

INIGO JONES (1753-1652)



Notes

- **Inigo Jones** (15 July 1573- 21 June 1652).
- The author Philip Howard wrote, '**Inigo Jones, today one of the least recognised of British artists, perhaps because of the diversity of his talents, was a man so various that he seemed to be not one, but the epitome of the Renaissance *uomo universal* ("Universal Man").**' (Philip Howard, *London's River*). Philip Howard (1933-2014) was a journalist on *The Times* for fifty years and wrote a number of books.
- Man
 - Portrait of the man
 - A powerhouse and man of many talents. An architect who was 100 years ahead of his time
 - His personal history, his poor background, Italy, his patrons, the court and the king
- Masques
 - Description and importance of a masque with sketches
 - Jones's personal relationship with Ben Johnson
 - Examples of a couple of Jones's masque designs, costumes and his stage innovations.
- Mansions
 - Key Renaissance architectural ideas which Jones got right but other English architects did not with examples
 - His three masterworks:
 - Covent Garden
 - Banqueting House
 - The White House, Greenwich

Recommended Books

Michael Leapman, *Inigo. The Life of Inigo Jones: Architect of the English Renaissance*, 2003

John Summerson, *Inigo Jones*, 1966

Tom Williamson, *Inigo's Stones: Inigo Jones, Royal Marbles and Imperial Power*, 2012

I would also like to thanks Dr. Richard Williams, Birkbeck College, University of London for his valuable insights.



- **Walk halfway down Whitehall** and you will find the most influential building in the country. I don't mean 10 Downing Street, I mean Inigo Jones's **Banqueting House**. It is difficult to understand why it is so special as today it is **surrounded by similar classical buildings**. But **that is the point**. It is thanks to **Inigo Jones** that Whitehall is full of classical buildings. He was **the first** to build in the classical style in London, in fact, in the whole country. What is difficult to appreciate is that the Banqueting House is more than 200 years older than the other buildings in the street—that is the genius of Inigo Jones.
- I will start with the man, one of the most **innovative and extraordinary English architects**.

Notes

- **Inigo Jones** (15 July 1573- 21 June 1652) was **born** during the reign of Queen **Elizabeth** but came to fame at court during the reign of **James I**. He **died**, a month before his 79th birthday three years after his royal patron Charles I had been executed outside the Banqueting House, the building Inigo Jones had designed for the royal masques.
- Jones was born in Smithfield and was christened at St Bartholomew-the-Less. Jones never married and as far as we know had no children. On his death his drawings passed to John Webb, his student and supporter and in his will his estate went mostly to Anne Webb. Anne Webb was described as Jones's kinswoman, probably his niece. Jones criticized Vitruvius for preferring the mathematician to the architect.
- Jones completely understood the **language and grammar** of classical buildings so that even his early buildings look right today. He did not add unnecessary ornament and did not copy the Italian style, he invented a new, **clean classical style** of his own.
- We know little of what he thought but some comments he wrote in the margins of his books are,
 - 'Music must be adorned with other senses, philosophy especially ... No sort of harmony hath in it any absolute propriety.'
 - 'Harmony consists of the effect and 'the things that make the composition'.
 - Perfection was achieved by 'mixing the parts and composing them.'

- 'Discord and disproportion are all one.'
- 'Methinks that Vitruvius might as well prefer the grammarian to the philosopher as the mathematician to the architect'.
- 'One must begin betimes to learn the good principles; seeking to understand that parts and the manner that he means to follow.'
- 'What design is, to imitate the best of nature ... Good manner comes from copying the fairest things.'
- 'Painting is imitation'.
- 'Where there are poor there are thieves'.
- 'Those are loved of God who are good in any good profession'.
- He underlined passages concerning difficult men who were 'glad of another's hurt'.
- Maxims he translated were 'Repose and sport are necessary in this life', 'Art is a habit to do a thing with right reason' (Jones's underlining).

The Term 'Architect'

- According to the OED the first use was in John Shute, *The First and Chief Groundes of Architecture* (1563)
- Buildings were built by masons and carpenters and the design was what the patron asked for.
- The idea of a more considered design incorporating consistent 'rules' and symmetry was associated with the term '**surveyor**'.
- One of the first master mason, surveyors was **Robert Smythson** (1535-1614), who is associated with Longleat, Wollaton Hall, Burghley House and Hardwick Hall. His grave stone in Wollaton says, 'Architecter [sic] and Surveyor unto the most worthy house of Wollaton with divers others of great account'.
- Simplistically Tudor and **Elizabethan** country houses (called '**prodigy houses**') were Gothic with a few classical elements, such as **Hampton Court** (1515), **Longleat** (1567-79, Sir John Thynne and Robert Smythson), **Wollaton** (1588, Smythson prefigures Jacobean), **Hardwick Hall** (1590-7) and **Burghley House** (1587). **Jacobean** houses were more classical but still with many Gothic elements, such as **Hatfield House** (1611, Robert Cecil), **Knole House** (1566 and 1606, Sackville), and **Crewe Hall** (1615-36). John Betjeman lumped them together with the term '**Jacobethan**'.
- **Inigo Jones** cut through the Jacobethan with a pure classical style derived from Andrea Palladio but wholly his own.

Leading 17th and 18th Century Architects

- **Inigo Jones** (15 July 1573 – 21 June 1652, Somerset House, he died just before his 79th birthday)
- **Christopher Wren** (1632-1723, died aged 91)
- **John Vanbrugh** (1664-1726)
- Nicholas Hawksmoor (1661-1736)
- Robert Adam (1728-1792)
- William Chambers (1723-1796)

Inigo Jones's Life

- 1564 Shakespeare born.
- 1573 Inigo Jones born on 15 July in Smithfield.
- 1589 James VI marries Anne of Denmark.
- Early 1590s Shakespeare starts to make a reputation.
- Late 1590s Inigo's first journey to **Italy**.
- 1603 **Queen Elizabeth I dies**, James becomes king. Inigo in Denmark with the Earl of Rutland.
- 1604 Inigo works on his first masque, *The Masque of Blackness*, with Ben Jonson.
- 1605 Gunpowder Plot fails.
- 1606 and 1607, a masque each year, *Hymanaei* and *Lord Hay's Masque*.
- 1608 *The Masque of Beauty*, the follow up to *The Masque of Blackness*. Inigo acts as guardian to Tobie Matthew, a Catholic recusant, Salisbury asks Inigo for a design for the New Exchange in the Strand. An entertainment at Hatfield and another masque.
- 1609 *The Masque of Queens*. Visits **Paris** and the South of France.
- 1610 Another masque (*Tethy's Festival*) and barriers and other tournaments for **Prince Henry**.
- 1611 Two masques (*Oberon, the Fairy Prince* and *Love Freed from Ignorance and Folly*). Appointed **Surveyor** to Prince Henry.
- 1612 admitted to Middle Temple. **Prince Henry dies**.
- 1613 *The Lord's Masque* and *The Memorable Masque* celebrate Princess Elizabeth's **marriage** to Frederick V. Inigo joins official party accompanying newly-weds to Heidelberg headed by **Thomas Howard**, Earl of Arundel. Inigo travels with Howard for an **18 month trip around Italy**.
- 1614 Inigo visits Rome, Naples and northern Italy. Meets leading architects including Scamozzi.
- 1615 Returns to London and appointed **Surveyor General** to James I. Designs *The Golden Age Restored*.
- 1616 Shakespeare dies. Inigo works on a design at **Newmarket** for the king and the **Queen's House** at Greenwich.
- 1617 *The Vision of Delight*. Many minor projects.
- 1618 *Pleasure Reconciled to Virtue*. Work on the Queen's House suspended. Inigo heads commission to enforce building regulations in London.
- 1619 Anne dies. Inigo begins new **Banqueting House**.
- 1620 Surveys **Stonehenge** for the king. Van Dyck visits England. Pilgrim Fathers sail to America.
- 1621 Inigo designs **gateway** for Beaufort House, Chelsea, now at **Chiswick House**.
- 1622 *The Masque of Augurs*. **Banqueting House finished**.
- 1623 *Time Vindicated to Himself and to his Honours*. Inigo begins work on a **Catholic chapel** at St James Palace for the Spanish Infanta whom Prince Charles and the Duke of Buckingham have gone to Madrid to marry but they return unsuccessful.
- 1624 *Neptune's Triumph for the Return of Albion* written but not performed.
- 1625 *The Fortunate Isles and their Union*. **James I dies** and is succeeded by Charles I who marries Henrietta Maria daughter of the king of France. Inigo designs James's catafalque, used to support the coffin during the funeral.

- 1626 *Artenice*.
- 1627 Charles I buys the Duke of Mantua's art collection.
- 1628 Inigo improves **Somerset House**. John Webb becomes his apprentice. Charles begins 11 years of rule without Parliament. Buckingham assassinated.
- 1629 Inigo designs Cockpit Theatre in Whitehall.
- 1630 Inigo made Justice of the Peace for Middlesex. Begins chapel at **Somerset House**.
- 1631 *Love's Triumph through Callipolis* and *Chloridia* provoke argument with Jonson. **Covent Garden** work begins.
- 1632 *Albion's Triumph* and *Tempe Restored*. Inigo appointed to catalogue the royal coin collection. Van Dyck arrives as court painter.
- 1633 *The Shepherd's Paradise*. Work starts to restore **St. Paul's cathedral**. Charles exempts Inigo from a knighthood and some taxes as he is 'tired ... broken and ... frail of body'.
- 1634 *The Faithfull Shepherdess*, *The Triumph of Peace*, *Coelum Britannicum* and *Love's Mistress*. Advises on new front at **Wilton House**. Designs monument to his friend, the poet George Chapman.
- 1635 *The Temple of Love* and *Florimene*. **Rubens's ceiling** paintings are installed in Banqueting House.
- 1636 *The Floating Island* and *The Royal Slave*, entertainment for Charles and Henrietta at Oxford. Inigo designs a screen for Winchester cathedral.
- 1637 Wooden copy of the Banqueting House built in Whitehall for masques, 'the Queen's dancing barn'. Scots rebel. Ben Jonson dies.
- 1638 *Britannia Triumphans* and *Luminalia*.
- 1640 *Salmacida Spolia*, the **last masque**. Charles forced to recall Parliament. Rubens dies.
- 1641 Summoned to House of Lords to answer complaints by St. Gregory's parishioners.
- 1642 **Civil War begins**. Inigo lends the king £500. He and Nicholas Stone bury their valuables on Lambeth Marsh.
- 1645 Inigo **captured** at Basing House.
- 1646 **Inigo fined £1,000**. King forced to leave Oxford and is captured by the Scots.
- 1647 Inigo assists in design of cube room and **double cube room at Wilton House**. Scots hand Charles to Parliamentarians.
- 1648 **Second Civil War starts**.
- 1649 **Charles I executed** outside Banqueting House.
- 1651 Cromwell defeats Charles II who flees to France.
- 1652 **Inigo dies** at Somerset House just before his 79th birthday and is buried at **St. Benet's Church** in Blackfriars.



Anthony van Dyck (1599-1641), *Inigo Jones*, before 1641, 64.5 x 53.2 cm, Hermitage Museum, originally part of the Robert Walpole collection, Houghton Hall

- What sort of man was he?
- He was a contradiction, his architecture was **100 years ahead of his time** and although Christopher Wren is a better known name, Inigo Jones is perhaps the **most influential** of all British architects.
- Marcus Vitruvius Pollio (c. 80-70 to c. 15 BCE) was the most famous Roman architect of the ancient world and in the eighteenth century Inigo Jones was described as the **English Vitruvius**.
- Jones was described by Michael Leapman as “**a proud, vain, quarrelsome hypochondriac**”. John Summerson describes his ‘**enormous egotism and unbounded assurance**’.
- Despite his humble origins he was the first significant British architect of the **modern period** and the first to bring **Italian Renaissance architecture to England** but Jones’s designs were **so innovative and so alien** to British ideas that it took the genius of **Christopher Wren** (1632-1723) to make them bring them into the mainstream.
- We know **very little of his early years** but a history has been assembled from hints and comments.
- **Van Dyck portrait.** It is likely that this *Portrait of Inigo Jones* was prepared within the context of **Van Dyck's Iconography** (a large series of prints based on half-length portraits of eminent contemporaries produced in Antwerp and presumably he added Inigo Jones (1573-1652) when he went to England). It was completed in the first half of the 1630s when Jones was between 57 and 62. This dating corresponds to the style of execution and to the colour range of the painting, which is typical of Van Dyck's works from the "second Antwerp period". Van Dyck went to England in 1621 but only for six months. He worked in

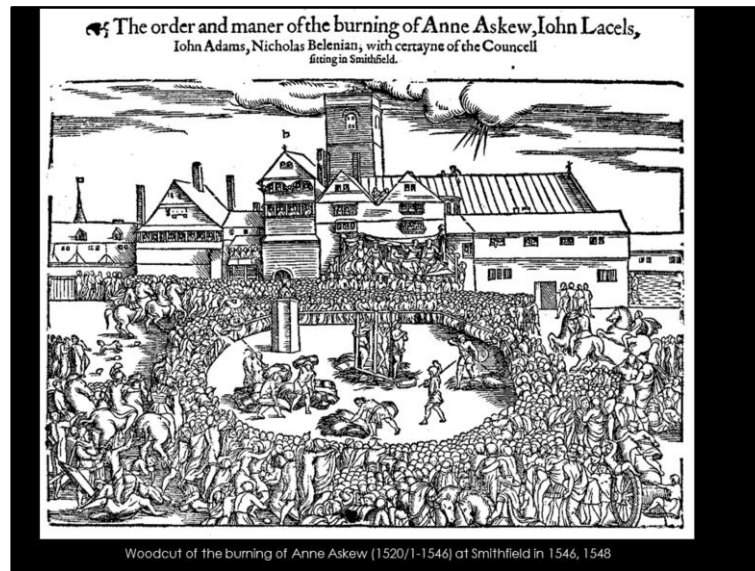
Italy until 1627 when he returned home to Antwerp where he developed his “second Antwerp style”. He returned to England in 1632 where he was welcomed by the court and knighted that year and although he travelled abroad he died in England in 1641. In England he developed a full length portrait style which combined a relaxed elegance and ease with an understated authority in his subjects which was to dominate English portrait-painting to the end of the 18th century. Many of these portraits have a lush landscape background.

Notes

- Inigo Jones was from a poor background but rose to become confidant and advisor to both James I and Charles I. He was meticulous and had a high opinion of himself but he also knew that architecture was as much art as science. Jones initially made his name designing **masques** and does not appear to have turned seriously to **architecture** until after his **Italian tour of 1614**.
- **Inigo Jones** is best known for the **Queens House** palace in Greenwich, the **Banqueting Hall** of the Whitehall Palace and **Covent Garden**. He was also a splendid set designer and theatre artist at a time when a fortune was spent on a form of entertainment called a masque.
- Much of his work is disputed and not much remains of the original construction but his **Banqueting House** and **Queen’s House, Greenwich** remain as monuments to his innovation and influence. Although based on Palladio’s work he did not imitate but created an English character that was, in Jones’s own words, ‘**solid, masculine and unaffected**’.
- He was known as the **English Vitruvius**. Marcus Vitruvius Pollio (c. 80-70 to c. 15 BCE) was a Roman author, architect and civil engineer known for *De Architectura* (published as *Ten Books on Architecture*) the most important source of knowledge about Roman building practices and the source of the story about Archimedes and his bath-time discovery.
- **Ben Jonson**. His argument with Ben Jonson may have been as much if not more Jonson’s fault. **Ben Jonson** was described with the words, ‘**His temper, as quick and fiery as his wit**’ and he had **killed two men**. Gerard Langbaine described **Jonson** in 1691 as ‘**of very free temper, and withal blunt**’ and haughty to rivals in fame. Yet he worked with Inigo Jones on about 500 masques and although they eventually fell out Jones must have been long suffering.
- **Van Dyck** - Flemish Baroque artist who became the leading court painter in England, after enjoying great success in Italy and Flanders. He is most famous for his portraits of Charles I of England and his family and court, painted with a relaxed elegance that was to be the dominant influence on English portrait-painting for the next 150 years. He also painted biblical and mythological subjects, displayed outstanding facility as a draftsman, and was an important innovator in watercolour and etching.
- Van Dyck’s **Iconography** consisted of portrait etchings at a time they hardly existed.
 - "Portrait etching had scarcely had an existence before his time, and in his work it suddenly appears at the highest point ever reached in the art". (Hind, *History of Engraving and Etching*, 1923).
 - His etching style (open lines and dots) was very different from the other great

influence Rembrandt. It was not until the nineteenth century and Whistler that Van Dyck's style was copied.

- The *Iconography* was highly influential as a commercial model for reproductive printmaking; now forgotten series of portrait prints were enormously popular until the advent of photography: "the importance of this series was enormous, and it provided a repertory of images that were plundered by portrait painters throughout Europe over the next couple of centuries" (*Dictionary of National Biography*).
- Wren was the last great Renaissance architect and a Renaissance man – inventor, scientist, mathematician and astronomer.



Woodcut of the burning of Anne Askew (1520/1-1546) at Smithfield in 1546, 1548

- This is an engraving of where Inigo Jones (15 July 1573 - 21 June 1652) was born. It was drawn about 25 years before his birth.
- He was born in **Smithfield in 1573**, a name that is derived from 'smooth field' which was used as a livestock market for nearly 1,000 years. It was also used for executions such as Watt Tyler in 1381 and the one shown here of the burning of **Anne Askew** in 1546.
- Little is known of Inigo Jones **early life** but we know his father was a **Welsh cloth worker**. His **first name is unusual** and was his father's name. It may be a corruption of **Ignatius**.
- The church in the background is **St. Bartholomew-the-Less** and that was where he was **baptised on 19 July**. So his family probably lived in the precincts of the hospital of St. Bartholomew.
- The only information we have about his **younger years** was that Christopher Wren claimed that Jones was a **joiner in St Paul's churchyard** but we have no other evidence that he trained as a builder or architect.

Notes

- Anne Askew (née Anne Ayscough or Ascue, married name Anne Kyme) (born 1521 – died 16 July 1546) was an English poet and Protestant preacher who was condemned as a heretic. She is the only woman on record known to have been both tortured in the Tower of London and burnt at the stake. She is also one of the earliest-known female poets to compose in the English language and the first Englishwoman to demand a divorce (especially, as an innocent party on scriptural grounds). The last person to be burned at the stake for heresy was Edward Wightman (c.1580?-1612), an English radical Anabaptist, executed at Lichfield.
- St. Bartholomew's Hospital is the oldest in Europe and was founded as a Priory in 1123 and Bartholomew's Fair in 1133 until 1855 when it was closed down for debauchery and

public disorder. The covered Smithfield market we see today was built in the second half of the 19thC and designed by Sir Horace Jones.

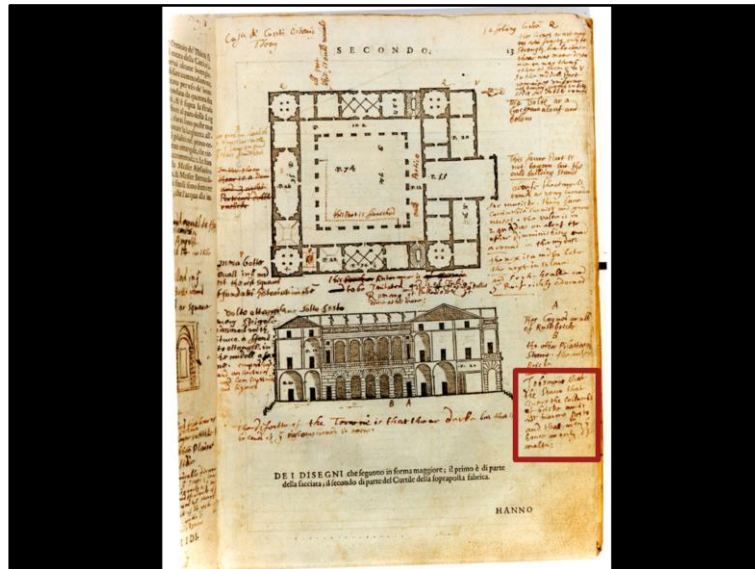


The Grand Canal from the Rialto Bridge, Venice

- Inigo Jones's trips to Italy are **very important** but we know little about them. We believe his first visit was between **1598 and 1603** and he may have travelled there for a second time in **1606**. We know he went there again in **1613-14** with Thomas Howard, Earl of Arundel, one of the foremost art collections in England.
- It was very unusual for individuals to be created permission to visit Italy, a Catholic country, and it was also very dangerous to travel across Europe. His apprentice John Webb wrote that Jones had **resided in Venice "for many years"**.
- In 1603 **Queen Elizabeth I died**, James VI of Scotland became **James I of Britain** and there is good evidence that Inigo Jones was in Denmark with the **Roger Manners, 5th Earl of Rutland** (1576-1612). In **1598** his brother **Francis Manners** who was to become the 6th Earl went to France, Germany and **Italy** and was probably accompanied by Inigo Jones. In **1603 Francis** went to Denmark with his brother accompanied by 'picture maker' Inigo Jones and others to present Christian IV of Denmark with the Order of the Garter. It was probably the 5th Earl of Rutland that introduced Jones to the royal court of James I and Anne of Denmark on their return. We know that in **1604** Jones worked on his **first masque, *The Masque of Blackness***, with Ben Jonson.
- In Italy he learnt to draw unlike his English contemporaries who could draw neat '**platts**' (plans) and '**uprights**' (elevations) but they could not draw loose, freehand sketches. A skill which Jones employed to sketch the many masque costumes.
- It is likely that he **learnt Italian** on or before his **first trip** as he bought a copy of Andrea Palladio's (1508-1580) *I Quattro Libri dell'Architettura* (*The Four Books of Architecture*, first published in 1570) in 1601. However, his early designs indicate that he did not fully assimilate the principles of classical architecture during this first trip.

Notes

- In 1603, Inigo Jones was 30 and the Earl of Rutland's accounts list a payment to '**Henry Jones, a picture maker**'. As far as we know he did not have a conventional training as an architect.
- Circumstantial evidence places him there in **1601** when he bought his copy of Palladio's *Quattro Libri dell'Architettura* (a note on the flyleaf reads '**Venice 1601**' and a price of two ducats).
- The present **Rialto Bridge** was completed in **1591** so it would have been seen by Inigo Jones. The architect was Antonio da Ponte and its engineering was so audacious Vincenzo Scamozzi predicted its ruin.
- **Travel was so dangerous** that you or your friends could bet on your safe return. If you returned to England you would receive between x2 and x10 the money you stacked depending on the length of the journey and the time away. In other words for a long journey that was less than a 10% chance you would ever return. See p.95 *English Travellers of the Renaissance*, Clare Howard (1914),
 - *The conception of travel one gathers from Fynes Moryson is that of a very exciting form of sport, a sort of chase across Europe, in which the tourist was the fox, doubling and turning and diving into cover, while his friends in England laid three to one on his death. So dangerous was travel at this time, that wagers on the return of venturous gentlemen became a fashionable form of gambling. The custom emanated from Germany, Moryson explains, and was in England first used at Court and among "very Noble men." Moryson himself put out £100 to receive £300 on his return; but by 1595, when he contemplated a second journey, he would not repeat the wager, because ridiculous voyages were by that time undertaken for insurance money by bankrupts and by men of base conditions.*

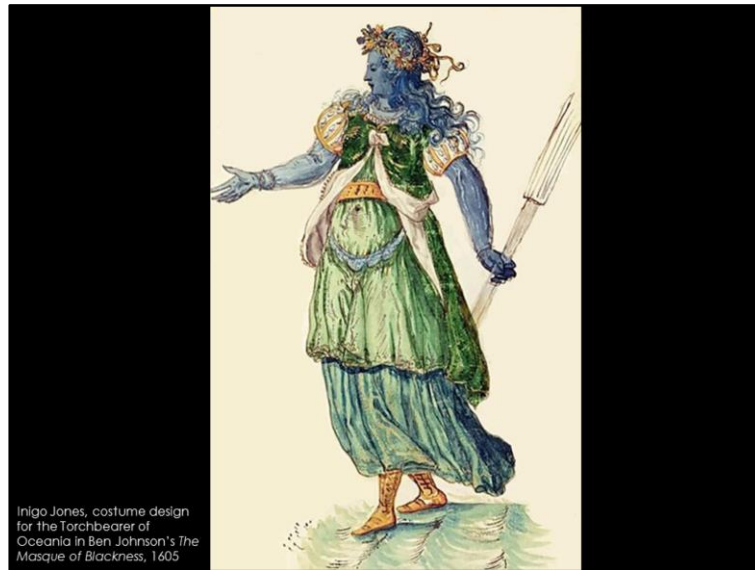


Inigo Jones's annotation of Andrea Palladio, '*I Quattro libri dell'architettura*', Venice, Bartolomeo Carampello, 1601 (first published 1570), II, 13

- Jones studied architecture in depth and actually saw the buildings he studied. Most people never travelled abroad as it was restricted, particularly for a Protestant travelling in Catholic Italy, and extremely dangerous. He purchased Palladio's book shortly after it had been published and his **annotations in the margins** are the most important evidence we have for the way **architects thought** at this time.
- The trip in **1613-4** marked a **turning point** in his career. His annotations show he took a **practical approach**, for example he drew dotted lines to indicate that only half the building had been finished. He wrote in the notes on this page,
 - 'I obsearve that the **Stucco** that c[o]vers the Collombs of bricke is w[i]th **marmopesto** and that within the house are only of **malta**'. In other words the stucco outside contained ground marble but that inside was cheaper slaked lime stucco.
- Jones also approached **architectural design** as if he was learning a **foreign language**. He studied the **grammar of architecture**, which structures could be placed with which and what was not allowed. He identified the **five orders** and their hierarchy and attributes. Like the hierarchical distinctions of rank and class in seventeenth century England. But it was not just cold stone. Jones linked the architecture and the orders to the **emotions** in the same way he used the visual arts to manipulate the audiences emotions during a masque.
- Jones was not looking for variations in window design and features that he add to existing architectural forms. **He made a complete break and created an entirely new architectural language** that **influenced** architects for the **next 300 years**. The Banqueting House stood out in Whitehall as completely different, a new language. In the same way that the Stuart monarchy was a break with the past Tudor monarchy.

Notes

- He also wrote in the margin, "This foure Part is not begoon but the ould building stands"
- His drawings between **1605 and 1609** initially show no knowledge of Renaissance draughtsmanship and **then in 1609** an 'accomplished Italianate manner'. Indicating a **second visit to Italy in 1606** influenced by ambassador Henry Wotton.
- In the **early 1600s**, Jones was employed by the wife of James I, **Queen Anne of Denmark** (1574-1619), to provide costumes and settings for a **masque** at court, something he continued to do even after he started receiving architectural commissions.
- In about **1608**, we have Jones's first known structural work, a monument to Lady Cotton, showing classical influences.
- Designed in **1608**, his first-known building was the New Exchange in the Strand in London for the Earl of Salisbury. He also produced drawings of the New Exchange in the Strand and the central tower of St. Paul's cathedral indicating practical inexperience but knowledge of Palladio, Serlio and Sangallo.
- In **1611**, Jones was appointed **surveyor of works to Henry**, Prince of Wales but the young prince **died in 1612**.
- An examination of the handwriting and spelling of the notes has confirmed that he wrote some of them during this period, for example, before the 1630s he spelt "are" without the "e". We can also compare his handwriting with that used on dated masque documents.



Inigo Jones, costume design for the torchbearer of Oceania in Ben Jonson's *The Masque of Blackness*, 1605

- But this gives a misleading impression of the early Inigo Jones. He first made a **name for himself not as an architect** but designing sets for **royal masques**. In 1605 he created the stage set for *The Masque of Blackness*. It was performed on 6 January and was written by Ben Jonson.
- I will describe masques in more detail later but for now his innovative and exciting stage events brought him to the attention of the king, James I and his queen, Anne of Denmark.

Notes

- The masque was expensive, costing £3000, and caused consternation amongst some English observers due to the perceived impropriety of the performance. Instead of wearing masks performers, including the queen painted their skin black. Sir Dudley Carleton wrote, "you cannot imagine a more ugly sight".
- Oceanus was believed by the Greeks and Romans to be the personification of the sea, an enormous river encircling the world.
- From *The Masque of Blackness*, personated at the Court at Whitehall, on the **Twelfth-Night, 1605**:
 - Pliny, Solinus, Ptolemy, and of late Leo the African, remember unto us a river in **Æthiopia**, famous by the name of **Niger**; of which the people were called Nigritæ, now **Negroes**; and are the blackest nation of the world. This river taketh spring out of a certain lake, eastward; and after a long race, falleth into the western ocean. Hence (because it was **her majesty's will to have them blackmoors at first**) the invention was derived by me, and presented thus:
 - ...

- Oceanus presented in a human form, the color of his **flesh blue** ; and shadowed with a robe of sea-green ; his head grey, and horned, as he is described by the ancients : his beard of the like mixed color : he was garlanded with alga, or sea-grass ; and in his hand a trident.
- Niger, in form and **color of an Æthiop** ; his hair and rare beard curled, shadowed with a blue and bright mantle : his front, neck, and wrists adorned with pearl, and crowned with an artificial wreath of cane and paper-rush.
- These induced the masquers, which were twelve nymphs, negroes, and the daughters of Niger ; attended by so many of the Oceaniæ, which were their **light-bearers**.
- The masquers were placed in a **great concave shell**, like mother of pearl, curiously **made to move** on those waters and rise with the billow ; the top thereof was stuck with a **chevron of lights**, which indented to the proportion of the shell, **struck a glorious beam** upon them, as they were seated, one above another : so they were all seen, but in an extravagant order.
- Twelfth night in England was the night of 5-6th January and a time for mumming (seasonal folk plays) and wassail (drinking a hot mulled cider). The yule log was kept burning until this day and then the charcoal kept until the following Christmas. A popular day for plays, such as Shakespeare's *Twelfth Night* first performed in 1601. The person who found the baked bean in the Twelfth Cake (an English fruitcake) was king for the day.



Daniel Mytens (1590-1647), *Thomas Howard, 2nd (21st) Earl of Arundel, 4th Earl of Surrey and 1st Earl of Norfolk*, c. 1618, National Portrait Gallery

- Inigo Jones also **mixed with the intellectuals** of the period and with some of the **most senior aristocrats**, such as Thomas Howard, Earl of Arundel. He travelled across Europe with Thomas Howard in 1613-14 on an art tour, the first example of what later became known as the “Grand Tour”.
- Here Arundel is gesturing with a baton to the sculptures at Arundel House on the Strand, backing onto the Thames. Mytens portrait of the Earl of Arundel shows the gallery some believe was **designed by Jones in 1615-17 for Arundel House**. The sculpture gallery was on top of the picture gallery and this is not (unfortunately) an accurate representation of the building.
- The problem is that very few designs attributed to Inigo Jones are now thought to be by him. The only design we know he did for Arundel House was for a **gate in the garden**, as we have the drawing, but even then we do not know if it was built.

Notes

- Thomas Howard appears to be holding the baton of an Earl Marshal (the highest rank of the nobility) even though he was not made Earl Marshal until 1622. The Howards as Dukes of Norfolk held the hereditary office of Earl Marshal which was shown as crossed batons on their arms but the Dukedom was removed by Elizabeth I and not restored until 1660 when his grandson Thomas Howard became the 5th Duke of Norfolk (although as he was mentally deficient his brother became Earl Marshal).
- In 1612 Henry died and in 1613 Jones went to Heidelberg and the on what was later to be called a ‘Grand tour’. He was the escort of Thomas Howard, Earl of Arundel, the most sophisticated connoisseur of the 17th century. They visited everywhere, **including Rome** (which needed special permission).

- Jones went to Vicenza and met an aged pupil of Palladio - Scamozzi, who had completed some of Palladio's works. He compared the prints with the buildings, which were often different.
- Jones notes are very sophisticated, for example, the Pantheon he notes the colours used and the cutting of the stone and what he thinks of the stucco that is remaining on the ceiling (unlike other travellers who discuss the splendour and the cost).
- Jones used the phrase "masculine" to refer to architecture. This comes from a plain "middle class" masculine dress and Vitruvian ideas, note from the ornate dress worn by many aristocrats.
- Under Elizabeth I the budget for royal works was £4,000 a year but under James I, over just 18 months (1607-9) £23,000 was spent and in the following 18 months £50,000 was spent. This level of expenditure continued until the end of Charles reign. Although it was much higher it was still no where near the expenditure in France.
- On 27 April **1613** Jones was appointed **Surveyor of the King's Works**, a position he held until 1643. Shortly afterwards he accompanied the Earl of Arundel on a tour of Italy. Arundel was to become one of the most important collectors and patrons in the history of English art. Jones was influenced by the architecture of Rome, Padua, Florence, Vicenza, Genoa and Venice and his sketchbook shows his interest in Parmigianino (1503-1540, Italian Mannerist painter) and Andrea Schiavone (c. 1510/15-1563). He is also met the architect Vincenzo Scamozzi (1548-1616) who wrote, *The Idea of a Universal Architecture*. Jones studied Roman antiquity rather than contemporary fashion and this was key to the new architectural style he introduced in England.
- In September **1615** he was appointed **Surveyor-General** of the King's Works marking his career in earnest.
- In **1616** Jones began work on the **Queens House** in Greenwich and in 1617 a gatehouse for the Queen at her palace at Oakland is shown in the Van Somer portrait.
- Jones transformed the way the Office of the Surveyor worked. He was a complete dictator of every element of the design both inside and out. For example, in 1637 the chimney piece for the Queens House was designed by Jones. Previously such an item would have been left to the local sculptor.

References

For information about Thomas Howard, see http://www.shafe.uk/home/art-history/early_stuart_contents/early_stuart_16_-_collecting_under_charles_i/



Inigo Jones, The Banqueting House, Palace of Whitehall, 1619-1622

- In **1615** Inigo Jones became **Surveyor-General of the King's Works** aged **42** marking the **beginning of his career**. He started the **Banqueting House** the **following year** (1616) and it was completed in 1622.
- This painting shows how anomalous the Banqueting House was, like a **alien spacecraft** that has landed in the centre of Whitehall Palace. The Palace was a ramshackle collection of Tudor buildings assembled over the years in a higgledy-piggledy manner. Only a few of his buildings remain but at the time they were unique. London was a **maze of medieval**, Gothic wooden buildings and Whitehall Palace was a series of Tudor courts, jousting yards and ancient buildings. In the middle Jones created an Italian, symmetrical stone structure.
- It is possible the Banqueting House was part of a **much grander scheme** as we have drawing Jones made for Charles I for a palace **larger than any in Europe** and extending over most of what is now St. James's Park and extending down to the river.

Notes

- The Banqueting House, Whitehall, London, is the grandest and best known survivor of the architectural genre of banqueting house, and the only remaining component of the Palace of Whitehall. The building is important in the history of English architecture as the first building to be completed in the neo-classical style which was to transform English architecture.
- Begun in 1619, and designed by Inigo Jones in a style influenced by Palladio, the Banqueting House was completed in 1622 at a cost of £15,618, 27 years before King Charles I of England was executed on a scaffold in front of it in January 1649.
- **Whitehall Palace.** Upon Thomas Wolsey's downfall in 1529, Henry acquired **York Place** which was subsequently rebuilt as the **Palace of Whitehall**. The building work was a joint project between Henry VIII and Anne Boleyn who planned the palace to be their future marital home. Anne's coronation feasts and jousts were held at the palace in 1533 by

which point serious building work had commenced on the site. By 1536 an act of parliament gave the palace the official status as the king's chief residence. There were 1500 rooms and around 3 million sq ft. It was the size of a **small town**. Overall Whitehall covered over **twenty-three acres** and on the western side of the palace it housed the largest recreation centre of any Tudor palace. The palace also included four tennis courts, two bowling-alleys, a cockpit, a pheasant-yard and a gallery for viewing tournaments. Throughout Henry's lifetime the palace was filled with treasures; after his death it took eighteenth months to catalogue all his goods.

- The **Holbein Gate** can be seen next to the Banqueting House. The gate was **constructed in 1531-2** in the **English Gothic style**. It and the Banqueting House were the only two parts of the palace to survive the **fire of 1698**. The gate was demolished in 1759. Its name reflects a belief that it was designed by Hans Holbein but this is unlikely. Roundels to either side of the large central windows held with busts, possibly by Giovanni da Maiano (c.1486-c.1542, pronounced 'my-yano') who designed the roundels at Hampton Court.



William Hogarth, *Portrait of Inigo Jones*, 1758, from a 1636 drawing by Sir Anthony Van Dyck. Hogarth was commissioned to paint Jones from a well-known print by Robert van der Voerst, after the red-chalk drawing which is now at Chatsworth.

Anthony van Dyck, *Inigo Jones*, 1636, red chalk, Chatsworth House

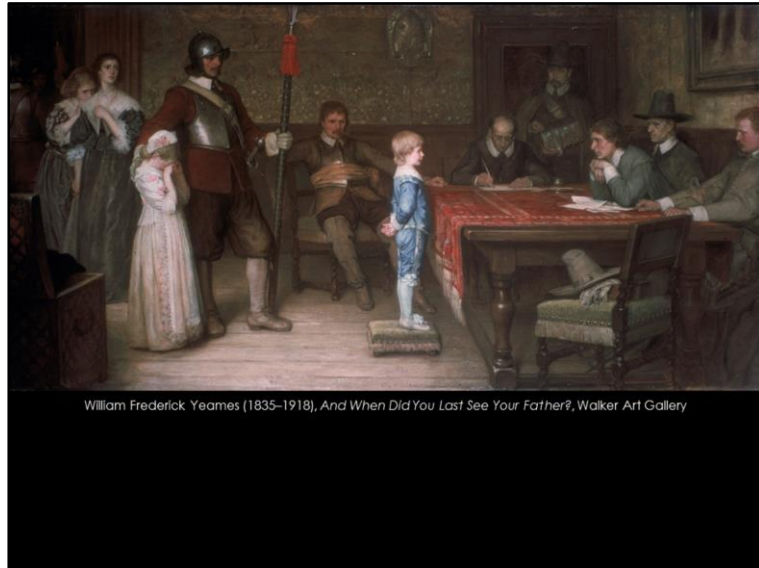
- This is Inigo Jones in 1636, **aged 63**. He was still Kings Surveyor-General and had **just completed the Queen's House** in Greenwich which he had started 20 years previously for a different queen.
- **Hogarth** was commissioned to paint Jones from a well-known **print by Robert van der Voerst**, after a **red-chalk drawing** by **Van Dyck** now at **Chatsworth**.
- The print and Hogarth's portrait are a **reversed image** of the drawing, which itself relates to Van Dyck's rather simpler oil portrait of Jones we saw earlier which is now in the Hermitage collection, St Petersburg. It was commissioned in 1757 by Sir Edward Littleton, MP (circa 1725-1812) when he was refurbishing his mansion, Teddesley Hall in Staffordshire, and collecting portraits of 'British worthies' for its decoration.

Notes

- Inigo Jones was important for many innovations including town planning. He was the first English architect to introduce classical architecture in a major way.
- From **1603**, when he was 30 years old, his life is well documented. He went to Denmark when Christian IV was awarded the Order of the Garter. In **1604** he designed his first masque for Queen Anne and this continued until 1640.
- In **1605** Edward Bolton in Venice wrote "through whom the hope is that sculpture, modelling, architecture, [painting],...will find their way back to England." He met Jones in Italy and dedicated a book to him.
- In **1616** he began work on the Queen's House, Greenwich but work was suspended at her death in **1619** and only completed in **1635**.
- In **1619**, the old **Banqueting House** at Whitehall Palace burned down and Jones began

work on a new one. It was completed in **1622** and in 1635, an allegorical painting for its ceiling was commissioned from Rubens.

- In **1630**, at **Covent Garden**, Jones created London's first 'square' on land developed by the fourth earl of Bedford. The Duke felt obliged to provide a church, though he cautioned Jones that he wanted to economise. He told his architect to simply erect a "barn". Jones' oft-quoted response was that his lordship would have "the finest barn in Europe". Sadly, little remains of the original church, and the square has been remodelled several times. For many years it served as London's chief produce market, though now it is given over to very trendy shopping.
- Between **1634 and 1642**, Jones also worked on the **restoration of St Paul's Cathedral**, adding a magnificent portico to the west end (the whole cathedral was lost in the Great Fire of London).
- Drawing in **1638** for a new Palace of Westminster.



William Frederick Yeames (1835–1918), *And When Did You Last See Your Father?*, Walker Art Gallery

- This is a Victorian painting which I am showing to illustrate the trauma of the English Civil War which started in 1642-46.
- **Yeames Painting.** Parliamentarians have taken over the house and question the son about his Royalist father. Here, if the **boy tells the truth** he will **endanger** his father, but if **he lies** he will go against the **ideal of honesty** undoubtedly instilled in him by his parents.
- The outbreak of the Civil War in **1642** resulted in the seizure of the king's properties in 1643 and **Jones' employment** as surveyor came to an **end at the age of 69**.
- In **1645**, he was at the siege and burning by Parliamentarian forces of **Basing House** in Hampshire. He may have been arrested and his property was confiscated by Parliament but restored a year later.

Notes

- **William Frederick Yeames** RA (1835–1918) was a British painter best known for this painting. He was born in Russia, the son of a British consul. He went to school in Dresden before returning to London. He specialised in Tudor and Stuart subjects, not always with historical accuracy.
- The painting by Yeames depicts a scene in an imaginary **Royalist household** during the English Civil War. The man lounging on a chair in the centre of the scene is identifiable as a Roundhead officer by his military attire and his orange sash.
- The boy in the pictures is based on Thomas Gainsborough's painting ***The Blue Boy***. It was modelled by Yeames' nephew, James Lambe Yeames. Behind the boy, there is a girl, probably the daughter, waiting her turn to be questioned. The girl was based on Yeames' niece, Mary Yeames. At the back of the hall the mother and elder daughter wait anxiously on the boy's reply. The scene is neutral: while the innocence of the boy is emphasized by

his blond hair, open expression and blue suit, the questioners are also treated sympathetically; the main interrogator has a friendly expression and the sergeant with the little girl has his arm on her shoulder as if comforting her. The painting is at the Walker Art Gallery, Liverpool, having been bought in 1878, just a year after the gallery opened in 1877. Madame Tussauds in London has a life-size waxwork tableau of the scene, faithfully reproduced from the painting.

- The **English Civil War** (1642–1651) was a series of armed conflicts and political disagreements between Parliamentarians ("Roundheads") and Royalists ("Cavaliers") in England over, principally, the manner of its government. The **first** (1642–46) and **second** (1648–49) wars pitted the supporters of King Charles I against the supporters of the Long Parliament, while the **third** (1649–51) saw fighting between supporters of King Charles II and supporters of the Rump Parliament. The war **ended** with the Parliamentary victory at the Battle of Worcester on 3 September **1651**. The overall **outcome** of the war was threefold: the trial and **execution of Charles I**; the **exile of his son**, Charles II; and the **replacement of English monarchy** with, at first, the **Commonwealth** of England (1649–53) and then the **Protectorate** (1653–59) under Oliver Cromwell's personal rule. The longer term outcome was that an English monarch cannot govern without the consent of Parliament, legally established in the Glorious Revolution of 1688.



- Anon, The Beheading of Charles I outside the Banqueting House, Whitehall, London, contemporary German engraving, 1649, private collection
- This contemporary print shows Charles I execution in 1649.
- Ironically, Charles I was executed in front of Inigo Jones's Banqueting House, a building that had been designed to extol the virtues of the monarchy.
- Inigo Jones career had ended in 1642 with the start of the **Civil War** and he died on 21 June **1652, aged 78, three years** after his patron Charles I had been executed.
- More than **1,000 buildings** are **attributed** to Inigo Jones but **few are his work**. However, the work he completed was so innovative that it influenced generations of other architects including Sir Christopher Wren.

Notes

- For example, for many years Jones was thought to have been responsible for the work at Wilton House, Wiltshire. This is now believed that the south front was designed by his assistant Isaac de Caus (or Caux) under Jones's direction and the cube and double cube rooms were by his pupil and nephew James Webb again under Jones's control. The extent of Jones's involvement is not known.



- Inigo Jones **rose to fame not as an architect, but as a set designer**, dresser and scene-setter for masques. This popular form of Tudor and Stuart entertainment was a cross between a ball, an amateur theatrical, a play and a fancy dress party.



Bal de Ardent ('Dance of the Flames'), Froissart's *Chronicles*, France, 1400s

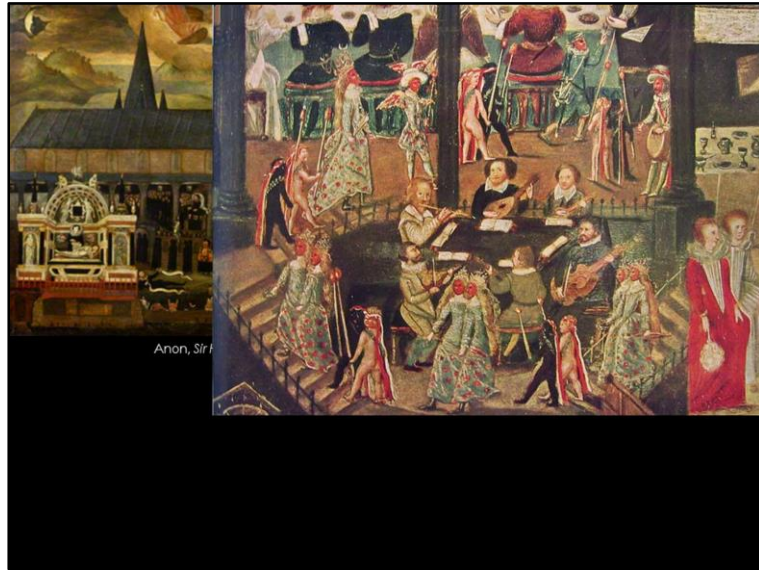
- Masque-like entertainment had a long history in Europe.
- The masque of 16th and 17th century Europe developed from the courtly shows at the Burgundian court in the **late Middle Ages** (1400s).
- This is a **very early** illustration of an entertainment involving dressing up in costumes and dancing. It was held on 28 January **1393 over 200 years before Jones's first masque**.
- However, this shows an accident. The 15-year old **Duchess of Berry** holds her voluminous blue skirts over a barely visible **Charles VI of France** as the dancers tear at their burning costumes. One dancer has leapt into the wine vat; in the gallery above, musicians continue to play. The dancers had linen stitched to their bodies covered in pitch to which flax was attached to make them appear hairy from head to toe. Their costumes accidentally caught fire and **four of the five dancers were killed**. The Queen, Isabeau of Bavaria, fainted but the King was not injured as he was protected by the Duchess of Berry. The king, Charles VI, had sent the torchbearers outside possibly because he was worried about the fire risk but Charles' brother Louis, **Duke of Orléans** entered the room with a torch and held it near one of the dancers to identify him. Other contemporary chroniclers claimed the Duke threw the torch at a dancer and that he had been trying to kill the King.

Notes

- It is taken from an illuminated manuscript the *Chronicles of France*. We see there is a long tradition of getting dressed up and dancing at court. The event shocked Parisians who regarded it as proof of the corruption at court. It led to the Duke of Orléans assassination and then several decades of civil war. The reputation for moral laxity and decadence stayed with the French court for more than 200 years.
- Wild men or savages, usually depicted with a club or staff, were thought to lack feelings or a soul and were a metaphor for man without God. It was a common belief that wild men dancing would summon demons. In some villages following a dance by wild men their

effigies would be burned to appease evil spirits. The masquerade was held to celebrate the third marriage of one of her ladies-in-waiting and a commonly held view was that remarriage was sacrilege as marriage extended beyond death.

- Edgar Allen Poe used a similar device to enable a dwarf to kill the king and his courtiers in a novel called *Hop-Frog*.
- **Charles VI** had suffered from **bouts of insanity** from the previous summer. These included killing four of his knights and believing he was **made of glass**. He ran 'howling like a wolf down the corridors of the royal palaces' and it was decided to avoid placing any stress on the king by constructing elaborate amusements such as this one. The people liked the young king and blamed his illness on sorcery and blamed the foreign queen for the excessive expenditure.
- The masque has its **English origins** in a folk tradition where **masked players** would unexpectedly **call on a nobleman in his hall**, dancing and bringing gifts on certain nights of the year, or celebrating dynastic occasions. The rustic presentation of "**Pyramus and Thisbe**" as a wedding entertainment in Shakespeare's **A Midsummer Night's Dream** offers a familiar example. Spectators were invited to join in the dancing. At the end, the players would take off their masks to reveal their identities. Pyramus and Thisbe are a pair of ill-fated lovers whose story is told in Ovid's metamorphosis.
- We also have illustrations of the French court showing knights dressed in classical robes (*Moses and Aaron before Pharaoh: An Allegory of the Dinteville Family*, 1537. For example, a knight in the French court (actually the figure on the left in Holbein's Ambassadors, Jean de Dinteville) dressed in quasi-classical garb.)
- There was also an Italian, particularly Florentine, tradition of entertainments designed to fill the gaps between plays, called intermezzi.



Anon, *Sir Henry Unton*, oil on panel, c. 1596, National Portrait Gallery, London

- We have very few illustrations of masques from the **Elizabethan period** although we know that such pageants took place.
- **Sir Henry Unton**, 1596, NPG, the year he died, shows his entire life from **birth to death**. It shows an entertainment in his home with musicians surrounded by figures in extraordinary costumes – Mercury (with the wings), Diana (with bow and arrow and a crescent moon) and pygmies. This was during the reign of Elizabeth and shows a typical Tudor court entertainment with learned allusions.
- In the Stuart period, with the collaboration of Inigo Jones and Ben Jonson the masque took on a new significance.

Notes

- Sir Henry Unton (c.1557-1596) was an English diplomat. His grandfather on his mother's side was Edward Seymour, Duke of Somerset and Lord Protector under Edward VI.
 - NPG website: 'This **highly unusual narrative portrait of Unton's life** was commissioned as a posthumous commemoration by his widow Dorothy Wroughton, and is recorded in her will (1634). At the heart of the composition is the portrait of Unton, flanked by figures of Fame (top left) and Death (top right), and surrounded by scenes from his life and death. These are (anti-clockwise, starting in the bottom right hand corner):
1. As an infant in the arms of his mother, Anne Seymour, formerly Countess of Warwick, at the Unton house of Ascott-under-Wychwood.
 2. Studying at Oriel College, Oxford, where he took his degree in 1573.
 3. Travelling beyond the Alps to Venice and Padua (1570s).
 4. Serving with Leicester in the Netherlands (1585-6), with Nijmegen in the distance.
 5. On his embassy to Henry IV at Coucy La Fère in northwest France, in an unsuccessful attempt to avert a peace treaty between France and Spain (1595-6).
 6. On his deathbed, with a physician sent by Henry IV.

7. His body brought back to England across the Channel in a black ship.
 8. His hearse on its way back to his home at Wadley House, Faringdon, near Oxford.
 9. (centre right) Unton's life at Wadley House, with scenes showing him sitting in his study (top), talking with learned divines (bottom left), making music (above left), and presiding over a banquet, while a **masque of Mercury and Diana** is performed, accompanied by musicians. From the house his funeral procession leads, past a group of the poor and lame lamenting his death, to :
 10. (left) Faringdon Church with this funeral (8 July 1596) in progress, and, in the foreground, his monument with Unton's recumbent effigy and the kneeling figure of his widow.
- **William Shakespeare** wrote a masque-like interlude in ***The Tempest***, understood by modern scholars to have been heavily influenced by the masque texts of Ben Jonson and the stagecraft of Inigo Jones. Shakespeare's masque ends with the lines "*Our revels now are ended. These our actors, As I foretold you, were all spirits, and Are melted into air, into thin air;*". There is also a masque sequence in his *Romeo and Juliet* and *Henry VIII*.



Gerrit van Honthorst (Utrecht 1590-Utrecht 1656), *Apollo and Diana*, signed and dated 1628, 357 x 640 cm, Queen's Staircase, Hampton Court Palace

- The masque came into its own as a form of royal entertainment with the Stuarts. The court masque was an entertainment performed for and by the Stuart kings and queens and their courtiers rather than by male actors.
- **It was an extravagant theatrical production which combined poetry, dance, music and song. These were accompanied by spectacular special effects and fanciful scenery design.**
- They celebrated the benefits of 'divine' kingship and showed how the first two Stuart kings, James I and Charles I, brought peace and prosperity to a troubled land.
- This painting by **Gerrit van Honthorst** in Hampton Court Palace provides a stylized view of a masque.
- It represents *Apollo and Diana* and shows **Charles I and Queen Henrietta Maria** as Roman gods descending on a cloud. One of the most ambitious paintings created by Honthorst during the nine months, April to December 1628, he spent in London working for Charles I.
- The **George Villiers, Duke of Buckingham** (1591-1628) plays the role of **Mercury**, messenger and god of commerce, leading the **seven Liberal Arts** out of a **dark cave** in which they have been languishing and into the **light of royal patronage**. He presents them to Charles I (as **Apollo**, the god of art and learning) and Henrietta Maria (as **Diana**, Apollo's sister), who welcome them with gracious courtesy and benign smiles. Villiers was assassinated in August 1628 while this picture was being painted. Villiers was born the son of a minor gentleman but rose because of his good looks to Duke of Buckingham. Despite a very patchy political and military record, he remained at the height of royal favour for the first three years of the reign of Charles I (1625-1628), until he was assassinated by a disgruntled army officer.
- In order of the procession they are:

- **Grammar** (possibly a portrait of the Duchess of Buckingham), holding a key (as door-keeper of all other learning) and book;
- **Logic** with scales;
- **Rhetoric** with a scroll;
- **Astronomy** with astrolabe and dividers (and black attendant holding a cross-staff);
- **Geometry** with globe and dividers;
- **Arithmetic** with a tablet; and finally
- **Music** with a lute.
- Further attendant children (like cupids but without wings) drive off the enemies of royal cultivation – **Envy** and possibly **Hate** – with a torch of Knowledge and a trumpet of Fame. Another prods a **goat**, possibly symbolising those **bestial appetites** that keep one from studying.

Notes

- The Duke was **stabbed to death**, on 23 August 1628, at the Greyhound Pub in Portsmouth, where he had gone to organise yet another campaign. He lived just long enough to jump up, shouting "Villain!" and made to chase after his assailant, but then fell down dead. The assassin was **John Felton**, an army officer who had been wounded in the earlier military adventure and believed he had been **passed over for promotion** by Buckingham. Such was the **Duke's unpopularity** by this time that Felton was widely acclaimed as a hero by the public. A large number of poems celebrating Felton and justifying his action were published. Copies of written statements Felton carried in his hat during the assassination were also widely circulated. Many of these described **Buckingham as effeminate, cowardly and corrupt**, and contrasted him with Felton who was held up as an example of manliness, courage and virtue.
- The Duchess of Buckingham was Katherine Villiers (d. 1649) daughter of Francis Manners, 6th Earl of Rutland and the richest woman in England outside of royalty. She was one of the few women of rank known for her gentleness, kindness and purity and no scandal was spoken against her name (except for her return to Catholicism after her marriage). It may therefore be thought unlikely that she is represented in the painting although her face looks similar to other portraits.
- The painting was a huge success at court and earned Honthorst 3000 guilders. It is possible such a huge canvas was painted for the Banqueting House and the only wall large enough was above the throne.
- HRP website:
 - Masques were pieces of elaborate propaganda disguised as mythological stories set in a 'Golden Age' with symbolic characters who personified, at first, chaos and despair and then the harmony brought about by Stuart rule.
 - You can see this Honthorst painting hung over the Queen's stairs at Hampton Court Palace.
 - Masques usually took place on dark winter evenings and were lit up by flaming torches and tinted lamps. The atmosphere was magical and mysterious.
- Royal Collection website:
 - One of the most ambitious paintings created by Honthorst during the nine months, April to December 1628, he spent in London working for Charles I. By this

date both artist and patron would have known the series of painted panegyrics which Rubens created in 1622-5 for Charles I's mother-in-law, Marie de Medici, in which modern history and portraiture are combined with mythology and allegory. The Duke of Buckingham visited Paris during their creation and persuaded Rubens to paint for him an allegorical equestrian portrait. It is probably that the Duke of Buckingham, who appears so prominently here, commissioned this work; one can imagine him advising Honthorst to create something along Rubensian lines. The Duke was assassinated in August 1628 during Honthorst's brief visit, probably while progress on this work was underway.

- Apollo is surrounded by nine women probably intended to be the Muses, though without attributes. Winged cherubs distribute the rewards of generous royal (or divine) patronage - bouquets of flowers, laurel crowns - and blow trumpets of Fame.
- The Liberal Arts are so called because they are the branches of learning appropriate for a person of liberal (that is free or noble) birth, as opposed to one of low birth, who knows only manual trades.
- The painting was first recorded stored near the Banqueting House at Whitehall Palace, but we know nothing of the location for which it was originally intended.
- Inscribed: 'GHONTHORST f 1628'
- Provenance: Recorded in the collection of Charles I, perhaps originally commissioned by the Duke of Buckingham



Marcus Gheeraerts the Younger (1561-1636), *Portrait of an Unknown Woman*, c.1590-1600, Royal Collection

Notes

- Royal Collection website: Although the identification of the sitter remains unknown (it was once thought to be a portrait of Elizabeth I), the attribution to Marcus Gheeraerts the Younger has been resolved on the basis of the elaborate inscriptions. A similar type of calligraphy is found on a number of works all by the same hand dating from the 1590s. These accord with the style of painting and the inscriptions on signed and dated portraits by the artist from the later part of his career.
- *Portrait of a Woman* is a typical example of Elizabethan allegorical portraiture. The symbolism, which is clearly complex, embraces the tree, the stag, the flowers, even the birds and the sitter's costume. The longhaired figure wears pearls attached to her wrist and a pendant with a miniature around her neck. The sitter may be wearing a costume designed for a **court masque** and her headdress is derived from J. Boissard's 'Virgo Persica' in his *Habitus variarum orbis gentium*, (1581). The general mood of the portrait is one of melancholy.
- The painting may be related to the Ditchley portrait of Elizabeth I (London, National Portrait Gallery) and to the Portrait of Thomas Lee (London, Tate Britain). Thus there may be some connection with these three portraits and the entertainment given by Sir Henry Lee, the Queen's Master of the Armouries and Champion of the Tilt, on the occasion of the Queen's visit to Ditchley in 1592.
- The portrait is recorded by the eighteenth-century antiquarian, George Vertue, as once having the royal cypher of Charles I on the back of that canvas, indicating that it formed part of his collection.
- Inscribed twice on the tree: *Iniusti Justa querela* [A just complaint of injustice] and *Mea sic mihi* [Thus to me my...[?tree was the only hope]]; inscribed by the stag's head: *Dolor est medicina* [Grief is medicine for grief]

- In a cartouche lower right is the following sonnet:

*The restless swallow fits my restless minde,
In still revivinge still renewinge wronges;
her Just complaintes of cruelty unkinde,
are all the Musique, that of my life prolongs.*

*With pensive thoughtes my weeping Stagg I crowne
whose Melancholy teares my cares Expresse;
her Teares in silence, and my sighes unknowne
are all the physicke that my harmes redresse.*

*My onely hope was in this goodly tree,
which I did plant in love bringe up in care:
but all in vanie [sic], for now to late I see
the shales be mine, the kernels others are.*

*My Musique may be plaints, my physique teares
If this be all the fruite my love tree beares.*

- Provenance, first recorded in the collection of Queen Anne



Inigo Jones, 'Masque of Blackness', 1605, showing, left to right, Daughter of Niger, Torchbearer of Oceania, Torchbearer

- The **first masque** of the **Jacobean period** was written by **Ben Jonson (1572-1637)**, designed by **Inigo Jones** and performed on 12th night, 1605. It was called the ***Masque of Blackness***. Anne of Denmark had the idea she wanted to black-up herself so they became Ethiopians who lived near the Niger. Note the sketches are very free flowing compared to the rigid painting. Masques were all based on the idea of finding ways of **praising the King**.
- The idea of this first masque was that the ladies must find a kingdom ending with "tania" where they will be turned white by the sun and so be made beautiful (masques were not politically correct!). They find Britannia ruled by the Sun - James I - who will bleach them white.
- A masque would go on till **4.00am** in the morning but the text of the masque would only last about an hour so most of the time was **taken up with dancing**, that is what they were really there for.
- Remember this is a time when **women's roles** in theatre **plays**, such as Shakespeare, were all played by **boys or men**. At a **masque noblewomen** and even the **queen would appear** and so it was **shocking** to ordinary citizens let alone **Puritan extremists**.
- Ben Johnson and Inigo Jones were the great double act. Between 1605 and 1640 Jones was responsible for staging over **500 performances** collaborating with Ben Jonson for many years although they eventually fell out.
- Over 450 drawings for costumes and scenery survive.
- They were modelled on the French ballet do corps where the dancers formed a complex pattern. James I never ever took part.

Notes

- 12th Night is either 5th or 6th January. In Britain it is the 5th January, the day before

Epiphany when the wise men visited Jesus. From Christmas Day to the Twelfth Night was considered a celebration (decided by the Council of Tours, 567) called Christmastide. In Tudor England the Twelfth Night was the end of All Hallows Eve or Halloween. At the start of the Twelfth Night festival a cake with a bean in it was baked. Whoever received the bean became the Lord of Misrule and the king and nobles would change roles with the peasants. This reversing of the normal order is a pre-Christian tradition and at midnight everything returns to normal.

- Britannia is the empire of England and Scotland and Ireland created by James I (Wales is not mentioned as a separate country as it had no separate court and the laws were the same as England). The symbolic "Egyptian hieroglyphs" were invented by Jones.
- Ben Jonson wrote that Anne of Denmark asked him to write a masque in which she could appear as a black woman, "because it was her Majesty's will to have them blackamoors at first". At the time there was an interest in, and a curiosity about, Africa and about the North American Indians. They were considered romantically exotic, noble, yet savage.
- The Masque of Blackness was performed at the Stuart Court in the Banqueting Hall of Whitehall Palace on Twelfth Night, January 6, 1605. It was written by Ben Jonson for Anne of Denmark, queen of King James I. The masquers were disguised as Africans. Anne was actually a performer in the masque along with her court ladies, and all appeared in blackface make-up. This effect was intended to be very exotic, but proved extremely messy in practice.
- A 1600 Florentine drawing shows a mountain rising from a stage, at the top is Pegasus with Apollo and the Muses below and Poetry below them. Clouds float in with people in them and they have trees that sprout leaves. Light boxes were used containing multiple candles made brighter with mirrors and the theatres were not darkened as much as ours. This event was publicized across Europe and news came back to Henry, Prince of Wales. His friend John Harrington was in Florence and wrote back describing them.



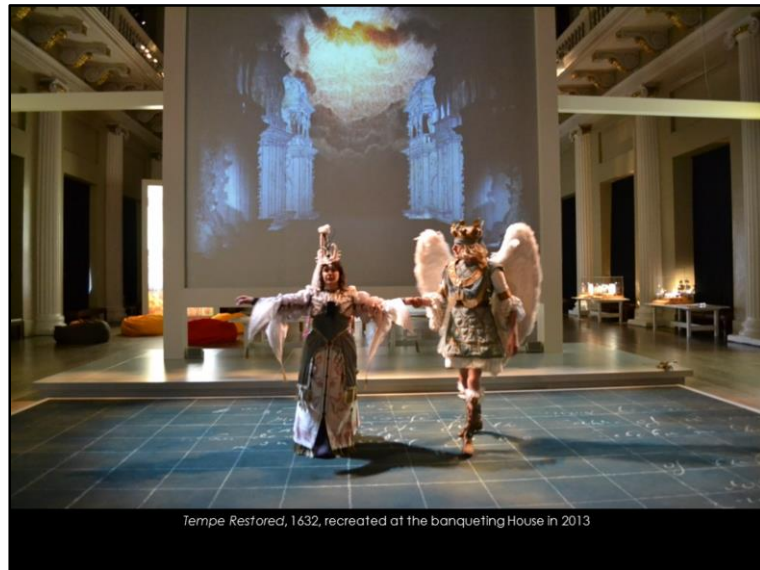
Inigo Jones, 'Masque of Queens', 1609, from left to right Atlanta, Artemisia, Cadence, Penthesilia leader of the Amazons

- The second part of the *Masque of Blackness* was called the *Masque of Queens* and was not performed until 1609.
- Jones **created the modern stage** by taking elements used elsewhere and creating a complex stage structures that could move to **reveal scenes**. He used the **French proscenium arch, trap doors, raked stage, revolving stage, drop curtains** with scenes painted on them, **sliding wings** in grooves and **devices** often painted as **clouds** that could hold many people who could then **descend** from the ceiling as gods coming to earth or rise into the sky. He had devices to **change scenery instantly**. One device is called the **periaktos** and was first mentioned by Vitruvius, the Roman architect. It consists of a **row of revolving triangles**. A different scene was painted on each face and all the triangular rods would revolve together changing the scene instantly. Another device was a **canvas on rollers** with a different scene painted on each side. Another device that Inigo Jones frequently used was to paint the scene on moveable wings that joined at the centre of the stage and could be slid apart revealing a scene behind.

Notes

- Caroline masques in England had a stage with a proscenium arch (first developed in the 16thC in Florence and picked up by Jones). The stage tilts at an angle and it has slots in the sides for scenery.
- Jones designed a machine with a round arch doorway and a revolving section on top with seats. The machine was called *machina versitilis*.
- The intermezzi increased the scale and the engineering (trap doors, revolving stages) and it was these the Stuart court wanted to emulate.
- Anne of Denmark was the prime mover to create these spectacular masques. She loved dancing and was the leading dancer. She singled out Ben Jonson but the ideas were

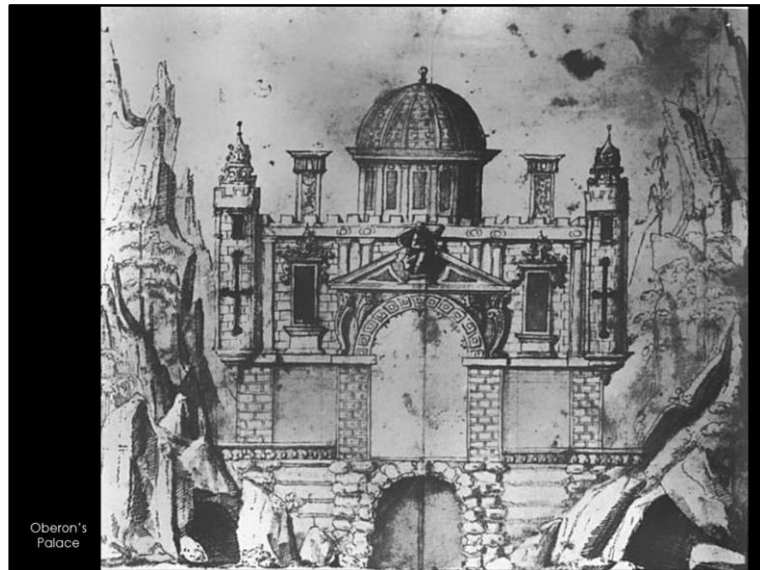
unfortunately hers so they were all a bit thin. All the music and choreography has been lost, in fact the scenery was pulled down and destroyed as soon as the masque was over.



Tempe Restored, 1632, recreated at the banqueting House in 2013

Tempe Restored, 1632, recreated at the banqueting House in 2013, copyright Andrea Zuvich, see www.andreazuvich.com

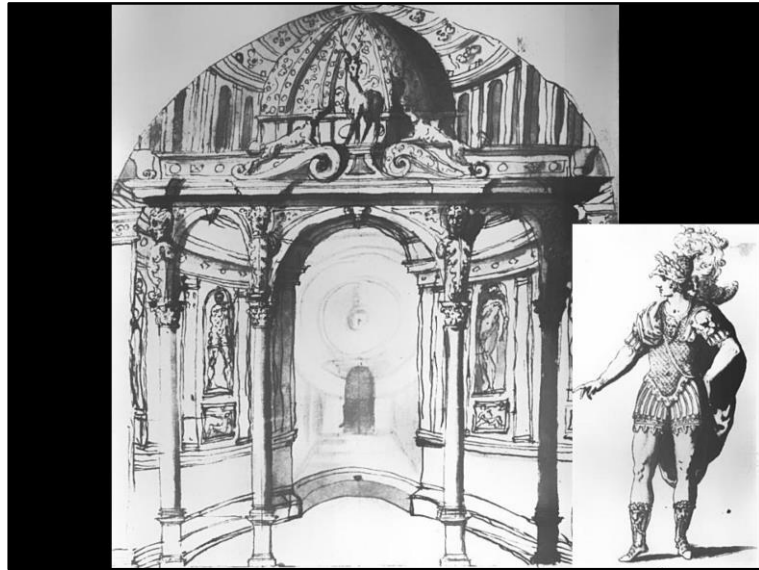
- To give some idea of the ornateness of the costumes, this is a masque that was recreated in the Banqueting House in 2013. However, it was the spectacular effects that made Jones famous.



Inigo Jones, 'Oberon's Palace', Scene 2, *Oberon's Palace*, a fantastic spectacle designed by Inigo Jones for Prince Henry's Masque on New Year's Day **1611**

Notes

- In 1635 Inigo Jones a country scene for *The Temple of Love*.
- The anti-masque took place before the main masque and as it involved grotesque costumes it was acted by professional players rather than members of the court.



Detail of the interior of *Oberon's Palace*
Oberon's costume

- At the heart of the masque were two conflicts, an outer and an inner. The outer conflict was between the profound masque as seen by James and Charles compared with the scandalous scenes and waste of money as seen by the populace. We can only assume from their writing, comments and actions that James and Charles saw masques as portraying a genuine sequence of allegorical celebrations of the divine right of kings and the unquestionable ability of the monarch to resolve issues. The other inner conflict was between the masque as a spectacular event and as a written play. This led to disagreements between Jones as the greater of the spectacle and Ben Jonson who regarded the masque as a 'an idealised poetry of dialogue and song' (J. L. Styan, *The English Stage*). The audience of nobles came for the spectacle and more importantly the dance. A visitor from Venice cried out, "Why don't they dance? What did they make me come here for? Devil take you, dance."

Notes

- Well known masques included:
 - *Chloridia*
 - *Cupid and Death*
 - *The Fairy-Queen*
 - *The Fortunate Isles and Their Union*
 - *The Golden Age Restored*
 - *The Gypsies Metamorphosed*
 - *The Hue and Cry After Cupid*
 - *Hymenaei*
 - *The Lady of May*
 - *Lord Hay's Masque*

- *The King's Entertainment at Welbeck*
- *Love Freed from Ignorance and Folly*
- *Love Restored*
- *Love's Triumph Through Callipolis*
- *Love's Welcome at Bolsover*
- *Luminalia*
- *The Masque of Augurs*
- *The Masque of Beauty*
- *The Masque of Blackness*
- *The Masque of the Inner Temple and Gray's Inn*
- *The Masque of Queens*
- *The Memorable Masque of the Middle Temple and Lincoln's Inn*
- *Mercury Vindicated from the Alchemists*
- *Neptune's Triumph for the Return of Albion*
- *Oberon, the Faery Prince*
- *Pleasure Reconciled to Virtue*
- *Salmacida Spolia*
- *The Shepherd's Paradise*
- *The Sun's Darling*
- *Tempe Restored, 1632, restaged at the Banqueting House, 19 July 2013*
- *Time Vindicated to Himself and to His Honours*
- *The Triumph of Beauty*
- *The Triumph of Peace*
- *The Vision of Delight*
- *The Vision of the Twelve Goddesses*
- *The World Tossed at Tennis*



Salmacida Spolia, a cloud appears with the Queen and nine ladies

Queen on her throne

The costume for Charles I, *Salmacida Spolia*, 1640, "Dress for you kinge, 1640, Sir Wm Davenants 'Salmacida Spolia'"

Queen Henrietta Maria as *Chloris*, 1631

Costume for Thetys or a nymph from "*Thetys' Festival*" by Inigo Jones and Buontalenti

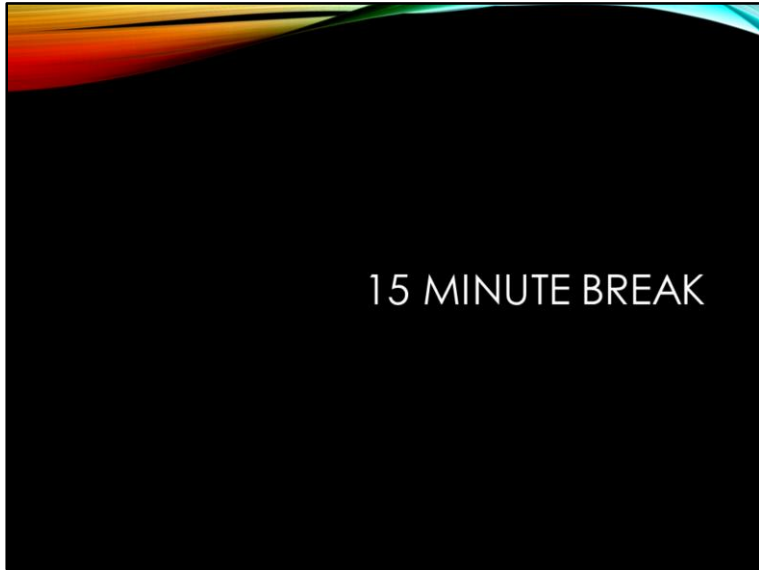
- *Salmacida Spolia* was the **last masque performed** before the Civil War. It was performed on 21 January **1640**. It was written by William Davenant and designed by Inigo Jones.
- Inigo Jones had spectacular lighting effects at a time when the only source of light was the candle, he employed hundreds of candles. In Oberon's Palace Jones invented translucent scenes and 'sudden glories' and used candles with reflectors as well as 'divers diaphanal glasses filled with several waters that showed like so many stones of orient and transparent hues'. By 1631 in **The Temple of Jove** he used **23 dozen torches** and **two hundred candles**. Jones observed, "these shows are nothing else but pictures with light and motion".
- All the scenery was **powered by dozens of assistants** hauling on ropes and was well greased so that everything happened without noise.
- Unbelievably masques were still being performed only two years before the start of Civil War. Charles thought the masque would help resolve disagreements and the masque was intended to convey a message of **yielding and pacification**. Charles I had just ended his eleven-year period of personal rule and called for a new session of Parliament. It was Charles's way of trying to create a **friendly atmosphere** for the coming Parliamentary session. This needless to say proved useless and probably counter productive.
- A complex anti-masque featured, among other characters, quack doctors offering "cures" that can only make the chaos greater. The anti-masque figures were 'bizarrely dressed, physically deformed, and even obscene...one of them is equipped with an enormous erect penis....' The King dispels evil influences from a 'golden throne surrounded by palm trees

and heroic statues.’

- The masque featured elaborate dancing, and the sophisticated special effects that were Jones's specialty. There were simulated storms and gales, a globe of the Earth which fell into fire and was turned into a Fury.
- The masque was unique in that both Charles I and his queen, Henrietta Maria, performed in it. The Queen's mother, Marie de' Medici, was in the audience.
- The King played the role of Philogenes ('lover of the people'), a good but misunderstood ruler. Philogenes endures a fierce tempest that features the spirit of Discord, to reach an ensuing prosperous calm. A chariot descends from the cloudy heavens, carrying the personifications Concord and the Good Genius of Great Britain. The Queen, pregnant at the time, also descends from the heavens, "in a transparent brightness of thin exhalations, such as the gods are feigned to descend in."
- It was not uncommon for masque performers, noblewomen, to appear bare-breasted.
- The **royal couple** were **highly pleased** with the masque, and danced it again on the next Shrove Tuesday. The **public response** appears to have been **less positive**, as contemporary witnesses reported more 'disorder' among the crowd than usual. As the masque attributes the disorder of the realm to the stubbornness of the King's subjects ('**the people's giddy fury**') this was understandable.
- The masque shows very clearly the enormous divide between the king and the public. For the king and queen the masque exemplified the highest and most noble thoughts about the God-given right of the king to rule. For the public the masque demonstrated a profligate and immoral monarchy and court.

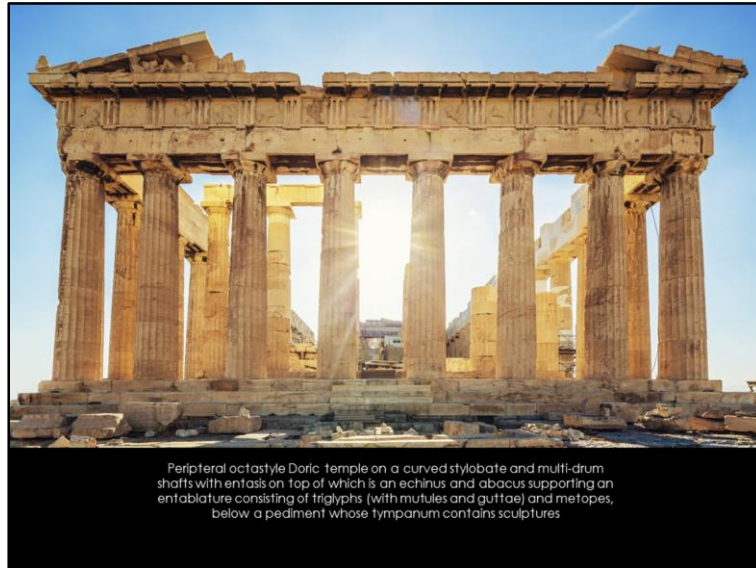
Notes

- *Salmacida Spolia* means 'Salmacian spoils' referring to an ancient Greek legend. A band of barbarians pillaging the Greek city of Halicarnassus in Asia Minor are pacified and civilized by drinking from the fountain of Salmacis.
- The masque concluded with an idealized cityscape of London, replete with 'magnificent buildings', and with another of Jones's famous and stunning cloudscapes, 'a heaven opened full of deities.'
- Masques were a precursor of ballet and opera and Davenant later adapted parts of *Salmacida Spolia* to create *The Siege of Rhodes*, the 'first English opera' in 1656.





- The author of Inigo Jones's biography, Michael Leapman, lists 18 structures plausibly established to be by Jones but of these only four substantial structures remain.
- Of these I have added another two important early designs making six. But before we consider these I must explain what made Inigo Jones so innovative. He introduced the language and grammar of classical architecture from Renaissance Italy and gave it a feel of his own—his preference for a '**masculine and unaffected**' appearance. This plain style was consistent with the Puritan artistic sensitivities of Stuart England.
- What do I mean by the language and grammar of architecture?



The Five Roman orders of architecture

- The grammar of architecture starts with the five orders – the plain **Tuscan** recommended for prisons, the heavy, masculine **Doric** with its triglyphs and metopes, the more slender and feminine **Ionic** with its large scrolls and dentils, the ornate and slender **Corinthian** with two rows of acanthus leaves and small scrolls (volute) and finally the ultra-sophisticated long, thin **Composite** with its volutes and acanthus leaves combined.
- These are like the words. The equivalent of the rules of grammar are complex set of rules describing acceptable ratios, spacing and proportions.
- As an example of how the orders worked, according to Vitruvius the height of Doric columns is six or seven times the diameter at the base. This gives the Doric columns a **shorter, thicker** look than Ionic columns, which have 8:1 proportions. It is suggested that these proportions give the Doric columns a **masculine appearance**, whereas the more slender Ionic columns appear to represent a more feminine look. This sense of masculinity and femininity was often used to determine which type of column would be used for a particular structure. As mentioned Inigo Jones own preference was for a '**masculine and unaffected**' appearance. So, St. Paul's Church in Covent Garden uses the Tuscan order even though Sebastiano Serlio (1475-1554, Italian Mannerist architect who wrote *Seven Books of Architecture*) found it "suitable to fortified places, such as city gates, fortresses, castles, treasuries, or where artillery and ammunition are kept, prisons, seaports and other similar structures used in war."

Notes

- **Classical architecture terminology:**
 - Abacus – the square slab above the Tuscan and Doric orders that supports the architrave. Below it is the echinus, below that the necking then the astragal is at the top of the shaft.
 - Akroterion – a decorative palm or statue at the apex or corners of the roof of a

- temple.
- Arcade – a series of columns panned by arches.
 - Attic base – consists of an upper and lower torus separated by a scotia (concave moulding) with fillets (vertical moulding).
 - Bead – a convex moulding.
 - Bell – is that part of a Corinthian or Composite capital decorated with acanthus leaves.
 - Caryatid – a female figure acting as a column. A male figure is an Atlantide, named after Atlas.
 - Cella – the inner sanctum of a temple.
 - Composite – a mixed order with flutes and large volutes with egg and dart between them. It is ten diameters high. Used in the Renaissance for churches dedicated to the Virgin Mary. Until the Renaissance it was regarded as a late form of the Roman Corinthian order.
 - Corinthian – usually nine or ten diameters high with 24 flutes and a capital of two rows of acanthus leaves.
 - Cornice – consists of a cyma (recta or reversa) above a vertical corona above the bed-moulding. A small cyma is a cymatium.
 - Crepidoma – the three steps on which the columns of a temple stand, the top step is the stylobate.
 - Decastyle – ten columns on each façade. Compare tetrastyle – four columns, hexastyle – six columns and octastyle – eight columns.
 - Dentils – small tooth-like blocks appear below the bed-moulding of Ionic, Corinthian and Composite orders and some Doric orders in place of mutules.
 - Dipteral temple – one with two rows of columns such as the Parthenon.
 - Doric – shafts are 6-7 times as tall as the diameter. Greek Doric has no base, Roman Doric has an attic base and is slimmer. The Doric usually has 20 flutes but Roman Doric is typically unfluted.
 - Drum – the cylindrical pieces used to make some shafts.
 - Echinus - lies above the necking. It is a circular block that bulges outwards towards the top to support the abacus, which is a square or shaped block that in turn supports the entablature.
 - Egg and dart – a common ornamentation of cornices.
 - Engaged columns – columns incorporated within a wall.
 - Entasis – the subtle curve in of the top of the shaft, designed to make it look straight.
 - Extrados – the outer edge of an arch, the inner edge is the intrados.
 - Fascia – any flat horizontal surface, often they are stacked and projected different amounts.
 - Gable – the front face of a pitched roof.
 - Gothic – developed during the medieval from 500 to 1500 CE. It evolved from the Romanesque and fell out of favour during the Renaissance, from about 1400 to 1500 CE.
 - Hip – the inclined section of a roof connecting two sloping planes that meet at a ridge.

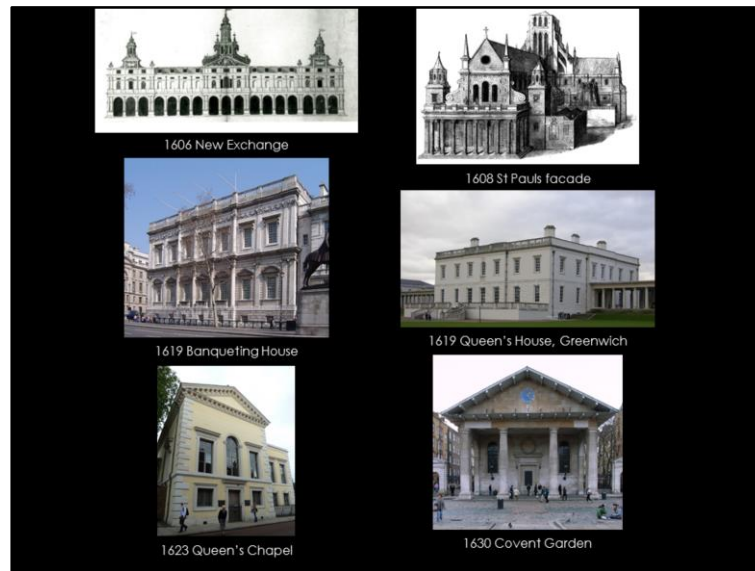
- Intercolumniation – the inter-column spacing, pycnostyle 1.5 diameters, systyle 2, eustyle 2.5, diastyle 3 and areostyle 4.
 - Ionic – slender shaft usually eight diameters high with 24 flutes. Greek fluting runs to a knife edge, Roman has a flat area between each flute. Inigo Jones introduced a more sombre unfluted Ionic column in the Banqueting House.
 - Jamb – the sides of a door or window frame.
 - Modillion – brackets beneath the corona in the Corinthian and Composite orders. Modillion blocks are rectangular.
 - Mutules – a rectangular block that hangs from the soffit of the cornice containing many small cylinders called guttae.
 - Ogee – an arch that curves up to a point in the centre.
 - Ovolo – a quarter round moulding.
 - Pediment – the triangular space above the entablature at the short side of a temple.
 - Peripteral temple – all four sides have columns, like the Parthenon.
 - Peristyle – the rows of columns that surround a temple. Compare prostyle where a temple only has columns at the front.
 - Pilaster – an ornamental column carved in relief on a wall surface.
 - Reed moulding – a series of convex mouldings.
 - Sima – a gutter that collects rainwater from the roof, often containing decorated spouts.
 - Soffit – the underneath of the architrave between the columns.
 - Spandrel – the triangular space formed by the extrados of an arch and other wall elements.
 - String course – horizontal moulding usually with a series of complex profiles.
 - Stylobate – the base and supporting platform
 - Taenia – the fillet positioned directly above the architrave.
 - Tholus – circular temple, for example at Delphi.
 - Three-quarter moulding – either concave or convex.
 - Thumb moulding – thumb-shaped moulding.
 - Torus – semi-circular convex moulding used in an attic base.
 - Triglyph – a vertically channelled piece above a Doric column. It has two full vertical channels and one divided into two with half each side.
 - Tuscan order – does not appear in ancient Greece, unfluted shaft, simple base and unadorned capital and entablature.
 - Valley – area between two roof ridges.
 - Vault – formed by the continuation of an arch.
 - Volute – a spiral form used in the capital of an Ionic column.
- **John Shute** in *The First and Chiefe Groundes of Architecture* (1563) relates the **orders to human figures**. **Doric** is equivalent to **Hercules**, a massive male body. The **Ionic** a kind of feminine slenderness, but not like a 'light Housewife' but a **Matrone** in a 'thicke plighted Gowne'. The orders were also related to the hierarchy of rank and class. Ben Johnson made fun of this 'I know his d'ameters, and circumference: 'A Knight is sixe diameters, and a Squire Is ive, and zomewhat more'. In the sixteenth century classical architecture

became associated with antiquity and classical learning.

- By introducing a ranking and a system architecture created itself as a desirable way to enhance one's status as opposed to vernacular traditions of the mason simply building a building.
- Jones added the status of travel to his self-education. Anyone who was educated could read a book but by adding observations in the margins of his copy of Palladio he transformed his status into someone who had seen the buildings and was knowledgeable enough to comment on their design. Jones owned books he read carefully before he travelled.
- The Guardian website,
 - The orders determine the shape, proportion and decoration of the basic architectural elements: the vertical, supporting column (with its base, shaft and capital) and the horizontal, supported entablature (divided into three registers, from bottom to top: the architrave, frieze and cornice).
 - The Roman orders were rediscovered during the Renaissance, only for these to then be shunned in the 18th-century by purists who unearthed what they thought were the purer Greek orders.
 - The **Roman** orders, as defined by High Renaissance theorists from **Leon Battista Alberti** to **Sebastiano Serlio**, comprised the three Greek orders revisited (**Doric, Ionic and Corinthian**) plus their own additions (**Tuscan and Composite**). They based their definitions on the writings of Roman architect **Vitruvius** and on first-hand observations of the buildings the latter described in his foundational first-century BC treatise, *De Architectura* (*Ten Books of Architecture*). Architects reinterpreted the orders. The 16th-century Italian architect, theorist and archaeologist **Andrea Palladio** was the most influential, as his *I Quattro Libri dell'Architettura* (*Four Books of Architecture*, 1570) were published and translated across Europe. **Inigo Jones** was highly instrumental in spreading and implementing his ideas in Britain.
 - The **Tuscan** order is a primitive form suspected to be older even than the Greek orders, but Roman sources do not mention it – only Renaissance writings make reference to it. It is the simplest of all the orders, with a plain smooth column and a simple capital.
 - The **Doric** order is characterised by squat columns with round capitals and a frieze decorated with alternating triglyphs (three vertical bands separated by grooves) and plain or sculpted metopes (rectangular blocks). Along with the Tuscan, it is the simplest of the orders and is often associated with strength and masculinity.
 - The **Ionic** order is more elegant and feminine with often unfluted columns, scrolled capitals, friezes that are sometimes adorned with elaborately sculpted bas-relief and dentils – a row of small blocks – below the cornices.
 - The **Corinthian** order is also very feminine in nature, characterised primarily by its ornate capitals, which sport two rows of sculpted acanthus leaves with small volutes (spiral scrolls) in the corners.
 - The **Composite** order is the most sophisticated, a combination of Ionic

grace and Corinthian ornamentation – a long-legged hermaphrodite. Its columns are **tall and slender**, its capitals have bountiful acanthus leaves with big scrolls and its entablature sports an ostentatiously sculpted frieze and cornice.

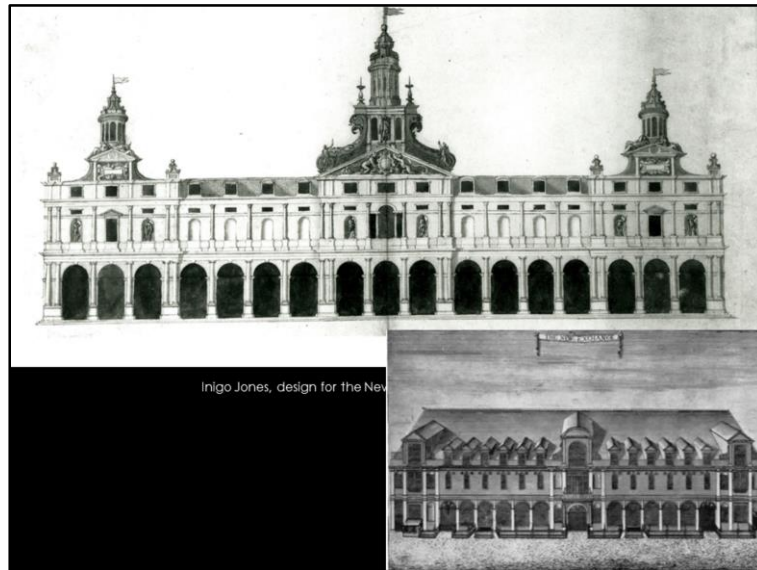
- The Renaissance reading of this classical grammar devised a **hierarchy** for the use of the orders in a building, starting on the lower floors and moving upwards – Doric, Ionic, Corinthian and Composite. Not all the orders had to be used and Doric was necessarily used for the lowest floor, but whatever you started with, you moved up in the correct order.



- I have selected six buildings of which four survive although in modified form.
 - **1606, New Exchange**, The Strand, design only. This shopping mall was built in 1609 to a similar design on the south side of the Strand where there is a Pizza Hut today. It had no ornate structures on top and had windows on the first floor. It became very popular in the reign of Charles II and was demolished in 1737.
 - **1608, St Paul's façade**, now lost. Old St. Paul's was destroyed in the Great Fire of London.
 - **1619, the Banqueting House**, at Whitehall, although the stone facing was replaced by Sir John Soane with Portland stone in 1829 and Jones's mullion and transom windows were replaced by sash windows.
 - **1619 and the 1630s, the Queen's House** at Greenwich, although the structure has been changed.
 - **1623-25, The Queen's Chapel** in St. James's built for the Roman Catholic queen Henrietta Maria. Marlborough Road was not built until 1856-7 cutting it off from St. James's Palace.
 - **1630 Covent Garden**, although nothing remains of Jones's houses and the church was been extensively modified.
- And another three with even more caveats,
 - Possibly **Lindsey House**, 59-60 Lincoln's Inn Fields, although Summerson later believed it was by Nicholas Stone.
 - It has been suggested he designed the **Diana fountain** in Bushy Park as there is a drawing at Chatsworth that looks similar.
 - **1630 Wilton House**, Salisbury. Jones's involvement unclear as he was busy on the Queens House. Jones may have provided sketches for De Caus to follow. Jones designed the state rooms. some think Inigo Jones designed the south front and two rooms although Summerson now thinks the design of the south front was by Isaac de Caux on Jones's recommendation.

Notes

- Inigo Jones is also known for other designs and structures including:
 - **1609 Hatfield** built 1607-1612. Jones may have designed the loggia in 1609 but it may have been a masque.
 - **1619 Newmarket**, but not entirely to Jones's design Demolished 1650. Its design is like the Villa Capra Vicenza by Palladio but closer to the Palazzo Trissino by Scamozzi.
 - **1621** Inigo designs **gateway** for Beaufort House, Chelsea, for Lord Burlington, now at **Chiswick House**.
- **Jacobean Houses**, if not in Jones's classical Renaissance style these houses are known as **Artisan Mannerism**, a slightly condescending term meaning houses created by masons rather than designed by architects, c. 1615-75. Based on Mannerist pattern books. Craftsmen not trained in the theory and vocabulary of classical architecture. Often have a curious scale, strangely proportioned. Examples,
 - 1607-1612 Hatfield House
 - 1616-1627 Blickling Hall
 - 1607-1612 Charlton House, Greenwich
 - 1635-1638 Broome Park, shaped gables, hipped roof
 - 1612-14 Little Castle, Bolsover



Inigo Jones, design for the New Exchange in the Strand, 1608, Worcester College, Oxford

- Let's see the grammar in action with this design for a new Exchange building in the Strand.
- We can see the orders and a well proportioned arcade for the new exchange. It was built to rival Thomas Gresham's exchange in the City. It became a high-class shopping centre and was eventually demolished in 1737. The site is now roughly centred where Pizza Hut stands on the south side.
- This is an early design by Inigo Jones and was not used although it is possible another of his designs was used. Note the Tudor excrescences on top that were impractical and this type of ornament would be omitted from his later designs.

Notes

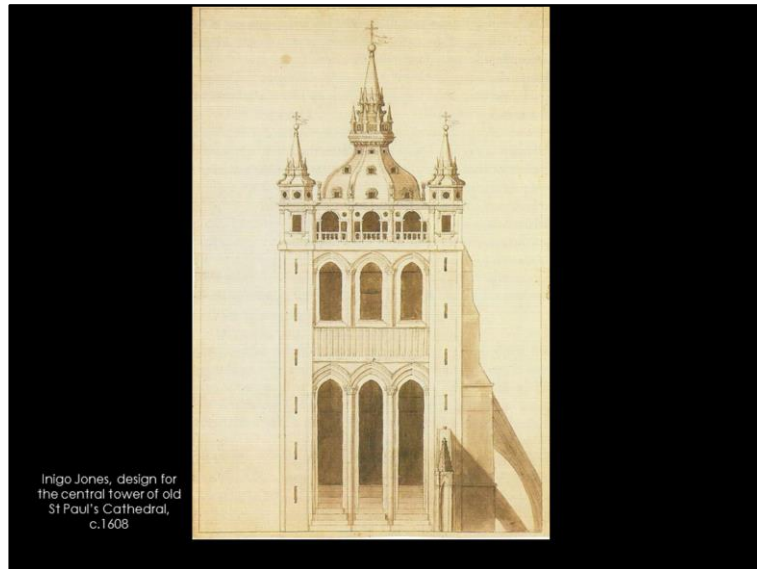
- There is a complex **intrigue** to this building. **Durham House** stood on the site, built for the bishops of Durham. It was occupied by **Sir Walter Raleigh** but as soon as Elizabeth I died **Sir Robert Cecil**, wrote to the bishop and had him thrown out onto the street. Cecil went on to acquire most of the building which adjoined his town residence, Salisbury House. Cecil was principal secretary to James I and he wanted to build a new exchange to rival Thomas Gresham's exchange in the City. However, there was a sitting tenant in the building, **Toby Matthew**, the late bishop's son. In 1605 he travelled to Italy and was converted to Catholicism. On his return he was sent to Fleet prison indefinitely. He wrote to Cecil for help with no knowledge of Cecil's grand scheme. Cecil headed an enquiry to investigate the case and Matthew was ordered to leave the country forever. He was given six weeks to put his affairs in order and Inigo Jones was assigned to guard him. Through Jones Cecil offered Matthew's **£1,200** to forgo his interest in Durham House and Cecil had completed the last piece of his property jigsaw. Matthew went abroad and **Cecil built his New Exchange**.
- 1606 **Earl of Salisbury (Robert Cecil)** was a patron (Hatfield House) and Inigo Jones designed the New Exchange in the Strand for him in **1608** (the drawing is in Worcester

College, Oxford). Robert Cecil was behind it. **This design by Jones's was not used.** It was built to rival Thomas Gresham's exchange in the City. It may have been Simon Basil's design but it may have also been an alternative design by Inigo Jones that was used. The New Exchange was a long building running parallel with the Strand, and its site is now occupied by the houses Nos. 54 to 64, roughly Pizza Hut at the moment (56/59). The Exchange was a shopping mall that became very popular during the Restoration.

- It was built extremely rapidly, it was started on 10 June 1608 and finished by 11 April 1609, the usual practice of ceasing building in the winter was not followed.
- It has a Venetian (also called Serlio or Palladian window) although the style is rarely found in Venice. The concessions to Jacobean taste can be seen in the design of the structures on the top of the building. Some say it looks like a masque design and could not be built. This is probably true of the central dome structure but it is a mistake to exaggerate the point. Inigo Jones was not trained as a mason so his early design have impractical elements. The central window he used can be found in Book 4 of Palladio.

References

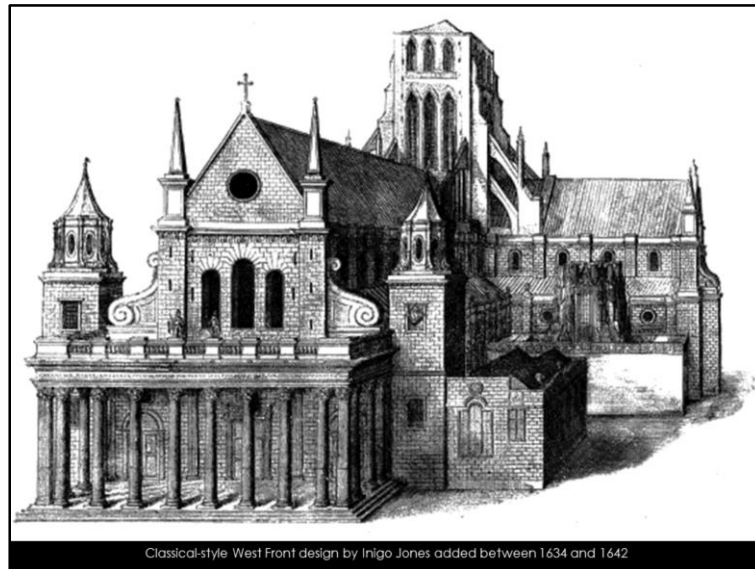
<http://inha.revues.org/3396>



Inigo Jones, design for the central tower of old St Paul's Cathedral, c.1608

Inigo Jones, classical-style west front by Inigo Jones as executed 1634-42

- In 1608 **he designed the central tower** for St Paul's cathedral (Old St Paul's) as it had been struck by lightning in 1561. The top part of the drawing is Jones's design. Three windows are the same design as those used in the Basilica Vicenza by Palladio. This is described by John Summerson in *Inigo Jones* (p. 18) as “a very queer design”, “a feeble imitation” and the “spires and pinnacles incongruously collected”, “Both architecturally and structurally the design is a beginner’s”.



Classical-style West Front design by Inigo Jones added between 1634 and 1642

Inigo Jones, design for the central tower of old St Paul's Cathedral, c.1608
 Inigo Jones, classical-style west front by Inigo Jones as executed 1634-42

- Between **1634 and 1642** Jones was occupied with extensive restoration of the old St. Paul's Cathedral (now destroyed), which he fronted with a giant classical portico of 10 Corinthian columns. Note the way he solves the problem that with an evenly spaced row of columns it looks as if the outer column is falling away. He has made the outer column of square construction and moved it close to the next columns. When it was built there was **no other portico of this size north of the Alps**. The columns were higher than those of the British Museum today. His former apprentice John Webb wrote that this portico, "**contracted the envy of all Christendom upon our Nation**, for a Piece of Architecture, **not to be parallel'd in these last Ages of the World.**" It was barely finished when Civil War broke out and the columns were hacked to insert joists for shops in the portico.
- The building work was stopped during the Civil War and after the restoration of Charles II **Christopher Wren** was appointed to **complete Inigo Jones's work**. Wren recommend the church be completely demolished but this was opposed and in 1666 it was **destroyed by the Great Fire**. **Wren did not build the design** that was eventually agreed as the king allowed 'ornamental changes' which included the famous dome. Many thought there was 'an air of Popery' about Wren's new cathedral.

Notes

- In addition to cleaning and rebuilding parts of the Gothic structure, Jones added a classical-style portico to the cathedral's west front in the 1630s, which William Benham notes was "altogether incongruous with the old building ... It was no doubt fortunate that Inigo Jones confined his work at St Paul's to some very poor additions to the transepts, and to a portico, very magnificent in its way, at the west end."
- There have been **four cathedrals** on the site:

- **The first** was begun following a **fire** that destroyed much of the City in **1087**. It was a **Romanesque cathedral** funded by William I.
- A **fire in 1135** delayed its construction and its style was changed **from Romanesque to Early English**. A steeple was erected in 1221. The east end was extended to encompass the parish church of St. Faith ('the New Work'). It resembled Salisbury but was longer and the spire taller. During the Reformation many internal ornaments and structures were destroyed and the church yard was sold for the use of shops.
- In **1561 the spire caught fire** and fell through the roof. The roof was rebuilt but not the spire. The building was decaying and James I asked Inigo Jones to restore the building and Jones added a classical-style portico to the west front in the 1630s. It fell into disrepair and was defaced and mistreated during the Civil War. In **1660 Christopher Wren was asked** by Charles II to restore the cathedral following Inigo Jones's design. Wren recommended it be demolished but this was opposed but in **1666 the Great Fire** destroyed the church's structure.
- Work on a new church began in 1675 and was **completed in 1708**. Wren followed his own design for the dome and west front rather than the approved design with a spire on a smaller dome.



Inigo Jones, Banqueting House, 1619-1623

- In January **1619 the Old Banqueting House was burned down**. It was the nucleus of royal activities including,
 - the king ruling as the head of state,
 - the king giving audience,
 - the king in judgement,
 - the king holding services of healing,
 - a theatre for the **king's masques**.
- In fact one of the few things it was **not used for was banquets**.
- Jones was asked to design the building and this gave him the opportunity to use it as a symbol of peace and harmony, supporting the idea of the King of Peace.
- It was started in 1619 and **finished in January 1623**, a remarkably quick time. Much of the work on the Banqueting House was overseen by Nicholas Stone.
- It was originally in **three colours of stone**, honey-brown Oxfordshire stone for the basement, darker brown Northamptonshire stone for the upper walls with the columns and balustrade in white Portland stone. It was resurfaced entirely in Portland stone from 1829 by Sir John Soane.
- The **Ionic order** was used for the first floor level both outside and in, whilst the **Corinthian** order was used for the second level **inside**, and a version of the **Composite** (Ionic + Corinthian) order used for the **outside**. There was no place here for the humble Doric or Tuscan column.

Notes

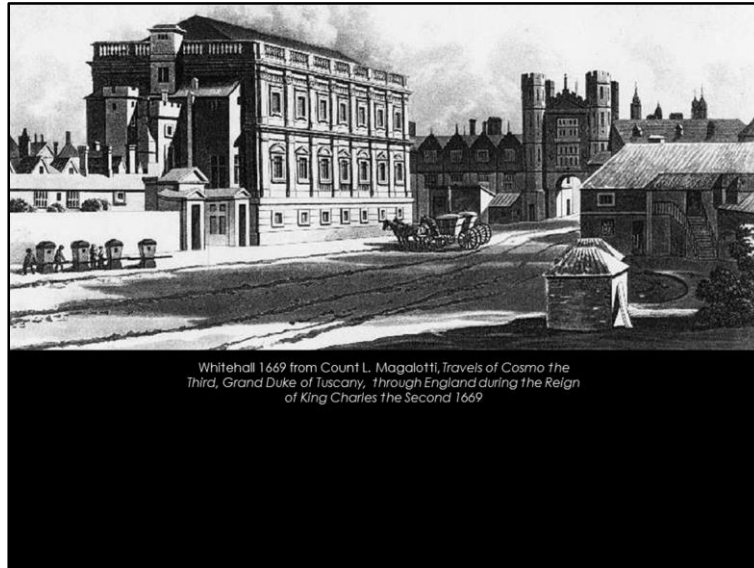
Banqueting House

- It was based on a basilica design from Vitruvius with Palladian influences. The basilica was a Roman meeting hall and Jones thought this came closest to the function of a banqueting hall. Vitruvius said a basilica should be twice as long as wide which led to dimensions of

110' long by 55' wide by 55' high. The building cost £15,618 14s, a large sum that is difficult to translate into today's prices.

- Jones had plans for a star chamber that he was working on when the Old Banqueting House burned down but it was never built.
- The first masque was held on Twelfth Night 1622, it was Jones and Jonson's *Masque of Augurs* and it was performed when the building was in the final stages of completion.
- It was originally conceived as a nave but in 1624-6 the great apse was blocked off. The interior uses Ionic columns below and Corinthian for the *piano nobile* with both columns fluted.
- The side ends were never completed as can be seen below. It is believed it was intended to be part of a larger building.
- Externally it has seven bays of superimposed columns, Ionic and Composite/Ionic above. The exterior is rusticated with a marble cornice. All the blocks are chamfered creating a "V" shape between each block. It avoids the use of quoins, a normal feature of Jacobean houses. There are two half columns in the centre with almost fully rounded columns either side.
- The swags (a carved ornamental motif of stylized flowers, fruit, foliage and cloth tied with ribbons that sag in the middle) was freely used on both Greek and Roman buildings. A festoon is a swag made entirely of folds of cloth.
- Giulio Romano's Palazzo Thiene (1542, visited by Jones in 1614) also has full rustication with double pilasters at the corners.
- **Prior Banqueting Houses.** An **Elizabethan Banqueting House of 1581** was probably meant to be only a temporary structure but it continued in use for 25 years. Although the building had substantial foundations its main structure was of **timber and canvas** and so it must have become very dilapidated by **1606** when what we now call the **Old Banqueting House was started**. It was built of **brick and stone** and was completed in March **1609**. It consisted of a large hall above a ground floor basement and internally it had two stories with side galleries supported on Doric columns with Ionic columns above, supporting the roof. The Old Banqueting Hall's internal columns stood in the hall and there were complaints that they blocked the view of the masques. The court sat on tiers against the sides. The 1606 design also has links to Vitruvius, who don't know the designer but we assume it was **Simon Basil, the King's Surveyor**.
- **The Star Chamber Plan** by Inigo Jones (now in Worcester College) was a building for the law court that would have been half the size of the Banqueting Hall. It was designed in 1617 but never went ahead as the more pressing commission for the Banqueting House took precedence.
- **A pediment** was originally planned for the Banqueting House. It does have a low pitched roof but it cannot be seen from ground level. In the drawing from the masque it is not rusticated in the upper two storeys. There is a central door in the basement but not in the finished building suggesting the plans for the building may have changed. The rear facade is the same as the front. There is also a drawing of the Banqueting House by Inigo Jones from a masque drawing.
- Note that in the 16th century the term "**banqueting**" had a different meaning. It referred

to the **period after a meal** when you had sweet wines and sweet meats (such as marzipan and quince in syrup). It only began to acquire the modern meaning in the seventeenth century. Fynes Moryson (1566-1630), an itinerate English gentleman wrote, "the English custome first to serve grosse meates on which the hunger spares not to feed and then serve dainties which invite to eate without hunger, as likewise the lounge sitting and discoursing at tables." A banquet was the second course of dainties often served in a separate location and it varied from a small, private affair, an amorous tryst with aphrodisiacal sweetmeats to a spectacular display of spiced and sweetened meats.



Whitehall 1669 from Count L. Magalotti, *Travels of Cosmo the Third, Grand Duke of Tuscany, through England during the Reign of King Charles the Second 1669*

- This is the view in 1669 during the Restoration period, when Charles II was king.
- **Holbein Gate** is seen on the right (this is a structure created in the **1530s by Henry VIII**). On the left is a typical Tudor building. There is a **temporary structure** on the left which was used to enter the building and to reach the gallery on the first floor. James I would have entered at the other end of the building. It is so different from other Jacobean buildings that it looks as if it has been dropped from outer space. However, it was not used as a model for other Jacobean buildings perhaps because it was associated with masques. Its original **coloured stone** may not have suited the modern taste.
- **From about 1638** Jones was involved in preparing designs for a **vast baroque palace** projected by Charles I, but it was not realized

Notes

- **In 1629 Rubens** wrote to the English resident in Brussels (a title one below an ambassador), William Trumble pointing out that he was better able to work on large works than small. It is not known whether he was dropping a big hint regarding the Banqueting House ceiling or was following up a request that had already been made. Sir Dudley Carlton, English ambassador at the Hague, wrote to Rubens in 1610. So the English were in contact a long time before the 1630s Banqueting House assignment.
- Rubens sent his self-portrait of 1623-4 to Charles who kept it in his bedchamber. This was an astonishing compliment by a monarch to a "mere" artist. Rubens is wearing a hat so it thought it was unlikely to have been painted for Charles (as you never wore a hat in a monarchs presence in the same way that in donor portraits the donor never wears a hat in the presence of the Virgin Mary). Rubens had previously sent a lion hunt (a favourite subject of Charles) but Charles rejected it on the grounds that it had been painted by assistants. This tells us a lot about Charles connoisseurship. Rubens formed a relationship

with the Arundel's in the 1610s and Buckingham when he met him in Paris in 1625 when he was there to escort Henrietta Maria to London to become Charles's bride.



Peter Paul Rubens (1577-1640), Banqueting House ceiling, photograph copyright galleryhip.com

Peter Paul Rubens (1577-1640), self-portrait, 1623, Royal Collection

- I cannot move on without mentioning the ceiling panels created by Peter Paul Rubens.
- **Rubens arrived in 1629**, the year Charles started what is called his 11 years of personal Rule or the **Rule of Tyranny**. Rubens started the **ceiling in 1632-4** perhaps because he was busy elsewhere. We have **16 oil sketches** which are now scattered around the world. One of these sketches was valued at **£11.5m in 2008** and was bought by public appeal for £5.7m. David Starkey said: "This work [the sketch] is of the utmost significance to British history. The Banqueting House with its stunning Rubens ceiling is all that remains of the original Whitehall Palace after it was destroyed by fire in 1698."
- The Banqueting House ceiling is now the only major work by Rubens that is still in situ. it is enormous and he would have had to have a scaffold in his studio and rolled the canvas as he went along. It was not formally **installed until 1636** as Rubens refused to send it until he had been fully paid.
- In use the walls of the Banqueting House would have been covered by tapestries so it would have been dark inside. This meant that candles and torches were needed and as a result Charles stopped holding masques there after the ceiling was installed and had another building for masques built opposite.
- **Charles does not appear** in the ceiling, it is all about James. As Charles did not build him a funerary monument it is possible the ceiling was intended as a monument to his father.
- From the throne end the painting nearest the door is the only one of the three the right way round. It represents the **Union of Crowns** brought about by a Scottish king, James VI, ascending to the English throne as James I.
- In the first picture from the throne end we see the twisted columns of Solomon's temple as James saw himself as "**the New Solomon**". The **divine right of kings** was a tradition from Tudor times and earlier but James took it to new extremes. James believed that kings

were appointed by God and were minor gods in their own right ("Kings are justly called Gods"), were answerable to no one and could not be removed from office.

Notes

- Rubens was not an ambassador but paved the way for the peace accord with Spain. When Rubens first arrived in England he was impressed by the English collections. He was knighted by Charles (1629-30) when in London for seven months.
- Note the guilloche ("gi-osh") pattern in the white and gold bands on the Banqueting House ceiling. By this time, **Jones is a bit old-fashioned** designing a ceiling in this style as the Italians had moved on.
- The canvases were painted by Sir Peter Paul Rubens and installed in 1636. The three main canvases are:
 - **The Union of the Crowns**
 - The canvas immediately above the entrance to the Main Hall depicts The Union of the Crowns. This canvas, like the two beside it, faces the south end of the hall from where the monarch, sitting on his throne, would have been able to see it the right way round.
 - It shows the peaceful union of the crowns of England and Scotland achieved through the accession of James I of England and VI of Scotland (1603-25), who was proclaimed King of Great Britain on 20 October 1604.
 - James is seen commanding his infant son Charles to be brought to the throne by personifications of England and Scotland who, with Minerva, hold the two crowns of the kingdoms over his head. At the bottom left of the picture the arms of war are burnt by the torch of peace.
 - The **oval panels** on either side of the canvas show the triumph of the Virtues over the Vices. On the **left is Hercules**, with his club, beating down Envy (or Heroic Virtue destroying Discord or Rebellion); **on the right Minerva** (or Heroic Wisdom) combatting Ignorance with her spear.
 - **The Apotheosis of James I**
 - The central ceiling canvas faces the entrance, so was directed towards a general audience rather than the king himself. This large oval of The Apotheosis of James I shows the King holding a sceptre with his foot on an imperial globe, being raised aloft by Justice.
 - It is said to celebrate the Stuart kings' belief in absolute monarchy and the 'Divine Right of Kings'. As James I proclaimed to Parliament 'The State of monarchy is the supremest thing upon earth. For kings are not only God's Lieutenants upon earth and sit upon God's throne, but even by God himself they are called gods'.
 - The **long panels** on either side of this canvas show paintings of Genii, **supernatural creatures**, bearing a Garland and Genii playing with animals.
 - **The Peaceful Reign of James I**
 - The final three canvases above the dais at the south end of the hall again face the entrance.
 - The central canvas represents The Peaceful Reign of James I or the benefits of his government.

- James I sits in a splendid architectural setting while two winged figures descend from the sky to crown him with the laurels of victory and a cherub stands at his left shoulder holding a crown.
- The female personifications of Peace and Plenty embrace each other on the left as Minerva defeats the serpents of rebellion at the bottom of the canvas.
- The **oval canvas** on the **left depicts Reason** (or Wise Government) holding a bridle above Intemperate Discord while that on the **right shows Abundance** (or Royal Bounty), holding a cornucopia, triumphing over Avarice (or Greed).
- Rubens also gave Charles in 1629-30, *St George Defeating the Dragon* (Royal Collection). Charles was the proud head of the Order of the Garter whose patron saint was St. George. Charles aggrandised the order by for example inventing the great shoulder star that is still worn. The river in the background has been argued to be the Thames and London. Also it has been argued that George is a portrait of Charles (and the woman even Henrietta Maria) but historians such as John Peacock have questioned this theory.



Hendrick Danckerts, *A View of Greenwich and the Queen's House from the South-East*, c. 1670, 86.5 x 121cm, National Maritime Museum

- The earliest of Jones's surviving buildings is the Queen's House at Greenwich, a project he undertook for Queen Anne in 1616. The lower floor was completed at the time the Queen died in 1619. Work then stopped but was resumed in 1630 for Queen Henrietta Maria, Charles I's wife, and was completed in 1635. The building is marked by a **symmetrical** plan, **simplicity** of classical detail, **harmonious proportions**, and **severe purity of line**, all elements that reflected Italian Renaissance sources and constituted an architectural revelation to the English.
- The site at Greenwich has been **associated with monarchs** from the time of **Alfred the Great**. In **1443** the regent to Henry VI built a royal palace known as the Palace of Placentia (sometimes Pleasaunce). It is the palace in which **Henry VIII, Mary and Elizabeth were all born**.
- Shortly after Inigo Jones returned from Italy in 1614 he was asked by Queen Anne of Denmark, wife of James I, to design a house for her south of the palace. However, Anne died in 1619 at Hampton Court Palace and what became known as the Queen's House was never completed.
- The Queen's House, designed by Inigo Jones, was constructed on **either side of the Deptford to Woolwich roadway** on the site of an old gate-house. It became known as **Jones 'curious devise'** which later writers called the 'House of Delight'. It comprised two buildings united by a covered bridge of stone. Due to the circumstance of the public road, it is in effect a 'double house', with the northern half in the garden, the southern half in the park. Apparently the idea of building over or above a road was unusual but not unique. Jones did not intend to make anything spectacular out of the bridge.
- James I died in 1625 and his son Charles I became king and married Henrietta Maria daughter of Henry IV, King of France. Work on the house continued and was completed in

1635. The original two houses were extended upwards and joined by a bridge which later became the structure seen here.

- There was a conflict in its use. Anne of Denmark intended it as a retreat but also for formal entertainment. For Henrietta Maria's it was a secret house where she could retire comfortably for extended periods.
- This view of Greenwich from the south-east was painted forty years later, in about 1675. The old Woolwich Road is shown passing through the Queen's House, the large building furthest to the left in the middle foreground.
- The large classical building to the north is the first stage of a new palace commissioned by Charles II from John Webb, Inigo's Jones's protégée, in 1660. However, it was never completed and the palace remained empty.

Notes

- **Greenwich** is thought to have formed part of a recognisable **estate** as far back as the **8th century**; it would therefore be wrong to view it in isolation.
- The site at Greenwich has been **associated with monarchs** for many hundreds of years **from 871 AD** when **Alfred the Great inherited Greenwich** from his father Ethelwulf, to **1491** when **Henry VIII used the palace at Greenwich** - as a popular residence - 'a rural retreat from the heat and stench of central London'; to **James I** who **settled the manor** of Greenwich on his **queen in 1613**.
- In **1433** Humphrey, Duke of Gloucester obtained a licence to enclose the land as a park; this resulted in the building of a 12' high brick wall measuring over 2 miles in length.
- In **1443** the **Palace of Placentia** (sometimes Pleasaunce), a Royal Palace was built by Humphrey, Duke of Gloucester (regent to Henry VI). It remained a royal palace for 200 years. Henry VIII was born there in **1491**. Mary I was born there in 1516 and Elizabeth I in 1533.
- In the first decades of the 17th century, during Queen Anne's time, 'the gardens had been an artifice of masonry, planting, grotto and water features'. **Salomon de Caus**, a designer from the Low Countries, was employed to develop the garden. De Caus was a member of Prince Henry's Court from 1610 - 1612. At Greenwich he was involved in extensive re-planning of the gardens. A 'new garden' later known as the 'Queens garden' was created. By 1612 the gardens comprised new orchard, lodge and grotto. A plan of 1694, in Bold, shows the garden as being to the N.W. of the House with a tilt yard occupying the N.E. section, a path divided them.
- It is repeatedly written that the **Queen's House** constitutes the '**first essay in pure renaissance design in England**'. It was designed by Inigo Jones soon after the last of his study tours to Italy in **1613-14** and offered an opportunity to give form to his dreams of architectural design. Although the Queen's House was intended to be a Renaissance building, and there are a number of Italian borrowings, Jones was too good an architect to rely on one source.
- The details of plan and elevation derive from Jones studies of Andrea Palladio and Vincenzo Scamozzi. The chief influence is thought to be **Vincenzo Scamozzi** (1552-1616), the most important of Palladio's Italian followers who Jones met and from whom he acquired an extensive collection of architectural drawings.

- Queen Henrietta Maria. By **1635** building work on the Queen's House was almost complete allowing work to be done outside the house. 1637 Henrietta Maria paid £1,500 for extensive garden work to be carried out. The mannerist garden created for Queen Anne was not fashionable enough for Henrietta Maria. She was influenced by French garden design. A terrace was constructed and paved between **1635-6** on the North side of the house. This provided a viewing-point for the gardens. The two new iron balconies installed on the North side outside the bedchamber and cabinet may also have been added to provide additional viewing points overlooking the gardens. The Queen sent to France for fruit trees and flowers. During the same year, a wall-mounted fountain of French design was installed (John Webb later changed the Tuscan features of the fountain to Ionic - maybe in keeping with the Loggia)
- In **1660**, Charles II decided to **rebuild the Palace**, engaging **John Webb** as the architect for the new King's House. The only section to be completed was the east range but it was never occupied. Most of the rest of the palace was demolished and remained empty until the construction of **Greenwich Hospital (now the Old Royal Naval College)** in **1694**.
- At the site of the Queens House, the wall was built on both sides of the road. Following the **re-siting of the road** to the North in **1697-9** the walls abutting the Queens House became redundant for all but the containment of deer within the park.
- The park has been open to the public since **1705**, although altered, it retains some of the strong formal lines of 17th century layout.
- **Villa Poggio**. Lorenzo de' Medici's villa at Poggio a Caiano near Florence (finished by Giuliano da Sangallo in 1485) has a similar plan shape. The Medici villa also has an open colonnade like that built into the park front at Greenwich. The oblong plan is also similar in shape to the villa Aldobrandini, incorporating a cube hall and circular stairway. The whole effect of the building is long and low with no gravitation to the centre.
- **Building phases**. The Queen's House took many years to complete. This makes any discussion about the chronology of building rather complex task. A brief chronology is as follows:
 - In **1613** James I. formally granted the manor and palace of Greenwich to Queen Anne of Denmark. In 1616 the foundations were laid. Very soon after this she began to plan improvements in association with Simon Basil the Surveyor of the Kings Works. The project was not only initiated by Anne but owes a lot to her ideas, she showed an interest in the most up-to-date architectural ideas from the continent.
 - In **1615** Simon Basil died and Jones was appointed Surveyor of the Kings Works having already been Surveyor to Henry Prince of Wales until 1612.
 - **1616** Jones prepared at least 2 prototypes for Queen Anne. He also drew a side elevation showing the road passing under the centre of the house. In essence, an 'H' shaped house.
 - In the October of 1616 work began and continued for 18 months. The former gate-house that stood over the park gate was demolished, foundations dug, stone, bricks and timber assembled.
 - **1617 - Work of the Queens House began.**
 - **1617-19** the North Building comprising ground floor and basement, and the South

building with just a ground floor were erected. In this first phase 2 separate buildings were built, one each side of the road. They were unconnected at this stage.

- **1619** - Queen Anne died therefore building as planned was not finished and ten years were to pass before work commenced again. Following Anne's death, the House was given to Prince Charles who retained it after his accession in 1625.
 - **1629** - Greenwich Palace was given to Queen Henrietta Maria. Charles I granted possession after his accession and their marriage. Henrietta, the daughter of Henry IV and Maria de' Medici grew up in a court that was strongly influenced by Italian culture; she commissioned Inigo Jones to complete the building work.
 - **1629-30** - work resumed on the Queens House. New building must have taken place in that year perhaps in preparation for the second floor.
 - **1629 - 1638** an upper storey was added to each building.
 - **1635** - It is reported that the Queen went to see completion in May when it was far advanced.
 - **1636** - much of the carving was executed.
 - **1637** - Jones made 2 designs for chimney breasts.
 - **1638** - final payment made to Wickes which marks completion of the main building.
 - **1661** - the North side terrace was added.
-
- **Intention and function for the Queens House;** General initial function. At the outset the new building was required to fulfil the same function as the Tudor Gate-house that it was replacing, that is to span a public right of way.
 - Being formed of an 'H' it may have been perceived as belonging to the tradition of the 'devise' as a visual symbol. The most important characteristic of the 'devise' was an ingenuity of form and plan, as such they were often built as lodges or retreats. But although 'curious', the Queen's House did not belong with this tradition. The completed Queens House is thought to represent **not a transition** in architectural style but a **perfect embodiment of a change in fashion**, a move away from the medieval palace toward provision of an intimate, secluded space; now considered to be one of the most remarkable domestic buildings of its time in England.
 - The ideas and intention of Queen Anne and Henrietta Maria were of the greatest importance in evolving the design of the Queens House, but the needs of Queen Anne were different to those of Henrietta Maria for whom it was finished.
 - It was unfinished when Queen Anne died and this has led to conjecture as to the intended purpose, but it is thought that a dual function was intended - a place of reflection and retreat, and to serve a ceremonial role as an entertainment suite.
 - Its intended purpose changed during the course of its long period of construction and decoration and for Henrietta Maria's it was a secret house where she could retire comfortably for extended periods.
 - Paradoxically, while the new grander route into the building via a stepped terrace is in keeping with Anne's intended desire to combine public and private uses in her house, it is not so appropriate for Henrietta to use it as a private retreat.

References

- http://www.encyclopedia.com/topic/Inigo_Jones.aspx



Canaletto (Giovanni Antonio Canal) *A View of Greenwich from the River* c.1750–2, Tate Britain

- The old palace was demolished in order to build the **Greenwich Hospital (1692-1869)**, a hospital for disabled sailors of the Royal Navy created by Mary II. The King Charles wing formed part of the new hospital which was remodelled by **Sir Christopher Wren and Nicholas Hawksmoor** and **later completed by Sir John Vanbrugh** to Wren's original design. It is now the **Old Royal Naval College**.
- An early controversy arose when it emerged that the original plans for the hospital would have **blocked the riverside view** from the Queen's House. Queen Mary II therefore ordered that the **buildings be split**, providing an avenue leading from the river through the hospital grounds up to the Queen's House and Greenwich Hill beyond. This gave the hospital its distinctive look, with its buildings arranged in a number of quadrants. Its four main buildings (the "Courts") are bisected north-south by a Grand Square and processional route, and east-west by an internal road from the East Gate (and gate-house) to the West Gate (and gate-house) by Greenwich Market in Greenwich town centre. The Grand Square and processional route running north-south maintained access to, and a river view from, the Queen's House and Greenwich Park beyond.
- Canaletto *A View of Greenwich from the River* about 1750. This view of the riverfront at Greenwich, with the Royal Naval Hospital and the Queen's House beyond, is almost the **only one of his London views which is little altered today**.
- The road through the Queen's House was re-sited further north in 1697-9 and the walls abutting the Queens House became redundant but contained the deer in the park. The park was opened to the public in **1705**.

Notes

- Tate website:

- When Canaletto arrived in England, in 1746, he was already well known as 'the famous painter of views of Venice'. He transposed this taste for topography to views of England, especially of London. He stayed in England for nearly a decade, his presence raising the status of landscape painting here.



J. M. W. Turner (1775-1851). *London from Greenwich Park*, 1809, 902 x 120 cm. Tate Britain



The Queen's House North Front

- This is what it looks like today. The Queen's House still consists of two buildings joined by a first floor bridge but no longer across a road. The road was moved when the Greenwich Hospital was built and replaced by this colonnade of Tuscan columns.

Notes

- **North Façade.** The house measures 115' in length on North and South sides. 117' in length, East and West sides. The north facade is of two storey elevation over a basement storey. It is composed of 3 bays. This effect is created by a slight projection of the middle portion, which also marks out the width of the Great hall. The two outer bays have 2 window openings each side making 7 windows in all at each level. In the original design the sill-line of the ground floor windows of the rooms on either side of the Hall was higher than now. They had mullioned and transomed window frames glazed with lead lights.
- The 7 windows on the first floor have moulded stone sills and architraves. Cornices rest directly on the architrave at the heads. The middle window is semi-circular in shape; above it is a marble tablet with the inscription 'HENRICA MARIA REGINA 1635' engraved into it. The 4 outer windows have one voussoir on either side of a projecting keystone.
- On the first floor, iron balconies projected in front of the flanking windows, these added to the charm of the piano nobile. From the North front could also be seen the corniced roof of an octagonal lantern that rose above the interior circular stairs.
- Positioned centrally, between a curving flight of steps is a semi-circular headed doorway of rusticated stone with architrave and key stone that leads straight to the cellars through a second doorway under the main wall of the house. This basement is brick-vaulted and runs the full length of the building. It is possible that it was initially left unfinished, and then relegated as a storage area when the building was commissioned in the 1630s. It should be noted that the circular tulip stair began at ground floor level. Therefore there was no internal stairway from the basement to the ground floor. It may be thought that

the entry to the ground floor was intended by way of a stone or wooden external staircase rising from the garden in straight flights to either side of the entrance door. There are no traces of these stairs which may have been wooden constructions.

- The original conformation of the steps seemed imitative of Pratolino. When built, they curved round to face each other, framing the door into the basement, but are now in horseshoe form.
- An Ionic entablature with balustraded parapet crowns the facade of the North.
- **North building The Great Hall.** The Great Hall functioned as grand reception area for those entering, before climbing the Tulip stairs to the piano nobile and as such provides a centre-piece of the Queen's House. (It should be noted that an equivalently grand single-story hall was also intended for Anne of Denmark).
- The form it takes is of a 40' cube occupying 2 storeys reflecting Jones enthusiasm for the cube and double cube rooms. It has a cantilevered gallery at first floor level that surrounds the hall. Details of the brackets and balusters closely resemble those of the gallery of the Banqueting Hall at Whitehall. Wooden brackets resemble the masque stage sets for 'Britannia Triumphans' of 1638. The frieze and cornice of the Hall and the enriched beams of the ceiling are of pine. The floor, laid by Nicholas Stone and Gabriel Stacey in 1636-7 is of black and white marble. When finished in 1630s the Queen's House ceiling and gallery were painted white with gilded enrichment.
- **Great Hall Ceiling Panels.** Ceiling panels were to be completed with paintings by **Orazio Gentileschi** who came to London in 1626 at the invitation of Charles I. The decoration was comprised of nine canvasses of the *Allegory of Peace* and the *Arts under the English Crown* in celebration of Charles I reign (now in Marlborough House).
- In the south wall of the gallery are two windows looking on to the roadway and a central doorway framed in Portland stone. The four doorways in the side walls are finished with stone architraves and entablatures. In the middle of the south wall is a semi-dome crowning an apse, within which are steps leading to the middle salon built under the bridge when the roadway was diverted.
- A chief function of the Great Hall was as sculpture gallery. In 1638-9 workmen were employed to prepare settings for antique statues. Zachary Taylor made 10 carved pedestals to receive marble statues. John Hooker was paid to turn 15 great pedestals of olive timbers with bases and capitals at the same time.
- The statues were brought to Greenwich from other palaces, some from Oatlands. Some were from the former Gonzaga collection from Mantua.
- The finest works included Bacchus and Sabena, Adonis, Apollo, Perseus, Diana, Jupiter and Venus.
- The most important sculpture to be housed in the niche of the Great Hall was by Gianlorenzo Bernini; a bust of Charles I. Van Dyck's triple portrait is believed to have provided the model. The original was destroyed by the Whitehall fire of 1698.
- **Tulip Staircase.** The Great Hall provides access to the tulip staircase. This was the first geometric, self-supporting spiral stair to be built in Britain, a departure from masonry design. It is thought to be modelled on one by Palladio. Jones would have been familiar with precedents at Andrea Palladio's Convento della Carita. The stairs were completed c1635 at the height of the European tulip craze. The stairs are continued beyond the first

floor to the polygonal turret which accessed the leads. It has a continuous balustrade of wrought iron of remarkable beauty consisting of square vertical bars separating scrolls bearing leaves and tulip flowers with double scrolls on the landings. (The extension to the basement is 19c).

- **Bedchamber 1st floor west side N. Front.** If completed the Queen's bedchamber would have been distinguished as one of the most magnificent of the decorative schemes devised by Inigo Jones and Henrietta Maria; embodying in permanent form the legend of choice of the Caroline Court - Cupid and Psyche. Mottoes and angles of the ceiling spell out an appropriate, idealised message for a Stuart bed chamber. 'Mutual fruitfulness, the hope of the state burns forever with pure fragrance'. A theme central to divinely ordained rulers of a perfect state.
- All paintings are intact except the central panel. in 1637 Guido Reni was to design a symbolic work for the bed-chamber. First choice of subject was Cephalus and Aurora but as it depicted a rape it was thought unsuitable. Second choice was Bacchus and Ariadne. The central panel now contains an Aurora - painter uncertain.
- The ceiling coving was painted by either John de Critz or Matthew Gooderick. It is thought to have been influenced by Caprarola and Palazzo Te.
- The anti-room leading from the bedchamber was thought to function as a private chapel for Henrietta Maria, a practicing Catholic.
- **Queens withdrawing room - East side North front.** This room would have embodied in permanent form the legend of the Caroline Court - Cupid and Psyche and was one of the most richly ornamented rooms in the house.
- Painter likely to have been Jakob Jordaens; the intention was for 22 paintings to cover ceiling and walls but only 8 were completed; they were installed in the early 1640s.
- Letters that passed between England and the Netherlands in 1639 and 1640 indicated that some of the ceiling panels might be painted by Rubens with cupids holding garlands of roses.
- The room was already richly hung with paintings e.g. Gentileschi's *Lot and his Daughters* (since moved to the great Hall.) Artemisia's *Tarquin and Lucretia*. Van Dyck's portrait of the *Archduchess Isabella* and a large Flora.
- **Chimney piece, possibly for the Queen's Bedroom.** 17th century French design is evident in the chimney piece and overmantle of Henrietta Maria's house. Italian designs were not available due to the climate - no demand in Italy. Inigo Jones designed one in 1637 'for the room next to the back stairs' - likely to be the Queen's anti-room/chapel and another 'for Greenwich'. They come from 'Architectural book for Chimney's' by Jean Baret published in 1633. Another was for the bedchamber and another for the Cabinet room behind the tulip stairs.



- The Queen's House viewed from the foot of Observatory Hill, showing the original house (1635) and the additional wings linked by colonnades.
- The colonnade and buildings adjoining were built by Wren in 1715.
- Note the **plainness of Jones's design**. This is **austere Protestant classical** built during the same period as the theatrical and ornate Counter-Reformation High Baroque architecture in Italy.

Notes

- **South façade.** The south facade faces the open spaces of the park, in its design, Inigo Jones gave full play to his knowledge of Renaissance architecture. His notes allude to Scamozzi's villa Molini near Padua as a source of study for the park front. The south facade consists of 2 tiers; there is no basement storey but the 3 bay pattern seen on the North facade recurs.
- The ground floor has nine openings, a wide central doorway and two narrow windows on either side are grouped closely together. In the upper tier Jones has incorporated in his design a 5 bay Italian loggia using the Ionic order. It occupies the entire width of the central bay. This first floor loggia was almost certainly the first to appear in England. The loggia links the public to private, inner to outer, has a symbolic as well as architectural function.
- The central intercolumniation is widened to correspond with the doorway below. The bases of the columns rest on low plinth blocks. Between the columns are set stone balustrades and these balusters are repeated below the sills of the flanking windows of the facade. Above the entablature the balustraded parapet repeats the treatment of the north front.
- In 1708 lowering of sills of ground floor windows is more apparent than elsewhere. These windows now compete in importance as on the other fronts with the upper ones destroying the architectural function of the rusticated ground-floor walling - that of a

podium carrying the more elegant upper storey or piano nobile.

- **Facade E. and W.** The East and West elevations are similar to the North in general line, a slightly projecting centre embracing 3 windows, flanked by 2 windows on either side. Before the addition of the Doric colonnades, the East and West fronts showed as the ends of 2 ranges of building projecting 45' in front of the segmental arch of the bridge.
- **Roofs.** The roofs are lead covered flats. Chimney stacks brick rendered and have recessed angles.
- **Building materials.** The house is built of brick, faced with rusticated stone up to first floor level on the N. and S. sides with corresponding rustication in the brick-facing of the E. and W. sides and the elevations to the roadway. Above the string-course all external walls are of plain brickwork. Window dressings and main cornice are of stone. Above the cornice the parapet is formed of a stone balustrade on the two main facades. The plinth is of Kentish Rag, the main facing of Portland Stone. The retaining wall of the terrace is faced with Portland stone and has a double offset at the bottom - now partially buried.
- The brick facing was at first covered with a thin coating of lime lined-out with stone jointing. This made the house appear of a startling whiteness.
- **Interior. Utility rooms.** In the first phase of construction the Queens House would not need kitchen and utility rooms since these were in adjacent buildings.



Photograph Queen's Chapel, Marlborough Road, copyright Basher Eyre, 2013
 Interior of Queens Chapel, Marlborough Road, photograph copyright Historic England, commissioned by Princess Alexandra of Denmark, wife of the future Edward VII who lived there from 1863 until 1901.

- A less well known work by Inigo Jones is The German Chapel or Queen's Chapel, part of St James's Palace. It was designed built between 1623 and 1625 and was an integral part of St James's Palace but it was separated from the palace when Marlborough Road was constructed.
- It was **completed in 1627**, has a **coffered barrel vault** derived from **imperial Roman architecture**; it was Jones's first design for a church and the **first church** structure in England in the **classical style**.

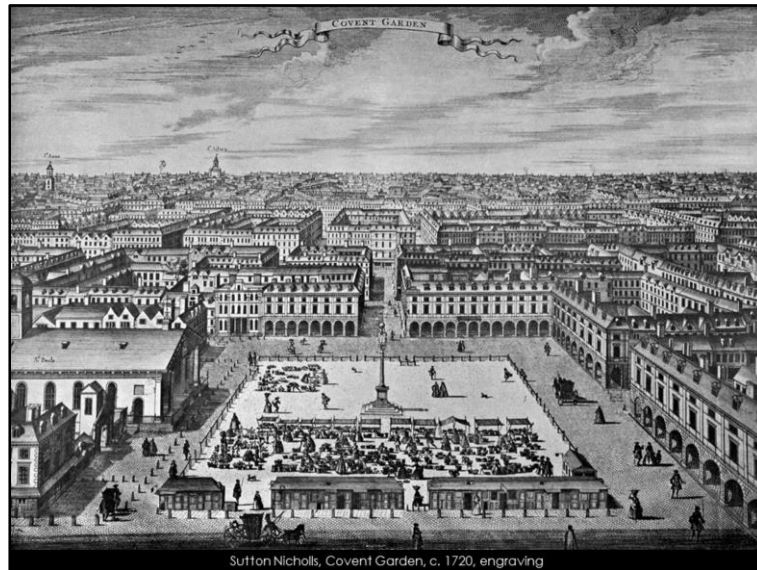
Notes

- In 1623, Charles I (then Prince of Wales) travelled to Spain to woo the late King of Spain's daughter, the Infanta Maria. Inigo Jones was commissioned to build a chapel at St James's Palace for the Infanta.
- Charles arrived home after seven months, with the gift of two Titians and a realisation that the marriage would never happen. The Chapel was used after he married 16-year-old Princess Henrietta Maria, by proxy in the porch of Nôtre Dame cathedral (as the Protestant ambassadors could not enter for the nuptial Mass) on May 1, 1625, less than five weeks after his accession to the throne.
- Henrietta Maria left London with the King in 1642, but she was to return two decades later, after the Restoration, when she became a friend of her daughter-in-law, Catherine of Braganza.
- The Anglo-Portuguese Treaty of 1661 was made for the marriage of Charles II and Catherine of Braganza, and states that "Her Majesty and whole Family shall enjoy the free exercise of the Roman Catholic religion, and to that purpose shall have a Chapel, or some

other place, set apart for the exercise thereof". It is still in force. After the flight of her brother-in-law James II in 1688, Catherine remained in England, but the new king, William, turned over the Queen's Chapel to use by foreign Protestant congregations. The treaty allowing Catholic worship in this royal chapel remained in force and was periodically invoked because it also reaffirmed a military alliance between Britain and Portugal, first sealed by the Treaty of Windsor in 1373. In 1943, Churchill looked to the 1661 treaty to ensure that Portugal allowed British use of the Azores, and in 1982 a similar appeal was made during the Falklands War.

References

David Baldwin, *Royal Prayer*



Sutton Nicholls, Covent Garden, c. 1720, engraving

The Shakespear Tavern was in the northeast corner of the square (centre right), alongside the premises of infamous brothel-keepers like Jane Douglas.

- Finally, in my list of six, is one of his best known structures – **Covent Garden**.
- The **4th Earl of Bedford** owned the area and commissioned Inigo Jones to build some fine houses to attract wealthy tenants. Jones designed the Italianate arcaded square along with the church of St Paul's. The design of the square was **new to London**, and had a significant influence on **modern town planning**, acting as the prototype for the laying-out of new estates as London grew.
- A small open-air **fruit and vegetable market** had developed on the south side of the fashionable square **by 1654**.
- The houses on the north side were the first terrace houses in London designed for the wealthy. As there was no space to stable the horses Jones **invented the mews**, a road behind the houses for the stables. This is now Floral Street.

Covent Garden

- Jones was in charge of approving new developments in London and approved the Earl of Bedford's plan subject to a **fine of £2,000** because the regulations stated that all houses must be constructed on the foundations of a previous house. The Earl later constructed many small houses around the Square without permission and was fined an additional £2,000.
- In 1630 Jones was commissioned by the 4th Earl of Bedford, Francis Russell, to design a row of town houses followed by St Paul's church ('the Actor's church') in 1631 and a large square. The large square or piazza was laid out in 1630 and was the first in London. Originally it was a flat open area surrounded by low railings.



St Paul's, Covent Garden (Inigo Jones, 1631-33; renovated by Thomas Hardwick, 1788; altered by William Butterfield, 1871).

- In 1631, he became associated with a city planning project in the Covent Garden district of London and designed St. Paul's Church. The church, which still exists in a restored condition, is in the form of an austere classical temple with a deep portico and severe Tuscan columns.
- St Paul's was the **first entirely new** church to be built in London since the reformation. The design of the church, and the layout of the square, has been **attributed to Inigo Jones** since the seventeenth century, although firm documentary evidence is lacking.
- The church was part of the development of the square and according to an often repeated story, recorded by Horace Walpole, the Earl of Bedford asked Jones to design a simple church "**not much better than a barn**", to which the architect replied "**Then you shall have the handsomest barn in England**". It is not clear if the Earl of Bedford was trying to save money or looking for a simple design acceptable to Puritan tastes. Probably the former.

Notes

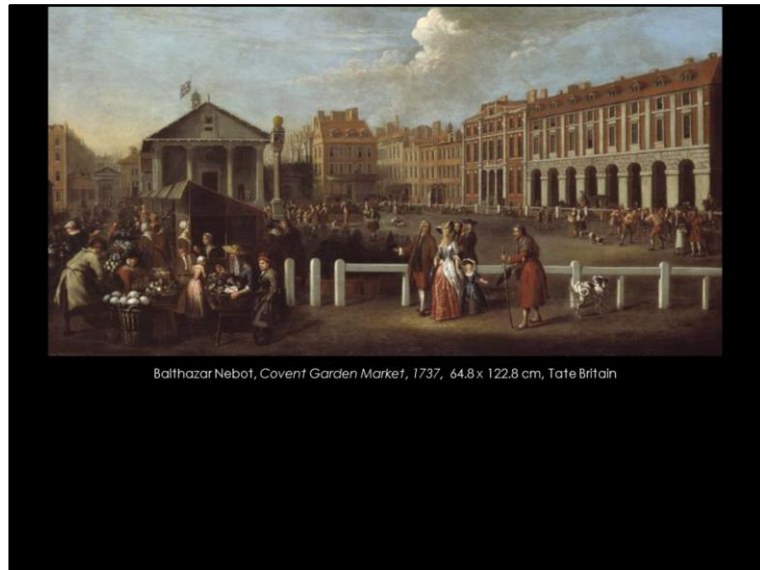
- Known as "The Actors' Church." Despite its size, hundreds had to be turned away when John Wesley preached here; great artists of all kinds have been associated with it. J. M. W. Turner and W. S. Gilbert are among those who were baptised here, and Grinling Gibbons and Ellen Terry are among those buried here. The church's portico was used as part of the setting for the film of Shaw's *Pygmalion*. Curiously, the entry beneath the portico is never used, because the altar is placed on the east wall behind it.
- In 1630, the fourth Earl of Bedford was given permission to demolish buildings on an area of land he owned north of the Strand, and redevelop it. The result was the Covent Garden Piazza, the first formal square in London. The new buildings were classical in character. At

the west end was a church, linked to two identical houses. The south side was left open.

- Work on the church was completed in 1633, at a cost of to Bedford estate of **£4,886**, but it was not consecrated until 1638 due to a dispute between the earl and the vicar of St Martin-in-the-Fields.
- Originally Jones planned for the entrance in the east from the Square and the altar at the west end but the traditional Bishop Laud would not agree and the church was turned in the traditional direction so the entrance is from the west.
- In 1789 there was a major restoration of the church, under the direction of the architect Thomas Hardwick. Six years later, in September **1795**, the church was **burnt out** by a fire, accidentally started by workmen on the roof. A survey of the damage found that the outer walls were still structurally sound, but that the portico would have to be reconstructed. It is unclear whether this was in fact done. The parish records were saved, as was the pulpit — the work of Grinling Gibbons. It is unclear how much of Jones's design remains although it is thought the **columns are original**, the rest is Georgian or Victorian.
- The first known victim of the 1665–1666 outbreak of the Plague in England, Margaret Pountney, was buried in the churchyard on 12 April 1665.

Architecture

- The building is described by John Summerson as "**a study in the strictly Vitruvian Tuscan Order**". It has been seen as a work of **deliberate primitivism**: the Tuscan order is associated by Palladio with **agricultural buildings**.
- There were originally **three doorways** behind the portico; the middle one, which survives, was built as a **false door** as the interior wall behind it is occupied by the altar. The main entrance to the church is through the plainer west front, which has a pediment, but no portico.
- William Prynne, writing in 1638 said that it was originally intended to have the altar at the west end, but pressure from the church hierarchy led to the imposition of the traditional orientation.
- The earliest existing detailed description, dating from 1708, says that the exterior was not of bare brick, but rendered with **stucco**. In 1789 it was decided to case the walls in **Portland stone** as part of a major programme of renovation, which Thomas Hardwick was chosen to supervise. When Hardwick's stone facing was removed from the church in 1888; it was found to be a thin covering less than three inches thick, poorly bonded to the brick. The building was then reclad in the present unrendered red brick.
- There were originally **six or seven steps** leading up to the portico, but these disappeared as the level of the Piazza was raised gradually over the years. By 1823 there were only two steps visible, and none by 1887.
- The level was raised further during alterations by William Butterfield in 1871–2. The church was built without galleries, but they were soon added on three sides. Hardwick included them in his rebuilding, and the western one remains today.

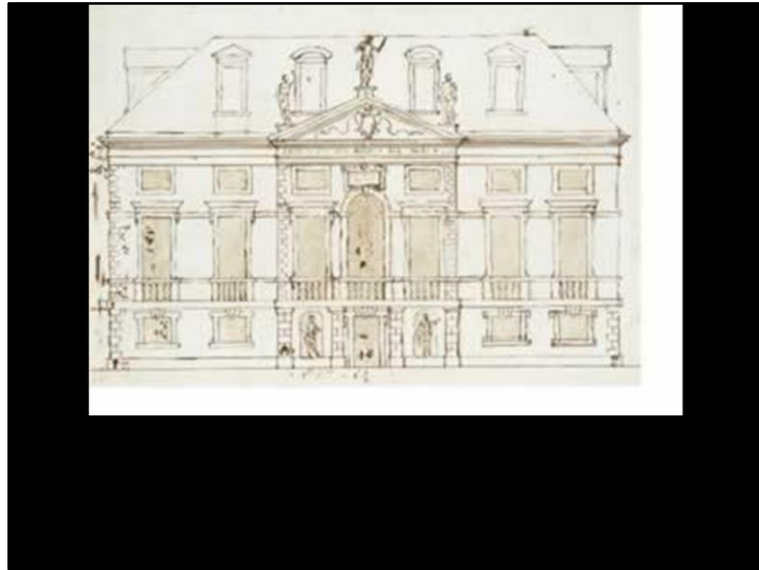


Balthazar Nebot, *Covent Garden Market*, 1737, 64.8 x 122.8 cm, Tate Britain
Covent Garden piazza and market in 1737, looking west towards St Paul's Church

- Covent Garden went **downhill socially in the eighteenth century**. *Harris's List of Covent Garden Ladies*, published from **1757 to 1795**, was an annual directory of prostitutes then working in Georgian London. A small, attractive pocketbook, it was printed and published in Covent Garden, and sold for two shillings and sixpence. A contemporary report of 1791 estimates that it sold about 8,000 copies annually.
- **None of Jones's houses remain** but part of the north side of the square was reconstructed in 1877-79 as Bedford Chambers by William Cubitt to a design by Henry Clutton.
- The **market hall building** in the middle was built in **1830**.
- The **Royal Opera House** was constructed as the '**Theatre Royal**' in **1732** to a design by Edward Shepherd. The **façade, foyer and auditorium** were designed by **Edward Barry in 1858** but the rest dates from the **1990s**. The current building is the **third on the site** following **fires in 1808 and 1857**. It seats 2,268 people.

Notes

- The painting was first in the possession of Lord Dover, whose executors sold it to the National Gallery on 25 May 1895. It was transferred to the Tate Gallery in 1955.
- Inscriptions "B. Nebot. F. 1737" along the edge of the market-woman's stool on the left of the rails



Sir Fawke Greville, Chatsworth, Jones design (note the flag at the top, an indicator of a Jones design) with voussoir windows. The first floor (the piano nobile) often has projecting balustrade from the Italian tradition and this is used by Jones.

- There are drawings by Jones, April 1618, of voussoir windows from Serlio that he is trying to improve by changing the exact position and angle of the voussoirs.
- Newmarket, lodgings for the Prince of Wales.
- Built in 1619 but not entirely to Jones design. He was working on it just before the Banqueting House burned down. It was demolished in 1650. Its design is like the Villa Capra Vicenza by Palladio but closer to the Palazzo Trissino by Scamozzi.
- Compare to Hatfield House, a Jacobean House. Jones has a unity of design. (The loggia at Hatfield may have actually been by Jones as a payment is recorded). The hipped roof is by Jones. Note the quoins of Hatfield House.
- We have a second design that we believe is closer to the design used. In it he has removed the classical columns. He is finding his feet and is more confident at this stage. He has added dormer windows suggesting a gallery to view Newmarket and the races. This shows his maturity as a designer (see page 49 Summerson).



59-60 Lincoln's Inn Fields, Lindsey House, 1882, photograph, Museum of London

59-60 Lincoln's Inn Fields, Lindsey House, 1882, photograph, Museum of London

- The first is **Lindsey House**, 59-60 Lincoln's Inn Fields, which is possibly by Inigo Jones although John Summerson later believed it was by Nicholas Stone.

Notes

- Lincoln's Inn Fields, Lindsey House, 1882. This photograph was commissioned by the Society for Photographing Relics of Old London to form part of a permanent visual record of historic buildings threatened with alteration or possible demolition in the 1870s and 1880s. Lincoln's Inn Fields is the largest public square in London. It was laid out in part by Inigo Jones in the early 17th century and was opened to the public in 1895 after its acquisition by the London County Council. The building shown here was threatened with demolition to make way for the London County Council's Kingsway scheme but was reprieved as the result of protests including those from the Society for the Protection of Ancient Buildings



Hatfield House

References Palladio, Basilica Vicenza

- The present Jacobean house was built in **1611** by **Robert Cecil**, First Earl of Salisbury and Chief Minister to King James I and has been the home of the Cecil family ever since. It is a prime example of Jacobean architecture. The loggia may be by Jones as a payment is recorded. The hipped roof is by Jones.
- In 1609, Inigo Jones was a consultant and made small modifications to Hatfield House. Building work had started in 1607. The south front of Hatfield shows a resemblance in its design to that of Jones' original design for the New Exchange, with its arched loggia divided by pilasters, and central tower capped with a coat of arms (although at Hatfield the tower is only one bay wide and the New Exchange design has three bays).

Notes

- In **1610 Jones was appointed Surveyor of Works to Henry Prince of Wales** but **he didn't actually build anything**. There was great rivalry between the Italians (the Florentine Constantino De' Servi) and the French (Salomon de Caus, engineer and architect from Normandy) and Jones was the lowest paid and the least experienced.
- **Jones designed masques for Henry such as *Oberon's Palace* (1611, masque *Oberon*)**. Aspects of the design can be traced back to James I 1604 triumphal arches into London. Bramante's Tempietto is also an inspiration and Serlio's designs. Serlio had already been used by Jacobean designers from the mid-16th century.
- **In 1612 Henry died** and in **1613 Jones went to Heidelberg** in the escort with Thomas Howard, Earl of Arundel, the most sophisticated connoisseur of the 17th century. Mytens portrait of the Earl of Arundel shows the gallery designed by Jones 1615-17 at Arundel House in the Strand and backing onto the Thames.

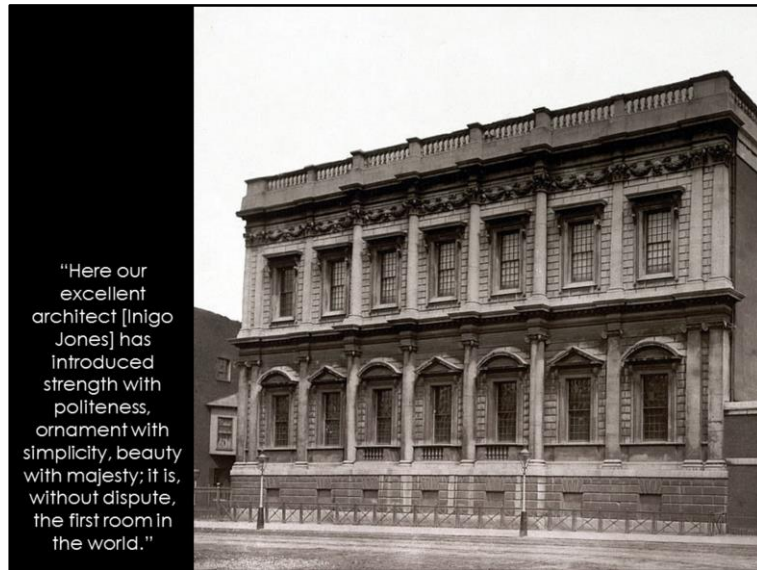


South front, Wilton House, 2005, photograph, copyright John Goodall

- The south front of Wilton House, near Salisbury was accredited to Inigo Jones but more recently it is considered the work of Isaac de Caus (or Caux) (1590-1648), a French landscape designer and architect who arrived in England in 1612. He carried on the work of his brother Salomon de Caus who had worked for Louis XIII and designed the gardens for the old Somerset House. Jones's involvement unclear as he was busy on the Queens House. Jones may have provided sketches for De Caus to follow and may have carried out final modifications as the original intention was that this would be one of two wings enclosing a vast parterre. Within a few years of its completion it was ravaged by fire in 1647 and Jones may have returned with John Webb (his former apprentice and nephew by marriage to Jones's niece) to carry on with the work and it is believed that they redesigned the interior of the seven state rooms although it is possible Webb carried out most of the design.

Notes

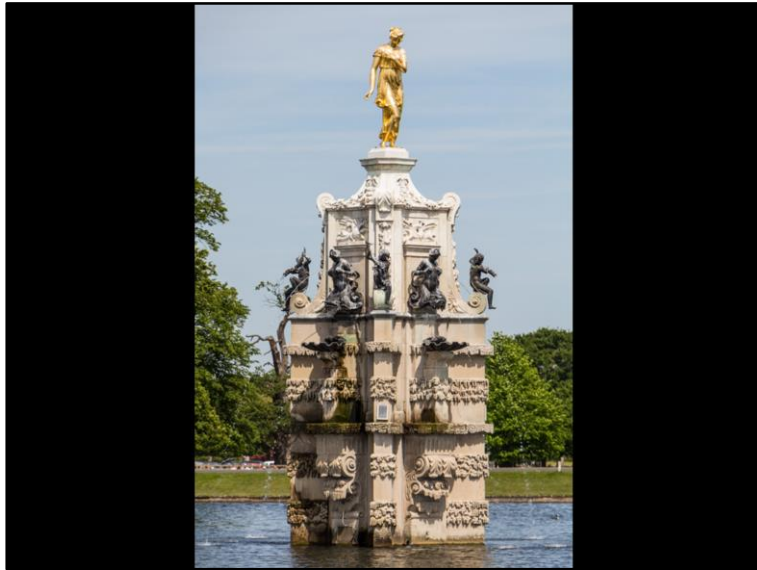
- The house was built by the 1st Earl of Pembroke in 1551. The south wing was built by the 4th Earl in 1630. The south front is in severe Palladian style, known at the time as 'Italian style'. The basement is rusticated and provides a platform for three balconies and a Venetian window in the centre. A Venetian window is a central light with semi-circular arch over and two other lights, one each side with pilasters (Sansovino used columns). The motif was first used by Donato Bramante and later Sebastiano Serlio (1475-1554).



- I would like to return briefly to the Banqueting House and read a quotation by one architect from the next generation, Colen Campbell (1676-1729), founder of the Georgian style,
 - "Here our excellent architect [Inigo Jones] has introduced **strength with politeness, ornament with simplicity, beauty with majesty**; it is, without dispute, **the first room in the world.**"
- Inigo Jones saw things clearly **unlike the Italians and the French** who added Baroque ornamentation and unlike **Christopher Wren's English Baroque** buildings. Jones's achievements were not fully realised for a hundred years but today are sadly forgotten.
- **Jones's message** to us is that **revolution** can be achieved by **returning to the basics** but **doing it right**. He wrote that his architecture was, "Solid proportionable according to the rules, **masculine and unaffected**".

Notes

- The eighteenth century Georgian age was the period during which the genius of Inigo Jones was really recognised.
- The English Baroque style of Christopher Wren and Vanbrugh was replaced by the plainer and simpler classical style of Palladio and Jones as seen, for example, in Lord Burlington's Chiswick House.
- Colen Campbell's main commissions were Burlington House, Piccadilly (1717), Houghton Hall, Norfolk (begun 1722 for Sir Robert Walpole) and Pembroke House, Whitehall (1723) which inspired Marble Hill, Twickenham.



Inigo Jones, 'Diana' Fountain, Bushy Park

- I have finished the six buildings but I had to mention a **local landmark**. It now seems likely, if not certain that Inigo Jones designed the **Diana fountain** in Bushy Park. It was originally designed for **Somerset House** in the Strand but was moved in 1713. There are differences, in **Jones's design** the figure of **Diana is nude** but is thought that the sculptor **Hubert Le Sueur** added the drapery for reasons of decorum. The lowest part of the fountain was added later.
- So next time you are **walking or driving through Bushy Park** remember one of the greatest British architects, **Inigo Jones**.

Notes

- The evidence for Jones as the designer is a drawing by Inigo Jones at Chatsworth that looks the same as the upper part.
- Originally created for Somerset House in the 1630s, and remodelled about 1690, the fountain has stood since 1713 in Bushy Park, and now forms a large traffic island in Chestnut Avenue.
- The bronze sculptures were originally commissioned by Charles I for Queen Henrietta Maria's garden at Somerset House in central London. The original design for the fountain was apparently by Inigo Jones, whose sketch drawing survives at Chatsworth House, showing figures recognizably the same as those in place today, but in a different arrangement and in a different stonework setting. The Somerset House base was lower, and the surrounding pool much smaller, enabling a much closer view of the figures than is possible today. The central figure is naked in the drawing, and parts of the design are closely copied from engravings of earlier fountains in Bologna and Augsburg.
- Close ups of nymphs showing the source of some of the waterjets. Waterjets are emerging from their nipples and various other places
- The execution of the gilt statue which forms the pinnacle of the tableaux has been

attributed to Hubert Le Sueur, and related to payments to him from the king. The other metal sculptures, which are still ungilded, have been attributed to his rival Francesco Fanelli, and also to Le Sueur; a mention by John Evelyn in 1662 gave the whole fountain to Fanelli, but most historians follow the Royal Parks in preferring the documented involvement of Le Sueur. Preparation of the site had begun in 1633–34

- The female figure on top of the fountain "has over her long life been known as Diana, Arethusa, Venus and even Proserpina", and recently "some younger visitors" take her for Diana, Princess of Wales. The **official view** is now firmly that she **represents Arethusa, a water nymph who fled Arcadia pursued by the river god Alpheus** and she appeared as a water fountain in the old island city of Syracuse, Sicily. The fountain continues to be known as the "Diana Fountain", and dissident views are still held by some parties.