

Contents

<i>List of Figures</i>	ix
<i>List of Genealogical Tables</i>	x
<i>Acknowledgements</i>	xi
<i>Notes on the Contributors</i>	xii
1 Introduction: the Queen's Court <i>Clare McManus</i>	1
Part I: Female Performance, Cultural Agency and Queenship at the Jacobean Courts	19
2 'To Enlight the Darksome Night, Pale Cinthia Doth Arise': Anna of Denmark, Elizabeth I and the Images of Royalty <i>James Knowles</i>	21
3 The Queen's Courts: Anna of Denmark and her Royal Sisters – Cultural Agency at Four Northern European Courts in the Sixteenth and Seventeenth Centuries <i>Mara R. Wade</i>	49
4 Memorialising Anna of Denmark's Court: <i>Cupid's Banishment</i> at Greenwich Palace <i>Clare McManus</i>	81
Part II: Female Authorship in the Queen's Court	101
5 Reflected Desire: The Erotics of the Gaze in Aemilia Lanyer's <i>Salve Deus Rex Judaeorum</i> <i>Suzanne Trill</i>	103
6 Playing By and With the Rules: Genre, Politics, and Perception in Mary Wroth's <i>Love's Victorie</i> <i>Alexandra G. Bennett</i>	122
7 Indecent Exposure in Mary Wroth <i>Rebecca Lemon</i>	140

Part III: The Caroline Courts and their European Context	161
8 'In the Name of all the Sisters': Henrietta Maria's Notorious Whores <i>Sarah Poynting</i>	163
9 Theatrical Vibrancy on the Caroline Court Stage: <i>Tempe Restored</i> and <i>The Shepherds' Paradise</i> <i>Sophie Tomlinson</i>	186
10 An Under-Stated Mother-in-Law: Marie de Médicis and the Last Caroline Court Masque <i>Karen Britland</i>	204
11 'Lyes for the Commonwealth'? Diplomacy, the Republic, and the Court of Queen Christina <i>Susan Wiseman</i>	224
<i>Index</i>	245