

Henry VIII And The Art Of Majesty Tapestries At Th

Who were the Tudor kings and queens and what did they really look like? Mention Henry VIII and the familiar image of the rotund, bearded fellow of Hans Holbein the Youngers portraits immediately springs to mind reinforced, perhaps, by memories of a monochromatic Charles Laughton wielding a chicken leg in a fanciful biopic. With Elizabeth I its frilly ruffs, white make-up and pink lips in fact, just as she appears in a number of very well-known portraits held in the Collection of the National Portrait Gallery in London. But the familiarity of these representations has overshadowed the other images of the Tudor monarchs that were produced throughout their reigns. During the sixteenth century the market for portraits grew and so the monarchs images multiplied as countless versions and copies of their likeness were produced to satisfy demand. Taken together, these images chart both the changing iconography of the ruler and the development of portrait painting in England. In considering the context in which these portraits were made, the motivations of the sitters and the artists who made them, the purposes to which they were put, and the physical transformations and interventions they have undergone in the intervening five centuries, the authors present a compelling and illuminating investigation into the portraiture of the Tudor monarchs.

Art in England fills a void in the scholarship of both English and medieval art by offering the first single volume overview of artistic movements in Medieval and Early Renaissance England. Grounded in history and using the chronology of the reign of monarchs as a structure, it is contextual and comprehensive, revealing unobserved threads of continuity, patterns of intention and unique qualities that run through English art of the medieval millennium. By placing the English movement in a European context, this book brings to light many ingenious innovations that focused studies tend not to recognize and offers a fresh look at the movement as a whole. The media studied include architecture and related sculpture, both ecclesiastical and secular; tomb monuments; murals, panel paintings, altarpieces, and portraits; manuscript illuminations; textiles; and art by English artists and by foreign artists commissioned by English patrons. Henry VIII's decision to declare himself supreme head of the church in England, and thereby set himself in opposition to the authority of the papacy, had momentous consequences for the country and his subjects. At a stroke people were forced to reconsider assumptions about their identity and loyalties, in rapidly shifting political and theological circumstances. Whilst many studies have investigated Catholic and Protestant identities during the reigns of Elizabeth and Mary, much less is understood about the processes of religious identity-formation during Henry's reign.

Exploring the intersection between art and political ideology, this innovative study of art in Henrician England sheds new light on the ways in which Henry VIII and his advisers exploited visual images in order to communicate ideas to his subjects. The works analyzed include water triumphs, coronation pageants and funeral processions, printed title pages of vernacular Bibles, coins, portrait miniatures, and murals, as well as panel paintings. With her analysis of these categories of objects, and using communication theory as a starting point, String presents a new model of communication based on the concepts of magnificence, topicality, persuasiveness, and propaganda. Through this model she shows how medium, location, display, and viewership were all considered in the transmission of royal messages. Using the art of Henry VIII's reign as a case study, String enriches our understanding of the fundamental contribution of imagery to communication, and also provides a model for the study of the dissemination of ideas and the patron-artist relationship in other royal courts and historical periods.

Henry VIII and History

Pepys Library 2991 and British Library Add MS 22047 with Related Material

Kings and Queens Rediscovered

Wife After Wife

Henry VIII and the Art of Kingship

Art in England

When Henry VIII died in 1547 he left a church in England that had broken with Rome - but was it Protestant? The English Reformation was quite different in its methods, motivations and results to that taking place on the continent. This book:
* examines the influences of continental reform on England
* describes the divorce of Henry VIII and the break with Rome
* discusses the political and religious consequences of the break with Rome
* assesses the success of the Reformation up to 1547
* provides a clear guide to the main strands of historical thought on the topic.

Though her path to the throne was long and paved with treachery, Jane Seymour would win the heart of her king—and heal her own. Jane Seymour of Wiltshire is not meant to go to Court. Not a child like her, with her lack of beauty and no title. But family connections are enough to have her named to the bridal retinue of Mary Tudor. At the French Court, the plain and docile Jane meets the girl who will grow into her rival in years to come: the already charismatic and conniving Anne Boleyn. Soon back home in the English countryside, Jane wants nothing more than peace and quiet—and the devotion of her childhood protector, William Dormer. But his family vows to keep them apart, and Jane is called back to Court to serve Katherine of Aragon, who is fighting for her life as Queen in the face of Anne Boleyn’s open seduction of King Henry VIII. In those turbulent years, Jane will learn the value of loyalty and honesty, while holding fast to her convictions. And it is her unblemished soul that will slowly rise above the chaos—and turn a king’s head. READERS GUIDE INCLUDED

Bringing the existence and significance of the lost riches of Henry VIII back to life, this book sheds new light on Henrician and Tudor court culture.

This new edition of Lucy Wooding’s Henry VIII is fully revised and updated to provide an insightful and original portrait of one of England’s most unforgettable monarchs and the many paradoxes of his character and reign. Henry was a Renaissance prince whose Court dazzled with artistic display, yet he was also a savage adversary, who ruthlessly crushed all those who opposed him. Five centuries after his reign, he continues to fascinate, always evading easy characterization. Wooding locates Henry VIII firmly in the context of the English Renaissance and the fierce currents of religious change that characterized the early Reformation, as well as exploring the historiographical debates that have surrounded him and his reign. This new edition takes into account significant advances in recent research, particularly following the five hundredth anniversary of his accession in 2009, to put forward a distinctive interpretation of Henry’s personality and remarkable style of kingship. It gives a fresh portrayal of Henry VIII, cutting away the misleading mythology that surrounds him in order to provide a vivid account of this passionate, wilful, intelligent and destructive king. This compelling biography will be essential reading for all early modern students.

The Life and Times of Hans Holbein

Tudor Textiles

In the Court of Henry VIII

Henry VIII. Illus. from Contemporary Works of Art

The Anthony Roll of Henry VIII's Navy

Henry VIII and the Art of Majesty

More than 150 works of the Tudor and Stuart monarchs and their coutiers.

Here for the first time complete in print is the famous pictorial survey of Henry VIII's navy compiled in 1546 by Anthony Anthony, a clerk in the ordnance office. Originally comprising three rolls of vellum, the MS features paintings of each of the king's 58 ships, below which are set details of their guns, shot, and related equipment. Two of the original rolls were allegorical. Pepys, who had them cut to form a volume which is one of the treasures of his library, now at Magdalene College, Cambridge. The other roll remains in the British Library. Several of the illustrations have become familiar, especially that of the Mary Rose, herself already a wreck when Anthony presented his work to the king. The present edition re-assembles the three rolls, allowing the document to be seen in its original sequence for the first time in over 300 years. The fleet which Henry VIII created is revealed as the king saw it in the last year of his life. Because of the unusual format of the MS, a complete facsimile is not presented here. Anthony's paintings at Magdalene and in the British Library are reproduced in full colour from the original. Adjacent to each ship illustration is the relevant text, given in its original spelling. In the Introduction Anthony's personal and professional career is set out for the first time, and the subsequent history of his MS is revealed as a subject of interest in its own right. In order to explore the many facets of this remarkable document, a work of art as well as an administrative record, essays by experts in the field of ordnance, art history, heraldry and fabric, and on the oared vessels which were so distinctive a feature of the navy of the time. Marine archaeologists from the Mary Rose Trust examine the accuracy of Anthony's representation and inventory of the Mary Rose in the light of the excavation of the ship. In the second part of this book, through an in-depth analysis of a wide variety of works of art, including portraits, pageants, and prints, Tatiana String analyzes Henry VIII's use of art to communicate with his subjects. Looking at Henrician England as a case study, String enriches our understanding of the fundamental contribution of imagery to communication, and provides a model for the study of the patron-artist relationship in other courts and historical periods.

"In this new book, James P. Carley, a leading scholar in the emerging field of book history, describes Henry VIII's libraries and shows their key role in providing a more intimate understanding of this seemingly familiar monarch and his consorts. The books of the wives, moreover, show them to have been as independent and innovative as the king himself. The extensive study of the books of the wives, moreover, examine both the bindings and the contents of the collection, and also provide us with examples of his immediate voice in the form of the marginalia that he inserted into his books."--BOOK JACKET.

Painting in Tudor and Jacobean England, 1530-1630

Dynasties

Images of Rule

The King's Painter: the Life of Hans Holbein, a Genius at the Heart of the Tudor Court

Henry VIII and the Court

Gold and Silver at the Court of Henry VIII

A SUNDAY TIMES, THE TIMES, DAILY TELEGRAPH, SPECTATOR, FINANCIAL TIMES, GUARDIAN, BBC HISTORY BOOK OF THE YEAR 'This is the biography we have been awaiting for 400 years' Hilary Mantel 'A masterpiece' Dan Jones, Sunday Times Thomas Cromwell is one of the most famous - or notorious - figures in English history. Born in obscurity in Putney, he became a fixer for Cardinal Wolsey in the 1520s. After Wolsey's fall, Henry VIII promoted him to a series of ever greater offices, and by the end of the 1530s he was effectively running the country for the King. That decade was one of the most momentous in English history: it saw a religious break with the Pope, unprecedented use of parliament, the dissolution of all monasteries. Cromwell was central to all this, but establishing his role with precision, at a distance of nearly five centuries and after the destruction of many of his papers at his own fall, has been notoriously difficult. Diarmaid MacCulloch's biography is much the most complete and persuasive life ever written of this elusive figure, a masterclass in historical detective work, making connections not previously seen. It overturns many received interpretations, for example that Cromwell was a cynical, 'secular' politician without deep-felt religious commitment, or that he and Anne Boleyn were allies because of their common religious sympathies - in fact he destroyed her. It introduces the many different personalities of these foundational years, all conscious of the 'terrifyingly unpredictable' Henry VIII. MacCulloch allows readers to feel that they are immersed in all this, that it is going on around them. For a time, the self-made 'ruffian' (as he described himself) - ruthless, adept in the exercise of power, quietly determined in religious revolution - was master of events. MacCulloch's biography for the first time reveals his true place in the making of modern England and Ireland, for good and ill.

This is a fascinating and highly readable account of the vital role the visual arts played in Great Britain during the Tudor and early Stuart monarchies. David Howarth examines the intersection of art and political power between the accession of the Tudors and the outbreak of civil war and draws on images of the Royal court to fashion his innovative cultural and political history. Howarth concentrates on the public uses and political exploitation of Renaissance art, rather than its quality or the creative process behind it. He argues that the English ruling class used and manipulated portraiture, architecture, the decorative arts, and spectacle in order to reinforce its own power and preserve England's political status quo. Howarth carefully studies the royal palaces, commissioned portraits, tombs, and period monuments to show how each work influenced--and was influenced by--politics. Even England's highly political battle between Catholicism and Protestantism found expression in religious architecture and painting. Contesting the orthodox view that no important works of art were produced in Britain from 1485 to 1649, Howarth finds proof to the contrary in the work of Sir AnthonyVan Dyck, Christopher Wren, Hans Holbein, and Inigo Jones, among others. Finally, Howarth addresses the political implications of the decisions made by art patrons, collectors, and critics. Of great interest are the critical reactions to art and architecture recorded by contemporary writers such as the Renaissance poet John Skelton and civil war polemicist William Prynne. This is a fascinating and highly readable account of the vital role the visual arts played in Great Britain during the Tudor and early Stuart monarchies. David Howarth examines the intersection of art and political power between the accession of the Tudors and the outbreak of civil war and draws on images of the Royal court to fashion his innovative cultural and political history. Howarth concentrates on the public uses and political exploitation of Renaissance art, rather than its quality or the creative process behind it. He argues that the English ruling class used and manipulated portraiture, architecture, the decorative arts, and spectacle in order to reinforce its own power and preserve England's political status quo. Howarth carefully studies the royal palaces, commissioned portraits, tombs, and period monuments to show how each work influenced--and was influenced by--politics. Even England's highly political battle between Catholicism and Protestantism found expression in religious architecture and painting. Contesting the orthodox view that no important works of art were produced in Britain from 1485 to 1649, Howarth finds proof to the contrary in the work of Sir AnthonyVan Dyck, Christopher Wren, Hans Holbein, and Inigo Jones, among others. Finally, Howarth addresses the political implications of the decisions made by art patrons, collectors, and critics. Of great interest are the critical reactions to art and architecture recorded by contemporary writers such as the Renaissance poet John Skelton and civil war polemicist William Prynne.

No English king is as well-known to us as Henry VIII: famous for six marriages; for dissolving the monasteries; and for the ruthless destruction of those who stood in his way. But Henry was also an ardent patron of the arts whose tapestries and paintings, purchased in pursuit of glory and magnificence, adorned his lavish court and began the Royal Collection. In contrast to later royal collectors, this king was more interested in storytelling than art for its own sake, and all his commissions relate to one central tale: the glorification of Henry and his realm. His life can be seen through his art collection and the works tell us much about both his kingship and his insecurities. King and Collector tells a unique story of art, power and propaganda in Tudor England.

The Inventory is not only a catalogue of magnificence but also a key text for evaluating the successes and failures of the Tudor monarchy. Henry VIII had extravagant ideas of image and authority and loved his possessions, amongst which where over 2,000 pieces of tapestry, 2,028 items of gold and silver plate and 41 gowns. Although he left the country with heavy debts and an empty exchequer, he was far from bankrupting the monarchy as some scholars have suggested. Indeed the Inventory allows us to calculate that at the time of his death the contents of his palaces and wardrobes were worth about oe300,000 and the military and naval stores a further oe300,000. Most of what the King owned has unfortunately since disappeared. Yet the Inventory tells us what once existed, enables us to identify surviving objects and also helps once belonged to hem. The transcription of the inventory is accompanied by a historical introduction, a glossary of technical terms, and an exhaustive Index which is a major tool of scholarship in its own right.

Thomas Cromwell

Henry VIII in Twenty-First Century Popular Culture

Holbein

Sister Queens

A Renaissance Masterpiece by Jean Poyet

The Anglo-Florentine Renaissance

Divorced. Murdered. Died. Divorced. Departed. SEVERED. A modern take on the life and marriages of Henry VIII, if he were a 21st century womanizing media mogul rather than the king of England. Master of the universe Harry Rose is head of the Rose Corporation, number eighteen on the Forbes rich list, and recently married to wife number six. But in 2018, his perfect world is about to come crashing to the ground. His business is in the spotlight--and not in a good way--and his love life is under scrutiny. Because behind a glittering curtain of lavish parties, gorgeous homes, and a media empire is a tale worthy of any tabloid. And Harry has a lot to account for.

This book examines the role of historians, novelists, directors, and their audiences in shaping twenty-first century versions of Henry VIII. It shows how popular stories and histories contribute to a change in how Henry VIII is seen and discusses the debates surrounding these changes.

Immensely skillful and inventive, Hans Holbein molded his approach to art-making during a period of dramatic transformation in European society and culture: the emergence of humanism, the impact of the Reformation on religious life, and the effects of new scientific discoveries. Most people have encountered Holbein's work—think of King Henry VIII and Holbein's memorable portrait springs to mind, forever defining the Tudor king for posterity—but little is widely known about the artist himself. This overview of Holbein looks at his art through the changes in the world around him. Offering insightful and often surprising new interpretations of visual and historical sources that have rarely been addressed, Jeanne Nuechterlein reconstructs what we know of the life of this elusive figure, illuminating the complexity of his world and the images he generated.

After 500 years Henry VIII still retains a public fascination unmatched by any monarch before or since. Whilst his popular image is firmly associated with his appetites - sexual and gastronomic - scholars have long recognized that his reign also ushered in profound changes to English society and culture, the legacy of which endure to this day. To help take stock of such a multifaceted and contested history, this volume presents a collection of 17 essays that showcase the very latest thinking and research on Henry and his court. Divided into seven parts, the book highlights how the political, religious and cultural aspects of Henry's reign came together to create a one of the most significant and transformative periods of English history. The volume is genuinely interdisciplinary, drawing on literature, art history, architecture and drama to enrich our knowledge. The first part is a powerful and personal account by Professor George W. Bernard of his experience of writing about Henry and his reign. The next parts - Material Culture and Images - reflect a historical concern with non-documentary evidence, exploring how objects, collections, paintings and buildings can provide unrivalled insight into the world of the Tudor court. The parts on Court Culture and Performance explore the literary and theatrical world and the performative aspects of court life, looking at how the Tudor court attempted to present itself to the world, as well as how it was represented by others. The part on Reactions focuses upon the political and religious currents stirred up by Henry's policies, and how they in turn came to influence his actions. Through this wide-ranging, yet thematically coherent approach, a fascinating window is opened into the world of Henry VIII and his court. In particular, building on research undertaken over the last ten years, a number of contributors focus on topics that have been neglected by traditional historical writing, for example gender, graffiti and clothing. With contributions from many of the leading scholars of Tudor England, the collection offers not only a snapshot of the latest historical thinking, but also provides a starting point for future research into the world of this colourful, but often misrepresented monarch.

The Real Tudors

'A Marvel to Behold'

Find King Henry's Treasure

The Artist in a Changing World

The Books of King Henry VIII and His Wives

Art and Communication in the Reign of Henry VIII

The first illustrated biography of Hans Holbein, the painter who depicted some of the most powerful people of the early sixteenth century, in three decades.

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.

In this revisionist approach to book history and Marian studies Valerie Schutte argues that manuscript and printed book dedications reveal contemporary perceptions of statecraft, religion, and gender. She offers the first comprehensive catalogue of all book and manuscript dedications to Mary and all books known to have been in Mary's possession.

Henry VIII remains the most iconic and controversial of all English Kings. For over four-hundred years he has been lauded, reviled and mocked, but rarely ignored. In his many guises – model Renaissance prince, Defender of the Faith, rapacious plunderer of the Church, obese Bluebeard-- he has featured in numerous works of fact and faction, in books, magazines, paintings, theatre, film and television. Yet despite this perennial fascination with Henry the man and monarch, there has been little comprehensive exploration of his historiographic legacy. Therefore scholars will welcome this collection, which provides a systematic survey of Henry's reputation from his own age through to the present. Divided into three sections, the volume begins with an examination of Henry's reputation in the period between his death and the outbreak of the English Civil War, a time that was to create many of the tropes that would dominate his historical legacy. The second section deals with the further evolution of his reputation, from the Restoration to Edwardian era, a time when Catholic commentators and women writers began moving into the mainstream of English print culture. The final section covers the twentieth and twenty-first centuries, which witnessed an explosion of representations of Henry, both in print and on screen. Taken together these studies, by a distinguished group of international scholars, offer a lively and engaging overview of how Henry's reputation has been used, abused and manipulated in both academia and popular culture since the sixteenth century. They provide intriguing insights into how he has been reinvented at different times to reflect the cultural, political and religious demands of the moment; sometimes as hero, sometimes as villain, but always as an unmistakable and iconic figure in the historical landscape.

Hans Holbein

The King's Painter

Henry VIII and the English Reformation

Henry VIII Revealed

Threads of Splendor

Henry VIII

This book originated in a conference, entitled "Henrici-Medici: Artistic Links between the Early Tudor Courts and Medicean Florence," that took place on September 19-21, 2007, at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence.

"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

Presents a series of paintings of royals in a text in which a knight is looking for a dragon who is threatening to steal the royal jewels, with each painting having a textured surface that young readers can touch. On board pages.

Stunning portraits by the renowned Renaissance artist illuminate fascinating figures from the European merchant class, intellectual elite, and court of King Henry VIII. 2Nobles, ladies, scholars, and merchants were the subjects of Hans Holbein the Younger (1497/98–1543), an inventive German artist best known for his dazzling portraits. Holbein developed his signature style in Basel and London amid a rich culture of erudition, self-definition, and love of luxury and wit before becoming court painter to Henry VIII. Accompanying the first major Holbein exhibition in the United States, this catalogue explores his vibrant visual and intellectual approach to personal identity. In addition to reproducing many of the artist's painted and drawn portraits, this volume delves into his relationship with leading intellectuals, such as Erasmus of Rotterdam and Thomas More, as well as his contributions to publishing and book culture, meticulous inscriptions, and ingenious designs for jewels, hat badges, and other exquisite objects. This volume is published to accompany an exhibition on view at the J. Paul Getty Museum at the Getty Center from October 19, 2021, to January 9, 2022 and at the Morgan Library & Museum from February 11 to May 15, 2022.

Hans Holbein the Younger

Henry VIII and the art of the royal supremacy

Capturing Character

The Inventory of King Henry VIII: The transcript

Art and Politics in the English Renaissance, 1485-1649

Religious Identities in Henry VIII's England

The first dual biography of Katherine and Juana of Aragon, based on a comprehensive re-evaluation of the sources Katherine of Aragon, Henry VIII's first bride, has become an icon: the betrayed wife, the revered Queen, the devoted mother, a woman callously cast aside by a selfish husband besotted by his strumpet of a mistress. Her sister, Juana of Castile, wife of Philip of Burgundy and mother of the Holy Roman Emperor Charles V, the most powerful man in Renaissance Europe, is still more of a legend. She is 'Juana the Mad', the wife so passionately in love with her husband that she could not bear to be parted from him even by death, keeping his coffin by her side for year upon year. They were Sister Queens - the accomplished daughters of Ferdinand and Isabella, the founders of a unified Spain. A gripping tale of love, sacrifice, the demands of duty and the conflict between ambition and loyalty - at a time when even royal women had to fight for their positions in society - Julia Fox's vibrant new biography teems with life. Linked not only by blood but by cruel experience, their dual stories enrich our understanding of them both, casting a searchlight onto the turbulent age in which they lived.

Hans Holbein's portrait of Henry VIII perished in fire in 1698, yet has remained the definitive image of the English monarch, through a number of derivations down to modern cinematic portrayals. Written to accompany an exhibition at the National Museums & Galleries on Merseyside (UK) and prompted by

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.

A product for the royal court of France, 'The Hours of Henry VIII' created around 1500 by Jean Poyet

Tapestries at the Tudor Court

Holbein in England

Holbein's Portrait and Its Legacy

Mary I and the Art of Book Dedications

A Life

The Saxons to the Tudors: 600-1600

Hans Holbein is regarded as one of the greatest artists of the 16th century. Accompanying a major Tate exhibition, this work gives insights into the artist's movements between the 1520s and '40s, when he moved from Germany and Switzerland to England, with insights into his working methods and techniques.

Art, the Reformation, and Henry VIII

Art for the Early Tudors

Tapestry in the Baroque

King and Collector

Royal Women, Power, and Persuasion

Art, Politics and Performance