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Sara J. Wolfson review of Erin Griffey, *On Display Henrietta Maria and the Materials of Magnificence at the Stuart Court* (Yale: Yale University Press, 2016) in *The Art Newspaper*, Vol. XXVI, No. 285 (December, 2016)

Erin Griffey's *On Display: Henrietta Maria and the Materials of Magnificence at the Stuart Court* makes an important contribution to the wider study of early modern visual and material culture; the concept of magnificence; and the place of queens consort within these debates. As the author asserts from the offset, a monarch was 'always on display, quite literally omnipresent throughout the court' (p. 1). While recognising that a monarch's power and magnificence were communicated through their performative role in court ceremonial, as well as within the decoration of their palaces, artwork and the luxury goods that they owned, Griffey demonstrates how queens consort faced similar concerns over how their own magnificence and influence were displayed. In this richly illustrated and in-depth study based on archival evidence found mainly in England and France, Griffey investigates the story of Queen Henrietta Maria's life from her marriage to the aftermath of her death at Colombes.

Readers familiar with Griffey's earlier work will recognise that this book is indicative of the author's position as a proponent of the 'cultural' and 'spatial turn' in early modern studies. The book as a whole follows a chronological order to consider the spaces inhabited by the queen, as well as her display and representation across the period. Griffey raises significant questions about the predominant focus on 'ceremonial protocol and palace topography' within studies of space in Stuart historiography (p. 21). While agreeing that visual access to the king or queen was politically determined by hierarchical status, favour and diplomacy, Griffey demonstrates how the furnishings of rooms followed a similar degree of suitability based on audience. Understanding how the decoration of the queen's palaces responded to courtly conventions of magnificence, at the same as providing helpful indications of Henrietta Maria's broader concerns, helps to widen discussion of the politics of spatial dynamics in new and innovative ways. Consequently, Griffey's work responds to Malcolm Smuts's analysis of magnificence at the Stuart court, as well as Caroline Hibbard's investigation of the queen's role as a patron and the collaborative nature of royal patronage. Griffey's meticulous charting of household accounts and inventories offers a fuller investigation of the queen's 'directorial' influence and independence over her palaces and rooms; the commission and selection of artwork; and payment to artisans, artists, household officers and servants.

Chapters examine Henrietta Maria's transition from princess to queen consort; her inheritance of Somerset House and modifications to its interior furnishing; the movement of goods between palaces; and the impact of motherhood, exile and Restoration on expenditure and representation. Throughout her study, Griffey keeps concepts of confessionalism, gender and magnificence to the fore. *On Display* introduces readers to less known artifacts belonging to the queen, such as a surviving basin and ewer telling the story of the punishment of Scylla for betraying her father and country (pp. 46-47). Griffey's dating of these goods to Henrietta Maria's trousseau of 1625 provides a powerful visual insight into the ecclesiastical concerns behind the Stuart-Bourbon marriage alliance, namely the protection of the queen's religion and promotion of Catholicism within Protestant England. Similarly, interesting observations are made over the extent to which motherhood reinforced Henrietta Maria's increased visibility through

portraiture and etchings that emphasised her authority as queen consort and mother to the Stuart dynasty. Griffey argues that Henrietta Maria's growing confidence, influence and piety were forcibly expressed through portrayals of the queen by Van Dyck in 1632 and 1636 with a crown or as St Catherine of Alexandria in 1639, whose identification with this martyr was based on their 'royal status' and 'propensity for conversions' (p. 151). The extent to which the construction of the queen's image served a political role is perhaps most forcibly made in Griffey's discussion of the visual persona and image of Henrietta Maria as the 'living martyr' in comparison to Charles I's representation on his death.

The book contains useful indexes of the inventories under discussion, but there are obvious gaps in the history of Henrietta Maria's life in terms of material goods and representation that these sources cannot fulfill. While the book sets out to explore the palaces inhabited by the queen during her lifetime, Henrietta Maria's residency in Holland and at the royalist court in Oxford are absent from this analysis. Undoubtedly, this may be on account of the impact of the civil wars on court records and institutional documentation. Nonetheless, *On Display* raises awareness amongst scholars studying Henrietta Maria of the value of using material goods and representation to understand the diplomatic context, constraints and opportunities that this queen worked within to fashion her identity. Henrietta Maria's continued importance in the display of magnificence within Charles II's palaces through her image and material goods provides a strong testimony to this queen's legacy in supporting her son's restoration, as well as Stuart dynastic relations with Bourbon France.