

Margaret Of Anjou Queenship And Power In Late Medieval England

This seminal study addresses one of the most beautifully decorated 15th-century copies of the New Statutes of England, uncovering how the manuscript's unique interweaving of legal, religious, and literary discourses frames the reader's perception of the work. Taking internal and external evidence into account, Rosemarie McGerr suggests that the manuscript was made for Prince Edward of Lancaster, transforming a legal reference work into a book of instruction in kingship, as well as a means of celebrating the Lancastrians' rightful claim to the English throne during the Wars of the Roses. A Lancastrian Mirror for Princes also explores the role played by the manuscript as a commentary on royal justice and grace for its later owners and offers modern readers a fascinating example of the long-lasting influence of medieval manuscripts on subsequent readers.

The Wars of the Roses were not just fought by men on the battlefield. There were daughters, wives, mistresses, mothers and queens whose lives and influences helped shape the most dramatic of English conflicts. This book traces the women's stories on the Lancastrian side, from the children of Blanche, wife of John of Gaunt, through the turbulent 15th century to the advent of Margaret Beaufort's son in 1509, and establishment of the Tudor dynasty. From Katherine Swynford and Catherine of Valois's secret liaisons to the love lives of Mary de Bohun and Jacquetta of Luxembourg, to the Queenship of Joan of Navarre and Margaret of Anjou, this book explores how these extraordinary women survived in extraordinary times.

Of Shakespeare's thirty-seven plays, fifteen include queens. This collection gives these characters their due as powerful early modern women and agents of change, bringing together new perspectives from scholars of literature, history, theater, and the fine arts. Essays span Shakespeare's career and cover a range of famous and lesser-known queens, from the furious Margaret of Anjou in the Henry VI plays to the quietly powerful Hermione in *The Winter's Tale*; from vengeful Tamora in *Titus Andronicus* to Lady Macbeth. Early chapters situate readers in the critical concerns underpinning any discussion of Shakespeare and queenship: the ambiguous figure of Elizabeth I, and the knotty issue of gender presentation. The focus then moves to analysis of issues such as motherhood, intertextuality, and contemporary political contexts; close readings of individual plays; and investigations of rhetoric and theatricality. Featuring twenty-five chapters with a rich variety of themes and methodologies, this handbook is an invaluable reference for students and scholars, and a unique addition to the fields of Shakespeare and queenship studies.

She Wolves is a history of the 'bad girls' of England's medieval royal dynasties - the queens who earned themselves the reputation of being somehow notorious. Some of them are well known and have been the subject of biographies - Eleanor of Aquitaine, Emma of Normandy, Isabella of France and Anne Boleyn, for example - while others have not been written about outside academic journals. The appeal of these notorious queens, apart from their shared taste for witchcraft, murder, adultery and incest, is that, because they were notorious, they attracted a great deal of attention during their lifetimes. *She Wolves* reveals much about the role of the medieval queen and the evolution of the role that led, ultimately, to the reign of Elizabeth I, and a new concept of queenship.

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Medieval queens led richly complex lives and were highly visible women active in a man's world. Linked to kings by marriage, family, and property, queens were vital to the institution of monarchy. In this comprehensive and accessible introduction to the study of queenship, Theresa Earenfight documents the lives and works of queens and empresses across Europe, Byzantium, and the Mediterranean in the Middle Ages. The book: * introduces pivotal research and sources in queenship studies, and includes exciting and innovative new archival research * highlights four crucial moments across the full span of the Middle Ages – ca. 300, 700, 1100, and 1350 – when Christianity, education, lineage, and marriage law fundamentally altered the practice of queenship * examines theories and practices of queenship in the context of wider issues of gender, authority, and power. This is an invaluable and illuminating text for students, scholars and other readers interested in the role of royal women in medieval society.

Scholars and Poets Talk About Queens is a lively and erudite collection, unusual in an especially appealing way. This collection of essays shows how queens were represented in the Middle Ages and Renaissance through primary accounts, chronicles, and literary representations. The book also contains modern poetry and short plays about these same queens, allowing readers to understand and appreciate them both intellectually and emotionally. Contributors study a wide range of queens including such famous and fascinating women as Queen Elizabeth I, Cleopatra, Hecuba, the Empress Matilda, Mary Stuart, Margaret of Anjou, Catherine of Aragon, and the pirate queen Grace O'Malley. By pairing scholarly essays with contemporary poems about them, the collection demonstrates the continued relevance and immediacy of these powerful and fascinating women.

“Helen Castor has an exhilarating narrative gift. . . . Readers will love this book, finding it wholly absorbing and rewarding.” —Hilary Mantel, Booker Prize-winning author of *Wolf Hall* In the tradition of Antonia Fraser, David Starkey, and Alison Weir, prize-winning historian Helen Castor delivers a compelling, eye-opening examination of women and power in England, witnessed through the lives of six women who exercised power against all odds—and one who never got the chance. Exploring the narratives of the Empress Matilda, Eleanor of Aquitaine, Isabella of France, Margaret of Anjou, and other “she-wolves,” as well as that of the Nine Days' Queen, Lady Jane Grey, Castor invokes a magisterial discussion of how much—and how little—has changed through the centuries.

A study of the performance of queenship by two Tudor monarchs, showing the strategies they used to assert their power.

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The biography of Henry VII's queen, and mother of Henry VIII, the true story of the 'White Princess'

Cade's rebellion was one of the most important popular uprisings in England during the Middle Ages. This is the first full-length study of it to be published this century.

He became king before his first birthday, inheriting a vast empire from his military hero father; she was the daughter of a king without power, who made an unexpected marriage at the age of fifteen. Almost completely opposite in character, together they formed an unlikely but complimentary partnership. Henry VI and Margaret of Anjou have become famous as the Lancastrian king and queen who were deposed during the Wars of the Roses but there is so much more to their story. The political narrative of their years together is a tale of twists and turns, encompassing incredible highs, when they came close to fulfilling their desires, and terrible, heart-breaking lows. Personally, their story

is an intriguing one that raises many questions. Henry was a complex, misunderstood man, enlightened and unsuited to his times and the pressures of kingship. In the end, overcome by fortune and the sheer determination of their enemies, their alliance collapsed. England simply wasn't ready for a gentle king like Henry, or woman like Margaret who defied contemporary stereotypes of gender and queenship. History has been a harsh judge to this royal couple. In this discerning dual biography, Amy Licence leads the way in a long-overdue re-evaluation of their characters and contributions during a tumultuous and defining period of British history. He became king before his first birthday, inheriting a vast empire from his military hero father; she was the daughter of a king without power, who made an unexpected marriage at the age of fifteen. Almost completely opposite in character, together they formed an unlikely but complementary partnership. Henry VI and Margaret of Anjou have become famous as the Lancastrian king and queen who were deposed during the Wars of the Roses but there is so much more to their story. The political narrative of their years together is a tale of twists and turns, encompassing incredible highs, when they came close to fulfilling their desires, and terrible, heart-breaking lows. Personally, their story is an intriguing one that raises many questions. Henry was a complex, misunderstood man, enlightened and unsuited to his times and the pressures of kingship. In the end, overcome by fortune and the sheer determination of their enemies, their alliance collapsed. England simply wasn't ready for a gentle king like Henry, or woman like Margaret who defied contemporary stereotypes of gender and queenship. History has been a harsh judge to this royal couple. In this discerning dual biography, Amy Licence leads the way in a long-overdue re-evaluation of their characters and contributions during a tumultuous and defining period of British history.

An intimate and revealing look at the daily lives and responsibilities of the Tudor Queens of England From Elizabeth of York, wife of Henry VII, the first Tudor monarch, to Elizabeth I, her grand-daughter and the last, *The Tudor Queens of England* delves into the secret lives of some of the most colorful and dramatic women in British history. The majority of the fourteen queens considered here, from Catherine de Valois and Elizabeth Woodville to Elizabeth of York, Jane Seymour and Catherine Parr, were consorts, the wives of kings. Although less frequently examined than ruling queens, queen consorts played a crucial and central role within the Royal Court. Their first duty was to bear children and their chastity within marriage had to be above reproach. Any suspicion of sexual misconduct would cast doubt on the legitimacy of their offspring. Three of these women - Margaret of Anjou, Anne Boleyn and Catherine Howard - were accused of such conduct, and two were tried and executed. A queen also had to contribute to her husband's royal image. This could be through works of piety or through humble intercession. It could also be through her fecundity because the fathering of many children was a sign of virility and of divine blessing. A queen might also make a tangible contribution to her husband's power with her marriage as the symbol of an international diplomatic agreement. A ruling queen was very different, especially if she was married, insofar as she had to fill the roles of both king and queen. No woman could be both martial and virile, and at the same time submissive and supportive. Mary I solved this problem in a constitutional sense but never at the personal level. Elizabeth I sacrificed motherhood by not marrying. She chose to be mysterious and unattainable - *la belle dame sans merci*. In later life she used her virginity to symbolize the integrity of her realm and her subjects remained fascinated by her unorthodoxy. How did they behave (in and out of the bedchamber)? How powerful were they as patrons of learning and the arts? What religious views did they espouse and why? How successful and influential were they? From convenient accessory to sovereign lady the role of queen was critical, colorful, and often dramatic. *The Tudor Queens of England* is the first book of its kind to intimately examine these questions and more.

In the SUTTON ILLUSTRATED HISTORY PAPERBACKS series, and originally published in 1994, a collection of essays on the subject of the

queens of mediaeval Europe.

This volume is an attempt to discuss the ways in which themes of authority and gender can be traced in the writing of chronicles and chronicle-like writings from the early Middle Ages to the Renaissance. With major contributions by fourteen authors, each of them specialists in the field, this study spans full across the compass of medieval and early modern Europe, from England and Scandinavia, to Byzantium and the Crusader Kingdoms; embraces a variety of media and methods; and touches evidence from diverse branches of learning such as language and literature, history and art, to name just a few. This is an important collection which will be of the highest utility for students and scholars of language, literature, and history for many years to come.

A study of the women, on all sides, who had major parts to play in the momentous year of 1066.

When Edward of York seized the English throne in 1461, he could have chosen any bride he wanted, but it was the beautiful widow, Elizabeth Wydeville, who captured his heart. A new assessment of the tumultuous life of the real White Queen and her husband

A thrilling new account of the tragic life and troubled times of Henry VI. 'The best life of Henry VI now in print' DAN JONES. 'Vivid, absorbing and richly detailed' HELEN CASTOR. 'A well-crafted moving account of a tragic reign' MICHAEL JONES. First-born son of a warrior father who defeated the French at Agincourt, Henry VI of the House Lancaster inherited the crown not only of England but also of France, at a time when Plantagenet dominance over the Valois dynasty was at its glorious height. And yet, by the time he was done to death in the Tower of London in 1471, France was lost, his throne had been seized by his rival, Edward IV of the House of York, and his kingdom had descended into the violent chaos of the Wars of the Roses. Henry VI is perhaps the most troubled of English monarchs, a pious, gentle, well-intentioned man who was plagued by bouts of mental illness. In *Shadow King*, Lauren Johnson tells his remarkable and sometimes shocking story in a fast-paced and colourful narrative that captures both the poignancy of Henry's life and the tumultuous and bloody nature of the times in which he lived.

Mediatrix is about the roles women played as patrons, dedicatees, and readers, as well as writers, in the English Renaissance, and the relationship between these literary activities and religious and political activism. In particular, the book argues that the interrelated literary communities centered on Mary Sidney Herbert, Margaret Hoby, Lucy Harrington Russell, and Mary Sidney Wroth, which were responsible for the production of works ranging from Philip Sidney's *Arcadia* and John Donne's poetry to Wroth's own romance, the *Urania*, were as concerned with what has often been called 'politically active' humanism as they were with illustrious genealogies (the 'Sidneys') or finding a voice for the 'woman writer'.

Philippa Gregory's enthralling new novel brings to life a proud and determined woman who believes that she alone is destined to shape the course of history. Heiress to the red rose of Lancaster, Margaret Beaufort fervently believes that her house is the true ruler of England. Ignored by her sainted cousin Henry VI, mocked by her mother, married at age twelve, and endangered by childbirth, she vows to put her son on the throne. Naming him Henry, she sends him into exile and pledges him in marriage to the daughter of her sworn enemy. Margaret charts her own way through loveless marriages, treacherous alliances, and secret plots. Finally, she gambles her life to mastermind one of the greatest rebellions of all time all the while knowing that her grown son and his army await the opportunity to win the greatest prize. In 1470, a reluctant Lady Anne Neville is betrothed by her father, the politically ambitious Earl of Warwick, to Edward, Prince of Wales. A gentle yet fiercely intelligent woman, Anne has already given her heart to the prince's younger brother, Richard, Duke of Gloucester. Unable to oppose her father's will, she finds herself in line for the throne of England—an obligation that she does not want. Yet fate intervenes when Edward is killed at the Battle of Tewkesbury. Anne suddenly finds herself free to marry the man she loves—and who loves her in return. The ceremony is held at Westminster Abbey, and the duke and duchess make a happy home at Middleham Castle, where both spent much of their childhood. Their life is idyllic, until the reigning king dies and a whirlwind of dynastic maneuvering leads to his children being declared illegitimate. Richard inherits the throne as King Richard III, and Anne is crowned queen consort, a destiny she thought she had successfully avoided. Her husband's reign lasts two years, two months, and two days—and in that short time Anne witnesses the true toll that wearing the crown takes on Richard, the last king from the House of York.

The Wars of the Roses, which tore apart the ruling Plantagenet family in fifteenth-century England, was truly a domestic drama, as fraught and intimate as any family feud before or since. But as acclaimed historian Sarah Gristwood reveals, while the events of this turbulent time are usually described in terms of the men who fought and died seeking the throne, a handful of powerful women would prove just as decisive as their kinfolks' clashing armies. A richly drawn, absorbing epic, *Blood Sisters* reveals how women helped to end the Wars of the Roses, paving the way for the Tudor age—and the creation of modern England.

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came close to fulfilling their desires, and terrible, heart-breaking lows. Personally, their story is an intriguing one that raises many questions. Henry was a complex, misunderstood man, enlightened and unsuited to his times and the pressures of kingship. In the end, overcome by fortune and the sheer determination of their enemies, their alliance collapsed. England simply wasn't ready for a gentle king like Henry, or woman like Margaret who defied contemporary stereotypes of gender and queenship. History has been a harsh judge to this royal couple. In this discerning dual biography, Amy Licence leads the way in a long-overdue re-evaluation of their characters and contributions during a tumultuous and defining period of British history. He became king before his first birthday, inheriting a vast empire from his military hero father; she was the daughter of a king without power, who made an unexpected marriage at the age of fifteen. Almost completely opposite in character, together they formed an unlikely but complementary partnership. Henry VI and Margaret of Anjou have become famous as the Lancastrian king and queen who were deposed during the Wars of the Roses but there is so much more to their story. The political narrative of their years together is a tale of twists and turns, encompassing incredible highs, when they came close to fulfilling their desires, and terrible, heart-breaking lows. Personally, their story is an intriguing one that raises many questions. Henry was a complex, misunderstood man, enlightened and unsuited to his times and the pressures of kingship. In the end, overcome by fortune and the sheer determination of their enemies, their alliance collapsed. England simply wasn't ready for a gentle king like Henry, or woman like Margaret who defied contemporary stereotypes of gender and queenship. History has been a harsh judge to this royal couple. In this discerning dual biography, Amy Licence leads the way in a long-overdue re-evaluation of their characters and contributions during a tumultuous and defining period of British history.

How did Margaret of Anjou, wife of the ineffective Henry VI and later a queen without a throne, become the most notorious of English medieval queens and help to start the War of the Roses? This book examines not just how she gained influence, but how she exercised it and how she had to overcome the restrictions that affected all women of her time.

In this visually rich volume, Mariah Proctor-Tiffany reconstructs the art collection and material culture of the fourteenth-century French queen Clémence de Hongrie, illuminating the way the royal widow gave objects as part of a deliberate strategy to create a lasting legacy for herself and her family in medieval Paris. After the sudden death of her husband, King Louis X, and the loss of her promised income, young Clémence fought for her high social status by harnessing the visual power of possessions, displaying them, and offering her luxurious objects as gifts. Clémence adeptly performed the role of queen, making a powerful argument for her place at court and her income as she adorned her body, the altars of her chapels, and her dining tables with sculptures, paintings, extravagant textiles, manuscripts, and jewelry—the

exclusive accoutrements of royalty. Proctor-Tiffany analyzes the queen's collection, maps the geographic trajectories of her gifts of art, and interprets Clémence's generosity using anthropological theories of exchange and gift giving. Engaging with the art inventory of a medieval French woman, this lavishly illustrated microhistory sheds light on the material and social culture of the late Middle Ages. Scholars and students of medieval art, women's studies, digital mapping, and the anthropology of ritual and gift giving especially will welcome Proctor-Tiffany's meticulous research. Cover -- Contents -- List of Illustrations -- Introduction. A Forgotten Empress -- 1 The "Most Noble" Princess: 379-395 -- 2 Orphan Princess in Stilicho's Shadow: 395-408 -- 3 Held Hostage by the Goths: 408-412 -- 4 Queen of the Visigoths: 411-416 -- 5 Wife and Mother in Ravenna: 416-424 -- 6 Empress of the Romans: 424-437 -- 7 The Empress Mother and Her Children: 438-455 -- Epilogue. The Fall of the Western Empire: 455-476 -- Notes -- Bibliography -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- L -- M -- N -- O -- P -- Q -- R -- S -- T -- U -- V -- W -- Z.

This collection examines the afterlives of early modern English and French rulers. Spanning five centuries of cultural memory, the volume offers case studies of how kings and queens were remembered, represented, and reincarnated in a wide range of sources, from contemporary pageants, plays, and visual art to twenty-first-century television, and from premodern fiction to manga and romance novels. With essays on well-known figures such as Elizabeth I and Marie Antoinette as well as lesser-known monarchs such as Francis II of France and Mary Tudor, Queen of France, *Remembering Queens and Kings of Early Modern England and France* brings together reflections on how rulers live on in collective memory.

This book is an innovative study offering the first examination of how three fourteenth-century English queens, Margaret of France, Isabella of France, and Philippa of Hainault, exercised power and authority. It frames its analysis around four major themes: gender; status; the concept of the crown; and power and authority.

The last medieval queens of England were Margaret of Anjou, Elizabeth Woodville, Anne Neville, and Elizabeth of York - four very different women whose lives and queenship were dominated by the Wars of the Roses. This book is not a traditional biography but a thematic study of the ideology and practice of queenship. It examines the motivations behind the choice of the first English-born queens, the multi-faceted rituals of coronation, childbirth, and funeral, the divided loyalties between family and king, and the significance of a position at the heart of the English power structure that could only be filled by a woman. It sheds new light on the queens' struggles to defend their children's rights to the throne, and argues that ideologically and politically a queen was integral to the proper exercise of mature kingship in this period.

NEW YORK TIMES BESTSELLER Perhaps the most influential sovereign England has ever known, Queen Elizabeth I remained an extremely private person throughout her reign, keeping her own counsel and sharing secrets with no one--not even her closest, most trusted advisers. Now, in this brilliantly researched, fascinating new book, acclaimed biographer Alison Weir shares provocative new interpretations and fresh insights on this enigmatic figure. Against a lavish backdrop of pageantry and passion, intrigue and war, Weir dispels the myths

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surrounding Elizabeth I and examines the contradictions of her character. Elizabeth I loved the Earl of Leicester, but did she conspire to murder his wife? She called herself the Virgin Queen, but how chaste was she through dozens of liaisons? She never married—was her choice to remain single tied to the chilling fate of her mother, Anne Boleyn? An enthralling epic that is also an amazingly intimate portrait, *The Life of Elizabeth I* is a mesmerizing, stunning reading experience.

A study of Matilda of Scotland (wife to Henry I) and the political acumen and personal skills she brought to the role of queen.

This book examines Shakespeare's depiction of foreign queens as he uses them to reveal and embody tensions within early modern English politics. Linking early modern and contemporary political theory and concerns through the concepts of fragmented identity, hospitality, citizenship, and banishment, Sandra Logan takes up a set of questions not widely addressed by scholars of early modern queenship. How does Shakespeare's representation of these queens challenge the opposition between friend and enemy that ostensibly defines the context of the political? And how do these queens expose the abusive potential of the sovereign? Focusing on Katherine of Aragon in *Henry VIII*, Hermione in *The Winter's Tale*, Tamora in *Titus Andronicus*, and Margaret in the first history tetralogy, Logan considers them as means for exploring conditions of vulnerability, alienation, and exclusion common to subjects of every social position, exposing the sovereign himself as the true enemy of the state.

New study and edition of the remarkable letter collection of Margaret of Anjou, bringing all her correspondence together in one volume for the first time.

Between 1308 and 1485, nine women were married to kings of England. Their status as queen offered them the opportunity to exercise authority in a manner that was denied to other women of the time. This book offers a new study of these nine queens and their queenship in late medieval England.

NEW YORK TIMES BESTSELLER • Bestselling historian Alison Weir tells the poignant, suspenseful and sometimes tragic story of Elizabeth, eldest daughter of the Yorkist King Edward IV and sister of the Princes in the Tower, a woman whose life was inextricably caught up in the turmoil of the Wars of the Roses and the establishment of the usurping Tudor dynasty. She was the wife of Henry VII and mother of Henry VIII. Many are familiar with the story of the much-married King Henry VIII of England and the celebrated reign of his daughter, Elizabeth I. But it is often forgotten that the life of the first Tudor queen, Elizabeth of York, Henry's mother and Elizabeth's grandmother, spanned one of England's most dramatic and perilous periods. Now New York Times bestselling author and acclaimed historian Alison Weir presents the first modern biography of this extraordinary woman, whose very existence united the realm and ensured the survival of the Plantagenet bloodline. Her birth was greeted with as much pomp and ceremony as that of a male heir. The first child of King Edward IV, Elizabeth enjoyed all the glittering trappings of royalty. But after the death of her father; the disappearance and probable murder of her brothers—the Princes in the Tower; and the usurpation of the throne by her calculating uncle Richard III, Elizabeth found her world turned upside-down: She and her siblings were declared bastards. As Richard's wife, Anne Neville, was dying, there were murmurs that the king sought to marry his niece Elizabeth, knowing that most people believed her to be England's rightful queen. Weir addresses Elizabeth's possible role in this and her covert support for Henry Tudor, the exiled pretender who defeated Richard at the Battle of Bosworth and was crowned Henry VII, first sovereign of the House of Tudor. Elizabeth's subsequent marriage to Henry united the houses of York and Lancaster and signaled the end of the Wars of the Roses. For centuries historians have asserted that, as queen, she was kept under Henry's firm grasp, but Weir shows that Elizabeth proved to be a model consort—pious and generous—who enjoyed the confidence of her husband, exerted a tangible and beneficial

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influence, and was revered by her son, the future King Henry VIII. Drawing from a rich trove of historical records, Weir gives a long overdue and much-deserved look at this unforgettable princess whose line descends to today's British monarch—a woman who overcame tragedy and danger to become one of England's most beloved consorts. Praise for Elizabeth of York “Weir tells Elizabeth's story well. . . . She is a meticulous scholar. . . . Most important, Weir sincerely admires her subject, doing honor to an almost forgotten queen.”—The New York Times Book Review “In [Alison] Weir's skillful hands, Elizabeth of York returns to us, full-bodied and three-dimensional. This is a must-read for Tudor fans!”—Historical Novels Review “This bracing biography reveals a woman of integrity, who . . . helped [her husband] lay strong groundwork for the success of the new Tudor dynasty. As always in a Weir book, the tenor of the times is drawn with great color and authenticity.”—Booklist “Weir once again demonstrates that she is an outstanding portrayer of the Tudor era, giving us a fully realized biography of a remarkable woman.”—Huntington News

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