informed by the latest research in the field and written by an international team of experts, Teaching Fashion Studies equips educators with a diverse collection of exercises, assignments, and pedagogical reflections on teaching fashion across disciplines. Each chapter offers an assignment, with guidance on how to effectively implement it in the classroom, as well as reflections on pedagogical strategies and student learning outcomes. Facilitating the integration of practice and theory in the classroom, topics include: the business of fashion; the media and popular culture; ethics and sustainability; globalization; history; identity; trend forecasting; and fashion design.

**Disability and the Tudors**
In sixteenth and seventeenth-century England, the female silhouette underwent a dramatic change. This very structured form, created using garments called bodices and farthingales, existed in various extremes in Western Europe and beyond, in the form of stays, corsets, hoop petticoats and crinolines, right up until the twentieth century. With a nuanced approach that incorporates a stunning array of visual and written sources and drawing on transdisciplinary methodologies, Shaping Femininity explores the relationship between material culture and femininity by examining the lives of a wide range of women, from queens to courtiers, farmer’s wives and servants, uncovering their lost voices and experiences. It reorients discussions about female foundation garments in English and wider European history, arguing that these objects of material culture began to shape and define changing notions of the feminine bodily ideal, social status, sexuality and modesty in the early modern period, influencing enduring Western notions of femininity. Beautifully illustrated in full colour throughout, Shaping Femininity is the first large-scale exploration of the materiality, production, consumption and meanings of women’s foundation garments in sixteenth and seventeenth-century England. It offers a fascinating insight into dress and fashion in the early modern period, and offers much of value to all those interested in the history of early modern women and gender, material culture and consumption, and the history of the body, as well as curators and reconstructors.

Drama and the Transfer of Power in Renaissance England

No story was more interesting to Shakespeare and his contemporaries than that of Troy, partly because the story of Troy was in a sense the story of England, since the Trojan prince Aeneas was supposedly the ancestor of the Tudors. This book explores the wide range of allusions to Greece and Troy in plays by Shakespeare and his contemporaries, looking not only at plays actually set in Greece or Troy but also those which draw on characters and motifs from Greek mythology and the Trojan War. Texts covered include Shakespeare’s Troilus and Cressida, Othello, Hamlet, The Winter’s Tale, The Two Noble Kinsmen, Pericles and The Tempest as well as plays by other authors of the period including Marlowe, Chettle, Ford and Beaumont and Fletcher.

Queen Elizabeth’s Wardrobe Unlock’d

The story of Elizabeth I’s inner circle and the crucial human relationships which lay at the heart of her personal and political life. A vivid and often dramatic account, offering a deeper insight into Elizabeth’s emotional and political conduct, and challenging many popular myths about her.

Elizabeth I

Through a thematic overview of court culture that connects the cultural with the political, confessional, spatial, material and performative, this volume introduces the dynamics of power and culture in the early modern European court. Exploring the period from 1500 to 1750, Early Modern Court Culture is cross-cultural and interdisciplinary, providing insight into aspects of both community and continuity at courts as well as individual identity, change and difference. Culture is presented as not merely a vehicle for court propaganda in promoting the monarch and the dynasty, but as a site for a complex range of meanings that conferred status and virtue on the patron, maker, court and the wider community of elites. The essays show that the court provided an arena for virtue and virtuosity, intellectual and social play, demonstration of moral authority and performance of social, gendered, confessional and dynastic identity. Early Modern Court Culture moves from political structures and political players to architectural forms and spatial geographies; ceremonial and ritual observances; visual and material culture; entertainment and knowledge. With 35 contributions on subjects including gardens, dress, scent, dance and tapestries, this volume is a necessary resource for all students and scholars interested in the court in early modern Europe.

A Cultural History of Dress and Fashion in the Renaissance

Spurred by an increasingly international and competitive market, the Renaissance saw the development of many new fabrics and the use of highly prized ingredients imported from the New World. In response to a thirst for the new, fashion’s pace of change accelerated, the production of garments provided employment for an increasingly significant proportion of the working population, and entrepreneurial artisans began to transform even the most functional garments into fashionable ones. Anxieties concerning vanity and the power of clothing to mask identities heightened fears of fashion’s corrupting influence, and heralded the great age of sumptuary legislation intended to police status and gender through dress. Drawing on sources from surviving garments to artworks to moralising pamphlets, this richly illustrated volume presents essays on textiles, production and distribution, the body, belief, gender and sexuality, status, ethnicity, and visual and literary representations to illustrate the diversity and cultural significance of dress and fashion in the period.

Elizabeth I in Film and Television

A transnational comparison of women rulers and women’s sovereignty throughout Europe

Elizabeth I in Writing

Traub analyzes the representation of female-female love and eroticism in early modern literature and drama.

Shaping Femininity

The first volume in this annotated collection of texts relating to the ‘progresses’ of Queen Elizabeth I around England includes accounts of dramatic performances, orations, and poems, and a wealth of supplementary material dating from 1533 to 1578.

The Oxford Encyclopedia of British Literature

Samuel Richardson, Dress, and Discourse

A narrative portrait of the six women who have ruled England captures the intimate lives and reigns of Mary I, Elizabeth I, Mary II, Anne, Victoria, and Elizabeth II, assessing their achievements from a female perspective and showing how each faced personal sacrifices and emotional dilemmas in their pursuit of political power. Reprint. 20,000 first printing.
The second volume in this annotated collection of texts relating to the 'progresses' of Queen Elizabeth I around England includes accounts of dramatic performances, orations, and poems, and a wealth of supplementary material dating from 1572 to 1578.

John Nichols’s The Progresses and Public Processions of Queen Elizabeth: Volume V

From Anne Barnhill, the author of At the Mercy of the Queen, comes the gripping tale of Mary Shelton, Elizabeth’s young cousin and ward, enjoying every privilege the position affords. The British queen loves Mary like a daughter, and, like any good mother, she wants her to make a powerful match. The most likely prospect: Edward de Vere, Earl of Oxford. But while Oxford seems to be everything the queen admires: clever, polished and wealthy, Mary knows him to be lecherous and a fool of the court. No matter how hard the queen tries to push him into her daughter’s arms, Mary refuses. Instead, Mary falls in love with a man who is completely unsuitable. Sir John Skydmore is a minor knight with little money, a widower with few resources. Worst of all, he’s a Catholic at a time when Catholic plots against Elizabeth are rampant in England. The queen forbids Mary to wed the man she loves. When the young woman, who is the queen’s own flesh and blood, defies her, the couple finds their very lives in danger: Elizabeth’s wrath knows no bounds.

Queen Elizabeth I

This looks at the key women how they affected Elizabeth I from her mother and Anne Bolyen, to the fate of Lady Jane Grey and the reign (and failures) of her sister Mary I. Elizabeth I is arguably one of the greatest monarchs and women of English history. Against an uncertain political and religious backdrop of post-Reformation Europe she ruled at the conception of social modernization, living in the shadow of the infamy of her parents’ reputations and striving to prove herself an equal to the monarchs who had gone before her. This book seeks to explore some of the key events of her life both in her own right and in the English Jacobean late 1558. By looking at the history of those selected events, as well as investigating the influence of various people in her life, this book sets out to explain Elizabeth’s decisions, both as a queen and as a woman. Amongst the events examined are the death of her mother, the role and fates of her subsequent stepmothers, the fate of Lady Jane Grey and the subsequent behavior and reign of her half sister Mary Tudor, along with the death of Amy Dudley, the return of Mary Queen of Scots to Scotland, the Papal Bull and the Spanish Armada.

Elizabeth I and Her Circle

Labors Lost offers a fascinating and wide-ranging account of working women's behind-the-scenes and hitherto unacknowledged contributions to theatrical production in Shakespeare's time. Natasha Korda reveals that the purportedly all-male professional stage relied on the labor, wares, ingenuity, and capital of women of all stripes, including ordinary crafts- and tradeswomen who supplied costumes, props, and comestibles; wealthy heiresses and widows who provided much-needed capital and credit; wives, daughters, and widows of theater people who worked actively alongside their male kin; and immigrant women who fueled the fashion-driven stage with a range of newfangled skills and commodities. Combining archival research on these and other women who worked in and around the playhouses with revisionist readings of canonical and lesser-known plays, Labors Lost retrieves this lost history by detailing the diverse ways women participated in the work of playing, and the ways male players and playwrights in turn helped to shape the cultural meanings of women’s work. Far from a marginal phenomenon, the gendered division of theatrical labor was crucial to the rise of the commercial theaters in London and had an influence on the material culture of the stage and the dramatic works of Shakespeare and his contemporaries.

Teaching Fashion Studies

The state is at its most volatile when supreme power changes hands. This book studies five such moments of transfer in the sixteenth and early seventeenth centuries, from Henry VIII to the English Revolution, paying particular attention to the political function and agency of drama in smoothing the transition. Masques and civic pageants served as an art form by which incoming authority could declare its power, and subjects could express their willing submission to the new regime. The book contains vivid case studies of these dramatic works, some of which have never before been identified, and the circumstances for which they were written: the use of London street theatre in 1535 to promote Henry VIII’s arrogation of Royal Supremacy; the aggressively Protestant court masque of 1559 which marked the accession of Elizabeth I, and the censorship which resulted when the same mode of dramatic discourse spread to more plebeian stages; the masques and entertainments of James I’s initial year on the English throne, through which the new Stuart dynasty asserted its legitimacy and individual courtiers made their bids for influence; and the formal coronation entry to London, furnished with dramatic pageants, which London paid for but Charles I refused to undertake. The final chapter describes how, in 1642, a very different incoming regime planned to ignore drama altogether, until some surprisingly contingent circumstances forced its hand.

Elizabeth’s London

Lisa Picard immerses her readers in the spectacular details of daily life in the London of Queen Elizabeth (1558-1603). Beginning with the River Thames, she examines the city on the north bank, still largely confined within the old Roman walls. The wealthy lived in mansions upriver, and the royal palaces were even farther up at Westminster. On the south bank, theaters and spectacles drew the crowds, and Southwark and Bermondsey were bustling with trade. Picard examines the Elizabethan streets and the traffic in them; she surveys building methods and shows us the decor of the rich and the not-so-rich. Her account overflows with particulars of domestic life, right down to what was likely to be growing in London gardens. Picard then turns her eye to the Londoners themselves, many of whom were afflicted by the plague, smallpox, and other diseases. The diagnosis was frequently bizarre and the treatment could do more harm than good. But there was comfort to be had in simple, homely pleasures, and cares could be forgotten in a playhouse or the bull-baiting and bear-baiting rings, or watching a good cockfight. The more sober-minded might go to hear a lecture at Gresham College or the latest preacher at Paul’s Cross. Immigrants posed problems for Londoners who, though proud of England’s raison d’être, were concerned that these skilled migrants might do to their own livelihoods, despite the dominance of livery companies and their apprentice system. Henry VIII’s destruction of the monasteries had caused a crisis in poverty management that was still acute, resulting in begging (with begging licenses!) and a “parochial poor rate” paid by the better-off. Lisa Picard’s wonderfully vivid prose enables us to share the satisfaction and delights, as well as the vexations and horrors, of the everyday lives of the denizens of sixteenth-century London.
This volume contains the edited proceedings from the 1990 symposium "Attending to Women in Early Modern England," which was sponsored by the Center for Renaissance and Baroque Studies and the University of Maryland at College Park. Edited by Betty S. Travitsky and Adele F.

Attending to Women in Early Modern England

No outfit is complete without accessories. Trinity of hats, scarves and gloves is a common ensemble that is used as modern fashion accessory by both men and women. It was a necessity to protect hands from gusty winds and keep them warm during cold-weather winters. The historic evolution and democratization development of gloves had an exotic trip with detours aplenty throughout the centuries. Gloves in fashion were an exclusive enterprise, a pursuit of the wealthy. Therefore, the use of materials, the length, and fabrication evolved from made at home into real industry. Eventually, an array of hand wear of different styles and colors became available for masses. In the intervening time, European countries were the ones that planted the seeds that would define fashion culture, chic and elegance for decades to come. Today, whatever its seasonal vagaries, gloves and mittens as fashion accessories have been a reflection of society as an industry, often stirring provocative debate. Is it art or craft? Who would wear elbow-long opera gloves? Is couture dead? Is department store obsolete? The answers are in the gloves themselves, in their history and present.

Queen Elizabeth's Wardrobe Unlock'd

This illustrated survey of 600 years of fashion investigates its cultural and social meaning from medieval Europe to twentieth-century America. Burnett's work provides the reader with a clear guide to the changes in style and taste and shows that clothes have always played a pivotal role in defining a sense of identity and society, especially when concerned with sexual and body politics.

The Queen's Majesty's Passage & Related Documents

No one interested in the history of dress, from art historians to stage designers, from museum curators to teachers of fashion and costume, can function effectively without Janet Arnold's Patterns of Fashion series, published by Macmillan since 1964. Since her untimely death in 1998, admirers of her work have been waiting, with increasing impatience, for the promised volume devoted to the linen clothes of the Elizabethan and early Stuart periods, a companion to her previous volume on tailored clothes of the same era. Planned and partly prepared by Janet herself, and completed by Jenny Tiramani, Janet's last pupil, no other book exists that is dedicated to the linen clothes that covered the body from the skin outwards. It contains full colour portraits and photographs of details of garments in the explanatory section as well as patterns for 86 items of linen clothing which range from men's shirts and women's smocks, from superb ruffs and collars to boot hose and children's stomachers. Beautifully produced, it is an invaluable guide to both the history and the recreation of these wonderful garments.

Greeks and Trojans on the Early Modern English Stage

Queen Elizabeth's Wardrobe unlock'd

The fourth volume in this annotated collection of texts relating to the 'progresses' of Queen Elizabeth I around England includes accounts of dramatic performances, orations, and poems, and a wealth of supplementary material dating from 1596 to 1603.

John Nichols's The Progresses and Public Processions of Queen Elizabeth: Volume IV

Enter the Body offers a series of provocative case studies of the work women's bodies do on Shakespeare's intensely body-conscious stage. Rutter's topics are sex, death, race, gender, culture, politics, and the excessive performative body that exceeds the playtext it inhabits. As well as drawing upon vital primary documents from Shakespeare's day, Rutter offers close readings of women's performance's on stage and film in Britain today, from Peggy Ashcroft's (white) Cleopatra and Whoopi Goldberg's (whiteface) African Queen to Sally Dexter's languorous Helen and Alan Howard's raver 'Queen' of Troy.

Pleasures & Pastimes in Tudor

Queen Elizabeth's Wardrobe Unlock'd

This work marks the 400th anniversary of the death of one of England's greatest monarchs, a highly intelligent and successful ruler. The volume appeals to everyone interested in the charismatic character of Elizabeth I, her time and cultural afterlife. Contributors focus on important aspects of Elizabeth's subtle and resourceful political power and the longstanding struggle she faced at home and abroad as well as the threats posed to her realm. This edition presents a series of essays about fictional representations of Queen Elizabeth I in literature, music, and film. Articles illuminate the fascinating story of her numerous afterlives and their significance for the cultural history of England, its sense of identity and psyche. Essays investigate the ceremony, festivities, and dance practices at her court and bring to life the cultural significance of this colorful and extraordinary monarch. Christa Jansohn is professor of British culture at the University of Bamberg, Germany.

The Rule of Women in Early Modern Europe