

# The Armada Portrait Description

## Louis Montrose

*The Armada Portrait* Christine Riding, Robert Blyth (Museum curator), 2020 There is hardly a statement of power and authority in British history as blunt as the so-called Armada Portrait. The unforgettable painting depicting Queen Elizabeth I (1533-1603) commemorates the most famous conflict of her reign--the great sea battle of 1588. It was then that the English fleet successfully defeated the invading Spanish Armada, which had been sent to overthrow Elizabeth. The portrait is arguably the most recognizable depiction of the Tudor queen. Still, it is also a complex, multi-layered representation of the iconography of Elizabeth I, as the Empresse of the world and the Virgin Queen. Each of the three surviving versions of the portrait includes symbolism that illustrates Elizabeth's victory. The painting, as an outstanding historical document, summarizes the hopes and aspirations of the state, and Elizabeth as its head, at a watershed moment of history. In *The Armada Portrait*, Christine Riding takes the reader on a journey through the painting's history rendered possible thanks to the discoveries made during the most recent conservation work. The illustrated guide to the impressive Armada Portrait gives an overview of the context, creation, and significance of the portrait, alongside an evaluation of Elizabeth's legacy. Not leaving any topics untouched, *The Armada Portrait* reveals how the painting has inspired and informed countless portrayals of Elizabeth I in film, theater, and television.

*Representing Royalty* Julia Kinzler, 2018-07-27 Since the early days of cinema, filmmakers have been intrigued by the lives and loves of British monarchs. The most recent productions by ITV and Netflix show that the fascination with British royalty continues unabated both in Britain and around the world. This book examines strategies of representing power and the staging of myths of power in seven popular films about British monarchs that were made after the mid-1990s revival of the "royal biopic" genre. By combining approaches from cultural studies with concepts and theories from the humanities, such as film studies and art history, it offers a comprehensive understanding of the cinematic portraits of royalty. In addition, the volume opens up new perspectives on how meaning is generated in films about the monarchy and on the connections between the biographical narratives. The introductory chapter to the case studies reviews the different academic positions on representations of royalty, provides a toolkit for studying the subject and demonstrates ways to approach the films. The book addresses questions of historical context and goes beyond a mere exploration of historical accuracy to reveal the films' underlying ideological aims. As such, it makes a distinctive new contribution to the growing body of interdisciplinary work on

the British monarchy in general and its cinematic representations in particular. It is the first monograph about representational mechanisms of royal identities and British past(s) in royal films such as *Elizabeth*, *The Queen* and *The King's Speech*.

*The Spenser Encyclopedia* A.C. Hamilton, 2020-07-01 'This masterly work ought to be *The Elizabethan Encyclopedia*, and no less.' - Cahiers Elizabethains Edmund Spenser remains one of Britain's most famous poets. With nearly 700 entries this Encyclopedia provides a comprehensive one-stop reference tool for: \* appreciating Spenser's poetry in the context of his age and our own \* understanding the language, themes and characters of the poems \* easy to find entries arranged by subject.

*The Subject of Elizabeth* Louis Montrose, 2006-06-15 As a woman wielding public authority, Elizabeth I embodied a paradox at the very center of 16th century patriarchal English society. This text illuminates the ways in which the Queen and her subjects variously exploited or obfuscated this contradiction.

*The Watchers* Stephen Alford, 2012-11-13 In a Europe aflame with wars of religion and dynastic conflicts, Elizabeth I came to the throne of a realm encircled by menace. To the great Catholic powers of France and Spain, England was a heretic pariah state, a canker to be cut away for the health of the greater body of Christendom. Elizabeth's government, defending God's true Church of England and its leader, the queen, could stop at nothing to defend itself. Headed by the brilliant, enigmatic, and widely feared Sir Francis Walsingham, the Elizabethan state deployed every dark art: spies, double agents, cryptography, and torture. Delving deeply into sixteenth-century archives, Stephen Alford offers a groundbreaking, chillingly vivid depiction of Elizabethan espionage, literally recovering it from the shadows. In his company we follow Her Majesty's agents through the streets of London and Rome, and into the dank cells of the Tower. We see the world as they saw it-ever unsure who could be trusted or when the fatal knock on their own door might come. *The Watchers* is a riveting exploration of loyalty, faith, betrayal, and deception with the highest possible stakes, in a world poised between the Middle Ages and modernity.

**Smithsonian: Battles that Changed History** DK, 2018-09-11 Discover the stories behind more than 90 of the world's most significant battles in this lavishly illustrated history book. The most important battles ever to take place are brought to life in the most spectacular way. From the brutal battle of Gettysburg to the epic air-sea battle of Midway, find out how fateful decisions led to glorious victories and crushing defeats. Journey through the battlefields of history and follow the key developments of World War I, World War II, the Cold War and more in unprecedented visual detail. Using maps, paintings, artifacts and photographs, *Battles That Changed History* is a guided tour of every major conflict in history. Explore the stories behind more than 90 important battles and discover how pivotal moments and tactical decisions have altered the course of history. From medieval clashes and great naval conflicts to the era of high-tech air battles, key campaigns are illustrated and analyzed in detail. Learn incredible facts about the weapons, armor, soldiers and military strategies behind

some of the greatest battles ever. This reference book includes profiles of famous military leaders like Alexander the Great, Napoleon and Rommel. See how kingdoms and empires have been won and lost on the battlefield. Go into the thick of combat at the Great Siege of Malta, the Battle of Stalingrad and the icy waters of Dunkirk. It is the ultimate guide to the history of military conflict. Relive 3,000 Years of World-Changing Combat This stunning coffee table book from DK Books is a visual treat for history buffs, old and young. It includes a foreword from award-winning writer, TV presenter and historian Sir Tony Robinson whose TV credits include Time Team, Blackadder and The Worst Jobs in History. From the ancient world to the nuclear war, each chapter of this military history book brings the key battles of the era to life: Before 1000CE: Includes Thermopylae and the Battle of Red Cliffs. 1000 - 1500: Includes the Battle of Agincourt and Fall of Constantinople. 1500 - 1700: Includes the Battle of Breitenfeld and Siege of Vienna. 1700 - 1900: Includes the Battle Waterloo and Gettysburg. 1900 - Present: Includes Dunkirk and Operation Desert Storm.

*When Women Ruled the World* Maureen Quilligan, 2021-10-12 In this game-changing revisionist history, a leading scholar of the Renaissance shows how four powerful women redefined the culture of European monarchy in the glorious sixteenth century. The sixteenth century in Europe was a time of chronic destabilization in which institutions of traditional authority were challenged and religious wars seemed unending. Yet it also witnessed the remarkable flowering of a pacifist culture, cultivated by a cohort of extraordinary women rulers—most notably, Mary Tudor; Elizabeth I; Mary, Queen of Scots; and Catherine de' Medici—whose lives were intertwined not only by blood and marriage, but by a shared recognition that their premier places in the world of just a few dozen European monarchs required them to bond together, as women, against the forces seeking to destroy them, if not the foundations of monarchy itself. Recasting the complex relationships among these four queens, Maureen Quilligan, a leading scholar of the Renaissance, rewrites centuries of historical analysis that sought to depict their governments as riven by personal jealousies and petty revenges. Instead, *When Women Ruled the World* shows how these regents carefully engendered a culture of mutual respect, focusing on the gift-giving by which they aimed to ensure ties of friendship and alliance. As Quilligan demonstrates, gifts were no mere signals of affection, but inalienable possessions, often handed down through generations, that served as agents in the creation of a steep social hierarchy that allowed women to assume political authority beyond the confines of their gender. "With brilliant panache" (Amanda Foreman), Quilligan reveals how eleven-year-old Elizabeth I's gift of a handmade book to her stepmother, Katherine Parr, helped facilitate peace within the tumultuous Tudor dynasty, and how Catherine de' Medici's gift of the Valois tapestries to her granddaughter, the soon-to-be Grand Duchess of Tuscany, both solidified and enhanced the Medici family's prestige. Quilligan even uncovers a book of poetry given to Elizabeth I by Catherine de' Medici as a warning against the concerted attack launched by her closest counselor, William Cecil, on the divine right of kings—an attack that ultimately resulted in the execution of her sister, Mary, Queen of Scots. Beyond gifts, *When Women Ruled the World* delves into the connections the

regents created among themselves, connections that historians have long considered beneath notice. “Like fellow soldiers in a sororal troop,” Quilligan writes, these women protected and aided each other. Aware of the leveling patriarchal power of the Reformation, they consolidated forces, governing as “sisters” within a royal family that exercised power by virtue of inherited right—the very right that Protestantism rejected as a basis for rule. Vibrantly chronicling the artistic creativity and political ingenuity that flourished in the pockets of peace created by these four queens, Quilligan’s lavishly illustrated work offers a new perspective on the glorious sixteenth century and, crucially, the women who helped create it.

Queen Elizabeth I Paul Kendall, 2022-10-21 An illustrated biography of Queen Elizabeth I as revealed through the buildings, artifacts, documents, and other relics that still exist today. The Elizabethan Era was a golden age for England. Great playwrights such as William Shakespeare and Christopher Marlowe flourished, while the exploits of Sir Francis Drake and other ‘sea-dogs’ established the country as a global power. At the center of it all was Elizabeth herself—daughter of Henry VIII and last of the Tudor monarchs. In this magnificently illustrated volume, Elizabeth’s life story is told through the objects, buildings, documents, and institutions she left behind. Historian Paul Kendall explores the queen’s birthplace at Greenwich Palace, her childhood homes, her prison in the Tower of London, the palaces she lived in, and her final resting place in Westminster Abbey. He also delves into the books young Elizabeth presented to her father and step-mother, Katherine Parr, with the binding she embroidered herself. Also covered in detail are her clothes, letters she wrote in her own hand, her coronation chair, her coat of arms asserting her title as Governor of the Church of England, and her signature signing the death warrant of her cousin, the 4th Duke of Norfolk. This book is not just a journey back in time to the reign of Elizabeth I, but also a tour across the country to visit the sites which still evoke that golden era of the Virgin Queen.

**Images of Rule** David Howarth, 1997-01-01 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 Anthony Van 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 Anthony Van 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.

**Queen Elizabeth I** Susan Doran, 2003-08 Doran pens a biography of the powerful, successful, virtuous, and caring ruler of 16th century Britain, illustrated with portraits, rare documents, and letters in Elizabeth's own hand.

Gloriana's Face S. P. Cerasano, Marion Wynne-Davies, 1992 Ten feminist-materialist explorations of the oppression of women in England from the early Renaissance to the 1650s, draw on women's place in courtesy books, royal office, drama, and other social, political, and literary arenas. Annotation copyrighted by Book News, Inc., Portland, OR

**Visions of Empire in Colonial Spanish American Ekphrastic Writing** Kathryn M. Mayers, 2012 The process of shaping and asserting cultural identity in viceregal Spanish America occurred as much through the medium of pictures as through the medium of writing. Focused on writing that references visual texts (ekphrasis), *Visions of Empire in Colonial Spanish American Ekphrastic Writing* examines the way words about pictures in the writing of three Spanish American Creoles--Hernando Domínguez Camargo, Juan de Espinosa Medrano, and Sor Juana Inés de la Cruz--negotiate the challenges that confronted the American-born ruling elite in Spanish America during the contentious transitional period between the Conquest and Independence. In Spanish America, pictures have long served as a crucial medium for cultural communication. In vast rural and urban regions where print culture is not deeply rooted and being cultured is not synonymous with being literate, visual texts ranging from pre-Hispanic pictographic codices to Baroque architectural surfaces to postmodern painted murals have played an essential role in shaping and asserting cultural identity. During the viceregal era, texts that referenced such visual texts proliferated in Latin America, particularly among Creole elites, who found themselves trapped in

an ambiguous political and social position between Spain and America. At the level of content, Creole ekphrases bear little obvious connection to categories of social privilege. On the level of form, however, these ekphrases engage conventions of representation that reveal the social contingencies of the poetic gaze. They refract the visual object through an ideologically-charged language that invokes differentials of race, class, gender, sexuality, nationality, and position within the colonial power structure. Visions of Empire brings recent scholarship on visibility and ekphrasis to bear on twenty-first-century reexaminations of criollismo to explore how cultural productions of the Spanish American Creole elite exercised relations of power, mediated social differences, and presented symbolic organizations of social space. Focusing on the way Creole adaptations of Gongoran ekphrases placed the Creoles in a position of epistemological, economic, or moral authority over peninsular Spaniards and Amerindian and casta majorities around them, this book illustrates how Creole words about pictures propose alternate visions of empire, symbolically reordering Spain's empire in the Americas around the figure of the Creole.

My Revision Notes: AQA GCSE (9-1) History, Second Edition Tim Jenner, David Ferriby, Simon Beale, Carmel Bones, Adele Fletcher, Lizzy James, 2018-10-08 Exam board: AQA Level: GCSE Subject: History First teaching: September 2016 First exams: Summer 2018 Target success in AQA GCSE (9-1) History with this proven formula for effective, structured revision. Key content coverage is combined with exam-style questions, revision tasks and practical tips to create a revision guide that students can rely on to review, strengthen and test their knowledge. With My Revision Notes every student can:

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*Feminism and the Body* Londa Schiebinger, 2000-06-22 This collection of classic essays in feminist body studies investigates the history of the image of the female body; from the medical 'discovery' of the clitoris, to the 'body politic' of Queen Elizabeth I, to women deprecated as 'Hottentot Venuses' in the nineteenth century. The text looks at the way in which coverings bear cultural meaning: clothing reform during the French Revolution, Islamic veiling, and the invention of the top hat; as well as the embodiment of cherished cultural values in social icons such as the Statue of Liberty or the Barbie doll. By considering culture as it defines not only women but also men, this volume offers both the student and the general reader an

insight into the interdisciplinary and cross-cultural study involved in feminist body studies.

**Reflective Teaching of History 11-18** Rob Phillips,2002-10-11 This series of textbooks is aimed at teacher training students and comprises two concerns: the practice of teaching and how to use theory and research findings to improve that practice, and how to meet the TTA standards whilst placing them in a wider context. This comprehensive textbook is an accessible guide to all those who are new to the profession of teaching history. Covering all aspects of the job, from planning through to teaching and assessment, Rob Phillips provides constructive, practical advice to help subject teachers become more effective in their work>

*Conceiving Histories* Isabel Davis,2025-09-02 A fascinating and beautifully illustrated account of trying to conceive in both the past and the present. Inspired by the author's own experiences, *Conceiving Histories* brings together history, personal memoir, and illustration to investigate the culturally hidden experience of trying to conceive. In elegant, engaging prose, Isabel Davis explores the combination of myth, fantasy, science, and pseudo-science that the (un)reproductive body encounters in pursuit of a viable pregnancy. The book chronicles the trying-to-conceive lifecycle arc from sex education at school, through the desire to be a parent, into the specifics of trying and struggling to conceive. It also looks back at conception throughout history to open a new vista on what we live with today. A central argument of Davis's is that historical people lived with the unknown just like we do but were more explicitly able to acknowledge it. In an age of assistive reproductive technologies, the act of embracing uncertainty seems difficult. Although the topic of not conceiving is potentially painful, this is not a grim book; more than grief, it is motivated by curiosity, wonder, compassion, and even humor. With 108 full-color illustrations, *Conceiving Histories* is also a beautiful material object, an intentionally playful antidote and supplement to online search engines—the resort of so many embroiled in fertility challenges.

*Indography* J. Harris,2012-05-07 In the fifteenth and sixteenth centuries, Europeans invented 'Indians' and populated the world with them. The global history of the term 'Indian' remains largely unwritten and this volume, taking its cue from Shakespeare, asks us to consider the proximities and distances between various early modern discourses of the Indian. Through new analysis of English travel writing, medical treatises, literature, and drama, contributors seek not just to recover unexpected counter-histories but to put pressure on the ways in which we understand race, foreign bodies, and identity in a globalizing age that has still not shed deeply ingrained imperialist habits of marking difference.

The Cult of Elizabeth Roy C. Strong,1986-01-01 No other woman in world history has been of such compulsive interest as Elizabeth Tudor. While the rest of the 16th-century Europe was subject to the bloodshed of religious war, Tudor peace brought England its great flowering of the arts. Central to that flowering was the enigmatic legend of the Queen herself, a myth deliberately created and sustained over four decades by public spectacle and courtly chivalry, by private sonnet and official oration.

The Image of Elizabeth I in Early Modern Spain Eduardo Olid Guerrero, Esther Fernández, 2019-03 Queen Elizabeth I was an iconic figure in England during her reign, with many contemporary English portraits and literary works extolling her virtue and political acumen. In Spain, however, her image was markedly different. While few Spanish fictional or historical writings focus primarily on Elizabeth, numerous works either allude to her or incorporate her as a character. The Image of Elizabeth I in Early Modern Spain explores the fictionalized, historical, and visual representations of Elizabeth I and their impact on the Spanish collective imagination. Drawing on works by Miguel de Cervantes, Lope de Vega, Pedro de Ribadeneira, Luis de Góngora, Cristóbal de Virués, Antonio Coello, and Calderón de la Barca, among others, the contributors to this volume limn contradictory assessments of Elizabeth's physical appearance, private life, personality, and reign. In doing so they articulate the various and sometimes conflicting ways in which the Tudor monarch became both the primary figure in English propaganda efforts against Spain and a central part of the Spanish political agenda. This edited volume revives and questions the image of Elizabeth I in early modern Spain as a means of exploring how the queen's persona, as mediated by its Spanish reception, has shaped the ways in which we understand Anglo-Spanish relations during a critical era for both kingdoms.

**Renaissance Bodies** Lucy Gent, Nigel Llewellyn, 1990 *Renaissance Bodies* is a unique collection of views on the ways in which the human image has been represented in the arts and literature of English Renaissance society. The subjects discussed range from high art to popular culture - from portraits of Elizabeth I to polemical prints mocking religious fanaticism - and include miniatures, manners, anatomy, drama and architectural patronage. The authors, art historians and literary critics, reflect diverse critical viewpoints, and the 78 illustrations present a fascinating exhibition of the often strange and haunting images of the period. With essays by John Peacock, Elizabeth Honig, Andrew and Catherine Belsey, Jonathan Sawday, Susan Wiseman, Ellen Chirelstein, Tamsyn Williams, Anna Bryson, Maurice Howard and Nigel Llewellyn. The whole book ... presents a mirror of contemporary concerns with power, the merits and demerits of individualism, sex-roles, 'selves', the meaning of community and (even) conspicuous consumption.--The Observer

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