Elizabeth

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.

Gloves

Monarchy is an enduring institution that still makes headlines today. It has always been preoccupied with image and perception, never more so than in the period covered by this volume. The collection of papers gathered here from international scholars demonstrates that monarchical image and perception went far beyond cultural, symbolic and courtly display - although these remain important - and were, in fact, always deeply concerned with the practical expression of authority, politics and power. This collection is unique in that it covers the subject from two innovative angles: it not only addresses both kings and queens together, but also both the medieval and early modern periods. Consequently, this allows significant comparisons to be made between male and female monarchy as well as between eras. Such an approach reveals that continuity was arguably more important than change over a span of some five centuries. In removing the traditional gender and chronological barriers that tend to lead to four separate areas of studies for kings and queens in medieval and early modern history, the papers here are free to encompass male and female royal rulers ranging across Europe from the early-thirteenth to
the late-seventeenth centuries to examine the image and perception of monarchy in England, Scotland, France, Burgundy, Spain and the Holy Roman Empire. Collectively this volume will be of interest to all those studying medieval and early modern monarchy and for those wishing to learn about the connections and differences between the two.

**A Biographical Encyclopedia of Early Modern Englishwomen**

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 approaches to textuality, 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 Coatelen and Giovanni Iamartino 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.

**Images of Rule**

"Campbell sheds light on Tudor political and artistic culture and the court's response to Renaissance aesthetic ideals. He challenges the predominantly text-driven histories of the period and offers a fresh perspective on the life of Henry VIII"--OCLC

**Henry VIII and the Art of Majesty**

**The Oxford Encyclopedia of British Literature**

From Anne Barnhill, the author of At the Mercy of the Queen, comes the gripping tale of Mary Shelton, Elizabeth I's young cousin and ward, set against the glittering backdrop of the Elizabethan court. Mistress Mary Shelton is Queen Elizabeth's favorite 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, cruel, and full of treachery. No matter how hard the queen tries to push her into his arms, Mary refuses. Instead, Mary falls in love with a man who is completely unsuitable. Sir John Skydemore
is a minor knight with little money, a widower with five children. 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 as Elizabeth's wrath knows no bounds.

The Image and Perception of Monarchy in Medieval and Early Modern Europe

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, Europe 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.

Life of Elizabeth First

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.

Pleasures & Pastimes in Tudor

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 pageantry, 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.
Elizabeth I and Her Circle

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.

Elizabeth I

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 subordination 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.

Fools & Jesters at the Eng Court

In Painting Women, Phillipps provides a cross-disciplinary study of women as objects and agents of painting.

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

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.

Drama and the Transfer of Power in Renaissance England

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.

**Greens and Trojans on the Early Modern English Stage**

Presents an exhaustively researched biography that reveals the personality, private life, and romantic intrigues of Elizabeth I

**The Painted Closet of Lady Anne Bacon Drury**

Elizabeth I was Queen of England for almost forty-five years. The daughter of Henry VIII and Ann Boleyn, as an infant she was briefly accepted as her father’s heir. After her mother was executed at her father’s command she was declared illegitimate and led a sometimes scandalous existence until her accession to the throne at the age of twenty-five. Elizabeth oversaw a vibrant age of exploration and literature and established herself, the ”Virgin Queen”, a national icon that lives on in the popular imagination. But Elizabeth was England’s second female monarch, and was greatly influenced by the experiences and mistakes of the reign of her half-sister, Mary I, before her. During her reign, Elizabeth had to perform a complicated balancing act in religious matters. As religious wars raged in Europe, Elizabeth herself a moderate Protestant, had to manage an inherited Catholic realm and the demands of zealous Protestants. The importance of such familiar features of Elizabeth's reign as the presence in England of Mary Queen of Scots and her enduring efforts to take the throne, the Spanish armada, and the origins of English colonial expansion beyond the British archipelago all receive fresh attention in this engaging book. This new biography sheds light on Elizabeth’s early life, influences and on her personal religious beliefs as well as examining her reign, politics and reassesses Elizabeth's reluctance to marry, a matter for which she has been much praised, but which is here judged one of the second queen regnant's more problematic decisions. Judith M. Richards takes an objective and rounded view of Elizabeth’s whole life and provides the perfect introduction for students and general readers alike.
Labors Lost

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.

Painting Women

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.

Tudor Textiles

Shakespeare and Costume

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.

Enter The Body

Inspired by new approaches in performance studies, theatre history, research in material culture and dress history, a rich discussion of the many aspects of costume in Shakespearean performance has begun. Shakespeare and Costume furthers this research, bringing together varied and stimulating essays by leading scholars that consider costume from literary, dramatic, design, performative and theatrical perspectives, as well as interviews with renowned theatre practitioners Jane Greenwood and Robert Morgan. The volume amply demonstrates how an analysis of the meaning of costume enriches our understanding of Shakespeare's plays. Beginning with an overview of the stage history of Shakespeare and costume, the volume looks at the historical context of clothing in the plays, considering topics such as royal self-fashioning, festive livery practices, and conceptions of race and gender exhibited in clothing choice, as well as costume in performance. Drawing on documentary evidence in designers' renderings, illustrations in periodicals, paintings, photographs, newspaper reviews and actors' memoirs, the volume also explores costume designs in specific Shakespeare productions from the re-opening of the London theatres in 1660 to the present day.

The Queen's Majesty's Passage & Related Documents

Queen Elizabeth's Wardrobe Unlock'd

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

Queen Elizabeth's Wardrobe Unlock'd

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

Queen Elizabeth's Wardrobe Unlock'd

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 before and after she ascended to the English throne in late 1558. By looking at the history of these 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 Amanda.

**Elizabeth I**

From the exemplary to the notorious to the obscure, this comprehensive and innovative encyclopedia showcases the worthy women of early modern England. Poets, princesses, or pirates, the women of power and agency found in these pages are indeed worth knowing, and this volume will introduce many female figures to even the most established scholars in early modern studies. Rather than using the conventional alphabetical format of the standard biographical encyclopedia, this volume is divided into categories of women. Since many women will fit in more than one category, each woman is placed in the category that best exemplifies her life, and is cross referenced in other appropriate sections. This structure makes the book an interesting read for seasoned scholars of early modern women, while students need not already be familiar with these subjects in order to benefit from the text. Another unusual feature of this reference work is that each entry begins with some incident from the woman's life that is particularly exciting or significant. Some entries are very brief while others are extensive. Each includes a source listing. The book is well illustrated and liberally sprinkled with quotations of the time either by or about the women in the text.

**Shaping Femininity**

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.

**Elizabeth's London**

In sixteenth and seventeenth-century England, the female silhouette underwent a dramatic change. This very structured form, created using garments called bodies 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.

Elizabeth I in Writing

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

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.

The Rule of Women in Early Modern Europe

Lady Anne Bacon Drury (1572-1624) was the granddaughter and niece of two of England's Lord Keepers of the Great Seal, Sir Nicholas Bacon and Sir Francis Bacon. Lady Anne was also the friend and patroness of John Donne and Joseph Hall; however, she deserves to be remembered in her own right. Within her massive country house, Lady Anne created a tiny painted room that she seems to have used as a kind of three-dimensional book. The walls consisted of panels of pictures and mottoes, grouped under Latin sentences. These panels can still be viewed in a Suffolk museum: Christchurch Mansion in Ipswich. Some panels point to classical and Biblical sources, and to popular emblem books. The sources of other panels are more recondite, while still others are original compositions by Lady Anne. The panels exhibit a contemptus mundi theme and reflect a struggle with ambition, pride, and even
despair. Some panels also appear to register carefully veiled but pointed critiques of political and religious events and figures. Lady Anne's painted closet or 'architext' is thus relevant to a wide range of early modern scholarship in various disciplines but is as yet largely unappreciated. For the first time in four hundred years, this book fully describes the closet and places it in its personal, social, intellectual, and aesthetic contexts. It argues for the painted closet's importance for understanding early modern conceptualizations of private and public spaces, and for illuminating fundamental early modern habits of seeing and reading (especially combinations of text and image). Finally, this book explores the closet as an example of the ingenious ways in which female subjectivity found ways to express itself even within the constraints of early modern patriarchal society in England.

**Attending to Women in Early Modern England**

Elizabeth I, who reigned over Shakespeare's England and defeated the Spanish Armada, is familiar both from her portraits and as Gloriana, the Virgin Queen. Yet the reality of her character and her personal attitudes are harder to detect behind the public mask. Elizabeth I, a major biography by a leading Tudor expert to mark the 400th anniversary of her death in 1603, looks in detail behind the public life at the private woman. It treats at length her early years and examines her actions and policies as queen. David Loades's biography brings out her remarkable talents and unique achievements.

**Patterns of Fashion**

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.

**Samuel Richardson, Dress, and Discourse**

COSTA AWARD FINALIST ECONOMIST BOOK OF THE YEAR FINANCIAL TIMES BOOK OF THE YEAR Film rights acquired by Gold Circle Films, the team behind My Big Fat Greek Wedding “A fresh, thrilling portrait... Guy’s Elizabeth is deliciously human.” –Stacy Schiff, The New York Times Book Review A groundbreaking reconsideration of our favorite Tudor queen, Elizabeth is an intimate and surprising biography that shows her at the height of her power. 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, wracked 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 pacey and rich in detail." -- Anna Whitelock, TLS “Most historians focus on the early decades, with Elizabeth's last 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

Queen Elizabeth's Wardrobe Unlock'd

This is the inside story of Elizabeth I's inner circle and the crucial human relationships which lay at the heart of her personal and political life. Using a wide range of original sources – including private letters, portraits, verse, drama, and state papers – Susan Doran provides a vivid and often dramatic account of political life in Elizabethan England and the queen at its centre, offering a deeper insight into Elizabeth's emotional and political conduct – and challenging many of the popular myths that have grown up around her. It is a story replete with fascinating questions. What was the true nature of Elizabeth's relationship with her father, Henry VIII, especially after his execution of her mother? What was the influence of her step-mothers on Elizabeth's education and religious beliefs? How close was she really to her half-brother Edward VI – and were relations with her half-sister Mary really as poisonous as is popularly assumed? And what of her relationship with her Stewart cousins, most famously with Mary Queen of Scots, executed on Elizabeth's orders in 1587, but also with Mary's son James VI of Scotland, later to succeed Elizabeth as her chosen successor? Elizabeth's relations with her family were crucial, but almost as crucial were her relations with her courtiers and her councillors (her 'men of business'). Here again, the story unravels a host of fascinating questions. Was the queen really sexually jealous of her maids of honour? What does her long and intimate relationship with the Earl of Leicester reveal about her character, personality, and attitude to marriage? What can the fall of Essex tell us about Elizabeth's political management in the final years of her reign? And what was the true nature of her personal and political relationship with influential and long-serving councillors such as the Cecils and Sir Francis Walsingham?

John Nichols's The Progresses and Public Processions of Queen Elizabeth: Volume I
Liza 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 religious tolerance, were concerned about the damage 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. Liza 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.

**Queen Elizabeth's Daughter**

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 Britian 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.

**Elizabeth I**

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.

**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.

**The Subject of Elizabeth**

As a woman wielding public authority, Elizabeth I embodied a paradox at the very center of sixteenth-century patriarchal English society. The Subject of Elizabeth illuminates the ways in which the Queen and her subjects variously exploited or obfuscated this contradiction.

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