
Art Appreciation lecture series 2022**Pomp and ceremony: The celebratory role in art**

Inigo Jones and the theatre of the Stuart court

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Lecture summary

In 1975 over a hundred designs for the costumes and scenery of the court masques of the Stuart monarchs James I and Charles I toured Australia and New Zealand. Best known as the architect who had introduced the classical language of Palladian architecture to England, this exhibition surprised many by showing how Jones' designs for the theatre also played a crucial role in transmitting the visual language of the Italian Renaissance more widely into English culture.

This lecture will focus on the period between 1605 to 1640, when Jones worked on many masques with the poet Ben Johnson. Artist and playwright constantly argued about what was the most important element in a masque, the written word or the visual spectacle. The many innovations credited to Jones in stage and costume design, including moveable scenery, the proscenium arch and mood lighting, transformed theatre production and paved the way for the early modern stage.

Slide list

1. Title slide
2. Façade of the Art Gallery of New South Wales with names in bronze below the entablature.
3. Frontispiece of *Michael Angelo Buonarroti* (1903) by Charles Holroyd.
4. Walter Liberty Vernon, *Design for the façade of the Art Gallery of NSW* 1907. National Art Archive, Art Gallery of New South Wales.
5. Walter Liberty Vernon, *Design for the façade and rear elevation of the Art Gallery of NSW* 1900. National Art Archive, Art Gallery of New South Wales.
6. View of the meeting point between Vernon's historic building and more recent additions.
7. Exterior and interior views of Inigo Jones' Banqueting Hall, Whitechapel, completed 1622.
8. Paul van Somer, *James I/VI* c. 1620, oil on canvas. The Royal Collection, London.
9. Broadside depicting the execution of Charles I, from *History of the birth, life and death of Charles Stuart*, 1649. British Library, London.

10. *St Bartholomew the Less, Smithfield, London* c.1780, engraving. Collection of the Wellcome Trust, London.
11. Contemporary interior of the church of St Benet's, Paul's Wharf, London.
12. Agostino Carracci *Portrait of Giovanni Gabrielli, called 'Il Sivello'* circa 1599. Engraving. Collection of the Art Gallery of New South Wales, Sydney.
13. Paul Van Somer, *Anne of Denmark and a Groom* 1617, oil on canvas. Royal Collection Trust
14. Isaac Oliver, *Anne of Denmark in Masque Costume* c.1610. Watercolour on vellum laid on card. Royal Collection Trust.
15. Advertisement for the Alexander McQueen exhibition *Mind, Mythos, Muse* at the National Gallery of Victoria.
16. Setting designed by Bernardo Buontalenti for the third intermedio from the 1589 Medici wedding: Apollo defeats the monster terrorizing Delos.
17. Performance of a Wayang Wong in the court at Yogyakarta. Photographs by Garrett Kam.
18. Composite image from Inigo Jones theatrical and costume designs.
19. Abraham van Blyenberch, *Benjamin Jonson*, oil on canvas, circa 1617. National Portrait Gallery, London.
20. Inigo Jones, costume design for a nymph in *The Masque of Blackness* 1605. Watercolour on paper. The Devonshire Collection, Chatsworth.
21. Inigo Jones, costume design for 'Masquer: A Daughter of the Morn' from *Love Freed from Ignorance and Folly* 1611. Pen and brown ink on paper. The Devonshire Collection, Chatsworth.
22. Inigo Jones, costume designs for 'Torchbearer: A fiery spirit' and 'Masquer Lord: A star' from *The Lords' Masque* 1613. Pen, ink and watercolour on paper. The Devonshire Collection, Chatsworth.
23. Daniel Mytens after Isaac Oliver, *Henry, Prince of Wales* c.1628. Oil on panel. Private collection and Inigo Jones costume for 'Oberon' for *Oberon, the Faery Prince* 1611, pen and ink on paper. The Devonshire Collection, Chatsworth.
24. Inigo Jones set design for 'Oberon' for *Oberon, the Faery Prince* 1611, pen and ink on paper. The Devonshire Collection, Chatsworth.
25. Unknown artist, *Anne of Denmark in mourning* c.1628. Oil on panel. National Portrait Gallery, London.
26. Pages from Inigo Jones's copy of Andrea Palladio's *I quattro libri dell'architettura*, 1601, with annotations by Inigo Jones. Worcester College, Oxford.
27. Pages from Inigo Jones' Roman sketchbook 1914. The Devonshire Collection, Chatsworth.

28. Inigo Jones set design for 'A maritime palace' for *Neptune's triumph for the returne of Albion* 1624, pen and ink on paper. The Devonshire Collection, Chatsworth.
29. Inigo Jones set design for 'A Roman atrium' for *Albions Triumph* 1632, pen and ink on paper. The Devonshire Collection, Chatsworth.
30. Inigo Jones set design for 'Night' for *Britannia Triumphans* 1638, pen and ink on paper. The Devonshire Collection, Chatsworth.
31. Inigo Jones set design for the backcloth for scene 1 of *Britannia Triumphans* 1638, pen and ink on paper. The Devonshire Collection, Chatsworth.
32. Adam Elsheimer, *The flight into Egypt* c.1609, oil on copper. Collection of the Alte Pinakothek, Munich.
33. *Portrait of Inigo Jones* c.1650, engraved by Robert von Voerst after Anthony van Dyck. Collection of the National Gallery of Victoria, Melbourne. Anthony van Dyck, *Portrait of Inigo Jones* 1632-36, chalk and ink on paper. Collection of the Duke of Devonshire, Chatsworth
34. Anthony van Dyck, *Portrait of Inigo Jones* 1630s, oil on canvas. Collection of the Hermitage Museum, St Petersburg, acquired by Catherine the Great in 1779 from the R. Walpole collection, Houghton Hall, England. William Hogarth, *Portrait of Inigo Jones* 1757-58, oil on canvas. Collection of the National Maritime Museum, Greenwich

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