

INIGO JONES

THE ARCHITECT OF KINGS



VAUGHAN HART

Inigo Jones The Architect Of Kings Studies In British Art

J. L. Heilbron



Inigo Jones The Architect Of Kings Studies In British Art:

Inigo Jones Vaughan Hart, 2011 Inigo Jones 1573 1652 is widely acknowledged to have been England's most important architect. As court designer to the Stuart kings James I and Charles I, he is credited with introducing the classical language of architecture to the country. He famously traveled to Italy and studied firsthand the buildings of the Italian masters, particularly admiring those by Andrea Palladio. Much less well known is the profound influence of native British arts and crafts on Jones's architecture. Likewise, his hostility to the more opulent forms of Italian architecture he saw on his travels has largely gone unnoted. This book examines both of these overlooked issues. Vaughan Hart identifies well-established links between the classical column and the crown prior to Jones in early Stuart masques, processions, heraldry, paintings, and poems. He goes on to discuss Jones's preference for a masculine and unaffected architecture, demonstrating that this plain style was consistent with the Puritan artistic sensitivities of Stuart England. For the first time, the work of Inigo Jones is understood in its national, religious, and political context. Published for the Paul Mellon Centre for Studies in British Art. *A Cultural History of Furniture in the Age of Enlightenment* Sylvain Cordier, Christina M. Anderson, Laura Houliston, 2022-02-24 The 18th century saw the height of court culture in Europe as well as the beginnings of its demise with conflicts such as the American and French Revolutions. The Scientific Revolution, which had begun in the preceding centuries, also ushered in a new intellectual era which advocated the use of reason to effect change in government and to advance progress in society. For furniture, this meant ever higher standards of luxury in the designs, techniques, and materials utilized for the best pieces, and more structure and specialization in the furniture-making process itself. Furniture also came into its own during this period as a collectable work of art on its own merits. Drawing upon a wealth of visual and textual sources, this volume of *A Cultural History of Furniture* presents essays that examine key characteristics of the furniture of the period on the themes of design and motifs, makers, making, and materials, types, and uses, the domestic setting, the public setting, exhibition and display, furniture and architecture, visual representations, and verbal representations. **Politics and the English Country House, 1688-1800** Joan Coutu, Jon Stobart, Peter N. Lindfield, 2023-02-15 Politics has always been at the heart of the English country house in its design and construction as well as in the activities and experiences of those who lived in and visited these places. As Britain moved from an agrarian to an imperial economy over the course of the eighteenth century, the home mirrored the social change experienced in the public sphere. This collection focuses on the relationship between the country house and the mutable nature of British politics in the eighteenth century. Essays explore the country house as a stage for politicking, a vehicle for political advancement, a symbol of party allegiance or political values, and a setting for appropriate lifestyles. Initially the exclusive purview of the landed aristocracy, politics increasingly came to be played out in the open, augmented by the emergence of career politicians, usually untitled members of the patriciate, and men of new money, much of it created on Caribbean plantations or in the employ of the East India Company. *Politics and the English Country House, 1688-1800* reveals

how during this period of profound change the country house remained a constant The country house was the definitive tangible manifestation of social standing and for the political class owning one became almost an imperative In its consideration of the country house as lived and spatial experience as an aesthetic and symbolic object and as an economic engine this book offers a new perspective on the complexity of political meaning embedded in the eighteenth century country house and on ourselves as active recipients and interpreters of its various narratives more than two centuries later

Britain and the Continent 1660–1727 Christina Strunck, 2021-10-04 This monograph examines the most prestigious political paintings created in Britain during the High Baroque age It investigates a period characterized by numerous social political and religious crises in the years between the restoration of the Stuart monarchy 1660 and the death of the first British monarch from the House of Hanover 1727 On the basis of hitherto unpublished documents the book elucidates the creation and reception of nine major commissions that involved the court private aristocratic patrons and or civic institutions The ground breaking new interpretations of these works focus on strategies of conflict resolution the creation of shared cultural memories processes of cultural translation the performative context of the murals and the interaction of painted images and architectural spaces

The Ashgate Research Companion to The Sidneys, 1500-1700 Michael G. Brennan, Mary Ellen Lamb, 2017-03-16 Few families have contributed as much to English history and literature indeed to the arts generally as the Sidney family This two volume Ashgate Research Companion assesses the current state of scholarship on family members and their impact as historical and literary figures in the period 1500 1700 Volume 1 Lives begins with an overview of the Sidneys and politics providing some links to court events entertainments literature and patronage The volume gives biographies to prominent high profile Sidney women and men as well as sections assessing the influence of the family in the areas of the English court international politics patronage religion public entertainment the visual arts and music The focus of the second volume is the literary contributions of Sir Philip Sidney Mary Sidney Herbert Countess of Pembroke Lady Mary Wroth Robert Sidney Earl of Leicester and William Herbert Earl of Pembroke

Early Modern Spectatorship Ronald Huebert, David McNeil, 2019-06-30 What did it mean to be a spectator during the lifetime of Shakespeare or of Aphra Behn In Early Modern Spectatorship contributors use the idea of spectatorship to reinterpret canonical early modern texts and bring visibility to relatively unknown works While many early modern spectacles were designed to influence those who watched the very presence of spectators and their behaviour could alter the conduct and the meaning of the event itself In the case of public executions for example audiences could both observe and be observed by the executioner and the condemned Drawing on work in the digital humanities and theories of cultural spectacle these essays discuss subjects as various as the death of Desdemona in Othello John Donne s religious orientation Ned Ward s descriptions of London and Louis Laguerre s murals painted for the residences of English aristocrats A lucid exploration of subtle questions Early Modern Spectatorship identifies imagines and describes the spectator s experience in early modern culture

A Global History of Architecture Francis D. K. Ching, Mark M. Jarzombek, Vikramaditya Prakash, 2017-03-23 A GLOBAL HISTORY OF ARCHITECTURE NOW FEATURING ADDITIONAL COVERAGE OF CONTEMPORARY GLOBAL ARCHITECTURE AND MORE SUPERB DRAWINGS BY FRANCIS D K CHING The book that forever changed the way architectural history is viewed taught and studied A Global History of Architecture examines 5 000 years of the built environment Spanning from 3 500 BCE to the present and organized along a global timeline this unique guide was written by experts in their fields who emphasize the connections contrasts and influences of architectural movements throughout history and around the world Fully updated and revised to reflect current scholarship this Third Edition features expanded chapter introductions that set the stage for a global view as well as An expanded section on contemporary global architecture More coverage of non Western cultures particularly South Asia South East Asia Pre Columbian America and Africa New drawings and maps by the iconic Francis D K Ching as well as more stunning photographs An updated companion website with digital learning tools and Google Earth™ mapping service coordinates that make it easier to find sites Art and architecture enthusiasts and anyone interested in architectural history will have 5 000 years of the built environment perpetually at their fingertips with A Global History of Architecture Third Edition *Inigo Jones and the European Classicist Tradition* Giles Worsley, 2007 An examination of Inigo Jones's work within the context of the European early seventeenth century classicist movement Includes a broad survey of contemporary architecture in Italy Germany France and the Netherlands as well as a close examination of Jones's buildings **Performing National Identity**, 2008-01-01 National identity is not some naturally given or metaphysically sanctioned racial or territorial essence that only needs to be conceptualised or spelt out in discursive texts it emerges from takes shape in and is constantly defined and redefined in individual and collective performances It is in performances ranging from the scenarios of everyday interactions to cultural performances such as pageants festivals political manifestations or sports to the artistic performances of music dance theatre literature the visual and culinary arts and more recent media that cultural identity and a sense of nationhood are fashioned National identity is not an essence one is born with but something acquired in and through performances Particularly important here are intercultural performances and transactions and that not only in a colonial and postcolonial dimension where such performative aspects have already been considered but also in inner European transactions Englishness or Britishness and Italianity the subject of this anthology are staged both within each culture and more importantly in joint performances of difference across cultural borders Performing difference highlights differences that make a difference it draws a line between self and other boundary lines that are however constantly being redrawn and renegotiated and remain instable and shifting *The Lives of the Most Eminent British Painters, Sculptors, and Architects* Allan Cunningham, 1862 **The Lives of the Most Eminent British Painters, Sculptors and Architects by Allan Cunningham**, 1831 **The Lives of the Most Eminent British Painters, Sculptors, and Architects**, 4 Allan Cunningham, 1831 *The Antiquary* Kelsey Jackson Williams, 2016-07-28 John Aubrey

1626 1697 antiquary natural philosopher and virtuoso is best remembered today for his Brief Lives biographies of his contemporaries filled with luminous detail which have been mined for anecdotes by generations of scholars However Aubrey was much more than merely the hand behind an invaluable source of biographical material he was also the author of thousands of pages of manuscript notebooks covering everything from the origins of Stonehenge to the evolution of folklore Kelsey Jackson Williams explores these manuscripts in full for the first time and in doing so illuminates the intricacies of Aubrey's investigations into Britain's past The Antiquary is both a major new study of an important early modern writer and a significant intervention in the developing historiography of antiquarianism It discusses the key aspects of Aubrey's work in a series of linked chapters on archaeology architecture biography folklore and philology concluding with a revisionist interpretation of Aubrey's antiquarian writings While covering a wide variety of scholarly territory it remains rooted in the common thread of Aubrey's own intellectual development and the continual interaction between his texts as he studied discovered revised and rewrote them across four decades Its conclusions not only substantially reshape our understanding of Aubrey and his works but also provide new understandings of the methodologies ambitions and achievements of antiquarianism across early modern Europe *Journal of the Royal Institute of British Architects* ,1928 The birth of modern London ,2021-02-23 The period 1660 1720 saw the foundation of modern London The city was transformed post Fire from a tight warren of medieval timber framed buildings into a vastly expanded regularised landscape of brick houses laid out in squares and spacious streets This work for the first time examines in detail the building boom and the speculative developers who created that landscape It offers a wealth of new information on their working practices the role of craftsmen and the design thinking which led to the creation of a new prototype for English housing The book concentrates on the mass produced houses of the middling sort which saw the adoption of classicism on a large scale in this country for the first time McKellar shows however that the new city maintained a surprising degree of continuity with existing patterns of urban used and traditional architecture The book presents the late seventeenth and the early eighteenth century as a distinct phase in London's architectural development and offers a radical reinterpretations of the adoption of Renaissance styles and ideas at the level of the everyday challenging conventional interpretations of their use and reception in this country

Contemporary Architects Muriel Emanuel,2016-01-23 **Information, Institutions, and Local Government in England, 1550-1700** Paul Griffiths,2024 Investigates the reasons for and consequences of the wide scale changes to the nature of local government in early modern England a shift from open to closed management of a host of problems from the representation of authority itself to treatment of every kind of local disorder from petty crime and poverty to dirty streets The British Architect ,1901 **Aesthetic Science** Alexander Wragge-Morley,2020-04-17 The scientists affiliated with the early Royal Society of London have long been regarded as forerunners of modern empiricism rejecting the symbolic and moral goals of Renaissance natural history in favor of plainly representing the world as it really was In Aesthetic Science

Alexander Wragge Morley challenges this interpretation by arguing that key figures such as John Ray Robert Boyle Nehemiah Grew Robert Hooke and Thomas Willis saw the study of nature as an aesthetic project To show how early modern naturalists conceived of the interplay between sensory experience and the production of knowledge Aesthetic Science explores natural historical and anatomical works of the Royal Society through the lens of the aesthetic By underscoring the importance of subjective experience to the communication of knowledge about nature Wragge Morley offers a groundbreaking reconsideration of scientific representation in the early modern period and brings to light the hitherto overlooked role of aesthetic experience in the history of the empirical sciences **The Ghost of Galileo** J. L. Heilbron, 2021-01-28 In 1643 the once famous Francis Cleyn painted the unhappy young heir of Corfe Castle John Banks and his tutor Dr Maurice Williams The painter is now almost forgotten the painting much neglected and the sitters themselves have left little to mark their lives but on the table of the painting lies a book open to an immediately identifiable and very significant page The representation omits the author's name and the book's title it sits there as a code as only viewers who had encountered the original and the characteristic figures on its frontispiece would have known its significance The book is Galileo's Dialogue on the two chief world systems 1632 the defence of Copernican cosmology that incited the infamous clash between its author and the Church and its presence in this painting is no accident but instead a statement of learning attitudes and cosmopolitan engagement in European discourse by the painting's English subjects Grasping hold of the clue John Heilbron deciphers the significance of this contentious book's appearance in a painting from Stuart England to unravel the interlocking threads of art history political and religious history and the history of science Drawing on unexploited archival material and a wide range of printed works he weaves together English court culture and Italian connections as well as the astronomical and astrological knowledge propagated in contemporary almanacs and deployed in art architecture plays masques and political discourse Heilbron also explores the biographies of Sir John Banks father of the sitter Sir Maurice and the painter Francis Cleyn setting them into the narrative of their rich and cultured history

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