(especially Joan Thirsk's *Economic Policy and Projects, the Development of a Consumer Society in Early Modern England*, Oxford, 1975) describing the inter-relationship of changing consumer tastes, domestic manufactures, and overseas trade. When *Trade, Plunder and Settlement* goes to a second edition, which we have sound reason to anticipate, one hopes that these small blemishes will be removed. In the meantime, we can rely on Andrews for the most comprehensive survey of the subject yet available.

ROBERT TITTLER, *Concordia University*

John Orrell. *The Theatres of Inigo Jones and John Webb*, Cambridge and New York: Cambridge University Press, 1985. Pp. xiii, 218, Illus.

With a brilliant series of articles and with the publication of *The Quest for Shakespeare's Globe* (Cambridge University Press, 1983) John Orrell established his eminence among scholars of Elizabethan theatre history. The publication of *The Theatres of Inigo Jones and John Webb* can only enhance his stature. Although a number of volumes now familiar to theatre historians have been published since 1973, the four hundredth anniversary of Jones' birth, the present book is the first to bring together from various sources those drawings by Jones and Webb primarily intended for the scenic drama – as distinct from the masque – from 1605-1665. And as Orrell writes, those drawings "form by far the richest vein of evidence about English playhouses of the seventeenth century, a period from which only the sparsest graphic documents have survived to illustrate the development of the stage" (xi). Such a vein of evidence requires the most meticulous care to explicate, and Orrell's generous treatment and attention to detail delight as they enlighten.

In the Introduction Orrell provides a brief general biography of Jones with specific attention being paid to those aspects of his work which form the later chapters of the book. Described too, and particularly useful, is Webb's association with Jones beginning in 1628 and continuing until Jones' death in 1652. It is to Webb that we owe the survival of a number of Jones' plans, be they originals or copies by Webb. And, through whatever circumstances, it was into Webb's hands that Jones' books and drawings passed after his death. Not only did Webb preserve the collection intact during his lifetime, but he also did some arranging of the drawings, especially plans, sections, and scenes designed for the production of plays.

Nine theatres, some newly identified, are treated chronologically in the book, and a separate chapter is devoted to each. The first is the theatre at Christ Church, Oxford, erected in 1605 for a series of academic plays attended by King James. Orrell is the first to identify correctly this theatre which is miscatalogued in the British Library as "some theatre, probably in Germany." In fact, the drawing has nothing to do with Germany at all. The drawing shows a theatre probably designed by Simon Basil, then Comptroller of the King's Works, and there were scenes by Jones which do not survive. Orrell presents all the known documentary evidence and arrives at a system of *periaktoi* such as Jones could have used for changing the scene three times during a single play. Although Orrell was not the

first to identify the drawings of the Cockpit in Drury Lane and although an absolute link establishing the identification has not been found, he brings such a mass of evidence to bear that no alternative seems possible. Especially intriguing and noteworthy is the argument that drawings by Webb which have formerly been associated with the Rutland House performance of the *Siege of Rhodes* are actually designs for the Drury Lane theatre. Newly identified, too, is Webb's plan for the auditorium and stage in the Paved Court at Somerset House for the performance of *The Shepherd's Paradise*, with changeable scenery by Jones. Apparently this division of tasks, and probably division of primary interests, characterized the theatrical association of Jones and Webb.

In a quite similar fashion, the two men collaborated on the production of *Florimene* at Whitehall. An almost complete set of scenes by Jones is extant, and Webb provides a plan of the theatre and a section of the stage. This theatre, which Orrell calls "the most fully developed of all the temporary Court theatres intended for the drama" (128), also "set the form . . . for John Webb's final refitting of the room as a permanent theatre in 1665 . . ." (131).

Two theatres, the Cockpit-in-Court and the Masquing House at Whitehall, lie outside the emphasis on the scenic drama. But any book on Jones' theatre drawings must consider the Cockpit. Certainly the major conversion from cockpit to theatre in 1629–30 was Jones' work, but the drawings are in Webb's hand; Orrell persuasively argues that the drawings record the later alterations in 1660 and explores the implications of that conclusion. The Masquing House at Whitehall is years removed from the Cockpit in its purpose, concept, and execution, yet it is only seven years removed in time. Although specifically designed for masque production, not for scenic drama, the Masquing House records Jones' last thought on the most serviceable and spectacular type of scenery. But again it is Webb's hand, in his plan and section of the *Salmacida Spolia* stage, preserving the master's scheme. Gone are the *periaktoi* at Christ Church, the fixed wings at the Paved Court, the angled wings for *Florimene* at Whitehall, and in their place are the highly technical workings of a fully scenic stage conceived by Jones and memorialized by Webb.

The Masquing House was Jones' last theatre, and Orrell devotes two remaining chapters to theatres by Webb. The first of these is apparently a study of theatre based on Palladio's Teatro Olimpico, but it is evidently only a study and not a theatre that was ever erected. Nonetheless, Orrell establishes the provenance of the drawings and provides an analysis of the scheme. In 1665 Webb again converted the hall at Whitehall into a theatre, as he had done earlier for *Florimene*. Judging from the stage plan and section, the two frontispieces, and the Serlian scenes which have come down to us, Webb makes no advance on the scheme for *Florimene* or, more particularly, for *Salmacida Spolia*.

A review of this length cannot begin to describe the wealth of information or the treatment in detail that the book affords. Orrell provides histories for the several buildings, work orders, contemporary comment, all that is known about each of the theatres, and then provides a full analysis of the drawings. With its emphasis on the Jones/Webb contributions to the scenic drama, the book explores a neglected aspect of theatre history. For the time, at least, *The Theatres of Inigo Jones and John Webb* is the definitive treatment of the subject.