

ROYAL INSTITUTE OF BRITISH ARCHITECTS, LONDON

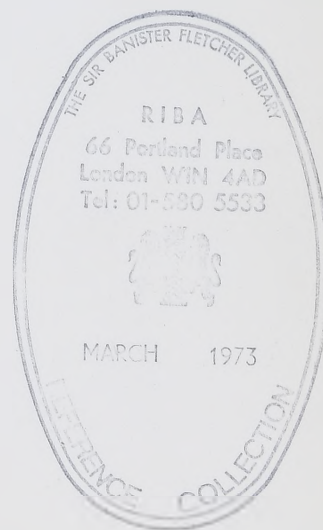
*Drawings  
Collection*

*Catalogue of  
the Drawings Collection  
of the Royal Institute  
of British Architects*

INIGO JONES  
& JOHN WEBB

John Harris

GREGG INTERNATIONAL PUBLISHERS LIMITED



THE SIR BANISTER FLETCHER LIBRARY,  
ROYAL INSTITUTE OF BRITISH ARCHITECTS

Copyright © 1972 by Royal Institute of British Architects  
All rights reserved. No part of this publication may be reproduced,  
stored in a retrieval system, or transmitted, in any form or by any  
means, electronic, mechanical, photocopying, recording or otherwise,  
without the prior permission of Gregg International Publishers Ltd.

Published 1972 by Gregg International Publishers Ltd,  
1 Westmead, Farnborough, Hants, England

0 576 15999 9 (complete set)  
0 576 15559 4 (this volume)

*Designed and produced by Design for Print Ltd, London SW1*  
*Text printed in Hungary by Franklin Nyomda, Budapest*  
*Plates printed in England by Cotswold Collotype Co. Ltd, Wotton-under-Edge*



# Preface

In 1937 W. Grant Keith compiled a handlist to the Burlington-Devonshire Collection. This was superseded in 1960 by the duplicated *Catalogue of the Drawings*... compiled by Prunella Fraser and John Harris. This present catalogue of designs by Jones and Webb is based upon that catalogue with major as well as minor emendations. It does not pretend to invalidate its predecessor. The elaborate concordance of numbers has been discarded in favour of a simple numeration of the catalogue entries. I owe an especial debt to Mr H. M. Colvin and Sir John Summerson for their freely-given advice, and to Mr T. Wragg, Keeper of the Collections at Chatsworth, and Dr R. L. Sayce, Librarian of Worcester College, for allowing me access to the drawings by Webb and Jones under their care. To those many others who have helped in various ways, I say a warm thank you.

JOHN HARRIS

June 1971

A

Th  
the  
Gr  
de  
ass  
de  
Bu  
the  
W  
Jo  
W  
Pr  
sh  
m  
w  
by  
C  
S  
et  
re  
C  
C  
d  
P  
E  
H  
d  
a  
n  
c  
t  
c

# History of the collection

The history of the Burlington-Devonshire Collection<sup>1</sup> deposited with the RIBA begins with Jones's visit to Italy in 1613-15. In 1925 W. Grant Keith showed<sup>2</sup> that Jones must then have acquired at least 250 designs by Palladio. Since Grant Keith wrote his article it has been assumed rightly that Jones purchased the complete corpus of Palladio's designs, except for the reconstructions of antiquity discovered by Lord Burlington in Barbaro's Villa Maser in 1719. Jones might have bought the drawings from Palladio's son, Zilla, or from Vincenzo Scamozzi. When Jones died in 1652 he left his own designs and other drawings to John Webb, although the extent of this gift is not specified in the will. Webb's will dated 24 October 1672 instructed that his library and all his *Prints and Cutts and drawings of Architecture of what Nature or kindsoever* should not be broken up. He left these to his son William, whose wife may have initiated the collection's disposal. That she or a later owner was apprehensive of proof of Jones's ownership is perhaps borne out by the deliberate erasing of Jones's signature in his books at Worcester College. About 1682 John Aubrey commented:<sup>3</sup> *John Oliver, the City Surveyor, hath all Jones's plans and designs, not only of St. Paul's Cathedral, etc., and the Banqueting House, but his designs of all Whitehall.* This comment relates to the drawings in the Burlington-Devonshire Collection at Chatsworth and the RIBA. The Whitehall drawings at Worcester College form a group, of a provenance distinct from Oliver's. Oliver died in 1701. The Jones-Webb collection may have passed from his possession before his death, for it seems likely that the collection had been acquired by William Talman, whose designs for a Trianon at Hampton Court, c.1699-1709 are astonishingly prophetic of Neo-Palladian models. About 1716 Vertue noted<sup>4</sup> under Talman's name *The picture of Inigo Jones drawn with the Pen and many drawings of Houses, Palaces and many of the designs made for the building of Whitehall in King Charles 1st time with several plans of the whole building. Many designs made for the beautifying of St. Paul's Cathedral . . . designs for a Palace at Newmarket.* It is probable that Aubrey and Vertue were commenting upon the same group of drawings. During the span of time between these two antiquaries there is further evidence for the disposal of the collection. For example, Jones's annotated Palladio was bought by Michael Burghers, the engraver, on 21 April 1694, and was sold to Dr George Clarke on 3 March 1708; Webb's annotated Serlio was owned by Mr Churchill c.1700; Jones's annotated Vitruvius was owned by William Barry in 1714; and five drawings for Whitehall Palace were in William Emmett's possession by May 1713.<sup>5</sup> Clarke had probably acquired the drawings and books that remained in the Webb family from Mrs James Webb, who was a Medlicott of Ven, by 1705.<sup>6</sup> He bequeathed the collection to Worcester College in 1736. What is quite astonishing is that throughout the seventeenth century no mention was made of Palladio's drawings. Indeed there is no evidence that they passed from Jones to Webb, although this must be assumed. The very first post-Jonesian evidence for their existence follows the death of William Talman in 1719. His son John, an omnivorous collector, sold two groups of drawings to Lord Burlington: on 4 May 1720 Burlington's accountant noted *To Mr Jn Talman . . . for a Book of Designs & Planns &c by Inigo Jones . . .*

*£170, and on 7 April 1721 To Mr Talmann . . . for a Parcel of Architectonically Designs and Drawings by Palladio . . . £170.*<sup>7</sup> Burlington immediately set to work to have the Jones's drawings engraved, for in the account books under 2 September 1720 Hulsburgh the engraver was paid account *£15 for graving the plates after Inigo Jones.*<sup>8</sup> John Talman died in 1726, and although there had been at least two earlier sales of Talman collection material,<sup>9</sup> the main sales followed in April 1727 and April 1728. Jones's Italian sketchbook and the *Book of Capitols* are both dated 5 May 1728. When Burlington died in 1753 his collections passed to his daughter Charlotte, who had married the 4th Duke of Devonshire. The Jones-Webb drawings seem to have alternated between Burlington House and Chiswick, and they were at the latter place when the 7th Duke died in 1891. Soon after, J. D. Crace reported the drawings kept in four numbered boxes. He or another may have been instrumental in initiating the 8th Duke's gift in trust to the RIBA in 1894.

In 1972 the state of the drawings remains substantially as in 1894, but whereas Palladio's drawings seem always to have been kept in seventeen portfolios, those by Jones and Webb may always have been loose. Many drawings have been mounted together, sometimes irrationally, and this must be due to Lord Burlington. In this catalogue they are treated separately.

## NOTES

- 1 Cf. *A Catalogue of the drawings . . . in the Burlington-Devonshire Collection*, compiled by P. Fraser & J. Harris with *A History of the Burlington-Devonshire Collection . . .* by J. Harris, RIBA typescript, 1960, pp.83-85.
- 2 W. G. Keith, 'Inigo Jones as a collector', *RIBA Jnl*, XXXIII, 1925, pp.94-108. His pioneer findings remain valid except for his attempt to classify the drawings by their code marks.
- 3 J. Aubrey, *Brief lives*, ed. Clarke, 1895, II, p.10.
- 4 Walpole Society, *Vertue I*, p.49.
- 5 The Palladio is in Worcester College, the Serlio in the RIBA, and the Vitruvius is at Chatsworth. The Whitehall drawings are in the British Museum, cf. E. Croft-Murray & P. Hulton, *Catalogue of British drawings*, I, 1960, pp.377-379.
- 6 The Whitehall designs may have been acquired later: cf. Croft-Murray & Hulton, *op. cit.*, pp.379-380, quoting a letter from William Emmett of Bromley to Richard King, May 1713 (Norman Papers, CRO Maidstone). Cf. also introduction to J. Harris & A. A. Tait, *Catalogue of drawings by Inigo Jones and John Webb in Worcester College, Oxford*, Oxford 1973.
- 7 Chatsworth, *Messrs Graham & Collins Joynt Accounts 1st & 2nd*.
- 8 Graham & Collins, *op. cit.*, although the engravings were not published until 1727 as *Designs of Inigo Jones with some additional designs by William Kent*.
- 9 The masque drawings were bought at a sale of G. Yale in 1722, and Francis St John bought the V & A Talman album from a sale that took place, according to his inscription, on 2 February 1726.



# Bibliography

- J. A. Gotch, 'The Burlington-Devonshire Collection of drawings with special reference to the relations between Inigo Jones and John Webb', *RIBA Jnl*, XVIII, 1911, pp.317-342
- W. H. Godfrey, 'Beaufort House, Chelsea, and its neighbours', *AR*, XXIX, 1911, pp.270-274
- W. R. Lethaby, 'Inigo Jones and the theatre', *AR*, XXXI, 1912, pp.189-190
- J. A. Gotch, 'The Original drawings for the palace at Whitehall, attributed to Inigo Jones', *AR*, XXXI, 1912, pp.333-364
- W. G. Keith, 'Some hitherto unknown drawings by Inigo Jones', *Burlington Mag.*, XXII, 1913, pp.218-226
- J. A. Gotch, 'Catalogue of the drawings attributed to Inigo Jones, preserved at Worcester College, Oxford, and at Chatsworth', *RIBA Jnl*, XX, 1913, pp.349-357
- H. Bell, 'Contributions to the history of the English playhouse', *Architectural Record*, XXXIII, 1913, pp.263-267
- W. G. Keith, 'The Palace of Oatlands', *AR*, XXXIX, 1916, pp.76-77
- W. R. Lethaby, 'New light on Inigo Jones', *AR*, XL, 1916, pp.72-73
- W. G. Keith, 'A Theatre project by Inigo Jones', *Burlington Mag.*, XXXI, 1917, pp.61-70, 105-111
- M. Hervey, *Life of Thomas Howard, Earl of Arundel*, 1921
- J. A. Gotch, 'Some newly found drawings and letters of John Webb', *RIBA Jnl*, XXIII, 1921, pp.565-582
- S. C. Ramsey, *Inigo Jones*, 1924 (short essay with photographs)
- P. Simpson & C. F. Bell, *Designs by Inigo Jones for masques and plays at court*, Walpole Soc., XII, 1924
- J. A. Gotch, 'Inigo Jones, some surviving misconceptions', *RIBA Jnl*, XXXI, 1924, pp.598-599
- W. G. Keith, 'John Webb and the court theatre of Charles II', *AR*, LV, 1925, pp.49-55
- W. G. Keith, 'Inigo Jones as a collector', *RIBA Jnl*, XXXIII, 1925-26, pp.94-108
- J. A. Gotch, *Inigo Jones*, 1928
- G. H. Chettle, *The Queen's House, Greenwich*, London Survey monograph, XIV, 1937
- A. Nicholl, *Stuart masque and the Renaissance stage*, 1937
- C. F. Bell, 'Portraits of Inigo Jones', *RIBA Jnl*, XLIV, 1937, pp.1007-1008
- J. A. Gotch, 'Inigo Jones's principal visit to Italy in 1614. The itinerary of his journeys', *RIBA Jnl*, XLVI, 1938, pp.85-86
- E. V. Mikhailovskii, *Arkhitektors Inigo Dzbons*, USSR Academy of Architecture, 1939
- E. S. De Beer, 'Notes on Inigo Jones', *Notes & Queries*, 30 December 1939, 4 May 1940; 'Inigo Jones and St Paul's cathedral', *London Topographical Record*, XVIII, 1942, pp.41-46
- M. Whinney, 'Some church designs by John Webb', *Jnl of the Warburg & Courtauld Institutes*, VI, 1943, pp.142-150
- R. Wittkower, 'Pseudo-Palladian elements in English neo-classical architecture', *Jnl of the Warburg & Courtauld Institutes*, VI, 1943, pp.154-164
- M. Whinney, *John Webb's drawings for Whitehall Palace*, Walpole Soc., XXXI, 1946
- C. Rowe, *The Theoretical drawings of Inigo Jones, their sources and scope*, University of London thesis, 1947
- R. Wittkower, 'Puritanissimo fiero', *Burlington Mag.*, XC, 1948, pp.50-51
- D. J. Gordon, 'Poet and architect: the intellectual setting of the quarrel between Ben Jonson and Inigo Jones', *Jnl of the Warburg & Courtauld Institutes*, XII, 1949, pp.152-178
- G. Webb, 'Inigo Jones tercentenary', *CL*, CXI, 1952, pp.1904-1905
- M. Whinney, 'Inigo Jones: a revaluation', *RIBA Jnl*, LIX, 1952, pp.286-289
- J. Summerson, *Architecture in Britain 1530-1830*, 1953 (4th edn, 1963), ch.7-9
- R. Wittkower, 'Inigo Jones, architect and man of letters', *RIBA Jnl*, LX, 1953, pp.83-90
- J. Lees-Milne, *The Age of Inigo Jones*, 1953
- H. M. Colvin, 'The South front of Wilton House', *Archaeological Jnl*, CXI, 1954, pp.181-190
- L. Stone, 'The Building of Hatfield House', *Archaeological Jnl*, CXII, 1955, pp.100-128
- P. Palme, *Triumph of peace; a study of the Whitehall Banqueting House*, Stockholm 1956
- L. Stone, 'Inigo Jones and the New Exchange', *Archaeological Jnl*, CXIV, 1957, pp.106-121
- J. Harris, 'Inigo Jones and the Prince's lodging at Newmarket', *Architectural History*, II, 1959, pp.26-40
- RIBA, *Catalogue of the drawings by Inigo Jones . . . in the Burlington-Devonshire Collection* (typescript), 1960
- J. Charlton, *The Banqueting House, Whitehall*, 1964
- M. Girouard, 'The Smythson Collection of the Royal Institute of British Architects', *Architectural History*, V, 1962
- J. Summerson, 'Inigo Jones' (British Academy 'Master Mind' lecture), *Proceedings of the British Academy*, L, 1964, pp.169-192 (a detailed description of Covent Garden and the restoration of St Paul's)
- J. Summerson, *Inigo Jones*, 1966
- R. Strong, *Festival designs of Inigo Jones*, 1967
- A. A. Tait, 'Inigo Jones — architectural historian', *Burlington Mag.*, CXII, 1970, p.235



# Abbreviations

## BIBLIOGRAPHICAL

- AR *Architectural Review*, 1897-  
*Architectural History* Journal of the Society of Architectural  
 Historians of Great Britain, 1958-  
 B.D. Cat. *A Catalogue of the drawings . . . in the Burlington-  
 Devonshire Collection*, compiled by P. Fraser & J. Harris, RIBA  
 typescript, 1960  
 CL *Country Life*, 1897-  
 Girouard Cat. M. Girouard, 'The Smythson Collection of the Royal  
 Institute of British Architects', *Architectural History*, V, 1962  
 RIBA Jnl *Journal of the Royal Institute of British Architects*, 1894-  
 Survey of London Committee for the Survey of the Memorials  
 of Greater London, and London County Council, *Survey of  
 London* volumes

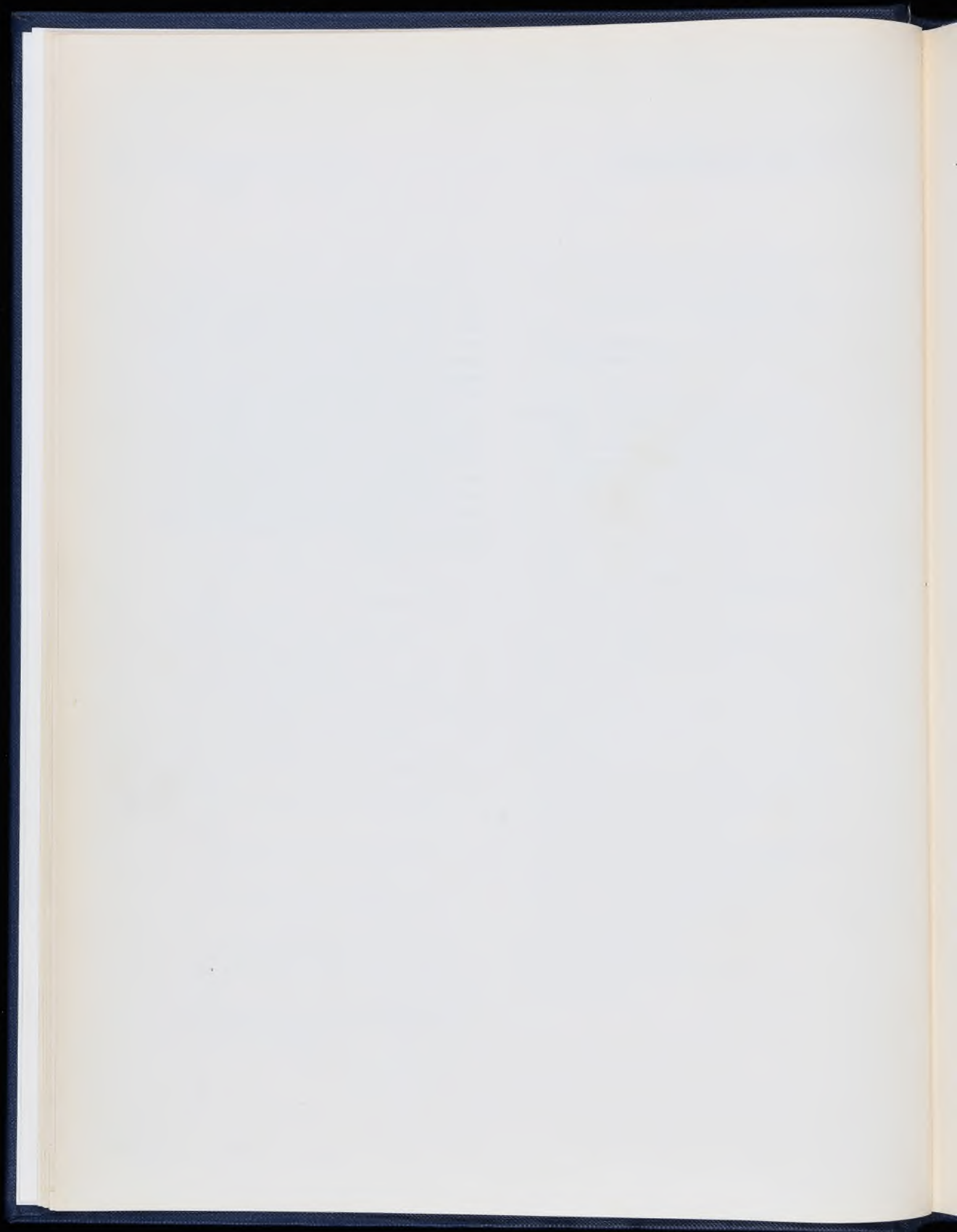
## TEXTUAL

B.D.	Burlington-Devonshire Collection
BM	The British Museum
c.	circa
C	century
CRO	County Record Office
dem.	demolished
Engr	engraved
ft	foot, feet
in	inch
Insc	inscribed
Lit	literature
LHS	left-hand side
pl.	plate
PRO	Public Record Office
Prov	provenance
Reprd	reproduced
RHS	right-hand side
RIBA	The Royal Institute of British Architects
s&d	signed & dated
V&A	The Victoria & Albert Museum

## NOTE

### *Classification by code marks*

The system of classifying the Jones and Webb drawings by code marks inscribed on the versos was first commented upon by W. Grant Keith ('Inigo Jones as a Collector', *RIBA Jnl*, XXXIII, 1925, pp.94-108). He concluded that they were by Webb, but could not explain the illogicality of the system when applied to different groups of drawings; for example three designs for Newmarket bear the same mark as on an elevation for the Banqueting House (Chatsworth) and a C16 design for an Italian church façade; or similar marks appear on Webb's drawings of the York Water Gate and his plans of the Banqueting House (Chatsworth). A more extensive examination of the marks is needed, but it would appear that they are in John Talman's hand, and are a method, illogical or otherwise, of classifying his drawings. It is significant that none of the drawings at Worcester College, which came directly from the Webb family to Dr George Clarke, have code marks.



# Inigo Jones

Inigo Jones in comparison with Wren has fared badly. In this century Wren has secured a dozen biographies, Jones but two: an inadequate one in 1928 and a brilliant exegesis in 1966. One reason for the unjust treatment meted out to Jones is the paucity of surviving works: only seven out of forty-five authenticated ones. Yet, perhaps even more than Wren, Jones laid the foundations of British Renaissance architecture. He was the visionary who established the model for the Carolean country house and the Neo-Palladian villa with its appendages; certain of his church designs may have influenced Wren's thinking at St Paul's cathedral; and no Englishman influenced the development of the Renaissance stage more.

Trained as a painter and influenced by late sixteenth-century Mannerist Italian engravings, especially by Parmigianino, whom he 'loved' much, he was the first Englishman to draw in the Renaissance manner, and by a corollary, his are the first architectural drawings which we in modern times recognize as works of art in their own right. In a historical perspective we can see that Jones was thoroughly Continental, drawing in a manner that would have been admired by his Italian contemporaries. He was recognized as something of a phenomenon, certainly by Henry, Prince of Wales, James I and Charles I and by a group of courtiers which included the Duke of Buckingham and the Earls of Arundel and Pembroke, for whom Jones was the only *uomo universale* practising the arts in England.

As far as can be discovered, Jones was not a collector of paintings and sculpture, or if he was such collections have not been recorded. Any Renaissance drawings that passed at his death to John Webb, and so by descent to the Devonshire collections, were probably acquired as miscellaneous items in the *corpus Palladianum*.

Jones was born in 1573. He was therefore a contemporary of Shakespeare, who was born in 1564. So in time Jones was an Elizabethan, although we associate him with the new Stuart century. In 1603 he was described as a *picture maker*, a term that may refer to decorative painting, especially for the stage, rather than to portraiture. Webb later described Jones's interests as in the *arts of design*, and these Jones studied when he *passed into foreign parts to converse with the great masters thereof in Italy*. Under what auspices he travelled is not known, but it would have followed his father's death in 1597 and was certainly not unconnected with the Earl of Rutland, who in 1603 led an embassy to Denmark bringing the Order of the Garter to King Christian, whose daughter Anne had married James I. Jones may have spent a year in Denmark, possibly in connection with the court masques. His repute in this art is attested by his earliest surviving drawings for Ben Jonson's *Masque of Blacknesse*, performed in Whitehall Palace on 6 January 1605. The masque as adapted by Jones to the English stage was an innovating experience, in spectacle reaching an apogée of technical fantasy.

Jones's future was prophesied in 1606, when Edmund Bolton dedicated a Latin inscription to him in the hope that *sculpture, modelling, architecture, acting and all that is praiseworthy in the elegant arts of the ancients, may one day find their way across the Alps into our England*. It is not clear if this prophesy was based upon personal knowledge of Jones and his early masques or if it was written with any specific knowledge of Jones's abilities as an architect. It has been suggested that he may have designed the old Banqueting House begun in 1606. It was certainly an Italianate

building based upon a Vitruvian basilica, but if a Jonesian design then it must be measured against two curious designs made in 1608 for the new Exchange in the Strand and for the completion of the central tower of old St Paul's cathedral. Neither was executed, but the two designs are precious evidence of Jones's architectural adolescence. They do him little credit. Their technique is painterly, their architectural content bookish. Nevertheless they are the earliest English architectural designs consciously composed upon the authority of the classic treatises of Serlio and Palladio.

In 1609 Jones was employed to carry letters to France, where he at least saw Paris and Chambord. It is inconceivable that he would not have taken this opportunity to survey the French architectural scene. These travels may have contributed to the French flavour of the masque *Oberon*, designed in 1610 following Jones's appointment as Surveyor to Henry, Prince of Wales. The Prince's death in 1612 was a grievous blow to Jones's hopes. Had he not died, no doubt his patronage would have emulated the Medici Court. Indeed, in the Prince's employ was the Medicean architect Constantino de Servi, whose influence upon the Stuart court is still unassessed. Jones was now thirty-nine years of age and his patron's death probably caused him to reflect upon his attainments so far. He knew that in April 1613 he would be granted the reversion of the post of Surveyor to the King, but a few days before the announcement he had left for Italy in the train of the 2nd Earl of Arundel.

In Venice he almost certainly renewed acquaintance with Sir Henry Wotton, whom he had probably met on his first Italian visit and with whom he shared an interest in the classical authors of architecture. He travelled in 1613 to Milan, Padua, Parma, Siena, Florence, Bologna and Vicenza. In 1614 he was in Rome and Naples, and in the summer of that year in Genoa. In September he and the Earl visited Turin and returned to England via Paris. He had imbibed the whole conspectus of Italian art and architectural theory, venerated the works of Palladio and matched the treatises of Vitruvius, Alberti, Serlio and Palladio with the finest productions of the Italians. By an act of serendipity he brought home all Palladio's drawings for private and civil architecture. It would be enlightening to know if Jones was able to act upon these rich and rewarding experiences between the autumn of 1614 and the summer of 1615. This gap of a year still needs filling. In September 1615 Simon Basil, Surveyor to the King, died. Jones the architect had arrived.

This royal post was no sinecure. Jones was required to be a hard working designer and administrator, attending to a constant demand for minor as well as major works, the exact authorship of which is in many cases obscure, especially after John Webb entered Jones's office in 1627. His works during this surveyorship include: 1615-17, Newmarket brewhouse, stable, dog house; 1616, the Queen's House; 1617-18, the Prince's buttery, St James's, lantern over the hall, Somerset House, the park and vineyard gateways and a silkworm house at Oatlands; 1619, Queen Anne's hearse; 1619-20, the Marquess of Buckingham's lodging, Whitehall; 1619-21, the Prince's lodging and the Clerk of Works's house at Newmarket; 1619-22, the Banqueting House, Whitehall; 1620-21, the Countess of Buckingham's lodging, Whitehall; 1623-24, the new ceiling for the House of Lords, Westminster; 1623, stables at Theobalds Palace;



1623-24, remodelling of the chapel at Greenwich Palace and the Great Gate to the park there; 1623-25, the chapel at St James's; 1624, park stairs at Whitehall Palace; 1625, James I's catafalque and a banqueting house at Theobalds; 1626, a clock house at Whitehall and the Queen's cabinet room at Somerset House; 1627, a park gate at St James's and a garden arbour at Oatlands; 1628-31, the river stairs at Somerset House; 1629, the Whitehall Cockpit, and the sculpture gallery, a pergola and a withdrawing room at St James's; 1630-35, the completion of the Queen's House at Greenwich, and the chapel at Somerset House; 1631, another park gate at St James's; 1631-33, the lodge in Bagshot Park; 1632, the cistern at Somerset House; 1634, a lodge in Hyde Park; 1635, the cross gallery in Somerset House and a balcony at Oatlands; 1637, the new cabinet room in Somerset House; 1639, alterations to Wimbledon House; &c.

This extraordinary output was paralleled by commissions for courtiers, an aspect of Jones's unofficial career still hardly documented. One would include the attribution to him of additions to Houghton Conquest; 1615-17, work for Lord Arundel at Greenwich and Arundel House in the Strand; 1621, a gateway at Beaufort House; 1622, a gateway at Hatton House; 1622-23, work at New Hall; 1629, Stoke Bruerne; 1631-

38, Covent Garden piazza and church; 1633-34, Winchester cathedral screen; 1633-40, advice at Wilton; 1634, gateway in Cannon Row and Chapman's monument; 1634-43, restoration of St Paul's cathedral; 1636, work at Brooke House and the Barber Surgeons' Hall.

Through all these years Jones continued to design for the masque: e.g. a French pastoral in 1626, *Albion's Triumph* in 1632, *Britannia Triumphans* in 1638 and his last masque, *Salmacida Spolia* in 1640. Also during these years of the thirties he must have conceived his projects for the rebuilding of Whitehall Palace.

In 1641 Jones was marked out and criticized as a royalist and was with the King at Beverley in 1642. He lost his surveyorship in 1644 and was at the sack of Basing House in 1645. He was compounded for his supposed sins in 1646 and died on 21 June 1652. Surprisingly little is known about him personally. He may have been arrogant, a trait not unconnected with his pride in his deserved reputation as a Renaissance man of learning. Although not a collector, as an accepted member of an élite circle of courtiers who gathered themselves around the King, his influence as a connoisseur and arbiter of taste may have been considerable.



[1] Self-portrait of the architect, attached to a sheet with a study for a cartouche surrounded by 3 putti [Fig.1]

Verso: Studies for figures with greyhounds [Fig.2]  
Insc: verso with code number 252V, numerated 1  
Pen (self-portrait 160 × 140, cartouche 145 × 140)  
There are two associate pen self-portraits at Chatsworth and they show a man of over 60, all drawn perhaps in the introspective late 1640s when Jones's future, and indeed the future of Royalist England, was in jeopardy.

LONDON: Arundel House, Strand

[2] Design for the new Italian: gate

Elevation of a Vignolacque Doric gate with blocked rustication to the columns & a broken segmental pediment set within a triangular one [Fig.3]  
Insc: verso *Door 1*

Pen, pencil & sepia wash (440 × 370)

The key to Jones's work for the Earl of Arundel are the drawings made by John Smythson when he visited London 1618-19. Those he made of Arundel House show the latest Jonesian work there (RIBA Smythson Coll. III/71-4). They include a plan of the garden, a chimneypiece, a pergola overlooking the Thames, a new Italian window, a rusticated garden gate, as well as the new Italian gate dated 1618, corresponding to this design. Jones's Italianate work for Arundel can be further documented by the Daniel Mytens portrait of the Earl in his sculpture gallery (Duke of Norfolk, Arundel Castle) at Arundel House. This picture, dated around 1618, shows the gallery that extended N-S (seen in Hollar's bird's-eye view of London engraved c.1658) overlooking the river with what was known as a pergola or balcony, but with, as Hollar shows, a pair of windows.

[3] Copy of the Arundel gate, drawn perhaps by Isaac Ware

Pen & sepia wash (510 × 390)

LONDON: Banqueting House, Whitehall

[4] Preliminary plan for the basement [Fig.4]

Pen & wash (570 × 340)

Prov: Palladio B.D. XIV/17

Lit: P. Palme, *Triumph of peace*, 1957, pp.181-182

This preliminary plan must belong to the very earliest stage of conception. The great hall is flanked by narrow anterooms as shown in elevation on the preliminary design at Chatsworth which is accompanied by a plan of the ground floor (Chatsworth, 52-53). However, this basement plan is probably an even earlier idea, for the elevation is completely pilastered, with paired pilasters at the angles of the main front and pilastered centrepiece. Both plans are renditions of the Star Chamber project of 1617.

[5] Preliminary design for the upper windows [Fig.5]

Elevation & section

Insc: (by Jones) *The Upper windows of ye Modell*; verso (in another hand) *window 3*

Pen & pencil (245 × 155)

This design tallies with the preliminary elevation at Chatsworth (Chatsworth, 53) with windows modelled after Palladio's Palazzo Porto Colleoni.

[6] Design for the great door

Elevation with plan of flanking wall & base of column at ground floor level [Fig.6]

Insc: (by Jones) *Seigo of the | Great Doure Ban.*

*Ho | 1619 & the high of ye Ba(se) | of ye great pillars*

Pen & pencil (550 × 355)

Lit & reprd: P. Palme, *Triumph of peace*, 1957, pp.227-228, fig.26; J. Summerson, *Inigo Jones*, 1966, fig.16

[7] Modified copy by Henry Flitcroft for Lord Burlington

Pen & wash (480 × 330)

This design has been associated with one of the *five Doors of Stone with Frontespieces and Cartooges*. There were five doors in the preliminary plan (Chatsworth), and these entrances accord with the accounts. It should be noted with caution, however, that Jones specifically writes *Great Doure* in the singular, as if this were intended for a grandiose focal piece. His intended display is Scamozzian, based upon Scamozzi's doors in the college anteroom in the Doge's Palace, Venice. For a general account of the Banqueting House see J. Charlton, *The Banqueting House, Whitehall*, 1964.

[8] LONDON: Beaufort House, Chelsea

Design for a Doric gateway [Fig.8]

Elevation, with scale

Insc: (by Jones) *for the M. of Wardes | at Chelsey 1621*

Pen & wash, some pencil pentimenti (415 × 260)

This was designed for Lionel Cranfield, later Earl of Middlesex, who was Master of the Court of Wards. It was for Beaufort House and is referred to in a letter to Cranfield in which Jones writes:

'Accordinge to yor honours desire I have sent you a Mason for your worke at Chelsea his name is John Medhurst, hee is a yard stone man, and will fytt yor turn well.' The gate may be shown in Kip & Kniff's *Britannia illustrata*, 1709, as one leading on to the King's private road. In 1738 Sir Hans Sloane, then owner of Beaufort House, offered the gateway, pending demolition, to Lord Burlington. Burlington wrote to Sloane, 25 July 1738: 'I assure you that you could not have confer'd greater obligation upon me and since you are so good as to say that I may find a mason to value it, I will order Mr Pickford to wait on any person you shall appoint, and whatever they, or you, shall think the door worth, I shall readily agree to' (BM Add. MS 4055, f.349). Burlington re-erected the gateway at Chiswick where it remains today, honoured by Pope with the lines, *Oh, Gate, how cam'st thou here? I was brought from Chelsea last year, Battered with wind and weather. Inigo Jones put me together, Sir Hans Sloane let me alone: Burlington brought me hither. See also Webb, John: Design for a Doric gateway.*

[9] LONDON: Brooke House, Holborn

Design for a chimneypiece & overmantel, designed by an unidentified French C17 architect [Fig.9]

Elevation, with scale in peds

Insc: verso (by Jones) *Chimney from ye French*

*ambassador | Jan 1 1636 & (in another hand) Chimney 6*

Pen & wash (360 × 250)

Lit & reprd: J. Harris, 'Inigo Jones and his French sources', *Metropolitan Museum of Art Bulletin*, XIX, 1961, pp.253-264, fig.7

Brooke House was familiar to Jones, for it had been Fulke Greville's house and partly built by Jones about 1617 or 1618. From 1628 it was used for the reception of French ambassadors, the Ambassador in 1636 being Henri de la Ferte Nabert. The inscription could be interpreted to mean that the Ambassador had sent Jones this design from France, presumably for Queen Henrietta Maria's attention. It may therefore not necessarily be for Brooke House, but for one of the Queen's other projects. It is in the hand of the Greenwich and Somerset House chimneypieces, and one in the Metropolitan Museum of Art (*Bulletin*, op. cit., fig.1).

[10] LONDON: Cannon Row, Westminster

Design for a gateway [Fig.10]

Elevation, with scale, perhaps drawn by an assistant

Insc: (by Jones), on a separate slip of paper for a

*gate to bee made from | Channell row in to ye pallas |*

*yard 1634*

Pencil (185 × 195)

'Channell Row' is now known as Cannon Row, and debouches into Bridge Street (then called Woolstaple) opposite Big Ben. In the C17 it crossed Woolstaple into Old Palace Yard. This gate was presumably intended for the entrance into the yard.

LONDON: Sir Edward Cecil's house in the Strand

[11] Design for entrance with pergola [Fig.13]

Elevation, with section of pergola console & cornice, with scale

Pen & wash (480 × 360)

[12] Copy of Cecil's entrance, drawn perhaps by Isaac Ware

Pen & sepia wash (510 × 370)

John Smythson again comes to the rescue in the identification of this design. He drew the entrance in 1618-19 at *Cornwall Sissells House* (RIBA Smythson Coll. III/63; Girouard Cat. 141). This was Col. Sir Edward Cecil's house in the Strand. Cecil, Keeper of Putney Park, was a relation of Robert Cecil, 1st Earl of Salisbury and of Lord Brooke, all three forming a circle of Cecil patronage early in Jones's professional career. Jones purloined this design from Francart's *Livre d'architecture*, an influential book of gates and doors published in Brussels in 1616.

[13] LONDON: College of Physicians at Amen Corner

Preliminary design for an anatomical theatre [Fig.7]

Plan, part elevation & section, with scale

Pen (475 × 350)

Prov: Palladio, B.D. XV/12

This drawing has been identified by Professor Per Palme as by Jones and tentatively interpreted as a design for an anatomy theatre for the College of Physicians. Palme has outlined the friendship between William Harvey and Jones - each sharing friends and interests in common. Palme ties in this design with those made by Webb for the Museum Harveianum in 1651. He proposes that this design may be one of the last made by Jones, in his extreme old age. I quote Professor Palme: 'The interior diameter of the domed circular building is 50 feet: 20 feet for the central pit - a stage for the office of public anatomies - 2 × 10 feet for the tiers of stepped degrees encircling this arena, 2 × 5 feet for the upper circuit of a walk above the caves of the auditorium. Above the amphitheatre proper there follows a second story enclosing the rotunda with a wall enlivened by a round of 16 niches; above that, again, a high "clerestory" *piano nobile* with as many rectangular windows; finally the imposing crown of the entablature, raising the majestic dome towards its zenith 76 feet above the floor of the pit. The numerical relations between the different levels of the building are quite interesting. The amphitheatre story is just 13 feet high, in its exterior elevation pronounced as a podium of rustic masonry resting on a plinth. Above that, the circuit of the second story is, again 13 feet, while the *piano nobile* of the clerestory including its crowning entablature is 30 feet high. But its ponderous height is divided by the smaller entablature above the window opening which is transposed into the wall of the rotunda, the height of the simplified *aedicula* from its podium on the string course and up to the top of the triangular pediment being 15 feet. Now, most of these ratios correspond to those holding between the different tiers in Webb's project for the Museum Harveianum (cf. J. Harris & A. A. Tait, *Catalogue of the drawings by Inigo Jones, John Webb and Isaac de Caus*, in *Worcester College, Oxford*, 1973). Or, to state it in slightly different terms: the basement and niche stories in Jones's design comprise 26 feet - divided by two they agree with the first story in Webb's project. Dividing by 2 the height of the fenestrated *piano nobile* with its heavy entablature, we arrive at the height of the second story in Webb's project: 15 feet.



Moreover, the height of the interior *piano nobile* wall in Jones's drawing, from the string course dividing it from the tiers of the niches, and up to the cornice is just above 24 feet, which corresponds to the interior height of Webb's upper story if we start from the floor level of the library and the Court Room, and reach up to the ridge of the roof. Finally, the height of Jones's rotunda, above the rusticated courses of the podium and up to the entablature, is 37 feet 6 inches, which is equal to the total height of the Museum Harveianum as projected by Webb. Palme believes – and the compiler of this catalogue agrees with him – that Harvey's building plans as evolved from a start early in 1649, probably had as their point of departure the conception of a new theatre for public anatomies to stand in the college garden – a rotunda 'full of noble observations of Antiquitie, and high Presentment'.

LONDON: Hatton House, Ely Place, Holborn

[14] Designs for a gateway (2):

1 Elevation with side walls indistinctly shown, door drawn in pencil & section of upper pilastered order & cornice [Fig.11]

Insc: (by Jones) *For my lo Stuard | for Hatton house | 1622 | 1623; verso, in pencil (by Jones), a partly indecipherable & incomplete memorandum relating to New Hall in Essex: to be done at New | hale 25 of Septe | 1622 | To make ye Stabell... | the other floures... | To Make a gallery fair | for armory over it | raysed | To volt ye Seller and... | rooms over it... | to make an estimate of | Chappell adorned to | the clossett and in large... | back... altar the fit paintings | To put ye Kyngs... | on of the windowes... Chappell... | To... estimate of...*

Pen & wash with pencil (360 × 290)

[15] 2 Modified copy by Henry Flitcroft, for Lord Burlington

Pen & wash (420 × 320)

[16] 3 Elevation of another design, the upper pediment incorporating the arms of Lodovic Stuart, 2nd Duke of Lennox & Frances, widow of the 1st Earl of Hertford; above the cornice, the design drawn on a separately-attached piece of paper; with scale [Fig.12]

Pen & wash (440 × 280)

[17] 4 Copy by Henry Flitcroft, for Lord Burlington


Pen & wash (480 × 355)

The design, dated 1622-23 and therefore perhaps drawn early in 1623, follows the marriage of the Duke to Frances Hertford which took place in June 1621, when James I granted them Hatton House in Holborn. It is not known if either gateway was built. The Duke died in February 1624. Both gateways may be described as Serlian, No.14 being the more monumental, 31 × 45ft, compared with No.16 which is 19½ft wide by 32ft high.

LONDON: Queen's House, Greenwich (?)

[18] Preliminary ground floor plan [Fig.14]

Insc: verso (in another hand) with the code

mark 54: 

Pen & wash (200 × 410)

Prov: Palladio, B.D. XVI/14

This early drawing of c.1616-18 (compare with that for the basement of the Banqueting House, No.4) is here tentatively related to the Queen's House, for parts of its plan (the 40ft cube hall adjacent to a circular staircase) bear a remarkable resemblance to those parts of the house. If this is a correct ascription (and this is by no means certain) it would have been projected prior to the decision to build the house across the public road. The plan is not dissimilar to the Villa Aldobrandini.

[19] Preliminary design for the N front [Fig.15]

Incomplete elevation

Pen & pencil (315 × 465)

Prov: Palladio, B.D. XIV/8

Lit & reprd: M. Whinney, 'An Unknown design for a villa by Inigo Jones', *The Country seat*, ed. H. M. Colvin & J. Harris, 1970, pp.33-35, fig.14

Dr Whinney has expounded the probability that this is Jones's first, or at least an early, design for the N or S façades. It is for a smaller building, and the pedimented portico front surmounted by statues relates it to a copy of what is believed to be a design (or a copy of a design) for the side elevation where a full portico is shown projecting from the N façade (Worcester College, HT97, old No.1/58, cf. also J. Harris in a letter to AR, CXXVII, 1960, p.98). Here Jones is once again an innovator, prophesying the form of the C18 neo-Palladian villa. Lord Burlington and Flitcroft did not identify Jones's hand and thought it to be Palladio's. It was redrawn by Flitcroft (B.D. VI/15), a mark that Lord Burlington recognized its seminal importance.

[20] Design for the arched doorway beneath the

terrace on the river front [Fig.16]

Rough pencilled elevation

Insc: (by Jones) *for ye dour in to ye volte | under ye tarras Greenwich | 1635*

Worser: measured half-section through a 2 storey building above a vaulted basement, the 1st floor with an altar piece

Pencil (110 × 190)

[21] Design for a chimneypiece & overmantel [Fig.17]

In elevation; the inner pediment of the mantel with the monogram HMR; the overmantel framing a picture of putti & a circular domed temple; on both sides of the sheet freely-drawn studies of putti

Insc: (by Jones) *for Greenwich & The piller in hight 4 diameters and ½*

Pen & some wash (190 × 290)

Lit & reprd: G. H. Chettle, *The Queen's House, Greenwich*, London Survey monograph, XIV, 1937, pl.17; J. Harris, 'Inigo Jones and his French sources', *Metropolitan Museum of Art Bulletin*, XIX, 1961, pp.253-264, fig.4

[22] Design for a chimneypiece (for the present

NW cabinet room first floor) [Fig.18]

Elevation, the faintly-drawn overmantel cut off above the mantel

Insc: (by Jones) *Greenwich 1637 | for the room next the bakstaires | below (erased) above, written over the same inscription rubbed & indecipherable; below, in the bottom right-hand corner of the sheet, another inscription, also in pencil, with the word under only decipherable; verso (in another hand) chimney 16*

Pen & wash (210 × 200)

Engr: J. Vardy, *Some designs of Inigo Jones*, 1744, pl.13;

I. Ware, *Designs of Inigo Jones and others*, c.1735, pl.1

Lit & reprd: J. Harris, *op. cit.*, pp.253-264, fig.2

[23] Design for the bedchamber chimneypiece

[Fig.19]

Elevation, with the RHS incomplete & in pencil outline only

Insc: (by Jones) *Greenwich | for the bedchamber*

Pen & pencil (260 × 225)

[24] Design for the bedchamber chimneypiece

[Fig.20]

Completed elevation

Pen (185 × 220)

Engr: W. Kent, *The Designs of Inigo Jones*, 1727, I, pl.62

See also Hawksmoor, Nicholas for a copy of this design or the chimneypiece *in situ*; and Unidentified, English, C17 for a provincial rendering of Jones's design.

[25] Design for the cabinet room chimneypiece (for

the present NE cabinet room, 1st floor) [Fig.21]

Elevation with overmantel incorporating the

inscription to Henrietta Maria

Insc: (by Jones) *Greenwich 1637 | Cabinet Room*

*above | behind ye round stair; verso (in another hand)*

*Chimney 21*

Pen & wash (305 × 185)

Engr: I. Ware, *Designs of Inigo Jones and others*, c.1735,

pl.4

Lit & reprd: J. Harris, *op. cit.*, pp.253-264, fig.8

[26] Design for the cabinet room chimney, drawn by

an unidentified French C17 architect [Fig.22]

Elevation, with scale in  *pied*

Insc: verso (in an unknown hand) *Chimney 9*

Pen & wash (375 × 250)

Engr: J. Vardy, *Some designs of Inigo Jones*, 1744, pl.6,

erroneously as by Jones

Lit & reprd: J. Harris, *op. cit.*, pp.253-264, fig.6

These Queen's House designs are for finishing works for Queen Henrietta Maria, who completed the building begun in 1616 for Queen Anne of Denmark. The French Queen's work is accounted for from 1630 although the interior was not decorated until 1636. The design of the chimneypieces is directly connected with certain anonymous French architects in the Queen's employ, probably in Paris, but perhaps in London. The only general and extensive account of the Queen's House is still G. H. Chettle's London Survey monograph of 1937.

LONDON: St James's Palace: Royal Chapel

[27] Design for the chimneypiece & overmantel in

the closet of the Royal Chapel [Fig.23]

Elevation

Insc: verso (in another hand) *Chimney 4*

Pen & wash (410 × 290)

Lit & reprd: H. M. Colvin, *Royal buildings*, 1968, pl.7

[28] Design for the closet chimneypiece showing part

of the overmantel [Fig.24]

Elevation, with scale

Insc: (by Jones) *Chimney peece in ber Maties | Chappell*

*closett at St | Jameses; verso (in another hand)*

*Chimney 13*

Pencil (230 × 260)

[29] Section through the chapel showing the N wall

& part of the coved ceiling, drawn by Henry Flitcroft

for Lord Burlington [Fig.25]

Pen & wash (325 × 530)

Lit & reprd: H. M. Colvin, *op. cit.*, pl.8

The Queen's Chapel was begun in 1623, a consequence of the proposed marriage between Prince Charles and the Spanish Infanta, but finished in 1626 for Queen Henrietta Maria. Flitcroft shows the Queen's closet chimneypiece as it is today and identical to the full design (No.27). The incomplete design (No.28) is obviously a preliminary one, for it proposes columns to the overmantel instead of pilasters as executed. Burlington must have commissioned the drawing of the section as complementary to that of the Somerset House chapel. For a general description of the chapel, see J. Leach-Milne, *The Age of Inigo Jones*, 1953, pp.81-83; accounts PRO E.351/3262-3.



**[30] Design for a park gate [Fig.26]**

Elevation, with scale

Insc: (by Jones) *for the Park St James | 1627; verso* (in another hand) *Door 22*

Pen & wash (370 × 250)

A gate was built in 1631-32 (PRO E.351/3265).

In Kip's engraving of 1708 a Jonesian gateway with segmental pediment and side scrolls is shown opening from the old palace garden into the road between that garden and the new royal garden (now Marlborough House). This might be the accounted gate, which we know was of the Tuscan order, an order that Jones had used for the sculpture gallery (an open, exterior colonnade) at St James's in 1629-30.

LONDON: St Paul's cathedral

**[31] Design for the W front [Fig. 27]**

Elevation

Pen, wash & pencil (460 × 500)

Lit & reprd: B.D. Cat., p.96; J. Summerson,

*Inigo Jones*, 1964, pp.182-184, pl.XXVIIIa;

J. Summerson, *Inigo Jones*, 1966, p.28, pl.43;

R. Wittkower, 'Inigo Jones, architect and man of letters', *RIBA Jnl*, LX, 1953, p.85, fig.7

This design has long been accepted as belonging to the phase of design initiated by the commission of 1631 (cf. Wittkower's exposition in *RIBA Jnl*, *op. cit.*), but Sir John Summerson now dates it to the estimates for repair in 1608 and therefore contemporary with Jones's designs for the completion of the central tower of the cathedral and the New Exchange in the Strand (Worcester College). There is certainly a stylistic affinity between the designs, all slightly unlearned, mixing motifs from Serlio, Labacco &c; but the RIBA elevation is far more positive as an architectural rendering. The Worcester College designs are more painterly, such as would be expected from a designer of masques. However, Jones's 1611 design for Oberon (Chatsworth, W 42) is also in the technique of the RIBA drawing, using hatching and strongly shadowed in ink. As Summerson points out, both designs display an ill-considered use of rustication.

**[32] Design for the doors in the N & S sides of the nave [Fig.28]**

Elevation, with scale

Insc: (by Jones) *Dours of the south and north | sides of St Pauls 1637 | the first draught taken & a partly indecipherable & cut-off inscription relating to the arrangement of the drops & mutules of the pediment; verso* (in another hand) *Door 23*

Pen & pencil (380 × 270)

Lit & reprd: J. Summerson, *Inigo Jones*, 1964, pl.XXXa; R. Wittkower, 'Inigo Jones, architect and man of letters', *RIBA Jnl*, LX, 1953, pp.85, fig.6

This design follows the laying of the foundation for the W front portico in July 1635. The recasing culminated in 1639-40. The doors are shown in Hollar's engraving dated 1656 (Sir W. Dugdale, *The History of St Paul's cathedral*, 1658, p.163).

LONDON: Somerset House, Strand

**[33] Design for a cistern house (upper half of sheet) & for a gateway, probably a water gate, in a rusticated wall (lower half of sheet) [Fig.29]**

Insc: (by Jones) *for the sesterne for | So House 1632 | to be made in the outter | or base courts for | youse of the garden; verso* (in another hand) *Door 39*

Pen & pencil (330 × 225)

According to works' accounts 1631-1632 (PRO E. 351.3265) a fountain and cistern house was built at this time. As the cistern was 44ft long and 13ft high, this project for an elevated tower above a pointed arch was obviously superseded. Between 1630 and 1632 river stairs with piers were built (E.351.3263, cf. also Nos.46-49), work which may have proceeded out of the design for a gateway in a wall, which seems to have been intended for a water gate.

**[34] Design for the doorcase in the cabinet room Elevation, with, on the LHS of sheet, plan of the jambs & door opening [Fig.30]**

Insc: verso (by Webb) *for ye Queens Cabinett Somersett House*

Pen & pencil (320 × 360)

Lit: J. Summerson, *Inigo Jones*, 1966, pp.78-79

Accounts for the creation of Queen Henrietta Maria's new cabinet room (E.351.3262) cover the period 1628-30, when a room was formed on the upper floor of the 1610 building at the E end of the cross gallery. This room is shown in the 1706 plan of Somerset (then Denmark) House (cf. R. Needham & J. Webster, *Somerset House*, 1905, pl. f.309). Its window facing the river is shown in Knyff's view of the palace. This doorcase was carved by Zachary Tayler and painted by Matthew Goodrich to look like white marble. Unless Webb's inscription was made much later, this is one of the earliest records of his association with Jones.

**[35] Design for a window for the chapel [Fig.31]**

Elevation, section of entablature & plan of jambs, with scale

Insc: (by Jones) *Window for the | Queens Chappell | So: House | 1632*

Pen & pencil (280 × 450)

Lit & reprd: J. Summerson, *Inigo Jones*, 1966, pp.75-79, fig.34

Designs mounted together for aedicules with figures in the niches (3):

**[36] 1 With a Corinthian order & triangular pediment enclosed within a segmental one [Fig.32]**

Insc: (by Jones) *Scitzo for the | nesse without the | Chappell So Ho; verso* (in another hand) *Niche 3*

Pen & pencil (270 × 200)

**[37] 2 With a Corinthian order & straight entablature [Fig.33]**

Insc: verso (in another hand) *Niche 4*

Pen & pencil (265 × 180)

**[38] 3 With voussoirs to the jambs of the niche & a ball finial [Fig.34]**

Elevation

Pen & pencil (190 × 120)

**[39] Measured drawing of the ceiling to nave & royal closet, drawn by Henry Flitcroft for Lord Burlington [Fig.35]**

Plan with cornice sections & scale

Insc: (by Flitcroft) *Ceiling to Somersett House Chaple*

Pen & wash (350 × 520)

Of Jones's royal works, the Somerset House chapel is one of the most important. Described as the New Chapel, it is accounted for from 25 May 1630 until 31 December 1635 (PRO AOI/2490). It was ordered, however, in 1623 (with the St James's chapel), although there is no evidence that any designs were made at this time. One might have hoped that more measured drawings commissioned by Lord Burlington would have survived. The altarpiece and screen to the royal closet, engraved as plates 26-27 for Isaac Ware's *Designs of Inigo Jones and others* (c.1735, 1st dated edn. 1743), may be based upon measured drawings taken by Flitcroft. The plan of the chapel is recorded in a survey drawing made by the Office of Works in the C18 (Royal Library, Windsor Castle). There is no evidence that either the outside aedicules or the window was executed to these designs. The chapel was demolished under Sir William Chambers's reluctant orders in 1776. See also Webb, John:

LONDON: Northumberland House.

**[40] Design for the installation of an old chimneypiece in the cross gallery with a newly-designed overmantel [Fig.36]**

Elevation

Insc: (by Jones) *chimney peece for the cross gallery So:*

*Hous | 1636; verso* (in another hand) *Chimney 8*

Pen & pencil (400 × 320)

According to the works' accounts (E.351.3269) the cross gallery, formed in 1611-12, was remodelled by Jones 1635-36. The old chimneypiece was replaced by one to the above design, but incorporating the lower part with the waisted pilasters from the old one carved and designed by Maximilian Colte.

**[41] Design for a chimneypiece [Fig.37]**

Elevation, with scale

Insc: (by Jones) *for a chimney peece of wainscott So:*

*House 1636; verso* (in another hand) *Chimney 20*

Pen & wash (300 × 190)

Lit & reprd: J. Harris, 'Inigo Jones and his French sources', *The Metropolitan Museum of Art Bulletin*, XIX, 1961, pp.253-264, fig.9

**[42] The model for the chimneypiece of 1636, drawn by an unidentified French C17 architect [Fig.38]**

Elevation, with scale in *pieds*

Insc: verso (in another hand) *Chimney 19* (partly cut off)

Pen & wash (345 × 200)

Lit & reprd: J. Harris, *op. cit.*, fig.10

The works' accounts do not reveal if this design was executed. It is another instance of one of the Queen's French architects supplying a design to the Office of Works for execution by Jones.

Copies of designs, or measured drawings, of a chimneypiece & overmantel & 2 overmantels

**[43] 1 Half-elevation, either copied from Jones's rendering of the French design or from the chimneypiece *in situ* [Fig.39]**

Insc: verso (in another hand) *Chimney 14*

Pencil & wash (355 × 160)

**[44] 2 Half-elevation of an overmantel with paired columns & an open scrolled pediment [Fig.40]**

Pencil & wash (200 × 180)

**[45] 3 Half-elevation of an overmantel with a single column & an open scrolled pediment [Fig.41]**

Pencil & wash (220 × 150)

These are C17 drawings by an unidentified artist. If they are copies of the chimneypieces *in situ* one has evidence that Jones's 1636 design was executed. The style of the two overmantels can only be matched in surviving work by the chimneypieces at Wilton in the single and double cube rooms, and they may therefore be valuable evidence of the style of the executed Somerset House chimneypieces.

Designs for water stairs, drawn by Webb (4):

**[46] 1 Elevation of a low gateway flanked by obelisks**

Verso: A pencil rendering of the same design with slight variations [Figs.42-43]

Insc: (by Webb) with dimensions & a note about the height of the obelisks

Pen & pencil (410 × 285)

**[47] 2 Studies showing obelisk in section, part plan of approach stairs & plan of obelisk pier**

Verso: Side elevation of approach stairs & plan of piling to ramp [Fig.44]

Insc: (by Webb) with dimensions & instructions as to measuring

Pen & pencil (195 × 310)



[48] 3 Plan of a courtyard (garden) with plan of approach stairs & wall, also variant plan for the approach stairs

Verso: Plan of 'Bramante' stairs [Fig.44]  
Insc: (by Webb) with dimensions & calculations, & also (in a hand that might be Jones's) with some dimensions

Pen & pencil (200×310)

[49] 4 Note about dimensions [Fig.44]

Pen (75×140)

The river stairs are accounted (PRO E.351.3263) 1630-31, but the description in no way tallies with these designs. If the inscription on No.45 is not by Jones (and this is very uncertain), these designs could have been proposed when Webb designed the new gallery in 1661.

[50] Design for the new palace of 1638, drawn by Webb

Composite elevation of details from a Doric ordered façade & 2 studies (in pencil) of rusticated windows [Fig.45]

Insc: (by Webb) *This is followed for ye lower Order / of ye Pallace at So: Ho: & continuing with notes as to the order & rustics &c*

Pen & pencil (190×310)

Prov: Palladio, B.D. XIII/12

[51] Design drawn by Webb for a screen wall, possibly associated with the palace design of 1638, monumental in elevation, of 9 bays, with 3 alternative treatments: arcaded, with a blocked order & square openings & with square windows set in a channelled, rusticated wall [Figs.46-47]

Elevation

Verso: Pencilled-over recto design with variant treatments

Pen (130×310)

This large palace with extensive mezzanine accommodation was intended for a monumental rebuilding of the Strand front of old Somerset House, tied in to the C16 courtyards behind it. Compare this design with three associated ones at Worcester College (HT 19, 20A, B & 21A, B), cf. J. Harris & A. A. Tait, *op. cit.*, 1973.

LONDON: Temple Bar

Designs for a triumphal arch (3):

[52] 1 Elevation of 'Arch of Constantine' project; the sculptured panels over the side arches inserted on separate paper, the 2 roundels insc *Laetitia Publica* & *Hylaritas Publica*, also inserted, & drawn by John Webb; 1 roundel insc verso with partly indecipherable inscription in Webb's hand; on one side of sheet a Corinthian capital, with scale [Fig.50]  
Pen, pencil & wash (330×310)

[53] 2 Elevation of another triumphal arch

surmounted by an equestrian statue of Charles I, drawn by Webb & insc *The upright of the Gate at Templebar 1636*

Verso: Stuck on to the sheet, 2 oblong & 2 circular panels for bas-reliefs representing a narrative of a naval victory, with scale [Figs.48, 52-55]

Pen & pencil (480×355, panels 85×70 & 85×85)

[54] 3 Longitudinal section through the arch of No.53, drawn by Jones, signed by him & insc *Purfill of the Arch tempell barr / how the brickwork is to bee within / 1638*, with scale; attached to the lower part of the drawing a free-hand study of the equestrian Charles with, verso, a study for Victories in the spandrels, drawn by Webb [Figs.49, 51]  
Pen & wash with pencil (390×320, attached sheet 80×65)

Engr: No.53 in W. Kent, *The Designs of Inigo Jones*, 1727, I, pl.58, with minor variations

Lit & reprd: J. Summerson, *Inigo Jones*, 1966, pp.123-124, pl.55

Jones's 'Constantine' design is based upon the arch as engraved by Alberti (*L'Architettura*, 1550, VIII, p.294). Sir John Summerson sees the project as a postscript to the Roman portico of St Paul's: from Fleet Street a secular triumphal arch would lead to the triumphal arch of the holy church of St Paul. In both projects the arch is square: the 'Constantine' one 60×60ft, the other 54×54ft.

[55] NEW HALL (Essex)

Design for a gateway [Fig.56]

Elevation

Insc: (by Jones) *for the garden at / East Baully 1623*; verso (in another hand) *Door 11*

Pen & wash (350×305)

[56] An alternative design for the gateway [Fig.57]

Elevation, with scale

Insc: (by Jones & later crossed out) *East B & an indecipherable inscription below*; verso (in another hand) *Door 3*

Pen & wash with pencil (360×270)

[57] Copy of the alternative design by Flitcroft for Lord Burlington

Pen & wash (430×325)

Baully is phonetic spelling for Beaulieu, the Tudor name for the palace called New Hall, also known as East Beaulieu. These designs were made for the Marquis of Buckingham, and the date 1623 may be tied in time to the 'New Hale' inscription dated 1622 on the verso of the Hatton House gateway (No.14). It is not clear, however, why Jones should refer to New Hall one year and to 'East Baully' the next. Possibly these gateways were intended for the outskirts of a park. The dated design is a reduced version of the park gateway at Oatlands proposed c.1616 (No.66).

NEWMARKET PALACE (Cambs)

[58] Design for the brewhouse [Fig.58]

Plan & elevation

Insc: (in another hand) 27

s: *Inigo Jones*

Pen & wash, pencil numeration (385×220)

Lit & reprd: J. Harris, 'Inigo Jones and the Prince's lodging at Newmarket', *Architectural History*, II, 1959, pp.33-34, fig.1; J. Summerson, *Inigo Jones*, 1964, p.174, pl.XIXa

[59] Design for a stable [Fig.60]

Elevation

Insc: (in another hand) 29; verso, with code mark 296


Pen & washes (320×410)

Lit & reprd: J. Harris, *op. cit.*, p.34, fig.5;

J. Summerson, *Inigo Jones*, 1966, p.40, fig.7

[60] Design for a new palace or the Prince's lodging [Fig.59]

Plan, with scale & compass points


Insc: (in another hand) 28; verso, with code mark 54: 

Pen & wash (330×320)

Lit & reprd: J. Harris, *op. cit.*, p.34, fig.4

[61] Designs (2) for the Prince's lodging [Figs.61-62]

Elevations, 1 astylar, the other with an attached portico

Insc: (in another hand) 30; verso, with the code mark 54:  on both drawings

Pen & wash (joined together but measuring separately 195×280 & 190×275)

Lit & reprd: J. Harris, *op. cit.*, pp.37-38, fig.8;

J. Summerson, *Inigo Jones*, 1966, pp.59-60, figs.20-21

The association of the five drawings with Newmarket Palace was explained in *Architectural History*. Not only are they tied together stylistically, but they are numerated (by William or John Talman) 27-30, and three bear the same code mark (invented by the Talmans?). None, however, is accurately reflected in the Declared Accounts. These are designs that underwent considerable modification. The brewhouse and the stable were built in 1616-17 (E.351/3250 & 3251), and the Prince's lodging from 1619. As Summerson has shown, the astylar design was probably built. The plan for an unscripted palace may be theoretical. Like the brewhouse design, Jones was drawing upon Scamozzi's *Idea dell'architettura universale*, just published in 1615 and available to him in 1616. The unscripted plan is also a liberal rendering of one by Scamozzi (part I, lib.III) combined with quadrant arcades that make it prophetic of a neo-Palladian type of plan popular in the C18. All five designs are in a soft painterly manner common to Jones's early drawings. This is particularly so with the stable elevation that could also serve as a background piece to a masque.

OATLANDS PALACE (Surrey)

[62] Design for gateway to the vineyard [Fig.63]

Elevation of the outer side

s: *Inigo Jones*

Pen & pencil (380×290)

[63] Copy by Flitcroft for Lord Burlington

Pen & wash (445×340)

[64] Design for the vineyard side of the gateway [Fig.64]

Plan & elevation, with flap showing revised treatment of the arch & scrolls

Insc: verso (by Jones) *Horscombe Hodd quarry / is 10 myles of brist ... (brissons?)*, & (by Webb) *The Gate of ye Vineyard at Oatlands*, & (in another hand) *Door 7*

s: *Inigo Jones*

Pen & pencil (425×330)

[65] Copy by Flitcroft for Lord Burlington

Pen & wash (460×350)

[66] Design for the park gate [Fig.65]

Elevation, with scale

Verso: Incompleted elevation of the rear façade  
Insc: (in another, but contemporary hand) *The Gate that goeth in to the Parke & The scall of the 2 gaats in to ye vineyard and the Parke*; verso (in another hand) *Door (number indecipherable)*  
Pen & pencil (390×280)

[67] Design for a chimneypiece with overmantel [Fig.66]

Elevation with variant study for the overmantel, with scale

Insc: (by Jones) *first scitzo chimny peese for oatlands 1636*; verso (in another hand) *Chimney 22*

Pen & pencil (290×190)

Engr: E. Hoppus, *Andrea Palladio's architecture*, 1733-35, III, p.177

[68] Alternative design for the chimneypiece & overmantel [Fig.67]

Elevation, with scale

Insc: (by Jones) *for oatlands 1636*; verso (in another hand) *Chimney 21*

Pen & pencil (290×220)

Engr: E. Hoppus, *Andrea Palladio's architecture*, 1733-35, II, p.177; I. Ware, *Designs of Inigo Jones and others*, c.1735, pl.2

Lit: (in general & in particular for the vineyard gateway, reprd) W. G. Keith, 'The Palace of Oatlands', *AR*, XXXIX, 1916, pp.76-77



Jones's work at Oatlands was for both Queen Anne of Denmark and Queen Henrietta Maria. For the first he fitted up a silk worm room (for which no designs survive) and designed at least two gates. Charges for building work document these gates (PRO, AO roll 356, bundle 2487). In June and July 1617 workmen were taking down the *olde bricke gate* built in the winter of 1616 *before the end of her late Mats gallery and making two other gates, as also in making the greate gate there with other workes*. This greate gate was also certainly the vineyard gate shown in Van Somer's portrait of Queen Anne painted in 1617 and which can be exactly related to Jones's designs. Under *Taskeworke* in the accounts are Edward Kynnesman's building account: *for squaring working and setting of cane stone for pte of a greate gate at Otelandes house being wrought upp the Jaumes three foote in bredth a peece and twoe foote vi thicke the gate being twelve foote high and seven foote brode between the Jaumes having on ech side doricke columns cutt rusticke with a frontispiece and a square table of marble sett over the same, he findinge the stone with his workmanshippe being valued for so much of it as he did (the reste of the said gate being afterwards finished by daies worke) to the some of xxxlii*. The same section of the accounts indicates that five gates in all were built, for Ralph Brice, carpenter, was paid for *makinge of three pair of gates . . . and for the twoe smaller gates*. Thomas Edmondes was the bricklayer, Edward Basill clerk of works and Robert Stickles was paid for *setting out the worke to the masons and for his attendaunce*. The indication that Kynnesman did not complete the whole work is explained by an entry for Thomas Stile's riding and travelling charges *in coming from St Albons to Otelandes to finish the greate gate being neglected by the other workemen masons*. The park gate of Jones's design is not recorded as such. It could be one of the smaller gates. Its design should be compared to the New Hall gate of 1623 (No.55). Pococke saw the vineyard gate re-erected in the Earl of Lincoln's new park at Oatlands and noted the inscription graved upon it: *Henricus Comes de Lincoln Hunc Arcum Opus Ignatii Jones Velutasti Corruptum Restituit Anno Georgio I XXI*, showing it to have been rebuilt in 1735. This Earl was Henry the 9th Earl, later Duke of Newcastle. Fragments of the gate are in the Weybridge Museum. For the vineyard gate Jones turns to his Serlio (lib.VI, 13v) and for the park gate to Francart (pl.XIX). His work for Queen Henrietta Maria was also of a miscellaneous character: in 1627 Jones designed an unidentifiable *Arbour in garden next vineyard* and in 1635 a *Balcony for Queen's Lodging*. Perhaps the chimneypiece dated 1636 was intended for this lodging. In 1637 Jones made a design inscribed *for the painting in oyle of the open wale with landscapes in the garden at Oatlands 1637 to bee a landscip only and no compartment* (Ashmolean Museum, Oxford).

WILTON HOUSE (Wilts) *Ascribed to*  
[69] Designs for an overmantel [Figs.68-69]  
2 half-elevations

Verso: 1 half-elevation  
Insc: verso (in another hand) *Chimney 2*  
Pen & pencil (210×310)  
Repr: *RIBA Jnl*, XVIII, 1911, p.323  
This sheet of three overmantel designs incorporates, in two instances, the coronet of an earl. Stylistically they could have been intended for Wilton.

WIMBLEDON PALACE (Surrey)  
[70] Design for friezes in an entablature of a room [Fig.70]  
Details of an entablature, part of a cornice & of a frieze decoration of putti & shield &c  
Insc: (by Jones) *for freeses at Wimbelton | part of Relieve parte painted*  
Pen & pencil (155×270)  
Lit & repr: C. S. S. Higham, *Wimbledon Manor House under the Cecils*, 1962, pp.31-32, pl.8

King Charles purchased Wimbledon for Henrietta Maria in 1639. Early in the year 124,000 bricks were being burned for *the Queen majesty's work at Wimbledon*, and by July 1641 Nicholas Stone was supplying new chimnypieces. The Queen's accounts include a warrant for £558.10.11d to be paid to Jones in balance for *building and repairing at our house at Wimbledon*, when André Mollet was laying out the gardens. A wing on the W side of the house had been partly rebuilt and extensively replanned inside. Jones was almost certainly responsible for the cruciform plan (Higham, *op. cit.*, pl.3) and for the new segmental-pedimented doorcase to be seen in Henry Winstanley's etching dated 1678 (Higham, pl.5). This etching also shows the new sunken garden on the E front and a S entrance that might have been ordered under Jones's supervision.

WINCHESTER (Hants): Cathedral  
[71] Design for the choir screen [Fig.71]  
Elevation of the W façade & part plan of one of the flanking bays, with scale  
Insc: (by Webb) *of Inigo for ye Skreen of Winchester Ch*  
Pencil & grey wash (305×390)  
Engr: J. Vardy, *Some designs of Mr Inigo Jones . . .*, 1744, pl.3

[72] Copy by Flitcroft for Lord Burlington  
Pen & wash (335×450)

Jones's work on the cathedral was begun in 1633-34. The choir screen was complete by 1638 when Le Sueur contracted to cast the brass statues of King Charles and King James (Calendar of State Papers Charles I, Dom. Ser., V, 393, 14, dated 17 June 1638) to Jones's designs (preliminary drawings, Chatsworth, Masques I, 129). The best drawing of the screen *in situ* is Charles Wood's dated 1714 (Society of Antiquaries, Red Portfolios, Hants). About 1820 the screen was dismantled and stored in the crypt, where most of it remains in waterlogged condition, but the central pedimented entrance was saved and re-erected in the Museum of Archaeology at Cambridge. The source for the screen is Serlio in his 7th book (ff.85r, 87r) and there are two associated studies drawn by Webb, one on the flyleaf of his annotated Serlio in the RIBA and the other at Worcester College (HT 21, old No.1/72). The central tower of the cathedral was being vaulted 1633-34. It matches Bishop Fox's wooden choir vault of c.1500. The first letters of a Latin inscription form the Latin numerals for 1635, a conceit that might be thought Jonesian.

[73] Design for the central entrance bay of a 3 storeyed house [Fig.72]  
Elevation, the adjacent portions of balustrade incompletely drawn  
s & d: *Inigo Jones fecit 1616*  
Insc: verso (in another hand) with code mark 54  
Pen & wash (355×310)

[74] Design for an arched doorway, the jambs & arch voussoired, of similar design to the doorway of the 1616 house [Fig.73]  
Elevation, with scale  
s: With the 1st letters of Jones's signature, but identical to the 1616 signature; the rest of the signature cut off  
Pen (340×260)

These 1616 designs are among the most tantalising, and indeed, are the few remaining important unidentified designs of the early years. In 1616 one would look to Cecil or Arundel for patronage and it is tempting to associate the design with one of these patron's town houses. Jones signed designs early in his career, but not apparently later. He used this type of door again for the Prince's lodging at Newmarket (q.v.).

[75] Design for an entrance  
Elevation of an internal wall with entablature, dado rail & skirting; the doorway with a straight cornice (a triangular pedimented one faintly pencilled in) supported by consoles & with a pulvinated frieze decorated with bay leaves  
Verso: Rough pencilled study for a tripartite arrangement of an entrance flanked by niches with the slight suggestion of ovals above the niche, the arrangement proportioned to the size of the recto design; also an indecipherable tripartite arrangement of more architectonic form [Figs.74-75]  
Insc: verso (by Jones) *ye hall Breadth of ye . . .* (indecipherable) *is 37 fo & ye pergola must be 14 fo 1/2*  
Pen & wash & pencil (320×410)

This design was drawn before 1620 and therefore belongs to the period when Jones was patronized by the Cecils and Lord Arundel. It is probably for the external or the internal wall of a pergola or balcony. Although there is no scale, there is a notation, and the pergola, which may have been 14 1/2 ft wide, would very roughly fit the proportions of this elevation. There was a similar doorway to the pergola of Sir Fulke Greville's house, a façade designed before 1619 (cf. J. Harris, 'Raynham Hall, Norfolk', *Archaeological Jnl*, CXVIII, 1963, pl.XVIIIa) for which Jones's design (Chatsworth, Drawings from Chiswick, 19) is in a similar style of drawing. It is also tempting to associate this with the pergola terminating the sculpture gallery at Arundel House, shown from the inside in Daniel Myten's portrait of Lord Arundel seated in his gallery.

[76] Studies on 3 sheets of windows derived from Serlio (5) [Figs.76a & b]:  
1 Window with 3 keystones & voussoirs to the jambs  
Insc: (by Jones) *the exampell of | this with bottei | on ye sydes and | . . . of ye | head is in Serlio | Li.7. fo.63 & I think that if | ye Bottei on ye sides | be as longe as | ye midell keysto | it will do well | but longer thro | the visvolti doth | well*  
Pencil & wash (165×160)

[77] 2 Two square windows with 3 keystones  
Pencil, pen & wash (80×200)

[78] 3 Two windows, 1 with 3 & 1 with 4 keystones  
Insc: (by Jones) *In thes kynd of | windows rustick | or dowres whear | thear ar but 3 | bottei thus separated | the midel most is | bigger than of thos | of the sydes by 1/4 | Serlio of goate fo: 5. | and fo: 14 & noat than in Serlio | ye Spaces ar more large | tho ye bottei arr and | the hang down lower | tho ye head of ye window & but whear thear is | 4 bote: thear hang | for all of a lyke breadth | and the 2 outermost | com to ye corner of | the head of ye windows | or dowres so Serlio | of goate fo 8 and fo 16*  
d: (by Jones) *ye (numeral missing) of Aprill | 1618*  
Pencil, pen & wash (280×200)  
Lit & repr: 3, upper drawing, R. Wittkower, 'Inigo Jones, architect and man of letters', *RIBA Jnl*, LX, 1953, p.83, fig.1; 1-3, J. Harris, 'Inigo Jones and the Prince's lodging at Newmarket', *Architectural History*, II, 1959, p.37, fig.9

Voussoired windows of this type can be associated in Jones's work with the designs for the Prince's lodging at Newmarket, proposed in 1619 although possibly conceived in 1618, with windows on the Chatsworth design ascribed for Fulke Greville, c.1618, and with Raynham Hall, Norfolk, a Jonesian house on the drawing board before August 1619. Although Jones is here quite clearly seeking, as Wittkower has shown, a metrical law for the use of voussoirs, the deliberate and particular dating of one sheet might suggest that he was working out this problem with a particular situation in mind. By 1619 he had also been concerned with the Prince's buttery at St James's Palace, work at Oatlands, the Marquis of Buckingham's lodging at Whitehall and the preliminary designs for the Banqueting House.



[79] Design for alternative entrance doorways approached by a flight of 5 steps, 1 arched, the other with a broken triangular pediment [Fig.77] Elevations, with scale

Insc: (by Jones) *thes pilasters ar / not diminished*  
Pen (235 × 390)

For the type of broken-pedimented entrance cf. No.80, a garden gate; for a similar arched entrance designed by Jones see the entrance to the great hall from the S at Wimbledon Palace (Henry Winstanley's etching of 1678), or the N and S doorways leading into the hall at the Queen's House. Both these doorways are based upon Serlio (lib.III, 74v, 115).

[80] Design for a garden or carriage gateway, with Doric pilasters and a broken triangular pediment, the arch 12ft wide [Fig.78]

Elevation, with scale

Insc: verso (in another hand) *Door 21*

Pen & wash (390 × 300)

[81] Design for a monumental gateway, 15<sup>3</sup>/<sub>4</sub>ft high; a triangular pediment raised on short pilasters, flanked by side scrolls, with a barred oval opening in the 'attic' area & a Mannerist cartouche within the pediment [Fig.79]

Elevation, with scale

Insc: verso (in another hand) *Door 6*

Pen & wash (410 × 300)

This is an early design comparable in style to those for Oatlands, 1616, or Hatton House, 1622. Jones has combined elements from Serlio's *Libro straordinario* and Francart's *Libre d'architecture*.

[82] Design for a doorway with rusticated Ionic pilasters, rusticated surround & a broken segmental pediment [Fig.80]

Elevation

Insc: verso (in another hand) *Door 22*

Pen, pencil & wash (445 × 345)

Above the pediment are pencilled suggestions for reclining figures flanking a central cartouche.

[83] Copy by Flitcroft or Ware for Lord Burlington Pen, pencil & wash (490 × 380)

[84] Design for a square-headed doorway, probably an entrance in a wall, probably not drawn by Jones Elevation, with scale

Insc: (by Jones) with the dimensions of the opening, *3f & 7f*

Pencil (250 × 185)

[85] Design for a square-headed doorway in rusticated masonry, probably the rear elevation of a gate almost identical to No.84 [Fig.81]

Elevation, with scale

Insc: verso (in another hand) *(Doo)r 9*

Pen & pencil (300 × 245)

[86] Design for a square-headed doorway [Fig.82]

Elevation

Pen (360 × 290)

[87] Design for an arched entrance with masonry surround rusticated on the sides [Fig.83]

Elevation

Pen (360 × 250)

[88] Design for an arched entrance with masonry surround [Fig.84]

Elevation

Pen (360 × 275)

[89] Design for a ceiling of 18 compartments around a central square one; on the long axis the compartments flanking the centre *di sotto in su* with balustrades supporting putti & vases [Fig.85]

Plan, with scale

Pencil & pen (490 × 310)

Apart from the Worcester College group of ceiling designs for Wilton, all in Jones's hand, this single drawing in the Burlington-Devonshire Collection is unique. It is also in a different technique from the painterly wash character of the Worcester group. It is, however, surely by Jones. The ceiling proposed measures 29 × 16<sup>1</sup>/<sub>2</sub>ft.

[90] Design for a chimneypiece proposed for a royal patron, the frieze incorporating the monogram *RM*; drawn by Webb [Fig.86]

Half-elevation

Insc: verso (in another hand) *Chimney 3*

Pen (380 × 180)

Lit & reprd: J. Harris, 'Inigo Jones and his French sources', *Metropolitan Museum of Art Bulletin*, XIX, 1961, p.263, fig.15

Although drawn by Webb, this is probably a Jonesian project of the 1630s or 1640s. The French styling of the design is to be traced to pl.16 of Barbet's *Libre d'architecture*, 1633. Queen Henrietta Maria's monogram is *RHM*. In this case the parallel line is missing.

[91] Design for painted or metalwork panels; 4 laid out on a pencilled grid or framework, 1 with entwined *Cs* & royal coronet, another with the Order of the Garter & coronet, & 2 others with ornamental scroll & baluster work [Fig.87]

Pen & pencil (310 × 470)

This is possibly ornament for a ceremonial design with reference to Charles I. The Garter Star was initiated in 1630.

[92] Design for a temporary ceremonial structure: beneath a canopy a queen sits enthroned; caryatid figures serve as angle supports; above the cornice on 1 side are the arms of England supported by putti, & on 2 other opposite sides Mannerist crestings; in the centre is a tree with fruit (pears?) [Fig.91]

Pen (300 × 180)

Lit: J. A. Gotch, *Inigo Jones*, 1928, pp.117-118, pl.2 Although both Gotch and others have unquestioningly associated this design with Queen Anne of Denmark's catafalque, carried from Somerset House to Westminster Abbey 13 May 1619, there must remain some doubt as to the ascription. Maximilian Colte was paid for working capitals, which do not appear in this study, and the leaves of a lead oak tree grew out of the top of the canopy. The tree in this study carries fruit. Jones was paid £50 the following year for this and other work which included repairs to the Star Chamber (see Gotch).

[93] Design for the border of the scene for the masque *The Triumph of Peace* by James Shirley, performed 3 February 1634 [Fig.88]

Frontal view

Insc: (by Jones) *front for ye Masque Innes a court | 1633*

Pen, pencil & wash (480 × 560)

Prov: Anthony Salvin (died 1881)

Lit & reprd: *Walpole Soc.*, XII, cat. No.180

'The border of the front and sides that enclosed all the Scene had first a ground of Arbor-worke entermixt with loose branches and leaves, and in this was two Niches, and in them two great figures standing in easy postures, in their naturall colors, and much bigger then the life, the one attired after the Grecian manner held in one hand a Scepter, and in the other a Scrowle, and a picked antique crowne on his head, his curasse was of Gold richly encased, his robe blue and Siluer, his armes and thighs bare

with buskinds enricht with ornaments of Gold, his browne locks long and curled, his Beard thicke, but not long, and his face was of a grave and ioviall aspect, this figure stood on a round pedestall fained of white Marble, enricht with severall caruings; above this in a compartiment of Gold was written *MINOS*. The figure on the other side was in a Romane habit, holding a Table in one hand, and a Pen in the other, and a white Bend or Diadem about his head, his Robe was crimson and Gold, his Mantle yellow and Siluer, his Buskins watchet trim'd with siluer, his haire and Beard long and white with a venerable aspect, standing likewise on a round Pedestall answerable to the other. And in the compartiment over him was written *NVMA*. Above all this in a proportionate distance hung two great Festons of fruites in colors which served for finishing to these sides. The upper part in manner of a large Freeze was adorn'd with severall compartiments with draperies hanging downe, and the ends tied up in knots, with trophies proper to feasts and triumphs, composed of Masking Vizards and torches. In one of the lesser compartiments was figured a sharpe sighted eye, and in the other a Golden-yoke, in the midst was a more great and rich compartiment on the sides of which sate naked Children in their naturall colors, with Siluer wings in action of sounding Golden Trumpets, and in this was figured a *Caduceus* with an Olive-branch, all of which are Hieroglyphicks of Peace Justice and Law' (Quarto, 1633, pp.6-7, quoted in *Walpole Soc.*).

[94] Design for the proscenium arch of the masque *The Temple of Love* by Sir William Davenant, performed 10 February 1634 [Fig.90] 89

Frontal view

Insc: (by Jones) *for the Queenes Masque | of Indianes | 1634*

Pen, pencil & wash (390 × 420)

Prov: Anthony Salvin (died 1881)

Lit & reprd: *Walpole Soc.*, XII, cat. No.210

'At the lower end of the Banqueting House, opposite to the State, was a Stage of six foot high, and on that was raised an Ornament of a new Invention agreeable to the Subject, consisting of Indian Trophies: on the one side, upon a basement, sate a naked Indian on a whitish Elephant, his legges shortning towards the necke of the beast, his tire and bases of severall coloured feathers, representing the Indian Monarchy: On the other side an Asiatique in the habit of an Indian borderer, riding on a Camell; his Turbant and Coat differing from that of the Turkes, figured for the Asian Monarchy: over these hung sheild-like Compartments: In that over the Indian was painted a Sunne rising, and in the other an halfe Moon; these had, for finishing, the Capitall of a great pillaster, which served as a ground to sticke them of, and bore up a large freeze or border with a Coronice. In this over the Indian lay the figure of an old man, with a long white haire and beard, representing the flood *Tigris*; on his head a wreath of Canes and Seage, and leaning upon a great Vine, out of which runne water; by him, in an extravagant posture, stood a Tyger. At the other end of this freeze lay another naked man, representing *Meander*, the famous River of Asia, who likewise had a great silver urne, and by him lay an Vnicorne. In the midst of this border was fixed a rich Compartiment, behind which was a crimson Drapery, part of it borne up by naked Children, tack'd up in severall pleats, and the rest was at each end of the Freeze tyed with a great knot, and from thence hung downe in foulds to the bottom of the pedestalls: In the midst of this Compartiment in an Oval was written *TEMPLVM AMORIS*: all these figures were in their naturall colours bigger than the life, and the Compartiments of Gold' (Quarto, 1634, sig.A3, quoted in *Walpole Soc.*).

[95] Design for the proscenium of an unidentified masque [Fig.90]

Frontal view, half-elevation

Pen & wash (235 × 185)

Prov: Anthony Salvin (died 1881)

Lit & reprd: *Walpole Soc.*, XII, cat. No.379

A column of the Composite order is entwined with vine leaves among which cupids play. The only identifiable feature is the royal arms surrounded by the garter and ensigned with the crown.

[96] Design for a frieze [Fig.92]

Half-elevation on pencilled grid

Insc: verso (by Webb) *The front*

Pen & pencil (120 × 270)

[97] A design associated with No.96, perhaps cut from the same gridded sheet of paper [Fig.93]

Pen & pencil (75 × 130)

Nos.96 & 97 are related friezes. Putti support a coronet or crown & an anchor symbolic of a naval event.

[98] Design for a frieze or for the termination of an overmantel or for the decoration of a ceiling cove [Fig.94]

Pen & pencil (90 × 330)

[99] Design for part of a proscenium frieze, the shield lettered *APTR OSPE* [Fig.95]

Frontal view

Pen & pencil (170 × 190)

[100] Design for part of a proscenium frieze, cartouche suspended from a cornice or beam & part-detail of a cornice with modillion brackets  
Verso: Faintly-drawn pencilled forest scene (for a masque?) [Fig.96]

Frontal view (of the cartouche)

Pen & pencil (175 × 215)

[101] Studies for putti, a reclining figure & a shield on a sheet with a faintly-drawn detail from a compartmented ceiling [Fig.97]

Insc: verso (incomplete & cut off) *desired you to come ... | to him ... to night or | tomorrow morning, Mr | Jeffrys wisht me to call | beer yor Lovinge ffriend Humb. Thatcher*

Pen & pencil (150 × 150)

[102] *PONT DU GARD*

Incomplete sketch of the bridge [Fig.98]

Insc: (by Jones) *Ill Pont du Gardt & the first order*

*hath 6 arches | ye Base of ye Arch is 58 foote | ye*

*Pillasters are in breadth 18 foote | The hole breadth of this under order is 438 foot | and the heaght is 83 foot | ye*

*freeze or cornice betweene ye first order and ye | second is*

*7 foot 11 yn | Ther is in ye second order 11 arches | ye*

*span of ye arch is 56 foote | Thear is 11 pillasters and*

*every one is 13 foot brode | The breadth of all this second*

*order is 746 foot | The breadth of ye Arch inwards which*

*ys ye | breadth of ye Pillaster is 21 foot | and every arch*

*is in heygt 67 foote | The span between ye second order and*

*ye third | is 6 foo 8 yn heygt | The third order whear ye*

*Aquiducte was | hath 35 arches | ye span is 17 foote | ye*

*Pillasters ar Brode 5 foo 1/2 | and heygb 6 feete | This*

*upper most order is | in all 504 foo 1/2 in breadth | The*

*hole acquiduct is in | heygt 182 fo | ye Aquiducte allone*

*| is 3 foo. and I obsernd that over ye 6h arch | fro ye Left*

*hand which is somewhat | Broder tha ye Rest is some |*

*littell ar bes of ye arches of ye rear irder | and all ye Rest*

*have but 3 arches | over the; verso (in another hand,*

*probably the Talmans) the code mark 257*

Pen (430 × 580)

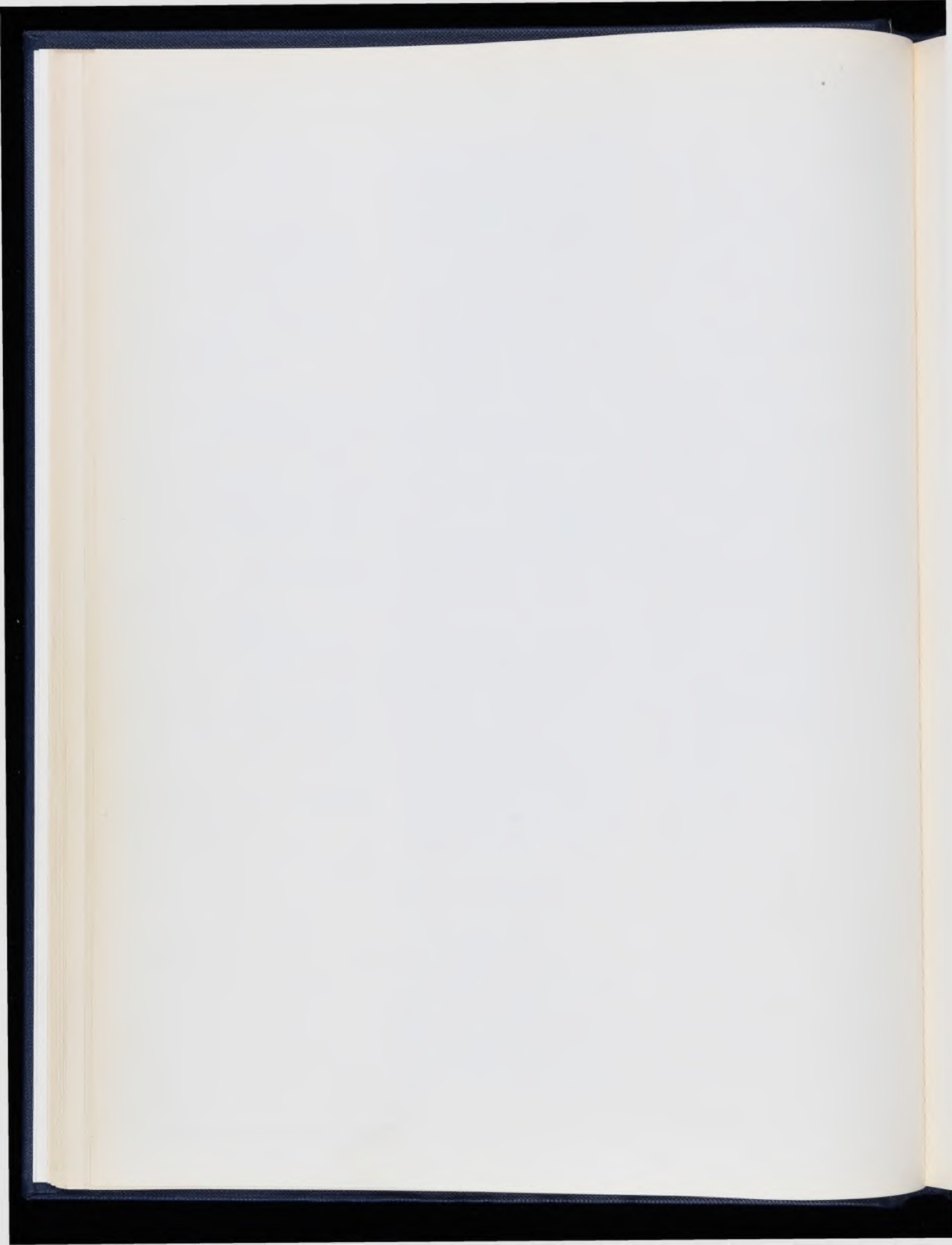
This was drawn sometime during the autumn of 1614 when Jones was returning from Italy via Genoa and Provence.

[103] An C18 topographical view of a park gateway, pedimented with side scrolls, in proximity to a column on a base [Fig.99]

Pencil & wash (150 × 200)

This drawing, certainly C17, shows a gateway that must surely have been designed by Jones. Its massy design associates it with the Oatlands gateway of 1617.







# John Webb

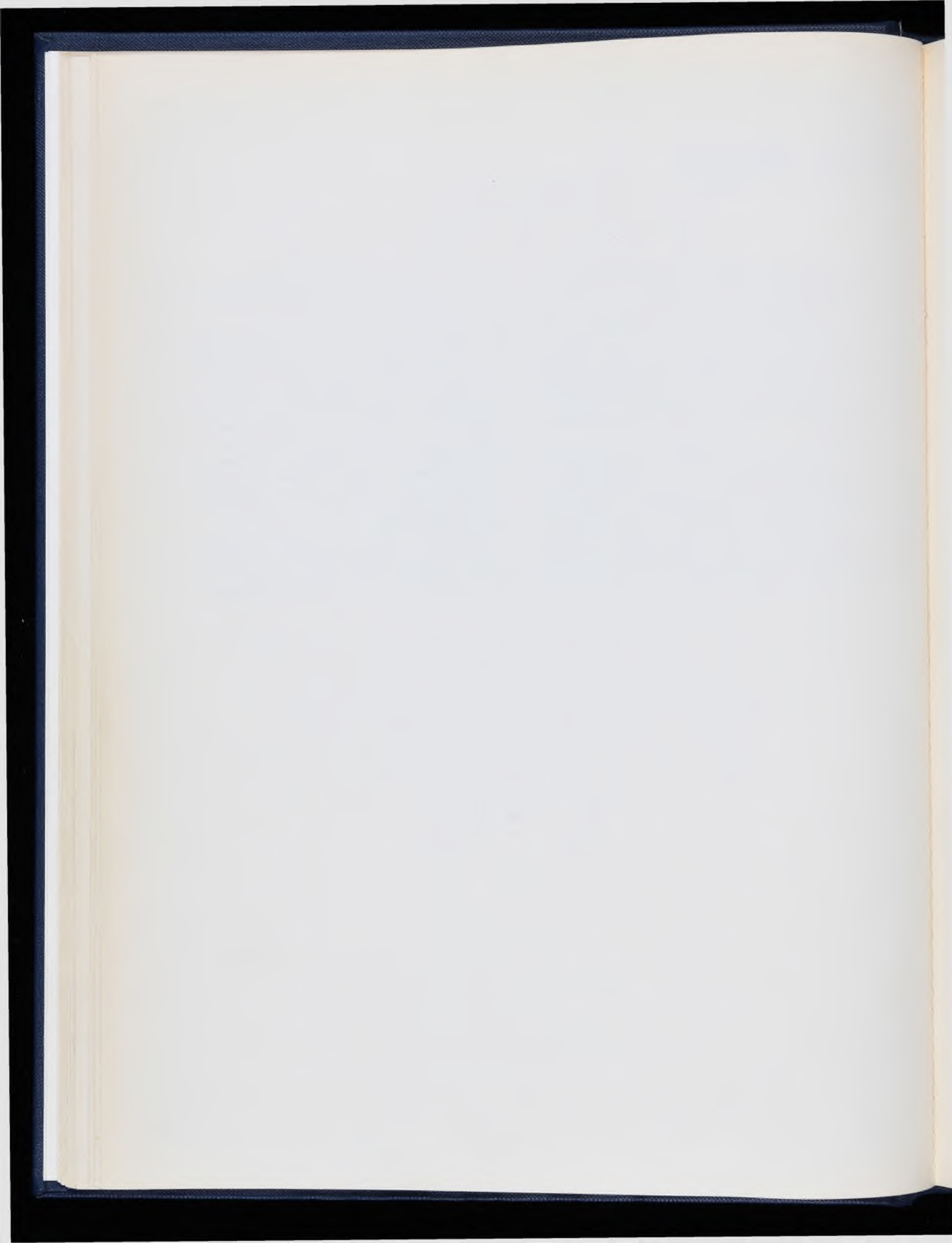
Born London 1611, of Somerset family. Became pupil of Inigo Jones 1628, although circumstances not known, unless due to marriage with Jones's niece Anne. Received textbook training in the grammar of architecture. As a personality subsumed by Jones until the late 1630s. Hale Park and Hassingbrook, both 1638, may be his first wholly independent works. The composition of a projected treatise and the drawing-out of Jones's designs for Whitehall have been dated to the 1630s, but this is by no means certain (e.g. York Water Gate drawing dated 1641, and many Whitehall drawings must have been made c.1660). The design for the Strand front of Somerset House is dated 1638, but this is a project by Jones.

Deprived of his appointments in the Royal Works 1643. Optimistically presented a design for Whitehall to Charles I 1647. Probably an independent designer from under the skirts of Jones by 1649, the date of extensive alterations to Wilton. Emerges in 1650s with wholly recognizable style: Royal College of Physicians' library, 1651; interiors of Drayton House, Northants, 1653; The Vyne, Hants, 1653; Lamport Hall, Northants, 1654-57; unexecuted designs for Belvoir Castle, Rutland, 1654; work at Chevening, Kent, 1655; extensive alterations to Northumberland House, London, c.1656 (if not earlier, 1642-49 under

Jones). If Hale remained a project, Gunnersbury House, Middlesex, 1658, was his first complete country house – Jonesian, but distinctly overlaid by Webb's mannerisms.

At the Restoration and with his greatest house, Amesbury, Wilts, 1661, Webb at the age of fifty was at the nadir of his success and assurance. From 1662 possibly employed upon the reconstruction of Belvoir Castle upon the old foundations. Refused surveyorship of the works 1660, but nevertheless recognized as the old 'Court' architect with commissions for enlarging the Queen's House, 1661, the gallery at Somerset House, 1662, and the Royal Palace at Greenwich, 1663. Instructed to initiate others in the mysteries of the *Scenicall Art, which to others than himselfe was before much unknowne*, and participated in the revival of the Court masque, designing the settings to *The Tragedy of Mustapha* in 1666. Was refused surveyorship 1669 and obviously dispirited with cessation of work at Greenwich, retired to Butleigh Court, Somerset, an estate purchased in 1653.

Published *The Most notable antiquity called Ston-Heng*, 1655, based on Jones's notes, and *A Vindication of Stone-Heng restored*, 1665. Also, from retirement, published a curious *Historical Essay endeavouring a probability that the language of the empire of China is the primitive language*, 1669.





## BELVOIR CASTLE (Leics)

Designs mounted on 4 sheets (9):

The small design

[104] 1 Rough plan of the 1st floor, indicating great chamber &c, & an incomplete sketch of a 6 column portico

Verso: A rough plan unrelated to the recto & a rough 17 bay elevation: 3-3-5-3-3 bays with a 6 column portico [Figs.100-101]

Insc: With many size & cubic numerations

Pencil (190×290)

[105] 2 A more developed 1st floor plan

Verso: A rough ground floor plan of similar type, the sketch of a capital & an ornamental motif [Figs.102-103]

Insc: (by Webb) with many size numerations

Pencil & pen (190×300)

[106] 3 Elevation of a 13 bay front proposing

alternative 4 or 5 bay wings, 1 with a portico in antis & pedimented centre

Verso: Rough sketch of a capital [Fig.104]

Pen, wash & pencil (100×290)

104-106 Joined as 1 sheet (490×310) & numerated 8

The larger design

[107] 1 Plan of the ground floor

Verso: Rough plan of an H-shaped house linked by a courtyard to a circular court & some other rough indeterminate studies [Fig.105]

Insc: (by Webb) with measurements & annotations

Pen & pencil (180×290)

[108] 2 Plan of the 1st floor, with scale [Fig.106]

Insc: (by Webb) with measurements & numerations

Pen & pencil (380×290)

107-108 Joined as 1 sheet (380×290) & numerated 7

The larger finished design

[109] 1 Plan of the ground floor, with scale [Fig.107]

Insc: (by Webb) *for ye Countess of Rutland at Belvoir*

Pen & wash (280×380)

Engr: W. Kent, *Designs of Inigo Jones*, II, pl.22

[110] 2 Plan of the 1st floor & design for a capital, with scale [Fig. 108]

Insc: (by Webb) *Second story for | Belvoir & (the capital) Capitalls | for ye great | roome at Belvoir*

Pen & wash (265×380)

Engr: W. Kent, *Designs of Inigo Jones*, II, pl.23

[111] 3 Elevation of 1 principal front, with scale [Fig.109]

Pen & wash (180×380)

Engr: W. Kent, *Designs of Inigo Jones*, II, pl.24

[112] 4 Elevation of the other principal front, with

proposal for central cupola, with scale [Fig.110]

Pen & wash (200×380)

109-111 Joined as 1 sheet (440×380) & numerated 10

110-112 Joined as 1 sheet (480×380) & numerated 9

Lit: CL, CXX, 1956, p.1402

The two dated documents to associate Webb with Belvoir are a letter mentioning his attendance there in July 1654 (*RIBA Jnl*, LXXVIII, 1921, p.568) and a design for an architrave dated 1667 (Archives, Belvoir, Map 127). Accounts there specify considerable expense upon the new buildings at Belvoir in the 1660s. Rebuilding the partly-slighted castle began in 1662. It was the Countess of Rutland who persuaded her 8th Earl (who preferred his family home at Haddon) to rebuild Belvoir. This probably accounts for the inscription of these rejected designs to the Countess, and it was she who probably summoned Webb in 1654. The rebuilt castle is shown

in a view painted by Badeslade in 1730 and by the model made in 1799. If Webb was responsible for this rebuilding, then he rebuilt upon the old plan of the castle. Had these Palladian designs been executed, the 266ft frontage of the mansion would have been a worthy match to any of the great houses of the following century. Like so much of his work, Jones's designs must be laid under tribute, from Newmarket to Whitehall. Webb incorporated elements of the Belvoir plans in those for Greenwich in 1663.

## COLESHILL HOUSE (Berks)

[113] Design for a chimneypiece & overmantel with flanking Corinthian pilasters [Fig.111]

Elevation, with scale

Insc: (by Webb) *Sr George Pratt | his great chamber;*

verso (in another hand) *Chimney 24*

Pen & wash (280×175)

Engr: J. Vardy, *Some designs of Mr Inigo Jones*, 1744, pl.8

Lit: B.D. Cat., p.105

The conception of Colehill, and indeed its dating, is still a subject for inquiry. Traditionally it was begun in 1649 for Sir George Pratt, who according to Sir Mark Pleydell (1692-1768), after a fire in the old house in 1647, began to rebuild in the 'cucumber garden'. But when Sir Roger Pratt returned from Italy in 1649 Sir George was persuaded to start anew on another site. Pratt is said to have supplied the designs with the advice of Jones. It was suggested in B.D. Cat. that the existence in the Chatsworth *Book of Capitols* of designs for the front, atrium and Great Chamber pointed to Jones, or more probably Webb, having designed the house begun in the cucumber garden. It was quite clearly a Palladian house articulated by orders, unlike Pratt's Colehill, which was astylar. Mr Malcolm Pinhorn has found evidence to complicate the problem even more. According to the will of Sir Henry Pratt, George's father, dated 2 July 1645, he commanded his executors to collect all moneys for finishing my building in Colcell. So in 1645 a house at Colehill was then incomplete. Now, was this the house burned down in 1647 and was it the house begun in the cucumber garden? In any case, Sir Henry did not die until April 1649, so he is likely to have contemplated or initiated rebuilding in the last two years of his life – unless the date of the fire is wrong. As a Master of the Merchant Taylors' Company and a Sheriff of London, Sir Henry might have been expected to have employed a City rather than Court architect. The fact that Webb's design for this chimneypiece is inscribed to Sir George is proof, however, that Sir George was employing him sometime after April 1649. In the chronology of Colehill a number of events may have been kaleidoscoped in the memories of narrators: the building of Sir Henry's house, the date of the fire, an incomplete house in the cucumber garden and the calling-in of Sir Roger Pratt perhaps after 1650.

## DRAYTON HOUSE (Northants)

[114] Design for the withdrawing room chimneypiece [Fig.112]

Elevation, with detail of the overmantel showing alternative version of the armorial & supporter in the pediment, with scale

Insc: (by Webb) *For the withdrawing roome to the | Bedchamber in the lower story at | Drayton | 1653 | John Webb;* verso (in another hand) *chimney 23*

Pen, pencil & wash (370×240)

[115] Design for the bedchamber chimneypiece [Fig.113]

Elevation, with detail of the overmantel showing alternative treatment of the side parts

Insc: (by Webb) *For ye Bedchamber in ye ground | Story at Drayton 1653 | John Webb & (in another hand) Chimney 7*

Pen, pencil & wash (355×235)

Lit: CL, CXXXVII, 1965, pp.1216, 1347

The extent of Webb's work for the 2nd Earl of Peterborough is known only from these designs. The bedchamber (now the state bed chamber) and the withdrawing room (now the blue drawing room) are in a N wing *en suite* with a drawing room, which may also have been decorated by Webb. The overmantel of the state bed chamber chimneypiece survives.

## GUNNERSBURY HOUSE (Middx)

[116] Design for a chimneypiece [Fig.114]

Elevation with moulding sections

Insc: (by Webb) *The little Parlor | Gunnersbury;* verso *Rates of Wages for Portland, Carpenters, Labourers, Coopers, Smiths*

Pen & pencil (285×190)

Engr: J. Ware, *Designs of Inigo Jones and others*, pl.5;

E. Hoppus, *Andrea Palladio's architecture*, I, pl.32

Gunnersbury House was engraved in the first volume of *Vitruvius Britannicus* (1715, pls.17-18) as by Jones. John Maynard commissioned Webb in 1658, and in October of this year Edward Marshall was measuring work (cf. Chatsworth, 'Lord and Lady Burlington's Drawings', 24, 134). There are studies by Webb for capitals, one for the great parlour (Chatsworth, *Book of Capitols*, 29-30; 'Lord and Lady Burlington's Drawings', 128, 134). The museum of the C19 house at Gunnersbury possesses two instructive watercolour views of the exteriors, adding a little to what is known of the exterior character of this brick and stone-detailed house.

## HALE PARK (Hants)

Designs for a villa (2):

[117] 1 Plan of the 1st floor & elevation

Verso: Plan of 1st floor, possibly an alternative of T-shape, & ruled outline of lower part of elevation [Figs.115-116]

Insc: (by Webb) *for Mr Penruddock 1638 for a Lodge in a Parke in | Hampshire, & with many annotations & measurements & numbered 6; verso, referring to the T-plan, Such an Apartment may | serve for ye house within if | it were to bee made with less (crossed out) fewer rooms*

Pen & pencil (350×220)

Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pl.5

[118] 2 An alternative design: plan of the 1st floor & elevation [Fig.117]

Insc: Numbered 5; verso (by Webb) with many annotations & measurements

Pen & pencil (350×210)

These designs should be discussed with another in Worcester College (HT 78; I/53). They must have been commissioned following the death of Thomas Penruddock in 1637 at Hale Park in Hampshire and the ensuing succession of his son John. Hale is near to Wilton, so it could be assumed that the Penruddocks might have been introduced to either Jones or Webb there. Webb rather than Jones must be responsible, for there are 3 sheets of drawings all worked out by him. The Worcester design is closest to No.117, and if scales are to be relied upon, proposes a house of widths varying between 42 and 52ft. They may not be for rebuilding Hale itself, for Webb's inscription *Lodge in a Parke* could refer to a hunting lodge or dower house. Hale Park today is by Henry Holland, set upon the basement of a house Thomas Archer designed for himself early in the C18.



## HASSINGBROOK HALL (Essex)

[119] Design for stables [Fig.118]

Plan &amp; elevation on separate pieces of paper, with scale

Insc: On plan (by Webb) *for Mr Fetherstone 1638*

Pen &amp; wash (115×210, 120×215)

Prov: Palladio, B.D. XIII, 12

Henry Fetherstone lived at Hassingbrook (or Hassenbrook) Hall, Essex, half a mile north of Stanford-le-Hope. Basically a C16 house with additions of mixed date, Hassenbrook has nothing to show that its owner might have executed any designs by a Court architect. Indeed, a remaining brick early C17 gateway is artisan in style.

## LONDON: Greenwich Palace

[120] Plan of the palace as first intended, with scale

Insc: (in a later hand) *Mr Webb's Design for the Palace at Greenwich* [Fig.119]

Pen &amp; wash (365×330)

[121] Plan of the chapel in the E wing, with scale [Fig.120]

Insc: (by Webb) *Chap. Greenwich | May ye 10 | 1669|70 & The old Chappell | at Greenwich is | 27 fo - 8 yn broad | 52 - 10 yn long*

Pen &amp; pencil (290×190)

[122] Ground floor plan of the W wing (King Charles II block) with a flap showing modifications to the SW angle [Fig.121]

Insc: (by Webb) *Plans of the first story of his | Mats Pallace at Greenwich | 1663 & (by Hawksmoor) The West Building done by K.C.2 | on ye West side of the Royall Court*

Pen, pencil &amp; wash (420×1170)

[123] Ground floor plan including proposed modifications &amp; other minor alterations [Fig.122]

Insc: (by Webb) *Plans of the first story of his | Mats Pallace at Greenwich | 1663 & (in another hand) Mr Webb*

Pen &amp; wash (400×1140)

[124] Plan of the 1st floor including a flap proposing minor amendments to a staircase [Fig.123]

Insc: (by Webb) *Plans of the principall story of his | Mats Pallace at Greenwich 1663*

Pen, wash &amp; pencil (375×1155)

[125] Elevation of S pavilion of the E front of W wing, with scale [Fig.124]

Insc: (in another hand) *drawne by Mr Webb*

Pen (620×450)

[126] Elevation of centre pedimented bays of E (quadrangle) front of W wing, with scale [Fig.125]

Insc: (in another hand) *Drawn by Mr Webb d: 1660*

Pen (660×490)

[127] Elevation of N (river) façade [Fig.126]

Pen (500×700)

[128] Elevation of S front of W wing [Fig.127]

Pen (620×730)

[129] Ceiling of the King's bedchamber [Fig.128]

Plan with 1 quarter of cove featured, with scale

Insc: (by Webb) *Ceiling for his | Mats Bedchamber | Greenwich | 1666 & The roome being 23.fo|29.fo-4.1<sub>2</sub> long*

Pen (450×555)

[130] Alcove in the King's bedchamber [Fig.129]

Section showing wall elevation &amp; cove, with scale

Insc: (by Webb) *For the Alcove in | his Mats*

*Bedchamber | Greenwich 1665 & with many annotations referring to measurements*

Pen (290×445)

Engr: J. Vardy, *Some designs of Mr Inigo Jones*, 1744, pl.4

[131] Ceiling of the alcove in the King's bedchamber [Fig.130]

Plan with section of cove, with scale

Insc: (by Webb) *Ceiling of his Mats | Alcove. Greenwich | 1666 & with explanatory notes*

Pen (290×435)

[132] Ceiling of the alcove in the King's bedchamber, another design [Fig.131]

Plan with 1 quarter of cove featured, with scale

Insc: (by Webb) *For the Ceiling of his | Mats Alcove. Greenwich | 1666 & with explanatory notes*

Pen (285×440)

[133] Decoration of the alcove in the King's bedchamber [Fig.132]

2 putti holding a gathering of flowers

Insc: (by Webb) *for the ornishment of the space between | the pillars, in the height of the Capitale | between the Astragall & architrave of | his Mats Alcove Greenwich 1666*

Pen (200×300)

[134] Decoration of the alcove in the King's bedchamber [Fig.133]

Plan of soffit of architrave

Insc: (by Webb) *Soffite of ye Architrave of his Mats | Alcove Greenwich | 1666*

Pen (125×320)

[135] Decoration of the King's bedchamber &amp; alcove [Fig.134]

Plans of the decoration of the beams &amp; soffit

Insc: (by Webb) *Galose for the Ceiling of his | Mats Bedchamber Greenwich | 1666 & Galose for the Ceiling of his | Mats Alcove Greenwich | 1666*

Pen &amp; pencil (190×310)

[136] Decoration of the King's bedchamber [Fig.135]

Elevation of the frieze

Insc: (by Webb) *Freese for his Mats Bedchamber | Greenwich | 1666 & This crowne to bee placed | directly over the middle of | the Alcove*

Pen (285×450)

[137] Decoration of the King's bedchamber [Fig.136]

Elevation of the entablature, with scale

Insc: (by J. Jones?) *Cornice for his Mats Bedchamber Greenwich 1666 & These Genii | fall over ye | middle of ye | Columne of | ye Alcove*

Pen (290×450)

[138] Decoration of the King's bedchamber [Fig.137]

Section of cornice; front &amp; profile of console

Insc: (by J. Jones?) *Cornice that continues about the Kings | Bedchamber. Greenwich 1666*

Pen (450×550)

[139] Decoration of the King's bedchamber [Fig.138]

Plan of soffit of cornice; cherub's head added on

Insc: (by J. Jones?) *Plant of the Cornice that continues about the | Kings Bedchamber Greenwich 1666*

Pen (370×500)

[140] Decoration of the King's bedchamber [Fig.140]

Detail of architrave

Insc: (by J. Jones?) *Architrave which continues about his Mats Bedchamber | Greenwich 1666*

Pen &amp; pencil (410×290)

[141] Decoration of the King's bedchamber [Fig.139]

Elevation of the chimneypiece &amp; overmantel, with scale

Insc: (by Webb) *for his Mats Bedchamber | Greenwich 1666*

Pen &amp; wash (320×210)

[142] Decoration of the King's cabinet [Fig.141]

Plan of the ceiling with 1 quarter featured, with scale

Insc: (by Webb) *Ceiling of his Mats | Cabinet Greenwich 1665 & (probably in Webb's hand) not taken, & (by J. Jones?) The allusion, ys his Mats Eagles - with | his shipping, spread their wings | over the whole world*

Pen &amp; charcoal (435×510)

[143] Decoration of the King's cabinet [Fig.142]

Detail of cornice moulding

Insc: (by J. Jones?) *Moulding which makes the Rievale about | the Galosse of the ceiling of his Mats Cabinet | Greenwich | 1666*

Pen (310×240)

[144] Decoration of the King's cabinet [Fig.143]

Section of cornice

Insc: (by J. Jones?) *Cornice for his Mats Cabinet | Greenwich 1666*

Pen &amp; charcoal (422×560)

[145] Decoration of the King's cabinet [Fig.144]

Plan of soffit of cornice

Insc: (by J. Jones?) *Plant of the Cornice for his Mats | Cabinet Greenwich 1666*

Pen &amp; charcoal (380×520)

[146] Decoration of the King's cabinet [Fig.145]

Detail of impost moulding

Insc: (by J. Jones?) *Impost Moulds for the vault of the Ceiling | of his Mats Cabinet Greenwich 1666 | J. Jones*

Pen (420×290)

[147] Decoration of the King's cabinet [Fig.146]

Detail of architrave

Insc: (by J. Jones?) *Architrave that continues about his Mats | Cabinet Greenwich 1666*

Pen &amp; charcoal (420×290)

[148] Decoration of the King's cabinet [Fig.147]

Elevation of chimneypiece &amp; overmantel, with scale

Insc: (by J. Jones or another) *For the Kings Cabinet next the Gallery at the end towards the | Thames, in ye principall story | Greenwich 1666*

Pen (320×210)

[149] Decoration of the King's cabinet [Fig.148]

Elevation of chimneypiece &amp; overmantel, with scale

Insc: (by Webb) *for his Mats Cabinet roome (roome crossed out) | Greenwich 1666*

Pen &amp; wash (320×210)

[150] Decoration of the King's cabinet [Fig.149]

Plan &amp; elevation of the doorway leading from

Insc: (by Webb) *Greenwich | for ye door going out of the | Cabinet into the gallery 1665*

Pen (440×290)



[151] Decoration of the King's cabinet [Fig.150]  
Detail of pilaster capital of cabinet-gallery door  
Insc: (by Webb) *ffor the Pillaster | Capitale of the Door | from the Ks Cabinet into | the Gallery | Greenwich | 1665*  
Pen (190×300)

[152] Decoration of the King's cabinet [Fig.151]  
Detail of column-capital of cabinet-gallery door  
Insc: (by Webb) *ffor the Piller Capitalls | of the Door from the Ks | Cabinet into the gallery | Greenwich | 1665*  
Pen (185×290)

[153] Decoration of the gallery [Fig.152]  
Detail of the entablature, with scale  
Insc: (by J. Jones or another?) *For the gallery Greenwich 1665*  
Pen (285×440)

[154] Decoration of the King's gallery [Figs.153-154]  
Elevation of the chimneypiece & overmantel, with scale  
Verso: Sketch elevation of the same design  
Insc: (by Webb) *ffor his Mats Gallery Greenwich 1666*  
Pen, wash & pencil (320×210)

[155] Decoration of the King's presence chamber [Fig.155]  
Plan of the ceiling, 1 quarter featured with rough studies in charcoal for other parts  
Insc: (by Webb?) *Ceiling for his Mats Presence | at Greenwich 1666 & The Roome being 30: fo 8 yn in length | 23, foot in breadth*  
Pen & charcoal (425×520)

[156] Decoration of the King's presence chamber [Fig.156]  
Completed plan of the ceiling  
Pen (410×520)

[157] Decoration of the King's presence chamber [Fig.157]  
Elevation of the chimneypiece & overmantel, with scale  
Insc: (by Webb) *ffor his Mats Presence at Greenwich 1666*  
Pen & wash (310×210)

[158] Decoration of the King's presence chamber [Fig.158]  
Detail of the entablature  
Insc: (by Webb) *ffor the Presence | Greenwich | 1665 & numbered 2*  
Pen (190×320)

[159] Decoration for the King's withdrawing room [Fig.159]  
Plan & section of ceiling, with dimensions & scale  
Insc: (by Webb) *ffor the vaulting of the withdrawing | roome - Greenwich. 1665*  
Pen & pencil (360×465)

[160] Decoration for the King's withdrawing room [Fig.160]  
Plan of the ceiling with 1 quarter featured, with scale  
Insc: (by Webb) *ffor his Mats withdrawing roome | at Greenwich 1666 & The Roome being 34-fo 6 yn long | 23: foot broad*  
Pen & charcoal (430×550)

[161] Decoration of the King's withdrawing room [Fig.161]  
Elevation of chimneypiece & overmantel, with scale  
Insc: (by J. Jones?) *For the Kings (followed by word crossed out) | withdrawing roome | Greenwich | 1666*  
Pen & wash (320×220)  
Engr: J. Vardy, *Some designs of Mr Inigo Jones, 1744*, pl.7

[162] Decoration of the King's withdrawing room [Fig.162]  
Elevation of the chimneypiece & overmantel, another design, with scale  
Insc: (by Webb) *ffor his Mats withdrawing roome | next ye Thames - in ye principall story | 1666*  
Pen & wash (320×210)  
Engr: John Vardy, *Some Designs of Mr Inigo Jones, 1744*, pl.5

[163] Details of chimneypieces in the grand (presence?) chamber, cabinet, withdrawing room & a room 'under the withdrawing roome'  
Sections of mouldings  
Insc: (by Webb) *As above & lettered A-D, the sheet titled (by Webb) Particulars of the Chimneys sent for to Lygonne*  
Pen (310×210)

On 19 October 1661 John Evelyn relates how he met Sir John Denham, the Surveyor General, to discuss the placing of the palace, and specifically mentions that Denham had Webb to assist him (*Diary*, ed. De Beer, III, pp.300-301). Webb's designs for the exterior are dated 1663, for the interior 1665 and 1666. In March 1664 the foundations were laid, in July 1665 work was proceeding on the E front, and scaffolding set up on the rear façade in March 1666. From this point work slowed down considerably and the interior was only finished in the most utilitarian manner. As far as can be seen, none of Webb's designs for the state apartments were carried out. There are two preliminary plans for the palace as originally conceived around three sides of a courtyard open to the river, the second at Worcester College (W1/97) provides for a smaller court on the S side of the cross wing. The RIBA chapel plan shows that even in 1669 after cessation of work upon the W wing, Webb was still hoping that his complete project might be realized. The unique palm-tree decoration of the royal alcove finds its source in H. Prado & F. Villalpando's *In Ezechielem explanationes* (vol.2, 1604), a reconstruction of Solomon's temple. In May 1667 Joshua Marshall was at work upon the alcove, but the accounts in PRO Works 5 do not reveal the carrying out of any of this ornamental embellishment. Sheet No.163 may be tied in with an account in October 1667 when a joiner was paid *ffor works about ye modell for Chimney pieces that were sent to Ligonri*.

[164] LONDON: Northumberland House [Fig.163]  
Design for the dining-room chimneypiece  
Elevation of the overmantel  
Insc: (by Webb) *for ye upper part of ye Chimney | ...ee in ye dining roome at | Northumberland house 1657*  
Pen & pencil (240×180)

[165] Design for the withdrawing room chimneypiece [Fig.164]  
Elevation & plan of the overmantel columns, with scale  
Insc: (by Webb) *ffor the Chimney peece | in the withdrawing roome | at Somerset (Somerset deleted) Northumberland House 1660 | John Webb; verso (in another hand) Chimney 5*  
Pen & wash (280×210)

Suffolk House, as it was then called, came to the 10th Earl of Northumberland through his marriage in 1642 with Lady Elizabeth Howard. He seems immediately to have set about repairing the building, for repairs are accounted for between 1642 and 1649 (Accounts Alnwick, vol.III, p.2). Work was certainly in progress upon the garden front, and among craftsmen mentioned for various works are Henry Stone, mason, and perhaps more relevantly Zachary Taylor, carver, who had recently been working upon Somerset House. In 1656-57 work was progressing upon the great stone stairs, Edward Marshall being one of the

principal masons. These stairs are mentioned by John Evelyn, who observed June 1658 that the *new front towards the Gardens is tollerable, were it not drowned by a too massie and cloudy pair of stayres of stone, without any neat invention* (*Diary*, ed. E. S. De Beer, II, 1955, p.216). Those shown in a photograph of 1874 (cf. Survey of London, XVIII, *St Martin-in-the-Fields*, Part II (The Strand), 1937, pl.3) may be Cundy's rebuilding of Webb's stairs. The *Chatsworth Book of Capitols* has a capital (p.31) inscribed for the dining-room and dated 1657.

LONDON: The Queen's House, Greenwich  
[166] Preliminary design for the proposed addition of pavilions [Fig.165]  
Plan & elevation  
Pen (200×325)  
Lit: G. H. Chettle, *The Queen's House*, London Survey monograph, XIV, 1937, fig.3  
Prov: John Webb; Office of Works, Greenwich; N. Hawksmoor; Lord Burlington

[167] Plan of the ground floor for addition of pavilions, with attached flap showing alternative plan treatment of the pavilion [Fig.166]  
Insc: (by Webb) *stair | at ye lower | end of ye | terrass*  
Pen, pencil & wash (260×360)  
Lit: G. H. Chettle, *op. cit.*, pl.20  
Prov: John Webb; Office of Works, Greenwich; N. Hawksmoor; Lord Burlington

[168] Plan of the first floor for addition of pavilions, the pavilions reversed in relation to the main block, with scale [Fig.167]  
Pen (260×360)  
Prov: John Webb; Office of Works, Greenwich; N. Hawksmoor; Lord Burlington

[169] Plan of the ground floor for addition of pavilions, drawn to enlarged scale, the pavilions now square with the staircases brought within them; together with a tentative proposal for further lateral wings; attached flap showing plan of W wall at ground floor level, with scale [Fig.168]  
Insc: (by Webb) with notes referring to dimensions; verso (by Hawksmoor) *Queens House Greenwich | A Plan*  
Pen, pencil & wash (500×1245, flap 390×150)  
Lit: G. H. Chettle, *op. cit.*, pl. 21  
Prov: John Webb; Office of Works, Greenwich; N. Hawksmoor; Lord Burlington

The provenance of these designs for enlarging the Queen's House can be taken back to Lord Burlington, but the inscription by Hawksmoor implies a provenance different from William & John Talman. These drawings, together with Webb's for Charles II's Palace at Greenwich, were sold in Hawksmoor's sale April 1740, lot 191: *Sixty ditto of Mr Webb's for Greenwich*, and lot 199: *Seventeen ditto of Mr Webb's for Greenwich* (cf. K. Downes, 'Hawksmoor's sale catalogue', *Burlington Mag.*, October 1953, pp.333-335). At the Restoration lack of accommodation at Greenwich was acute. Work was begun from June 1661 filling-in the E and W spaces of the H-shaped plan. In March 1663 the scheme for adding pavilions to the angles was proceeded with (PRO Works, 5/3). This affected the SE and SW pavilions. Work seems to have been desultory, slowing off and commencing again in 1667 and finally cancelled in 1670 when the foundations and partly-built walls were grubbed up. Webb, whose Charles II block was also being built at this time, must have been acutely aware that the domed cross-wing to his palace would never be built. The most he might have expected was the completion of the E wing, necessitating some aggrandizement of the Queen's House on the central vista.



**[170] LONDON: York Water Gate**

Measured drawing [Figs.169-170]

Plan, front elevation &amp; side elevation, with scale

Insc: (by Webb) *Ground plat & uprigh of ye water gate / Yorke House 1641*; verso (in another hand) with code number 266

Pen (320 × 430)

The York Water Gate was built 1626-27 for the Duke of Buckingham. This plan and elevation, drawn by Webb in 1641, is obviously a measured drawing. Long attributed to Jones, the gate has in recent years been ascribed by scholars to Balthasar Gerbier. Comparisons have been made between the gate and Gerbier's designs for gates at Hampstead Marshall. The Hampstead designs, however, were drawn as late as c.1660 and are lifted almost directly from Francini's *Livre d'architecture* (1631, 2nd edn. 1640), whose engravings, admittedly after 1626, can supply many of the elements of the York Gate. A source with the Fontaine de Médicis is not necessary. This is not to imply that Jones designed the York Gate. It is, however, by no means certain that Gerbier did. Why Webb should have made this measured drawing is puzzling. If the gate is by another, this is the only drawing by Webb of a work not by either Jones or himself. Three other buildings by Jones were drawn by Webb on identical-sized paper and with similarly-presented plans and elevations: the Star Chamber projects of 1617; the Barber Surgeons' theatre dated 1636; and the Cockpit Theatre designed in 1629, but as altered in 1661. These facts do not disprove Gerbier's authorship. They caution, however, a hasty attribution. Jones was working for Buckingham 1622-23, if not as late as 1624, and Gerbier probably later, nearer to the Duke's death in 1628. Bearing in mind Jones's 1622-23 design for the gateway to Hatton House, his authorship of the York Gate should not be discounted.

**THE VYNE (Hants)**

**[171]** Measured drawing of the N front with wall plan & plan & elevation of the portico, drawn by Flitcroft, with scale [Fig.171]

Insc: (by Lord Burlington) *The Vine near Basingstoke / Portico by Inigo Jones*

Pen &amp; wash (260 × 440)

Measured drawing of an internal door, drawn by Flitcroft, with scale [Fig.172]

Insc: (by Lord Burlington) *door at The Vine*

Pen &amp; wash (240 × 220)

Measured drawing of an architecturally-treated mirror or aedicule, drawn by Flitcroft [Fig.173]

Insc: (by Lord Burlington) *Tabernacle at The Vine*

Pen &amp; wash (240 × 220)

Webb remodelled The Vyne for Chaloner Chute 1653-54. His mason was Edward Marshall (building accounts, Hants Record Office), and in the Chatsworth *Book of Capitols* (27, 35r) one drawing is dated 1654. His portico was the first free-standing Palladian portico to an English country house.

**[172] WILTON HOUSE (Wilts)**

Design for the ceiling of the cabinet room [Fig.174]

A quarter plan seen *sotto in su*, with scaleInsc: (by Webb) *ffor ye ceiling of ye Cabinett Room 1649 / Wilton*

Pen &amp; wash (350 × 275)

A ceiling for Wilton inscribed by Webb is in the Ashmolean Museum (Cotelle Album, 89A) and is also dated 1649, as is one of the capitals for the double cube room in the Chatsworth *Book of Capitols*.

**[173]** Design for an arcade or series of 4 arches, a pair flanked by a Corinthian order & a pair with the arches supported by columns with an invented capital [Fig.175]

Elevation

Insc: verso (in another hand) with the code mark

49: 

Pen (225 × 330)

Prov: Anthony Salvin (died 1881)

This design (or copy of an existing Italian building) is repeated reduced on a sheet at Worcester College (HT 116 I/68). What seems intended here is some form of arcade, perhaps an external garden feature. The sheet has been cut on the RHS, and there may therefore have originally been a pair of arches with Corinthian columns on the other side of the sheet. The statues on the cornices seem C17, but the busts upon the brackets appear to be antique Roman.

**John Webb's theoretical drawings**

Webb became Jones's assistant in 1627. He was then 16. His earliest firmly datable drawings are for the Temple Bar in 1636, followed by Hasingbrook and Hale, both dated 1638. This draughting activity which seems clearly to assume a dominant role in the late 1630s conflicts with the generally held hypothesis that Webb drew out the Whitehall projects at this time. In terms of draughting style and technical confidence there might well be a decade's gap between these early drawings and those for Whitehall and for the series of theoretical essays. The theoretical drawings have been associated with the intention on the part of Jones and Webb to compile a treatise, possibly with a view to engraving. The variety of theoretical subjects ranging from the orders to building types in both the RIBA and Worcester College makes this a credible suggestion. What, however, is disputable – as with the Whitehall designs – is the dating of these drawings to the late 1630s. We know that Webb was working out certain theoretical studies before Jones lost the surveyorship in 1644, but these are not proof that all the theoretical drawings were done at this time. Indeed, it seems more likely that they would have been prepared during the less busy years of the 1650s and even after the Restoration when Webb was petitioning for the surveyorship. The technique of the RIBA drawings, which cannot, of course, be dissociated from those at Worcester College, is similar to Webb's Greenwich Palace elevation of 1662 in All Souls' College. Webb draws upon a standard range of texts (Palladio, Serlio, Cataneo, Scamozzi and Du Cerceau), adapting and modifying in a simple straightforward manner. Unlike Jones he is unable to synthesize his sources into an amalgam that one could recognize as indubitably his own. For this very reason one should disassociate Jones's name from the paper evidence of the treatise.

**[174]** Design for a farmhouse with offices & stables grouped around a courtyard [Fig.176]

Plan &amp; elevation, with scale

Insc: (in another hand) 3

Pen &amp; pencil (340 × 220)

Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pl.1

**[175]** Design for a 7 bay country house with a tetrastyle attached portico [Fig.177]

Plan &amp; elevation, with scale

Insc: (in another hand) *A Country house & with room dispositions; numerated (in another hand) 4*

Pen &amp; wash (230 × 350)

Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pls.2-3  
This design may not be by Webb, but by an unknown assistant in his office. The colour of the wash and the draughting treatment do not occur on any of the other theoretical drawings.

**[176]** Design for a 5 bay, 2 storey house with a tetrastyle Ionic portico at 1st floor level, with an alternative design for the ground storey [Fig.178]

Plan &amp; elevation

Insc: (by Webb) with calculations &amp; (in another hand) 12

Pen &amp; pencil (310 × 200)

Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pl.16

**[177]** Design for a 2 storey house with attic & basement, the centre with a superimposed portico & the ends with superimposed pairs of pilasters flanking niches with statues [Fig.179]

Plan &amp; elevation, with scale

Insc: (in another hand) 13; verso (by Webb) with calculations

Pen (232 × 355)

Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pl.7

**[178]** Design for a 2 storey single-block house of 5 bays [Fig.180]

Plan &amp; elevation

Insc: (in another hand) 14

Pen (170 × 160)

Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pl.4  
This drawing has been attached by Lord Burlington & encompassed by his double red lines to the following (No.179).

**[179]** Design for a house of 1 main storey of circular plan with rectangular projections on the axes; from a balustraded area projects an octagonal cupola [Fig.181]

Plan &amp; elevation

Insc: verso (by Webb) with many calculations not necessarily relating to this design

Pen (240 × 190)

Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pl.16

**[180]** Design for a house of 1 main storey of circular plan with rectangular projections on the axes; the projections with domes & the court an open circular one; an enlargement of No.179 [Fig.182]

Plan, elevation &amp; section, with scale; the domes on both elevation &amp; section added on separate pieces of paper

Insc: (in another hand) 18; verso (by Webb)

*Proportions of ye round house with ye Court in ye middle ... & with notes on dimensions*

Pen &amp; wash (345 × 230)

Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pl.19

**[181]** Design for a house of 1 main storey, of octagonal plan, an enlargement of No.180 [Fig.183]

Plan, elevation &amp; section

Insc: (in another hand) 16

Pen, pencil &amp; wash (350 × 225)

Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pl.17

**[182]** Design for a house of 1 main storey, of octagonal plan, an enlargement of No.181 [Fig.184]

Plan, elevation &amp; section, with scale

Insc: (in another hand) 15; verso (by Webb) *Measures of ye octagular house with double rooms ... & notes on dimensions*

Pen &amp; wash (355 × 230)

**[183]** Design for a house identical to No.182 but possibly larger in scale [Fig.185]

Plan, elevation &amp; section, with scale

Insc: (in another hand) 17

Pen &amp; wash (350 × 230)

Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pl.18



[184] Design for a house based upon a Greek cross plan [Fig.186]  
Plan & elevation, with scale; the cupola added on a separate piece of paper  
Insc: (by Webb) with calculations & dimensions & (in another hand) 20  
Pen & pencil (270 × 190)  
Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pl.14

[185] Design for a house on a Greek cross plan, of 2 storeys, the wings each 6 bays long & 5 bays wide, with a square columned hall [Fig.187]  
Plan & elevation  
Insc: (by Webb) with calculations & (in another hand) 21  
Pen & pencil (350 × 230)  
Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pls.28-30

[186] Design for a house on a Greek cross plan, of 2 storeys, an amplification of No.185 & with an octagonal central hall [Fig.188]  
Plan & elevation, with scale  
Insc: (in another hand) 22  
Pen (340 × 240)  
Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pls.25-27

[187] Design for a house of 2 storeys with single-storey pavilions at the angles & the intervening fronts arcaded [Fig.189]  
Plan, elevation & section, each set into a larger sheet of paper & covering up revisions showing the design reduced from a larger one based upon No.188  
Insc: (in another hand) 23  
Pen (315 × 190)  
Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pl.15

[188] Design for a house, an amplification of No.187 [Fig.190]  
Plan, elevation & section, with scale  
Insc: (by Webb) with some dimensions & notes & (in another hand) 26  
Pen (340 × 220)

[189] Design for a house based upon an enlargement of Nos.181-182 with, on the ground floor, what is described by Webb as a *crypto porticus* [Fig.191]  
Plan, elevation & section, the plan set into the larger sheet of paper covering up revisions to the staircases  
Insc: (in another hand) 25  
Pen (310 × 190)

[190] Design for a house of 2 storeys & 7 bays, the portico & order at the angles of coupled columns [Fig.192]  
Plan & elevation  
Insc: (by Webb) with notes on proportions & (in another hand) 24  
Pen (340 × 220)  
Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pl.15

[191] Design for a house of 11 bays, the ground floor arcaded & rusticated, supporting an order articulating the  $1\frac{1}{2}$  storeys of the main floor; the central 3 bays pedimented [Fig.193]  
Rough plan of the courtyard block, elevation & incompletely-detailed section through the courtyard  
Insc: (by Webb) with dimensions & a note on proportions & (in another hand) 31  
Pen & pencil (260 × 180)

[192] Design for a house, the main front with porticoed wings, enclosing a deep semicircular recess, with lateral arcaded wings & other wings flanking a square forecourt [Fig.194]  
Plan & elevation, with scale  
Insc: (in another hand) 32; verso (by Webb) with notes & dimensions  
Pen & wash (340 × 410)

[193] Design for a house, an enlargement of No.192, with superimposed colonnades to the recess & with the forecourt enclosed by quadrant colonnades [Fig.195]  
Plan & elevation, with scale  
Insc: (in another hand) 33; verso (by Webb) with notes & dimensions  
Pen & wash (340 × 420)

Design for a palace of 3 storeys, the main front of 21 bays, its ends articulated by a paired order, its central 9 bays advanced with an order & pedimented middle 3 bays, the plan arranged around 5 courtyards (4):  
[194] 1 Preparatory study for the ground floor plan [Fig.196]  
Insc: (by Webb) with room locations & (in another hand) 43  
Pen & pencil (300 × 400)

[195] 2 Final plan of the ground floor [Fig.197]  
Insc: (in another hand) 42  
Pen & wash (320 × 425)  
Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pls.37-38

[196] 3 Elevation of main front & longitudinal section through courtyard, the 2 designs pasted together [Fig.198]  
Insc: (in another hand) 44 & 45  
Pen & wash (500 × 400)  
Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pls.39-40, 41-42

[197] 4 Transverse section [Fig.199]  
Insc: (in another hand) 46  
Pen & wash (250 × 350)  
Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pl.43

Design for a palace arranged around 1 principal courtyard, featured on the 2 principal fronts by a centrepiece of a rotunda set within a colonnade (4):  
[198] 1 Plan of the ground floor [Fig.200]  
Insc: (in another hand) 34  
Pen & wash (340 × 240)  
Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pls.44-45

[199] 2 Plan of the 1st floor [Fig.201]  
Insc: (in another hand) 35  
Pen & wash (300 × 240)

[200] 3 Front elevation [Fig.202]  
Insc: (in another hand) 36  
Pen & wash (270 × 260)  
Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pl.46

[201] 4 Longitudinal section through vertical axis showing section of portico & internal courtyard [Fig.203]  
Insc: (in another hand) 37  
Pen & wash (200 × 350)  
Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pls.47-48

Design for a palace of 2 storeys with 3 storey blocks arranged around 2 courtyards (3):  
[202] 1 Plan of the ground floor [Fig.204]  
Insc: (in another hand) *Entrata Principale* & (in another) 38  
Pen (330 × 300)  
Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pls.31-32

[203] 2 Plan of the 1st floor [Fig.205]  
Insc: (in another hand) 39  
Pen & pencil (340 × 310)

[204] 3 Two sections through the courtyards showing the main elevations, the cupolas of the angle pavilions laid in on separate pieces of paper [Fig.206]  
Insc: (in another hand) 41; verso (by Webb) *This Pallace is of ye forme of ye letter H - divided by squares* & with notes on proportions & dimensions  
Pen & pencil (330 × 440)  
Engr: W. Kent, *Designs of Inigo Jones*, II, 1727, pls.33-34, 35-36

[205] Designs for 3 houses arranged about (1) a square colonnaded courtyard, (2) a square courtyard with flanking oblong ones & (3) a circular courtyard with a colonnade; 1 & 2 shown with half-elevations & sections, 3 with a full elevation, 2 with 2 room sections [Fig.207]  
Insc: (by Webb) with notes to room dispositions & (in another hand) 19  
Pen & pencil (280 × 230)  
Engr: 3, W. Kent, *Designs of Inigo Jones*, II, 1727, pls.20-21

[206] Sheet of studies for 22 house plans [Fig.208]  
Insc: (by Webb) with a few notes as to proportions; verso with many calculations & (in another hand) 11  
Pen & pencil (300 × 180)

Designs for capitals, 7 sheets showing 41 designs for composite & fanciful capitals (7):

[207] 1 Six designs [Fig.209]  
Pen (320 × 250)

[208] 2 Six designs [Fig.210]  
Pen (325 × 250)

[209] 3 Six designs [Fig.211]  
Pen (340 × 250)

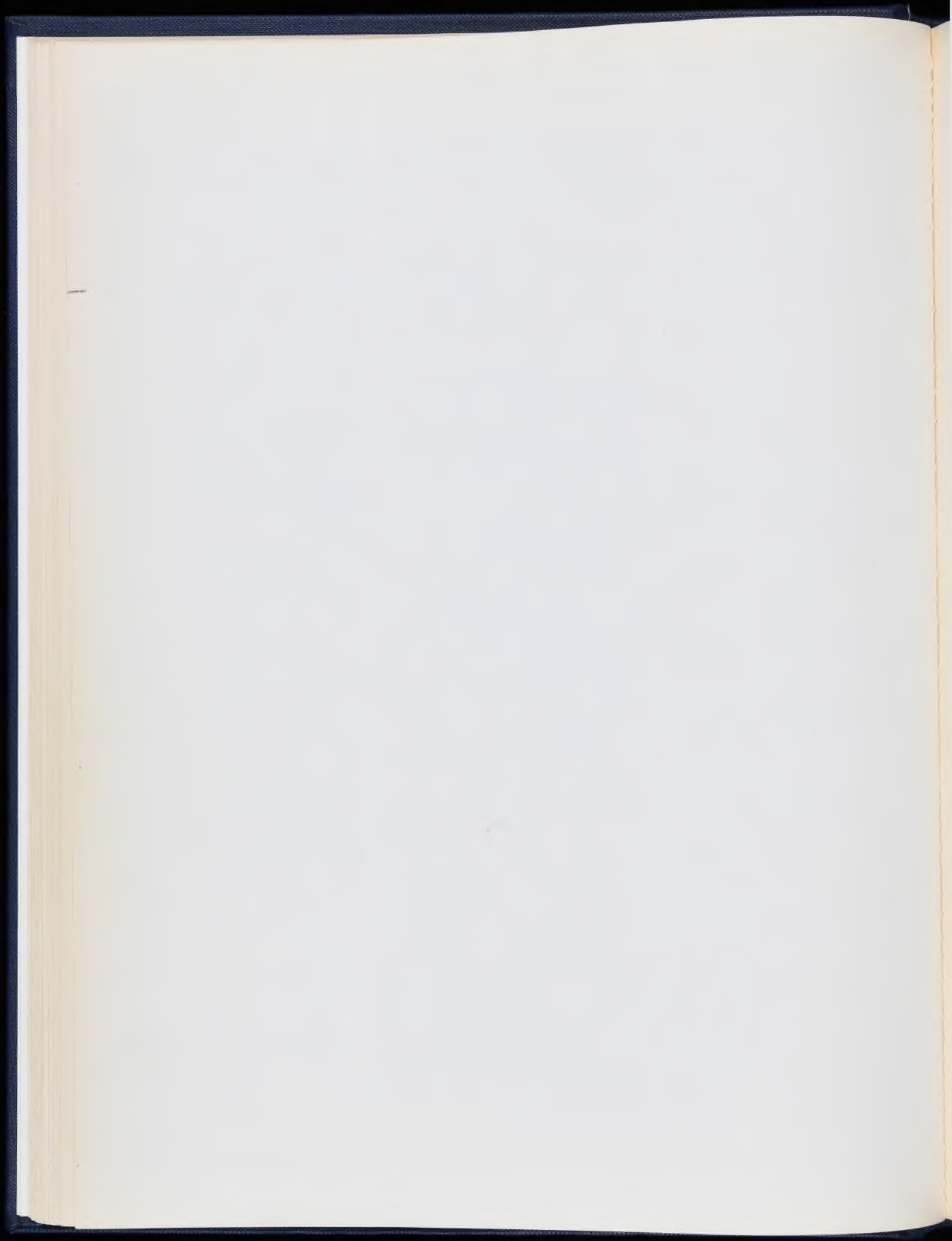
[210] 4 Six designs [Fig.212]  
Pen (340 × 230)

[211] 5 Four designs [Fig.213]  
Pen (320 × 230)

[212] 6 Six designs & 6 panel designs [Fig.214]  
Pen (320 × 230)

[213] 7 Five designs & 2 pilaster capital designs [Fig.215]  
Pen (340 × 240)

These capitals are based upon, but not copies from, the many sheets of fanciful capitals attributed to G. B. Montano and others, some intended for Montano's *Cinque libri di architettura* and now found in the Larger Talman Album in the Ashmolean Museum, Oxford (No.520:380). This album is from the Talman Collection and must almost certainly have come from either Inigo Jones or John Webb.





# *Index of persons & places*

Places (modern spelling) and persons, including patrons and all names (other than those of architect or draughtsman) inscribed on drawings

Anne, Queen of Denmark 14, 17, 18  
 Arundel, Earl of 13, 17  
 Arundel House, Strand 13  
 Beau fort House, Chelsea 13  
 Beaulieu (Essex) 16  
 Belvoir Castle (Leics) 23  
 Brooke House, Halborn 13  
 Buckingham, Duke of 26  
 Buckingham, Marquis of 16  
 Burlington, Lord 13, 14, 15, 16, 17, 18  
 Cecil, Sir Edward 13  
 Charles, Prince 14  
 Chute, Chaloner 26  
 Coleshill House (Berks) 23  
 College of Physicians, Amen Corner 13  
 Cranfield, Lionel 13  
 Drayton House (Northants) 23  
 East Beaulieu (Essex) 16  
 Fetherstone, Henry 24  
 Gunnersbury House 23  
 Hale Park (Hants) 23  
 Hassenbrook Hall (Essex) 24  
 Hassingbrook Hall (Essex) 24  
 Henrietta Maria, Queen 14, 17  
 Henry, Prince 16  
 Hertford, Frances 14  
 Infanta, Spanish 14  
 Jeffrys, Mr 19  
 Lennox, 2nd Duke of 14  
 London: Amen Corner, College of Physicians 13  
   Arundel House, Strand 13  
   Banqueting House, Whitehall 13  
   Beaufort House, Chelsea 13  
   Brooke House, Holborn 13  
   Cannon Row, Westminster 13  
   Cecil's house, Strand 13  
   Chelsea, Beaufort House 13  
   College of Physicians, Amen Corner 13  
   Ely Place, Hatton House 14  
   Greenwich Palace 24  
   Greenwich, Queen's House 14, 25  
   Gunnersbury House 23  
   Hatton House, Ely Place 14  
   Holborn, Brooke House 13  
   Northumberland House 25  
   Queen's House, Greenwich 14, 25  
   St James's Palace 14  
   St Paul's cathedral 15  
   Somerset House, Strand 15  
   Strand, Arundel House 13  
     Cecil's house 13  
     Somerset House 15  
   Suffolk House 25  
   Temple Bar 16  
   Whitehall, Banqueting House 13  
   Wimbledon Palace 17  
   York Water Gate 26

Maynard, John 23  
 Middlesex, Earl of 13  
 New Hall (Essex) 16  
 Newmarket Palace (Cambridge) 16  
 Northumberland, 10th Earl of 25  
 Oatlands Palace (Surrey) 16  
 Penruddock, John 23  
 Peterborough, 2nd Earl of 23  
 Pont du Gard (France) 19  
 Pratt, Sir George 23  
 Rutland, 8th Earl of 23  
 Somerset House, Strand 15  
 Stuart, Ludovic 14  
 Thatcher, Humb. 19  
 The Vyne (Hants) 26  
 Vyne, The (Hants) 26  
 Wards, Master of the Court of 13  
 Wilton House (Wilts) 17, 26  
 Wimbledon Palace 17  
 Winchester cathedral (Hants) 17







Fig. 1



Fig. 2





Fig. 3

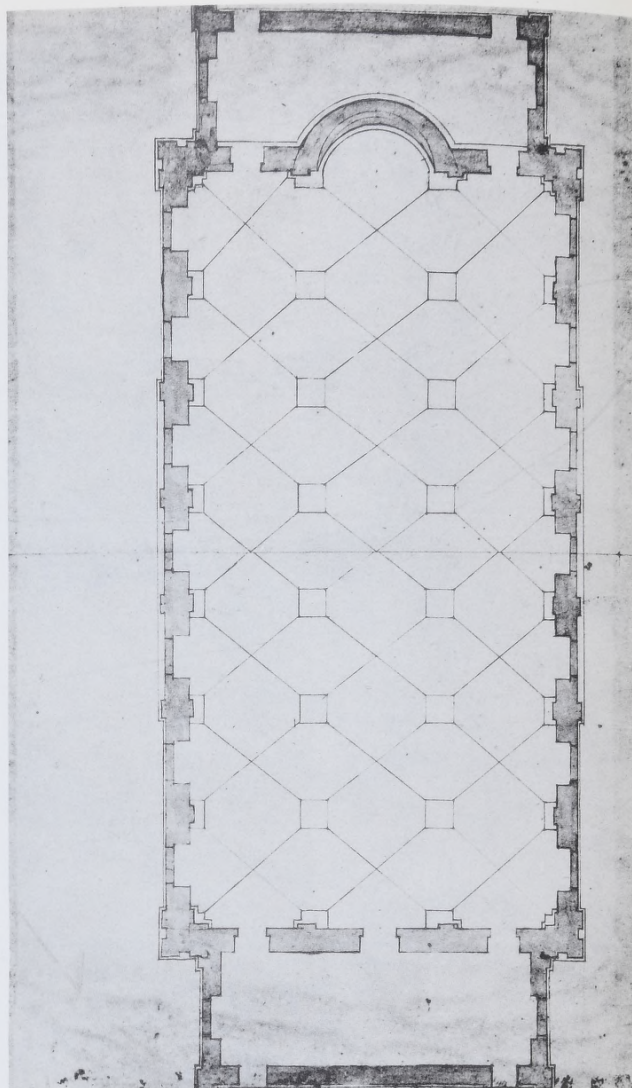


Fig. 4

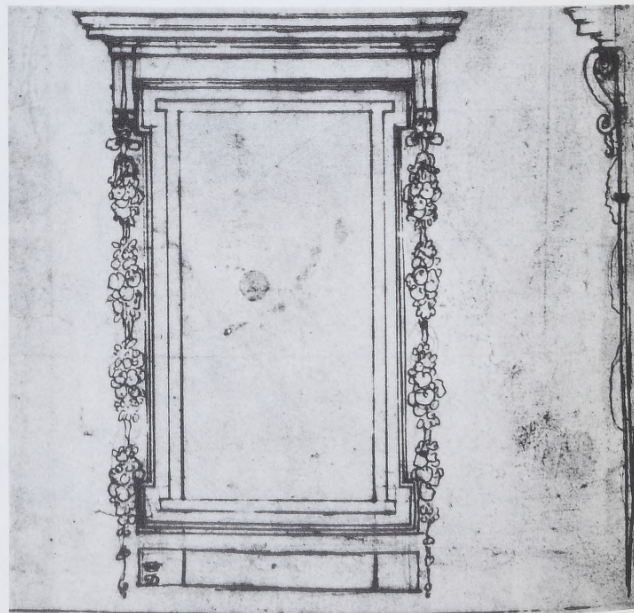


Fig. 5



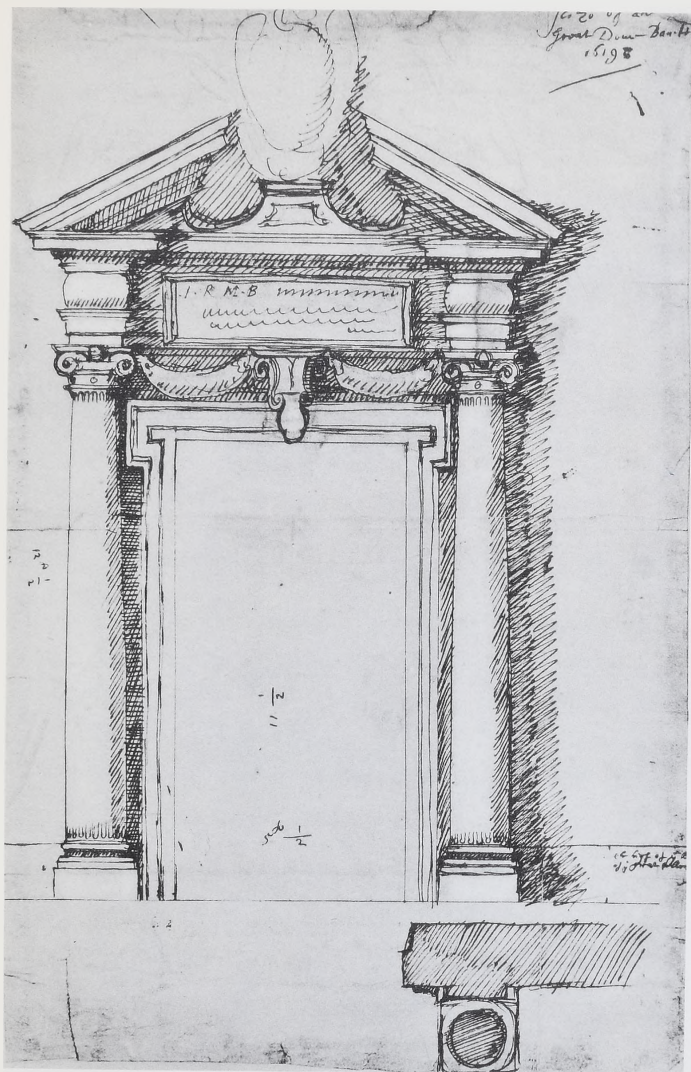


Fig. 6

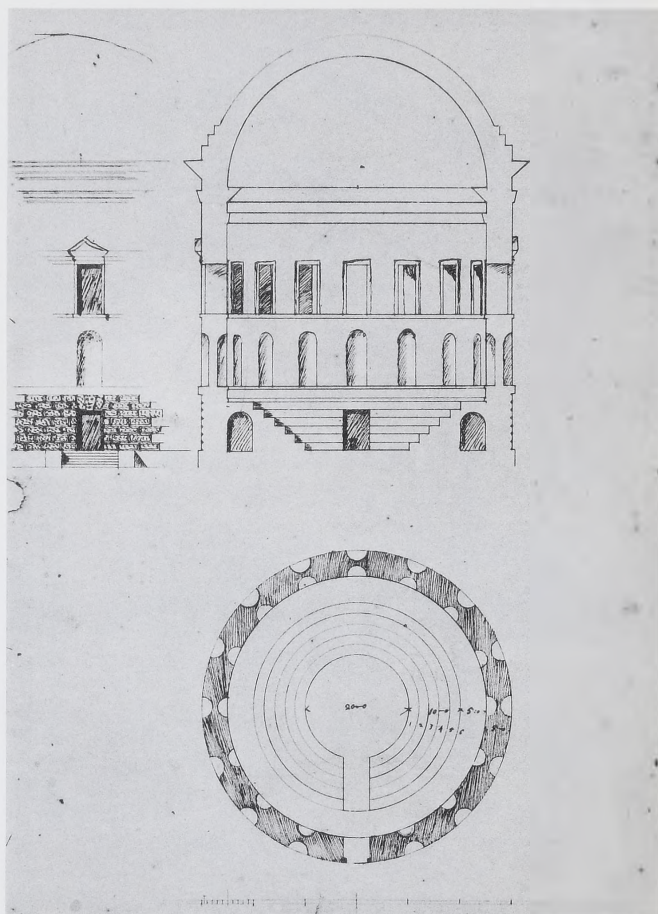
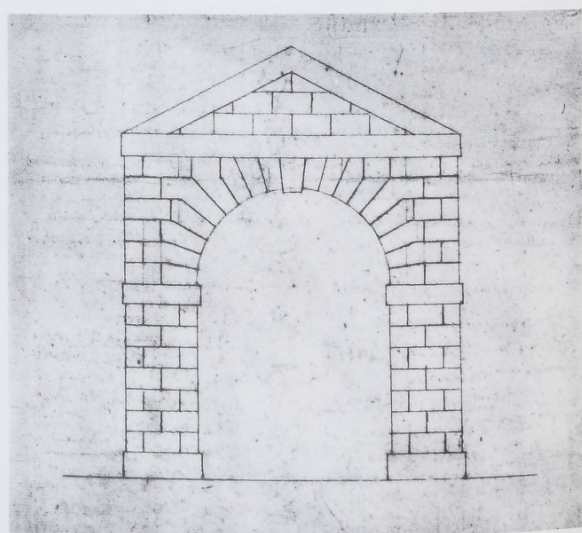
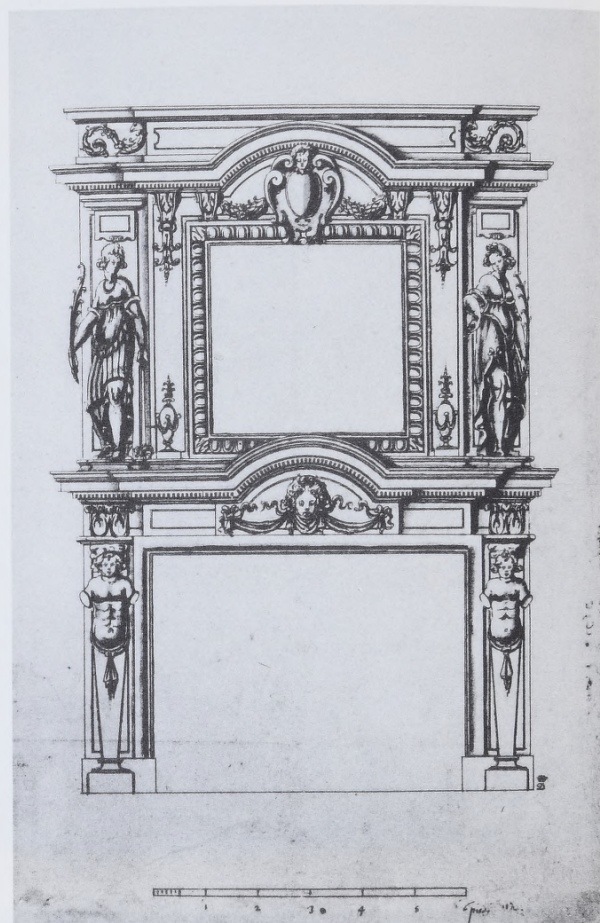
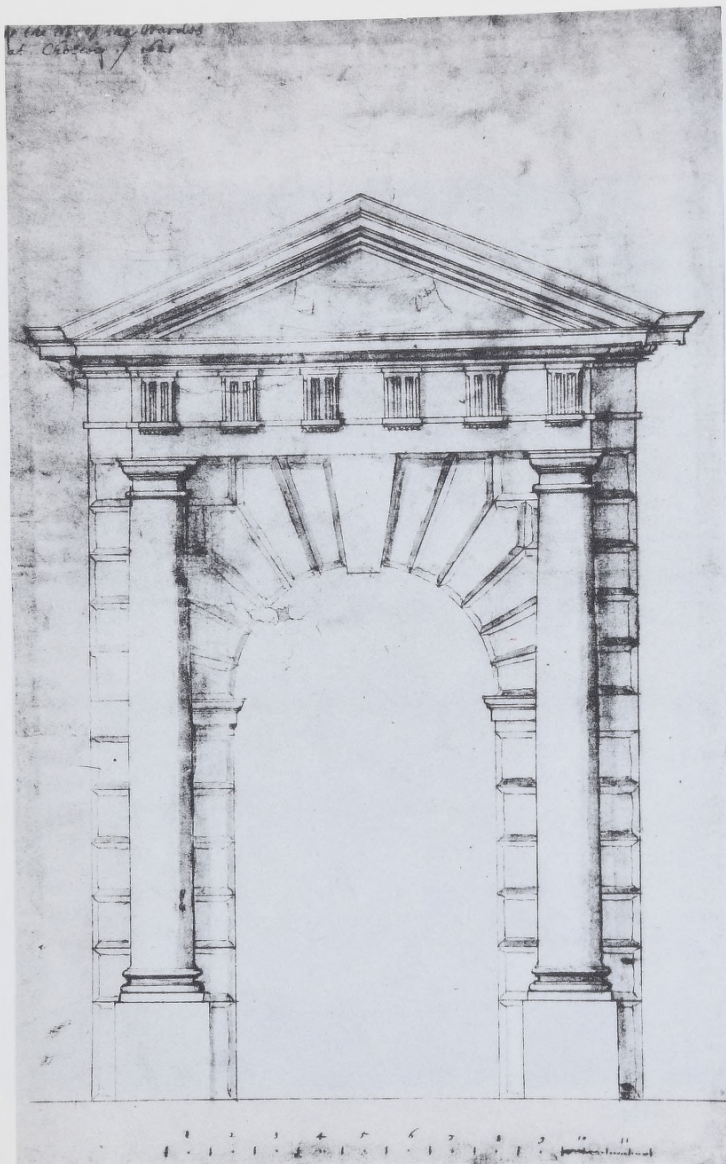


Fig. 7







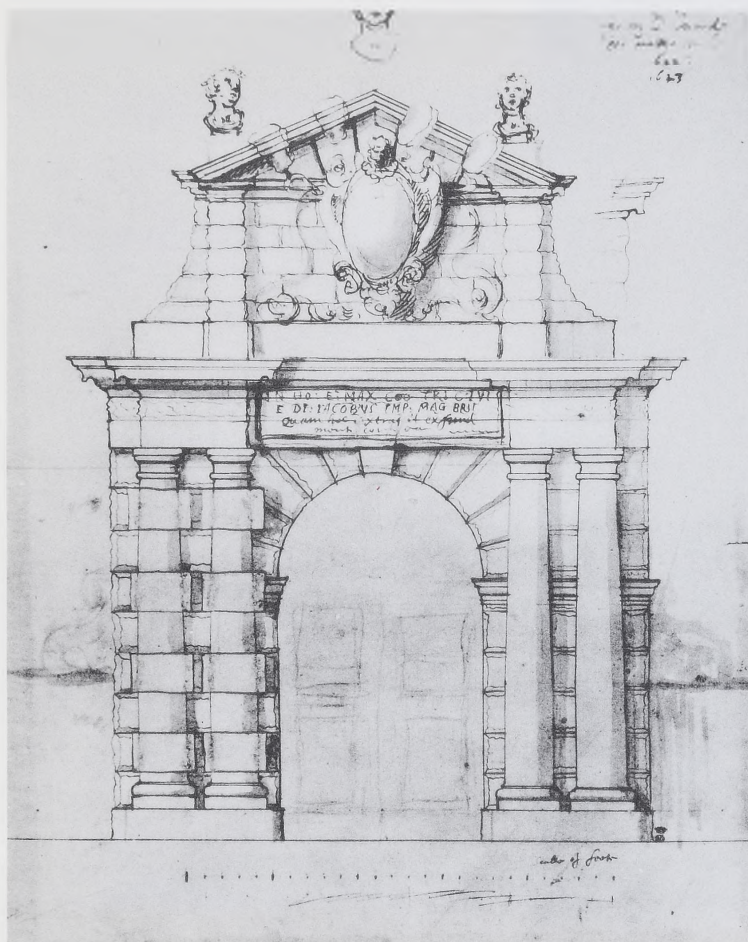


Fig. 11

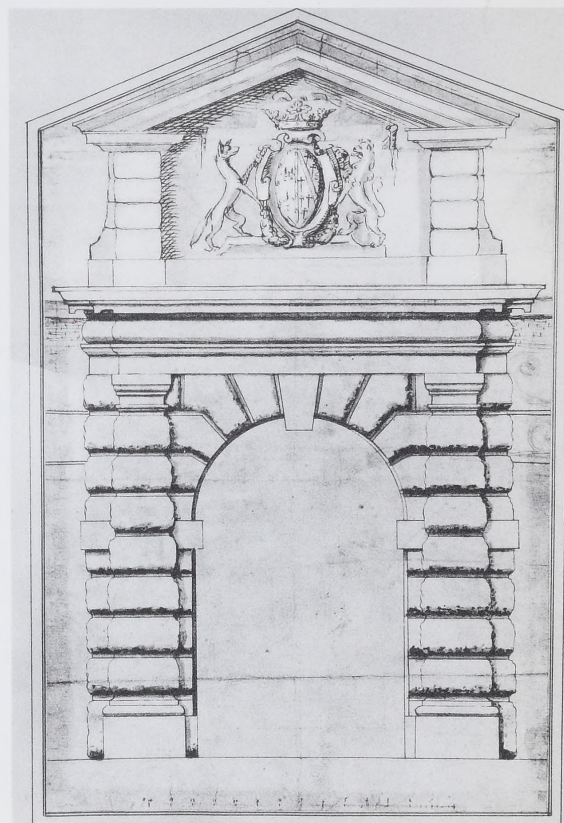


Fig. 12



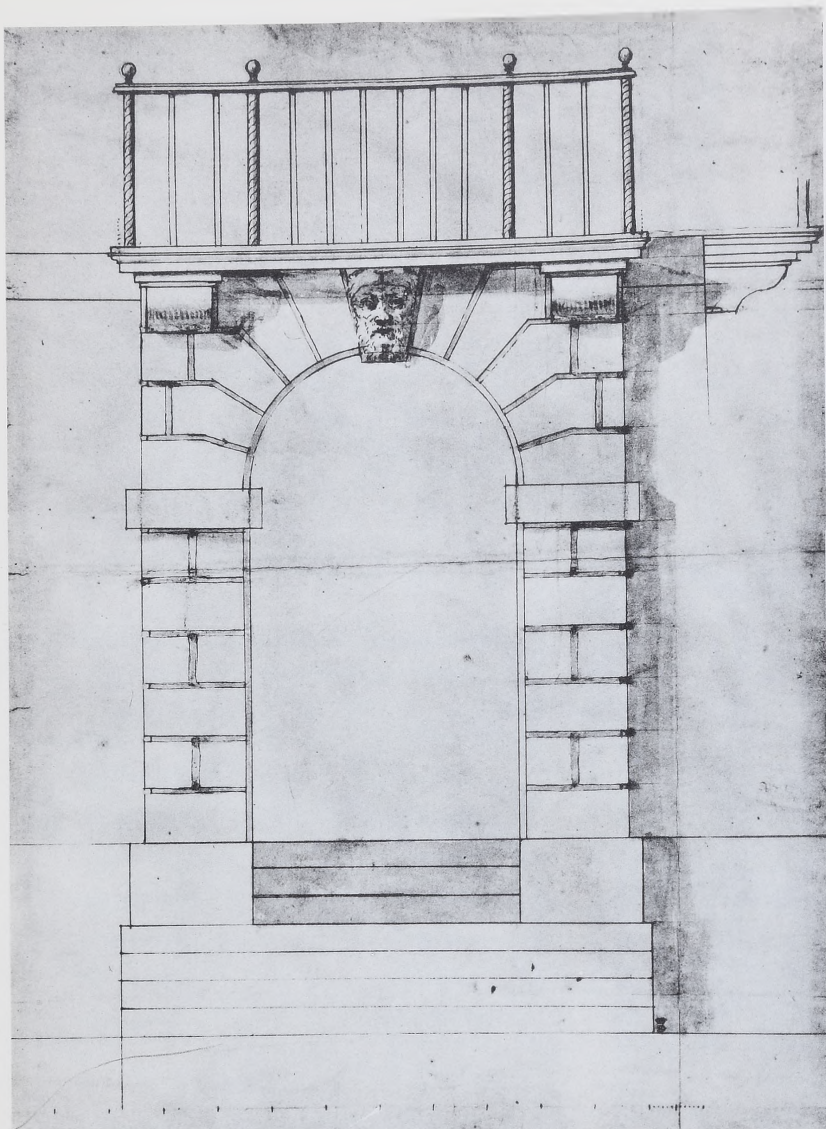


Fig. 13

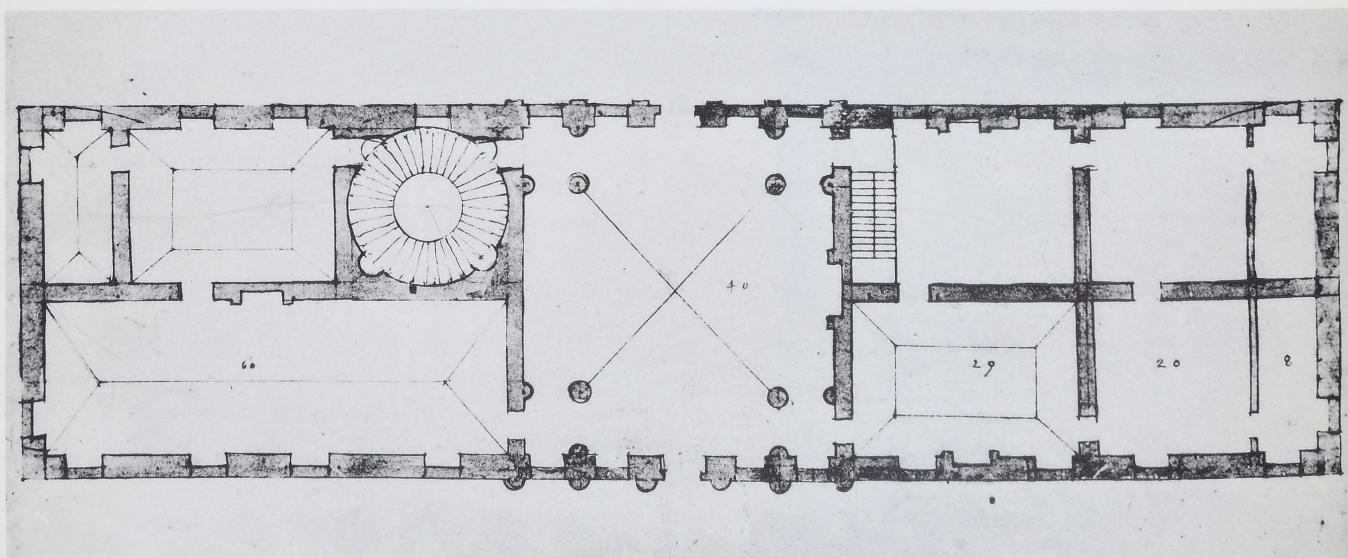


Fig. 14



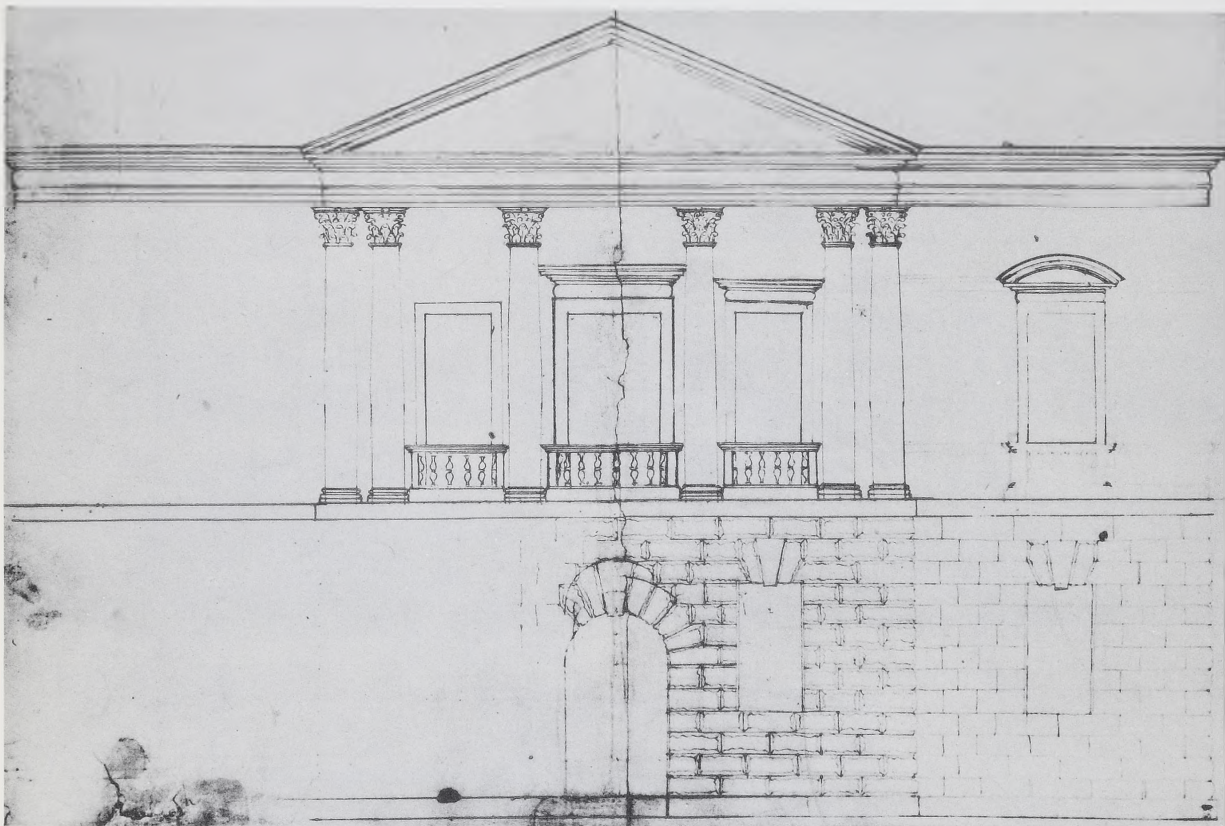


Fig. 15

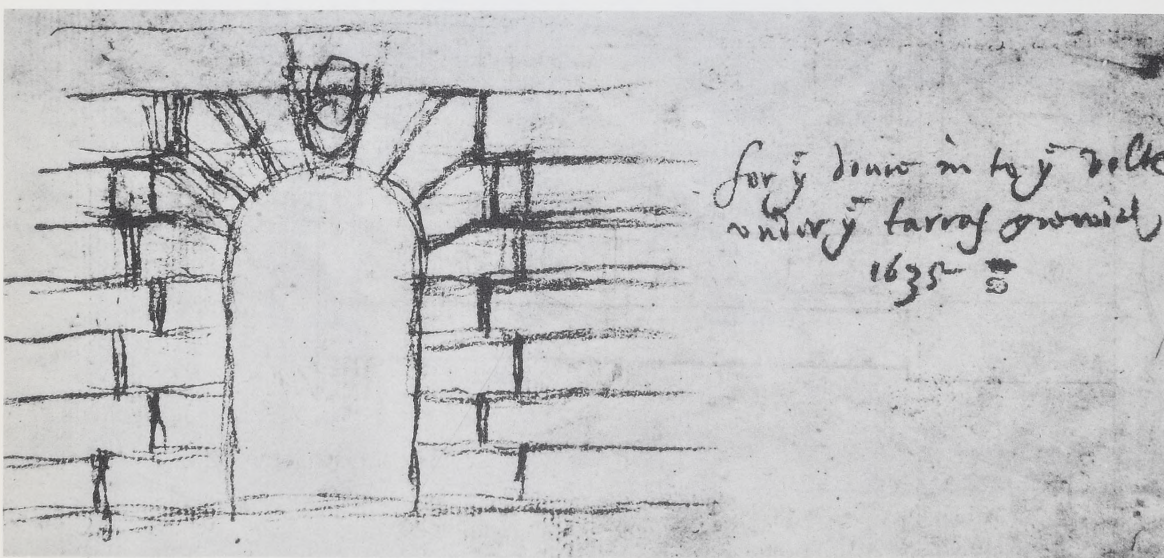


Fig. 16





Fig. 17



Fig. 18



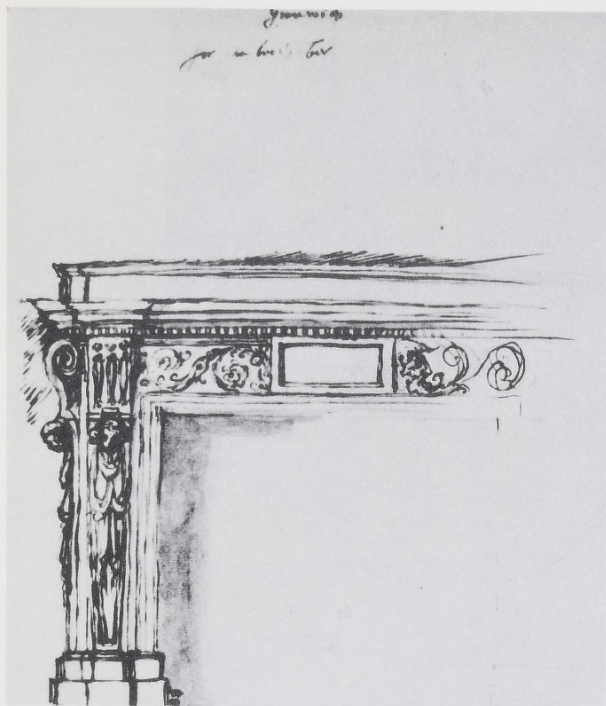


Fig. 19

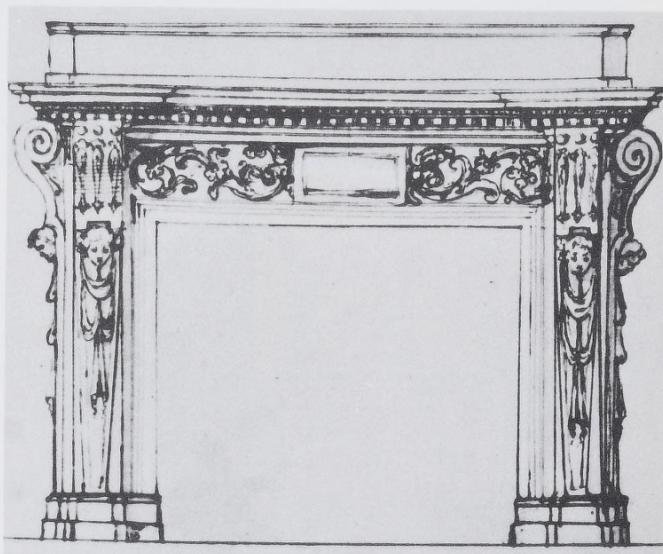


Fig. 20

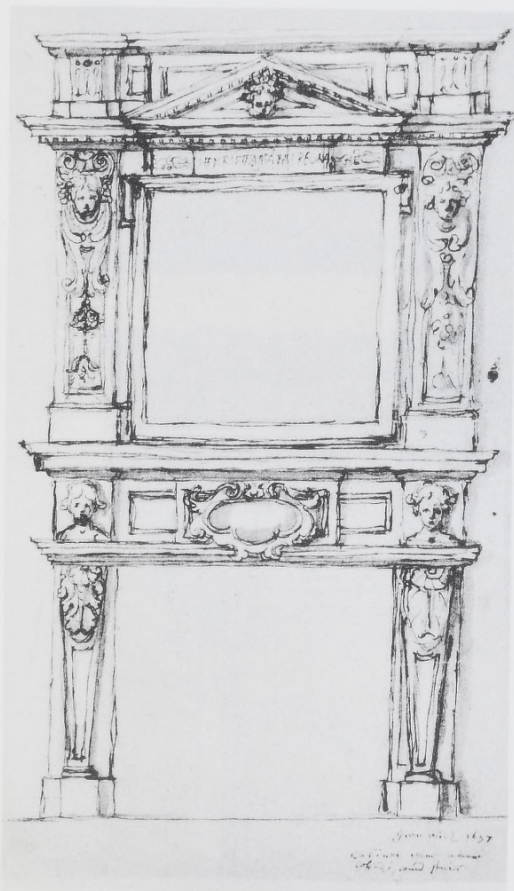


Fig. 21

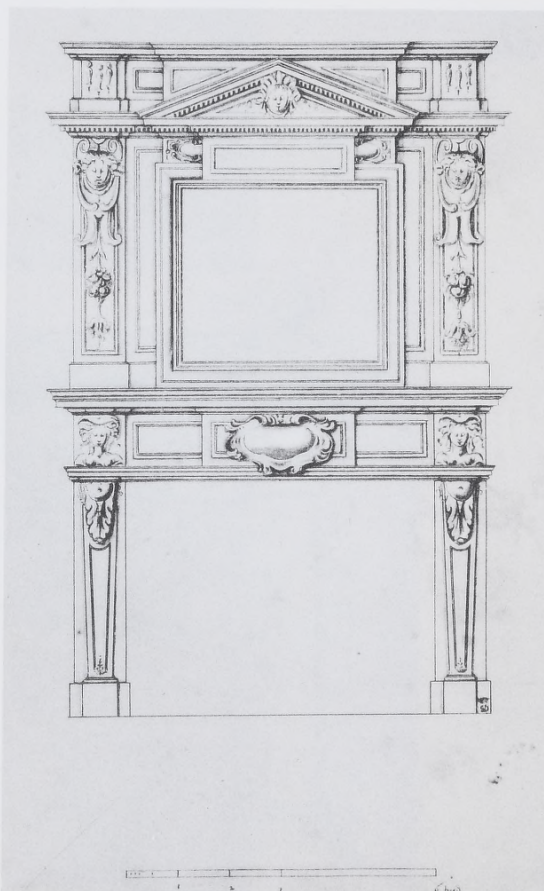


Fig. 22



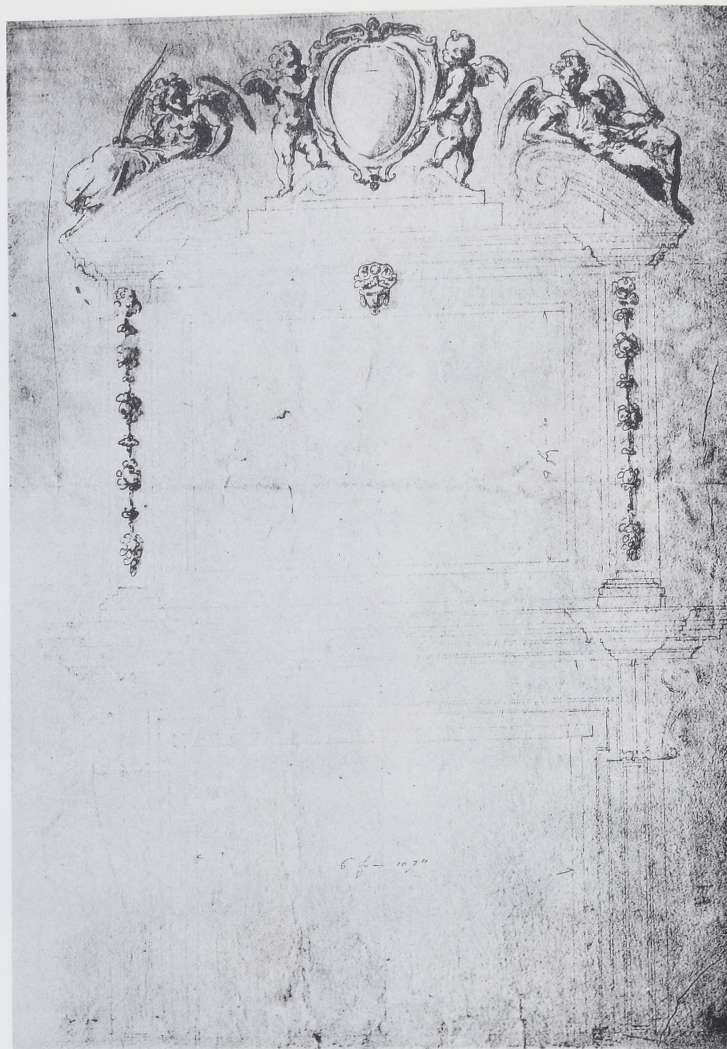


Fig. 23

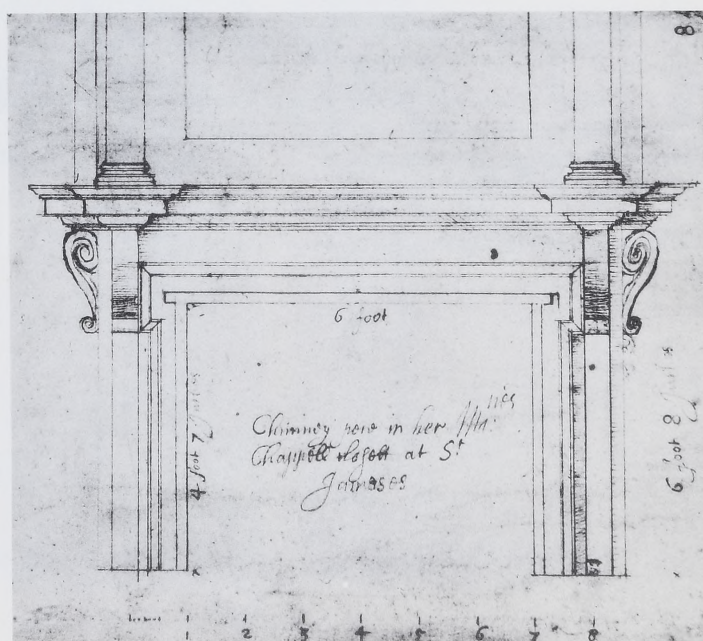


Fig. 24



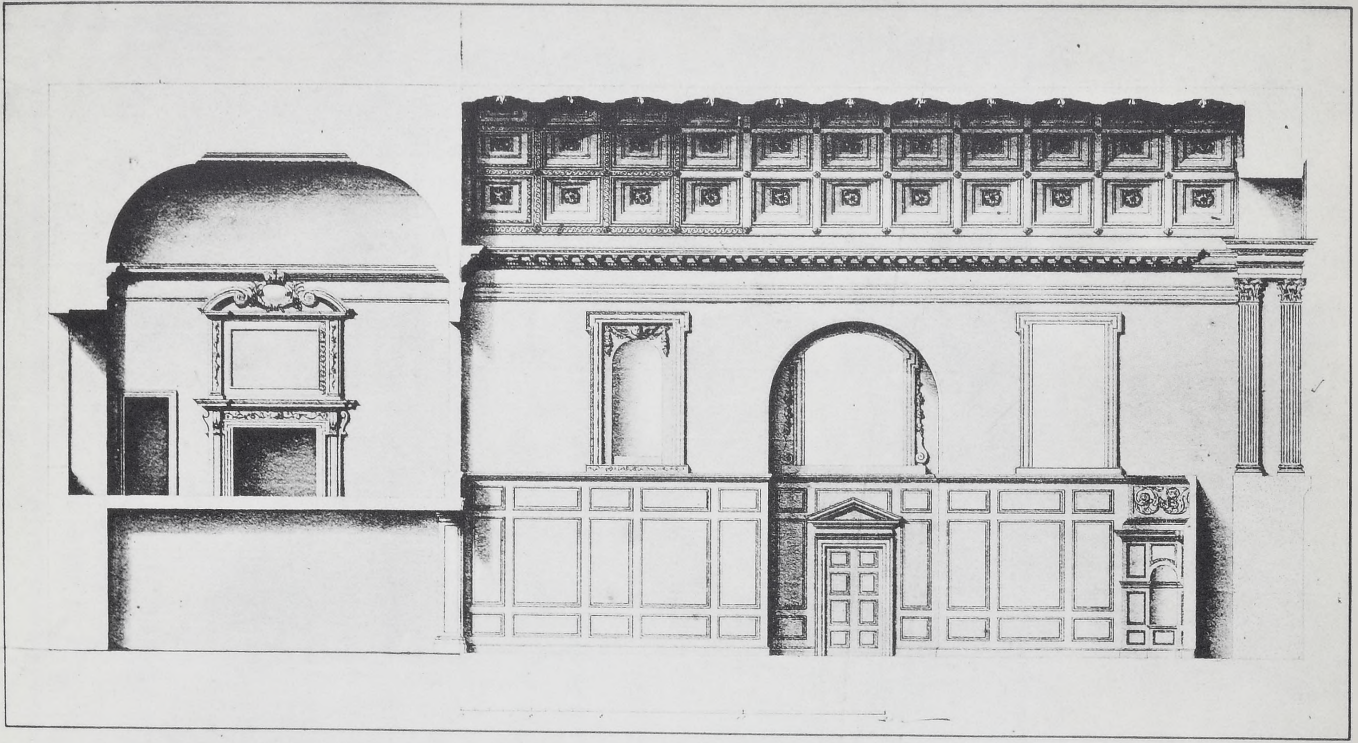


Fig. 25

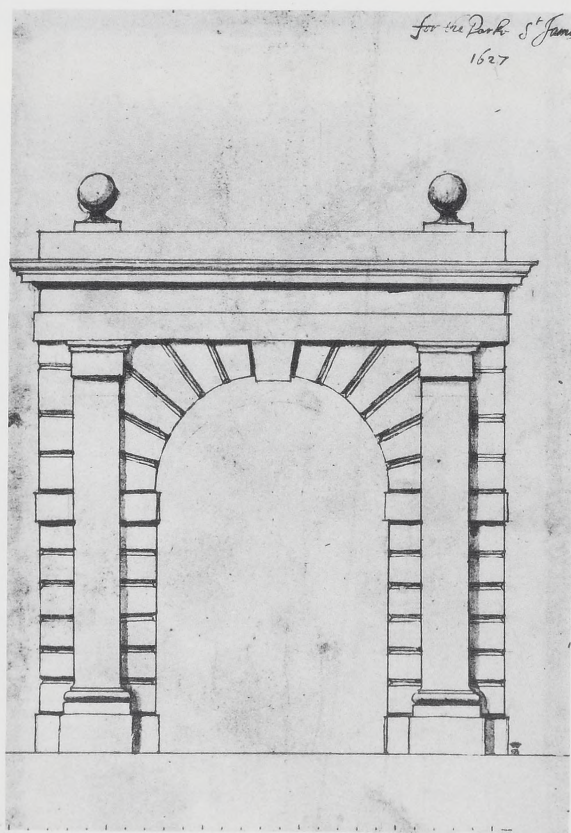


Fig. 26





Fig. 27



Fig. 28



Fig. 29



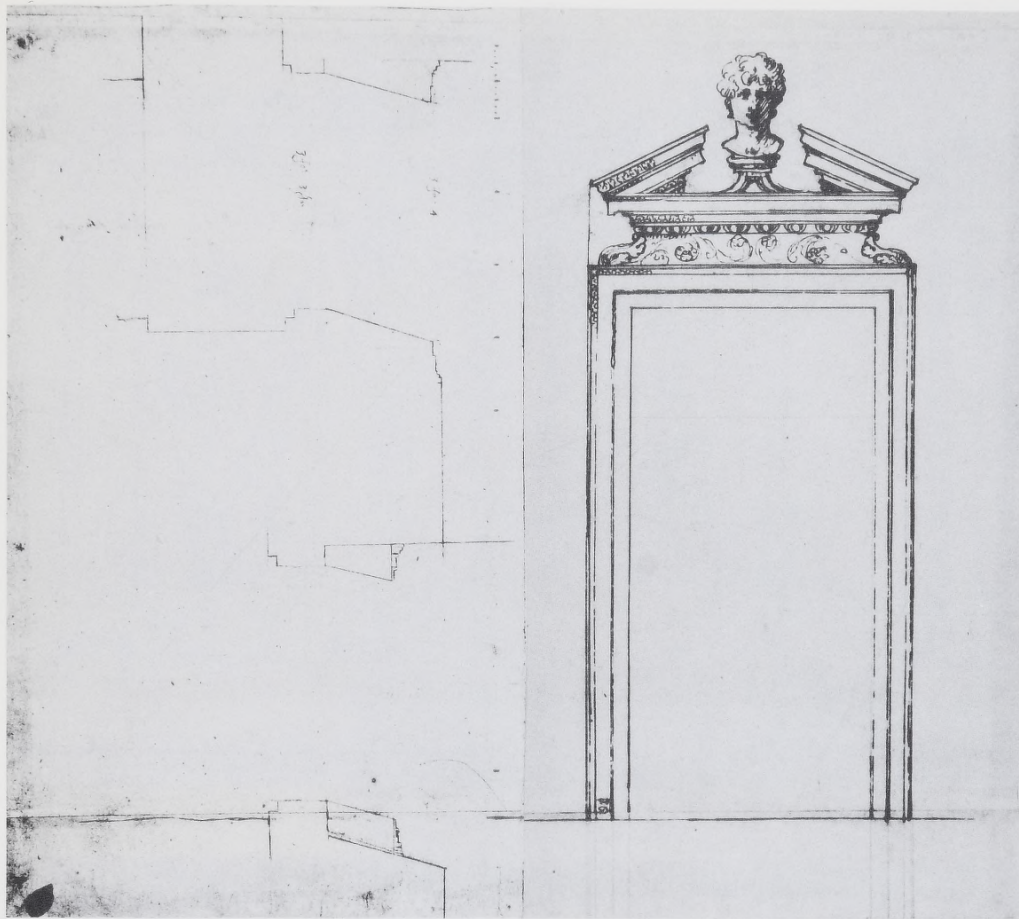


Fig. 30

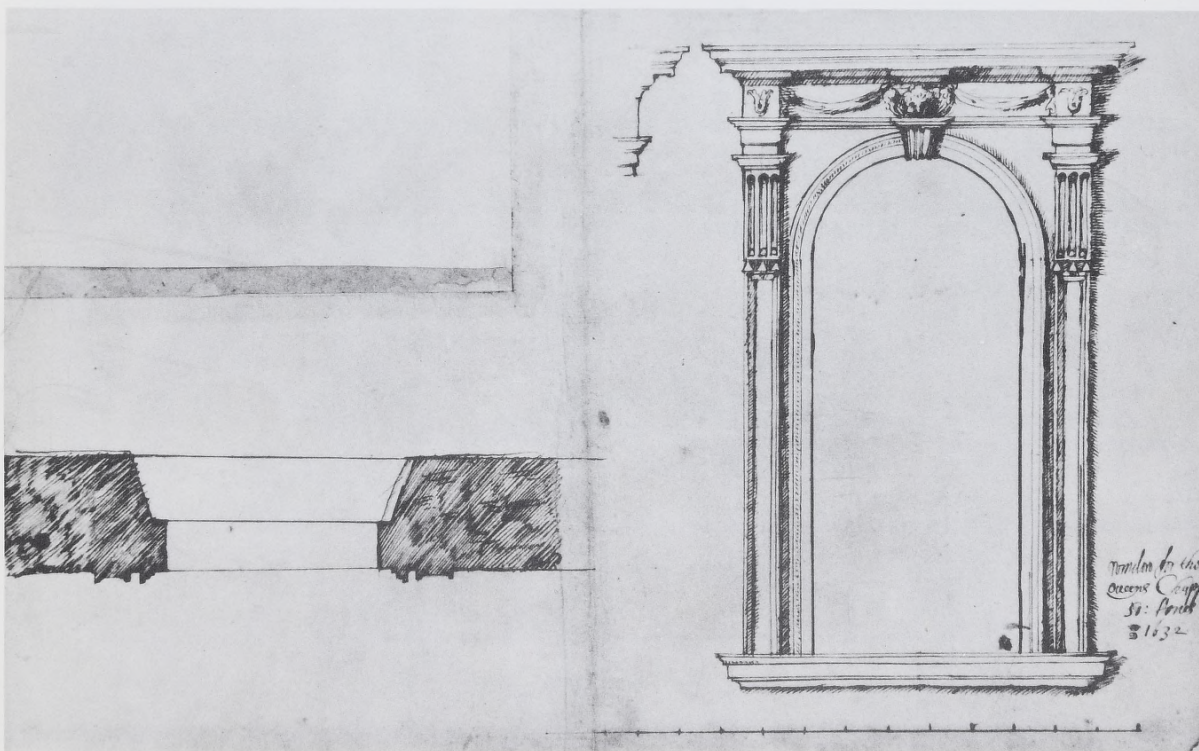


Fig. 31



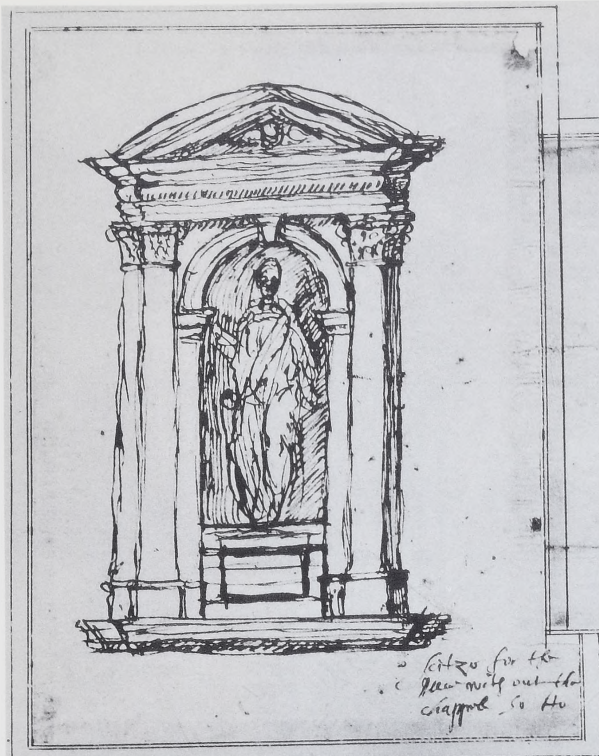


Fig. 32

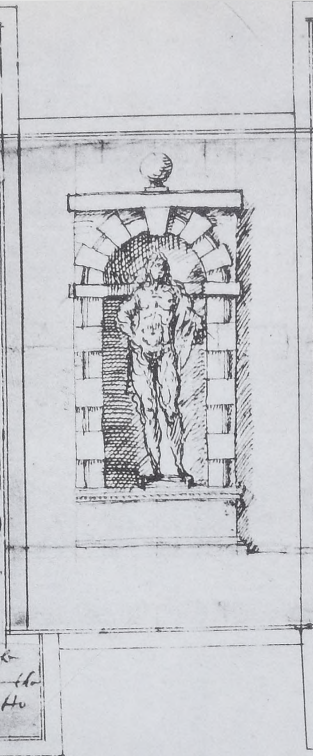


Fig. 34

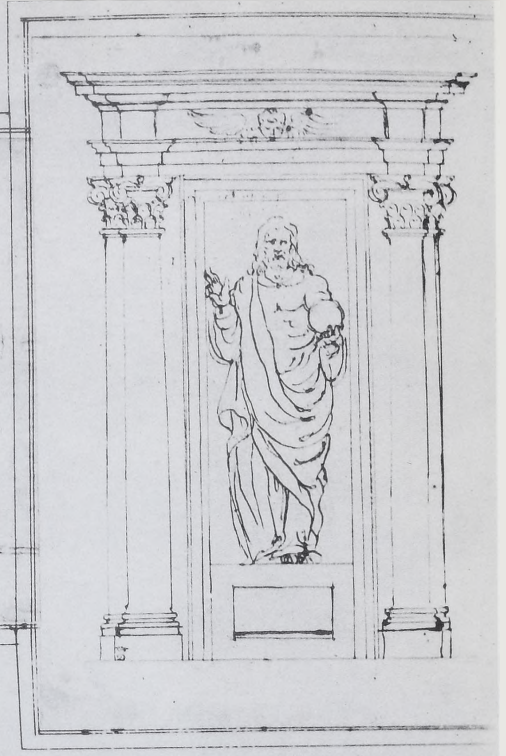


Fig. 33

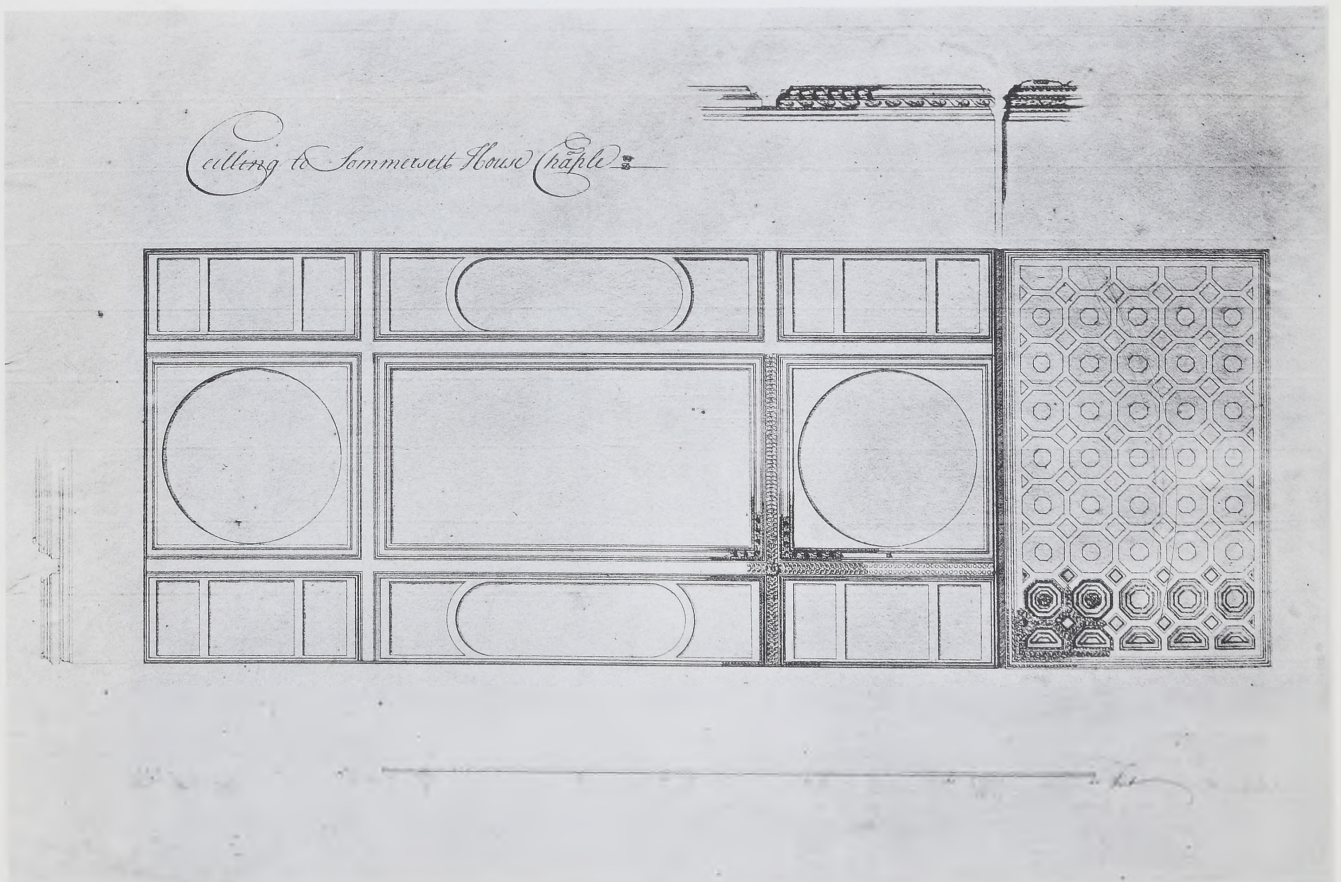


Fig. 35



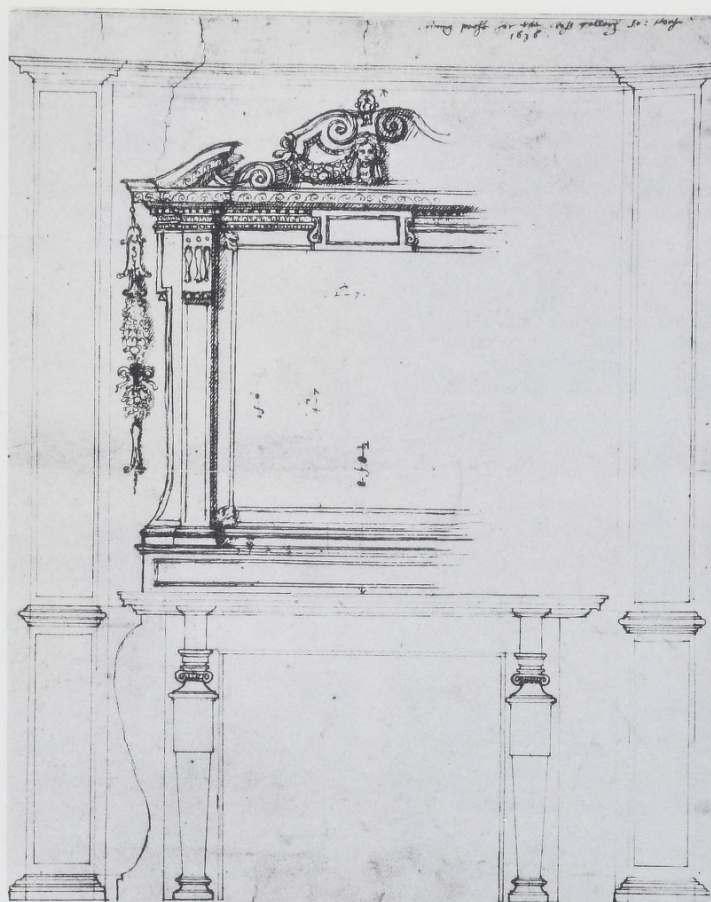


Fig. 36

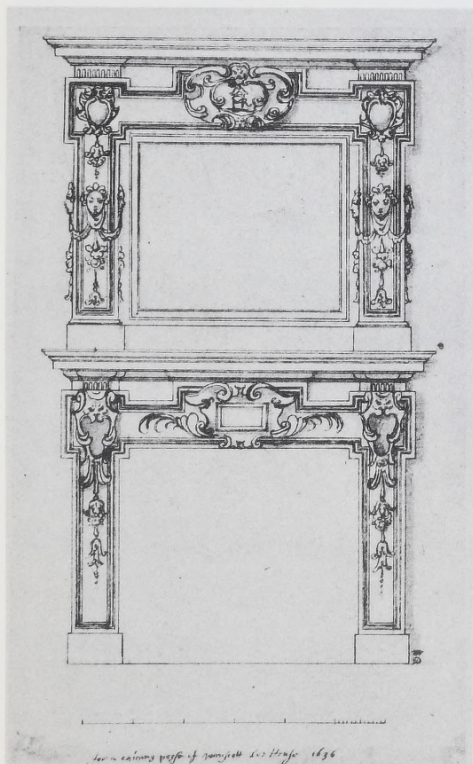


Fig. 37

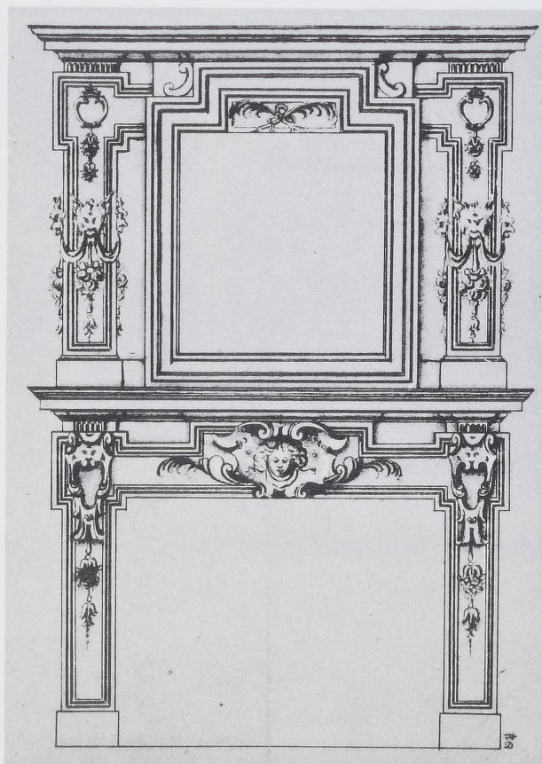


Fig. 38



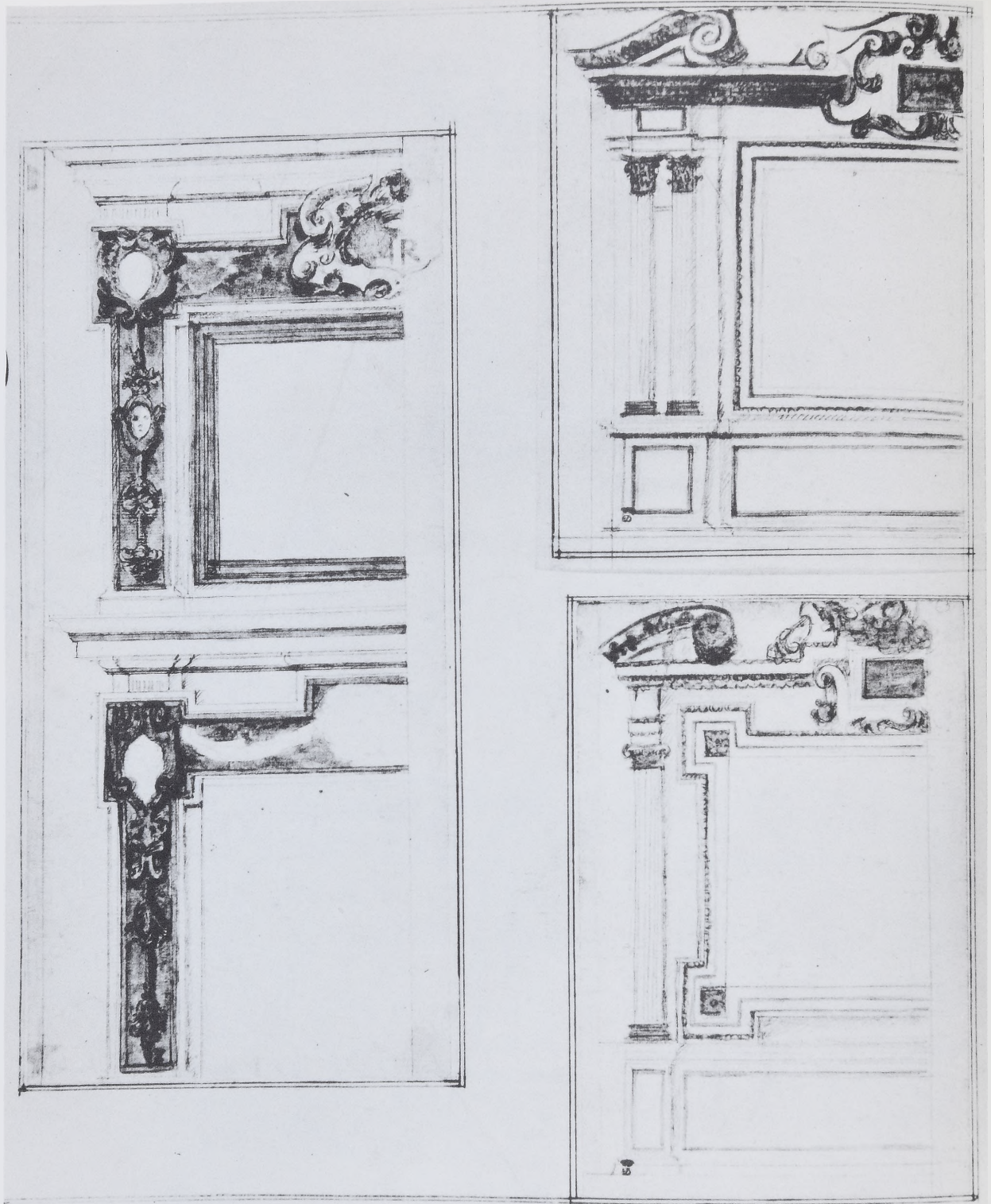


Fig. 40

Fig. 39

Fig. 41



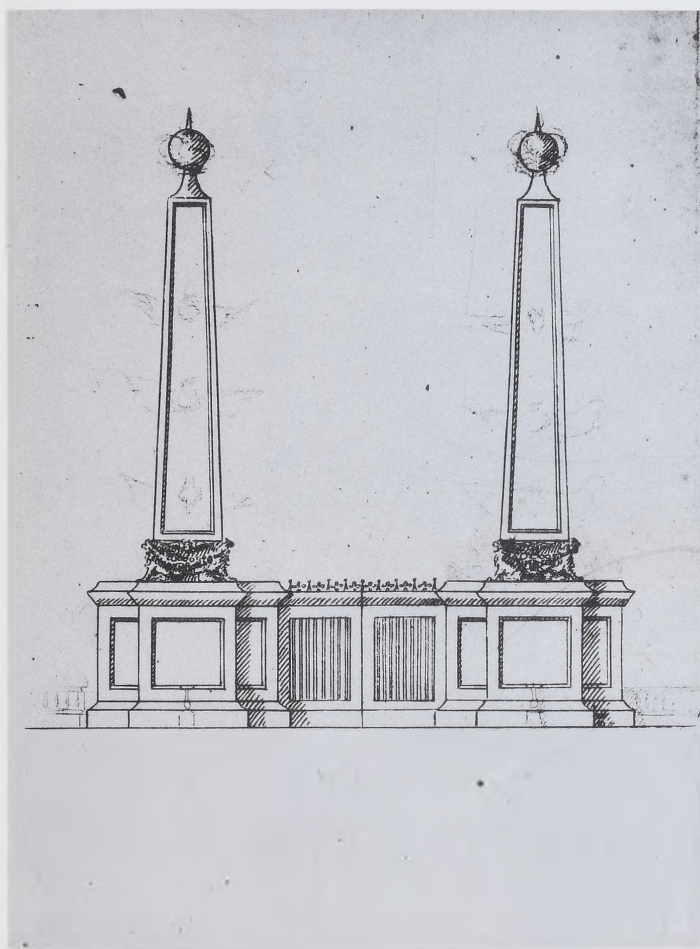


Fig. 42

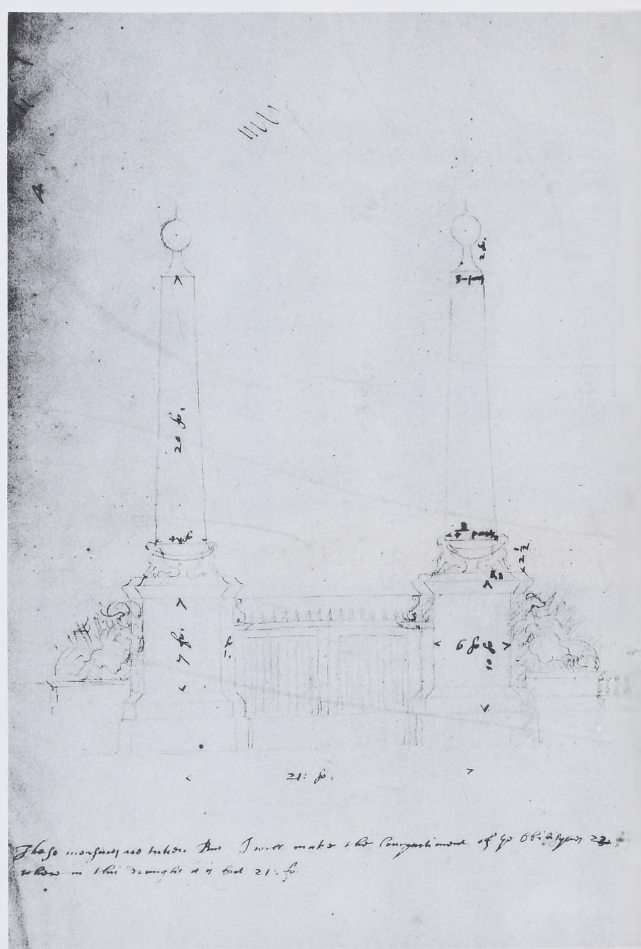


Fig. 43







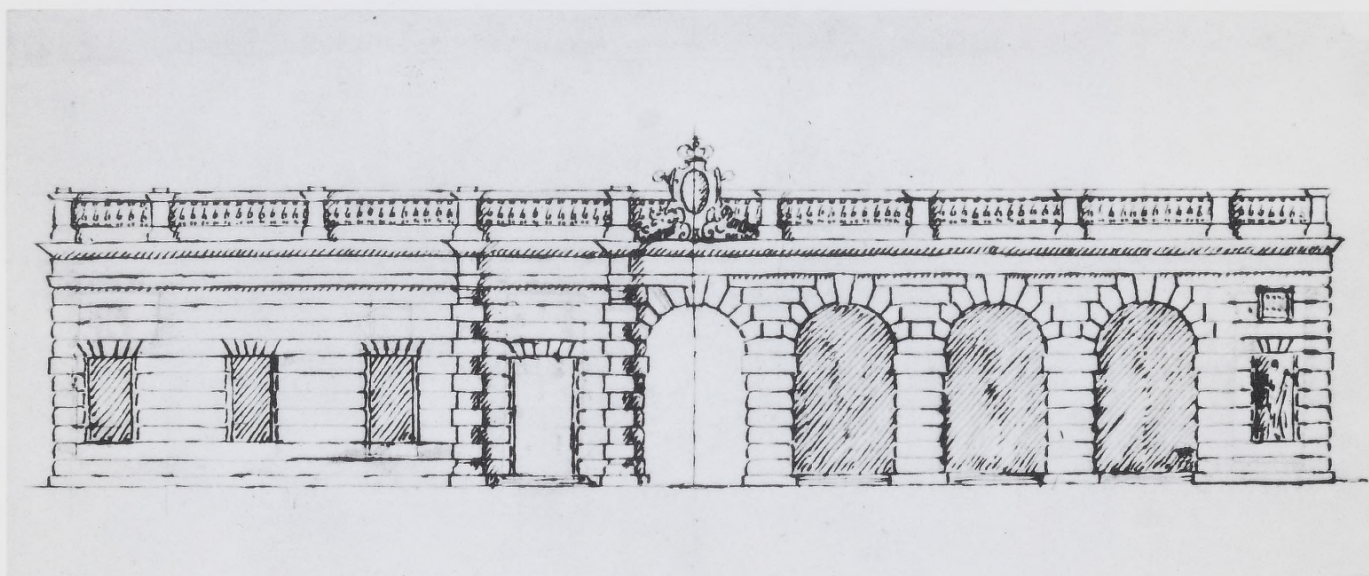


Fig. 46

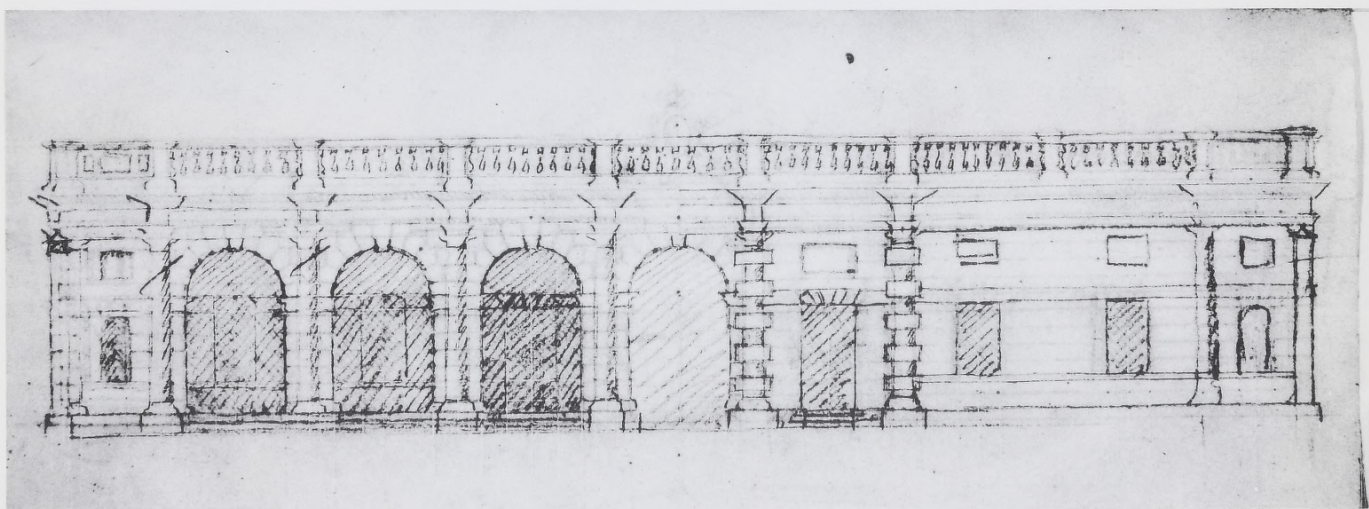


Fig. 47



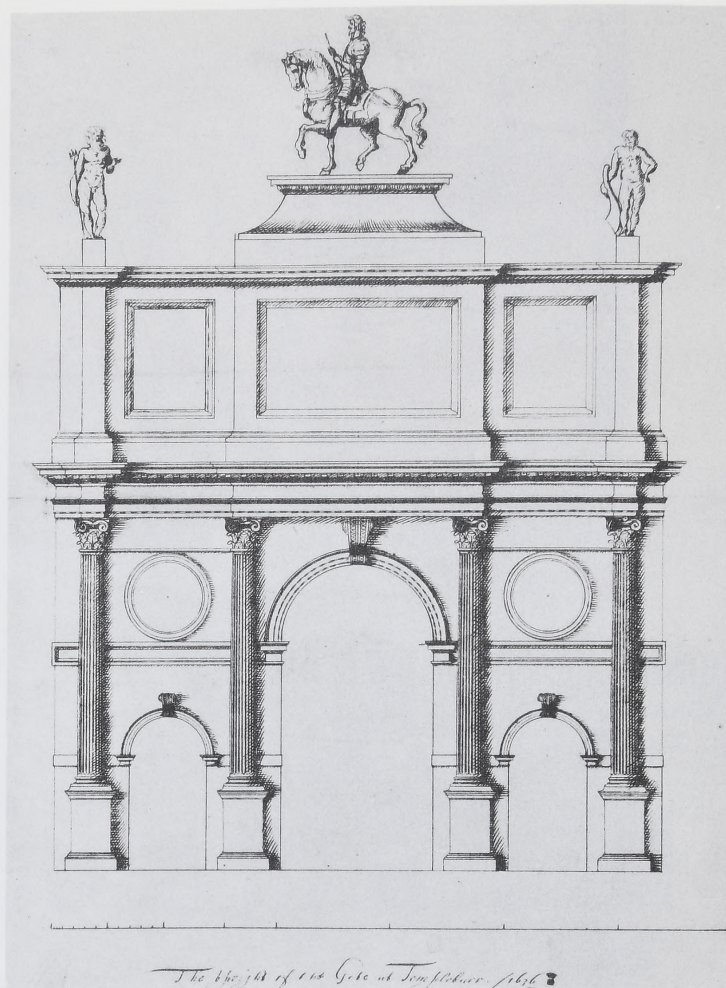


Fig. 48

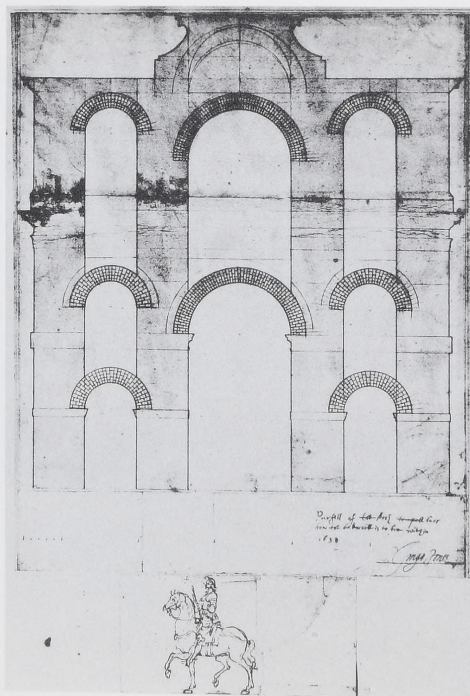


Fig. 49



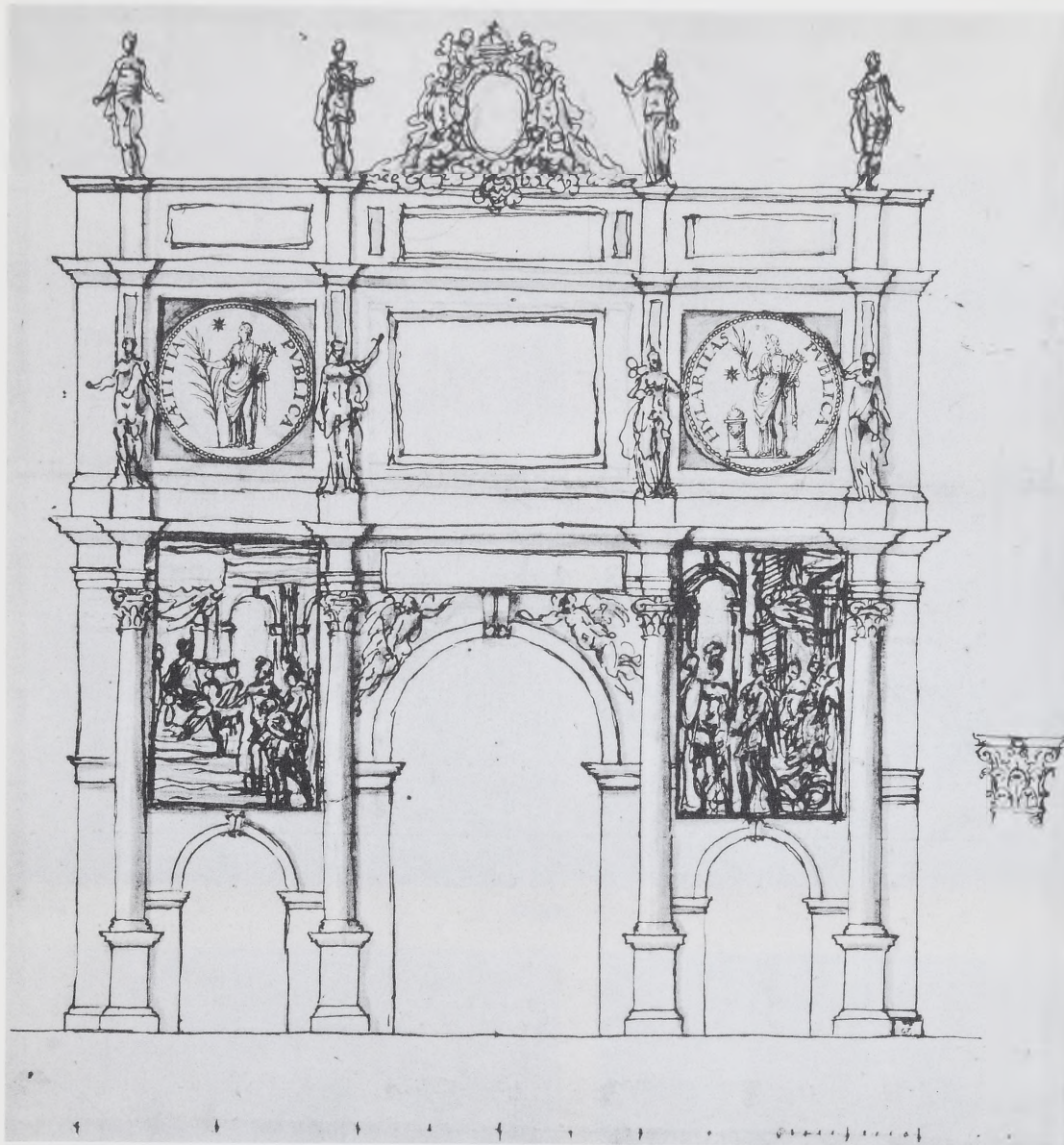


Fig. 50



Fig. 51





Fig. 52



Fig. 53



Fig. 54



Fig. 55



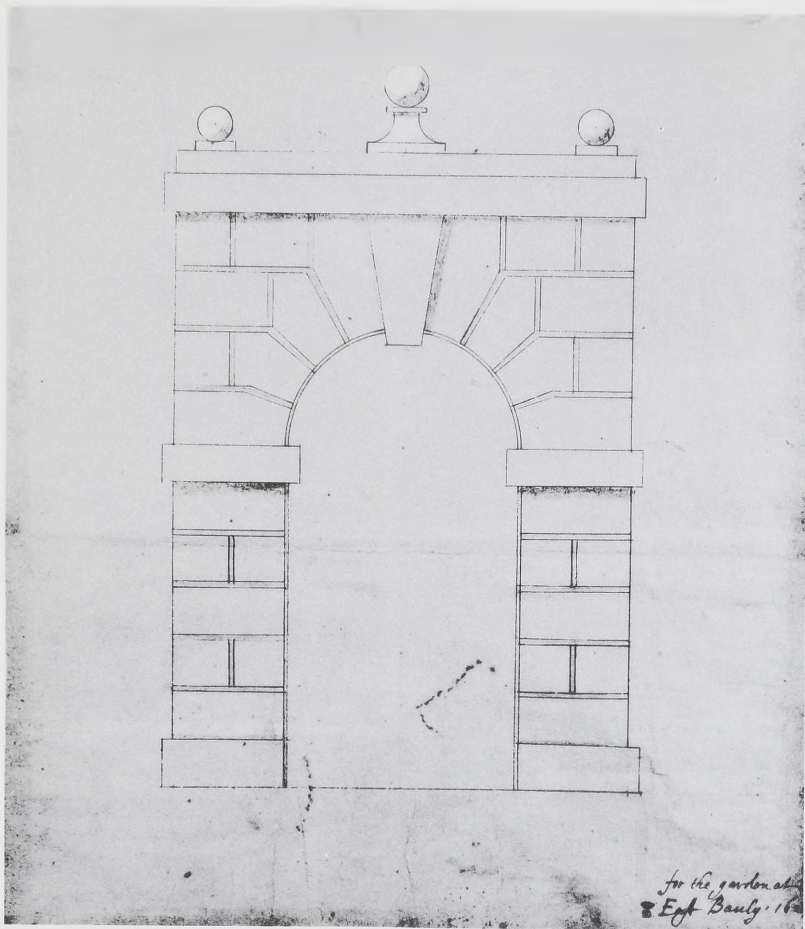


Fig. 56

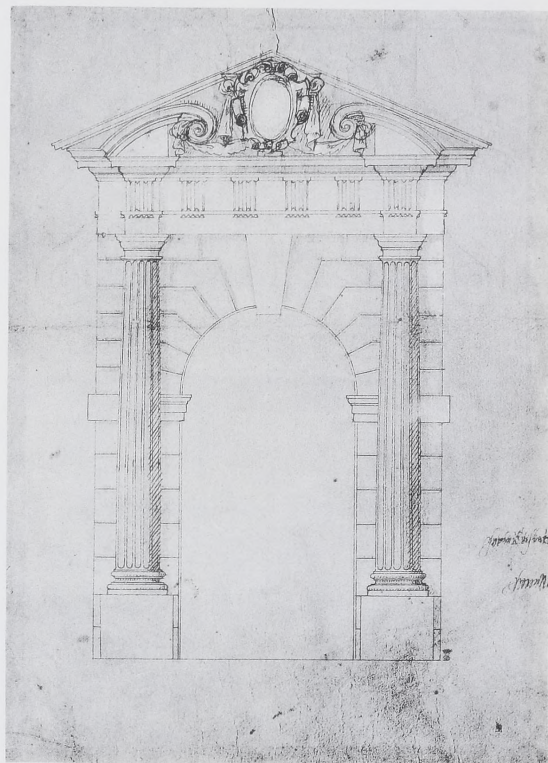


Fig. 57



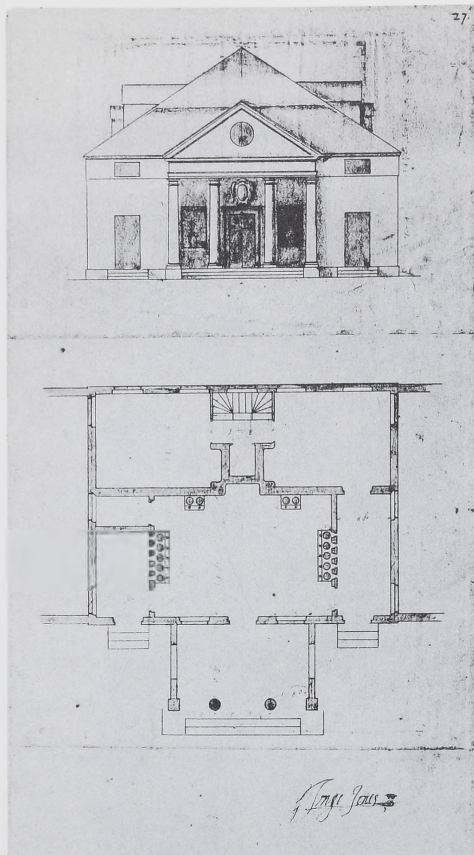


Fig. 58

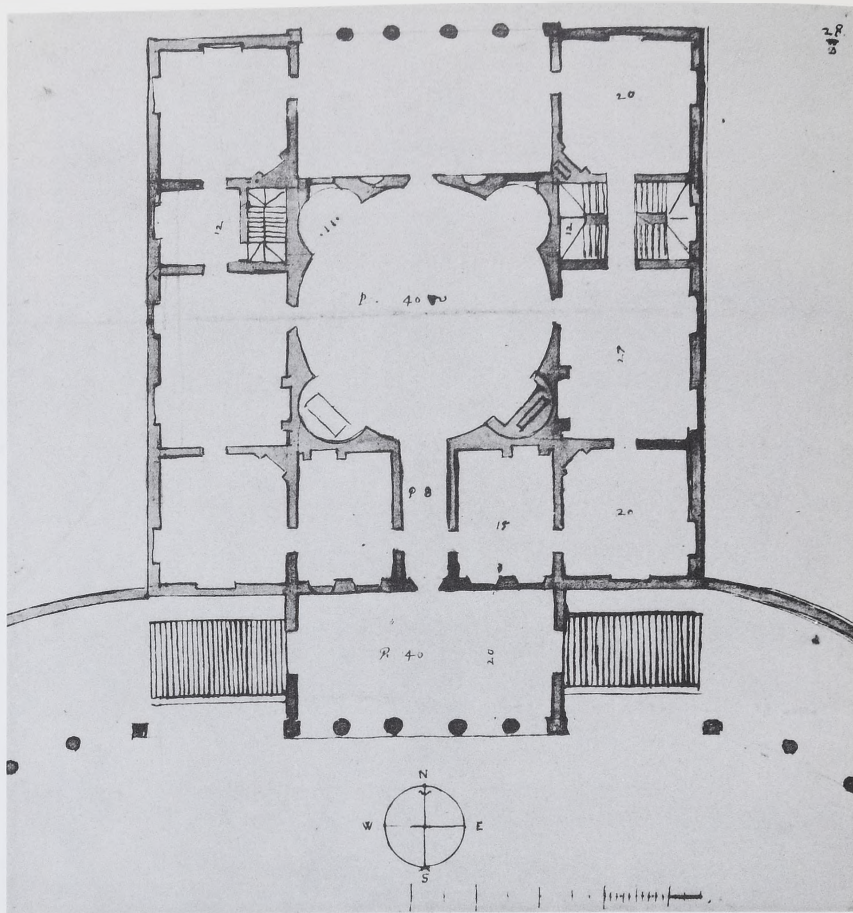


Fig. 59

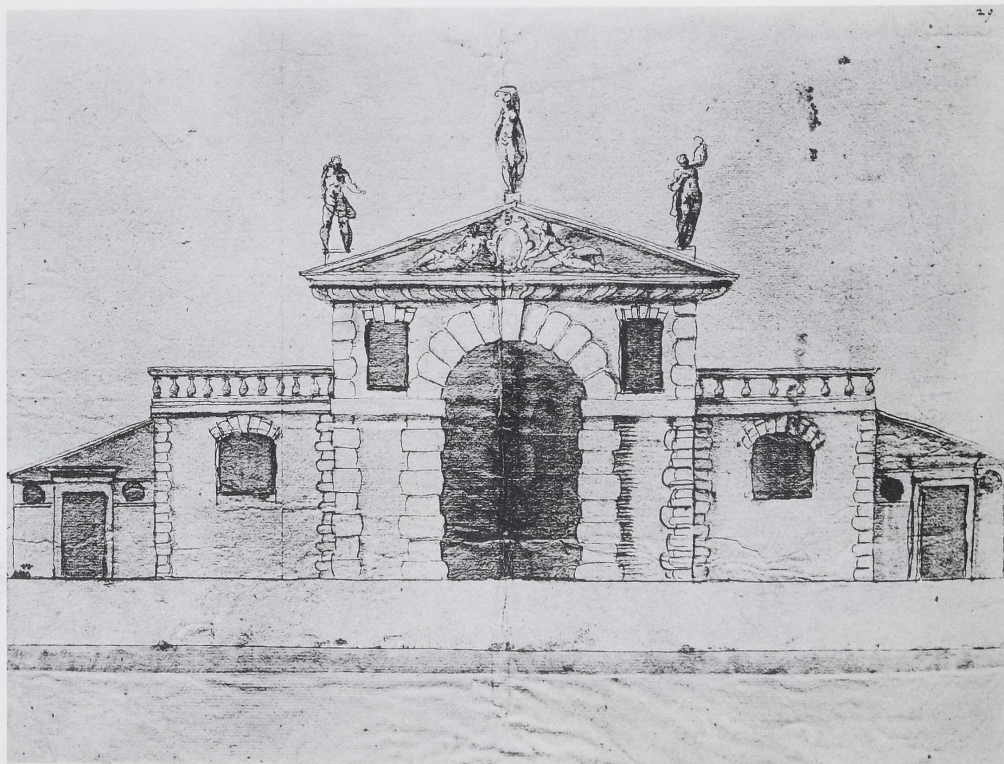


Fig. 60



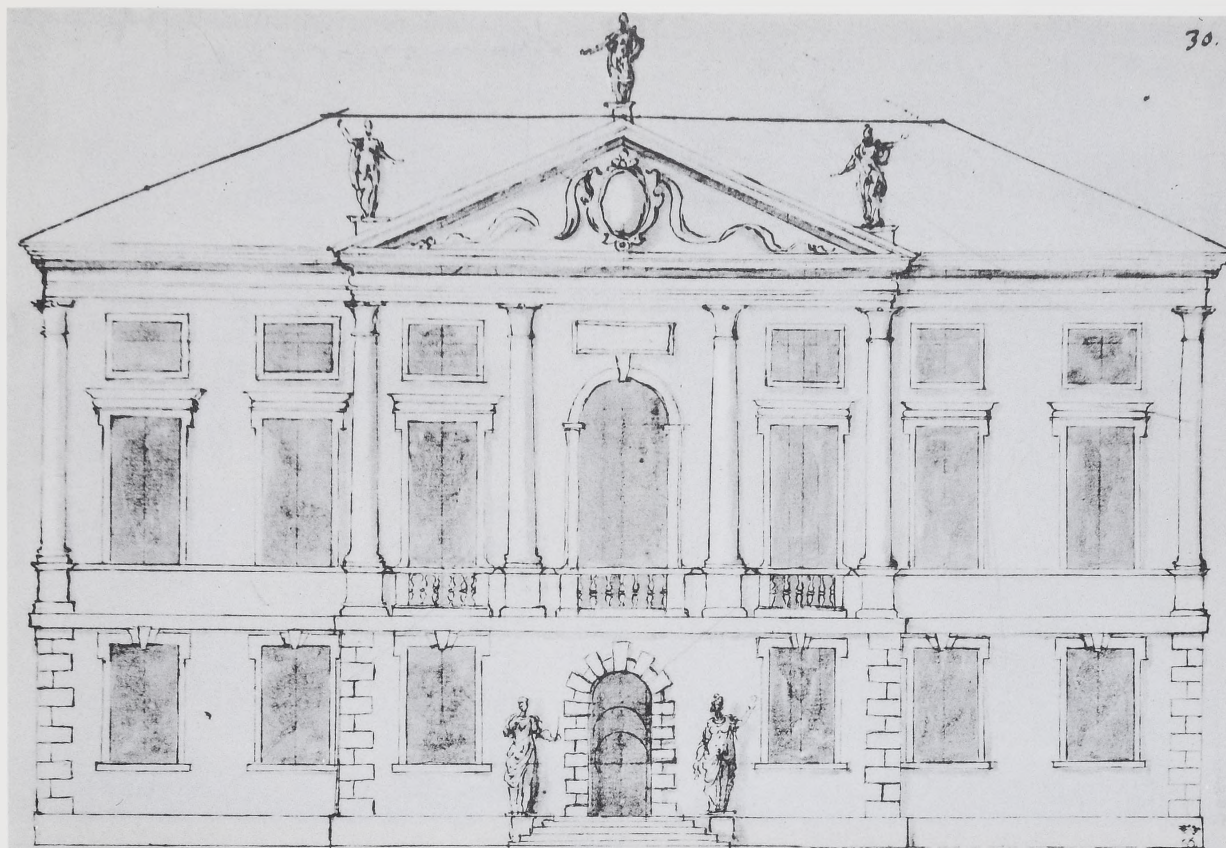


Fig. 61

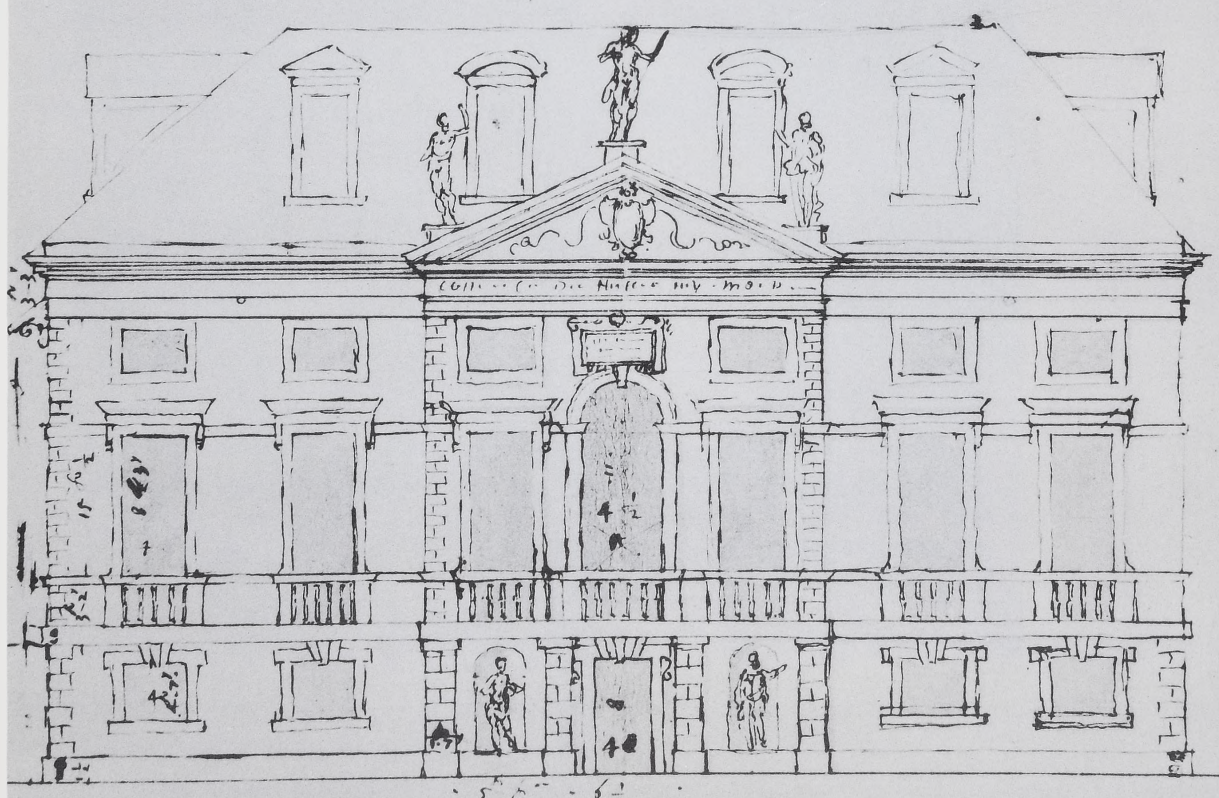


Fig. 62



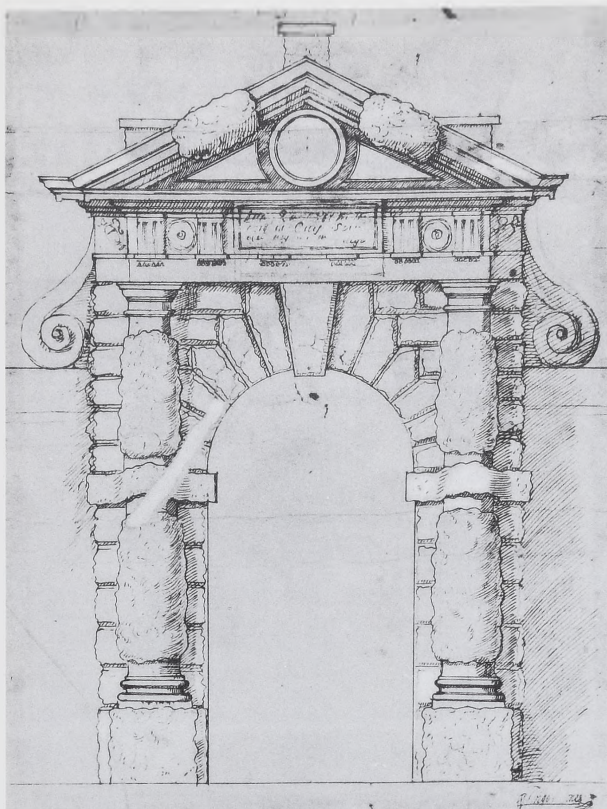


Fig. 63

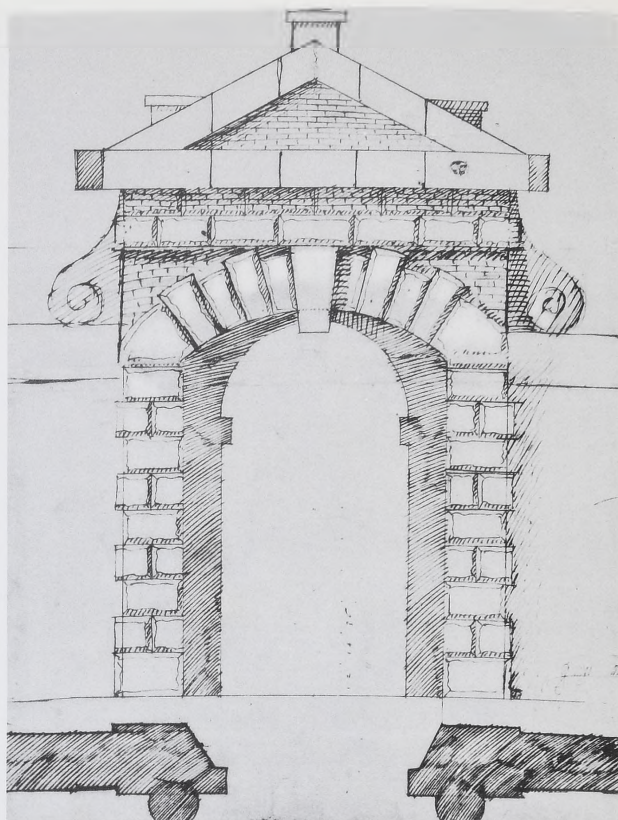


Fig. 64

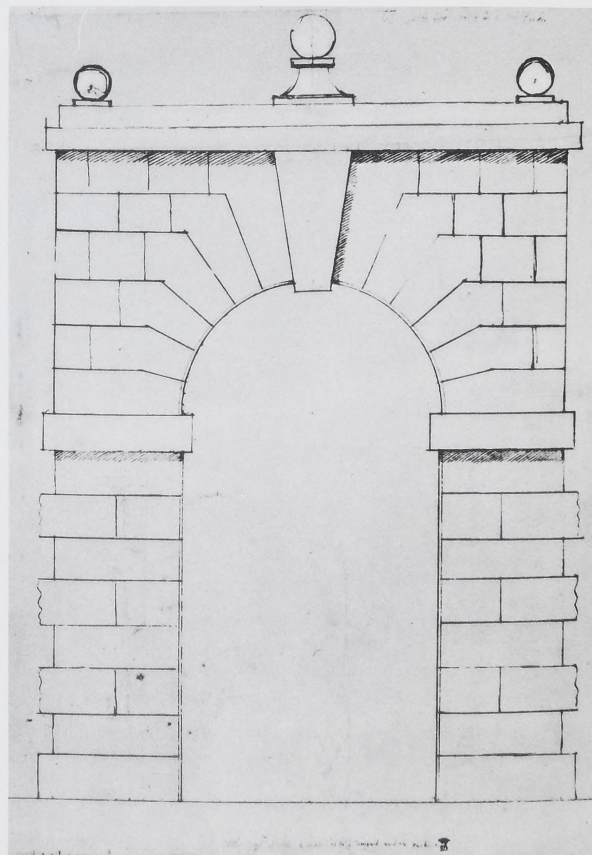


Fig. 65



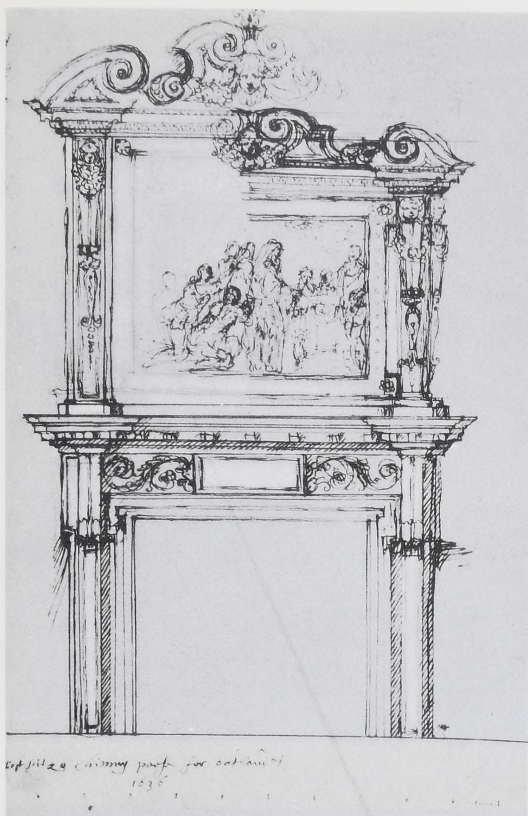


Fig. 66

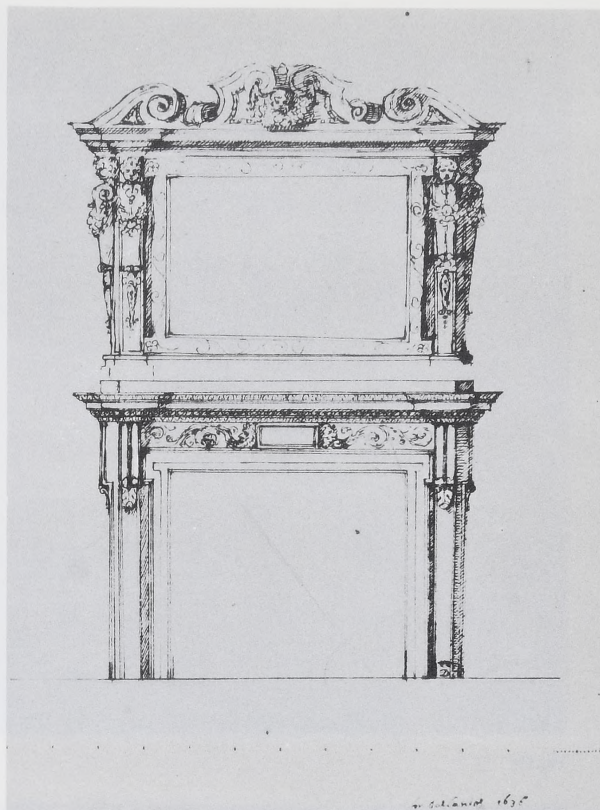


Fig. 67

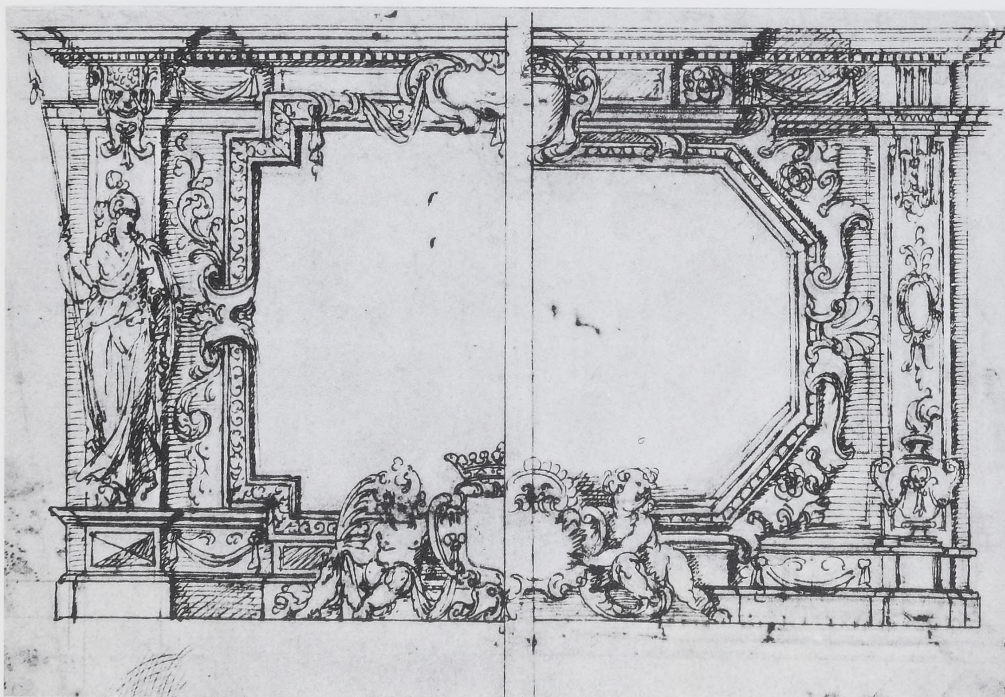


Fig. 68



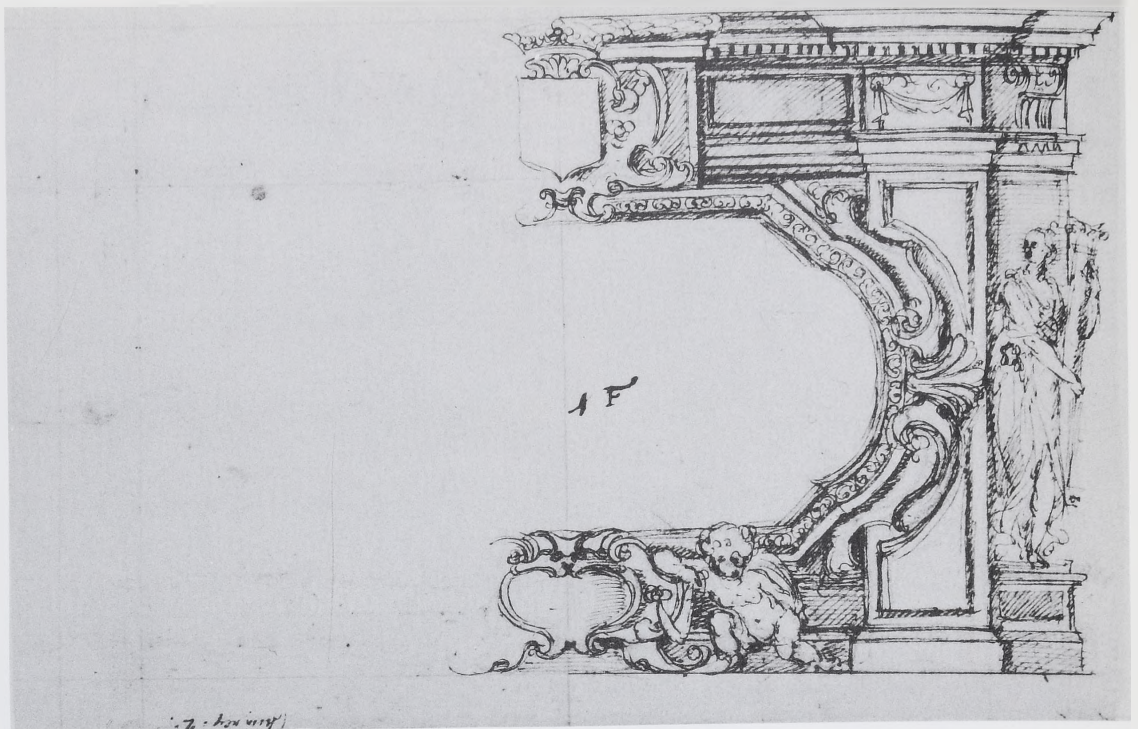


Fig. 69

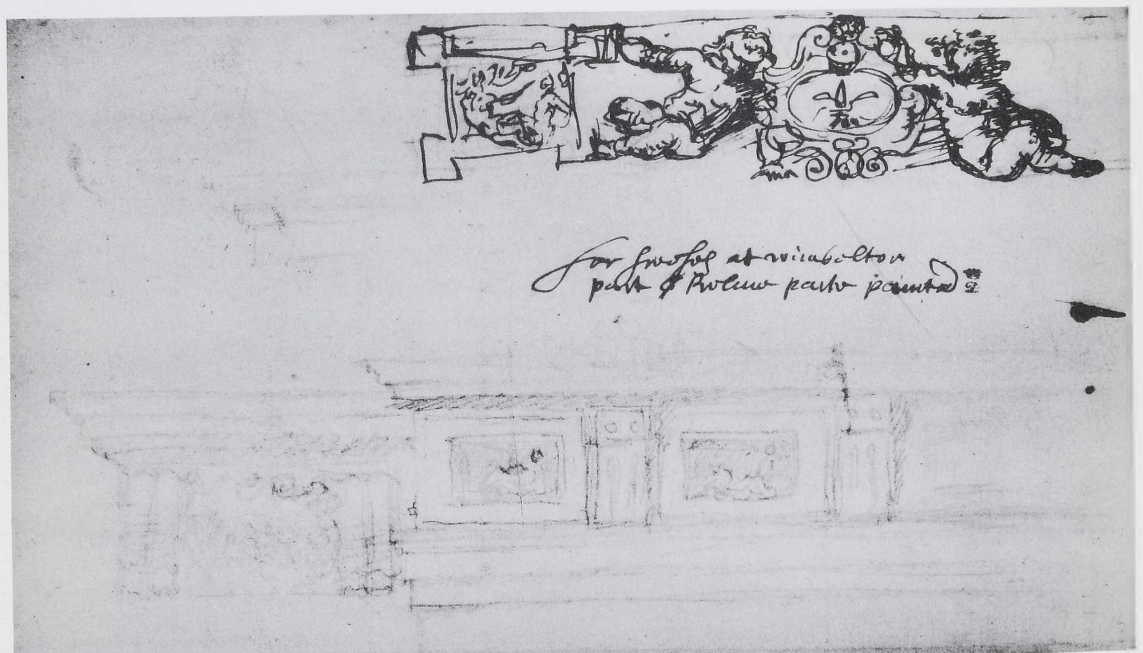


Fig. 70



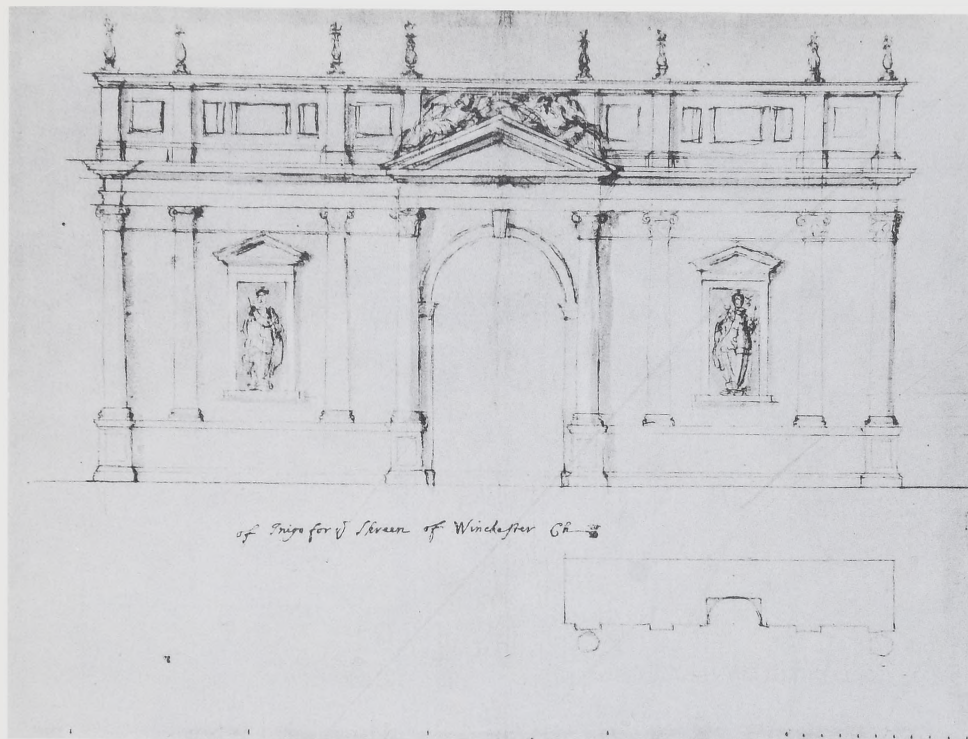


Fig. 71

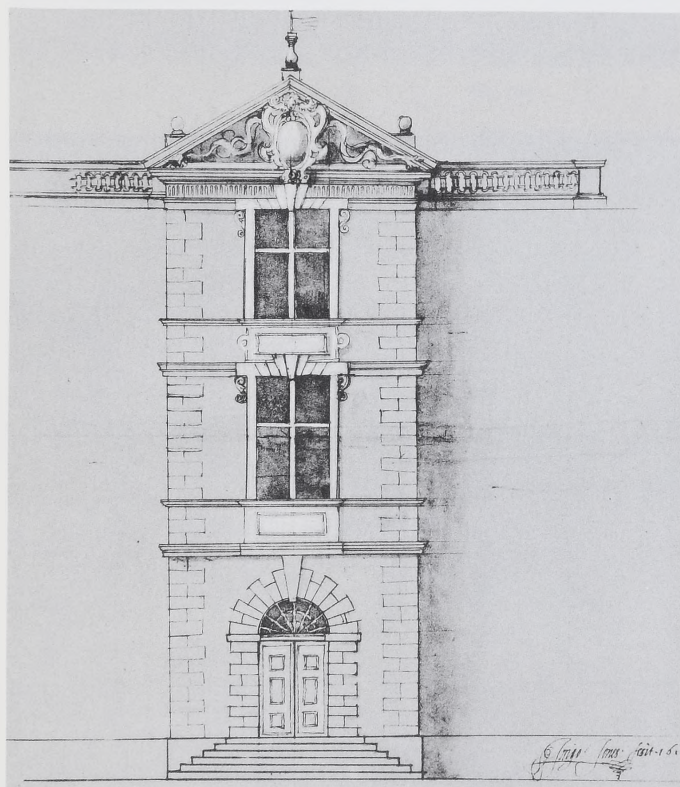


Fig. 72

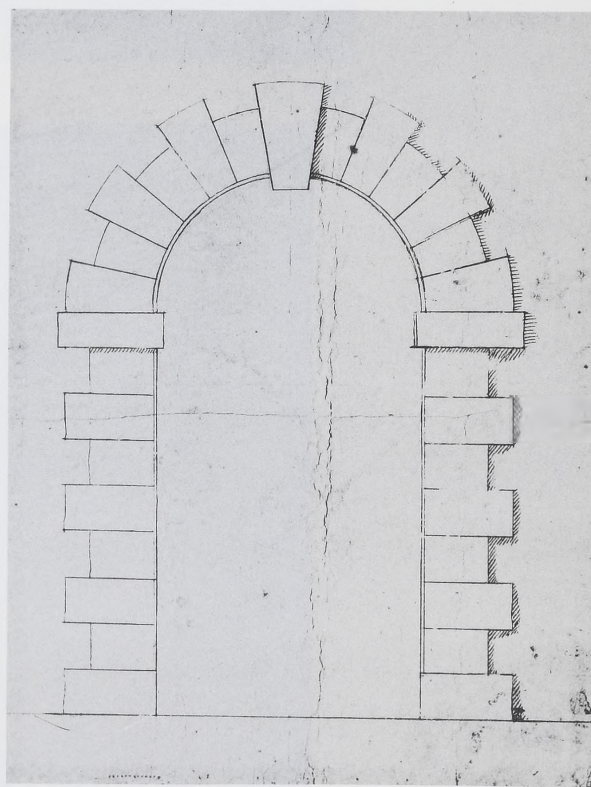


Fig. 73



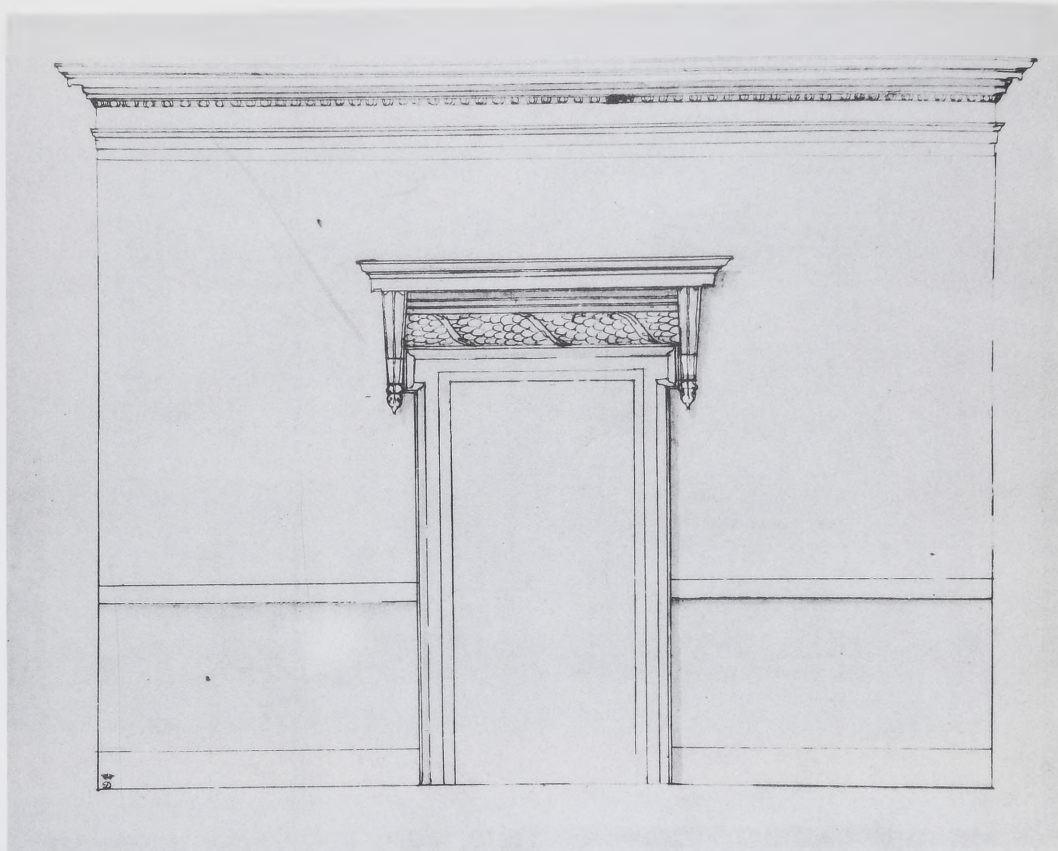


Fig. 74

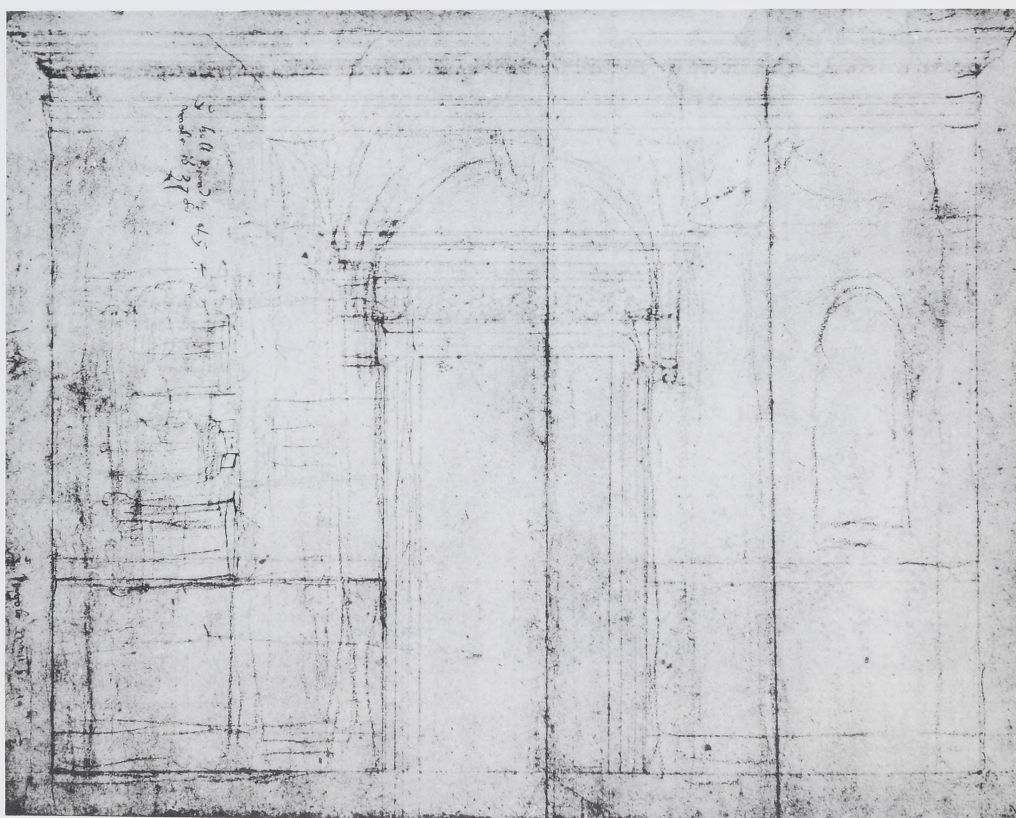


Fig. 75



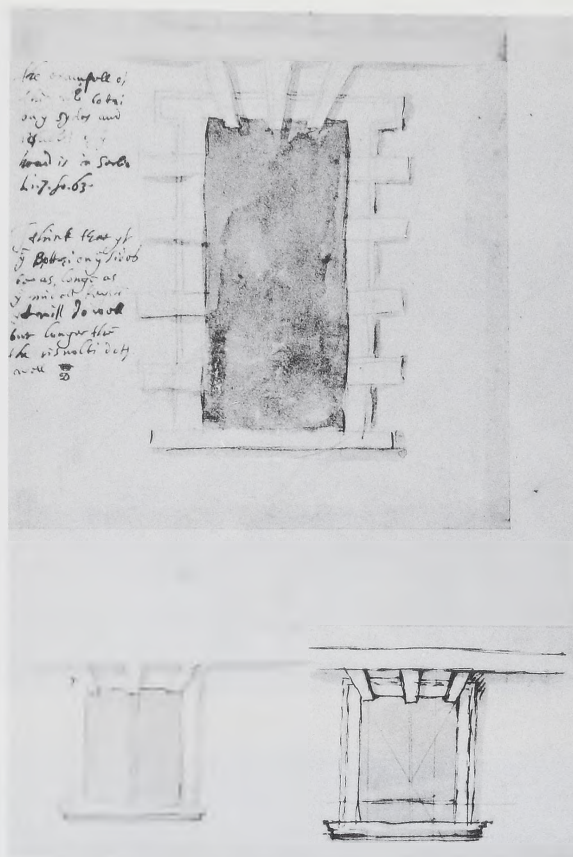


Fig. 76a

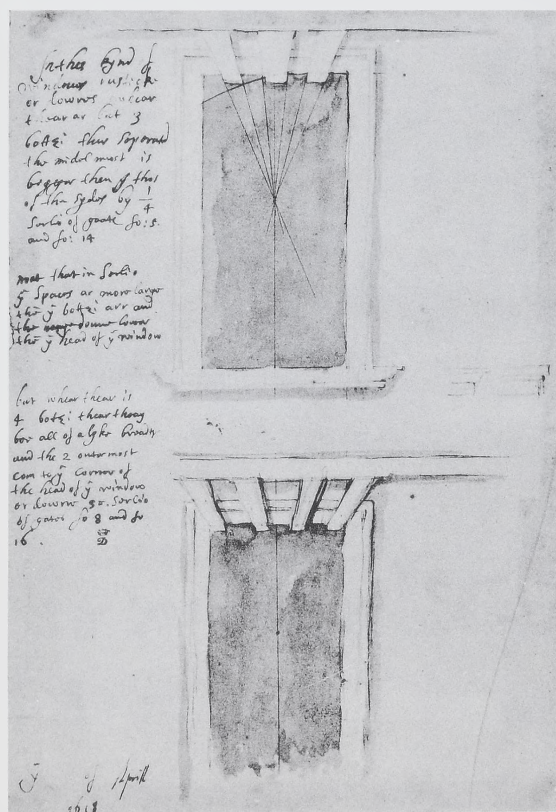


Fig. 76b



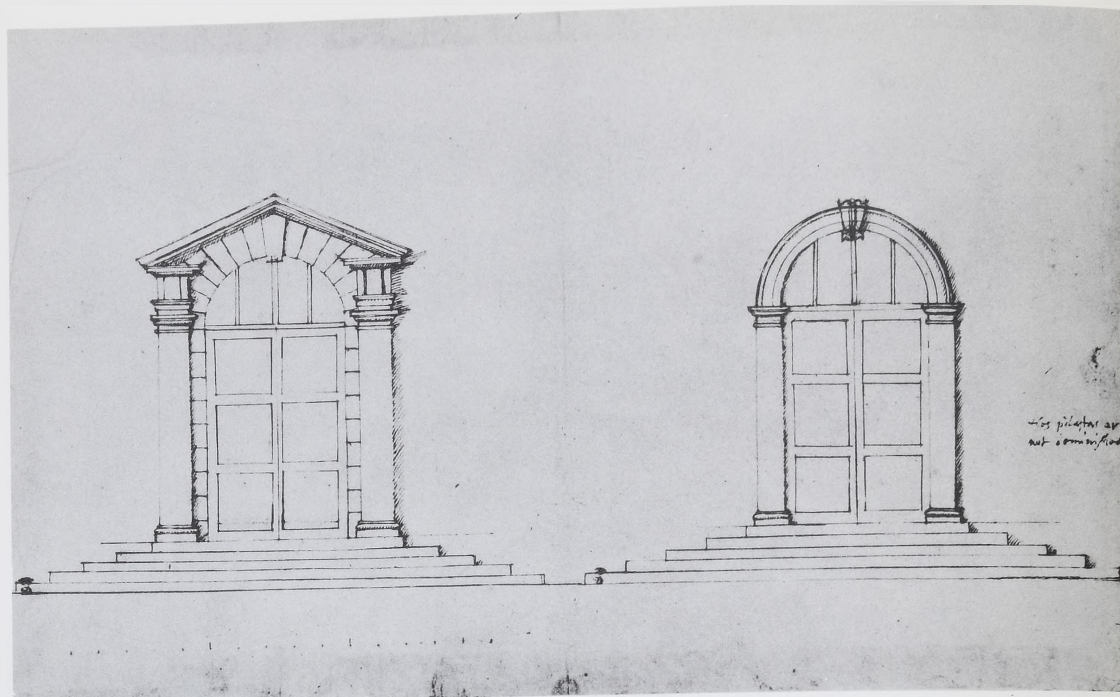


Fig. 77

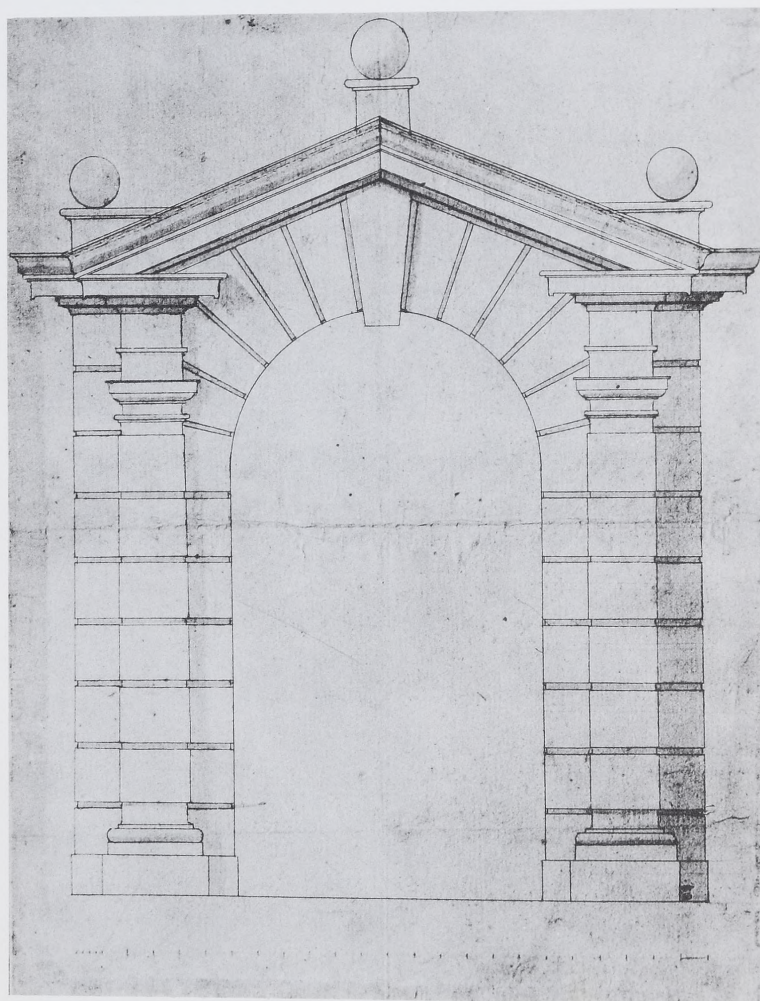


Fig. 78



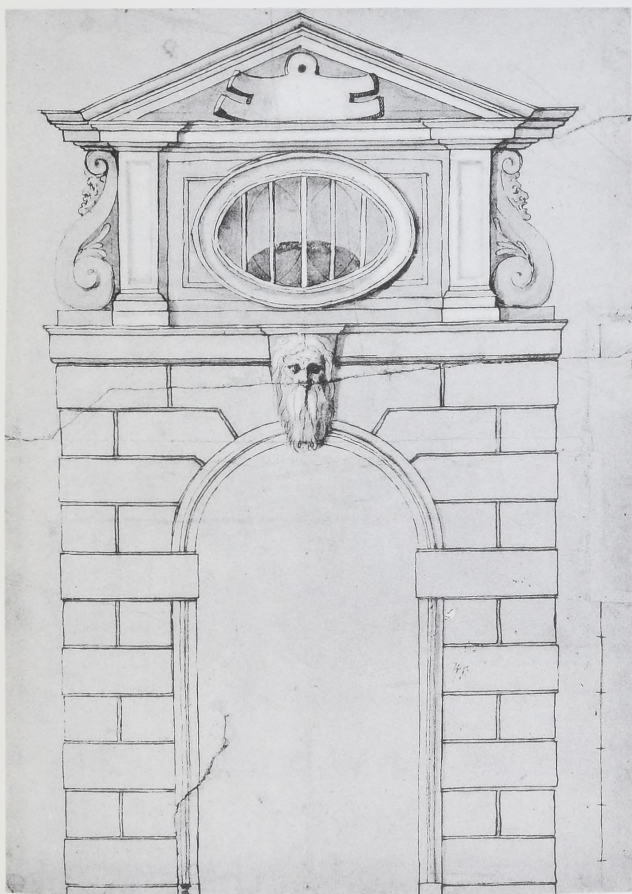


Fig. 79

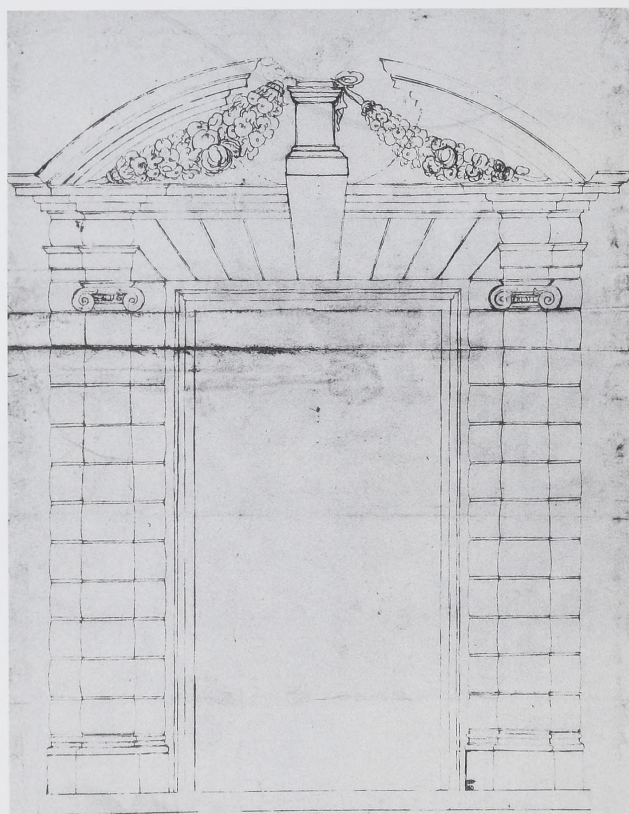


Fig. 80



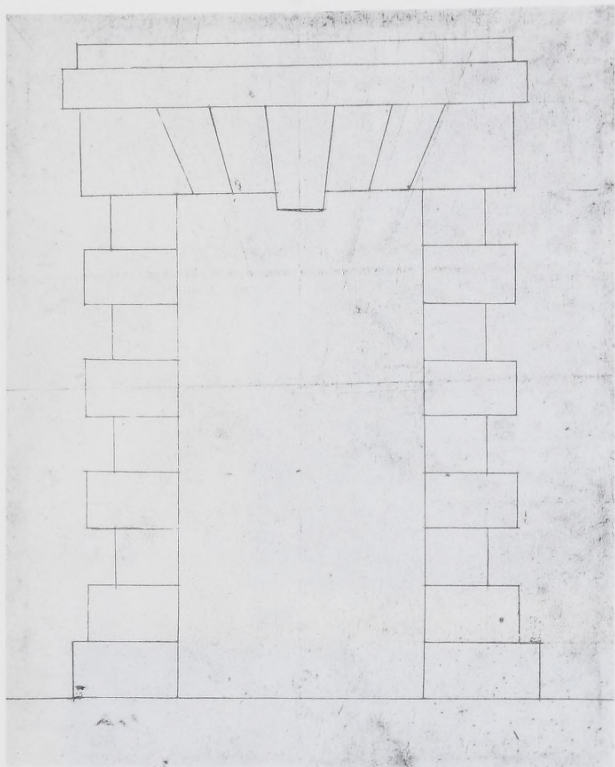


Fig. 81

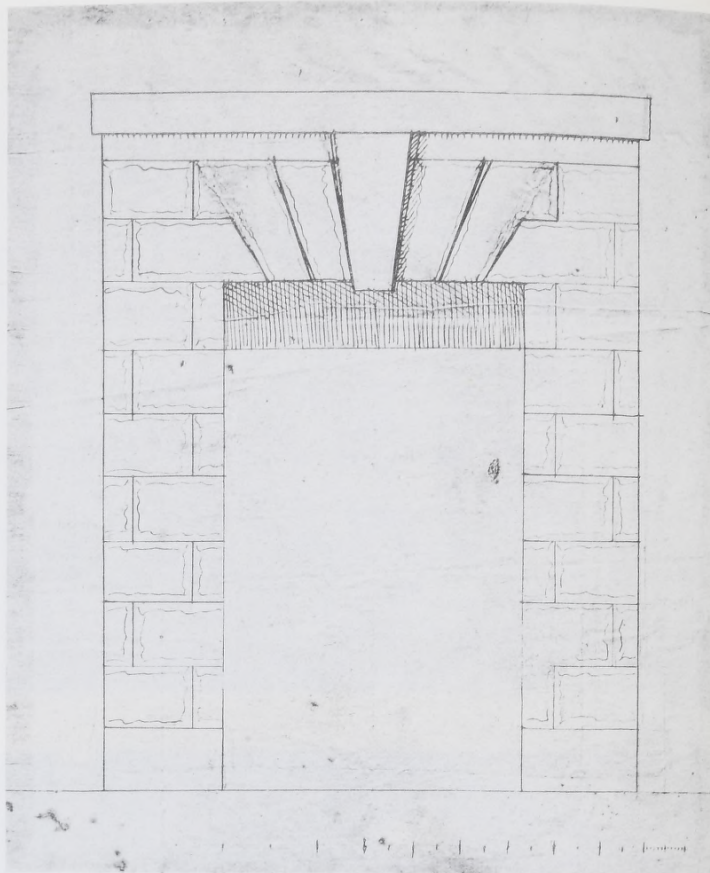


Fig. 82

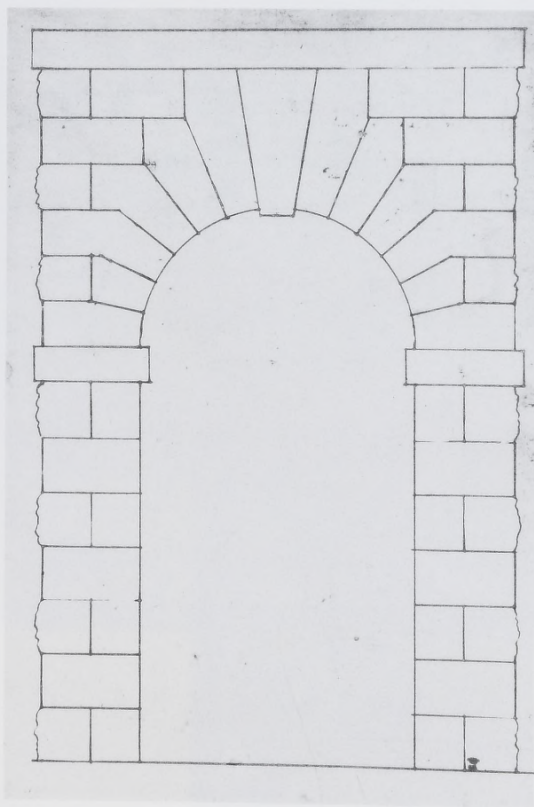


Fig. 83



Fig. 84



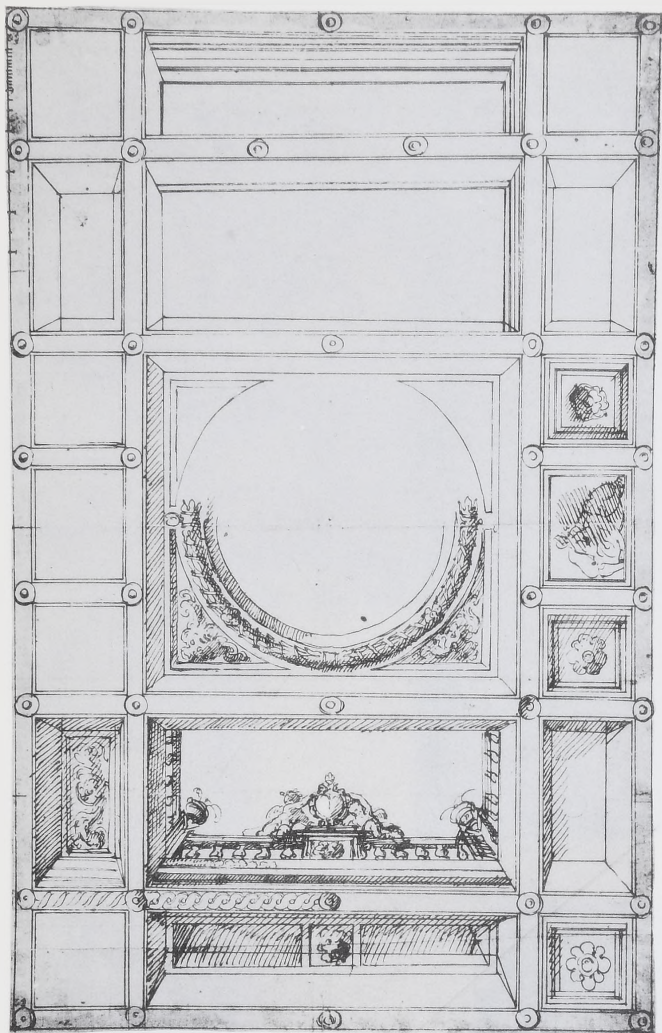


Fig. 85



Fig. 86



Fig. 87



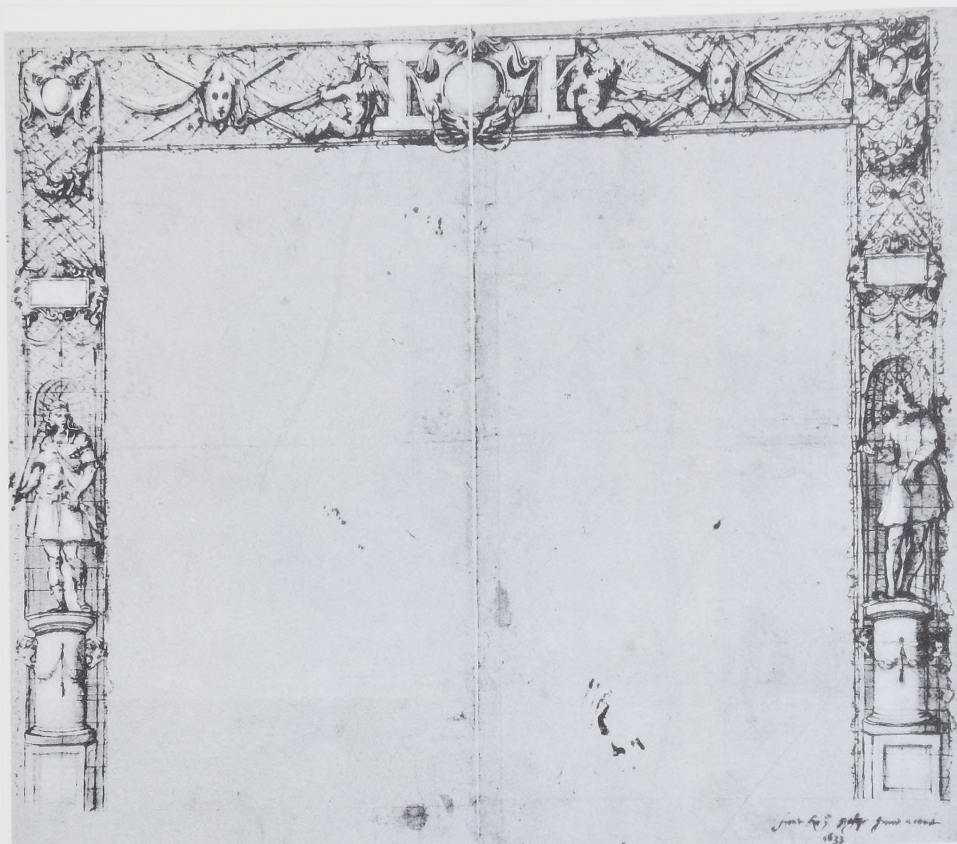


Fig. 88

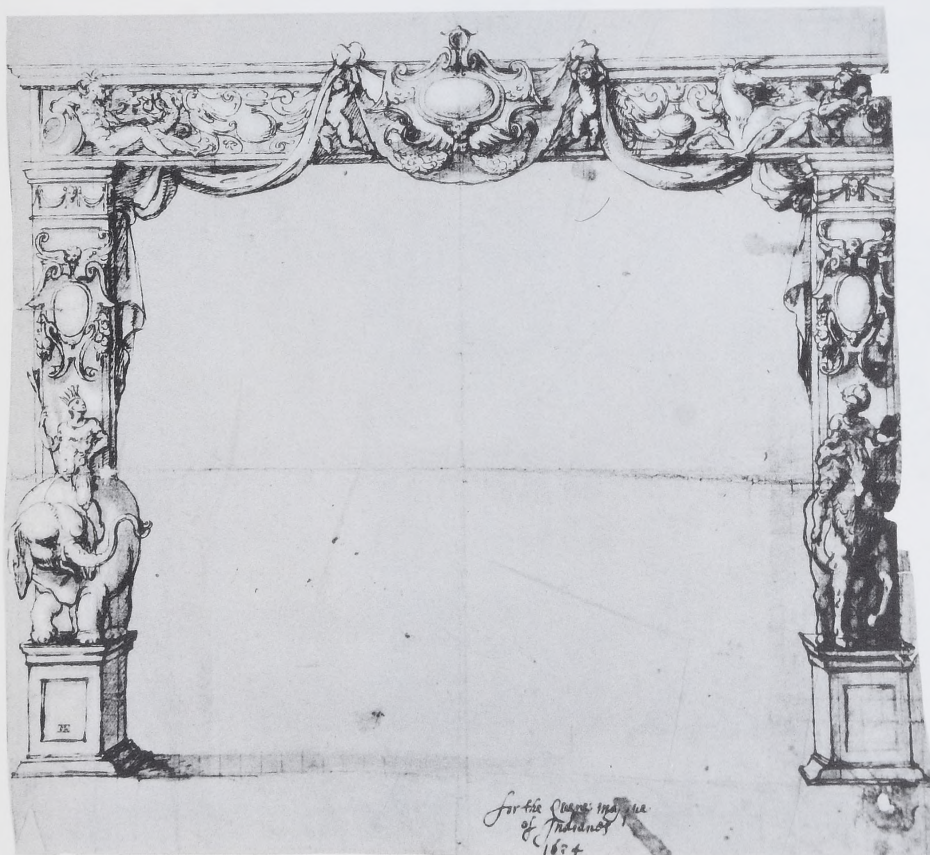


Fig. 89



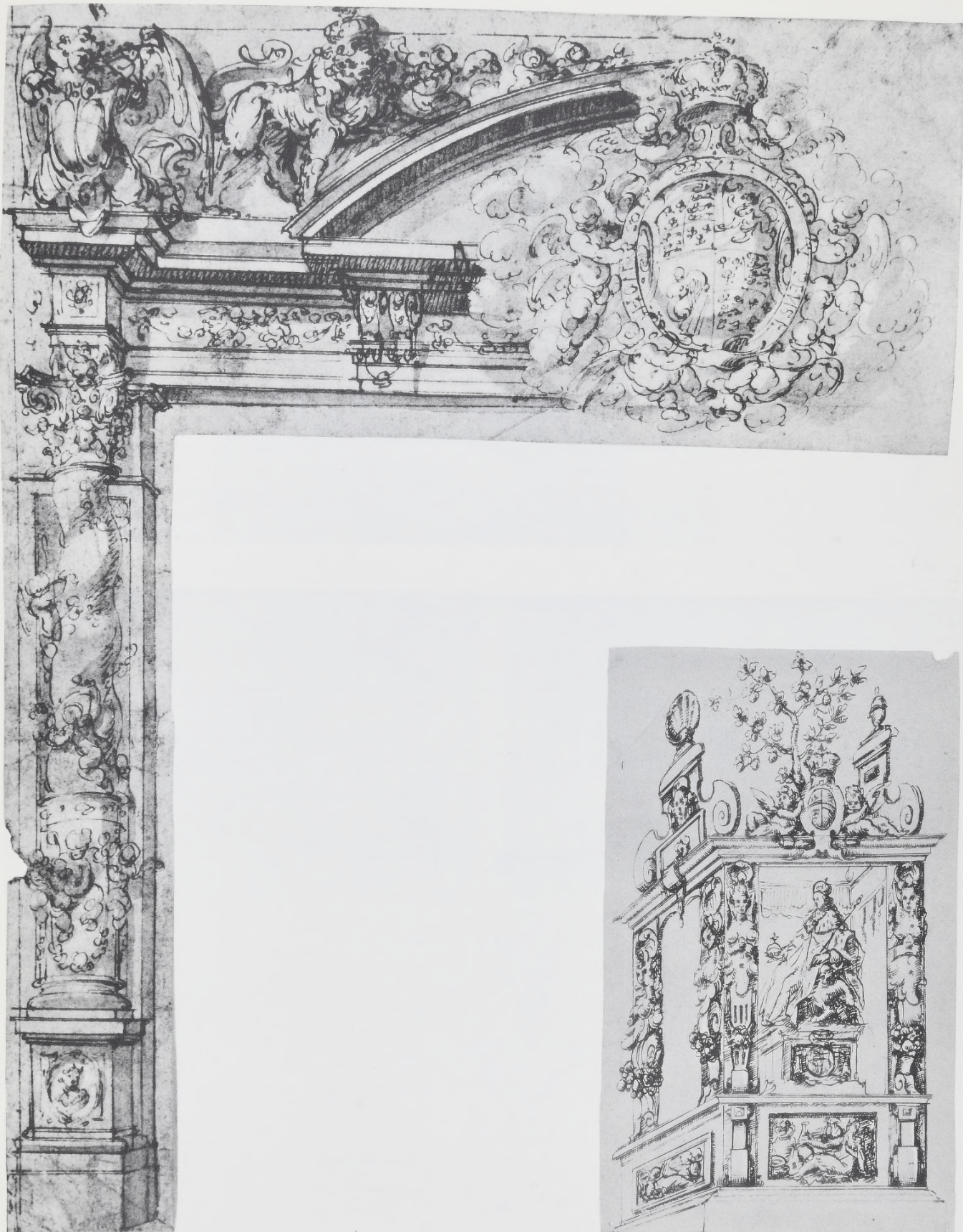
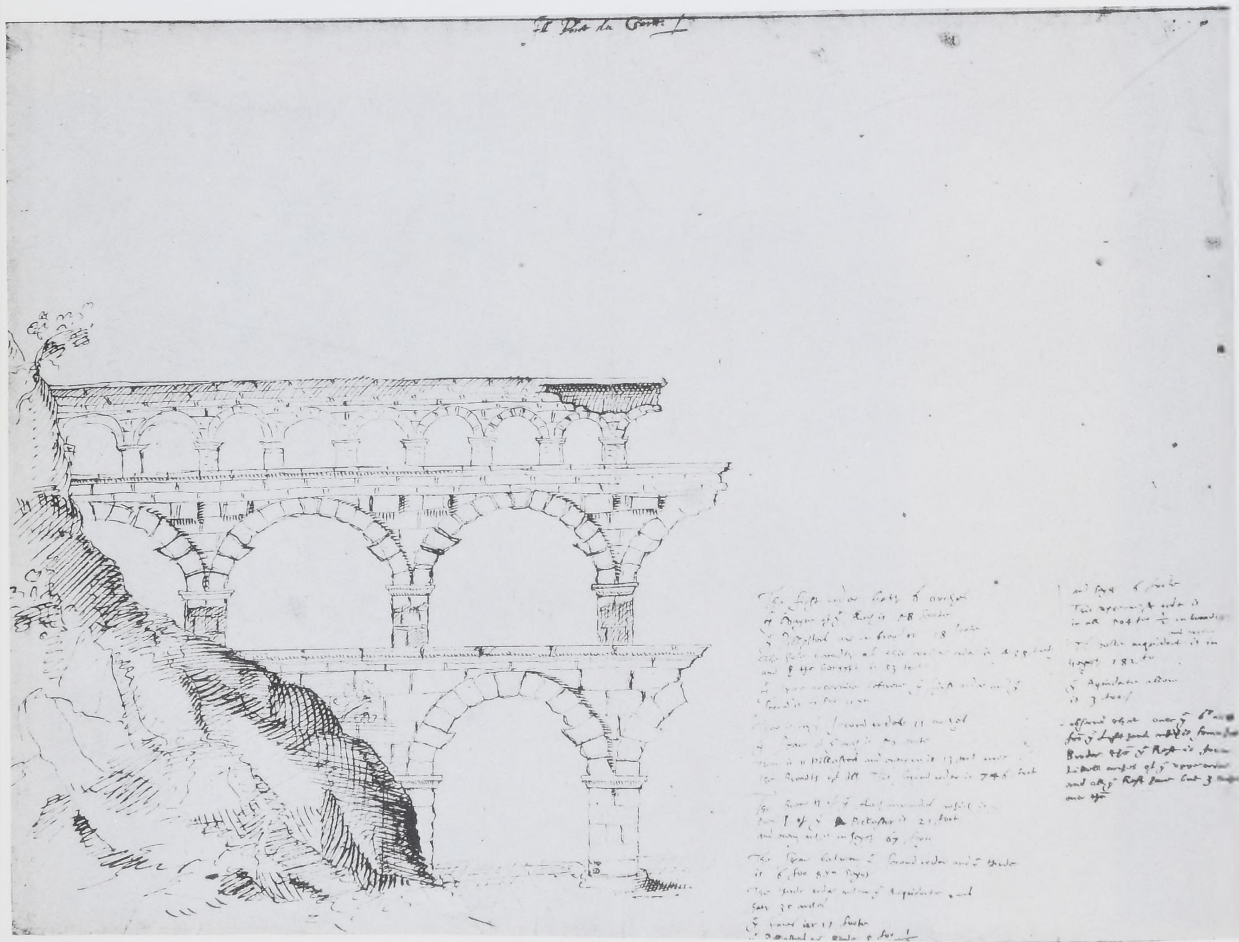
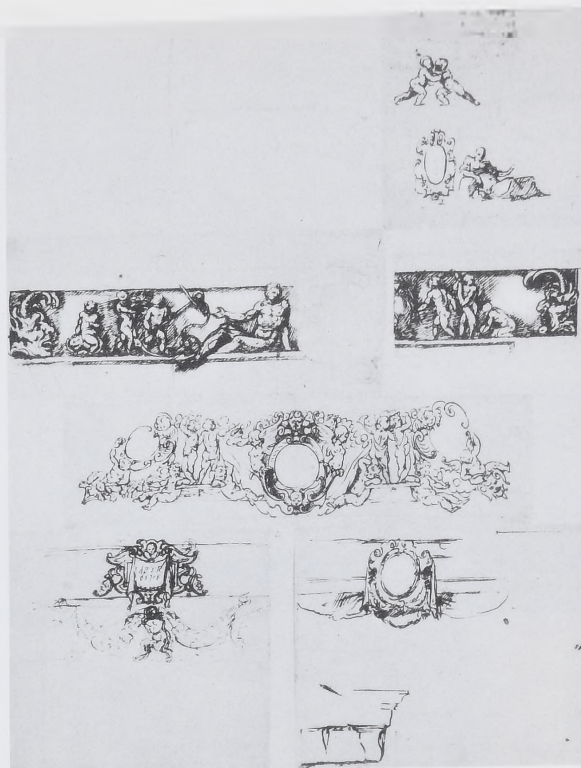


Fig. 90

Fig. 91







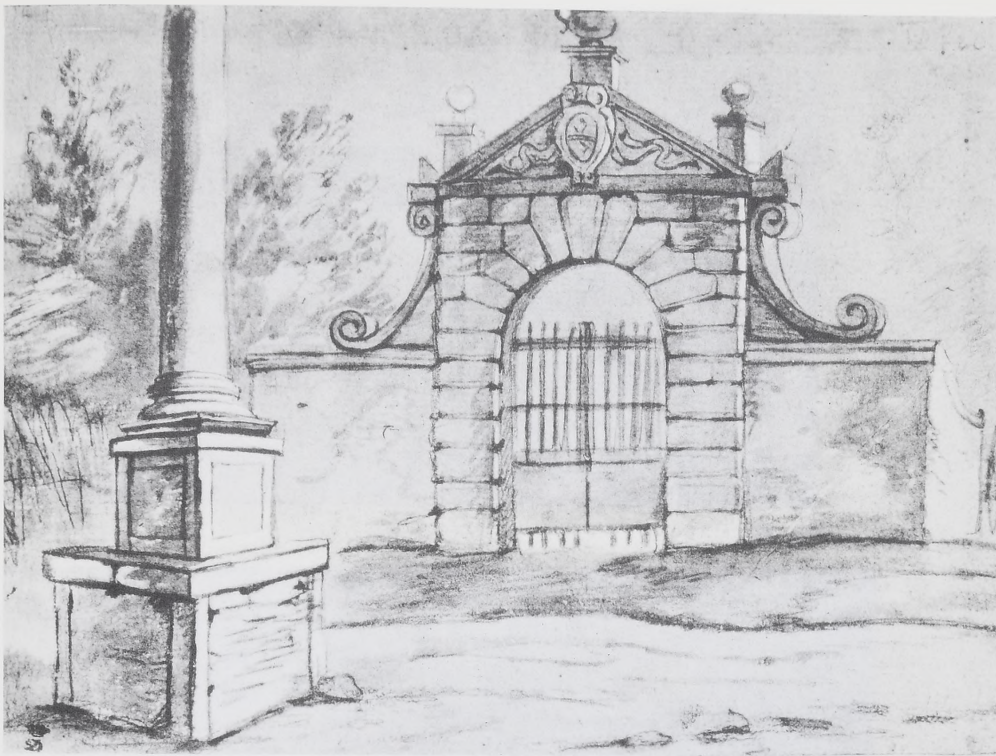


Fig. 99

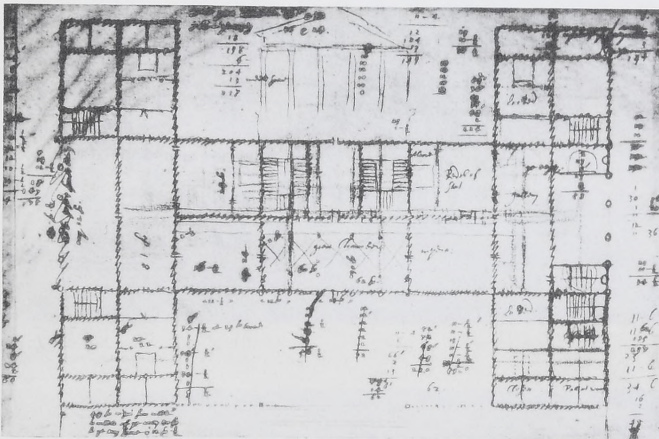


Fig. 100

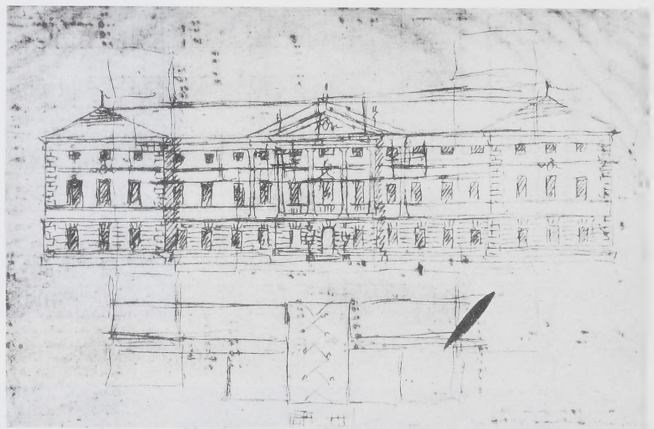


Fig. 101



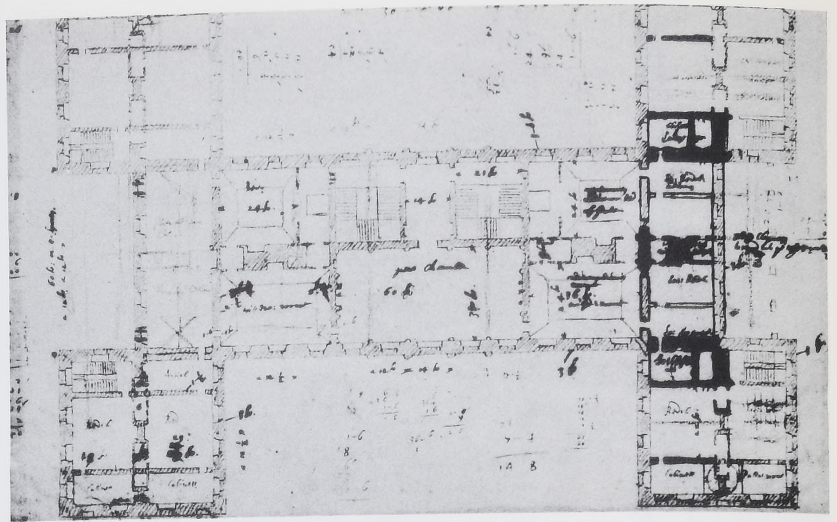


Fig. 102

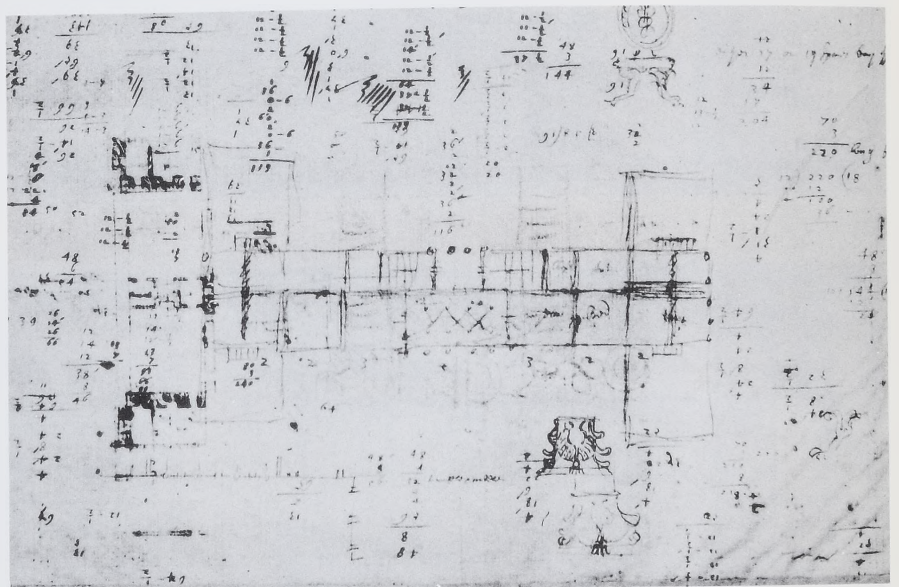


Fig. 103

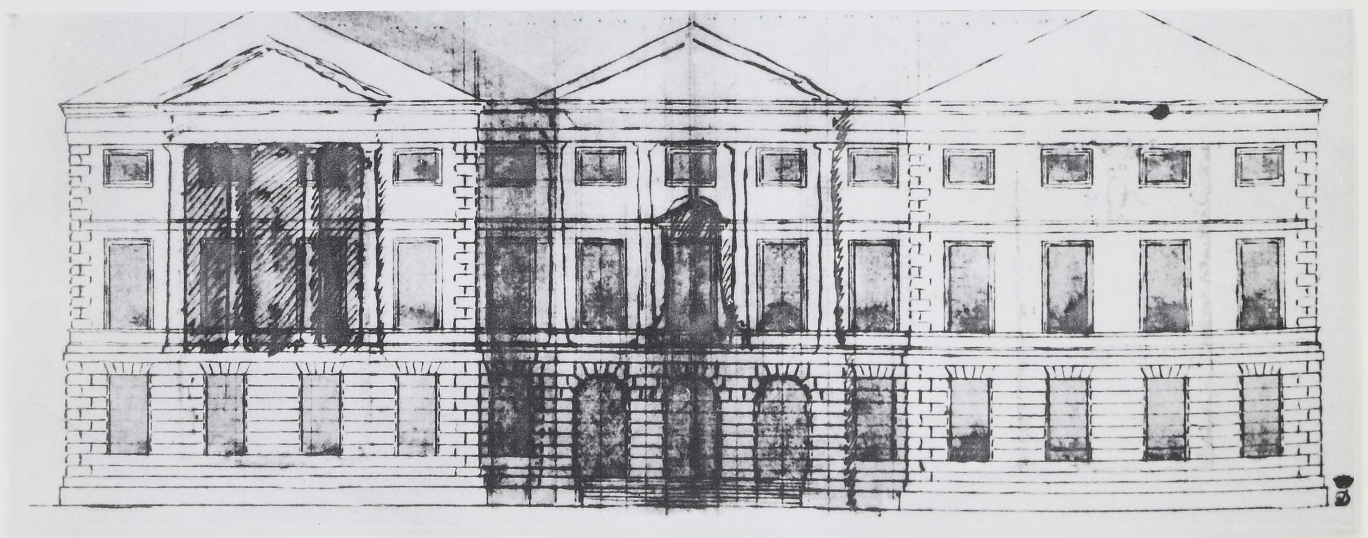
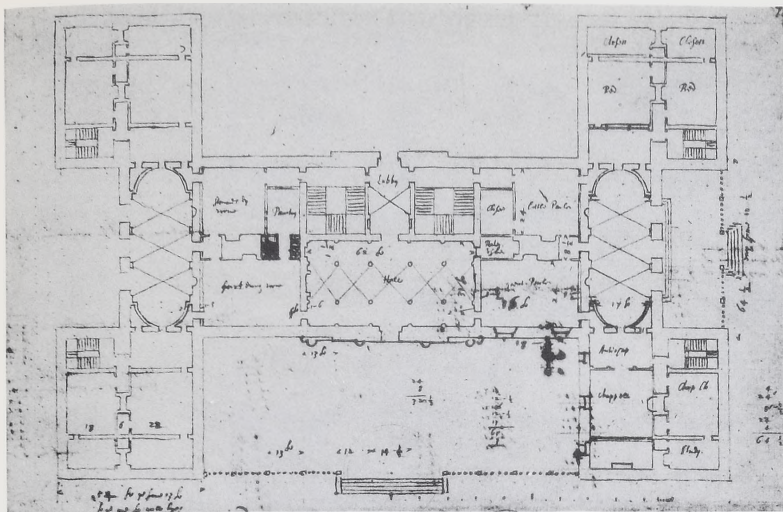


Fig. 104







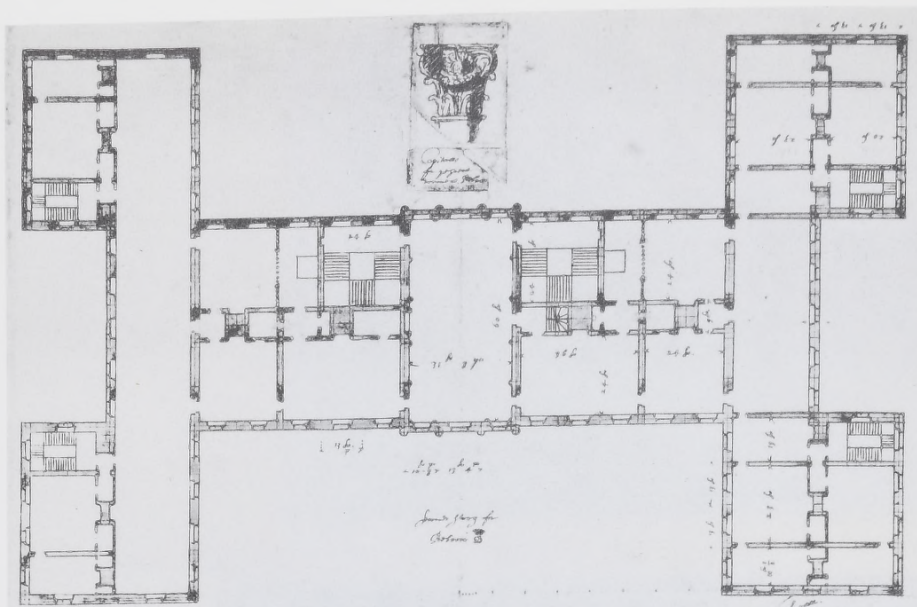


Fig. 108

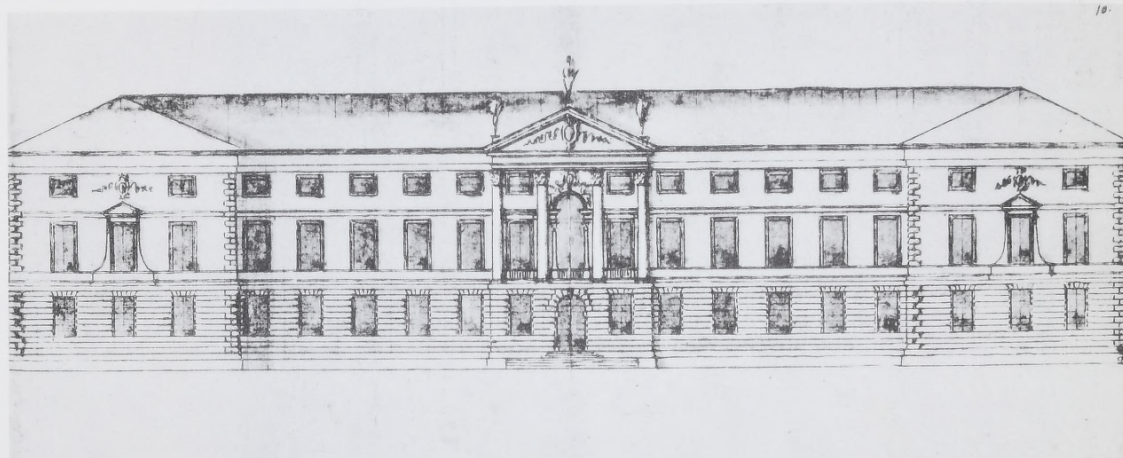


Fig. 109

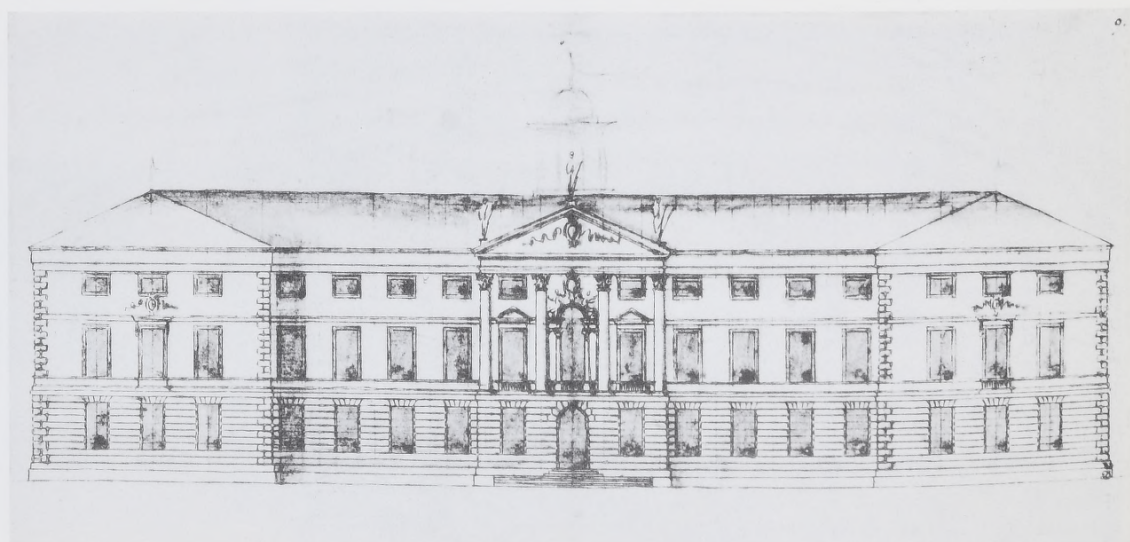


Fig. 110



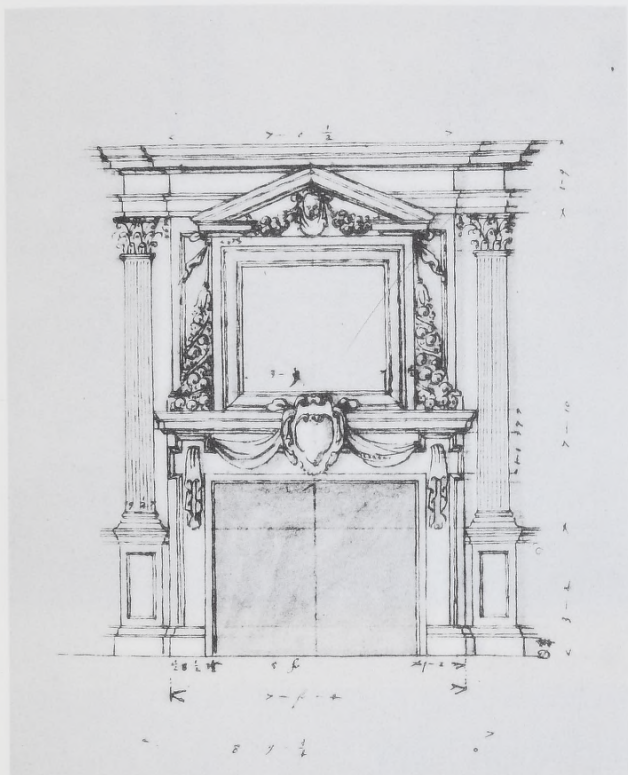


Fig. 111

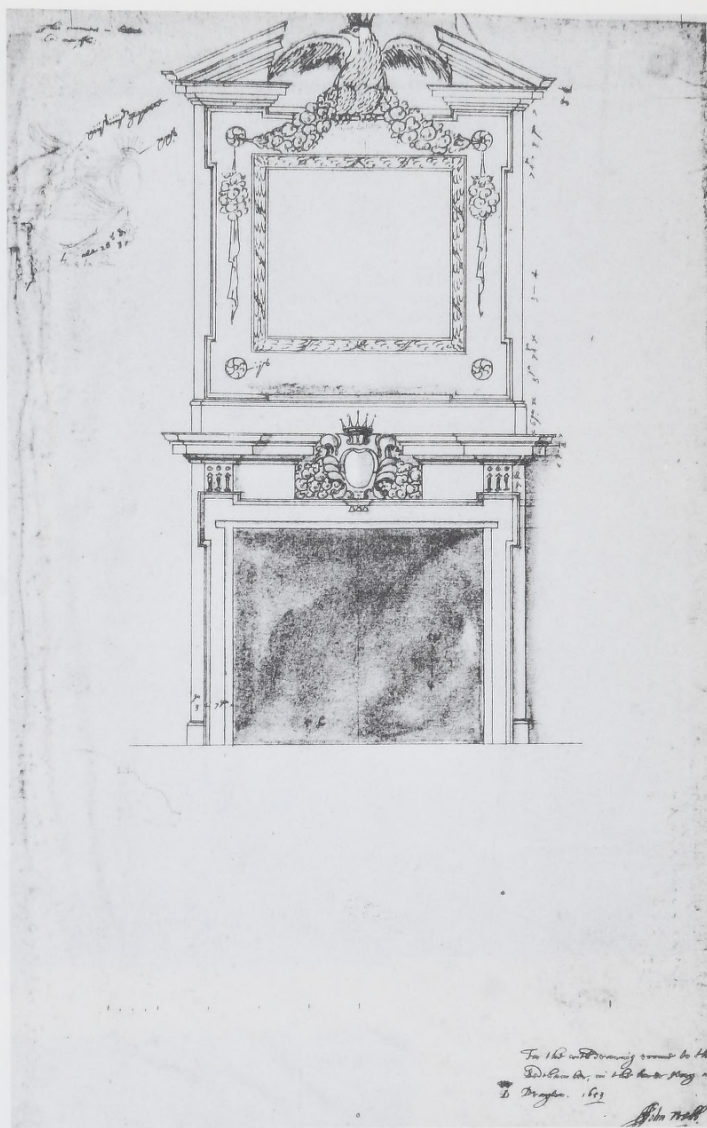


Fig. 112

For the window above the  
 fireplace, in the hall, see  
 to page 161  
 John Wall



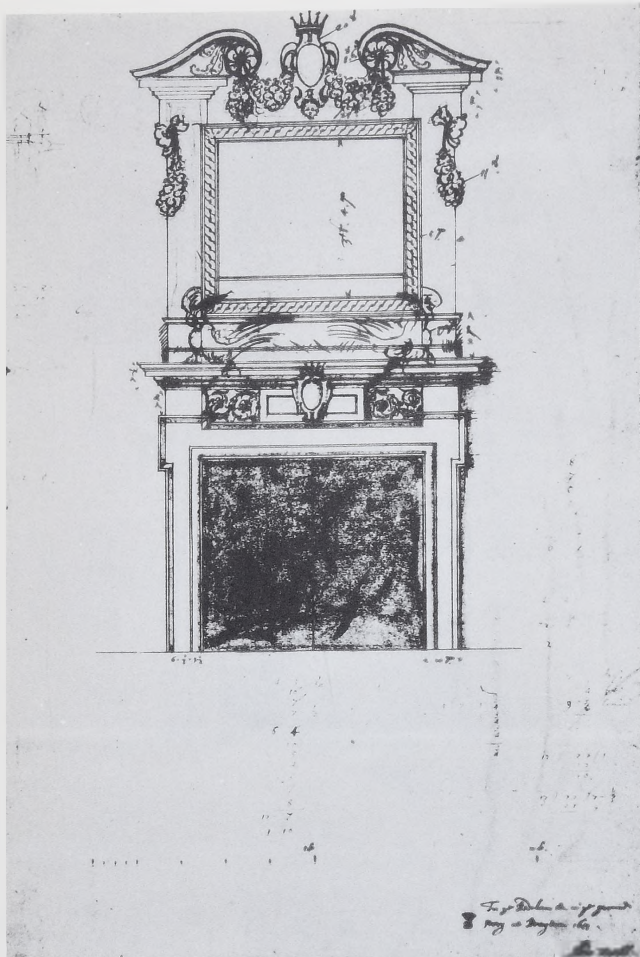


Fig. 113

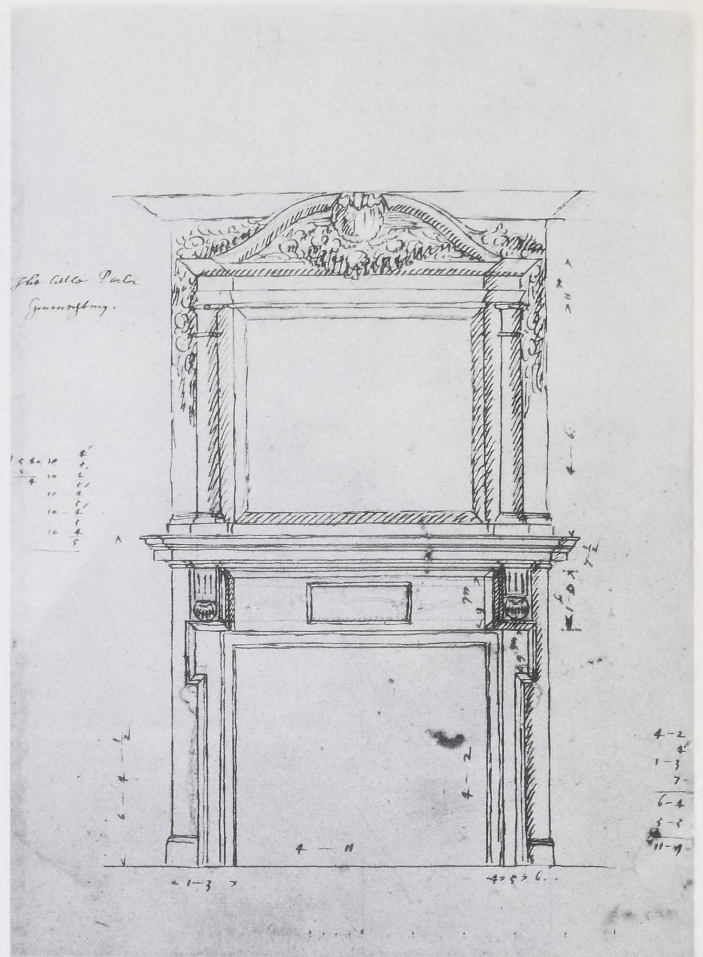


Fig. 114



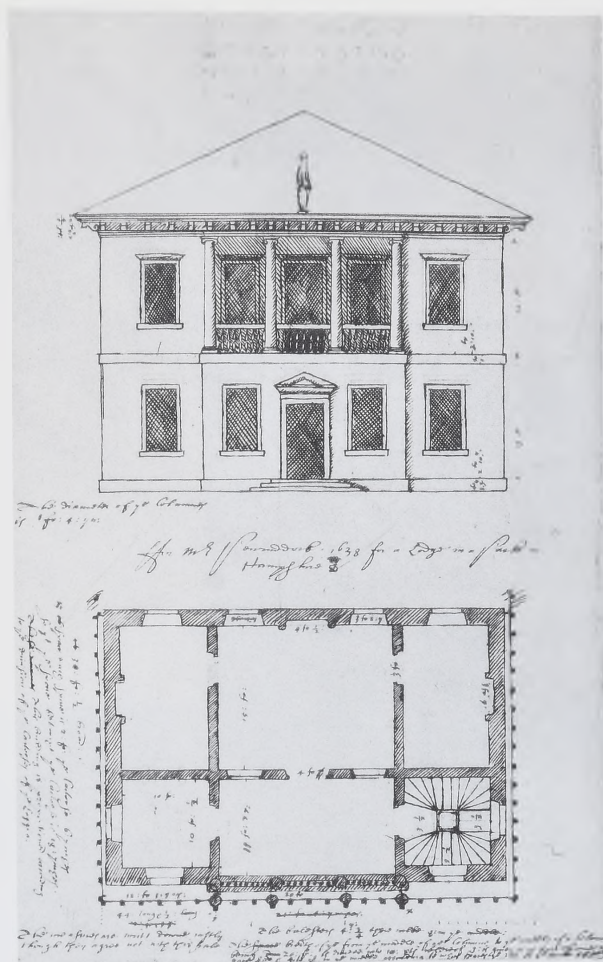


Fig. 115

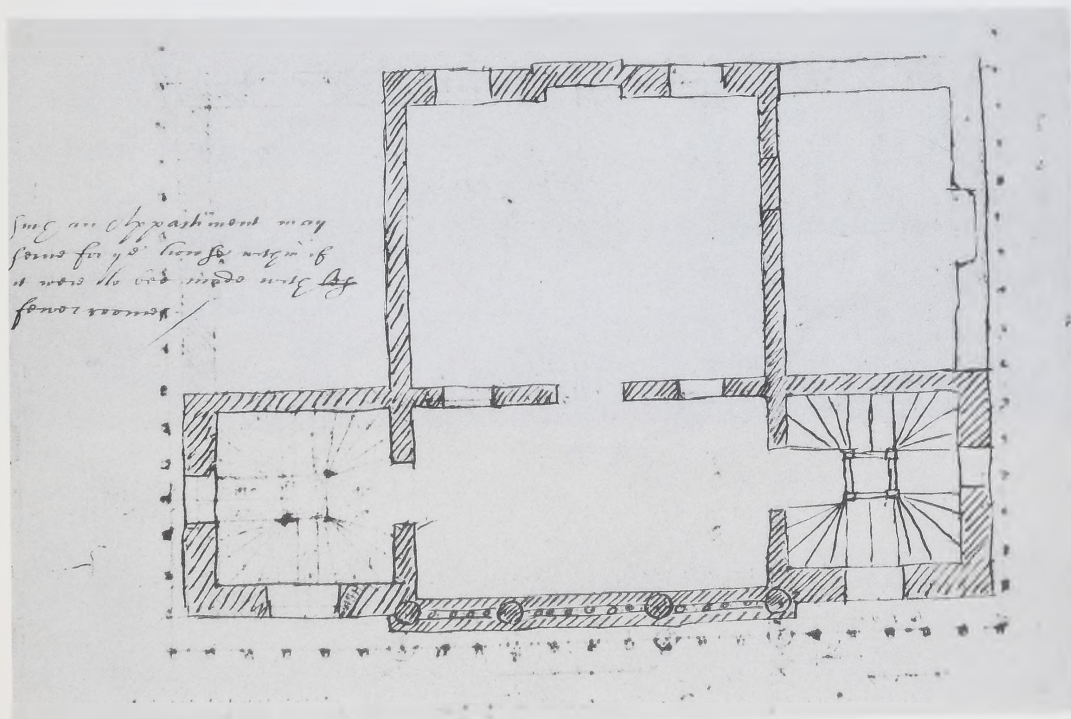


Fig. 116



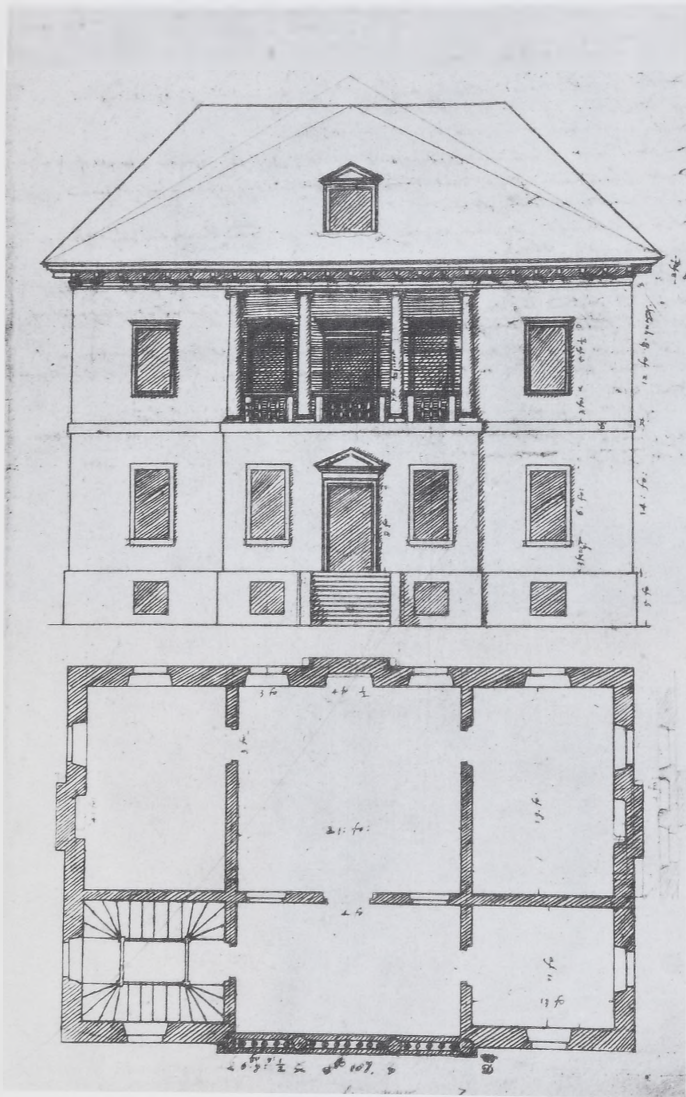


Fig. 117

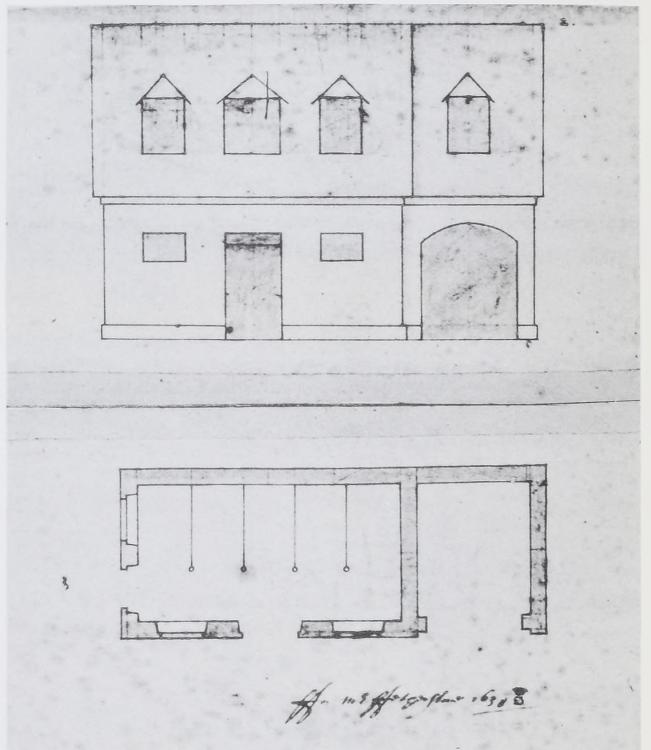


Fig. 118



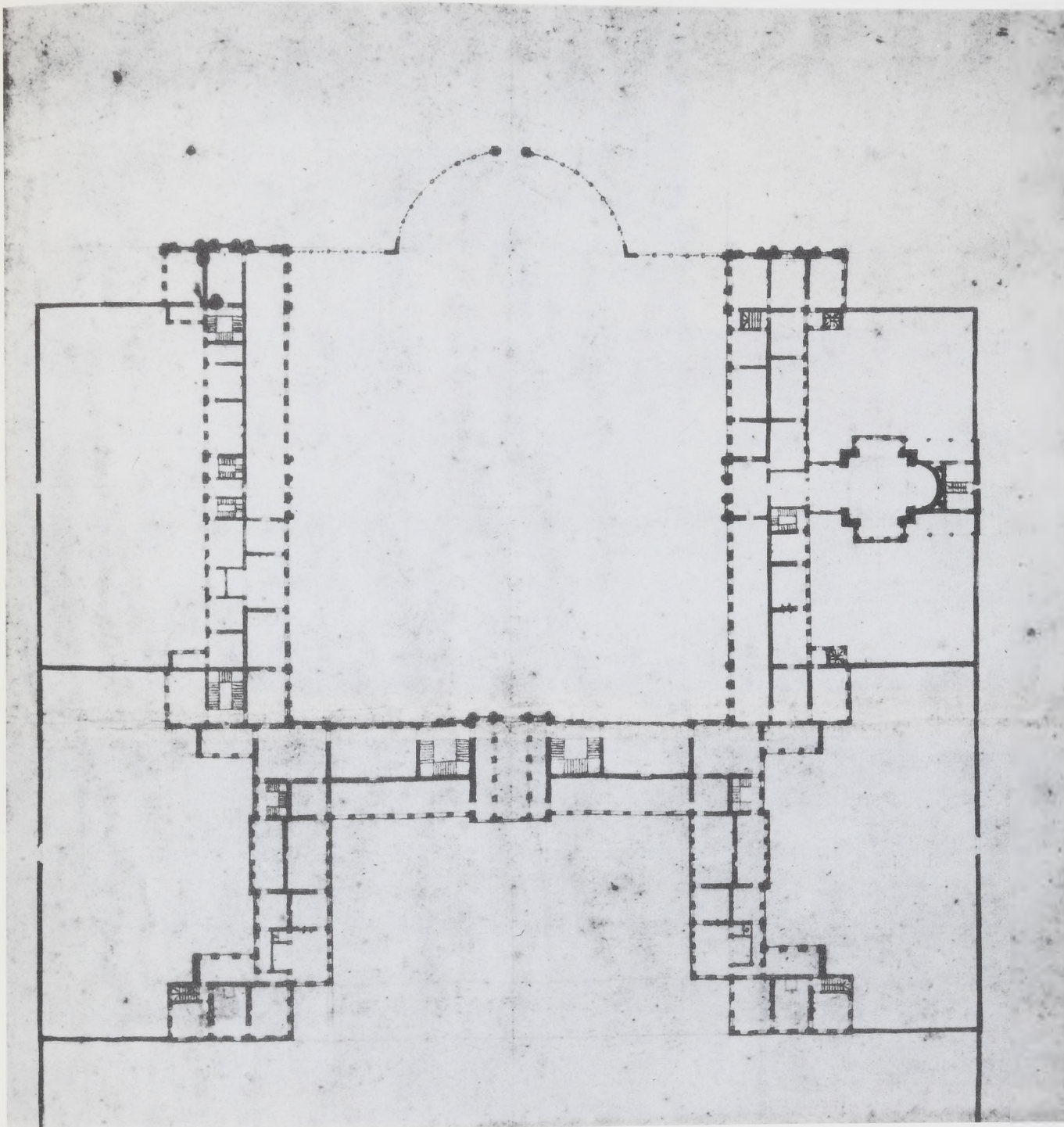


Fig. 119







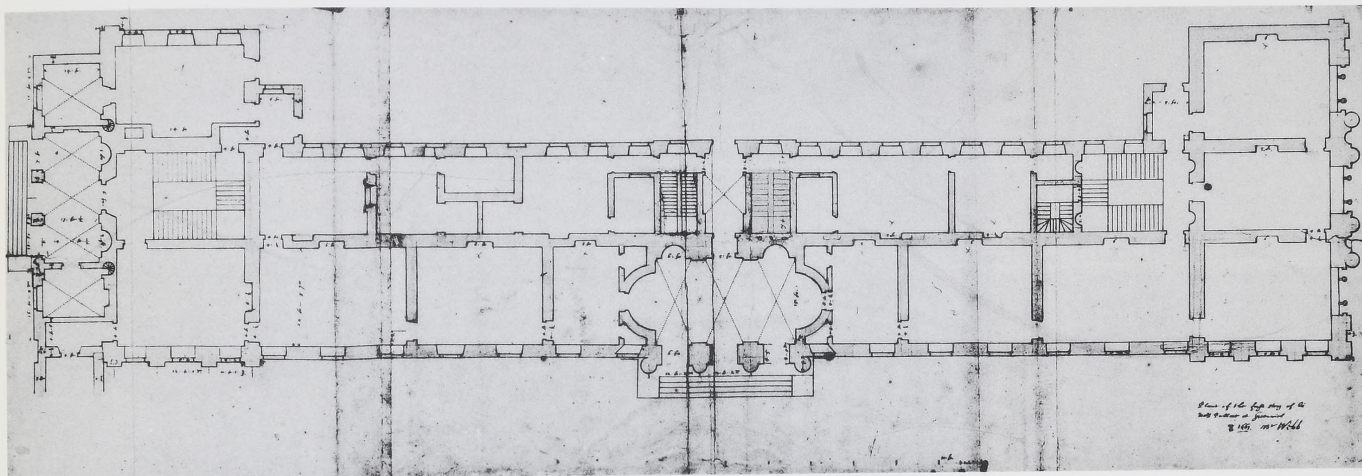


Fig. 122

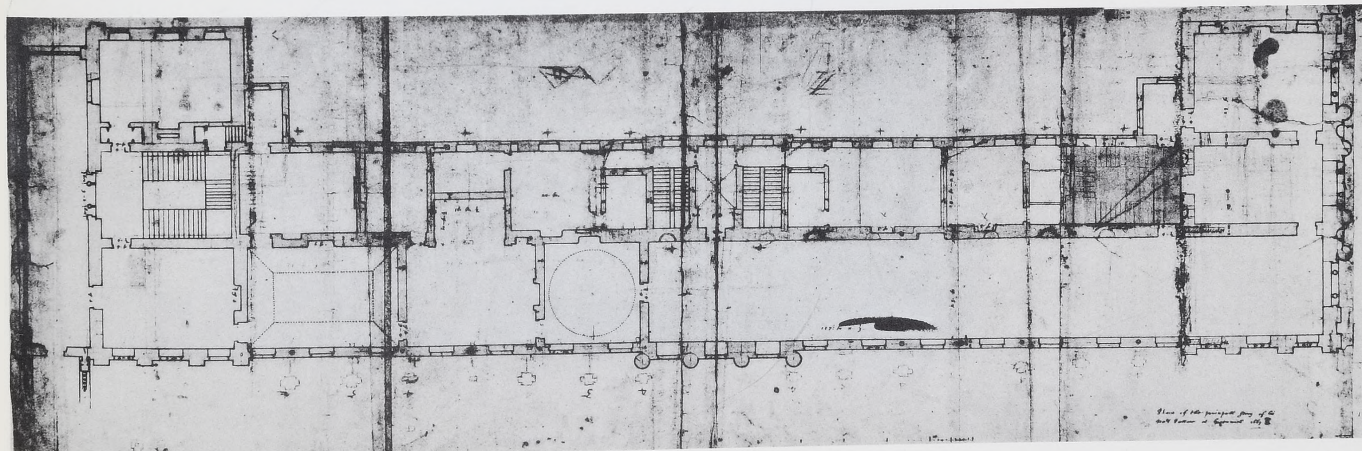


Fig. 123



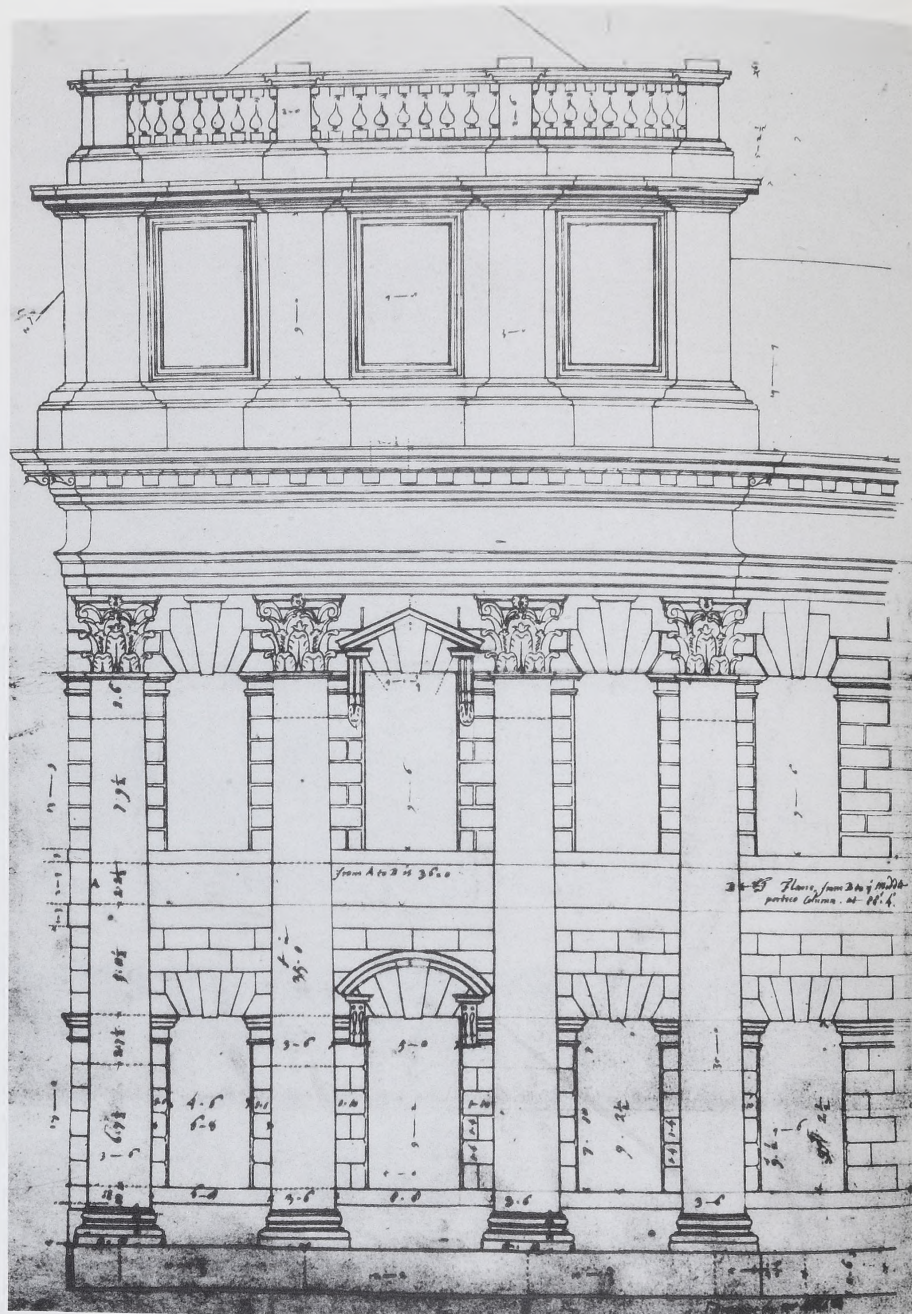


Fig. 124



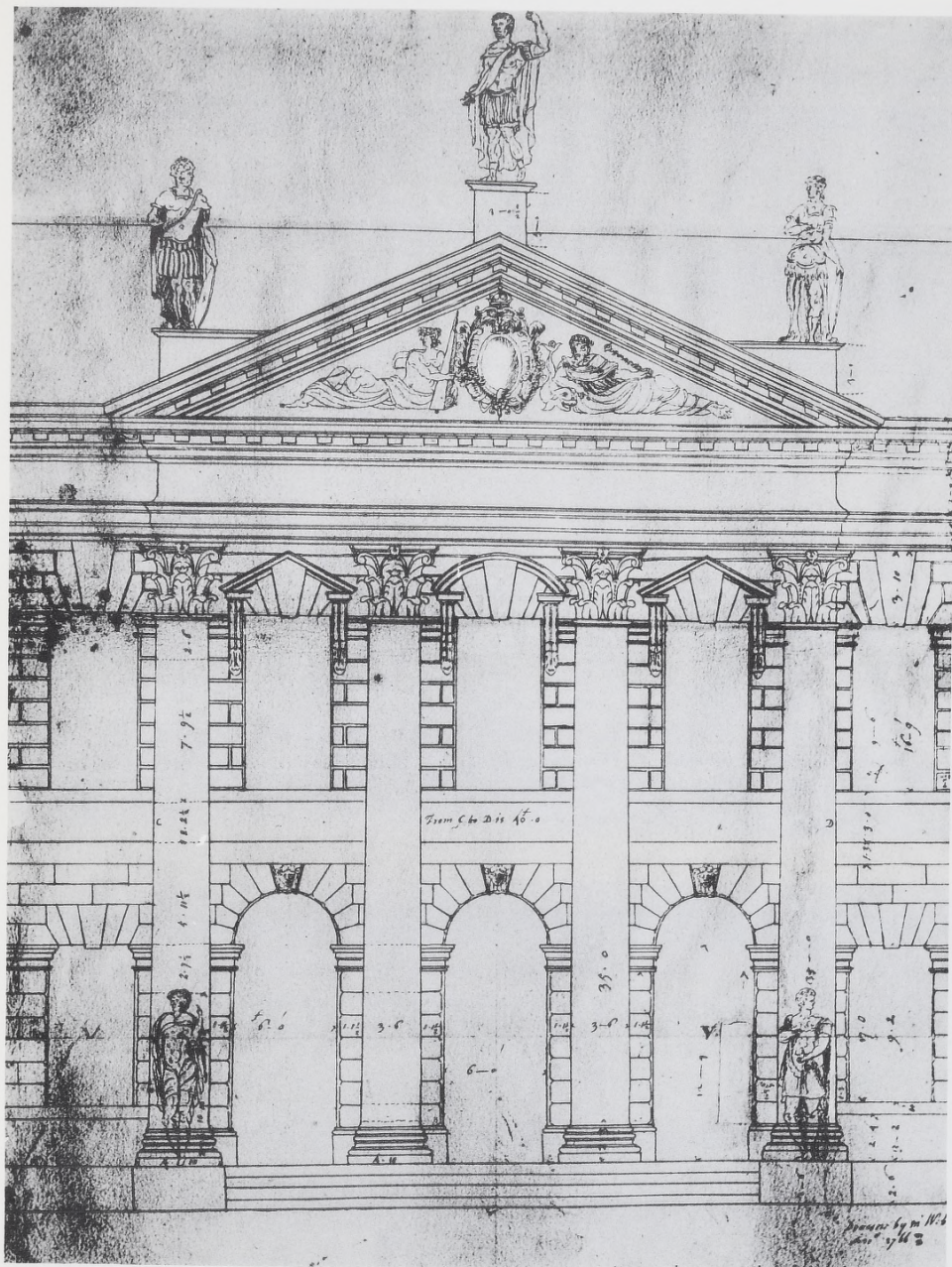


Fig. 125



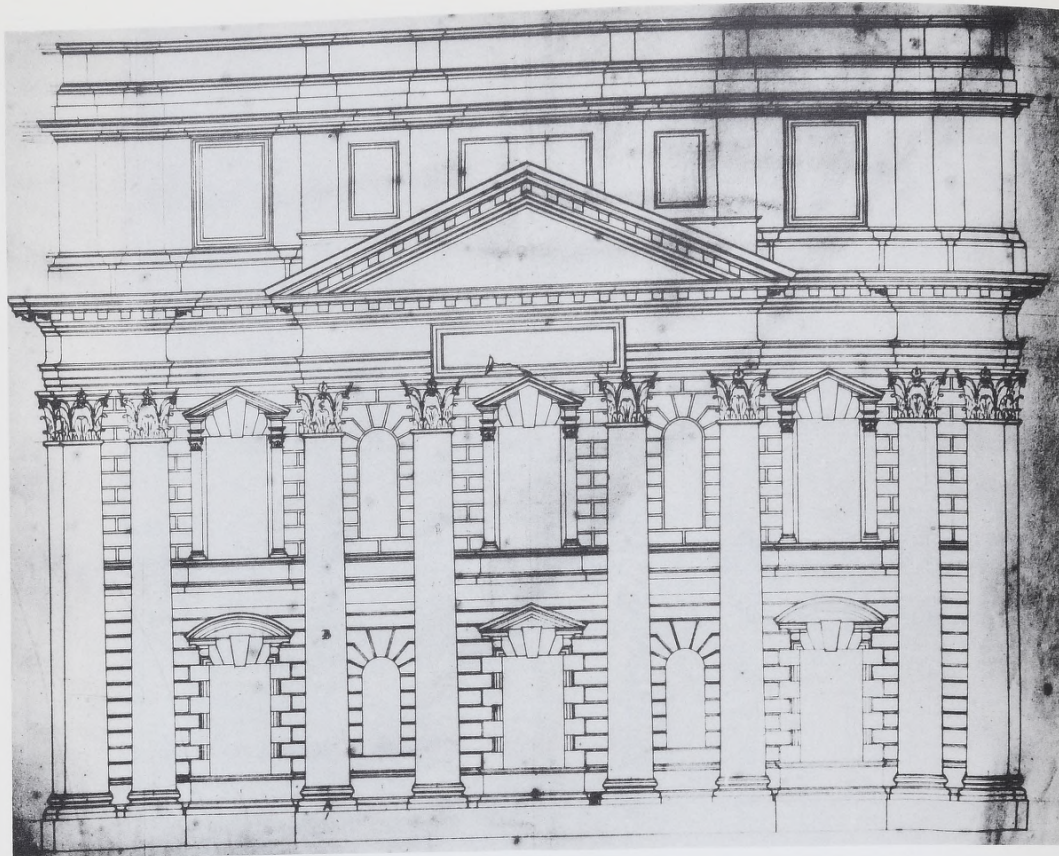


Fig. 126

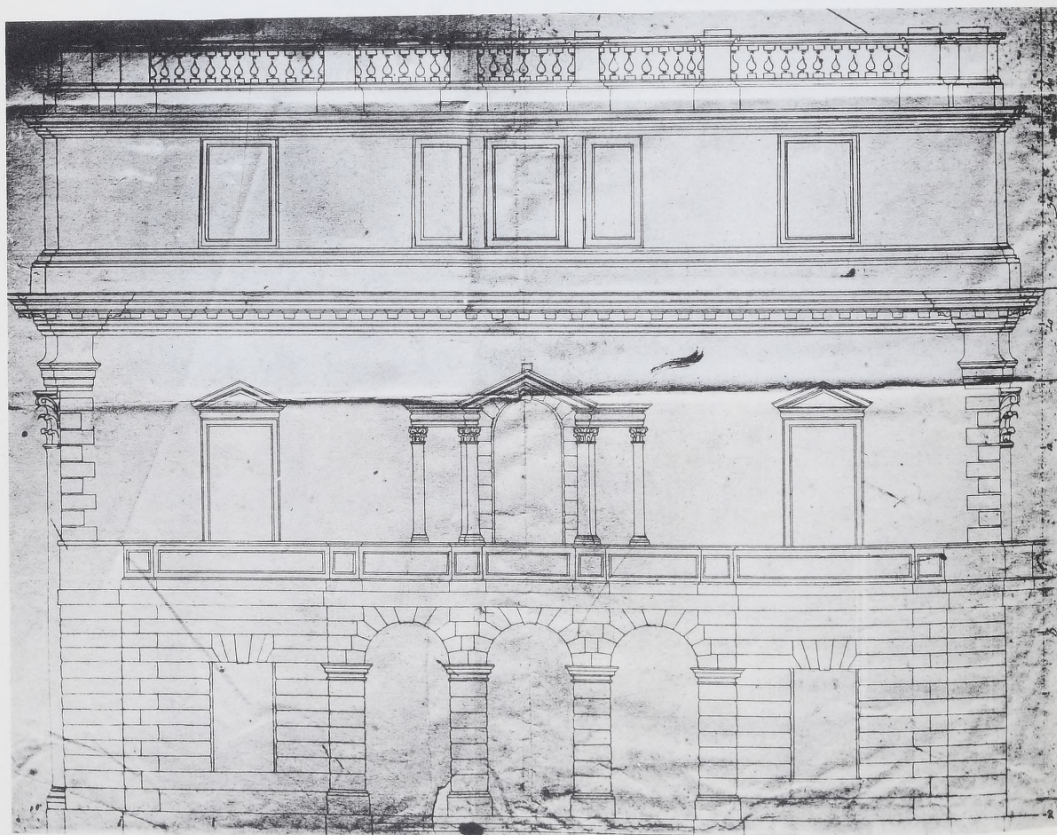


Fig. 127



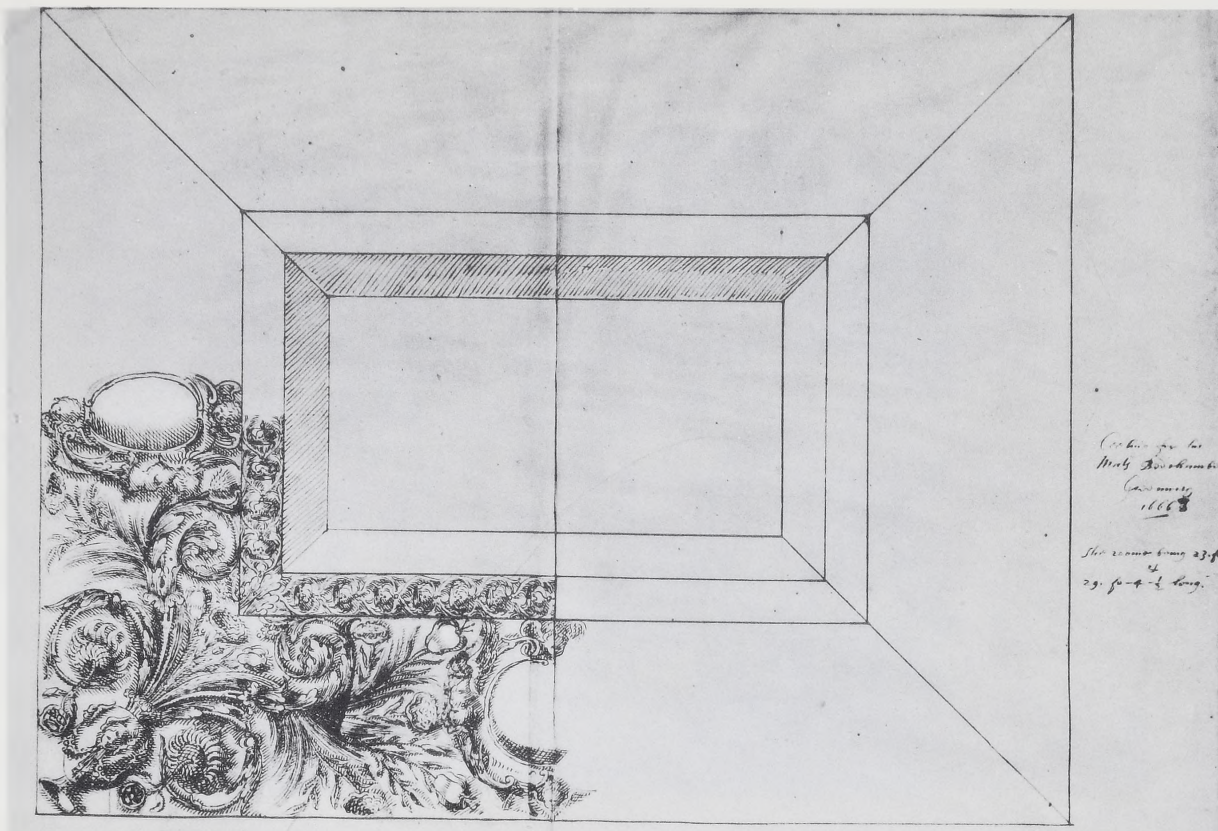


Fig. 128

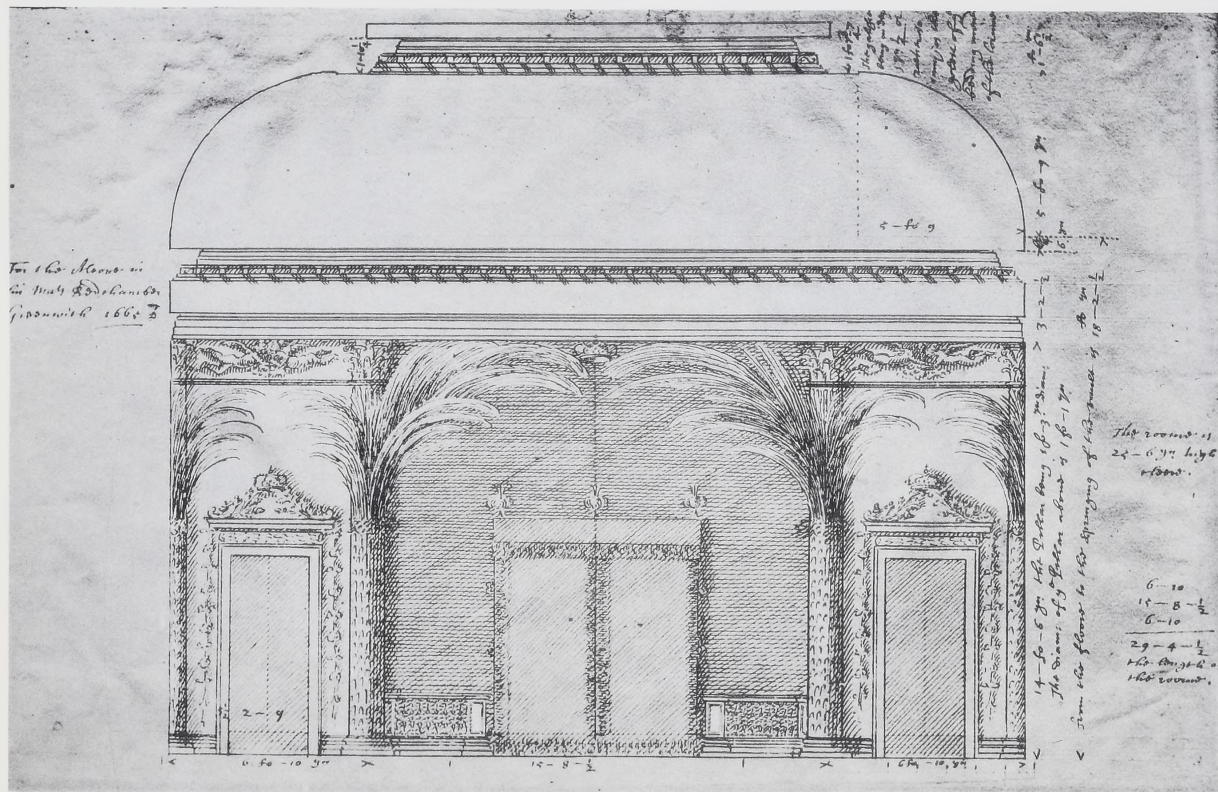


Fig. 129



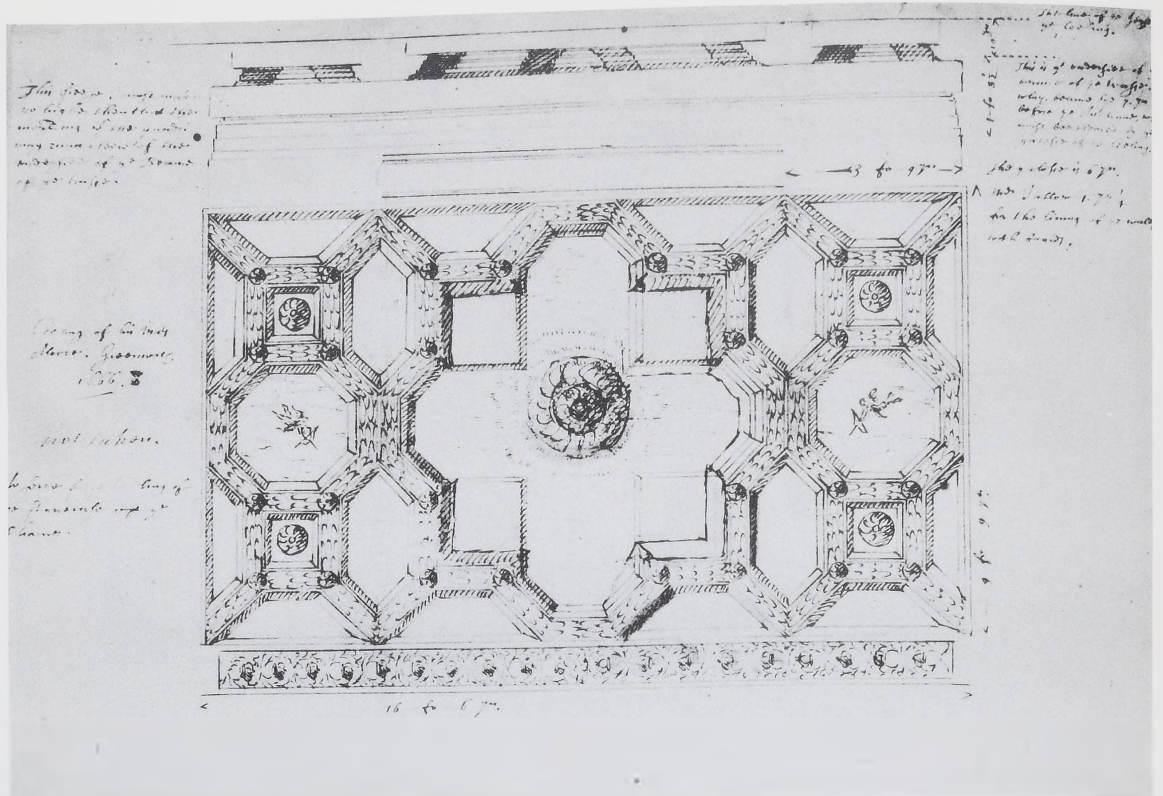


Fig. 130

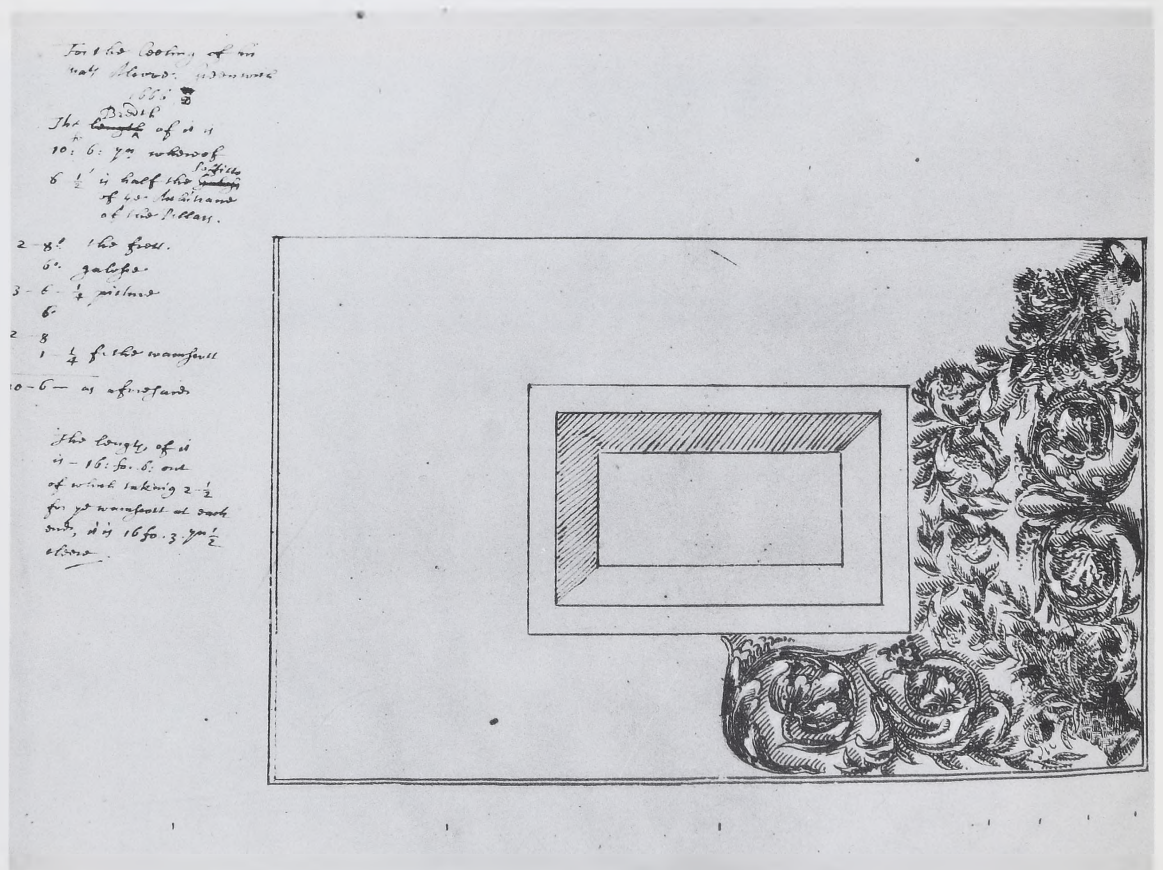


Fig. 131



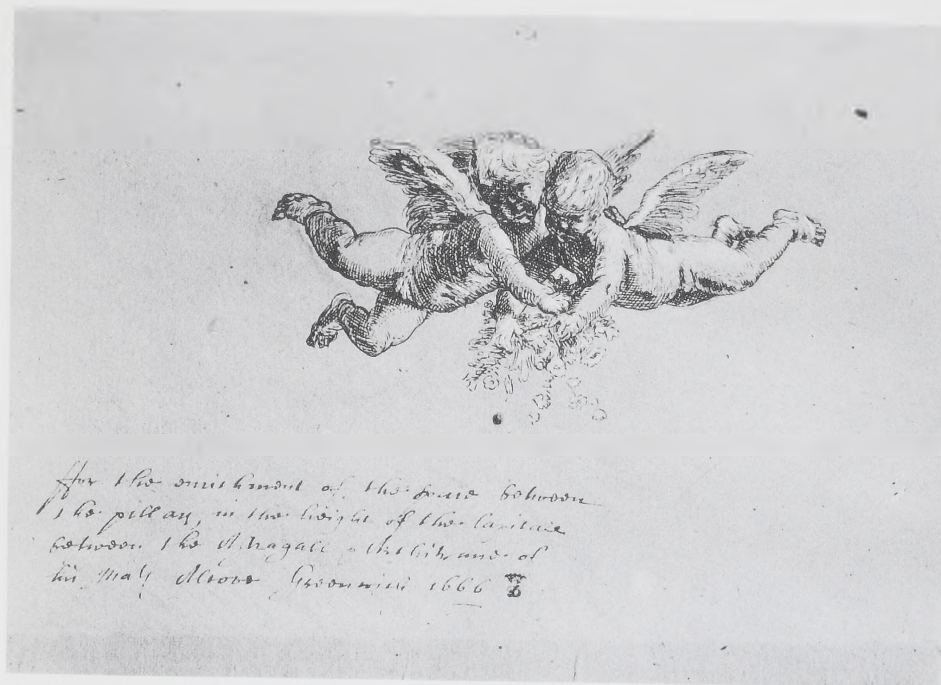


Fig. 132

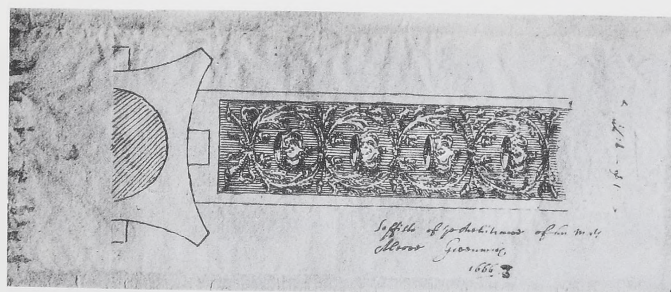


Fig. 133

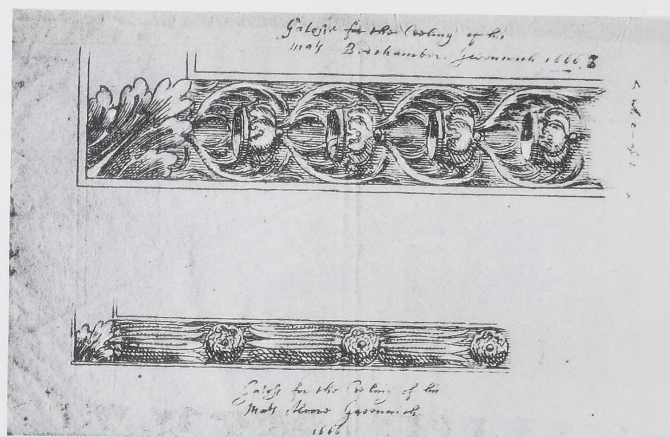


Fig. 134



This engraving is a reproduction of a classical painting, likely by a 17th-century artist. It depicts a scene with a reclining female figure, possibly a personification of a virtue or a deity, surrounded by foliage and a small cherub. The style is characteristic of the Baroque or Rococo periods, with its emphasis on dramatic poses and ornate details. The engraving is a high-quality reproduction, capturing the fine lines and shading of the original work.

10  
 11  
 12  
 13  
 14  
 15  
 16  
 17  
 18  
 19  
 20  
 21  
 22  
 23  
 24  
 25  
 26  
 27  
 28  
 29  
 30  
 31  
 32  
 33  
 34  
 35  
 36  
 37  
 38  
 39  
 40  
 41  
 42  
 43  
 44  
 45  
 46  
 47  
 48  
 49  
 50  
 51  
 52  
 53  
 54  
 55  
 56  
 57  
 58  
 59  
 60  
 61  
 62  
 63  
 64  
 65  
 66  
 67  
 68  
 69  
 70  
 71  
 72  
 73  
 74  
 75  
 76  
 77  
 78  
 79  
 80  
 81  
 82  
 83  
 84  
 85  
 86  
 87  
 88  
 89  
 90  
 91  
 92  
 93  
 94  
 95  
 96  
 97  
 98  
 99  
 100

Fig. 136



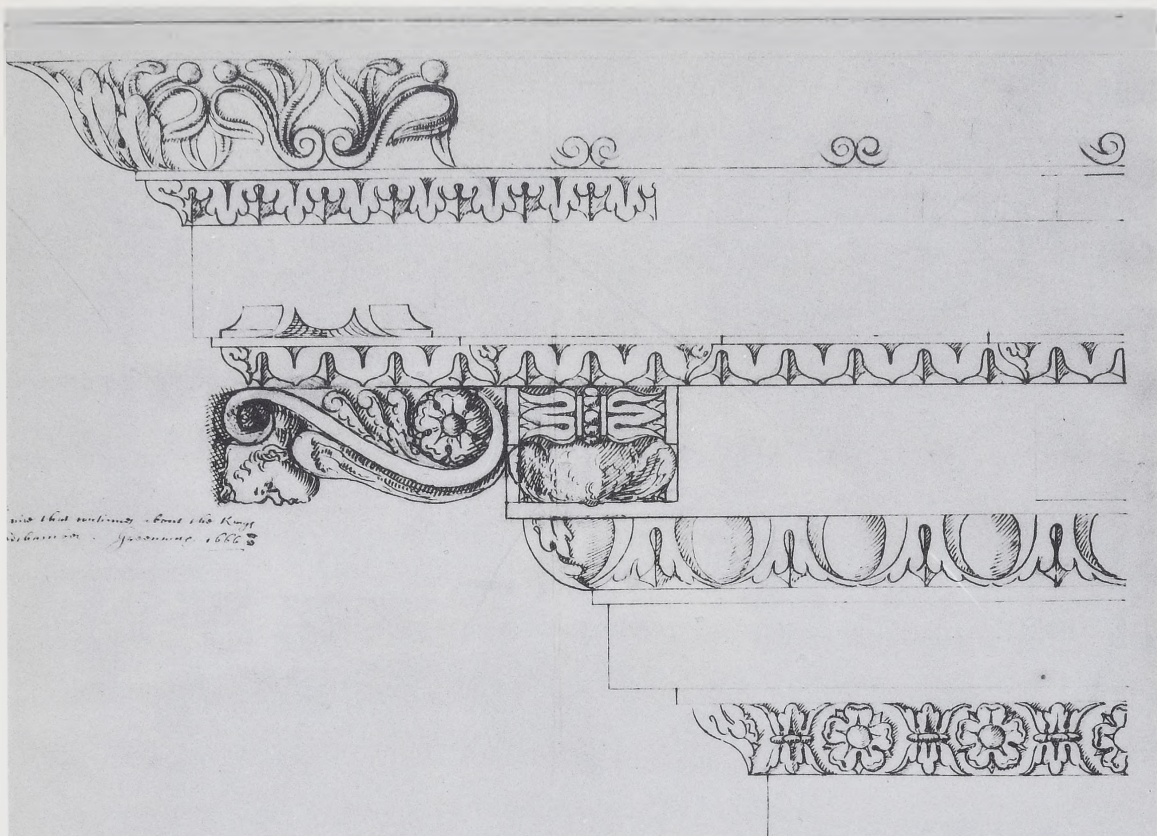


Fig. 137

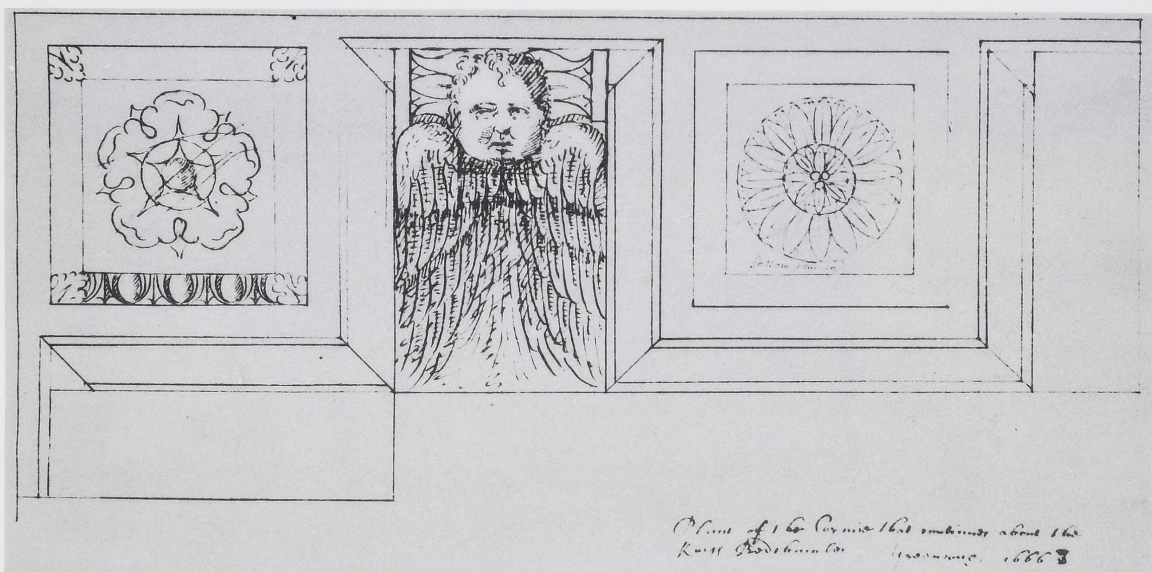


Fig. 138



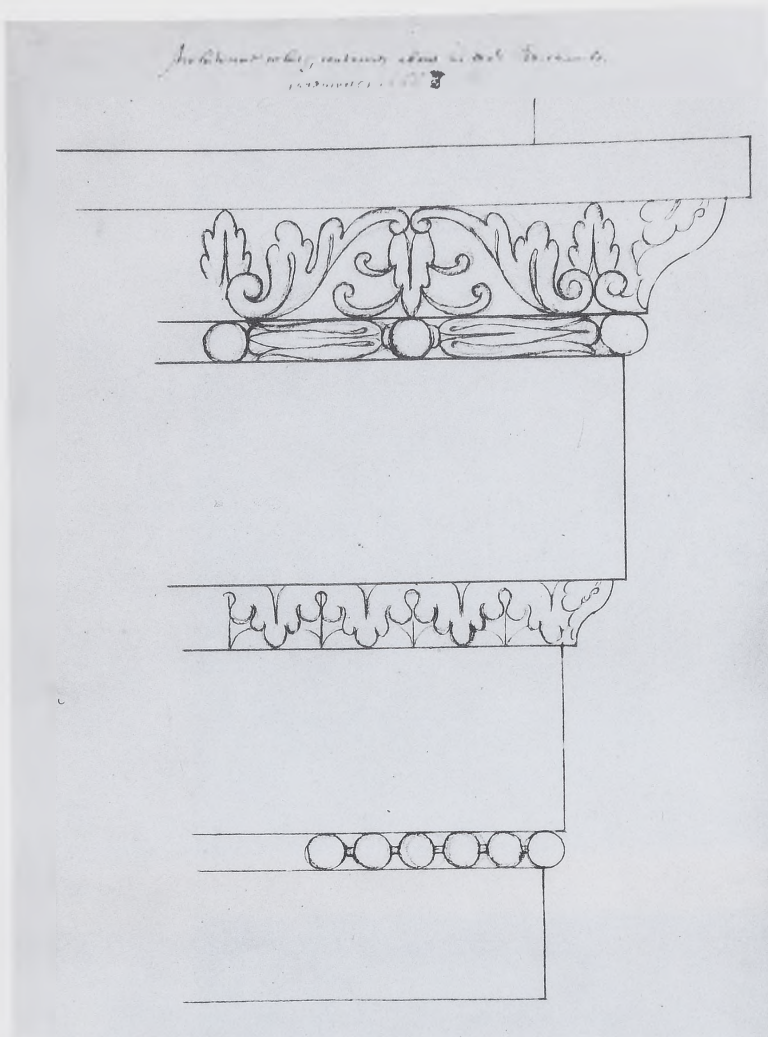


Fig. 140

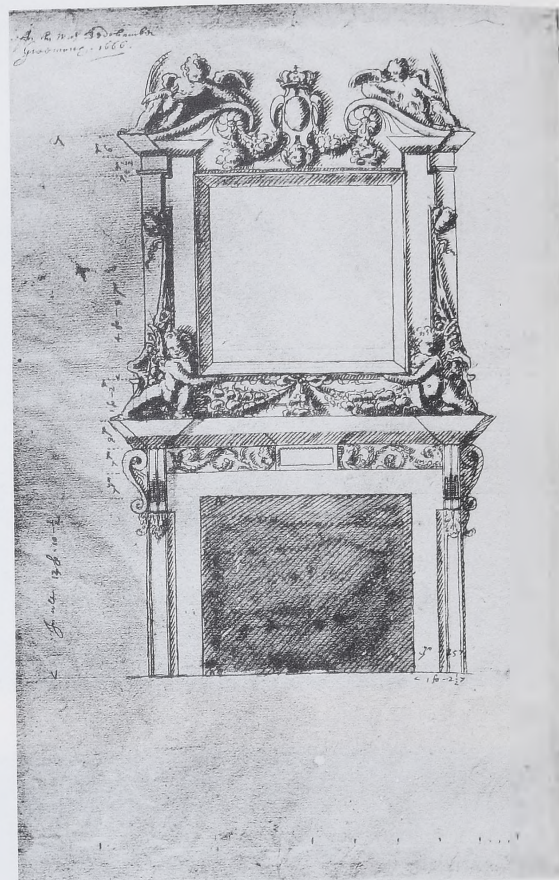


Fig. 139







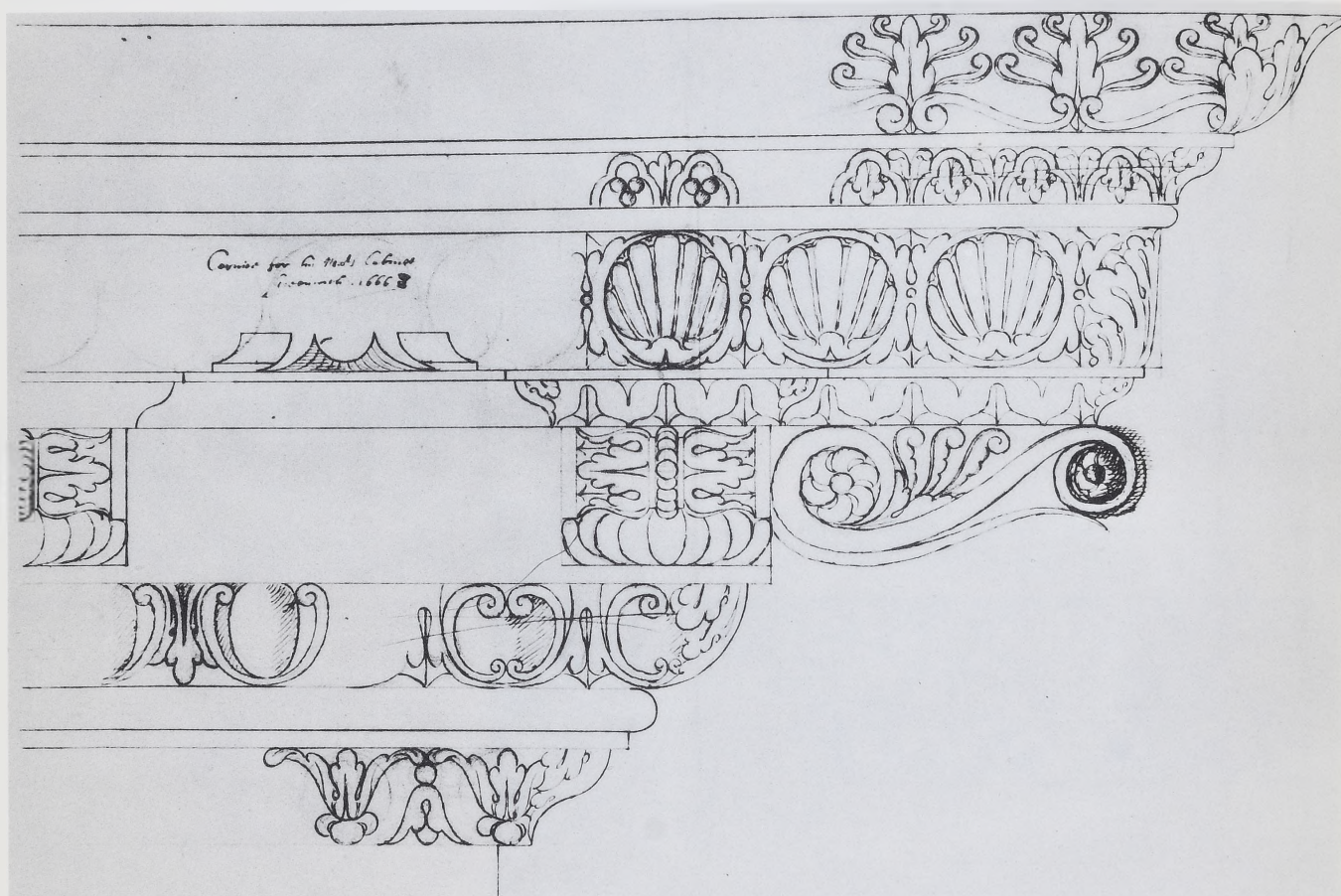


Fig. 143



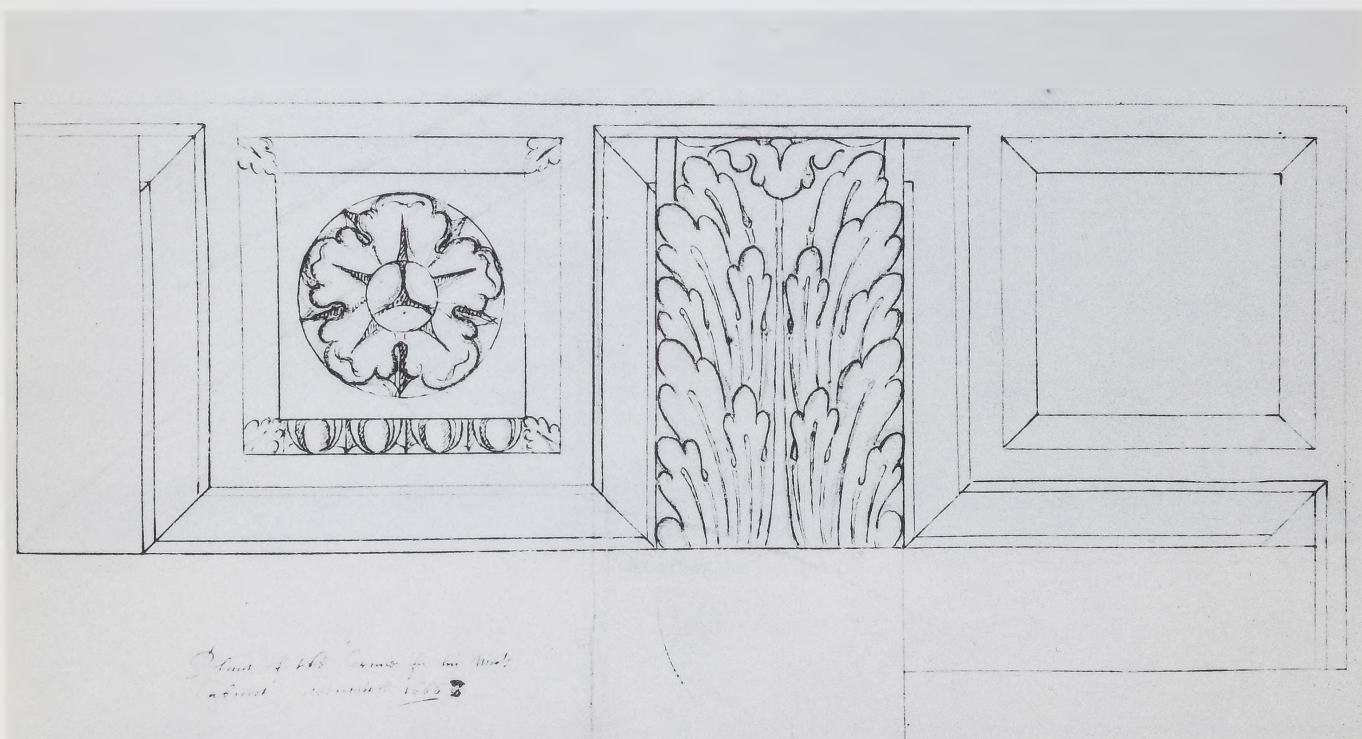


Fig. 144



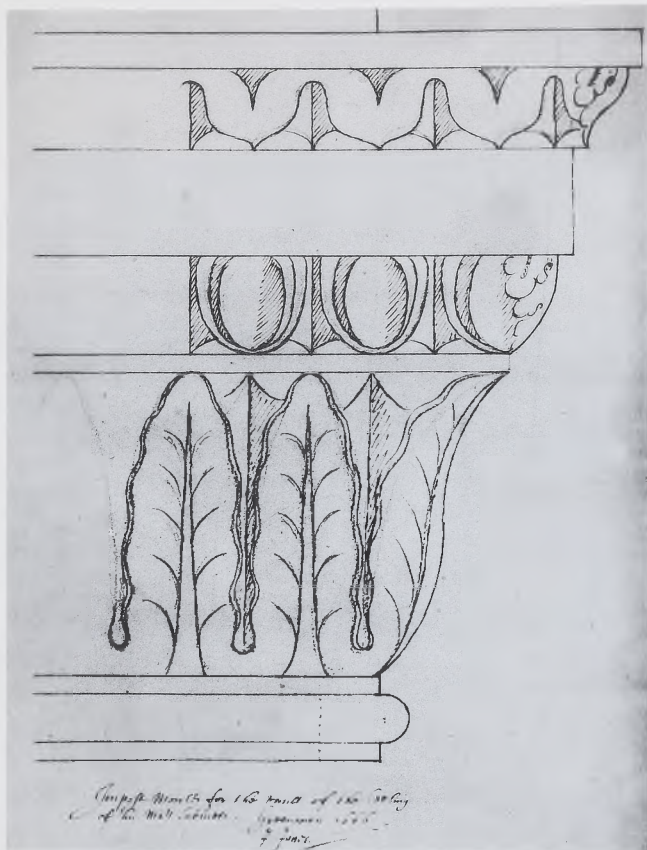


Fig. 145

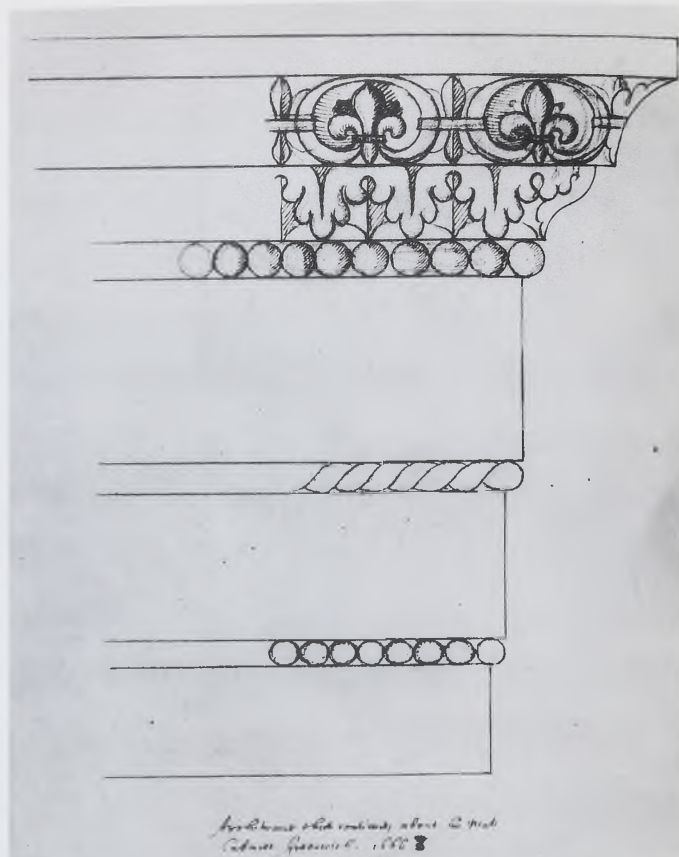


Fig. 146



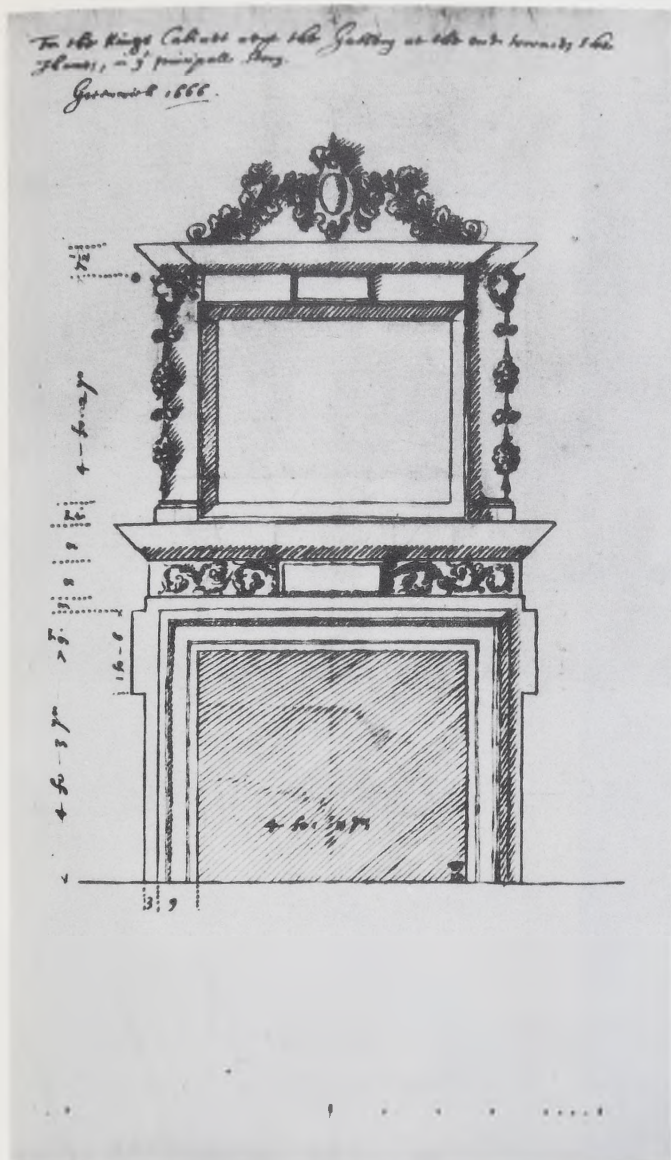


Fig. 147

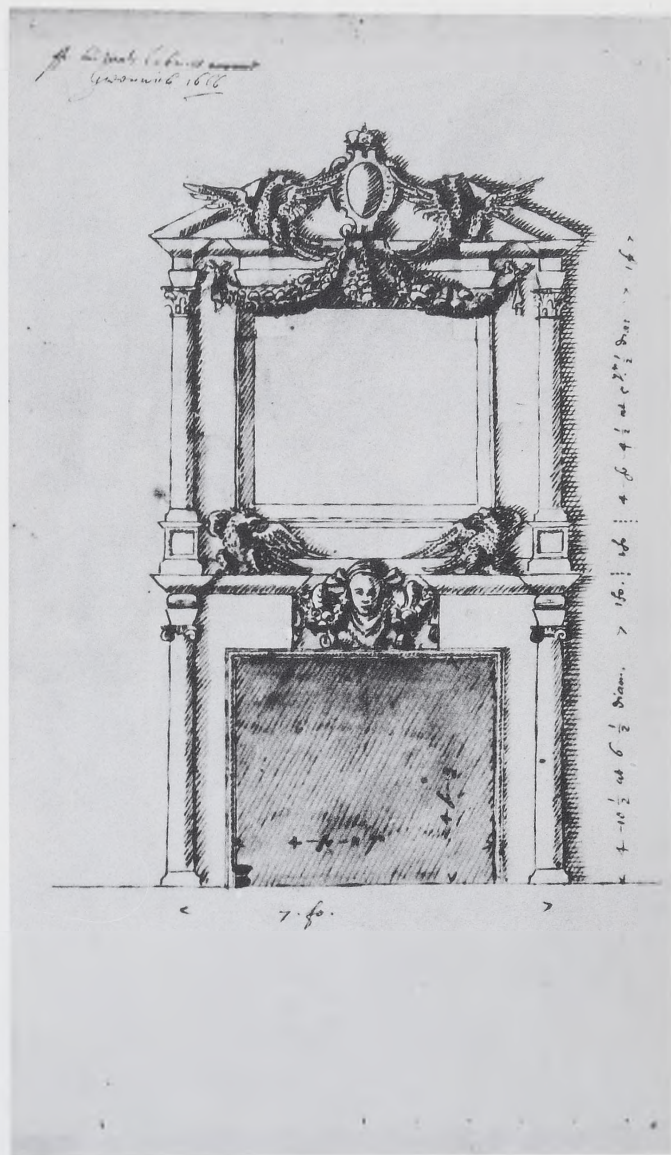


Fig. 148



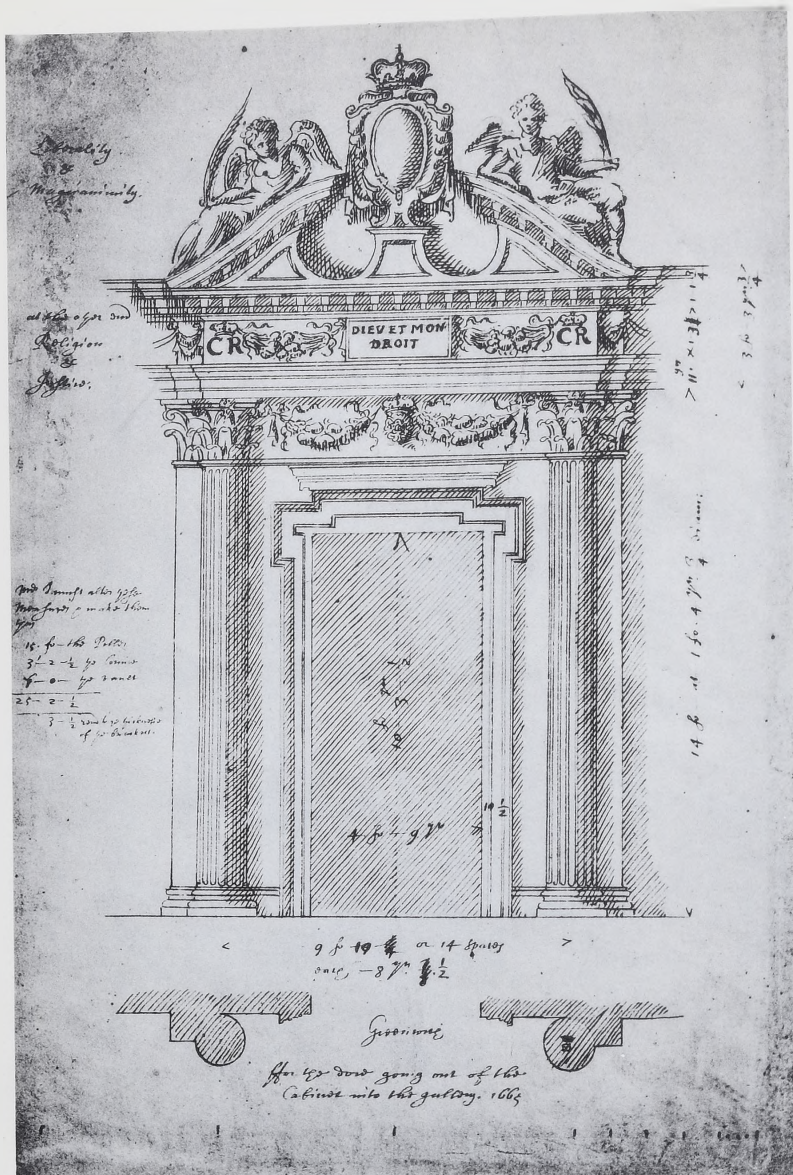


Fig. 149

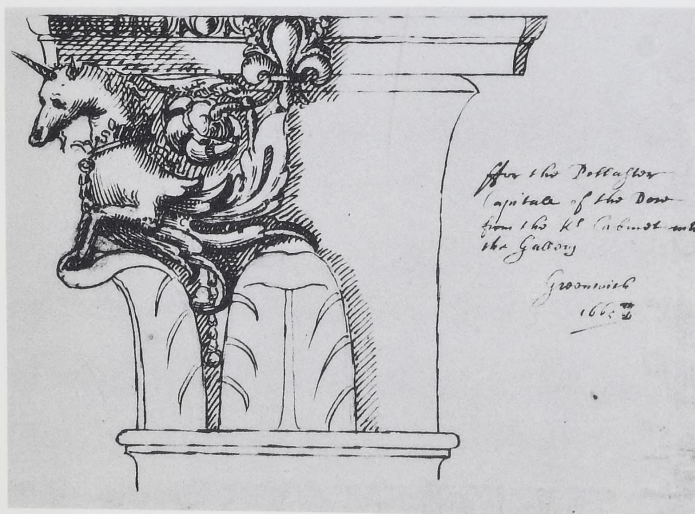


Fig. 150

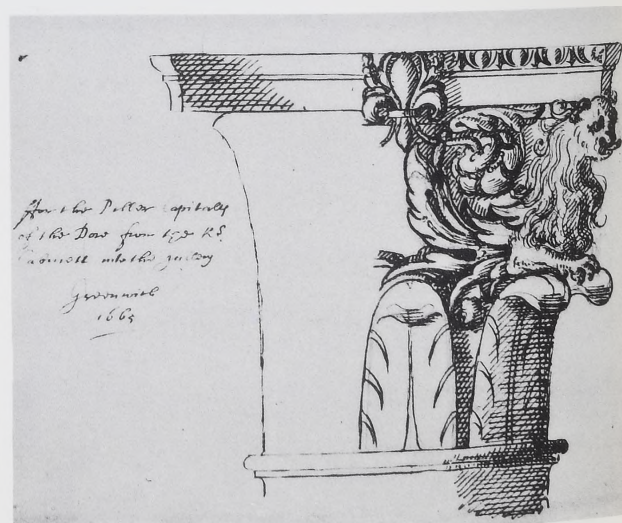


Fig. 151



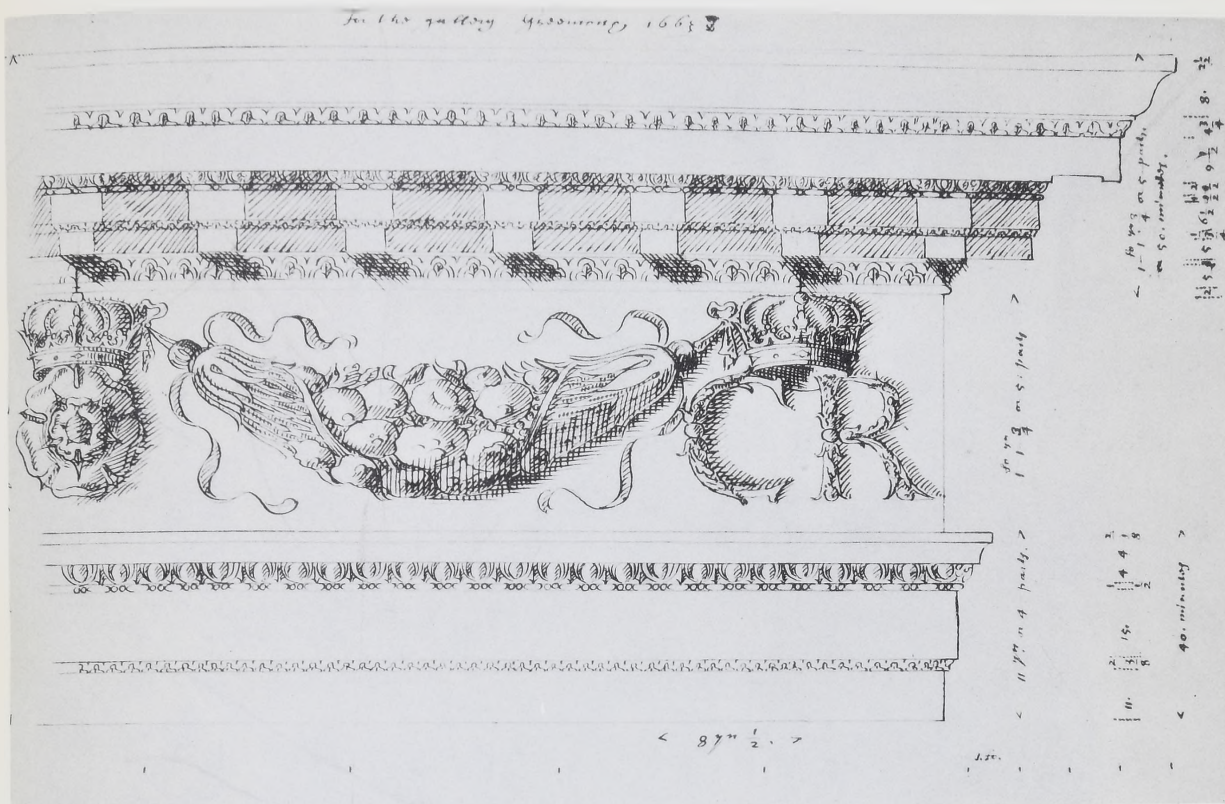


Fig. 152

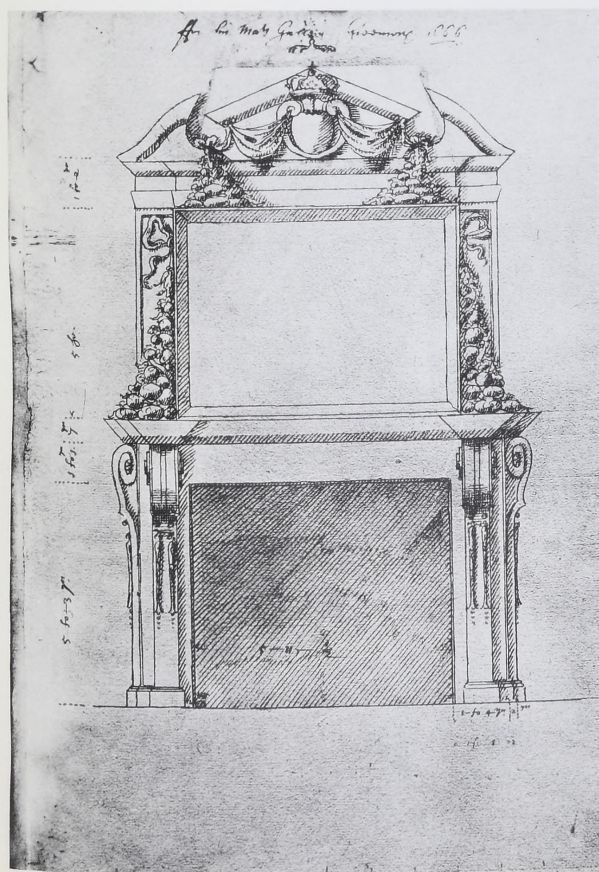


Fig. 153

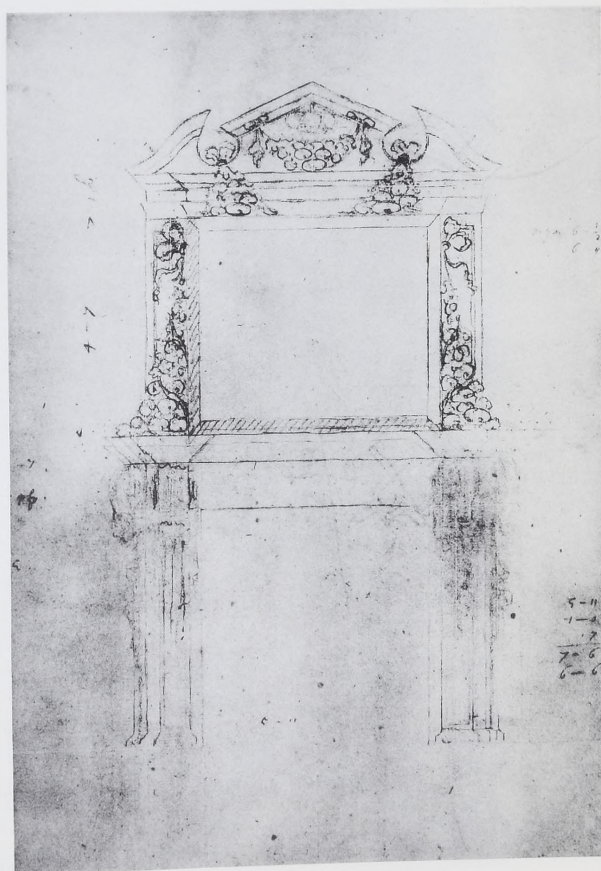


Fig. 154



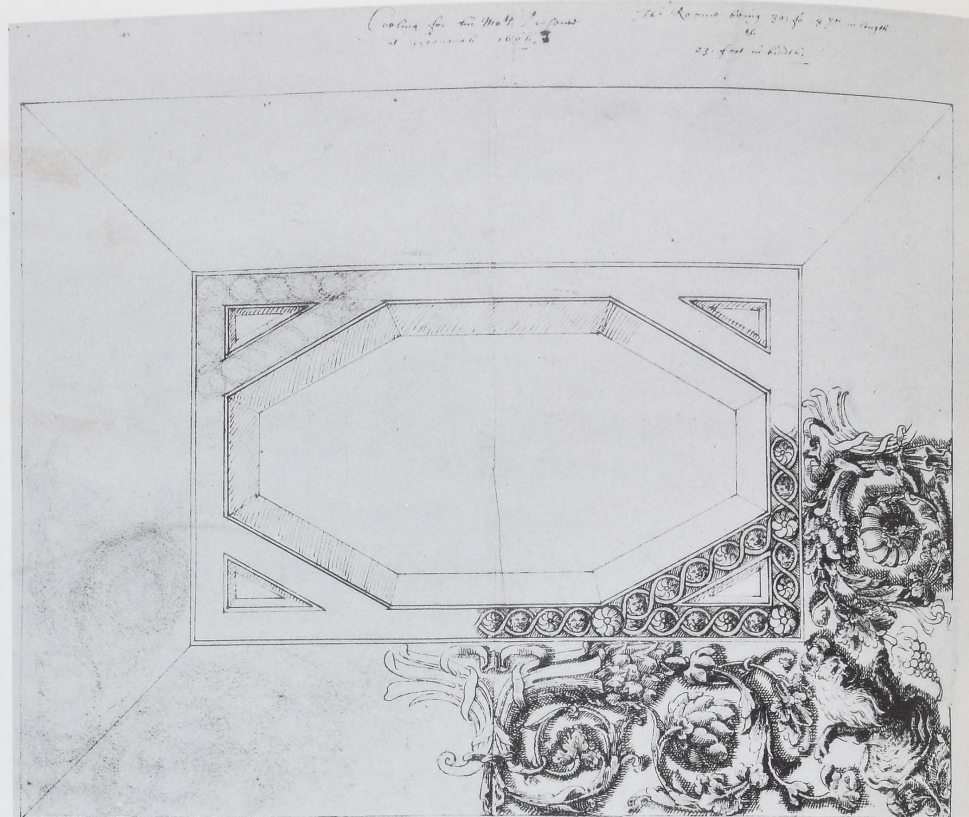


Fig. 155

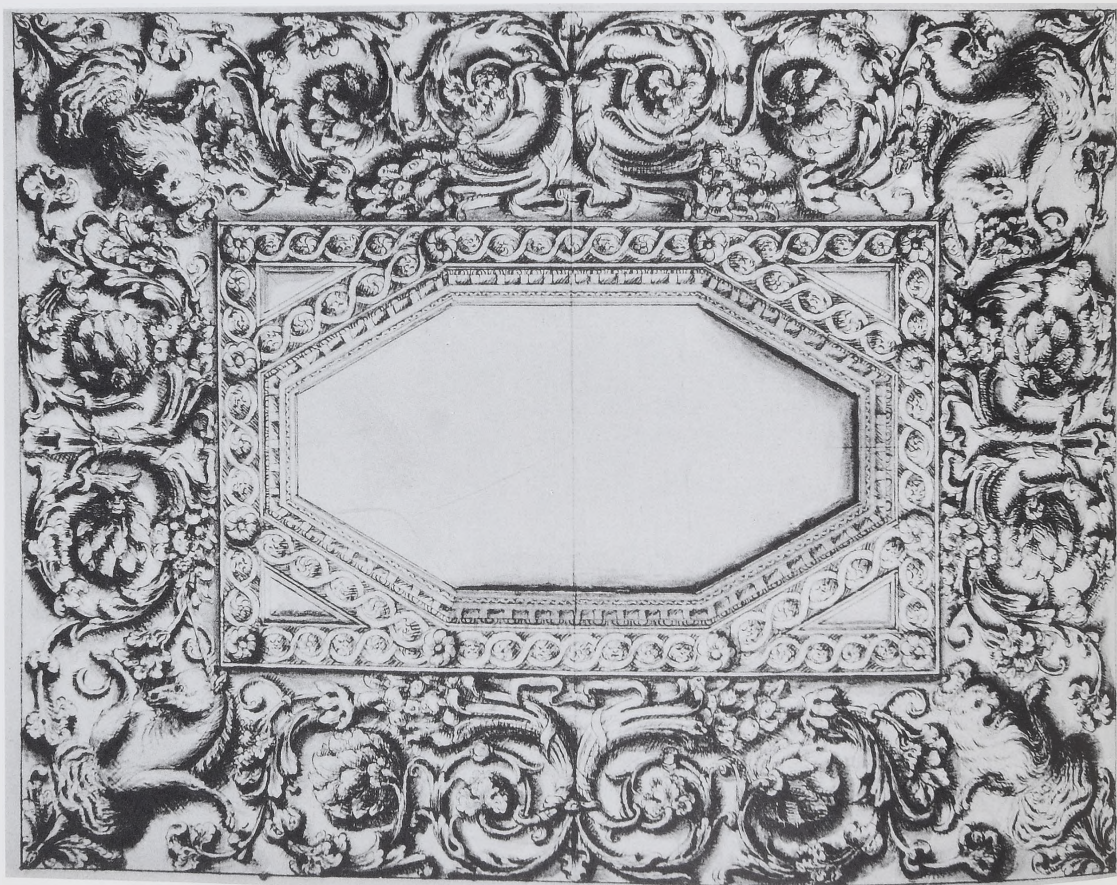


Fig. 156



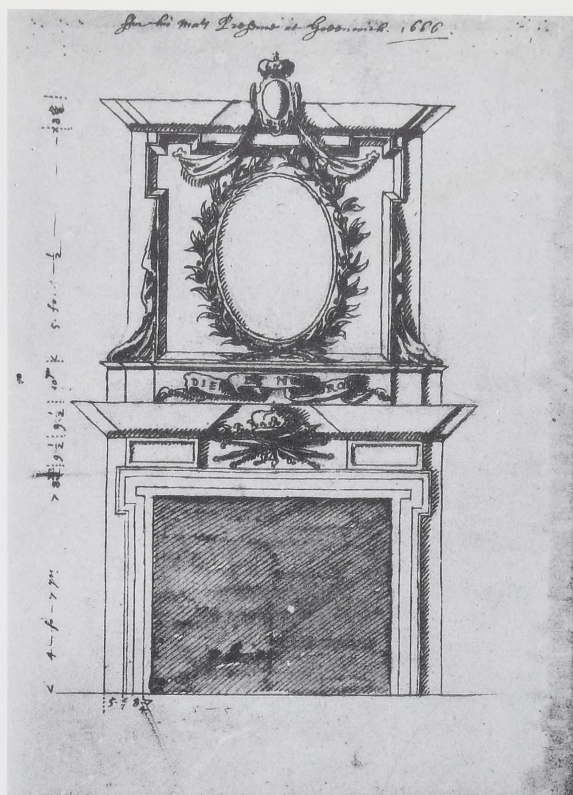


Fig. 157



Fig. 158



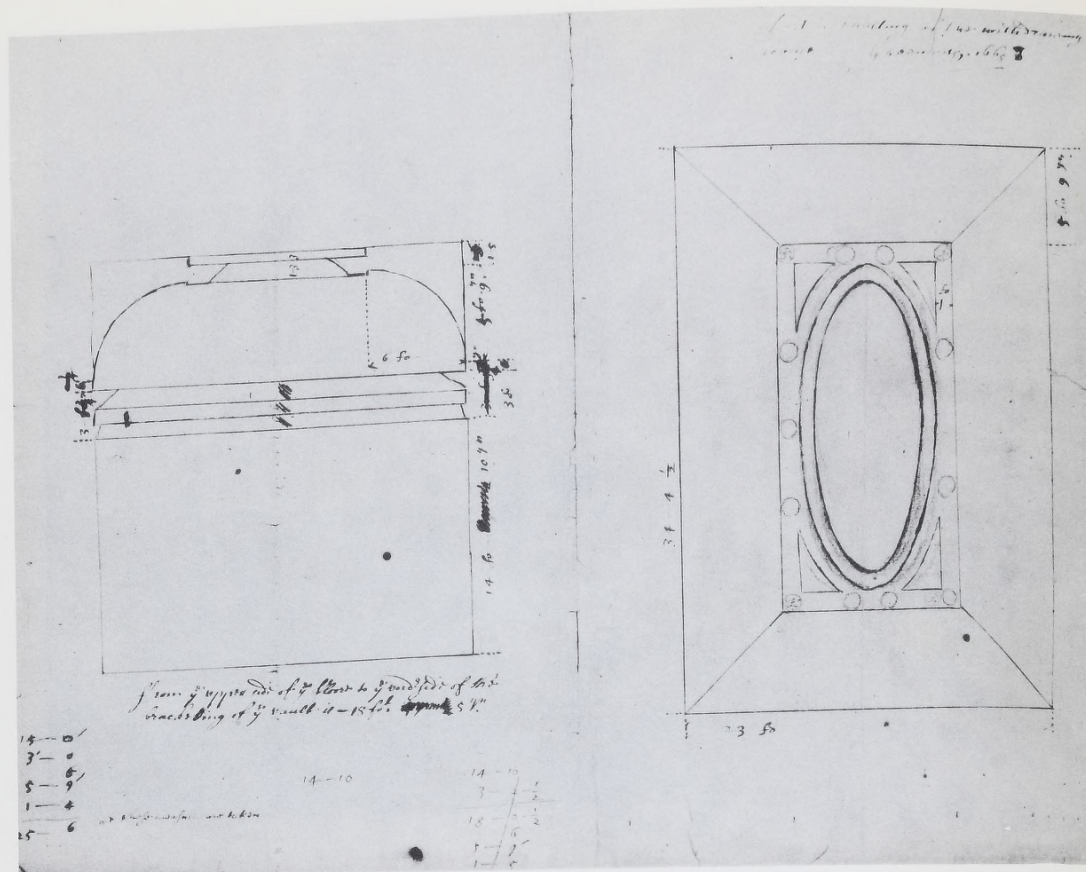


Fig. 159

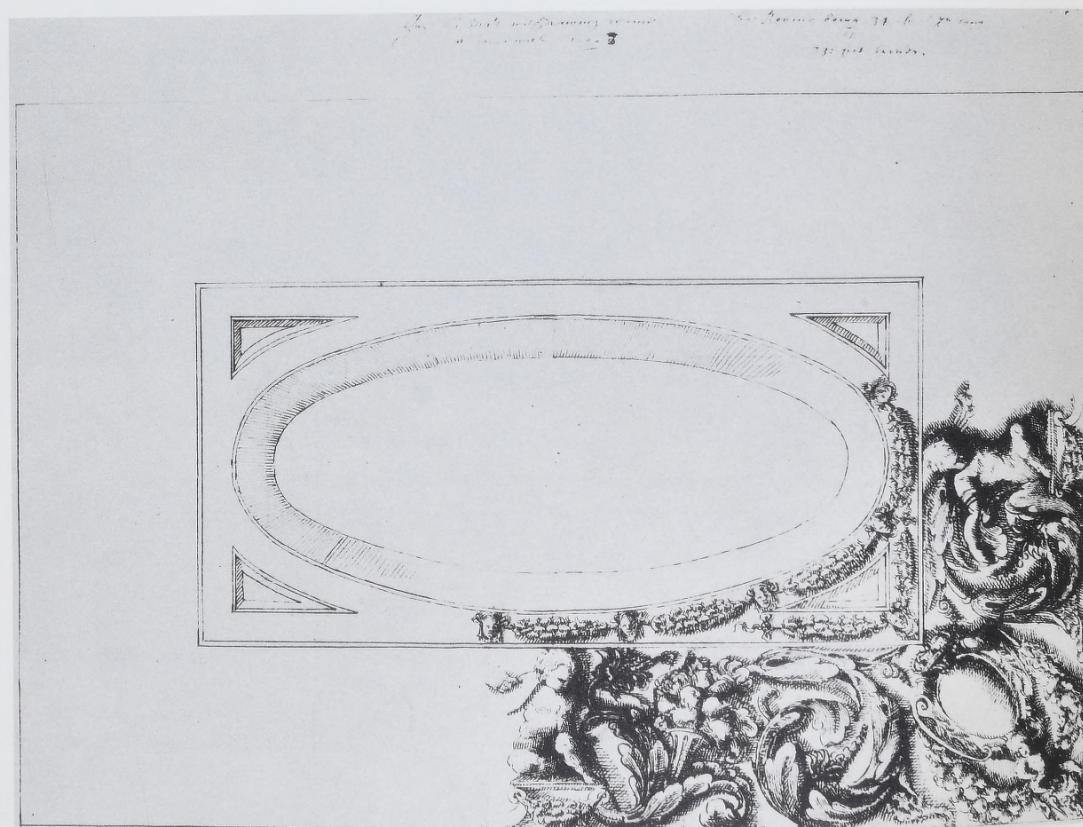


Fig. 160



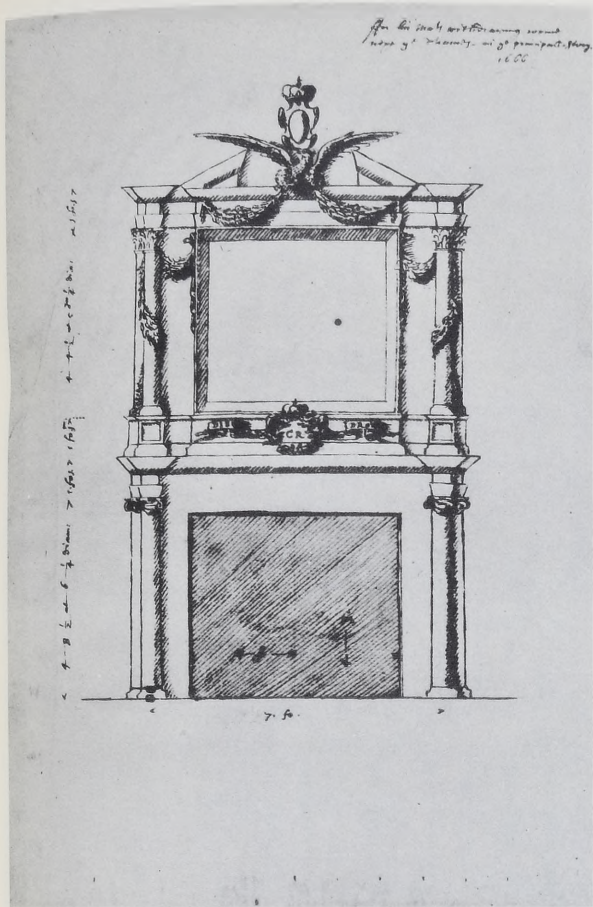


Fig. 161

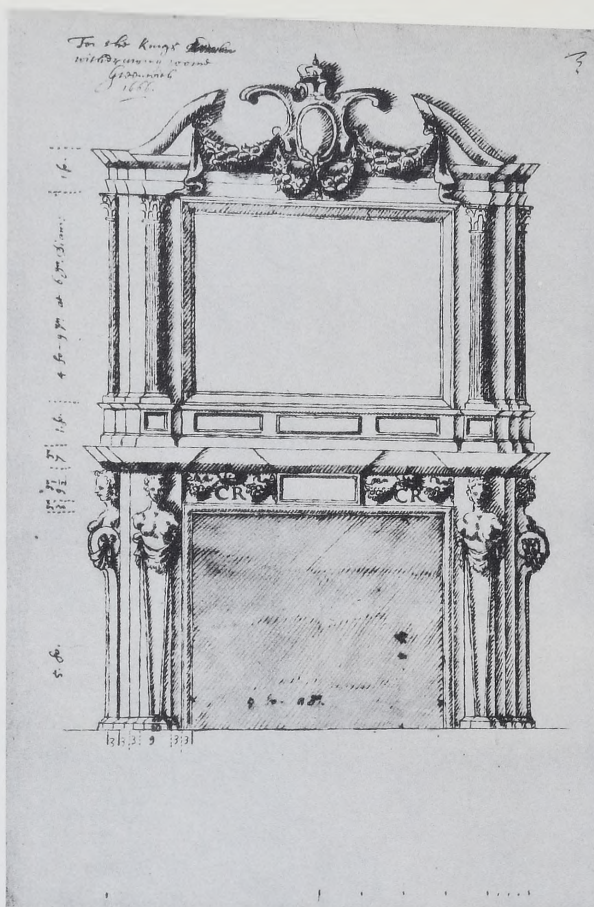


Fig. 162

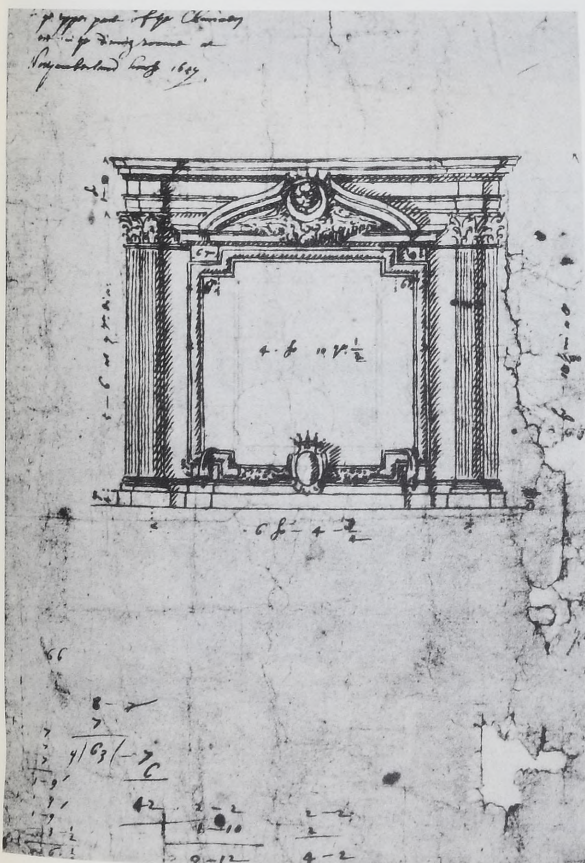


Fig. 163

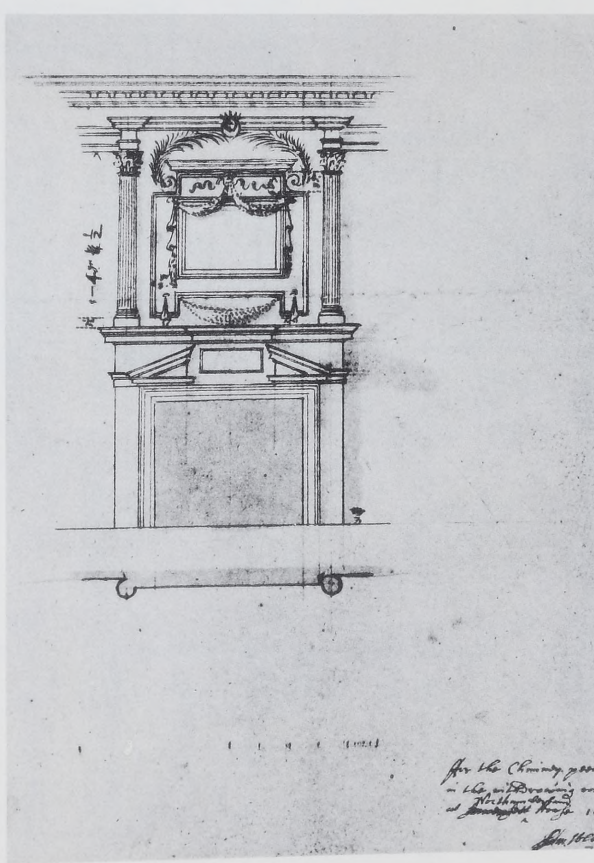


Fig. 164



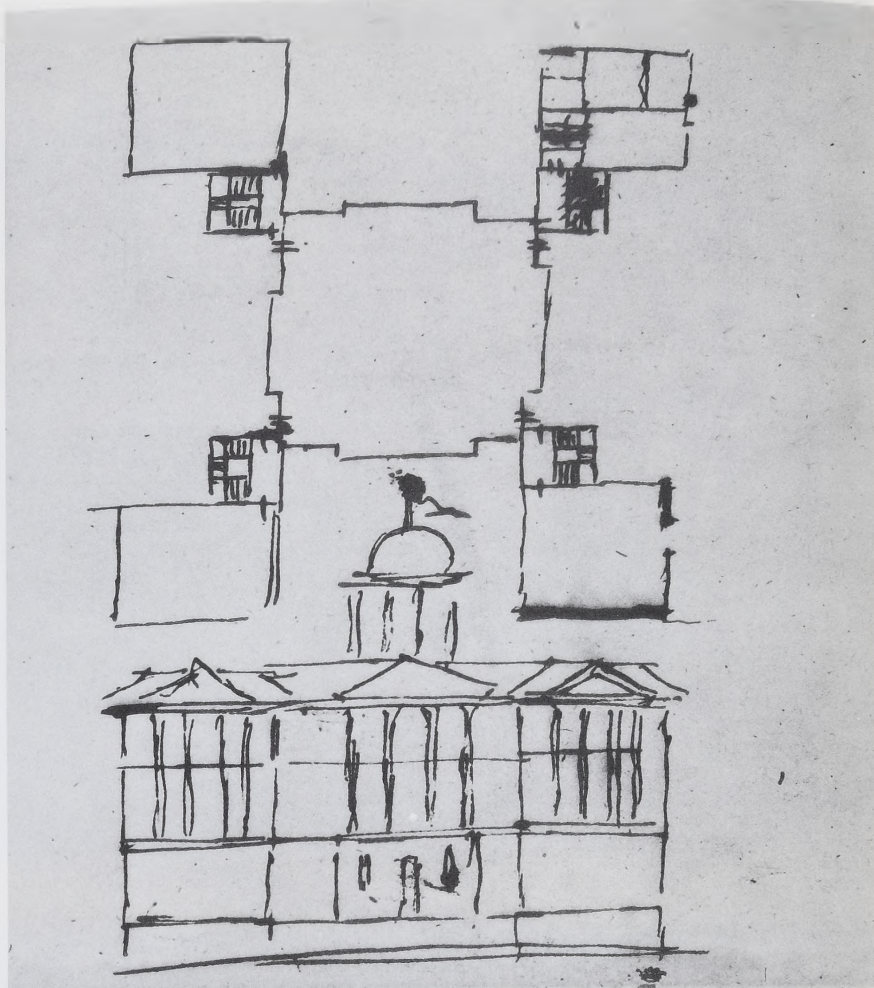


Fig. 165

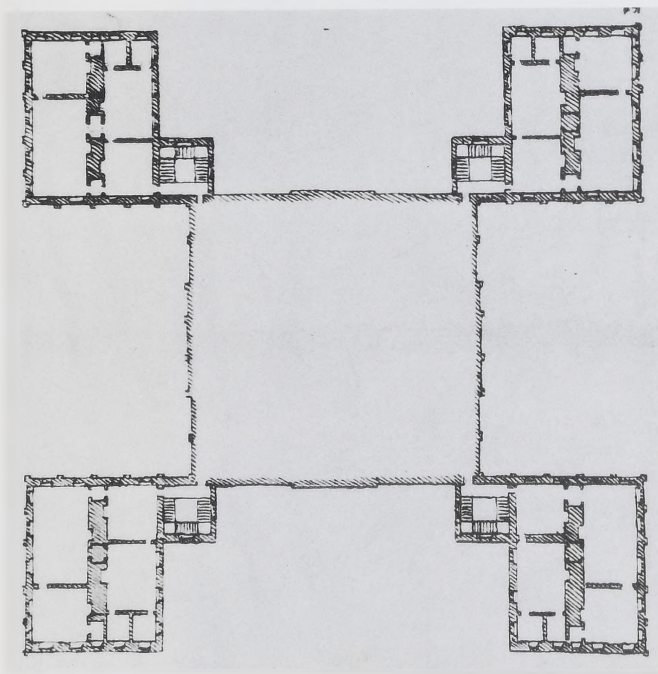


Fig. 166

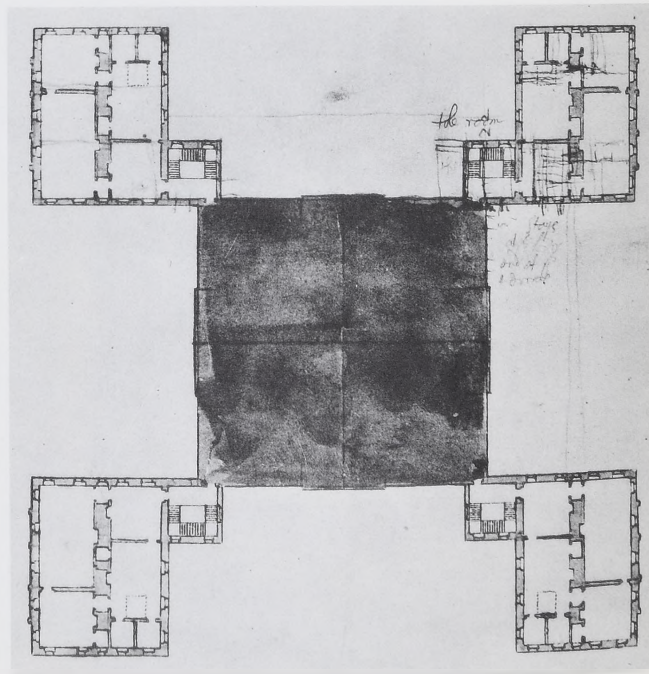


Fig. 167



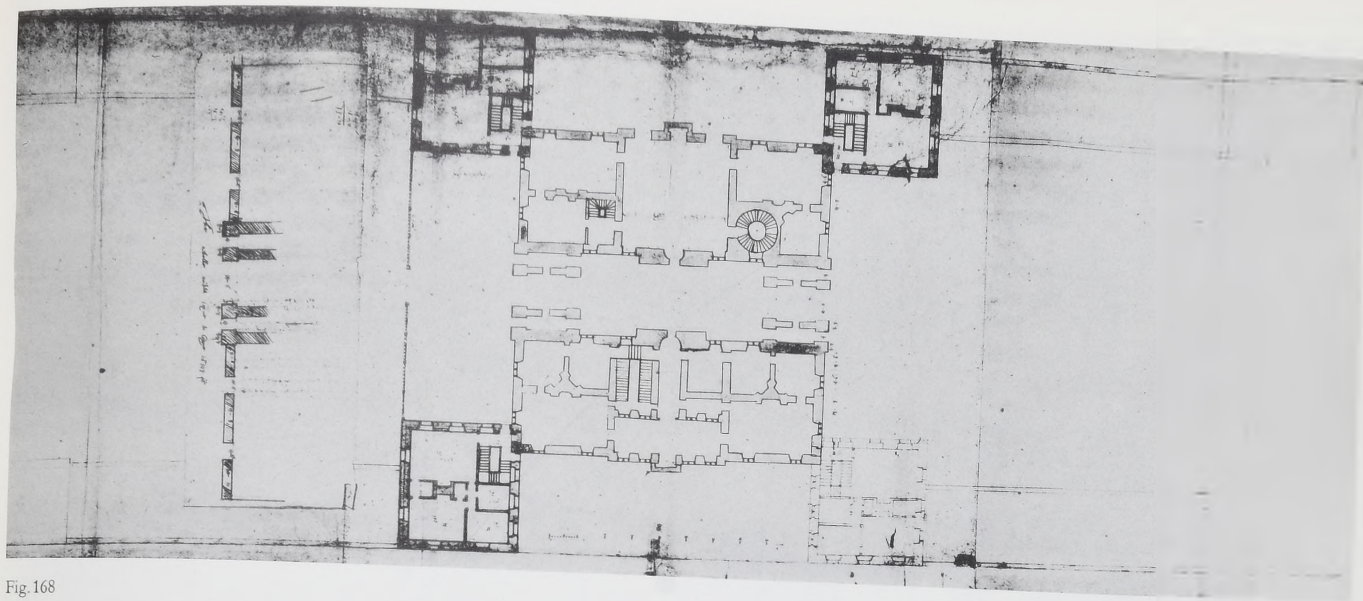


Fig. 168

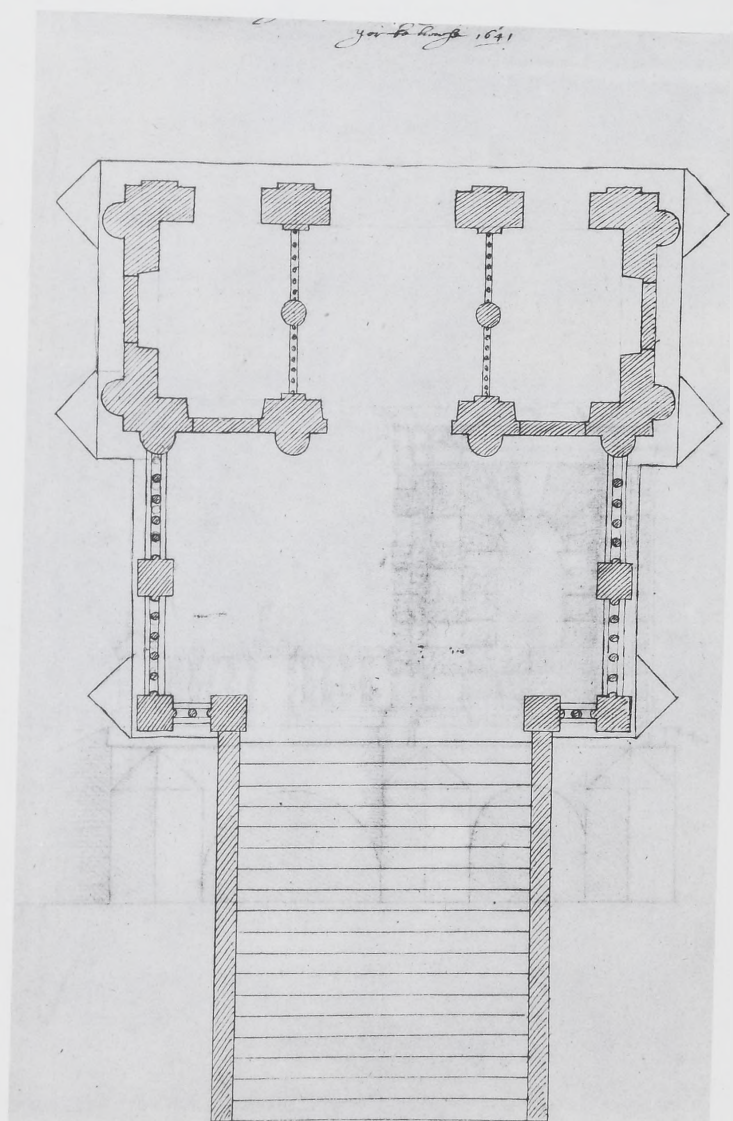


Fig. 169



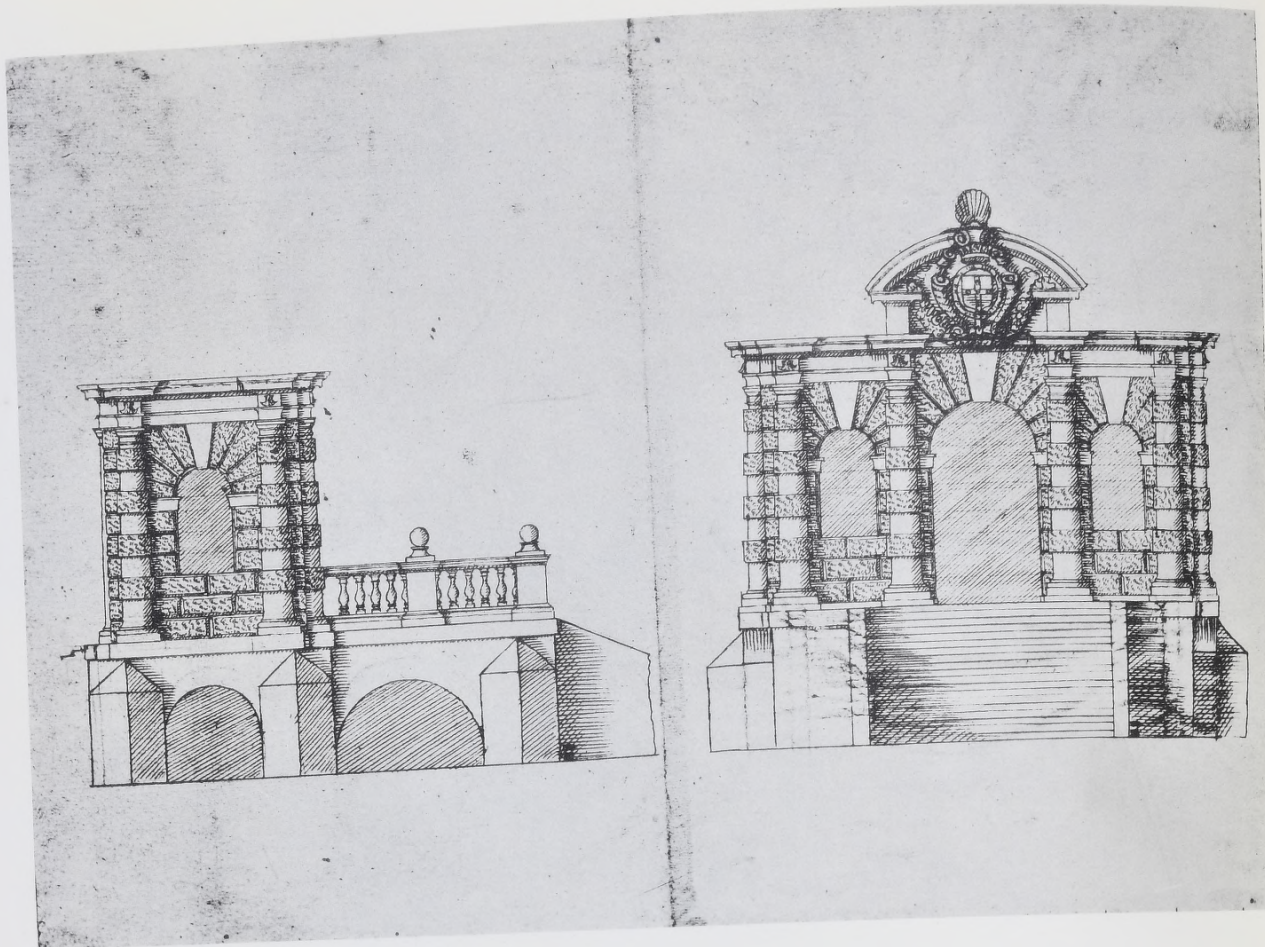


Fig. 170

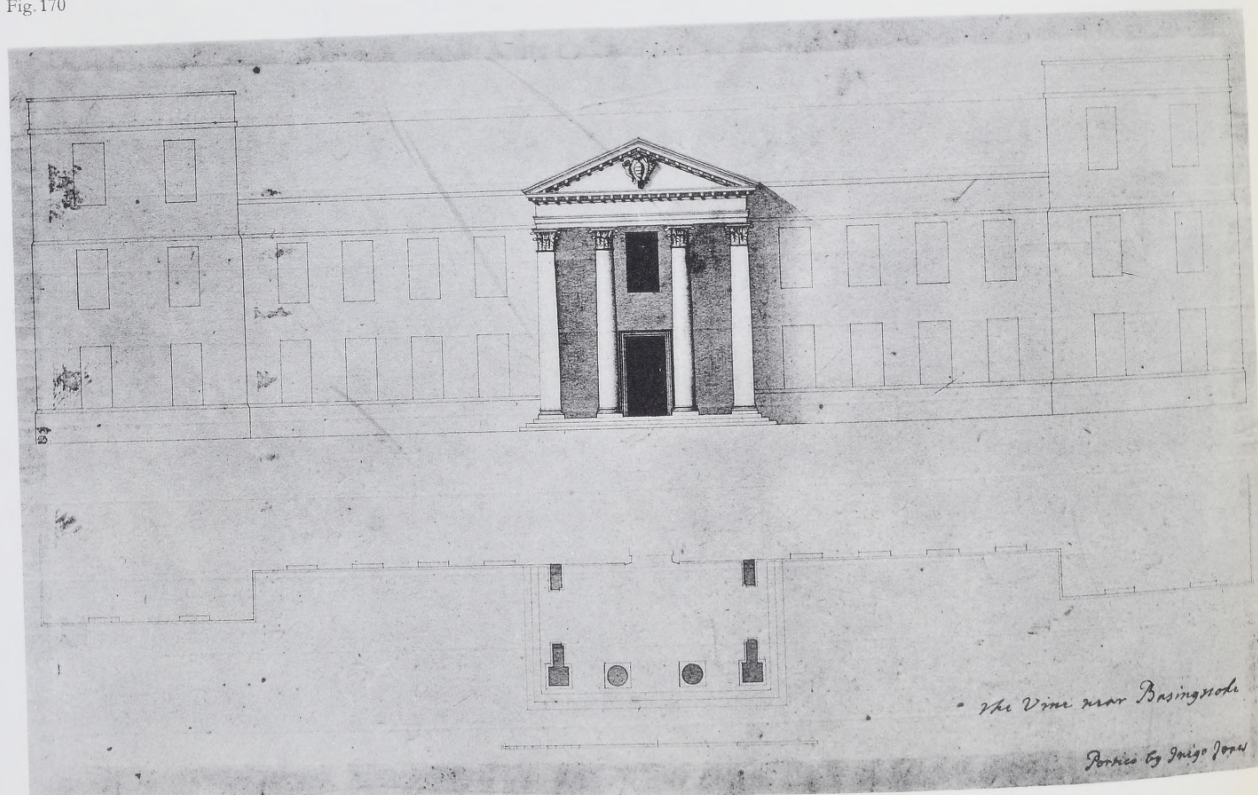


Fig. 171

*the Vine near Basingstoke*  
*Designed by Diego Jovani*



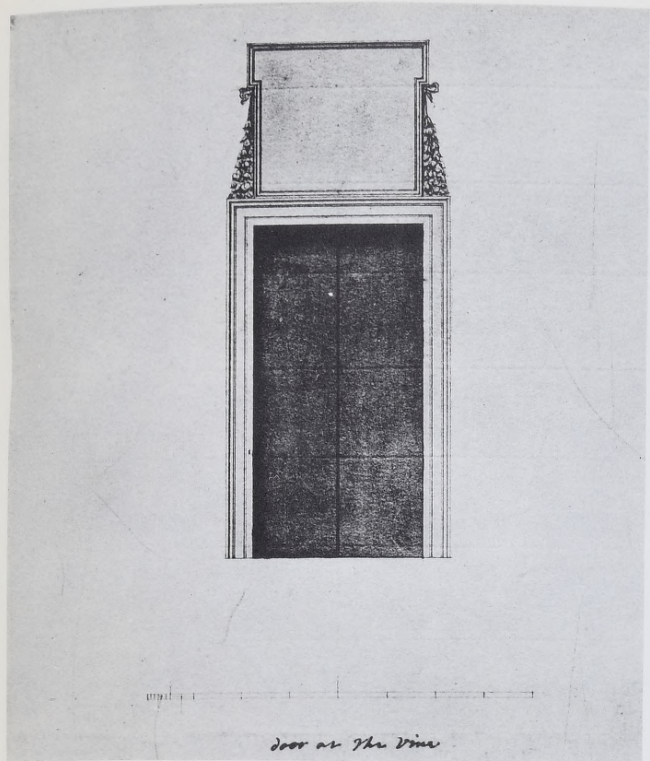


Fig. 172

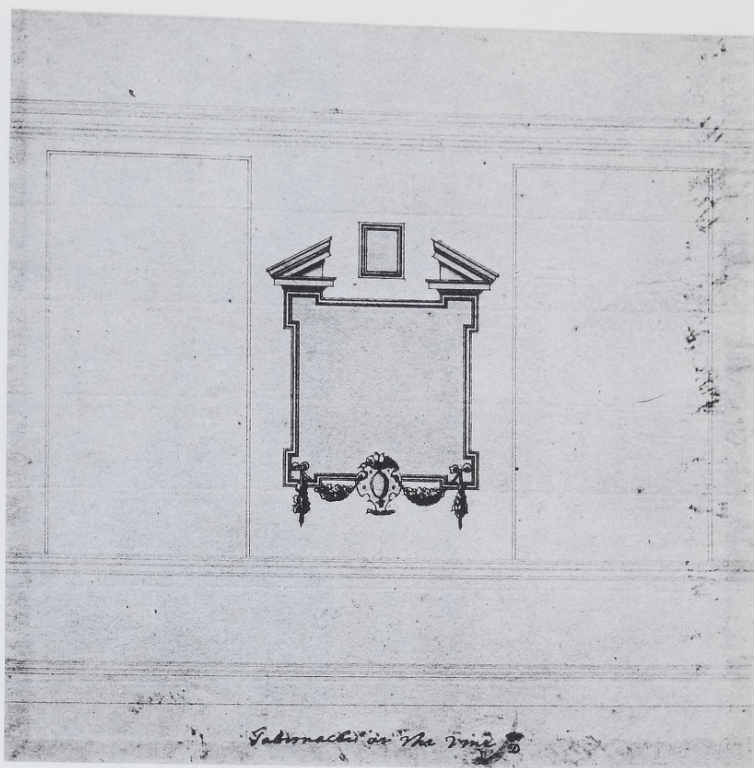


Fig. 173

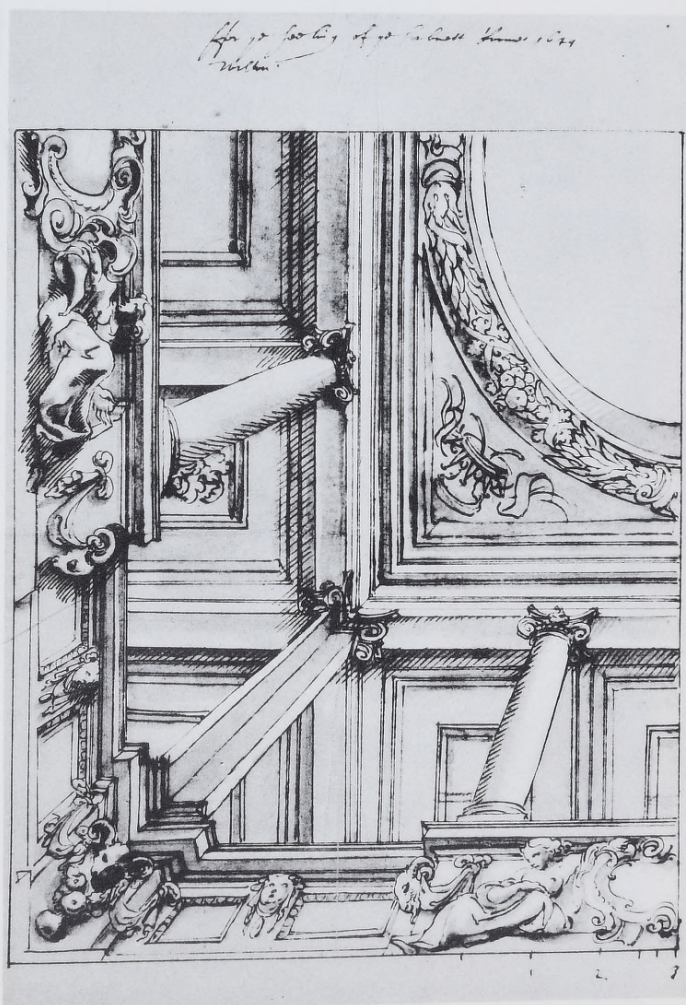


Fig. 174



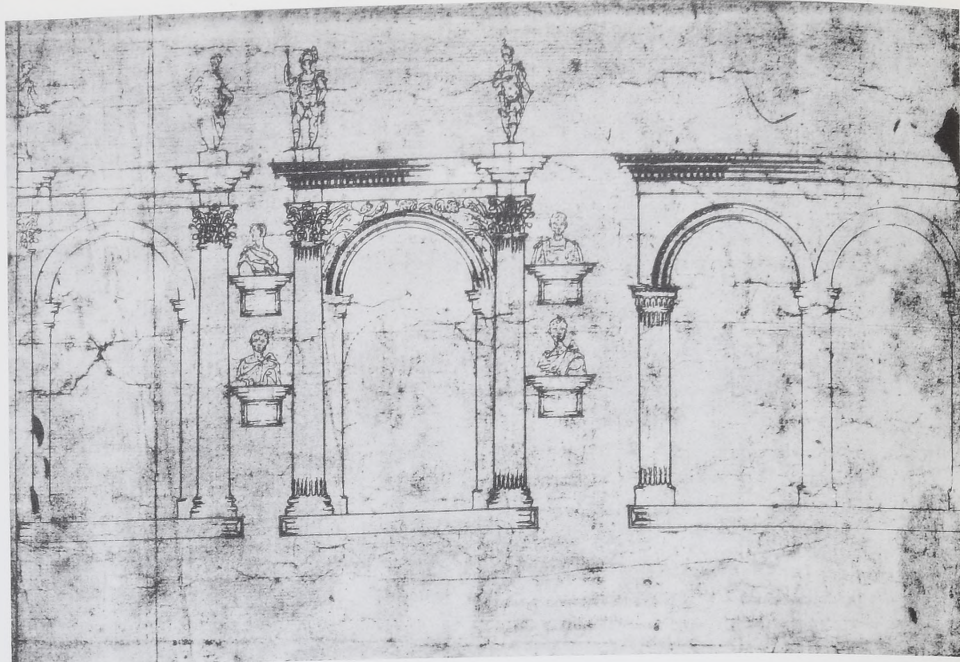


Fig. 175

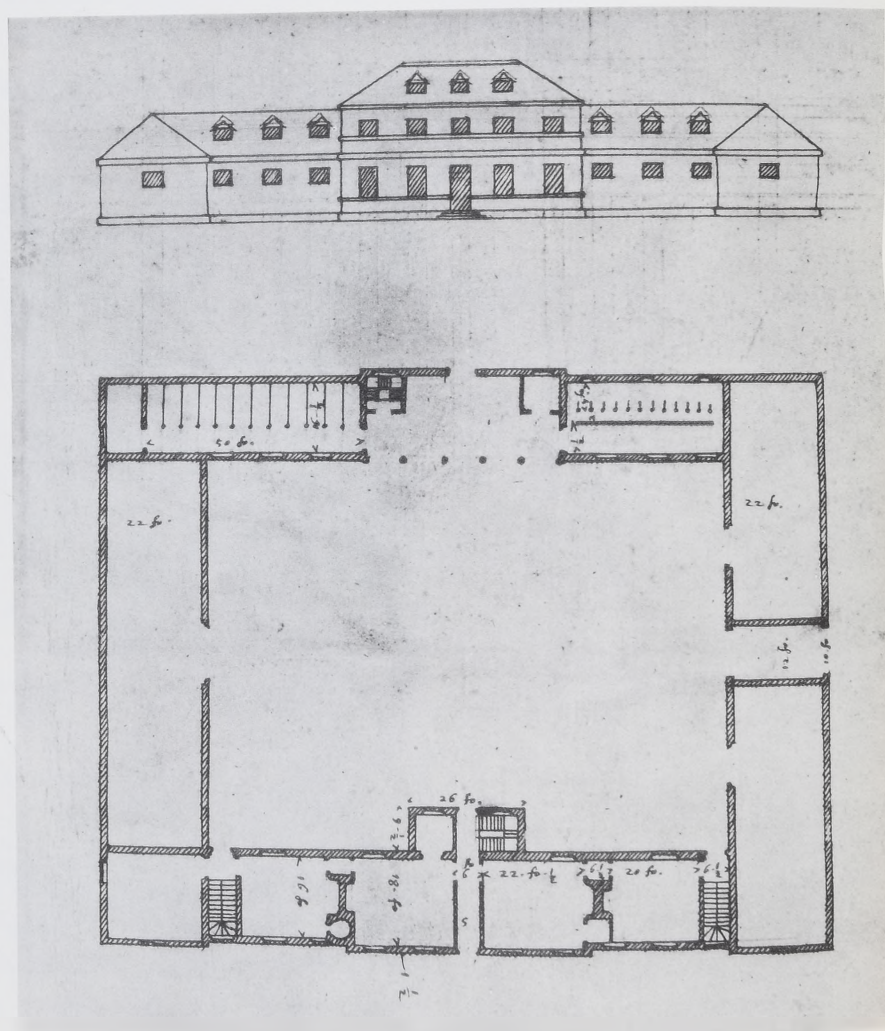


Fig 176



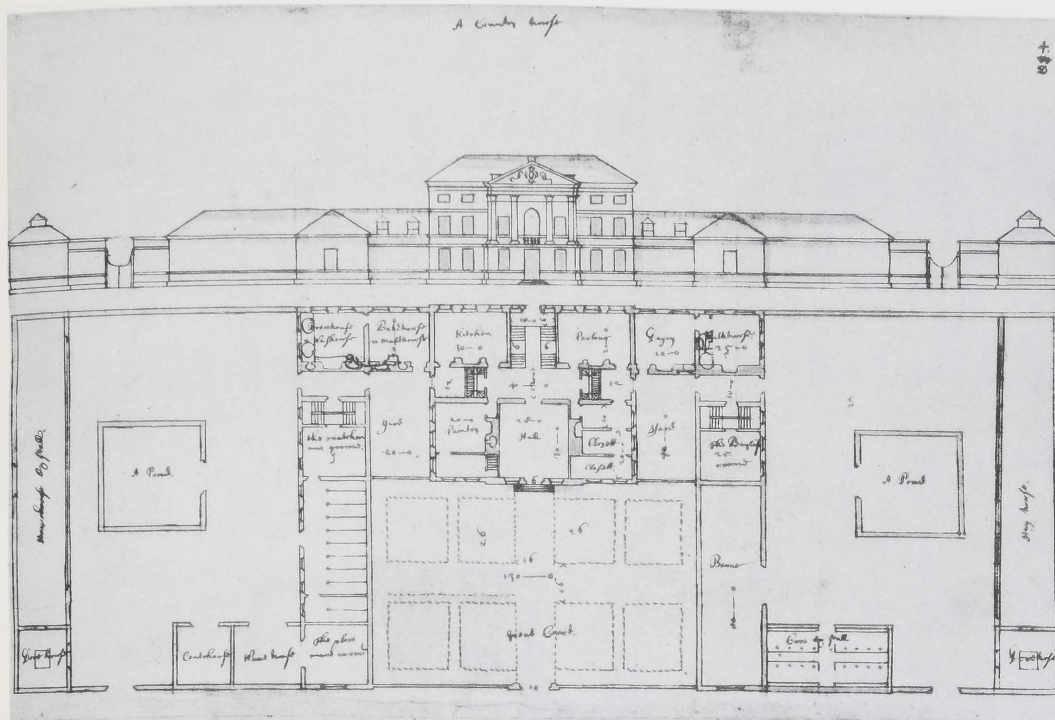
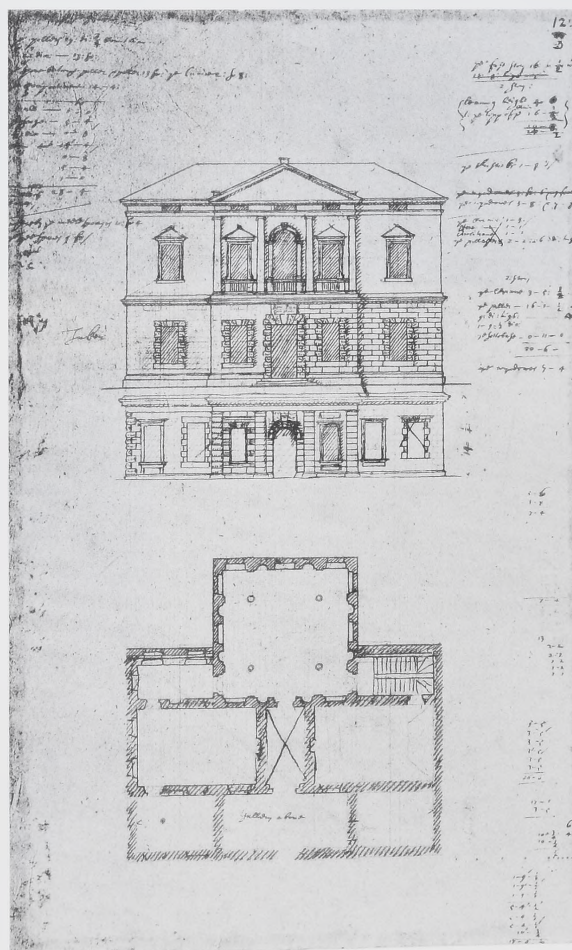


Fig. 177





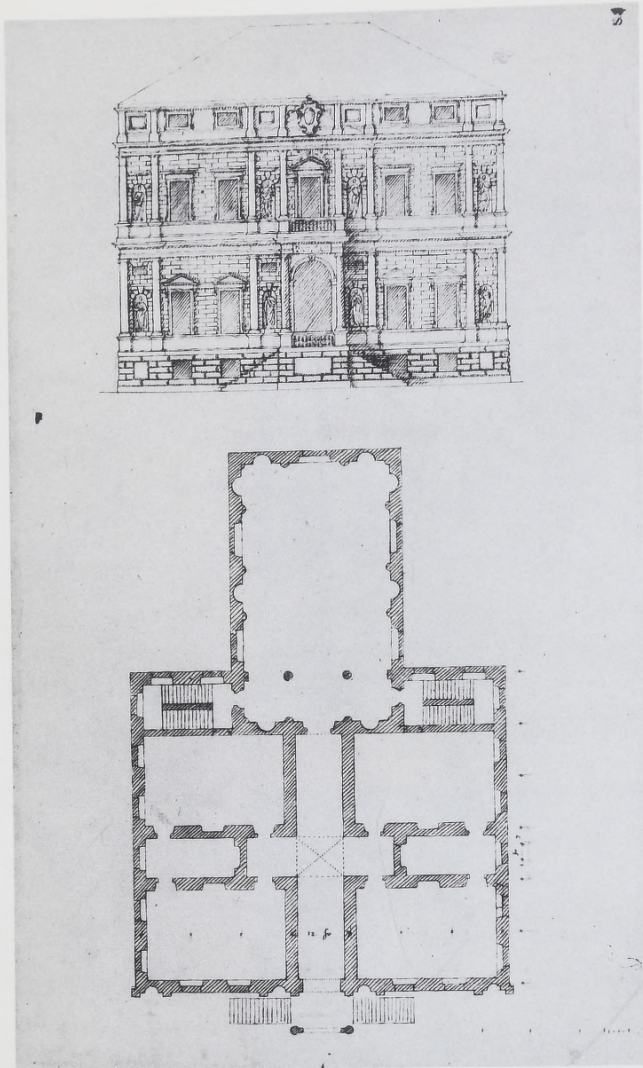


Fig. 179

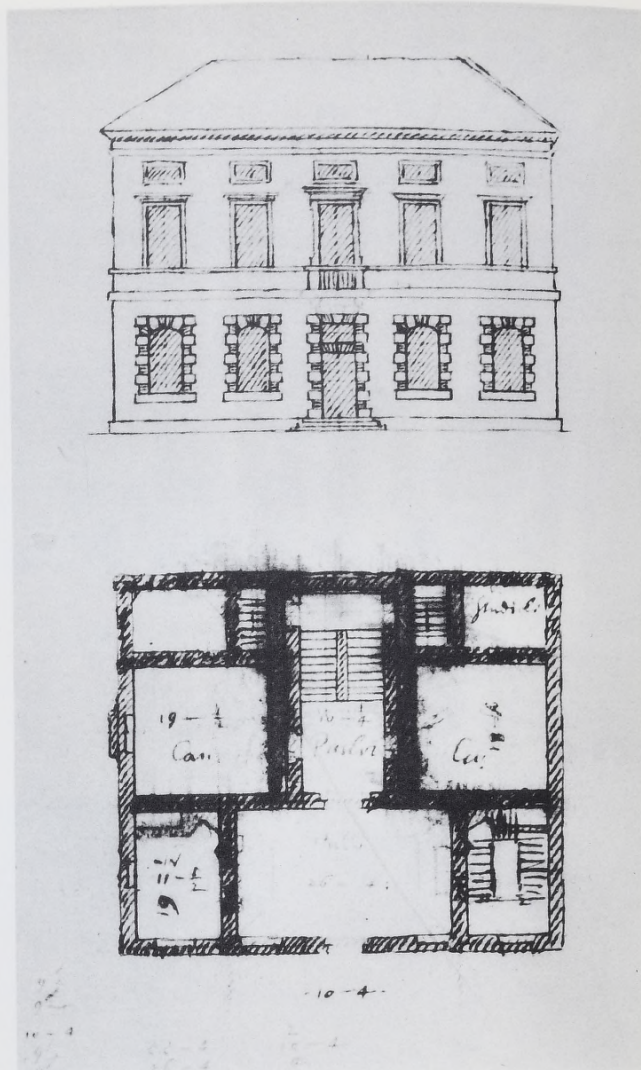


Fig. 180

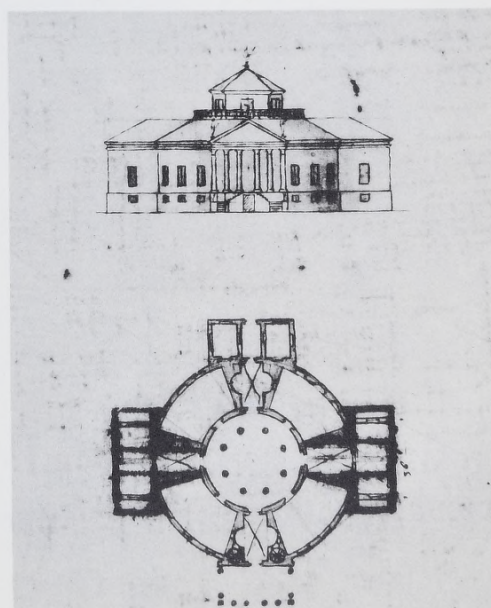


Fig. 181



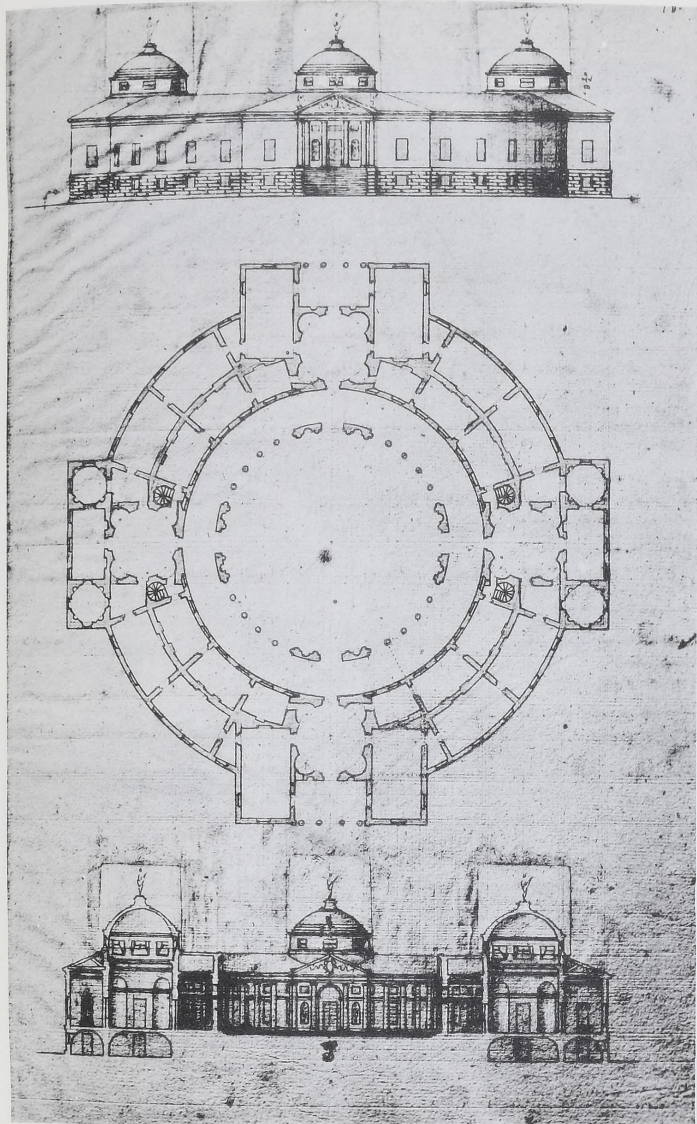


Fig. 182

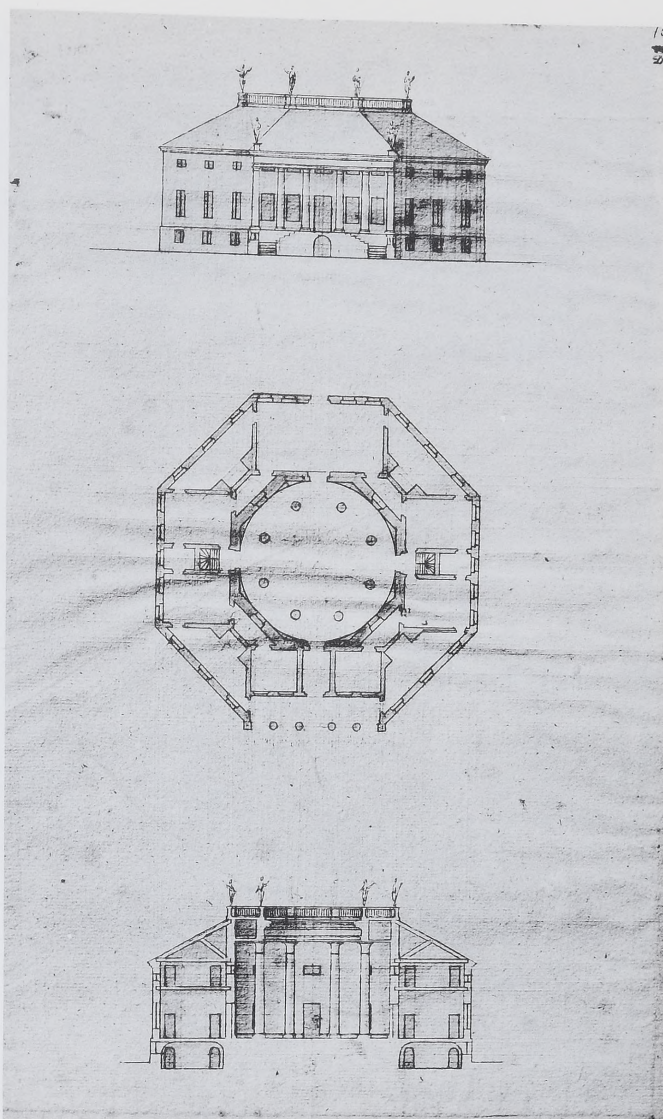


Fig. 183



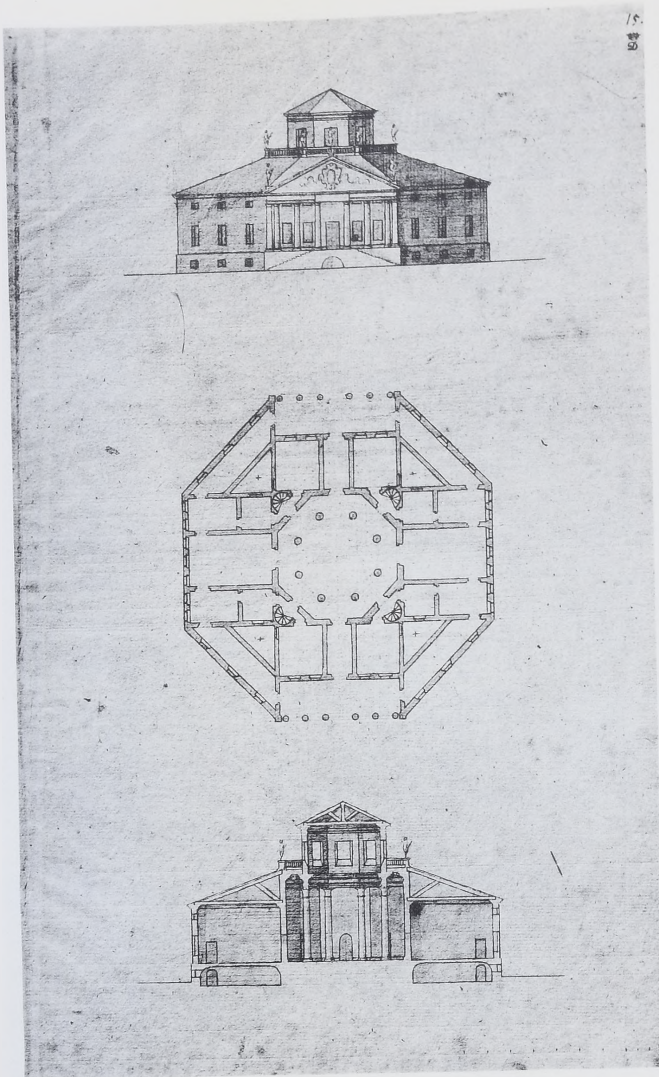


Fig. 184

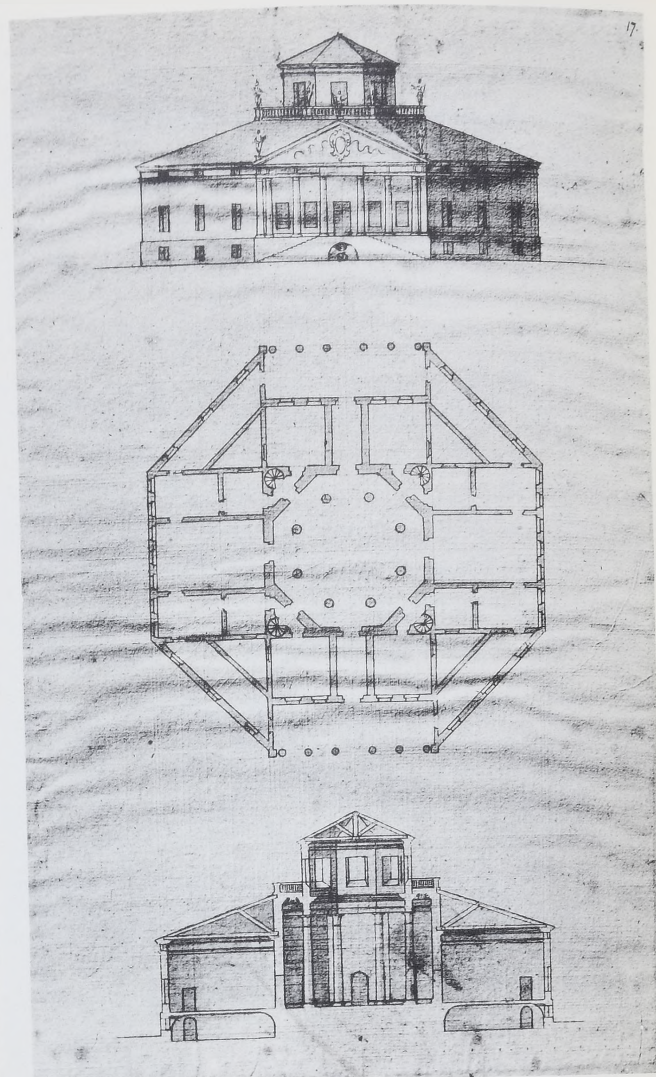


Fig. 185



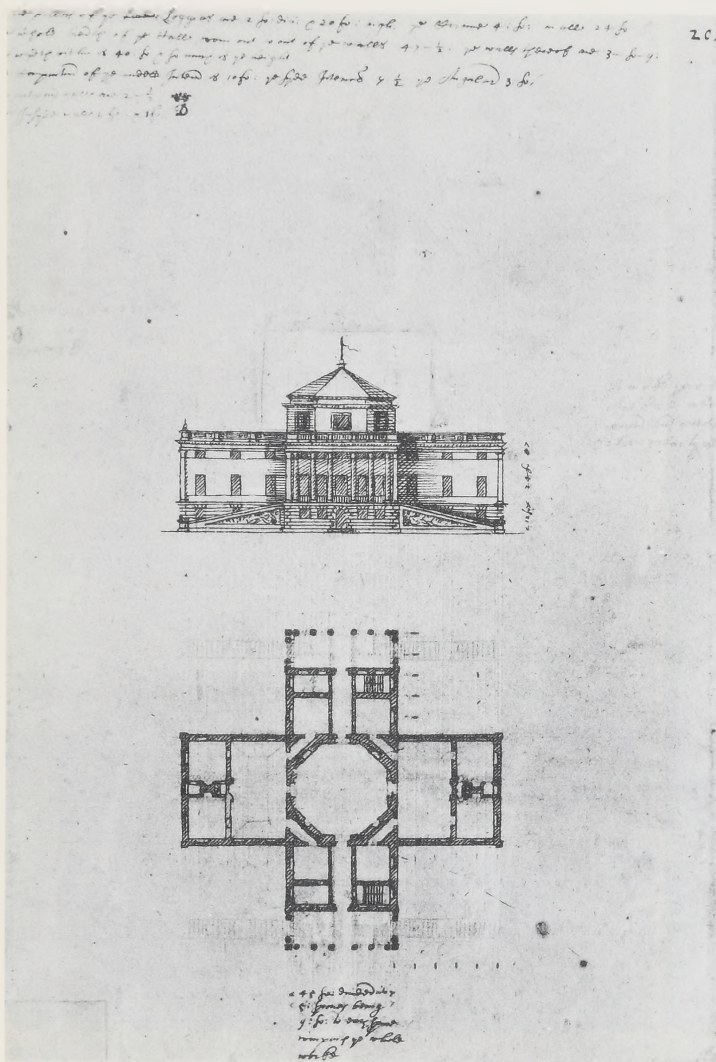


Fig. 186

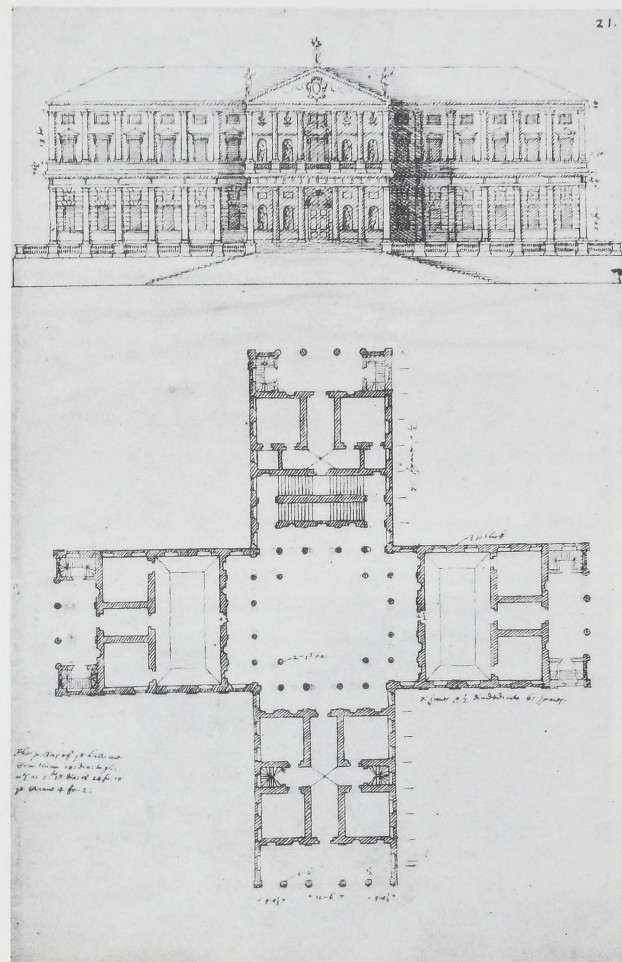


Fig. 187



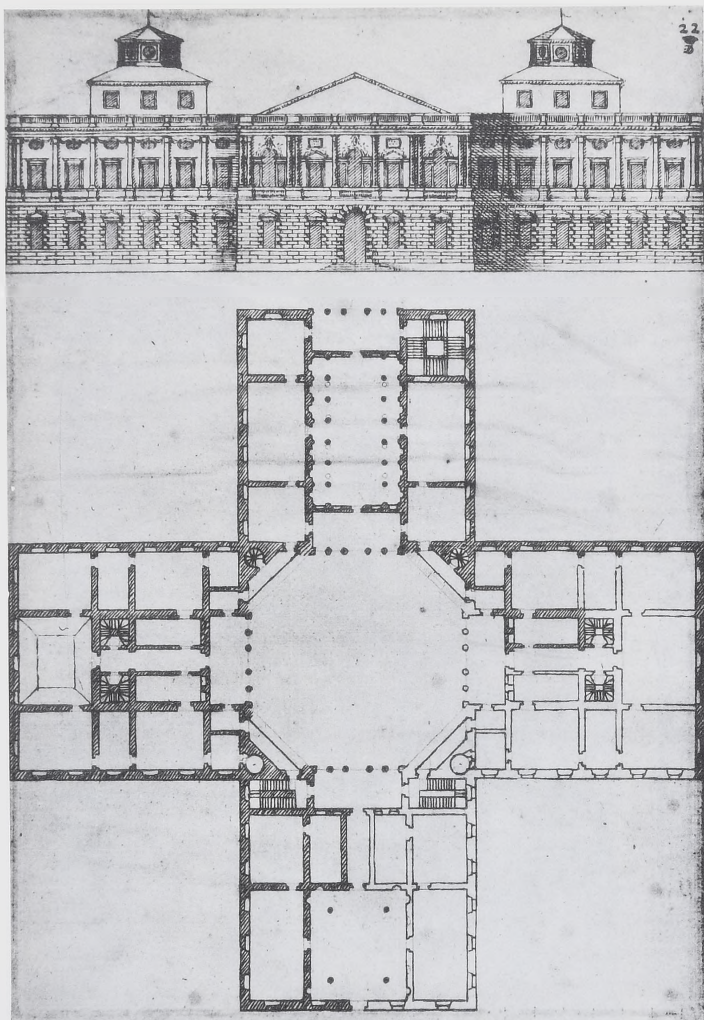


Fig. 188

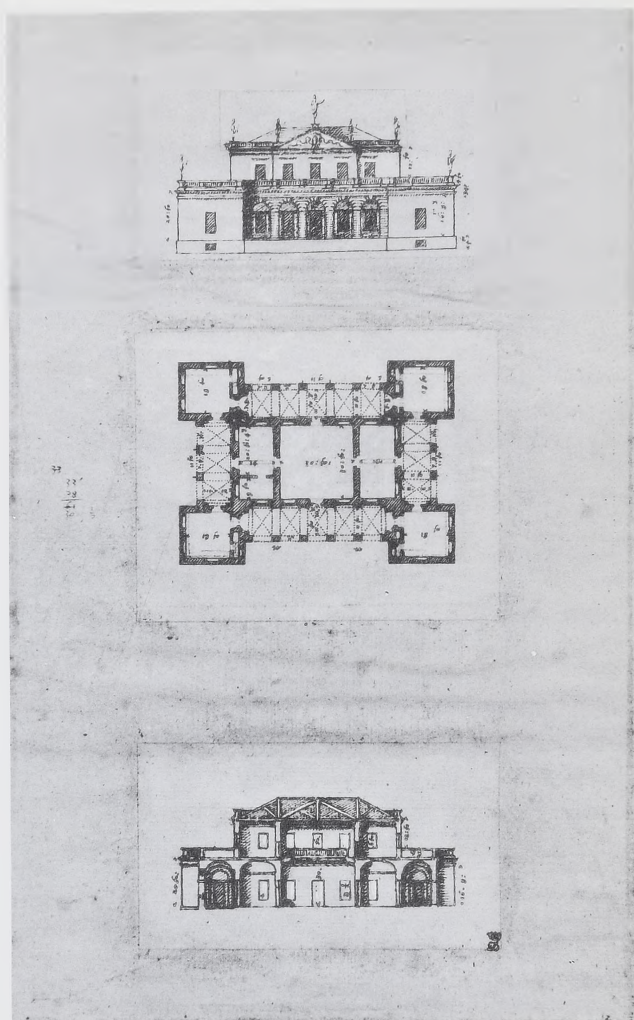


Fig. 189



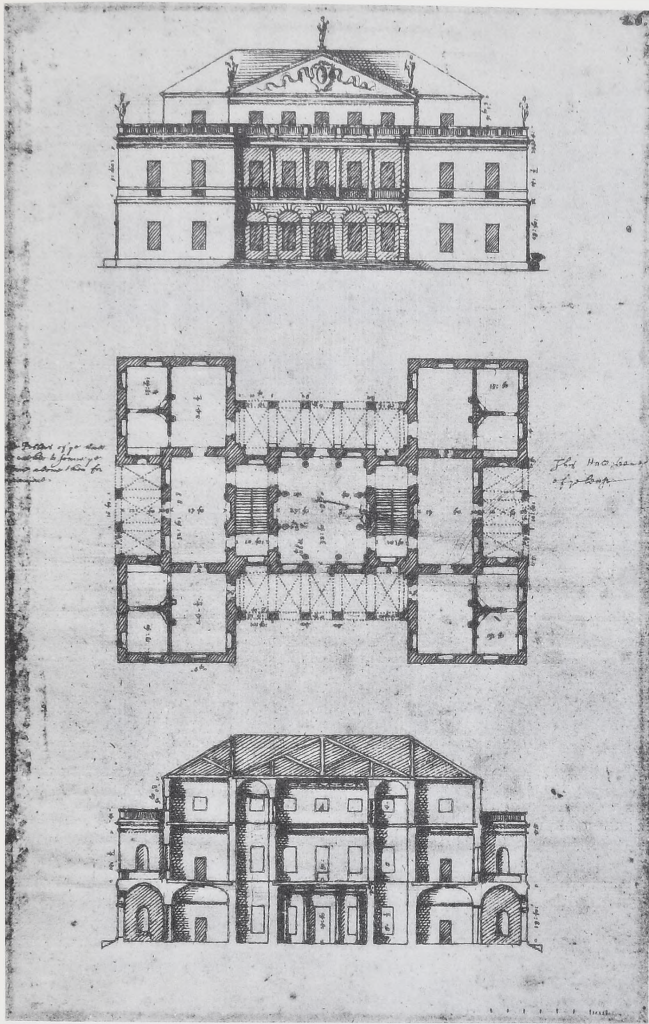


Fig. 190

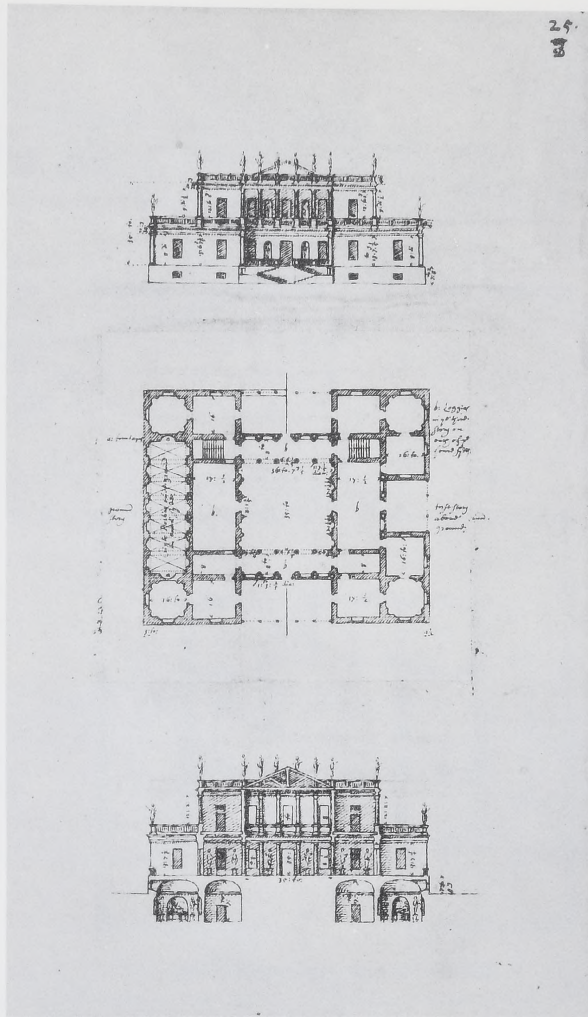


Fig. 191



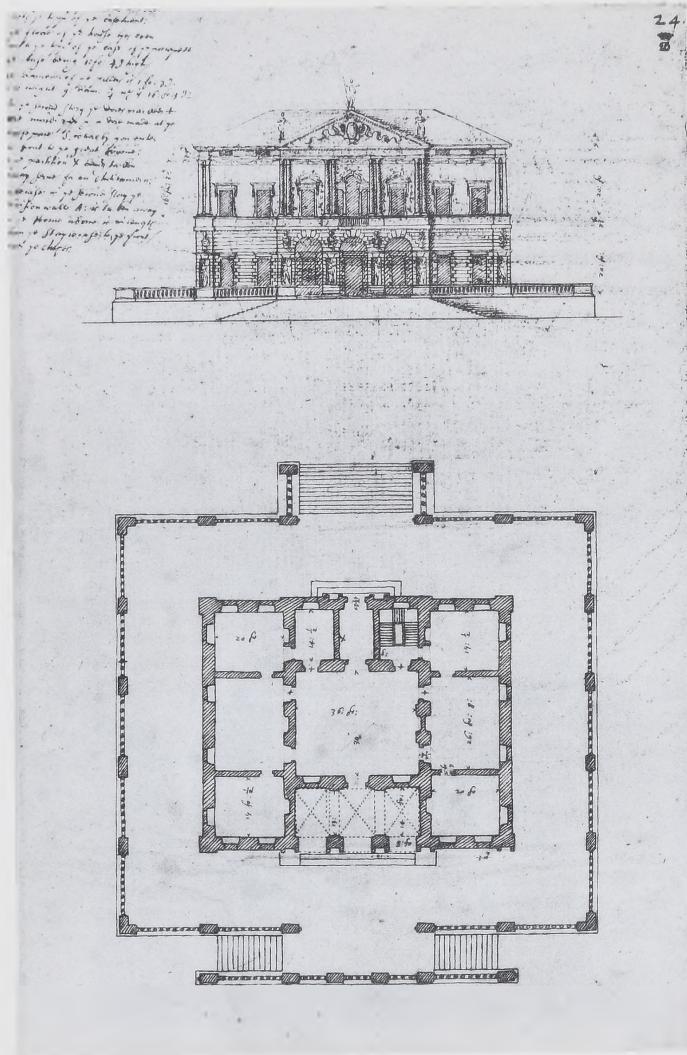


Fig. 192

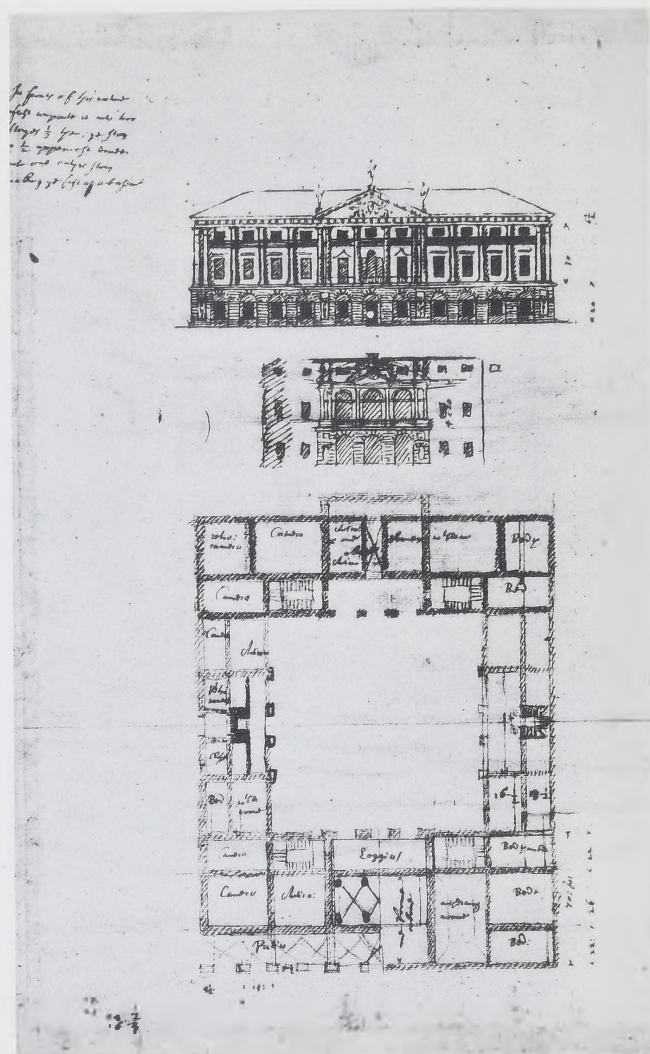


Fig. 193



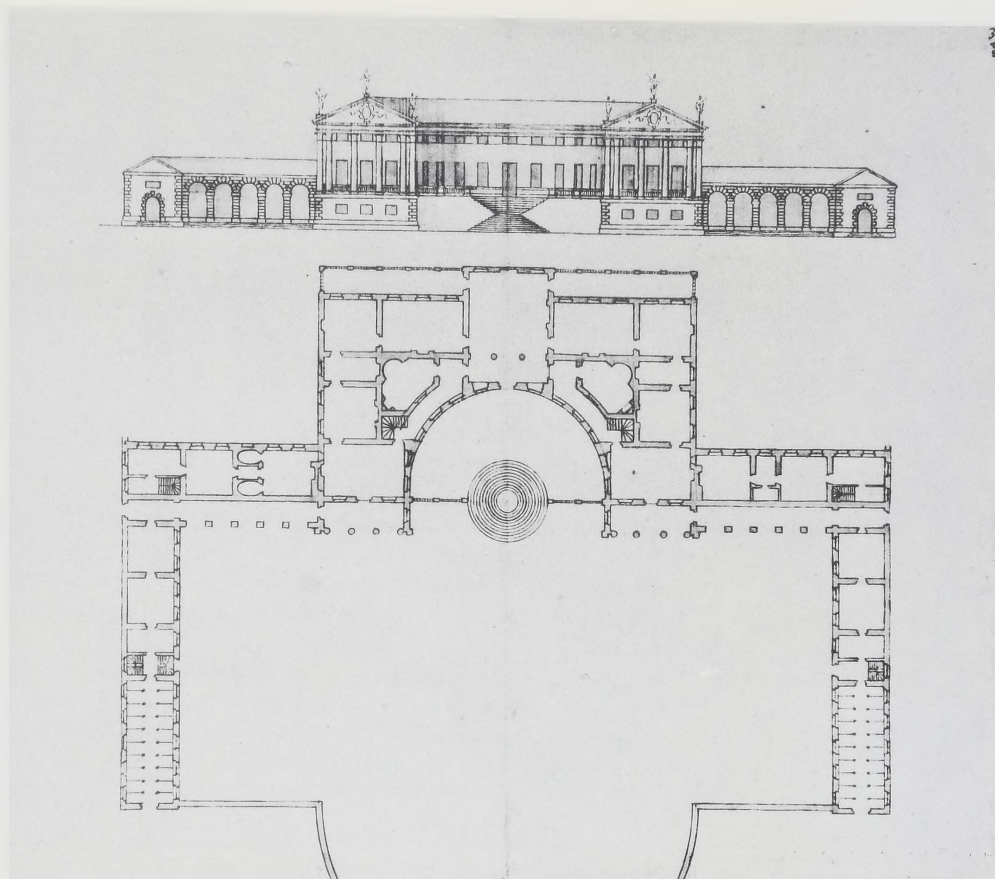


Fig. 194

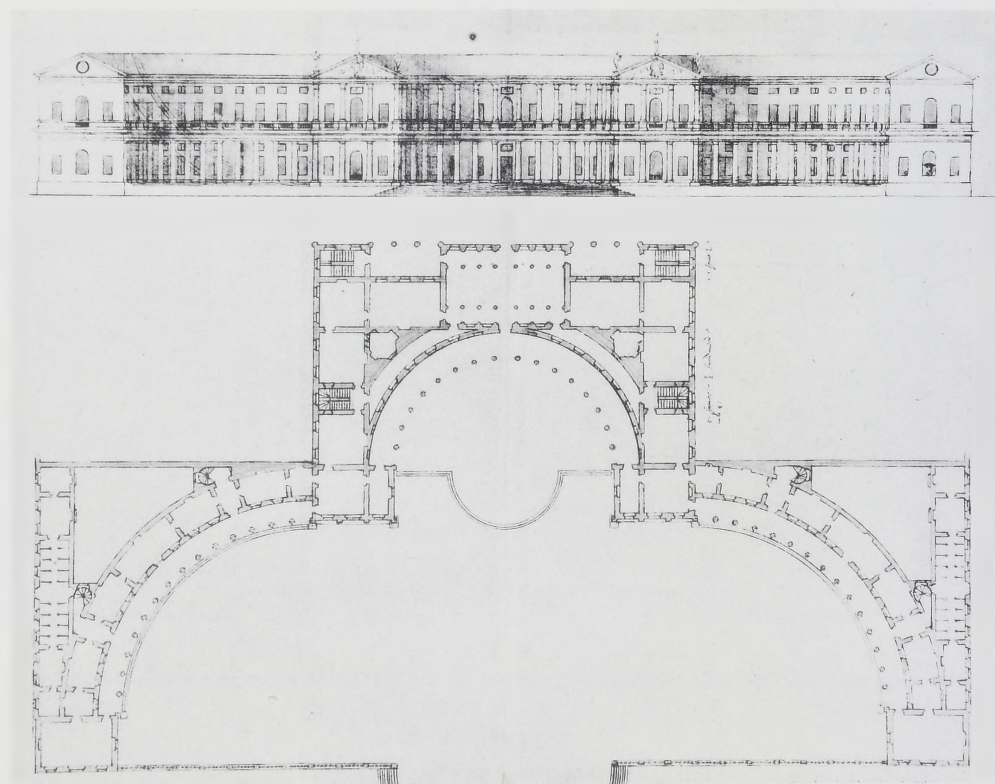


Fig. 195



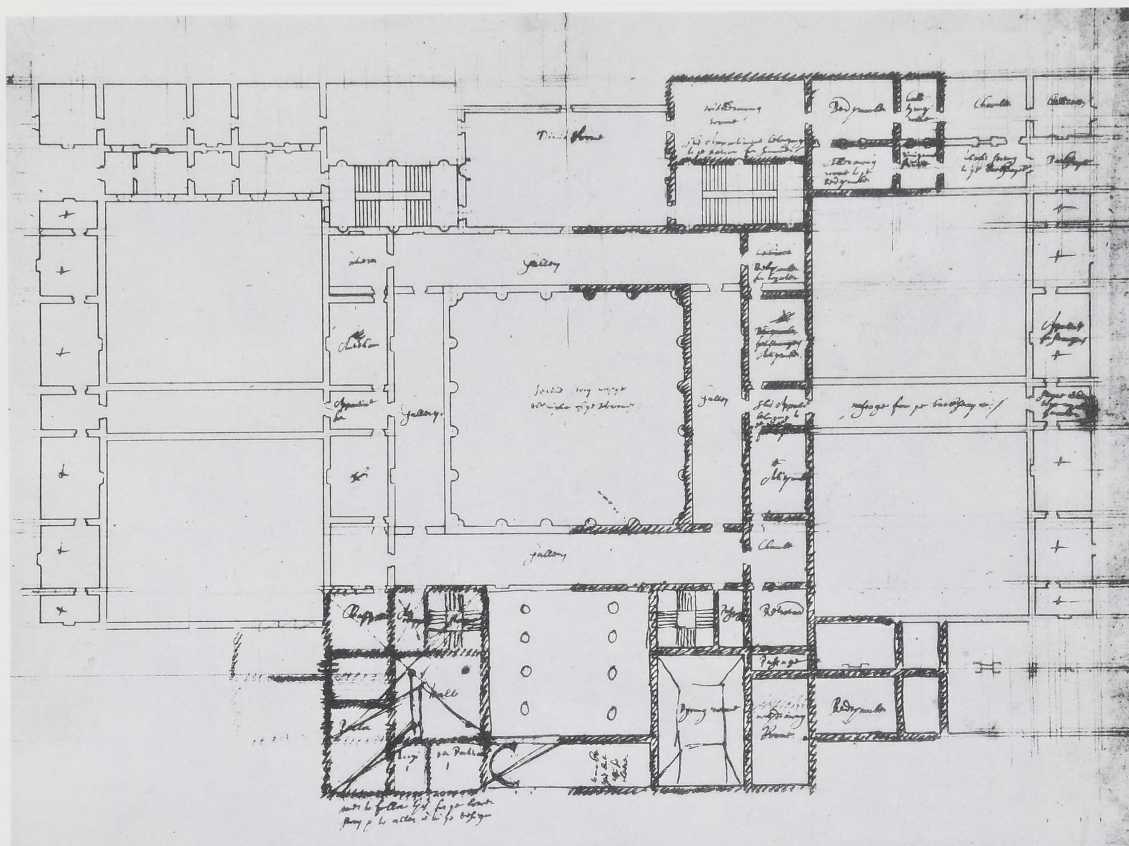


Fig. 196

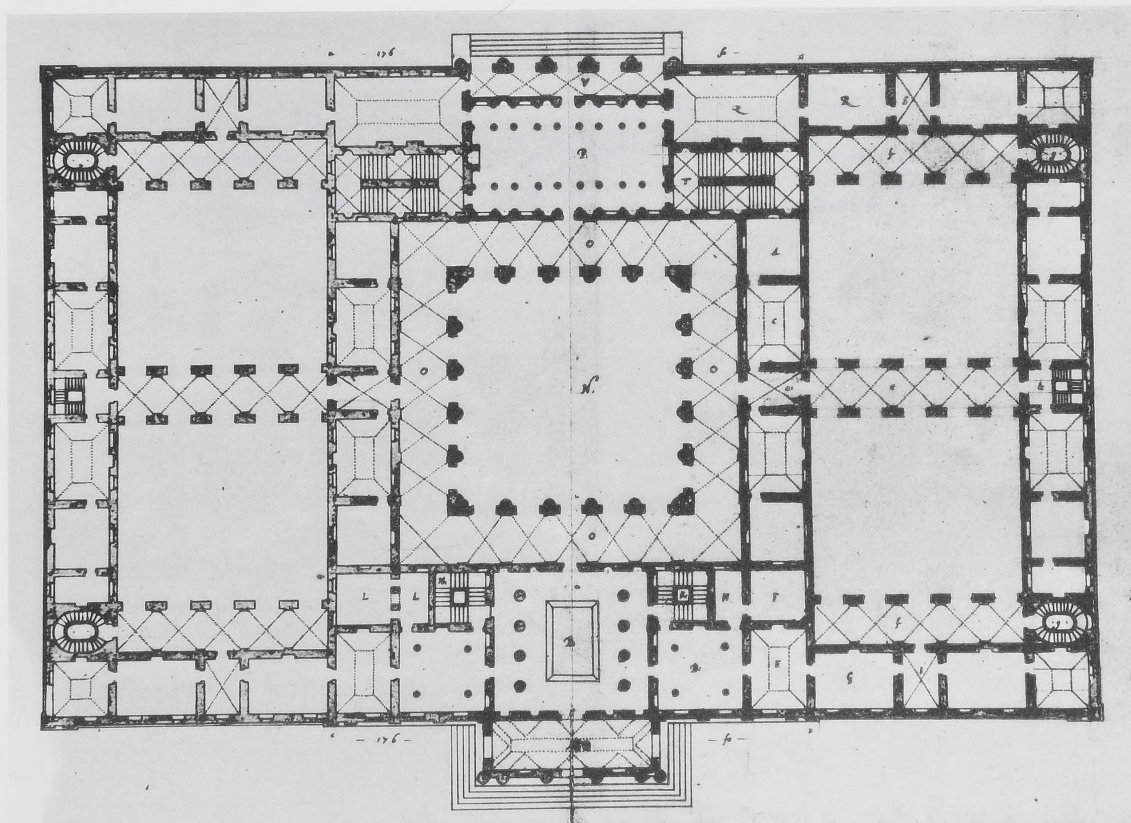


Fig. 197



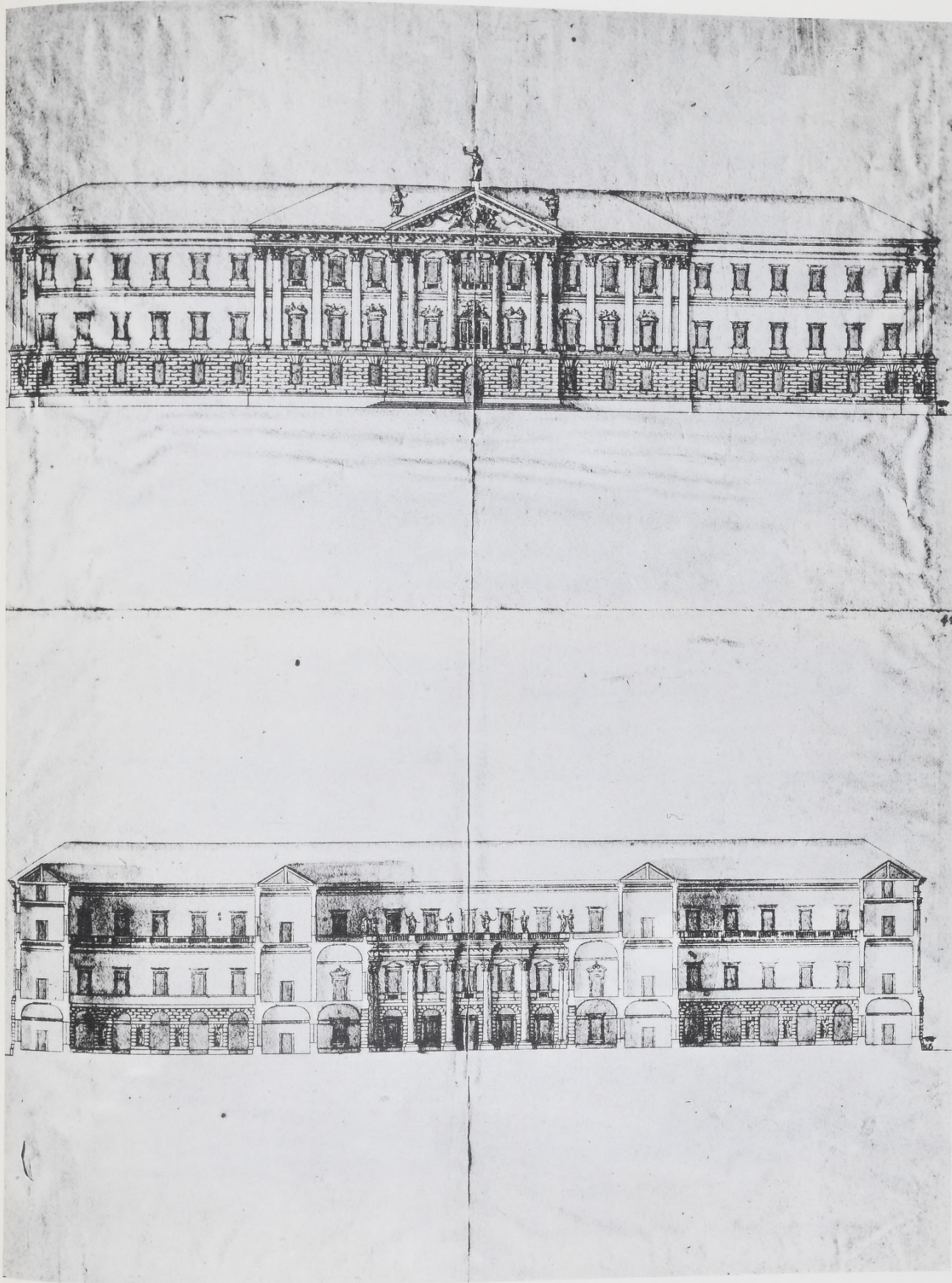


Fig. 198



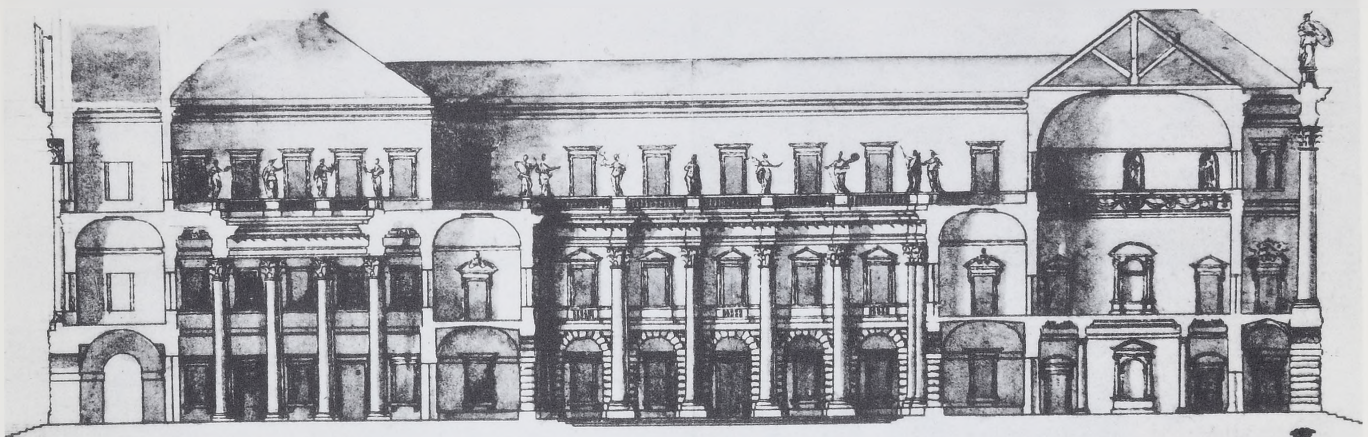


Fig. 199

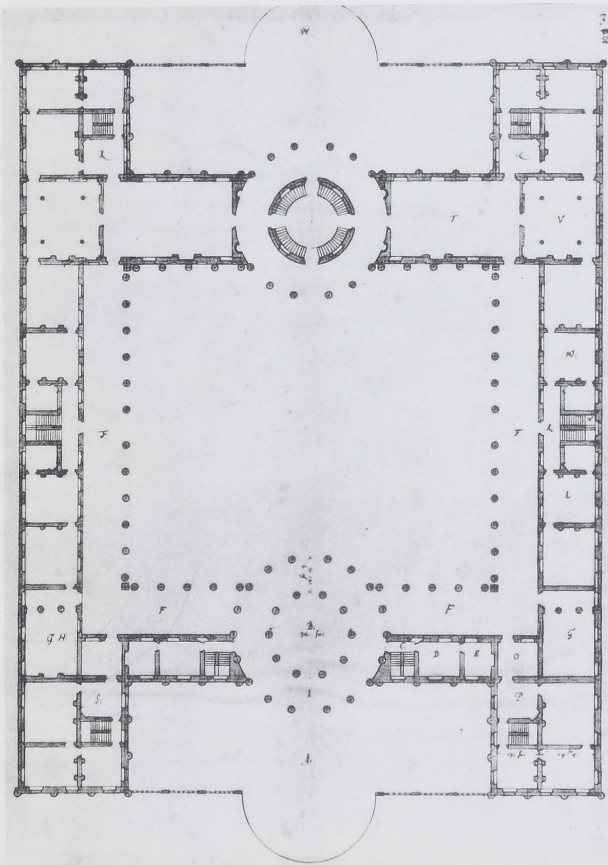


Fig. 200

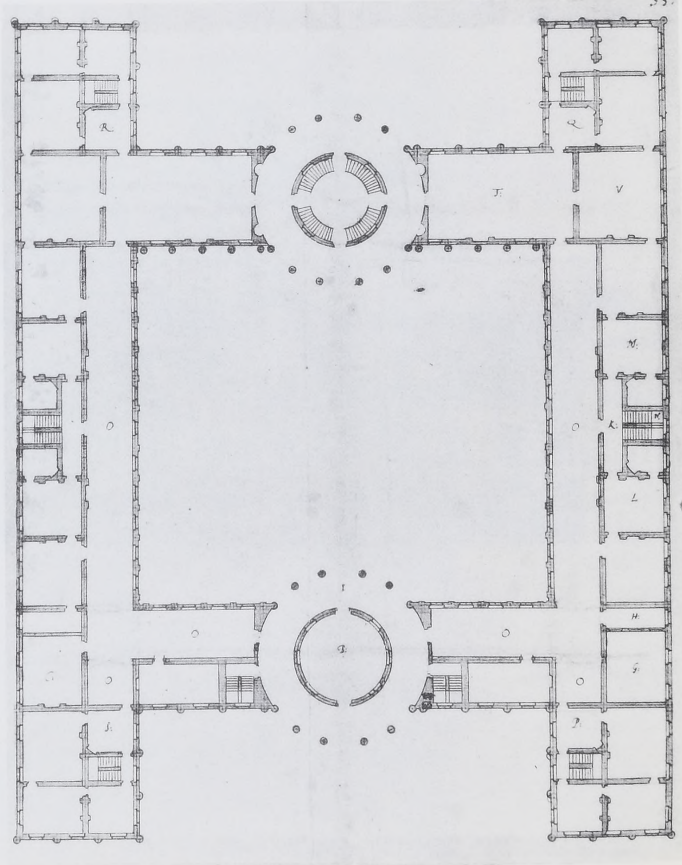


Fig. 201



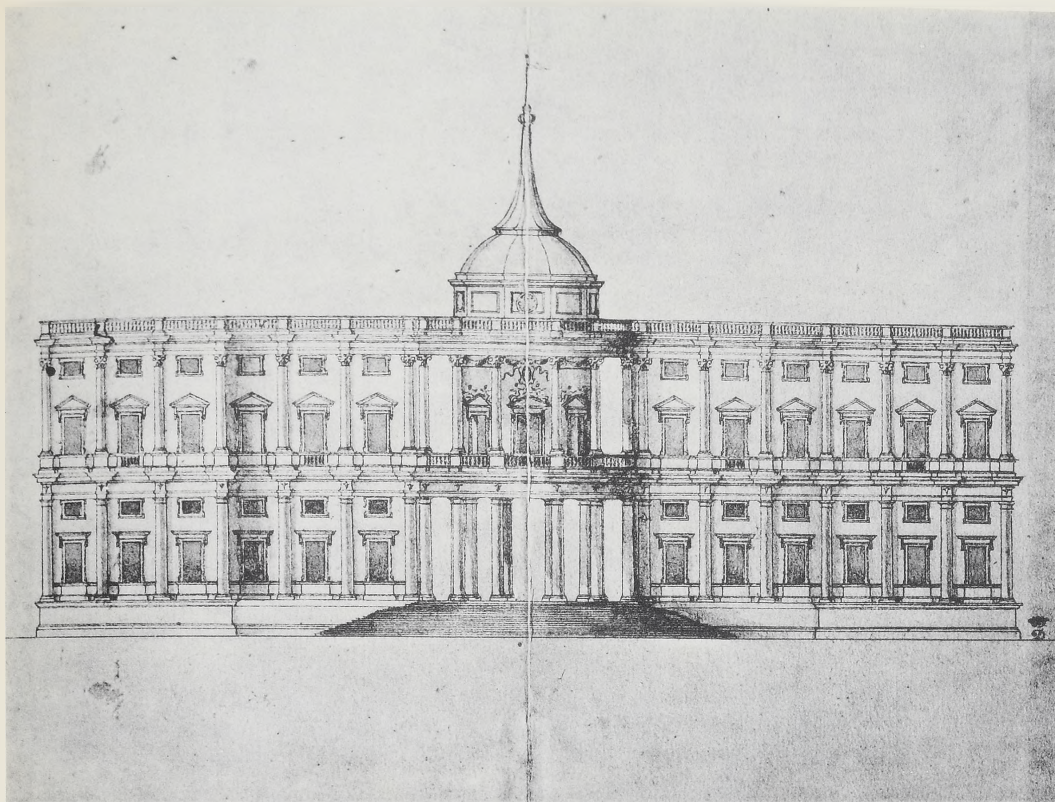


Fig. 202

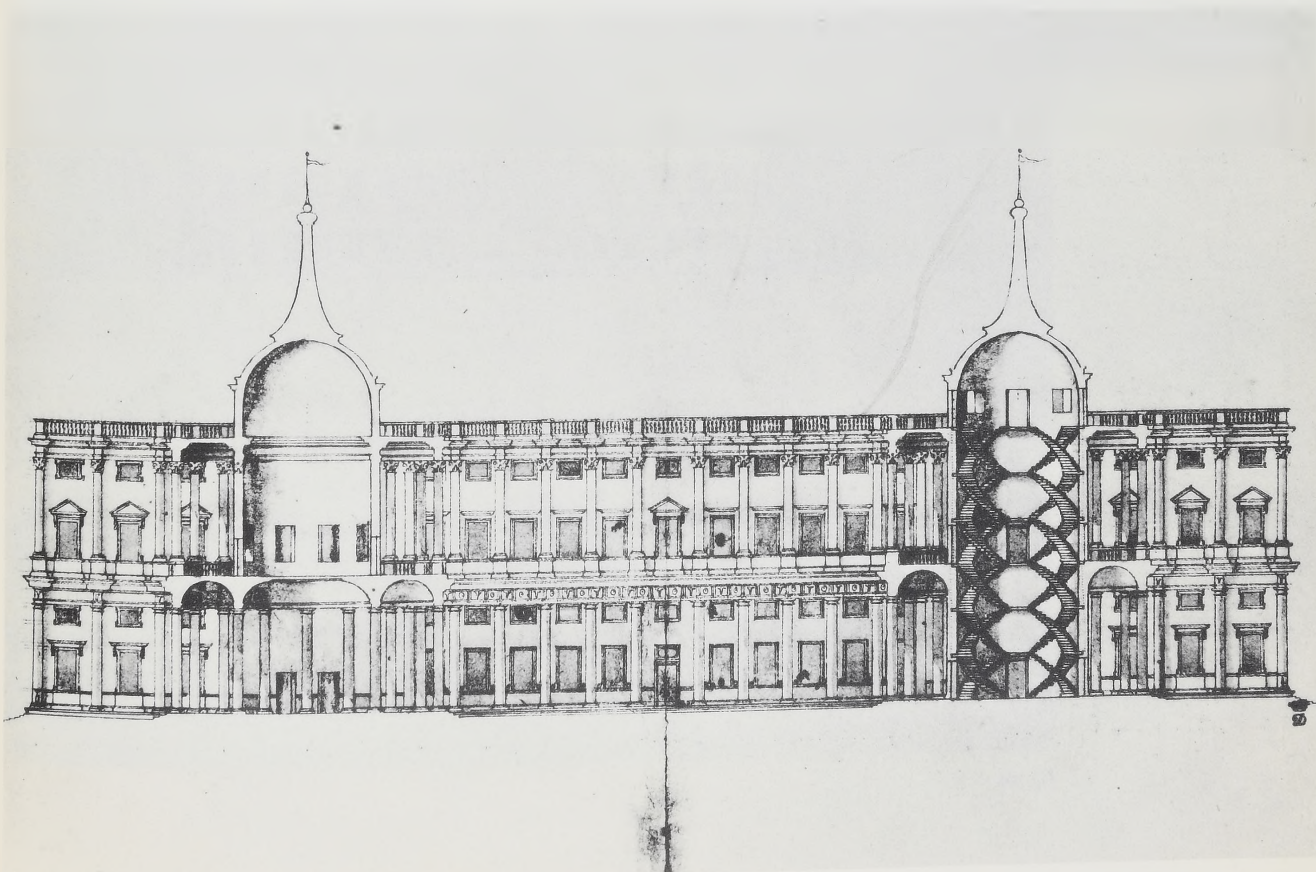


Fig. 203



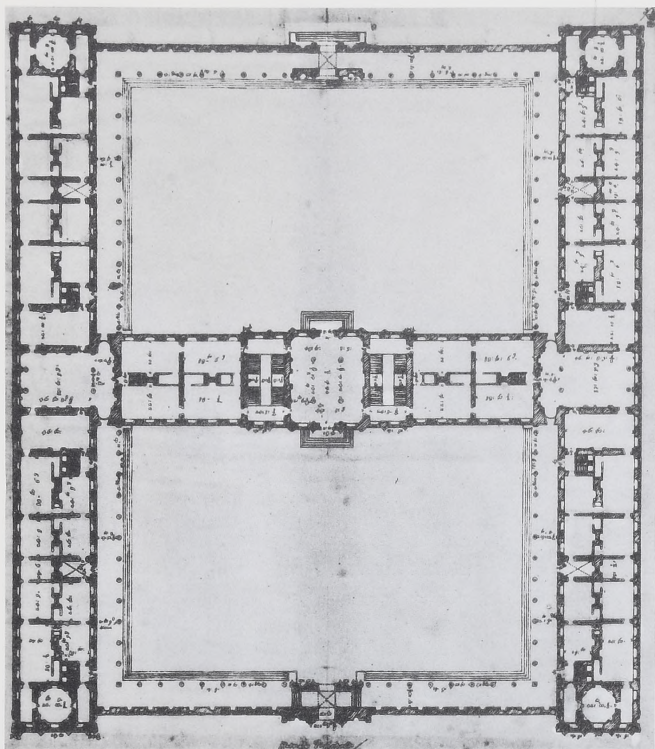


Fig. 204

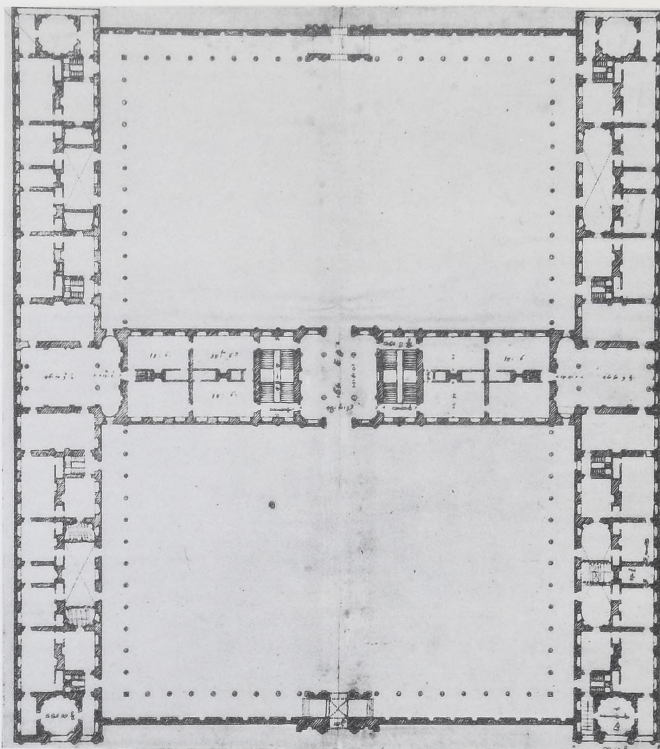


Fig. 205

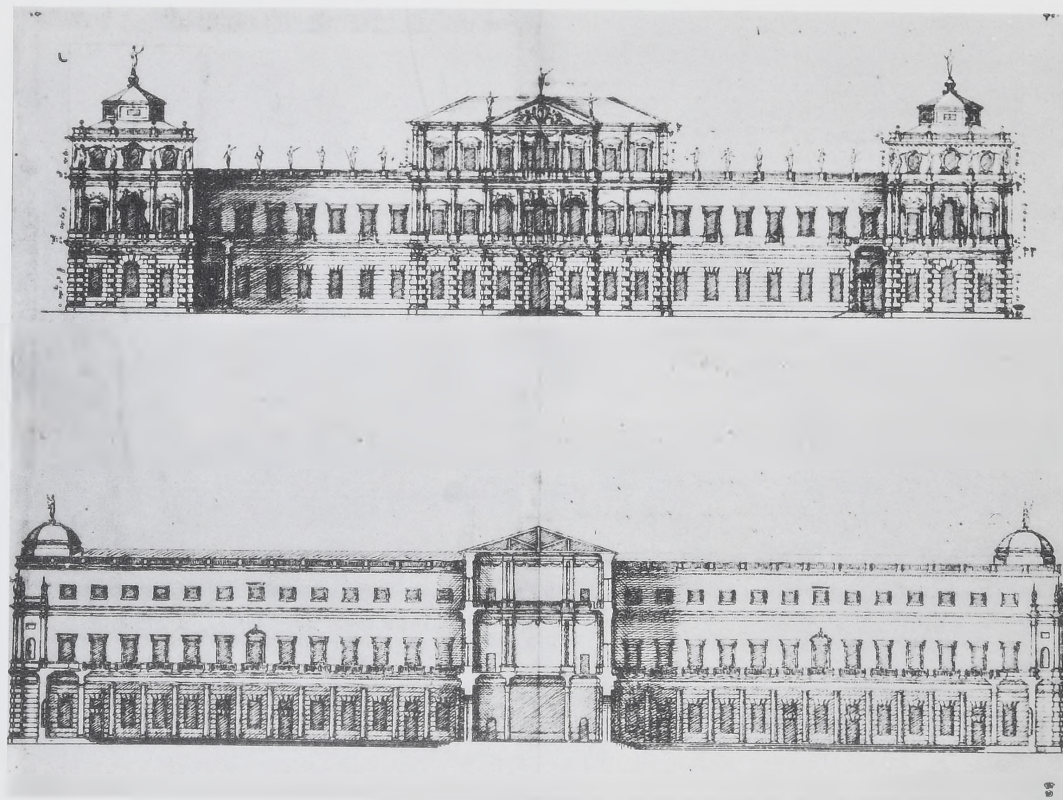


Fig. 206



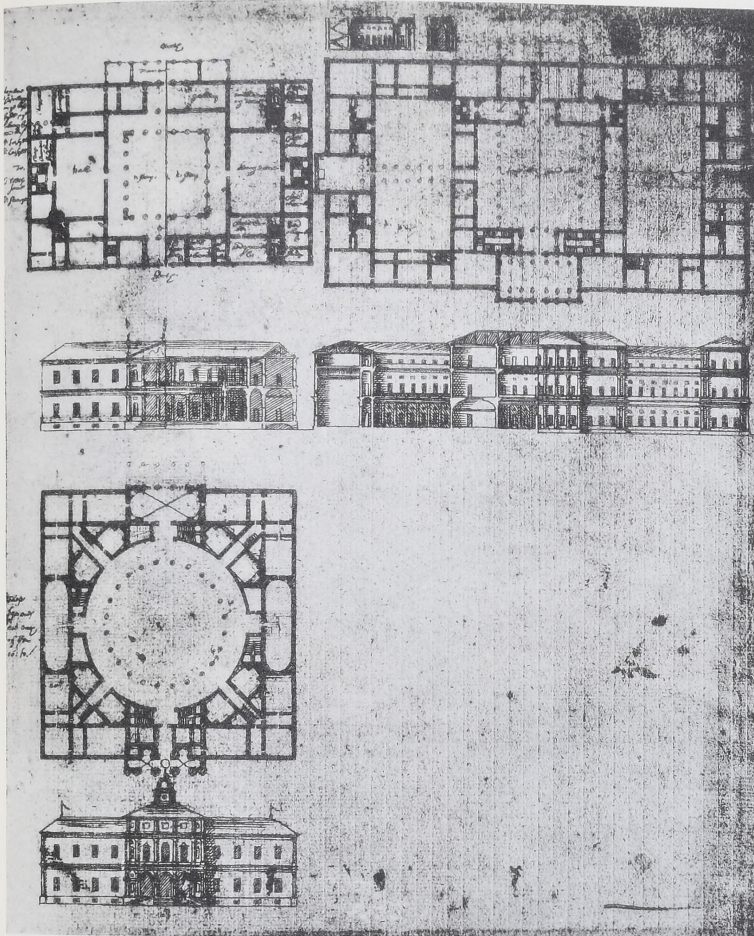


Fig. 207

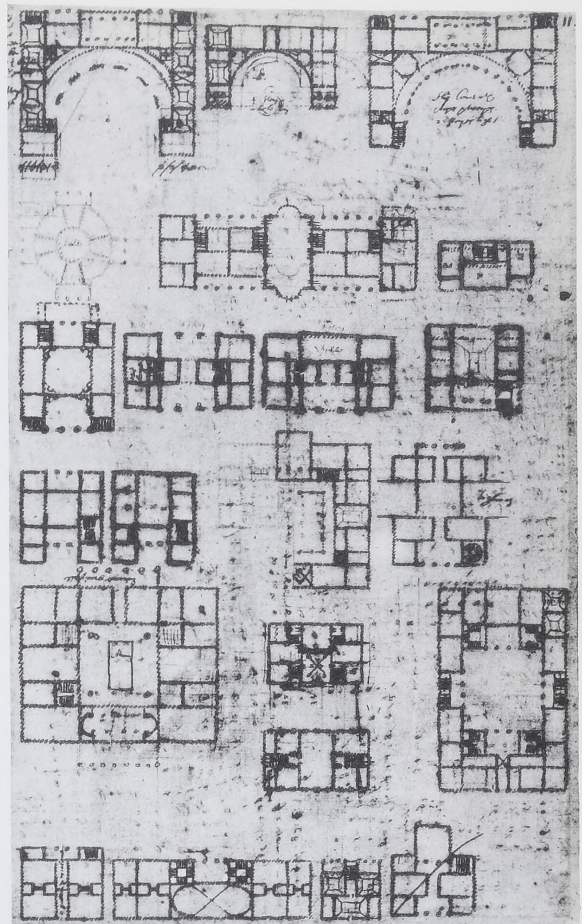


Fig. 208



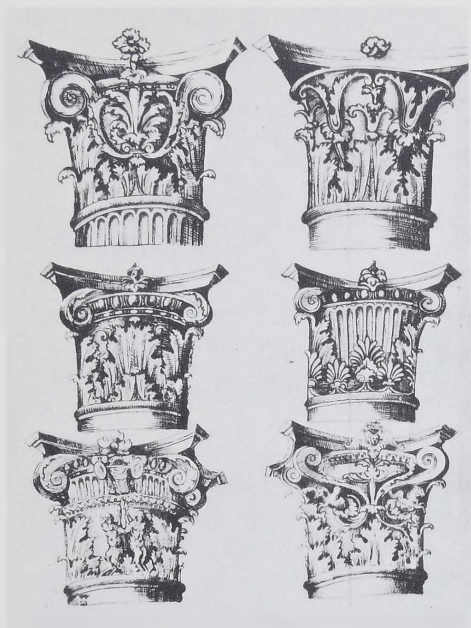


Fig. 209

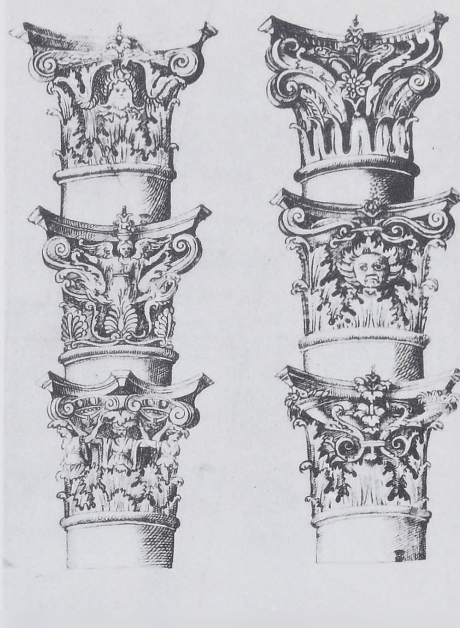


Fig. 210

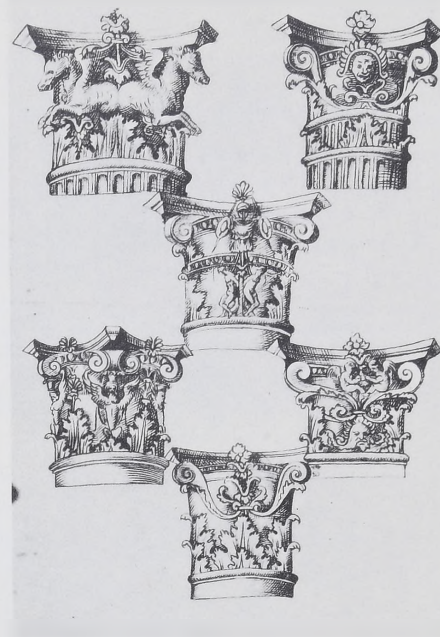


Fig. 211

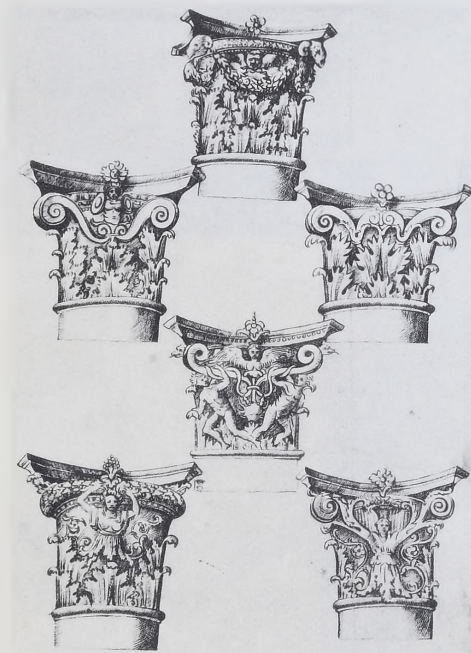


Fig. 212

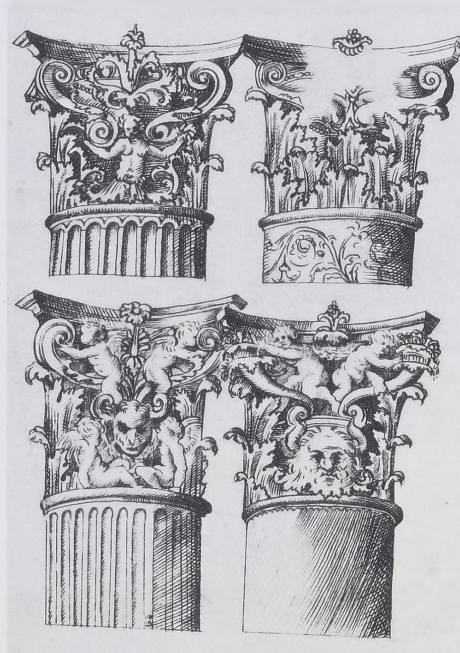


Fig. 213



Fig. 214



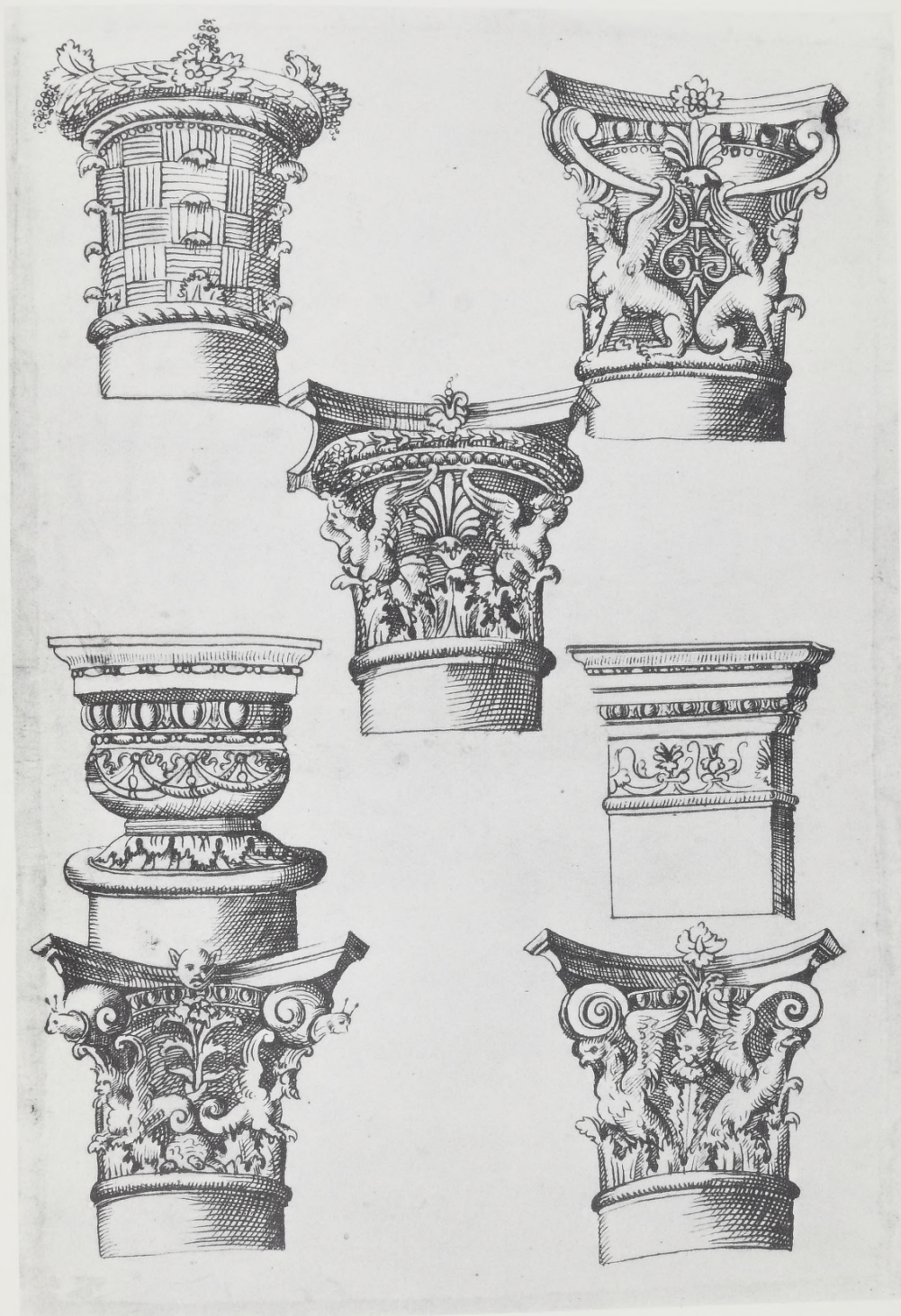


Fig. 215