Inigo Jones: The Architect of Kings

Vaughan Hart

Department of Architecture & Civil Engineering

Research output Book/Report › Book

Abstract

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 travelled 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' 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' 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.

Language English
Place of Publication London, U. K.
Publisher Yale University Press for The Paul Mellon Centre for Studies in British Art
Number of pages 308
ISBN (Print) 9780300141498
Status Published - Sep 2011

Fingerprint

England
Inigo Jones
British Art
Religion
Masculine
Procession
Designer
Italian Architecture
Andrea Palladio
Hostility
Masque
Heraldry
Classical Language
Italy
Italian Masters
Poem


Research output: Book/Report › Book


@book{fcfe5cc53dbf42d49131280b43ae6d44,
  title = "Inigo Jones: The Architect of Kings",
  abstract = "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 travelled 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' 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' 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."
  author = "Vaughan Hart",
  year = "2011",
  month = "9",
  language = "English",
  isbn = "9780300141498",
  publisher = "Yale University Press for The Paul Mellon Centre for Studies in British Art",
}

TY - BOOK
T1 - Inigo Jones
T2 - The Architect of Kings
AU - Hart, Vaughan
PY - 2011/9
Y1 - 2011/9
N2 - 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 travelled 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' 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' 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.

AB - 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 travelled...
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’ 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’ 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.


Inigo Jones (The Paul Mellon Centre for Studies in British Art). Paperback. John Newenham Summerson. 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 la Inigo jones and christopher WREN â€œ the two great english architects. Category: Architecture + Painting. The seventeenth century opened with a continuance of the hybrid styles of the previous periods. This style, in its most traditional manifestations labelled â€œKing Jamieâ€™s Gothicâ€, attempted not without success the impossible task of making the best- of both worlds. Its results may be seen mostly in large private houses. Then an architect worthy of the name appeared in the person of Inigo Jones (1573â€“1652). He had visited Italy, been Surveyor to Prince Henry from 1610 to 1612, and apparently held an appoint- ment at the Danish Court.