



A Message from the President

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Email Communiqué
Society of King Charles the Martyr

American Region

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Decollation of S. Charles, King & Martyr

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Greetings from London in the name of the Royal Martyr—

As I write, Mrs Swatos and I are now in London for the observance of 30 January. If all goes well, we will attend the wreath laying ceremonies of the Royal Stuart Society at King Charles's statue at the head of Whitehall, followed by the SKCM/UK Devotions and Mass at the Banqueting Hall, Whitehall, thence in the afternoon to St. George's Windsor, where another wreath will be laid by the RRS atop the marker of St. Charles's tomb. Saturday the Royal Martyr Church Union will have a Solemn High Mass at the church of St. Mary le Strand, a marvelous gem of Renaissance architecture, followed by a pub luncheon for members and friends of the Union. We will keep you in our prayers and hope you will do the same for us at whatever observance you may attend. I have already heard good things about the SKCM-AR Annual Mass and Luncheon this past weekend, at which the Society particularly honored Mark A. Wuonola, Ph.D., Ben., OL for his 25 years of service to the Society as editor of publications, not least the faithful production of the *SKCM News*.



Accompanying this Communiqué is an article by Dr. Wuonola on the life and times of Inigo Jones, the architect of the Banqueting Hall and many other buildings of state in the seventeenth century. I hope you will find it of interest.



More on the SKCM-USA AM&L ... undeterred by the winter weather, 111 members and friends participated in the Society's 30th Annual Mass and Luncheon at All Saints' Ashmont (Boston) on 26 January. We give thanks for the Rector, The Rev'd Michael Godderz, SSC, the Select Preacher, The Rev'd John Alexander, SSC, OL and the Music Director, Andrew Sheranian, and the fine choir for singing Mozart's Spatzenmesse.

Our annual observance reminds us that we need to receive reports from the various local observances. Please send them to the Membership Secretary at Ameraca453@aol.com so that they may be forwarded to the *SKCM News* Editor for publication in the June *News* as well as retained on file. Thank you.

The first quarter of the calendar year is our usual time of greatest number of new members. We're already on a good path this year toward bringing in the usual number of 20 new members, but we can do better. Each of us can help the Society grow by personally recruiting new members, forming a chapter or other support group within our parish, and generally making the work of the Society more visible. Check our website and/or contact the Membership Secretary for further assistance in making this happen.

Finally, thanks are due to the many members – definitely a good majority – who have already paid their dues, supported the Annual Mass with a record level of contributions (\$3,140 from 54 donors), become Life Members, and generally helped finance the work of the Society. The Treasurer plans to send a reminder in early February to those who have not yet paid.

As always, please contact me at skcm_usa@verizon.net should you have any questions.

Fr. Bill Swatos, President

*S.K.C.M. (AMERICAN REGION) MEMBERSHIP [\$15 PER ANNUM, CURRENT AND FUTURE YEARS] AND INQUIRIES:
DAVID LEWIS, FAAO, TREASURER & MEMBERSHIP SECRETARY, AMERACA453@AOL.COM.
MEMBERSHIP INCLUDES SKCM NEWS (SEMIANNUAL) AND CHURCH & KING (ANNUAL).
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Inigo Jones (1573-1652)

by Mark A. Wuonola, Ph.D., *SKCM News* Editor
and American Representative *Emeritus*

Many of us do not know as much about Inigo Jones as we ought. He was intimately associated with both King James I and King Charles I, and it was reported after his death (21 June 1652) that he had died of grief consequent to the beheading of “his dread master.” The word “dread” did not then have the fearsome connotation that it carries today, but carried the feelings of love, honor, and respect; in fact, the word was often used of God Himself. Typical of those who associated themselves with the Stuart Court, Jones was a genius in his field and a man of genuine quality. It must have been particularly poignant to Jones that the Royal Martyrdom occurred in front (at the Northwest corner) of the Banqueting House, his most famous building.

The Editor remembers when he was on foot in London seeking to visit the Banqueting House for the first time: he walked by it three times, sure that he was in the correct area, but not recognizing it. Expecting a building that “looked its age,” he found the timeless quality of Jones’s architecture to convey the appearance, at street level, of a modern structure!



Above: The Queen’s House, Greenwich; The Banqueting House, Whitehall; Interior of the Banqueting Hall with its Rubens ceiling panels. *Below:* Inigo Jones by William Hogarth (1758) after van Dyck (1636).

Jones is best known for having introduced into England the fully-realized Renaissance style called Palladian, based on Andrea Palladio (Andrea di Pietro della Gondola, 1508-80) and on Roman antiquities (as described and codified by Vitruvius [Marcus Vitruvius Pollio, 1st C. B.C.] in *De Architectura*, c. 27 B.C., which he based on his own work and that of the Greek architect Hermogenes) which he had studied in Italy. He first visited Italy c. 1598-1603, funded by Roger Manners, 5th Earl of Rutland, and a decade later, 1613-4, in the company of Thomas Howard, the 2nd Earl of Arundel. He may also have been in Italy in 1606, the evidence being that Henry Wotton was ambassador at that time and Jones's copy of Palladio's works bears marginalia that refer to Wotton.

His two best-known structures, both of which are important tourist destinations yet today, are the Banqueting House, Whitehall (part of the vast Whitehall Palace complex, which was the largest Royal Palace in all Europe), and the Queen's House, Greenwich, his first major commission. The former was built 1619-22, during the reign of King James VI & I. The building basically contains a single room, up one flight from ground level, the Banqueting Hall itself, designed in the shape of two perfect cubes set side-by-side. So perfectionistic was Jones that the Hall's design is not disrupted by stairs: The stair-tower was an external structure (and still is) and it is through a window of that stair tower that the Royal Martyr stepped onto the scaffold where he was beheaded, contrary to many artists' renditions of that horrible scene. A new stair tower was built in the XVIII Century to replace the original, dilapidated, wooden one. It is from notes on a rough sketch, made at the time of the demolition of the original stair tower, found in the British Library that the question of which window King Charles used to gain access to the scaffold was answered definitively. None of the windows of the Banqueting House itself was modified in any way to provide access to the scaffold.

On a ledge above the entrance to the present stair tower is a leaden bust of King Charles I, one of two such found in a salvage-yard by Mr. Hope-Nicholson, the long-time Editor of *Church and King*, and given by the Society of King Charles the Martyr. (The other was gifted to Saint Margaret's, Westminster.) The bust stands as close as possible to, and just beneath, the actual *locus* of King Charles's beheading.

In addition to the building itself, the great treasure of the Banqueting House is the Hall's nine-panel ceiling painting by Peter Paul Rubens, commissioned by King Charles I and set in place in 1635. The central panel, *The Apotheosis of James I*, is surrounded by eight others, alternately elliptical and rectangular, depicting allegorically the union of the Scots and English kingdoms.

Work on the Queen's House, Greenwich, was begun in 1616 and suspended three years later upon the death of Anne of Denmark, King James's queen, for whom it was being built. It was completed 1630-5 for Queen Henriette Marie. It contains an Italianate Roman Catholic chapel, designed by Jones. We know that King Charles's queen, daughter of King Henri IV of France and his second wife, Marie de Medicis, was Roman Catholic, but it is less well known that Anne of Denmark, originally chosen as queen for King James because she was a 'safe' protestant (Lutheran), quietly converted to Roman Catholicism during her

reign. These two women, his mother and his wife, were undoubtedly responsible for King Charles's moderate stance toward Roman Catholicism.

Jones is known for designing settings for about twenty-five court masques by Ben Jonson (1573?-1637) and others, as well as a pastoral and two plays. Two stage innovations introduced by Jones are taken for granted today, the proscenium arch and movable scenery. Jonson and Jones quarreled, as artistic collaborators are known to do; Jonson satirized Jones as "In-and-In Medley" and in "A Tale of a Tub."

After serving King Christian IV of Denmark, Jones was in 1610 appointed Surveyor of the Works to heir-apparent Henry Prince of Wales, but Henry died in 1612. In 1615, Jones was made Royal Surveyor in succession to Simon Basil. He designed many works in addition to those mentioned above, and oversaw the construction of many. Some survive only as designs, while a number were destroyed by fire or demolished over the years. Notably, a classical façade to Old Saint Paul's Cathedral was destroyed in the Great Fire of London during the reign of King Charles II. Jones's works are too numerous to list here, but we may mention Wilton House (1636-40), the gateway at Oatlands Palace (1617; for Anne of Denmark, whose favorite "get-away" Oatlands was; now at Chiswick House), and the Queen's Chapel, Saint James's Palace (1623-7; for Henriette Marie).

In addition to the above, he designed a bridge in Llanrwst, North Wales, named "Pont Fawr," known locally as "Pont Inigo Jones." He worked on the layout schemes of Covent Garden piazza and Lincoln's Inn Fields. Of the latter, No. 59/60 Lincoln's Inn Fields survives, and at Covent Garden, while the entire layout remains, only Saint Paul's Church (1631-7) still stands.

After King Charles I's beheading, Inigo Jones must have looked back to those halcyon days, when as Royal Surveyor he was designing and realizing important royal commissions right and left, as though they had been only a dream. On 21 June, let us pray for the soul of Inigo Jones, loyal and inspired servant of his "Dread Master," our and our Society's Patron Saint.

A footnote, courtesy of Dr. Suzanne Bowles: Viscount Linley, the Queen's nephew (son of Princess Margaret) named his son after Inigo Jones. His full name is the Hon. Charles Patrick Inigo Armstrong-Jones.