

Lady Of The Masque

From the Norman Conquest
 The Pageant of London
 American Hereford Record and Hereford Herd Book
 The Old English Drama: Love's mistress, or the queen's masque. Albertus Wallenstein. Dido, queen of Carthage. The lady's privilege
 The Masked Lady (Le Masque)
 A Burmese Masque, Lady Windermere's Fan: A Play About a Good Woman & Poems
 The Masque of Our Lady in Egypt
 Economies of Race and Gender in Early Modern England
 The Old English Drama: The second maiden's tragedy.- A pleasant conceited comedy.- The ball.- The rape of Lucrece.- v.2 Love's mistress, or the queen's masque.- Albertus Welenstein.- Dido, queen of Carthage.- The lady's privilege
 The Dark Lady's Mask
 Henrietta Maria
 Lives of the Queens of England
 And an Attempt to Reconcile All Opposers to It, and Make Them Join in a Speedy Completion of this Glorious Design
 Love's Mistress; Or, The Queen's Masque
 A Woman who Worked for Her Home and Her Country in the 15th Century
 Readings in Renaissance Women's Drama
 Including Also Notices of Latin Plays Written by English Authors During the Same Period
 Behind the Mask
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 A Dictionary of Old English Plays, Existing Either in Print Or in Manuscript, from the Earliest Times to the Close of the Seventeenth Century
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 An Illustrated Monthly Magazine
 Lady of the Masque
 A Vindication of the Reformation, on Foot, Among the Ladies, to Abolish Modesty and Chastity, and Restore the Native Simplicity of Going Naked
 Materialien Zur Kunde Des Älteren Englischen Dramas
 Two Noble Sisters in Seventeenth-Century England
 The American Hereford Record and Hereford Herd Book
 Piety, Politics and Patronage
 The Masque of the Lady Margaret ... By C.L.F. Dalton ... with the Help of Mary Kelly. [With Illustrations.].
 The Masque of the Black Tulip
 The Old English Drama: Love's mistress, or, the Queen's masque
 A Burmese Masque & Lady Windermere's Fan: A Play About a Good Woman
 A Manual Fro the Collector and Amateur of Old English Plays
 Partheneia, 1915
 A Manual for the Collector and Amateur of Old English Plays
 Menacing Virgins
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 The Queen's Masque

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NATHANIAL HOLT

From the Norman Conquest Cornell University Press
 Readings in Renaissance Women's Drama is the most complete sourcebook for the study of this growing area of inquiry. It brings together, for the first time, a collection of the key critical commentaries and historical essays - both classic and contemporary - on Renaissance women's drama. Specifically designed to provide a comprehensive overview for students, teachers and scholars, this collection combines: * this century's key critical essays on drama by early modern women by early critics such as Virginia Woolf and T.S. Eliot * specially-commissioned new essays by some of today's important feminist critics * a preface and introduction explaining this selection and contexts of the materials * a bibliography of secondary sources Playwrights covered include Joanna Lumley, Elizabeth Cary, Mary Sidney, Mary Wroth and the Cavendish sisters.
The Pageant of London Routledge
 Lady Windermere's Fan, A Play About a Good Woman is a four-act comedy by Oscar Wilde, first performed on Saturday, 20 February 1892, at the St James's Theatre in London. The Ballad of Reading Gaol is a poem by Oscar Wilde, written in exile in Berneval-le-Grand, after his release from Reading Gaol on 19 May 1897.
American Hereford Record and Hereford Herd Book U of Nebraska Press

Lady Windermere's Fan, A Play About a Good Woman is a four-act comedy by Oscar Wilde, first performed on Saturday, 20 February 1892, at the St James's Theatre in London. The story concerns Lady Windermere, who suspects that her husband is having an affair with another woman.
The Old English Drama: Love's mistress, or the queen's masque. Albertus Wallenstein. Dido, queen of Carthage. The lady's privilege Ulverscroft Large Print
 Brief history of Hereford cattle: v. 1, p. 359-375.
The Masked Lady (Le Masque) Houghton Mifflin Harcourt
 Historical romance.
A Burmese Masque, Lady Windermere's Fan: A Play About a Good Woman & Poems OUP Oxford
 Women, Poetry, and Politics in Seventeenth-Century Britain offers a new account of women's engagement in the poetic and political cultures of seventeenth-century England and Scotland, based on poetry that was produced and circulated in manuscript. Katherine Philips is often regarded as the first in a cluster of women writers, including Margaret Cavendish and Aphra Behn, who were political, secular, literary, print-published, and renowned. Sarah C. E. Ross explores a new corpus of political poetry by women, offering detailed readings of Elizabeth Melville, Anne Southwell, Jane Cavendish, Hester Pulter, and Lucy Hutchinson, and making the compelling case that female political poetics emerge out of social and religious poetic modes and out of manuscript-based authorial practices. Situating each writer in her political and intellectual contexts, from early covenanting Scotland to Restoration England, this volume explores women's political articulation in the devotional lyric, biblical verse paraphrase, occasional

verse, elegy, and emblem. For women, excluded from the public-political sphere, these rhetorically-modest genres and the figural language of poetry offered vital modes of political expression; and women of diverse affiliations use religious and social poetics, the tropes of family and household, and the genres of occasionality that proliferated in manuscript culture to imagine the state. Attending also to the transmission and reception of women's poetry in networks of varying reach, Sarah C. E. Ross reveals continuities and evolutions in women's relationship to politics and poetry, and identifies a female tradition of politicised poetry in manuscript spanning the decades before, during, and after the Civil Wars.

The Masque of Our Lady in Egypt University of Delaware Press

From the author of *Ecstasy*, a novel of Renaissance England's first female poet, and her collaboration—and love affair—with William Shakespeare. Aemilia Bassano Lanier is beautiful and accomplished, but her societal conformity ends there. She frequently cross-dresses to escape her loveless marriage and to gain freedoms only men enjoy—and then a chance encounter with a ragged, little-known poet named Shakespeare changes everything. The two outsiders strike up a literary bargain: they leave plague-ridden London for Italy, where they begin secretly writing comedies together and where Will falls in love with the beautiful country—and with Aemilia, his Dark Lady. Their Italian idyll, though, cannot last. Will gains fame and fortune for their plays back in London and years later publishes the sonnets mocking his former muse. Not one to stand by in humiliation, Aemilia takes up her own pen in her defense, and in defense of all women. Named One of the Best Books of the Year by the St. Paul Pioneer Press “An absorbing bildungsroman that grapples with strikingly contemporary issues of gender and religious identification”—New York Times Book Review “An exquisite portrait of a Renaissance woman pursuing her artistic destiny in England and Italy, who may—or may not—be Shakespeare's Dark Lady.”—Margaret George, best-selling author of *The Splendor Before the Dark* “The idea of a smart, beautiful, artistic woman telling Shakespeare, ‘We shall write comedies, you and I’ is as heady as the elderflower wine Aemilia's household staff brews.”—Washington Post “Atmospheric, well-researched, carefully plotted...and, like Shakespeare's plays, chock-full of equal parts mirth and pith to please all.”—Minneapolis Star Tribune *Economies of Race and Gender in Early Modern England* Lindhardt og Ringhof

...But now she has a million questions about the Pink Carnation's deadly French nemesis, the Black Tulip. And she's pretty sure that her handsome onagain, off-again crush, Colin Selwick, has the answers somewhere in his archives. But what she discovers in an old codebook is something juicier than she ever imagined.

[The Old English Drama: The second maiden's tragedy.- A pleasant conceited comedy.- The ball.- The rape of Lucrece.- v.2 Love's mistress, or the queen's masque.- Albertus Welenstein.- Dido, queen of Carthage.- The lady's privilege](#) Manchester University Press

E. A. Poe's short story follows Prince Prospero and his friends' futile attempt to outrun and outsmart a deadly plague, called the Red Death. The heart of the story is presented as a masquerade where the guests revel in mirth and intoxication, oblivious of the horrors that await them. The author's narrative techniques revolve around symbolism (number seven, the clock, the black chamber) and provides an allegorical halo around the short story. Witnessing his wife's suffering from tuberculosis and the ravages of cholera in Baltimore at the time, Poe imbues "The Mask" with an air of veracity, but the supernatural reigns supreme. Edgar Allan Poe (1809-1849) was an American poet, author, and literary critic. Most famous for his poetry, short stories, and tales of the supernatural, mysterious, and macabre, he is also regarded as the inventor of the detective genre and a contributor to the emergence of science fiction, dark romanticism, and weird fiction. His most famous works include "The Raven" (1945), "The Black Cat" (1943), and "The Gold-Bug" (1843).

The Dark Lady's Mask Houghton Mifflin Harcourt

A dual portrait of aristocratic sisters Lucy and Dorothy Percy traces their births during the reign of Elizabeth I and rise to prominence at the court of Charles I in the 1630s, describing how Lucy's beauty and political power played a key role in the queen's imprisonment and Dorothy's scandalous relationship with her diplomat husband.

Henrietta Maria Lady of the Masque

This text provides a unique reassessment of women's relationship to performance in early modern England. A study of women's participation in the Jacobean court masque, it gives detailed historicised and interdisciplinary readings of the performances of Anna of Denmark in the Scottish and English Jacobean courts.

Lives of the Queens of England Harper Collins

Compiled by art historians, literary scholars, musicologists, and historians, this essay collection is an innovative and interdisciplinary study of Queen Henrietta Maria and her multi-faceted roles and responsibilities. Elements of the queen's popular biography - her European identity and devout

Catholic faith - are only a part of the backdrop against which Henrietta Maria is re-considered. Drawing on the expertise of an international group of scholars from different disciplines, these essays explore and shed new light on the Queen's various roles: a patron of performing and visual arts with taste and influence comparable to her husband's, her salient political position between the French and English courts, and her political sentiments at the outbreak of the English Civil War. Through cutting-edge archival research that includes investigations into household accounts and personal correspondence, this collection ultimately presents a new assessment of female power and influence at the early modern court. What becomes strikingly evident is that Henrietta Maria had a distinct and profound influence on material and political culture that deserves the attention of art history, literature, theatre, and musicology scholars.

[And an Attempt to Reconcile All Opposers to It, and Make Them Join in a Speedy Completion of this Glorious Design](#) Penguin

Introduction -- The politics of women's "domestic" alliances. Distaff power: plebeian female alliances in early modern England / Bernard Capp --

Between women: slanderous speech and neighborly bonds in Henry Porter's *The two angry women of Abington* / Ronda Arab -- The political role of the gossip in Swetnam the woman-hater, arraigned by women / Megan Inbody -- Virtual and actual female alliance in *The maid's tragedy* and *The tamer tamed* / Niamh J. O'Leary -- Failed alliances and miserable marriages in Katherine Philips's letters / Elizabeth Hodgson -- Women's alliances and the politics of the court. Performing patronage, crafting alliances: ladies' lotteries in English pageantry / Elizabeth Zeman Kolkovich -- Tyrants, love, and ladies' eyes: the politics of female-boy alliance on the Jacobean stage *Roberta Barker* -- Her advocate to the loudest: *Arbella Stuart* and female courtly alliance in *The winter's tale* / Alicia Tomasian -- Not sparing kings: Aemilia Lanyer and the religious politics of female alliance / Christina Luckyj -- The politics of female kinship. Shakespeare revises Juliet, the nurse, and Lady Capulet in *Romeo and Juliet* / Steven Urkowitz -- Crossing generations: female alliances and dynastic power in Anne Clifford's great books of record / Jessica I. Malay -- Exilic inspiration and the captive life: the literary/political alliances of the Cavendish sisters / Jennifer Higginbotham -- Afterword / Susan Frye and Karen Robertson

Love's Mistress; Or, The Queen's Masque Routledge

Describes the opulent but cruel childhood of Queen Elizabeth I, and details her triumphant reign

A Woman who Worked for Her Home and Her Country in the 15th Century

The essays in *Menacing Virgins: Representing Virginity in the Middle Ages and the Renaissance* examine the nexus of religious, political, economic, and aesthetic values that produce the Western European myth of virginity, and explore how those complex cultural forces animate, empower, discipline, disclose, mystify, and menace the virginal body. As the title suggests, the virgin can be seen alternately or even simultaneously as menaced or menacing. To chart the history of virginity as a steady, evolutionary progression from a religious ideal in the Middle Ages toward a more secularized or sovereign ideal in the Renaissance would obscure how unstable a concept chastity is in both periods. What this collection demonstrates is that medieval and early modern attitudes toward virginity are not general and evolutionary, but specific, changeable, and often conflicted.

Readings in Renaissance Women's Drama

The "Ethiophe," the "tawny Tartar," the "woman blackamoore," and "knotty Africanisms"--allusions to blackness abound in Renaissance texts. Kim F. Hall's eagerly awaited book is the first to view these evocations of blackness in the contexts of sexual politics, imperialism, and slavery in early modern England. Her work reveals the vital link between England's expansion into realms of difference and otherness--through exploration and colonialism--and the highly charged ideas of race and gender which emerged. How, Hall asks, did new connections between race and gender figure in Renaissance ideas about the proper roles of men and women? What effect did real racial and cultural difference have on the literary portrayal of blackness? And how did the interrelationship of tropes of race and gender contribute to a modern conception of individual identity? Hall mines a wealth of sources for answers to these questions: travel literature from Sir John Mandeville's *Travels* to Leo Africanus's *History and Description of Africa*; lyric poetry and plays, from Shakespeare's *Antony and Cleopatra* and *The Tempest* to Ben Jonson's *Masque of Blackness*; works by Emilia Lanyer, Philip Sidney, John Webster, and Lady Mary Wroth; and the visual and decorative arts. Concentrating on the sixteenth and seventeenth centuries, Hall shows how race, sexuality, economics, and nationalism contributed to the formation of a modern (white, male) identity in English culture. The volume includes a useful appendix of not readily accessible Renaissance poems on blackness.

Including Also Notices of Latin Plays Written by English Authors During the Same Period

Brief history of Hereford cattle: v. 1, p. 359-375.

Lady of the MasqueUlverscroft: Large Print

**Behind the Mask
For Love of the King**