

Tudor Fashion: Dress At Court

For nearly a century British potters have invigorated traditional ceramic forms by developing or reinventing techniques, materials, and means of display. *Things of Beauty Growing* explores major typologies of the vessel--such as bowl, vase, and charger--that have defined studio ceramics since the early 20th century. It places British studio pottery within the context of objects from Europe, Japan, and Korea and presents essays by an international team of scholars and experts. The book highlights the objects themselves, including new works by Adam Buick, Halima Cassell, and Nao Matsunago, featured alongside works by William Staite Murray, Lucie Rie, Edmund de Waal, and others, many published here for the first time. Rounding out the beautifully illustrated volume is an interview with renowned collector John Driscoll and approximately fifty illustrated short biographies of significant makers.

The paperback edition of this captivating story of Tudor dress, and the people who made and wore it *The Tudors* are some of the best-known figures in history. They continue, even today, to spark our curiosity and imagination. Their enduring popularity is no doubt partly due to the iconic portraits in which they are depicted, in farthingales and ruffs, furs and jewels, codpieces and cloaks, and vast expanses of velvet and silk. Far from being mere decoration, fashion was pivotal in the communication of status and power. This paperback edition of *Tudor Textiles* presents insights into the fashions of the Tudor dynasty. *Histories of Kings and Queens* complement stories of unsung dressmakers, laundresses, and officials charged with maintaining and transporting the immense Tudor wardrobes from palace to palace. Evidence from rare surviving garments and textiles, original documents, fine and decorative art, and archaeological findings enhance our understanding of the Tudors and their courts. Handsomely illustrated, this sumptuous book contextualizes Tudor dress and fills in gaps in our knowledge of the period and its fascinating historical figures.

Fashion is ever-changing, and while some styles mark a dramatic departure from the past, many exhibit subtle differences from year to year that are not always easily identifiable. With overviews of each key period and detailed illustrations for each new style, *How to Read a Dress* is an appealing and accessible guide to women's fashion across five centuries. Each entry includes annotated color images of historical garments, outlining important features and highlighting how styles have developed over time, whether in shape, fabric choice, trimming, or undergarments. Readers learn how garments were constructed and where their inspiration stemmed from at key points in history – as well as how dresses have varied in type, cut, detailing and popularity according to the occasion and the class, age and social status of the wearer. This new edition includes additional styles to illustrate and explain the journey between one style and another; larger images to allow closer investigation of details of dress; examples of lower and working-class, as well as middle-class, clothing; and a completely new chapter covering the 1980s to 2020. The latter demonstrates how the late 20th century and early 21st century firmly left the dress behind as a requirement, but retained it as a perennially popular choice and illustrates how far the traditional boundaries of 'the dress' have been pushed (even including reference to a newly non-binary appreciation of the garment), and the intellectual shifts in the way women's fashion is both inspired and inspires. With these new additions, *How to Read a Dress*, revised edition, presents a complete and up-to-date picture of 'the dress' in all its forms, across the centuries, and taking into account different sartorial and social experiences. It is the ideal tool for anyone who has ever wanted to know their cartridge pleats from their Récamier ruffles. Equipping the reader with all the information they need to 'read' a dress, this is the ultimate guide for students, researchers, and anyone interested in historical fashion.

Discover what people wore at the court during the Tudor time thanks to this historically accurate *Sticker Dolly Dressing* title.

The Complete Works of W.H. Auden

Cut and construction of linen shirts, smocks, neckwear, headwear, etc

The Clothing of the Common Sort, 1570-1700

History, Art & Culture in Over 120 Places

Tudor Costume and Fashion

How to Read a Dress

Women Who Served at the Tudor Court

The turbulent Tudor Age never fails to capture the imagination. But what was it truly like to be a woman during this era? The Tudor period offers images of queens and noblewomen in elaborate court dress; of palace intrigue and dramatic politics. But if you were a woman, it was a death during childbirth was rife; when marriage was usually a legal contract, not a matter for love, and the education you could hope for minimal at best. Yet the Tudor century was also dominated by powerful and dynamic women in a way that no era had been before. *Historical Women* by Norton explores the life cycle of the Tudor woman, from childhood to old age, through the diverging examples of women such as Elizabeth VIII's sister; Cecily Burbage, Elizabeth's wet nurse; Mary Howard, widowed but influential at court; Elizabeth Boleyn, mother of a controversial king; and Elizabeth Barton, a peasant girl who would be lauded as a prophetess. Their stories are interwoven with studies of topics ranging from contraception to witchcraft, painting a portrait of the lives of queens and serving maids, nuns and harlots, widows and chaperones. No less vibrant period to colorful life in an evocative and insightful social history.

Traditionally history is cerebral: what did they believe, what did they think, what did they know? *Woodsmoke and Sage* is not a traditional history of the five senses, historian Amy Licence presents a new perspective on the material culture of the past, exploring the Tudors' relationship with their existence, from the clothes on their backs, the roofs over their heads and the food on their tables, to the wider questions of how they presented themselves, and what they believed about life, death and beyond. Take a journey back 500 years and experience the sixteenth century as it was lived, through sight, sound, smell, taste and touch.

Hampton Court Palace, to the south-west of London, is one of the most famous and magnificent buildings in Britain. The original palace was built by Cardinal Wolsey, but it soon attracted the attention of his Tudor king and became the centre of royal and political life for the next 200 years. In this lavishly illustrated history, the stories of the people who have inhabited the palace over the last five centuries take centre stage. Here, Henry VIII and his six wives held court, Shakespeare and his players performed, and Charles I escaped arrest after his defeat in the Civil War. William III introduced French court etiquette, and Georgian kings and princes argued violently amid the splendid interiors. Alongside the royal residences

been equally fascinating characters among courtiers and servants. Queen Victoria opened the palace to the public in the nineteenth century and millions of visitors have been drawn to Hampton Court by its grandeur, its beauty and the many intriguing stories of those great and small who lived here.

A "sharp and entertaining" (The Wall Street Journal) exploration of fashion through the ages that asks what our clothing reveals about society. Dress codes are as old as clothing itself. For centuries, clothing has been a wearable status symbol; fashion, a weapon in struggle; and dress codes, a way to maintain political control. Merchants dressing like princes and butchers' wives wearing gem-encrusted public enemies in medieval societies structured by social hierarchy and defined by spectacle. In Tudor England, silk, velvet, and fur were symbols of nobility, and ballooning pants called "trunk hose" could be considered a menace to good order. The Renaissance-era Florentine patriarch Cosimo de' Medici captured the power of fashion and dress codes when he remarked, "One can make a gentleman from two yards of red cloth." Dress codes, along with the social and political ideals of the day, but they always reflected struggles for power and status. In the 1700s, South Carolina made it illegal for Black people to dress "above their condition." In the 1920s, the bobbed hair and form-fitting dresses worn by free-spirited women were banned in workplaces throughout the United States, and in the 1940s, the baggy zoot suits favored by Black and Latino men caused riots on the West Coast from coast to coast. Even in today's more informal world, dress codes still determine what we wear, when we wear it—and what our clothing says about their jobs for wearing braided hair, long fingernails, large earrings, beards, and tattoos or refusing to wear a suit and tie or make-up and, in some cities, wearing sagging pants is a crime. And even when there are no written rules, implicit dress codes still influence opportunities and social mobility. Silicon Valley CEOs wear t-shirts and flip-flops, setting the tone for an entire industry: women wearing fashionable dresses or blouses are in ridicule in the tech world, and some venture capitalists refuse to invest in any company run by someone wearing a suit. In Dress Codes, cultural critic Richard Thompson Ford presents a "deeply informative and entertaining" (The New York Times Book Review) history of the subject from the middle ages to the present day, a walk down history's red carpet to uncover and examine the canons, mores, and customs of the past that we often take for granted. After reading Dress Codes, you'll never think of fashion as superficial again—and getting dressed will never be the same.

Henry VIII

Tudor and Elizabethan Fashions

A Guide to Changing Fashion from the 16th to the 21st Century

Dress at the Court of King Henry VIII

Tudor Fashion

Opus Anglicanum

The Tudor Tailor

Monumental study of English fashions from 1485 through 1603 surveys clothing worn by all classes and includes headgear, hairstyles, jewelry,

collars, footwear, and other accessories. 1,000 black-and-white figures. 24 halftones. 22 color plates.

Centering on five Stuart rulers, plus their royal courtiers and tailors, this is the first detailed study of elite men's clothing in 17th-century Scotland.

Synopsis coming soon.....

When young Mary Howard receives the news that she will be leaving her home for the grand court of King Henry VIII, to attend his mistress Anne Boleyn, she is ecstatic. Everything Anne touches seems to turn to gold, and Mary is certain Anne will one day become Queen. But Mary has also seen the King's fickle nature and how easily he discards those who were once close to him. . . Discovering that she is a pawn in a carefully orchestrated plot devised by her father, the duke of Norfolk, Mary dare not disobey him. Yet despite all of her efforts to please him, she too falls prey to his cold wrath. Not until she becomes betrothed to Harry Fitzroy, the Duke of Richmond and son to King Henry VIII, does Mary find the love and approval she's been seeking. But just when Mary believes she is finally free of her father, the tides turn. Now Mary must learn to play her part well in a dangerous chess game that could change her life--and the course of history. "A beautifully written story with wonderful attention to detail. I loved the book." --Diane Haeger, author of The Queen's Mistake "Throbs with intensity as it lays bare the secret delights of Tudor court life and the sudden, lethal terrors. A tale of innocence and ruthless ambition locked in a love-hate embrace." --Barbara Kyle, author of The King's Daughter D.L Bogan is a history major, aiming for a master's so that she might lecture one day. She is also a musician with classical voice training who has been playing keyboards and singing in bands since she was 18. She also enjoys reading, traveling, summer activities, spending time with family and friends, and researching her next novel! She makes her home in central Wisconsin.

Fashion Victims

King and Court

The Hidden Lives of Tudor Women

A Really Useful Guide to the Tudors

A Dawn-to-Dusk Guide to Everyday Life

Clothing and the Law in Henry VIII's England

Things of Beauty Growing

The Tudor period has long gripped our imaginations. Because we have consumed so many costume dramas on TV and film, read so many histories, factual or romanticized, we think we know how this society operated. We know they 'did' romance but how did they do sex? In this affectionate, informative and fascinating look at sex and sexuality in Tudor times, author Carol McGrath peeks beneath the bedsheets of late fifteenth- and early sixteenth-century England to offer a genuine understanding of the romantic and sexual habits of our Tudor ancestors. Find out the truth about 'swiving', 'bawds', 'shaking the sheets' and 'the deed of darkness'. Discover the infamous indiscretions and scandals, feast day rituals, the Southwark Stews, and even city streets whose names indicated their use for sexual pleasure. Explore Tudor fashion: the codpiece, slashed hose and doublets, women's layered dressing with partlets, overgowns and stomachers laced tightly in place. What was the Church view on morality, witchcraft and the female body? On which days could married couples indulge in sex and why? How were same sex relationships perceived? How common was adultery? How did they deal with contraception and how did Tudors attempt to cure venereal disease? And how did people bend and ignore all these rules?

Essential source book for reconstructing clothing 1509 to 1603.

Discover the people, places, and landmarks that have rewritten history! Black London is a complete guide that shines a new and much-needed light on the rich Black history of London's inhabitants and beyond. From Cleopatra's Needle on the Victoria Embankment, the Nelson Mandela Statue in Parliament Square, and the Stuart Hall Library in Westminster to the Memorial Gates in Constitution Hill, the Wayne Marques corbel on the London Bridge, the Black Lives Matter mural in

Woolwich, and so much more. This must-have travel guide showcases over 120 historical sites worth visiting and revisiting. Author Avril Nanton is a qualified London tour guide and Black history historian. Jody Burton is a librarian and bibliophile with a particular interest in Black history and art.

Elizabeth I was born into a world of women. As a child, she was served by a predominantly female household of servants and governesses, with occasional visits from her mother, Anne Bolyen, and the wives who later took her place. As Queen, Elizabeth was cons

Tudor Textiles

The Queen's Servants

Kings, Queens and Palaces Colouring Book

The Story of Hampton Court Palace

Rich Apparel

Monarchy, Dress and the Scottish Male Elite

A Social History

In this series, a contemporary poet advocates a poet of the past or present whom they have particularly admired. By their selection of verses and by the personal and critical reactions they express, the selectors offer intriguing insight into their own work.

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. 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.

The real Wolf Hall - a time traveller's guide to daily life in Tudor England The Tudor era encompasses some of the greatest changes in our history. But while we know about the historical dramas of the times - most notably in the court of Henry VIII - what was life really like for a commoner like you or me? To answer this question, the renowned "method historian" Ruth Goodman has slept, washed and cooked as the Tudors did - so you don't have to! She is your expert guide to this fascinating era, drawing on years of practical historical study to show how our ancestors coped with everyday life, from how they slept to how they courted. Using a vast range of sources, she takes you back to the time when soot was used as toothpaste and the "upper crust" of bread was served to the wealthier members of the house. Exploring how the Tudors learnt, danced and even sat and stood according to the latest fashion, she reveals what it all felt, smelt and tasted like, from morning until night.

Poems

Woodsmoke and Sage

Costume: Fanciful, Historical and Theatrical

Handley Cross; Or, Mr. Jorrocks's Hunt

Pattern Cutting from Tudor to Victorian Times

Horrible Histories: Terrifying Tudors

Do you like your history horrifying? Then the Terrifying Tudors will tantalise you! Shudder at the mad Tudor monarchs and their suffering subjects, who were always losing their heads. Discover what Tudors did in the good times and the gory times, from their great goose fairs and foul festivals to the terrible tricks of their ruthless royal family.

This book provides a social history of babies and children from the late fifteenth century to the Jacobean era. The book offers fascinating insights into the conventions of children's dress, including swaddling infants, boys in skirts and stiffened bodices for young girls.

English dress in the second half of the sixteenth century has been studied in depth, yet remarkably little has been written on the earlier years, or indeed on male clothing for the whole century. The few studies that do cover these neglected areas have tended to be quite general, focusing upon garments rather than the wearers. As such this present volume fills an important gap by providing a detailed analysis of not only what people wore in Henry's reign, but why. The book describes and analyses dress in England through a variety of documents, including warrants and

accounts from Henry's Great Wardrobe and the royal household, contemporary narrative sources, legislation enacted by Parliament, guild regulations, inventories and wills, supported with evidence and observations derived from visual sources and surviving garments. Whilst all these sources are utilised, the main focus of the study is built around the sumptuary legislation, or the four 'Acts of Apparel' passed by Henry between 1509 and 1547. English sumptuary legislation was concerned primarily with male dress, and starting at the top of society with the king and his immediate family, it worked its way down through the social hierarchy, but stopped short of the poor who did not have sufficient disposable income to afford the items under consideration. Certain groups - such as women and the clergy - who were specifically excluded from the legislation, are examined in the second half of the book. Combining the consideration of such primary sources with modern scholarly analysis, this book is invaluable for anyone with an interest in the history of fashion, clothing, and consumption in Tudor society.

An introduction to the design, production and use of luxury embroideries in medieval England (c. 1200-1530) In medieval Europe, embroidered textiles were indispensable symbols of wealth and power. Owing to their quality, complexity and magnificence, English embroideries enjoyed international demand and can be traced in Continental sources as *opus anglicanum* (English work). Essays by leading experts explore the embroideries' artistic and social context, while catalogue entries examine individual masterpieces. Medieval embroiderers lived in a tightly knit community in London, and many were women who can be identified by name. Comparisons between their work and contemporary painting challenge modern assumptions about the hierarchy of artistic media. Contributors consider an outstanding range of examples, highlighting their craftsmanship and exploring the world in which they were created.

Elizabeth's Women

Nineteenth-century Fashion in Detail

Dress at the Court of Louis XVI and Marie-Antoinette

Creating Historical Clothes

English Medieval Embroidery

Gentlewomen's Dress at the Accession of Henry VIII: A Tudor Tailor Case Study

Queen Elizabeth's Wardrobe Unlock'd

A thoughtful, lavishly illustrated, and highly readable account of the fabulous French fashion world in the pre-Revolutionary period

The Clothing of the Common Sort focuses on the clothing of children and young adults of the "common sort" during the period 1570 to 1700 - the sons and daughters of "ordinary" people going about their daily lives in towns and villages across England. The study employs a number of approaches, including quantitative research and examination of the few relevant extant objects. A range of sources have been used, including probate accounts and poor relief records. The volume also examines the acquisition of clothing, from purchase of fabric, through production by tailors and "women with a needle", to payment for ready-made items. This book offers a glimpse into the wardrobes of children and adolescents of the "common sort", 1570 to 1700. It also uncovers evidence of the myriad tradesmen, craftsmen, artisans and "women with a needle" who were involved in the production and dissemination of clothing and accessories in towns and villages across England in the late 16th and 17th centuries. 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.

Subtitle on cover: Pattern cutting from the 16th to the 19th centuries.

Patterns of Fashion

Dress Codes

Secrets of the Tudor Court

Stuart Style

Plays and Other Dramatic Writings, 1928-1938

How to be a Tudor

Clothing and Culture 1485 to 1625

A history focused on the monarchs' intimate daily lives that "furnishes readers with a 'Hey, did you know...?' on almost every page" (The New York Times Book Review). England's Tudor monarchs—Henry VII, Henry VIII, Edward VI, Mary I, and Elizabeth I—are perhaps the most celebrated of history's royal families. But for all we know about them, their lives away from the public eye remain largely beyond our grasp. Here, an acclaimed historian delves deep behind the public facade of the monarchs, showing us what their lives were like beyond the stage of the court. Drawing on original material from those closest to them—courtiers like the "groom of the stool," a much-coveted position, surprisingly—Tracy Borman examines Tudor life in fine detail. What did the monarchs eat? What clothes did they wear, and how were they designed, bought, and cared for? How did they wield power? When sick, how were they

treated? What games did they play? How did they practice their faith? And whom did they love, and how did they give birth to the all-important heirs? Exploring their education, upbringing, and sexual lives, and taking us into the kitchens, bathrooms, schoolrooms, and bedrooms at court, *The Private Lives of the Tudors* charts the course of the entire dynasty, surfacing new and fascinating insights into these celebrated figures. "No royal family is better known...But there's still much to learn from *The Private Lives of the Tudors* thanks to the expertise and persistence of Borman...The most captivating moments of *Private Lives*, and there are plenty of them, bring the reader into other personal Tudor moments of strength, weakness, and heartache."?Christian Science Monitor "Comprehensively researched and compulsively readable...thoroughly entertaining."?Minneapolis Star Tribune

Reproduction of the original: *Costume: Fanciful, Historical and Theatrical* by Mrs. Aria

This volume contains Auden and Christopher Isherwood's dramatic extravaganzas *The Dog Beneath the Skin*, *the Ascent of F 6*, and *On the Frontier*. It also includes the two versions of *Paid on Both Sides*--which are so different as to constitute two works--and Auden's satiric revue *The Dance of Death*. Two plays appear in print for the first time, Auden and Isherwood's *The Enemies of a Bishop* and Auden's *The Chase*. Also included are Auden's prose and verse written for documentary films, a cabaret sketch, and an unpublished radio script. Many of the texts include poems by the young Auden that have never been published before. The extensive historical and textual notes trace the complex history of the production and revision of these plays, including full texts and rewritten scenes. During the years when these works were created, Auden moved from a "poetry of isolation" to more expansive and public writing. After he left Oxford at age twenty-one, during the summer of 1928, he wrote the tragicomic charade *Paid on Both Sides*. During the next ten years, until he left England for America, he created the increasingly ambitious works for stage, film, and broadcast that appear in this volume. The most important of these plays were written in collaboration with Isherwood. As the world political situation worsened, Isherwood and Auden's style combined the energy of popular entertainment with the urgency of sacramental ritual. Edard Mendelson is Professor of English and Comparative Literature at Columbia University and the author of *Early Auden* (Viking). He is the editor of two volumes of Auden's poetry, *Collected Poems* (Random House) and *The English Auden* (Random House). Originally published in 1988. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Tudor TextilesYale University Press

British Studio Pottery

The Five Senses 1485-1603: How the Tudors Experienced the World

Sex and Sexuality in Tudor England

Historical Sticker Dolly Dressing Tudor Fashion

Ladies-In-Waiting

Black London

The Hidden Story of the Virgin Queen

Drawing on a variety of sixteenth-century sources such as manuscripts, household accounts, chronicles and personal letters, Victoria Sylvia Evans explores the role of ladies-in-waiting at the Tudor court. - What responsibilities did ladies-in-waiting and maids of honour have? - What was required to be selected as a lady-in-waiting? - What did an ordinary day at court look like? - What role did ladies-in-waiting play in the fall of Anne Boleyn and Katherine Howard? - Who are some of the most famous ladies to have served the Tudor queens? These and many other topics are covered in Ladies-in-Waiting: Women Who Served at the Tudor Court.

"Detailed patterns ... line drawings and ... photographs ... [of] gentlewomen's garments for the years 1485 to 1520 ... This is an essential guide for students of 16th century dress"--P. [4] of cover.

Forty-five handsome, ready-to-color plates depict styles worn by all social classes in 15th- and 16th-century England -- from woolen tunics of country workers to elegant apparel of Tudor monarchs. Captions.

Henry VIII used his wardrobe, and that of his family and household, as a way of expressing his wealth and magnificence. This book encompasses the first detailed study of male and female dress worn at the court of Henry VIII (1509-47) and covers the dress of the king and his immediate family, the royal household and the broader court circle. Henry VIII's wardrobe is set in context by a study of Henry VII's clothes, court and household. ~ ~ As none of Henry VIII's clothes survive, evidence is drawn primarily from the great wardrobe accounts, wardrobe warrants, and inventories, and is interpreted using evidence from narrative sources, paintings, drawings and a small selection of contemporary garments, mainly from European collections. ~ ~ Key areas for consideration include the king's personal wardrobe, how Henry VIII's queens used their clothes to define their status, the textiles provided for the pattern of royal coronations, marriages and funerals and the role of the great wardrobe, wardrobe of the robes and laundry. In addition there is information on the cut and construction of garments, materials and colours, dr given as gifts, the function of livery and the hierarchy of dress within the royal household, and the network of craftsmen working for the court. The text is accompanied by full transcripts of James Worsley's wardrobe books of 1516 and 1521 which provide a brief glimpse of the king's clothes.

The Tudor Child

Costume & Fashion

Uncovering the Secrets of Britain's Greatest Dynasty

Reconstructing Sixteenth-Century Dress

How the Laws of Fashion Made History

The Private Lives of the Tudors

Henry VIII, renowned for his command of power and celebrated for his intellect, presided over one of the most magnificent--and

dangerous—courts in Renaissance Europe. Never before has a detailed, personal biography of this charismatic monarch been set against the cultural, social, and political background of his glittering court. Now Alison Weir brings to vibrant life the turbulent, complex figure of the King. Packed with colourful description, meticulous in historical detail, rich in pageantry, intrigue, passion, and luxury, Weir brilliantly renders King Henry VIII, his court, and the fascinating men and women who vied for its pleasures and rewards. 'Alison Weir is one of our best popular historians and one, moreover, with an impressive scholarly pedigree in Tudor history...her latest offering is a very fine book' - Frank McLynn, Independent

A glorious companion volume to *Historical Fashion in Detail- The 17th and 18th Centuries* and *Modern Fashion in Detail*, this book captures the opulence and variety of nineteenth-century fashion through an authoritative text, exquisite colour photography and line drawings of the complete garments. From the delicate embroidery on neoclassical gowns to the vibrant colours of crinolines and the elegant tailoring of men's coats, the richness of the period is revealed in breathtaking detail. The garments showcased here, drawn from the V&A Museum's world famous collection, were at the height of fashion in their time. They display a remarkable range of colours, materials and construction details—from the intricate boning on women's corsets to the patterned silk of men's waistcoats. Seen in close-up for the first time and further illuminated by detailed commentary and line drawings that show the ingenuity of the underlying construction, these carefully chosen garments illustrate some of the major themes of nineteenth-century dress.