

- Michael Burghers** (1647-1727) was a Dutch illustrator and artist who spent most of his career in England. He was commissioned to create maps, estate plans, and illustrations of stately houses, by the English aristocracy. He settled in England on the taking of Utrecht by Louis XIV. He lived mostly at Oxford, and on several of his plates he added *Academiae Oxon. calcographus* after his name. He was the author of *Ancient Mysteries Described*, which was reprinted into the early 19th century. Describing Burghers' style, Joseph Strutt wrote: 'He worked almost wholly with the graver, in a stiff, tasteless style, without genius, or knowledge of the art of design. He has, though, painfully preserved many ancient reliques, the originals of which are now lost. (*A Biographical Dictionary Containing All the Engravers, From the Earliest Period of the Art of Engraving to the Present Day*. 1786). Strutt thought that Burghers' best plates were his copies after Claude Mellan, and his topographical work, much of it for the antiquary Thomas Hearne (1678-1735).

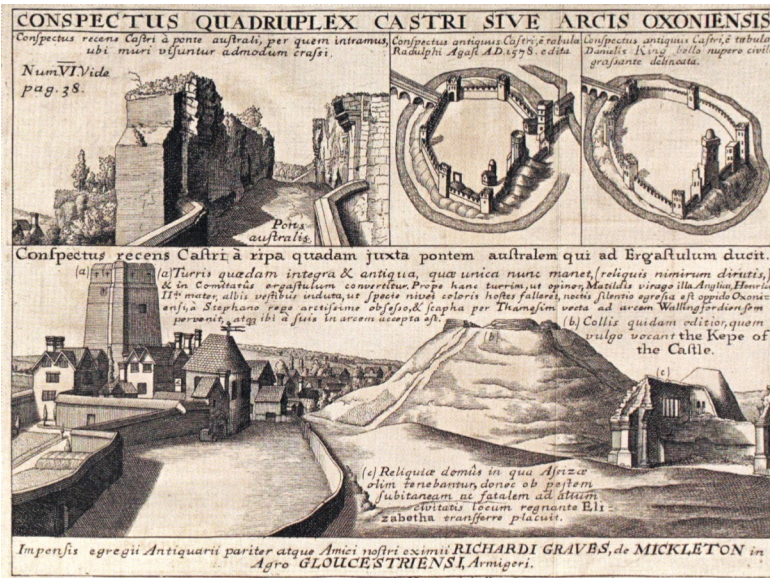


Fig. 99. Michael Burghers' 'Fourfold View of Oxford Castle', from Thomas Hearne, William of Newburgh (1719, I, App. VI)

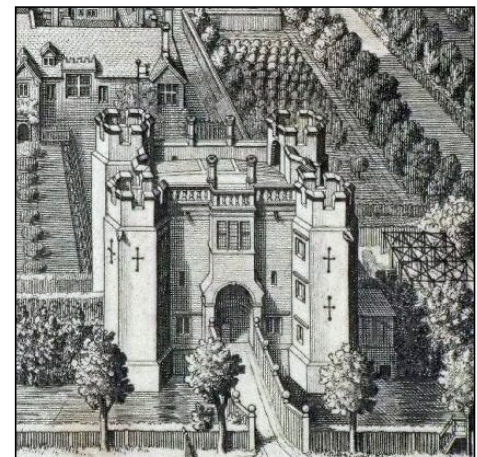


Fig. 100. Boarstall Tower gatehouse c. 1312-18. Drawn and engraved by Burghers, 1695. Cropped. A variation on the Edwardian keep-gatehouses of the late C13. Three floors with (originally) a vaulted gate-passage. Built by John de Hadlow 1271-1346, one-time custodian of St. Briavels.

- Johannes (Jan) Kip** (1652-1722 (engraver)) with **Leonard Knyff** (1650-1722 artist-draughtsman). The linked careers of Jan Kip and Leonard Knyff made a speciality of engraved views of English country houses, represented in detail from the bird's-eye view, an early pictorial convention for topography. Their major work was four-volume *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 (1707, published in the winter of 1708-9).

The volumes are among the most important English topographical publications of the 18th century. Architecture is rendered with care, and the settings of parterres and radiating avenues driven through woods or planted across fields, garden paths, and gates are illustrated in detail. The images are staffed with figures and horses, coaches pulling into forecourts, water-craft on rivers, corresponding to the traditions of the Low Countries. Their other known works include: the 65 folio plates engraved for the antiquary Sir Robert Atkyns, *The Ancient and Present State of Glostershire*, 1712 (1st edition); and for *Le Nouveau Théâtre de la Grande Bretagne ou description exacte des palais de la Reine, et des Maisons les plus considerables des des Seigneurs & des Gentilshommes de la Grande Bretagne*, 1715, an extended reprint in collaboration with other artists. The Kip over-painting of Francis Place's view of Scarborough from the south is a *tour de force* by both parties (see over).

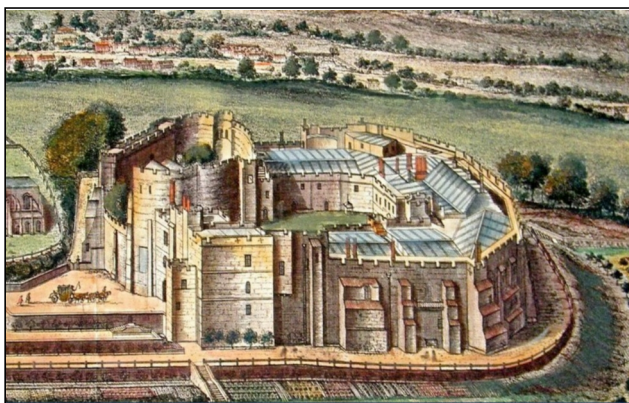


Fig. 101. Kip and Knyff, Berkeley Castle, the Seat of the earl of Berkeley. Published in 1712 for Robert Atkyns. Drawn and engraved by Johannes Kip, titled and with coat of arms above. From *The Ancient and Present State of Glostershire*.



Fig. 102. Kip and Knyff. Plate 37. Lulworth Castle in Dorset after the original drawing by Mrs Humphrey Weld. From *Britannia Illustrata: Or Views of Several of the Queen's Palaces, also of the Principal seats of the Nobility and Gentry of Great Britain... Curiously Engraved on 80 Copper Plates*. London (1707) [1708/9].