

Tudor Fashion Dress At Court

A first-hand perspective on Henry VIII's court and relationships

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.

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.

This book is available as open access through the Bloomsbury Open Access programme and is available on www.bloomsburycollections.com. Why are civil authorities in so-called liberal democracies affronted by public nudity and the Islamic full-face 'veil'? Why is law and civil order so closely associated with robes, gowns, suits, wigs and uniforms? Why is law so concerned with the 'evident' and the need for justice to be 'seen' to be done? Why do we dress and obey dress codes at all? In this, the first ever study devoted to the many deep cultural connections between dress and law, the author addresses these questions and more. His responses flow from the radical thesis that 'law is dress and dress is law'. Engaging with sources from The Epic of Gilgamesh to Shakespeare, Carlyle, Dickens and Damien Hirst, Professor Watt draws a revealing history of dress and civil order and offers challenging conclusions about the nature of truth and the potential for individuals to fit within the forms of civil life.

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

Throughout history rulers have used clothes as a form of legitimization and propaganda. While palaces, pictures, and jewels might reflect the choice of a monarch's predecessors or advisers, clothes reflected the preferences of the monarch himself. Being both personal and visible, the right costume at the right time could transform and define a monarch's reputation. Many royal leaders have known this, from Louis XIV to Catherine the Great and from Napoleon I to Princess Diana. This intriguing book explores how rulers have sought to control their image through their appearance. Mansel shows how individual styles of dress throw light on the personalities of particular monarchs, on their court system, and on their ambitions. The book looks also at the economics of the costume industry, at patronage, at the etiquette involved in mourning dress, and at the act of dressing itself. Fascinating glimpses into the lives of European monarchs and contemporary potentates reveal the intimate connection between power and the way it is packaged.

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*.

AS TEMPESTUOUS AS THE TUDOR MONARCHS THEMSELVES, THE SECRETS OF THE TUDOR COURT SERIES HAS BEEN CALLED "RIVETING" (BOOKLIST) AND "WELL DRAWN" (PUBLISHERS WEEKLY). Charming. Desirable. Forbidden. Brought to court with other eligible young noblewomen by the decree of King Henry VIII, lovely Elizabeth "Bess" Brooke realizes for the first time that beauty can be hazardous. Although Bess has no desire to wed the aging king, she and her family would have little choice if Henry's eye were to fall on her. And other dangers exist as well, for Bess has caught the interest of dashing courtier Will Parr. Bess finds Will's kisses as sweet as honey, but marriage between them may be impossible. Will is a divorced man, and remarriage is still prohibited. Bess and Will must hope that the king can be persuaded to issue a royal decree allowing Will to marry again . . . but to achieve their goal, the lovers will need royal favor. Amid the swirling alliances of royalty and nobles, Bess and Will perform a dangerous dance of palace intrigue and pulse-pounding passions. Brought to glowing life

by the talented Kate Emerson, and seen through the eyes of a beautiful young noblewoman, *By Royal Decree* illuminates the lives of beautiful young courtiers in and out of the rich and compelling drama of the Tudor court.

The Tudor court was at once the political and cultural focus of the state and the setting for the monarch, who there exercised his or her patronage and attracted and rewarded service of all kinds. The author has written the first general account of this important and glamorous institution, whose structure, operation, and financing are of such fundamental importance in understanding how the Tudor monarchy worked. The Tudors were personal rulers, who set great store by their honour and prestige. Henry VIII and Elizabeth were particularly adept in creating powerful images for themselves, through court display and patronage, which contributed greatly to their authority at home and status abroad. In the sphere of domestic politics the role of the court was vital in providing a channel of access to the royal person. At the same time, the court's central position in the life of the nation ensured that it set the pace, not only socially and in the arts, but in religious and educational change. Using extensive quotations from contemporary sources, the author builds up a vivid picture of this amorphous, constantly changing entity and its evolution over the period into the most stable and organised royal household in Europe after the papacy. -- from Book Jacket.

A New York Times Best Art Book of 2019 "A riveting book . . . few stones are left unturned."—Roberta Smith's "Top Art Books of 2019," The New York Times This fascinating and enlightening study of the tie-on pocket combines materiality and gender to provide new insight into the social history of women's everyday lives—from duchesses and country gentry to prostitutes and washerwomen—and to explore their consumption practices, sociability, mobility, privacy, and identity. A wealth of evidence reveals unexpected facets of the past, bringing women's stories into intimate focus. "What particularly interests Burman and Fennetaux is the way in which women of all classes have historically used these tie-on pockets as a supplementary body part to help them negotiate their way through a world that was not built to suit them."—Kathryn Hughes, The Guardian "A brilliant book."—Ulinka Rublack, Times Literary Supplement

There's no denying that French women know how to dress. And this book tells you where they shop. Michi and her friends have scoured the streets of Paris to bring you the coolest, the chicest, the very best shops in this fashionable city.

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 authoritative visual 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 will 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 lavishly illustrated book 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. Despite being betrothed to Harry Fitzroy, the son of King Henry VIII, Mary Howard must contend with her scheming father, the Duke of Norfolk. A first novel. Original.

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.

Filled with portraits, miniatures, silver, arms and armor, heraldry, sumptuous embroidery and tapestries, and stunning jewelry, this colorful book explores the diplomatic, trade, and cultural exchanges between the courts of Britain and Russia from the reign of Henry VIII to the death of Charles II. Through objects seen and used at court, gifts of diplomats, and royal commissions, the book presents an overview of privileged living in 16th- and 17th-century Britain with texts by experts from the V&A and the Kremlin Museum. Illustrating a broad range of fine and decorative art from spectacular English-made silver to jewelry worn by Sir Francis Drake and textiles that emphasize the colors of daily life at court, this engaging book illuminates the intriguing lives of Elizabeth I, Charles II, Ivan the Terrible, Henry VIII, and other famed monarchs.

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.

Over 400 striking fashion designs from rare issues of Godey's Lady's Book (1837-1869) — the most influential women's magazine of the period. Introduction and captions. 435 designs, 42 in full color.

Tudor Fashion

Essential source book for reconstructing clothing 1509 to 1603.

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.

Fifty years after his seminal Tate gallery London exhibition, 'The Elizabethan Image', leading authority Roy Strong returns with fresh eyes to the subject closest to his heart, The Virgin Queen, her court and our first Elizabethan age. From celebrated portraits of the Queen and paintings of knights and courtiers, to works depicting an aspiring 'middle class', Strong presents a detailed and authoritative examination of one of the most fascinating periods of British art. Enriching previous perceptions and ways of seeing the Elizabethans in their world, he reveals an age parallel in many ways to our own--a country aspiring professionally and changing socially. The gaze is from the inside, capturing the knights, melancholy lovers, poets (including Sidney, Donne and Sir John Davies), court favourites and their 'Gloriana'--as they mirrored and made themselves. Beginning with the great portrait of the Queen in grand procession with her Garter Knights, Strong pinpoints the characters and key motifs that run through the rest of the book: chivalry, changes to the social order, emblems and imagery - the full richness of the Elizabethan imagination. These pictures were intimate--personal commissions by private individuals, and not necessarily for public view. As such they are a glimpse into private worlds and sentiments and speak eloquently for the people who paid for, painted and lived amongst them, reversing an academic tendency to treat the portraits as if they had a life of their own, not grounded by the real people who commissioned them. Roy Strong concludes this richly illustrated volume with the famous and complex Rainbow Portrait, unpicking the iconography of this final painting of an ageless Elizabeth in her 'Mask of Youth'. Within a year of its completion the queen was dead--her portraits increasingly demoted and replaced by Mary Stuart's--as the splendour of the Elizabethan age and 'the cult of the queen' made way for new monarch James VI, who was to rule over a united England and Scotland.

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.

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.

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.

Published in conjunction with an exhibition held at The Queen's Gallery, Buckingham Palace in 2013.

"Fascinating . . . Alison Weir does full justice to the subject."—The Philadelphia Inquirer At his death in 1547, King Henry VIII left four heirs to the English throne: his only son, the nine-year-old Prince Edward; the Lady Mary, the adult daughter of his first wife Katherine of Aragon; the Lady Elizabeth, the teenage daughter of his second wife Anne Boleyn; and his young great-niece, the Lady Jane Grey. In this riveting account Alison Weir paints a unique portrait of these extraordinary rulers, examining their intricate relationships to each other and to history. She traces the tumult that followed Henry's death, from the brief intrigue-filled reigns of the boy king Edward VI and the fragile Lady Jane Grey, to the savagery of "Bloody Mary," and finally the accession of the politically adroit Elizabeth I. As always, Weir offers a fresh perspective on a period that has spawned many of the most enduring myths in English history, combining the best of the historian's and the biographer's art. "Like anthropology, history and biography can demonstrate unfamiliar ways of feeling and being. Alison Weir's sympathetic collective biography, *The Children of Henry VIII* does just that, reminding us that human nature has changed--and for the better. . . . Weir imparts movement and coherence while re-creating the suspense her characters endured and the suffering they inflicted."—The New York Times Book Review

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.

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.

The captivating debut children's novel from popular television historian Lucy Worsley is an exciting and charming glimpse behind the scenes of the Tudor court. I would often wonder about my future husband. A knight? A duke? A stable boy? Of course the last was just a wicked fancy. Eliza Rose Camperdowne is young and headstrong, but she knows her duty well. As the only daughter of a noble family, she must one day marry a man who is very grand and very rich. But Fate has other plans. When Eliza becomes a maid of honour, she's drawn into the thrilling, treacherous court of Henry the Eighth ... Is her glamorous cousin Katherine Howard a friend or a rival? And can a girl choose her own destiny in a world ruled by men?

For fans of *Wolf Hall*, Alison Weir's New York Times bestselling biography of Henry VIII brilliantly brings to life the king, the court, and the fascinating men and women who vied for its pleasures and rewards. **BONUS:** This edition contains an excerpt from Alison Weir's *Mary Boleyn*. Henry VIII, renowned for his command of power, celebrated for his intellect, presided over the most stylish—and dangerous—court in Renaissance Europe. Scheming cardinals vied for power with newly rich landowners and merchants, brilliant painters and architects introduced a new splendor into art and design, and each of Henry's six queens brought her own influence to bear upon the life of the court. In her new

book, Alison Weir, author of the finest royal chronicles of our time, brings to vibrant life the turbulent, complex figure of Henry VIII and the glittering court he made his own. In an age when a monarch's domestic and political lives were inextricably intertwined, a king as powerful and brilliant as Henry VIII exercised enormous sway over the laws, the customs, and the culture of his kingdom. Yet as Weir shows in this swift, vivid narrative, Henry's ministers, nobles, and wives were formidable figures in their own right, whose influence both enhanced and undermined the authority of the throne. On a grand stage rich in pageantry, intrigue, passion, and luxury, Weir records the many complex human dramas that swirled around Henry, while deftly weaving in an account of the intimate rituals and desires of England's ruling class—their sexual practices, feasts and sports, tastes in books and music, houses and gardens. Stimulating and tumultuous, the court of Henry VIII attracted the finest minds and greatest beauties in Renaissance England—poets Wyatt and Surrey, the great portraitist Hans Holbein, "feasting ladies" like Elizabeth Blount and Elizabeth FitzWalter, the newly rich Boleyn family and the ancient aristocratic clans like the Howards and the Percies, along with the entourages and connections that came and went with each successive wife. The interactions between these individuals, and the terrible ends that befell so many of them, make *Henry VIII: The King and His Court* an absolutely spellbinding read. Meticulous in historic detail, narrated with high style and grand drama, Alison Weir brilliantly brings to life the king, the court, and the fascinating men and women who vied for its pleasures and rewards. NOTE: This edition does not contain illustrations.

"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.

A blend of oral history and memoir with a good dose of quirky humor, *Tar Heel Traveler: New Journeys Across North Carolina* is a celebratory look at the people and places of North Carolina. WRAL-TV reporter Scott Mason—the *Tar Heel Traveler*—profiles colorful characters and out-of-the-way places. The sequel consists of all new material and showcases twenty-five of Mason's most memorable television stories along with the amusing stories behind each.

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 conjures up images of queens and noblewomen in elaborate court dress; of palace intrigue and dramatic politics. But if you were a woman, it was also a time when death during childbirth was rife; when marriage was usually a legal contract, not a matter for love, and the education you could hope to receive was minimal at best. Yet the Tudor century was also dominated by powerful and dynamic women in a way that no era had been before. Historian Elizabeth Norton explores the life cycle of the Tudor woman, from childhood to old age, through the diverging examples of women such as Elizabeth Tudor, Henry VIII's sister; Cecily Burbage, Elizabeth's wet nurse; Mary Howard, widowed but influential at court; Elizabeth Boleyn, mother of a controversial queen; and Elizabeth Barton, a peasant girl who would be lauded as a prophetess. Their stories are interwoven with studies of topics ranging from Tudor toys to contraception to witchcraft, painting a portrait of the lives of queens and serving maids, nuns and harlots, widows and chaperones. Norton brings this vibrant period to colorful life in an evocative and insightful social history.

THE SECRETS OF THE TUDOR COURT SERIES IS "RICH AND LUSHLY DETAILED, TEEMING WITH PASSION AND INTRIGUE," SAID ROMANTIC TIMES. NOW TALENTED KATE EMERSON CONTINUES A SAGA AS DRAMATIC AND SEDUCTIVE AS THE COURT ITSELF. Pretty, flirtatious, and ambitious. Nan Bassett hopes that an appointment at the court of King Henry VIII will bring her a grand marriage. But soon after she becomes a maid of honor to Queen Jane, the queen dies in childbirth. As the court plunges into mourning, Nan sets her sights on the greatest match in the land...for the king has noticed her. After all, it wouldn't be the first time King Henry has chosen to wed a maid of honor. And in newly Protestant England, where plots to restore the old religion abound, Nan may be the only one who can reassure a suspicious king of her family's loyalty. But the favor of a king can be dangerous and chancy, not just for Nan, but for her family as well...and passionate Nan is guarding a secret, one that could put her future -- and her life -- in grave jeopardy should anyone discover the truth. Based on the life of the real Anne Bassett and her family, and drawing extensively from letters and diaries of the time, *Between Two Queens* is an enthralling picture of the dangers and delights of England's most passionate era.

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.

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

Have you ever wondered why we wear the type of clothes we do? Packed with outlandish outfits, this exciting history of fashion trends reveals the flamboyant fashions adopted

(and discarded) by our ancestors. In the days before cosmetic surgery, people used bum rolls and bombastic breeches to augment their figures, painted their faces with poisonous concoctions, and doused themselves with scent to cover body odor. Take a fresh look at history's hidden fashion disasters and discover the stories behind historical garments: How removing a medieval woman's headdress could reveal her as a harlot Why Tudor men traded in their oversized codpieces for corsets How crinoline caused a spate of shoplifting among Victorian ladies Karen Bowman charts our sartorial history from the animal skins first used to cover our modesty and show off hunting skills, right up to the twentieth-century drive for practicality and comfort. Corsets and Codpieces is a fascinating read for history buffs and fashionistas alike. Skyhorse Publishing, as well as our Arcade imprint, are proud to publish a broad range of books for readers interested in history--books about World War II, the Third Reich, Hitler and his henchmen, the JFK assassination, conspiracies, the American Civil War, the American Revolution, gladiators, Vikings, ancient Rome, medieval times, the old West, and much more. While not every title we publish becomes a New York Times bestseller or a national bestseller, we are committed to books on subjects that are sometimes overlooked and to authors whose work might not otherwise find a home.

A revelatory exploration of fashion through the ages that asks what our clothing reveals about ourselves and our society. Dress codes are as old as clothing itself. For centuries, clothing has been a wearable status symbol; fashion, a weapon in struggles for social change; and dress codes, a way to maintain political control. Merchants who dressed like princes and butchers' wives wearing gem-encrusted crowns were public enemies in medieval societies structured by social hierarchy and defined by spectacle. In Tudor England, silk, velvet, and fur were reserved for the 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 evolved along with the social and political ideals of the day, but they always reflected struggles for power and status. In the 1700s, South Carolina's "Negro Act" 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 flappers were banned in workplaces throughout the United States and in the 1940s the baggy zoot suits favored by Black and Latino men caused riots in cities 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 means. People lose 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 high heels. 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 high heels face ridicule in the tech world and some venture capitalists refuse to invest in any company run by someone wearing a suit. In *Dress Codes*, law professor and cultural critic Richard Thompson Ford presents an insightful and entertaining history of the laws of fashion 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 clothing—rules 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.

Named one of the Best Books of the Year by NPR A New York Times Book Review Editors Choice Selection An erudite romp through the intimate details of life in Tudor England, "Goodman's latest...is a revelation" (New York Times Book Review). On the heels of her triumphant *How to Be a Victorian*, Ruth Goodman travels even further back in English history to the era closest to her heart, the dramatic period from the crowning of Henry VII to the death of Elizabeth I. A celebrated master of British social and domestic history, Ruth Goodman draws on her own adventures living in re-created Tudor conditions to serve as our intrepid guide to sixteenth-century living. Proceeding from daybreak to bedtime, this "immersive, engrossing" (Slate) work pays tribute to the lives of those who labored through the era. From using soot from candle wax as toothpaste to malting grain for homemade ale, from the gruesome sport of bear-baiting to cuckolding and cross-dressing—the madcap habits and revealing intimacies of life in the time of Shakespeare are vividly rendered for the insatiably curious.

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