

**Vanbrugh, Blenheim Palace,  
and the Meanings of Baroque Architecture**

Two Volumes

**VOLUME TWO**

Illustrations

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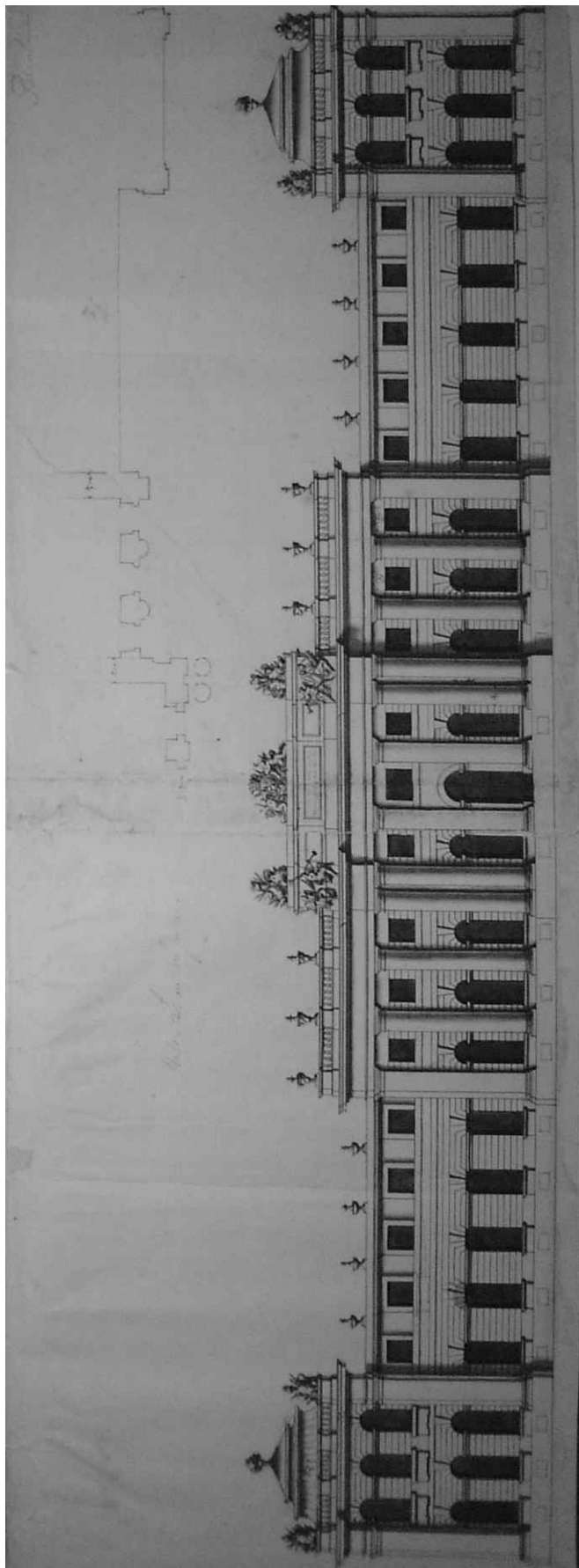


Fig. 1 Nicholas Hawksmoor, *Early South (Garden Front) Elevation, Blenheim Palace, 1705*, pen and dark brown ink with brush and black ink wash, 31.2 × 87.3 cm, Bodleian MS Top Oxon. 37\* f. 8



Fig. 2 Colen Campbell, *Elevation of Blenheim Castle Towards the Garden*, from *Vitruvius Britannicus*, 3 vols, London, 1715-25, repr., New York, 1967, vol. 1, pp. 59-60



Fig. 3 *View of the South (or Garden) Front, Blenheim Palace, from Henrietta Spencer-Churchill, Blenheim and The Churchill Family, London, 2005, p. 11*





Fig. 4 Nicholas Hawksmoor and Henry Joynes, *Drawing for the Park and Landscape Gardens, Blenheim Palace, 1705*, pencil, pen and ink, brush and ink with wash, 50.6 × 73 cm, Bodleian MS Top. Oxon. 37\* f. 2



Fig. 5 *View of the East Courtyard, Blenheim Palace* (photograph: the author)

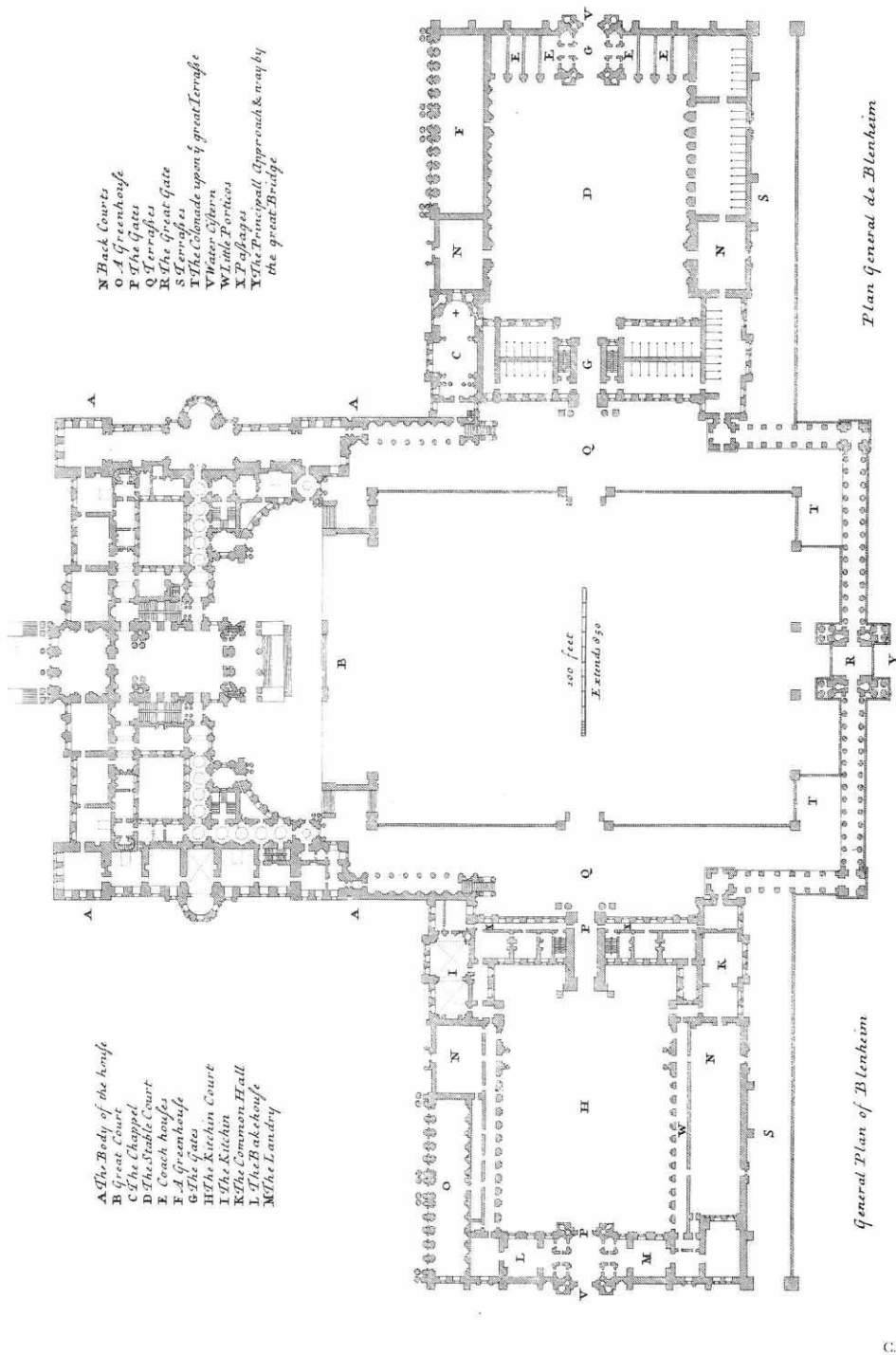


Fig. 6 General Plan of Blenheim, from Colen Campbell, *Viruvius Britannicus*, 3 vols, London, 1715-25, repr., New York, 1967, vol. 1, p. 62



Fig. 7 Sir Godfrey Kneller, *Queen Anne Presenting the Plan of Blenheim to Military Merit*, c.1708-1710, oil on canvas, 127 × 101.6 cm, Blenheim Palace, Oxfordshire, from Vaughan Hart, *Vanbrugh: Storyteller in Stone*, New Haven and London, 2008, fig. 201, p. 139.

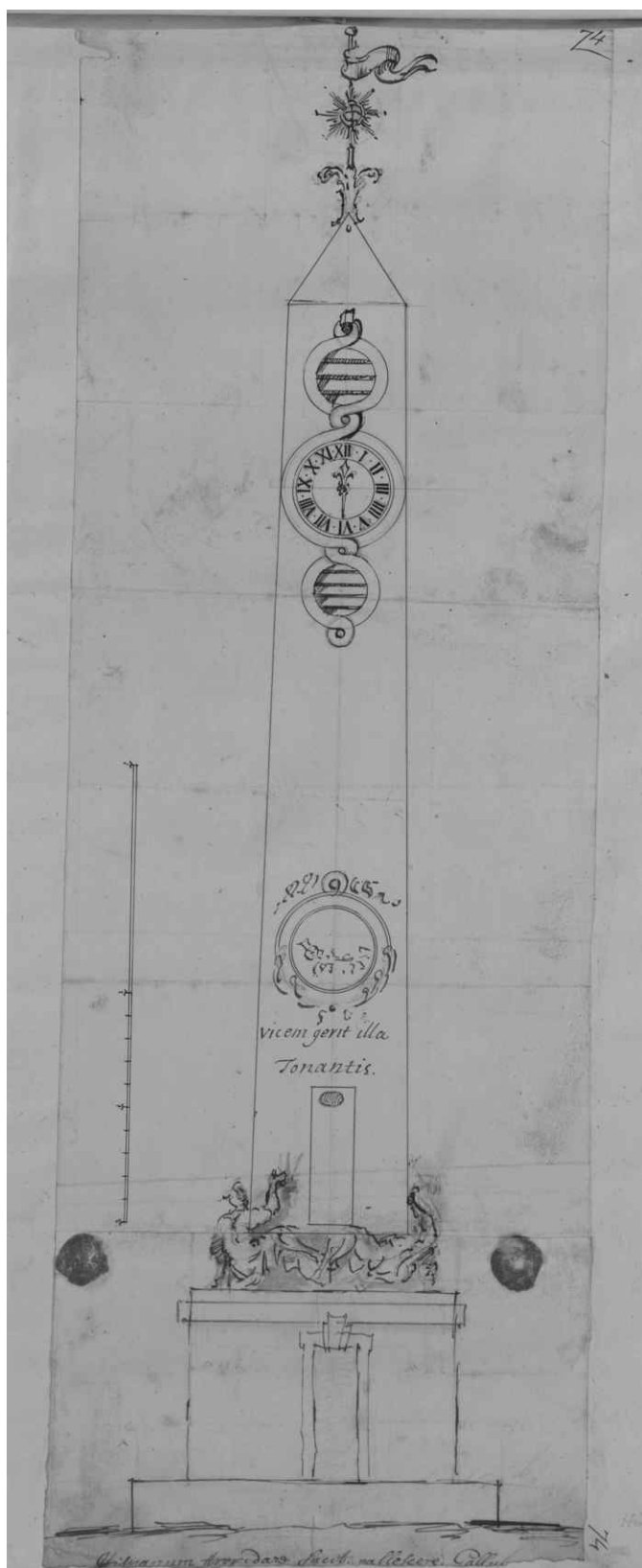


Fig. 8 Nicholas Hawksmoor, *Design for an Obelisk Commemorating the Battle of Blenheim*, 1704, pen and brown ink over graphite under-drawing with small areas of grey wash, 51 × 17.5 cm, Sir John Soane's Museum, London, SM 109/74





Fig. 9 John Croker, *The Coronation Medal of Queen Anne, 1702*, gold, dia. 3.4 cm, British Museum, London



Fig. 10 *Marlborough Ice Pails*, c.1700, gold, ht. 26.7 cm, wt. 5.57 kg, British Museum, London



Fig. 11 Anthony van Dyck, *Equestrian Portrait of Charles I*, c.1637-38, oil on canvas, 367 × 292 cm, National Gallery, London







Fig. 13 Nicholas Hawksmoor and Henry Joynes, *Site Plan of Blenheim Palace and Woodstock Park*, showing early scheme for the landscape and gardens, 1705, pencil and brown ink, 98.9 × 71.2 cm, Bodleian MS Top Oxon. 37\* f. 1, from Jeri Bapasola, *The Finest View in England: The Landscape and Gardens at Blenheim Palace*, Woodstock, 2009, p. 20

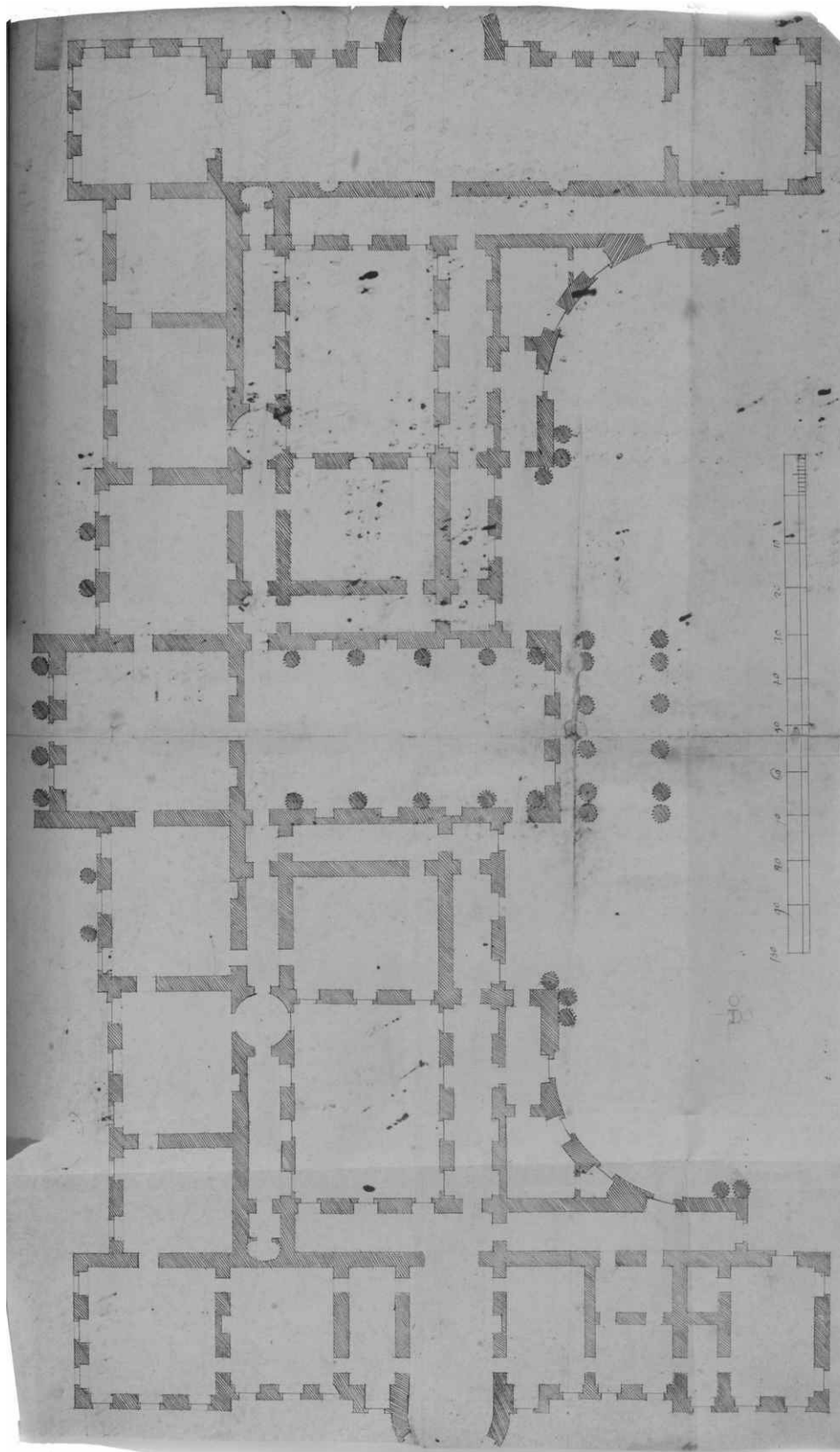


Fig. 14 Henry Joynes, *Preliminary Plan for the Main Floor of Blenheim Palace*, c. May-June 1705, pen and brown ink over incised lines, 29 × 47 cm, Sir John Soane Museum Library, SM 166 f. 6

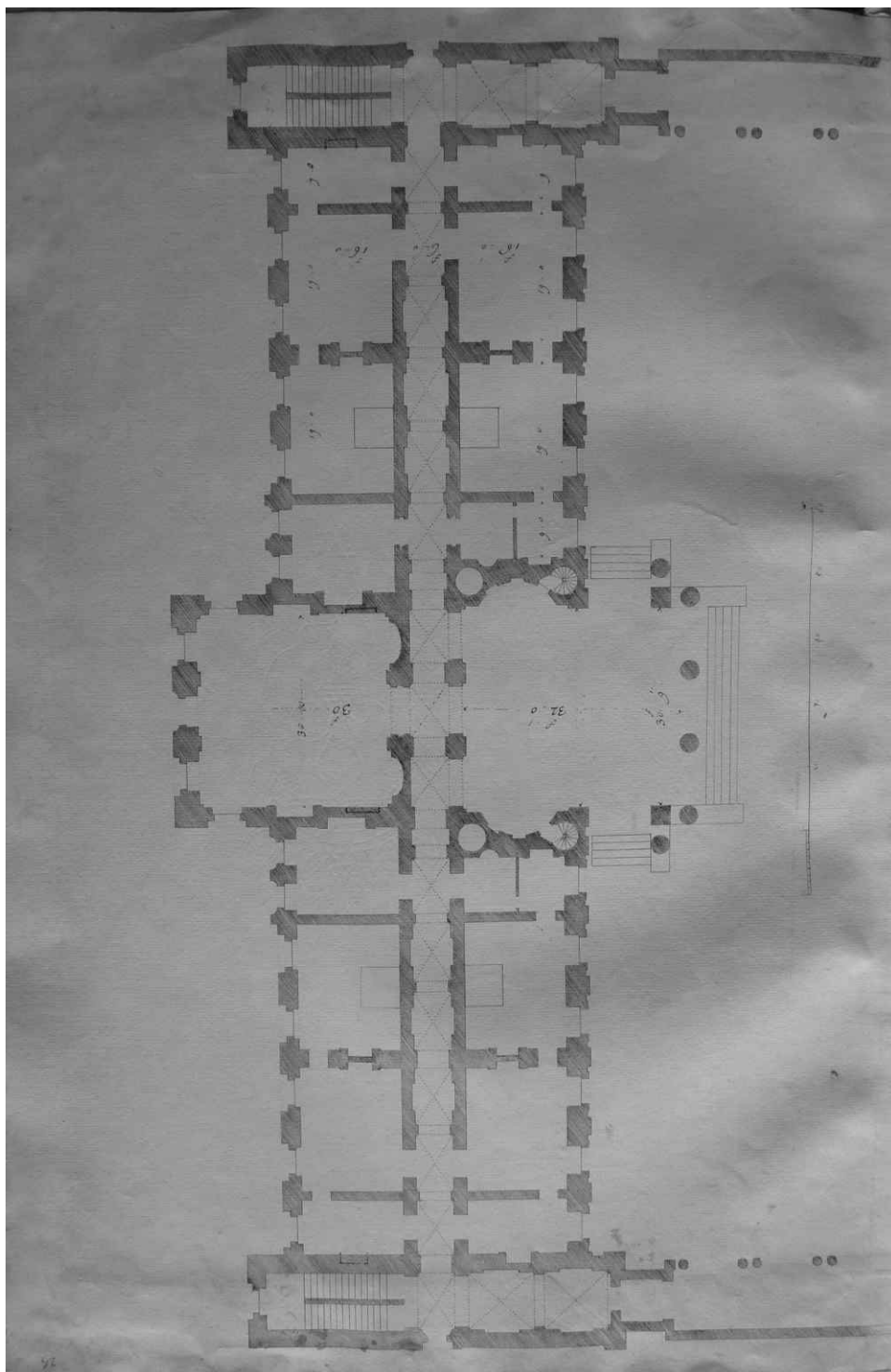


Fig. 15 Attributed to Henry Joynes (after Nicholas Hawksmoor), *Plan of a Design for a Building Intended for the North Side of the North Quadrangle of All Souls College, c.1708-1714*, brown ink and grey wash, 43.2 × 62.2 cm  
 © Worcester College, Oxford

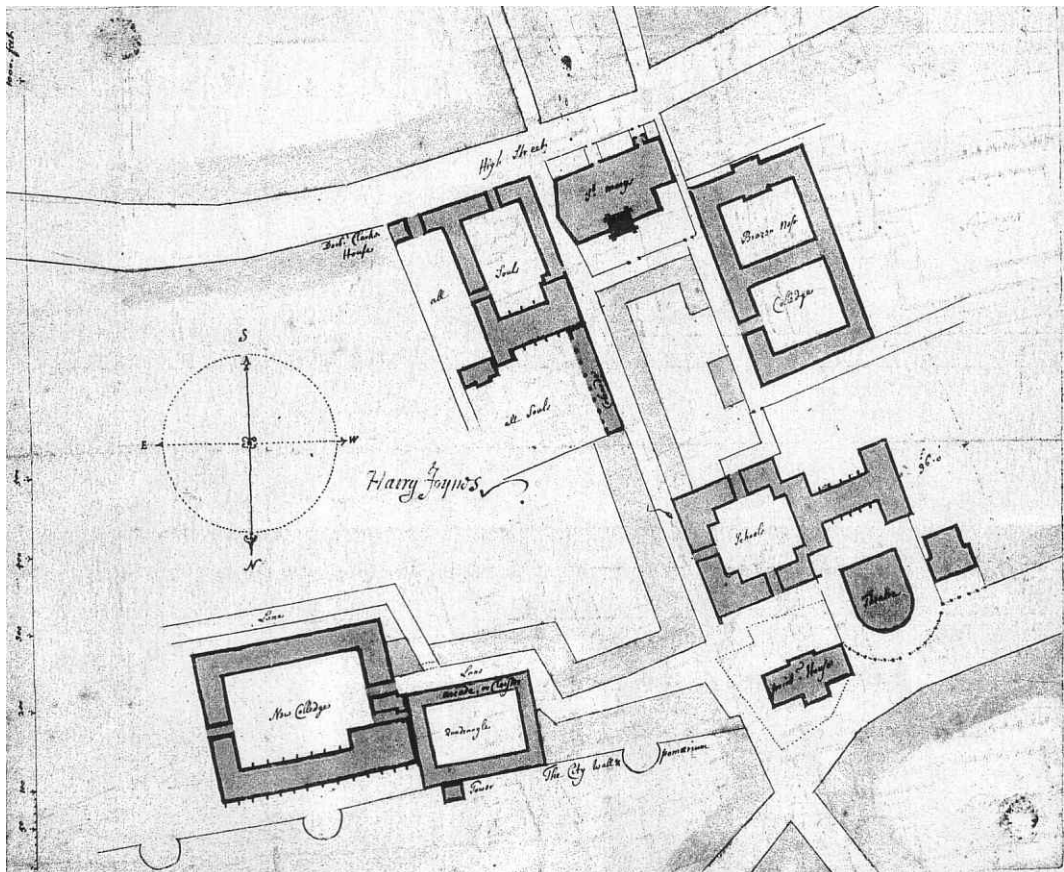


Fig. 16 Attributed to Henry Joynes, *Survey Plan of Oxford*, c.1711, ink and wash on paper, Bodleian MS Top Oxon. a 24 f. 46

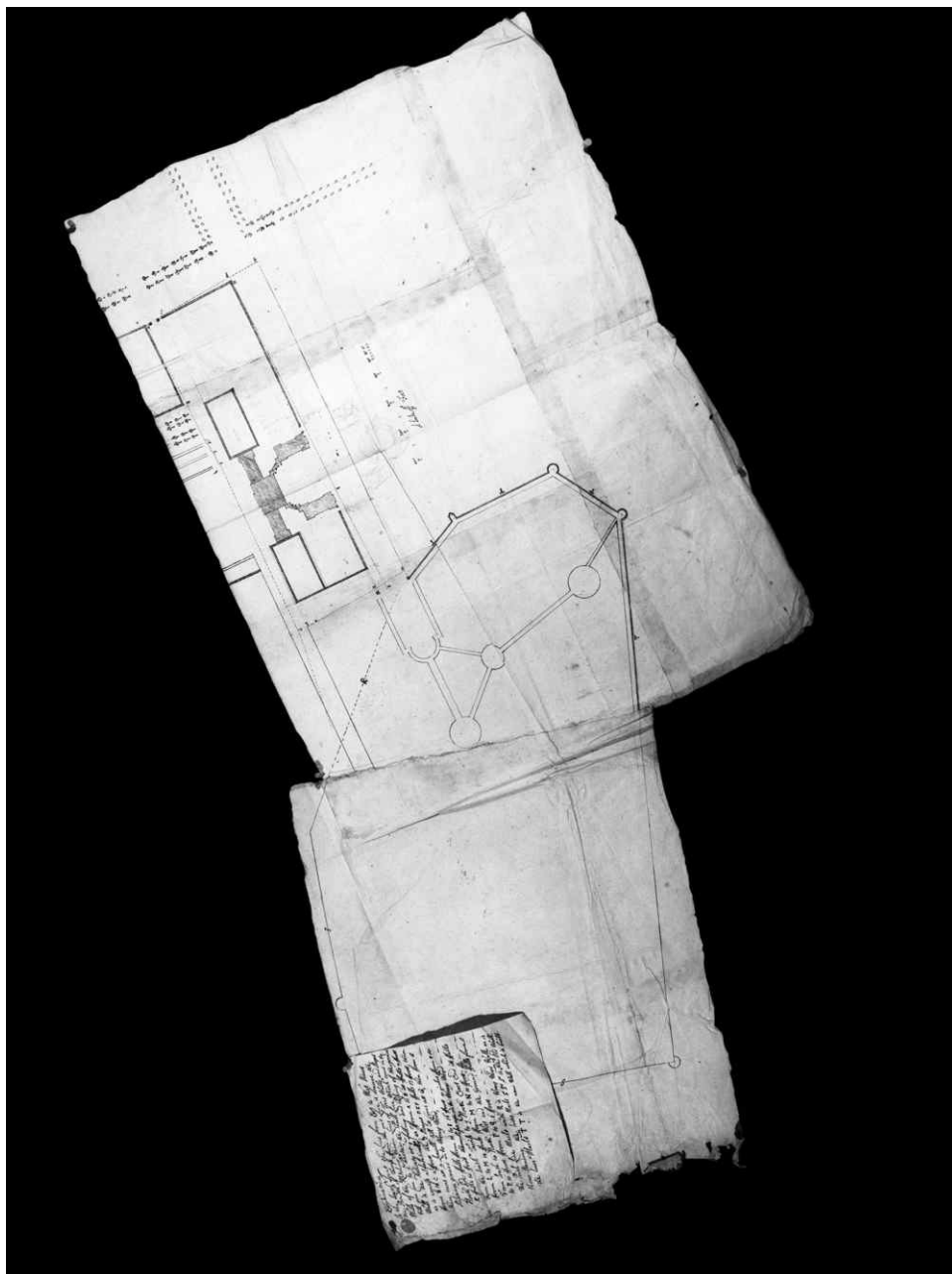
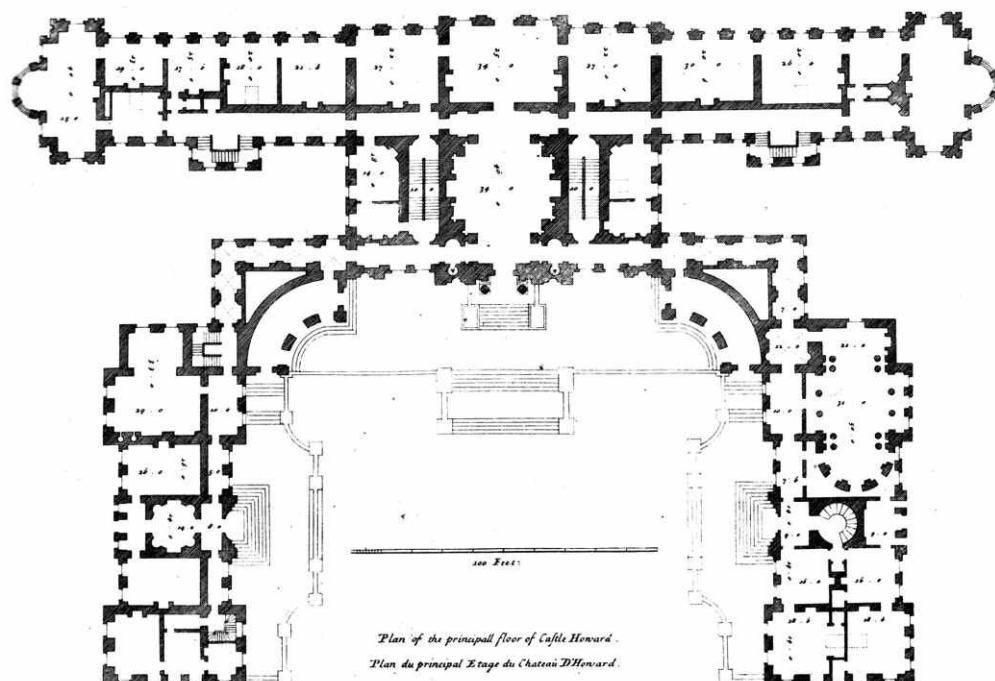
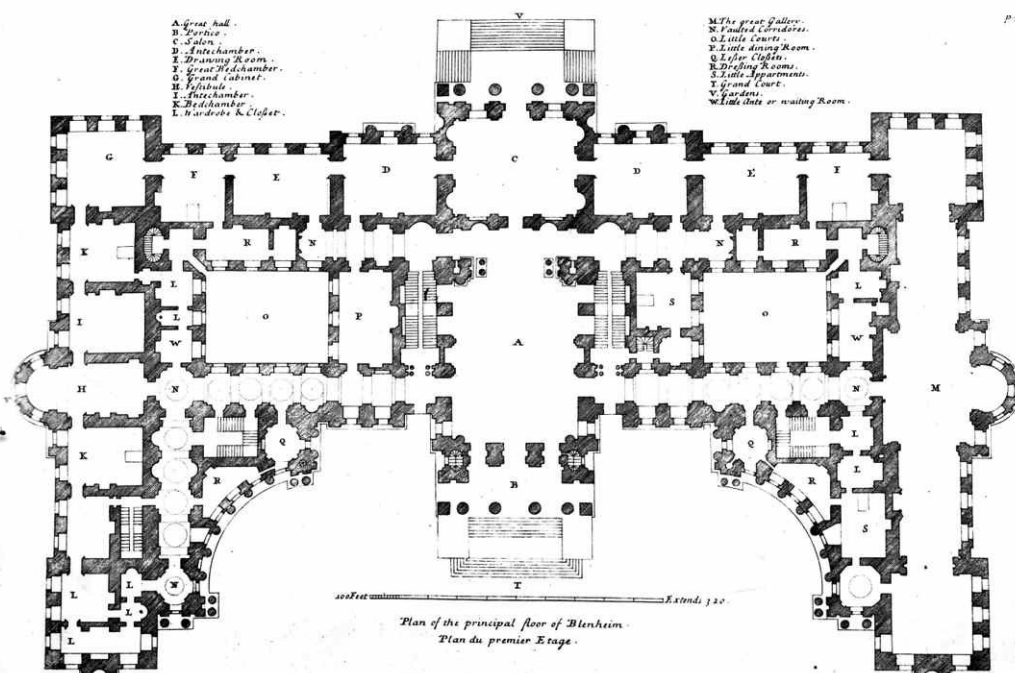


Fig. 17 Attributed to Henry Joynes, *Plan of the Ground to the North of Castle Howard, North Yorkshire*, c.1706, pencil, pen and ink, 56.5 × 121.9 cm, Victoria and Albert Museum, London, E.432-1951



18. Castle Howard: plan of the principal floor, or piano nobile. (*Vitruvius Britannicus*, Vol. I, 1717.)



19. Blenheim: plan of the principal floor, or piano nobile. (*Vitruvius Britannicus*, Vol. I, 1717.)

Fig. 18 After Colen Campbell, *General Plan of Castle Howard, North Yorkshire*, and *Plan of the principal floor of Blenheim*, from Colen Campbell, *Vitruvius Britannicus*, 3 vols, London, 1715-25, vol. 1, pls 64 and 56, taken from David Green, *Blenheim Palace* (London, 1951)



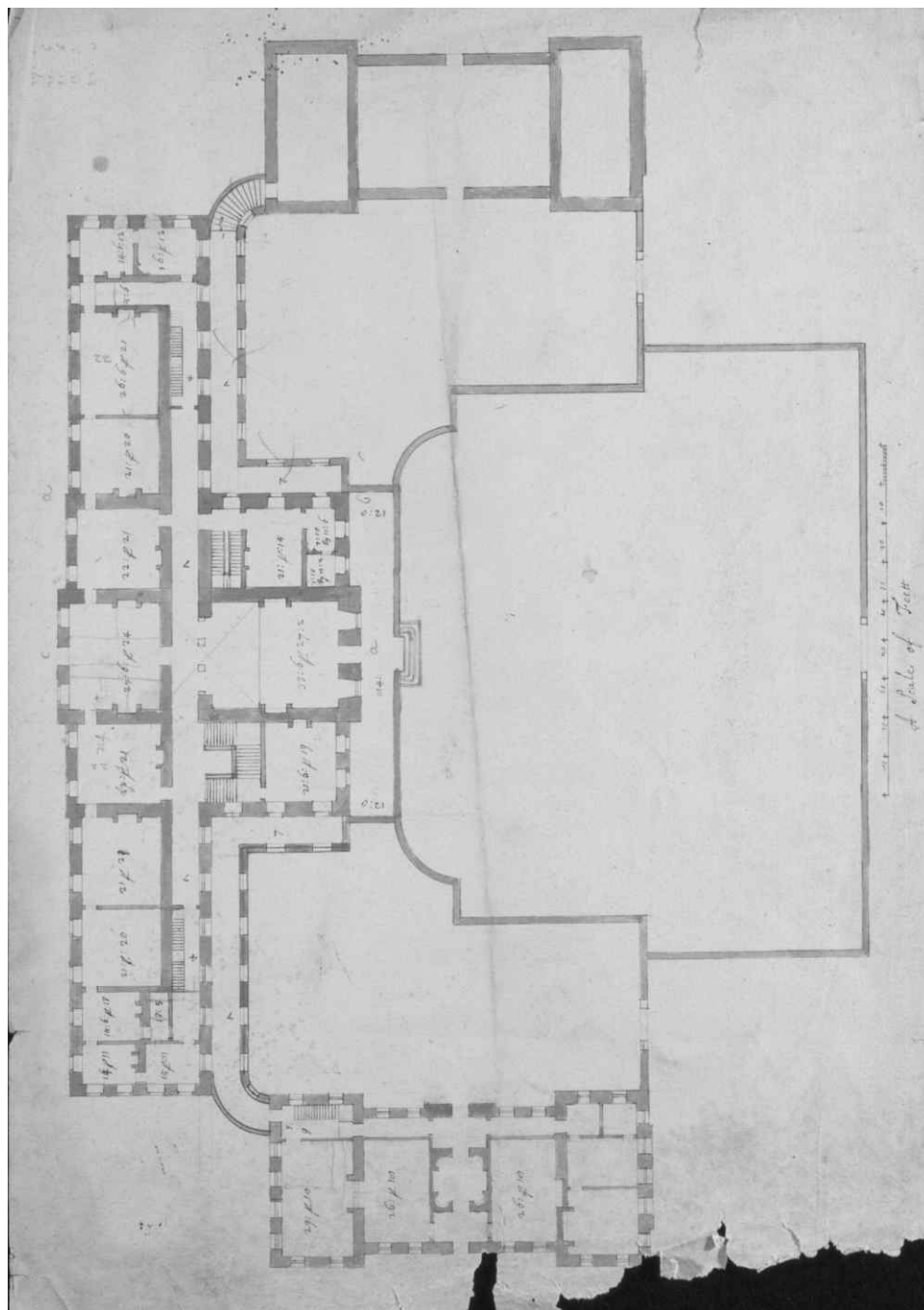


Fig. 19 Sir John Vanbrugh, 'First Proposal' Plan of Ground Floor, Castle Howard, North Yorkshire, c.1699-1700, pen, ink and wash, 27 × 40.6 cm, Victoria and Albert Museum, London, E.418-1951



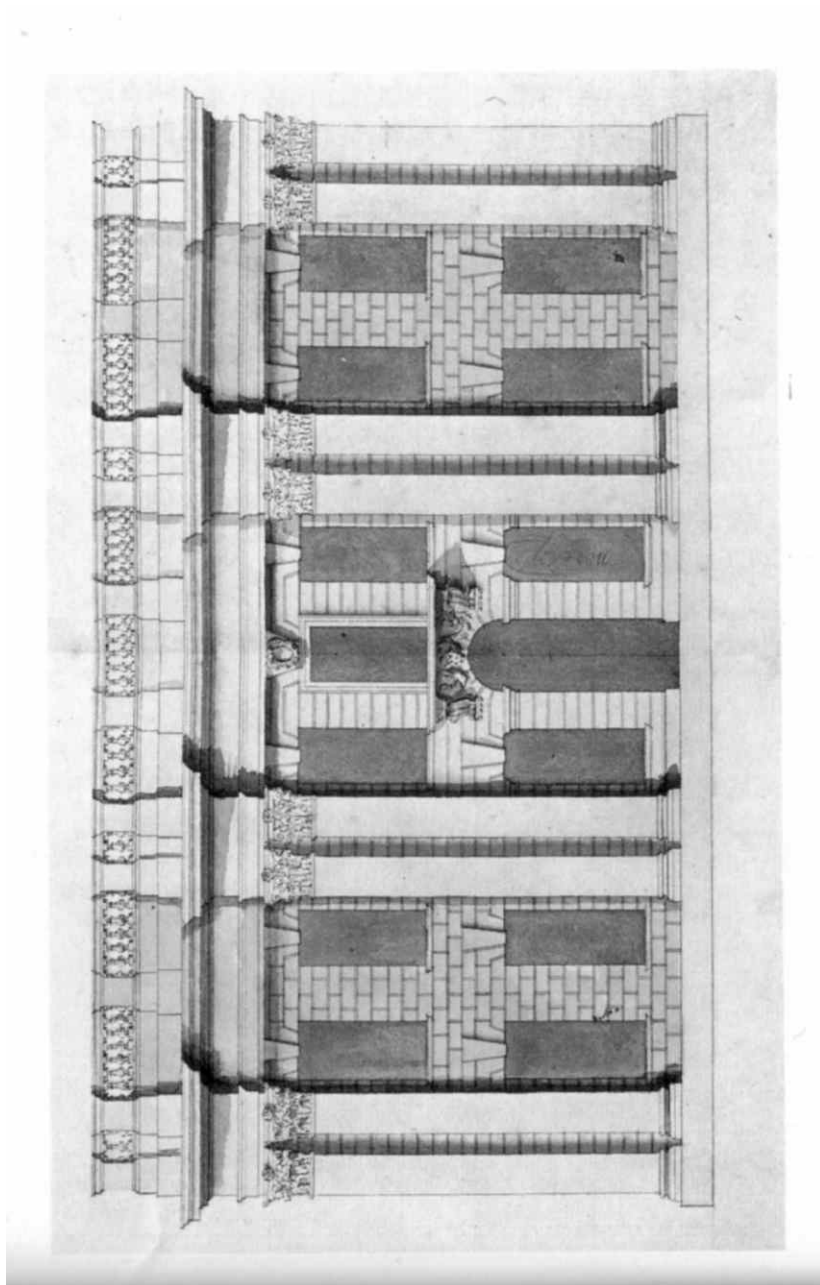


Fig. 20 Nicholas Hawksmoor, *North Front of the Central Pile, Castle Howard, North Yorkshire, c.1699-1700*, pen, ink and wash on paper, 24.8 × 46.7 cm, Victoria and Albert Museum, London, E.426-1951, from Geoffrey Beard, *The Work of John Vanbrugh*, London, 1986, p. 89, fig. 13

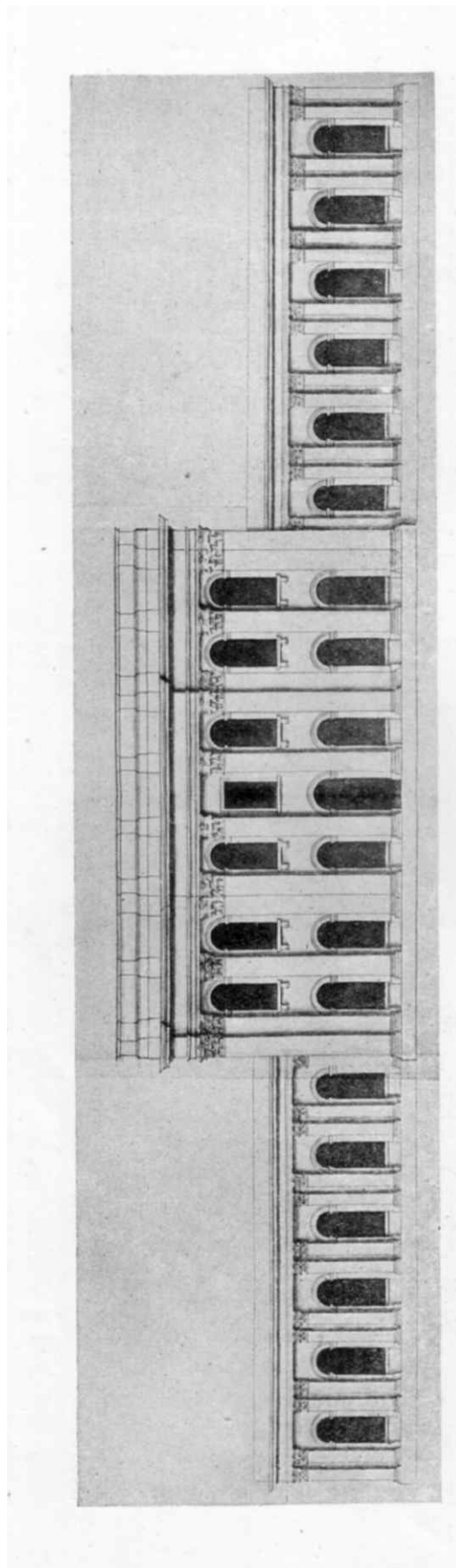


Fig. 21 Nicholas Hawksmoor, 'First Proposal' Elevation of South Front, *Castle Howard, North Yorkshire, c.1699-1700*, pencil, pen, ink and wash, 25.1 × 116.9 cm, Victoria and Albert Museum, London, E.420-1951, from Laurence Whistler, *The Imagination of Vanbrugh and His Fellow Artists*, London, 1954, fig. 3

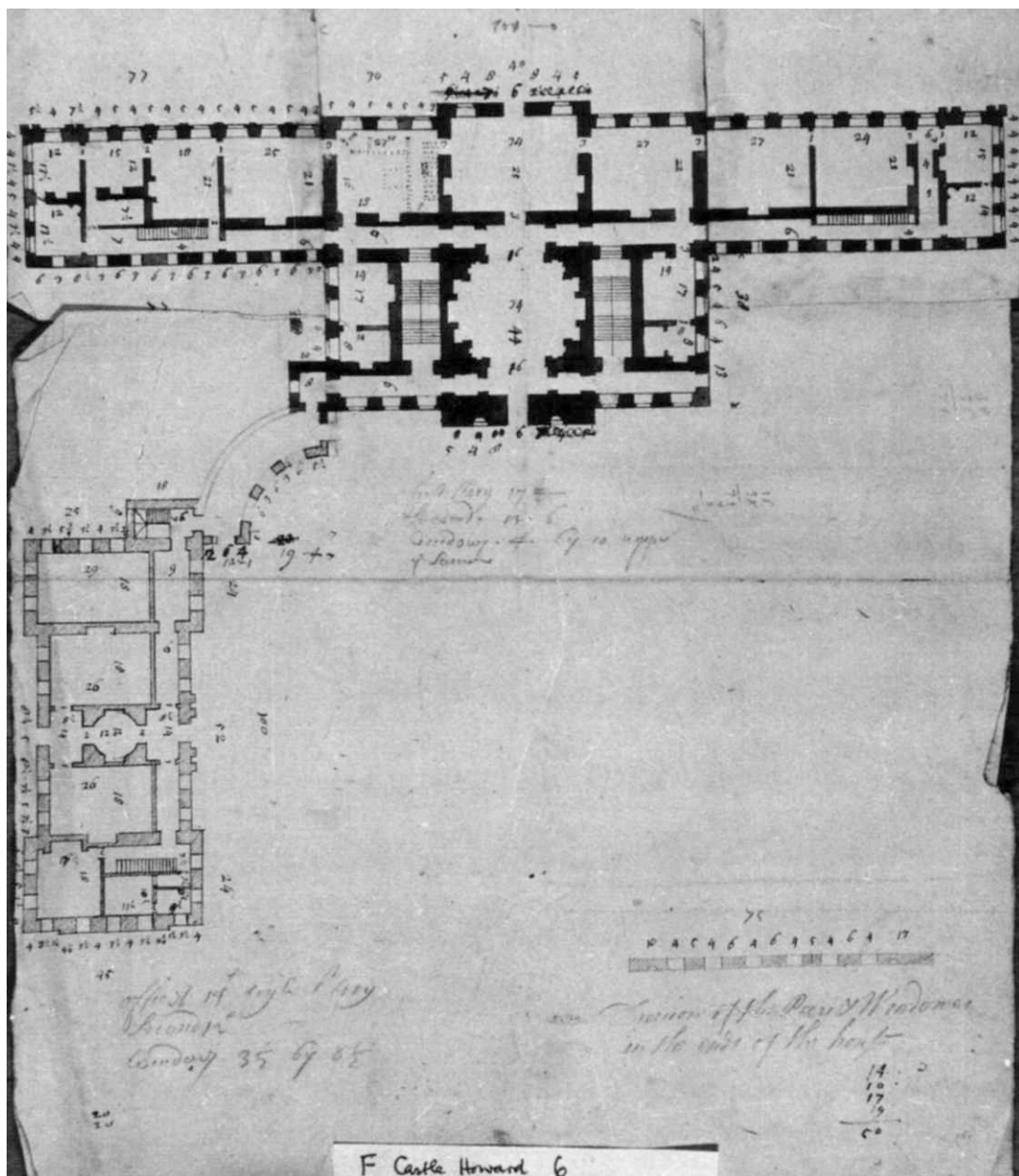


Fig. 22 Sir John Vanbrugh, *Revised Plan for the Ground Floor, Castle Howard, North Yorkshire, c.1699-1700*, pencil, pen and ink on paper indented with stylus, 27 × 34.3 cm, Victoria and Albert Museum, London, E.423-1951, from Geoffrey Beard, *The Work of John Vanbrugh*, London, 1986, p. 91, fig. 17



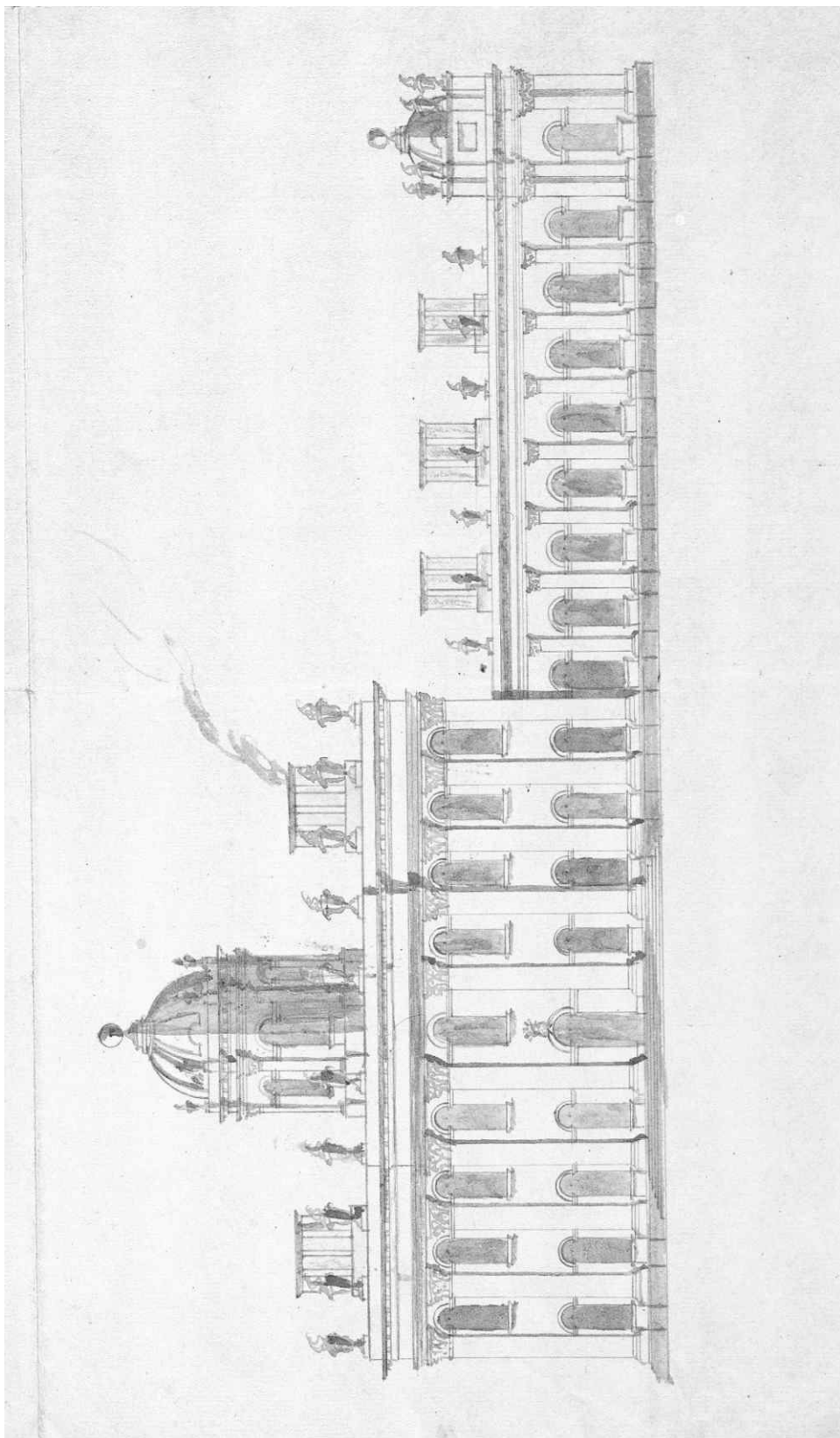


Fig. 24 Sir John Vanbrugh, *Design for South Front of Castle Howard, North Yorkshire, with Lantern and Dome, c. 1699-1700*, pen and brown ink and wash on paper, 35.7 × 28.4 cm, Victoria and Albert Museum, London, E.2825-1995

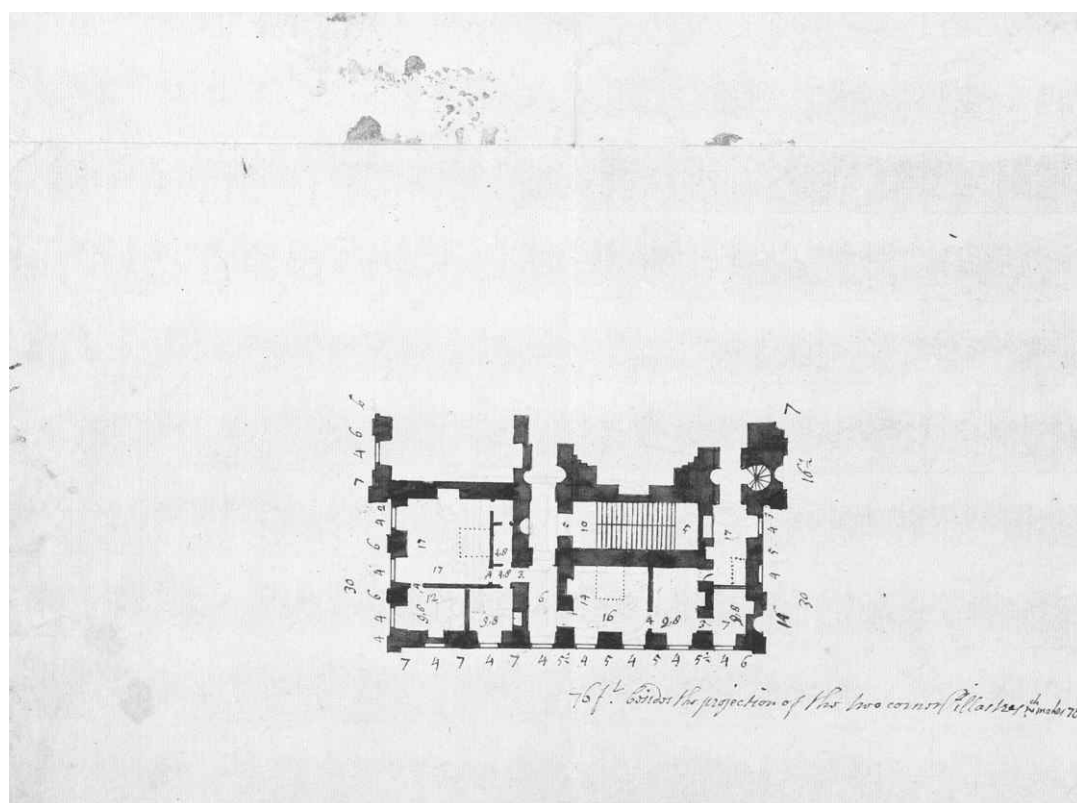


Fig. 25 Sir John Vanbrugh, *Half Plan of the First Floor of the Central Pile, Castle Howard, North Yorkshire, c.1699-1700*, pen and brown ink and wash on paper, 35.7 × 28.4 cm, Victoria and Albert Museum, London, E.2825-1995

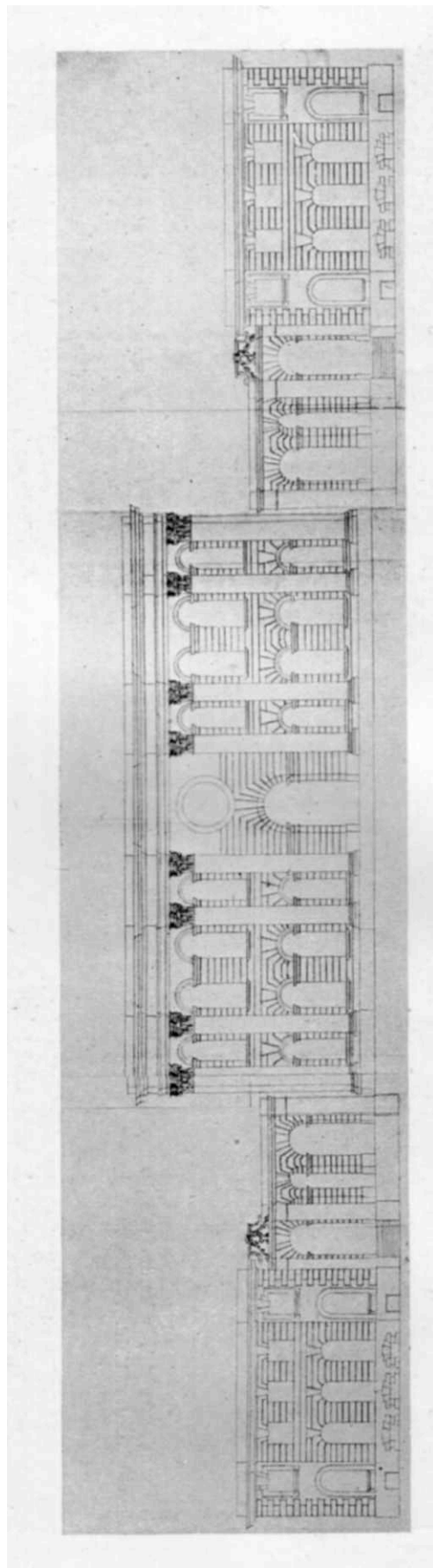


Fig. 26 Nicholas Hawksmoor, *Elevation of the North (or Entrance) Front, Castle Howard, North Yorkshire, c.1699-1700*, pen, ink and wash, 25.1 × 136.2 cm, Victoria and Albert Museum, London, E.425-1951, from Laurence Whistler, *The Imagination of Vanbrugh and His Fellow Artists*, London, 1954, pl. 4

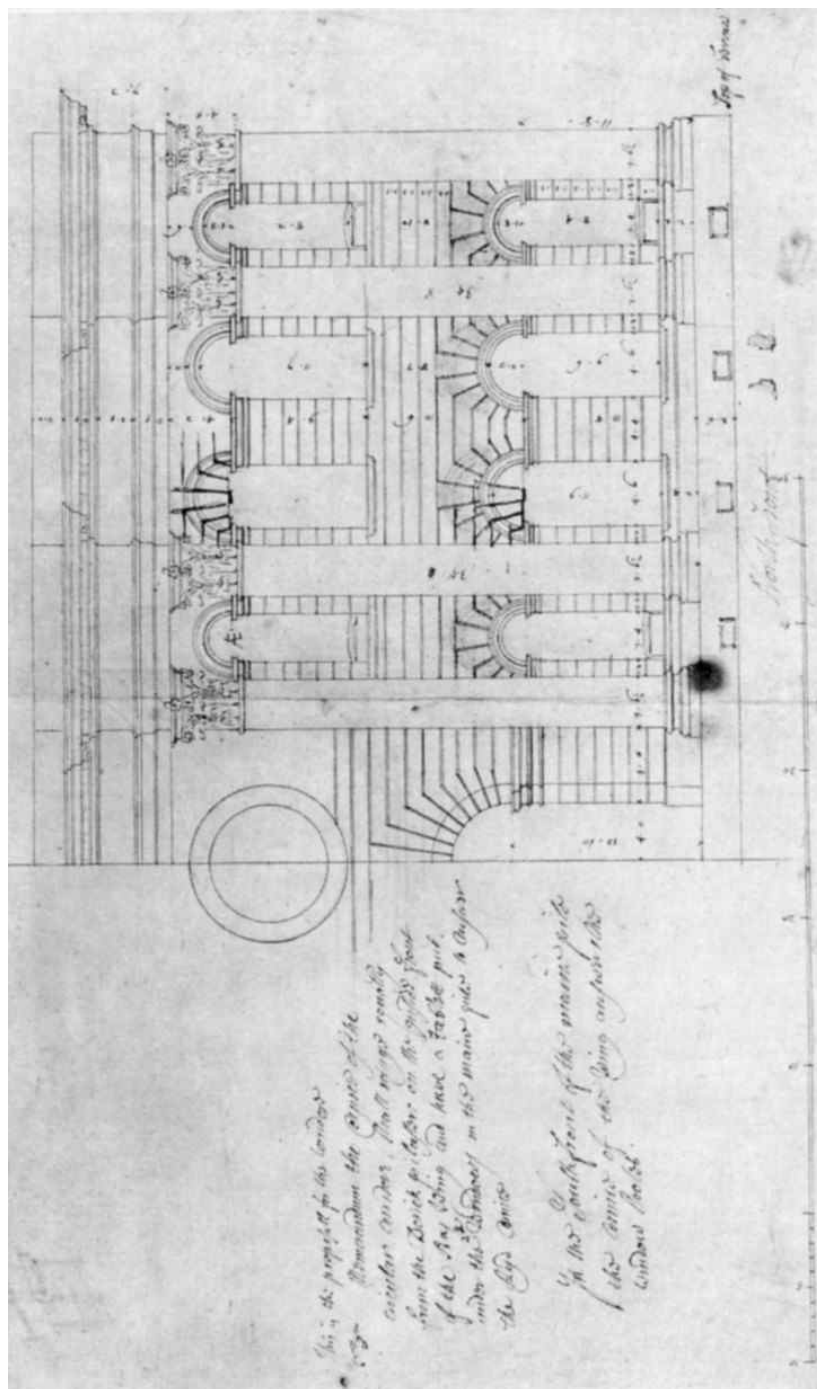


Fig. 27 Nicholas Hawksmoor, 'Second Proposal' Elevation of the North Front of the Central Pile, Castle Howard, North Yorkshire, c. 1699-1700, pen and ink, 23.8 × 29.5 cm, Victoria and Albert Museum, London, E.424-1951, from Geoffrey Beard, *The Work of John Vanbrugh*, London, 1986, p. 90, fig. 16



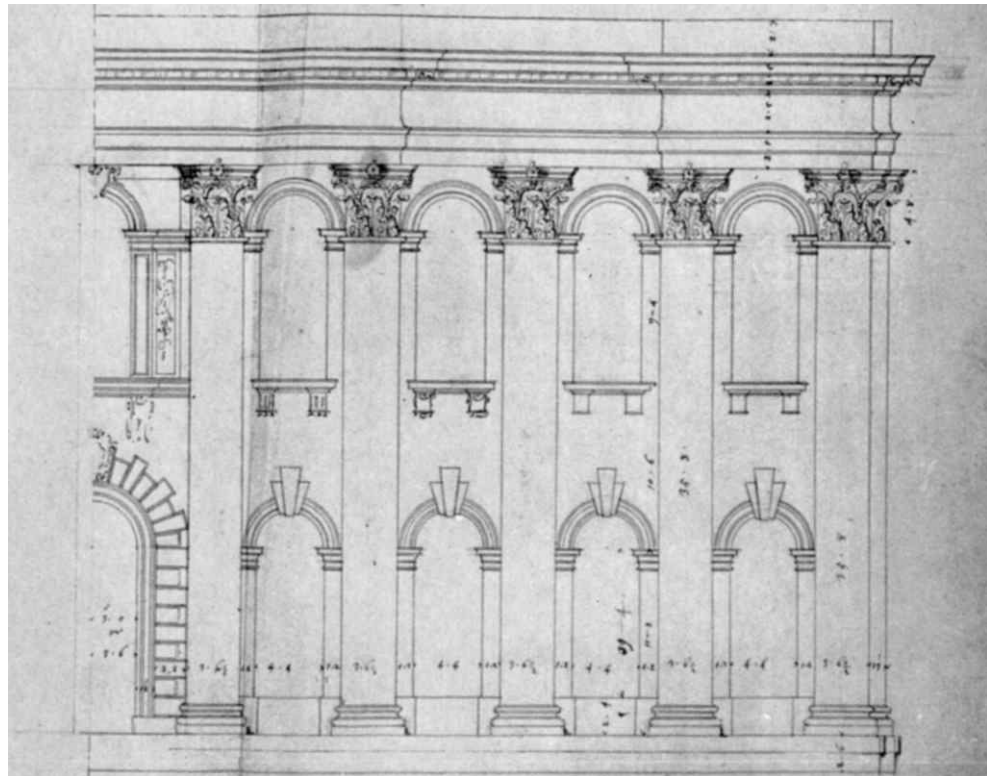


Fig. 28 Nicholas Hawksmoor, *Half Elevation of the South Front of the Central Pile, Castle Howard, North Yorkshire, c.1699-1700*, pen and brown ink over pencil underdrawing, 38.1 × 50.8 cm, Minet Library, Lambeth, London, from Kerry Downes, *Hawksmoor*, 1959; London, 1979, pl. 13b

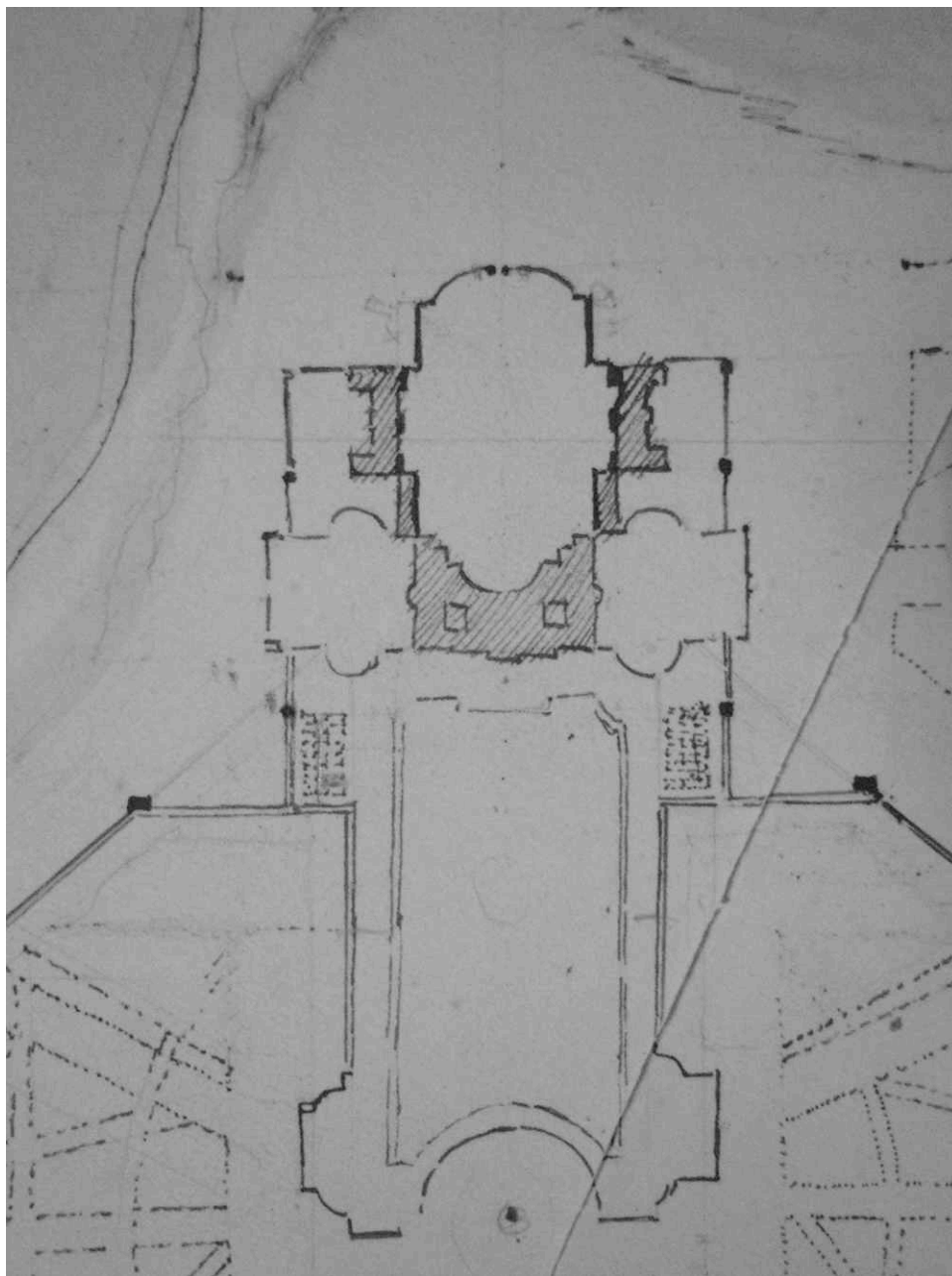


Fig. 29 Detail of fig. 13, Nicholas Hawksmoor and Henry Joynes, *Site Plan of Blenheim Palace and Woodstock Park* (photograph: the author)

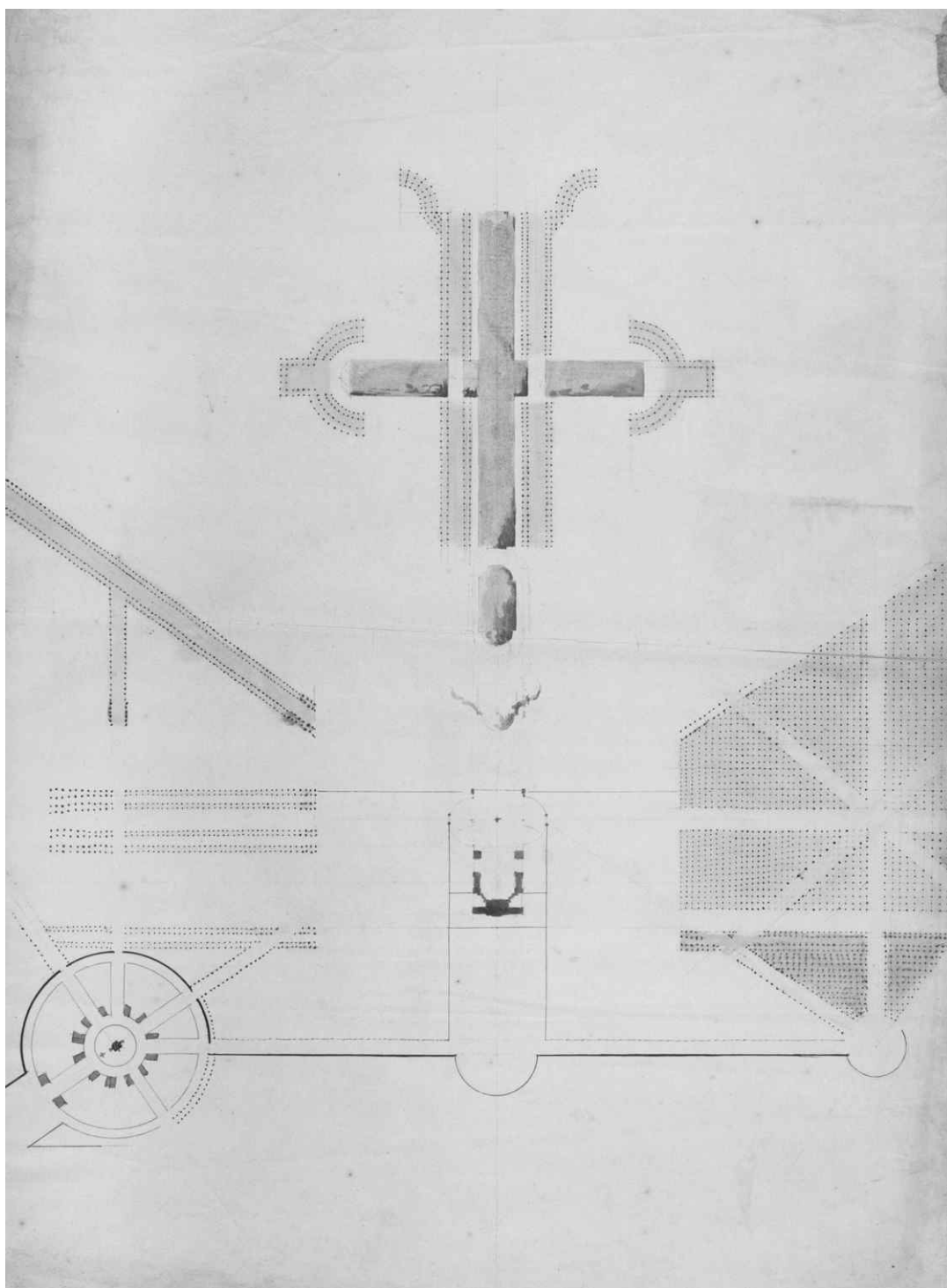


Fig. 30 Attributed to George London, *Second General Site Plan of Castle Howard, North Yorkshire, c.1699-1700*, pen, ink and wash on paper, Victoria and Albert Museum, London, E.433-1951 (photograph © Victoria and Albert Museum, London)

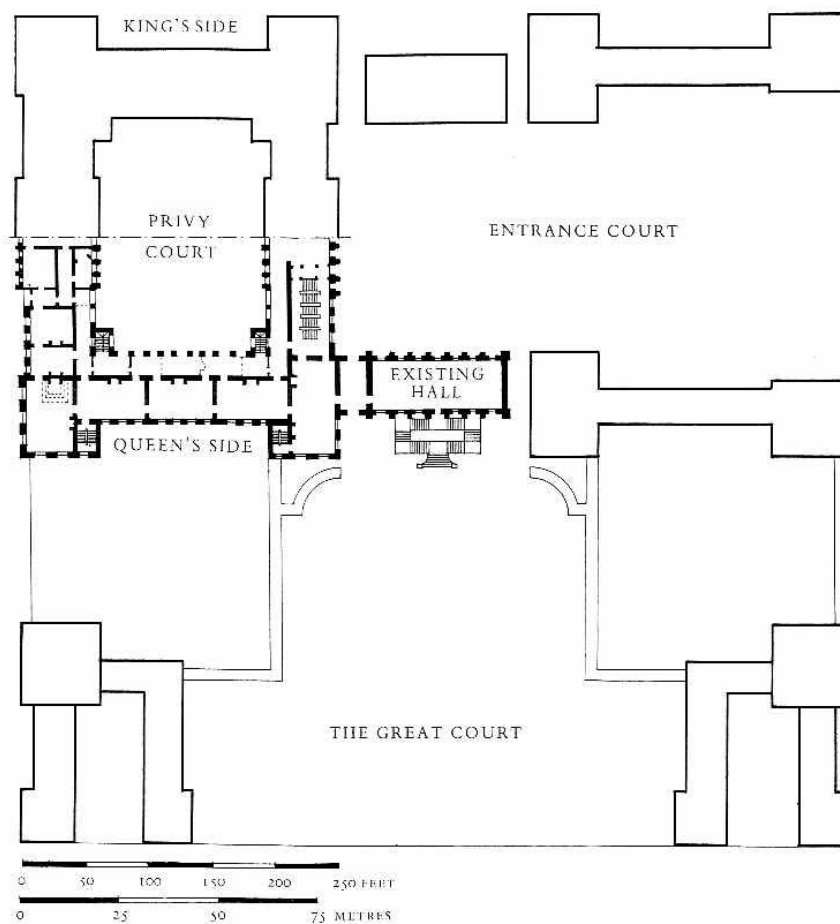


Fig. 31 Nicholas Hawksmoor, *First Grand Project for Hampton Court, Block Plan*, 1689, brown ink over a grid of scored lines, 32.1 × 42.2 cm, All Souls College, Oxford, as redrawn in John Summerson, *Architecture in Britain 1530-1830*, 1953; Harmondsworth, 1970, p. 244, fig. 195

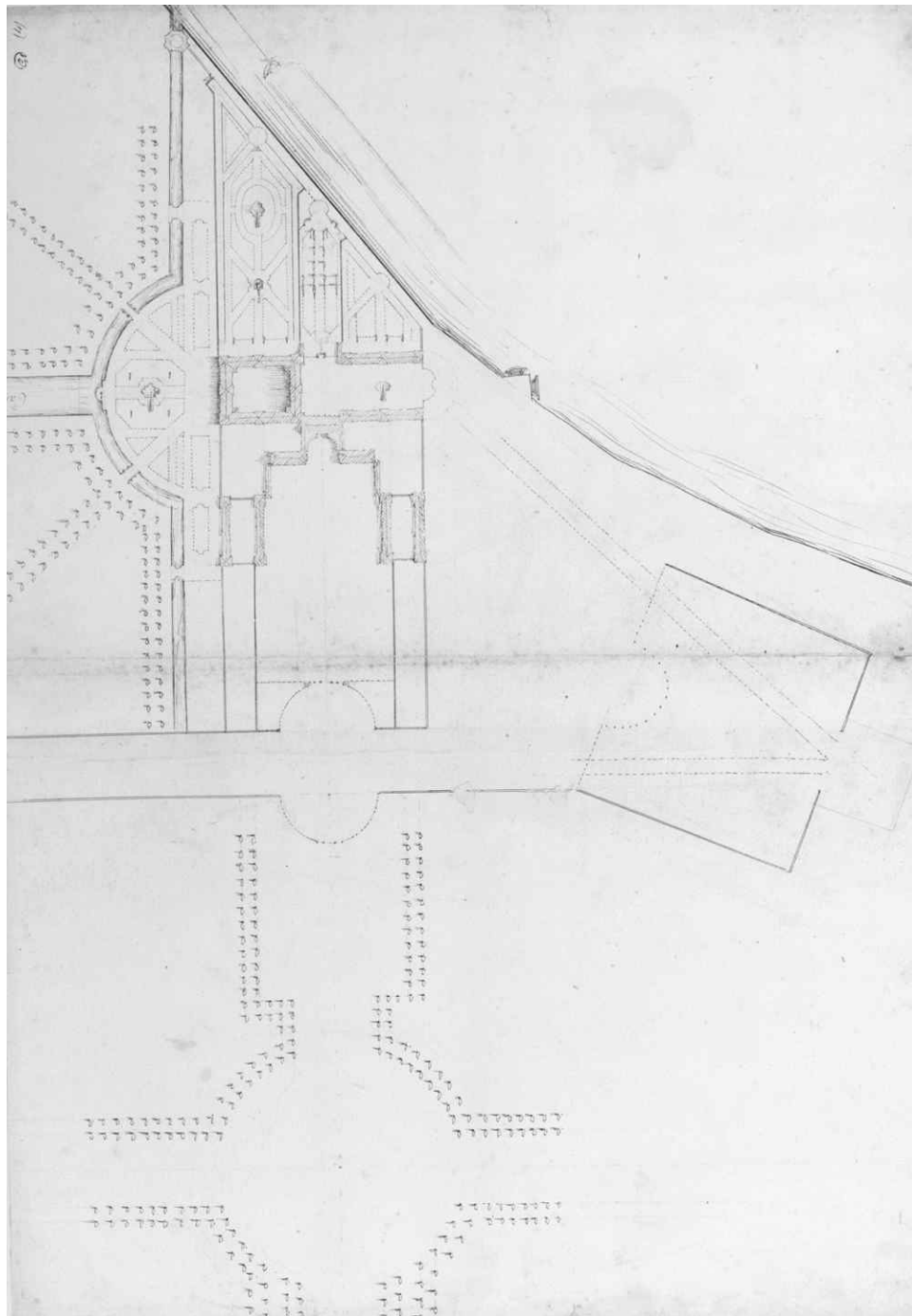


Fig. 32 Nicholas Hawksmoor (for Sir Christopher Wren), *Second Grand Project for Hampton Court, Block Plan*, c.1689, pen and brown ink over incised lines and graphite under-drawing, 37.7 × 35.3 cm, Sir John Soane's Museum Library, SM 110/4

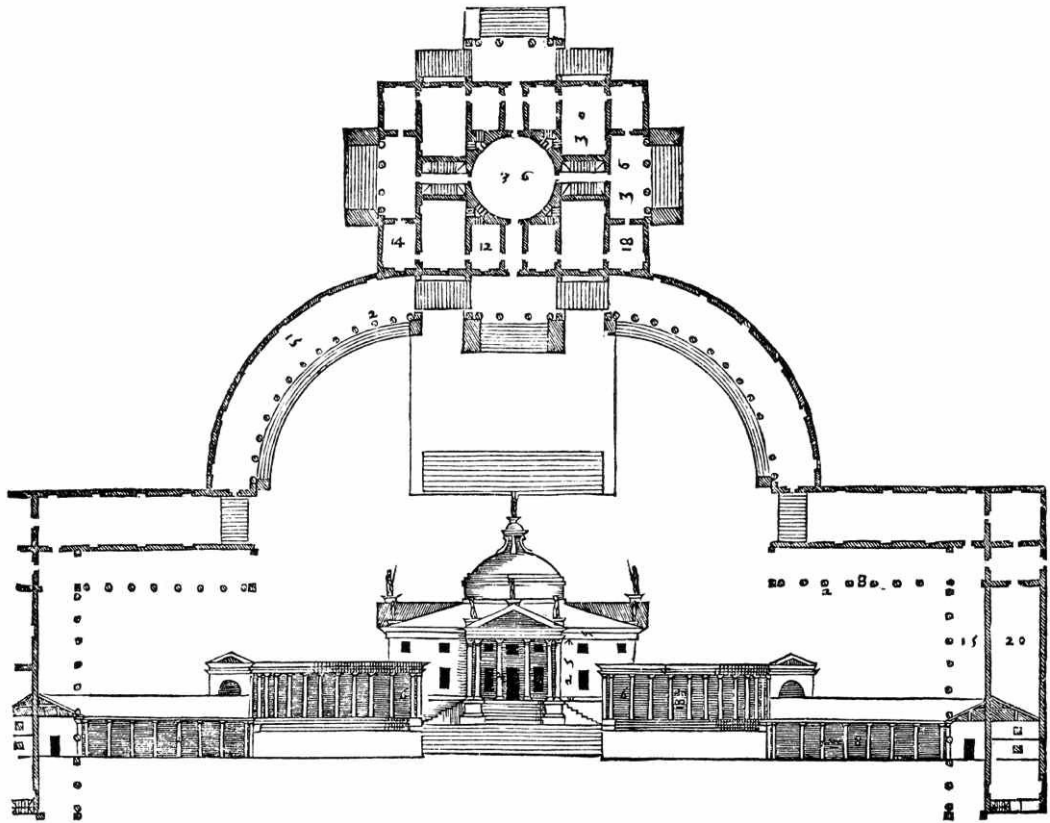


Fig. 33 *Design for the Villa Trissino, Meledo*, from Andrea Palladio, *The Four Books on Architecture*, trans. Robert Tavernor and Richard Schofield, Cambridge MA and London, 1997, p.138, fig. 60

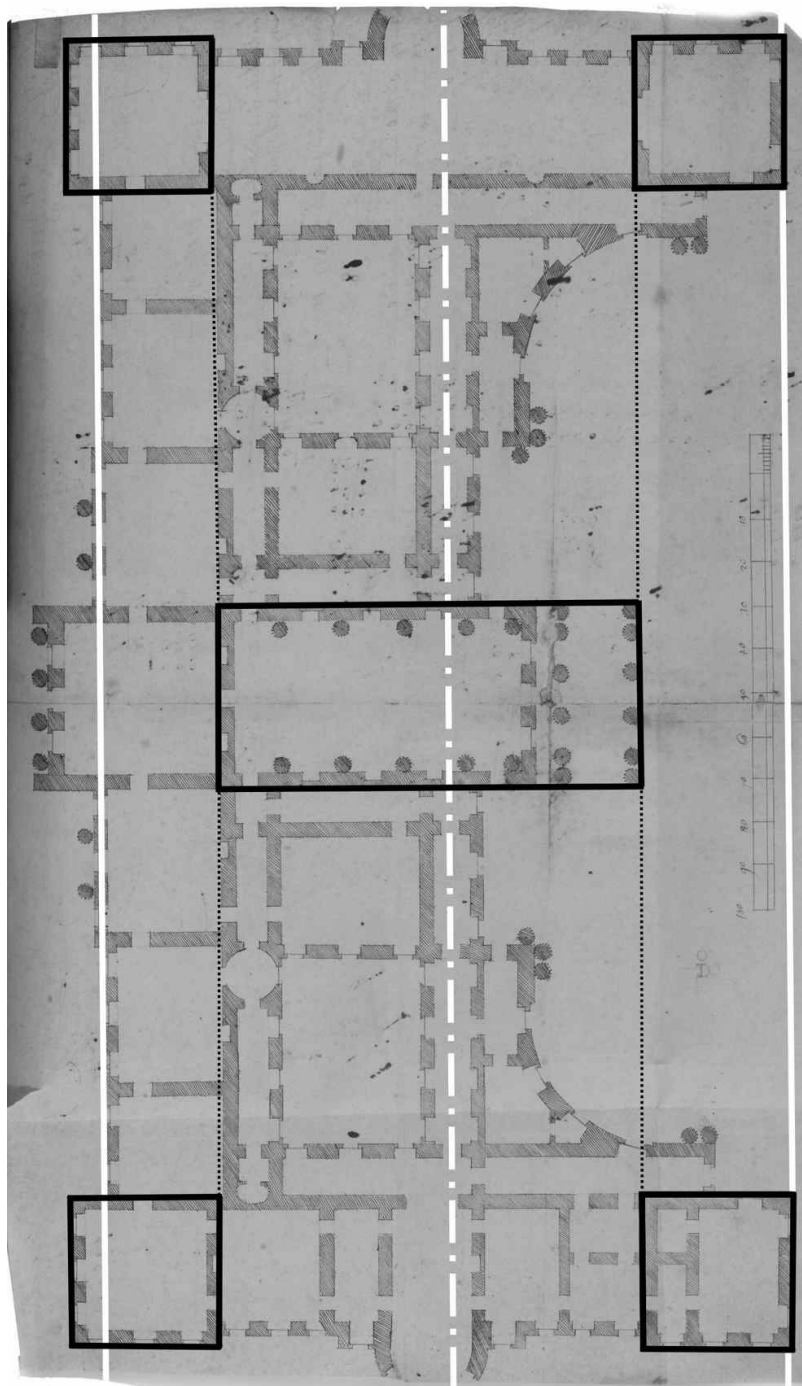


Fig. 34 Henry Joynes, *Preliminary Plan for the Main Floor of Blenheim Palace* (Fig. 14), with analytical overlay. The overlaid black lines show how an attic superposed over the hall and portico would rise symmetrically between the four corner pavilions. The white lines show how the corridor would have aligned symmetrically with the centre of the lateral facades had the projection of the pavilions to the south (towards the top of the plate) been omitted. This suggests that the pavilions were added to an earlier version of this plan by simply increasing the lateral facades southwards, bringing the bow windows out of alignment with the corridor. Both features are consistent with what can be reconstructed of the early design history of Blenheim from the other extant early drawing, Bodleian Library Top. Oxon. 37\* f. 1 and from external evidence

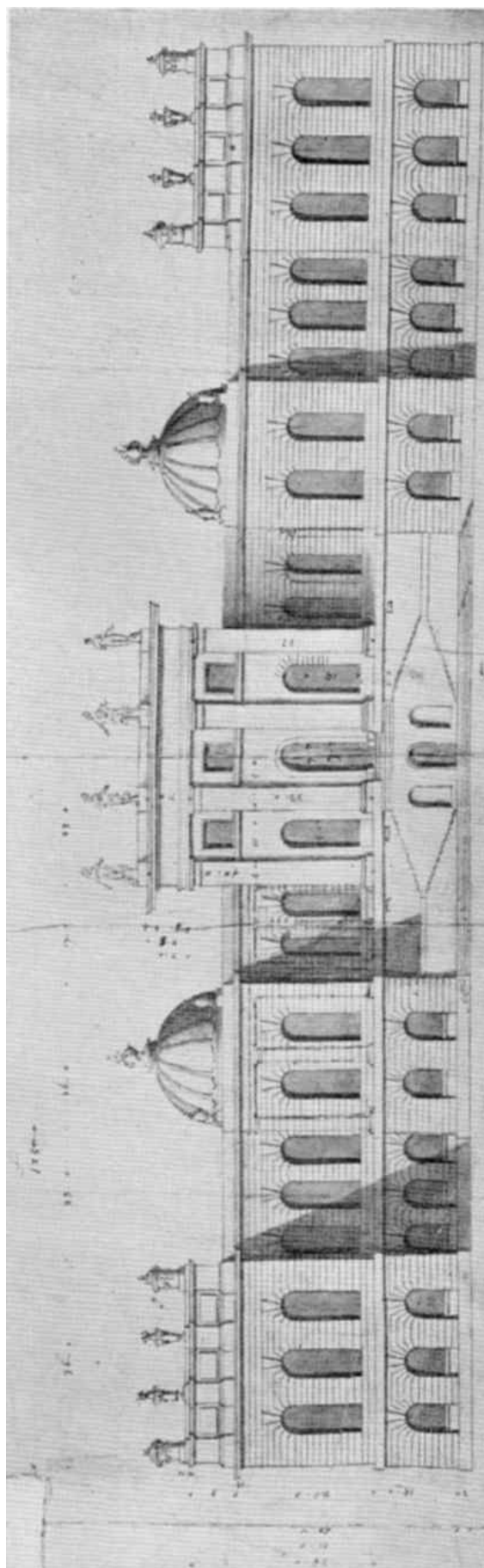


Fig. 35 Nicholas Hawksmoor, *Elevation Drawing of Vanbrugh's Project for Rebuilding Welbeck Abbey, Nottinghamshire, c.1702-1703*, pen, ink and wash on paper, from Laurence Whistler, *The Imagination of Vanbrugh and His Fellow Artists*, London, 1954, pl. 2





Fig. 36 Detail of fig. 4, Nicholas Hawksmoor and Henry Joynes, *Drawing for the Park and Landscape Gardens, Blenheim Palace*



Fig. 37 *View of the South Front of Vanbrugh Castle, Greenwich, from Kerry Downes, Vanbrugh, London, 1977, pl. 102*

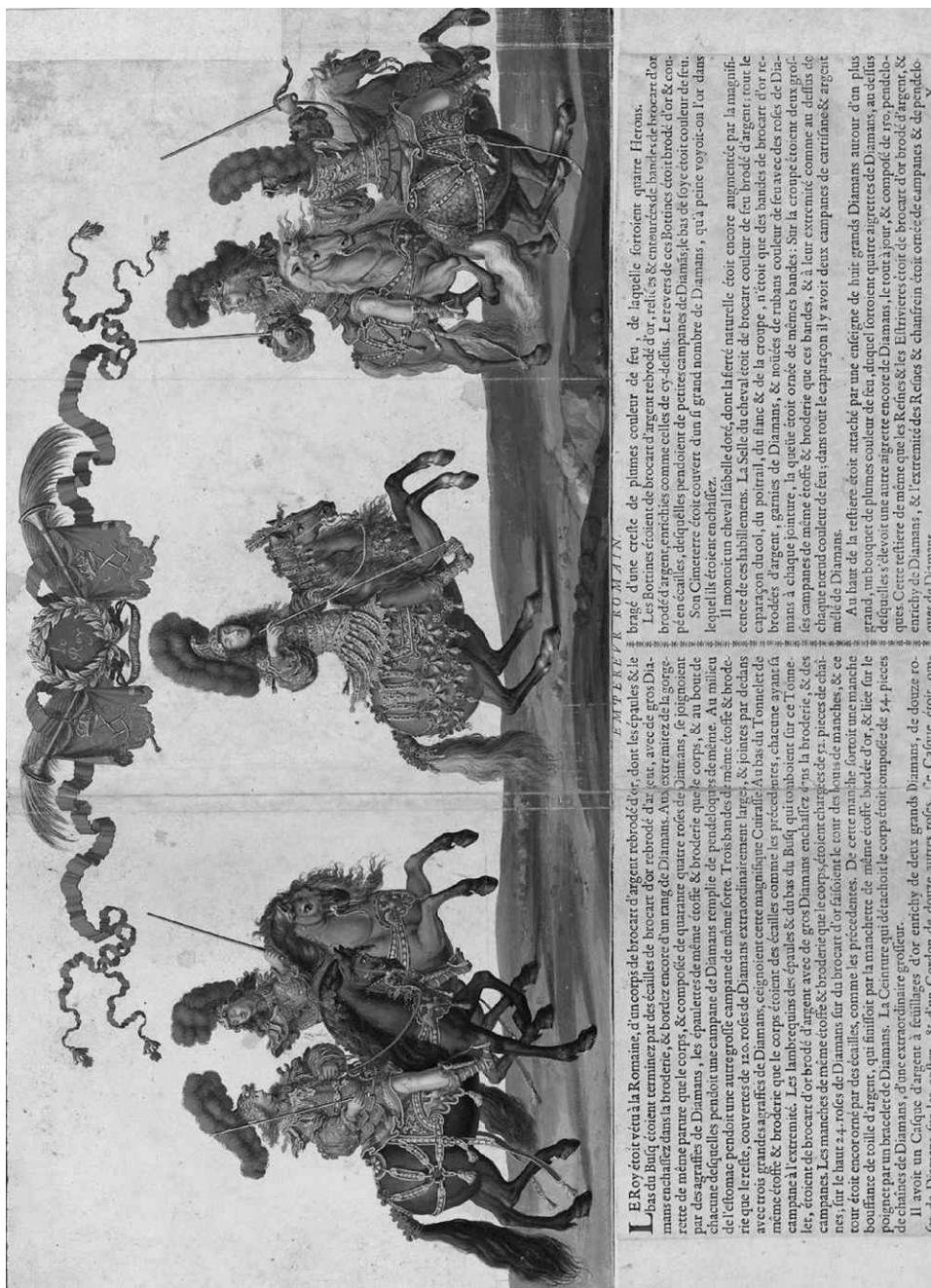


Fig. 38 Louis XIV dressed as a Roman Emperor for the Carrousel of 1662, illustration from Charles Perrault, *Courses de testes et de bague faites par le roy et par les princes et seigneurs de sa cour en l'année 1662*, Paris, 1670, pp. 25-26



Fig. 39 Carrousel armour, sword and helmet of Charles XI of Sweden: Nicolaes Millich (helmet and armour), Tolle Baillie (gown), and Jacob Schwartzkopf (boots), in the Livrustkammern, Stockholm, from Michael Snodin and Nigel Llewellyn (eds), *Baroque: Style in the Age of Magnificence*, exh. cat., London, Victoria and Albert Museum, 2009, p. 184, fig. 3.44

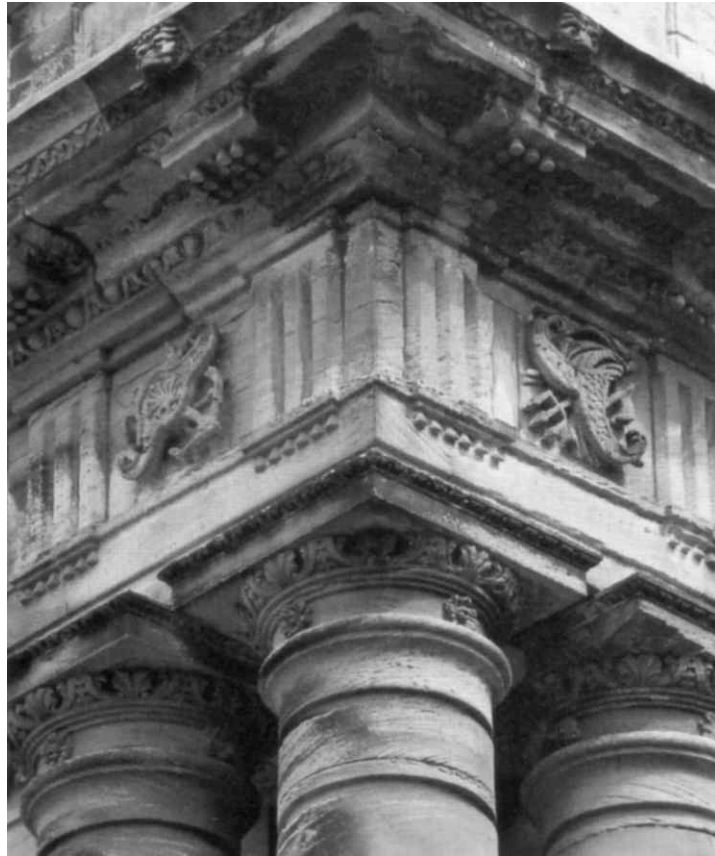


Fig. 40 *View of the Frieze on the North Front of Seaton Delaval, Northumberland, showing stylised carrousel shields, from Vaughan Hart, *Sir John Vanbrugh: Storyteller in Stone*, New Haven and London, 2008, p. 161, fig. 233b*

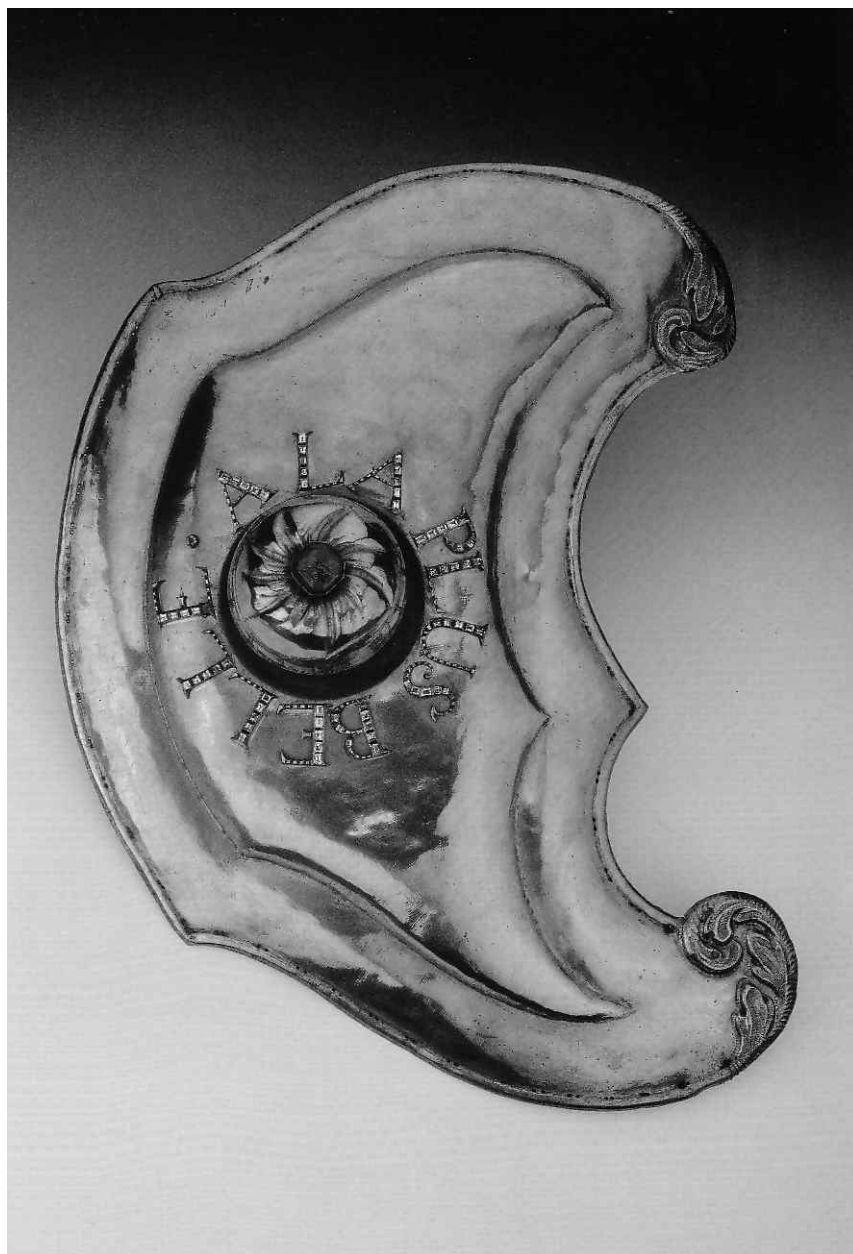
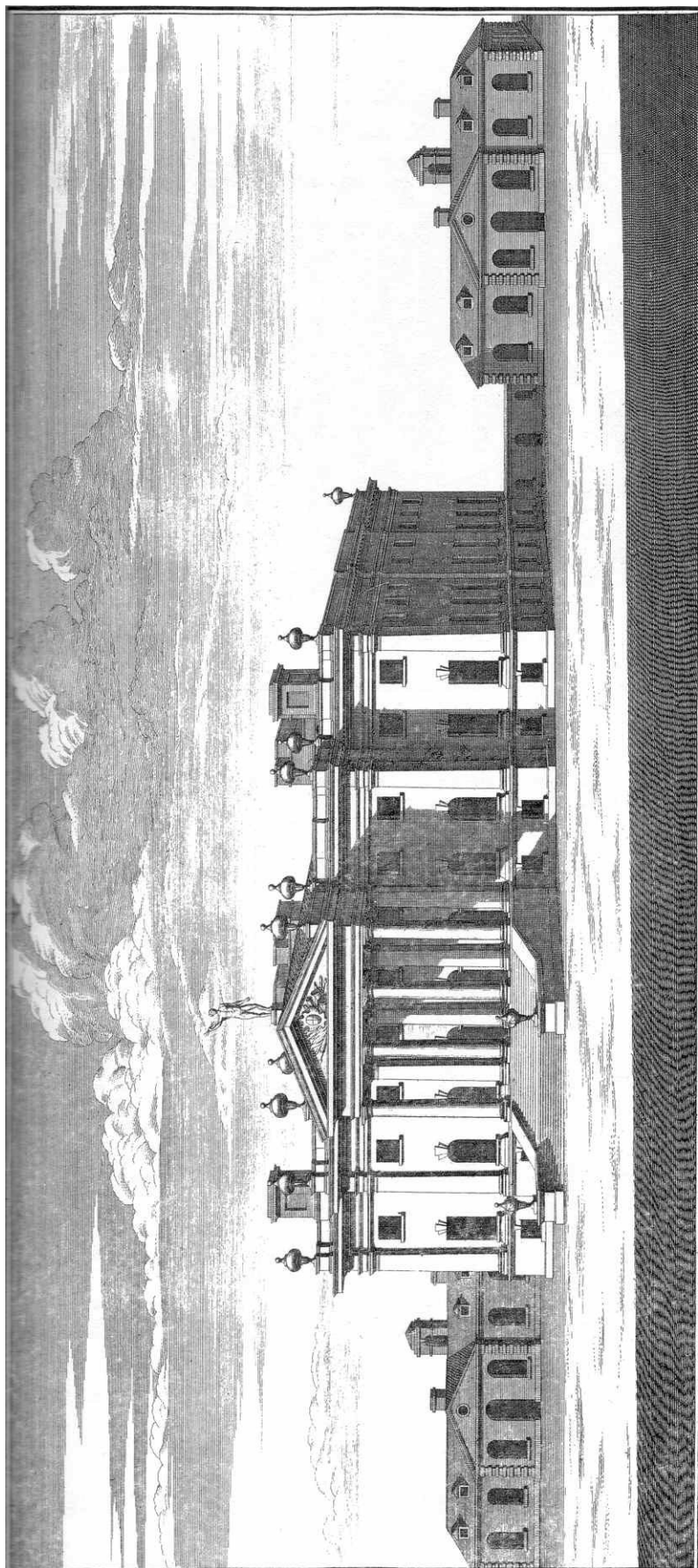


Fig. 41 Johann Melchior Dinglinger, *Carrousel Shield*, 1695, gilded copper, 1695, Rüstammer, Staatliche Kunstsammlungen Dresden, from Michael Snodin and Nigel Llewellyn (eds), *Baroque: Style in the Age of Magnificence*, exh. cat., London, Victoria and Albert Museum, 2009, p. 182, fig. 3.42



*Duncombe Park in Yorkshire, the Seat of Thomas Duncomb Esq<sup>r</sup>. Designed by William Wakefield Esq<sup>r</sup>. 1713.*

*C. Campbell Delin.*

*H. Hurlbrough Sculp.*

Fig. 42 *Duncombe Park in Yorkshire, the Seat of Thomas Duncombe Esq<sup>r</sup>.*, from Colen Campbell, *Vitruvius Britannicus*, 3 vols, London, 1715-25, repr., New York, 1967, vol. 3, pls 87-88



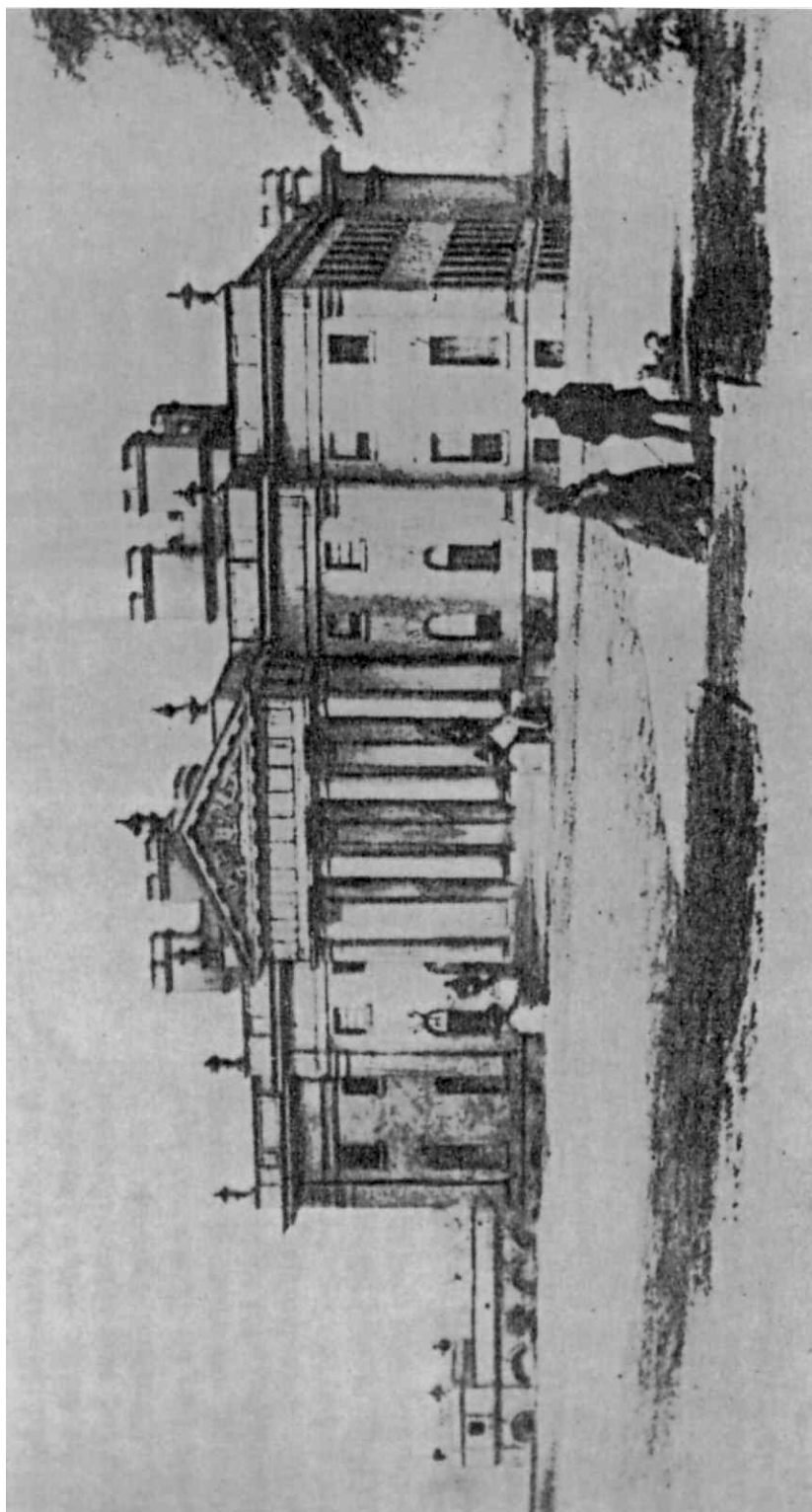


Fig. 43 *Duncombe Park, North Yorkshire, View of the Hall before the Fire, c. 1850-60* (photograph courtesy of the Helmsley Archive)

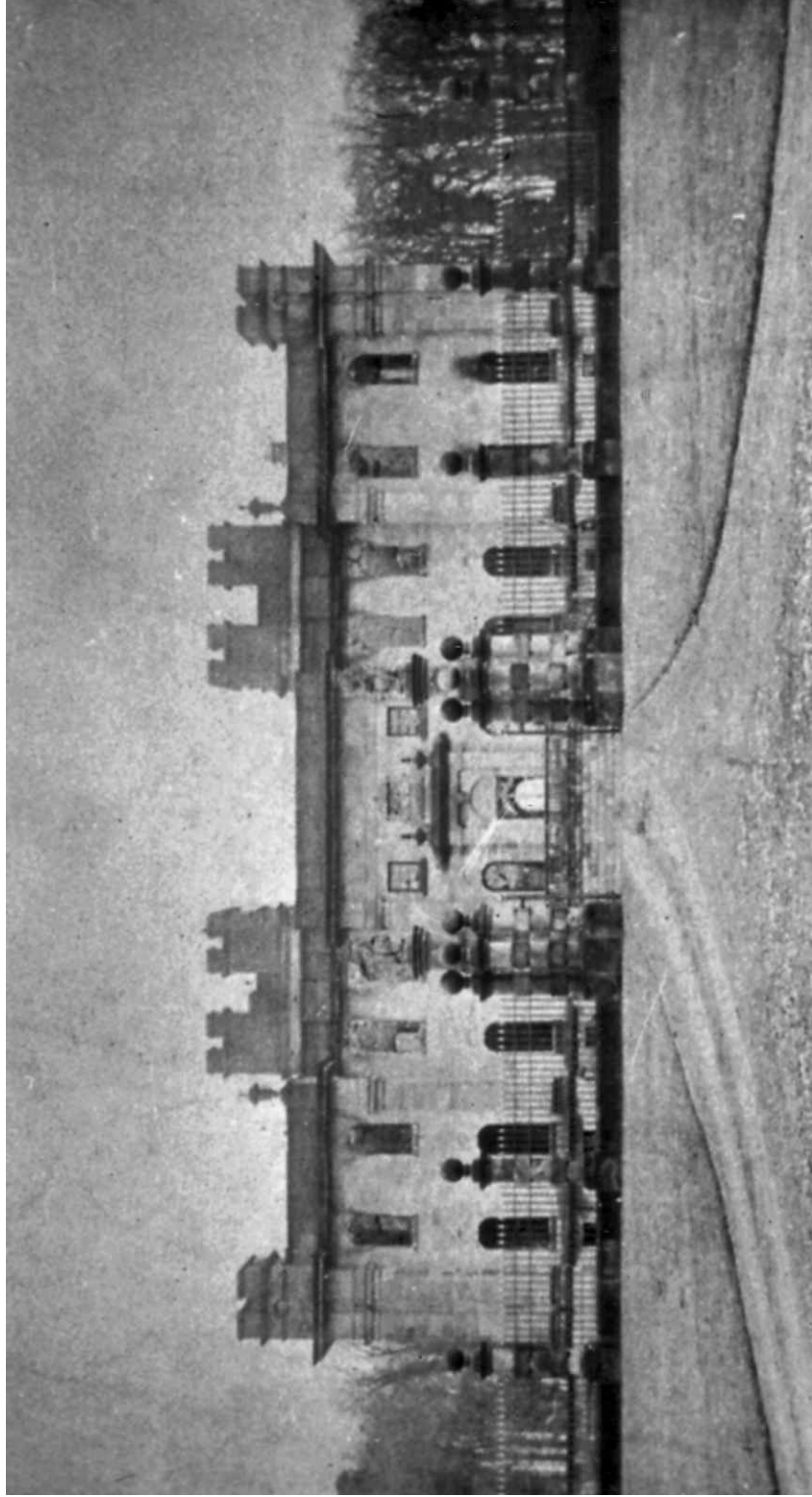
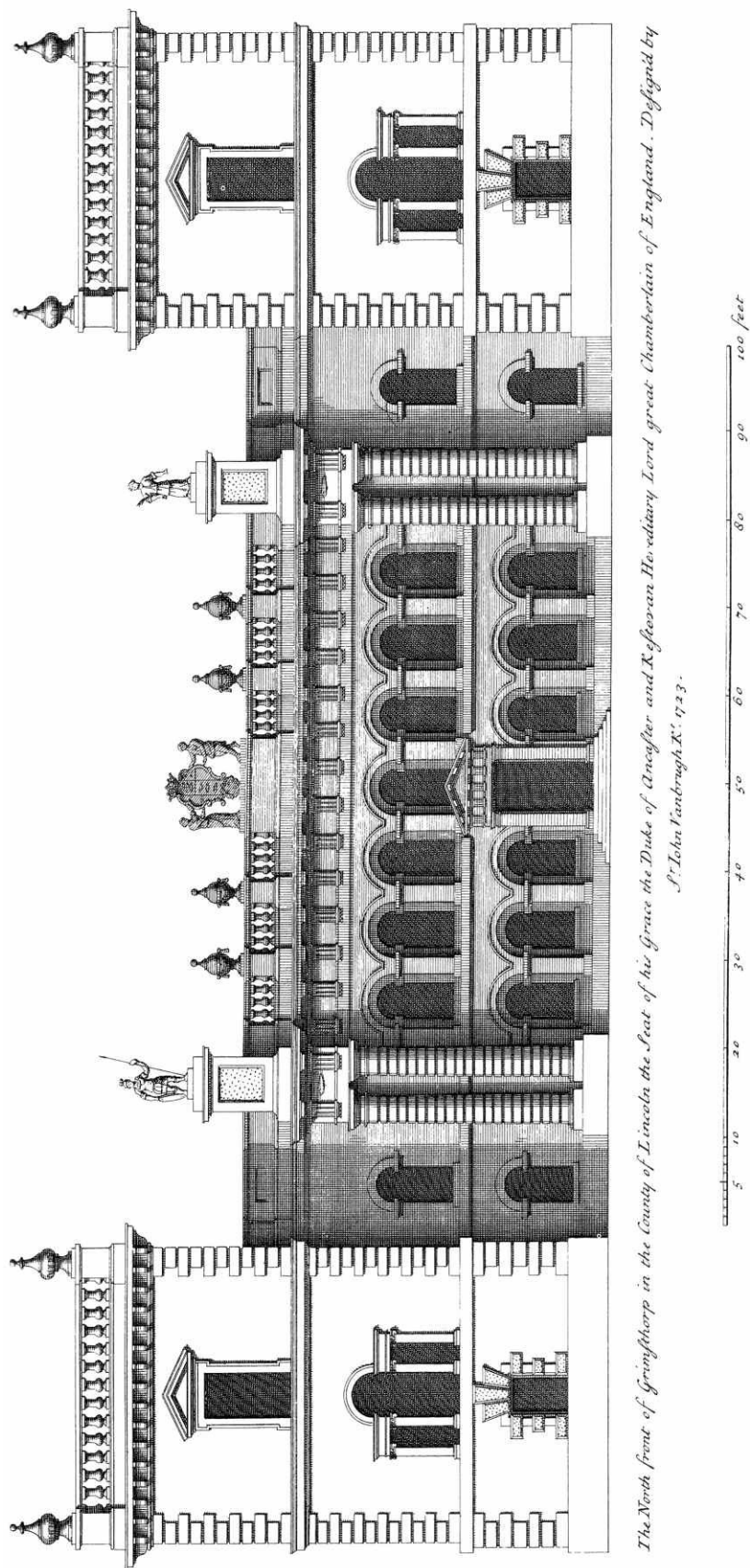


Fig. 44 *Duncombe Park, North Yorkshire, from the West, c. 1879* (photograph courtesy of the Helmsley Archive)



Fig. 45 *View of Helmsley Castle, North Yorkshire, from the South West (photograph: the author)*



*The North front of Grimsthorpe in the County of Lincoln the Seat of his Grace the Duke of Ancaster and Kesteven Hereditary Lord great Chamberlain of England. Designed by J. John Venter R.A. 1723.*

*Ca.: Campbell delin.*

*H. Hudborough Sculp.*

Fig. 46 North Elevation of Grimsthorpe, Lincolnshire, from Colen Campbell, *Vitruvius Britannicus*, 3 vols, London, 1715-25, repr., New York, 1967, vol. 3, pl. 12

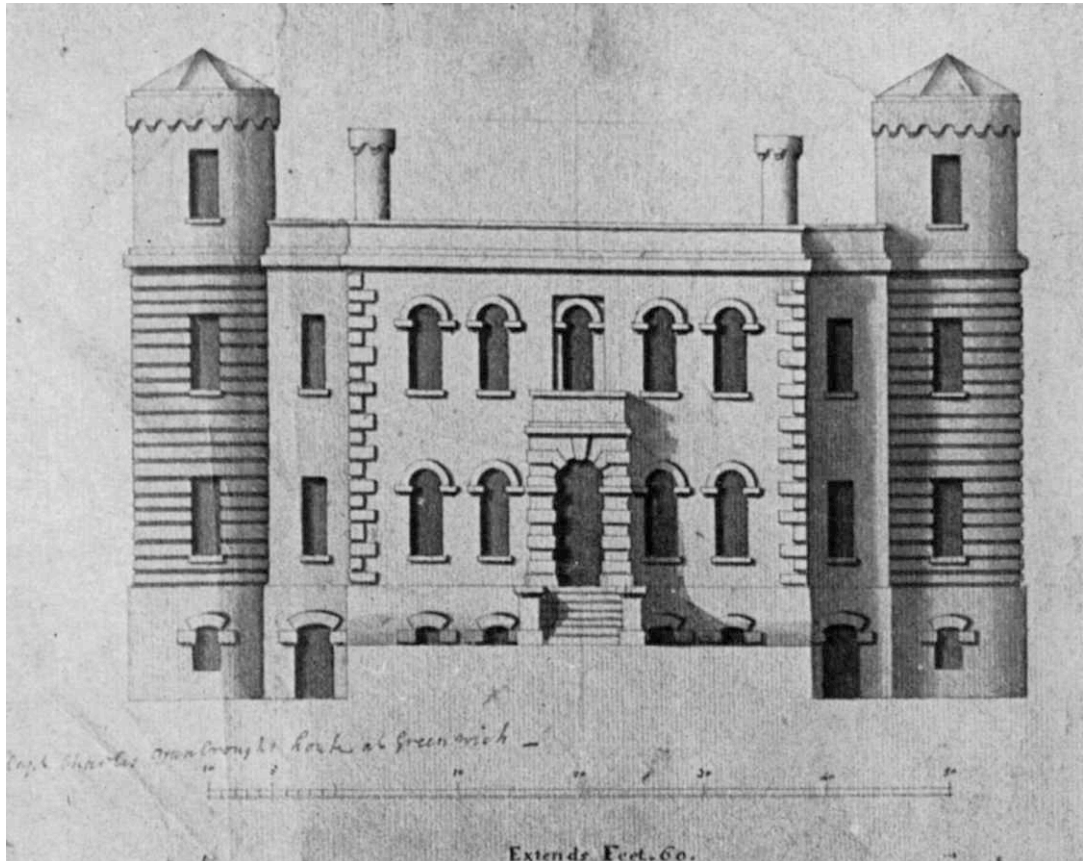


Fig. 47 Sir John Vanbrugh, *Preliminary Elevation of Vanbrugh House, Greenwich*, c. 1720-22, pen, ink and wash on paper, from Kerry Downes, *Vanbrugh* London, 1977, pl. 109

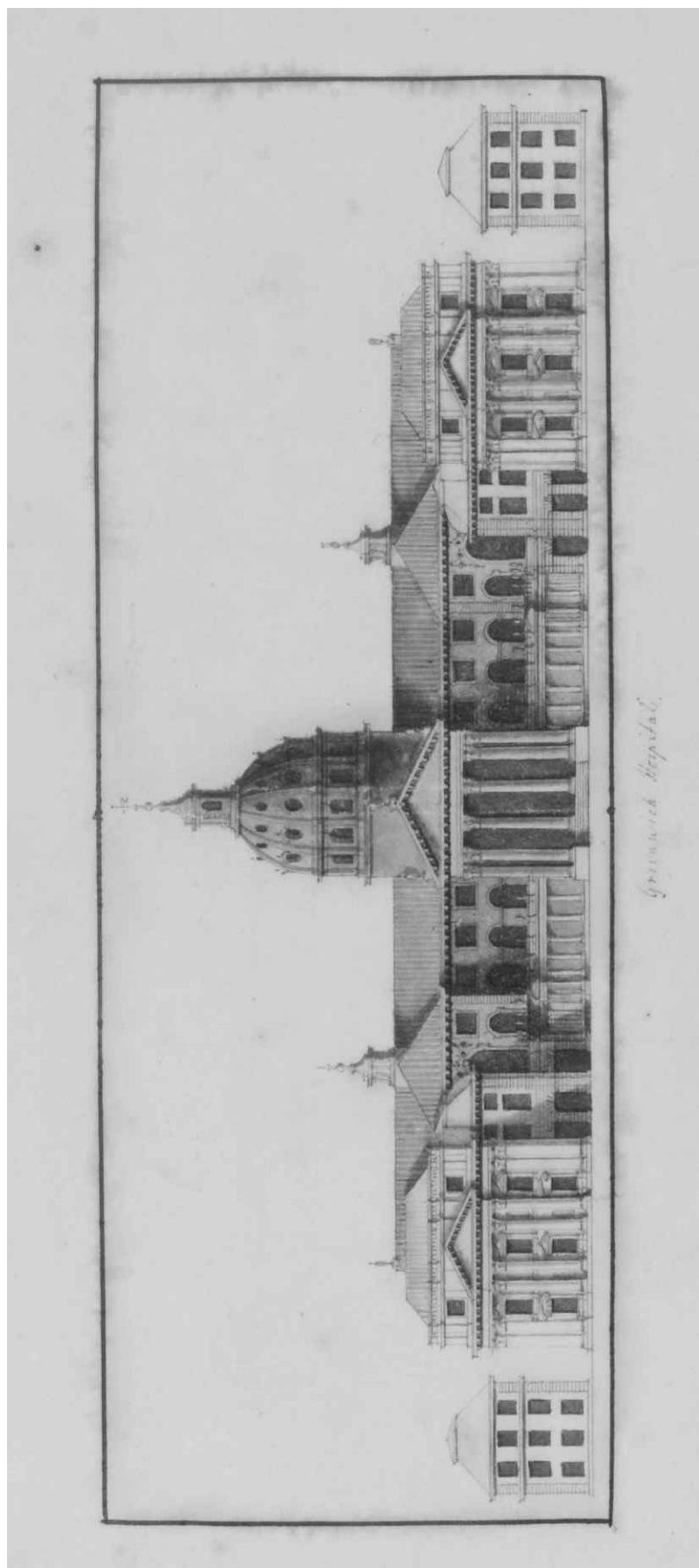


Fig. 48 Office of Sir Christopher Wren, *Front Elevation of Greenwich Hospital*, small presentation drawing showing revised version of first design, possibly produced for engraving, c. 1694, pen and brown ink over graphite under-drawing, with grey wash, 16 × 31.8 cm, Sir John Soane's Museum Library, SM 111/7

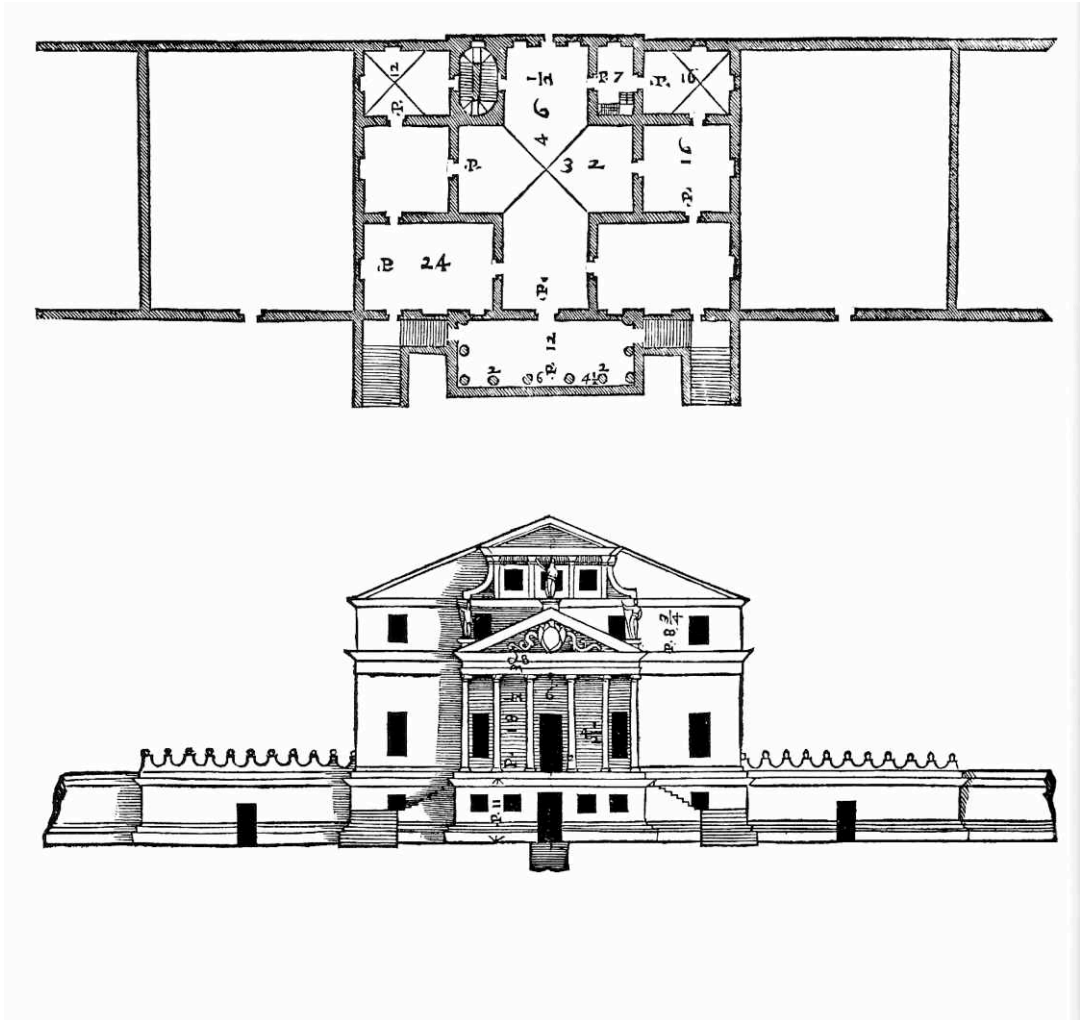


Fig. 49 *Plan and Elevation of Villa Foscari*, from Andrea Palladio, *The Four Books on Architecture*, trans. Robert Tavernor and Richard Schofield, Cambridge MA and London, 1997, p. 50



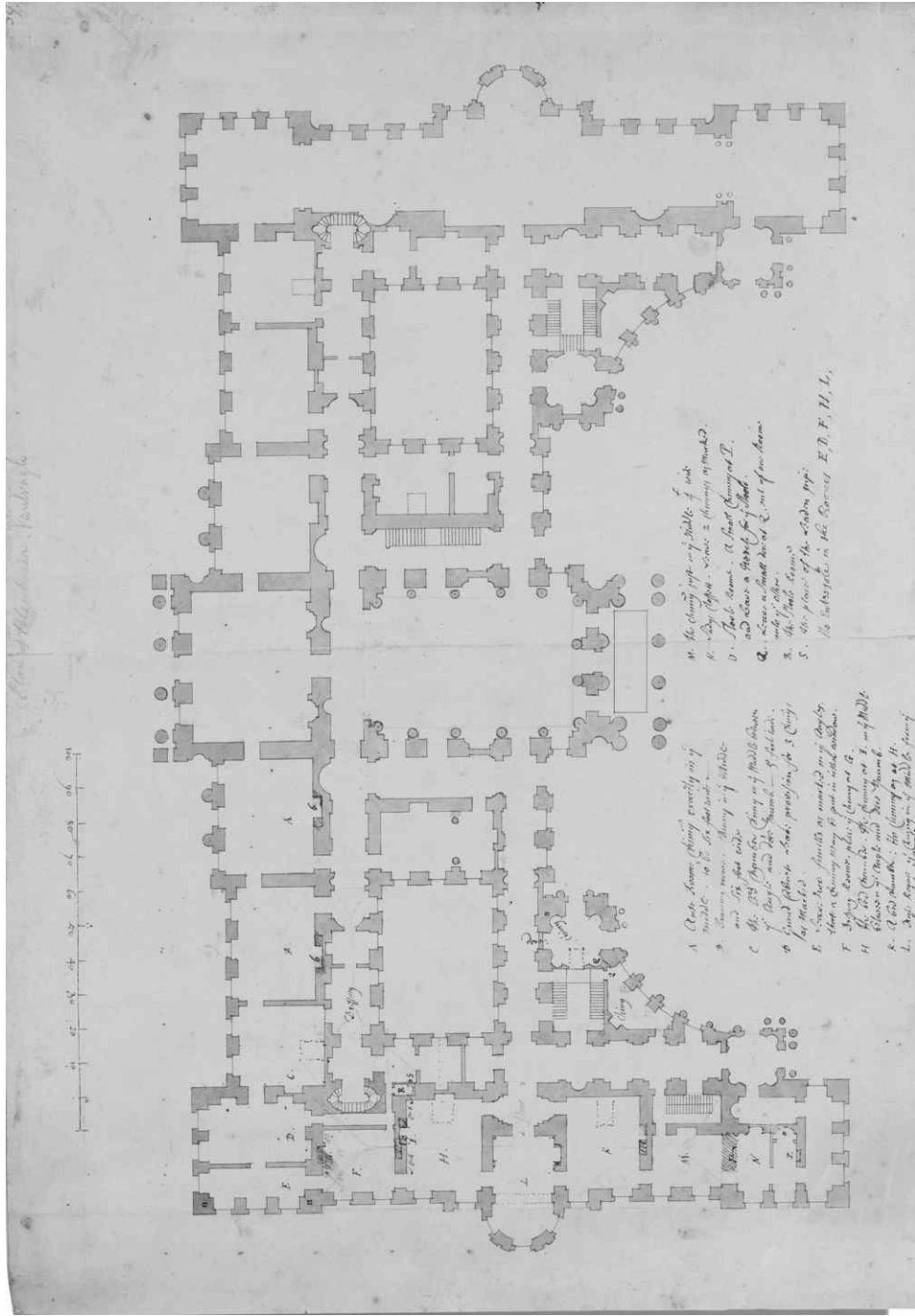


Fig. 50 Blenheim drawing office, annotated by Nicholas Hawksmoor, Preliminary Plan of Blenheim Palace at Main Floor Level, late 1706– early 1707, pen and brown ink with grey wash over graphite under drawing, 33.5 × 48.4 cm, Sir John Soane’s Museum Library, SM 109/59

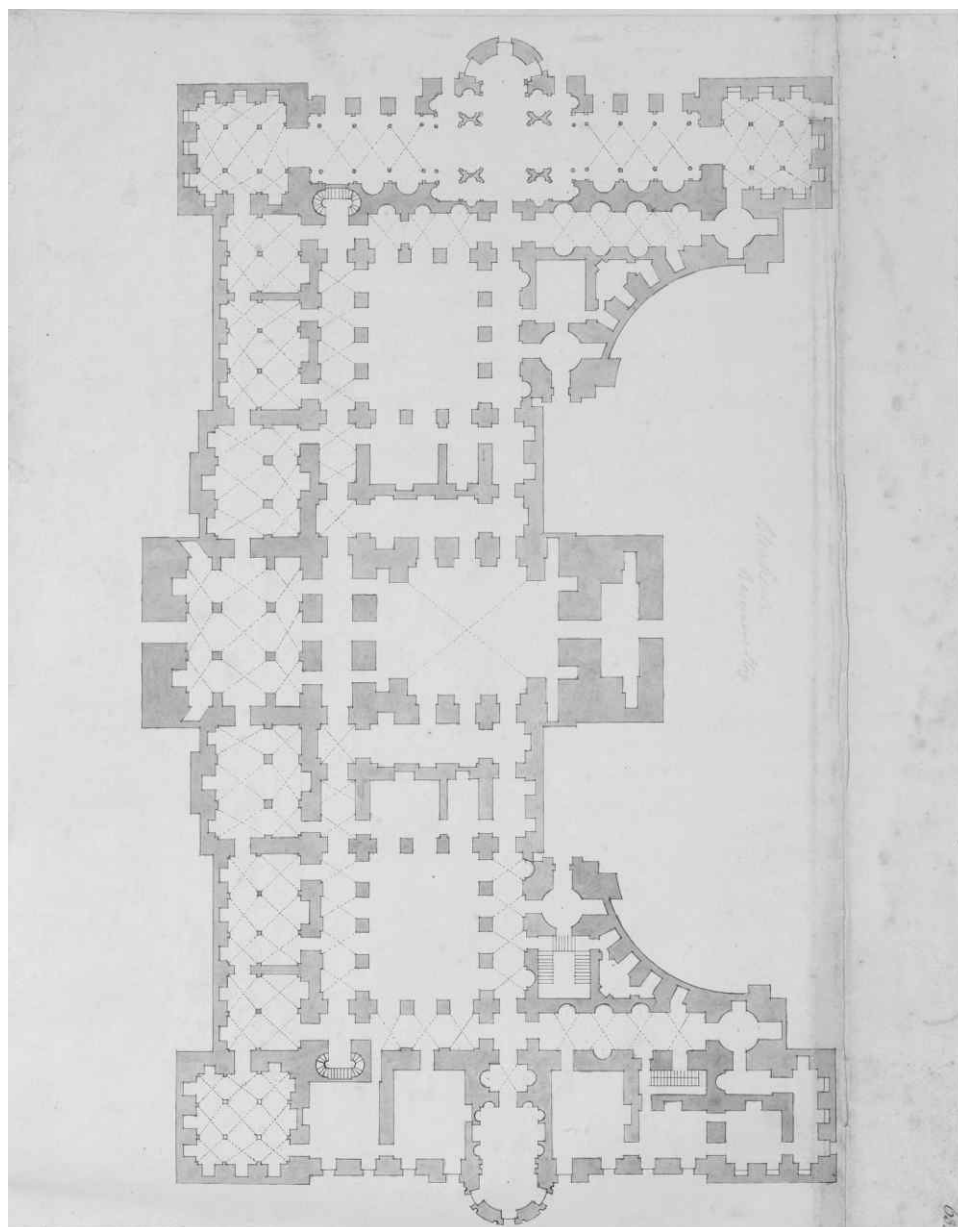


Fig. 51 Blenheim drawing office, *Preliminary Plan of Blenheim Palace at Basement Level*, late 1706–early 1707, pen and brown ink with grey wash over graphite under drawing, 35.4 × 49.2 cm, Sir John Soane's Museum Library, SM 109/78

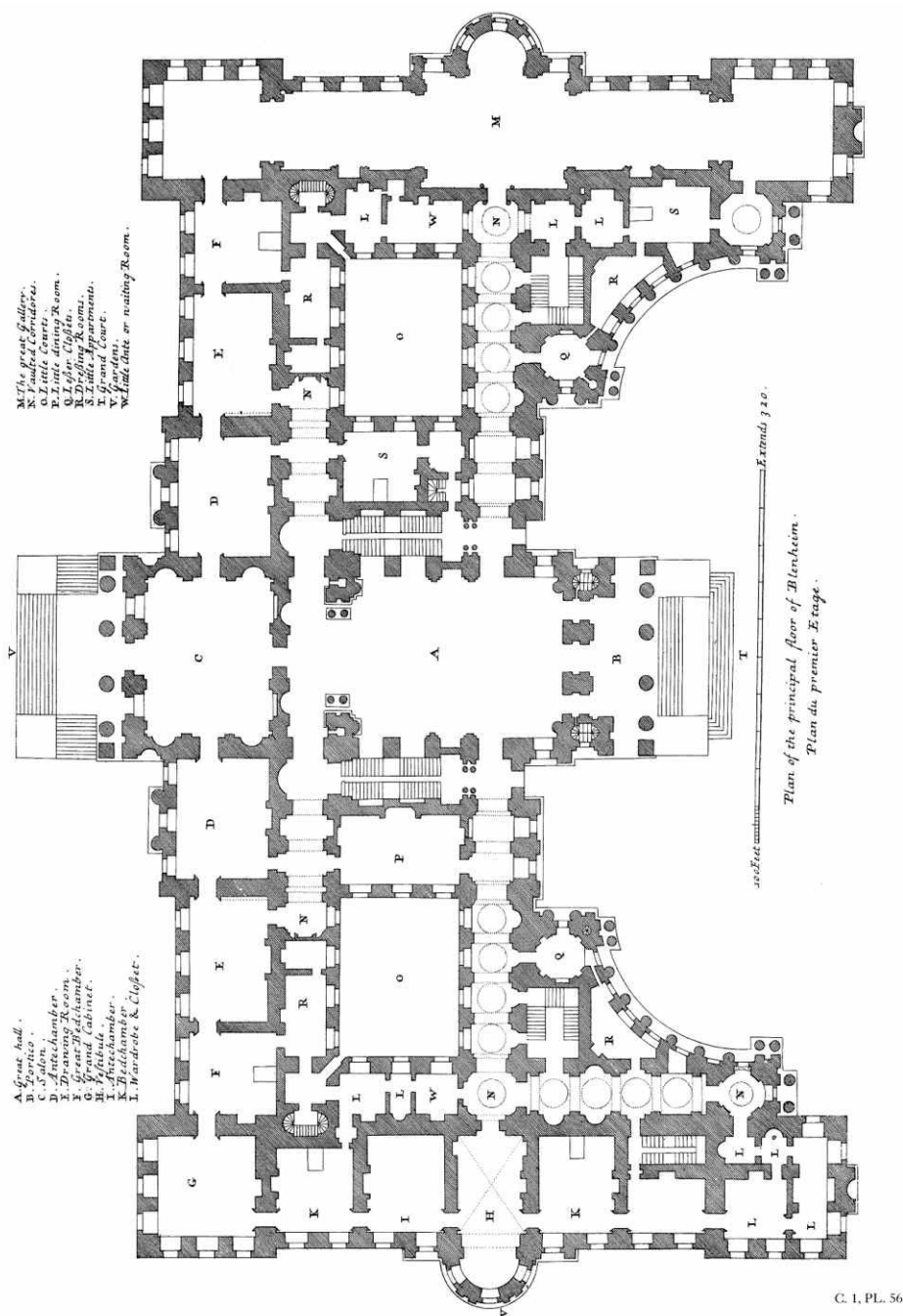


Fig. 52 Plan of the Principal Floor of Blenheim, from Colen Campbell, *Vitruvius Britannicus*, 3 vols, London, 1715-25, vol. 1, pl. 56

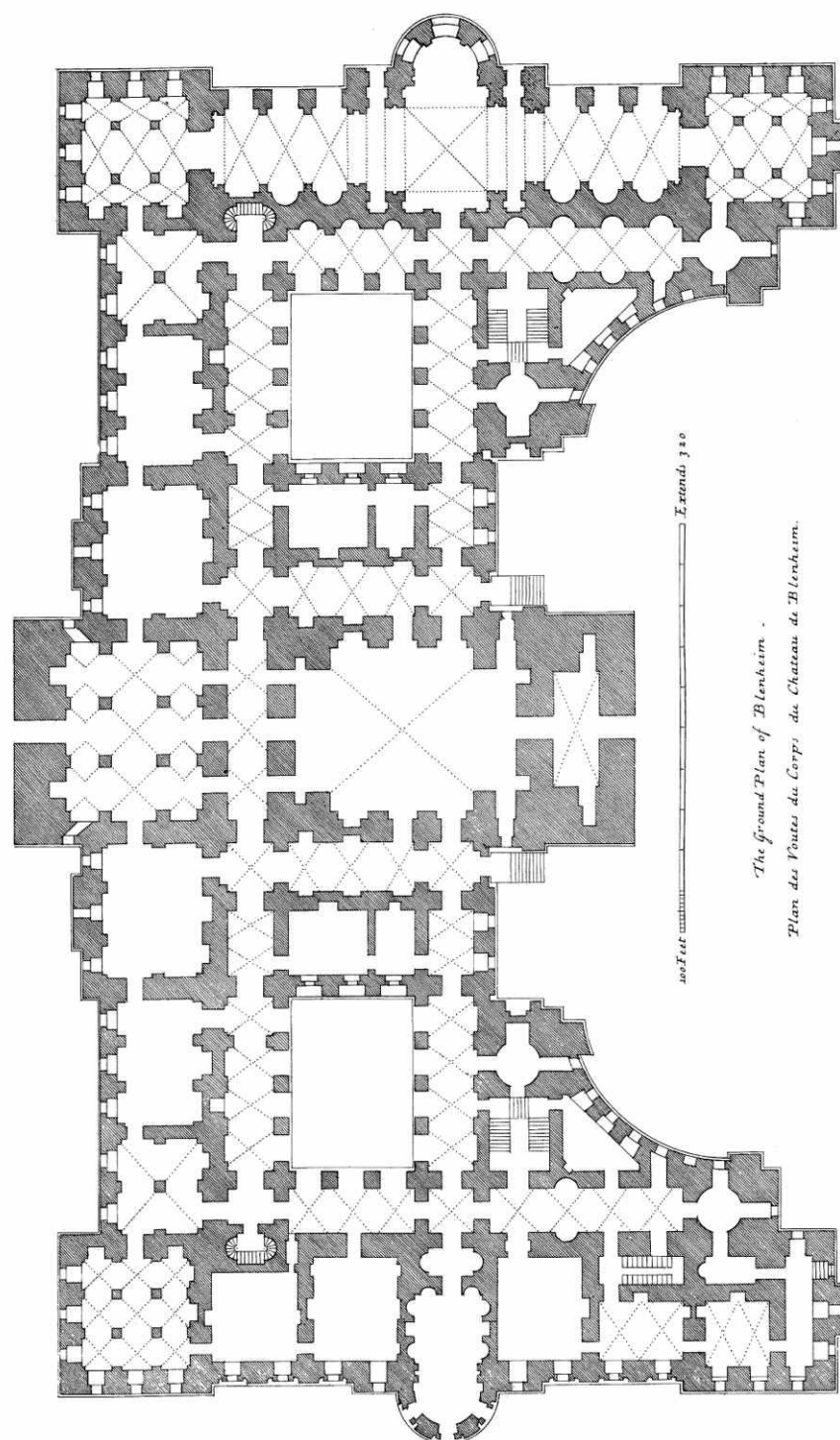


Fig. 53 *Ground Plan of Blenheim*, from Colen Campbell, *Vitruvius Britannicus*, 3 vols, London, 1715-25, vol. 1, pl. 55

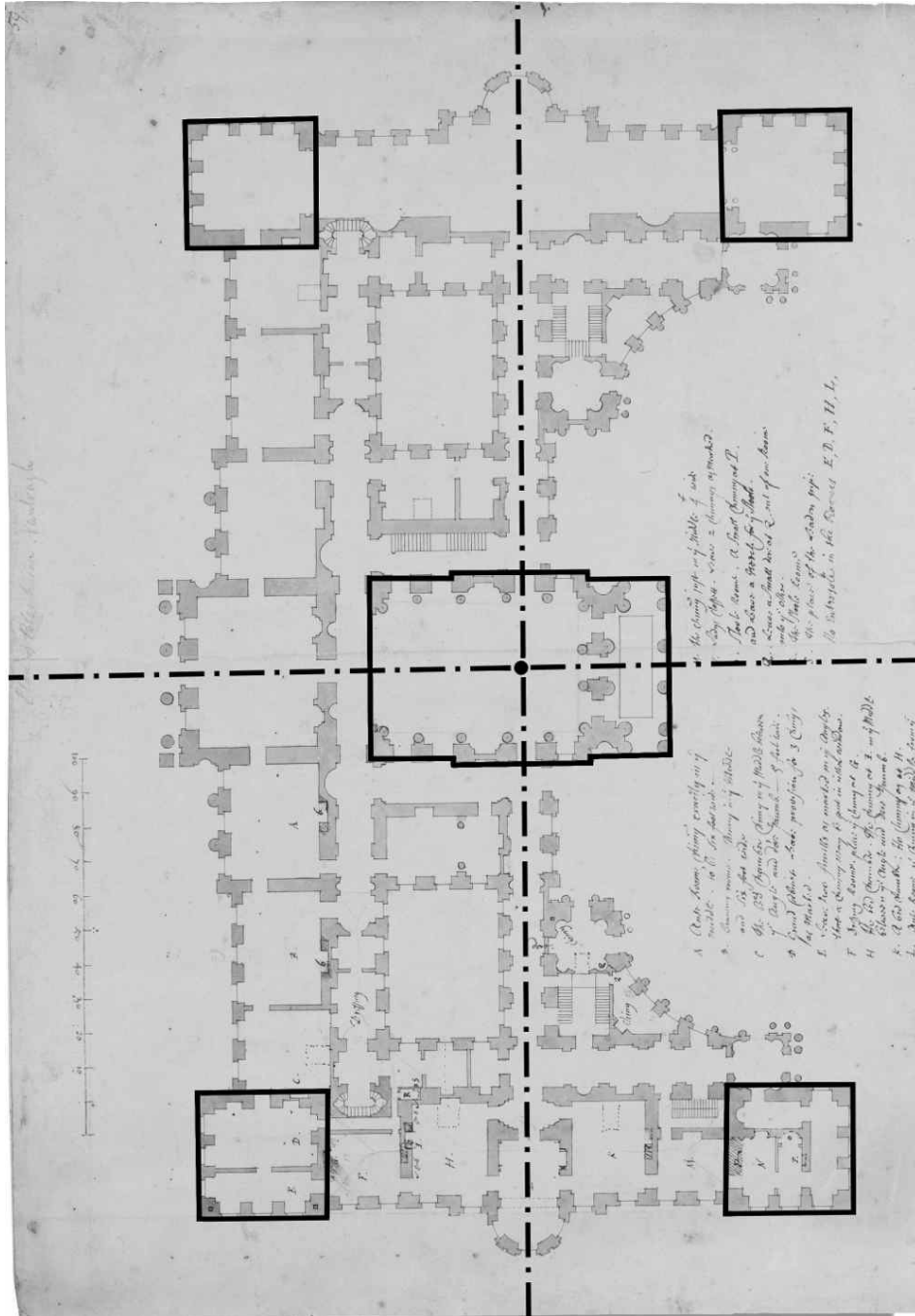


Fig. 54 Blenheim drawing office, Preliminary Plan of Blenheim Palace at Main Floor Level (fig. 50), with analytical overlay. The overlaid lines show how carefully the plan was redesigned to ensure that the central corridor coincided with the central bays (bow windows) of the east and west fronts, and how the introduction of the arch in front of the innermost bay of the hall enabled the projection of the portico to be reduced while ensuring that the hall clerestory would be symmetrically placed between the four pavilions

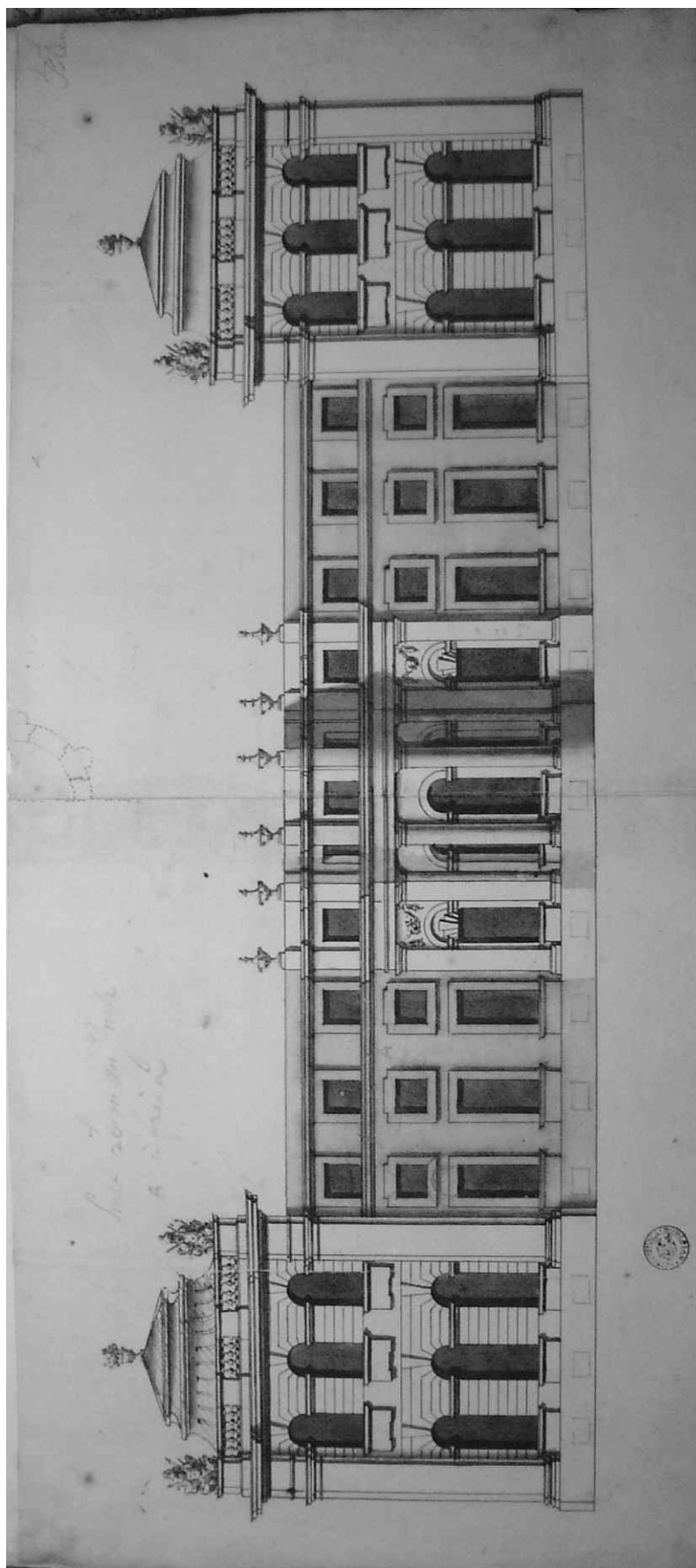


Fig. 55 Nicholas Hawksmoot, *East Front of Blenheim Palace*, 1705, pen and dark brown ink with brush and black ink wash, 23.9 × 53.4 cm, Bodleian Library Top. Oxon. 37\* f. 9

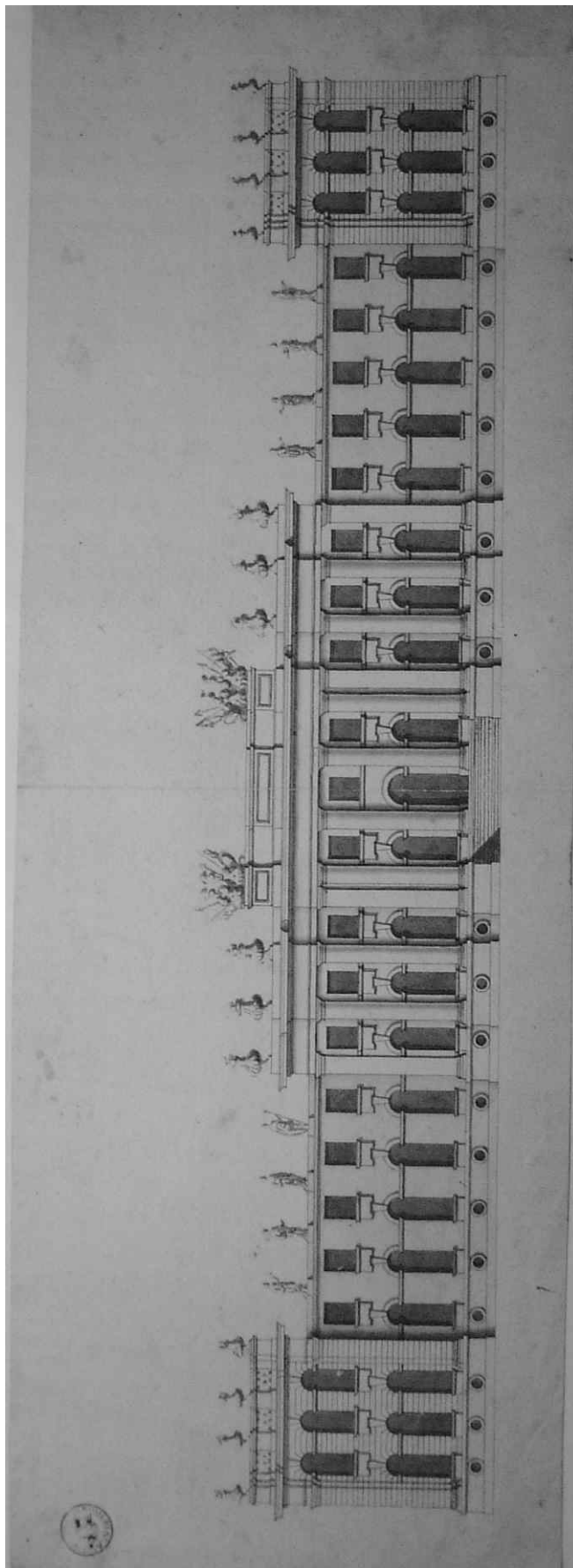


Fig. 56 Attrib. to Henry Joynes, after Nicholas Hawksmoor, *South Front of Blenheim Palace*, 1705, pen and black ink with brush and black ink wash, 15.85 × 45.9 cm, Bodleian Library Top. Oxon. 37\* f. 10



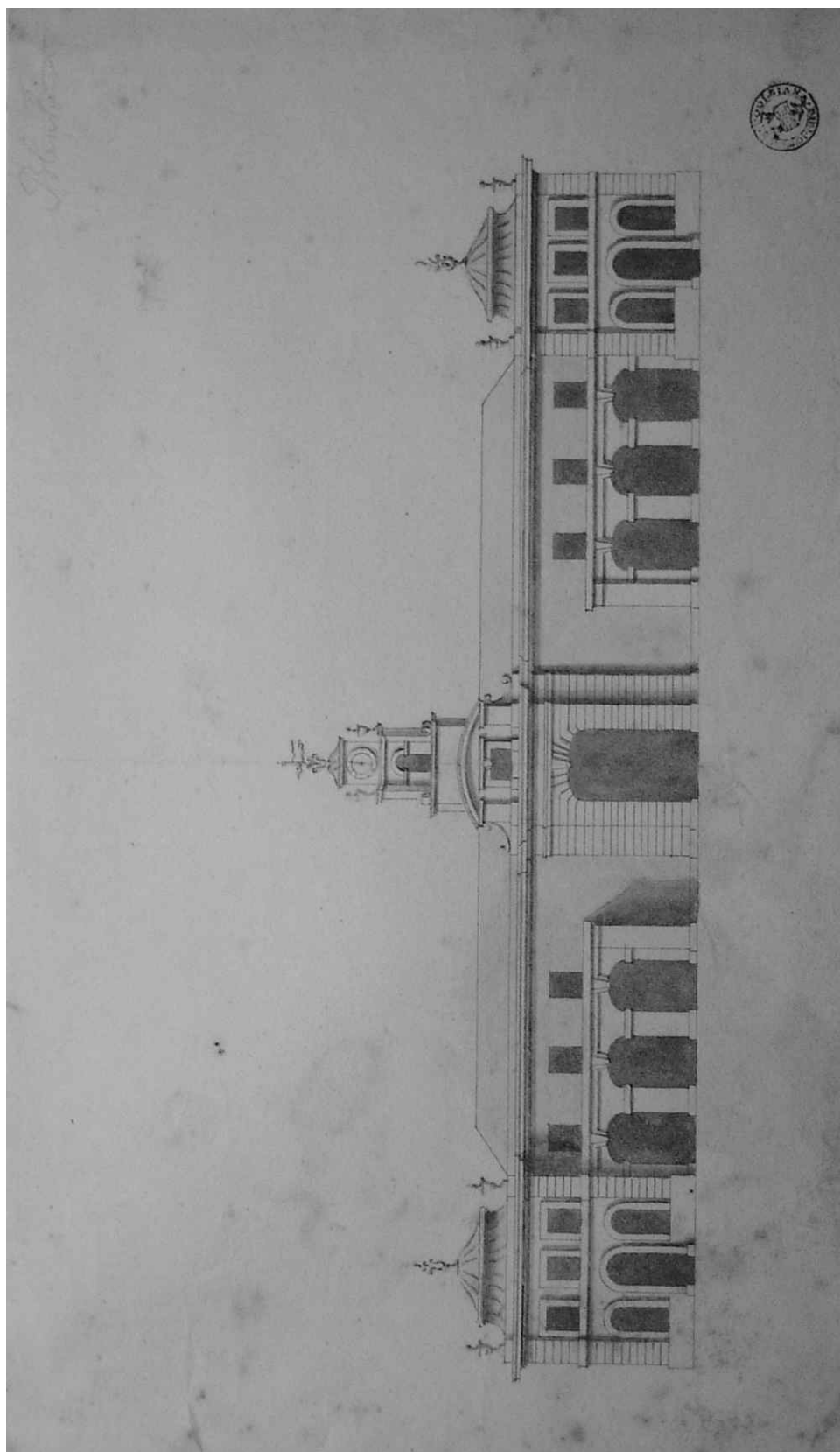


Fig. 57 Attrib. to Henry Joynes, after Nicholas Hawksmoor, *West Front of Stable Block, Blenheim Palace, 1705*, ruling pen and black ink with grey wash, 18.8 × 32.7 cm, Bodleian Library Top. Oxon. 37\* f. 14 lower



Fig. 58 *View of the North Front of Castle Howard, North Yorkshire*, from Jeremy Musson, *The Country Houses of Sir John Vanbrugh: From the Archives of Country Life*, London, 2008, p. 33



Fig. 59 View of Bernini's Colonnade for the Piazza San Pietro, Rome, from Paul Letarouilly, *The Vatican Buildings*, 2 vols, Paris, 1882; 2 vols London, 1963, vol. 2, pl. 110



Fig. 60 *View of the Greenhouse (or Orangery), Blenheim Palace*



Fig. 61 *View of Lantern Over South West Pavilion, Blenheim Palace*  
(photograph: the author)



Fig. 62 *View Over the East Colonnade and North Courtyard, from Henrietta Spencer-Churchill, Blenheim and the Churchill Family, London, 2005, p. 31*

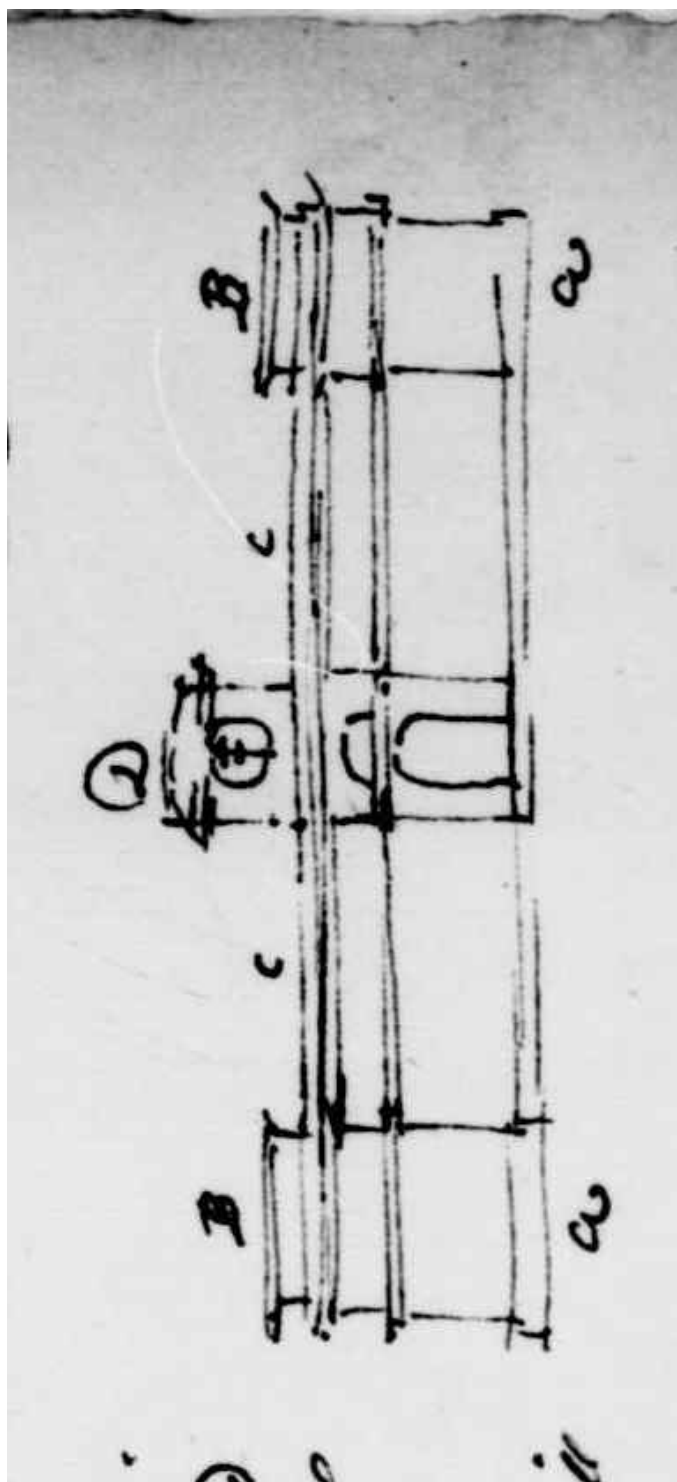


Fig. 63 Nicholas Hawksmoor, *Sketch Drawing of the West Front of the Kitchen Wing, Blenheim Palace*, from a letter to Henry Joynes, dated 2 October 1706, British Library Add. MS 19607 f. 27





Fig. 64 *View of the West Front of the Kitchen Wing, Blenheim Palace* (photograph: the author)



Fig. 65 *View of the West Front of St Mary Woolnoth, London, designed by Nicholas Hawksmoor and built 1716-24*



*Fig. 66 View of the Entrance Front, Seaton Delaval, Northumberland*



Fig. 67 *Basement Window, South Front of Blenheim Palace*, showing the original circular design initially used for all the basement windows



Fig. 68 *Basement Window, South Front of Blenheim Palace*, showing the revised design as used for twelve of the original twenty-four south front basement windows when the front was extensively rebuilt in early 1707

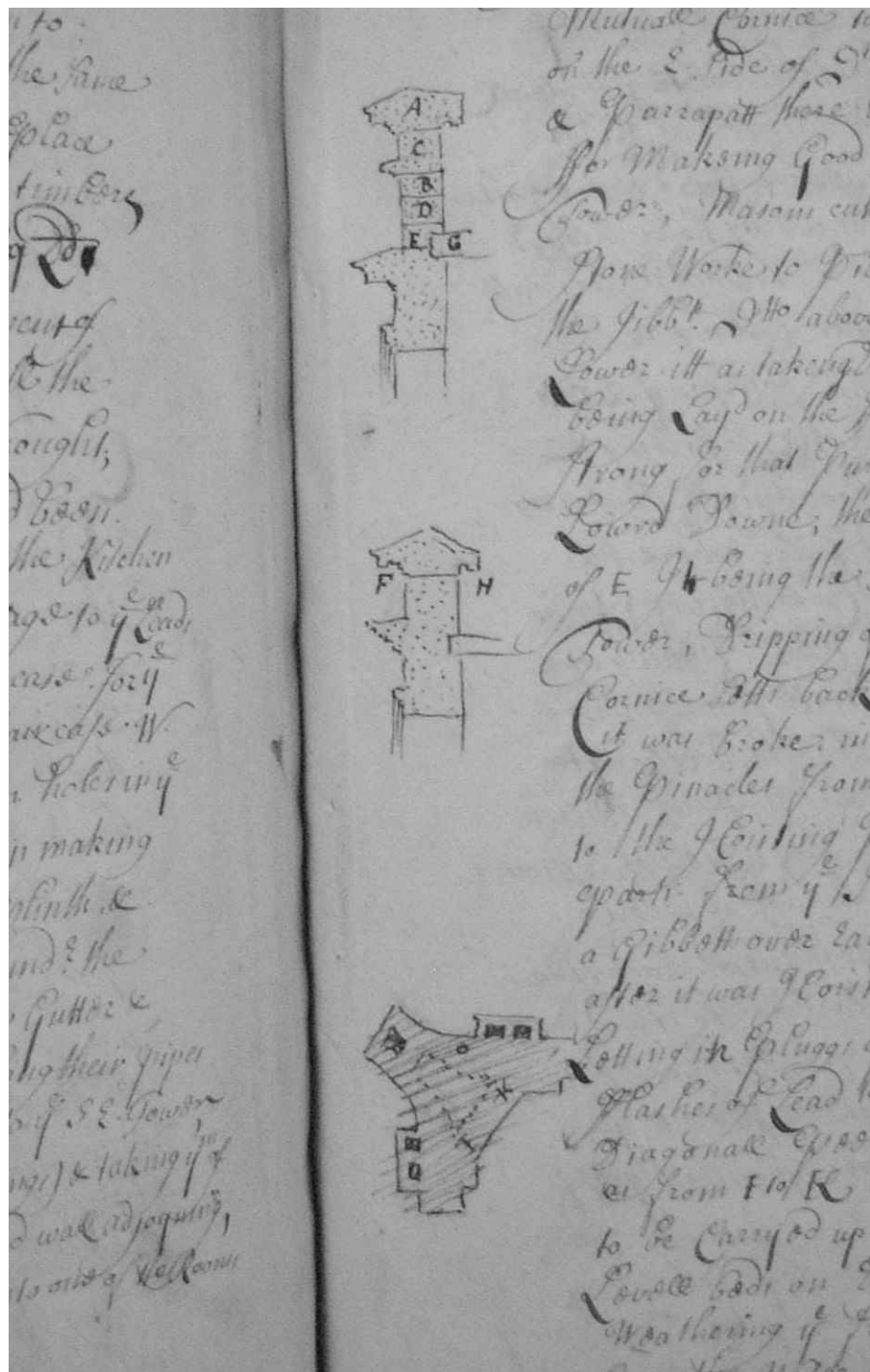


Fig. 69 Page from *Blenheim Building Accounts for December 1708*, showing alterations to the parapet and chimney flues of the north east lantern, Bodleian Library MS Top. Oxon. c 230 f. 43



Fig. 70 Nicholas Hawksmoor, *Transverse Section of the Great Hall, Blenheim Palace*, showing proposed treatments for the southern wall, mid-1707, Minet Public Library, Lambeth, London





Fig. 71 *View of the South West Corner of the Hall, Duncombe Park, North Yorkshire, from Henry Avray Tipping and Christopher Hussey, English Homes, Pt 4 Vol 2: Sir John Vanbrugh and His School, London, 1928, p. 196, fig. 285*



Fig. 72 *View of the South East Corner of the Hall, Duncombe Park, North Yorkshire*, from Henry Avray Tipping and Christopher Hussey, *English Homes, Pt 4 Vol 2: Sir John Vanbrugh and His School*, London, 1928, p. 196, fig. 286

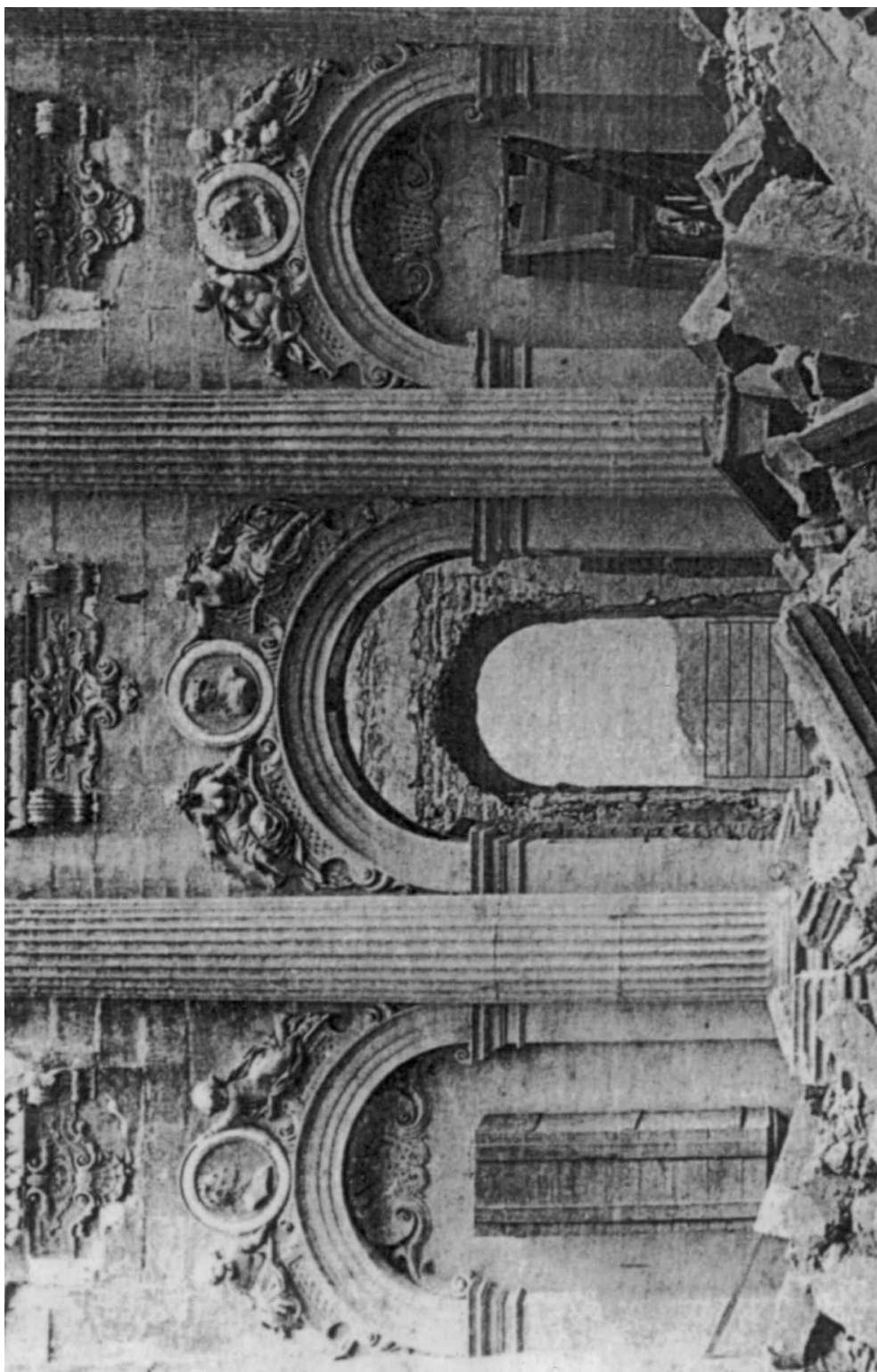


Fig. 73 View of the Hall, Duncombe Park, North Yorkshire, After the Fire of 1879

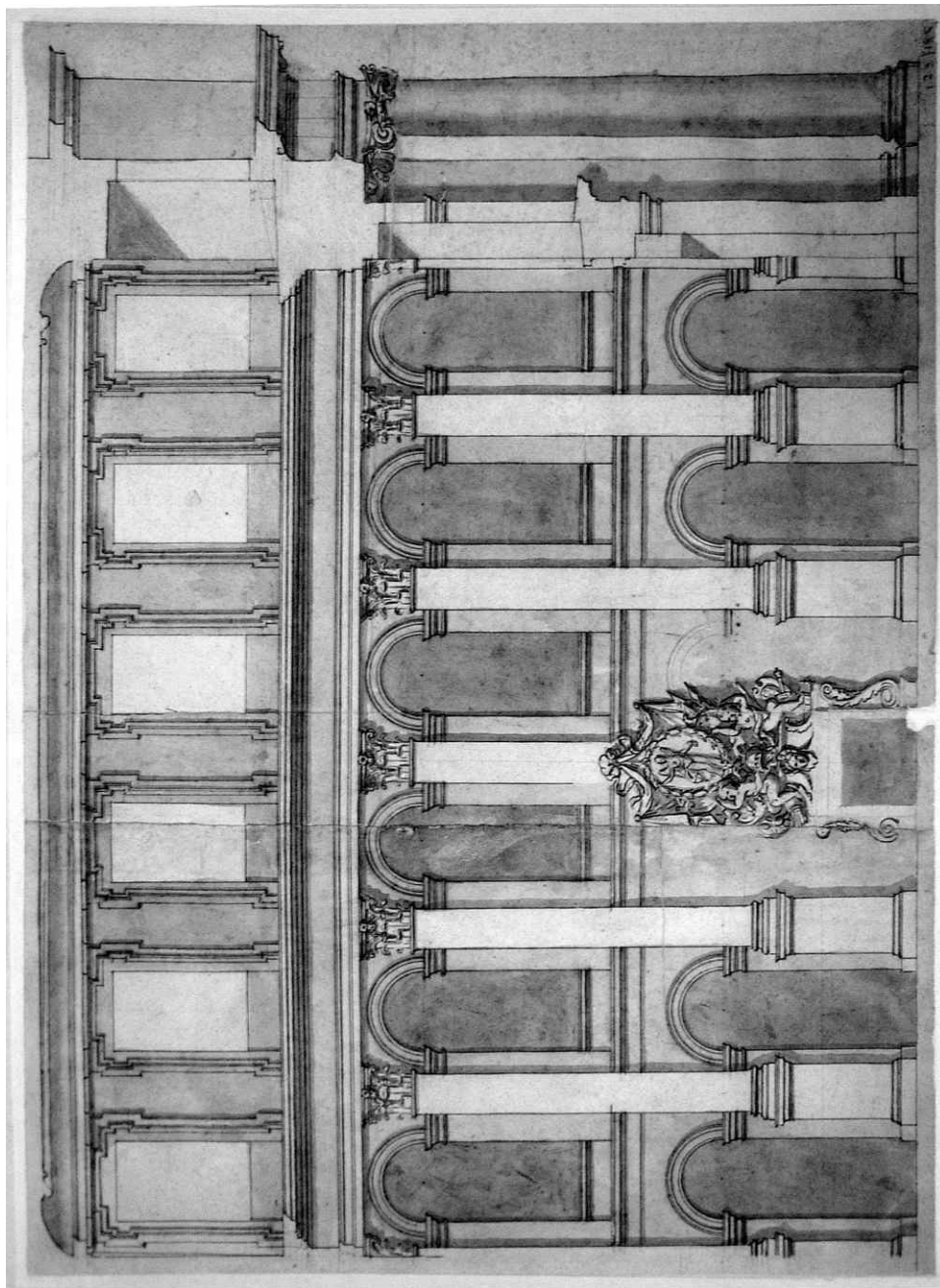


Fig. 74 Nicholas Hawksmoor, *Longitudinal Section of the Great Hall, Blenheim Palace*, showing unexecuted proposal for its internal treatment, 1707, pen, ink and wash over pencil, Minet Public Library, Lambeth, London

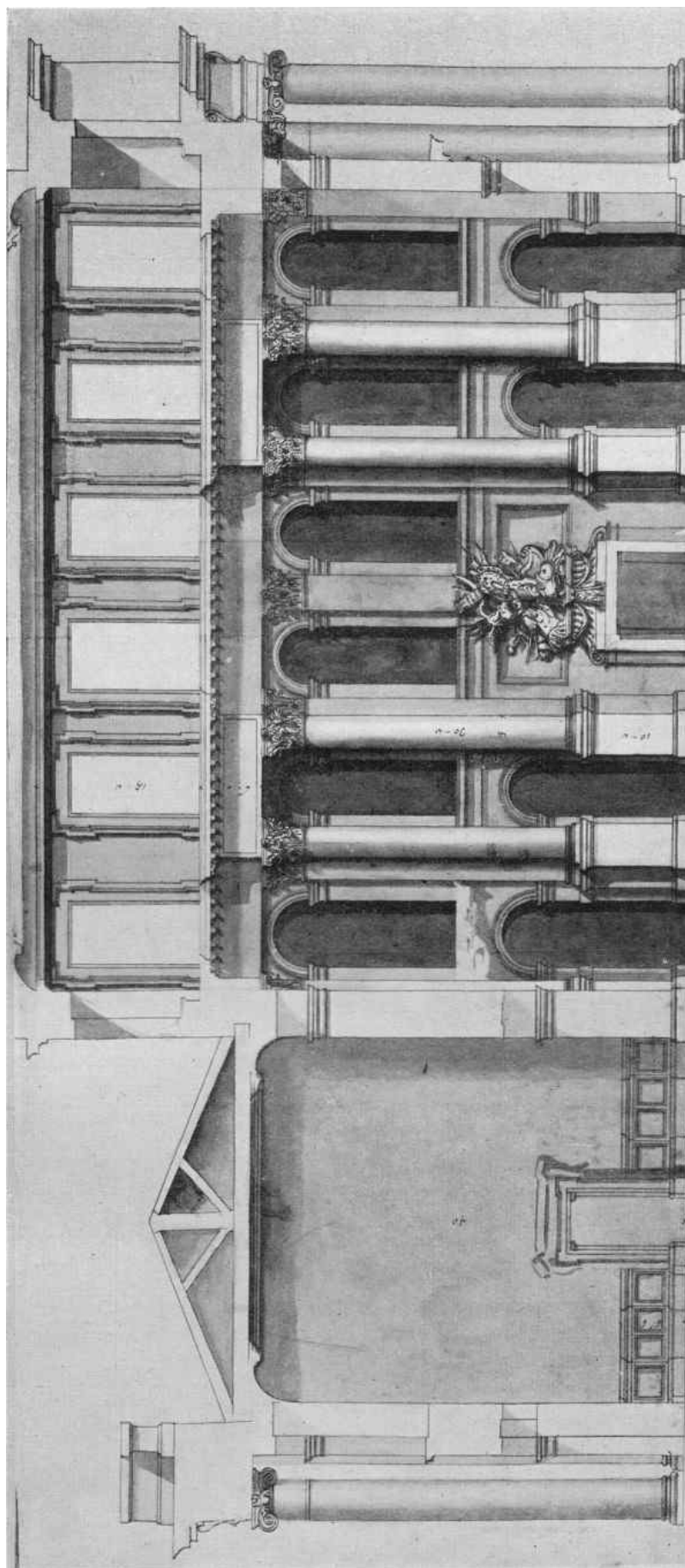


Fig. 75 Nicholas Hawksmoor, *Section of the Great Hall and Saloon, Blenheim Palace*, showing unexecuted proposal for their internal treatment, 1707, pen, ink and wash over pencil, 32.9 × 78.6 cm, Bodleian Library Top. Oxon. 37\* f. 16





Fig. 76 Nicholas Hawksmoor[?], with statuary and ornaments by Grinling Gibbons, *Sectional Drawing of the Saloon, Blenheim Palace*, 1707, pen and brown ink over pencil underdrawing, with coloured washes, [measurements unavailable as currently framed], Bodleian Library Top. Oxon. 37\* f. 32, from David Green, *Blenheim Palace*, London, 1951, p. 76, pl. 30

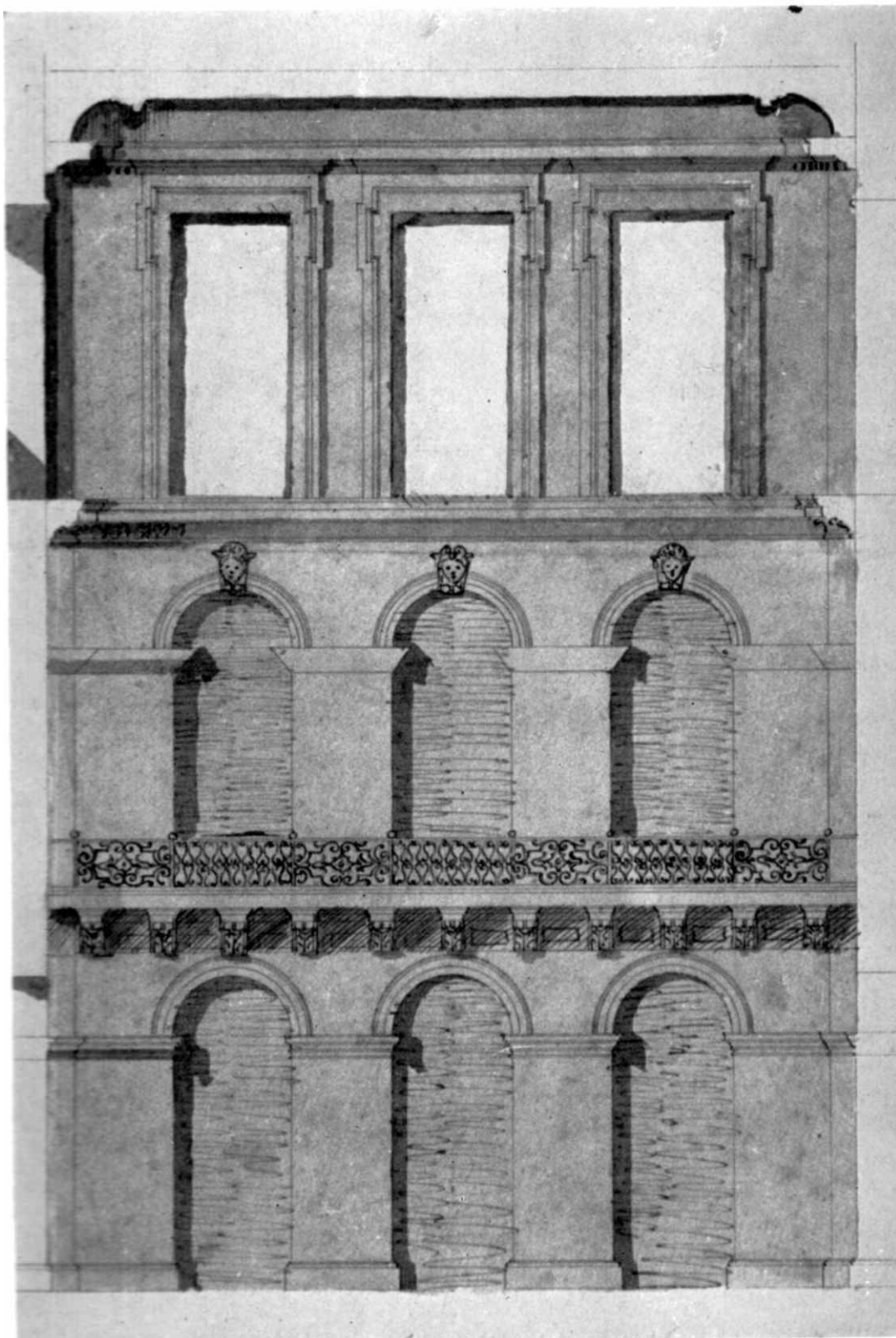


Fig. 77 Nicholas Hawksmoor, *Section of Great Hall, Blenheim Palace*, showing unexecuted treatment for southern end, 1707, pen, ink and wash on paper, Minet Library, Lambeth, London, from Downes, *Hawksmoor*, 1959; London, 2<sup>nd</sup> ed., 1979, pl. 16a



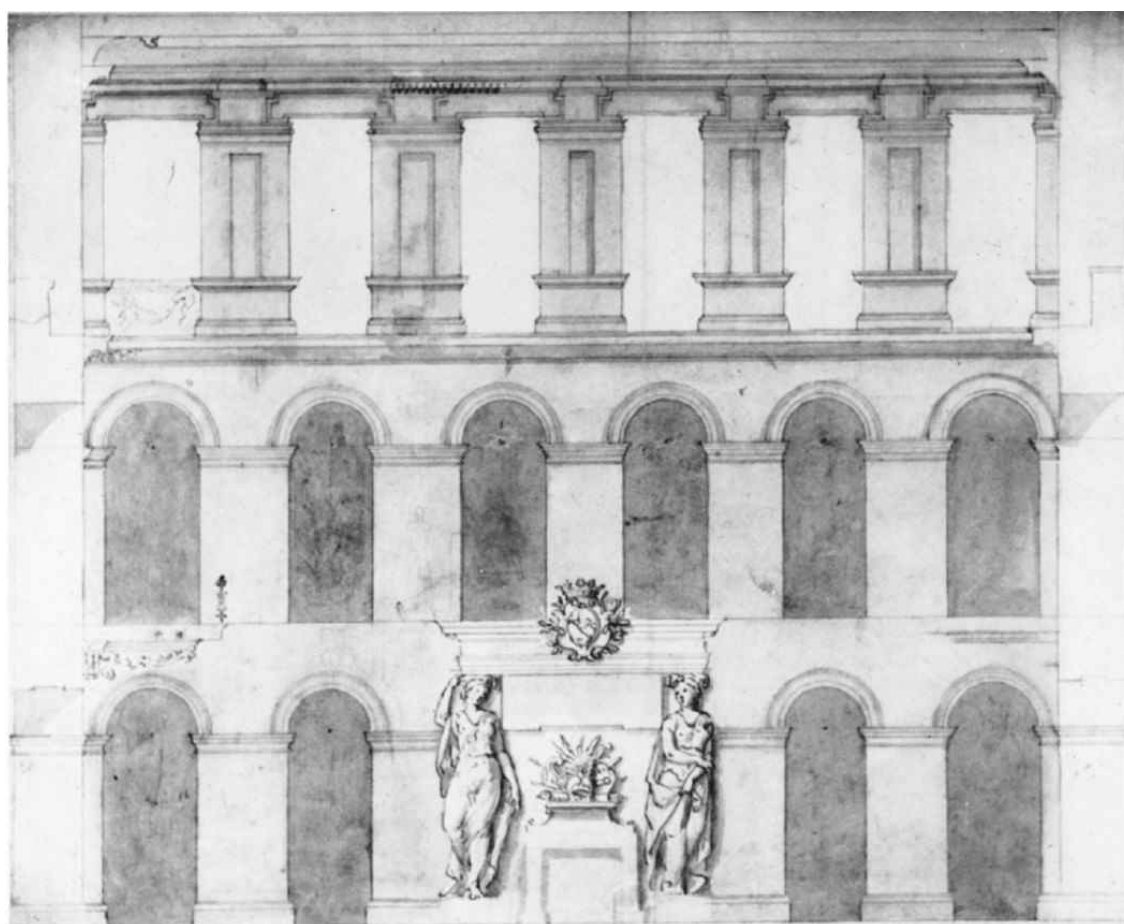


Fig. 78 Nicholas Hawksmoor, *Longitudinal Section of Great Hall, Blenheim Palace*, from Kerry Downes, 'Two Hawksmoor Drawings', *Burlington Magazine*, vol. 103, no. 699, Special Issue in Honour of Professor Johannes Wilde, June 1961: 279-81

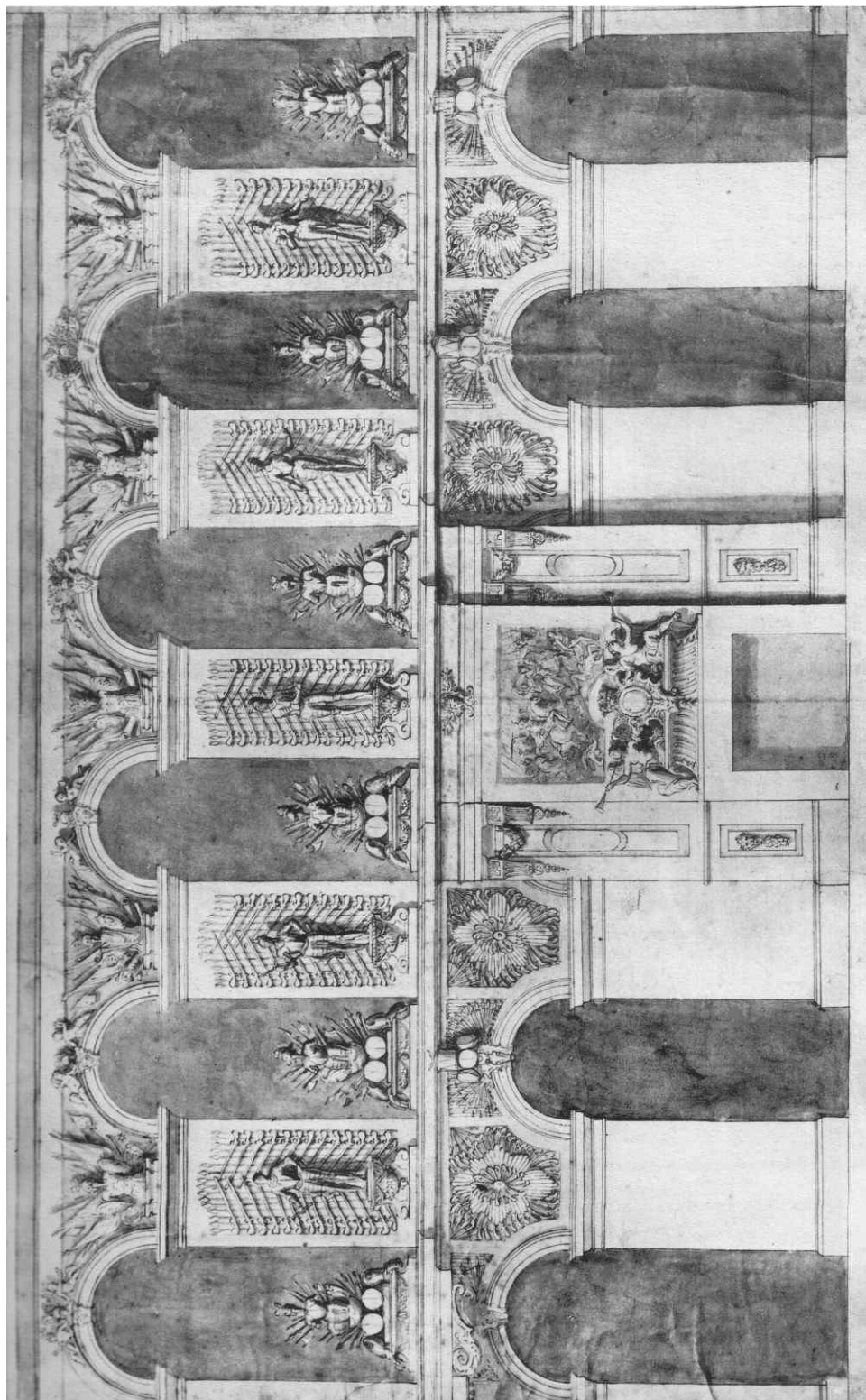


Fig. 79 Attrib. to Nicholas Hawksmoor and Sir James Thornhill, *Longitudinal Section of Great Hall, Blenheim Palace*, showing an unexecuted scheme for the interior decoration, 1707, pen, ink and wash on paper, from David Green, *Blenheim Palace*, London, 1951, p. 63, fig. 22

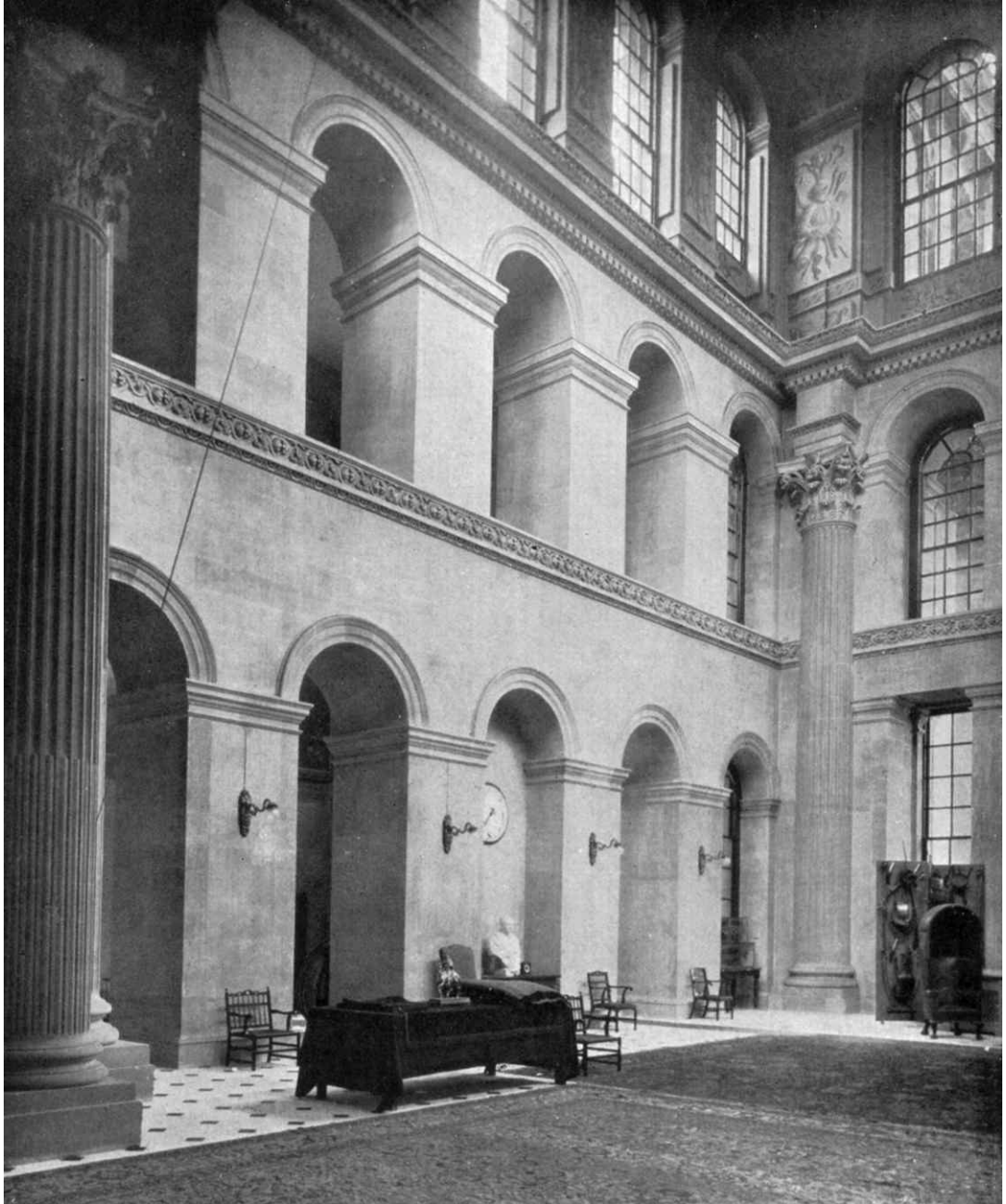


Fig. 80 *View of the Side Arcading of the Great Hall, Blenheim Palace*, from Henry Avray Tipping and Christopher Hussey, *English Homes, Pt 4 Vol 2: Sir John Vanbrugh and His School*, London, 1928, p. 99, fig. 139



Fig. 81 *View of the Great Hall, Blenheim Palace*, from Paul Duffie, John Forster and Bernie Sheehan, *Blenheim Palace Guidebook*, Blenheim Palace, 2010





Fig. 83 *View of the Portico, Blenheim Palace*, from Jeremy Musson, *The Country Houses of Sir John Vanbrugh: From the Archives of Country Life*, London, 2008, p. 73





*Fig. 84 View of Blenheim Palace from the West*





Fig. 85 *View of Kitchen Wing Tower, Blenheim Palace, from the West*

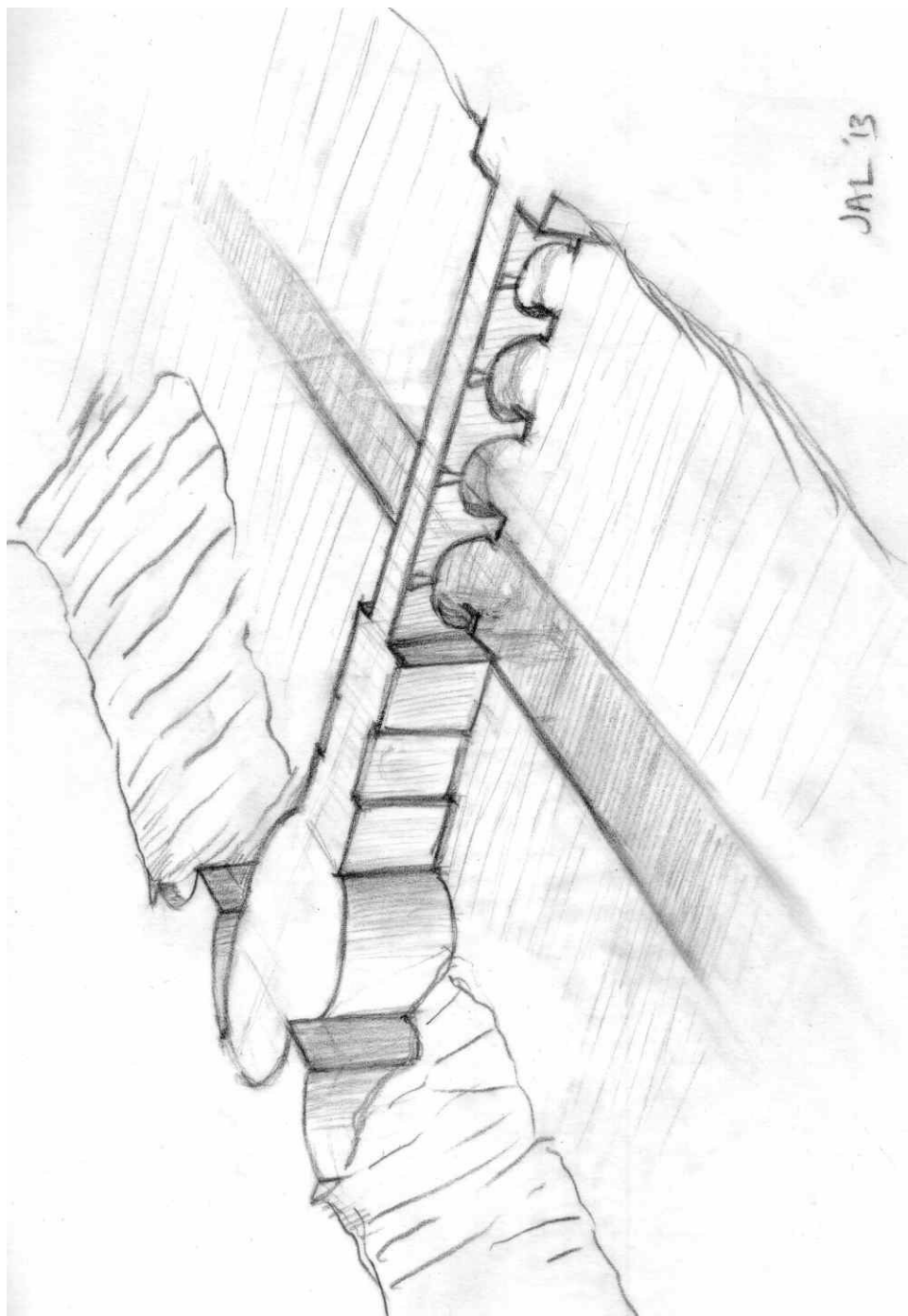


Fig. 86 Hypothetical reconstruction of Hawksmoor's first project for the bridge and approach to Blenheim Palace based on Bodleian Library MS Top. Oxon. 37\* f.2

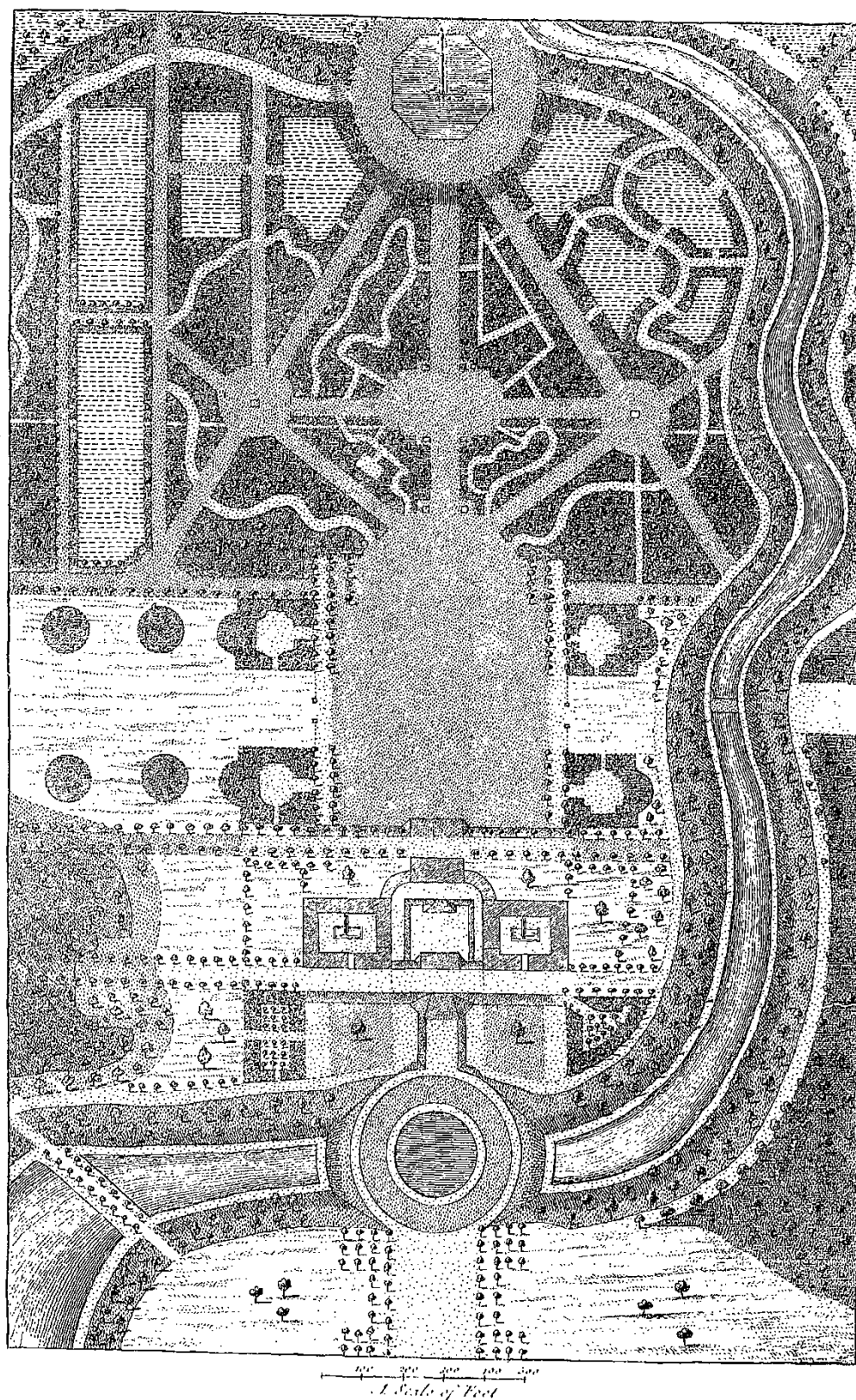


Fig. 87 Stephen Switzer, *Ichnographia Rustica* 2<sup>nd</sup> ed., (London, 1742), vol. 1, plate between pp. 322 and 323.

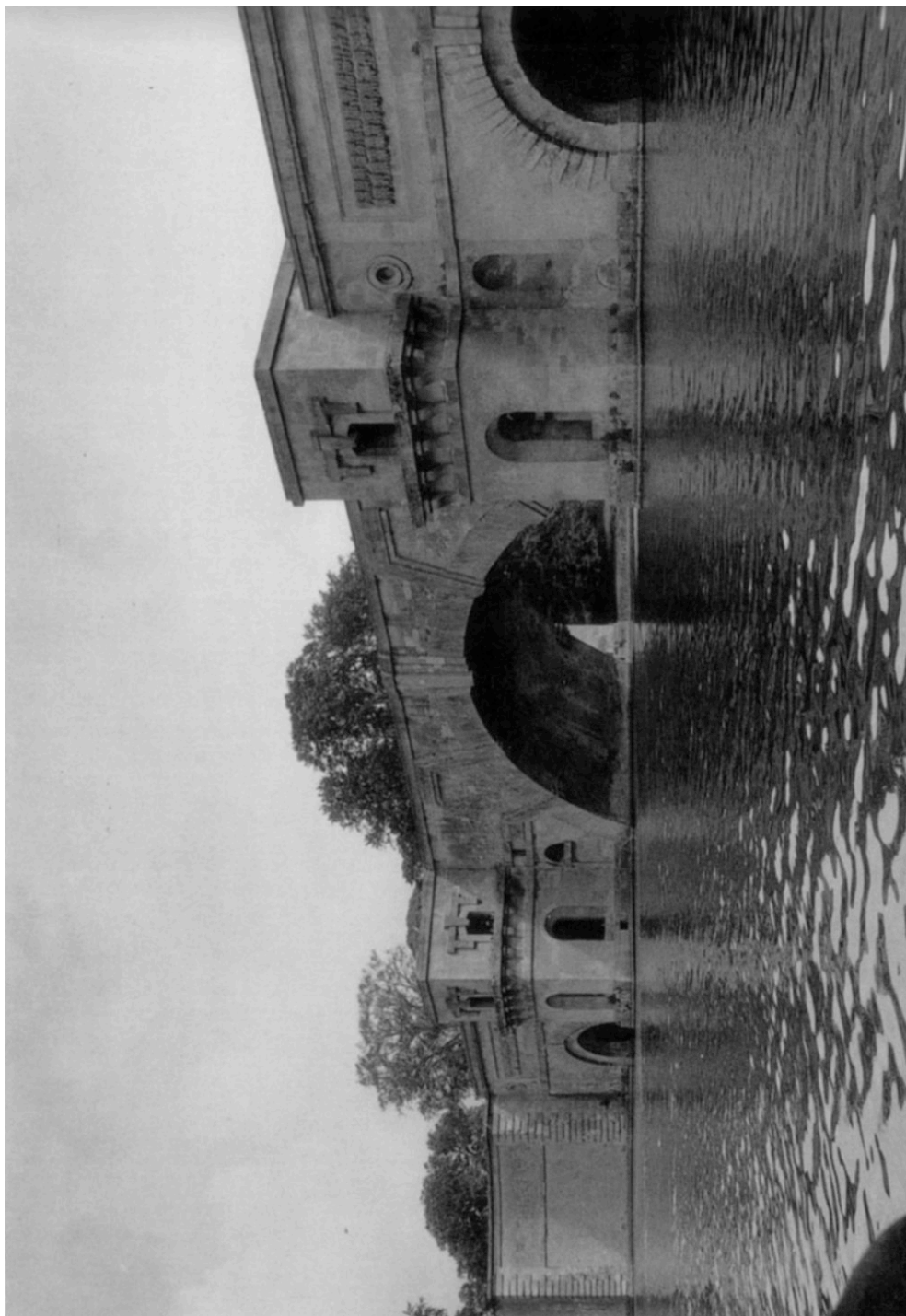


Fig. 88 *View of the Grand Bridge, Blenheim Palace*, from Howard Colvin, *Essays in English Architectural History* (New Haven and London, 1999), plate 204, p. 246







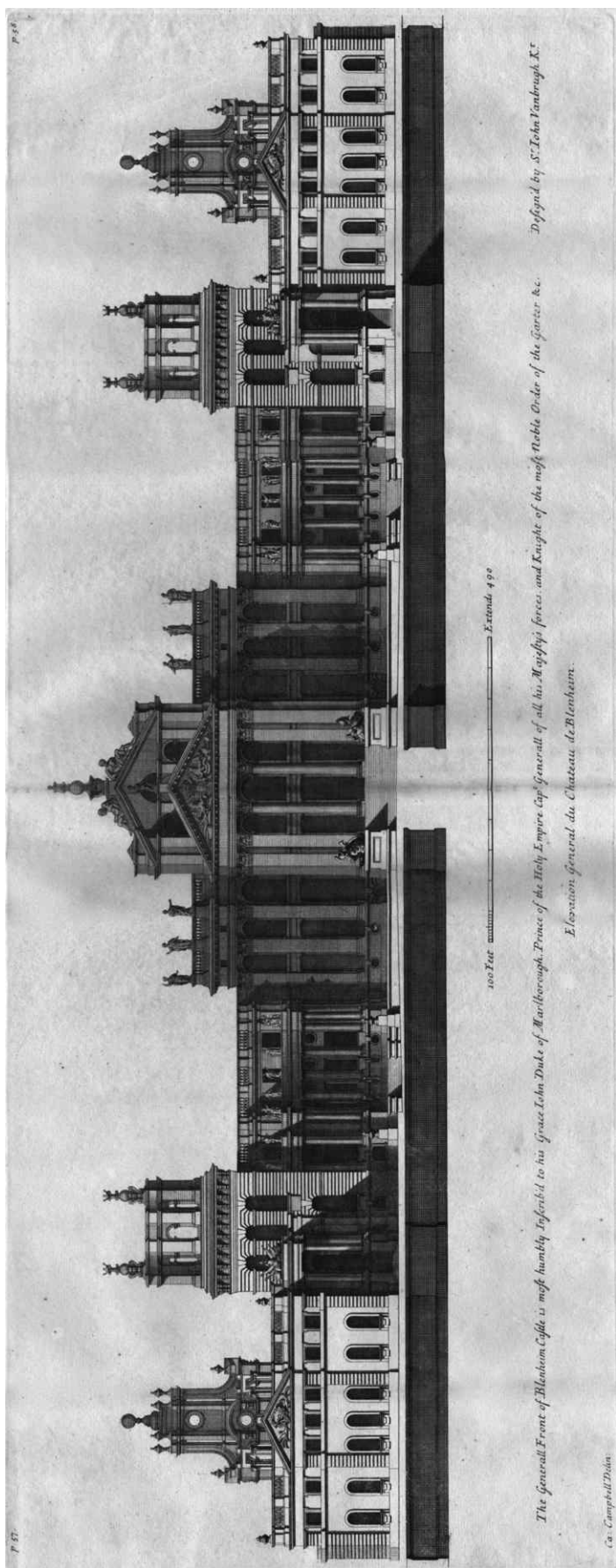


Fig. 91 After Colen Campbell, *General Front of Blenheim Palace*, from Colen Campbell, *Vitruvius Britannicus*, 3 vols, London, 1715-25, vol. 1, pls 57-58





Fig. 92 Sir Godfrey Kneller, *The Triumph of Marlborough*, c. 1706, oil on canvas, 92.7 × 73.7 cm, National Portrait Gallery, London



Fig. 93 Detail of fig. 92, Sir Godfrey Kneller, *The Triumph of Marlborough*, showing the closed crown on the back of the black eagle of the Holy Roman Empire

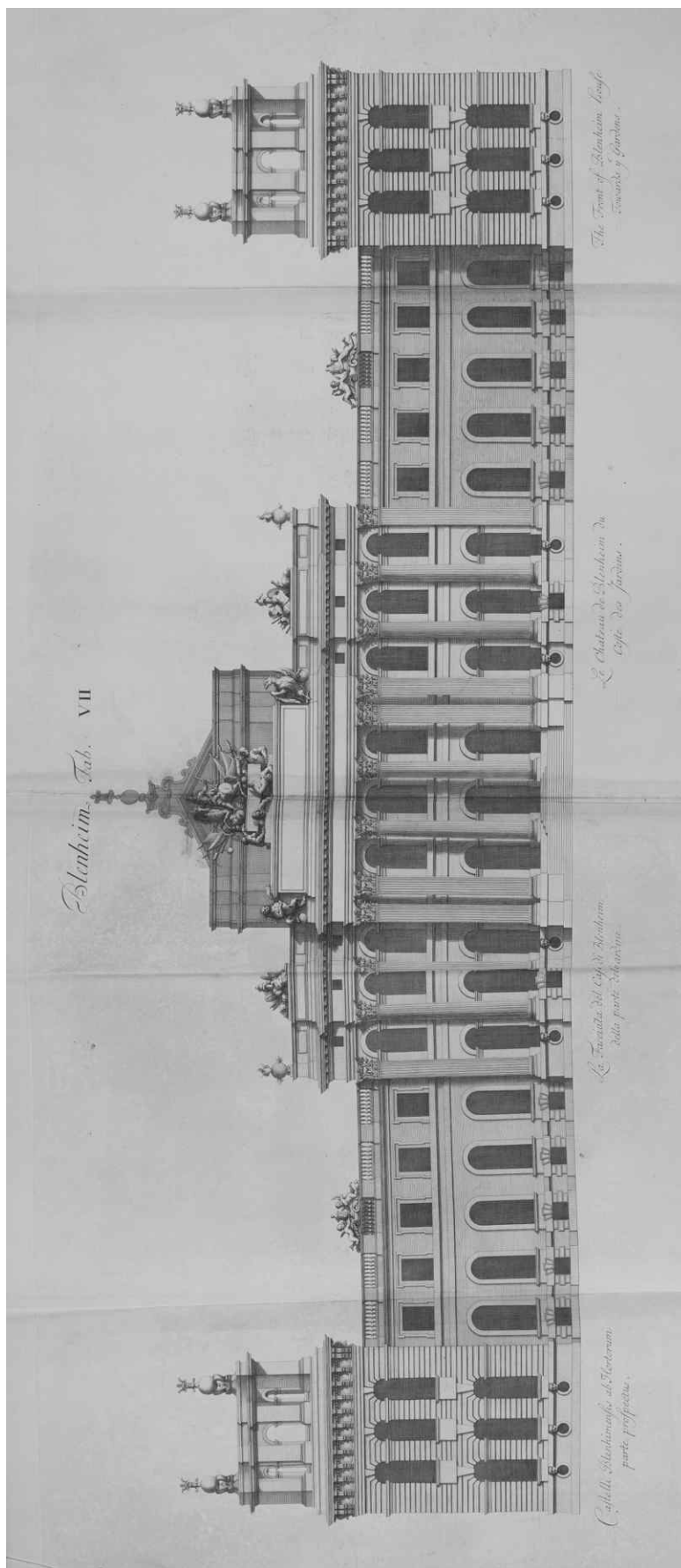


Fig. 94 L. Auber (engraver), *Blenheim Tab. VII: The Front of Blenheim House Towards ye Gardens*, 1711, engraving, 45.4 × 112 cm, George Clarke Collection, Worcester College, Oxford



Fig. 95 L. Auber (engraver), First section (east side) of Blenheim. *Tab. VIII: The North Front of Blenheim Towards the Bridge and Grand Avenue*, 1711, engraving, 47.5 × 66.9 cm, George Clarke Print Collection, Worcester College, Oxford



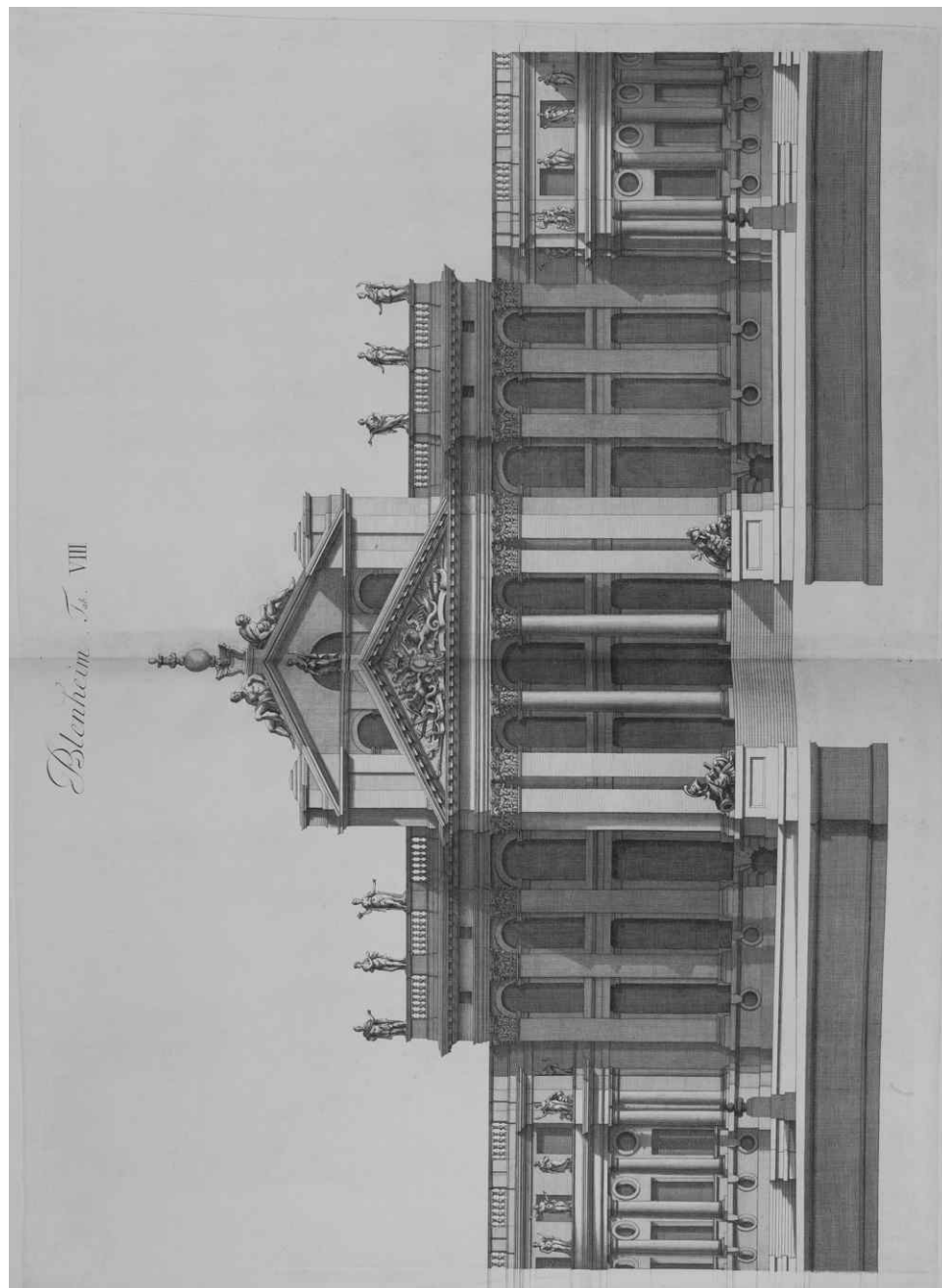


Fig. 96 L. Auber (engraver), Second section (central pile) of *Blenheim*. Tab. VIII: *The North Front of Blenheim Towards the Bridge and Grand Avenue*, 1711, engraving, 47.5 × 66.9 cm, George Clarke Print Collection, Worcester College, Oxford

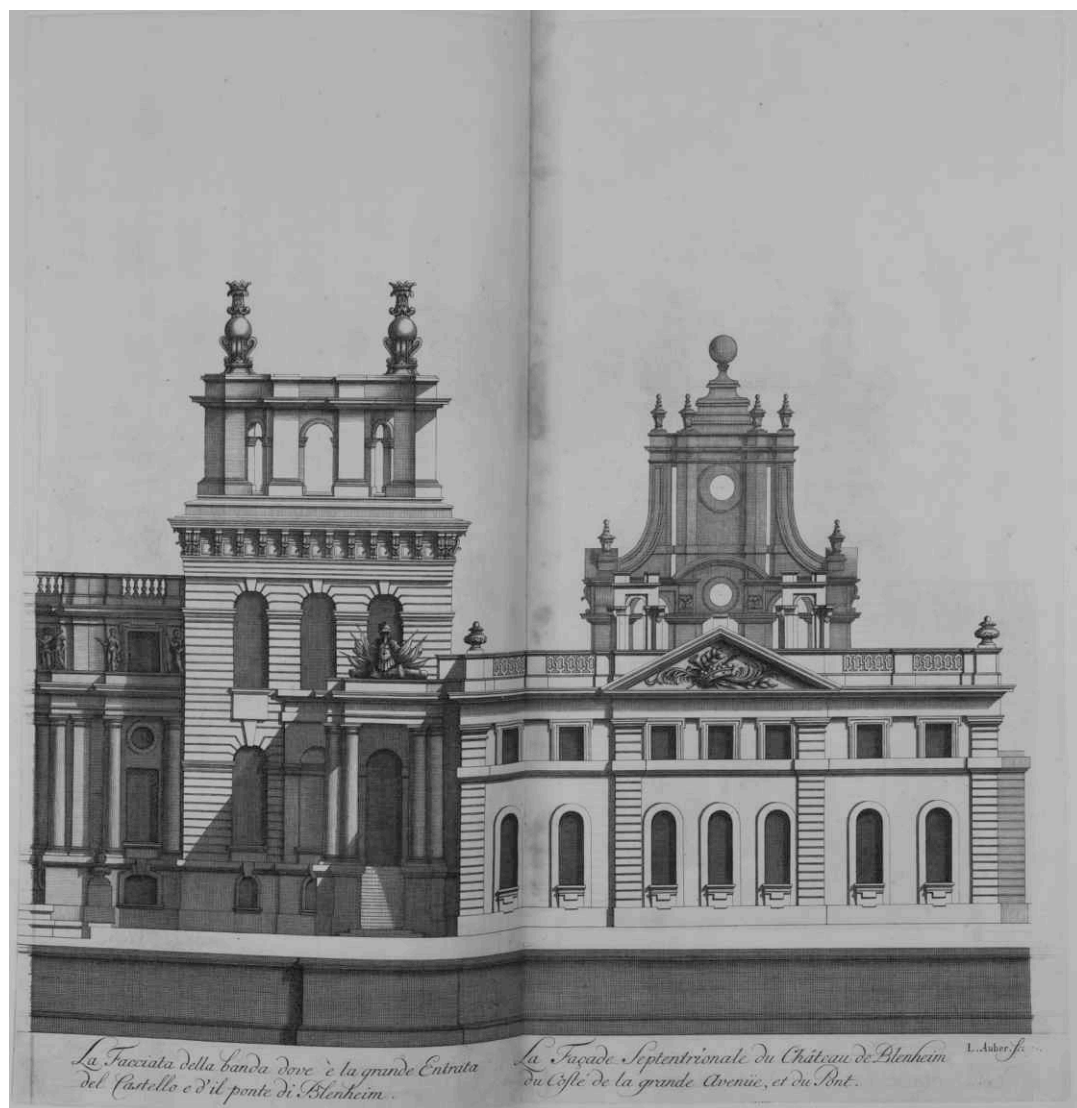


Fig. 97 L. Auber (engraver), Third section (west side) of *Blenheim*. *Tab. VIII: The North Front of Blenheim Towards the Bridge and Grand Avenue*, 1711, engraving, 47.5 × 66.9 cm, George Clarke Print Collection, Worcester College, Oxford

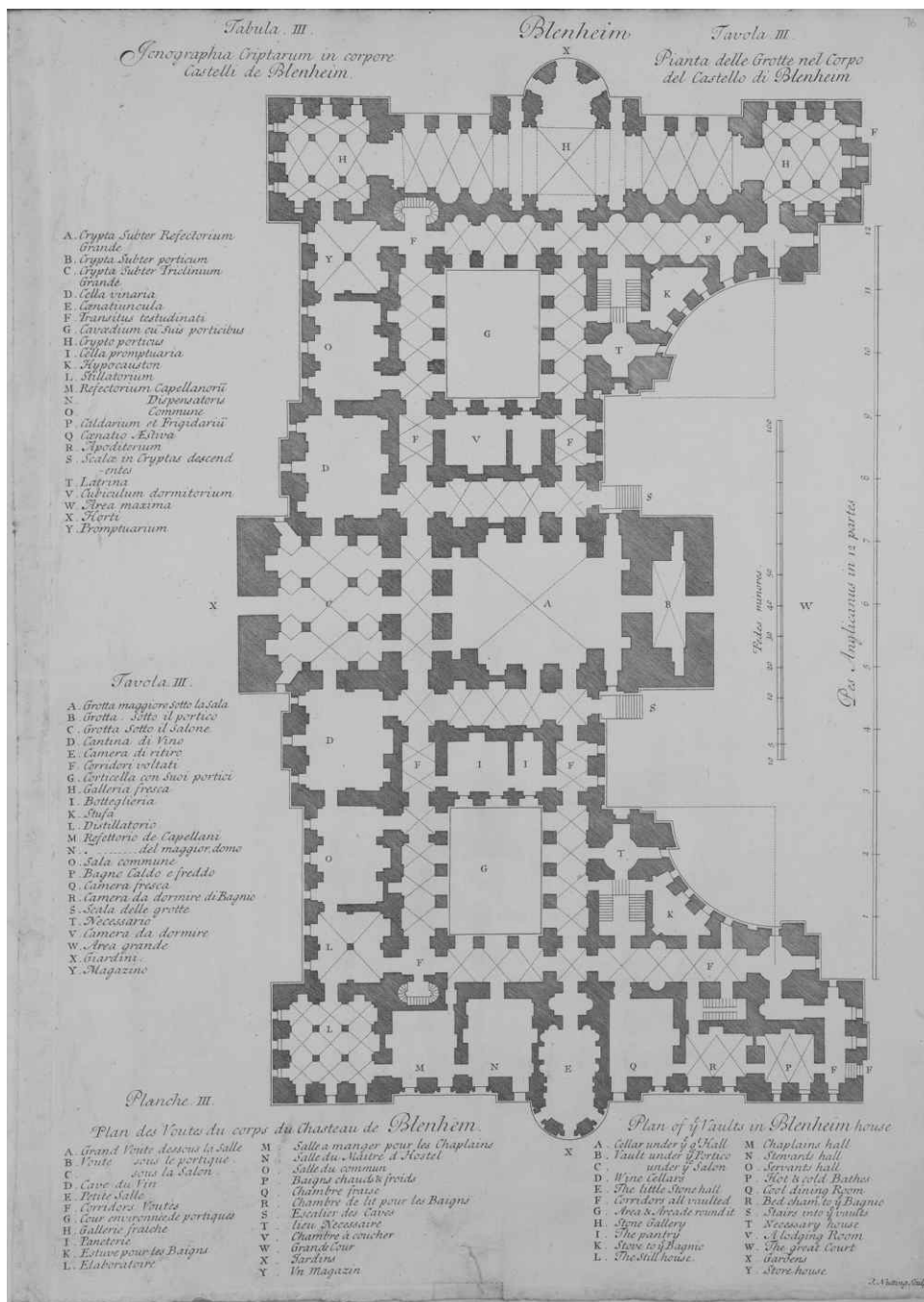


Fig. 98 Joseph Nutting (engraver), *Blenheim Plate III: Plan of ye Vaults in Blenheim House, 1711*, engraving, 35.6 × 51.2 cm, George Clarke Print Collection, Worcester College, Oxford



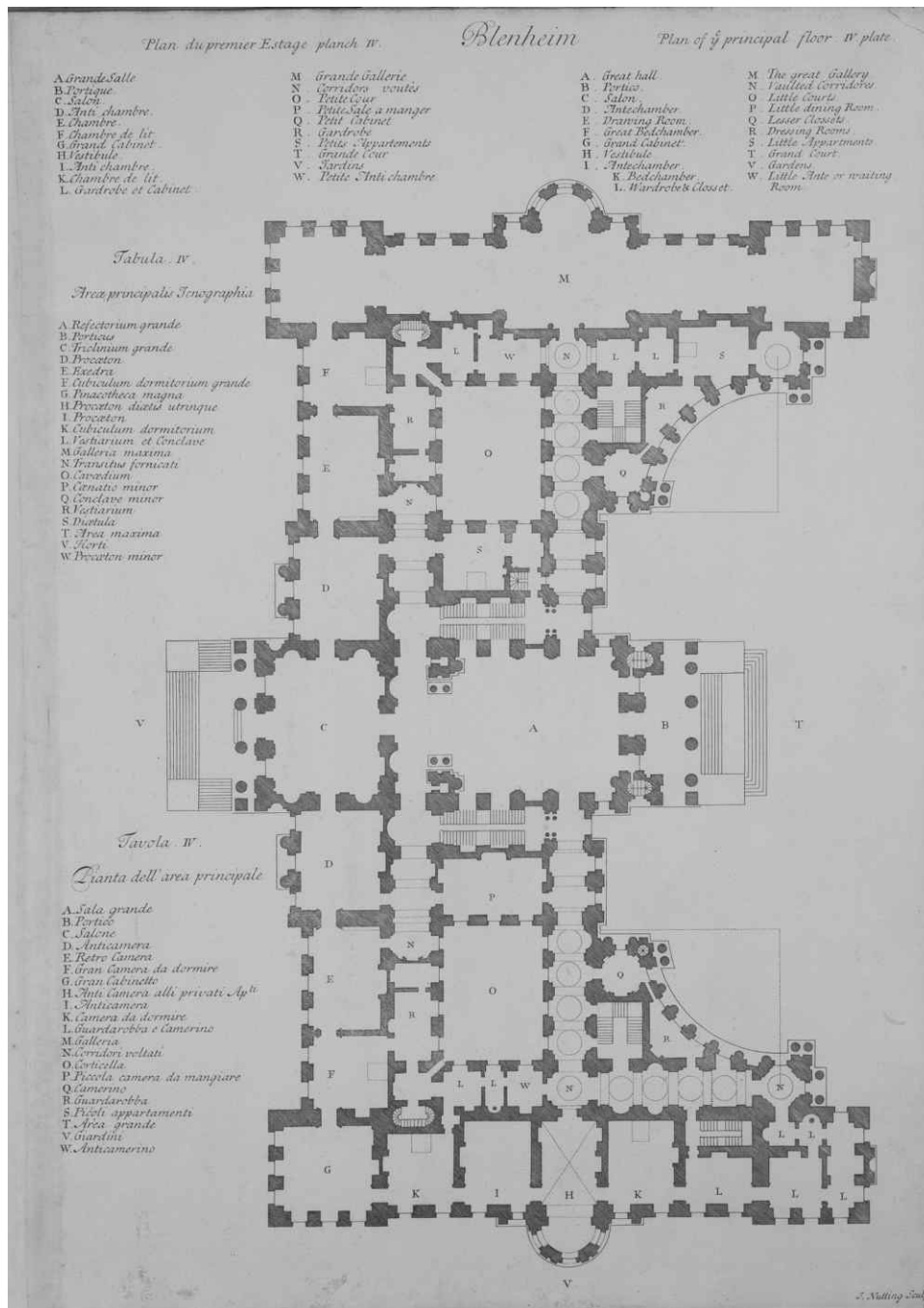


Fig. 99 Joseph Nutting (engraver), *Blenheim Plate IV: Plan of the Principal Floor, 1711*, engraving, 35.6 × 51.4 cm, George Clarke Print Collection, Worcester College, Oxford

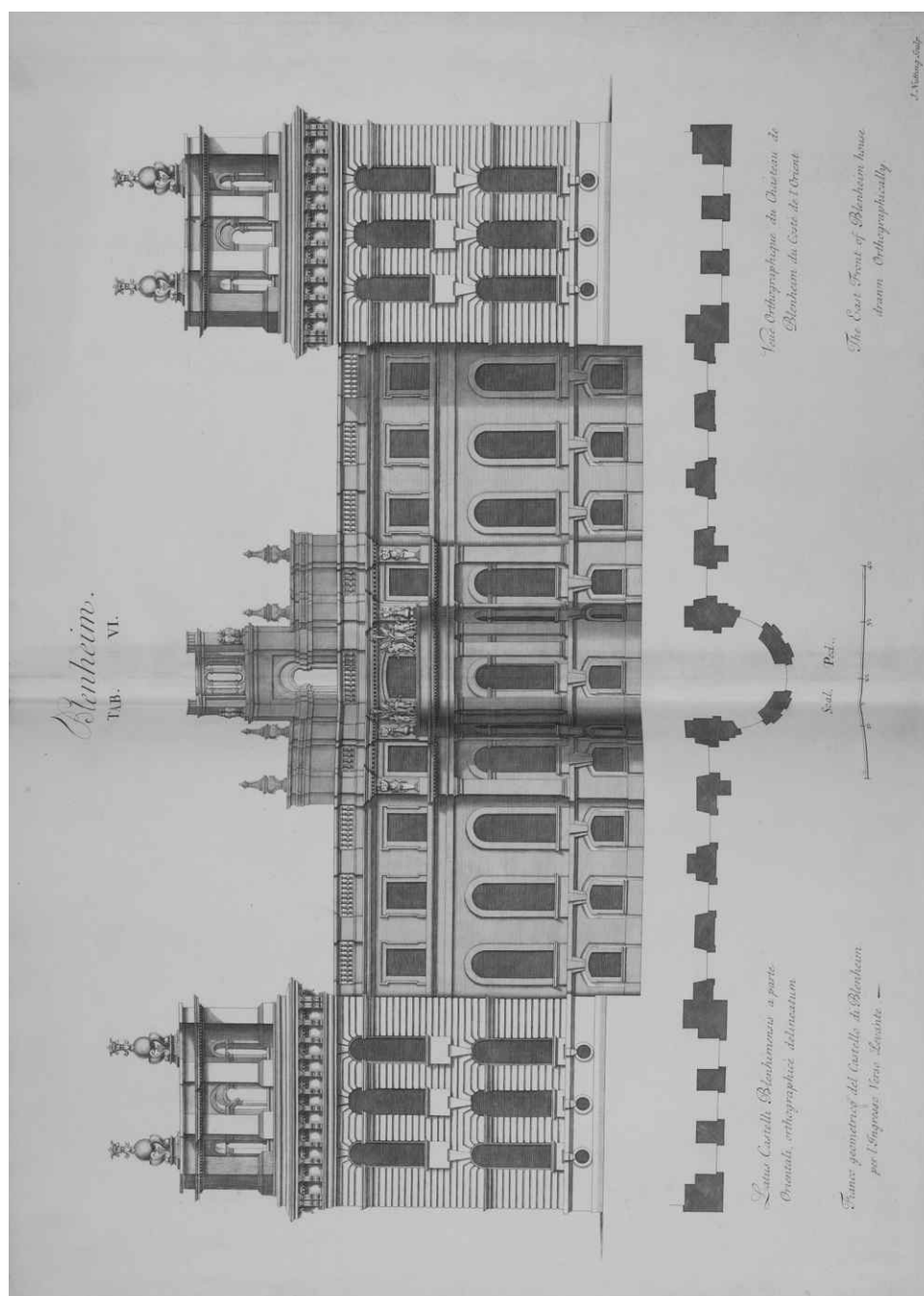


Fig. 100 Joseph Nutting (engraver), *Blenheim. Tab. VI: The East Front of Blenheim House Drawn Orthographically*, 1711, engraving, 50.7 × 71.3 cm, George Clarke Print Collection, Worcester College, Oxford

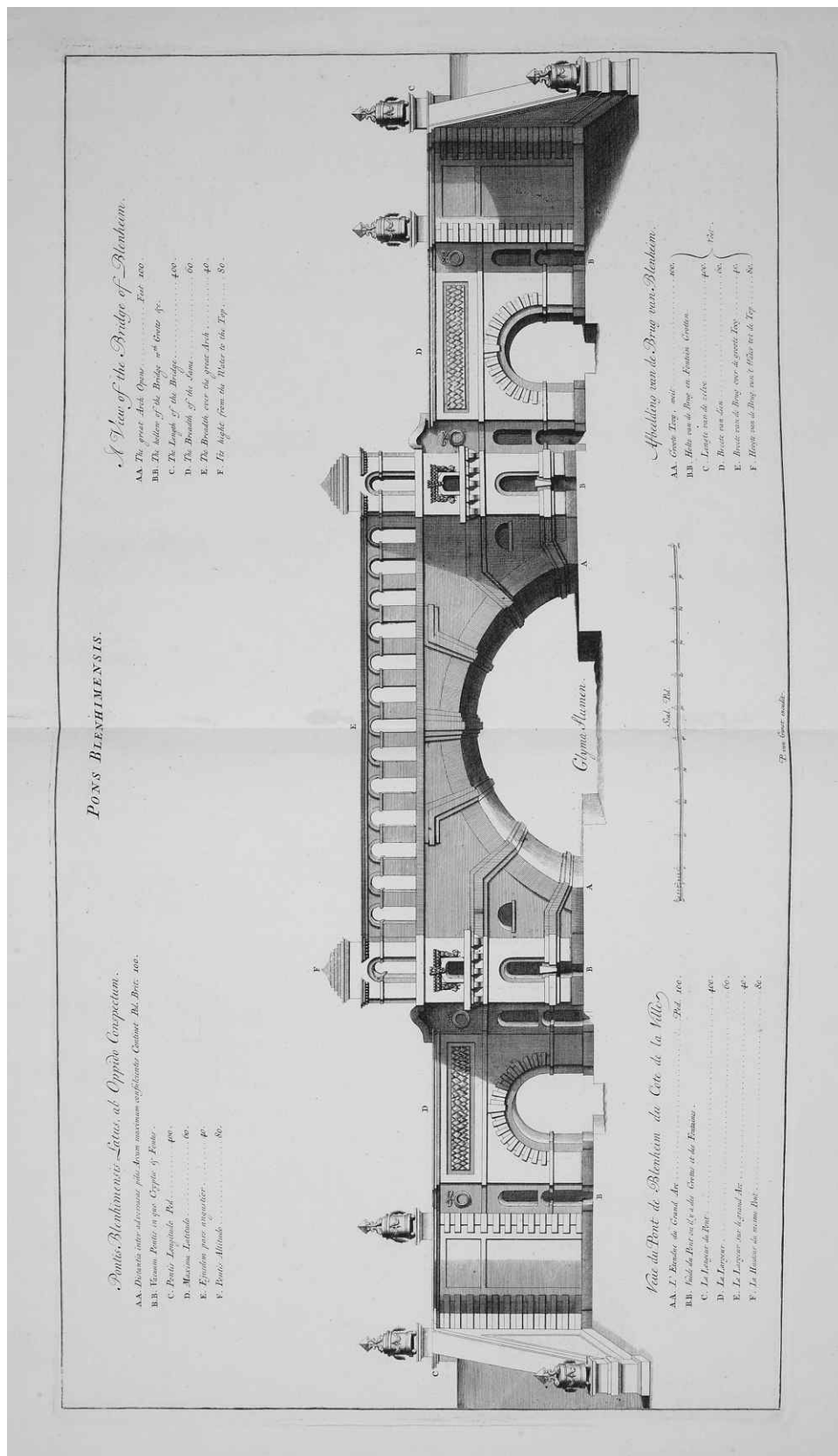


Fig. 101 Peter van Gunst (engraver), *Pons Blenheimensis*, undated but c.1711, engraving, 76.2 × 56.9 cm, Bodleian Library, Oxford

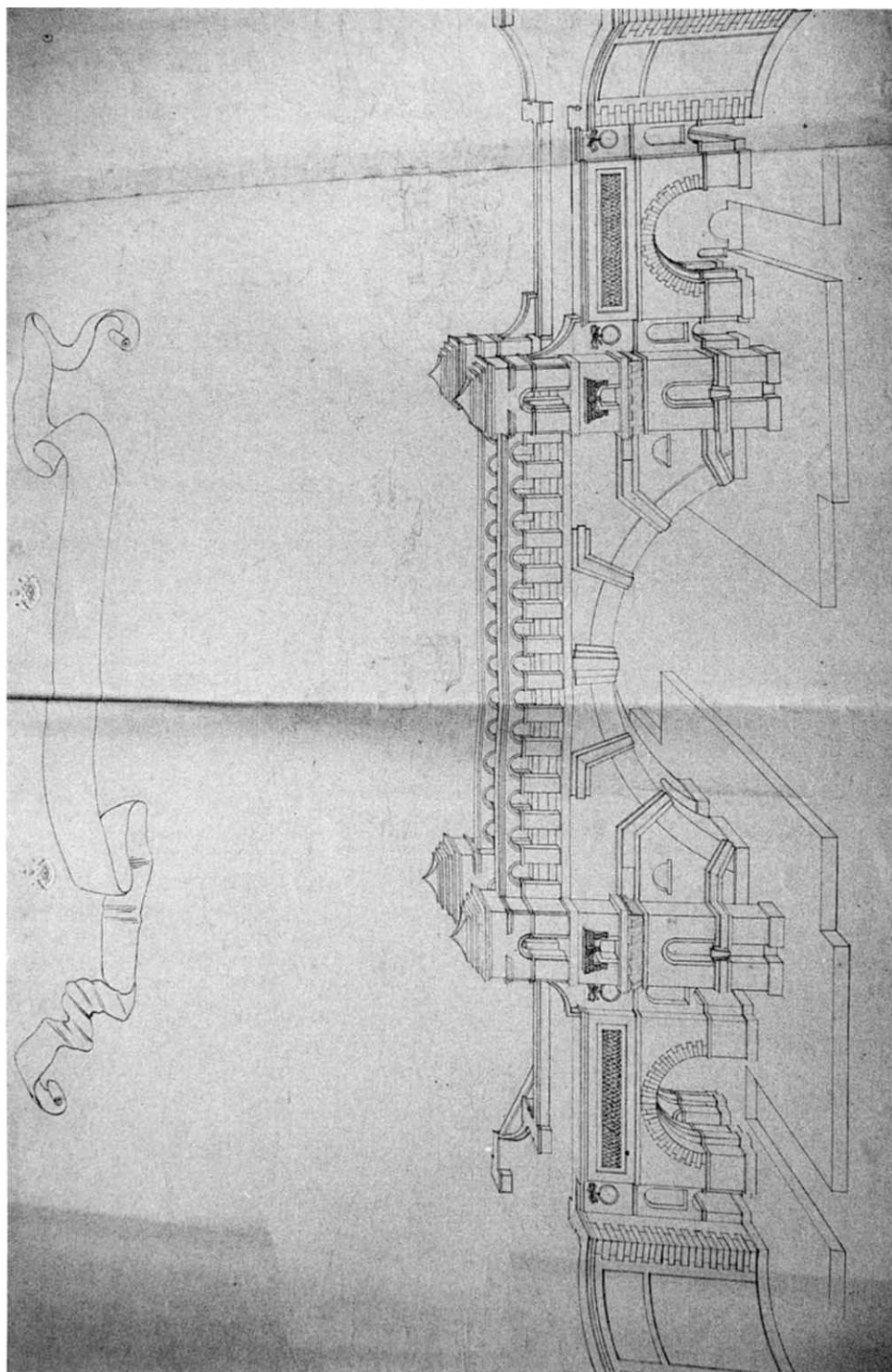


Fig. 102 Henry Joynes(?), *Perspective Drawing of the Grand Bridge, Blenheim Palace*, from Howard Colvin, *Essays in English Architectural History*, New Haven and London, 1999, pl.206

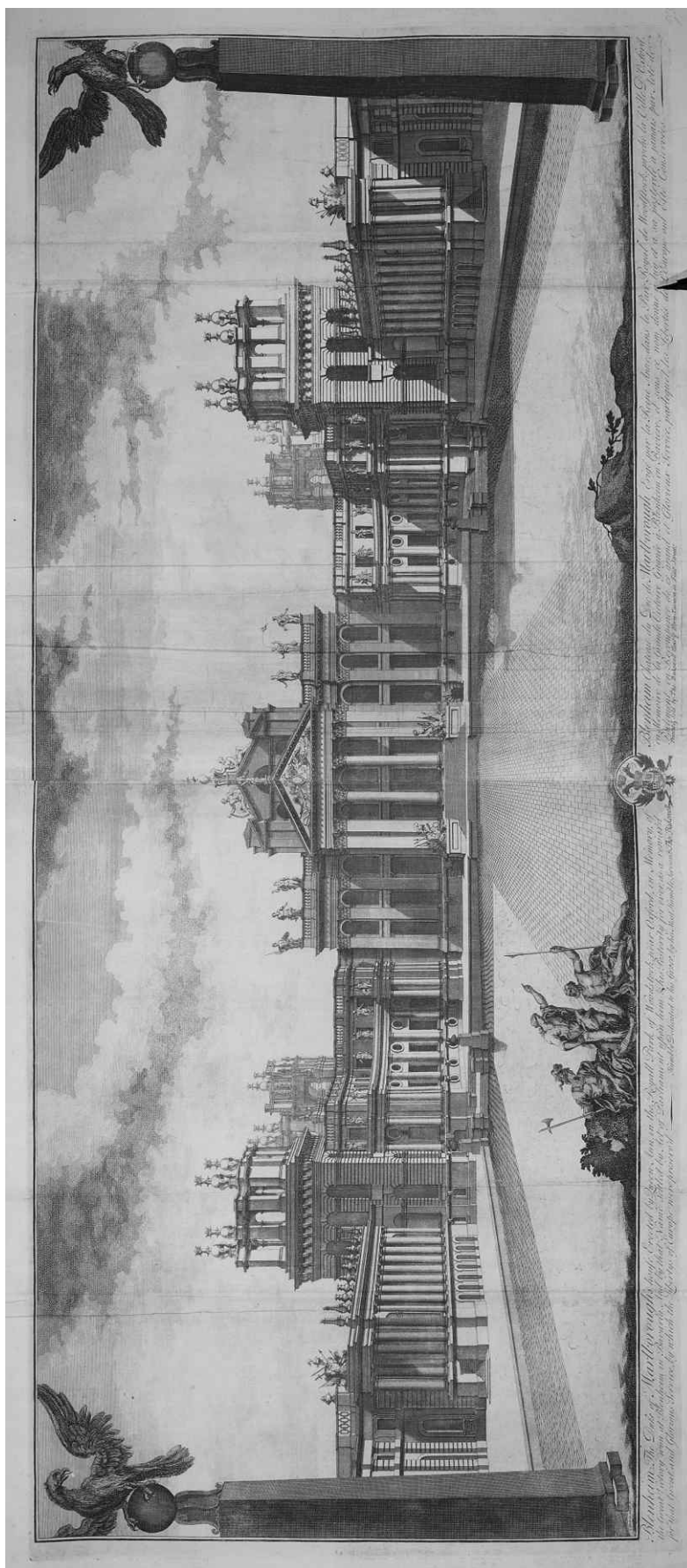


Fig. 103 John Harris (engraver), *Blenheim: The Duke of Marlborough's House*, later restrike of an engraving of 1718, double-plate engraving, 50.4 × 119 cm, Bodleian Library, Oxford

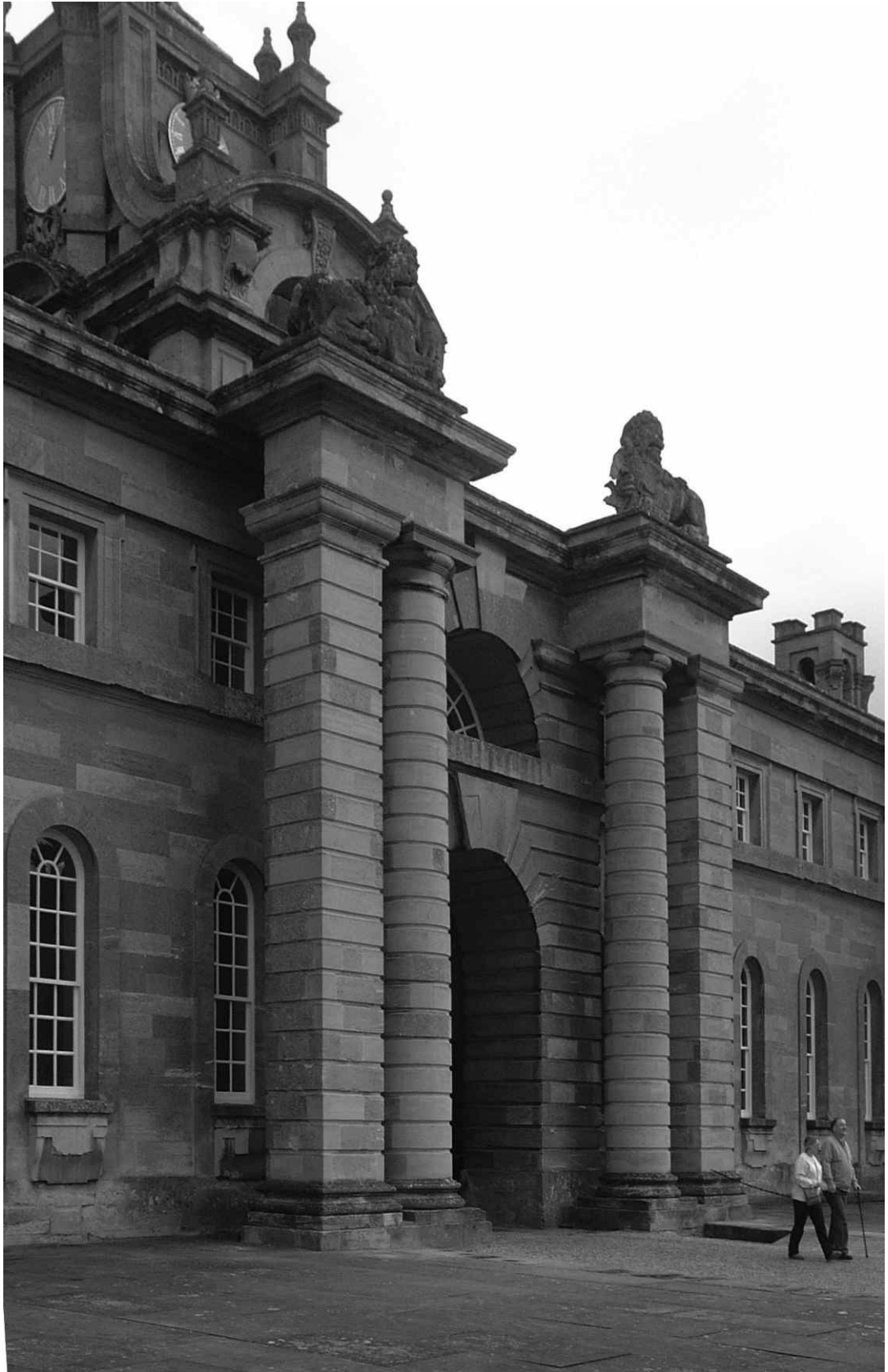


Fig. 104 *View of Kitchen Wing Gateway, Blenheim Palace, from the West, showing banded Doric columns added in 1709*

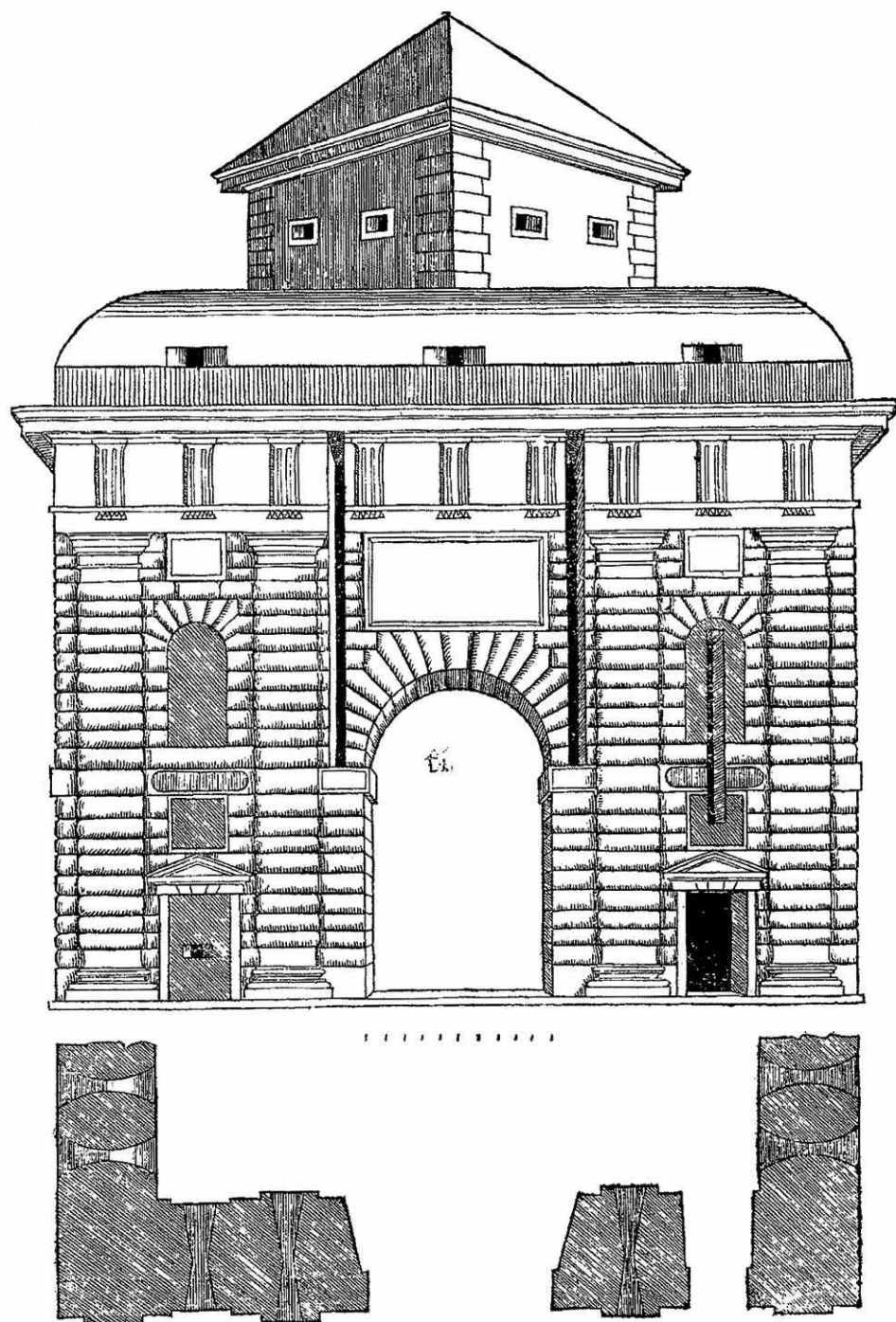


Fig. 105 *Design for a Fortified Gate*, from Sebastiano Serlio, *Settimo Libro* (1575), as reproduced in Vaughan Hart, *Sir John Vanbrugh: Storyteller in Stone*, New Haven and London, 2008, p. 140, fig. 204





Fig. 106 *View of the Lantern and Pinnacles on the North East Tower, Blenheim Palace*, from Vaughan Hart, *John Vanbrugh: Storyteller in Stone*, New Haven and London, 2008, p. 140, fig. 205

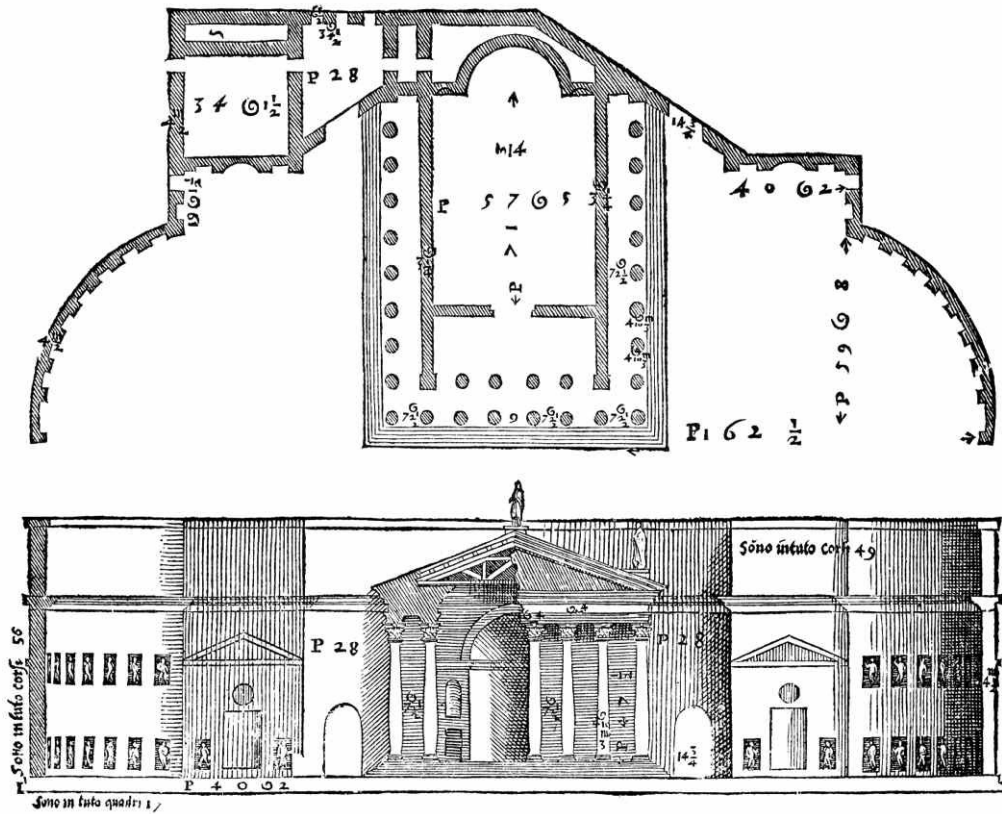


Fig. 107 *Design for the Temple of Mars Ultor*, from Andrea Palladio, *The Four Books on Architecture*, trans. Robert Tavernor and Richard Schofield, Cambridge MA and London, 1997, p. 226, fig. 16



Fig. 108 *View of the South Portico, Blenheim Palace*

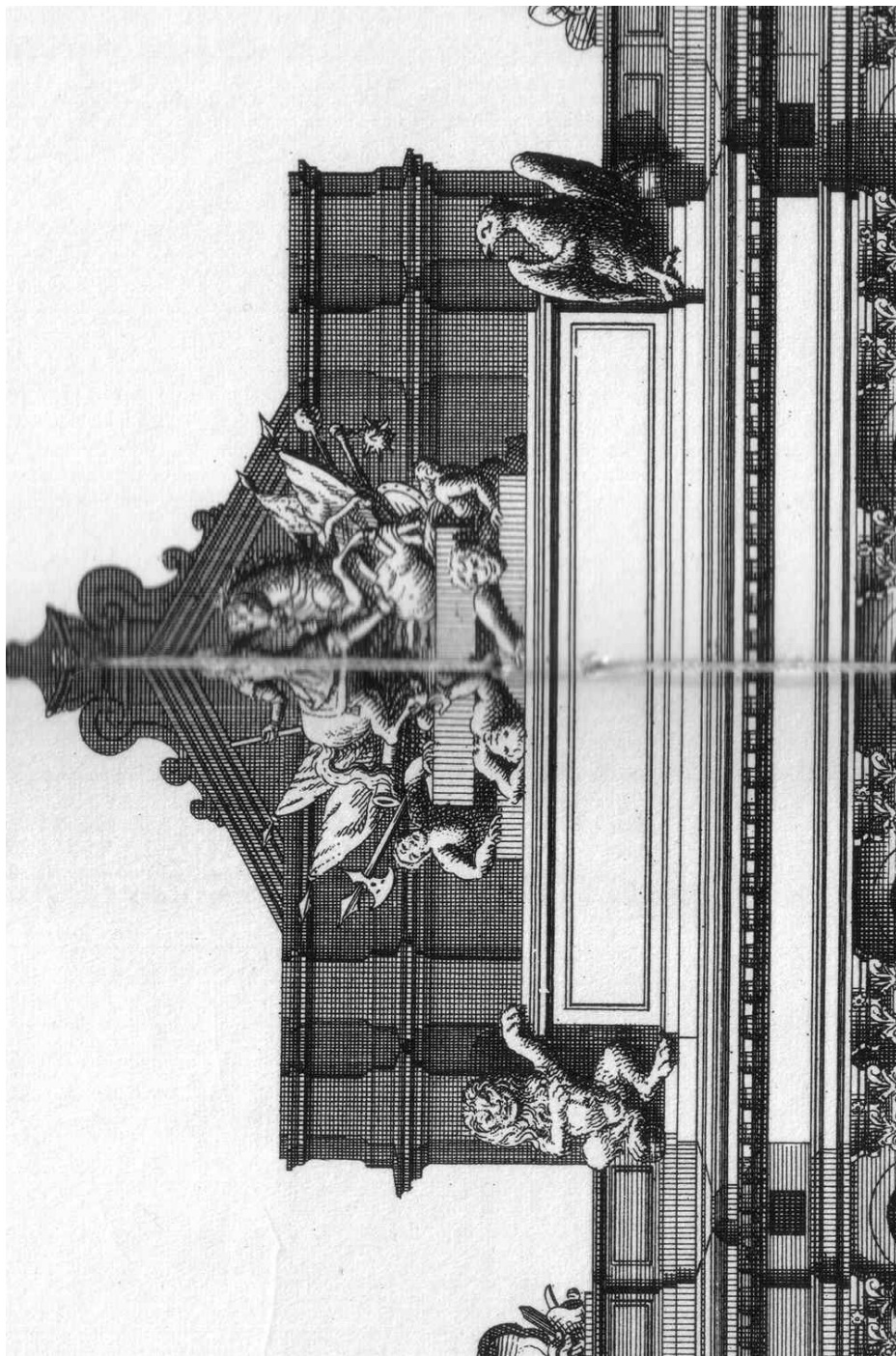


Fig. 109 Detail of fig. 2, *Elevation of Blenheim Castle Towards the Garden*, from Colen Campbell, *Vitruvius Britannicus*, London, 1715-25, repr., New York, 1967, vol. 1, pls 59-60



Fig. 110 *Entrance Gateway to the Kitchen (East) Courtyard, Blenheim Palace* (photo: the author)

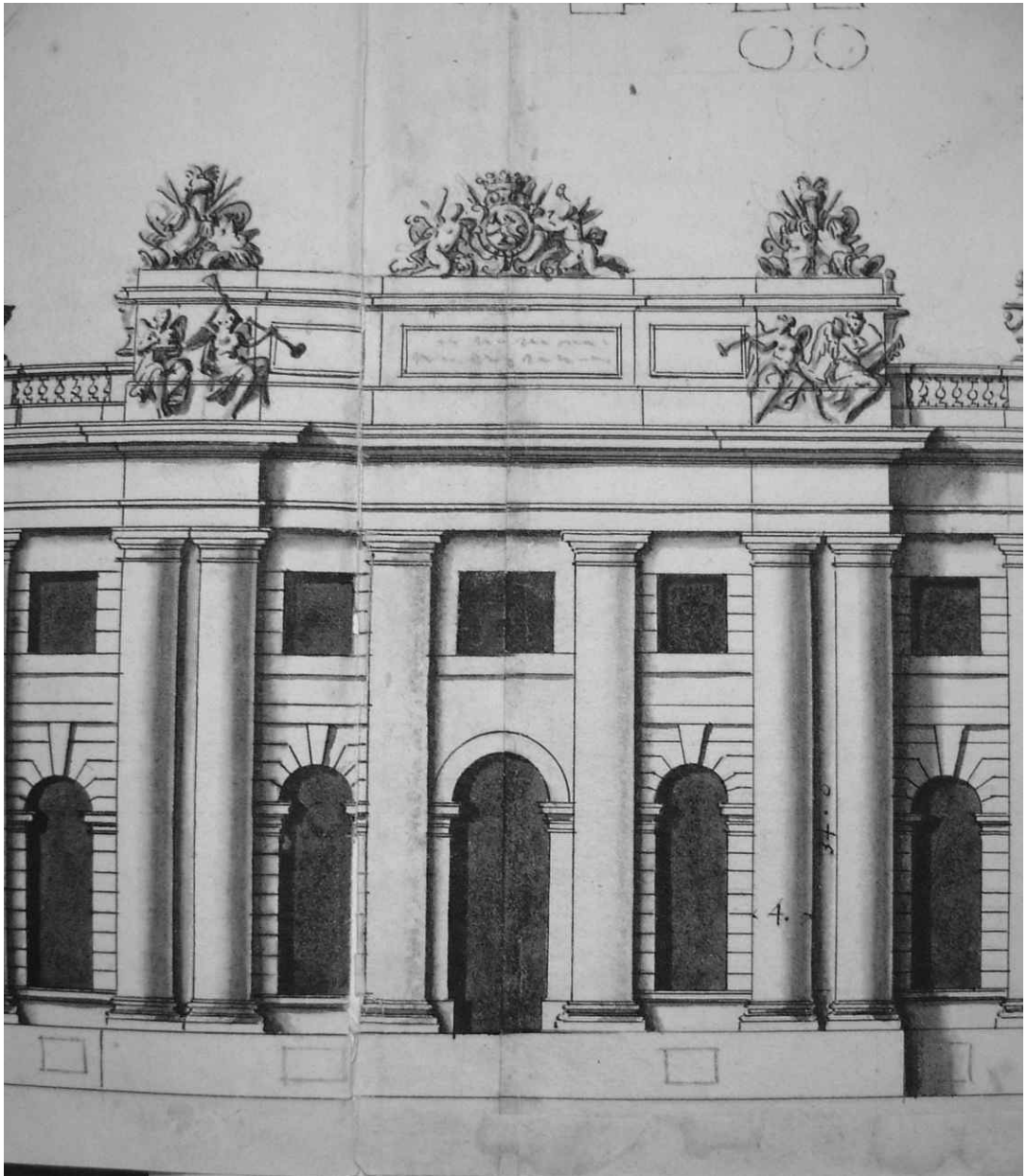


Fig. 111 Detail of fig. 1, Nicholas Hawksmoor, *Early South (Garden Front) Elevation, Blenheim Palace*





Fig. 112 Pietro da Cortona, *The Trophy of Marius*, c.1625-30, pen and ink with wash and white bodycolour on blue paper, 52.2 × 34.3 cm, Royal Collection, London



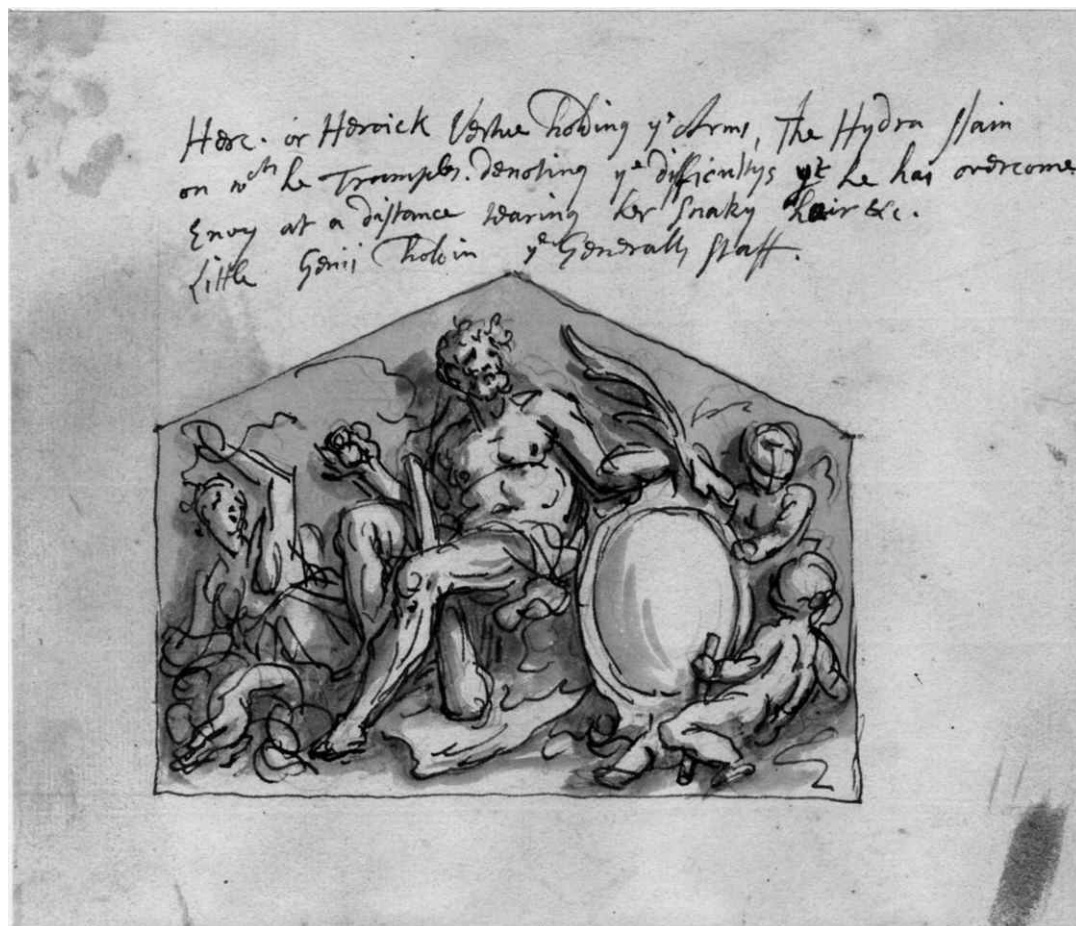


Fig. 113 Sir James Thornhill, *Design for an Overdoor, Blenheim Palace*, c.1716, pen and brown ink, over graphite, with brown-grey wash and light blue wash, 15.1 × 17.5 cm, British Museum, London

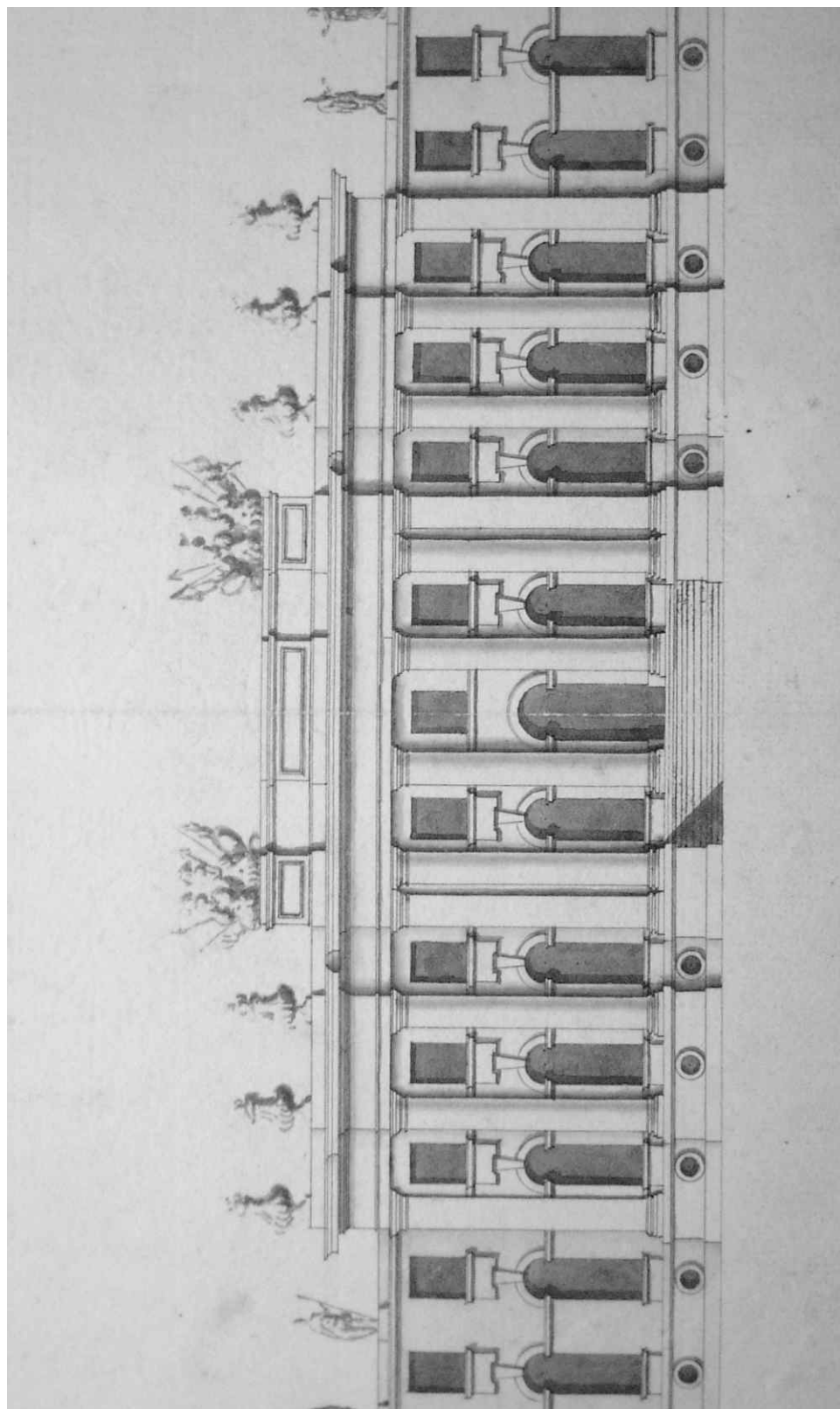


Fig. 114 Detail of fig. 56, Henry Joynes (attrib.) after Nicholas Hawksmoor, *South Front of Blenheim Palace*

*nimis meis fecistis, mihi fecistis.*

Il vestimento rosso, per la simiglianza che hà co'l colore del sangue, mostra che sino all'effusione d'esso si stende la vera carità, secondo il testimonio di San Paolo.

C A R I T À.



**D**onna vestita di rosso, che in cima del capo habbia vna fiamma di fuoco ardente, terrà nel braccio sinistro vn fanciullo, al quale dia il latte, & due altri gli staranno scherzando a' piedi, vno d'essi terrà alla destra figura abbracciata la destra mano.

Senza carità vn seguace di Christo, è come vn armonia dissonante d'vn Ciubalo discordo, & vna sproportione, (come dice S. Paolo) però la carità si dice esse carità vnità, perché con Dio, & con gl'huomini ci vnisce in amore, & in affettione, che accrescendo poi i meriti, col tempo ci fa degni del Paradiso.

La veste rossa significa carità, per la ragione tocca di sopra: però la Spola

Fig. 115 *Carita*, from the 1611 Padua edition of Cesare Ripa, *Iconologia*, (Rome, 1603), p. 72



nel Vangelo *Prudentiores sunt filij huius seculi filijs lucie* . Ne vien distinta la qualità dell'azione, dalla diversità de fini, quando sieno insieme ordinati, come è la felicità politica, con la quale ordinatamente viuendo, si può fare scala per salire alla felicità preparataci in cielo; la quale è più, & meno conosciuta, secondo che minori, ò maggiori sono i doni della natura, ò della grazia.

Per dichiarazione delli visi , basterà quello che si è detto ananti.

L'Elmo dorato, che tiene in capo, significa l'ingegno dell'huomo prudente, & accorto, armato di saggi consigli , che facilmente si difende da ciò, che sia per fargli male , & tutto risplende nelle belle , & degne opere che fa .

La ghirlanda delle foglie del moro , che circonda l'elmo , dinota, che l'huomo sauo, & prudente non deue fare le cose inanzi tempo, ma ordinarle con giudicio; & però l'Alciato disse.

¶ Nos

Fig. 116 *Prudenza*, from the 1611 Padua edition of Cesare Ripa, *Iconologia* (Rome, 1603), p. 442

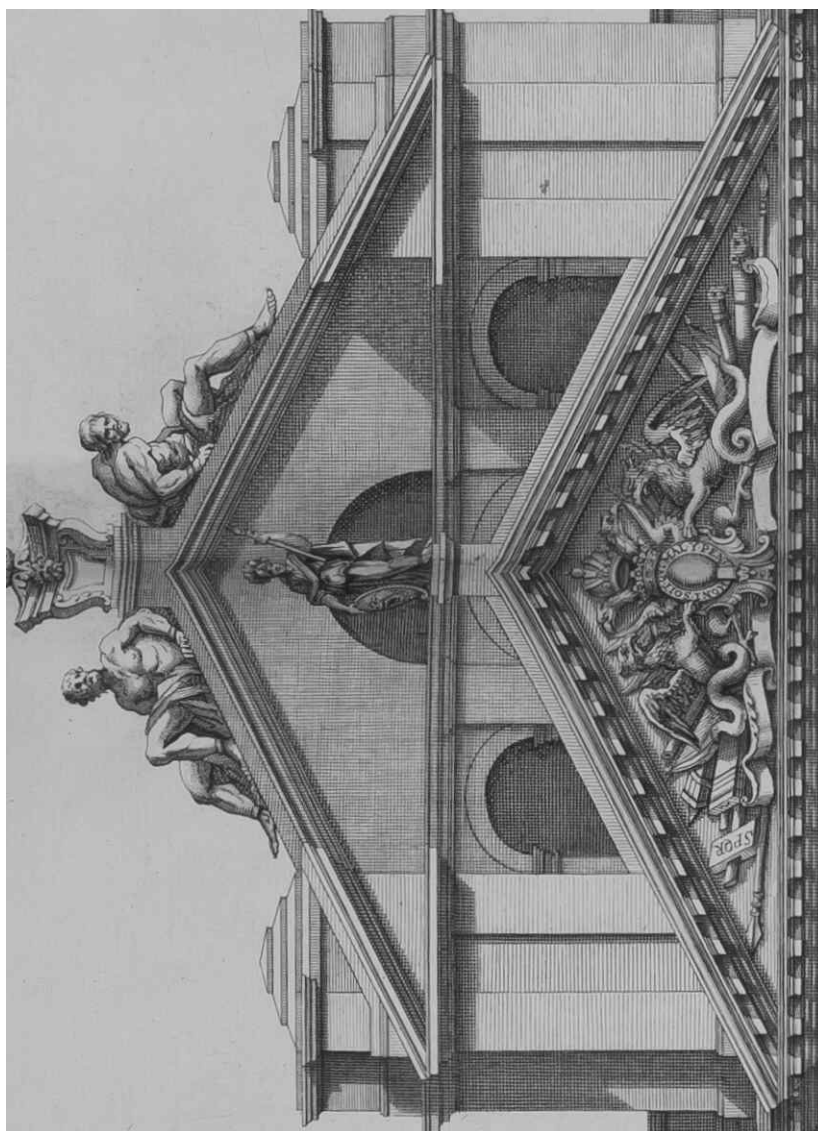


Fig. 117 Detail of fig. 96, L. Auber (engraver), Second section (central pile) of *Blenheim*.  
*Tab. VIII: The North Front of Blenheim Towards the Bridge and Grand Avenue*



Fig. 118 John Croker, *Medal Box*, after 1707, silver, ht. 2.9 cm, dia. 8.7 cm, British Museum, London



Fig. 119 *View of Marlborough's Heraldic Achievement on the North Pediment, Blenheim Palace, workshop of Grinling Gibbons, 1709-1710, from Vaughan Hart, Sir John Vanbrugh: Storyteller in Stone, New Haven and London, 2008, p. 65, fig. 98*





Fig. 120 Grinling Gibbons, *The Arms of Queen Anne*, carved on the keystone of the arch in the Great Hall, Blenheim Palace, from David Green, *Blenheim Palace: House and Grounds Guidebook*, 1950; Oxford, 1986



Fig. 121 Giovanni Baratta, *Military Glory*, 1715, marble, ht. 217.2 cm, Fitzwilliam Museum, Cambridge, from Edward Chaney (ed.), *The Evolution of English Collecting: The Reception of Italian Art in the Tudor and Stuart Periods*, Studies in British Art 12, New Haven and London, 2004, p. 439, fig. 127

Di Cesare Ripa.

205

GLORIA DE PRENCIPI  
Nella Medaglia d'Adriano.

stima, & di maggior gloria sono quelle che hanno riguardo all'honor di Dio, con'è il fabricar Tempij, Altari, Collegij per instructione de' giovani, così nelle buone arti, come nella Religione. Di che habbiamo manifesto esempio nelle Fabriche della buona memoria dell'Illustrissimo Signore Cardinal Salviati, che hà edificato in Roma il bellissimo Tempio di S. Iacomo de gl'Incurabili, & nel medesimo luogo amplj, & nobilissimi edifizij per comodo de gl'Infermi, e loro ministri. Et per non essere in sua Signoria Illustrissima altro fine, che di fare opere lodeuoli, e virtuose, essendo lui Prorettore de gl'Orfani, hà di detti Orfani instituito vn nobil Collegio dal suo nome detto Saluato, & con grandissima liberalità dotato da poterui mantenere molti giovani Orfani di bell'ingegno, che per povertà non poteuano oprarlo, oue s'instruiscono di ottimi Preceptorj ne l'humane lettere, & nella Religione. Ha fatto ancora vna magnifica Cappella dedicata alla B. Vergine nella Chiesa di S. Gregorio di Roma ampliato

Fig. 122 *Gloria de'Prencipi*, from the 1630 Padua edition of Cesare Ripa, *Iconologia* (Rome, 1603), p. 205

## GLOIRE·DES·PRINCES.

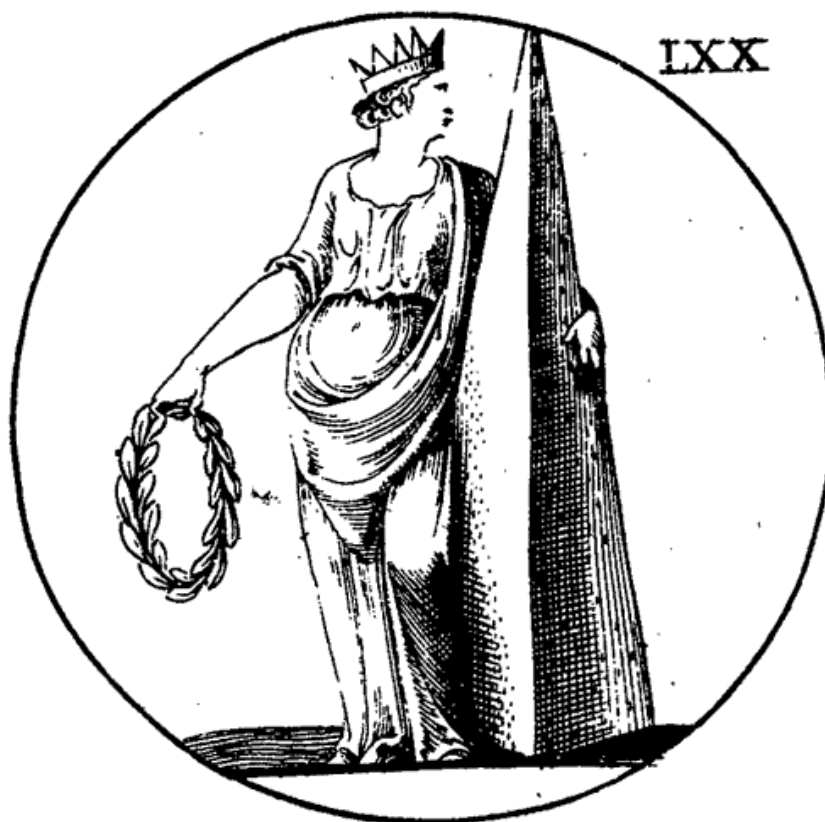


Fig. 123 *Gloire des Princes*, from the two volume 1643 Paris edition (trans. Jean Baudoin) of Cesare Ripa, *Iconologie* (Rome, 1603), vol. 1, p. 79

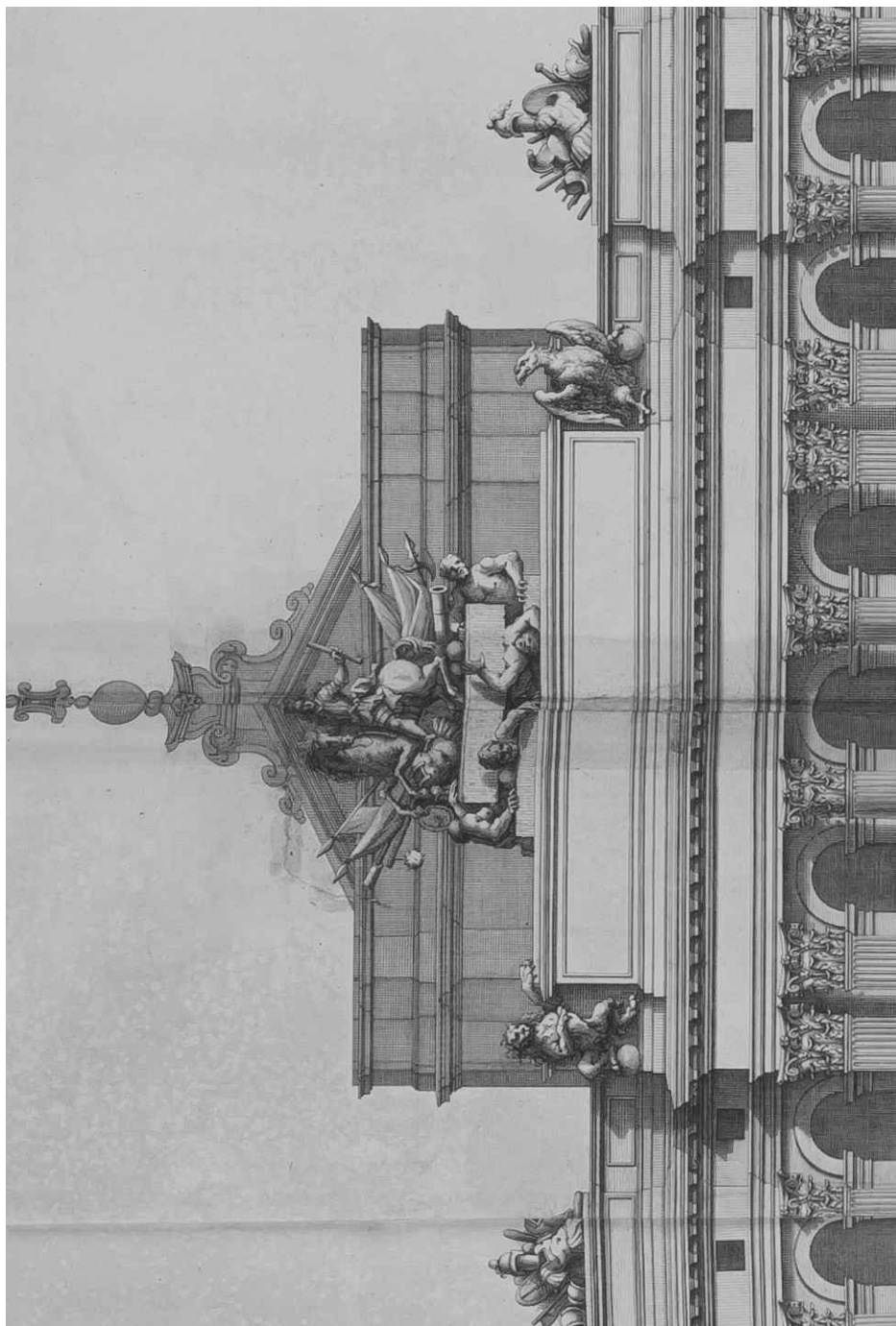


Fig. 124 Detail of fig. 94, L. Auber (engraver), *Blenheim Tab. VII: The Front of Blenheim House Towards the Gardens*

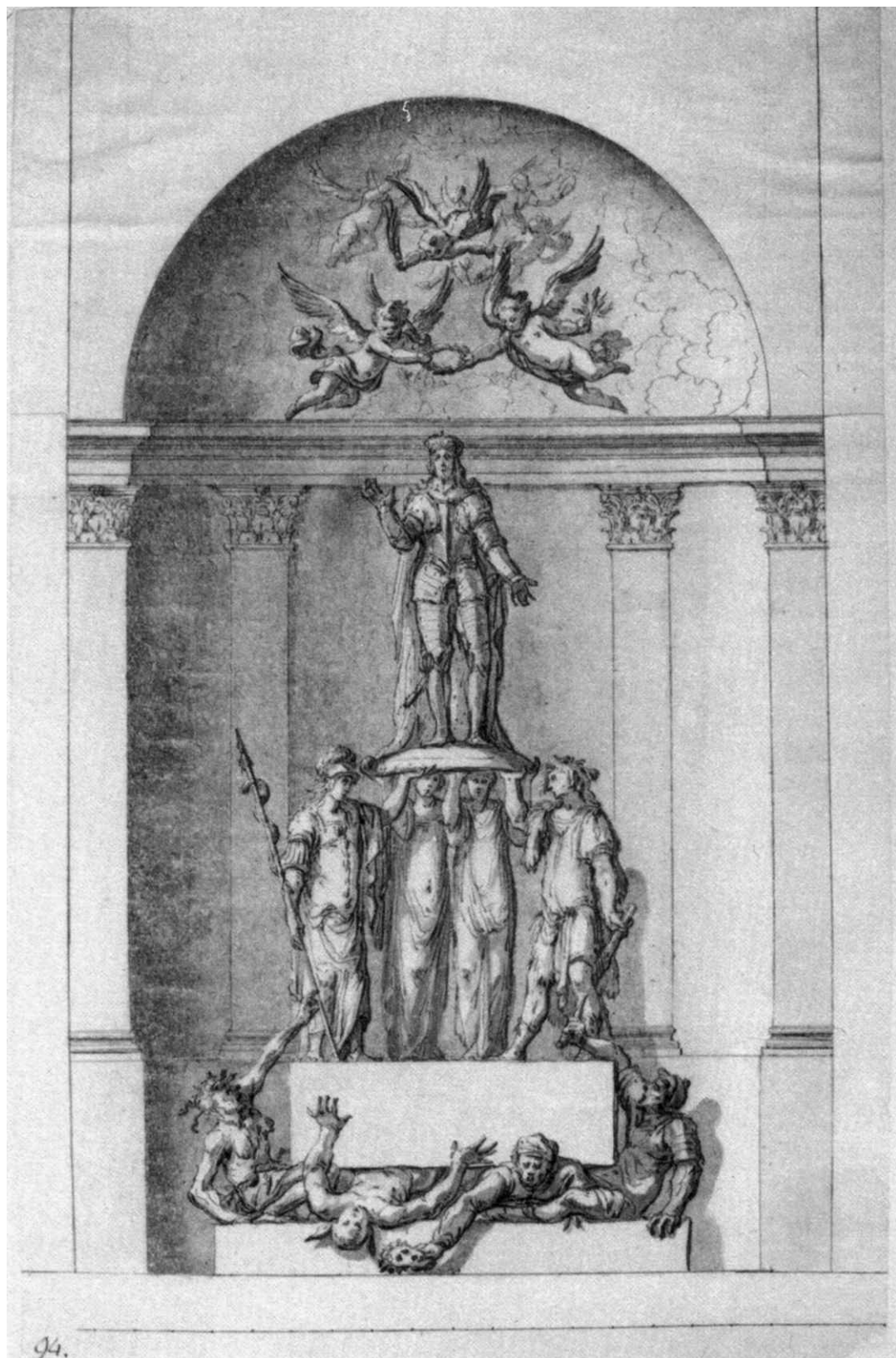
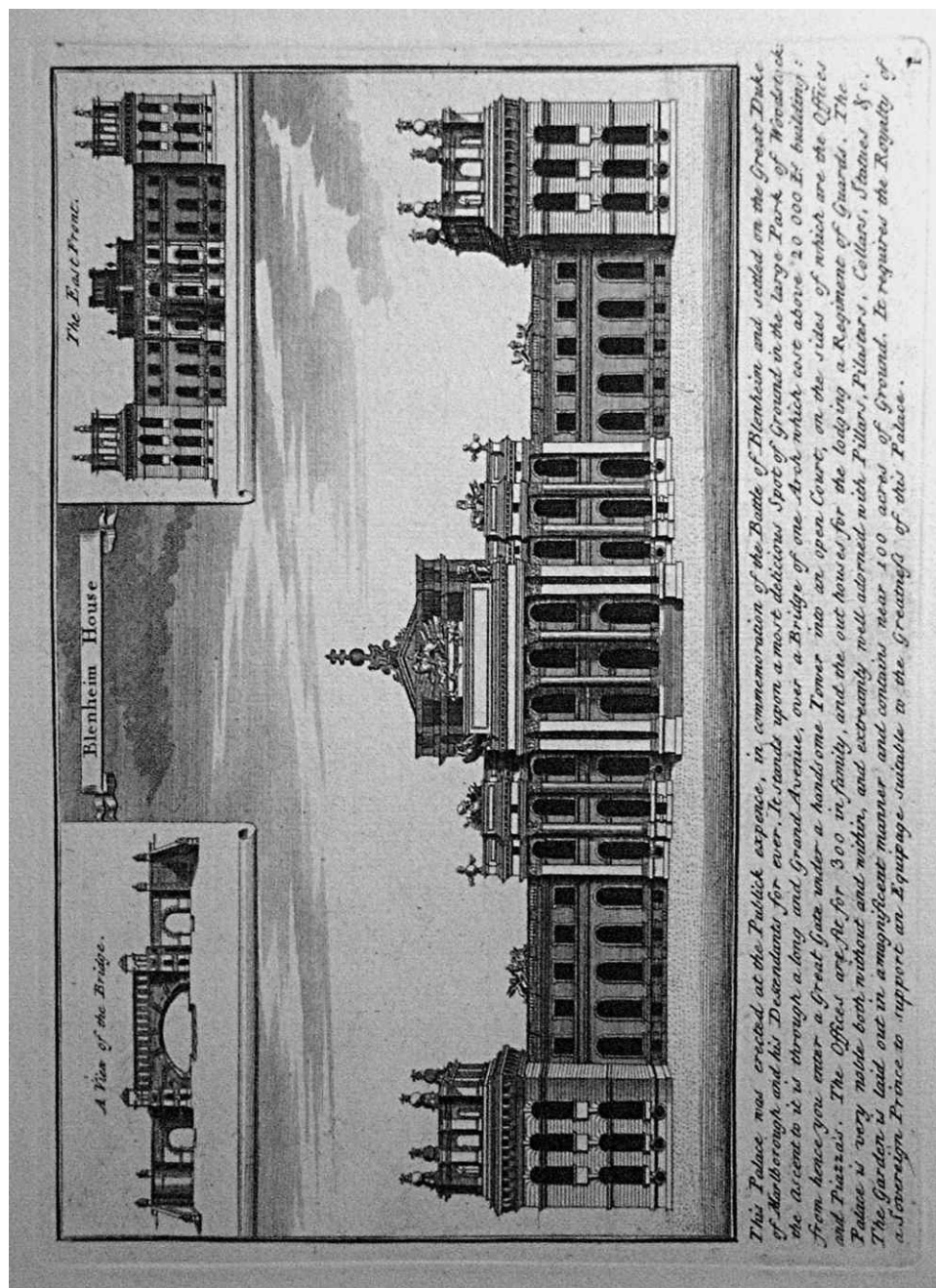


Fig. 125 Grinling Gibbons, *Proposed Design for Monument to Charles I*, 1678, pen, ink and wash on paper, 44.7 × 28.1 cm, All Souls College, Oxford, from W. Gerald Marshall (ed.), *The Restoration Mind*, Newark and London, 1997, p. 26



Fig. 126 Attrib. to Caius Gabriel Cibber, *Proposed Design for Monument to Charles I*, 1678, pen, ink and wash on paper, 38.1 × 27.2 cm, All Souls College, Oxford, from W. Gerald Marshall (ed.), *The Restoration Mind*, Newark and London, 1997, p. 27





This Palace was erected at the Publick expence, in commemoration of the Battle of Blenheim and seated on the Great Duke of Marlborough and his Descendants for ever. It stands upon a most delicious Spot of Ground in the large Park of Woodstock the access to it is through a long and Grand Avenue, over a Bridge of one Arch which cost above 20 000 £ building: From hence you enter a great Gate under a handsome Tower into an open Court, on the sides of which are the Offices and Piazas. The Offices are fit for 300 in family, and the out houses for the lodging a Regiment of Guards. The Palace is very noble both without and within, and extremely well adorned with Pillars, Pilasters, Columns, Statues, &c. The Garden is laid out in an magnificent manner and contains near 500 acres of Ground. It requires the Regality of a Sovereign Prince to support an Equipage suitable to the Greatness of this Palace.

Fig. 127 Anon., *Blenheim House*, etching and engraving, c. 1710-11