

Fig. 1.1 *Greenwich Palace*, c. 1615, oil on canvas, 43 x 77 cm. Greenwich, National Maritime Museum

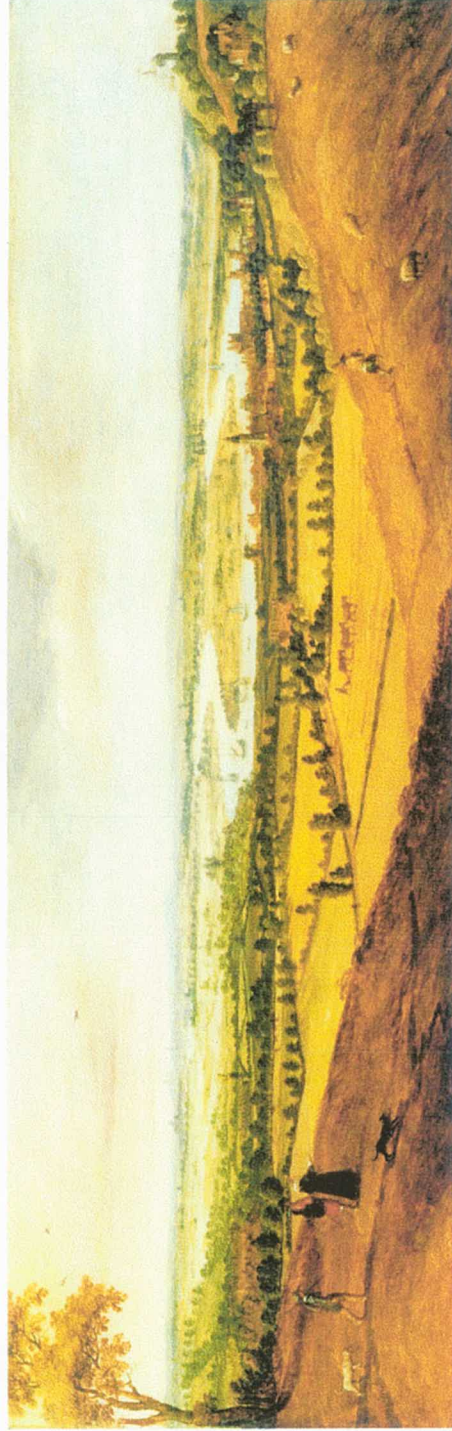


Fig. 1.2 *Prospect of London and the Thames from above Greenwich*, c. 1620-30, oil on panel, 29.4 x 92.25 cm. London, Museum of London



Fig. 1.3 Adriaen van Stalbeem and Jan van Belcamp, *View of Greenwich*, c. 1632, oil on canvas, 83.5 x 107 cm. London, The Royal Collection



Fig. 1.4 *Richmond Palace*, c. 1620, oil on canvas, 152 x 304.2 cm. Cambridge, Fitzwilliam Museum



Fig. 1.5 *Nonsuch Palace*, c. 1820, oil on canvas, 152 x 304.3 cm. Cambridge, Fitzwilliam Museum

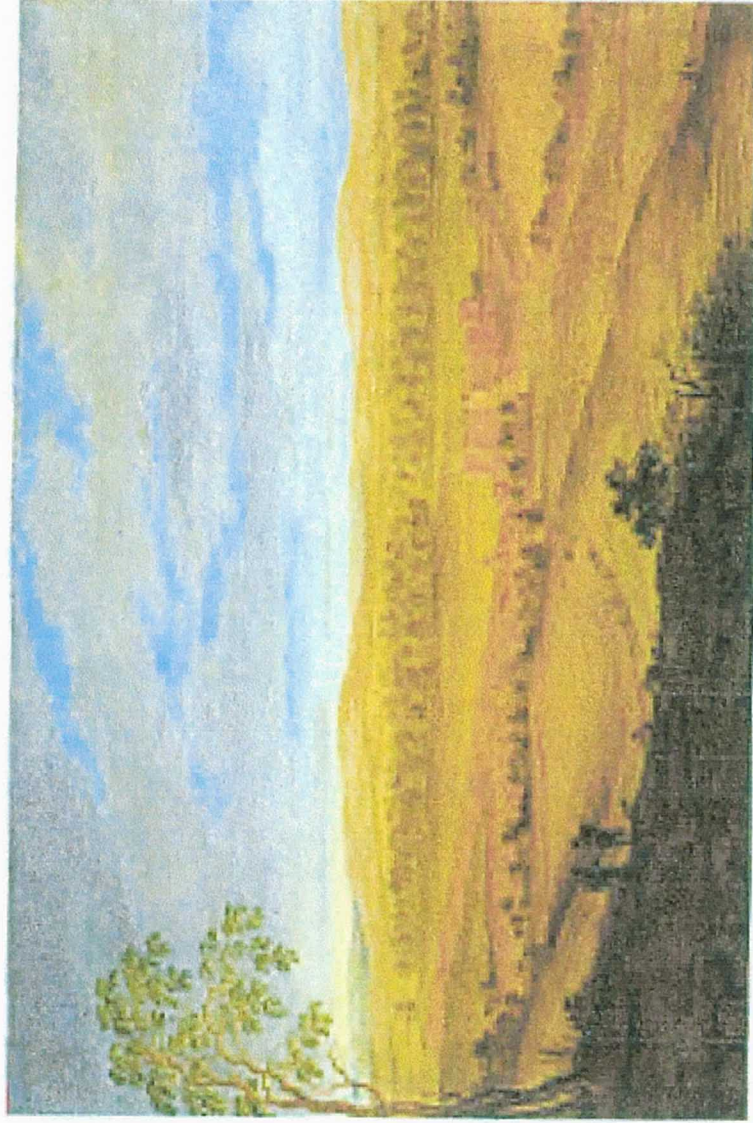


Fig. 1.6 Alexander Kierincx, *Falkland Palace*, c. 1639-40, oil on panel, 45.7 x 65.4 cm. Edinburgh, Scottish National Portrait Gallery

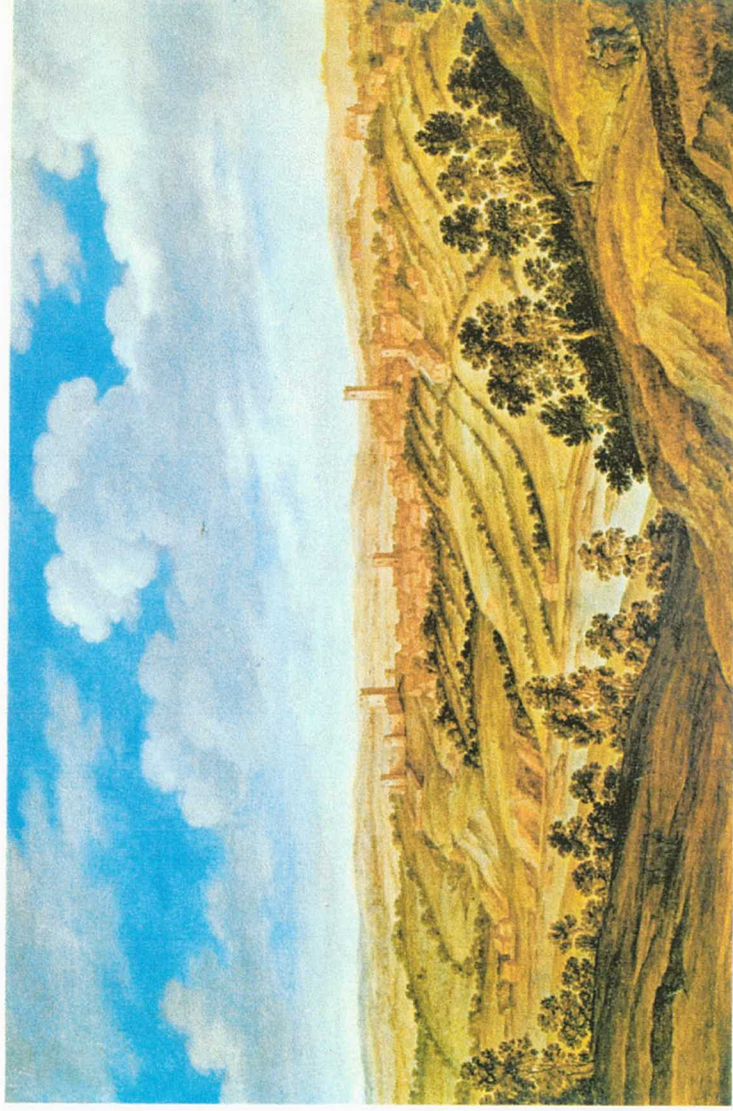


Fig. 1.7 Alexander Kierincx, *Richmond Castle*, c. 1639-40, oil on panel, 45.7 x 65.4 cm. Yale, Yale Center for British Art



Fig. 1.8 Vincenzo Volpe, *A Plott for the Making of the Haven of Dover*, 1532, watercolor, 53.2 x 136.7 cm. British Library, Cotton MS. Augustus I.i.19.

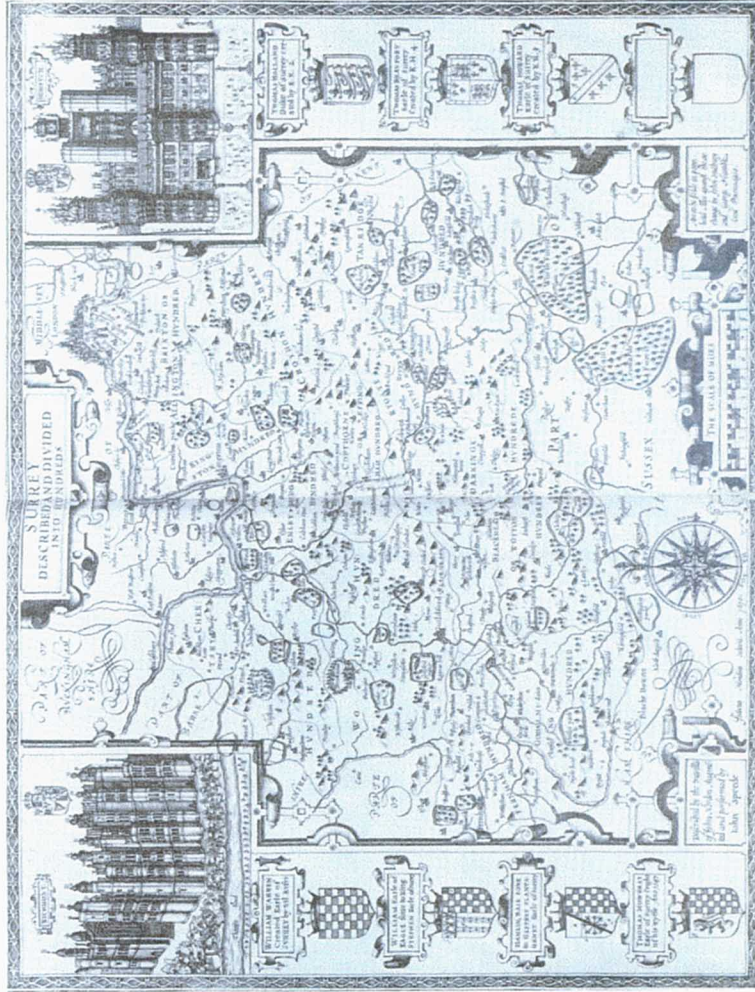


Fig. 1.9

John Speed, "Surrey Described and Divided into Hundreds," *The theatre of the empire of Great Britaine: presenting an exact geography of the kingdomes of England, Scotland, Ireland, and the isles adioyning: with the shires, hundreds, cities and shire-townes, within ye kingdome of England*, 1611, fol. 27.

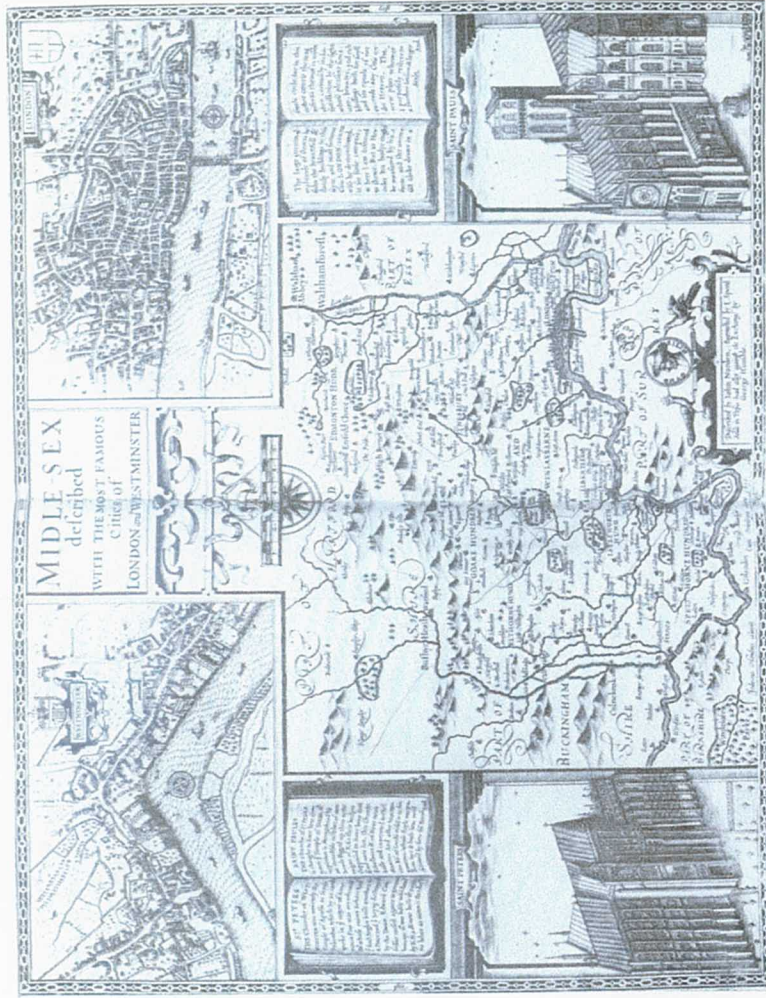


Fig. 1.10

John Speed, "Middles Sex described with the most famous Cities of London and Westminster," *The theatre of the empire of Great Britaine: presenting an exact geography of the kingdomes of England, Scotland, Ireland, and the isles adioyning: with the shires, hundreds, cities and shire-townes, within ye kingdome of England*, 1611, fol. 29.



Fig. 1.11

John Speed, "The Kingdom of Great Britain & Ireland," *The theatre of the empire of Great Britaine: presenting an exact geography of the kingdomes of England, Scotland, Ireland, and the iles adioyning: with the shires, hundreds, cities and shire-townes, within ye kingdome of England, 1611, fol. 1.*



Fig. 1.12

Inset of London in John Speed, "The Kingdom of Great Britain & Ireland," *The theatre of the empire of Great Britaine: presenting an exact geography of the kingdomes of England, Scotland, Ireland, and the iles adioyning: with the shires, hundreds, cities and shire-townes, within ye kingdome of England*, 1611, fol. 1.

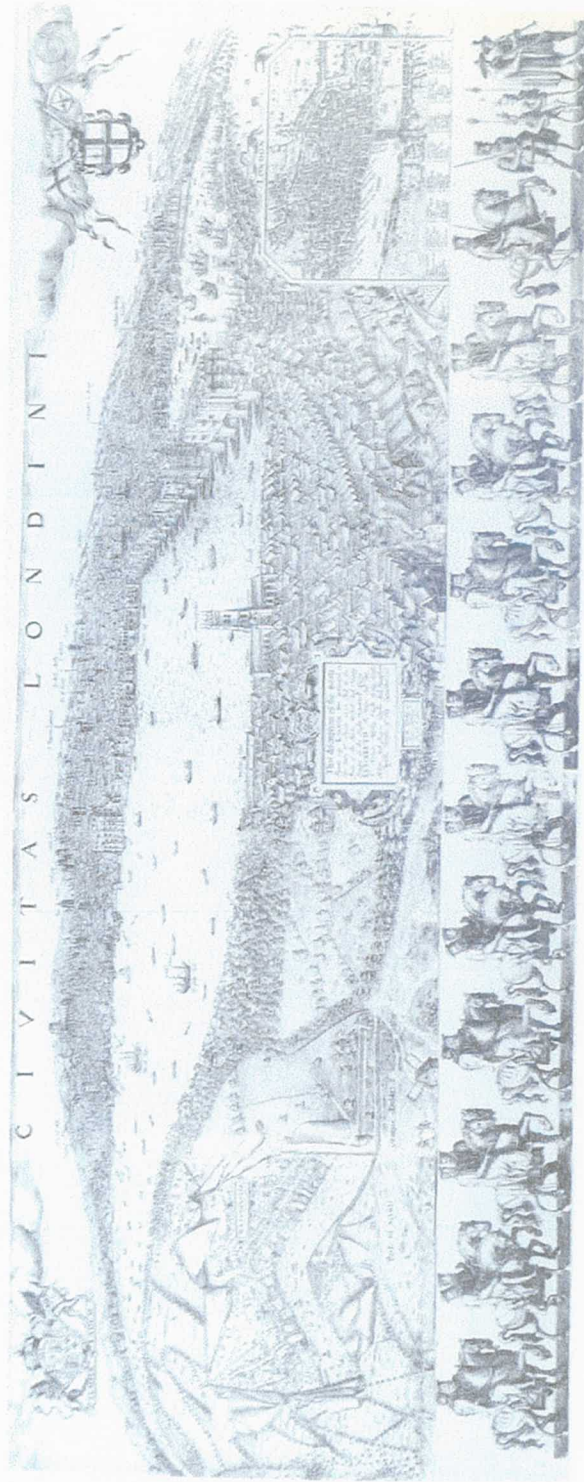


Fig. 1.13 John Norden, *Civitas Londini*, 1600, 36.8 x 125.1 cm. Stockholm, Nationalmuseum, De la Gardie Collection

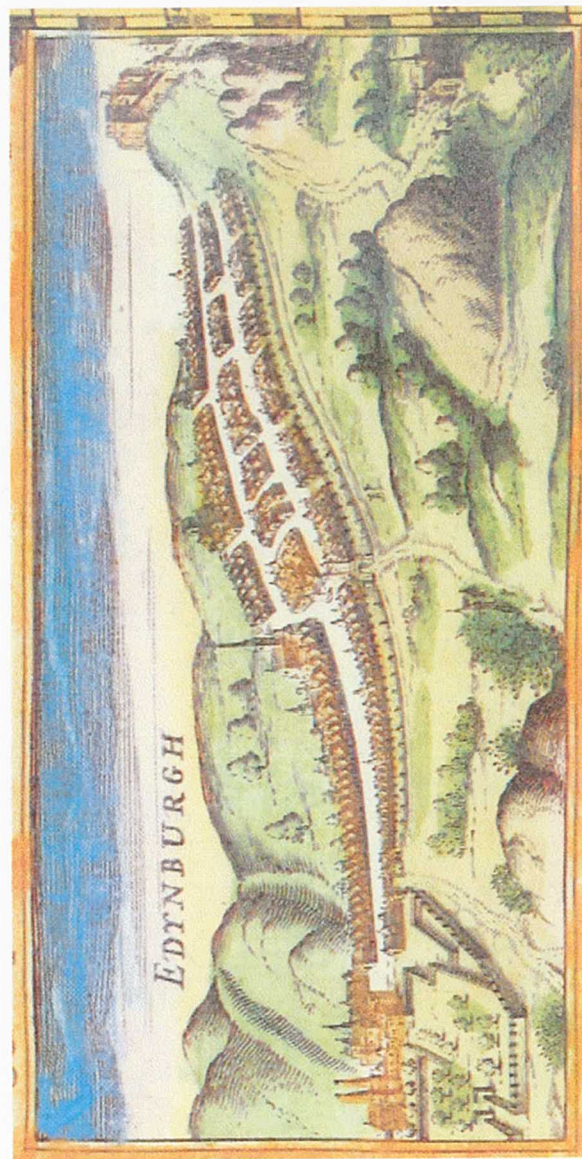


Fig. 1.14 Inset of Edinburgh in John Speed, "The Kingdom of Great Britain & Ireland," *The theatre of the empire of Great Britaine: presenting an exact geography of the kingdomes of England, Scotland, Ireland, and the iles adioyning: with the shires, hundreds, cities and shire-townes, within ye kingdome of England*, 1611, fol. 1.

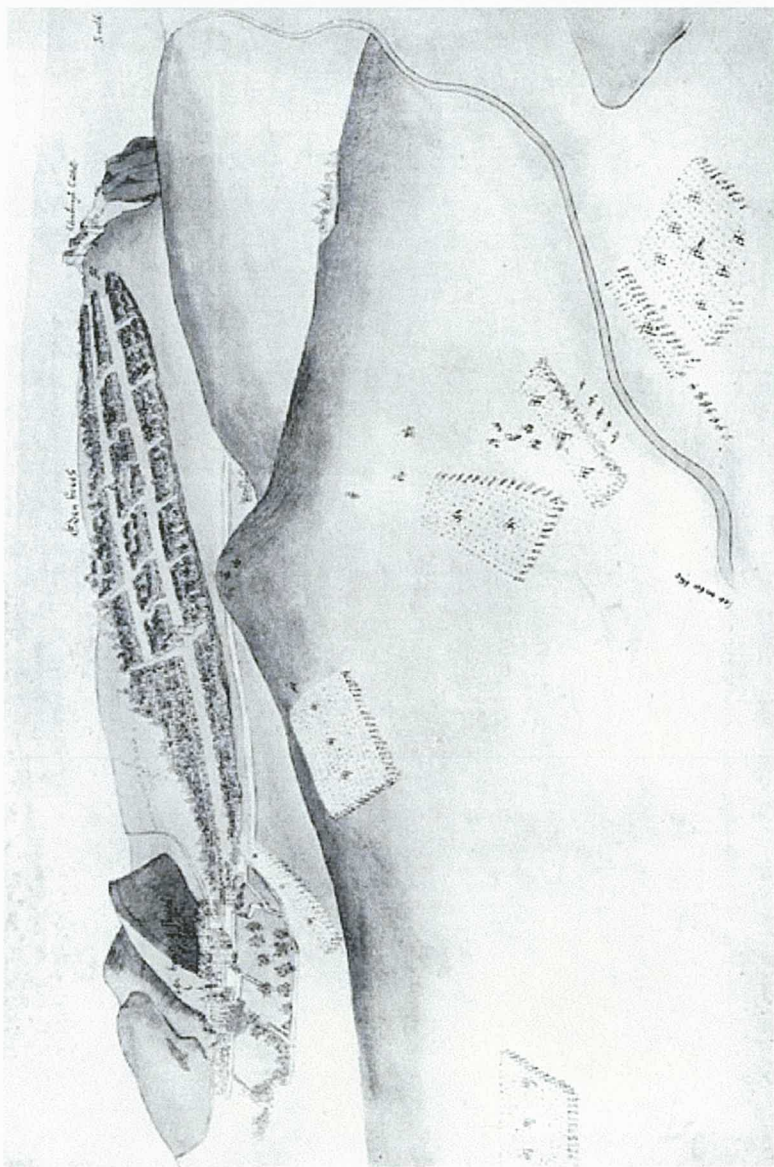


Fig. 1.15 View of Edinburgh and battle, 1544, 43.2 x 25.4 cm. British Library, Cotton MS. Augustus I.ii.56.



Fig. 1.16 John Speed, "The Kingdome of England," *The theatre of the empire of Great Britaine: presenting an exact geography of the kingdomes of England, Scotland, Ireland, and the iles adjoining: with the shires, hundreds, cities and shire-townes, within ye kingdome of England*, 1611, fol. 5.



Fig. 1.17 John Speed, "The Kingdome of Ireland," *The theatre of the empire of Great Britaine: presenting an exact geography of the kingdomes of England, Scotland, Ireland, and the iles adioyning: with the shires, hundreds, cities and shire-townes, within ye kingdome of England*, 161, fol. 137.



Fig. 1.18 John Speed, "The Kingdom of Scotland," *The theatre of the empire of Great Britaine: presenting an exact geography of the kingdomes of England, Scotland, Ireland, and the iles adjoining: with the shires, hundredes, cities and shire-townes, within ye kingdome of England, 1611, after fol. 131.*

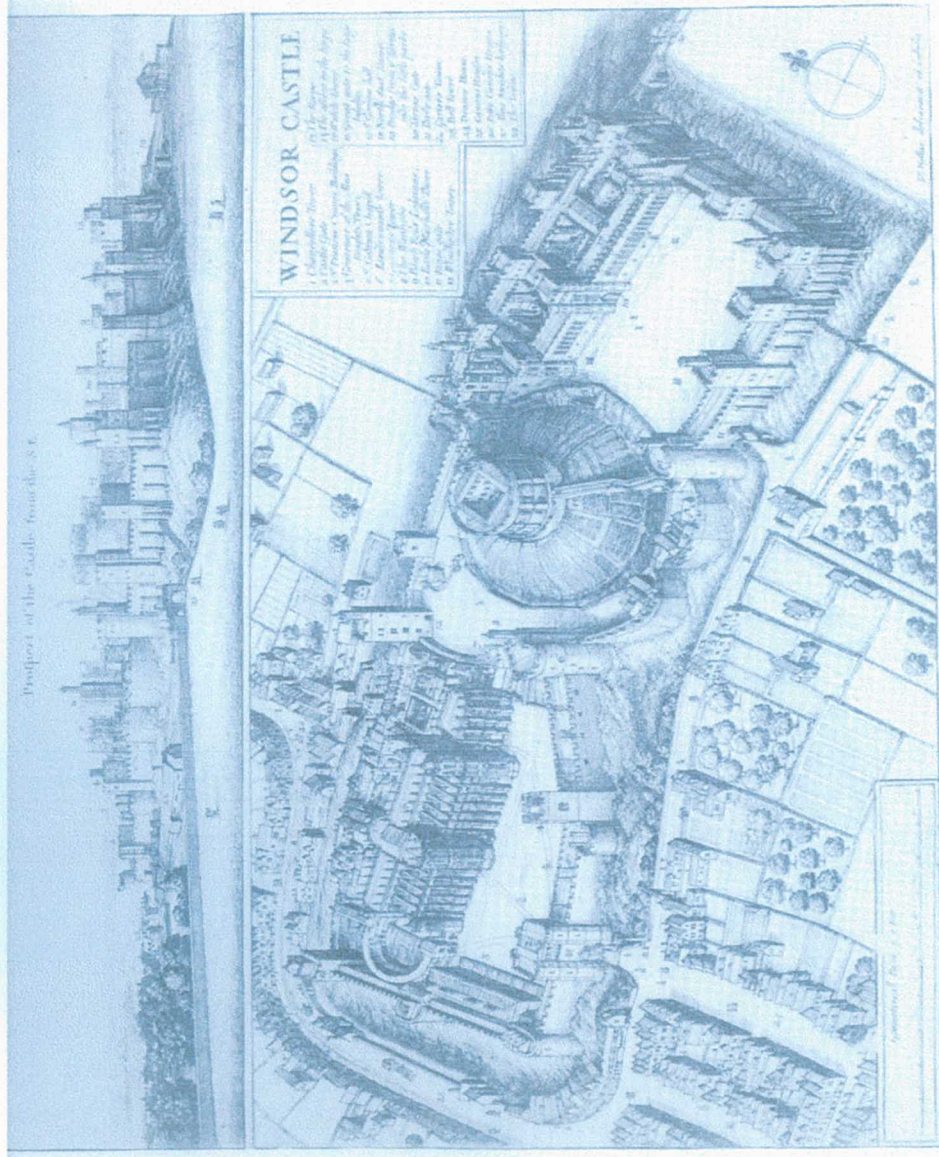
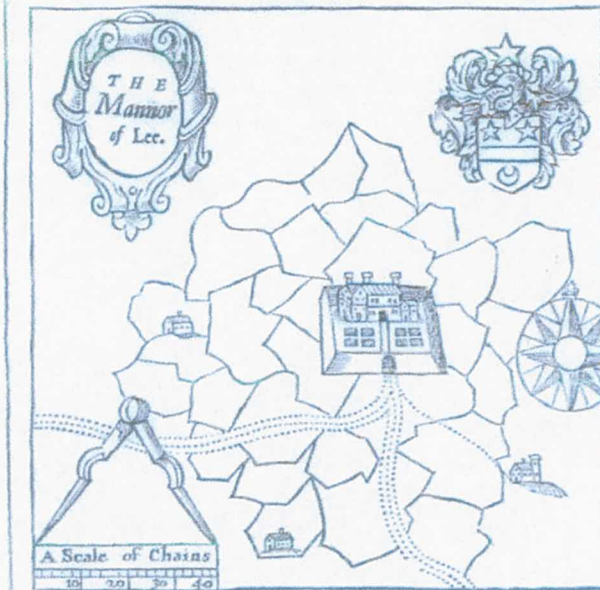


Fig. 1.19

Wencelaus Hollar, "Windsor Castle," 1659, engraving. From Elias Ashmole, *The institution, laws & ceremonies of the most noble Order of the Garter / collected and digested into one body* (London: Printed by J. Macock, for Nathanael Brooke ..., 1672), 132.



These things being well performed, your plot will be a neat Ornament for the Lord of the Mannor to hang in his Study, or other private place, so that at pleasure he may see his Land before him, and the quantity of all or every parcell thereof without any further trouble.

Also in your plot must be expressed the Mannor-house according to its symmetry or situation, with all other houses of note, also all Water-mills, Wind-mills, and whatsoever else is necessary, that may be put into your Plot without confusion.

For farther explanation of what hath been delivered in this Chapter, I have here added the figure of a small Mannor, which will be sufficient for example sake.

Nn 2

CHAP.

Fig. 1.20

William Leybourn, "A model estate map," *The compleat surveyor containing the whole art of surveying of land by the plain table, theodolite, circumferentor, and peractor: together with the taking of all manner of heights and distances, either accessible or in-accessible, the plotting and protracting of all manner of grounds, either small inclosures, champion plains, wood-lands, or any other mountainous and un-even grounds: hereunto is added, the manner how to know whether water may be conveyed from a spring head to any appointed place or not, and how to effect the same: with whatsoever else is necessary to the art of surveying* (London: Printed by R. & W. Leybourn, for E. Brewster and G. Sawbridge ..., 1653), 275.



Fig. 2.1 Hendrik Danckerts, *A View of Greenwich and the Queen's House from the South East*, c. 1670, oil on canvas, 86.5 x 121 cm. London, Greenwich, National Maritime Museum



Fig. 2.2 Hendrik Danckerts, *Ham House*, c. 1675-79, oil on canvas, 48.5 x 82.5 cm. Richmond, Ham House, National Trust

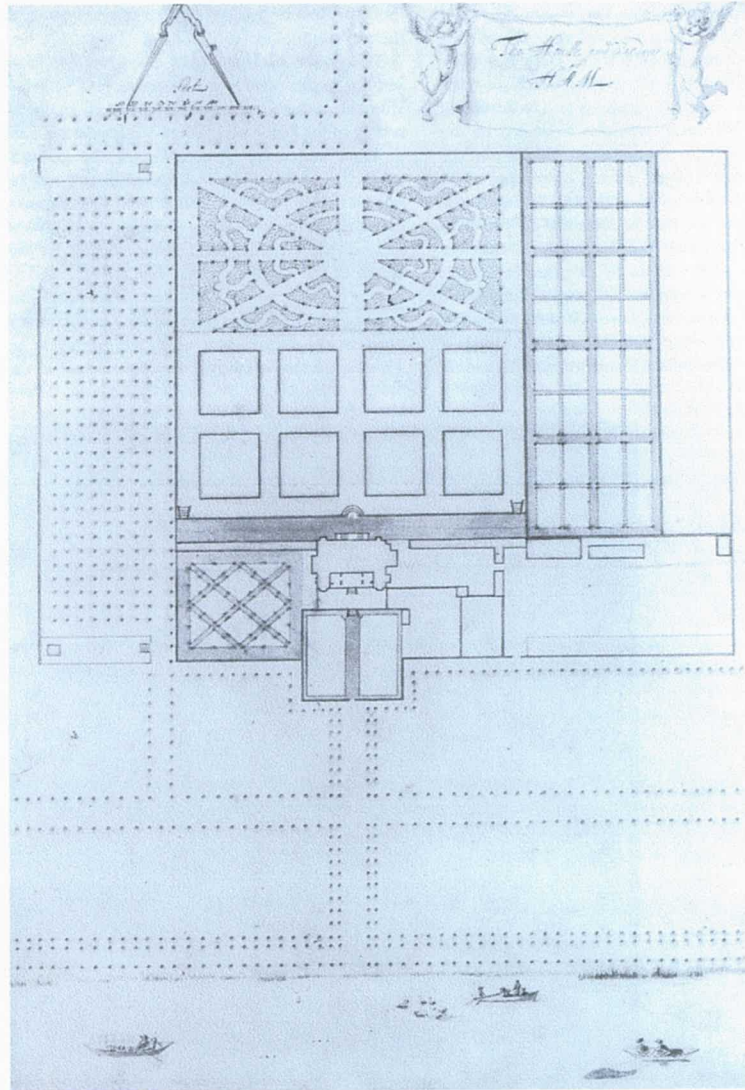


Fig. 2.3 John Slezer and Jan Wyck, plan of the gardens of Ham House, 1671, drawing with ink on paper, 51.6 x 35.8 cm. Richmond, Ham House, National Trust



Fig. 2.4 John Slezer, Jan Wyck, and William Samwell, view from the wilderness of Ham House, 1671, drawing with ink and water color on paper, 39.6 x 51.2 cm. Richmond, Ham House, National Trust



Fig. 2.5 Hendrik Danckerts, detail, *Ham House*, c. 1675-79, oil on canvas, 48.5 x 82.5 cm.
Richmond, Ham House, National Trust



Fig. 2.6 Jan Siberechts, *Bridge Place*, late 1670s, oil on canvas, 137 cm. x 142 cm. London, Private Collection

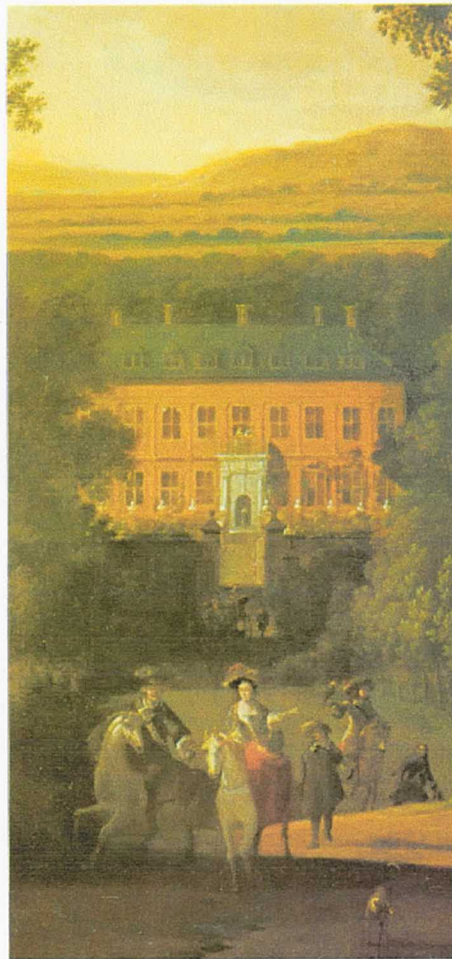


Fig. 2.7 *Jan Siberechts, detail, Bridge Place, late 1670s, oil on canvas, 137 cm. x 142 cm. London, Private Collection*

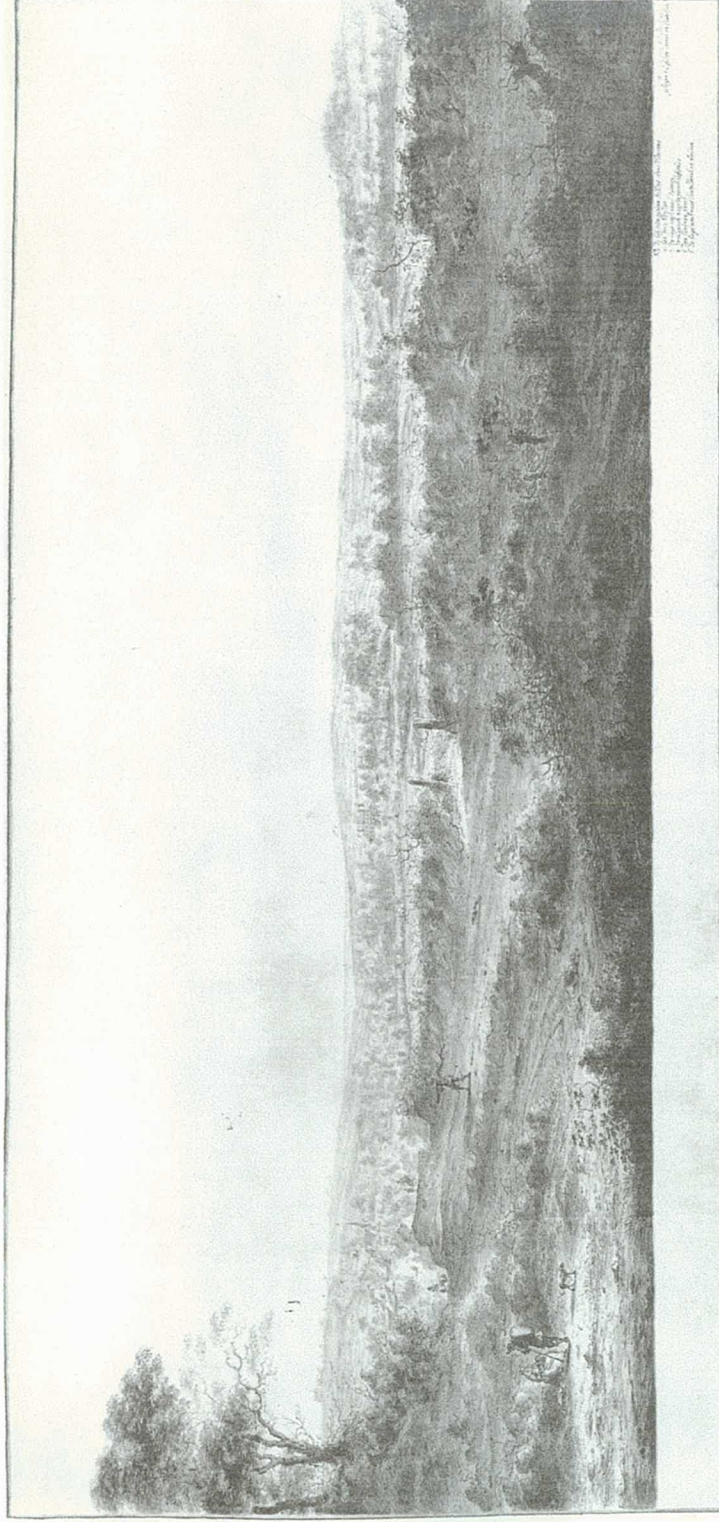


Fig. 2.8 William Schellinks, *Village of Bridge and Bridge Place*, drawing, plate 16. Vienna, Nationalbibliothek, Van der Hem Atlas

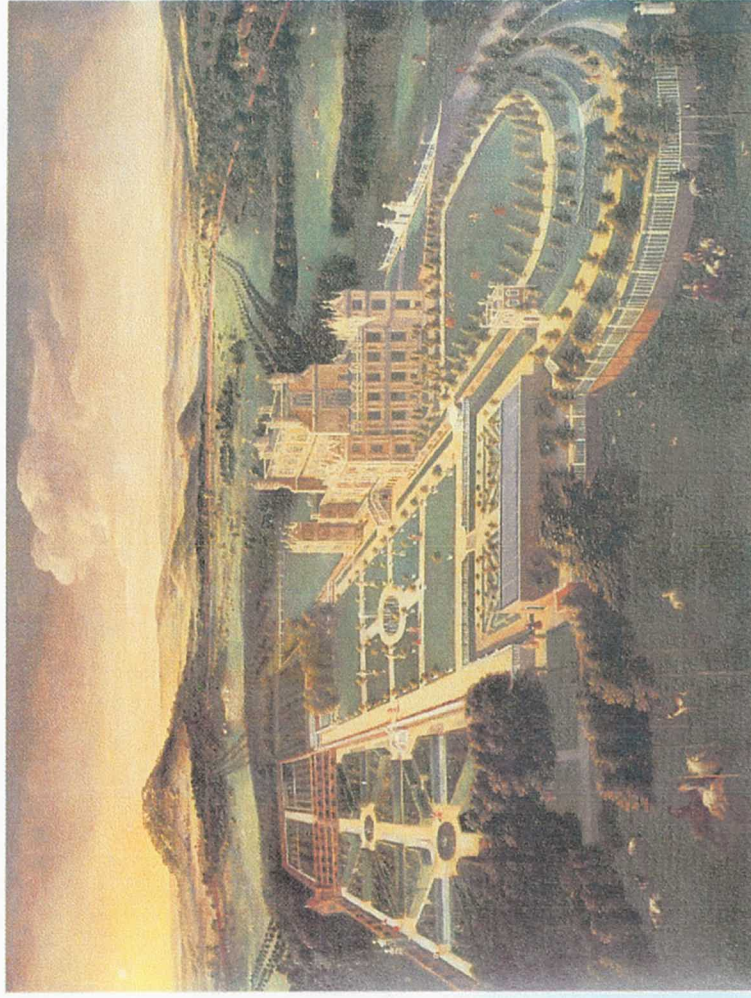


Fig. 2.9 Jan Siberechts, *Wollaton Hall*, c. 1695, oil on canvas, Yorkshire, Birdsall House, Collection of Lord Middleton

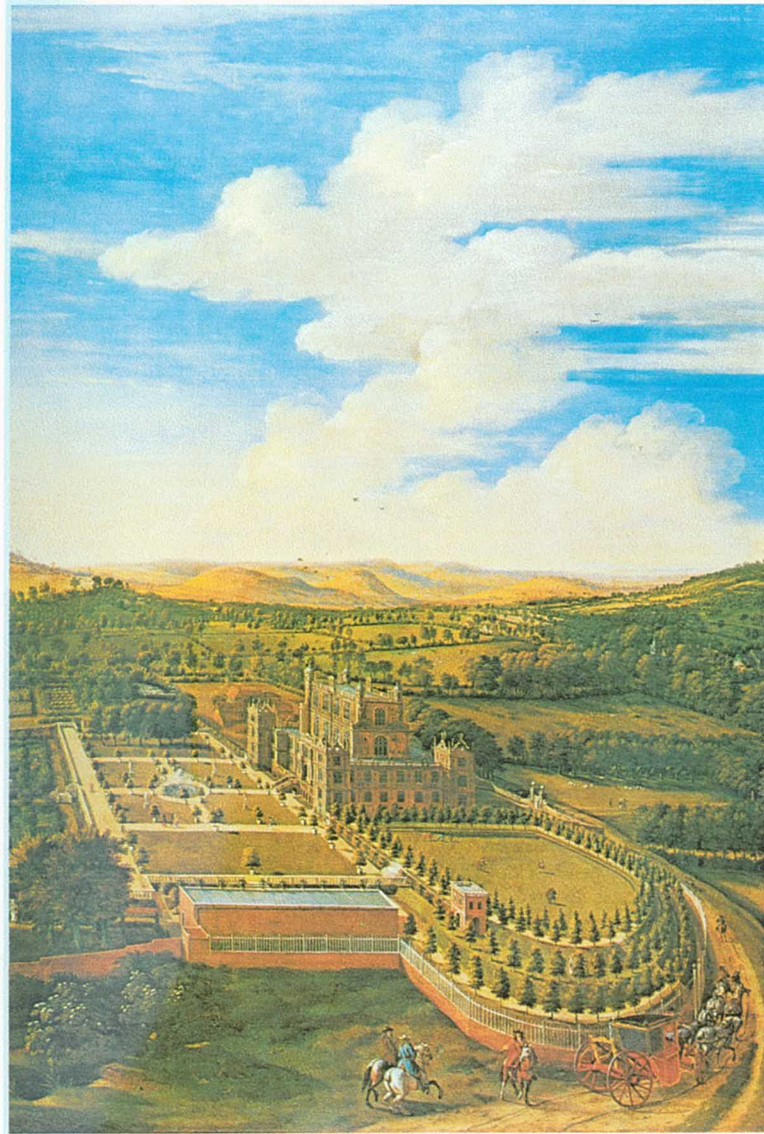


Fig. 2.10

Jan Siberechts, *Wollaton Hall*, 1697, oil on canvas, 191.8 x 138.4 cm.
Yale, Yale Center for British Art, Paul Mellon Collection

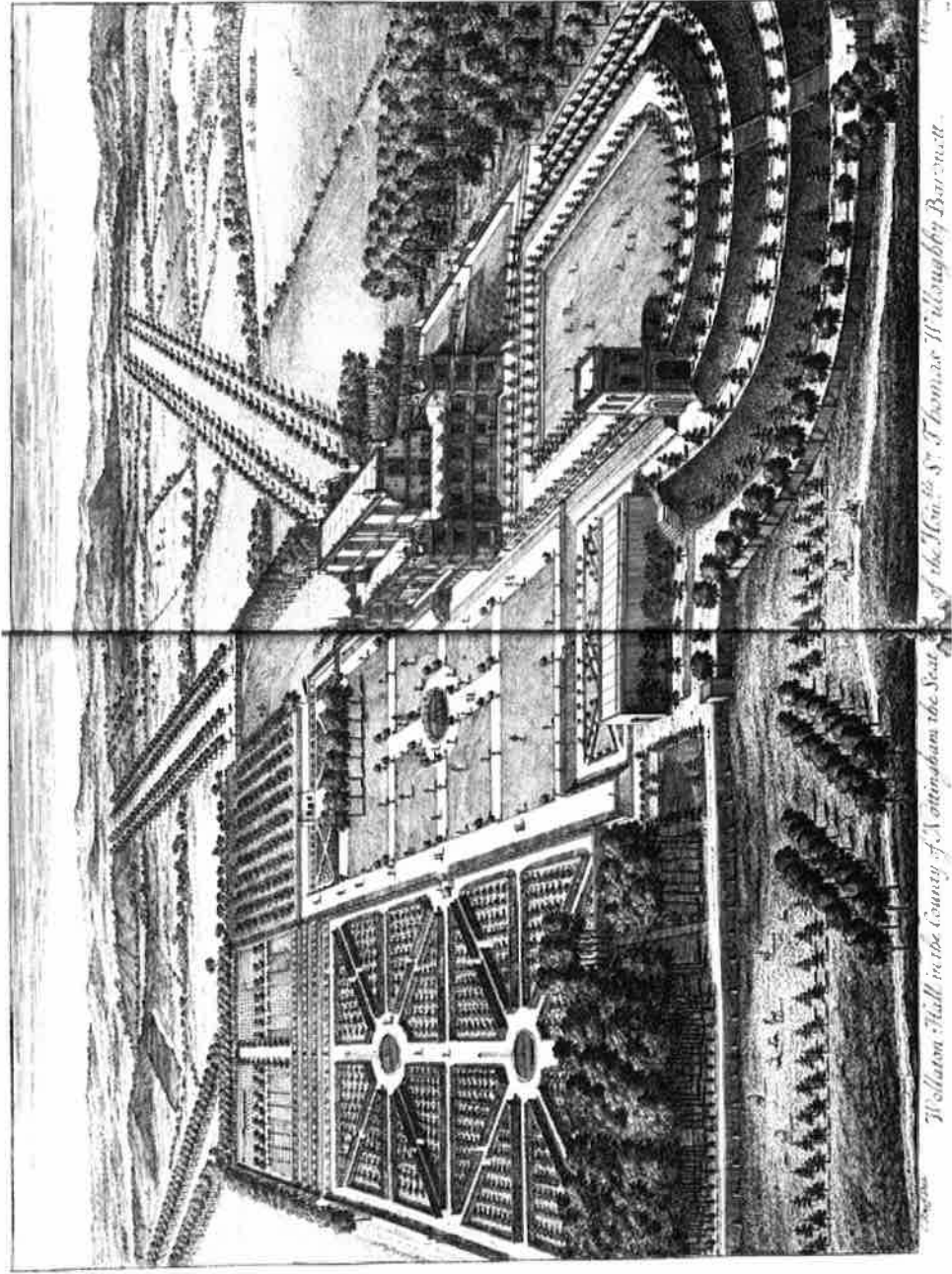


Fig. 2.11 Johannes Kip and Leonard Knyff, *Wollaton Hall*, 1707, engraving, *Britannia illustrata or views of several of the royal palaces as also of the principal seats of the nobility and gentry of Great Britain*, plate 68.

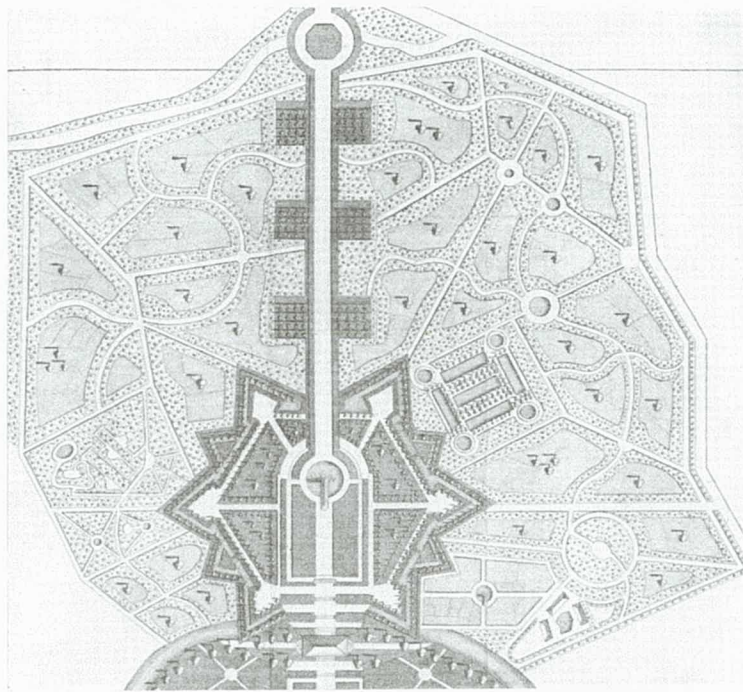


Fig. 2.12

Stephen Switzer, "The manor of Paston divided and planted into Rural Gardens," 1718, engraving, *Ichnographia rustica; or, The nobleman, gentleman, and gardener's recreation. Containing directions for the general distribution of a country seat into rural and extensive gardens, parks, paddocks, &c., and a general system of agriculture; illus. from the author's drawings*, vol. II.

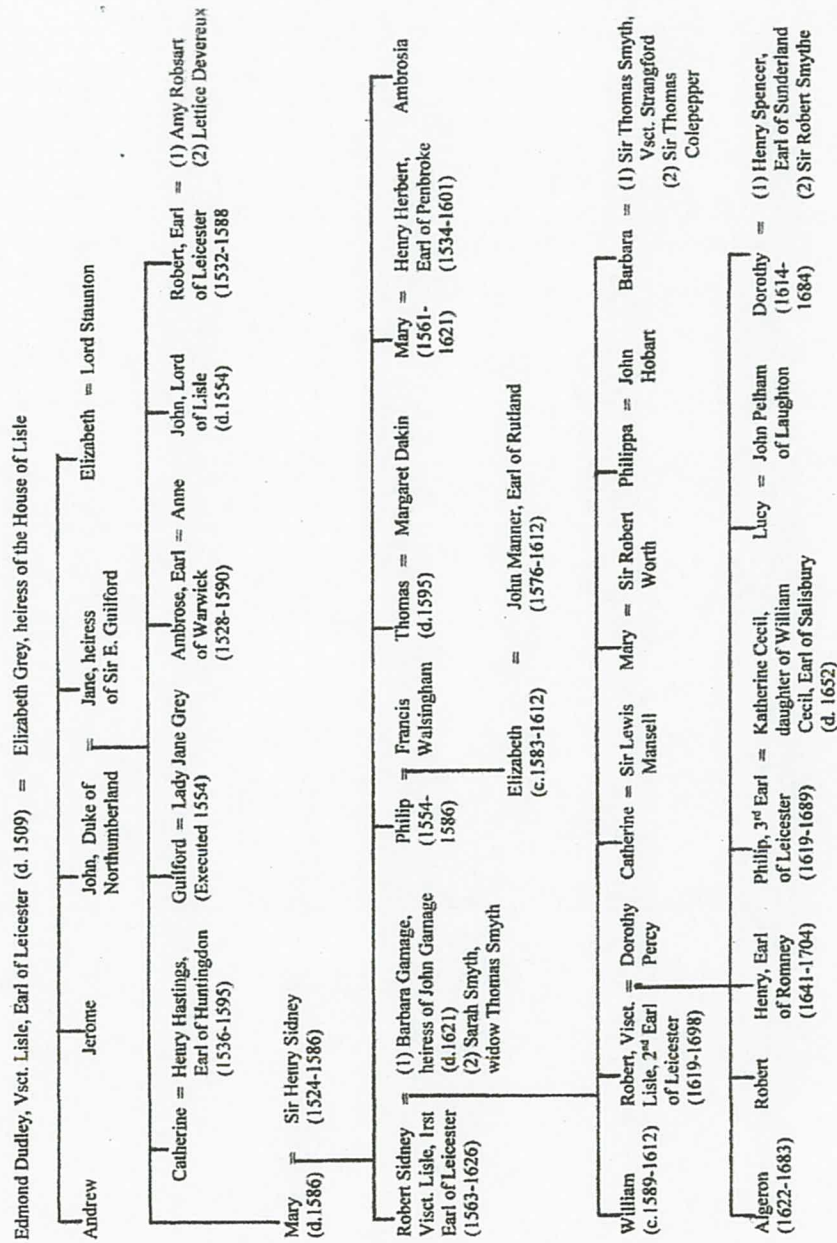


Fig. 3.1 Genealogy of the Sidney Family

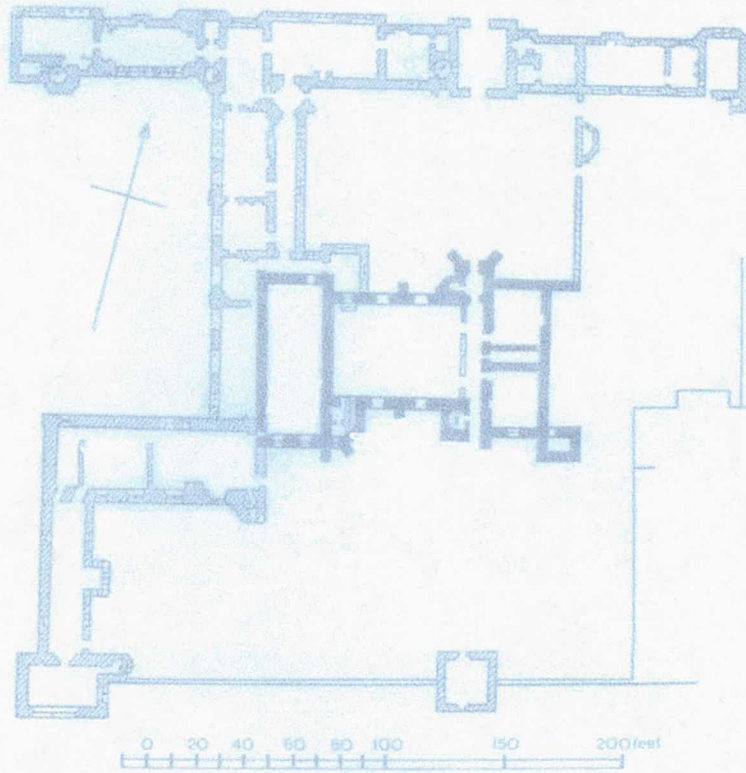


Fig. 3.2 Plan of Penshurst Place, Kent

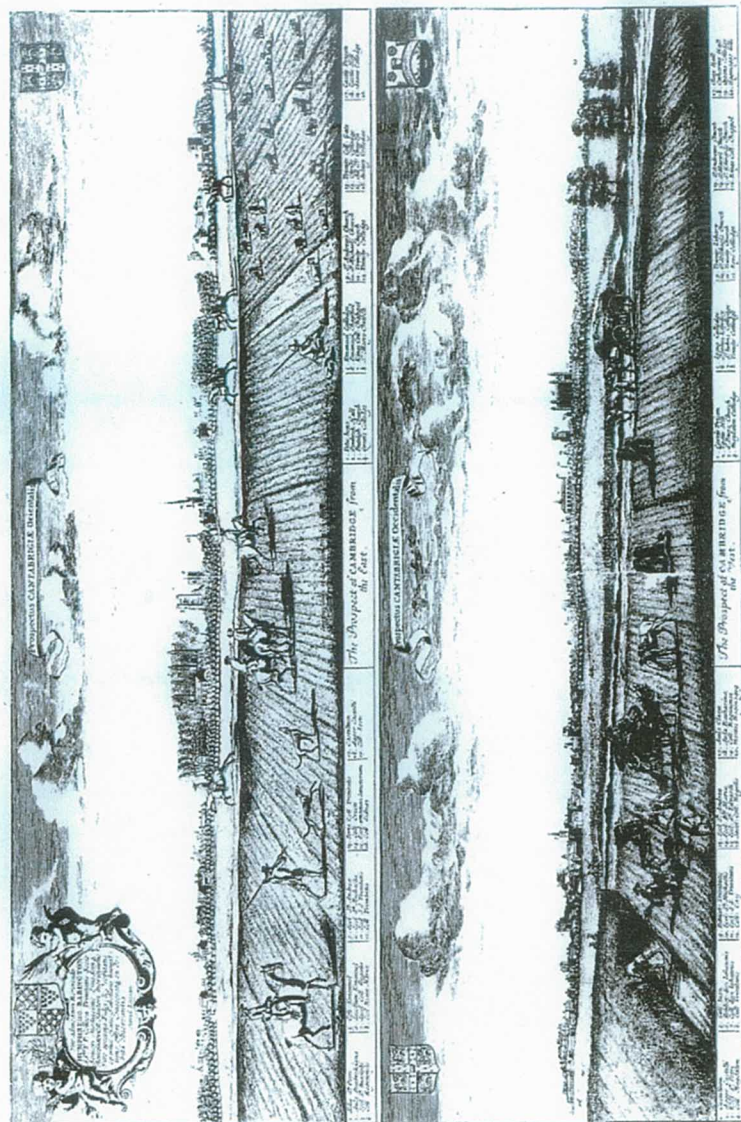


Fig. 4.1
 “Prospectus Cantabrigiæ Occidentalis” and “Prospectus Cantabrigiæ Orientalis.” David Loggan,
*Cantabrigia illustrata, sive, Omnium celeberrimæ istius universitatis collegiorum, aularum,
 bibliothecæ academicæ, scholarum publicarum, sacelli coll.: nec non totius oppidi ichnographia
 / deliniatore & sculptore Dav. Loggan (Cantabrigiæ: [s.n., 1690?]).*



Fig. 4.2 Peter Paul Rubens, *Landscape with a Rainbow*, c. 1636, oil on oak panel, 135.5 x 233.5 cm.
London, Wallace Collection



Fig. 4.3 Jan Siberechts, *Study of Three Old Gnarled Trees*, c. 1660, watercolor and gray wash on paper, 25.2 x 23.7 cm. New York, Metropolitan Museum of Art

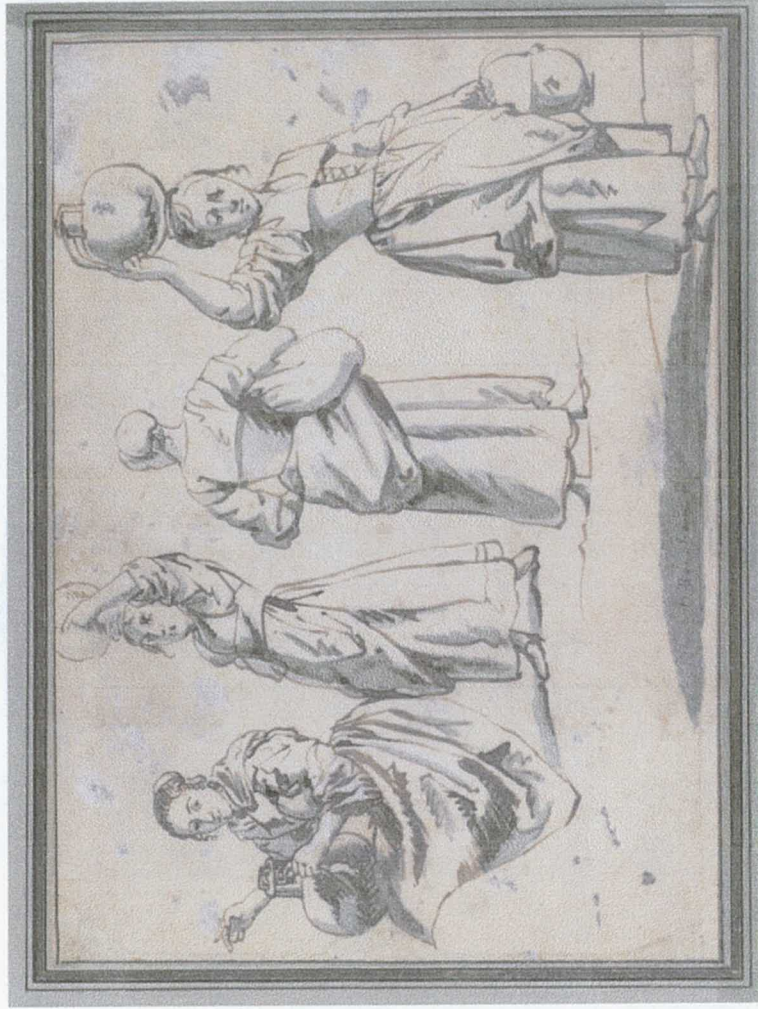


Fig. 4.4 Jan Siberechts, *Study of Milkmaids*, pen and ink with wash on paper, 20.8 c 29.2 cm.
London, Courtauld Institute of Art

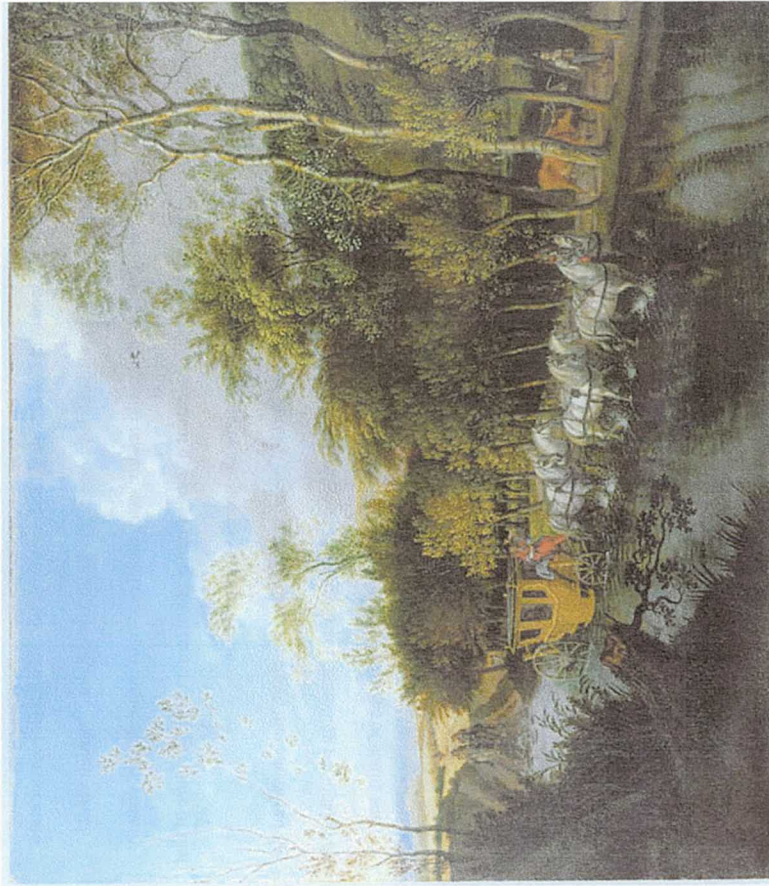


Fig. 4.5 Jan Siberechts, *River Landscape with Carriage Drawn by Six Horses*, c. 1674, oil on canvas, 81.28 x 95.25 cm. Los Angeles, Getty Center, J. Paul Getty Museum

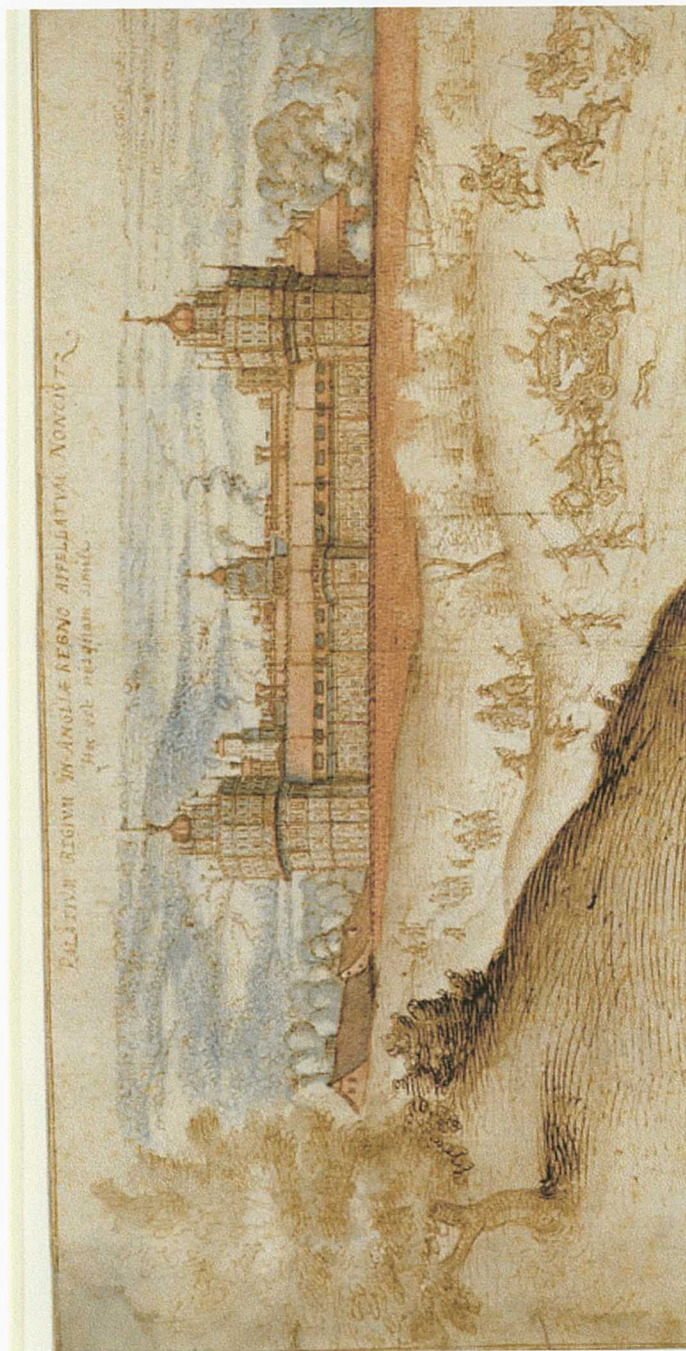


Fig. 4.6 Joris Hoefnagel, *PALATIUM REGIVM IN ANGLIAE REGNO APPELLATUM NONCIVTZ*, 1568, pen and brown ink with brown, blue, and red wash on paper, 21.6 x 45.6 cm. London, British Museum

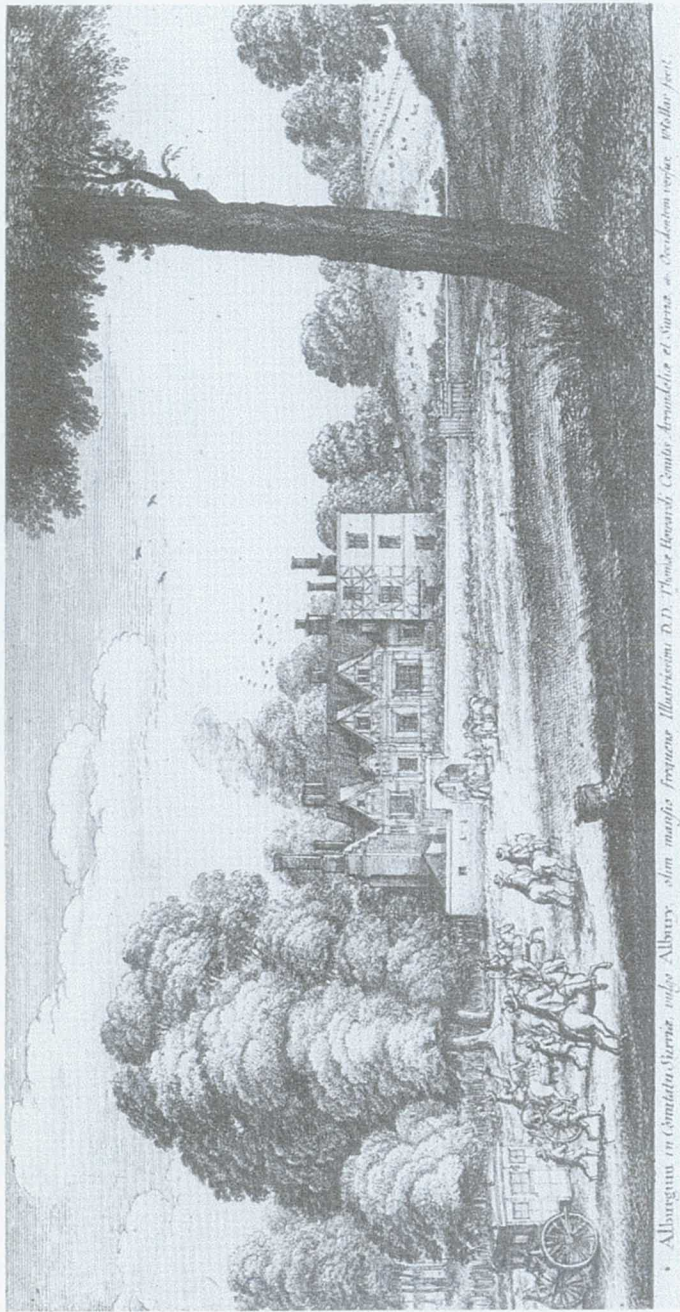


Fig. 4.7 Wenchelaus Hollar, *Alburgum in Comitatu Surrice, vulgo Albury*, c. 1644-46, etching, 12.4 x 24.1 cm. London, British Museum

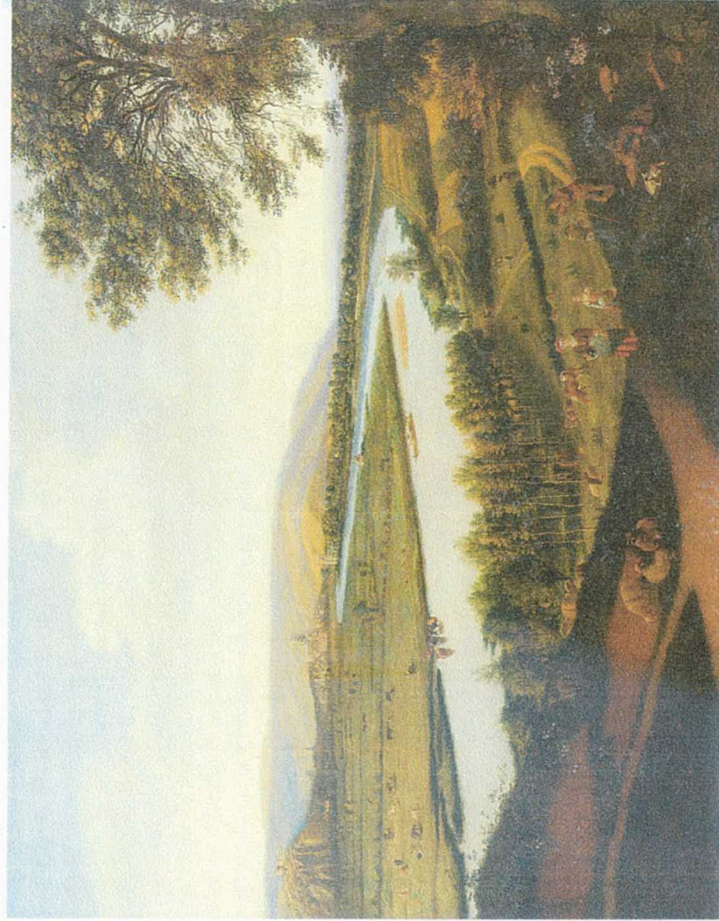


Fig. 4.8

Jan Siberechts, *View of Nottingham and the Trent*, c 1697, oil on canvas, 109.22 x 146.05 cm.
Yorkshire, Malton, Birdsall House, Collection of Lord Middleton

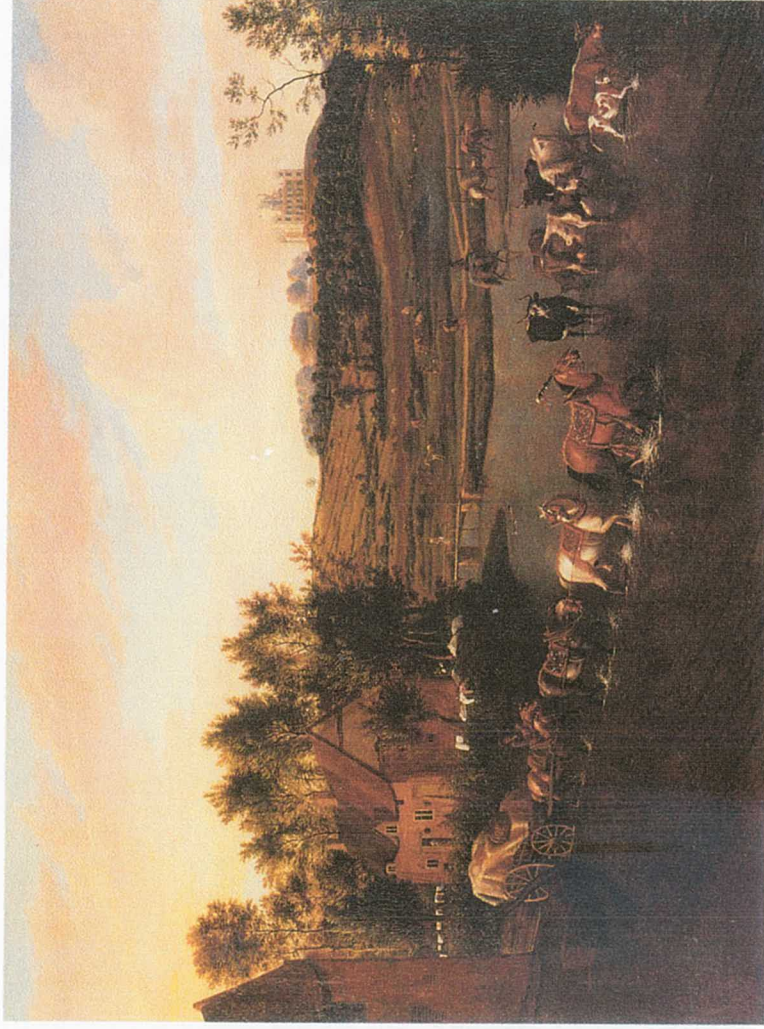


Fig. 4.9 Jan Siberechts, *Wollaton Hall from Lenton Mill*, c. 1697, oil on canvas, 108.5 x 143.5 cm. Yorkshire, Malton, Birdsall House, Collection of Lord Middleton

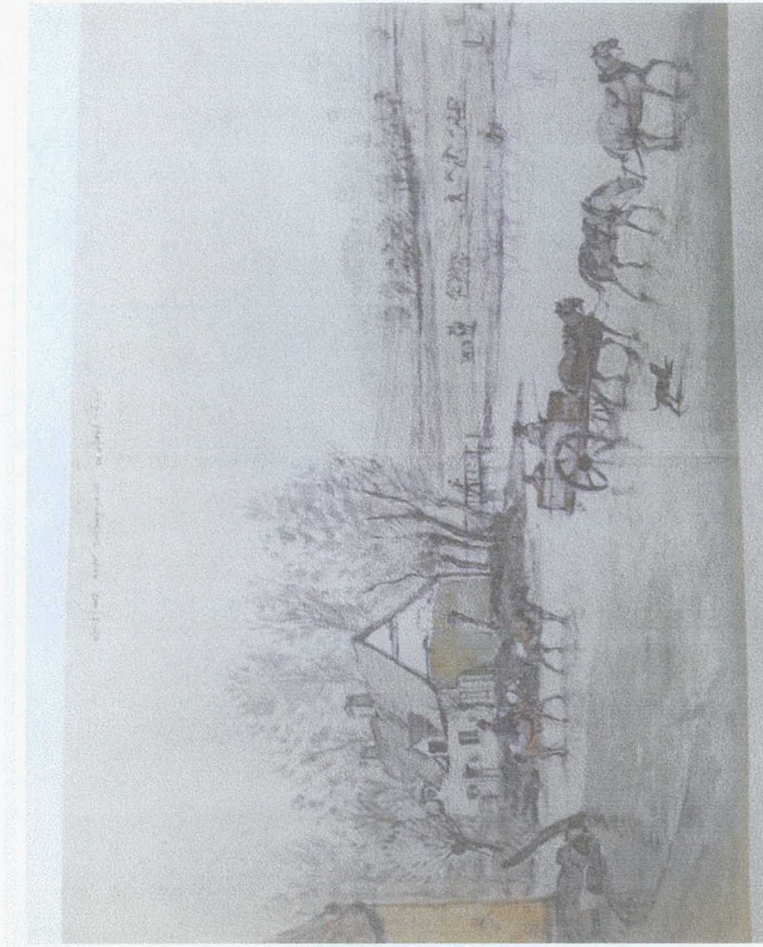


Fig. 4.10 Jan Siberechts, *Wollaton Hall from Lenton Mill*, 1695, black lead and watercolor on paper, 29.7 x 42.6 cm. Plymouth, Plymouth City Museum and Art Gallery, Cottonian Collection



Fig. 4.11 Jan Siberechts, *Nottingham from the East*, c. 1700, oil on canvas, 58.4 x 120.7 cm. Nottingham, Nottingham Castle Museum

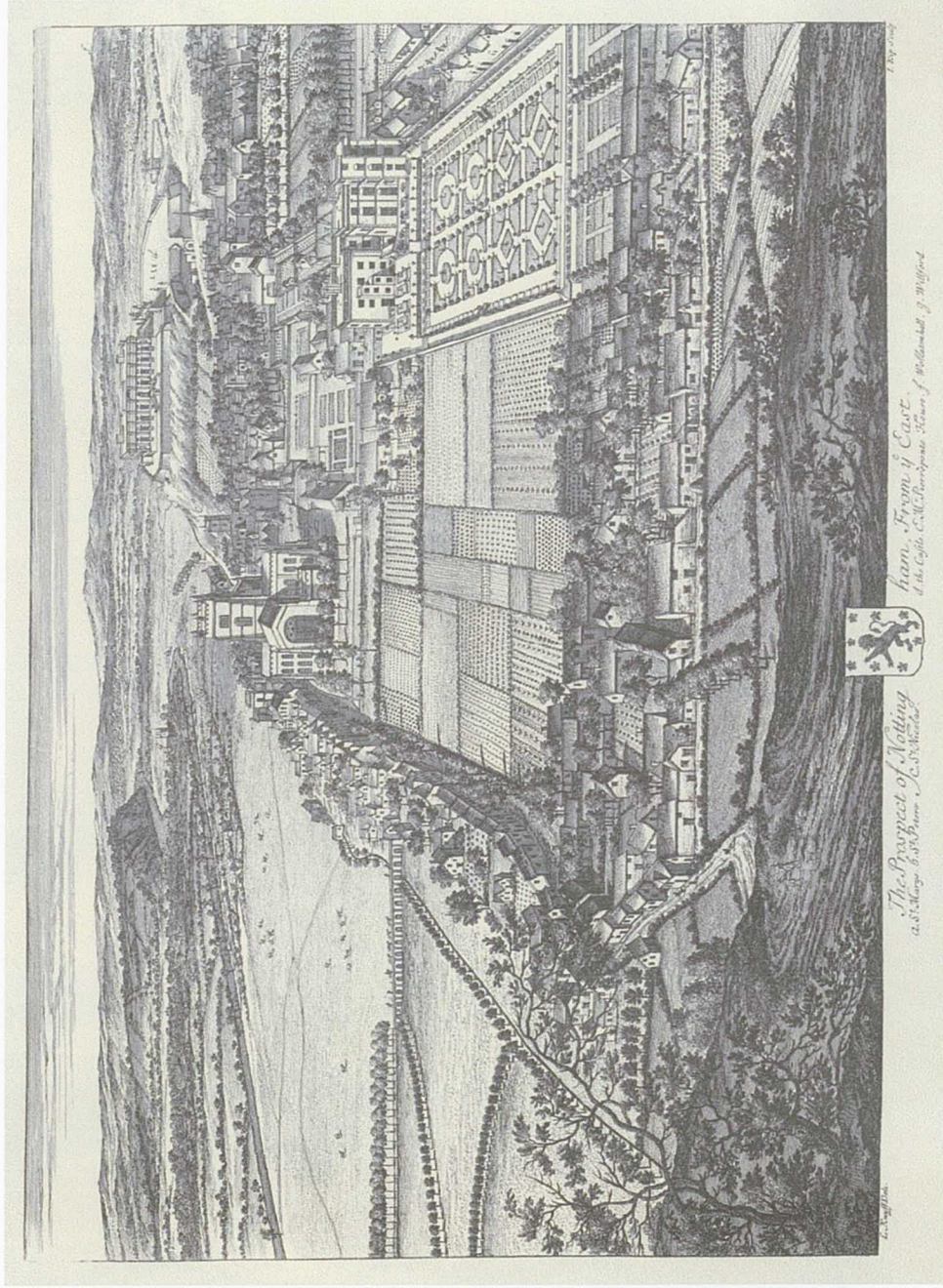


Fig. 4.12 Johannes Kip, "Prospect of Nottingham from ye East," *Britannia illustrata: or views of several of the Queens palaces as also of the principal seats of the nobility and gentry of Great Britain curiously engraven on 80 copper plates* (London : Sold by David Mortier, 1707), 75.

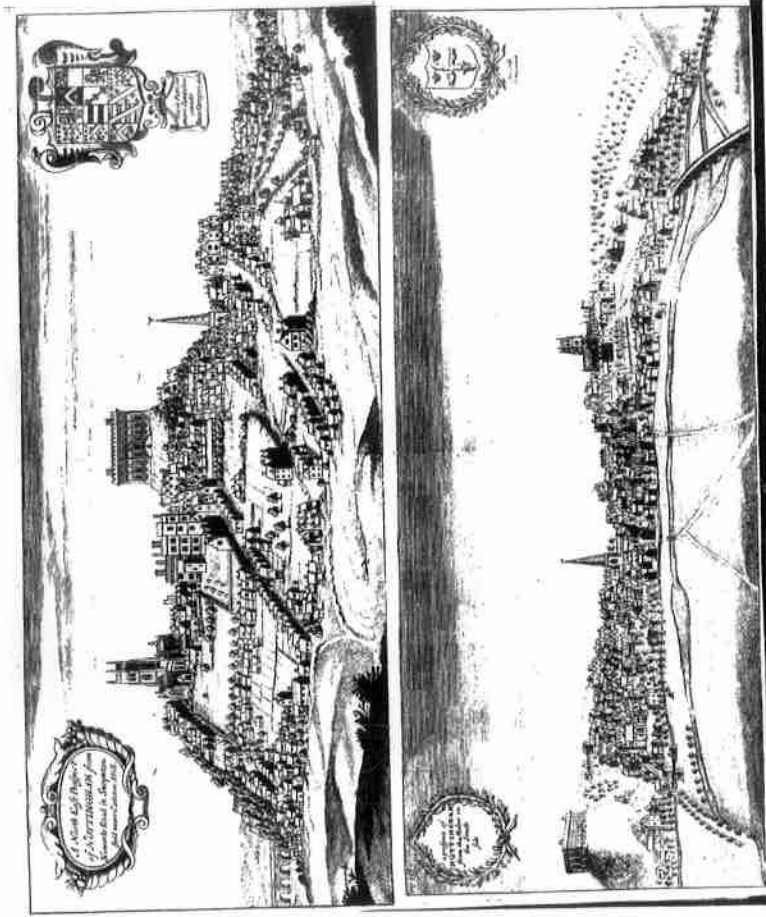


Fig. 4.13 *A North East Prospect of Nottingham from Newmarke Road in Sneynton field neare Carelton Hill, A prospect of Nottingham from the Meadow on the South side. Robert Thoroton, The antiquities of Nottinghamshire extracted out of records, original evidences, leiger books, other manuscripts, and authentick authorities: beautified with maps, prospects, and portraictures (London: Printed by Robert White for Henry Mortlock ..., 1677), 488.*

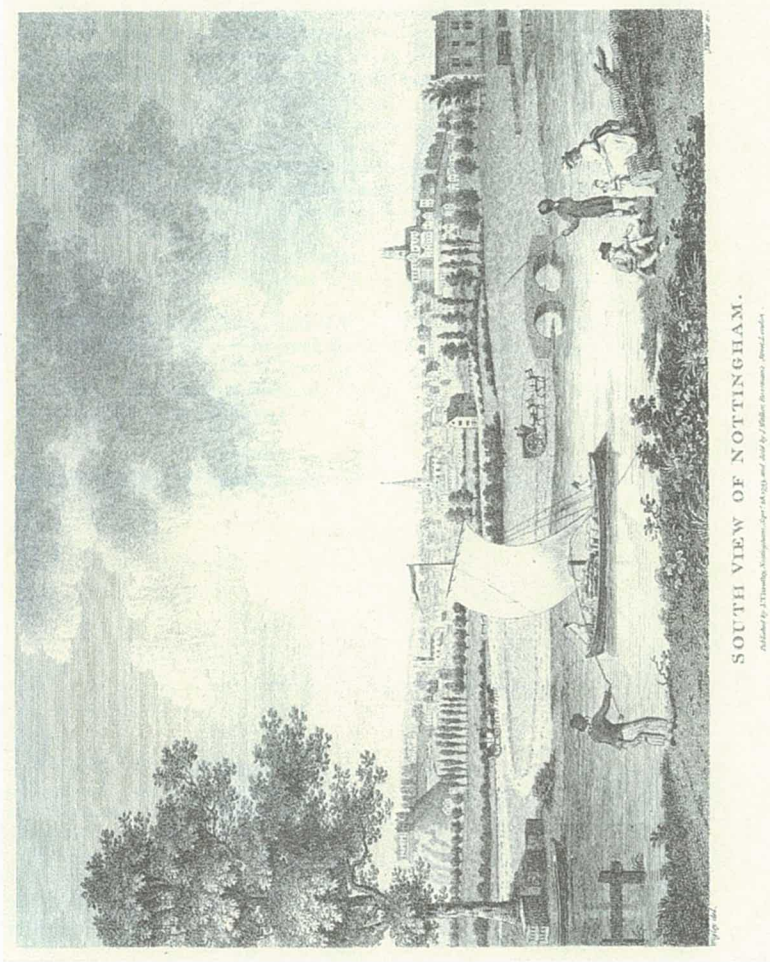


Fig. 4.14

“South view of Nottingham” Robert Thoroton, *The antiquities of Nottinghamshire extracted out of records, original evidences, leiger-books other manuscripts, and authentic authorities. Beautified with maps, prospects, and portraits*, ed. John Throsby, 3 vols. (Nottingham: printed by G. Burbage, 1790), 2: facing 121.

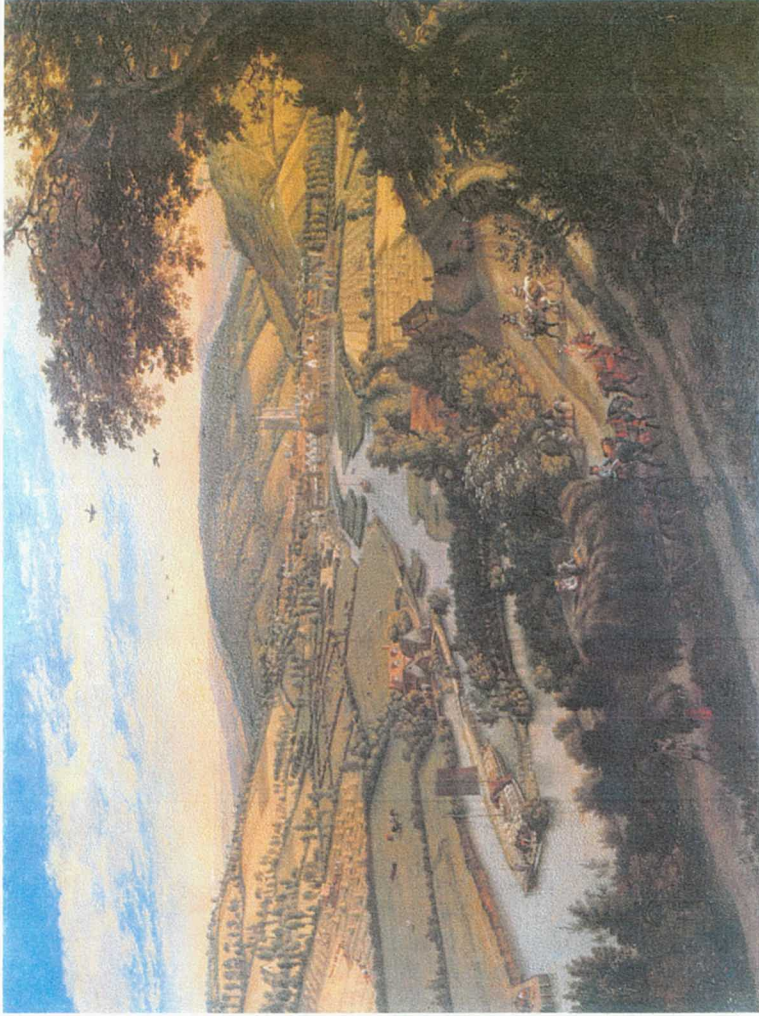


Fig. 4.15 Jan Siberechts, *Henley from the Walgrave Road II*, 1698, oil on canvas, 90.2 x 120.6 cm. Henley-on-Thames, River and Rowing Museum

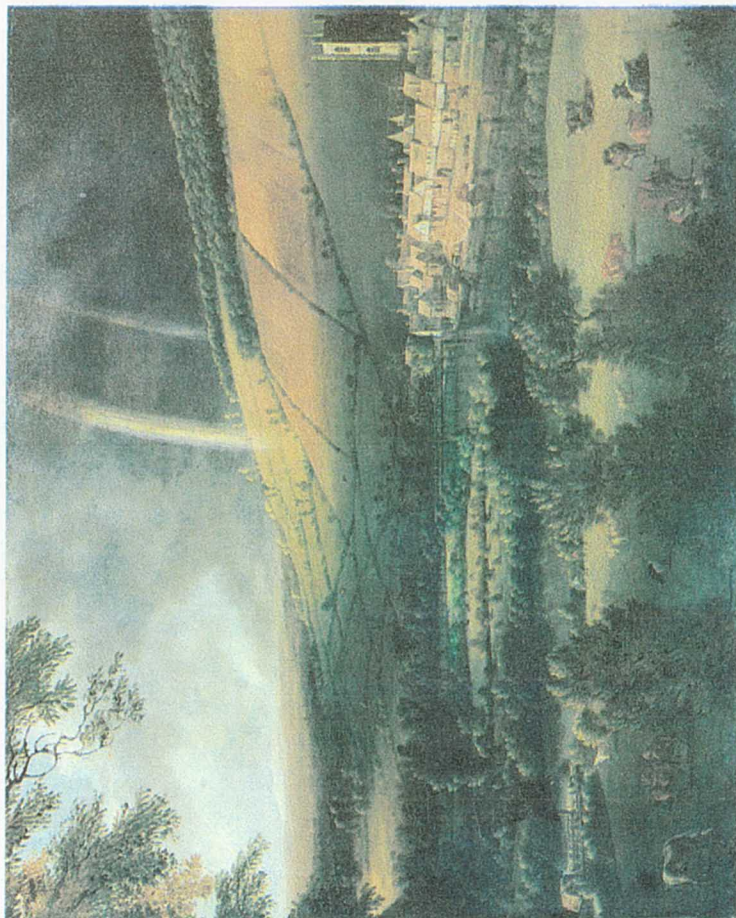


Fig. 4.16 Jan Siberechts, *Landscape with Rainbow, Henley-on-Thames*, c. 1692, oil on canvas, 82.5 x 103 cm. London, Tate Gallery



Fig. 4.17 William Tompkins, *View of Cliveden*, c. 1750, oil on canvas, 112 x 136 cm.
Buckinghamshire, Cliveden, National Trust

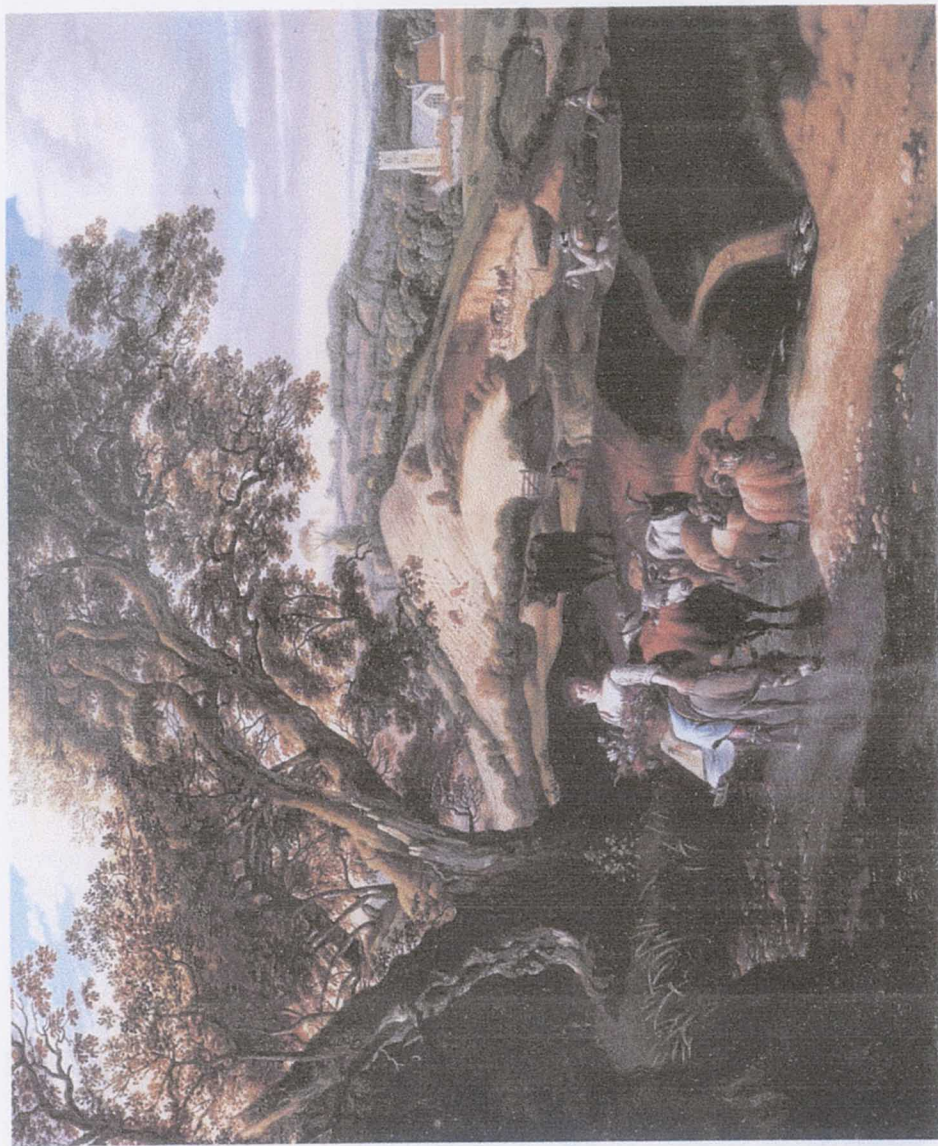


Fig. 4.18 Jan Siberechts, *Pastoral Landscape*, 1684, oil on canvas, 60.6 x 73.2 cm. Denver, Denver Art Museum, The Berger Collection

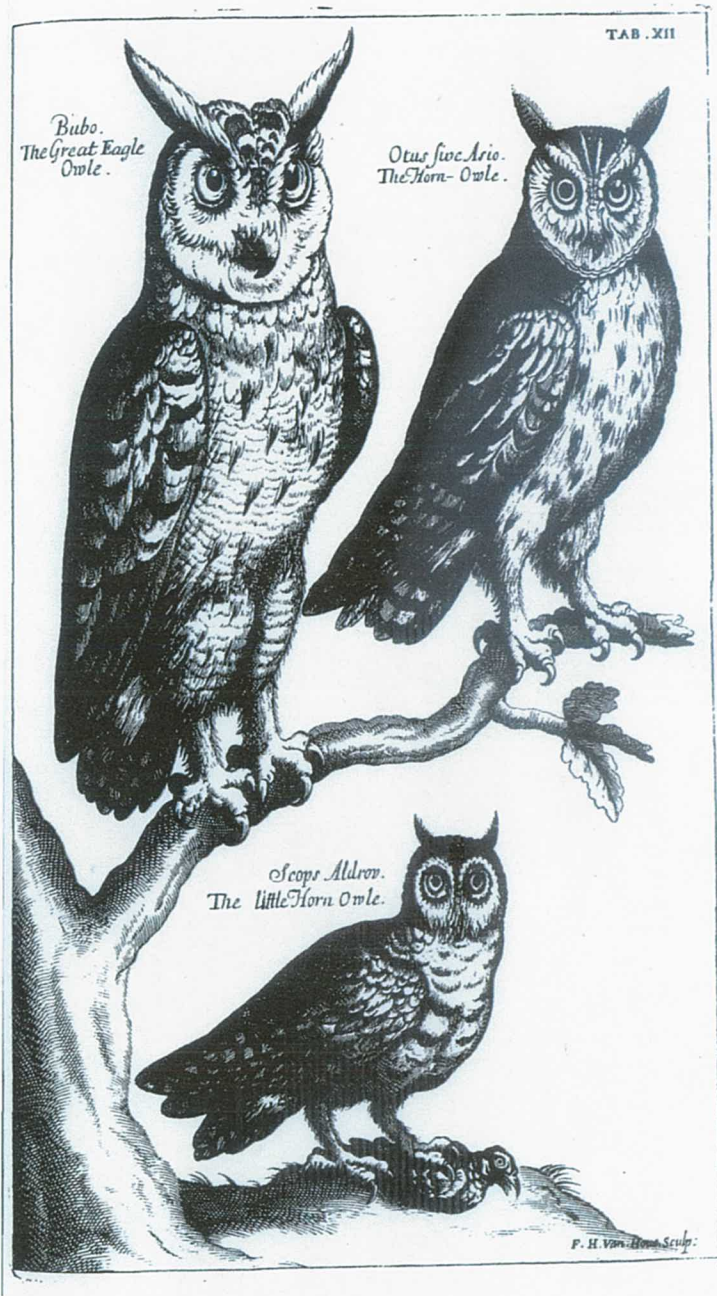


Fig. 5.1 Page of owls. From Francis Willughby, *The ornithology of Francis Willughby ... : in three books*, John Ray, ed. (London: Printed by A.C. for John Martyn, 1678), Tab. XII.



Fig. 5.2 Francis Barlow, *Landscape With A Green Woodpecker, A Jay, Two Pigeons, A Redstart, A Lizard, And Two Frogs*, c. 1550, oil on canvas, 76.2 x 63.81 cm. New Haven, Yale Center for British Art, Paul Mellon Collection



Fig. 5.3 Francis Barlow, *Hawks and Owls*, c. 1658, watercolor and graphite on paper, 13.9 x 20 cm.
London, Tate Britain, Prints and Drawing Room, Patrick Allan Fraser Album



The wind an Oake, w^{ch} its root onsets, threw,
Into a River on whole banks it grew.
Which (Floating) up'd a tuft of reeds & flood,
Manger th^o' abuses of the wild storme or flood:
The Oake admiring at it, did decend.

Contend not wth the powerful but give way

How a weak reed, gainst wind & force, had
When straight y^e ductill reed reply'd againe,
By moving thus, I vaine w^old remaine,
Which you by snapping wth an angry wind,
The price of pride, did in your arm finde

For they w^old rage like time w^oll decay.

Fig. 5.4 "The Oake and the Reeds." From Francis Barlow, *Æsop's fables with his life: in English, French & Latin / the English by Tho. Philipott Esq.; the French and Latin by Rob. Codrington M.A.; illustrated with one hundred and twelve sculptures by Francis Barlow* (London: Printed by William Godbid for Francis Barlow, and are to be sold by Ann Seile ... and Edward Powell ..., 1666), no. 67.



Fig. 5.5 "The Oake and the Reeds." From John Ogilby, *The fables of Æsop paraphras'd in verse, and adorn'd with sculpture* (London: Printed by Thomas Warren for Andrew Crook, at the Green Dragon in St. Pauls Church-yard, 1651), no. 67.



Fig. 5.6 Francis Barlow, *A Goose and Other Birds*, 1673, oil on canvas, 78.5 x 161 cm. Surrey, Ham House, National Trust

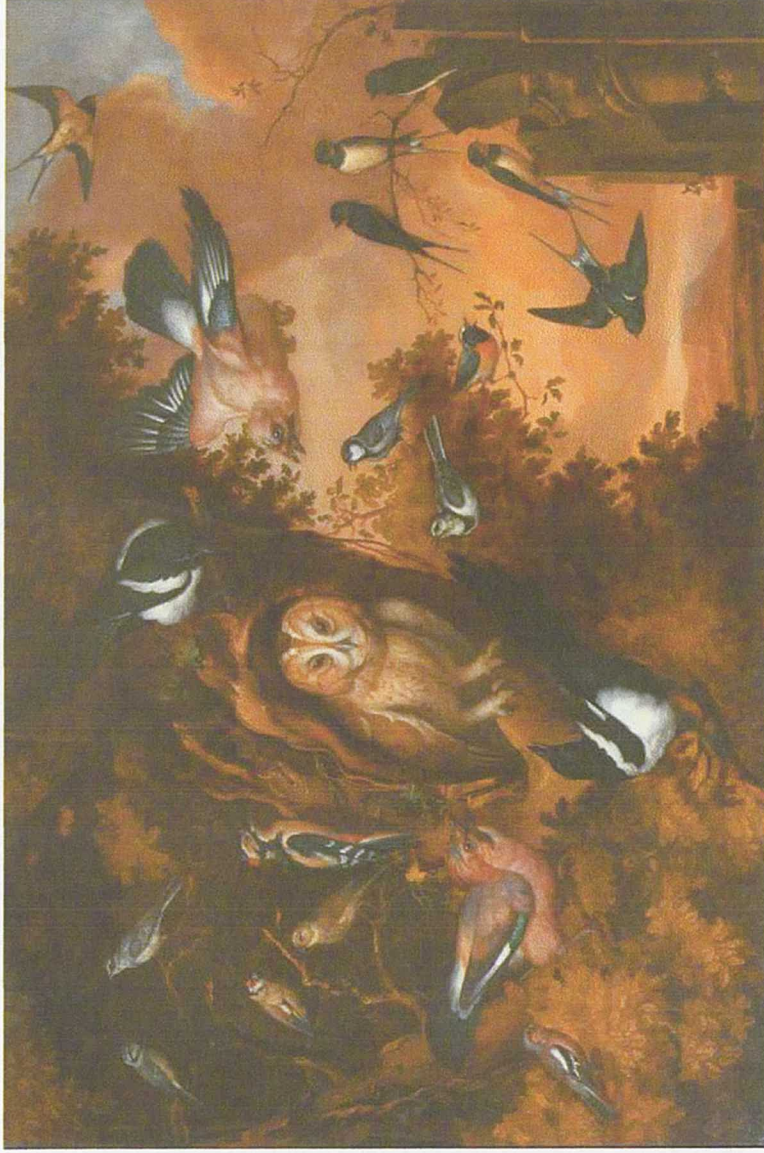
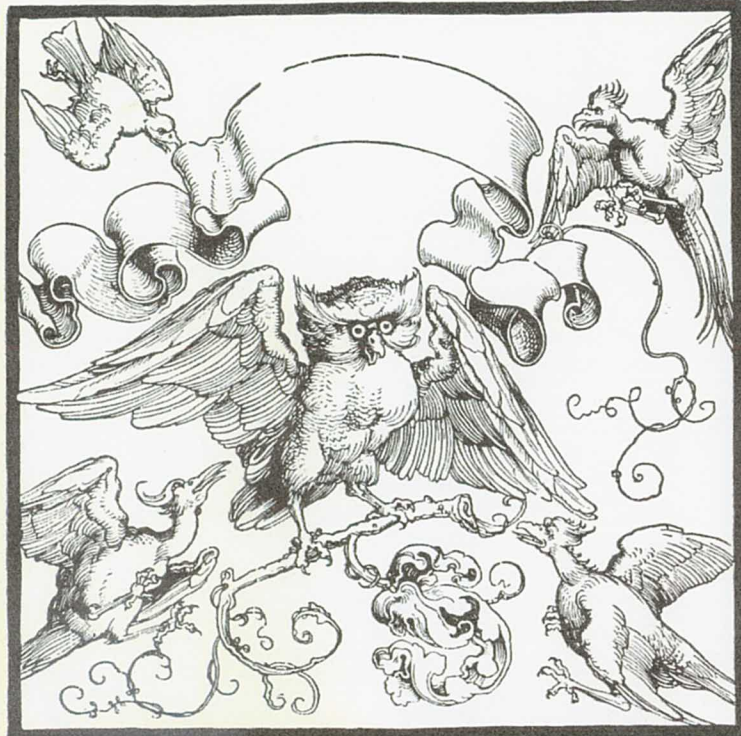


Fig. 5.7 Francis Barlow, *An Owl and Other Birds*, c.1673, oil on canvas, 88.5 x 134 cm. Surrey, Ham House, National Trust



Fig. 5.8 *Screech owl mocked by birds*, c. 1225-1250, colors on vellum, 29.8 x 19.5 cm. M.S. Bodlley 764, fol. 73v, Oxford, University of Oxford, Bodleian Library

Der Eülen seyndt alle Vögel neydig vnd gram



O neyd vnd hals in aller welt
 O falsche truw / O böses gelt
 Zanck vnd hader dir nymmer salt
 Ob dich schon niemant schyd noch schelt
 Dein trückisch art sich selber melc
 Das dir biß her nicht hat gefalt

Ich sag / wenn sich begibt ein neyde
 Das einer vom andern etwas spere
 Den dritten auch der teuffel reyt
 Wenn man das feur nicht lecht bey zeyt
 Da hebt sich raub / krieg / moird vñ streyt
 Dawon alls unglück sich begeyt.

Als jr bey disen hals hie lecht
 Wie der einfeltig wirdt geschmerche
 Vnd wie man sich an jm vergetche
 O wer sein eygen schand bedecht
 In andre er sich nicht salt flecht
 Noch auch an niemant sich vergetche.

O was thut aber ober das
 Der heimlich trückisch neyd vnd hals
 Da vntrew hat kein zyl noch maß
 O herr solchs dich erbarmen laß
 Dein güte des milten nie vergaß
 Wo er gieng / reyt / lag / oder saß,

Beywacht durch / Hans Glaser Briefmaler zu Nürnberg auff der Schmelzhütten.

Fig. 5.9

Albrecht Dürer, *The Owl Attacked by Other Birds* ("Der Eülen seyndt alle Vögel neydig vnd gram"), c. 1509-1511, woodcut printed by Hans Glaser at Nuremberg, 34.7 x 22.1 cm., image size 2.10 x 2.10 cm.



Fig. 5.10 Frans Snyders, *Concert of Birds*, c. 1630-1640, oil on canvas, 136.5 x 240 cm. St. Petersburg, State Hermitage Museum



Fig. 5.11 Francis Barlow, *Southern-Mouthed Hounds*, c. 1660-63, oil on canvas, 89 x 355.5 cm.
Surrey, Clandon Park, National Trust

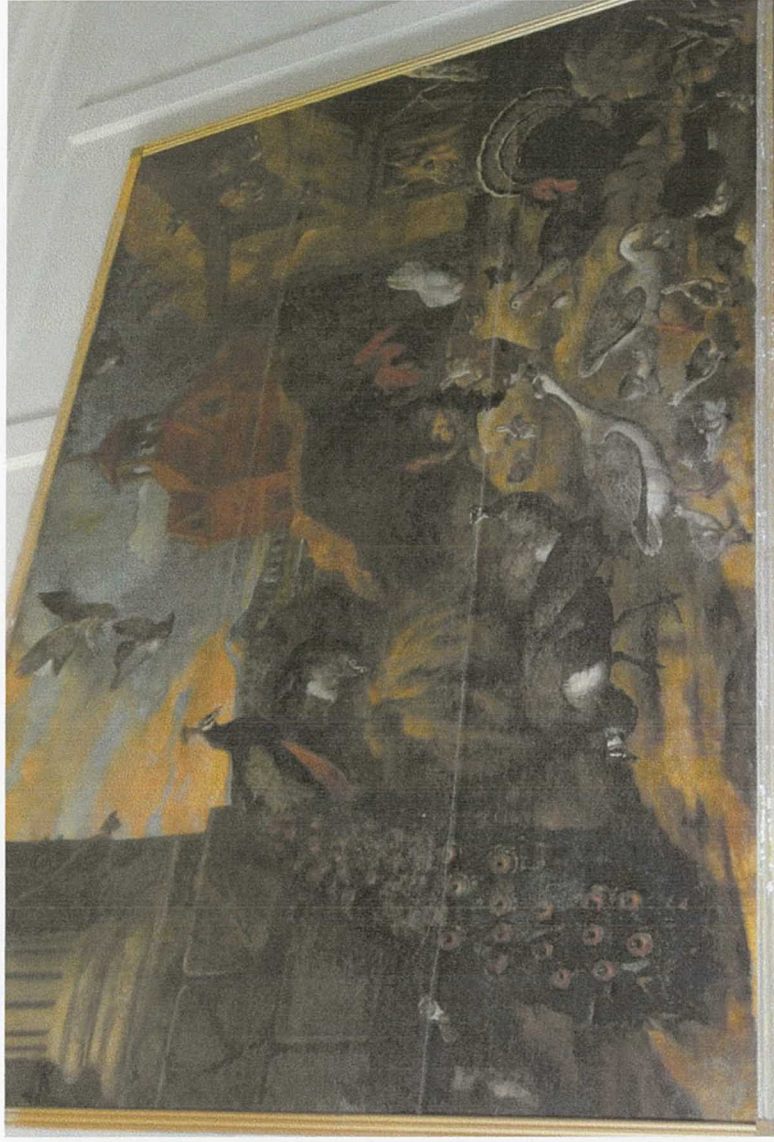


Fig. 5.12 Francis Barlow, *A Farm Yard*, late 1660s to late 1670s, oil on canvas, 254 x 345.5 cm. Surrey, Clondon Park, National Trust



Fig. 5.13 Francis Barlow, *Landscape with Birds and Fishes*, 1667, oil on canvas, 254 x 345.5 cm. Surrey, Clondon Park, National Trust



Fig. 5.14 Francis Barlow, *A Decoy*, late 1670s, oil on canvas, 279.4 x 403.86 cm. Surrey, Clandon Park, National Trust

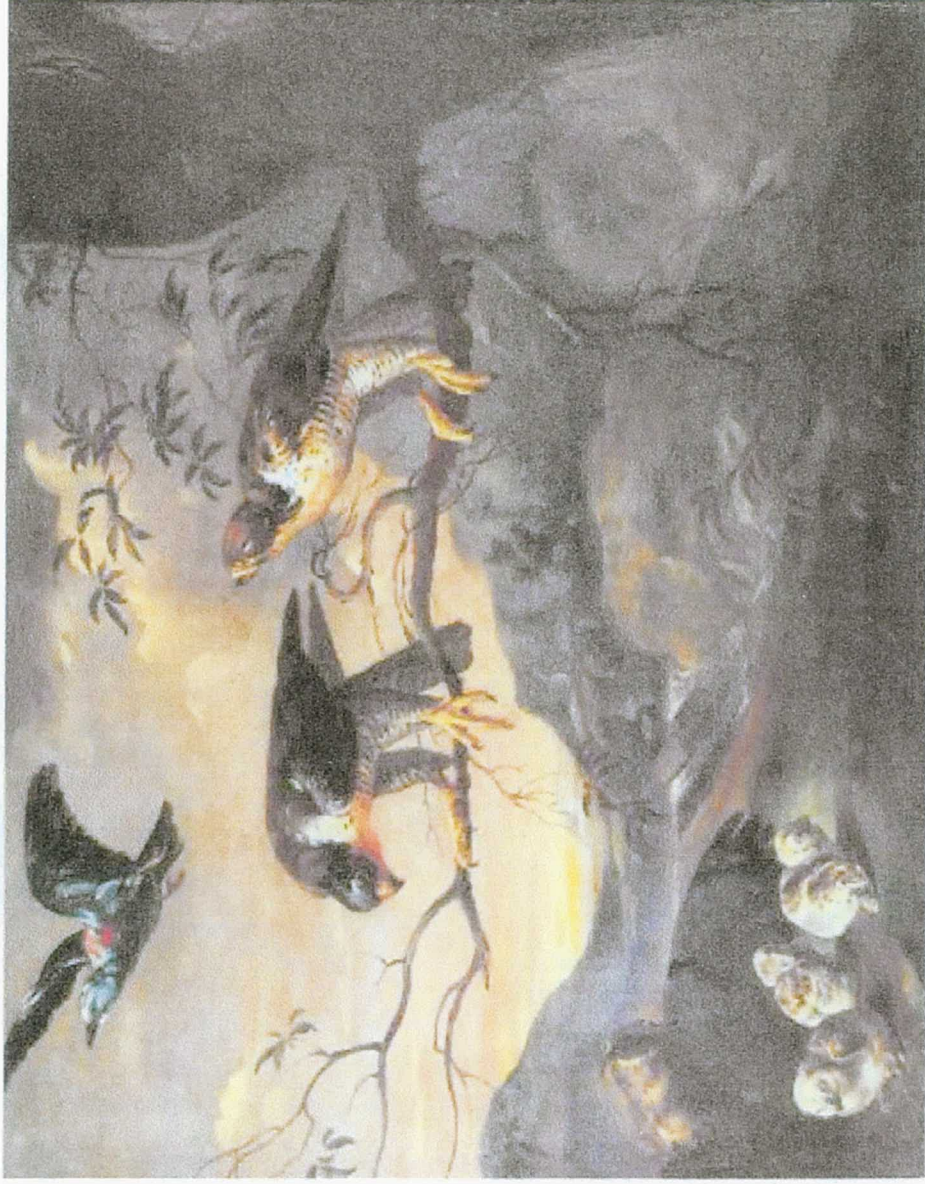


Fig. 5.15 Francis Barlow, *A Roller, Two Peregrine Falcons, and a Long-Eared Owl with Her Young*, oil on canvas, 106 x 137.1 cm. London, Tate Britain



Fig. 5.16 Marmaduke Craddock, Tea canister, c. 1715, oil on metal, h: 16, w: 24, d: 13.5 cm. London, Victoria and Albert Museum



Fig. 5.17 Leonard Knyff, *Black Game, Rabbits and Swallows in the Park of a Country House*, c. 1700-1710, oil on canvas, 92 x 142.2 cm. New Haven, Yale Center for British Art, Paul Mellon Collection



Fig. C.1 John Cocker, Treaty of Utrecht medal, 1713, silver, 35 mm.
London, Victoria and Albert Museum



Fig. C.2

Robert Robinson, *Fantastic Palace*, signed and dated, originally located at No. 32 Botolph Lane, 1696, oil on panel. London, Aldgate, John Cass's Primary School



Fig. C.3

E. W. Tristram, Robert Robinson's 1696 paneled room at No. 32 Botolph Lane, London, 1906, water color.
London, Corporation of London Guildhall Library



Fig. C. 4 Robert Robinson, *Golden City*, originally at No. 32 Botolph Lane, 1696, oil on panel. London, Aldgate, John Cass's Primary School



Fig. C. 5

Robert Robinson, *Tobacco Cultivation*, originally at No. 32 Botolph Lane, 1696, oil on panel. London, Aldgate, John Cass's Primary School



Fig. C.6 Robert Robinson, *Flying Fish Excursion*, originally at No. 32 Botolph Lane, 1696, oil on panel. London, Aldgate, John Cass's Primary School



Fig. C.7

Robert Robinson, *Empress Paying Homage to Buddha*, c. 1700, oil on panel, 217.2 x 78.9 cm. London, Victoria and Albert Museum



Fig. C.8

Robert Robinson, *Emperor Carried by Four Bearers*, c. 1700, oil on panel, 205.2 x 79.5 cm. London, Victoria and Albert Museum



Fig. C.9

Robert Robinson, *Chinese Fishermen Hunting a Crocodile*, c. 1700, oil on panel, 214.6 x 87.5 cm. London, Victoria and Albert Museum



Fig. C.10 Robert Robinson, *A Band of Tartar Horsemen Hunting*, c. 1700, oil on panel, 67.9 x 106 cm. London, Victoria and Albert Museum



Fig. C.11

Robert Robinson, *An Empress in a Chariot*, c. 1700, oil on panel, 216.5 x 79 cm. London, Victoria and Albert Museum



Fig. C.12 Robert Robinson, *A Chinese Dignitary in a Boat*, c. 1700, oil on panel, 27 x 31.5 cm. London, Victoria and Albert Museum



Fig. C.13 Robert Robinson, *A Dignitary Riding a Fish*, c. 1700, oil on panel, 65 x 80 cm. London, Victoria and Albert Museum



Fig. C.14 Judocus de Vos, *The Voyage of a Prince*, c. 1717, wool, silk, metal threads, 268 x 218 cm. Seattle, Seattle Art Museum

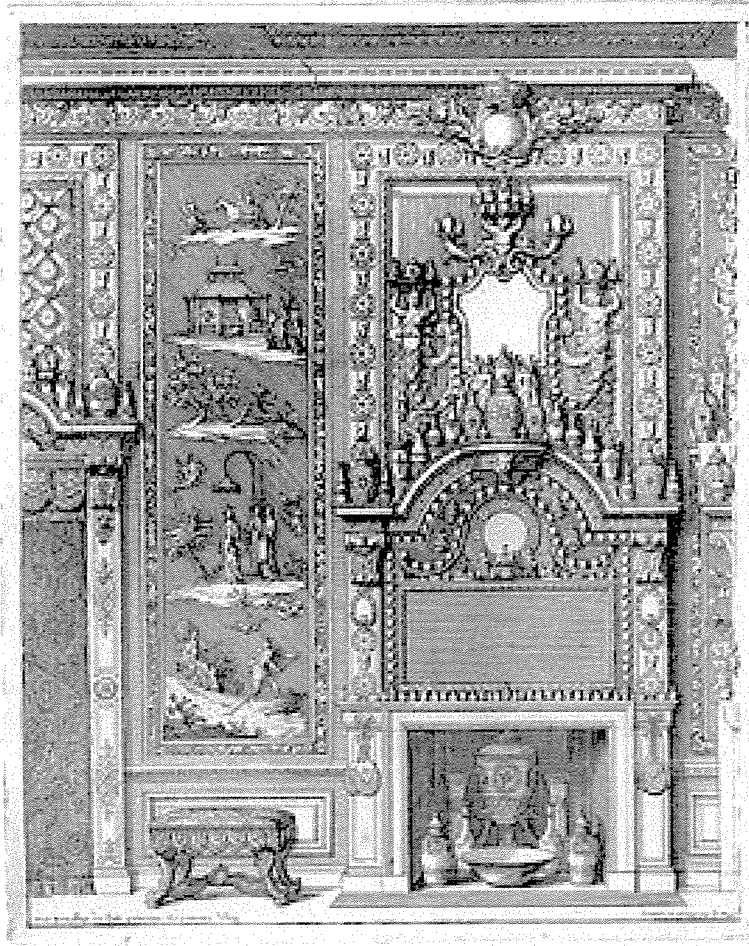


Fig. C.15 Daniel Marot, *Design for a Fireplace with Chinese Paneling*, c. 1703, etching, 24.1 x 19.4 cm. London, Victoria and Albert Museum

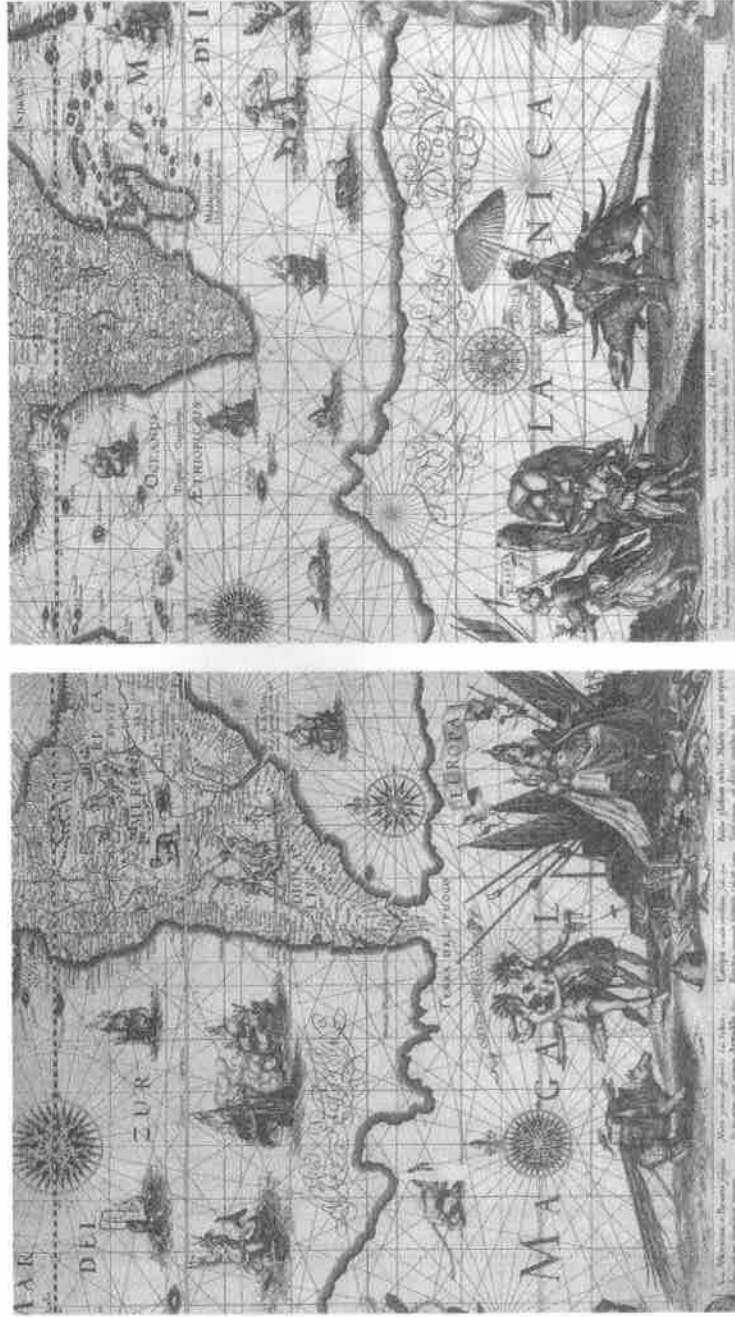


Fig. C.16

Detail, Pieter van den Keere: *Nova orbis terrarum geographica ac hydrographica tabula ex optimis in hoc opere auctoribus desumpta / Auctore Petro Koerio* (Amstelodami: P. Kaeruis excudit, 1619). 108 x 83 cm. Paris, Bibliothèque nationale de France. A copy after Willem Janszoon Blaeu, *Nova Orbis Terrarum Geographica Ac Hydrogr. Tabula: Ex Optimis in Hoc Opere Auctorib[us] Desumpta*. Amsterodami sub signo solarii deaurati ([Amsterdam]: excudebat Gulielmus Ianssonius alcmarianus, 1607).