Costume 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.

The Rule of Women in Early Modern Europe 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.

Fools and Jesters at the English Court An ageing queen, an heirless state, conspiracy all round: here is the court of Elizabeth I as never known before History has pictured Elizabeth I as Gloriana, an icon of strength and power. But the reality, especially during her later years, was not so simple. In 1583 Elizabeth is fifty years old, past childbearing, but her greatest challenges are still to come: the Spanish Armada; the execution of Mary, Queen of Scots; relentless plotting among her courtiers. This gripping and vivid portrait of her life and times - often told in her own words ("You know I am no morning woman") - reveals a woman who is fallible, increasingly insecure, and struggling to lead Britain. This is the real Elizabeth, for the first time.

Costume Design for Performance 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.
Elizabeth Costume Design for Performance offers a detailed insight into the creative process behind designing costumes for the performing arts, including theatre, opera, dance and film. Guiding the reader through the essential steps of the designing process, Bettina John combines extensive knowledge of the industry with insights gleaned from leading experts in the performing arts. Featuring over 200 original artworks by more than thirty designers, this book gives a rare insight into this highly individual and creative process. Topics covered include script analysis; in-depth research techniques; practical techniques to explore design; basic drawing techniques; character development; the role of the costume designer and wider team and finally, advice on portfolio presentation.

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

Images of Rule 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.

Greeks and Trojans on the Early Modern English Stage 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 Elizabthen 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.

Early Modern Court Culture 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 insights 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.
Die Welt der Stoffe 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.

Attending to Women in Early Modern England 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.

Queen Elizabeth’s Daughter 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

The Oxford Encyclopedia of British Literature 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.

Enter The Body

Elizabeth’s London 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 Coatele and Giovanni lamartino 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.

Fashion Dis/ability Im Mittelpunkt dieses Bandes steht die Untersuchung von Defizitzuschreibungen gegenüber Herrscherinnen und Herrschern in der Frühen Neuzeit. Diese erlaubt Rückschlüsse auf zeitgenössische Konzeptionen und Rechtfertigungen von Souveränität, deren Behauptung und Durchsetzung, Kontinuität und Wandel. Wie wurden auf verschiedenen Ebenen Herrscherdefizite kommuniziert und bewältigt? Und welche Folgen hatte das für die politische Ordnung?

Queen Elizabeth’s Wardrobe Unlock’d 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.

Queen Elizabeth’s Wardrobe Unlock’d 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.


Costume Spurred by an increasingly international and competitive market, the Renaissance saw the development of many new fabrics and the use of highly prized
Where To Download Queen Elizabeths Wardrobe Unlockd

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.

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

The negotiation of Lesbianism in Early Modern England 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.

Die Begradiigung der Taillenkontur in der Männermode Arrested by her sister for treason, who in her household can Elizabeth trust? 1553: deeply-divided England rejoices as the rightful heir, Mary Tudor, sweeps to power on a tide of populist goodwill. But the people should have been careful what they wished for: Mary's mission is to turn back time to an England of old. Within weeks there is widespread rebellion in favour of her heir, her half-sister, Princess Elizabeth, who is everything that Mary isn't. From now on, Elizabeth will have to use her considerable guile just to stay alive. Orphan Alys Twist has come a long way - further than she ever dared hope - to work as a laundress at the royal wardrobe. There she meets Bel, daughter of the Queen's tailor, and seems to have arrived at her own happy ending. But in a world where appearance is everything, a laundress is in a unique position to see the truth of people's lives, and Alys is pressed into service as a spy in the errant princess's household. Alys herself, though, is hardly whiter than white, and when the princess is arrested she must make a dangerous choice. Reader praise for The Testimony of Alys Twist 'This is an interesting story with much intrigue. It's rare to find an established novelist who includes Sapphic themes within their work but that is exactly what the author has done here. It's very much a character-driven tale with Alys front and centre' Reader review 'I like Suzannah Dunn's take on Tudor history as she writes well, uses modern vernacular to make historical characters "just like us", and usually does her research on the material aspects of history. Here, she's clearly done her homework' Reader review

The Private Lives of the Tudors 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. Pleasures & Pastimes in Tudor England 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. Queen Elizabeth's wardrobe unlock'd Westminster Abbey contains a unique and important group of effigies, some familiar, many little-known, including kings, queens, statesmen and national heroes, ranging in time from the middle ages to the early nineteenth century. They derive from a time when an effigy of the dead monarch, statesman or national hero played an important part in funeral ritual, offering a visible likeness as a focus to the ceremonial of the funeral. This richly illustrated book, which is the first substantial publication on the effigies since 1936, is both a history of the collection and of the origins and development of the funeral effigy, and a full descriptive catalogue of the twenty-one examples in the Abbey. Copyright © Libri GmbH. All rights reserved.
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The Funeral Effigies of Westminster Abbey 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 exemplary in the treatment of its infirm, but a multifaceted and ambiguous 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-Connolly casts a light on the lives of disabled people in Tudor England and guides us through the social, religious, cultural, and ruling classes’ response to disability as it was then perceived.

A Cultural History of Dress and Fashion in the Renaissance

Shaping Femininity

Elizabeth I in Writing A transnational comparison of women rulers and women’s sovereignty throughout Europe

Shakespeare and Costume This illustrated survey of 600 years of fashion investigates its cultural and social meaning from medieval Europe to twentieth-century America. Breward’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 Culture of Fashion ‘Borman approaches her topic with huge enthusiasm and a keen eye for entertainingthis is a very human story of a remarkable family, full of vignettes that sit long in the mind.’ Dan Jones, The Sunday Times ‘Tracy Borman’s eye for detail is impressive; the book is packed with fascinating courtly minutiae this is a wonderful book.’ The Times ‘Borman is an authoritative and engaging writer, good at prising out those humanising details that make the past alive to us.’ The Observer ‘Fascinating, detailed account of the everyday reality of the royals This is a book of rich scholarship.’ Daily Mail ‘Tracy Borman’s passion for the Tudor period shines forth from the pages of this fascinatingly detailed book, which vividly illuminates what went on behind the scenes at the Tudor court.’ Alison Weir ‘I do not live in a corner. A thousand eyes see all I do.’ Elizabeth I The Tudor monarchs were constantly surrounded by an army of attendants, courtiers and ministers. Even in their most private moments, they were accompanied by a servant specifically appointed for the task. A groom of the stool would stand patiently by as Henry VIII performed his daily purges, and when Elizabeth I retired for the evening, one of her female servants would sleep at the end of her bed. These attendants knew the truth behind the glamorous exterior. They saw the tears shed by Henry VII upon the death of his son Arthur. They knew the tragic secret behind ‘Bloody’ Mary’s phantom pregnancies. And they saw the ‘crooked carcass’ beneath Elizabeth I’s carefully applied makeup, gowns and accessories. It is the accounts of these eyewitnesses, as well as a rich array of other contemporary sources that historian Tracy Borman has examined more closely than ever before. With new insights and discoveries, and in the same way that she brilliantly illuminated the real Thomas Cromwell - The Private Life of the Tudors will reveal previously unexamined details about the characters we think we know so well.
Samuel Richardson, Dress, and Discourse 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.

The Painted Closet of Lady Anne Bacon Drury 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.

Labors Lost 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.

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

Teaching Fashion Studies This volume, consisting of papers originally delivered at the Sport and Fashion symposium in 2011, celebrates the connection between sport and the clothes and fashion which are associated with certain sporting activities. Articles include a study of Olympic swimming costumes, women's sport during the inter-war period, the use of sportsmen by clothing industries for brand marketing, and the aesthetic significance of certain items of clothing, specifically the shirt worn by Maradona during the 1986 Argentina-England World Cup quarter final. For more information, visit: www.maney.co.uk/journals/cos


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