

THE CITY DELINEATED:
Aesthetic and Ideological Aspects of
Colonial Discourse in New York

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Doctor of Philosophy
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Print [Eno] Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations

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Städt. Kunstsammlungen, Augsburg, Germany

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(Amsterdam: Jacob van Meurs, 1665)

The British Library, London

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from Jan Nieuhof, *Het Gezantschap der Neêrlandtsche Oost-Indische Compagnie, aan den grooten Tartarischen Cham, Den tegenwoordigen Keizer van China* (etc.)

(Amsterdam: Jacob van Meurs, 1665)

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The British Library, London

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Engraving

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The New York Public Library, Humanities and Social Sciences Library

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Postcard

Museum of the City of New York

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Painting

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The New York Public Library, Humanities and Social Sciences Library

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from Mary Louise Booth, *History of the City of New York, from Its Earliest Settlement to the Present Time* (New York: W. R. C. Clark & Meeker, 1859)
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The New York Public Library, Humanities and Social Sciences Library

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E. D.

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c. 1854

from "The Dutch on Manhattan," in *Harper's New Monthly Magazine*, vol. 9, no. 52
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The New York Public Library, Humanities and Social Sciences Library

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The New York Public Library, Humanities and Social Sciences Library

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Engraving

from Maud Wilder Goodwin, *Historic New York: Being the first series of the Half Moon papers* (New York: G. P. Putnam's Sons, 1897)

The New York Public Library, Humanities and Social Sciences Library

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Unknown

The Stadt Huys

c. 1854

Engraving

from "The Dutch on Manhattan," in *Harper's New Monthly Magazine*, vol. 9, no. 52 (September 1854)

The New York Public Library, Humanities and Social Sciences Library

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c. 1853

Lithograph

from David Thomas Valentine, *History of the City of New York* (New York: G. P. Putnam & Company, 1853) [first published in David Thomas Valentine, *Manual of the Corporation of the City of New York* (New York: McSpedon & Baker, Printers, 1853)]

The New York Public Library, Humanities and Social Sciences Library

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The New York Public Library, Humanities and Social Sciences Library

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Untitled

c. 1864-1867

from Jacob Abbott, *Rollo's Tour in Europe*, 10 vols. (Boston: Taggard and Thompson, 1864-1867)

The University of Liverpool, Sydney Jones Library, Special Collection

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Fort Amsterdam and Village, New York

c. 1846

from John Fanning Watson, *Annals and Occurrences of New York City and State* (etc.) (Philadelphia: H. F. Anners, 1846)

The British Library, London

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Gov. Stuyvesant's Old Mansion, in Bowery

c. 1846

from John Fanning Watson, *Annals and Occurrences of New York City and State* (etc.) (Philadelphia: H. F. Anners, 1846)

The British Library, London

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The residence of Governor Stuyvesant at the time of his death, situated on his farm or Bowery

c. 1853

from David Thomas Valentine, *History of the City of New York* (New York: G. P. Putnam & Company, 1853)

The New York Public Library, Humanities and Social Sciences Library

Figure 2.50

Unknown

Foot of Wall Street, 1674

c. 1899

from Charles Burr Todd, *A Brief History of the City of New York* (New York: American Book Company, 1899)

The New York Public Library, Humanities and Social Sciences Library

Figure 2.51

Unknown

The Blockhouse and City Gate (Foot of the present Wall Street), 1674

c. 1901

Photomechanical process

from Julia Maria Colton, *Annals of Old Manhattan, 1609-1664* (New York: Brentano's, 1901)
The New York Public Library, Humanities and Social Sciences Library

Figure 2.52
[J. T.] Speer
New York City Hall in 1679, cor. Pearl Street and Coentij's Slip
Undated
Bethnal Green Museum of Childhood, London

Figure 2.53
[J. T.] Speer
Stadthuys
c. 1877-1880
from Martha J. Lamb, *History of the City of New York: Its Origin, Rise, and Progress*, 2 vols. (New York: A. S. Barnes and Company, 1877-1880)
The New York Public Library, Humanities and Social Sciences Library

Figure 2.54
Unknown
Neyjork
Undated (c. 1775?)
Woodcut
Museum of the City of New York, The J. Clarence Davies Collection

Figure 2.55
S. J. Veen [Sijbrand Jan Veen? (1880-?)]
Herengracht, Zaandam
c. 1920
Watercolour
Collection Atlas Gemeentearchief Zaanstad, Koog aan de Zaan

Figure 2.56
Jacob (Jacobus) Stellingwerf (1669-1727)
Gezicht op Cadoele
1726
Drawing (pen and ink)
Collection Atlas Gemeentearchief Zaanstad, Koog aan de Zaan

Figure 3.1
Unknown
Pascaert van Nieuw Nederlandt Virginia, ende Nieuw-Engelandt (etc.)
c. 1630 [The map illustrated is a copy made c. 1660]
Drawing
Library of Congress (Harris bequest), Washington, D.C.

Figure 3.2
Johannes Vingboons (1616/17-1670)
Pascaert van Nieuw Nederlandt Virginia, ende Nieuw-Engelandt (etc.)
Undated (c. 1665)
Engraving
Vatican Library, Rome

Figure 3.3
Frederik Caspar Wieder (1874-1943)
De Wegen op de Manatus-kaart 1639
c. 1925
Drawing
from Frederik Caspar Wieder, *De Stichting van New York in Juli 1625* (The Hague: Martinus Nijhoff, 1925)
The British Library, London

Figure 3.4
Willem Jansz. Blaeu (1571-1638)
Paskaart van Guinea, Brasilien en West Indien
c. 1617
Engraving
The Phelps Stokes Collection, The New York Public Library

Figure 3.5
Hessel Gerritsz (1581/82-1632)
Nova Anglia, Novum Belgium et Virginia
c. 1630, depicting c. 1625-1630
Engraving
from Johannes de Laet, *De Nieuwe Wereldt ofte Beschrijvinghe van West-Indien*, 2nd ed. (Leiden, 1630)
The British Library, London

Figure 3.6
Jan Gerritsz. van Bronchorst (1603-1662)
Portrait, Joannes de Laet
1642
Engraving
Rijksmuseum, Amsterdam

Figure 3.7
Willem Jansz. Blaeu
Nova Belgica et Anglia Nova
1635
Engraving
The Phelps Stokes Collection, The New York Public Library

Figure 3.8
Unknown

Noort Rivier in Nieuw Neerlandt

Undated (c. 1660), depicting c. 1630

Drawing (pen and ink with watercolour on paper)

Library of Congress, Washington, D.C.

Figure 3.9

Steven Pietersz. van Broeckhuysen (?-1661)

Kaart van het Zuider-Buitenspaarne (etc.) [detail]

1646

Coloured manuscript

Hoogheemraadschap van Rijnland, Leiden

Figure 3.10

Johannes Vingboons

Caert Vande Rivier Powhatan Geleg in Nieuw Nederlandt

Undated (c. 1638)

Engraving

from Johannes Vingboons, *Verzameling van pas-kaarten, dienende tot de vaart naar Oost en Westindien; meest alle uitvoerig met de Pen getekent* (etc.) (1628-1693)

Algemeen Rijksarchief, The Hague

Figure 3.11 [also Figure 7.2]

Unknown, original by Jacques Cortelyou

Afbeelding van de Stadt Amsterdam in Nieuw Neederlandt [The Castello Plan]

Undated (c. 1665-1670), depicting 1660

Drawing

Biblioteca Medicea Laurenziana, Florence, Italy

Figure 3.12 [also Figure 1.10, 5.9, 6.3]

Unknown [Isaack de Rasière?]

t' Fort nieuw Amsterdam op de Manhatans [The Hartgers View]

Undated (c. 1626-1628)

Engraving

from Joost Hartgers, *Beschrijvinghe van Virginia, Nieuw Nederlandt, Nieuw Engelandt, en d'Eylanden Bermudes, Barbados, en S. Christoffel* (etc.) (Amsterdam, 1651)

The British Library, London

Figure 3.13 [also Figure 4.8]

Werner Jacobsz van den Valckert (c. 1580/85-c. 1627)

Company of Captain Albert Coenrat Burgh and Lieutenant Pieter Evertsz. [including Joris Adriaensz and Rombout Jacobsz]

1625

Oil on panel

Amsterdams Historisch Museum, Amsterdam

Figure 3.14

Jacopo Fusto Castriotto (1510-1563)

Disegno della Mirandola (etc.)

c. 1564

Engraving

from Girolamo Maggi and Jacomo Fusto Castriotto, *Della Fortificatione delle Città* (etc.) (Venice, 1564)

The British Library, London

Figure 3.15 [also Figure 6.5]

Nicolaes Visscher (1618-1709)

Nieuw Amsterdam op t Eylant Manhattans [The Visscher View]. Inset view of *Novi Belgii Novaeque Angliae nec non Partis Virginiae Tabula* (etc.)

Undated (c. 1655-1656), depicting c. 1651-1653

Engraving

The New-York Historical Society

Figure 3.15 (a) [also Figure 8.31]

Nicolaes Visscher

Novi Belgii Novaeque Angliae Nec Non Partis Virginiae Tabula (etc.)

Undated (c. 1655-1656), depicting c. 1651-1653

Engraving

from Nicolaes Visscher, *Atlas Contractus* (Amsterdam, c. 1655-1677)

The New-York Historical Society

Figure 3.16

Johannes Vingboons

Nieuw Amsterdam ofte nue Nieuw Iorx opt 'T Eylant Man [The Prototype View]

c. 1670

Watercolour

Algemeen Rijksarchief, The Hague

Figure 3.17

Salomon van Ruysdael (1601-1670)

Marine

1650

Oil on wood

The Metropolitan Museum of Art, New York

Figure 3.18

Johannes Vingboons

Afbeeldinge van Amboina

c. 1665

Watercolour

from Johannes Vingboons, *Verzameling van pas-kaarten, dienende tot de vaart naar Oost en Westindien; meest alle uitvoerig met de Pen getekent* (etc.) (1628-1693)

Algemeen Rijksarchief, The Hague

Figure 3.19

Johannes Vingboons

Malacka

c. 1665

Watercolour

from Johannes Vingboons, *Verzameling van pas-kaarten, dienende tot de vaart naar Oost en Westindien; meest alle uitvoerig met de Pen getekent* (etc.) (1628-1693)

Algemeen Rijksarchief, The Hague

Figure 3.20

Unknown

Ongeluckige. Voyagie vant Schip. Batavia. Varende na Oostindien

c. 1648

Engraving

from Joost Hartgers, *Oost en Westindische Voyagien* (etc.) (Amsterdam, 1648)

The British Library, London

Figure 4.1

Adriaen van Nieulandt (1586/87-1658)

Portrait, Ferdinandus Schuylenburgh (1597-1652)

c. 1622

Oil on panel

Private Collection

Figure 4.2

Claes Pietersz. Lastman (1586-1625) and Adriaen van Nieulandt

Tocht naar Zwolle onder aanvoering van kapitein Abraham Boom

1622

Oil on canvas

Amsterdams Historisch Museum, Amsterdam

Figure 4.3

Dirck Dircksz. Santvoort (1610/1611-1680)

Het gezin van Dirck Bas Jacobsz, burgemeester van Amsterdam

1635

Oil on canvas

Rijksmuseum Amsterdam

Figure 4.4

Jacob Lyon (1587-1648/59)

The Company of Captain Jacob Pietersz. Hooghkamer and Lieutenant Pieter Jacobsz. van Rijn

1628

Oil on canvas

Amsterdams Historisch Museum, Amsterdam

Figure 4.5

Frans Hals (1582/83-1666)

The Company of Captain Reynier Reael and Lieutenant Cornelis Michielsz. Blaeuw
[The Meagre Company]
1637
Oil on canvas
Rijksmuseum Amsterdam

Figure 4.6
Jacob van Deventer
Philippeville
1581
Engraving
from Georg Braun and Franz Hogenberg, *Civitates orbis terrarum*, 6 vols. (Cologne, 1572-1617)
The British Library, London

Figure 4.7
Elva Kathleen Lyon
Untitled (Fig. 1)
c. 1996
from Elva Kathleen Lyon, "The Transfer of Technology from the Dutch Republic to New Netherlands: Forts, Factories and Cities as a Beginning," in J. Everaert and J. Parmentier, eds., *International Conference on Shipping, Factories and Colonization* (Brussels, 1996)
The British Library, London

Figure 4.8 [also Figure 3.13]
Werner Jacobsz van den Valckert (c. 1580/85-c. 1627)
Company of Captain Albert Coenrat Burgh and Lieutenant Pieter Evertsz. [including Joris Adriaensz and Rombout Jacobsz]
1625
Oil on panel
Amsterdams Historisch Museum, Amsterdam

Figure 4.9
Frederik Caspar Wieder
Concept B De Landen [Reconstructies van de Concepten waarnaar Crijn Fredericksz in 1625 den grondslag gelegd heeft van New York]
c. 1925
Drawing
from Frederik Caspar Wieder, *De Stichting van New York in Juli 1625* (The Hague: Martinus Nijhoff, 1925)
The British Library, London

Figure 4.10
Henrik Hondius
Portrait, Ioannes Vredemannus Frisius
1610
Engraving

Figure 4.11

Hans Vredeman de Vries

Untitled

c. 1583

Engraving

from Hans Vredeman de Vries, *Hortorum viridariumque elegantes* (etc.)

(Antwerp: Philippus Gallæus, 1583)

The British Library, London

Figure 4.12

Hieronymus Cock (c. 1510-1570), original drawing by Hans Vredeman de Vries

Untitled

c. 1560

Engraving

from Hans Vredeman de Vries, *Scenographiae, sive perspectivae* (etc.) (Antwerp:

Hieronymus Cock, 1560)

The Library of Congress, Washington, D.C.

Figure 4.13

Bernardino Poccetti (1548-1612)

A Military Architect's Workshop

Undated

Painting

Untraced

Figure 4.14

Unknown

Portrait, Augustinus de Ramellis de Masanzana (1531-1608)

c. 1588

Engraving

Frontispiece from Agostino Ramelli, *Le Diverse et Artificiose Machine* (etc.) (Paris, 1588)

The British Library, London

Figure 4.15

Unknown

Penn laying out the plan of Philadelphia

c. 1852

from Samuel Griswold Goodrich, *The First Book of History, Combined with Geography* (etc.), Revised and Improved Edition, with important additions (Boston: Jenks, Hickling & Swan, 1852)

The University of Liverpool, Sydney Jones Library, Special Collection

Figure 4.16

Unknown

Portrait, Pieter Evertsz. Hulft (1578-1639)

Undated
Oil on panel
Earl of Portarlington, London

Figure 4.17

Jan Anthonisz. van Ravesteyn (1570-1657)

Portrait, Simon van der Does (1584-1652)

1619

Oil on panel

The Snite Museum of Art, University of Notre Dame, Notre Dame, Indiana

Figure 4.18

Unknown

Portrait, Jonker Gijsbert van Hemert and Johanna Reiniera van Coeverden

Undated

Oil on canvas

Untraced

Figure 4.19

Albrecht Dürer (1471-1528)

Fortress

c. 1527

Engraving

from Albrecht Dürer, *Etliche Unterricht zu Befestigung der Stett Schloss und Flecken* (Nürnberg, 1527)

The British Library, London

Figure 4.20

Frederik Caspar Wieder

Concept A Het plein van het Fort [Reconstructies van de Concepten waarnaar Crijn Fredericksz in 1625 den grondslag gelegd heeft van New York]

c. 1925

Drawing

from Frederik Caspar Wieder, *De Stichting van New York in Juli 1625* (The Hague: Martinus Nijhoff, 1925)

The British Library, London

Figure 4.21

Frederik Caspar Wieder

Concept C Het Fort [Reconstructies van de Concepten waarnaar Crijn Fredericksz in 1625 den grondslag gelegd heeft van New York]

c. 1925

Drawing

from Frederik Caspar Wieder, *De Stichting van New York in Juli 1625* (The Hague: Martinus Nijhoff, 1925)

The British Library, London

Figure 4.22

Simon Stevin (1548-1620)

Untitled [Ideal city plan]

Undated

Engraving

from Simon Stevin, *Materiae politicae* (etc.) (Leiden: A. Rosenboom, 1649)

The British Library, London

Figure 4.23

Simon Stevin

Model van t'Huys

Undated

Engraving

from Simon Stevin, *Materiae politicae* (etc.) (Leiden: A. Rosenboom, 1649)

The British Library, London

Figure 4.24

Simon Stevin

Untitled [House plan and elevation]

Undated

Engraving

from Simon Stevin, *Materiae politicae* (etc.) (Leiden: A. Rosenboom, 1649)

The British Library, London

Figure 4.25

Gérard Edelinck (1640-1707)

Untitled

c. 1684

Engraving

from Vitruvius, *Les dix livres d'architecture de Vitruve*, 2nd rev. ed., ed. and tr. M. Perrault (Paris: Jean Baptiste Coignard, 1684)

The University of Liverpool, Sydney Jones Library, Special Collection

Figure 5.1

John Bachmann (fl. 1849-1885)

New-York & Environs

1859

Lithograph

Museum of the City of New York, Gift of James Duane Taylor

Figure 5.2

Unknown, after original model created by Ezekiel Porter Belden (1823-1911)

Model of New-York

c. 1849, after model c. 1845-1846

Woodcut

from Ezekiel Porter Belden, *New York: Past, Present and Future*, 2nd ed. (New York: Putnam, 1849)

The British Library, London

Figure 5.3

Giovanni Battista Piranesi (1720-1778)

Ichnographia (etc.)

1762

Engraving

from *Il Campo Marzio dell'Antica Roma* (1762)

British Architecture Library, Royal Institute of British Architects

Figure 5.4

Giovanni Battista Piranesi

Scenographia (etc.)

1762

Engraving

from *Il Campo Marzio dell'Antica Roma* (1762)

British Architecture Library, Royal Institute of British Architects

Figure 5.5

Anthonie Jansz. van der Croos (1604-1663)

Panoramic view of Leiden

1651

Oil on panel

F. C. Butôt, Amsterdam

Figure 5.6

Willem van Drielenburgh (1635-1677)

Gefantaseerd gezicht op de stad Utrecht

1660-1670

Oil on panel

Centraal Museum, Utrecht

Figure 5.7

Unknown, Vesconte de Maggiolo, cartographer

Untitled [The Maggiolo Map]

Undated (c. 1527)

Lithographic print of destroyed original

Harvard Map Collection

Figure 5.8

Evert Gijsbertsz

Chart of America

c. 1595

Drawing (pen and pencil on parchment)

Koninklijke Bibliotheek, The Hague

Figure 5.9 [also Figure 1.10, 3.12, 6.3]

Unknown [Isaack de Rasière?]

t' Fort nieuw Amsterdam op de Manhatans [The Hartgers View]

Undated (c. 1626-1628)

Engraving

from Joost Hartgers, *Beschrijvinghe van Virginia, Nieuw Nederlandt, Nieuw Engelandt, en d'Eylanden Bermudes, Barbados, en S. Christoffel* (etc.) (Amsterdam, 1651)

The British Library, London

Figure 5.10

Unknown

Untitled

c. 1646

Engraving

from Athanasius Kircher, *A. Kircheri . . . Ars magna Lucis et Umbrae in decem libros digesta* (etc.), 2 vols. (Rome: Hermannum Scheus, 1646)

The British Library, London

Figure 5.11

Tragic Scene

c. 1618

Engraving

from Sebastiano Serlio, *Tutte l'opere d'architettura di Sebastiano Serlio* (etc.) (Vicenza: Giacomo de' Franceschi, 1618)

The University of Liverpool, Sydney Jones Library, Special Collection

Figure 5.12

Comic Scene

c. 1618

Engraving

from Sebastiano Serlio, *Tutte l'opere d'architettura di Sebastiano Serlio* (etc.) (Vicenza: Giacomo de' Franceschi, 1618)

The University of Liverpool, Sydney Jones Library, Special Collection

Figure 5.13

Satyrical Scene

c. 1618

Engraving

from Sebastiano Serlio, *Tutte l'opere d'architettura di Sebastiano Serlio* (etc.) (Vicenza: Giacomo de' Franceschi, 1618)

The University of Liverpool, Sydney Jones Library, Special Collection

Figure 5.14

Jacques Androuet Du Cerceau (c. 1520-1585/1586)

Artificium nunquam visum (etc.)

c. 1629

Engraving

from Jacques Besson, *Instrumentorum et Machinarum* (etc.) (Orleans?, 1569?)

The British Library, London

Figure 5.15

Giacomo di Gastaldi (c. 1500-c. 1565)

La Nuova Francia

1556

Woodcut

from Giovanni Battista Ramusio, *Primo volume & seconda edizione delle Navigazioni et Viaggi* (etc.), 3 vols. (Venice: Nella stamperia de Giunti, 1554-1559)

The British Library, London

Figure 5.16

Jacques Chereau

Cabinet Geometrique de M^r le Clerc

Undated

Engraving

Bibliothèque nationale de France, département des estampes et de la photographie

Figure 5.17

Jan Brueghel the Younger (1601-1678)

Venus and Cupid in a Collector's Cabinet

c. 1630-1640

Oil on copper

Philadelphia Museum of Art, John G. Johnson Collection

Figure 6.1

Dwight Franklin

The Surrender of New Amsterdam, 1664

1932

Diorama

Museum of the City of New York

Figure 6.2

Unknown

Gov^r Stuyvesant Destroying the Summons to Surrender N.Y.

Undated

Engraving

Emmet Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations

Figure 6.3 [also Figure 1.10, 3.12, 5.9]

Unknown [Isaack de Rasière?]

t' Fort nieuw Amsterdam op de Manhatans [The Hartgers View]

Undated (c. 1626-1628)

Engraving

from Joost Hartgers, *Beschrijvinghe van Virginia, Nieuw Nederlandt, Nieuw Engelandt, en d'Eylanden Bermudes, Barbados, en S. Christoffel* (etc.) (Amsterdam,

1651)
The British Library, London

Figure 6.4
Untitled
c. 1592
Engraving
from Theodore de Bry, *Historia Americae sive Novi Orbis: Americae Tertia Pars*
(etc.) (Frankfurt: Apud Ioannem Wechelum, 1592)
The British Library, London

Figure 6.5 [also Figure 3.15]
Nicolaes Visscher
Nieuw Amsterdam op t Eylant Manhattans [The Visscher View]. Inset view of *Novi Belgii Novaeque Angliae nec non Partis Virginiae Tabula* (etc.)
Undated (c. 1655-1656), depicting c. 1651-1653
Engraving
The New-York Historical Society

Figure 6.6
A. Bobbett & Edmonds, original drawing by Felix Octavius Carr Darley (1822-1888)
Portrait, Willem Kieft
c. 1850
Engraving
from Washington Irving, *A History of New York* (New York: G. P. Putnam, 1850)
The New-York Historical Society

Figure 6.7 [also Figure 7.3]
Unknown, Jacques Cortelyou [?]
A Description of the Towne of Mannados or New Amsterdam (etc.) [The Duke's Plan]
1664, depicting 1661
Drawing (watercolour on vellum heightened with gold)
The British Library, London

Figure 6.8
A. G. Lund, after T. D. Bray (1663) [Theodorus de (Dirck) Bray (1635-1694)?]
Peter Stuyvesant and his Counsel preparing the charter for the City of New York in 1652
1879
Lithograph
Emmet Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations

Figure 6.9
Govert Flinck (1615-1660)
Vier doelheren der Kloveniersdoelen
1642

Oil on canvas
Rijksmuseum, Amsterdam

Figure 6.10
Bartholomeus van der Helst
De overlieden van den Kloveniersdoelen te Amsterdam in 1655
1655

Oil on canvas
Amsterdams Historisch Museum, Amsterdam

Figure 6.11
Cornelis van Dalen (c. 1602-1665), original drawing by Govert Flinck (1615-1660)
Portrait, Johan Maurits van Nassau-Siegen
c. 1647

Engraving
from Caspar van Baerle, *Rerum per octennium in Brasilia et alibi nuper gestarum sub*
præfectura (etc.) (Amsterdam: Ioannis Blaeu, 1647)
The British Library, London

Figure 6.12
Cornelis van Dalen, original drawing by Govert Flinck
Portrait, Johan Maurits van Nassau-Siegen
1658

Engraving
Stichting Atlas Van Stolk, Rotterdam

Figure 6.13
Northern Netherlands School
Portrait, Johan Maurits van Nassau-Siegen
Undated (c. 1660)

Oil on canvas
Rijksmuseum, Amsterdam

Figure 6.14
Attributed to Hendrick Couturier [?] (?-1684)
Portrait, Peter Stuyvesant
Undated (c. 1660)

Oil on wood
The New-York Historical Society

Figure 6.15
Frans Post (1612-1680)

Mauritiopolis

1645

Engraving

from Caspar van Baerle, *Rerum per octennium in Brasilia et alibi nuper gestarum sub*
præfectura (etc.) (Amsterdam: Ioannis Blaeu, 1647)

The British Library, London

Figure 6.16

Unknown

Mauritiopolis, Reciffa, et Circumiacentia Castra

c. 1647

Engraving

from Caspar van Baerle, *Rerum per octennium in Brasilia et alibi nuper gestarum sub praefectura* (etc.) (Amsterdam: Ioannis Blaeu, 1647)

The British Library, London

Figure 6.17

Frans Post

Boa Vista

c. 1647

Engraving

from Caspar van Baerle, *Rerum per octennium in Brasilia et alibi nuper gestarum sub praefectura* (etc.) (Amsterdam: Ioannis Blaeu, 1647)

The British Library, London

Figure 6.18

Frans Post

Friburgum

c. 1647

Engraving

from Caspar van Baerle, *Rerum per octennium in Brasilia et alibi nuper gestarum sub praefectura* (etc.) (Amsterdam: Ioannis Blaeu, 1647)

The British Library, London

Figure 6.19

Utopiae Insulae Figura

c. 1516

Engraving

from Saint Thomas More, *Libellus vere aureus nec minus salutaris quam festivus de optimo reip. statu. deque nova insula Utopia* (Louvain: Thierry Martens, 1516)

The British Library, London

Figure 6.20

Jacob Isaacksz. van Ruisdael (1628/29?-1682)

View of Naarden

1647

Oil on panel

Museo Thyssen-Bornemisza, Madrid

Figure 6.21

Jacob Isaacksz. van Ruisdael

An Extensive Landscape with a Ruined Castle and a Village Church

c. 1665-1670

Oil on canvas

The National Gallery, London

Figure 6.22

Pietro del Massaio (fl. 1458-1472)

Roma

1472

from Claudius Ptolemy (100-170), *Geographia* (Florence, c. 1472)

Biblioteca Vaticana, Rome

Figure 6.23

Pietro del Massaio

Florentia

1472

from Claudius Ptolemy, *Geographia* (Florence, c. 1472)

Biblioteca Vaticana, Rome

Figure 6.24

W. Wilson [?]

The Fort in Kieft's Day

c. 1888

Engraving

from Charles Burr Todd, *The Story of the City of New York* (New York: G. P. Putnam's Sons, 1888)

The New York Public Library, Humanities and Social Sciences Library

Figure 6.25

Charles Robert Leslie

Untitled

1824

Engraving

from Washington Irving, *A History of New York* (etc.) (London: J. Murray, 1824)

The New York Public Library, Rare Books Division

Figure 6.26

Asher B. Durand (1796-1886)

Dance on the Battery in the Presence of Peter Stuyvesant

1838

Oil on canvas

Museum of the City of New York [Gift of the late Jane Rutherford Faile through Kenneth C. Faile]

Figure 6.27

Jan Brueghel I (1568-1625)

The Garden of Eden

Undated (c. 1611/1612)

Oil on oak panel

Museo Thyssen-Bornemisza, Madrid

Figure 6.28

Jan Brueghel I and Peter Paul Rubens (1577-1640) (figures)
Het aardse paradijs met de zondeval van Adam en Eva
c. 1615

Oil on panel

Royal Cabinet of Paintings Mauritshuis, The Hague

Figure 6.29

John Whetten Ehninger (1827-1889)
Peter Stuyvesant and the Cobbler
1850

Oil on canvas

The New-York Historical Society

Figure 6.30

Asher B. Durand
The Wrath of Peter Stuyvesant, or Peter Stuyvesant and the Trumpeter
1835

Oil on canvas

The New-York Historical Society

Figure 6.31

[Hendrik?] Numan (1736-1788)
Gezicht op den Dam te Zaandam
c. 1797

Woodcut

Gemeentearchief Zaanstad, Koog aan de Zaan

Figure 6.32

T. [Tudor] Hornton & Co. (fl. 1846-1854)
Triumphal Entry of Gov. Stuyvesant
Undated (c. 1846-1854)

Museum of the City of New York

Figure 6.33

John Barlow, Charles Beazley (c. 1760-1829), architect
Triumphal Arch, Erected at Maidstone (etc.)
c. 1799

Engraving

The British Library, London

Figure 6.34

Attributed to Susan Rivington Stuyvesant
The Trumpeter
Undated

Oil on canvas

The New-York Historical Society

Figure 6.35

Samuel Hollyer (1826-1919)

Stuyvesant's Town House, 1658

c. 1905

Etching

from Samuel Hollyer, *Old New York Views* (New York: Privately Printed, 1905)

The New York Public Library, Local History Division

Figure 6.36

Samuel Hollyer

Stuyvesant's Country House, 1658

c. 1905

Etching

from Samuel Hollyer, *Old New York Views* (New York: Privately Printed, 1905)

The New York Public Library, Local History Division

Figure 6.37

Pieter de Hooch (1629-1684)

A Seated Couple with a Standing Woman in a Garden

Undated (c. 1663-1665)

Oil on canvas

Rijksmuseum, Amsterdam

Figure 6.38

Pieter de Hooch

Woman and Maidservant in a Courtyard

Undated (c. 1661-1663)

Oil on canvas

The State Hermitage Museum, St. Petersburg

Figure 6.39

Paulus Utenwael (Wtewael) (?-1611)

Campos

1598

Engraving

Gemeentearchief Kampen

Figure 6.40

Unknown

Novum et certum inventum, construendis loco (etc.)

c. 1578

Engraving

from Jacques Besson, *Theatrum instrumentorum et machinarum . . . Cum Franc. Beroaldi figurarum declaratione demonstratiua* (Lyon: Barth. Vincentium, 1578)

The British Library, London

Figure 6.41

Petrus Miotte Burgundus

Untitled (Frontispiece)

c. 1646

Engraving

from Athanasius Kircher, *A. Kircheri . . . Ars magna Lucis et Umbræ in decem libros digesta* (etc.), 2 vols. (Rome: Hermannum Scheus, 1646)

The British Library, London

Figure 6.42

Unknown

Untitled [Iconismus XXX folio 883]

c. 1646

Engraving

from Athanasius Kircher, *A. Kircheri . . . Ars magna Lucis et Umbræ in decem libros digesta* (etc.), 2 vols. (Rome: Hermannum Scheus, 1646)

The British Library, London

Figure 6.43

Unknown

Untitled

c. 1607

Engraving

from Leonhard Zubler, *Novum Instrumentum Geometricum . . . Germanice? primum descriptum; . . .* (etc.) (Basel, 1607)

The British Library, London

Figure 6.44

Unknown

Manatus Gelegen op de Noot Rivier

Undated (c. 1665-1670), depicting c. 1639

Drawing (pen and ink and watercolour on paper)

Library of Congress, Washington, D.C.

Figure 6.45

Unknown

Plan of New Amsterdam about 1644

c. 1902

Photomechanical process

from John H. Innes, *New Amsterdam and Its People* (New York: Charles Scribner's Sons, 1902)

The New York Public Library

Figure 6.46

Jacob van Deventer (1500?-1572)

Steenwijk en Kuinre

c. 1550-1572

Drawing

Biblioteca Nacional, Madrid

Figure 6.47 [also Figure 2.10, 7.1]

Unknown

Main map untitled. Inset: *The Towne of New-York* [The Nicolls Map]

Undated (c. 1664-1668)

Drawing (pen and ink on paper)

The British Library, London

Figure 7.1 [also Figure 2.10, 6.47]

Unknown

Main map untitled. Inset: *The Towne of New-York* [The Nicolls Map]

Undated (c. 1664-1668)

Drawing (pen and ink on paper)

The British Library, London

Figure 7.2 [also Figure 3.11]

Unknown, original by Jacques Cortelyou

Afbeeldinge van de Stadt Amsterdam in Nieuw Neederlandt [The Castello Plan]

Undated (c. 1665-1670), depicting 1660

Drawing

Biblioteca Medicea Laurenziana, Florence, Italy

Figure 7.3 [also Figure 6.7]

Unknown, Jacques Cortelyou [?]

A Description of the Towne of Mannados or New Amsterdam (etc.) [The Duke's Plan]

1664, depicting 1661

Drawing (watercolour on vellum heightened with gold)

The British Library, London

Figure 7.4

Unknown, probably after 1627 plan by Frans Florisz. van Berckenrode (1591-1644)
[Image pictured is an early twentieth-century copy made under the direction of J. W. IJzerman]

Waere affbeeldinge vant Casteel en Stadt Batavia (etc.)

c. 1627

Oil on canvas

Westfries Museum, Hoorn [copy—Tropenmuseum, Amsterdam]

Figure 7.5

John Wolcott Adams (1874-1925) and I. N. Phelps Stokes (1867-1944)

Redraft of the Castello Plan New Amsterdam in 1660

1916, depicting c. 1660

Drawing (pen and ink on paper)

The Phelps Stokes Collection, The New York Public Library

Figure 7.6

Untitled

c. 1607

Engraving

from Jacob de Gheyn II, *Wapenhandelinghe van roers musquetten ende spiessen*
(The Hague, 1607)

The British Library, London

Figure 7.7

Untitled

c. 1607

Engraving

from Jacob de Gheyn II, *Wapenhandelinghe van roers musquetten ende spiessen*
(The Hague, 1607)

The British Library, London

Figure 7.8

Joost Cornelisz. Droochsloot (1585-1666)

The Ganzenmarkt and the Town Hall Bridge in Utrecht

Undated (c. 1620)

Oil on canvas

Centraal Museum, Utrecht

Figure 7.9

Pieter Jansz. Saenredam (1597-1665)

The Mariaplaats and the Mariakerk

1662

Oil on wood

Museum Boymans-van Beuningen, Rotterdam

Figure 7.10

Claes Jansz. Visscher (1587-1652)

d'Arminiaensche Schans tot Leyden

1618

Etching

Rijksmuseum Amsterdam

Figure 7.11

Claes Jansz. Visscher

Spaensche Inquisitie

Undated

Engraving

Rijksmuseum Amsterdam

Figure 7.12

Claes Jansz. Visscher after Simon Frisius's (c. 1580-1628) *Pyramis Pacifica* (1609)

t' Arminiaens Testament

1618

Etching

Rijksmuseum Amsterdam

Figure 7.13

Claes Jansz. Visscher

t' Arminiaens Kapproen

1620

Engraving

Stichting Atlas Van Stolk, Rotterdam

Figure 7.14

Claes Jansz. Visscher

D'Arminiaensche uytvaert

1619

Engraving

Stichting Atlas Van Stolk, Rotterdam

Figure 7.15

Claes Jansz. Visscher

*t'Gerecht van s'Gravenhage. Inset view of Iustitie aen ian van Oldenbarnevelt
Geschied*

1619

Etching

Rijksmuseum Amsterdam

Figure 7.16

Claes Jansz. Visscher

Iustitie aen ian van Oldenbarnevelt Geschied

1619

Engraving

Rijksmuseum Amsterdam

Figure 7.17

Claes Jansz. Visscher

Iustitie over enige Arminiaensche Verraders, Geschied in s'Gravenhaech

1623

Etching

Rijksmuseum Amsterdam

Figure 7.18

Thomas Holme (1624-1695)

A Portraiture of the City of Philadelphia (etc.)

1683

Drawing

from *A Letter from William Penn Proprietary and Governour of Pennsylvania in
America, to the Committee of the Free Society of Traders* (London: Andrew Sowle,
1683)

The British Library, London

Figure 7.19

Paul Fourdrinier (fl. 1720-1758), original drawing by Peter Gordon [?]

This View of the Town of Savannah (etc.)

1734

Engraving

Bibliothèque nationale de France, département des estampes et de la photographie

Figure 7.20

James Wadsworth (1730-1817)

Plan of the City of New Haven

1748

Drawing (pen and ink and watercolour with linen backing)

Beinecke Rare Book Library, Yale University Library, New Haven

Figure 7.21

Mario Gandelsonas (1938-)

The Radio-Concentric City below the Gridiron, Plan 1

c. 1999

Drawing

from Mario Gandelsonas, *X-Urbanism: Architecture and the American City* (New York: Princeton Architectural Press, 1999)

Figure 7.22

Unknown

Palma

1593

Engraving

from Georg Braun and Frans Hogenberg, *Civitates Orbis Terrarum*, 6 vols. (Cologne, 1572-1617)

The British Library, London

Figure 7.23

Unknown

Untitled [Plan of Batavia and Recife]

c. 1682

Engraving

from Jan Nieuwhof, *Gedenckwaerdige Zee-en Lant-Reize door de voornaemste Landschappen van West en Oost Indien* (Amsterdam, 1682)

The British Library, London

Figure 7.24

Key to the Castello Plan

Drawing

from Isaac Newton Phelps Stokes, *The Iconography of Manhattan Island, 1498-1909*, 6 vols. (New York: Robert H. Dodd, 1915-1928), II: C.PL. 82e

The British Library, London

Figure 7.25

Domicile of each of the eleven signatories of the *Vertoogh van Nieu-Neder-Land*
[Remonstrance of New Netherland, and the Occurrences There]

Figure 7.26

Colonel W. Römer

Plan de la Ville d'Albanie

1698

Drawing

Public Record Office, London

Figure 8.1

Unknown, published by Carolus Allard (1648-1706), Amsterdam

Totius Neobelgii Nova Et Accuratissima Tabula [The Allard Map]

Undated (c. 1674), depicting 1673

Engraving

Private Collection

Figure 8.2

Peter Cooper

The South East Prospect of The City of Philadelphia

Undated (c. 1720)

Oil on canvas

The Library Company of Philadelphia, Philadelphia

Figure 8.3 [also Figure 1.44]

John Harris (fl. 1686-1746), original drawing by William Burgis (fl. 1717-1731)

A South Prospect of ye Flourishing City of New York in the Province of New York in America

Undated (c. 1719-1721)

Engraving

The Phelps Stokes Collection, The New York Public Library

Figure 8.3 (a)

John Harris (fl. 1686-1746), original drawing by William Burgis (fl. 1717-1731)

A South Prospect of ye Flourishing City of New York in the Province of New York in America [detail]

Undated (c. 1719-1721)

Engraving

The Phelps Stokes Collection, The New York Public Library

Figure 8.4

John Carwitham (fl. 1723-1741)

View of Fort George with the City of New York from the Southwest [The Carwitham View of New York]

Undated (c. 1731-1736)

Engraving

Museum of the City of New York [Bequest of Mrs. J. Insely Blair in memory of Mr. and Mrs. J. Insley Blair]

Figure 8.5

L[ucien] R[inaldo] Burleigh (1853-1923)

Johnstown, N. Y.

1888

Lithograph

The New-York Historical Society

Figure 8.6

John Harris, original drawing by William Burgis

A South Prospect of ye Flourishing City of New York in the Province of New York in America

Undated (c. 1746)

Engraving

The British Library, London

Figure 8.7

John Harris, original drawing by William Burgis

A South East View of ye Great Town of Boston in New England in America

1725

Engraving

The Phelps Stokes Collection, The New York Public Library, New York

Figure 8.8

William Henry Toms (fl. 1723-1758), original drawing by Bishop Roberts (?-1739)

This Prospect of Charles Town (etc.)

1739

Engraving

The Phelps Stokes Collection, The New York Public Library

Figure 8.9

Gerard Vandergucht (1695/96-1776), original drawing by George Heap (c. 1715-1752)

An East Prospect of the City of Philadelphia

1754

Engraving

The Phelps Stokes Collection, The New York Public Library

Figure 8.10

Claes Jansz. Visscher

London [Londinum Florentissima Britanniae Urbs, Toto Orbe Celeberrimum. Emporiumque]

1616

Etching

The British Library, London

Figure 8.11
Claes Jansz. Visscher
Amsterdam
1611
Engraving
The British Library, London

Figure 8.12
John Harris, original drawing by Thomas Badeslade (*fl.* 1718-1750)
Wierton the Seat of Sr Christopher Powell Bar^t [detail]
1719
Engraving
from John Harris, *The History of Kent* (etc.) (London: D. Midwinter, 1719)
The British Library, London

Figure 8.13
A Prospect of the City of London
c. 1724
Engraving
from *Nouveau Theatre de la Grande Bretagne* (London: Joseph Smith, 1724)
The British Museum, Department of Prints and Drawings

Figure 8.14
Melchisedek van Hoorn (*fl.* 1552-1575)
View of Antwerp
1550
Etching
Germanisches Museum, Nuremberg

Figure 8.15
Unknown, survey by James Lyne, published by William Bradford, New York
A Plan of the City of New York from an actual Survey Made by James Lyne [The Lyne-Bradford Plan]
1731, depicting 1730
Engraving
The New York Public Library

Figure 8.16
John Carwitham
A Plan of the City of New York
Undated (*c.* 1740), depicting *c.* 1730
Engraving
Holkham Hall, Norfolk, England

Figure 8.17
William Henry Toms
New York
c. 1733

Engraving
from Henry Popple, *A Map of the British Empire in America with the French and Spanish settlements adjacent thereto* (London, 1733)
The British Museum, Department of Prints and Drawings

Figure 8.18
Bishop Roberts
Charleston, S.C.
Before 1739
Drawing (watercolour on paper)
Colonial Williamsburg Foundation, Williamsburg

Figure 8.19
Thomas Johnston (1708-1767), original drawing by William Burgis
To His Excellency William Burnet, Esqr. This Plan of Boston in New England (etc.)
1728
Engraving
Boston Athenaeum, Boston

Figure 8.20
John Bonner (1643-1726)
The Town of Boston in New England
1722
Engraving
The Phelps Stokes Collection, The New York Public Library

Figure 8.21
John Harris and William Price, original drawing by William Burgis
A South East View of ye Great Town of Boston in New England in America
1742-1743
Engraving
The New-York Historical Society

Figure 8.22
Francis Dewing
A New Plan of ye Great Town of Boston in New England in America with the many Additionall Buildings & New Streets, to the Year 1743
1743
Engraving
The Phelps Stokes Collection, The New York Public Library

Figure 8.23
Cornelis Claesz (*fl.* 1578-1609), original drawing by Hendrick Cornelisz. Vroom (1566-1640)
The Landing at Phillipine
1600
Engraving
Untraced

Figure 8.24

Claes Jansz. Visscher and workshop

Battle at Duins [Pugna Navalis Qua Hispanos Vicere in Duins Angliae Belgae
Foederati A^o MDCXXXIX]

1639

Engraving

Rijksmuseum Amsterdam

Figure 8.25

Pieter Serwouters (1586-1657)

Gezicht op Rotterdam

1615

Engraving

Stichting Atlas Van Stolk, Rotterdam

Figure 8.26

Claes Jansz. Visscher and Pieter Bast (c. 1570-1605)

Profile of Amsterdam from the IJ, with Subsidiary Scenes

1611

Engraving

Stichting Atlas Van Stolk, Rotterdam

Figure 8.27

Nicolaes Visscher

Hamburg

1652

Engraving

Ashmolean Museum, University of Oxford

Figure 8.28

William Burgis

To the Honourable Rip Van Dam, Esq^r . . . This View of the New Dutch Church (etc.)

1731

Engraving

The Metropolitan Museum of Art, New York

Figure 8.29

William Burgis

To His Excellency John Montgomerie Esq. . . This View of Fort George (etc.)

c. 1729-1731

Mezzotint

The New-York Historical Society

Figure 8.30

William Burgis

To the Merchants of Boston this View of the Light House (etc.)

1729

Mezzotint

J. William Middendorf, New York

Figure 8.31 [also Figure 3.15 (a)]

Nicolaes Visscher

Novi Belgii Novaeque Angliae Nec Non Partis Virginiae Tabula (etc.)

Undated (c. 1655-1656), depicting c. 1651-1653

Engraving

from Nicolaes Visscher, *Atlas Contractus* (Amsterdam, c. 1655-1677)

The New-York Historical Society

Figure 8.32

John Carwitham

A South East View of the Great Town of Boston in New England in America

Undated (c. 1731-1736)

Engraving

Library of Congress, Washington, D.C.



Figure 0.1
John Wesley Jarvis (1780-1840), *Portrait*, Washington Irving, 1809, oil on wood panel, Historic Hudson Valley, Tarrytown, NY



Figure 0.2
John Singer Sargent (1856-1925), *Mr. and Mrs. Isaac Newton Phelps Stokes*, 1897, oil on canvas,
The Metropolitan Museum of Art, New York

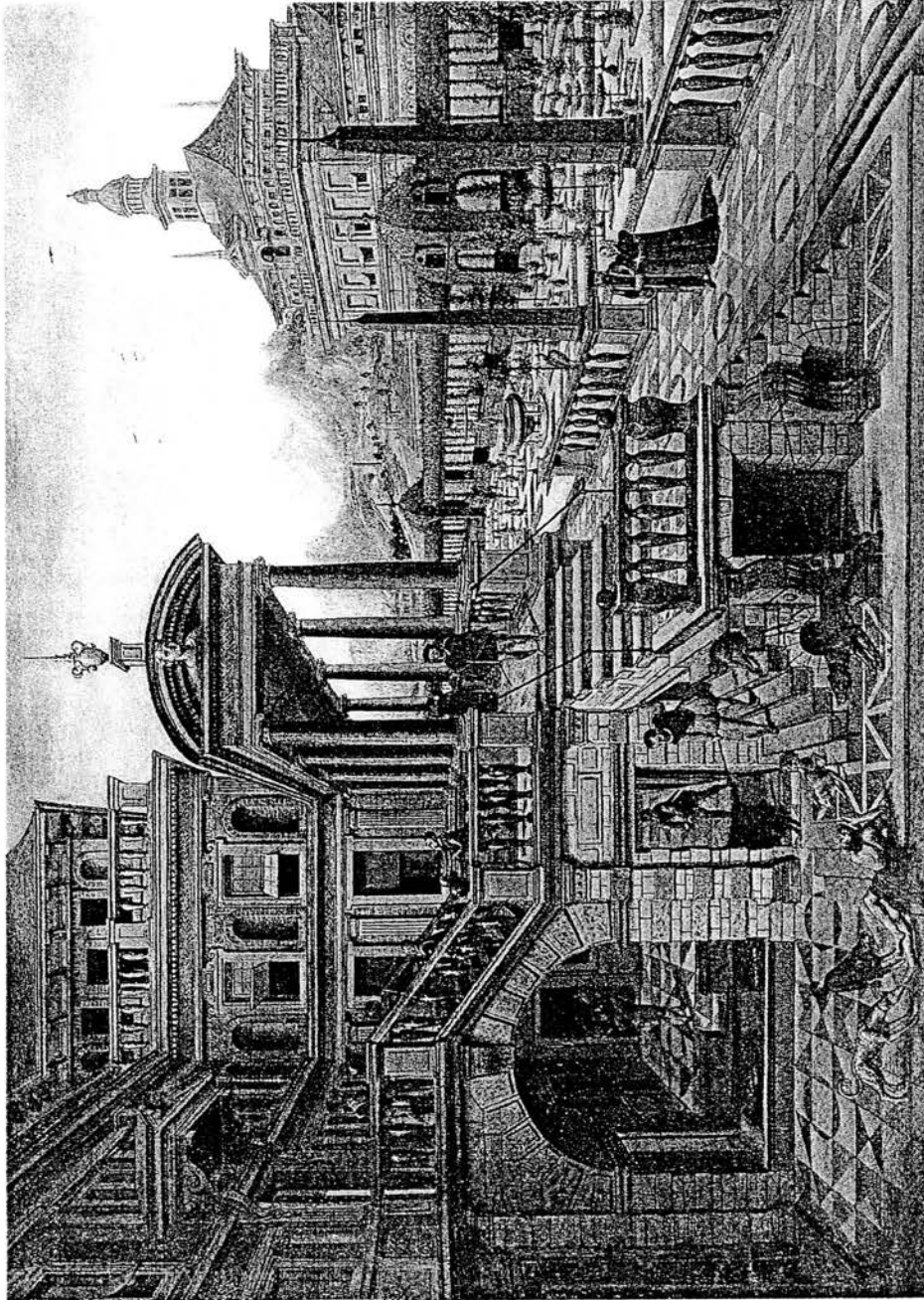


Figure 1.1
Hans Vredeman de Vries (1526-1609), *Lazarus vor dem Palast des Reichen*, 1572, oil on wood,
Weserrenaissance-Museum Schloß Brake, Lemgo

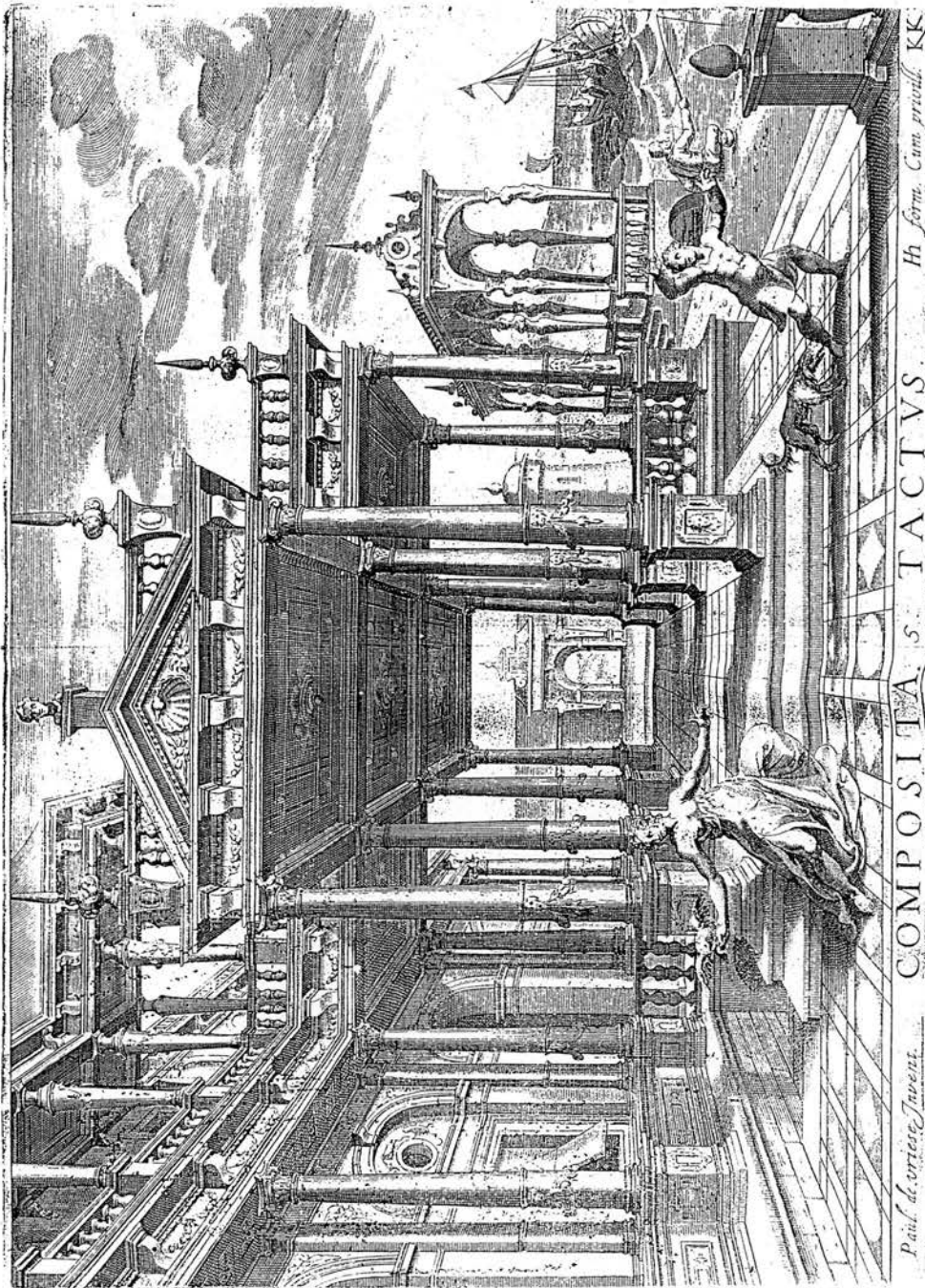


Figure 1.2
Henrik Hondius (1573-1650), original drawing by Paul Vredeman de Vries (1567-c. 1630),
Composita, c. 1628, engraving, from Henrik Hondius, *Architectur oder Bawmeisterschafft* (etc.)
(Amsterdam: Jan Jansson, 1628), The British Library, London

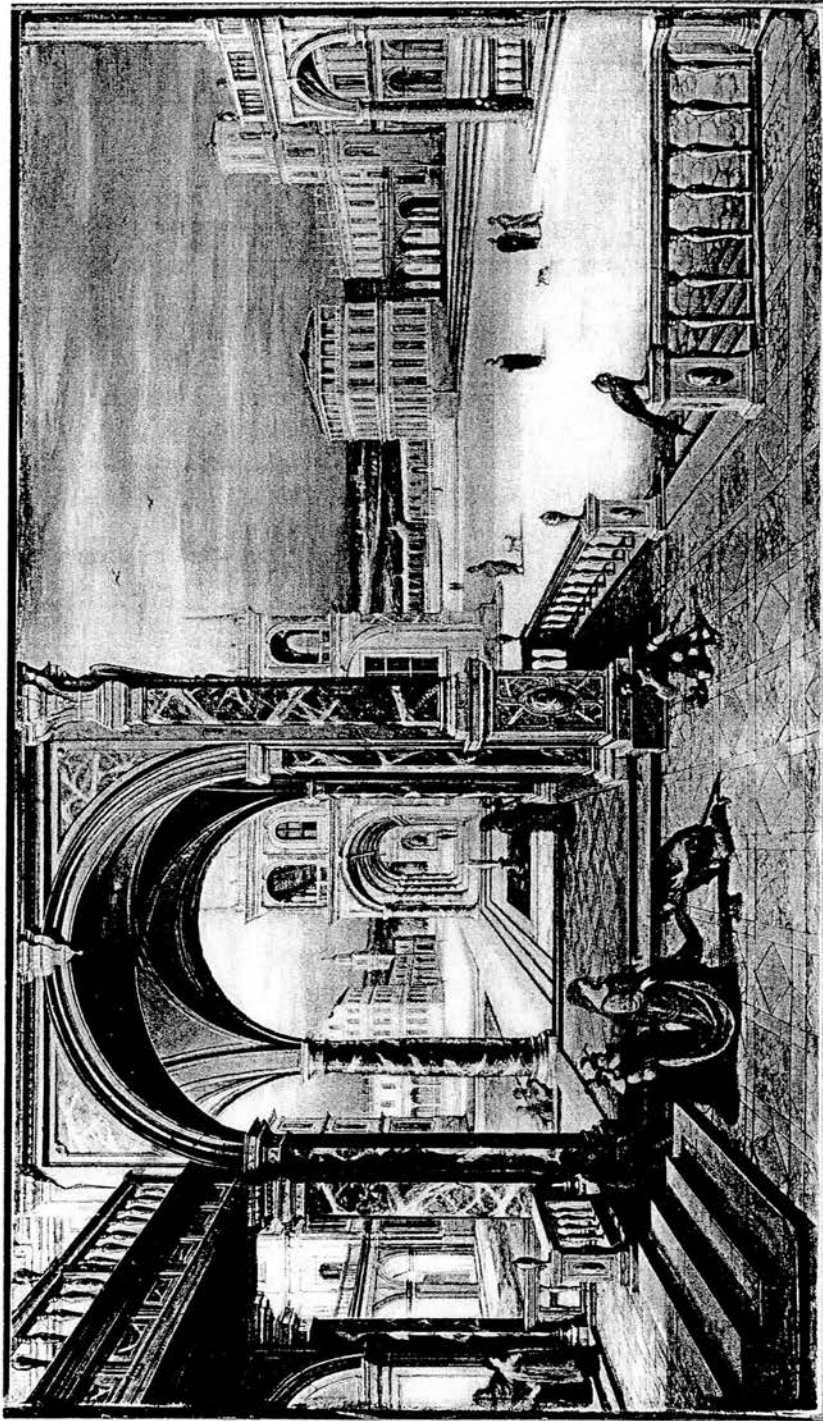


Figure 1.3
Hendrick van Steenwyck II (fl. 1604-1649), *A Man kneels before a Woman in the Courtyard of a Renaissance Palace*, 1610, oil on copper, The National Gallery, London

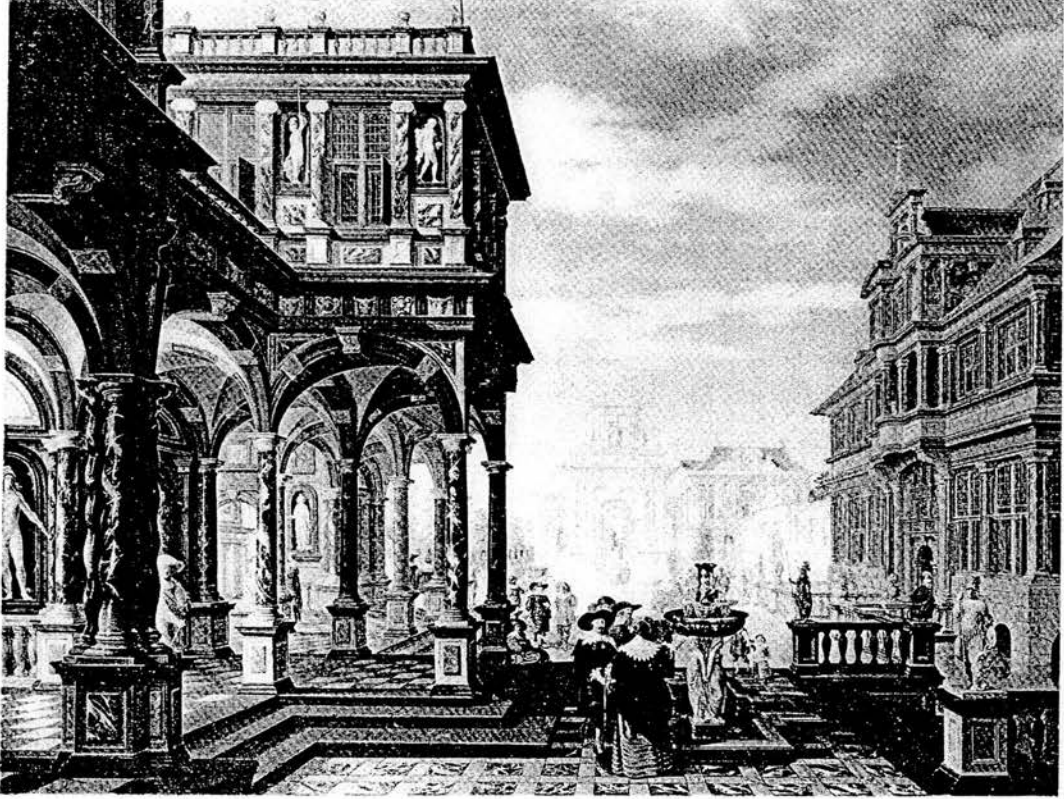


Figure 1.4
Dirck van Delen (1604/5-1671), *An Architectural Fantasy*, 1634, oil on mahogany, The National Gallery, London



Figure 1.5
Dirck van Delen, *Figures Outside a Palace in the Renaissance Style*, 1644, oil on panel, untraced
(Sold at Sotheby's, London, 3rd April 1985, Lot 52)

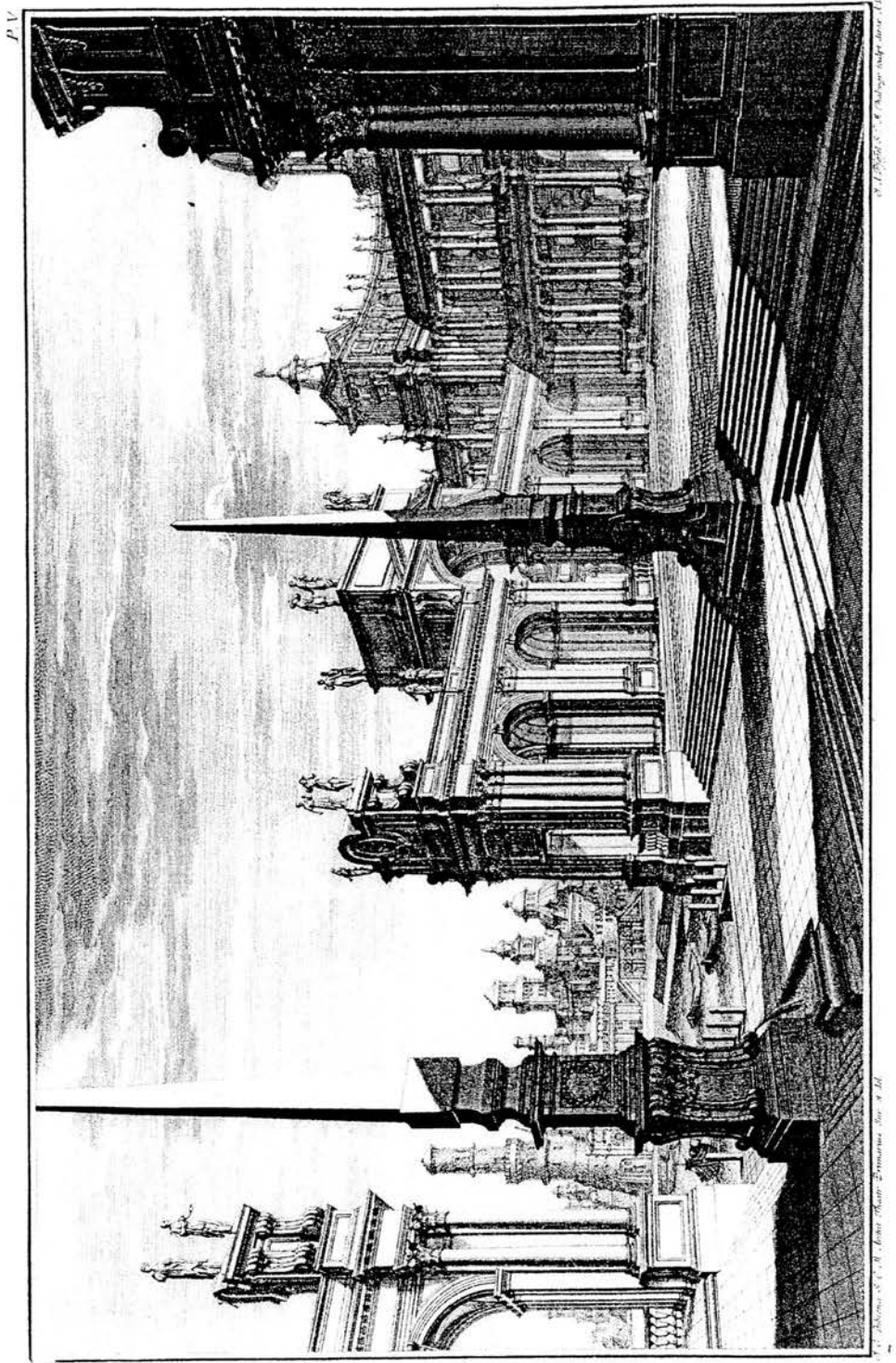


Figure 1.6
Johann Andreas Pfeffel (1674-1748), original drawing by Giuseppe Galli de Bibiena (1696-1756),
Untitled, c. 1740, engraving, from Giuseppe Galli de Bibiena, *Architettura e Prospettive* (Augsburg,
1740), The British Library, London

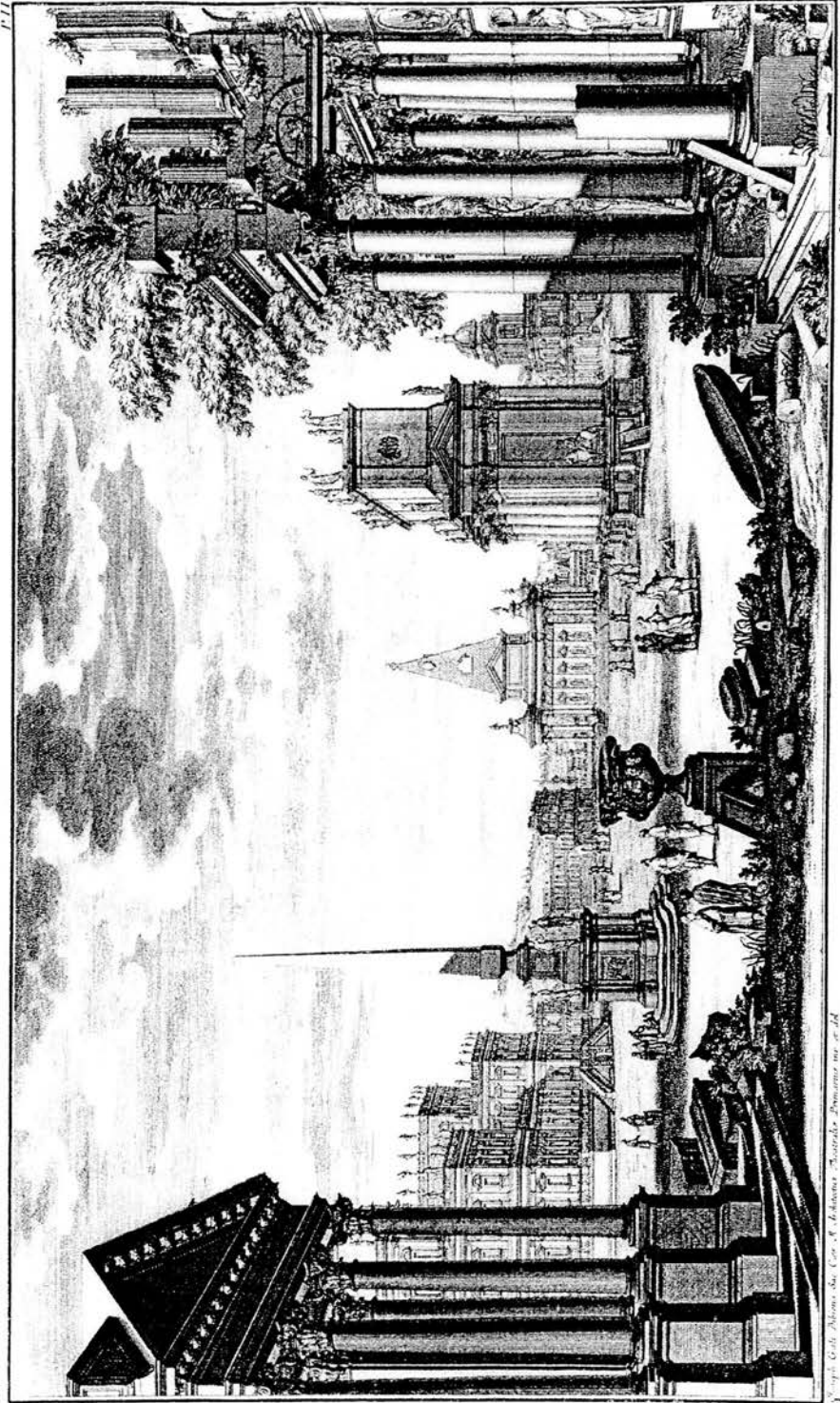


Figure 1.7
Johann Andreas Pfeffel, original drawing by Giuseppe Galli de Bibiena, *Untitled*, c. 1740, engraving,
from Giuseppe Galli de Bibiena, *Architettura e Prospettiva* (Augsburg, 1740), The British Library,
London

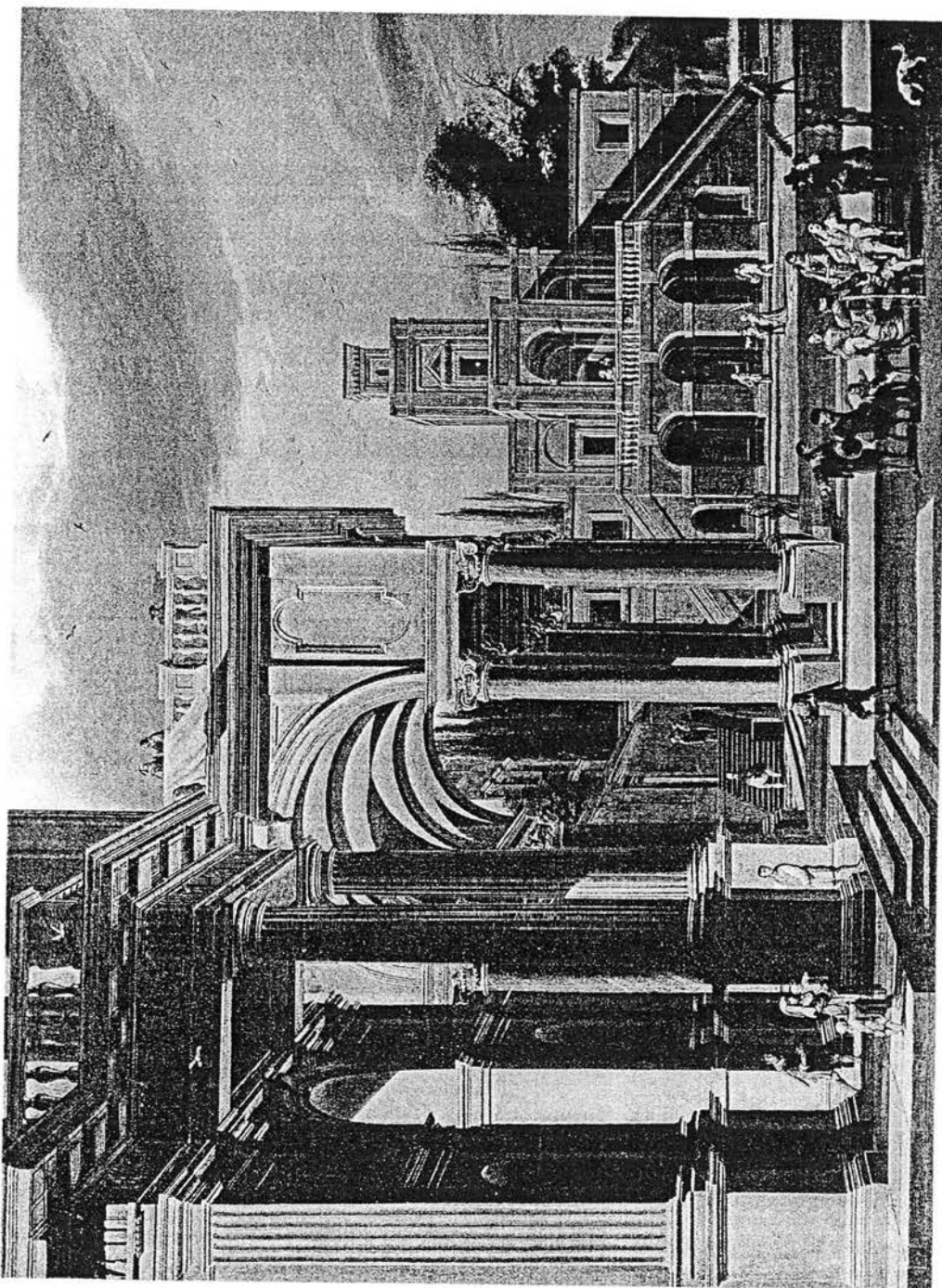


Figure 1.8
Viviano Codazzi (c. 1606-1670) and Vicente Giner (fl. 1660-1680), *Portico, Loggia and Towered Palace, with Group in Conversation*, undated (c. 1663), oil on canvas, untraced

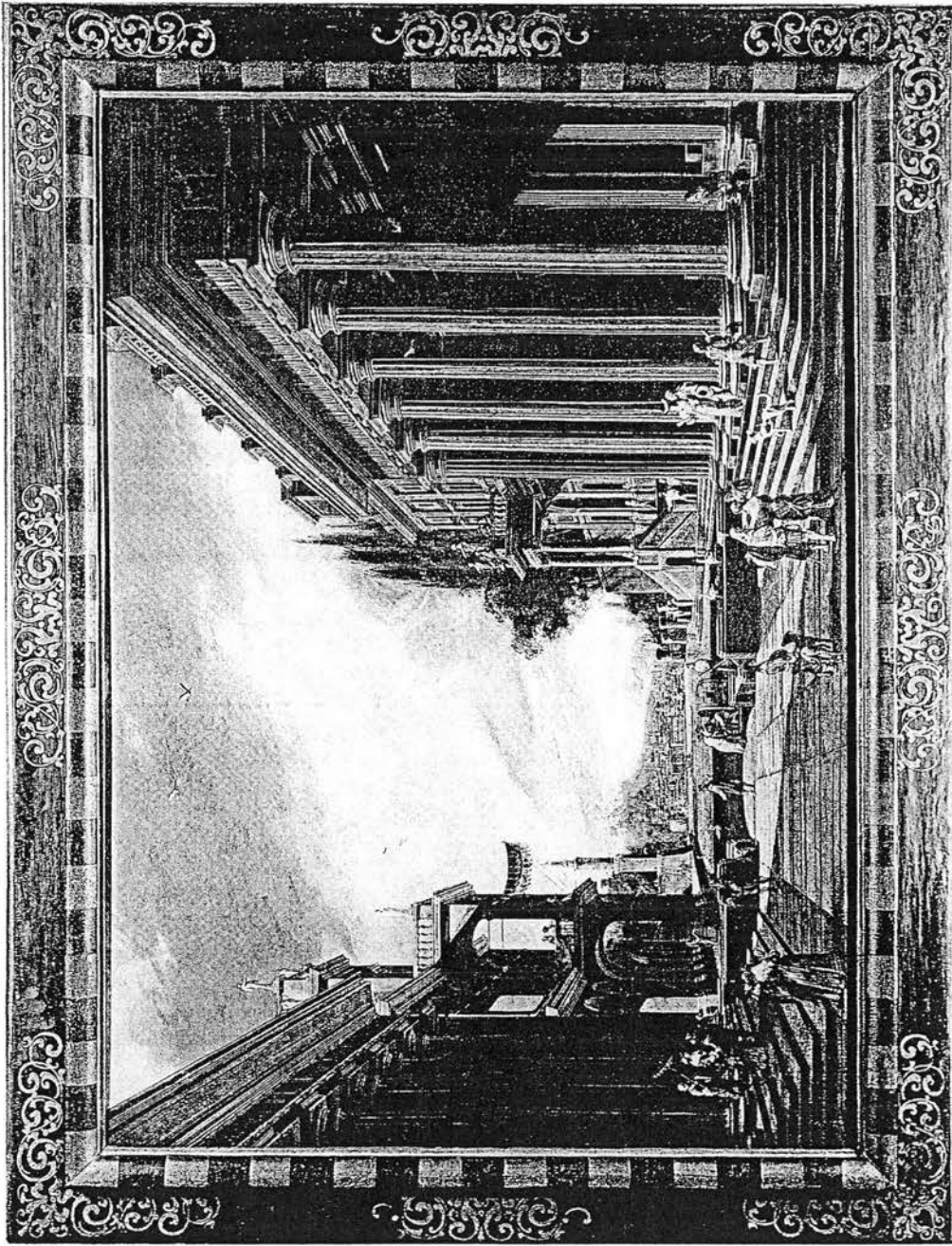


Figure 1.9
Viviano Codazzi and Vicente Giner, *City Square, with Harbour Beyond*, 1663, oil on canvas, Private Collection, Italy



op matjens aen malkanderen gelwocht van biesen/sommige op bladeren van boomen/
 dragen altyts al haer goet met haer/datse hebben/ als eten en groenen Toback/welck
 sterck is en goet om nemen; schijnt vriendelijck Dolck te zijn/ dan is seer genegen tot
 sielen/en subtiel om wegh te halen alles't gene haer aenstaet. Op de hoogte van veertig
 graden en acht-en-beertigh minuten/ alwaer de Wilde seer schoone Oesters aen sijn
 Schip brachten/getuygt de voor-noemde Hudson van 't landt aldus: Is soo schoonen
 landt als men met voeten betreden magh/ overbloedigh van allerhande hout/ om
 Schepen te bouwen/ en om groote baten van te maken; 't Dolck hadde daer koperen
 Toback pijpen/ waer uyt ick vermoede dat daer koper moet zijn/ als oock Wser naer
 der Wilden beduydinge/ dan sy en hebben geen wetenschap om 't selve te bereyden. De
 selve getuygt mede/dat sy op de Kiebler allerhande Kiebler-bisch met de Segen bongen/
 oock jonge Salin en Steur. Op de hoogte van twee-en-beertigh graden en achtien
 minuten was dito Hudson aen landt; Ick voer (seght hy) met een van haer Vrouwen
 aen landt/ met een out Man die daer Oberste was/ van veertigh Mans en seventien
 Vrouwen/ die ick daer sagh; in een Huys van basten van Epcken-boomen wel ge-
 maect/ en rontom soo gelijk of 't een verwelst hadde geweest/ was overbloedig van
 Maiz en Boonen vant voor-gaende Jaer/ en daer lagh by het Huys wel soo veel te dro-
 gen/ als d'w Schepen mochten voeren/ sonder dat noch scoude en wies; by het Huys
 komende werden twee matjens gespreyt om op te sitten/ en terfont eenige gericht
 voort gebracht/ in roode houte vacken wel gemaeckt/ en sonder terfont twee Man-
 nen uyt niet bogen om Wildt te schieten/ brochten twee Duppen die sy wel haest ge-
 schoten hadden/ sloegen terfont oock eenen vetten Pont/ en kregen het vel af metter
 haest

25 3

Figure 1.10 [also Figure 3.12, 5.9, 6.3]

Unknown [Isaack de Rasière?], *t' Fort nieuw Amsterdam op de Manhatans* [The Hartgers View], undated (c. 1626-1628), engraving, from Joost Hartgers, *Beschrijvinghe van Virginia, Nieuw Nederlandt, Nieuw Engelandt, en d'Eylanden Bermudes, Barbados, en S. Christoffel* (etc.) (Amsterdam, 1651), The British Library, London

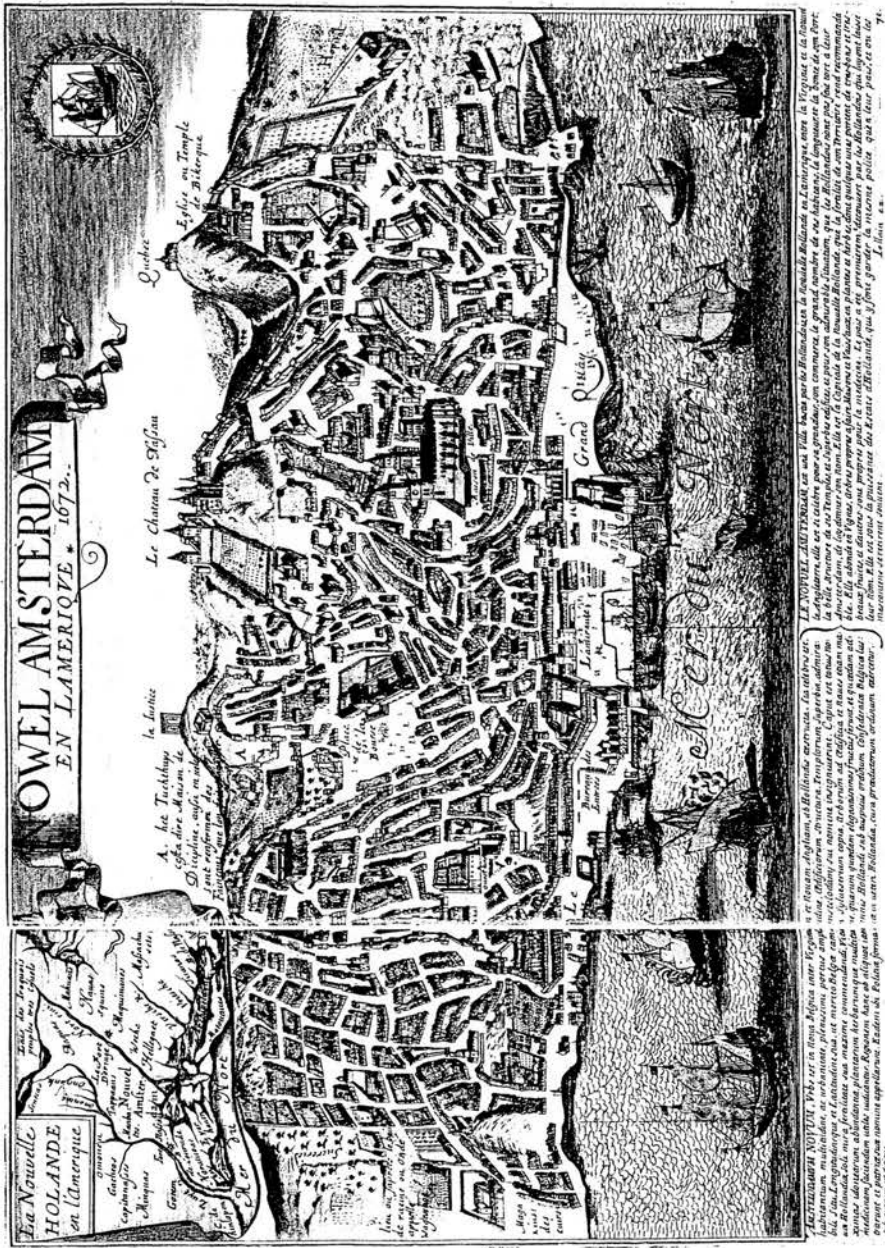
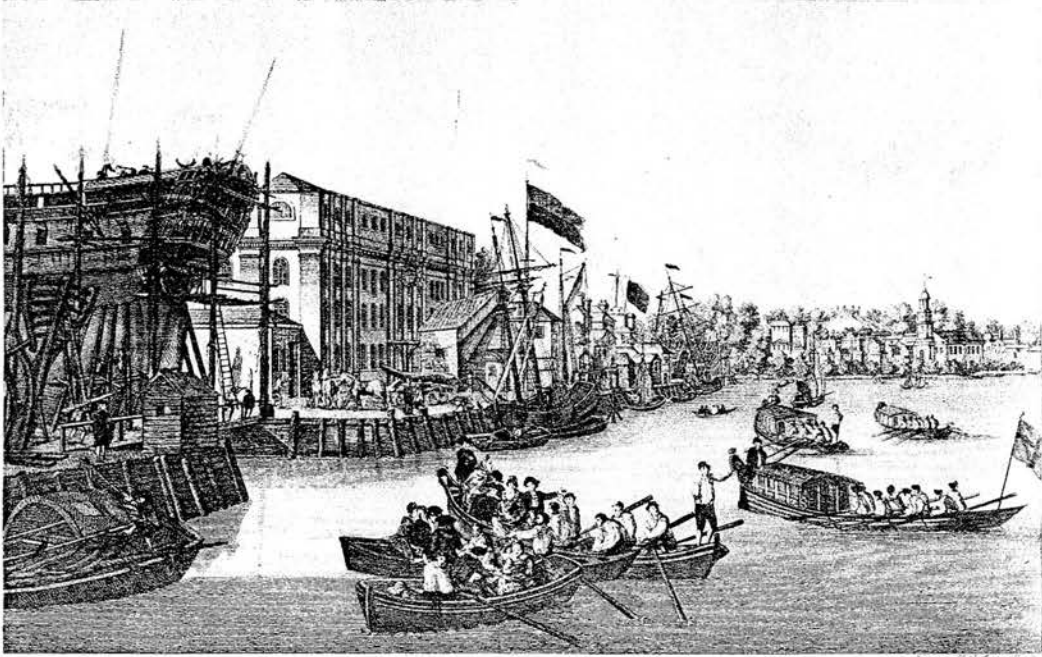


Figure 1.11
 Gérard (?-1683) or François Jollain (c. 1641-1704), *Novel Amsterdam En Lamerique*, 1672, undated (1672?), engraving, Collection of Leonard Milberg, New York



Neu York

Une Stadt in Nord America auf einer Insel Manhattan kommt an der Mündung des Hudson Flusses welche 1624 von den Holländern zu erst zu hant am amoy und nach Amsterden genant hernach 1624 von den Engländern ihren oberschieden sind neu York im schandt worden

La nouvelle York

Une Ville dans l'Amérique Septentrionale sur une île de Manhattan près l'embouchure du grand Rivier de l'Hudson qui commença à se bâtir en l'année 1624 et s'appelloit nouvelle Amsterdam mais se nomme à présent par les Anglois qui la gouvernent nouvelle York

Figure 1.12
 Balthazar Frederic Leizelt (1755-1812), *Vue de La Nouvelle Yorck*, undated (c. 1776+), engraving, Print [Eno] Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations

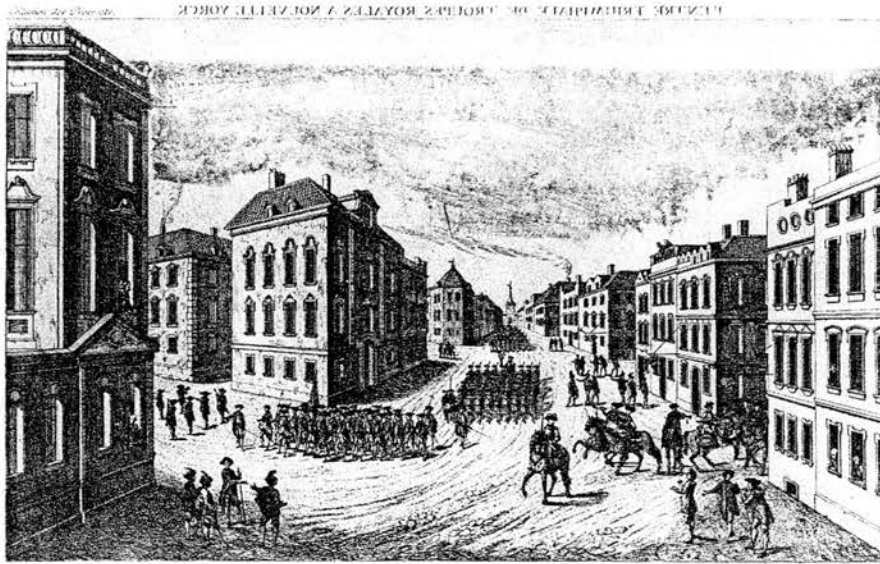


Die Zerstörung der Königl. Bild Säule zu Neu York. | La Destruction de la Statuë royale a Nouvelle York.

Figure 1.13
François Xavier Habermann (1721-1796), *La Destruction de la Statuë royale a Nouvelle York*, undated (c. 1776+), engraving, Print [Eno] Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations



Figure 1.14
François Xavier Habermann, *Débarquement des Troupes Angloises à Nouvelle Yorck*, undated (c. 1776), engraving, Print [Eno] Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations



Der Einzug der Königlich-Preussischen Truppen in New York
L'Entrée triomphale de Troupes royales à Nouvelle York

Figure 1.15
François Xavier Habermann, *L'Entrée triomphale de Troupes royales à Nouvelle York*, undated (c. 1776), engraving, Print [Eno] Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations



Figure 1.16
 François Xavier Habermann, *Représentation du feu terrible à nouvelle Yorck*, undated (c. 1776), engraving, Print [Eno] Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations

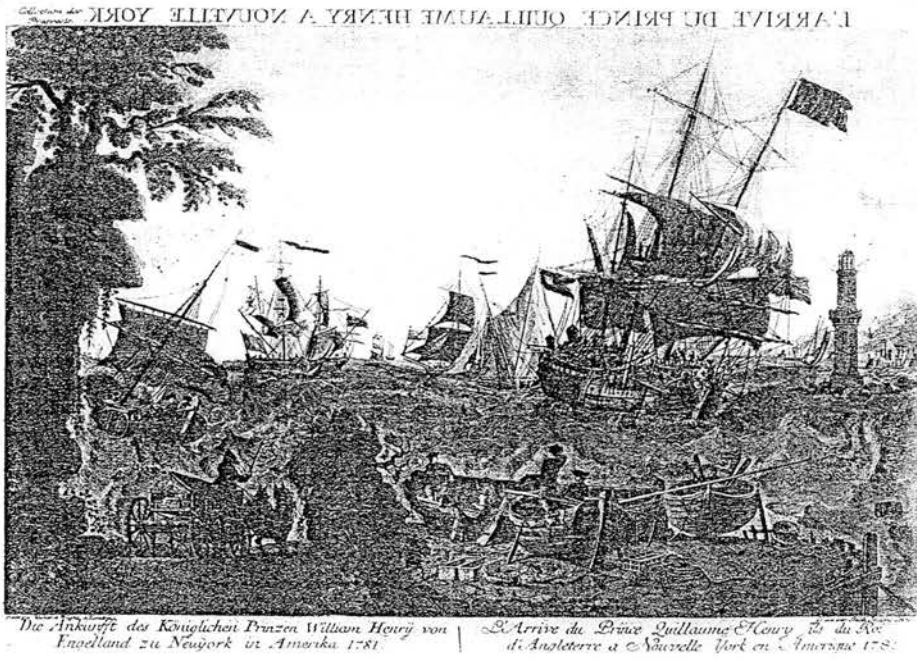


Figure 1.17
 Balthazar Frederic Leizelt, *L'Arrive du Prince Guillaume Henry a Nouvelle York*, undated, engraving,
 Print [Eno] Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The
 New York Public Library, Astor, Lenox and Tilden Foundations



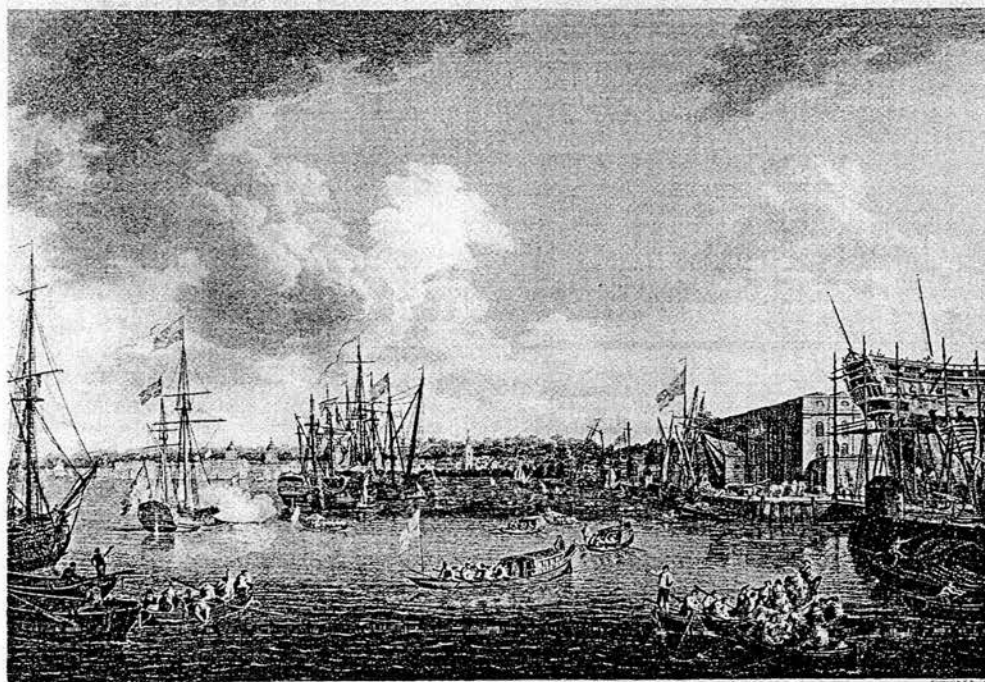
Représentation du feu terrible à nouvelle York, que les Américains ont allumé pendant la nuit du 24. septembre 1776. par lequel ont été brûlés tous les Bâtimens du côté de Vest. depuis le Parc, dans la rue de Broad jusqu'au collaire du West plus de trois cents ans avec l'Église de la St. Tomé la Chapelle Luthérienne et l'École des pauvres.

Figure 1.18
André Basset l'ainé, *Représentation du feu terrible à nouvelle York*, undated, engraving,
Bibliothèque nationale de France, département des estampes et de la photographie



Représentation du feu terrible à nouvelle York, que les Américains ont allumé pendant la nuit du 22 septembre 1776, par lequel ont été brûlés sous les débris de la ville, la maison de la paroisse de Paris, dans la rue de New York, jusqu'au collége du Roi et plus de deux maisons avec l'église de la S^{te} Trinité la Chapelle Luthérienne, et l'école des pauvres.

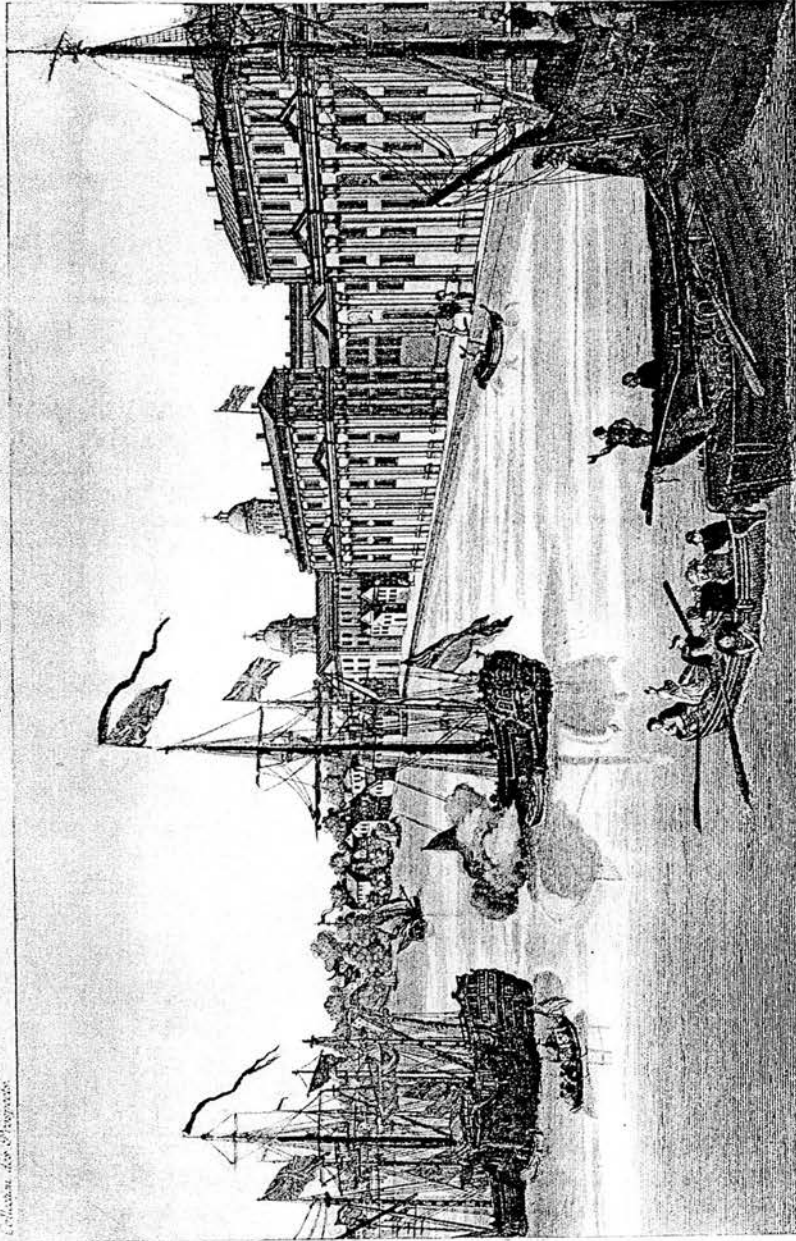
Figure 1.19
 Unknown, published by Jacques Chereau (1742-1794), *Représentation du feu terrible à nouvelle Yorck*, undated, engraving, Bibliothèque nationale de France, département des estampes et de la photographie



To His King's most Excellent Majesty
By PERMISSION and with all Humility presented
This View of the Royal Dock Yard at Deptford
By His Majesty's most dutiful Subject and Servant
W. Woollett

Figure 1.20
William Woollett (1735-1785), *This View of the Royal Dock Yard at Deptford, 1775*, engraving, The British Museum, Department of Prints and Drawings, London

ANNE DE PHILADELPHIE.



Philadelphien

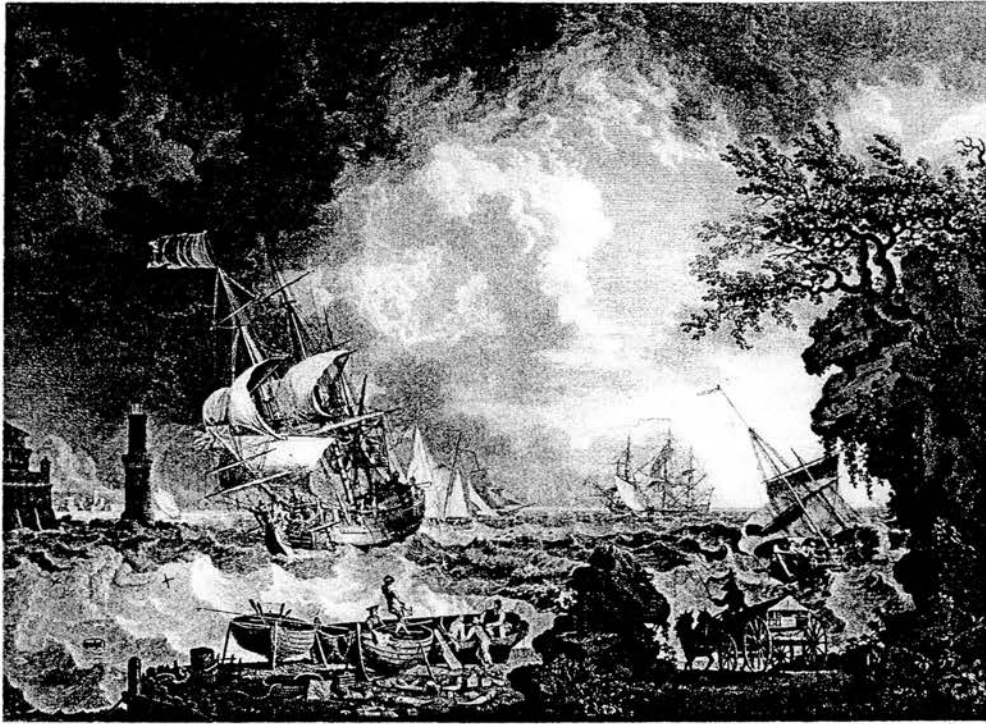
Die Haupt Stadt in der Nord-Amerikanischen Provinz Pennsylvania, wie sie vom William Penn (dem Caroll II König in England) die ganze Provinz geschenkt hatte) im Jahr 1682 zwischen 2. Nördlichen Flüssen amulet und des neuen Philadelphia genannt wurde wird die Einwohner in Brücken der Engländer heißt Philadelphia.

Philadelphie.

La Ville Capitale de l'Amérique du Nord, ou l'Amérique, William Penn, à qui Charles II. Roi d'Angleterre donna cette Province entre la fin de son règne en 1682, entre deux rivières nommées le Delaware et le Schuylkill, Philadelphia, par lequel les habitants y résident dans une harmonie véritable.

Coll. des M. de la Cour.

Figure 1.21
 Balthazar Frederic Leizelt, *Vue de Philadelphie*, undated (c. 1776+), engraving, Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations



THE FISHERY
The Bay of the West Indies
The Marine Council of the West Indies
London 1768

Figure 1.22
William Woollett, *The Fishery*, 1768, engraving, The British Museum, Department of Prints and Drawings, London

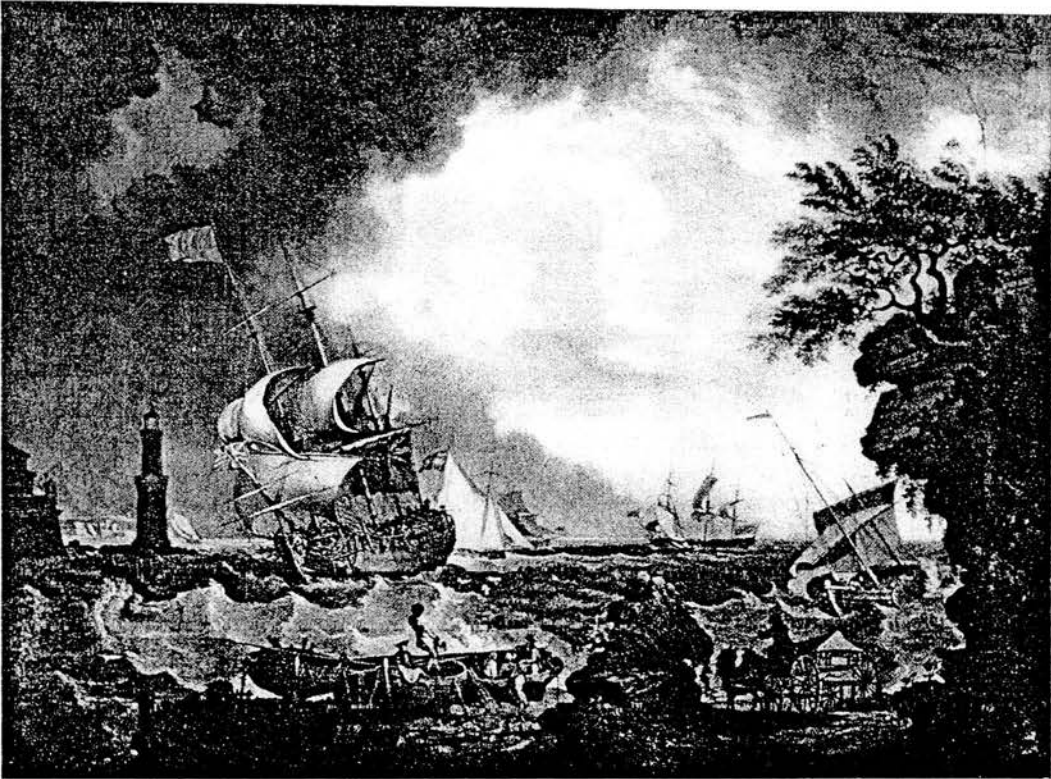


Figure 1.23
Richard Wright (1720?-1775?), *The Fishery*, 1764, oil on canvas, Walker Art Gallery, Liverpool

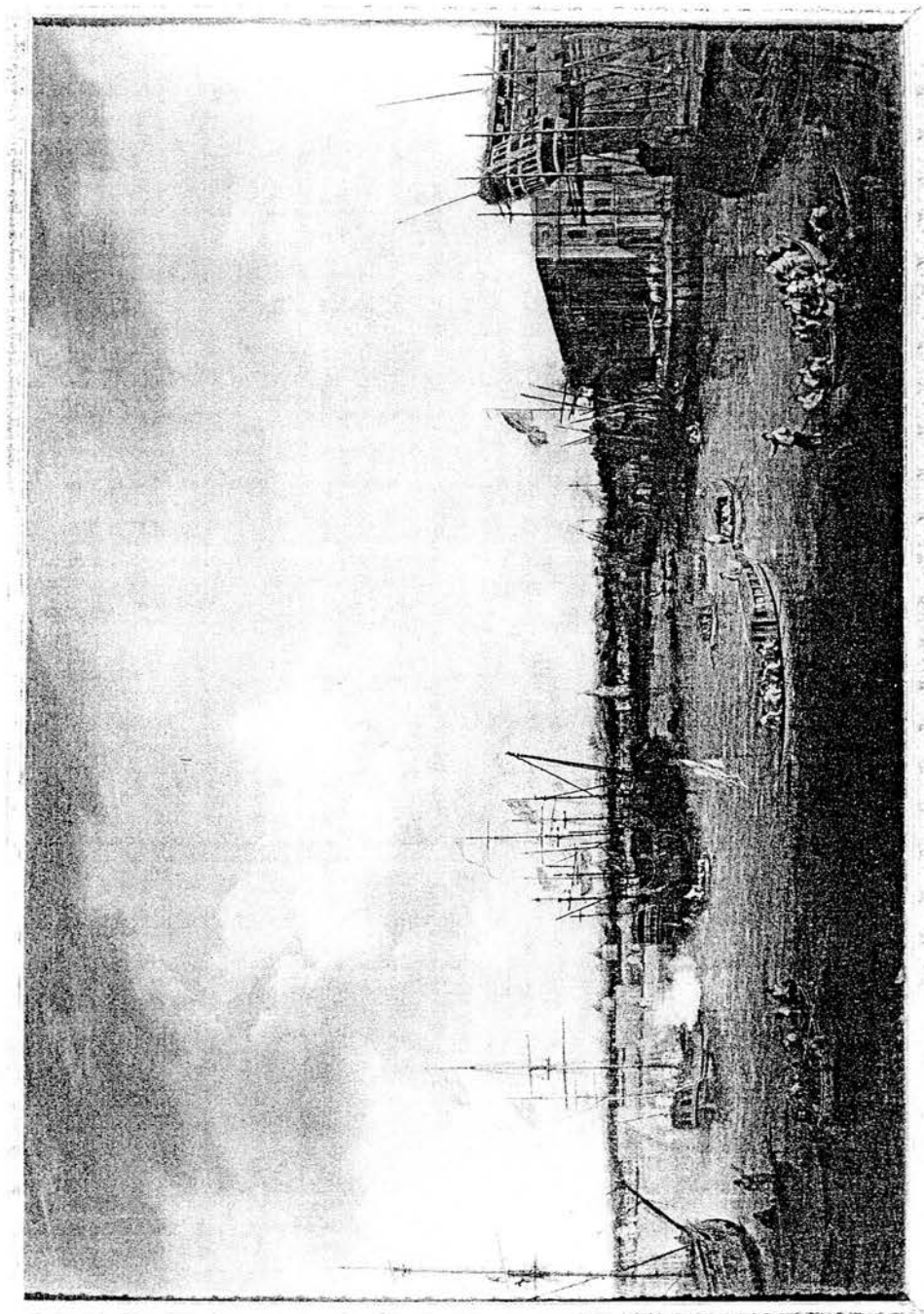


Figure 1.24
Richard Paton (1716?-1791), *The Dockyard at Deptford*, undated (c. 1770-1775), oil on canvas, The Royal Collection, Her Majesty Queen Elizabeth II



Salem

Eine Stadt in Nordamerica, in der Grafschafft Essex, welche von den Engländern 1629. erbauet worden, und 2 Häfen hat einen für den Sommer, und einen für den Winter

Salem.

Une Ville de l'Amérique Angloise dans le Comté d'Essex, elle fut bâtie par les Anglois en 1629. et a deux Ports, l'un pour l'Été, et l'autre pour l'Hiver.

Il y a une légende sur l'origine du nom de la Nouvelle-Angleterre d'Essex, et sur l'origine de la légende de la Nouvelle-Angleterre en son nom de l'Essex, par l'Essex.

Figure 1.25
 Balthazar Frederic Leizelt, *Vue de Salem*, undated (c. 1775+), engraving, Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations

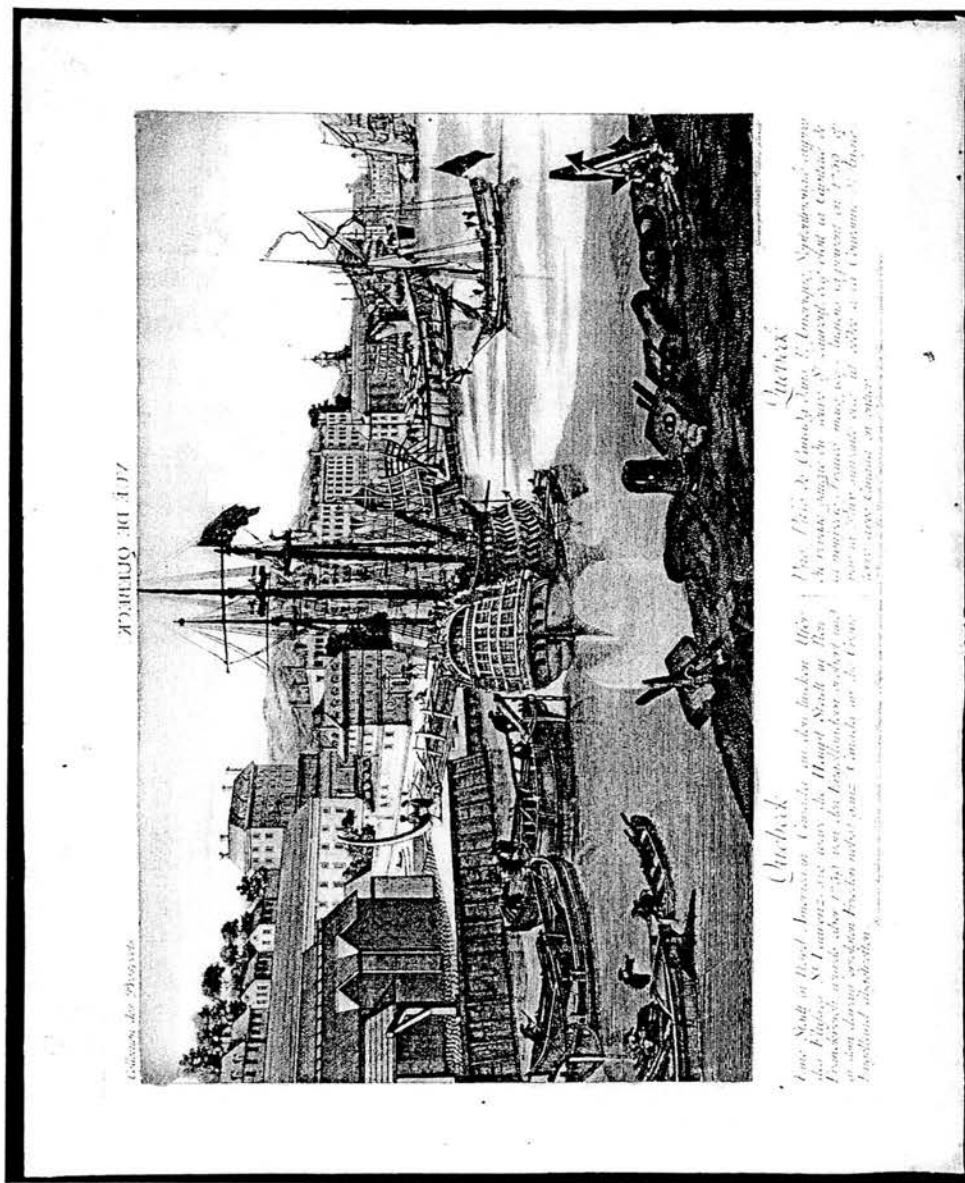


Figure 1.26
 Balthazar Frederic Leizelt, *Vuë de Quebeck*, undated (c. 1775+), engraving, National Archives of Canada, Ottawa

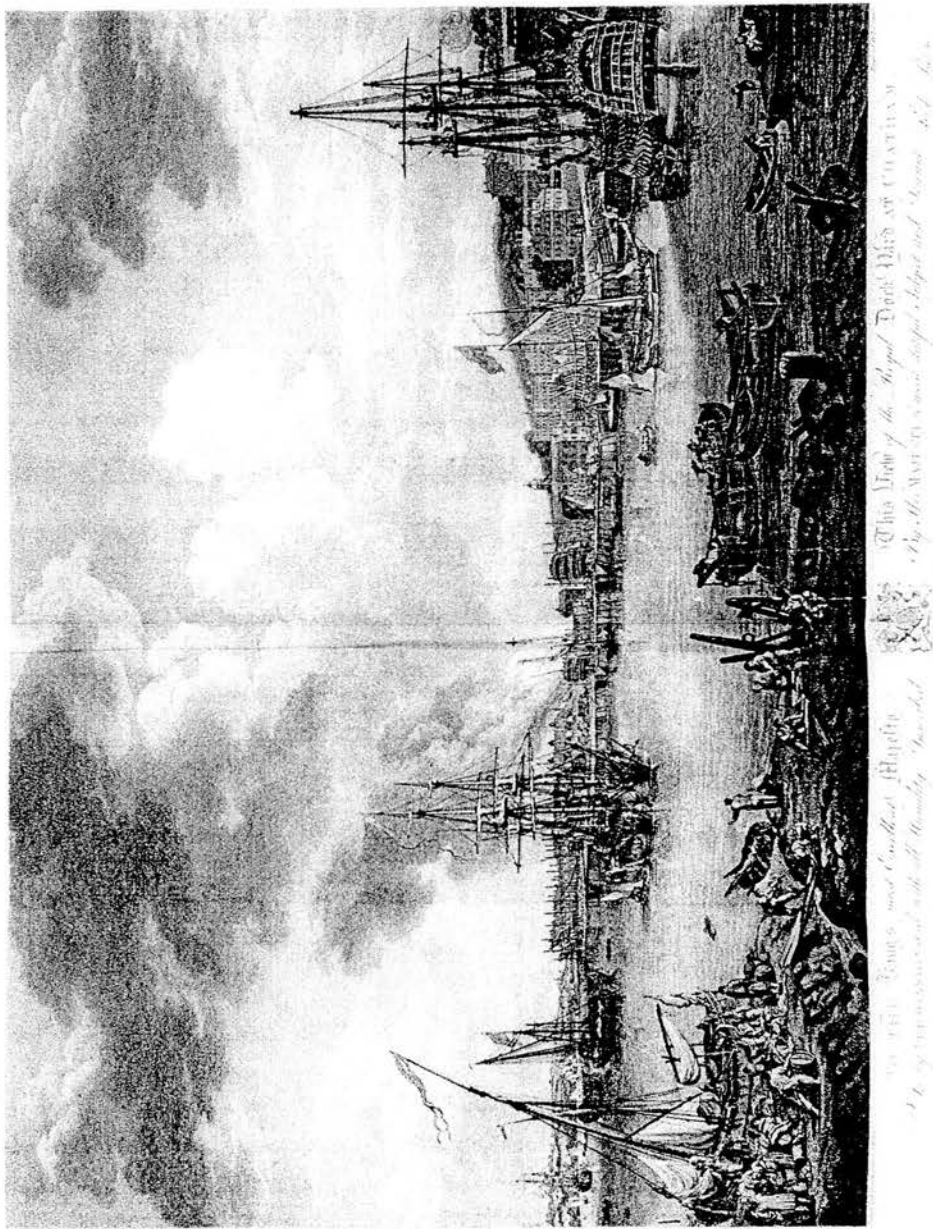


Figure 1.27
Pierre Charles Canot (1710-1775), *This View of the Royal Dock Yard at Chatham (etc.)*, 1775,
engraving, The British Library, London

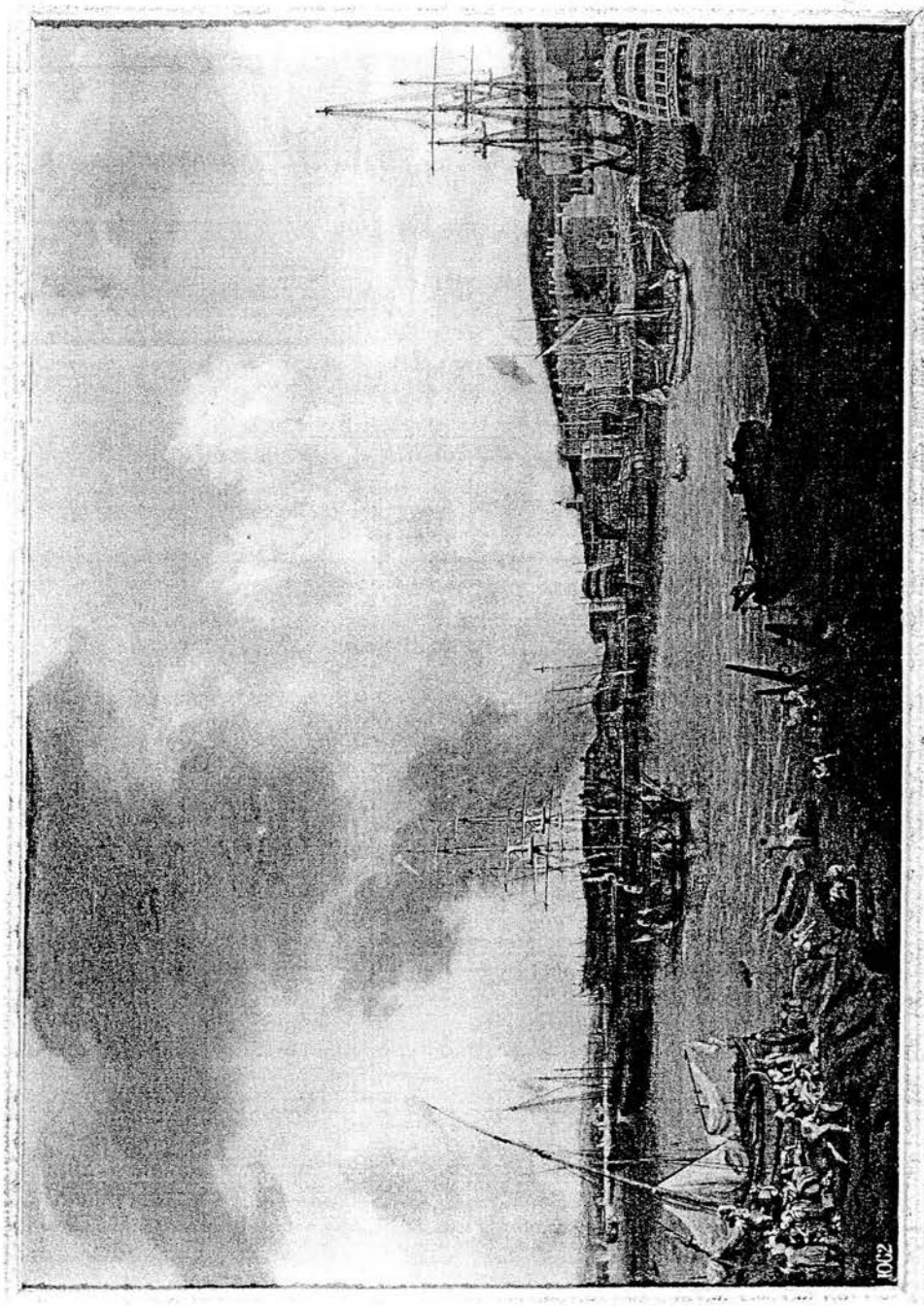


Figure 1.28
Richard Paton, *The Dockyard at Chatham*, undated (c. 1770-1775), oil on canvas, The Royal Collection, Her Majesty Queen Elizabeth II

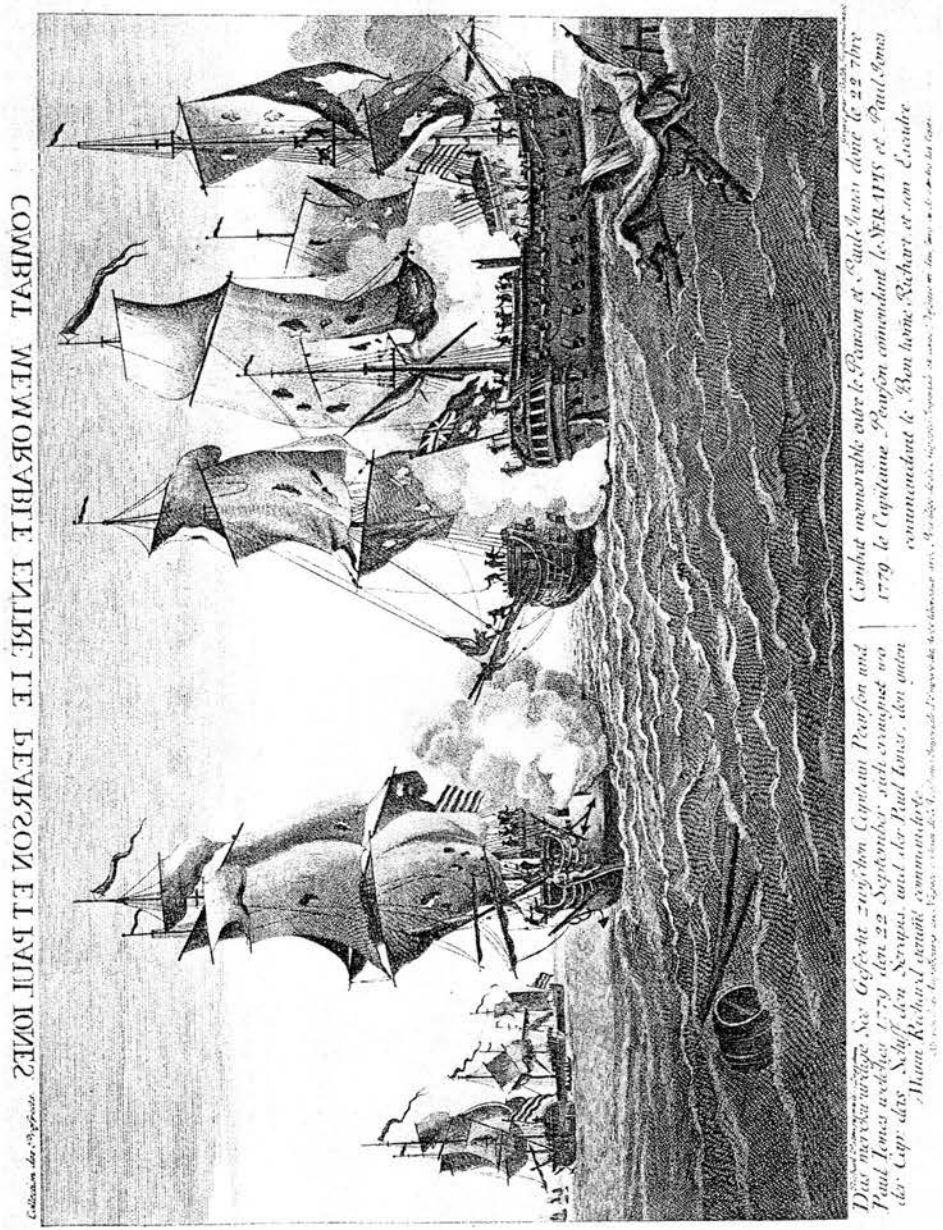


Figure 1.29
 Balthazar Frederic Leizelt, *Combat Memorable entre le Pearson et Paul Jones*, undated (1779+), engraving, The National Maritime Museum, Greenwich

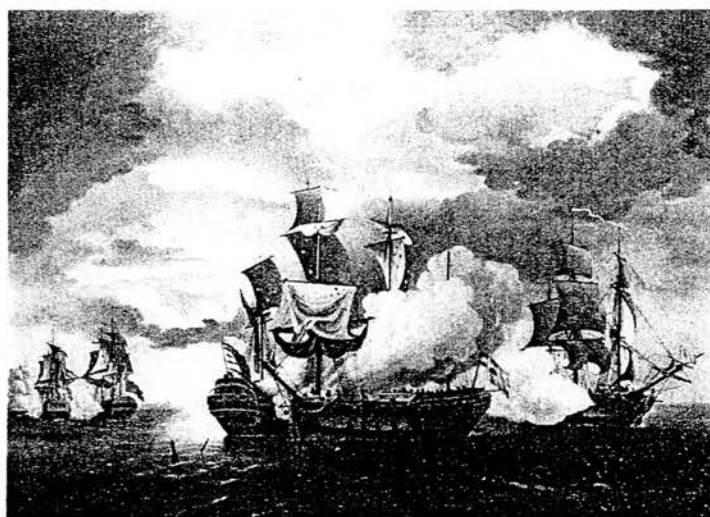


Figure 1.30
Richard Paton, *Naval Action between the 'Serapis,' Captain Richard Pearson, and the 'Bon Homme Richard,' Captain Paul Jones, off Flamborough Head, on 23 September, 1779*, 1780, oil on canvas, U.S. Naval Academy Museum, Annapolis, Maryland

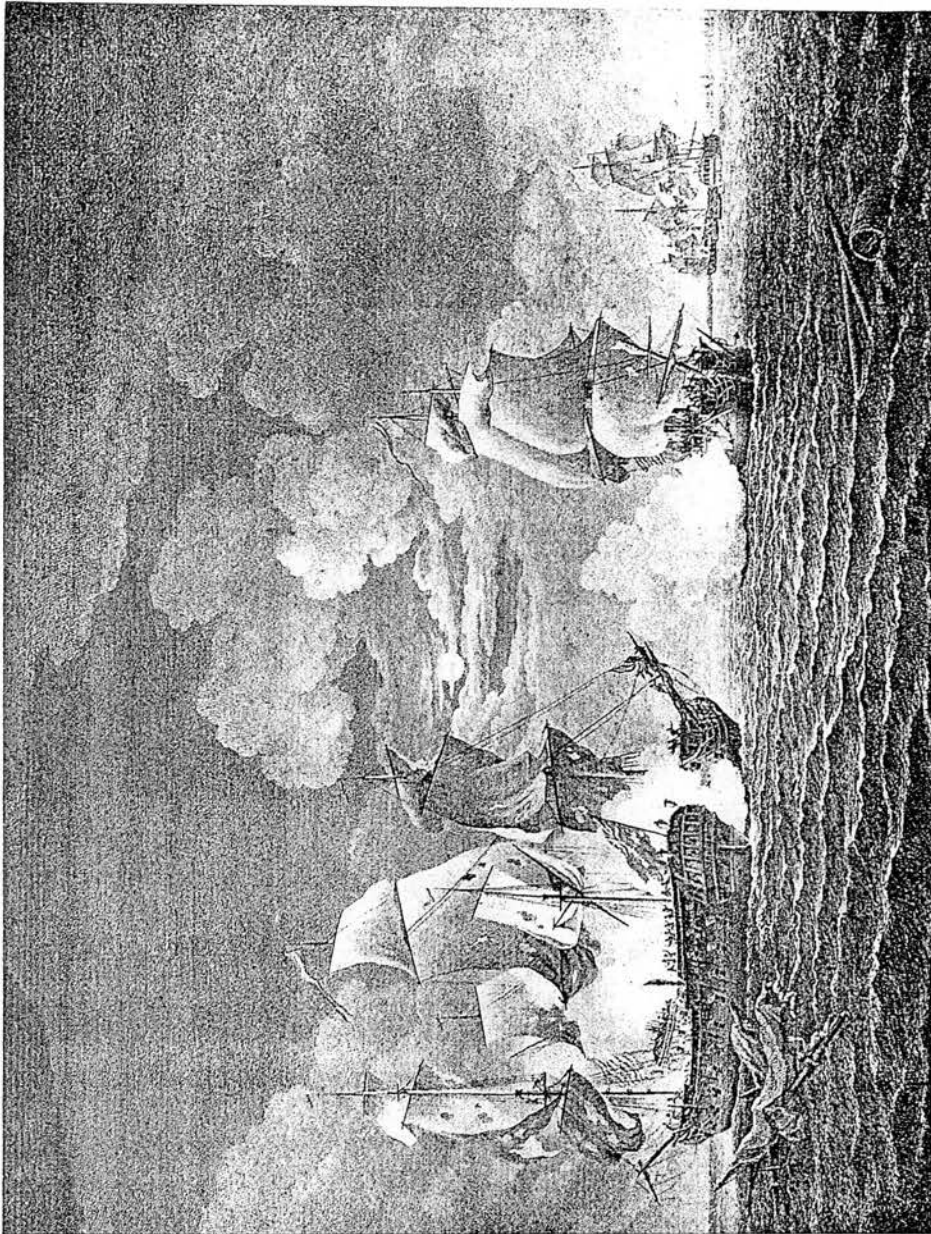


Figure 1.31
Daniel Lerpinière (c. 1745-1785) and James Fittler (1758-1835), *The Bonhomme Richard Capturing the Serapis*, 1779, 1781, engraving, The National Maritime Museum, Greenwich



Prospect der Konig StraÙe gegen das Land Thor zu Boston. | Vue de la Rue du Roi vers la Porte de la Campagne a Boston

Figure 1.32
 François Xavier Habermann, *Vuë de Boston. Vuë de la Rue du Roi vers la Porte de la Campagne a Boston*, undated, engraving, Library of Congress, Washington, D.C.



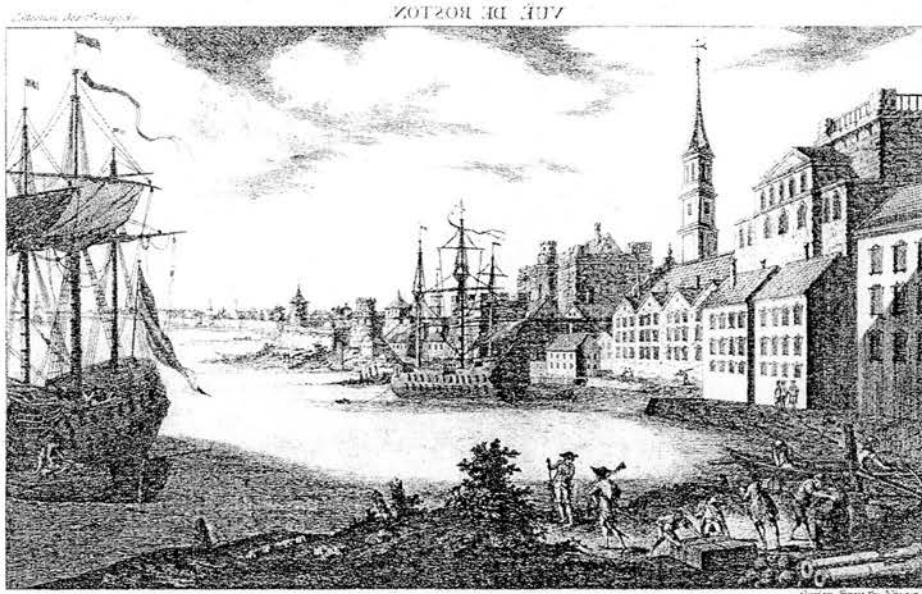
Prospect des großen Plätze gegen der alten | *Vue de la Rue grande vers l'Eglise du*
Sud Kirche der Presbiterianer zu Boston | *Sud des Presbiteriennes a Boston.*

Figure 1.33
 François Xavier Habermann, *Vuë de Boston. Vuë de la Ruë grande vers l'Eglise du Sud des Presbiteriennes a Boston*, undated, engraving, Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations



Prospect des Places vor dem Rath Haus zu Boston | *Vuë de la Rue et de la Maison de Ville a Boston*

Figure 1.34
 François Xavier Habermann, *Vuë de Boston. Vuë de la Rue et de la Maison de Ville a Boston*,
 undated, engraving, Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and
 Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations



Prospect von Boston gegen der Bucht | Vue de Boston vers le Calé
am Hafen | du Port

Figure 1.35
François Xavier Habermann, *Vuë de Boston. Vuë de Boston vers le Cale du Port*, undated, engraving,
Private Collection, Germany



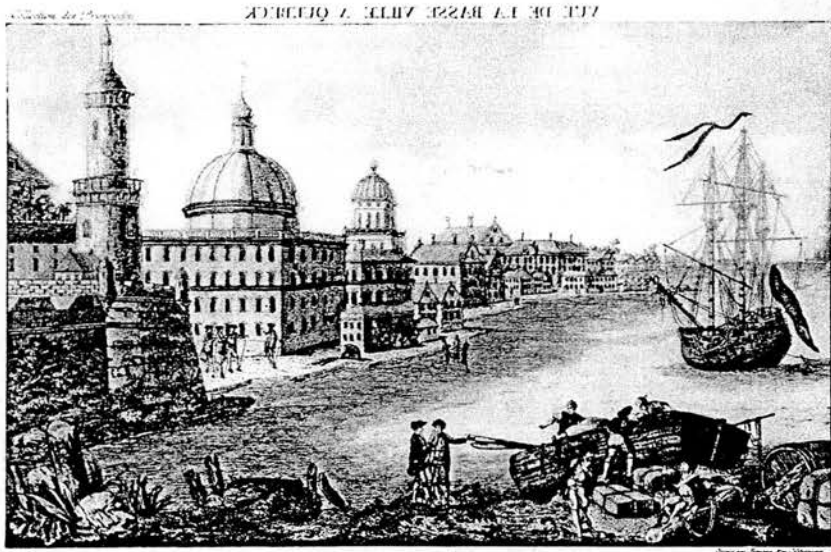
Prospect der Straße gegen der Kirche der Recoleten in der obern Stadt zu Quebec | Vue de la Rue des Recolets dans la haute Ville de Quebec

Figure 1.36
François Xavier Habermann, *Vuë de la Rue des Recolets de Quebeck*, undated (c. 1775), engraving,
National Archives of Canada, Ottawa



Prospect des Haupt Plätze der untern Stadt zu Quebec | *Vuë de la Place capitale dans la Ville de Québec*

Figure 1.37
François Xavier Habermann, *Vuë de la Place capitale a Quebec*, undated (c. 1775), engraving,
National Archives of Canada, Ottawa



Prospect von der internen Stadt in Quebec | Vue de la basse Ville a Quebec vers
vers St. Laurent | le riviere St. Laurent.

Figure 1.38
François Xavier Habermann, *Vuë de la basse Ville a Quebeck*, undated (c. 1775), engraving, National Archives of Canada, Ottawa



Figure 1.39
François Xavier Habermann, *Vuë de la haute Ville a Quebeck*, undated (c. 1775), engraving, National Archives of Canada, Ottawa

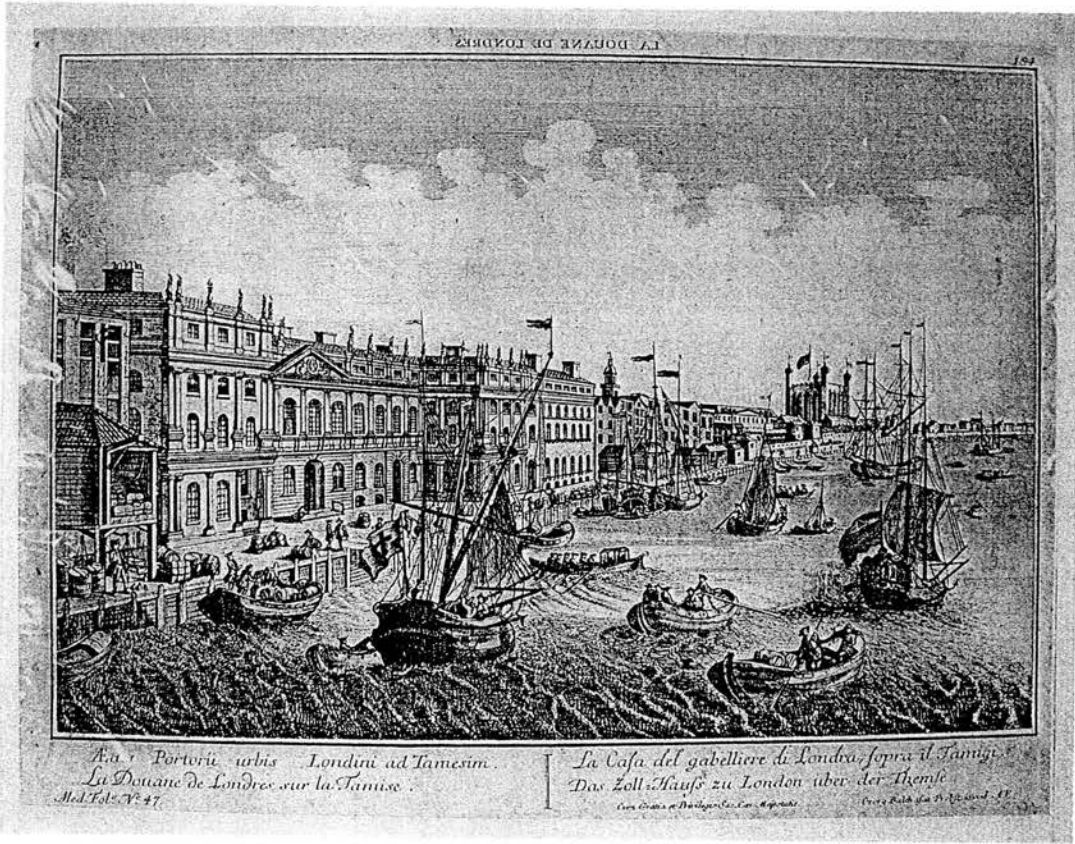


Figure 1.40
Georg Balthasar Probst (1731-1801), *La Douane de Londres*, undated, engraving, Private Collection, Germany

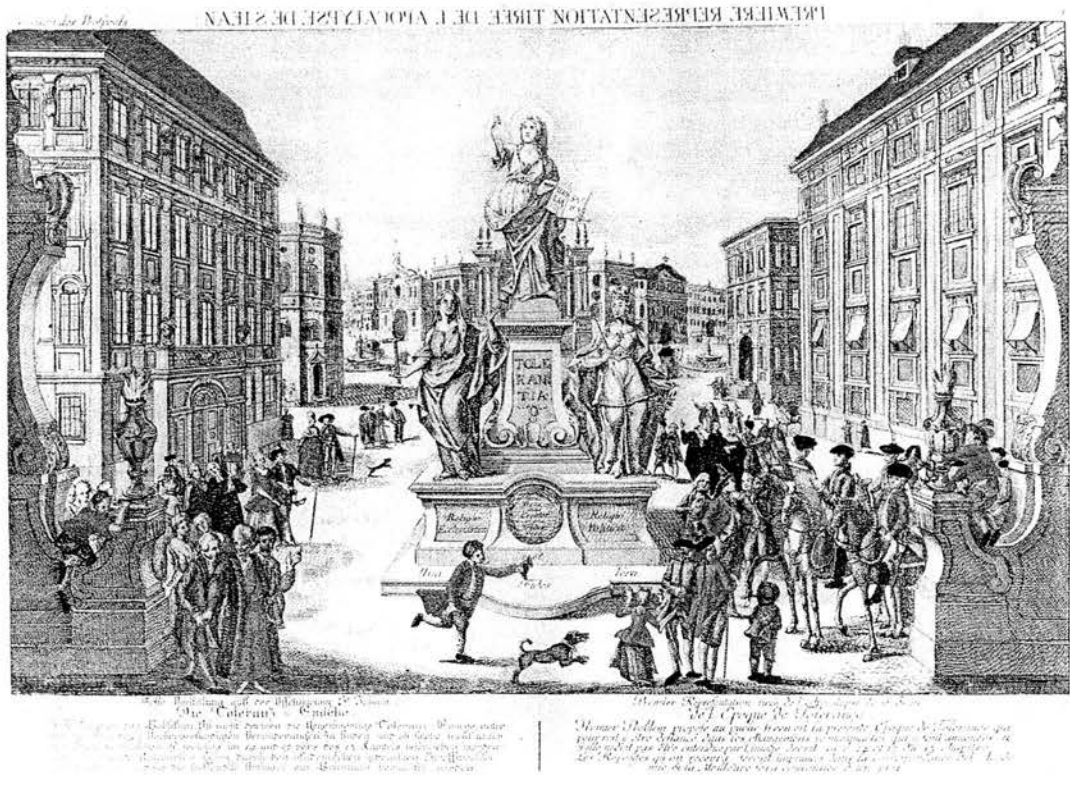


Figure 1.41
 Unknown, *Premiere Representation tiree de l'Apocalypse de S. Jean*, undated, engraving, Städt. Kunstsammlungen, Augsburg, Germany

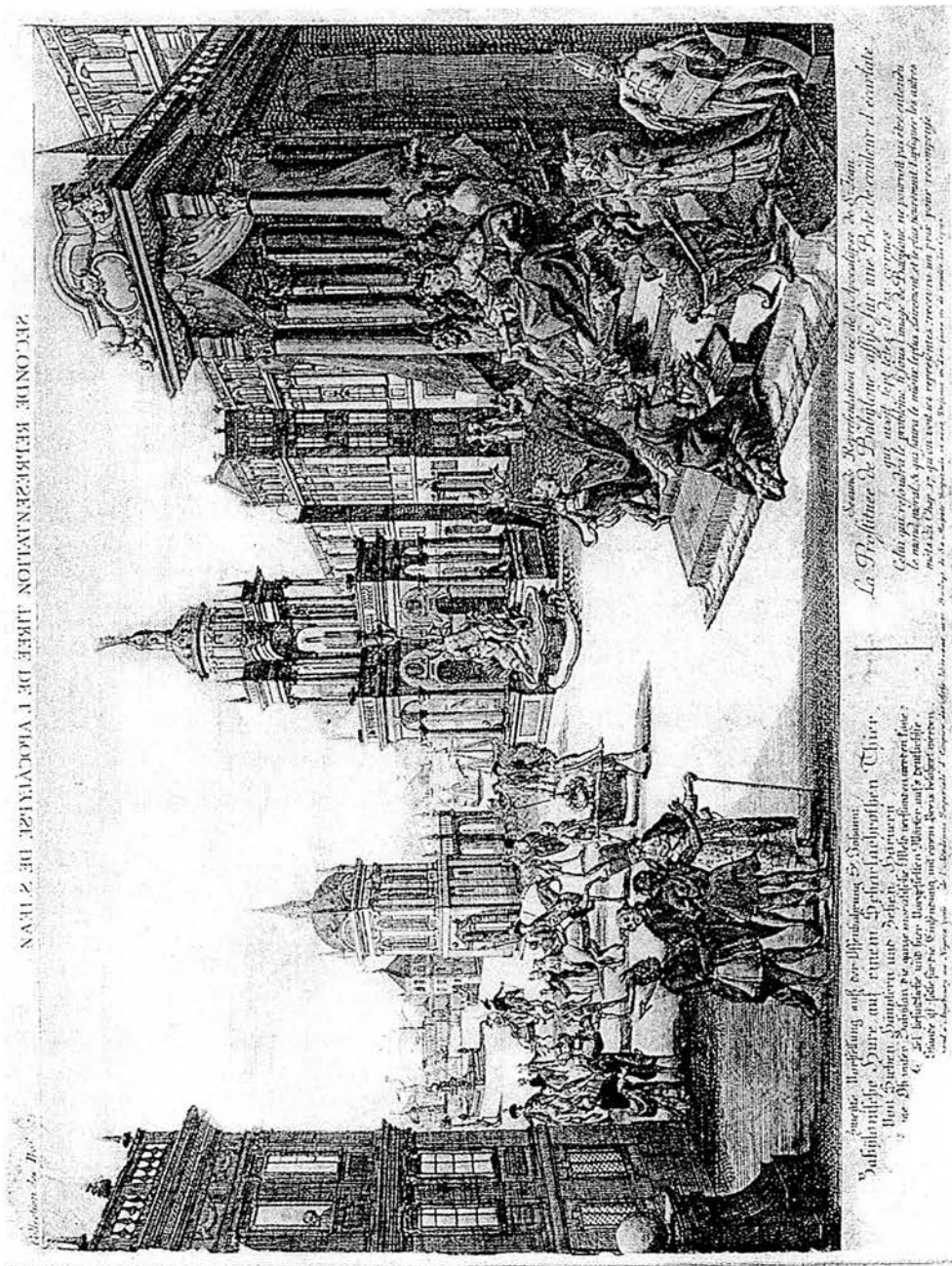
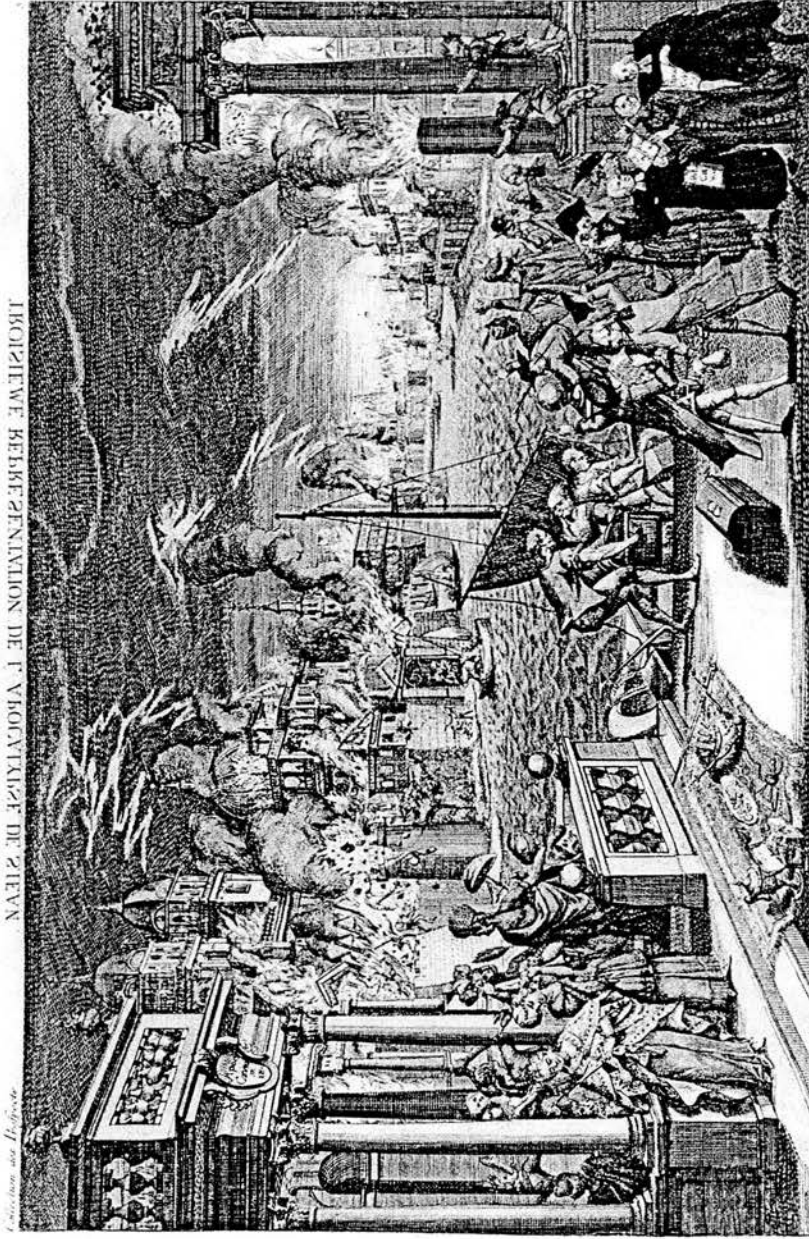


Figure 1.42
 Unknown, *Seconde Representation tiree de l'Apocalypse de S. Jean*, undated, engraving, Städ.
 Kunstsammlungen, Augsburg, Germany



ТРОИЗІМЬЕ РЕБЕРЕНТАЦІОН ДІ С. ІОАННА АПОКАЛІПТИКА ДІ ЗІВІВ

Die Stadt ist zerstört, und die Einwohner sind in großer Not. Die Engel des Herrn sind erschienen, und sie haben die Stadt zerstört. Die Einwohner sind in großer Not, und sie haben die Stadt zerstört.

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Figure 1.43
 Unknown, *Troisième Représentation de L' Apocalypse de S. Jean*, undated, engraving, Städt. Kunstsammlungen, Augsburg, Germany

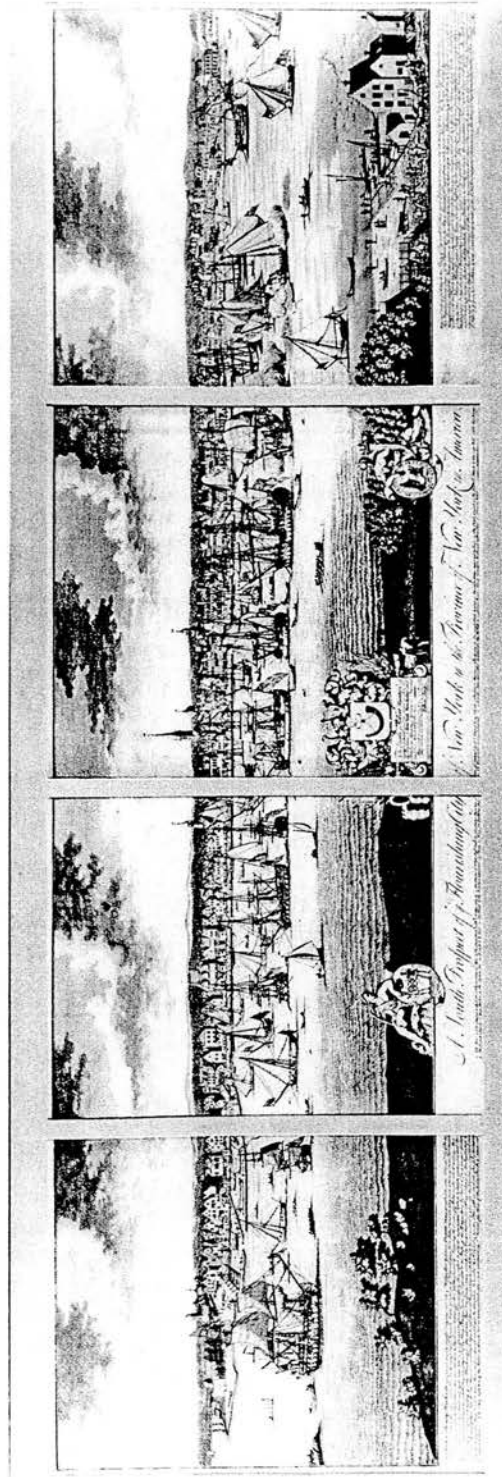
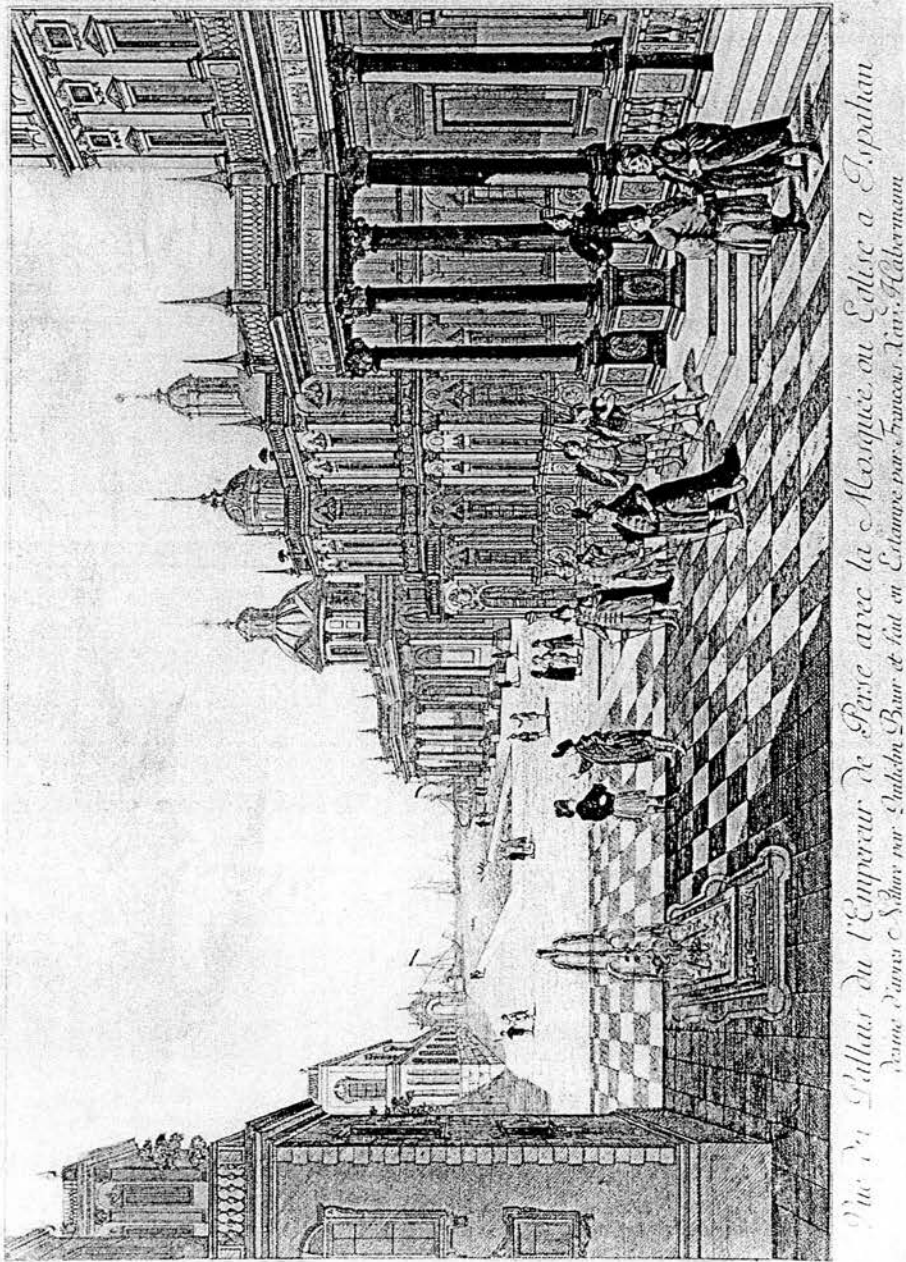
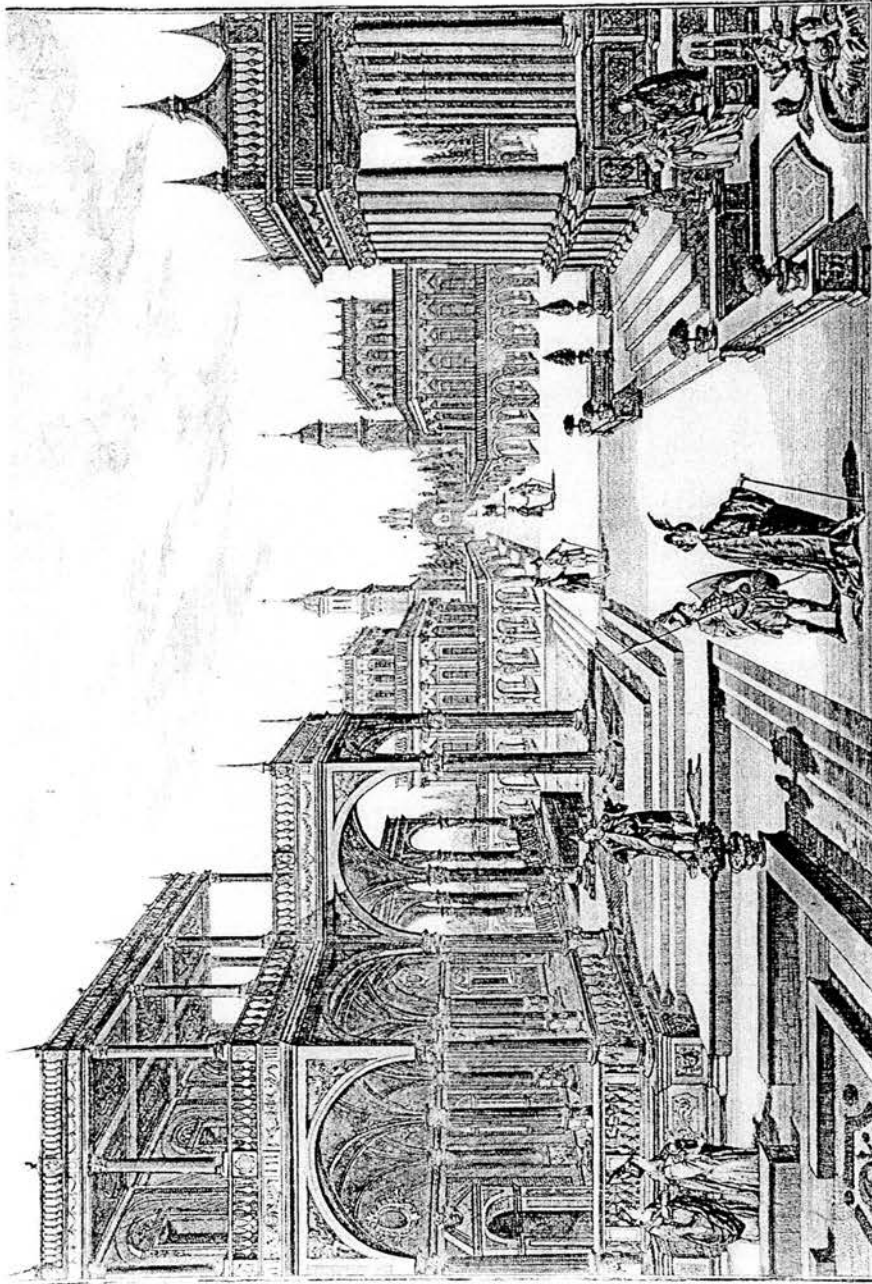


Figure 1.44 [also Figure 8.3]
 John Harris (fl. 1686-1746), original drawing by William Burgis (fl. 1717-1731), *A South Prospect of ye Flourishing City of New York in the Province of New York in America*, undated (c. 1719-1721), engraving, The Phelps Stokes Collection, The New York Public Library



*Vue du Pallais de l'Empereur de Perse avec la Mosquée, ou Eglise a Ispahan
d'après un dessin par l'Autheur Bour et fait en L'année par François Xav. Habermann*

Figure 1.45
François Xavier Habermann, *Vue du Pallais du l'Empereur de Perse avec la Mosquée, ou Eglise a Ispahan*, undated, engraving, Städt. Kunstsammlungen, Augsburg, Germany



*Vue des Logges terraines ou des Allées du Jardin de l'Empereur de Perse garnies de Fontaines en haute, a Ispahan.
 Dessiné par M. de la Tour, et gravé par F. Habermann.*

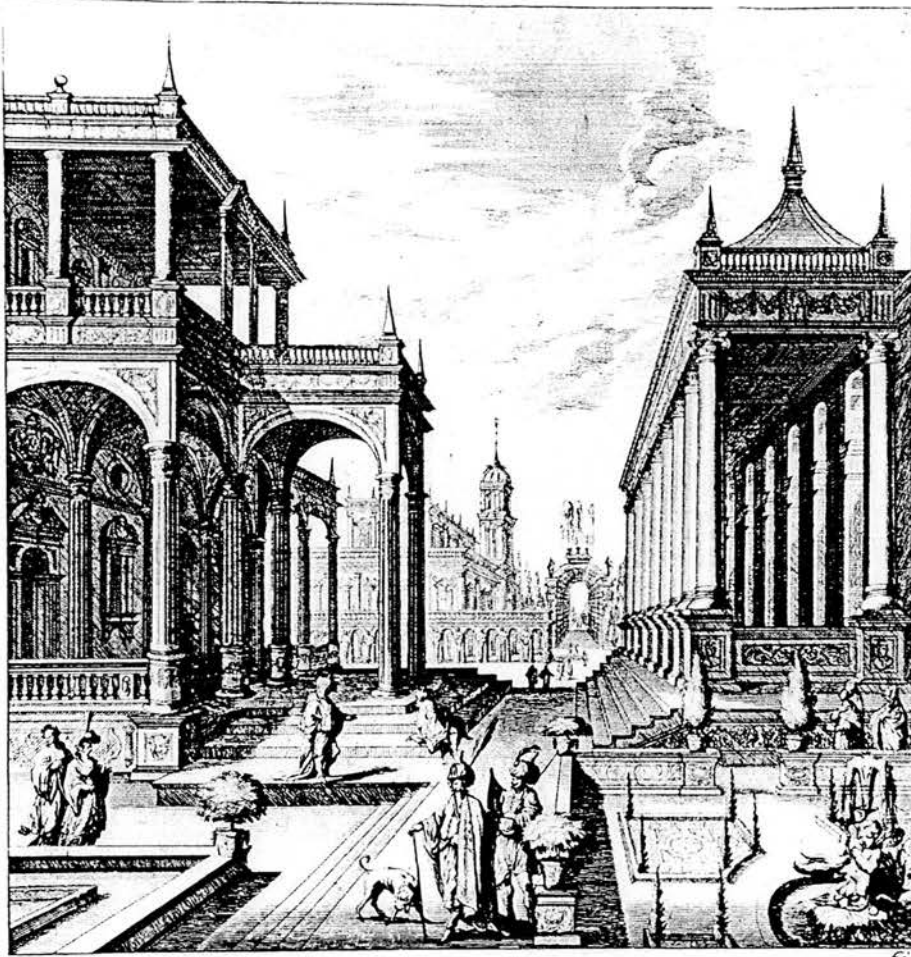
Figure 1.46
 François Xavier Habermann, *Vue des Logges terraines, ou des Allées du Jardin du l'Empereur de Perse avec des Fontaines en haute, a Ispahan*, undated, engraving, Städt. Kunstsammlungen, Augsburg, Germany



1670. Aug. 1670. Com. Vindob. S. C. M. Melchior Küesell fecit Aug. 1670. 60

Dieses ist auch nicht des Auctore Invention, sondern hat es auch in Italia gezeichnet nach einem Stuck/welches des Persischen Königes Vorhoff an sein Pallazz sampt der Moschea eder Kirchen ganz Ehlich nachgemacht seye.

Figure 1.47
 Melchior Kuesel (Küesell) (1626-1683), *Untitled*, c. 1670, engraving, from Johann Wilhelm Baur, *Ionnis Guilielmi Bauri Iconographia, complectens in se, Passionem (etc.)* (Augsburg, 1670), Städt. Kunstsammlungen, Augsburg, Germany



Melchior Küsell del. C. H. Melchior Küsell sculp. 61

Dieses ist nicht des Auctore Invention, sondern er hat es in Italia nach andern abgezeichnet/ welches des Persischen Königs/ Loggie Terrene oder Luft-Gänge. Ehnlich nach gemacht seye/ mit dero hochgeführten Spring & Brunnen.

Figure 1.48
 Melchior Küsell, *Untitled*, c. 1670, engraving, from Johann Wilhelm Baur, *Ionnis Guilielmi Bauri Iconographia, complectens in se, Passionem* (etc.) (Augsburg, 1670), Städt. Kunstsammlungen, Augsburg, Germany



Vue de la Façade du Louvre du côté de St. Germain de l'Auxerrois à Paris.

Figure 1.49

Balthazar Frederic Leizelt, *Vuë de la Façade du Louvre à Paris*, undated, engraving, Bibliothèque nationale de France, département des estampes et de la photographie

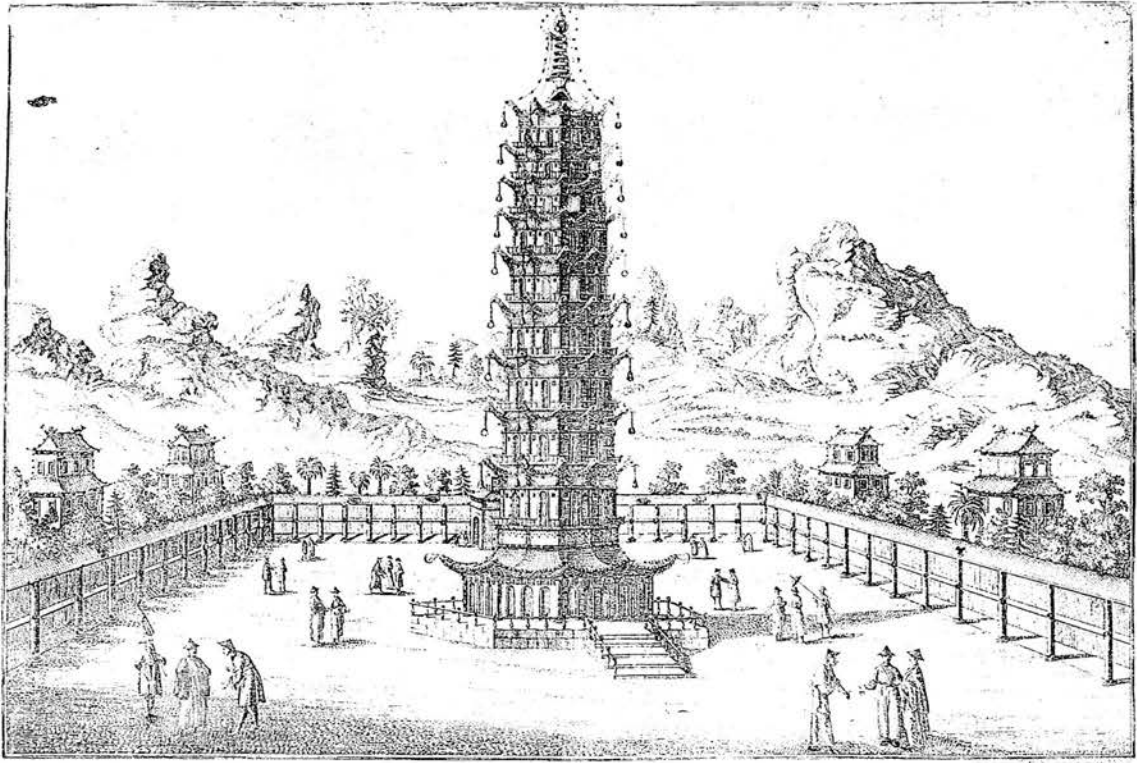


Figure 1.50
François Xavier Habermann, *Vue de Tour Porcellaine a Nancking en Chine*, undated, engraving,
Private Collection, Germany

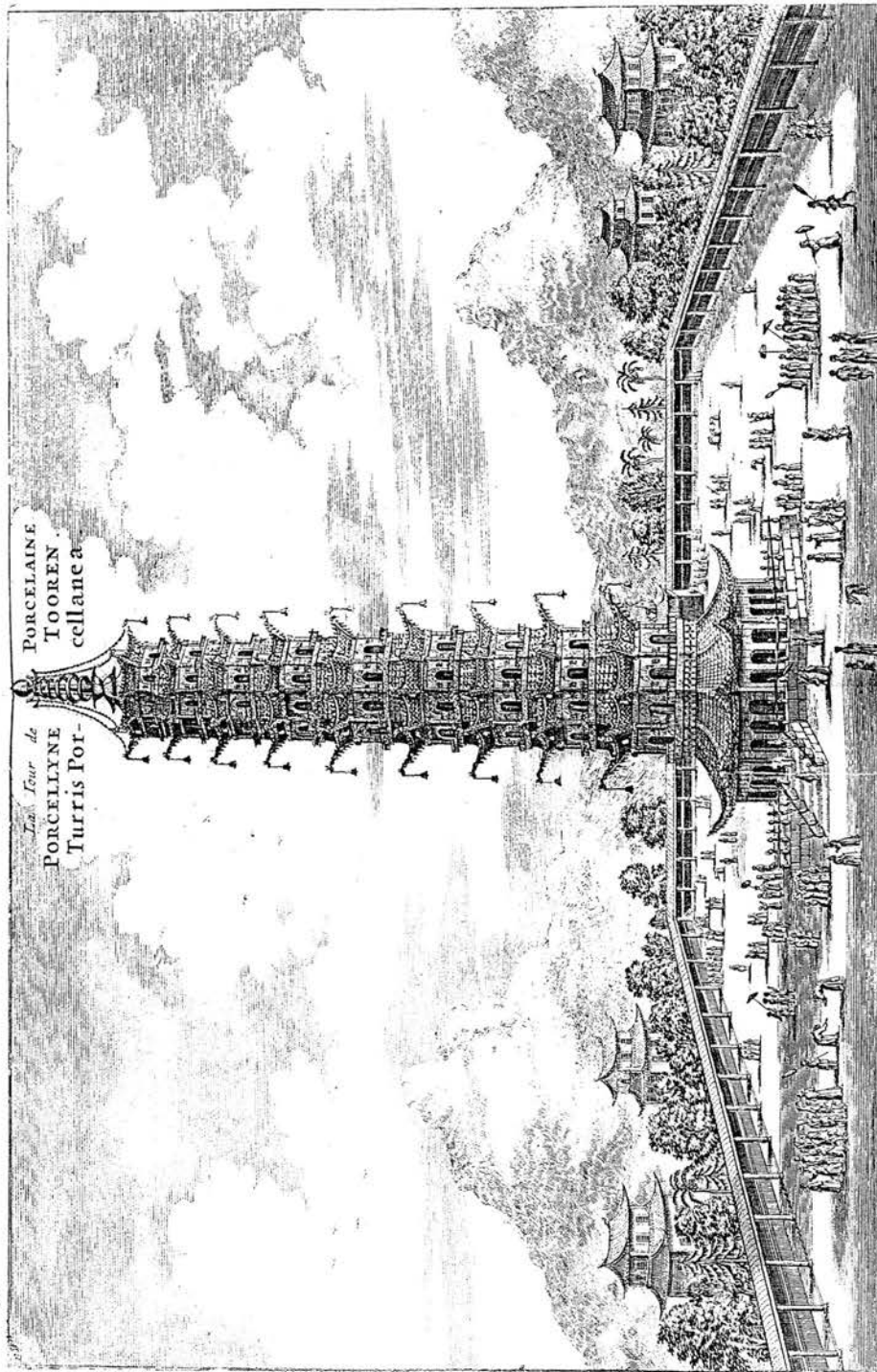
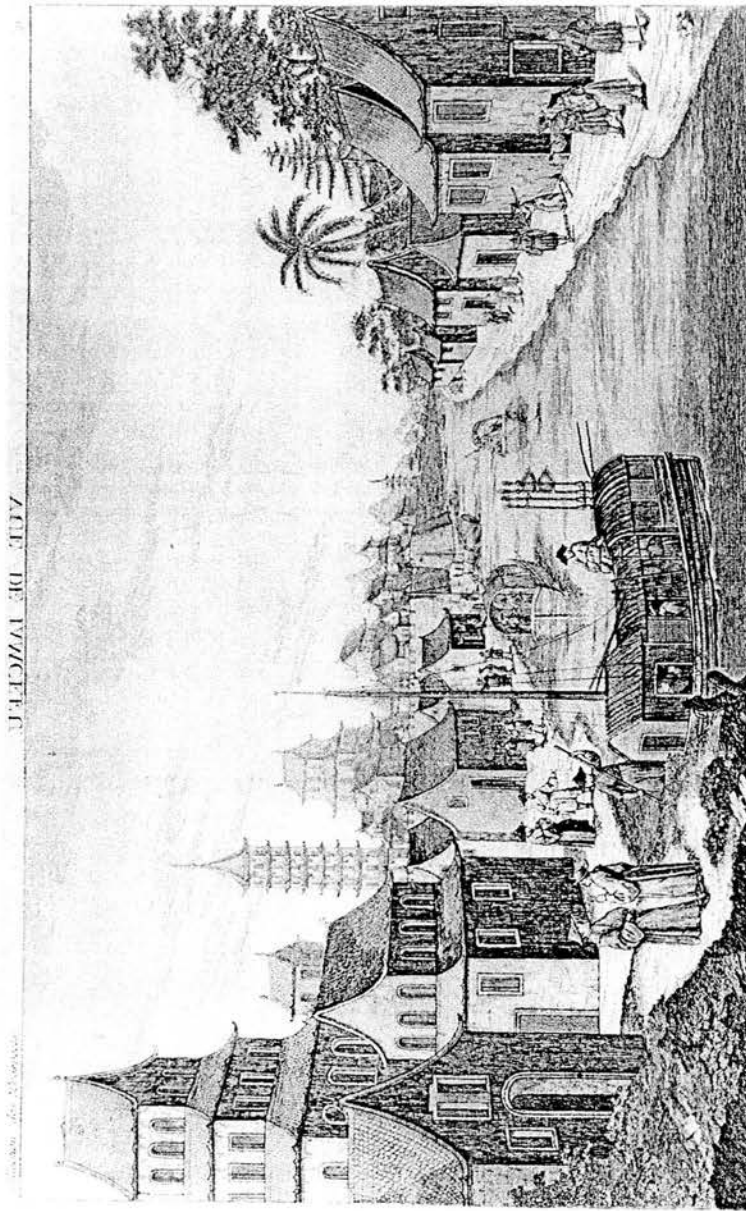


Figure 1.51
Unknown, *La Tour de Porcelaine*, c. 1665, engraving, from Jan Nieuwhof, *Het Gezantschap der Neêrlandsche Oost-Indische Compagnie, aan den grooten Tartarischen Cham, Den tegenwoordigen Keizer van China* (etc.) (Amsterdam: Jacob van Meurs, 1665), The British Library, London



JAMCEFU

Vue de la ville de Jamcefu, capitale de la Province d'Annam. Elle est très fertile, ainsi que les environs, et les habitants sont très riches. Elle est située sur le bord de la mer, et les habitants sont très riches. Elle est située sur le bord de la mer, et les habitants sont très riches.

Figure 1.52
 François Xavier Habermann, *Vuë de Jamcefu*, undated, engraving, Städt. Kunstsammlungen, Augsburg, Germany

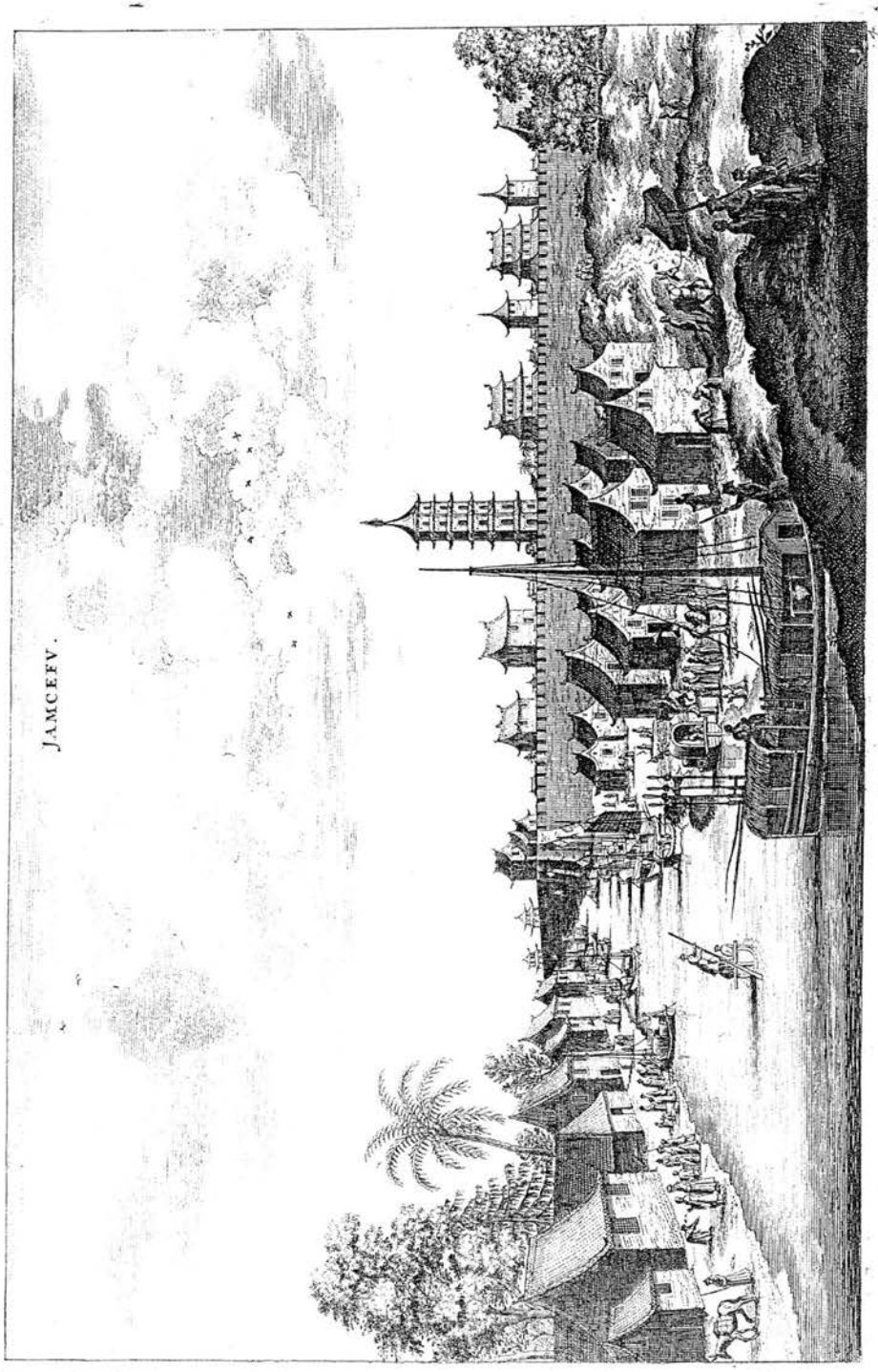


Figure 1.53
Unknown, *Jamcefu*, c. 1665, engraving, from Jan Nieuwhof, *Het Gezantschap der Neêrlandsche Oost-Indische Compagnie, aan den grooten Tartarischen Cham, Den tegenwoordigen Keizer van China* (etc.) (Amsterdam: Jacob van Meurs, 1665), The British Library, London

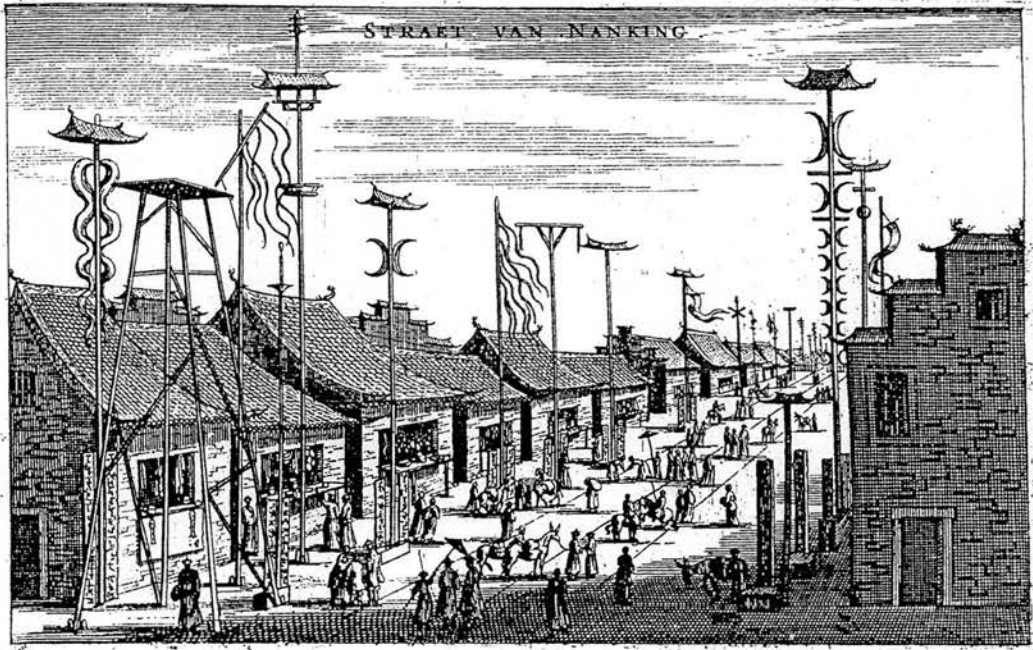


Figure 1.55
Unknown, *Straet van Nanking*, c. 1665, engraving, from Jan Nieuhof, *Het Gezantschap der Neêrlandsche Oost-Indische Compagnie, aan den grooten Tartarischen Cham, Den tegenwoordigen Keizer van China* (etc.) (Amsterdam: Jacob van Meurs, 1665), The British Library, London

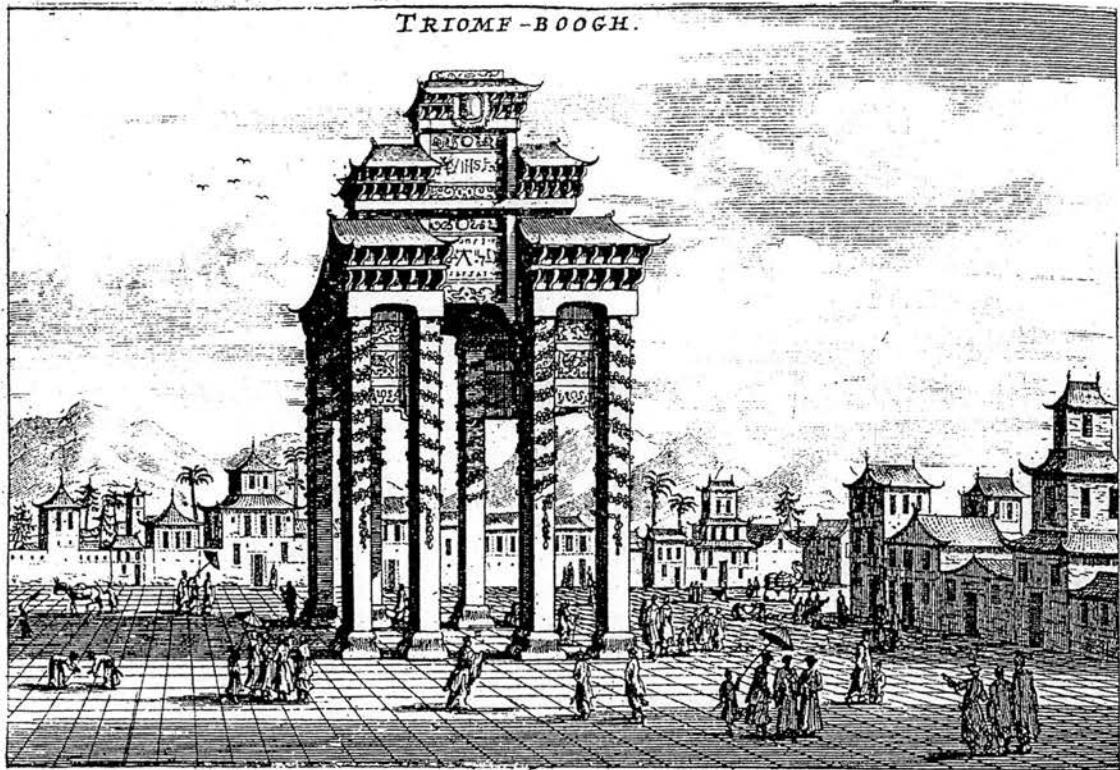


Figure 1.56
Unknown, *Triomf-Boogh*, c. 1665, engraving, from Jan Nieuhof, *Het Gezantschap der Neerlandische Oost-Indische Compagnie, aan den grooten Tartarischen Cham, Den tegenwoordigen Keizer van China* (etc.) (Amsterdam: Jacob van Meurs, 1665), The British Library, London

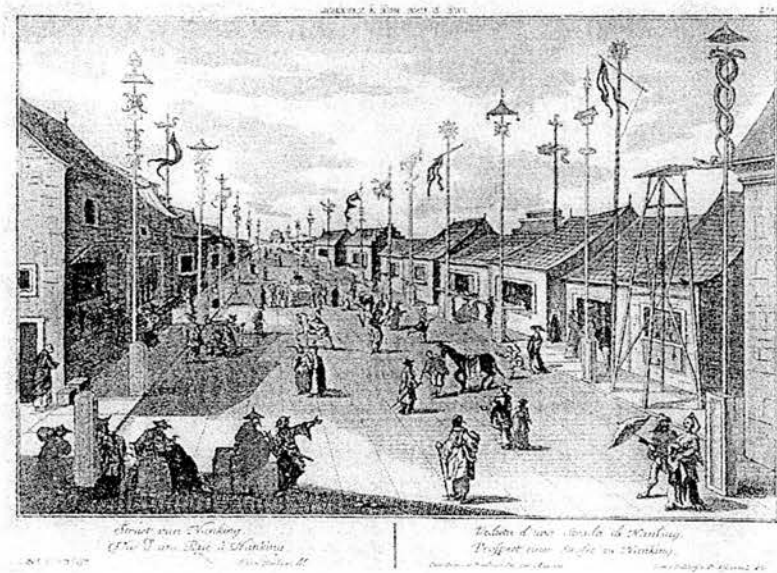


Figure 1.57
Unknown, original drawing by P. van Blankaert, *Vuë d'une Ruë à Nanking*, undated, engraving,
Ostfriesisches Landesmuseum und Emdener Rüstkammer, Emden

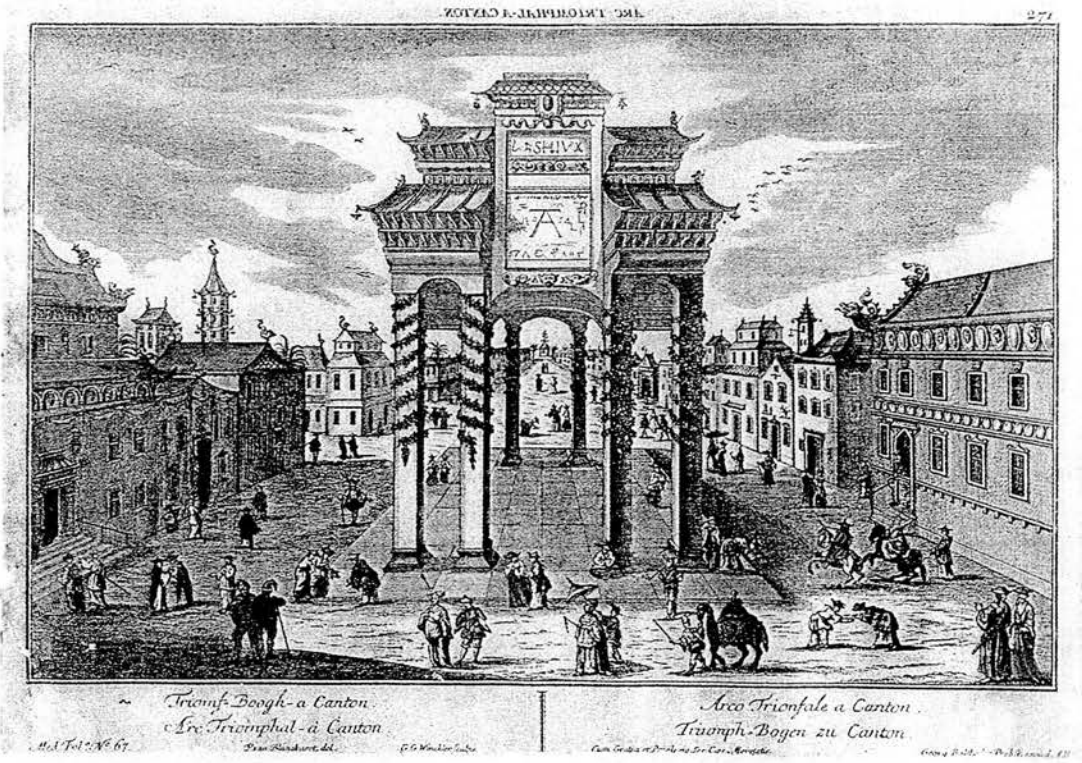
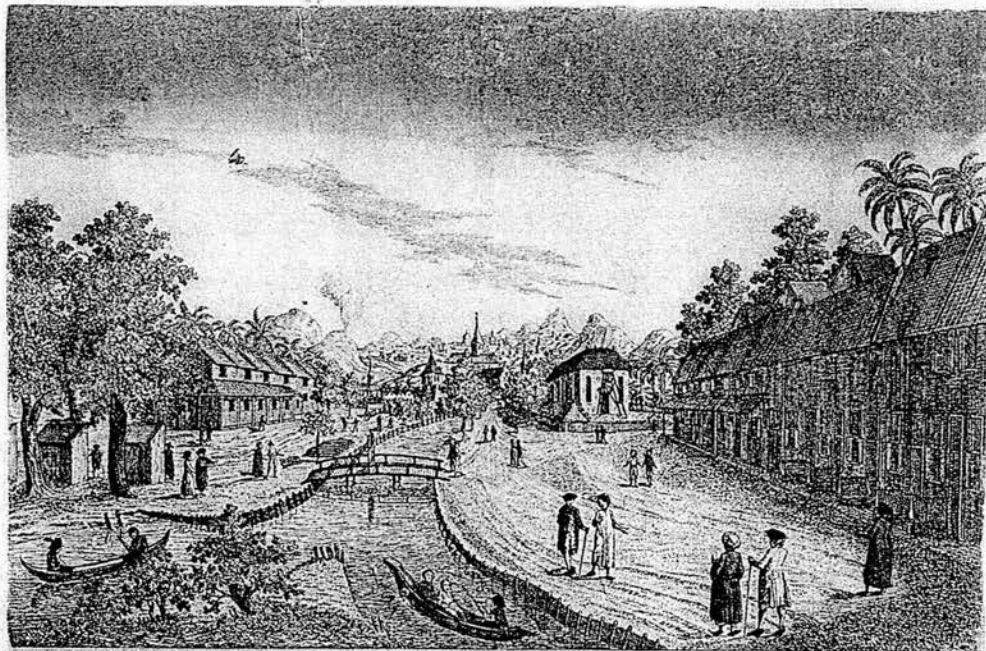


Figure 1.58
Georg Gottfried Winckler (1711-1786), original drawing by P. van Blanckaert, *Arc Triomphal-à Canton*, undated, engraving, Ostfriesisches Landesmuseum und Emdener Rüstammer, Emden



In der Bastion Gelderland außserhalb der Stadt
 nach der Natur von die außsern portuche.
 Kirche und dem blauen Berg zu gezeichnet
 von Johann Wolffgang Heyd.

Vue de la Bastion de Gelderland hors de la Ville
 Batawie deuite vers de l'Eglise portugaise et du Mont
 bleue par Jean Wolfgang Heyd.

Figure 1.59
 François Xavier Habermann, *Vuë de la Bastion de Gelderland*, undated, engraving, Ostfriesisches
 Landesmuseum und Emden Rüstammer, Emden



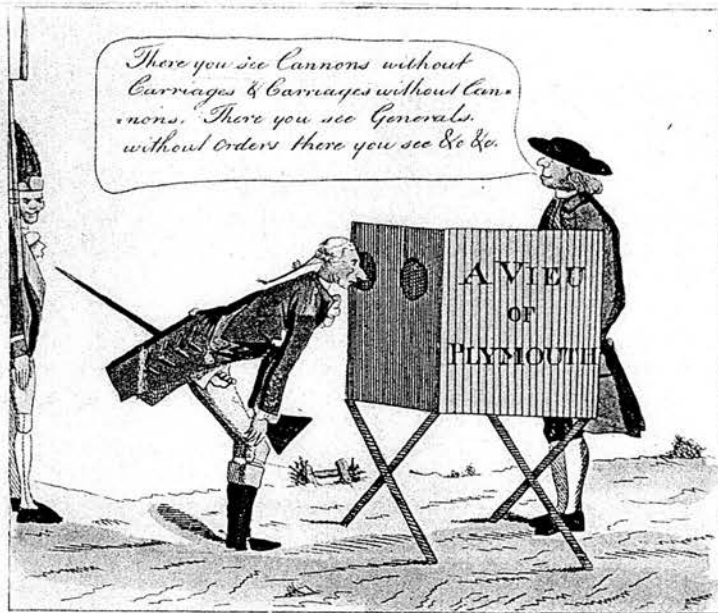
Steckkasten.

Kommt her, lieben Kinder, zur schicklichen Sache
 Wird euch hier zum Nutzen recht nützlich machen!
 Für Grobe und Feine Erziehung und Lehr,
 Ich weiß, daß euch's Vater und Mutter nicht wehret!

Gefängnis.

O Menschheit, tu's Ernst du hast! Die Klauen
 Des Nestors erfüllen uns größtenteils Chancen!
 Sieh hier die Verurteilung! Die Macht, die Gude
 Bedauern ja laßt die entsetzlichen Tütel!

Figure 1.60
 Unknown, *Guckkasten*, undated (c. 1825-1850), lithograph, untraced



Col. Mushrooms Com^{rs} to Lord
 Am—t recommends this cheap but
 Satisfactory mode of viewing distant —
 Garrison's hopes his Lordship has received
 the Golden Pippins a few of them
 are for his Secretary.

Pub. by D. Darly 39 Strand May 4 1780 and 20 1781

Figure 1.61
 Unknown, published by Matthew and Mary Darly, London, *A View of Plymouth*, 1780, engraving,
 untraced

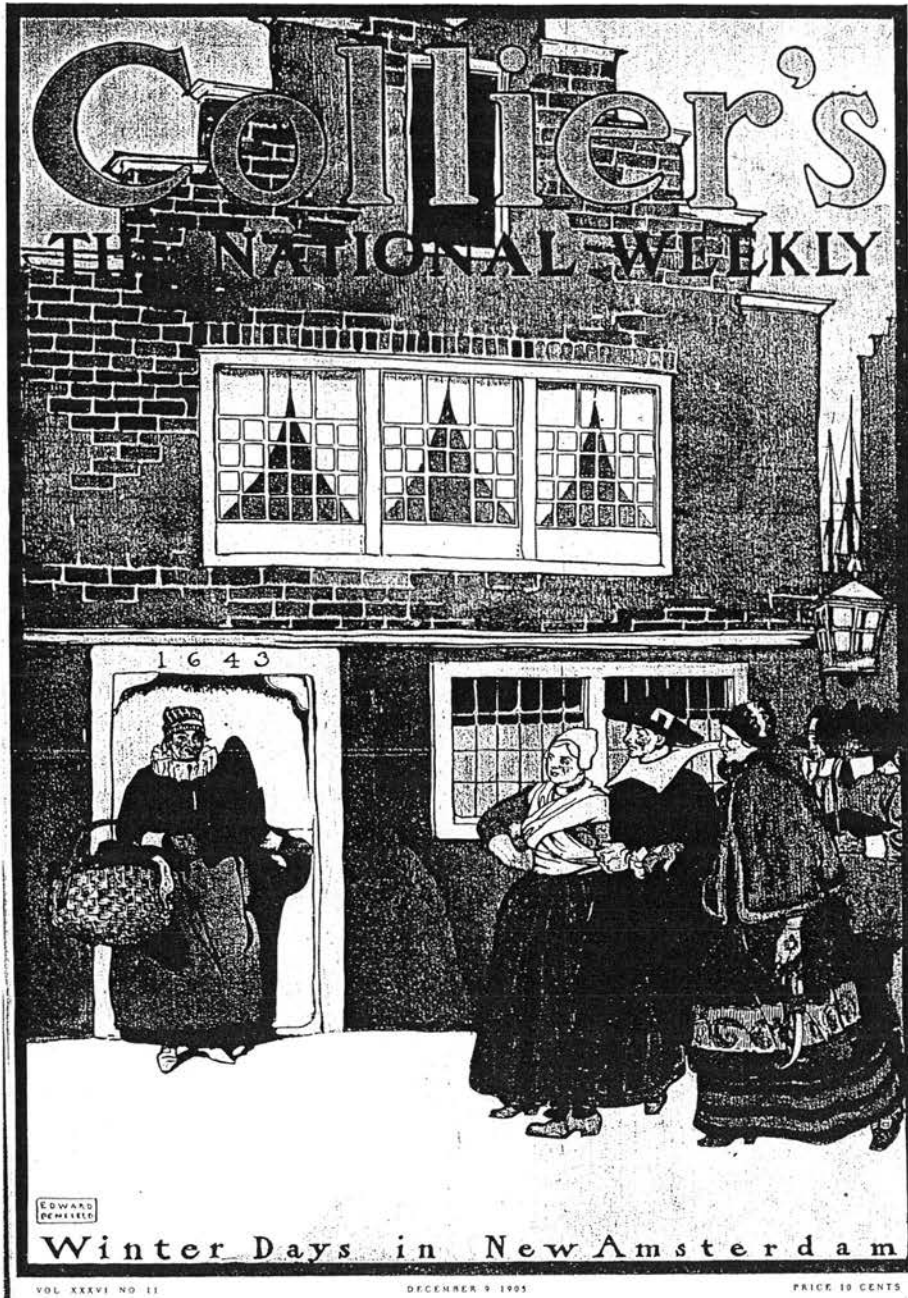
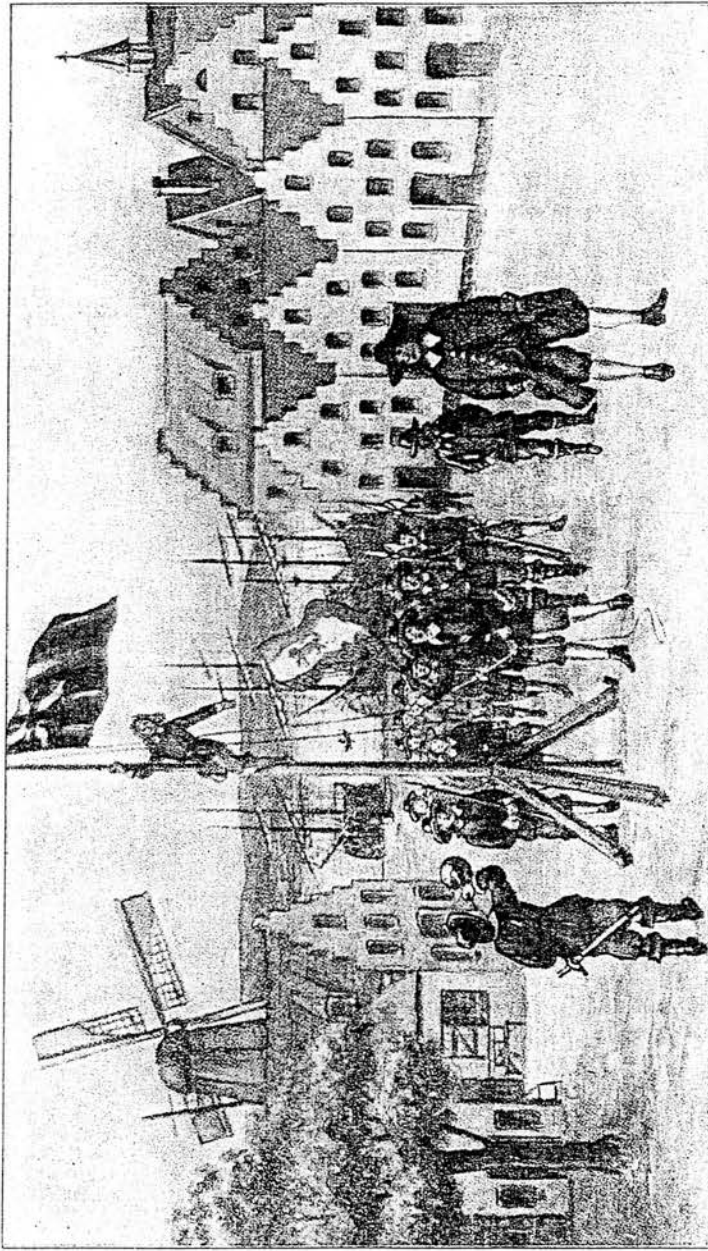


Figure 2.1
Edward Penfield (1866-1925), *Winter Days in New Amsterdam*, c. 1905, watercolour, from the cover of *Collier's: The National Weekly* (December 9, 1905), The New York Public Library, Humanities and Social Sciences Library



“New Amsterdam becomes New York.”—The English captured New Amsterdam from the Dutch in 1664 and re-named it New York in honor of the Duke of York. © J.S.C.

Figure 2.2
Unknown, copyright by Col. J. St. Clair, *New Amsterdam becomes New York* [Tercentenary Celebration Postcard], 1914, postcard, Museum of the City of New York



Figure 2.3

C. W. Jefferys (1869-1951), *Lower Broadway in 1650*, c. 1919, painting, from Maud Wilder Goodwin, "Dutch and English on the Hudson: A Chronicle of Colonial New York," in Allen Johnson, ed., *Dutch and Quakers*, Volume 5: The Chronicles of America Series (New Haven: Yale University Press, 1919), The New York Public Library, Humanities and Social Sciences Library



Landing of the Walloons at Albany.

Figure 2.4
[J. T.] Speer, *Landing of the Walloons at Albany*, c. 1859, engraving, from Mary Louise Booth, *History of the City of New York, from Its Earliest Settlement to the Present Time* (New York: W. R. C. Clark & Meeker, 1859), The New York Public Library, Humanities and Social Sciences Library



COMMERCIAL BEGINNING OF NEW YORK.

Figure 2.5
Lossing-Barritt, original drawing by [E. Dopler?], *Commercial beginnings of New York*, c. 1854, engraving, from "The Dutch on Manhattan," in *Harper's New Monthly Magazine*, vol. 9, no. 52 (September 1854), The New York Public Library, Humanities and Social Sciences Library



LANDING OF THE WALLOONS.

Figure 2.6
E. D., *Landing of the Walloons*, c. 1854, from "The Dutch on Manhattan," in *Harper's New Monthly Magazine*, vol. 9, no. 52 (September 1854), The New York Public Library, Humanities and Social Sciences Library

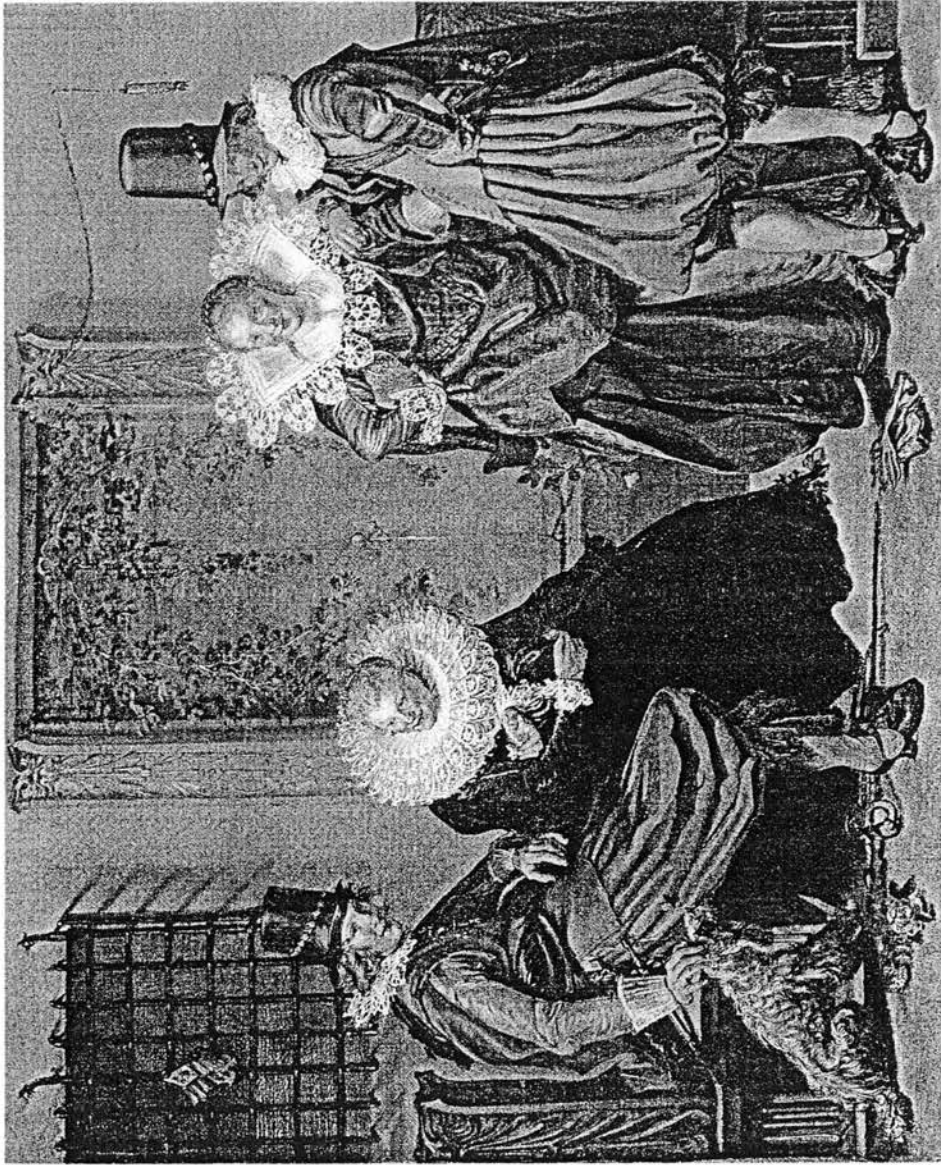
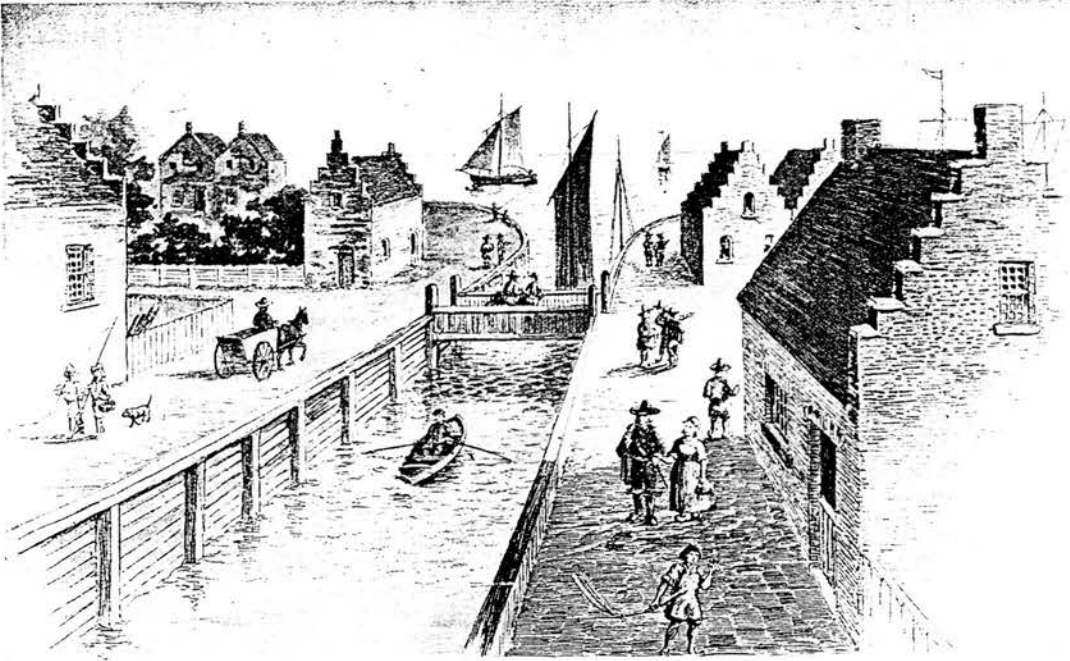
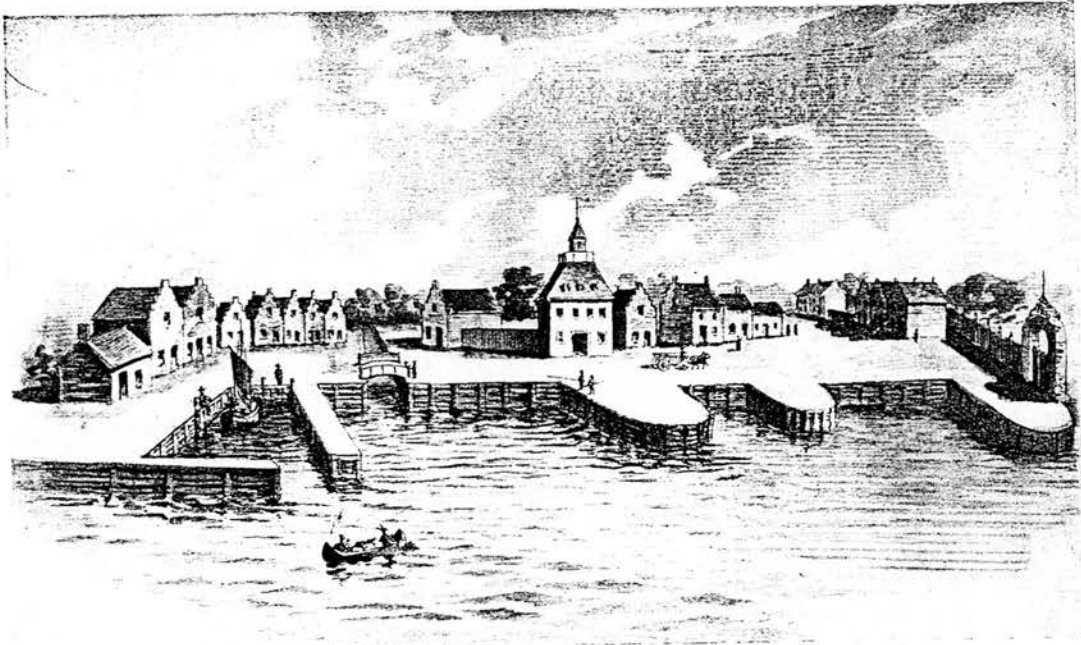


Figure 2.7
Willem Pietersz Buytewech (1591/92-1624), *Elegant Couples Courting*, c. 1617-1620, oil on canvas,
Rijksmuseum, Amsterdam



BROAD STREET, 1642.

Figure 2.8
Unknown, *Broad Street, 1642*, c. 1897, engraving, from Maud Wilder Goodwin, *Historic New York: Being the first series of the Half Moon papers* (New York: G. P. Putnam's Sons, 1897), The New York Public Library, Humanities and Social Sciences Library



THE RIVER AND DOCK FRONT, ABOUT 1642.

Figure 2.9
Unknown, *The River and Dock Front, about 1642*, c. 1897, engraving, from Maud Wilder Goodwin, *Historic New York: Being the first series of the Half Moon papers* (New York: G. P. Putnam's Sons, 1897), The New York Public Library, Humanities and Social Sciences Library

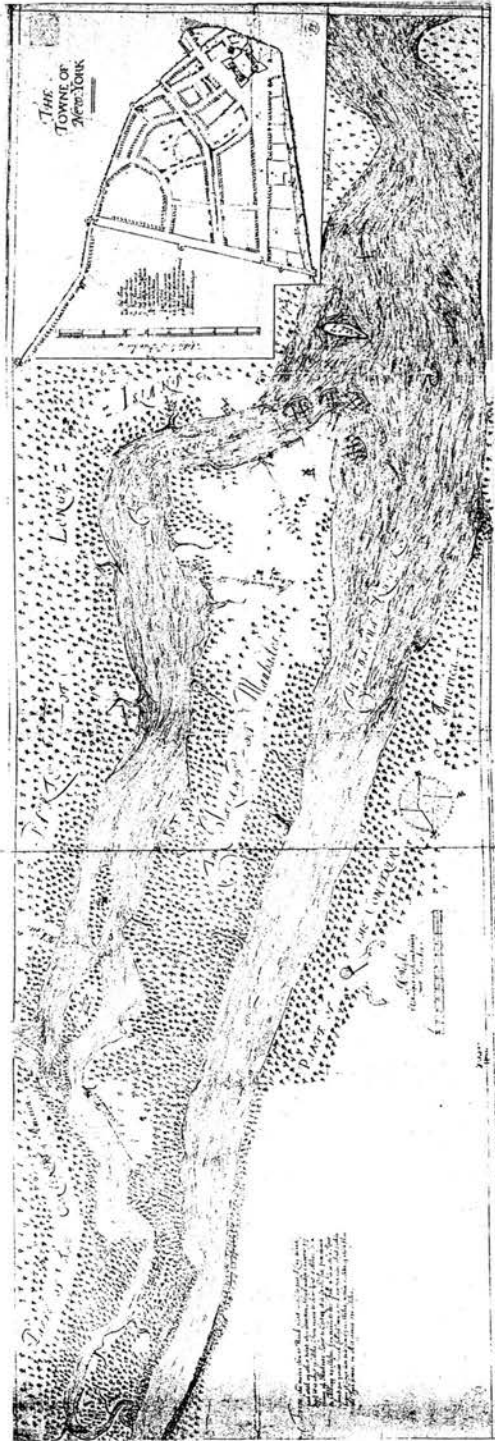


Figure 2.10 [also Figure 6.47, 7.1]
Unknown, Main map untitled. Inset: *The Towne of New-York* [The Nicolls Map], undated (c. 1664-1668), drawing (pen and ink on paper), The British Library, London

Ô FORTUNA, NON ES OMNIBUS UNA.



Difperat, rebus fidit quicūq; caducis;

*Der muß verderben, welcher bawt
End den hinfallenden Glück vertraut.*

Perpetui quæ non jura vigoris habent.

*Wann solchs hat dierchaus kein Bestand,
Bsteht wie der Schatten an der Wandt.*

Figure 2.11

Ô Fortuna, Non es Omnibus Una. Enckhusen, c. 1625, engraving, from Daniel Meisner (?-1625), Thesaurus Philo-Politicus, 7 vols. (Frankfurt, 1625), The British Library, London

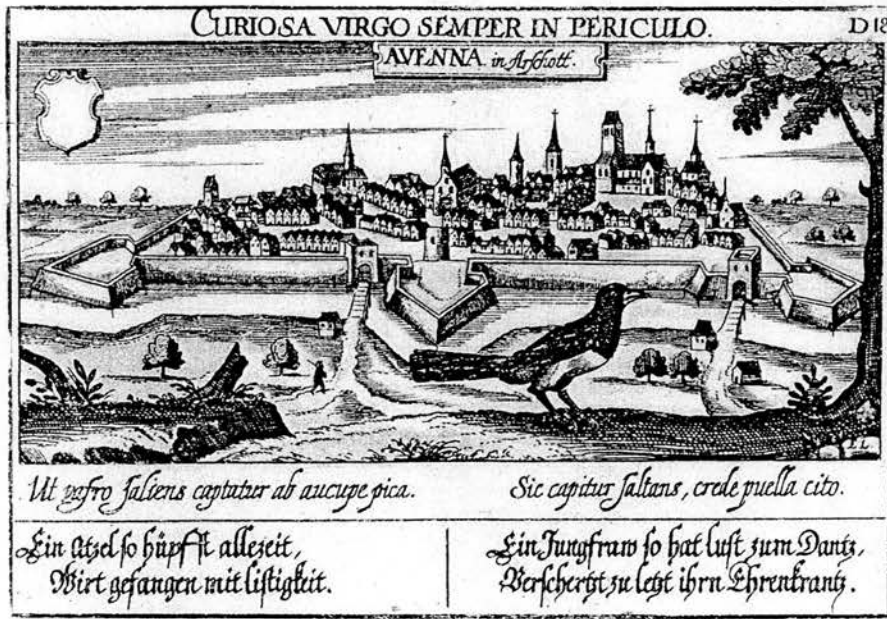


Figure 2.12
E. L., *Avenna in Arschott*, 1623, engraving, Collection Archives départementales du Nord

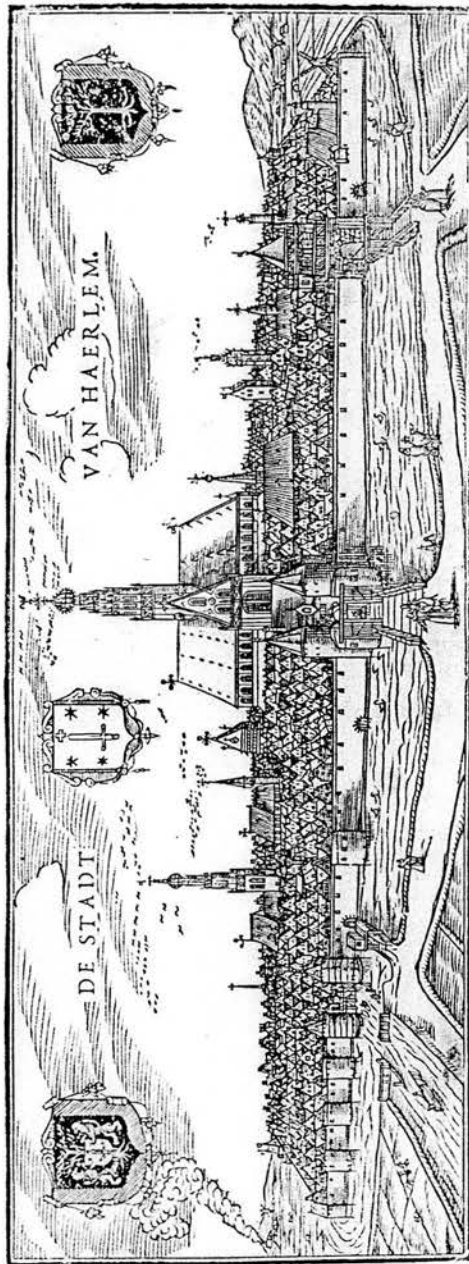


Figure 2.13

Unknown, published by Gillis Rooman, *De Stadt van Haerlem*, 1596, woodcut, Archiefdienst voor Kennemerland, Haarlem

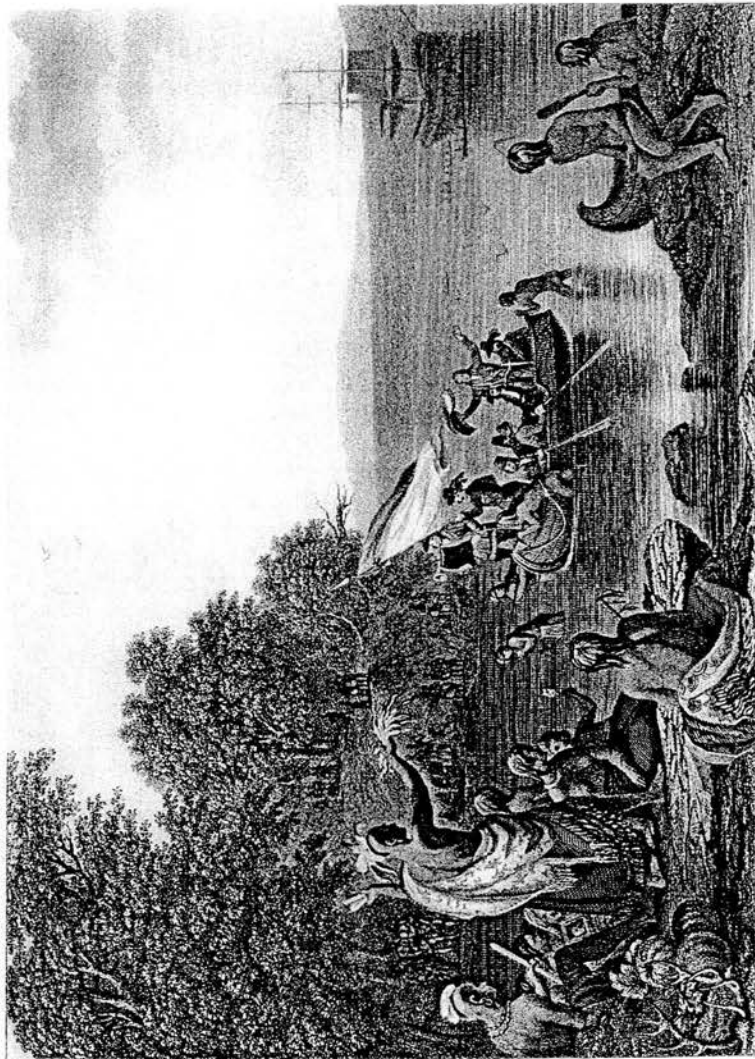


Figure 2.15
Unknown, after Robert Walter Weir (1803-1889), *Landing of Hendrick Hudson*, undated (c. 1838+), engraving, Emmet Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations



Figure 2.16
Jean Leon Gerome Ferris (1863-1930), *The Fall of New Amsterdam*, c. 1900, watercolour, Private Collection



Figure 2.17
Bartholomeus van der Helst (1613-1670), *Vier overlieden van de Amsterdamse Sint-Sebastiaansdoelen*, 1653, oil on canvas, Rijksmuseum, Amsterdam



Figure 2.18

G. Hayward, *Hudson, on his return to Holland received with great welcome by the Merchants and Burgomasters of Amsterdam*, c. 1851, lithograph, from David Thomas Valentine, *Manual of the Corporation of the City of New York for the Year 1851* (New York: McSpedon & Baker, Printers, 1851), The New York Public Library, Humanities and Social Sciences Library



Figure 2.19
Julius M. Quinkhard (1736-1776), *Vier overlieden van de Sint-Sebastiaansdoelen*, undated, drawing
(black and red chalk), Rijksprentenkabinet, Amsterdam



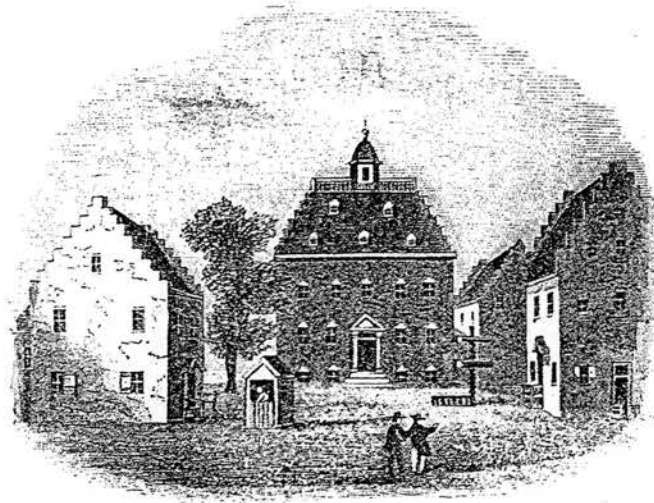
NEW YORK IN 1660.

Figure 2.20
Unknown, *New York in 1660*, undated, engraving, Emmet Collection, Miriam and Ira D. Wallach
Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden
Foundations



THE STADT HUYS.

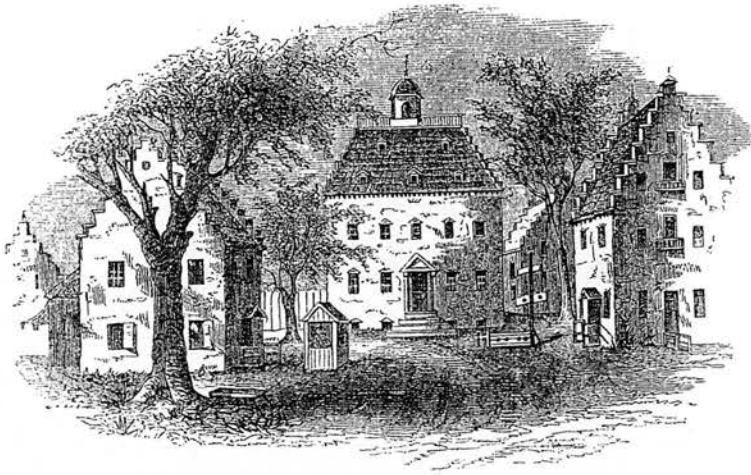
Figure 2.21
Unknown, *The Stadt Huys*, c. 1897, engraving, from Maud Wilder Goodwin, *Historic New York: Being the first series of the Half Moon papers* (New York: G.P. Putnam's Sons, 1897), The New York Public Library, Humanities and Social Sciences Library



City Hall of New Amsterdam, in which the Schout, Burgomasters and Schepens held their sessions. Built in the year 1612. Taken down in the year 1700. This building originally faced the East river, but at the period when this view was taken, a new street had been erected along the river, the two houses on the sides of the above view facing on Coenties slip.

Figure 2.22

Unknown, *City Hall of New Amsterdam (etc.)*, c. 1853, from David Thomas Valentine, *History of the City of New York* (New York: G. P. Putnam & Company, 1853), The New York Public Library, Humanities and Social Sciences Library



THE STADT HUYS.

Figure 2.23
Unknown, *The Stadt Huys*, c. 1854, engraving, from "The Dutch on Manhattan," in *Harper's New Monthly Magazine*, vol. 9, no. 52 (September 1854), The New York Public Library, Humanities and Social Sciences Library



DUTCH COTTAGE IN NEW-YORK. 1679.

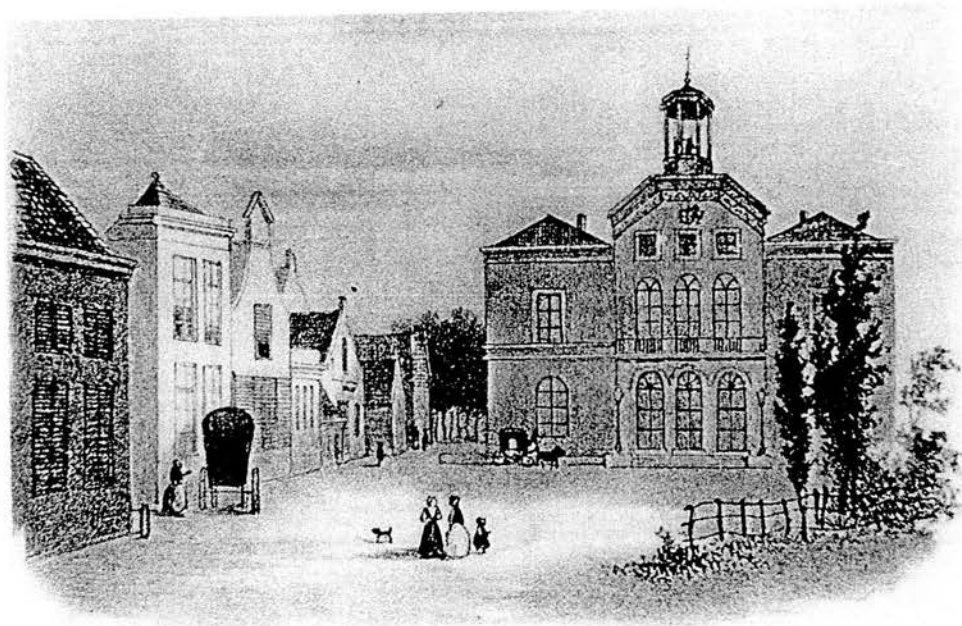
Figure 2.24

George Hayward (fl. 1834-1872), *Dutch Cottage in New-York, 1679*, c. 1853, lithograph, from David Thomas Valentine, *History of the City of New York* (New York: G. P. Putnam & Company, 1853) [first published in David Thomas Valentine, *Manual of the Corporation of the City of New York* (New York: McSpedon & Baker, Printers, 1853)], The New York Public Library, Humanities and Social Sciences Library



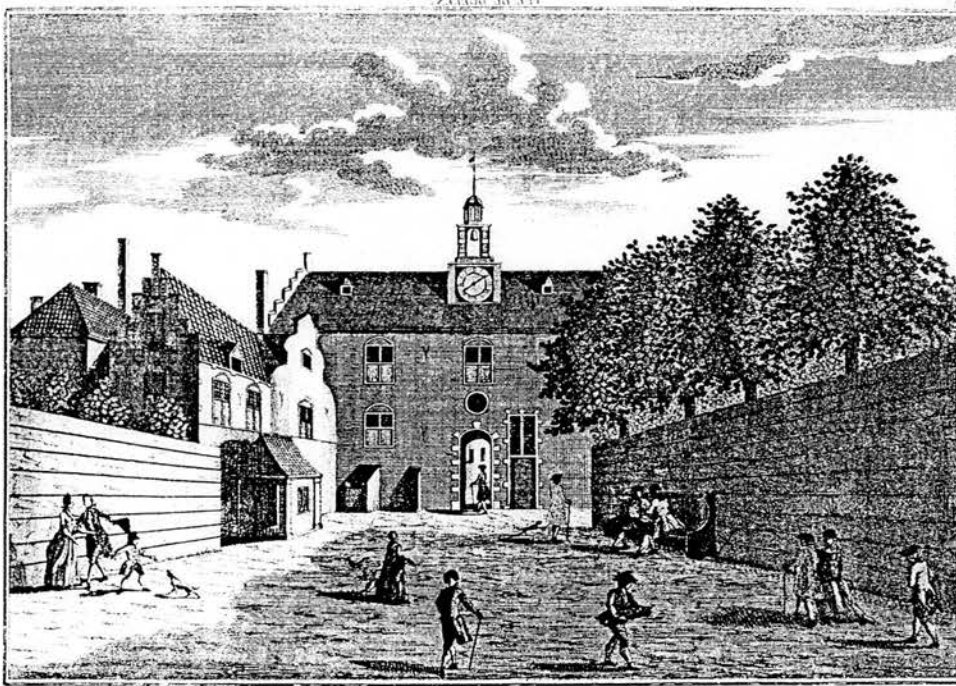
Yours Res^tly
J. Rogers

Figure 2.25
John Rogers (1808-1888), original painting by Charles Wesley Jarvis (1812-1868), *Portrait*, David Thomas Valentine, c. 1863, engraving, from David Thomas Valentine, *Manual of the Corporation of the City of New York, 1863* (New York: Edmund Jones & Co., Printers, 1863), The New York Public Library, Humanities and Social Sciences Library



Het Stadhuis te Zaandam

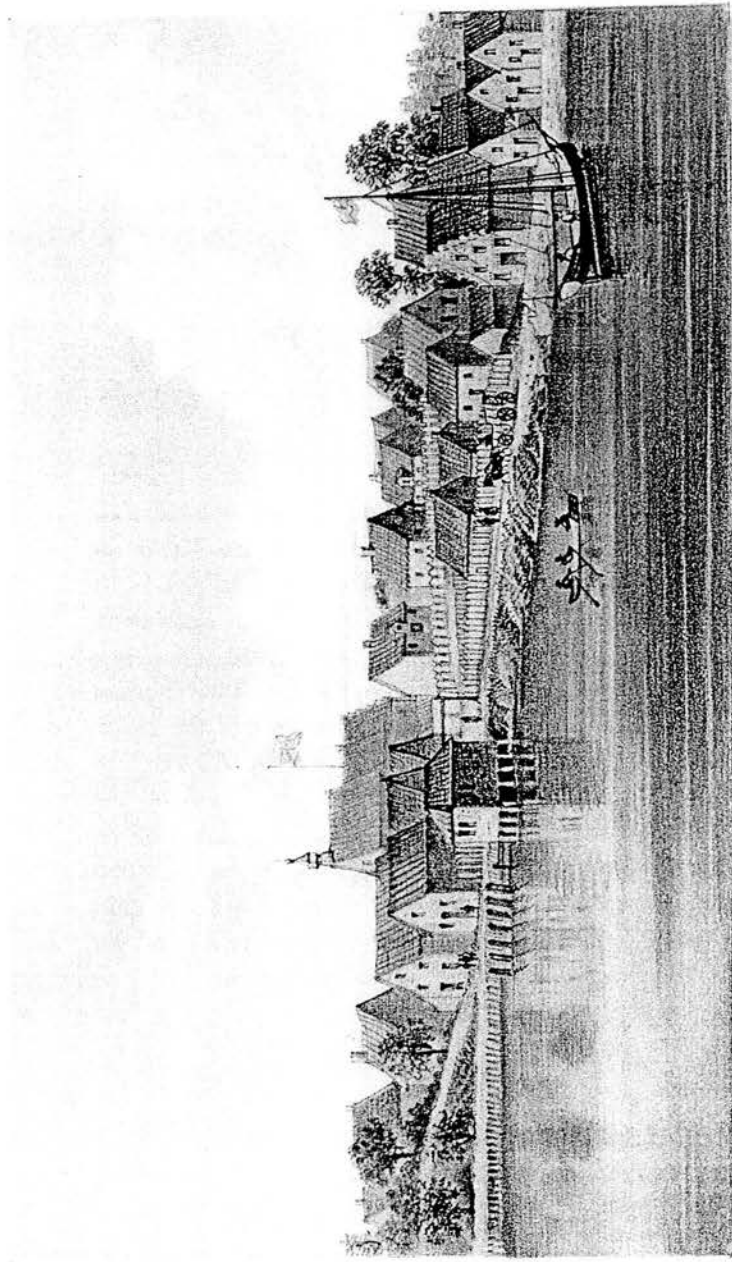
Figure 2.26
Unknown, *Het Stadhuis te Zaandam*, 1850, stone-print, Collection Atlas Gemeentearchief Zaanstad,
Koog aan de Zaan



*Gezigt van den Doelen.
Van den Doelen.*

*Vue de la Doelen.
L'aspect de la Doelen.*

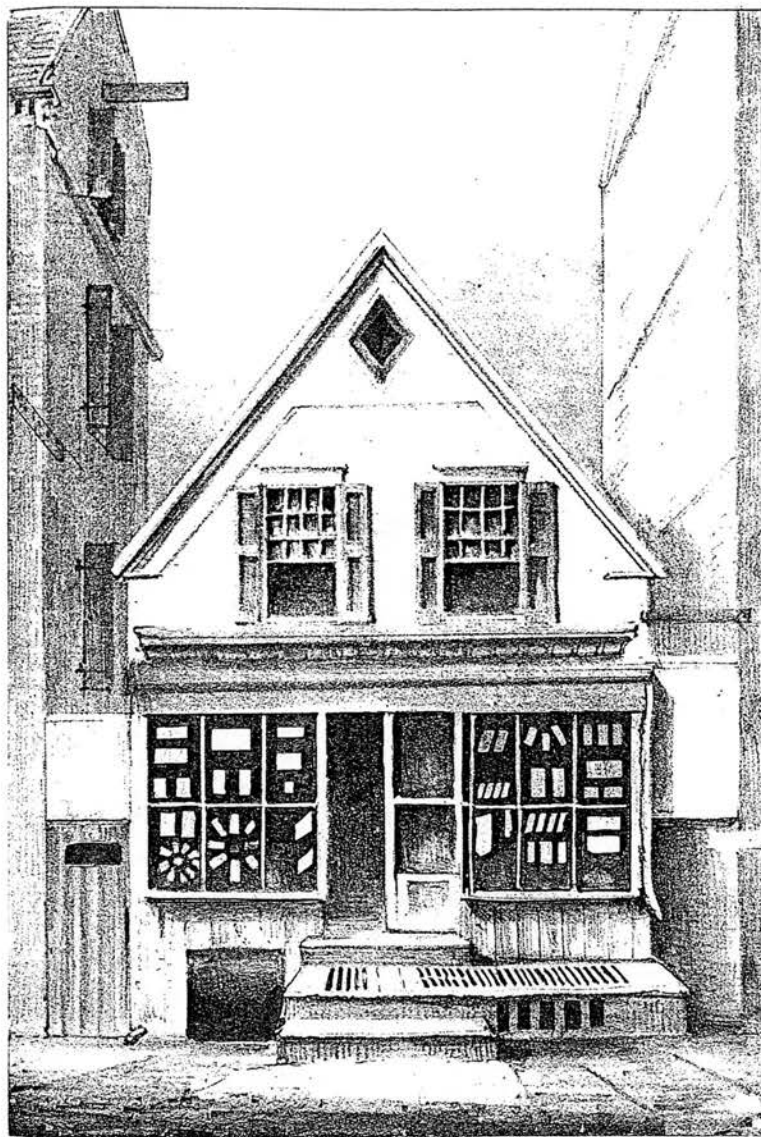
Figure 2.27
Georg Balthasar Probst (1731-1801), original drawing by Georg Matthäus Probst (), *Vuë du Doelen*,
undated, engraving, Private Collection, Germany



THE WATER GATE FOOT OF WALL ST. NEW YORK. 1679.

Figure 2.28

G. Hayward & Co., *The Water Gate, Foot of Wall St. New York, 1679*, undated, lithograph, Emmet Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations



120 W. C. Hayward 180 Palace

D. T. Valentine's Manual

No. 120 William Street is the last relic of the old Dutch style of Architecture of New Amsterdam. This was the first place fitted up for Methodist Worship in N York

Figure 2.29

George Hayward, *No. 120 William Street*, c. 1850, lithograph, from David Thomas Valentine, *Manual of the Corporation of the City of New York* (New York: McSpedon & Baker Printers, 1850), The New York Public Library, Humanities and Social Sciences Library

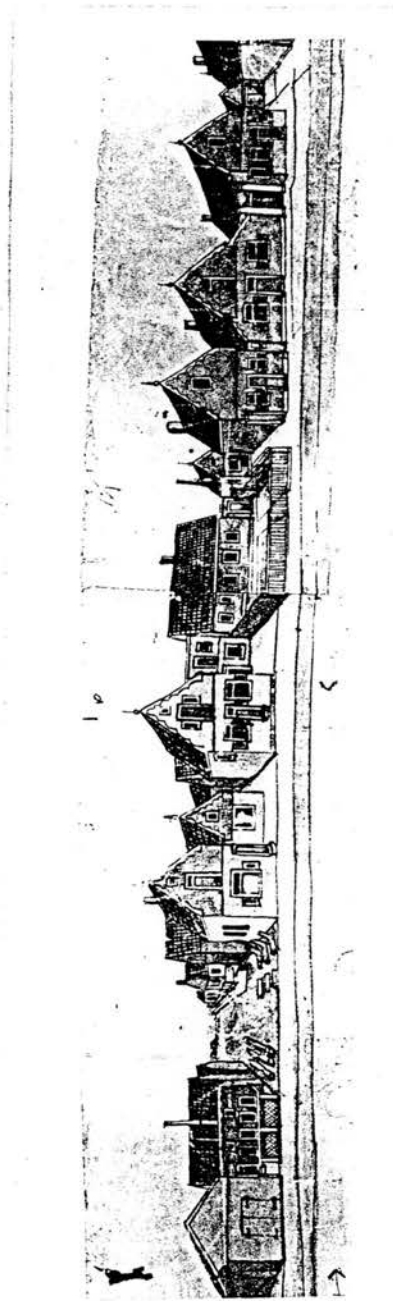
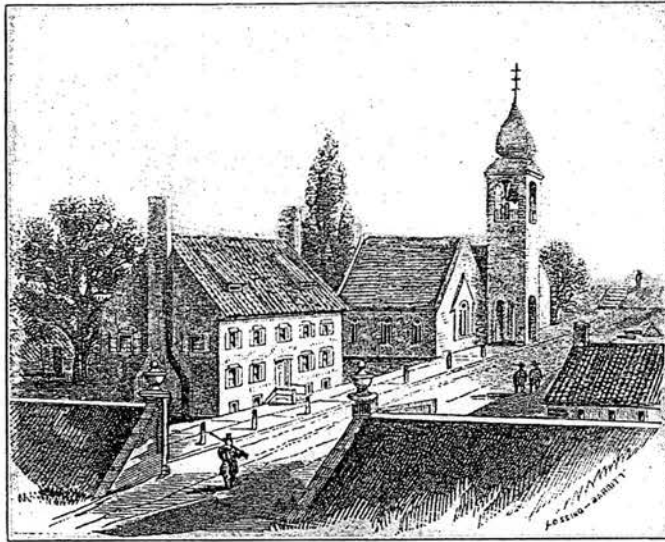


Figure 2.30
Unknown, *Westzijderol* [detail], undated (c. 1770?), drawing (ink and watercolour), Collection Atlas
Gemeentearchief Zaanstad, Koog aan de Zaan



THE GOVERNOR'S HOUSE AND THE CHURCH IN
THE FORT, UNDER THE DUTCH

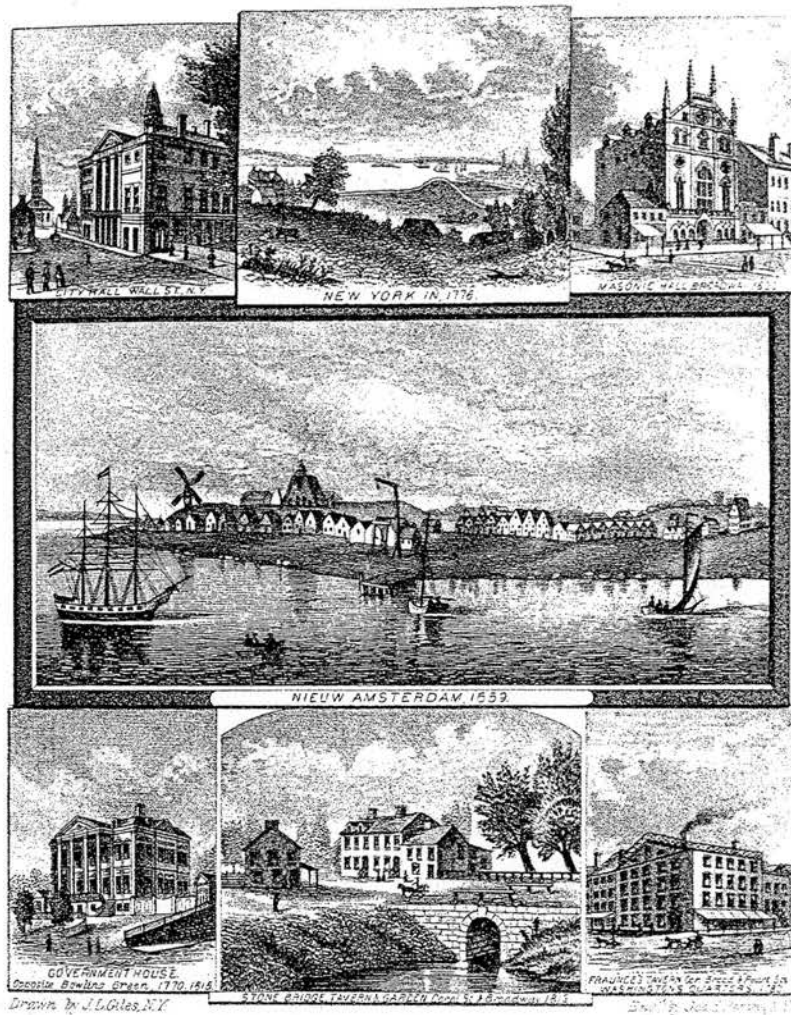
Figure 2.31
[Benson John (1813-1891)]Lossing-Barritt, *The Governor's House and the Church in the Fort, under the Dutch*, c. 1901, photomechanical process, from Julia Maria Colton, *Annals of Old Manhattan, 1609-1664* (New York: Brentano's, 1901), The New York Public Library, Humanities and Social Sciences Library



Inside of Fort, with Governor's House, and Church.

Figure 2.32

J. P. (John Parker) Davis (1832-1910), *Inside of Fort, with Governor's House, and Church*, c. 1859, from Mary Louise Booth, *History of the City of New York, from Its Earliest Settlement to the Present Time* (New York: W. R. C. Clark & Meeker, 1859), The New York Public Library, Humanities and Social Sciences Library



OLD NEW YORK

Figure 2.33

George E. [Edward] Perine (1837-1885), original drawing by J. L. Giles, *Old New York*, c. 1884, engraving, from Benson John Lossing, *History of New York City, Embracing an Outline Sketch of Events from 1609 to 1830, and a Full Account of Its Development from 1830 to 1884*, 2 vols. (New York: The Perine Engraving and Publishing Co., 1884), The New York Public Library, Humanities and Social Sciences Library



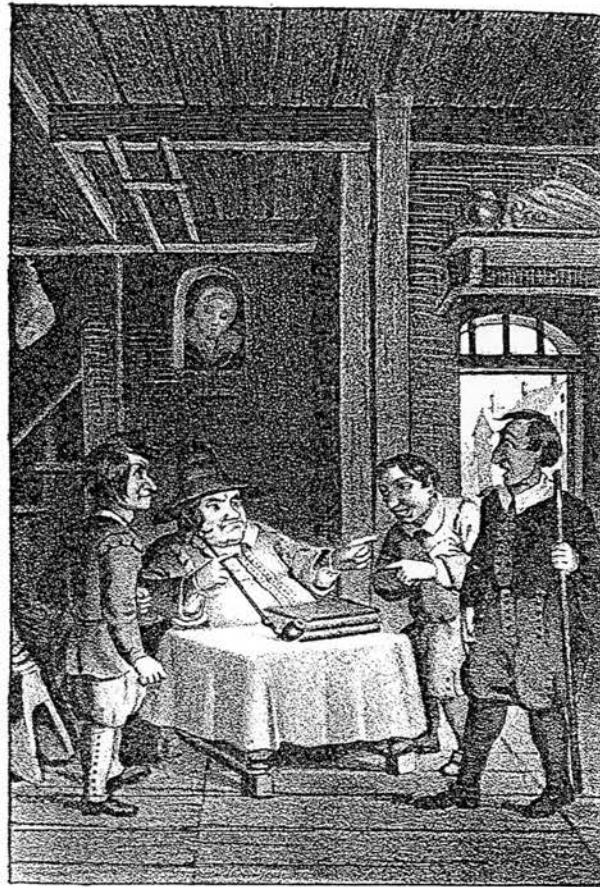
*A Schepen laughing at a
BURGOMASTERS JOKE.*

FOR D. T. VALENTINE'S MANUAL

H. R. ROBINSON DEL. A. P. G. J. W.

Figure 2.34

H. [Henry] R. Robinson (fl. 1833-1851), *A Schepen laughing at a Burgomasters Joke*, c. 1850, lithograph, from David Thomas Valentine, *Manual of the Corporation of the City of New York* (New York: McSpedon & Baker Printers, 1850), The New York Public Library, Humanities and Social Sciences Library



*LAWSUIT DECIDED BY
Wouter van Twiller.
FOR D. T. VALENTINE'S MANUAL
H. R. Robinson. 124 57 Park St.*

Figure 2.35
H. R. Robinson, *Lawsuit decided by Wouter van Twiller*, c. 1850, lithograph, from David Thomas Valentine, *Manual of the Corporation of the City of New York* (New York: McSpedon & Baker, Printers, 1850), The New York Public Library, Humanities and Social Sciences Library



The eminent Burghers Manheers Tenbroek and Hardenbroeck disputing about the plan of the City of New-Amsterdam. The one insisting that they should run out Docks and Wharfs, and the other that it should be cut up and intersacted by canals after the manner of Old Amsterdam.

The dispute ended in high words without coming to any conclusion on a subject of so much interest to posterity, and was the cause of much bad feeling between the parties and their descendants ever after.

For D. T. Valentines Manual.

H. R. ROBINSON LITH. ST. PAUL ROW.

Figure 2.36

H. R. Robinson, *The eminent Burghers Manheers Tenbroek and Hardenbroeck disputing about the plan of the City of New Amsterdam (etc.)*, c. 1850, lithograph, from David Thomas Valentine, *Manual of the Corporation of the City of New York* (New York: McSpedon & Baker, Printers, 1850), The New York Public Library, Humanities and Social Sciences Library



Figure 2.37
Francisco de Goya (1746-1828), *El albañil borracho*, 1786, oil on linen cloth, Museo del Prado, Madrid



Figure 2.38
Benjamin West (1738-1820), *William Penn's Treaty with the Indians*, 1771, oil on canvas,
Pennsylvania Academy of the Fine Arts, Philadelphia



Figure 2.39
Alfred Fredericks, *Purchase of Manhattan Island from the Indians, 1626*, undated (c. 1926?), oil painting on processed cardboard, Museum of the City of New York [Gift of the United Cigar - Whalen Stores Corporation]



Figure 2.40
Dwight Franklin (1888?-?), *Purchase of Manhattan from the Indians, 1626*, 1932, diorama, Museum of the City of New York



Minuit's Purchase of Manhattan Island.

Figure 2.41
Unknown, *Minuit's Purchase of Manhattan Island*, c. 1889, from Alexander Johnston, *A History of the United States for Schools* (New York: Henry Holt and Company, 1889), Bethnal Green Museum of Childhood, London



Purchase of Manhattan Island.

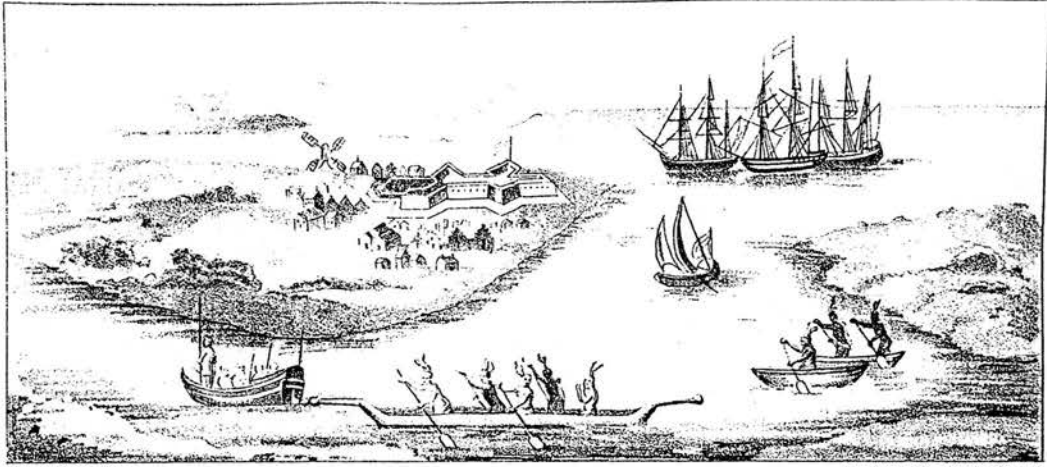
Figure 2.42
Unknown, *Purchase of Manhattan Island*, c. 1877, from Martha J. Lamb, *History of the City of New York: Its Origin, Rise, and Progress*, 2 vols. (New York: A. S. Barnes and Company, 1877-1880),
The New York Public Library, Humanities and Social Sciences Library



Purchase of Manhattan Island.

Figure 2.43
Unknown, *Purchase of Manhattan Island*, c. 1899, from Charles Burr Todd, *A Brief History of the City of New York* (New York: American Book Company, 1899), The New York Public Library, Humanities and Social Sciences Library

NIEUW NEDERLANDT.



Lith. by H. R. Robinson.

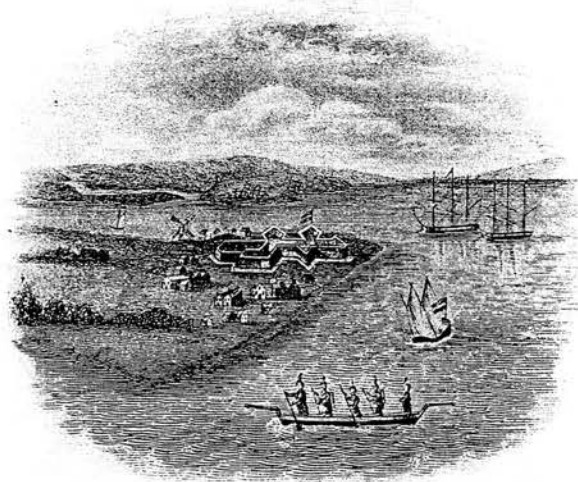
Or D. T. Valentine's Manual

This view of Fort Amsterdam on the Manhattan is copied from an ancient Engraving executed in Holland. The Fort was erected in 1623 but finished upon the above model by Governor Van Twiller in 1635.

Figure 2.44

H. R. Robinson, Nieuw Nederlandt, c. 1850, lithograph, from David Thomas Valentine, *Manual of the Corporation of the City of New York* (New York: McSpedon & Baker, Printers, 1850), The New York Public Library, Humanities and Social Sciences Library

(UNCLE PHILLIP'S)
(Conversations)
WITH YOUNG PERSONS
HISTORY OF NEW YORK
VOL. I.



A view of Fort Amsterdam in 1655 being
26 Years after the discovery of Henry Hudson.

NEW YORK

HARPER & BROTHERS 82 CLIFF STREET

1834.

Figure 2.45

Unknown, *A view of Fort Amsterdam in 1655 being 26 Years after the discovery of Henry Hudson*, c. 1834, from Francis Lister Hawks, *Uncle Philip's Conversations with Young Persons: History of New York, Vol. I* (New York: Harper & Brothers, 1834), The New York Public Library, Humanities and Social Sciences Library

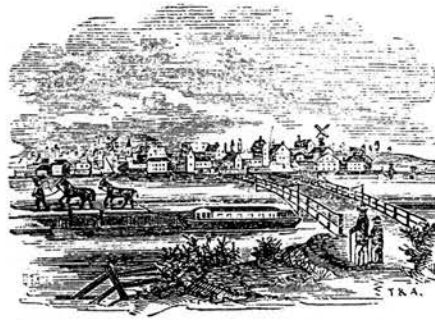
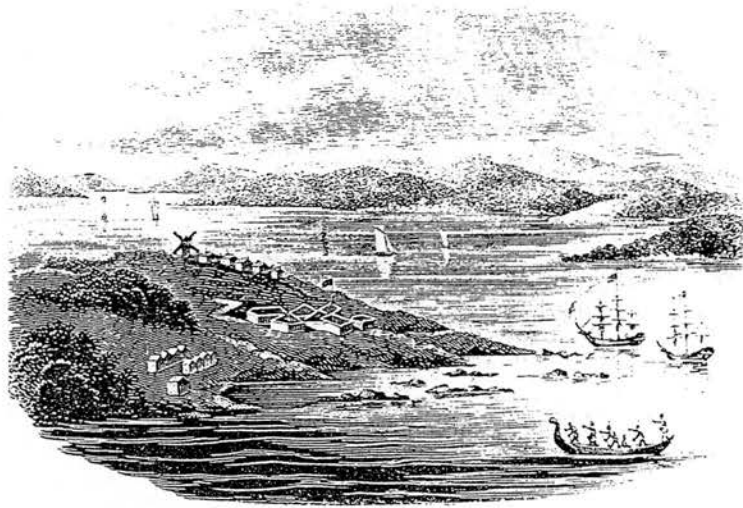


Figure 2.46

T & A, *Untitled*, c. 1864-1867, from Jacob Abbott, *Rollo's Tour in Europe*, 10 vols. (Boston: Taggard and Thompson, 1864-1867), The University of Liverpool, Sydney Jones Library, Special Collection



Fort Amsterdam and Village, New York, p. 10.

Figure 2.47
Unknown, *Fort Amsterdam and Village, New York*, c. 1846, from John Fanning Watson, *Annals and Occurrences of New York City and State (etc.)* (Philadelphia: H. F. Anners, 1846), The British Library, London



Gov. Stuyvesant's Old Mansion, in Bowery, p. 180 and 196.

Figure 2.48

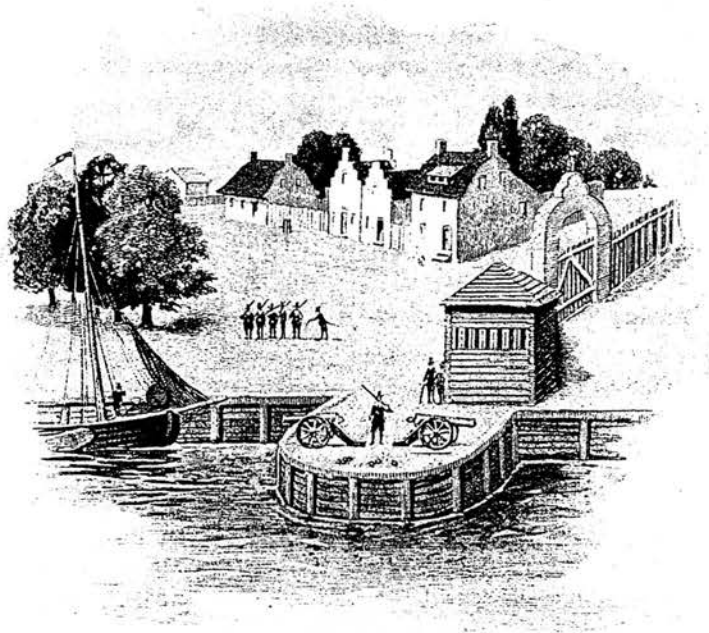
Unknown, *Gov. Stuyvesant's Old Mansion, in Bowery*, c. 1846, from John Fanning Watson, *Annals and Occurrences of New York City and State* (etc.) (Philadelphia: H. F. Anners, 1846), The British Library, London



The residence of Governor Stuyvesant at the time of his death, situated on his farm or Bowery.

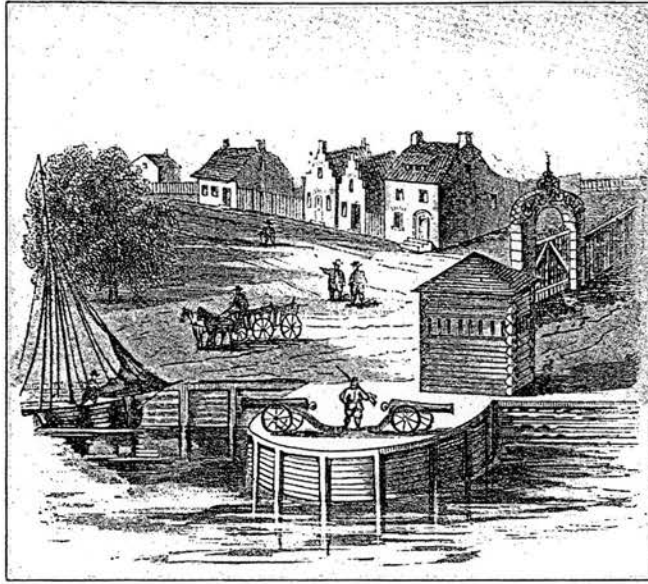
Figure 2.49

Lossing-Barritt, *The residence of Governor Stuyvesant at the time of his death, situated on his farm or Bowery*, c. 1853, from David Thomas Valentine, *History of the City of New York* (New York: G. P. Putnam & Company, 1853), The New York Public Library, Humanities and Social Sciences Library



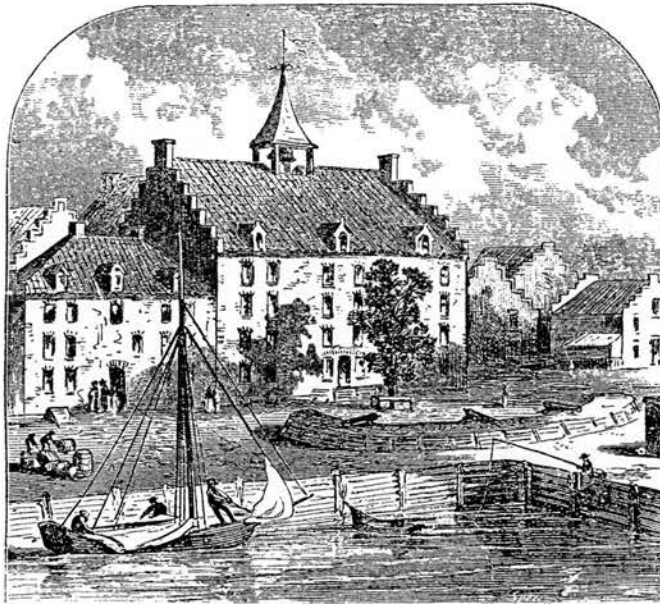
Foot of Wall Street, 1674.

Figure 2.50
Unknown, *Foot of Wall Street, 1674*, c. 1899, from Charles Burr Todd, *A Brief History of the City of New York* (New York: American Book Company, 1899), The New York Public Library, Humanities and Social Sciences Library



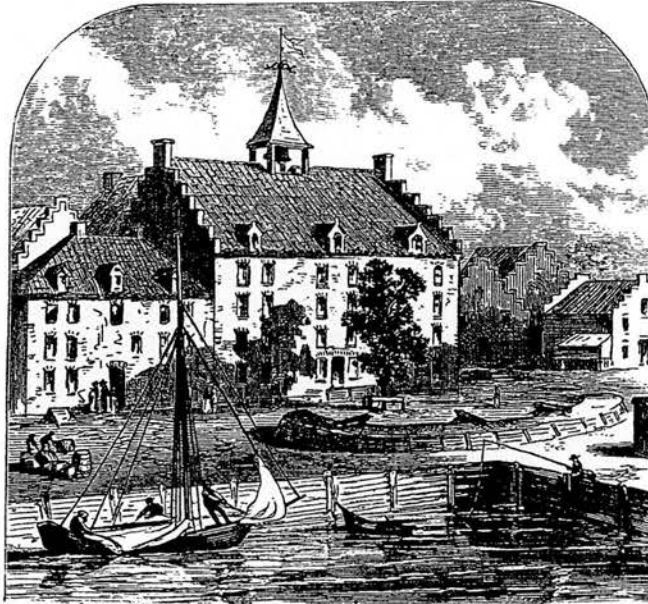
THE BLOCKHOUSE AND CITY GATE
(Foot of the present Wall Street), 1674

Figure 2.51
Unknown, *The Blockhouse and City Gate (Foot of the present Wall Street), 1674*, c. 1901, photomechanical process, from Julia Maria Colton, *Annals of Old Manhattan, 1609-1664* (New York: Brentano's, 1901), The New York Public Library, Humanities and Social Sciences Library



New York City Hall in 1679, cor. Pearl Street and Coentij's Slip.

Figure 2.52
[J. T.] Speer, *New York City Hall in 1679, cor. Pearl Street and Coentij's Slip*, Undated, Bethnal Green Museum of Childhood, London



Stadthuys.

Figure 2.53
[J. T.] Speer, *Stadthuys*, c. 1877-1880, from Martha J. Lamb, *History of the City of New York: Its Origin, Rise, and Progress*, 2 vols. (New York: A. S. Barnes and Company, 1877-1880), The New York Public Library, Humanities and Social Sciences Library



NEYJORK.

Figure 2.54
Unknown, *Neyjork*, undated (c. 1775?), woodcut, Museum of the City of New York, The J. Clarence Davies Collection

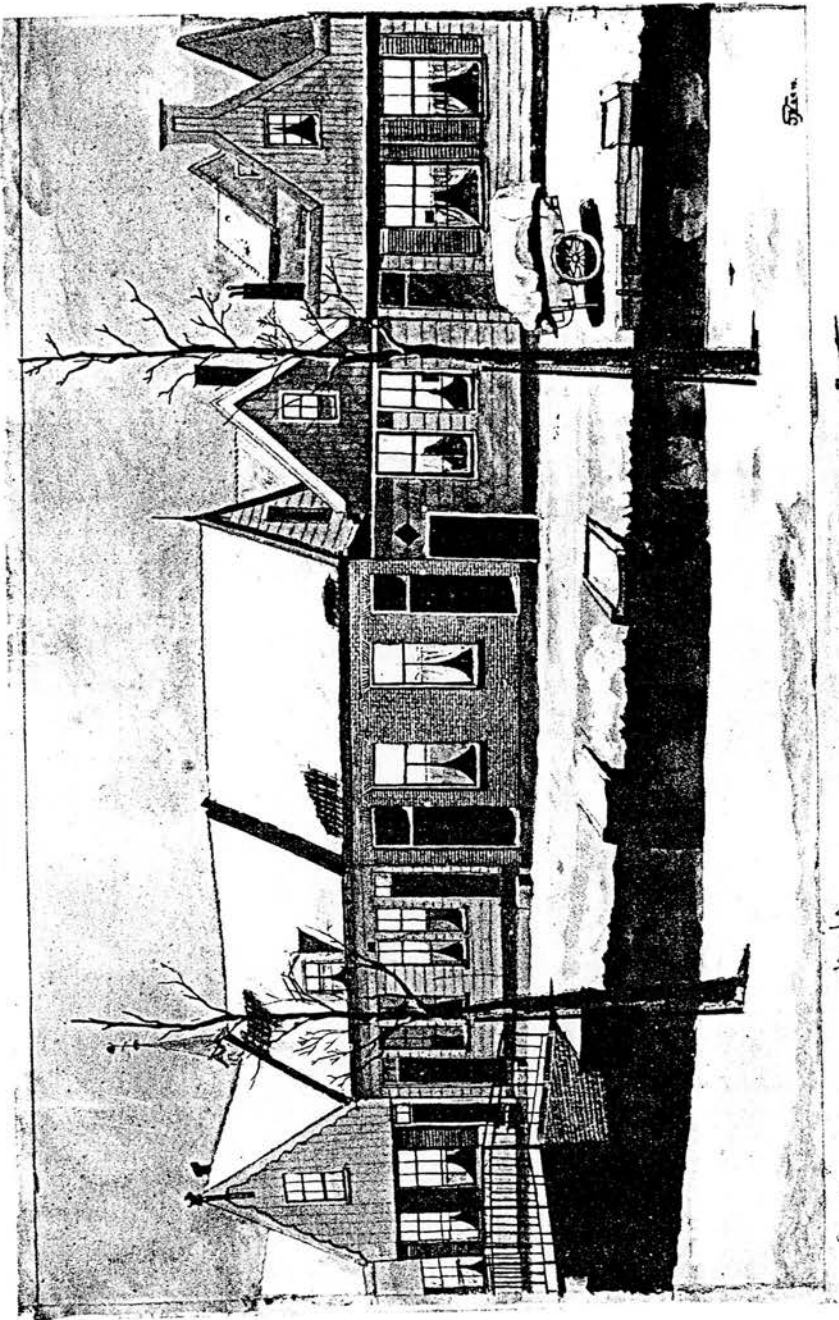


Figure 2.55
S. J. Veen [Sijbrand Jan Veen? (1880-?)], *Herengracht, Zaandam*, c. 1920, watercolour, Collection Atlas Gemeentearchief Zaanstad, Koog aan de Zaan

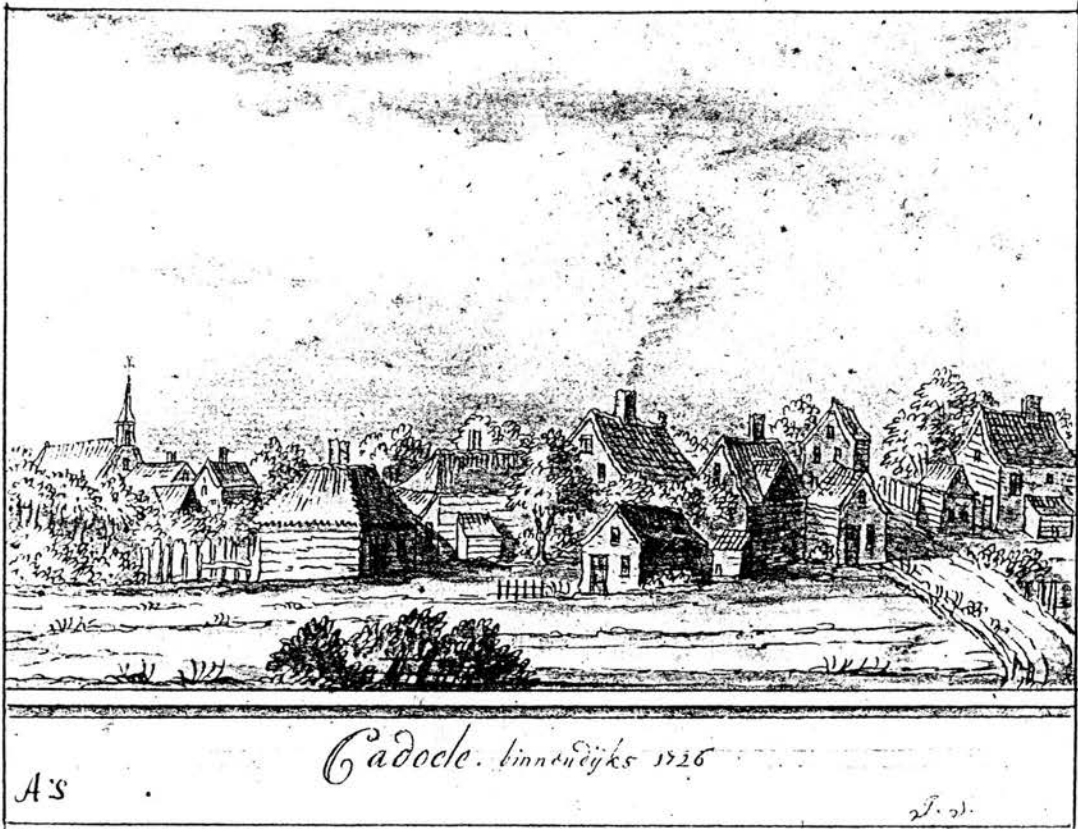


Figure 2.56
Jacob (Jacobus) Stellingwerf (1669-1727), *Gezicht op Cadoele*, 1726, drawing (pen and ink),
Collection Atlas Gemeentearchief Zaanstad, Koog aan de Zaan

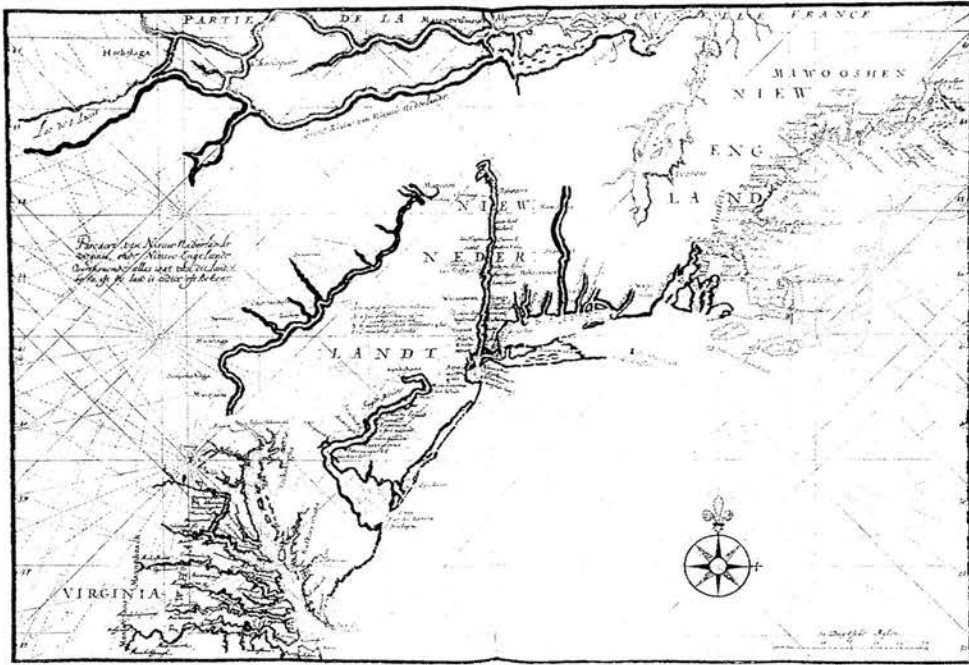


Figure 3.1
Unknown, *Pascaert van Nieuw Nederlandt Virginia, ende Nieuw-Engelandt (etc.)*, c. 1630 [The map illustrated is a copy made c. 1660], drawing, Library of Congress (Harris bequest), Washington, D.C.

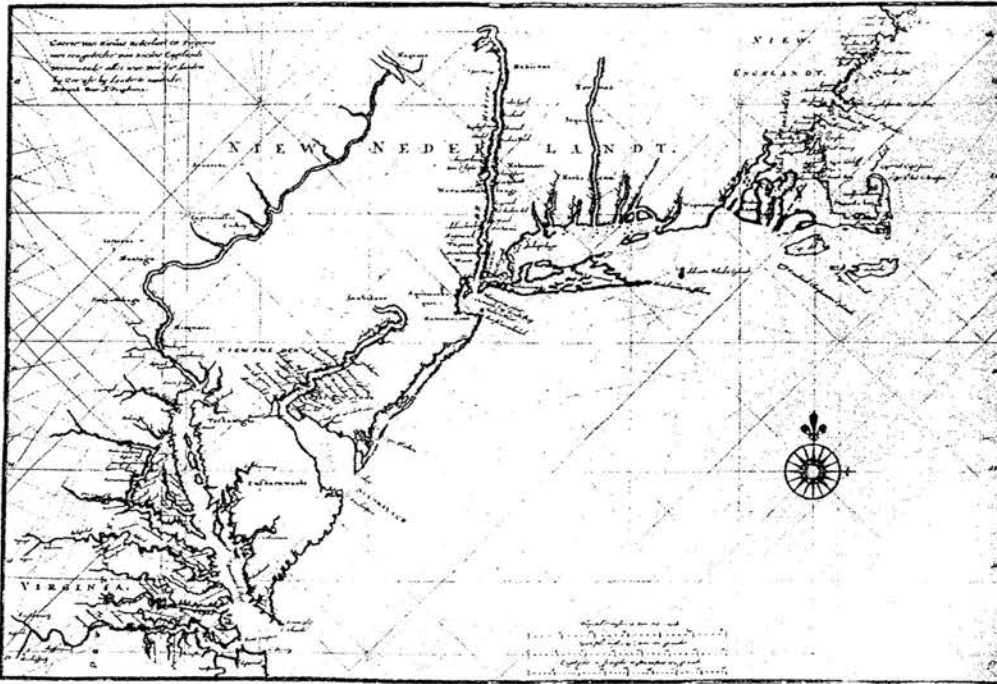


Figure 3.2
Johannes Vingboons (1616/17-1670), *Pascaert van Nieuw Nederlandt Virginia, ende Nieuw-Engelandt* (etc.), undated (c. 1665), engraving, Vatican Library, Rome

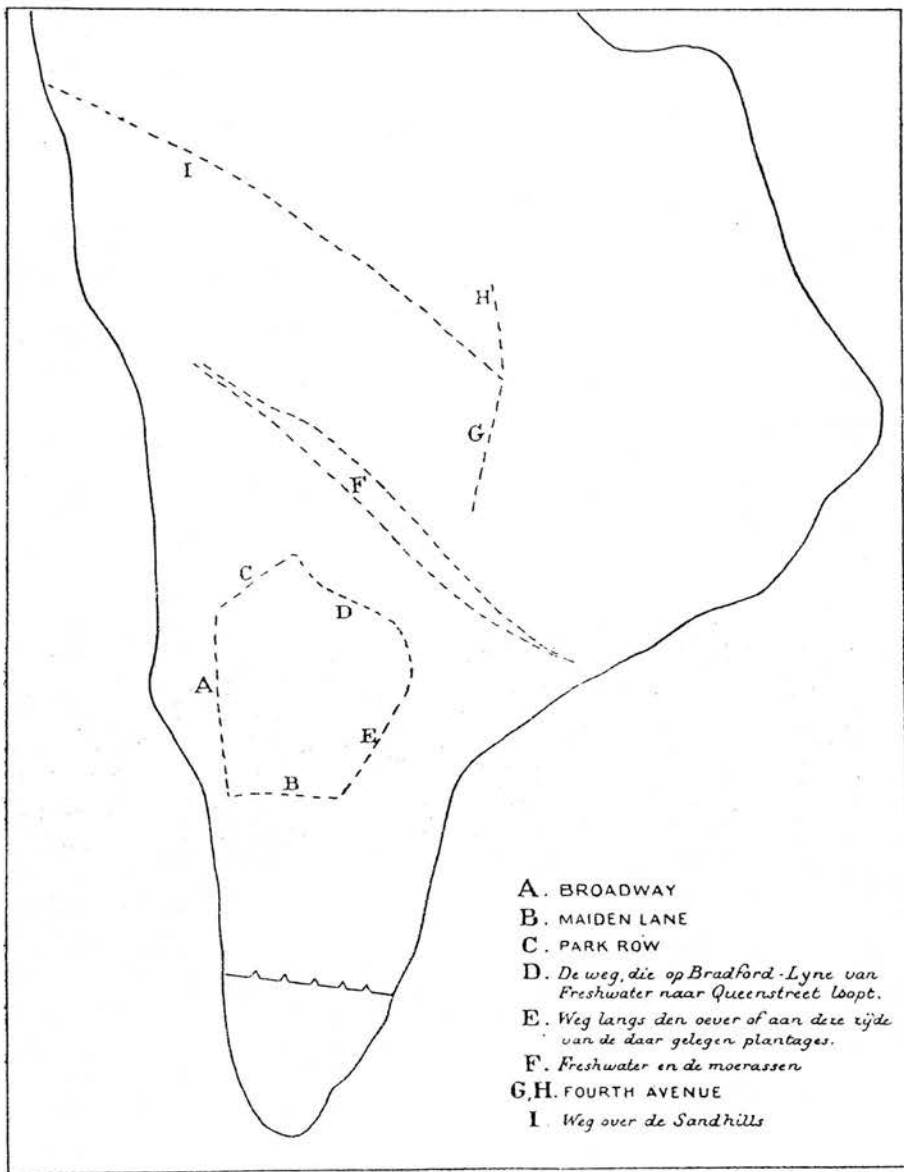


Figure 3.3
 Frederik Caspar Wieder (1874-1943), *De Wegen op de Manatus-kaart 1639, c. 1925*, drawing, from
 Frederik Caspar Wieder, *De Stichting van New York in Juli 1625* (The Hague: Martinus Nijhoff,
 1925), The British Library, London

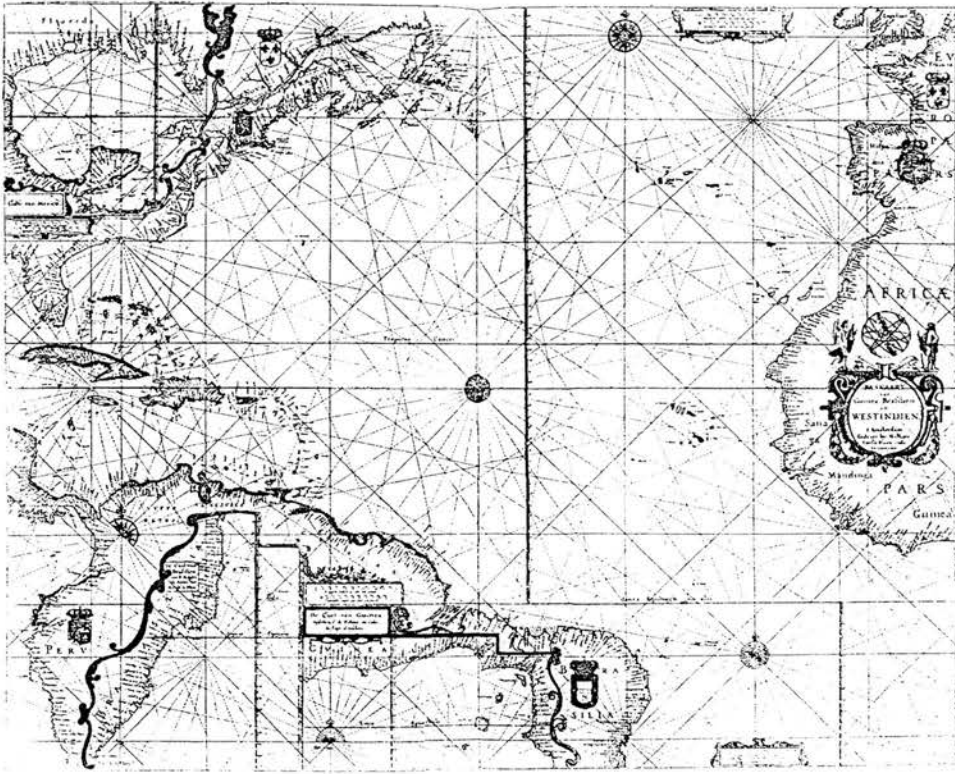


Figure 3.4
Willem Jansz. Blaeu (1571-1638), *Paskaart van Guinea, Brasilien en West Indien*, c. 1617, engraving, The Phelps Stokes Collection, The New York Public Library

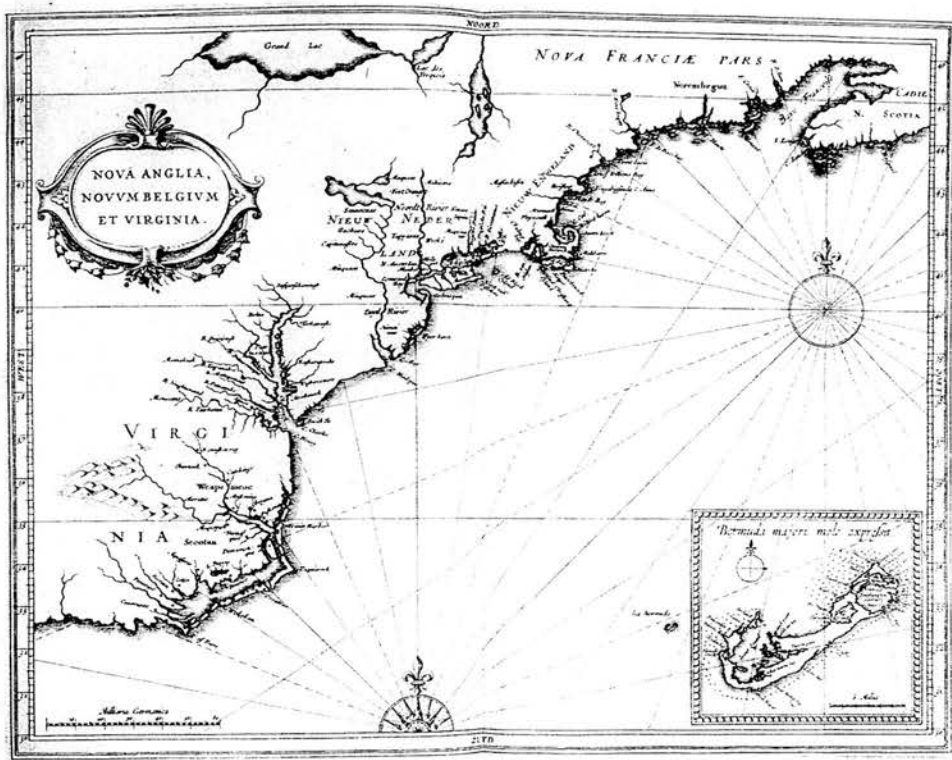


Figure 3.5
Hessel Gerritsz (1581/82-1632), *Nova Anglia, Novum Belgium et Virginia*, c. 1630, depicting c. 1625-1630, engraving, from Johannes de Laet, *De Nieuwe Wereldt ofte Beschrijvinghe van West-Indien*, 2nd ed. (Leiden, 1630), The British Library, London



IOANNES DE LAET ANTWERPIANUS.
Anno. Ætatis. lx. cixcxlü.

Figure 3.6
Jan Gerritsz. van Bronchorst (1603-1662), *Portrait, Joannes de Laet*, 1642, engraving,
Rijksmuseum, Amsterdam

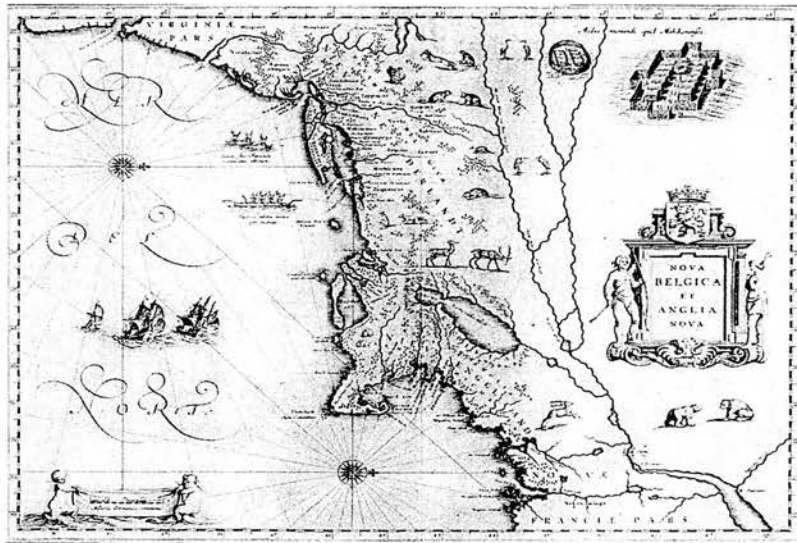


Figure 3.7
Willem Jansz. Blaeu, *Nova Belgica et Anglia Nova*, 1635, engraving, The Phelps Stokes Collection,
The New York Public Library

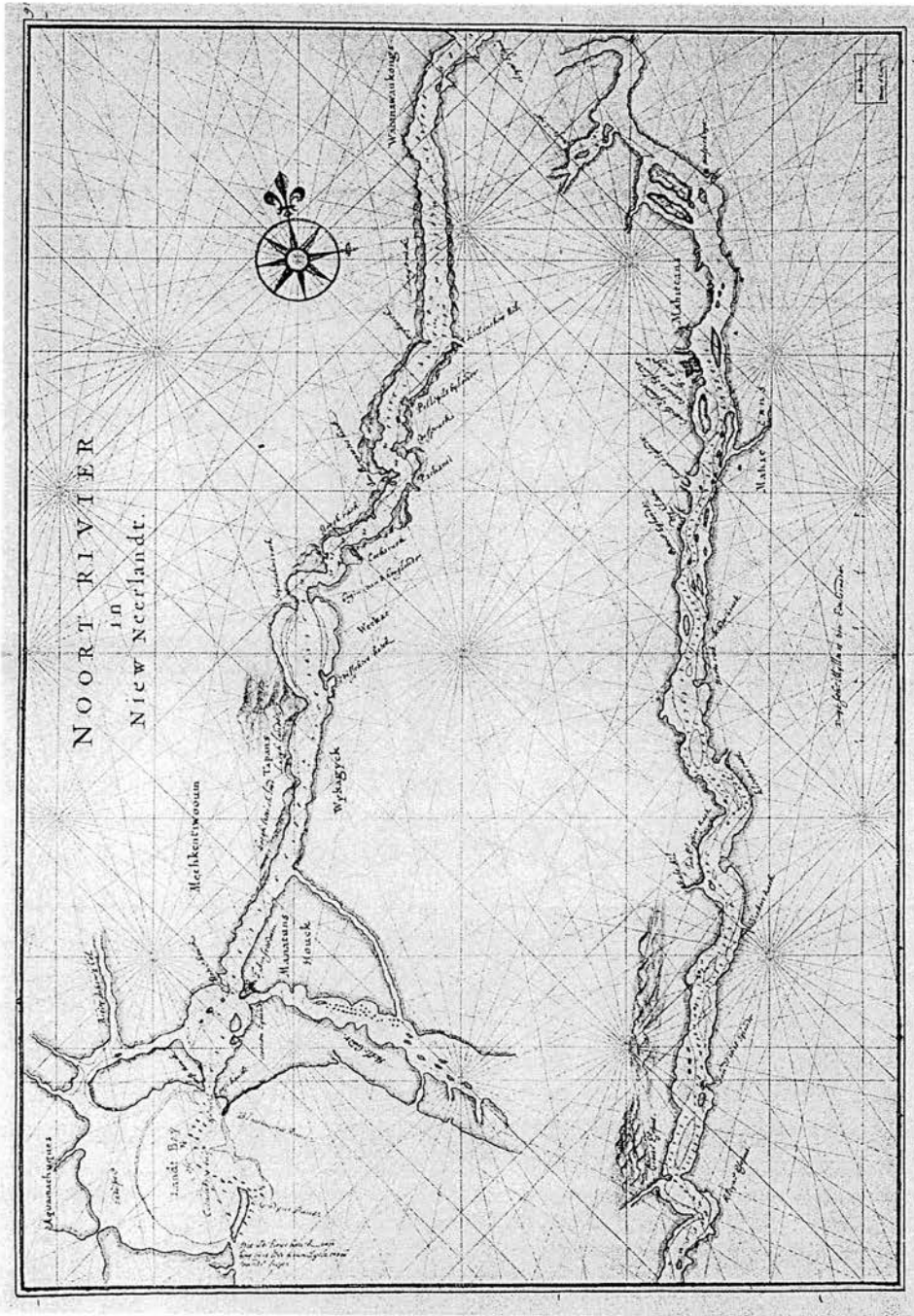


Figure 3.8
Unknown, *Noort Rivier in Nieu Neerlandt*, undated (c. 1660), depicting c. 1630, drawing (pen and ink with watercolour on paper), Library of Congress, Washington, D.C.

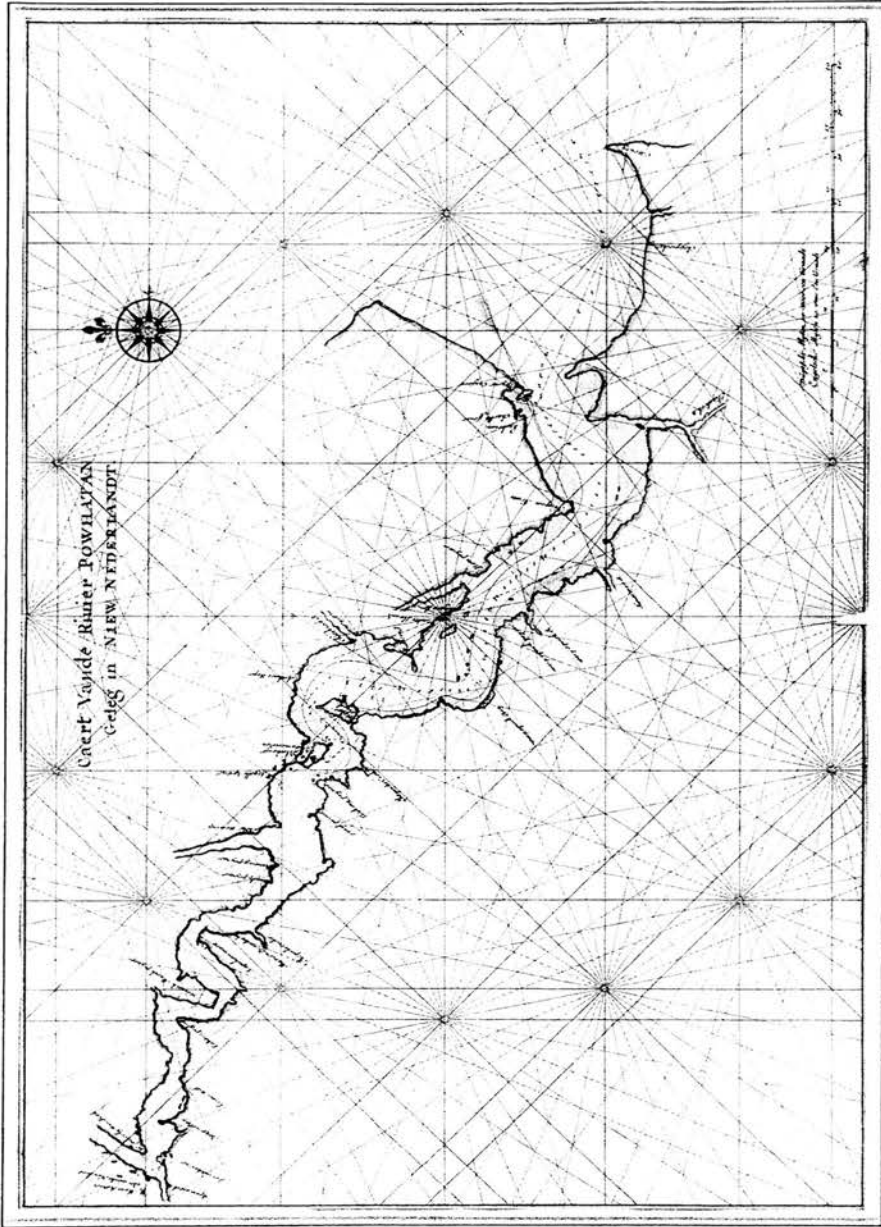


Figure 3.10
Johannes Vingboons, *Caert Vande Rivier Powhatan Geleg in Nieuw Nederlandt*, undated (c. 1638), engraving, from Johannes Vingboons, *Verzameling van pas-kaarten, dienende tot de vaart naar Oost en Westindien; meest alle uitvoerig met de Pen getekent* (etc.) (1628-1693), Algemeen Rijksarchief, The Hague



Figure 3.11 [also Figure 7.2]
Unknown, original by Jacques Cortelyou, *Afbeeldinge van de Stadt Amsterdam in Nieuw
Nederlandt* [The Castello Plan], undated (c. 1665-1670), depicting 1660, drawing, Biblioteca
Medicea Laurenziana, Florence, Italy



op matjens aen malkanderen gezocht van biesen/sommige op bladeren van boomen/
 dragen altyds al haer goet met haer/datse hebben/ als eten en groenen Toback/welck
 sterck is en goet om nemen; schijnt vriendelijck Wolck te zijn / dan is seer genegen tot
 stelen/en subtiel om wegh te halen alles't gene haer aenstaet. Op de hoogte van veertig
 graden en acht-en-veertigh minuten / alwaer de Wilde seer schoone Oesteren aen sijn
 Schip brachten/ getuygt de vooz-noemde Hudson van 't landt aldus: Is soo schoonen
 landt als men met voeten betreden magh / overbloedigh van allerhande houdt / om
 Schepen te bouwen/ en om groote baten van te maken; 't Wolck hadde daer koperen
 Toback pijpen/ waer uyt ick vermoede dat daer koper moet zijn / als oock Iser naer
 der Wilden beduydinge/ dan sy en hebben geen wetenschap om 't selve te bereyden. De
 selve getuygt mede/dat sy op de rivier allerhande rivier-bisch met de Segen bongen/
 dock jonge Salm en Steur. Op de hoogte van twee-en-veertigh graden en achtien
 minuten was dito Hudson aen landt; Ick boer (seght hy) met een van haer Vrouwen
 aen landt/ met een out Man die daer Oberste was/van veertigh Mans en seventien
 Vrouwen / die ick daer sagh; in een Huys van basten van Epcken-boomen wel ge-
 maecht/ en rontom soo gelyck of 't een verweest hadde geweest / was overbloedig van
 Maiz en Boonen vant vooz-gaende Jaer/ en daer lagh by het Huys wel soo veel te dra-
 gen/ als dry Schepen mochten voeren/ sonder dat noch sciondt en wies; by het Huys
 komende werden twee matjens gespreyt om op te sitten / en terstont eenige gericht
 voozt gebzacht/ in roode houte bakken wel gemaeckt / en sonden terstont twee Man-
 nen uyt met bogen om Wildt te schieten/ brochten twee Duyven die sy wel haest ge-
 schoten hadden/ sloegen terstont oock eenen vetten Pont / en kregen het vel af metter
 haest

Figure 3.12 [also Figure 1.10, 5.9, 6.3]

Unknown [Isaac de Rasière?], *t' Fort nieuw Amsterdam op de Manhatans* [The Hartgers View], undated (c. 1626-1628), engraving, from Joost Hartgers, *Beschrijvinghe van Virginia, Nieuw Nederlandt, Nieuw Engelandt, en d'Eylanden Bermudes, Barbados, en S. Christoffel* (etc.) (Amsterdam, 1651), The British Library, London

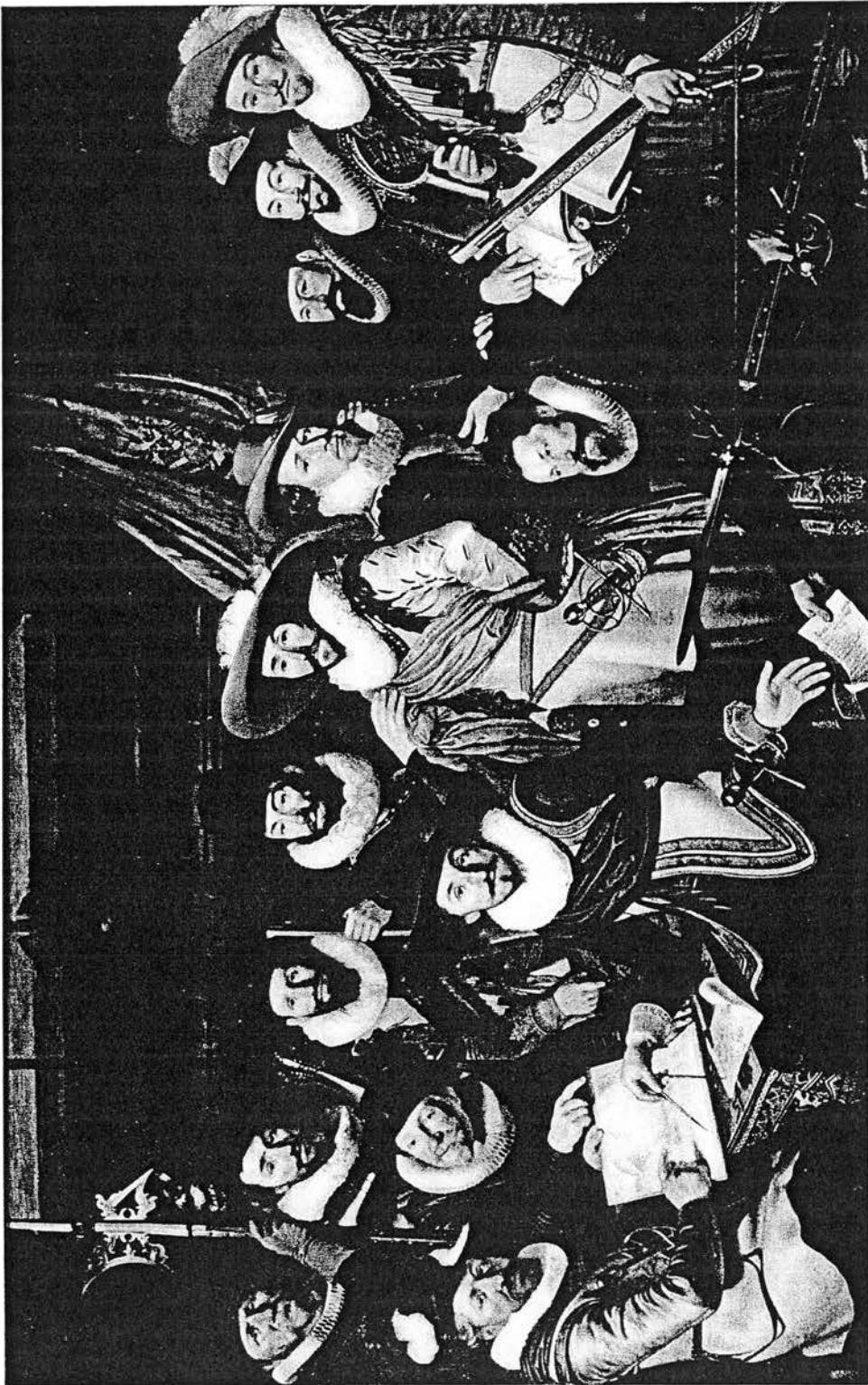


Figure 3.13 [also Figure 4.8]
Werner Jacobsz van den Valckert (c. 1580/85-c. 1627), *Company of Captain Albert Coenrat Burgh and Lieutenant Pieter Evertsz.* [including Joris Adriaenz and Rombout Jacobsz], 1625, oil on panel, Amsterdams Historisch Museum, Amsterdam

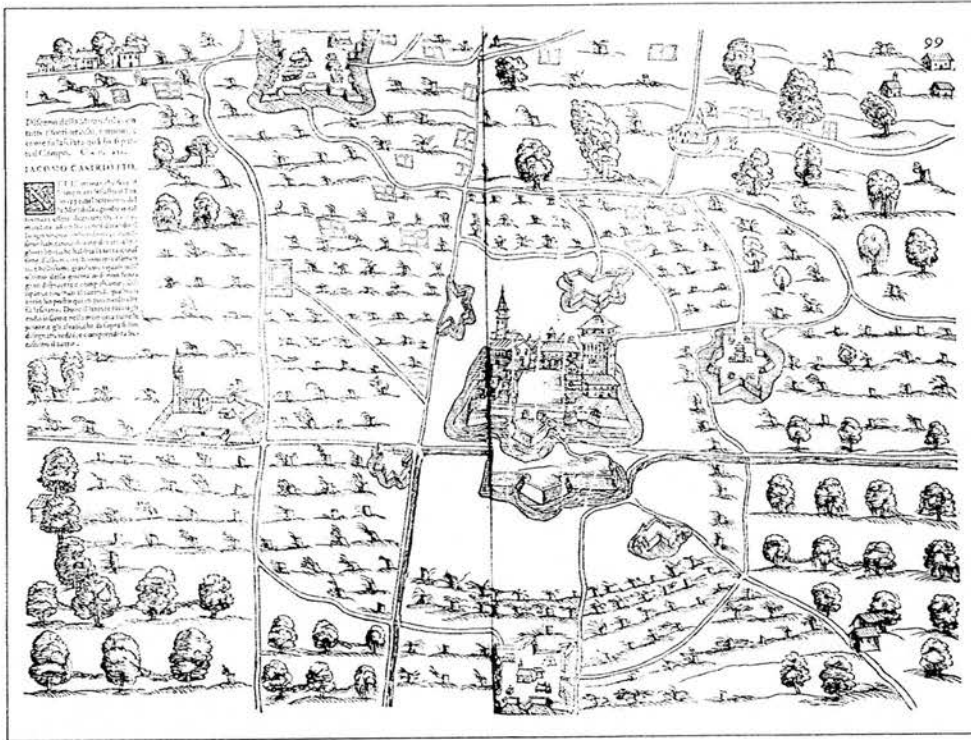


Figure 3.14
 Jacopo Fusto Castriotto (1510-1563), *Disegno della Mirandola* (etc.), c. 1564, engraving, from
 Girolamo Maggi and Jacomo Fusto Castriotto, *Della Fortificatione delle Città* (etc.) (Venice, 1564),
 The British Library, London



Figure 3.15 [also Figure 6.5]
 Nicolaes Visscher (1618-1709), *Nieuw Amsterdam op t Eylant Manhattans* [The Visscher View].
 Inset view of *Novi Belgii Novaeque Angliae nec non Partis Virginiae Tabula* (etc.), undated (c.
 1655-1656), depicting c. 1651-1653, engraving, The New-York Historical Society

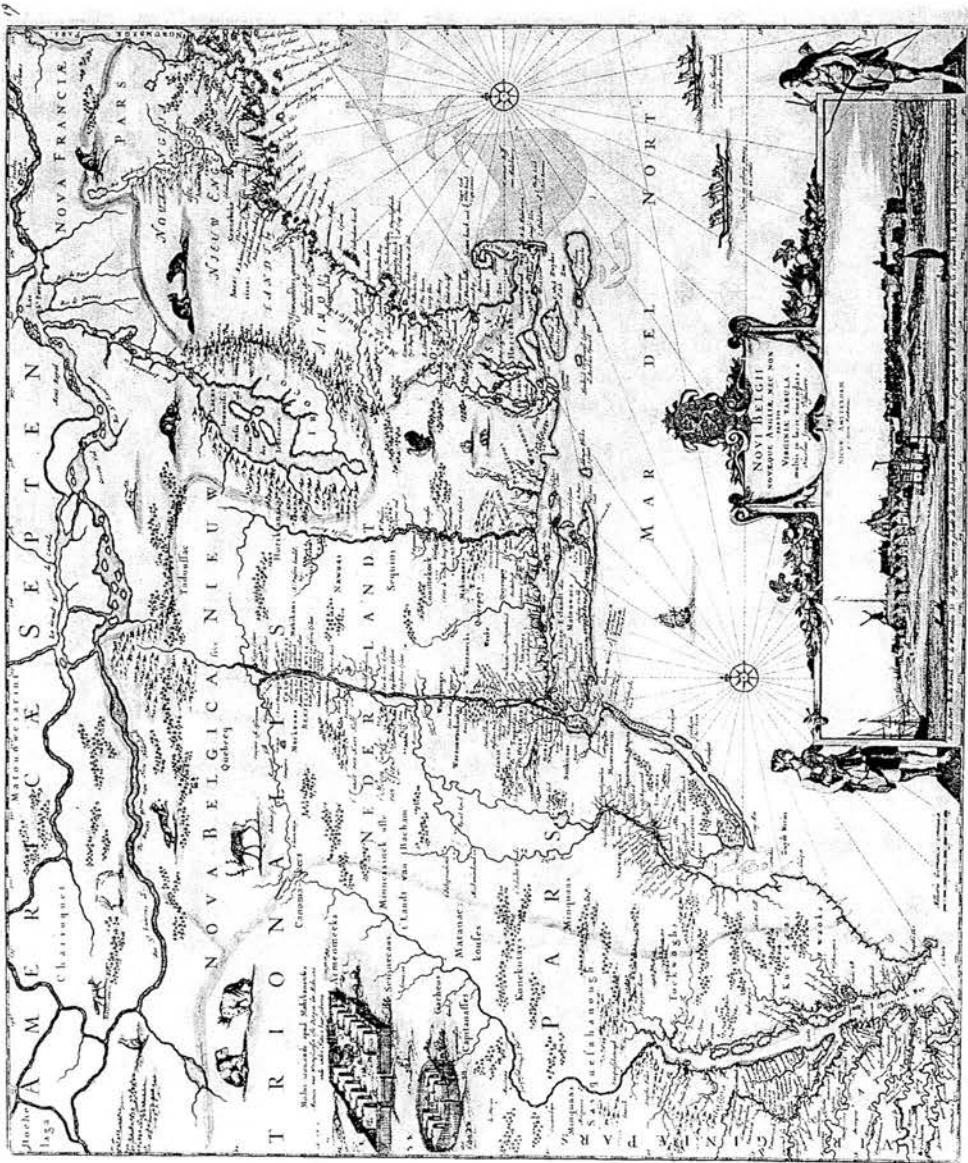


Figure 3.15 (a) [also Figure 8.31]
 Nicolaes Visscher, *Novi Belgii Novaeque Angliae Nec Non Partis Virginiae Tabula* (etc.), undated (c. 1655-1656), depicting c. 1651-1653, engraving, from Nicolaes Visscher, *Atlas Contractus* (Amsterdam, c. 1655-1677), The New-York Historical Society

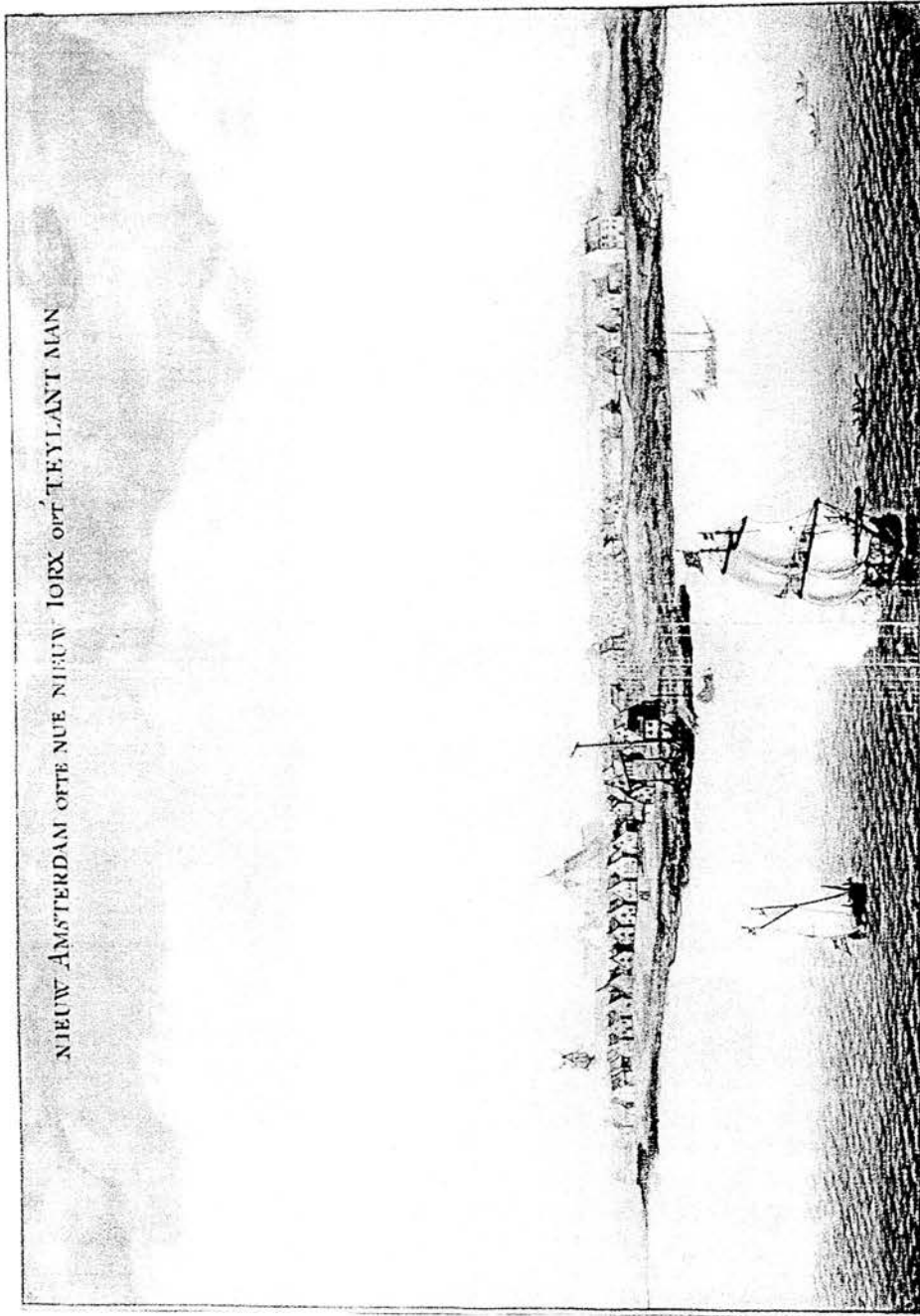


Figure 3.16
Johannes Vingboons, *Nieuw Amsterdam ofte nue Nieuw Iorx opt 'T Eylant Man* [The Prototype View], c. 1670, watercolour, Algemeen Rijksarchief, The Hague



Figure 3.17
Salomon van Ruysdael (1601-1670), *Marine*, 1650, oil on wood, The Metropolitan Museum of Art, New York

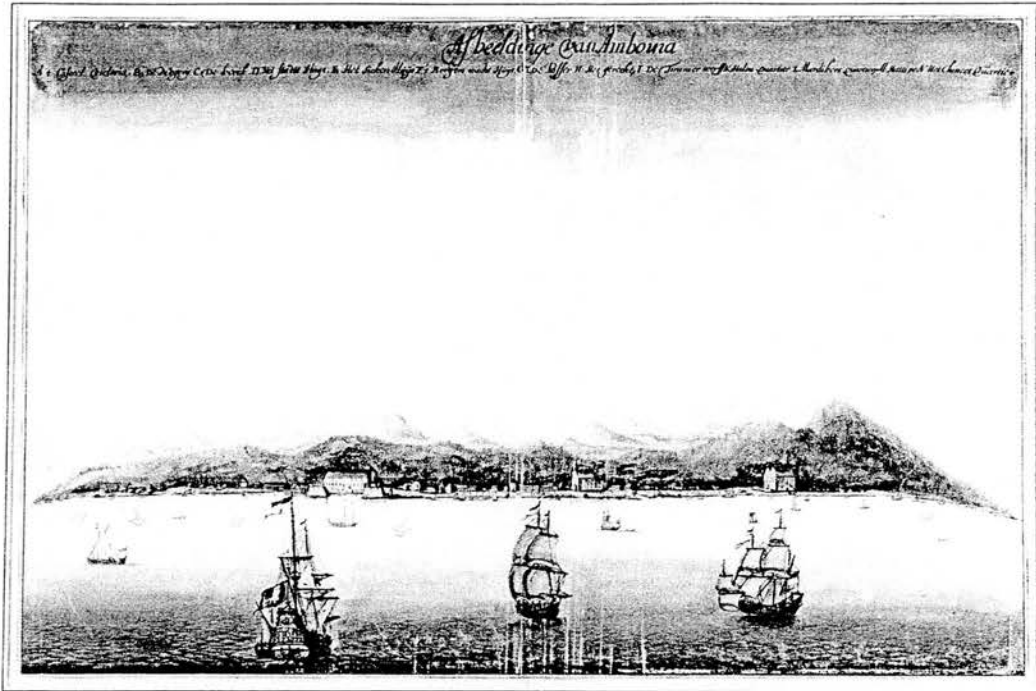


Figure 3.18
Johannes Vingboons, *Afbeeldinge van Amboina*, c. 1665, watercolour, from Johannes Vingboons, *Verzameling van pas-kaarten, dienende tot de vaart naar Oost en Westindien; meest alle uitvoerig met de Pen getekent* (etc.) (1628-1693), Algemeen Rijksarchief, The Hague



Figure 3.19
Johannes Vingboons, *Malacka*, c. 1665, watercolour, from Johannes Vingboons, *Verzameling van pas-kaarten, dienende tot de vaart naar Oost en Westindien; meest alle uitvoerig met de Pen getekent* (etc.) (1628-1693), Algemeen Rijksarchief, The Hague

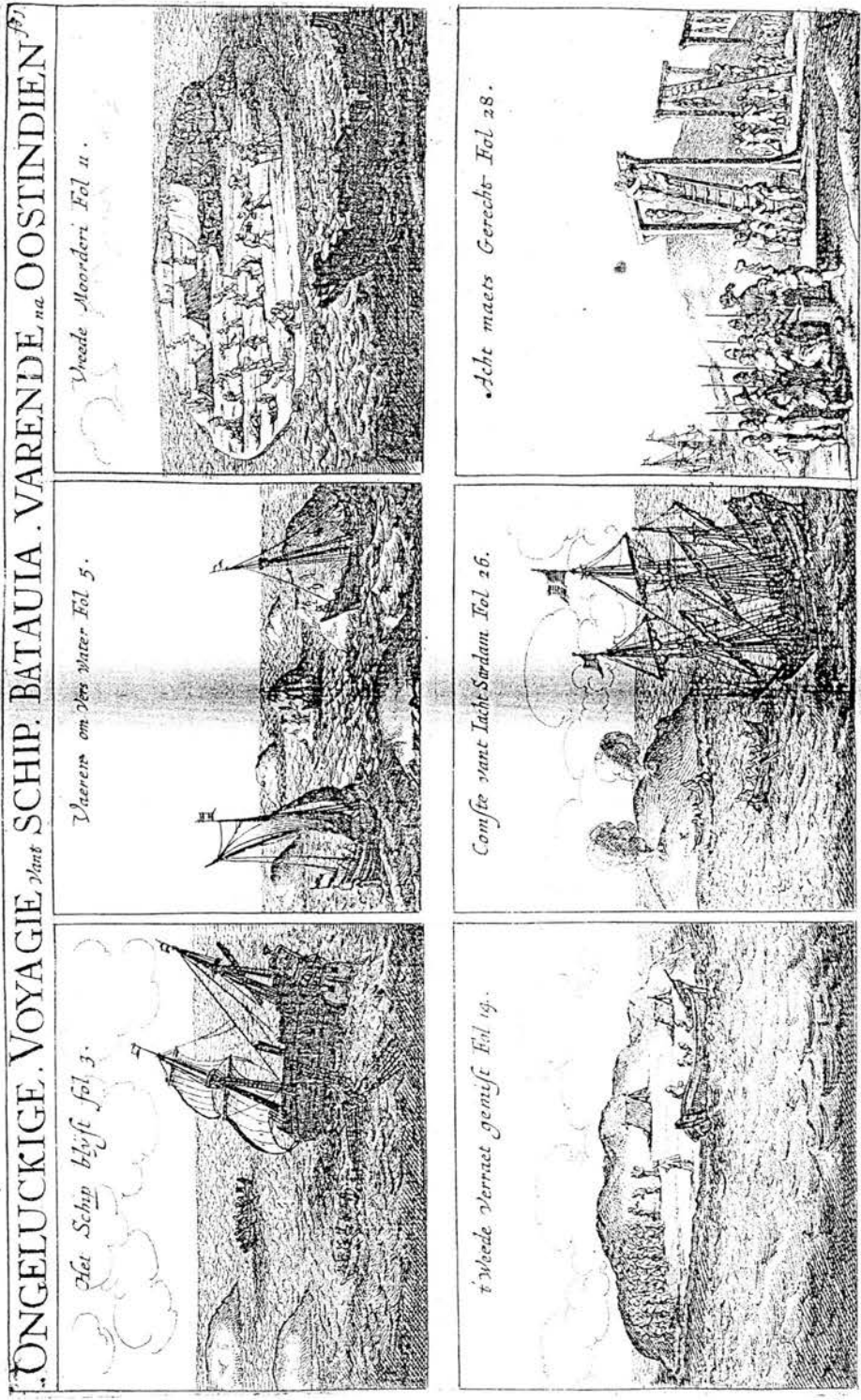


Figure 3.20
 Unknown, *Ongeluckige. Voyagie vant Schip. Batavia. Varende na Oostindien*, c. 1648, engraving,
 from Joost Hartgers, *Oost en Westindische Voyagien* (etc.) (Amsterdam, 1648), The British Library,
 London



Figure 4.1
Adriaen van Nieulandt (1586/87-1658), *Portrait, Ferdinandus Schuylenburgh (1597-1652)*, c. 1622,
oil on panel, Private Collection

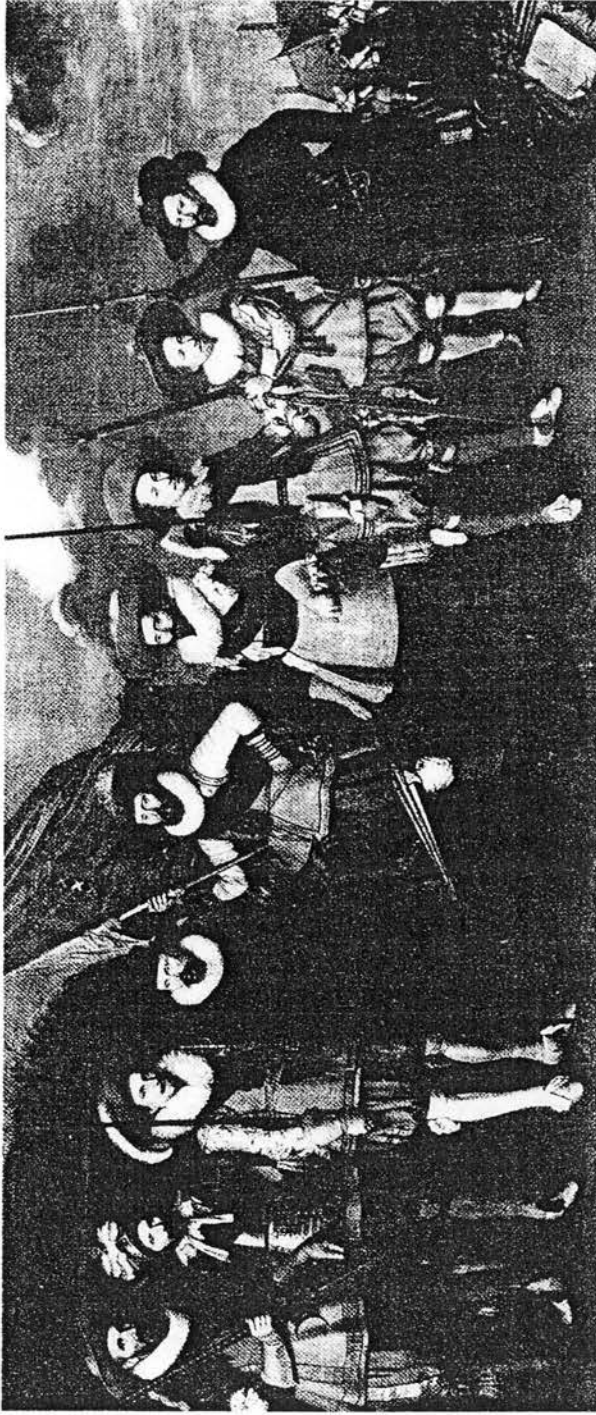


Figure 4.2
Claes Pietersz. Lastman (1586-1625) and Adriaen van Nieulandt, *Tocht naar Zwolle onder
aanvoering van kapitein Abraham Boom*, 1622, oil on canvas, Amsterdams Historisch Museum,
Amsterdam

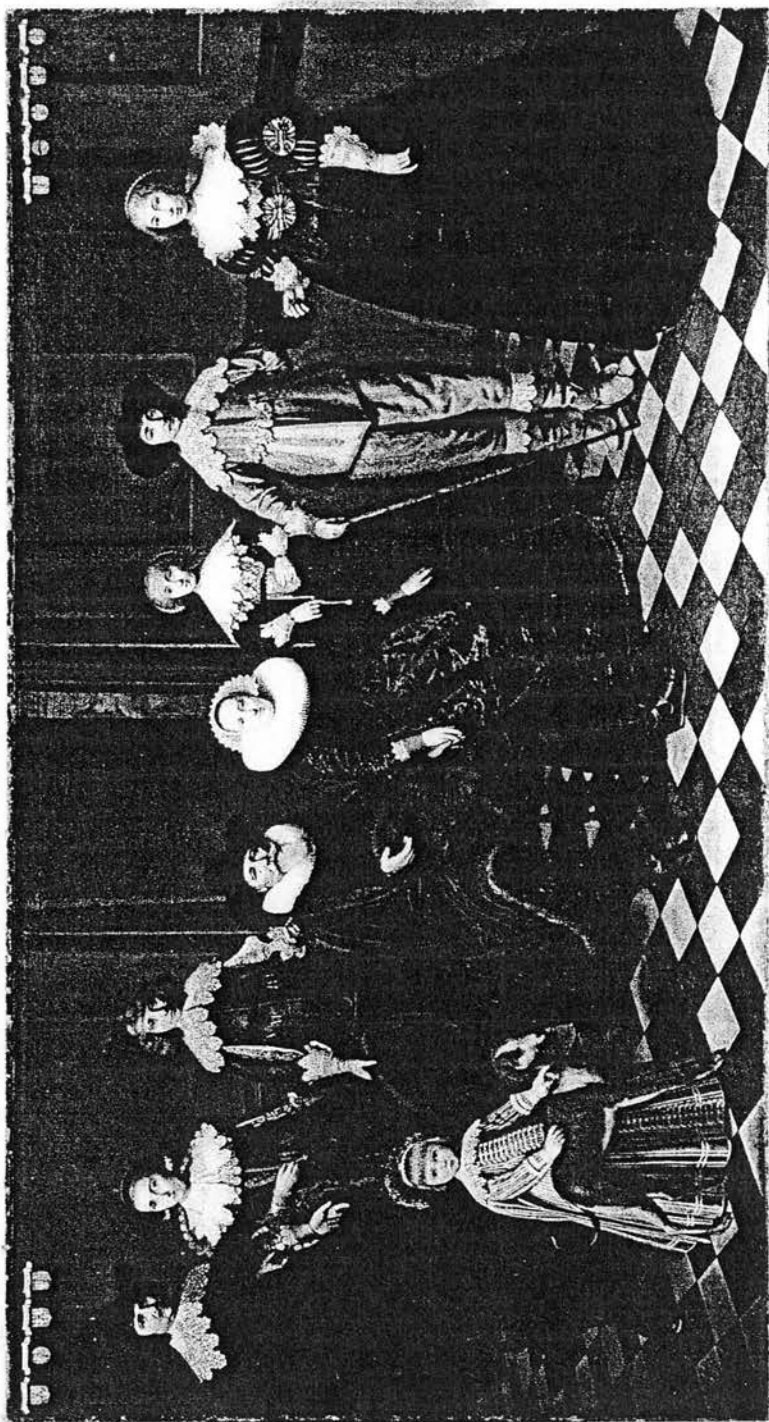


Figure 4.3
Dirck Dircksz. Santvoort (1610/1611-1680), *Het gezin van Dirck Bas Jacobsz, burgemeester van Amsterdam*, 1635, oil on canvas, Rijksmuseum Amsterdam

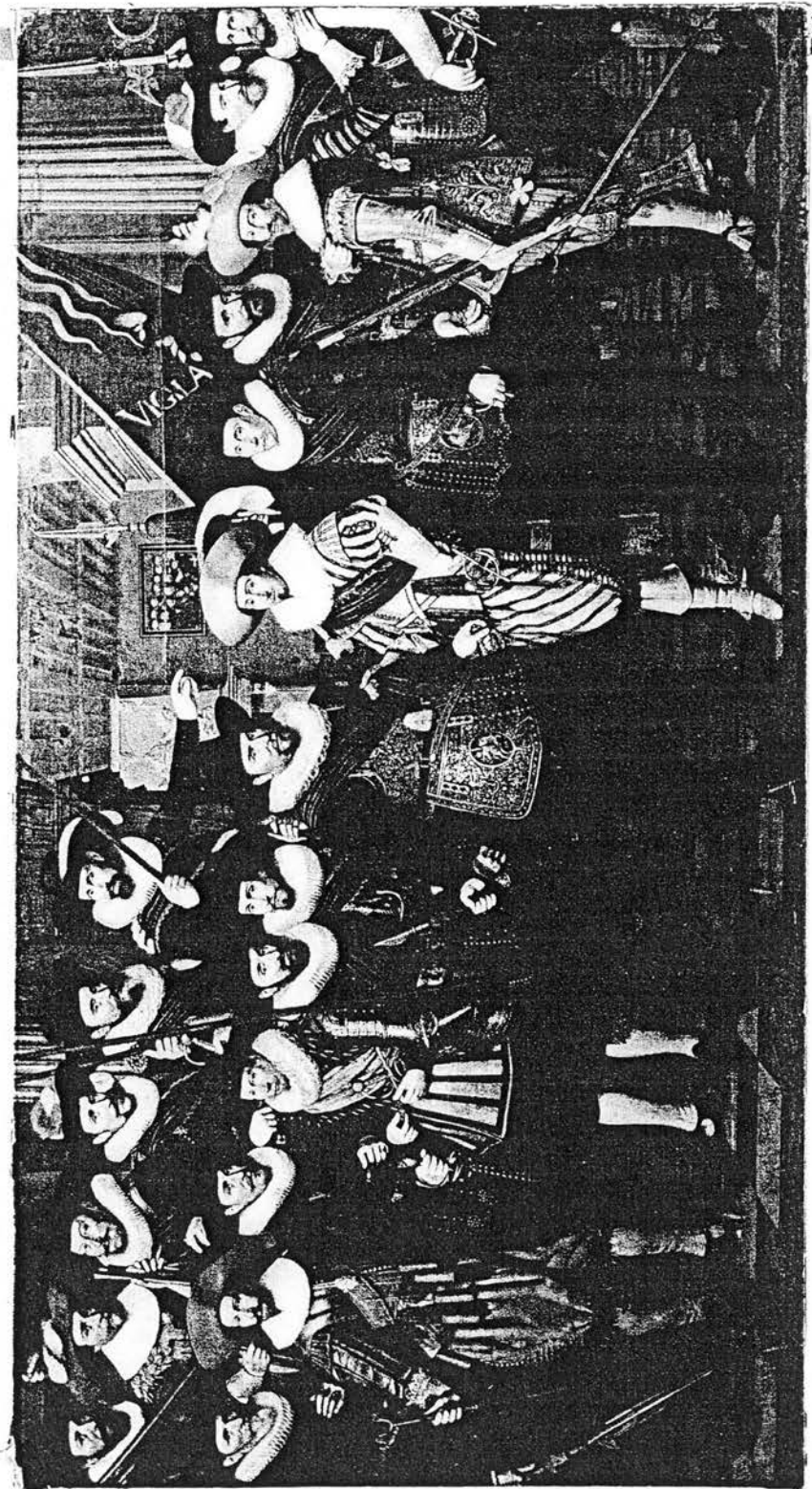


Figure 4.4
Jacob Lyon (1587-1648/59), *The Company of Captain Jacob Pietersz. Hooghkamer and Lieutenant Pieter Jacobsz. van Rijn*, 1628, oil on canvas, Amsterdams Historisch Museum, Amsterdam

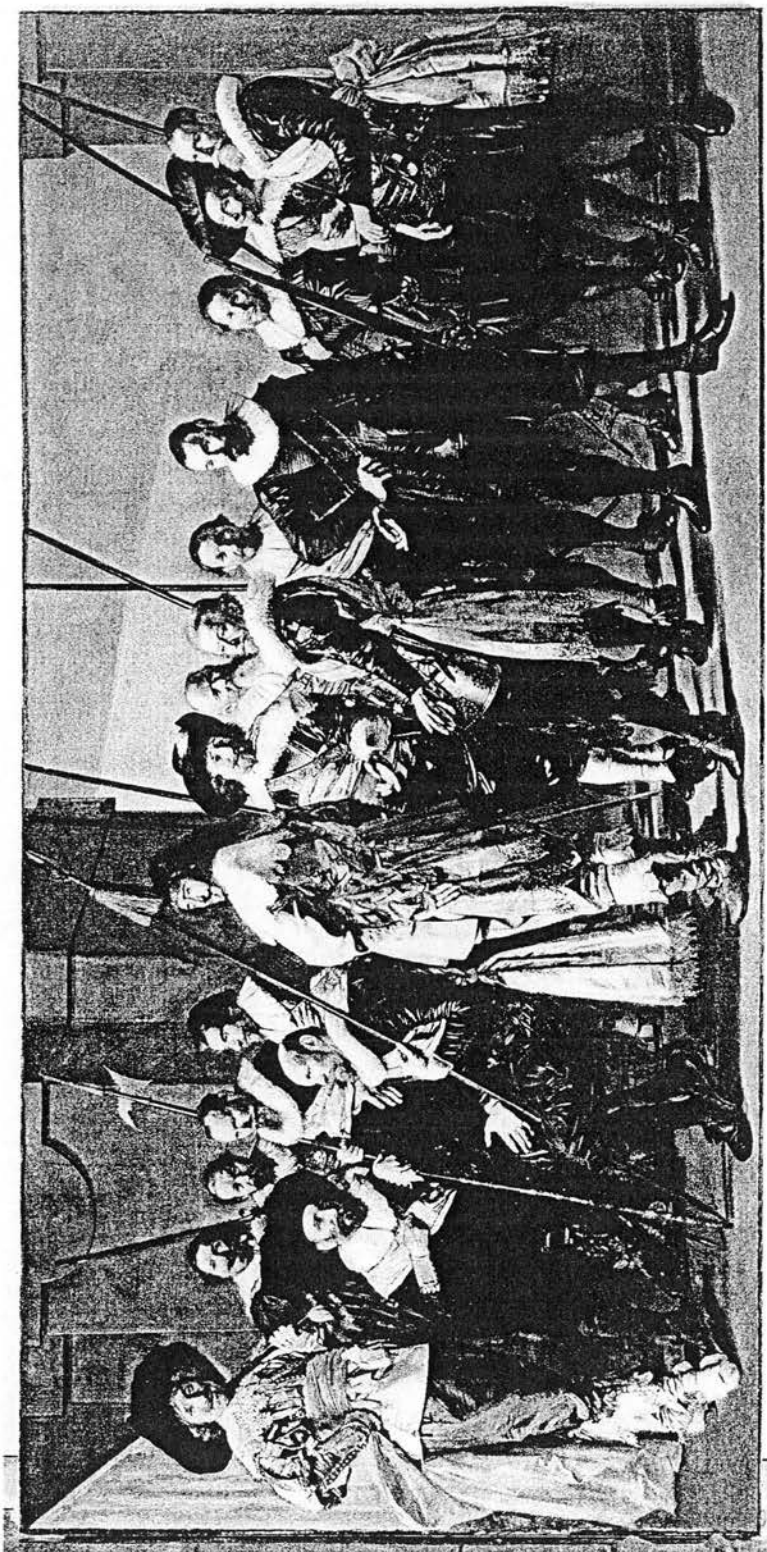


Figure 4.5
Frans Hals (1582/83-1666), *The Company of Captain Reynier Reael and Lieutenant Cornelis Michielsz. Blaeuw* [The Meagre Company], 1637, oil on canvas, Rijksmuseum Amsterdam

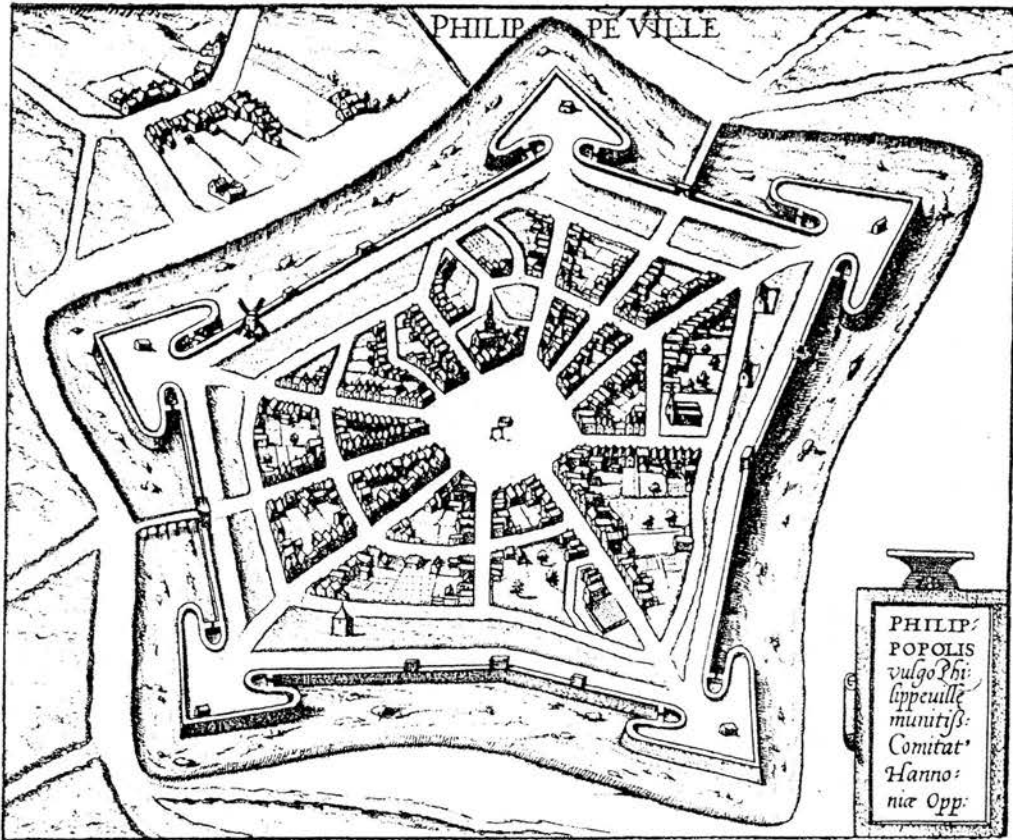


Figure 4.6
Jacob van Deventer, *Philippeville*, 1581, engraving, from Georg Braun and Franz Hogenberg, *Civitates orbis terrarum*, 6 vols. (Cologne, 1572-1617), The British Library, London

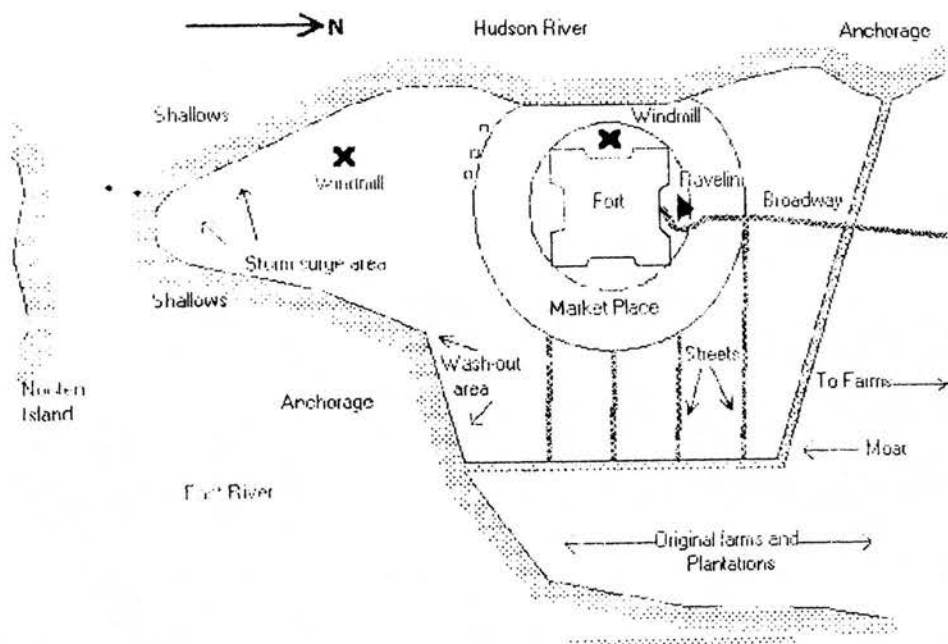


Figure 4.7

Elva Kathleen Lyon, *Untitled* (Fig. 1), c. 1996, from Elva Kathleen Lyon, "The Transfer of Technology from the Dutch Republic to New Netherlands: Forts, Factories and Cities as a Beginning," in J. Everaert and J. Parmentier, eds., *International Conference on Shipping, Factories and Colonization* (Brussels, 1996), The British Library, London



Figure 4.8 [also Figure 3.13]
Werner Jacobsz van den Valckert (c. 1580/85-c. 1627), *Company of Captain Albert Coenrat Burgh and Lieutenant Pieter Evertsz.* [including Joris Adriaensz and Rombout Jacobsz], 1625, oil on panel, Amsterdams Historisch Museum, Amsterdam

Concept B De Landen
 Schaal 1:20000 - rivier 1 roede c. 4 M. 02 mm op het plan

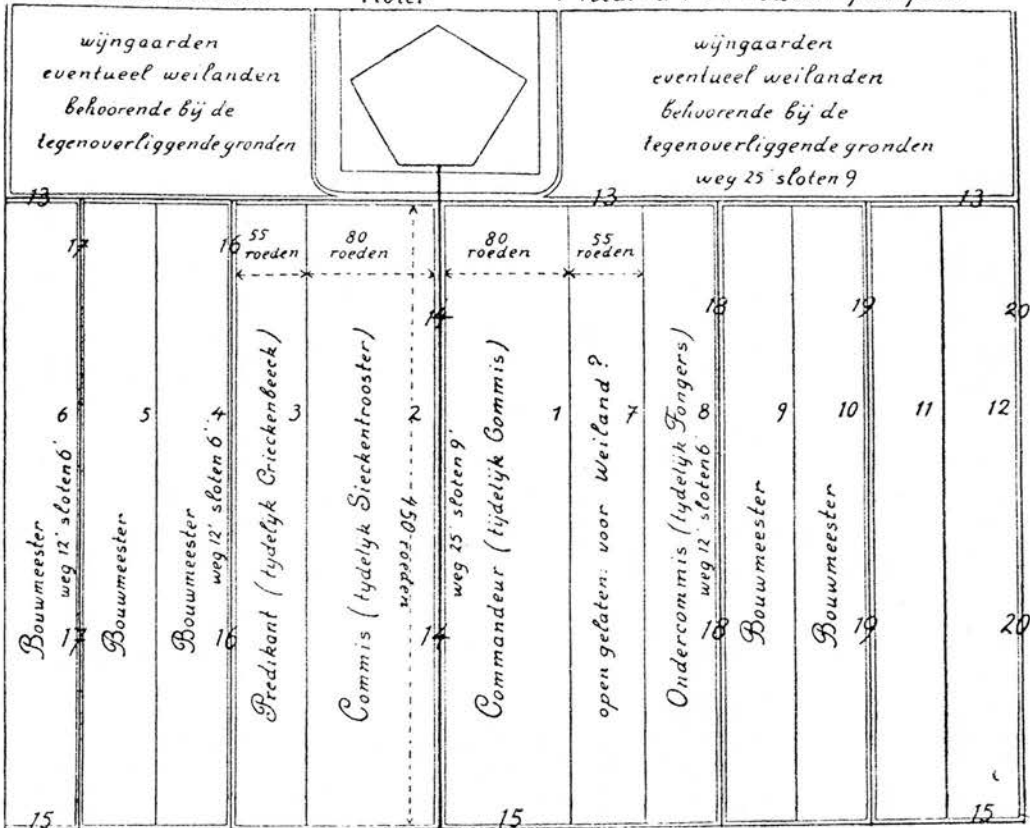


Figure 4.9
 Frederik Caspar Wieder, *Concept B De Landen* [Reconstructies van de Concepten waarnaar Crijn Fredericksz in 1625 den grondslag gelegd heeft van New York], c. 1925, drawing, from Frederik Caspar Wieder, *De Stichting van New York in Juli 1625* (The Hague: Martinus Nijhoff, 1925), The British Library, London



IOANNES VREDEMANNUS FRISIUS.
LEOVARDIENSIS.

*Pictorum summus, celebrat quos Optica virtus,
Friso: probant attem Regia tecta tuam.
Cum tua sint Opera hac varii subnixta Columnis,
Spectabit longo tempore posteritas.*

Figure 4.10
Henrik Hondius, *Portrait, Ioannes Vredemannus Frisius*, 1610, engraving, Weserrenaissance-Museum Schloß Brake, Lemgo

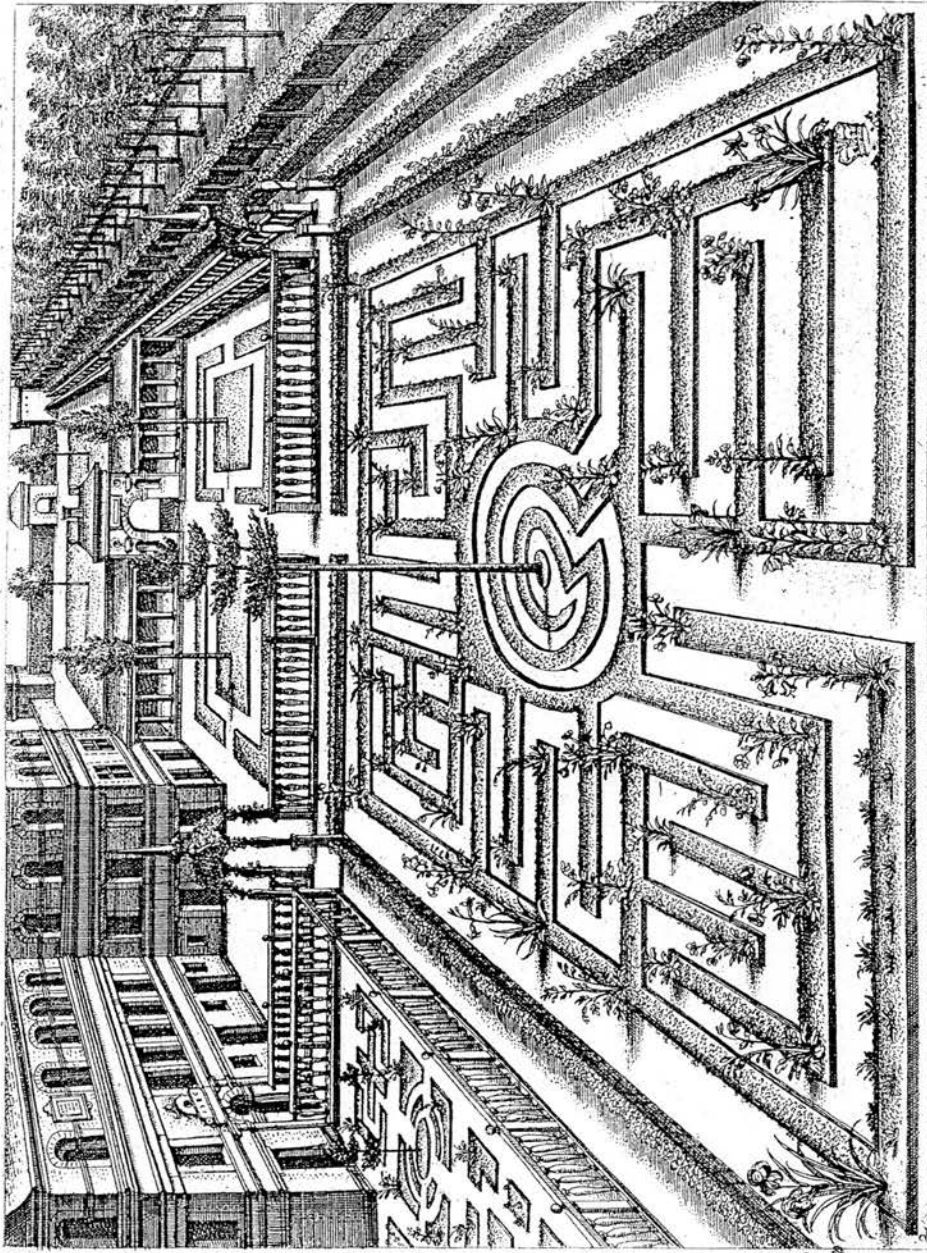


Figure 4.11
Hans Vredeman de Vries, *Untitled*, c. 1583, engraving, from Hans Vredeman de Vries, *Hortorum viridariorumque elegantes (etc.)* (Antwerp: Philippus Gallæus, 1583), The British Library, London



Figure 4.12
Hieronymus Cock (c. 1510-1570), original drawing by Hans Vredeman de Vries, *Untitled*, c. 1560, engraving, from Hans Vredeman de Vries, *Scenographiae, sive perspectivae* (etc.) (Antwerp: Hieronymus Cock, 1560), The Library of Congress, Washington, D.C.



Figure 4.13
Bernardino Poccetti (1548-1612), *A Military Architect's Workshop*, undated, painting, untraced



Figure 4.14
Unknown, *Portrait, Augustinus de Ramellis de Masanzana (1531-1608)*, c. 1588, engraving,
frontispiece from Agostino Ramelli, *Le Diverse et Artificiose Machine (etc.)* (Paris, 1588), The
British Library, London



Penn laying out the plan of Philadelphia.

Figure 4.15

Unknown, *Penn laying out the plan of Philadelphia*, c. 1852, from Samuel Griswold Goodrich, *The First Book of History, Combined with Geography* (etc.), Revised and Improved Edition, with important additions (Boston: Jenks, Hickling & Swan, 1852), The University of Liverpool, Sydney Jones Library, Special Collection



Figure 4.16
Unknown, *Portrait, Pieter Evertsz. Hulft* (1578-1639), undated, oil on panel, Earl of Portarlington, London



Figure 4.17
Jan Anthonisz. van Ravesteyn (1570-1657), *Portrait, Simon van der Does* (1584-1652), 1619, oil on panel, The Snite Museum of Art, University of Notre Dame, Notre Dame, Indiana



Figure 4.18
Unknown, *Portrait, Jonker Gijsbert van Hemert and Johanna Reiniera van Coeverden*, undated, oil
on canvas, untraced

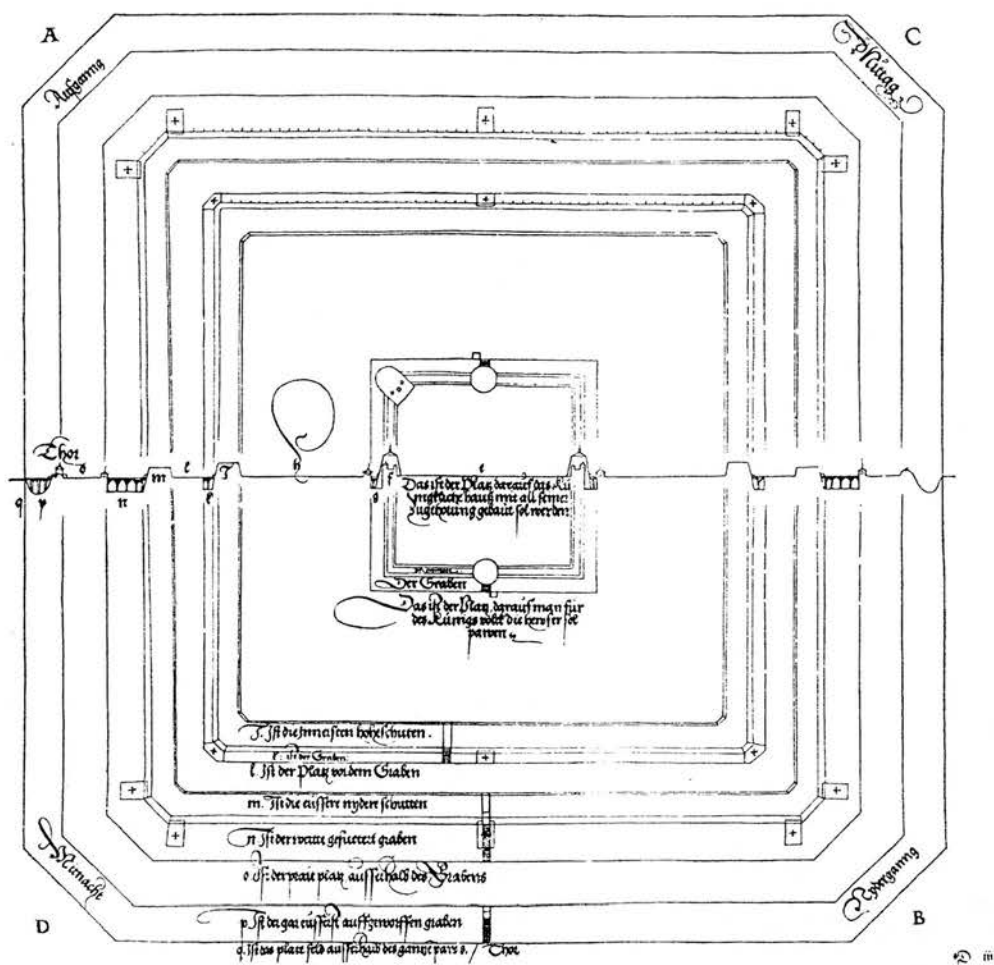


Figure 4.19
 Albrecht Dürer (1471-1528), *Fortress*, c. 1527, engraving, from Albrecht Dürer, *Etliche Unterricht zu Befestigung der Stett Schloss und Flecken* (Nürnberg, 1527), The British Library, London

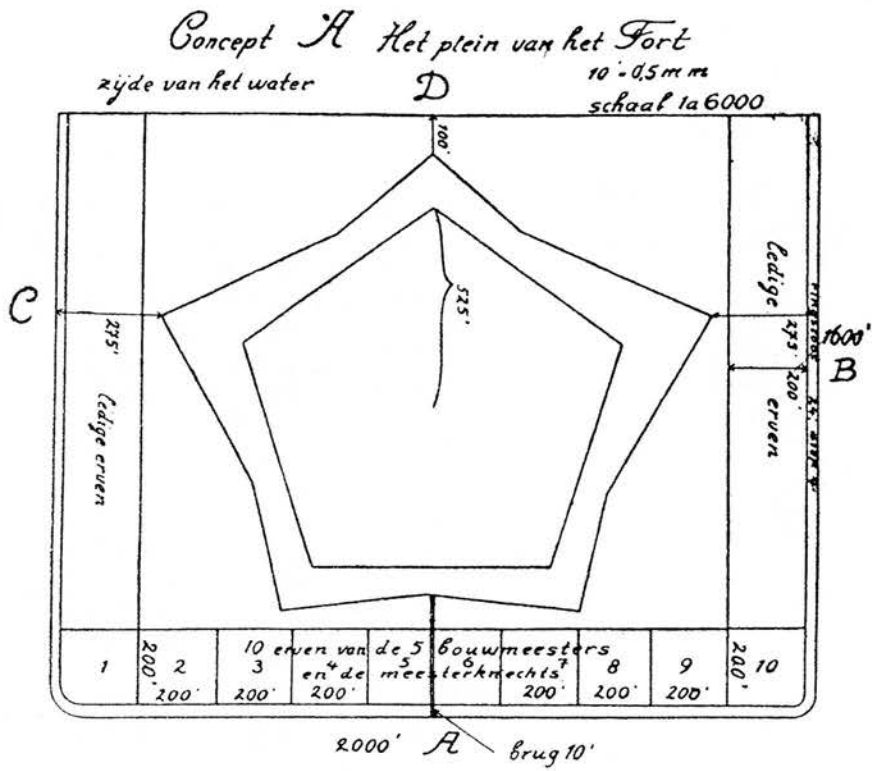


Figure 4.20
Frederik Caspar Wieder, *Concept A Het plein van het Fort* [Reconstructies van de Concepten waarnaar Crijn Fredericksz in 1625 den grondslag gelegd heeft van New York], c. 1925, drawing, from
Frederik Caspar Wieder, *De Stichting van New York in Juli 1625* (The Hague: Martinus Nijhoff, 1925), The British Library, London

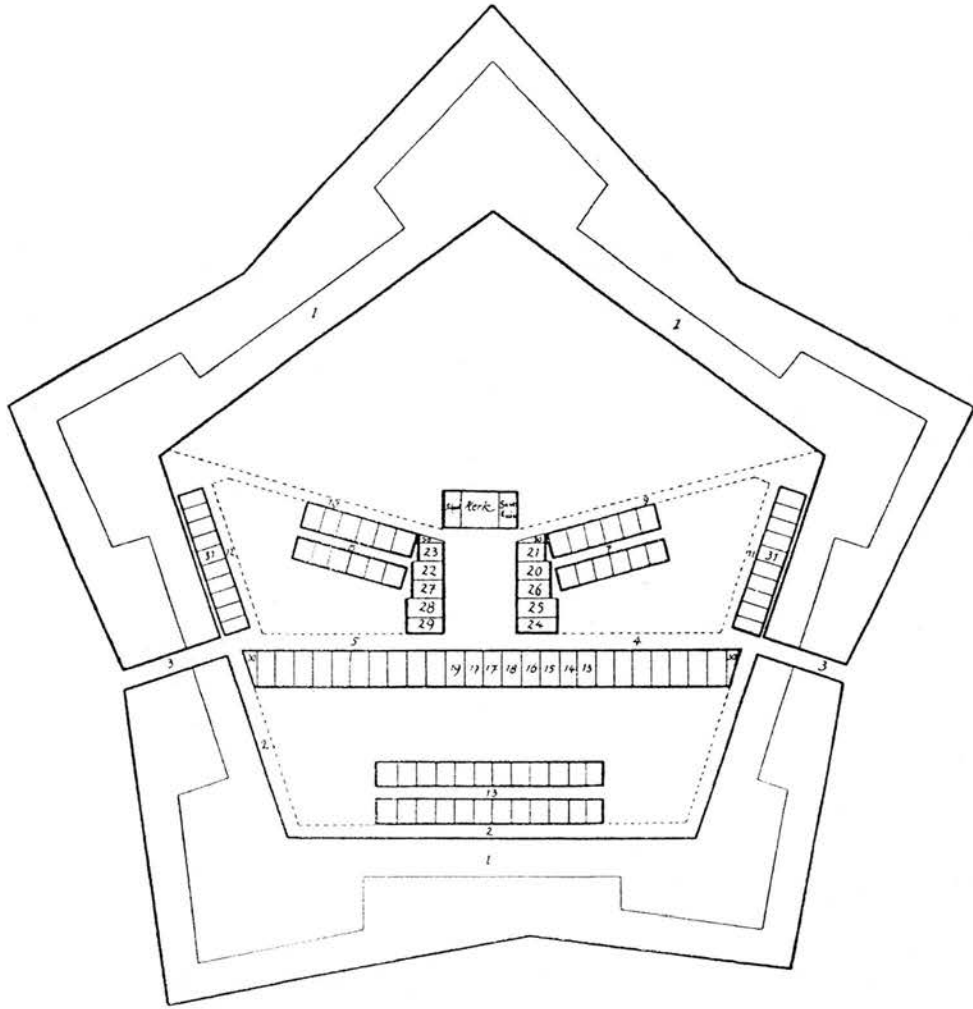


Figure 4.21
 Frederik Caspar Wieder, *Concept C Het Fort* [Reconstructies van de Concepten waarnaar Crijn Fredericksz in 1625 den grondslag gelegd heeft van New York], c. 1925, drawing, from Frederik Caspar Wieder, *De Stichting van New York in Juli 1625* (The Hague: Martinus Nijhoff, 1925), The British Library, London

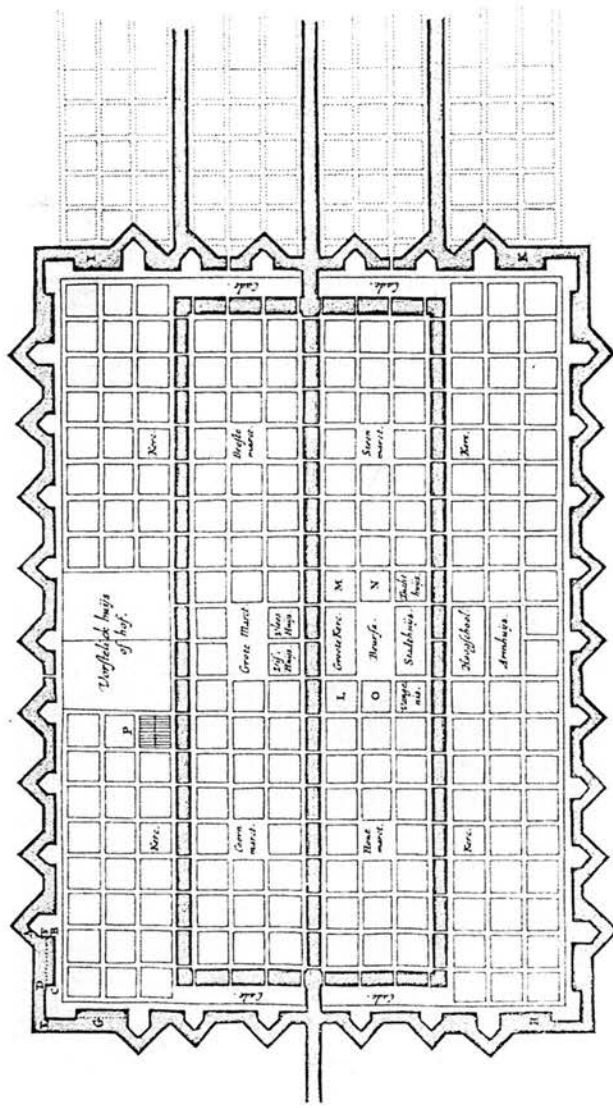
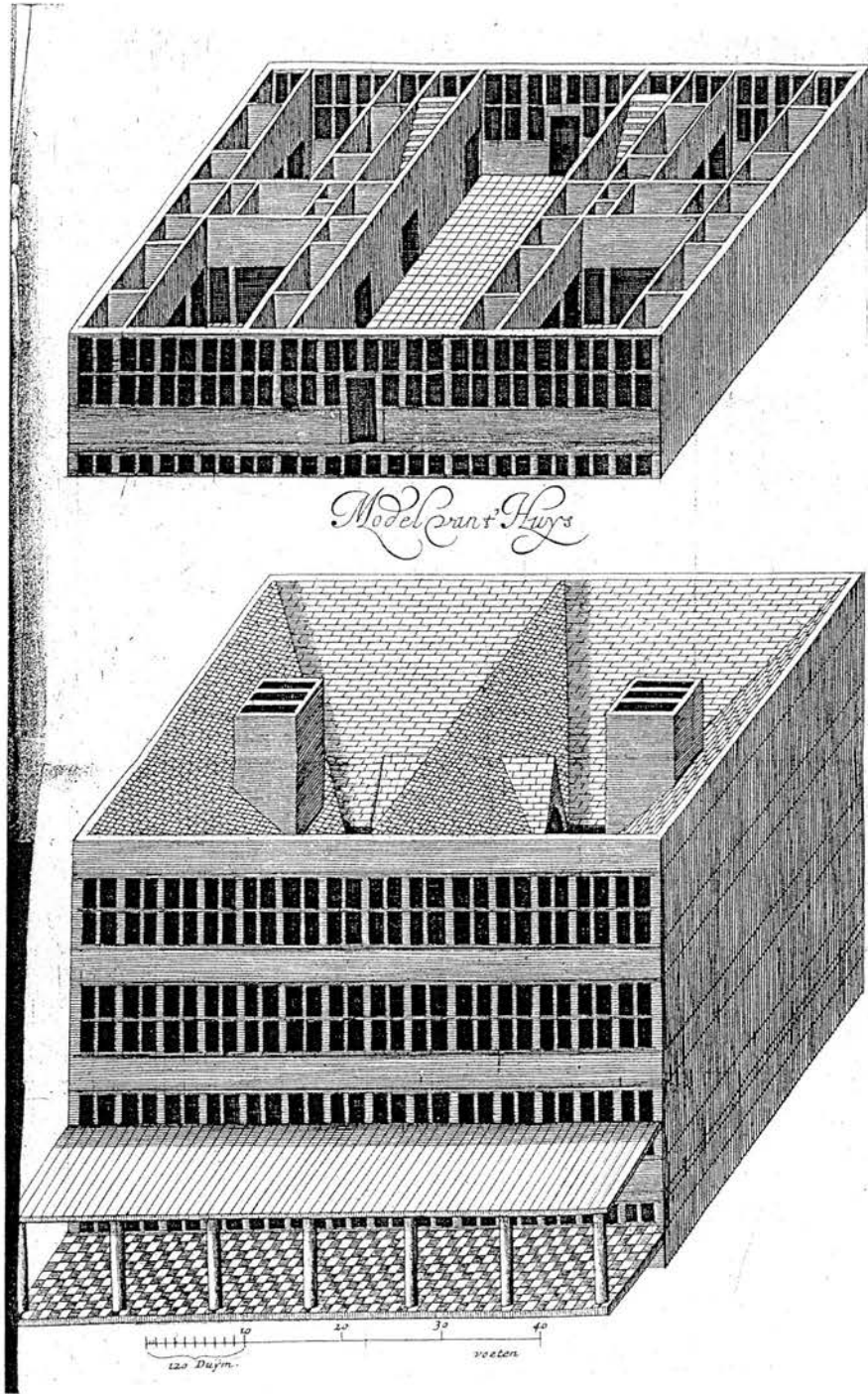


Figure 4.22
 Simon Stevin (1548-1620), *Untitled* [Ideal city plan], undated, engraving, from Simon Stevin, *Materiae politicae* (etc.) (Leiden: A. Rosenboom, 1649), The British Library, London



Model van t' Huys

Figure 4.23
Simon Stevin, *Model van t' Huys*, undated, engraving, from Simon Stevin, *Materiae politicae* (etc.)
(Leiden: A. Rosenboom, 1649), The British Library, London

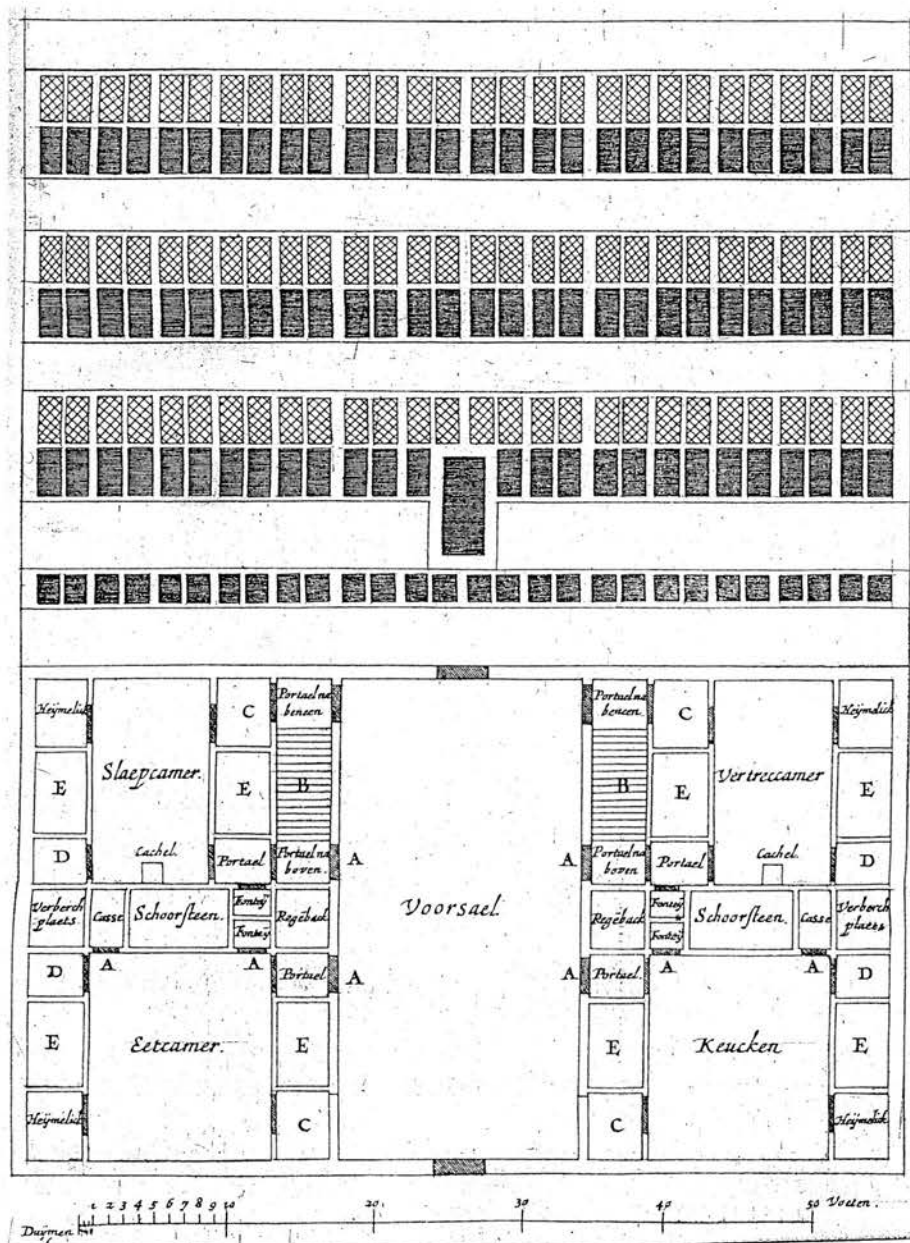


Figure 4.24
 Simon Stevin, *Untitled* [House plan and elevation], undated, engraving, from Simon Stevin, *Materiae politicae* (etc.) (Leiden: A. Rosenboom, 1649), The British Library, London

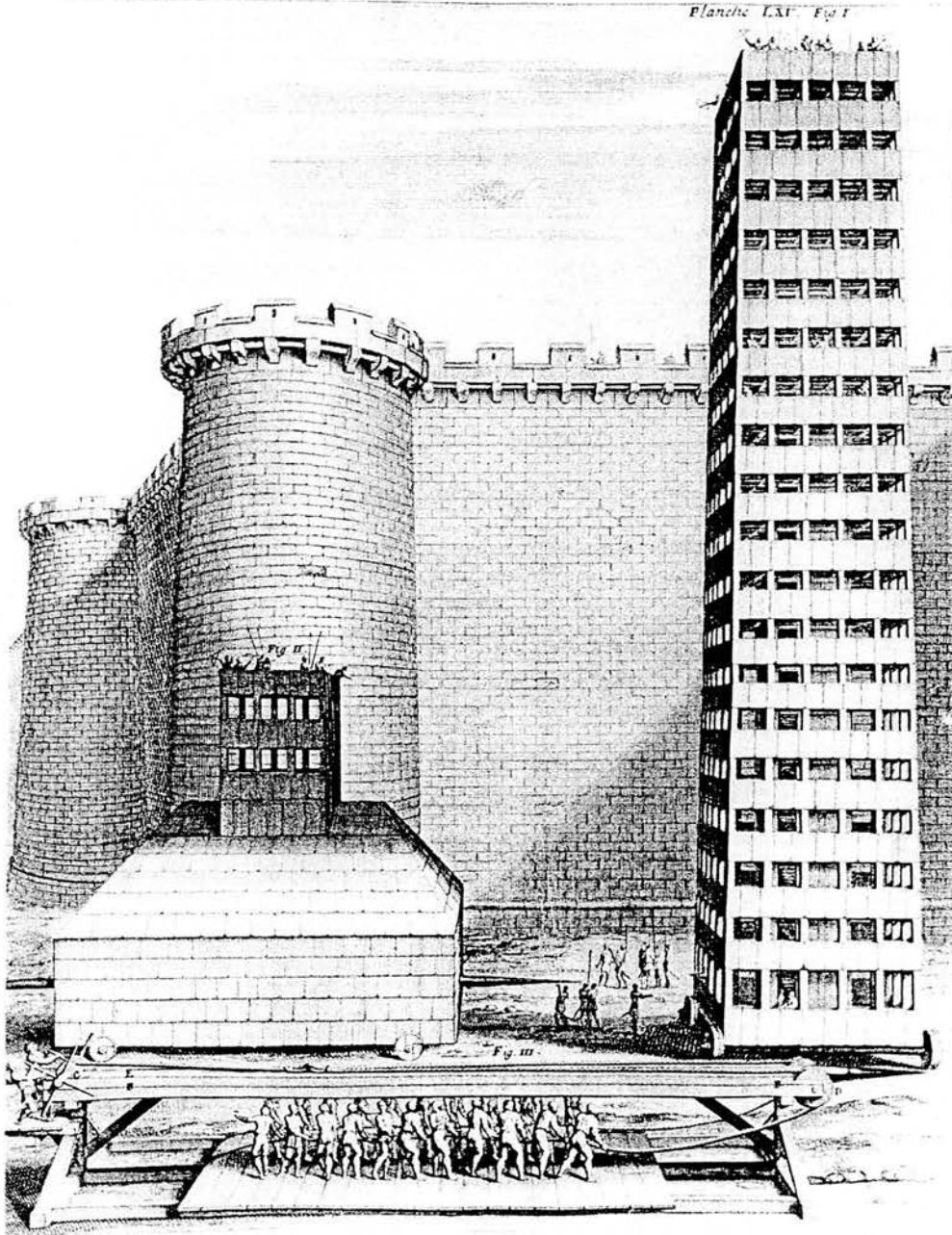


Figure 4.25
Gérard Edelinck (1640-1707), *Untitled*, c. 1684, engraving, from Vitruvius, *Les dix livres d'architecture de Vitruve*, 2nd rev. ed., ed. and tr. M. Perrault (Paris: Jean Baptiste Coignard, 1684), The University of Liverpool, Sydney Jones Library, Special Collection

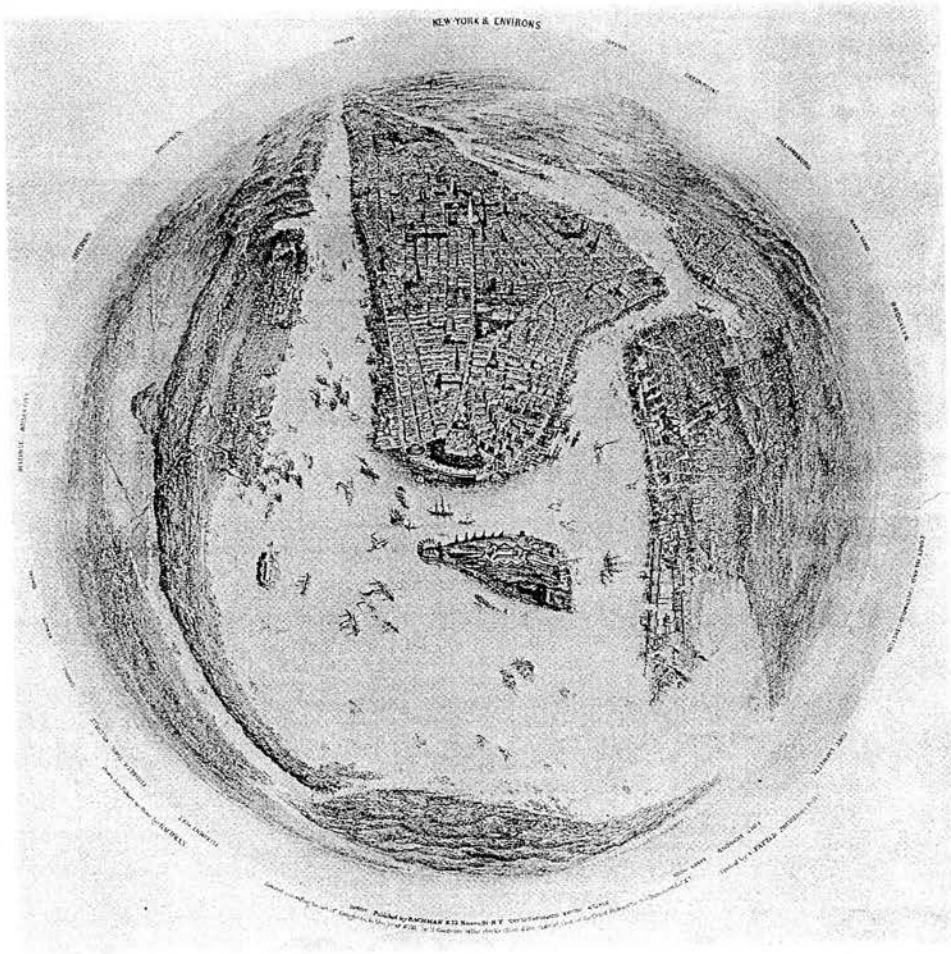
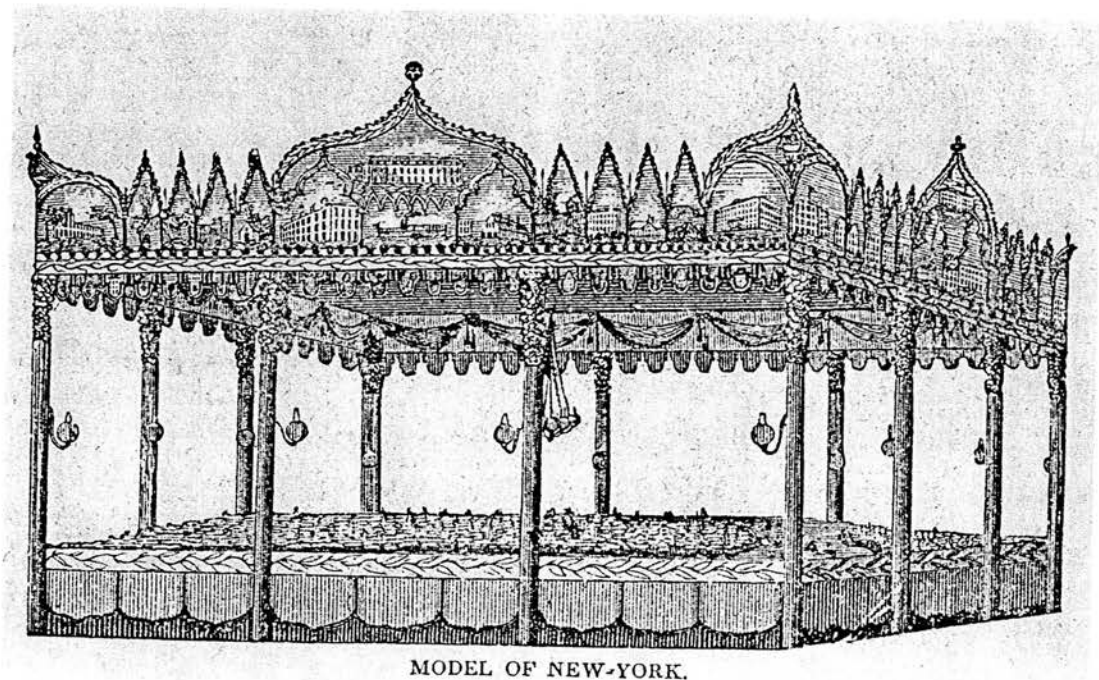


Figure 5.1
John Bachmann (fl. 1849-1885), *New-York & Environs*, 1859, lithograph, Museum of the City of
New York, Gift of James Duane Taylor



MODEL OF NEW-YORK.

Figure 5.2
Unknown, after original model created by Ezekiel Porter Belden (1823-1911), *Model of New-York*, c. 1849, after model c. 1845-1846, woodcut, from Ezekiel Porter Belden, *New York: Past, Present and Future*, 2nd ed. (New York: Putnam, 1849), The British Library, London

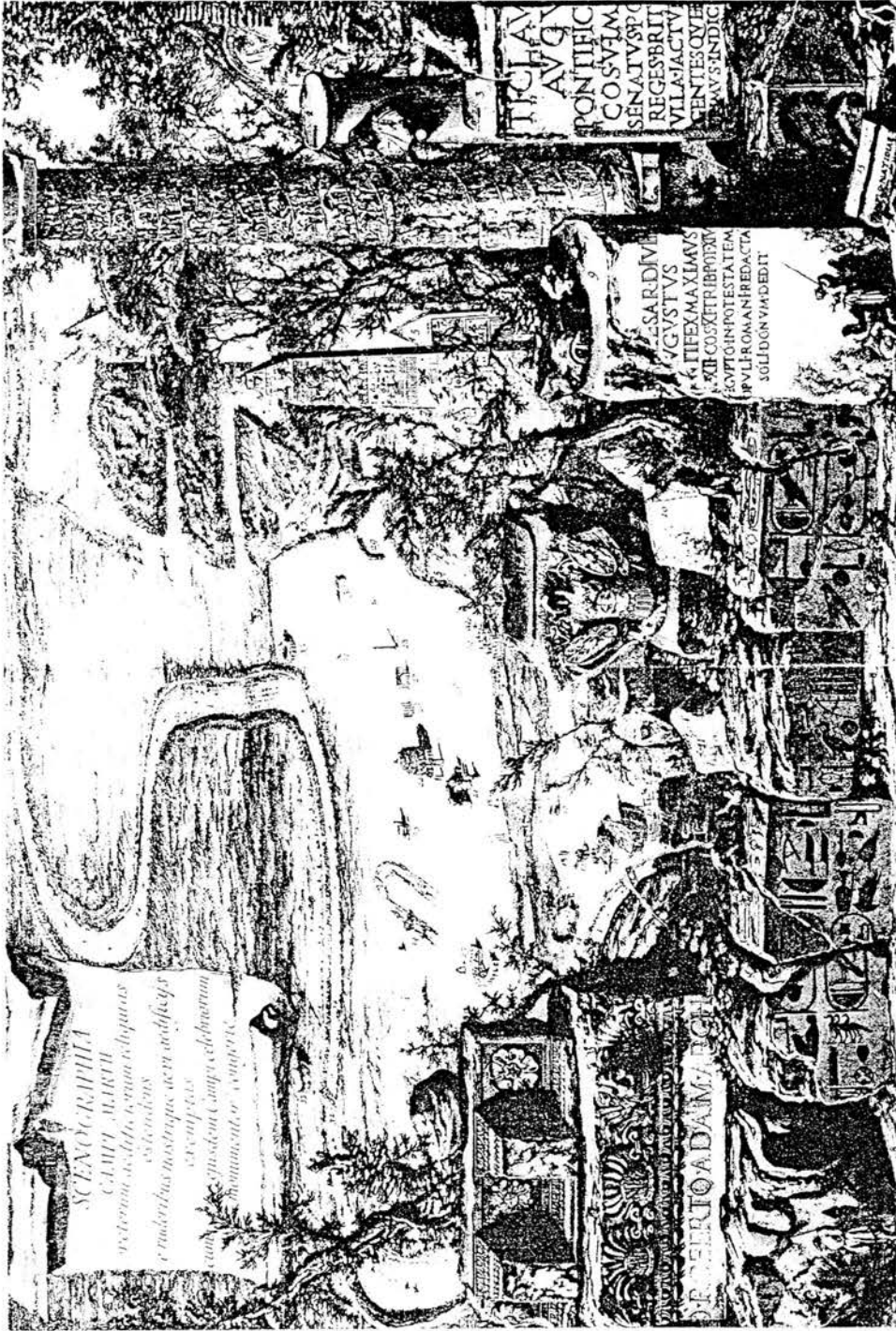


Figure 5.4
 Giovanni Battista Piranesi, Scenographia (etc.), 1762, engraving, from *Il Campo Marzio dell'Antica Roma* (1762), British Architecture Library, Royal Institute of British Architects



Figure 5.5
Antonie Jansz. van der Croos (1604-1663), *Panoramic view of Leiden*, 1651, oil on panel, F. C. Butôt, Amsterdam

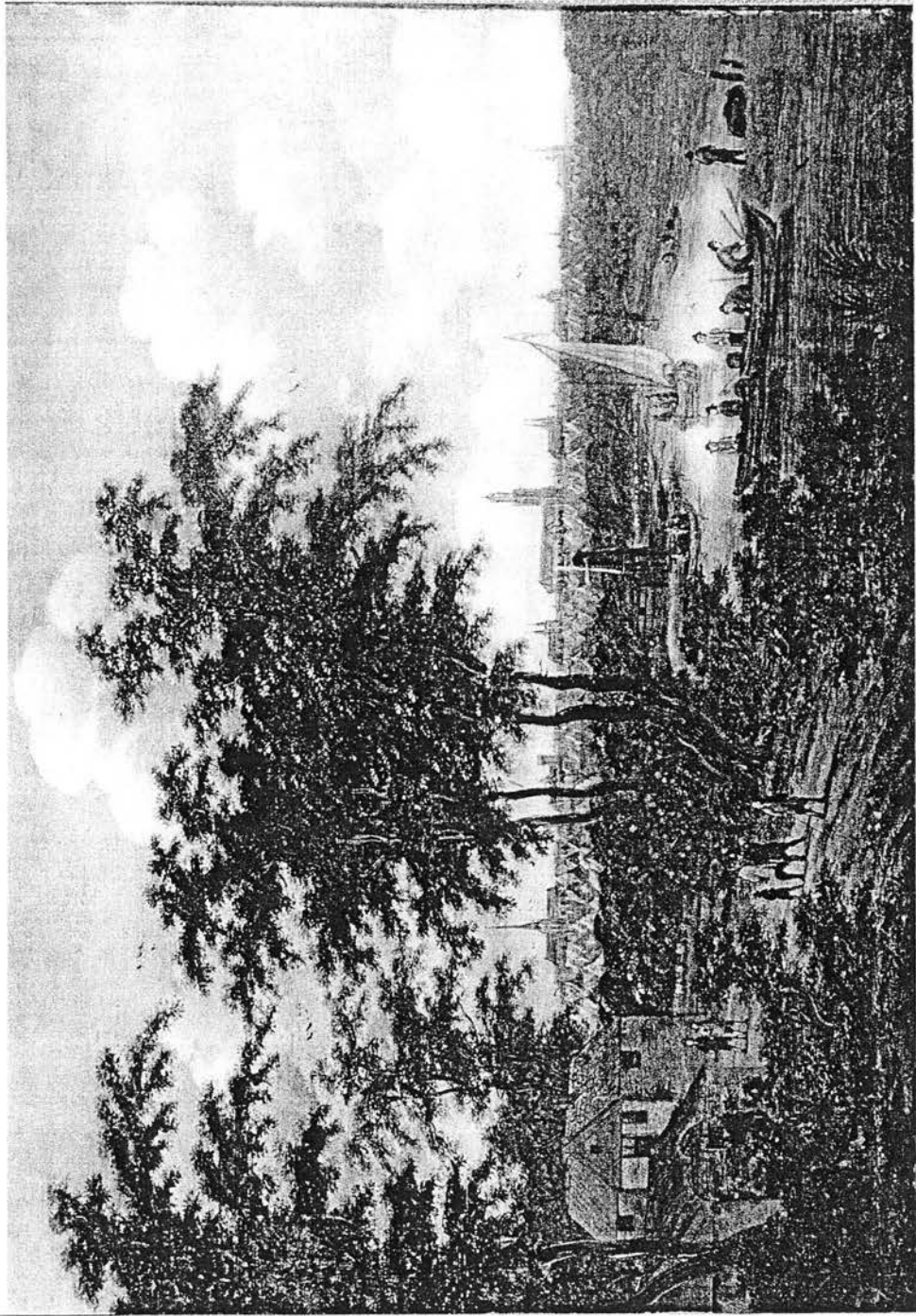


Figure 5.6
Willem van Drielenburgh (1635-1677), *Gefantaseerd gezicht op de stad Utrecht*, 1660-1670, oil on panel, Centraal Museum, Utrecht

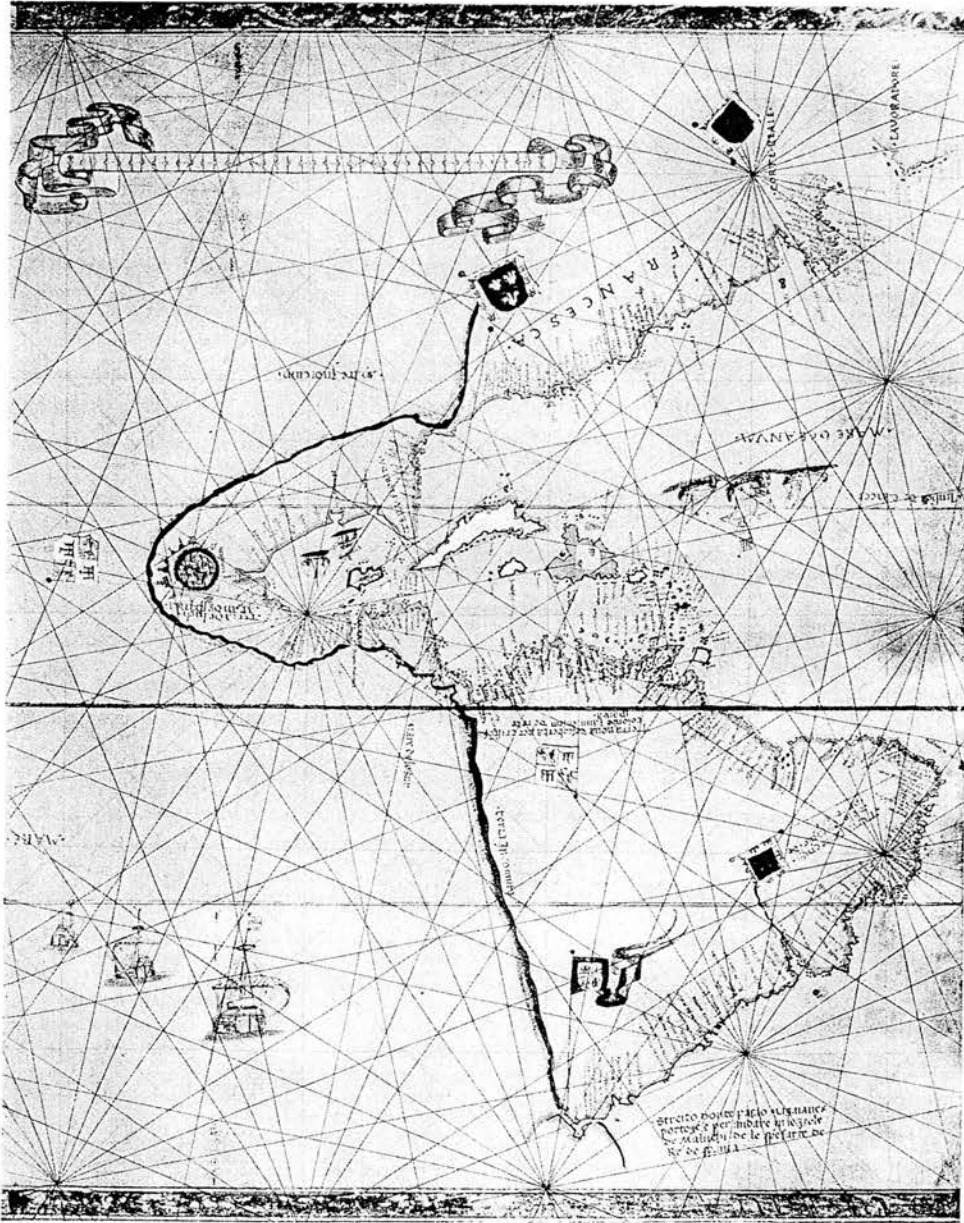
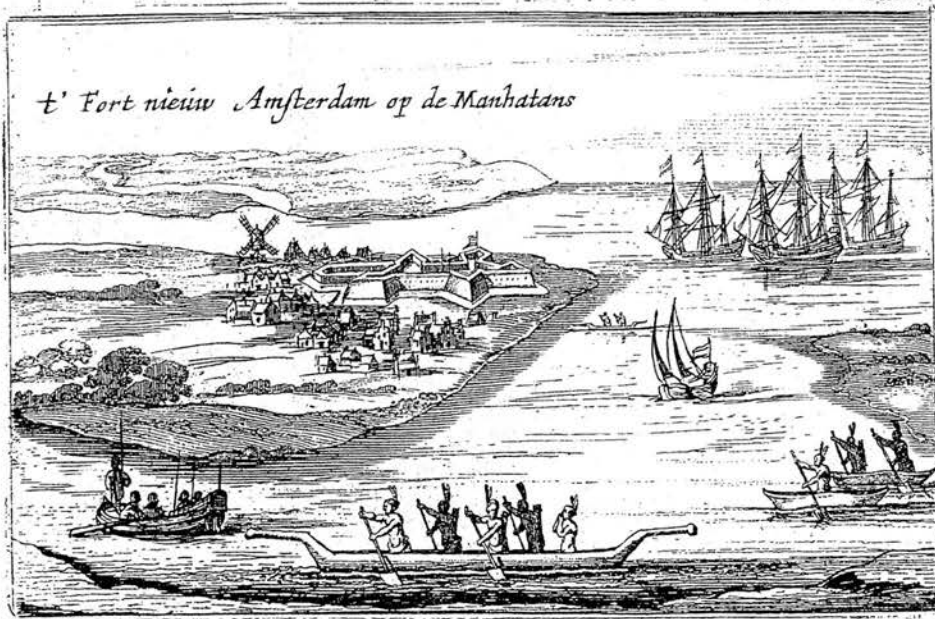


Figure 5.7
Unknown, Vesconte de Maggiolo, cartographer, *Untitled* [The Maggiolo Map], undated (c. 1527),
lithographic print of destroyed original, Harvard Map Collection



Figure 5.8
Evert Gijsbertsz, *Chart of America*, c. 1595, drawing (pen and pencil on parchment), Koninklijke
Bibliotheek, The Hague



op matjens aen malkanderen gelwocht van biesen / sommige op bladeren van boomen /
 dragen altyts al haer goet met haer / datse hebben / als eten en groenen Toback / welck
 fierck is en goet om nemen ; schijnt vziendelijck Wolck te zijn / van is seer genegen tot
 sielen / en subtiel om wegh te halen alles 't gene haer aenstaet. Op de hoogte van veertig
 graden en acht-en-veertigh minuten / alwaer de Wilde seer schoone Gester aen sijn
 Schip brachten / getuygt de vooz-noemde Hudson van 't landt aldus : Is soo schoonen
 landt als men met voeten betreden magh / overbloedigh van allerhande houdt / om
 Schepen te bouwen / en om groote baten van te maken ; 't Wolck hadde daer koperen
 Toback pijpen / waer uyt ick vermoede dat daer koper moet zijn / als oock Wser naer
 der Wilden beduydinge / dan sy en hebben geen wetenschap om 't selve te bereyden. De
 selve getuygt mede / dat sy op de Kriebier allerhande Kriebier-bisch met de Segen bongen /
 oock jonge Salm en Steur. Op de hoogte van twee-en-veertigh graden en achteen
 minuten was dito Hudson aen landt ; Ick voer (seght hy) met een van haer Vrouwen
 aen landt / met een out Man die daer Oberste was / van veertigh Mans en seventien
 Vrouwen / die ick daer sagh ; in een Huys van basten van Epcken-boomen wel ge-
 maect / en rontom soo gelijck of 't een verwelst hadde getweest / was overbloedig van
 Maiz en Boonen vant vooz-gaende Jaer / en daer lagh by het Huys wel soo veel te dro-
 gen / als dzy Schepen mochten voeren / sonder dat noch stont en wies ; by het Huys
 komende werden twee matjens gespreyt om op te sitten / en terstont eenige gericht
 voozt gebracht / in roode houte backen wel gemact / en sonden terstont twee Man-
 nen uyt met bogen om Wildt te schieten / brochten twee Dupben die sy wel haest ge-
 schoten hadden / sloegen terstont oock eenen betten Pont / en kregen het vel af metter
 haest

Figure 5.9 [also Figure 1.10, 3.12, 6.3]

Unknown [Isaack de Rasière?], *t' Fort nieuw Amsterdam op de Manhatans* [The Hartgers View], undated (c. 1626-1628), engraving, from Joost Hartgers, *Beschrijvinghe van Virginia, Nieuw Nederlandt, Nieuw Engelandt, en d'Eylanden Bermudes, Barbados, en S. Christoffel* (etc.) (Amsterdam, 1651), The British Library, London

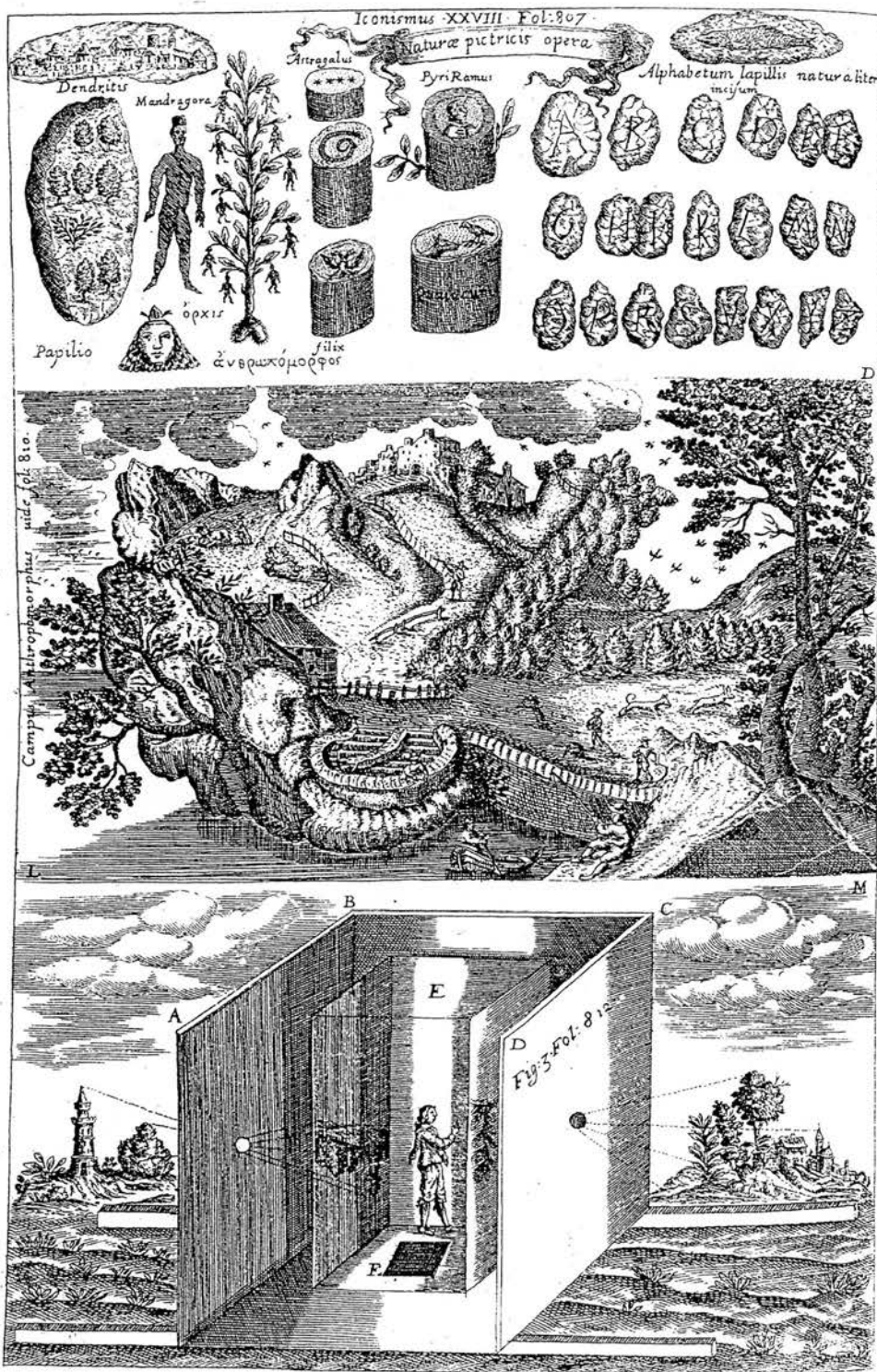


Figure 5.10
 Unknown, *Untitled*, c. 1646, engraving, from Athanasius Kircher, *A. Kircheri . . . Ars magna Lucis et Umbrae in decem libros digesta* (etc.), 2 vols. (Rome: Hermannum Scheus, 1646), The British Library, London



Figure 5.11
Satyric Scene, c. 1618, engraving, from Sebastiano Serlio, *Tutte l'opere d'architettura di Sebastiano Serlio (etc.)* (Vicenza: Giacomo de' Franceschi, 1618), The University of Liverpool, Sydney Jones Library, Special Collection

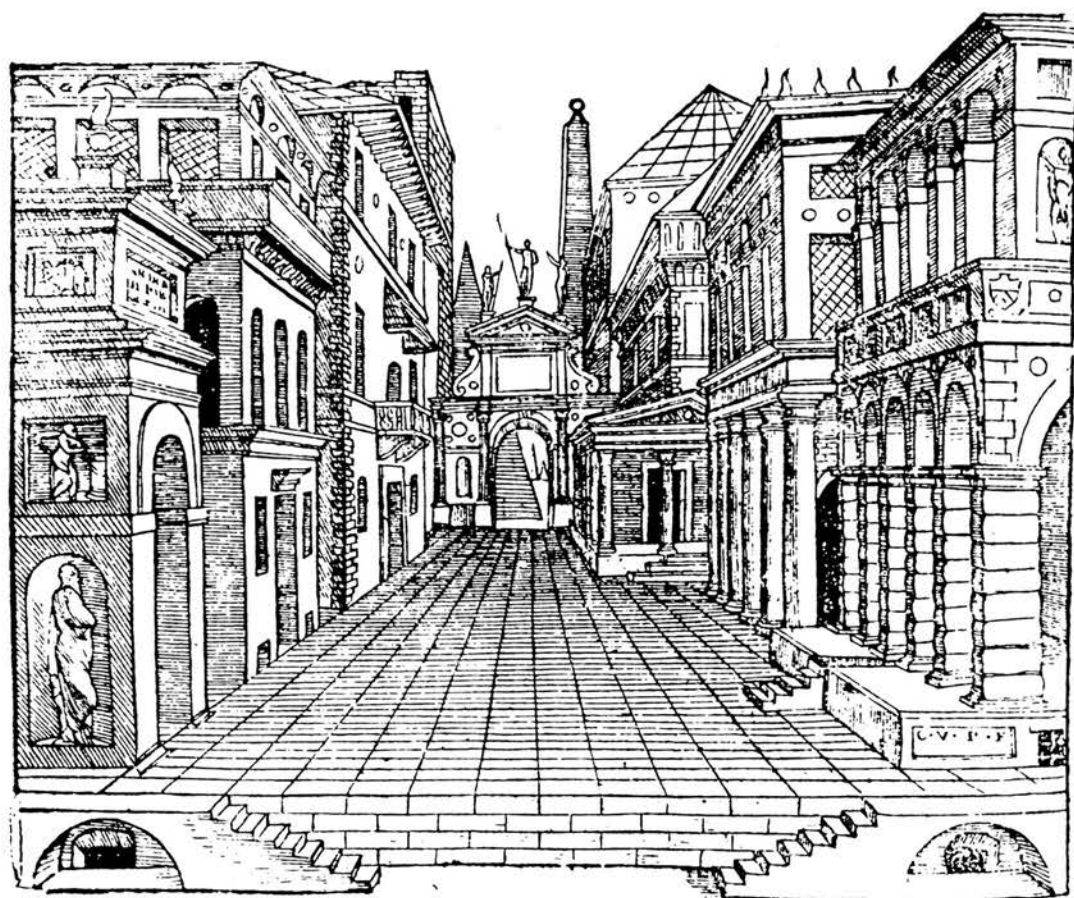


Figure 5.12
Tragic Scene, c. 1618, engraving, from Sebastiano Serlio, *Tutte l'opere d'architettura di Sebastiano Serlio* (etc.) (Vicenza: Giacomo de' Franceschi, 1618), The University of Liverpool, Sydney Jones Library, Special Collection

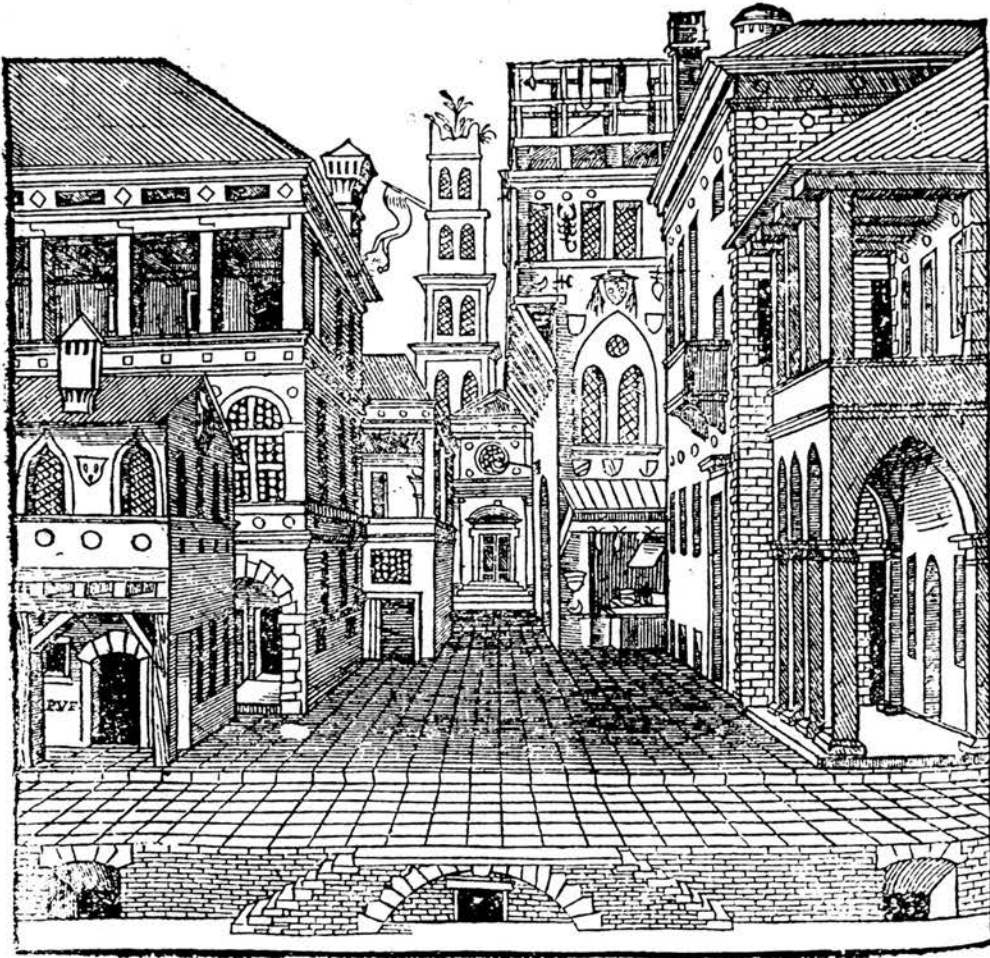


Figure 5.13
Comic Scene, c. 1618, engraving, from Sebastiano Serlio, *Tutte l'opere d'architettura di Sebastiano Serlio* (etc.) (Vicenza: Giacomo de' Franceschi, 1618), The University of Liverpool, Sydney Jones Library, Special Collection

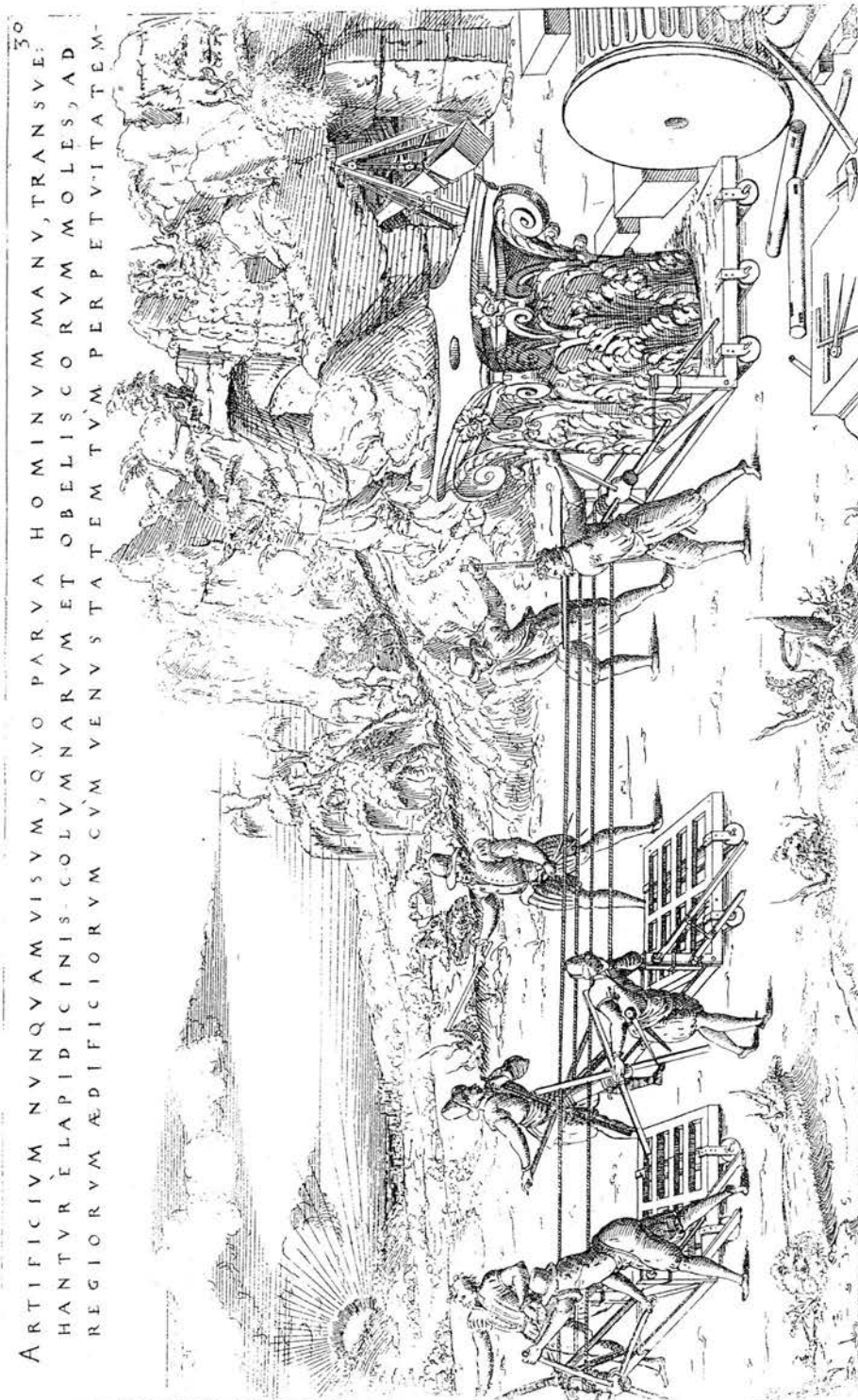


Figure 5.14
 Jacques Androuet Du Cerceau (c. 1520-1585/1586), *Artificium nunquam visum* (etc.), c. 1629,
 engraving, from Jacques Besson, *Instrumentorum et Machinarum* (etc.) (Orleans?, 1569?), The
 British Library, London

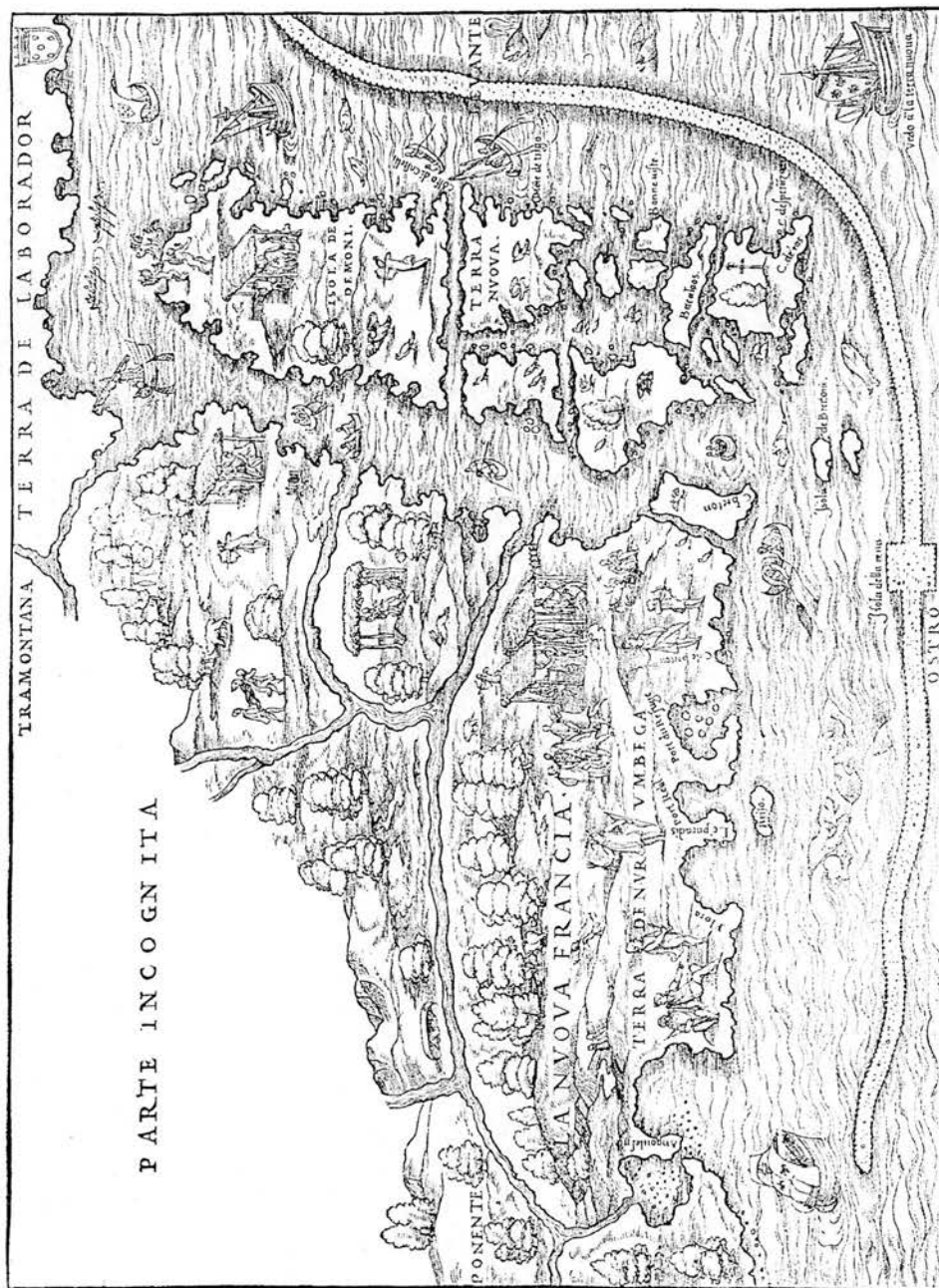
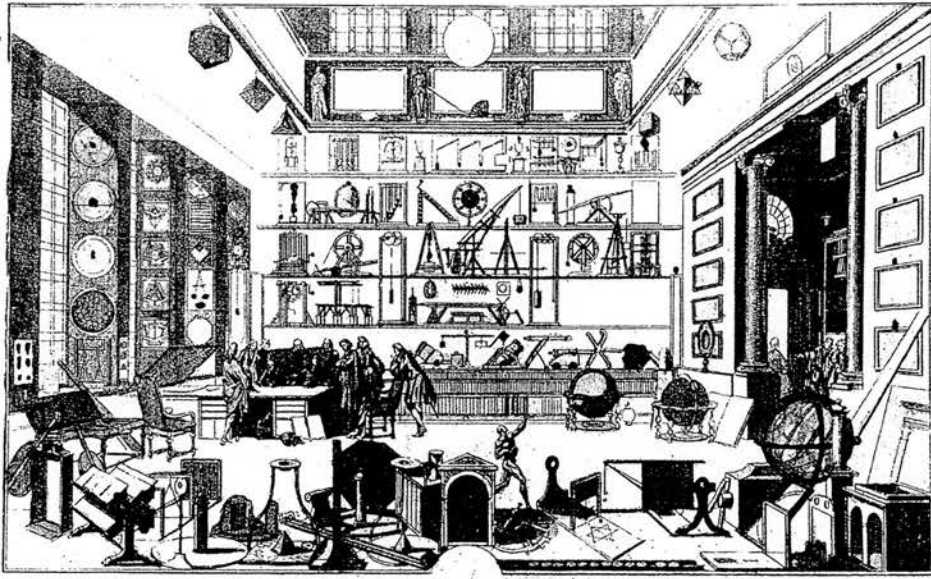


Figure 5.15
 Giacomo di Gastaldi (c. 1500-c. 1565), *La Nuova Francia*, 1556, woodcut, from Giovanni Battista Ramusio, *Primo volume & seconda edizione delle Navigazioni et Viaggi* (etc.), 3 vols. (Venice: Nella stamperia de Giunti, 1554-1559), The British Library, London



Cabinet Geometrique de M. le Clerc
A Paris chez J. Chouaumeur 57 depuis au Palais de la Sorbonne 59 sous le nom de Cabinet M. 67

Figure 5.16
Jacques Chereau, *Cabinet Geometrique de M. le Clerc*, undated, engraving, Bibliothèque nationale de France, département des estampes et de la photographie

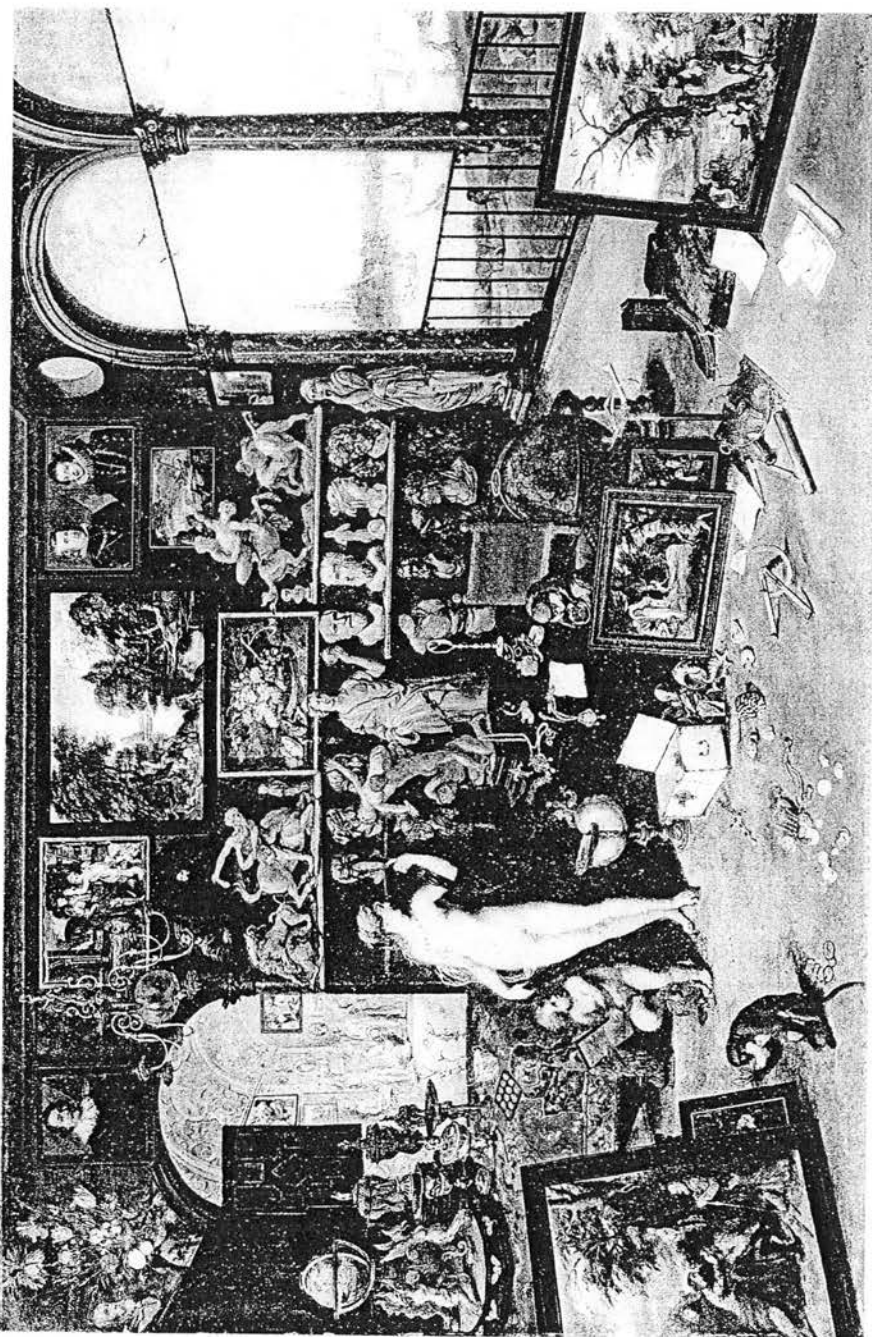


Figure 5.17

Jan Brueghel the Younger (1601-1678), *Venus and Cupid in a Collector's Cabinet*, c. 1630-1640, oil on copper, Philadelphia Museum of Art, John G. Johnson Collection



Figure 6.1
Dwight Franklin, *The Surrender of New Amsterdam, 1664*, 1932, diorama, Museum of the City of
New York



Figure 6.2

Unknown, *Gov^t Stuyvesant Destroying the Summons to Surrender N.Y.*, undated, engraving, Emmet Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations



op matjens aen malkanderen gelvocht van biesen / sommige op bladeren van boomen /
 dragen alrijts al haer goet met haer / datse hebben / als eten en groenen Toback / welck
 fierck is en goet om nemen ; schijnt vriendelijck Volck te zijn / dan is seer genegen tot
 sielen / en subtiel om wegh te halen alles 't gene haer aenstaet. Op de hoogte van veertig
 graden en acht-en-veertigh minuten / alwaer de Wilde seer schoone Oesters aen sijn
 Schip brachten / getuygt de vooz-noemde Hudson van 't landt aldus : 't is soo schoonen
 landt als men met voeten betreden magh / overbloedigh van allerhande hout / om
 Schepen te bouwen / en om groote baten van te maken ; 't Volck hadde daer koperen
 Toback pijpen / waer uyt ick vermoede dat daer koper moet zijn / als oock 't seer naer
 der Wilden beduydinge / dan sy en hebben geen wetenschap om 't selve te bereyden. De
 selve getuygt mede / dat sy op de Kriebier allerhande Kriebier-visch met de Segen bongen /
 oock jonge Salm en Steur. Op de hoogte van twee-en-veertigh graden en achtien
 minuten was dito Hudson aen landt ; Ick voer (seght hy) met een van haer Vrouwen
 aen landt / met een out Man die daer Overste was / van veertigh Mans en seventien
 Vrouwen / die ick daer sagh ; in een Huys van basten van Epcken-boomen wel ge-
 maect / en rontom soo gelyck of 't een verweest hadde gewesi / was overbloedig van
 Maiz en Doonen vant vooz-gaende Jaer / en daer lagh by het Huys wel soo veel te dro-
 gen / als dry Schepen mochten voeren / sonder dat noch stont en wies ; by het Huys
 komende werden twee matjens gespreyt om op te sitten / en terstont eenige gericht
 voozt gebracht / in roode houte baken wel gemaeckt / en sonden terstont twee Man-
 nen uyt met bogen om Wildt te schieten / brochten twee Duyven die sy wel haest ge-
 schoten hadden / sloegen terstont oock eenen betten Pont / en kregen het vel af metter
 haest

Figure 6.3 [also Figure 1.10, 3.12, 5.9]

Unknown [Isaack de Rasière?], *t' Fort nieuw Amsterdam op de Manhatans* [The Hartgers View], undated (c. 1626-1628), engraving, from Joost Hartgers, *Beschrijvinghe van Virginia, Nieuw Nederlandt, Nieuw Engelandt, en d'Eylanden Bermudes, Barbados, en S. Christoffel* (etc.) (Amsterdam, 1651), The British Library, London



Quarta pars.

A R G V M E N T V M.

Capitur ab hostibus Barbaris, & misere abripitur, ubi nouem mensium captiuitatem sustinet; non nisi in cruentam hostibus escam referuatus.

C A P V T XVIII.

Quo modo, & qua ratione in hostium manus inciderim.



Habe-

Figure 6.4

Untitled, c. 1592, engraving, from Theodore de Bry, Historia Americæ sive Novi Orbis: America Tertia Pars (etc.) (Frankfurt: Apud Ioannem Wechelum, 1592), The British Library, London



Figure 6.5 [also Figure 3.15]
Nicolaes Visscher, *Nieuw Amsterdam op t Eylant Manhattans* [The Visscher View]. Inset view of *Novi Belgii Novaeque Angliae nec non Partis Virginiae Tabula* (etc.), undated (c. 1655-1656), depicting c. 1651-1653, engraving, The New-York Historical Society

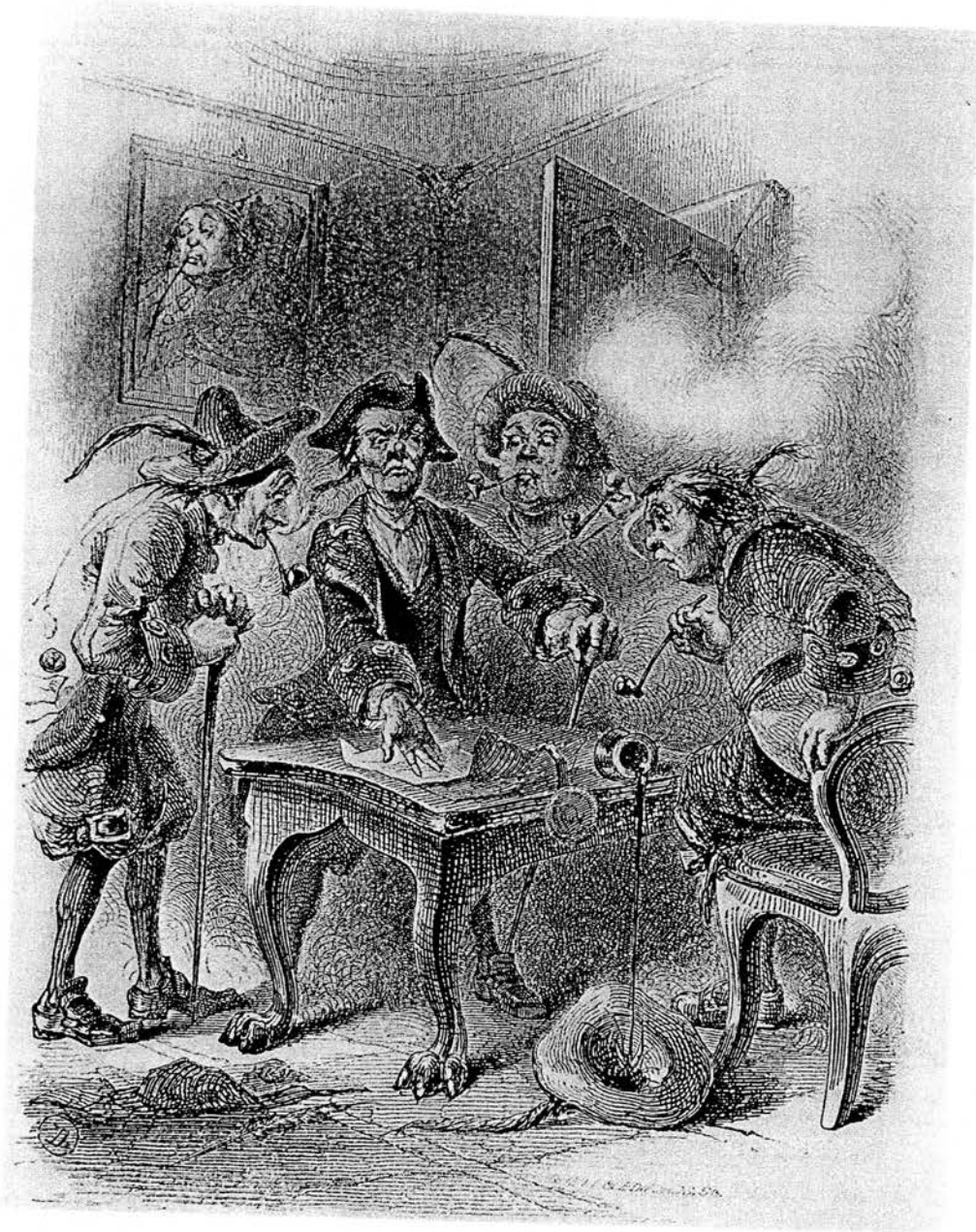


Figure 6.6
A. Bobbett & Edmonds, original drawing by Felix Octavius Carr Darley (1822-1888), *Portrait, Willem Kieft*, c. 1850, engraving, from Washington Irving, *A History of New York* (New York: G. P. Putnam, 1850), The New-York Historical Society

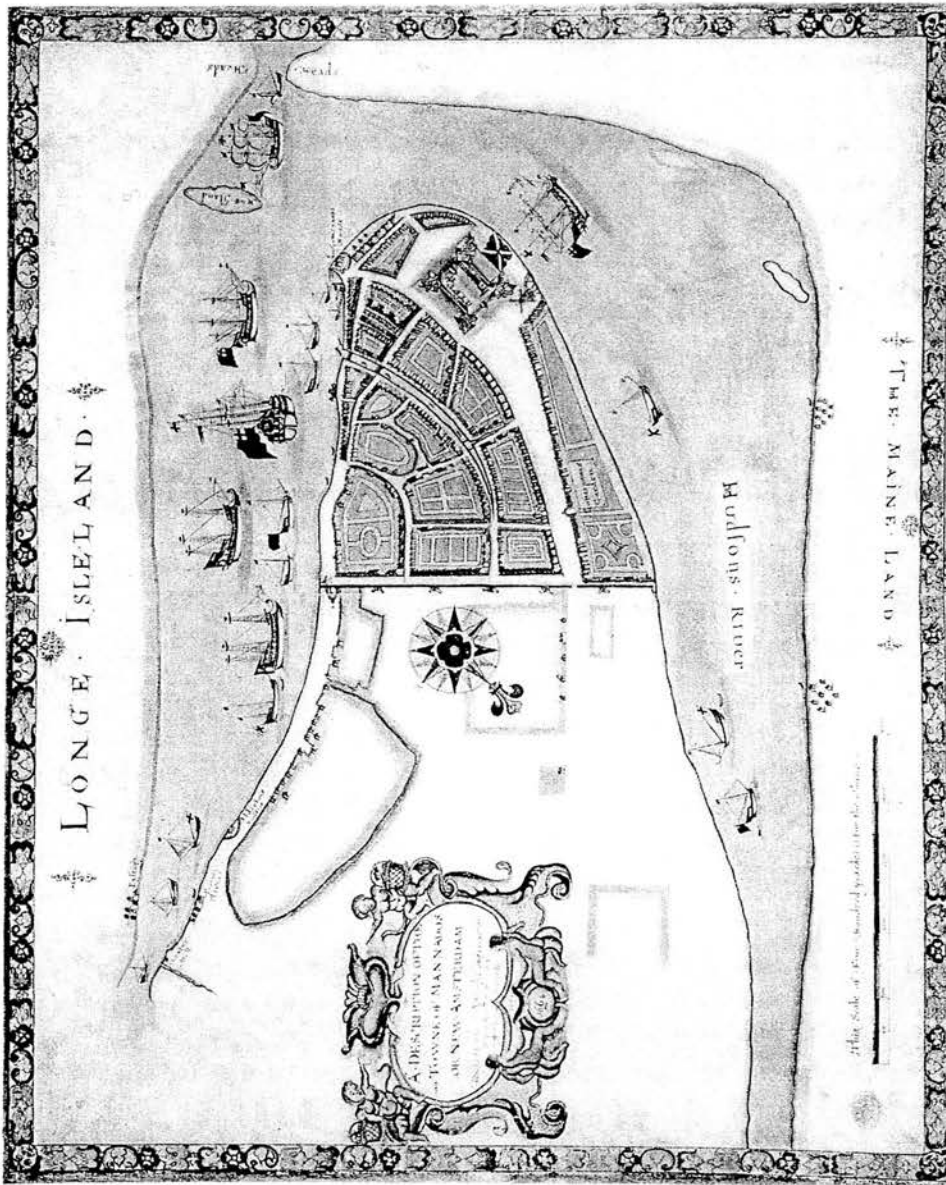
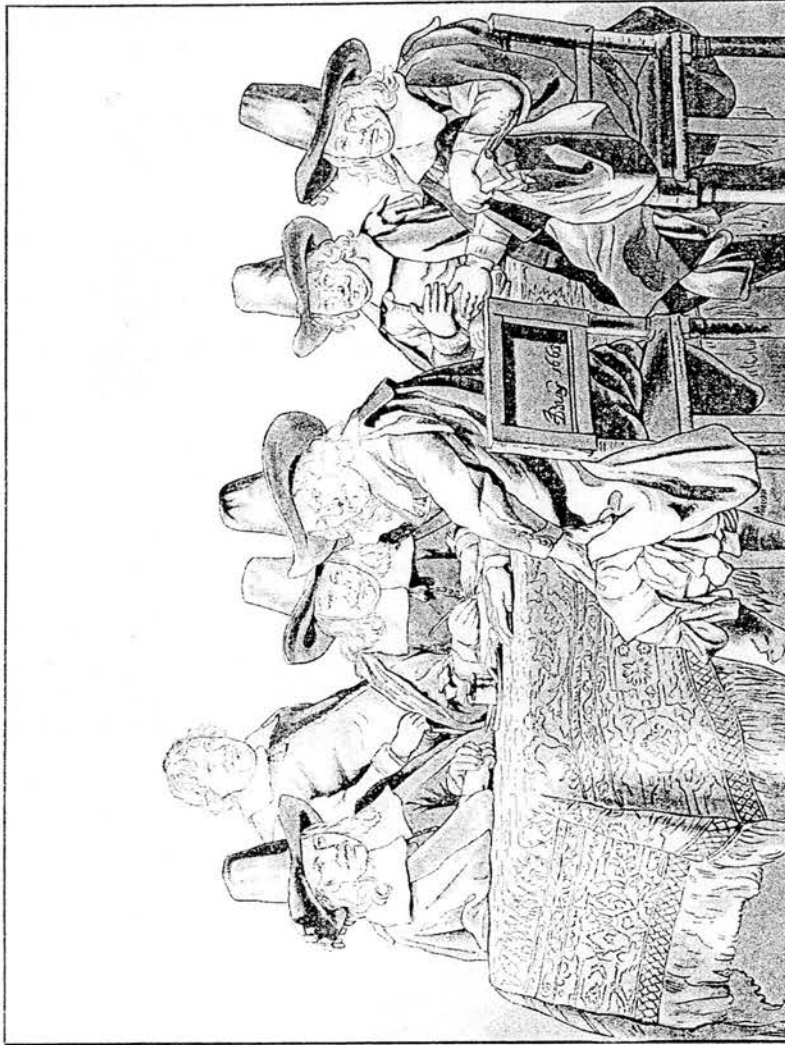


Figure 6.7 [also Figure 7.3]
 Unknown, Jacques Cortelyou [?], *A Description of the Towne of Mannados or New Amsterdam (etc.) [The Duke's Plan]*, 1664, depicting 1661, drawing (watercolour on vellum heightened with gold), The British Library, London



John De Tover. Van Ryn, Westel. Diepman. Vosselaar. Peter Stuyvesant. Herei Stuyvesant. William Sackett. Michael Dyfeman.

Peter Stuyvesant and his Counsel preparing the charter for the City of New York in 1652.
from a picture by T. D. Bray in 1663.

Figure 6.8

A. G. Lund, after T. D. Bray (1663) [Theodorus de (Dirck) Bray (1635-1694)?], *Peter Stuyvesant and his Counsel preparing the charter for the City of New York in 1652*, 1879, lithograph, Emmet Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations



Figure 6.9
Govert Flinck (1615-1660), *Vier doelheren der Kloveniersdoelen*, 1642, oil on canvas,
Rijksmuseum, Amsterdam



Figure 6.10
Bartholomeus van der Helst, *De overlieden van den Kloveniersdoelen te Amsterdam in 1655*, 1655,
oil on canvas, Amsterdams Historisch Museum, Amsterdam

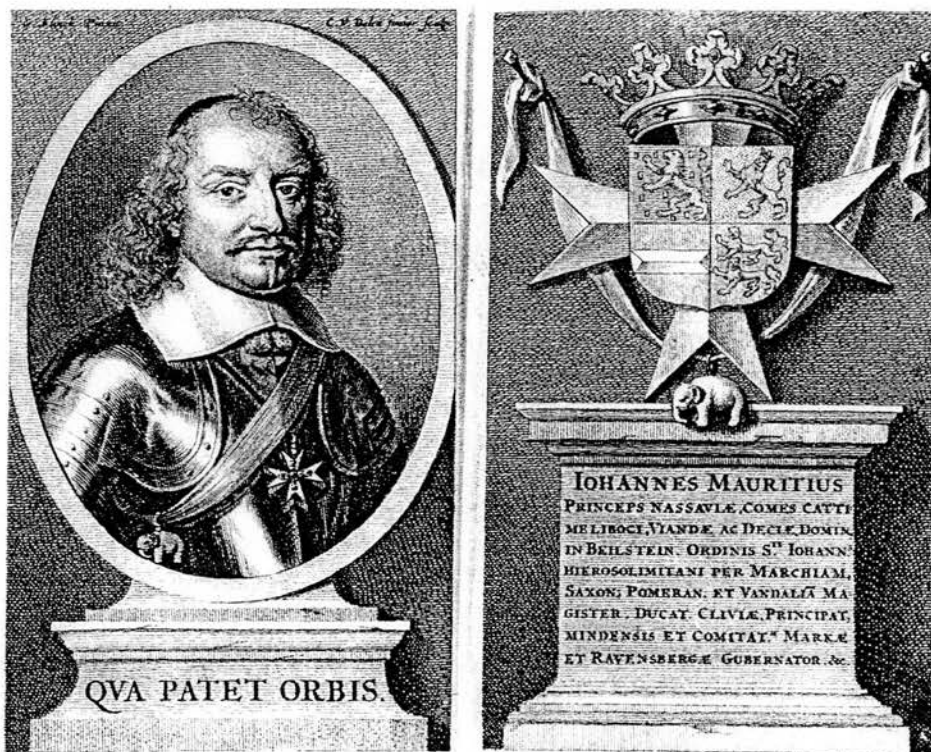


Figure 6.11

Cornelis van Dalen (c. 1602-1665), original drawing by Govert Flinck (1615-1660), *Portrait, Johan Maurits van Nassau-Siegen*, c. 1647, engraving, from Caspar van Baerle, *Rerum per octennium in Brasilia et alibi nuper gestarum sub præfectura* (etc.) (Amsterdam: Ioannis Blaeu, 1647), The British Library, London



Figure 6.12
 Cornelis van Dalen, original drawing by Govert Flinck, *Portrait, Johan Maurits van Nassau-Siegen*,
 1658, engraving, Stichting Atlas Van Stolk, Rotterdam



Figure 6.13
Northern Netherlands School, *Portrait, Johan Maurits van Nassau-Siegen*, undated (c. 1660), oil on
canvas, Rijksmuseum, Amsterdam



Figure 6.14
Attributed to Hendrick Couturier [?] (?-1684), *Portrait, Peter Stuyvesant*, undated (c. 1660), oil on wood, The New-York Historical Society

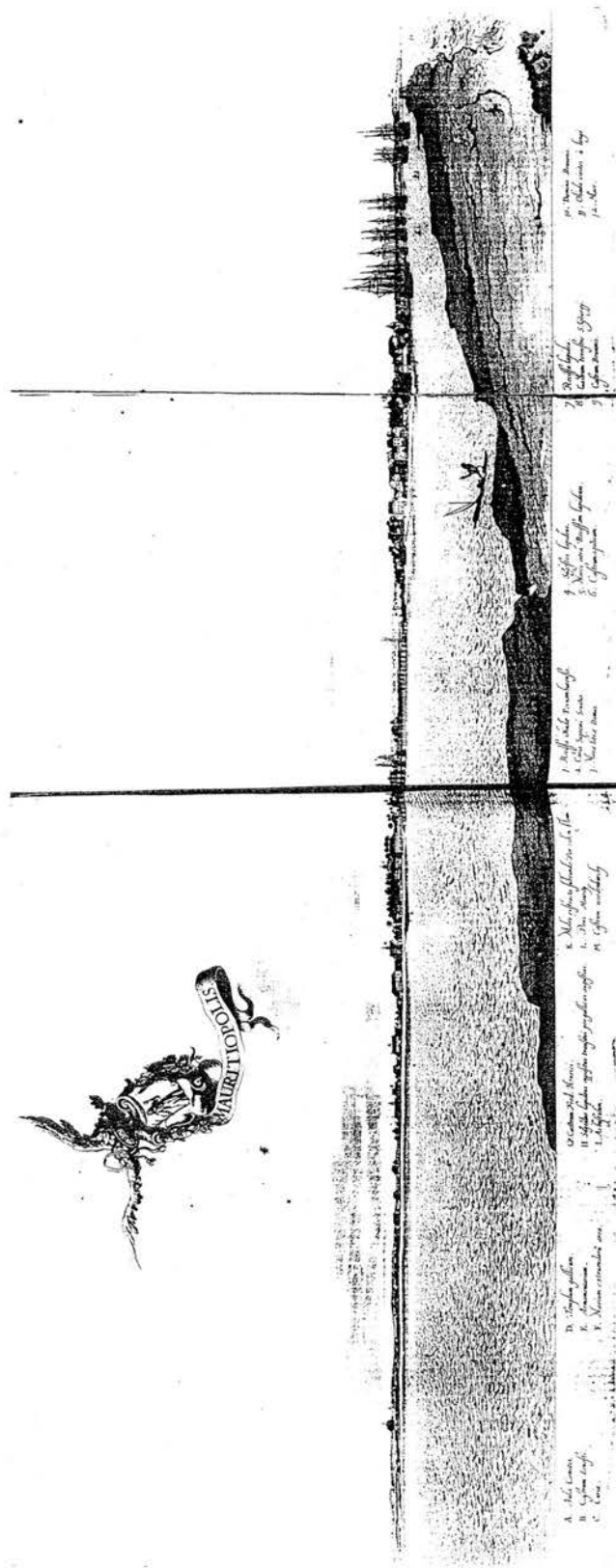


Figure 6.15
 Frans Post (1612-1680), *Mauritiopolis*, 1645, engraving, from Caspar van Baerle, *Rerum per octennium in Brasilia et alibi nuper gestarum sub praefectura* (etc.) (Amsterdam: Ioannis Blaeu, 1647), The British Library, London

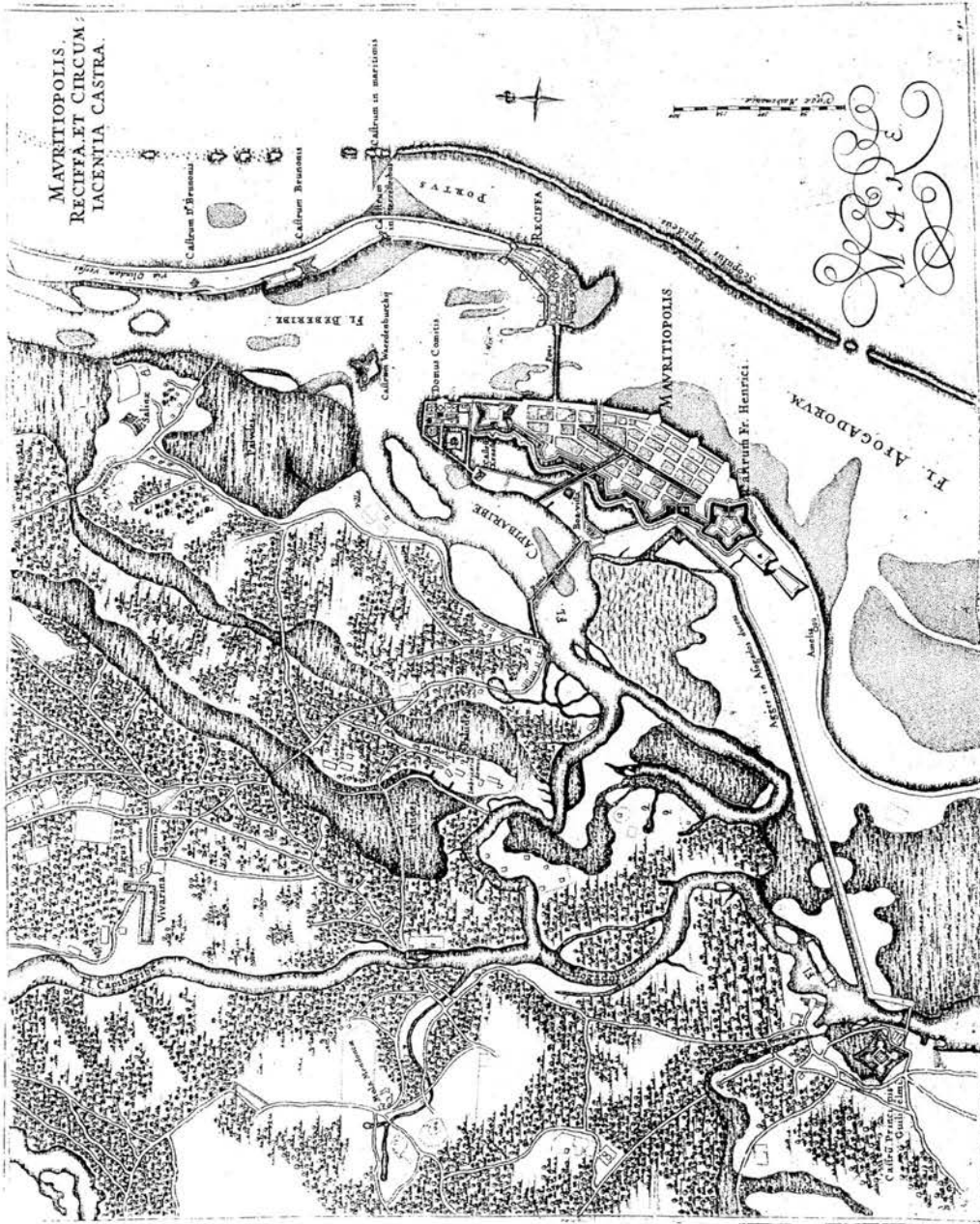


Figure 6.16
 Unknown, *Mauritiopolis, Reciffa, et Circumiacentia Castra*, c. 1647, engraving, from Caspar van Baerle, *Rerum per octennium in Brasilia et alibi nuper gestarum sub praefectura* (etc.) (Amsterdam: Ioannis Blaeu, 1647), The British Library, London

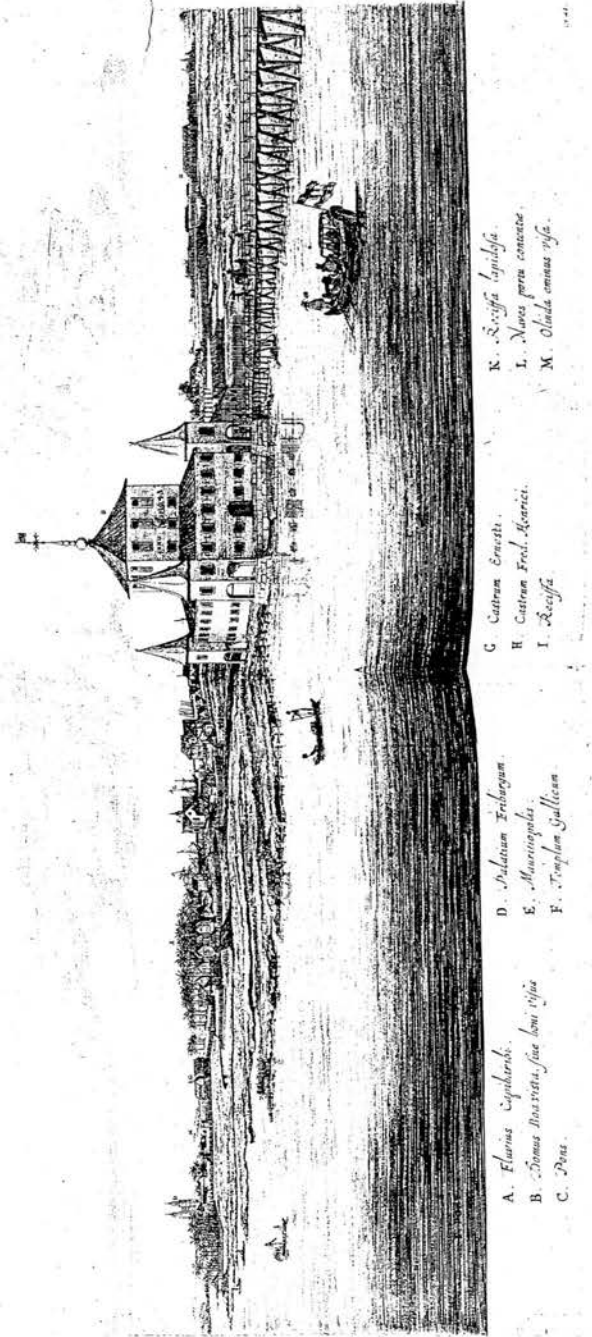
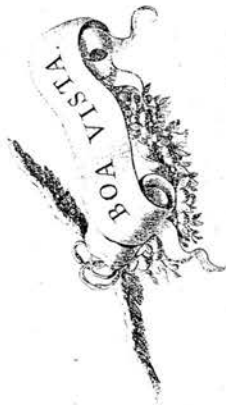


Figure 6.17
 Frans Post, *Boa Vista*, c. 1647, engraving, from Caspar van Baerle, *Rerum per octennium in Brasilia et alibi nuper gestarum sub praefectura* (etc.) (Amsterdam: Ioannis Blaeu, 1647), The British Library, London

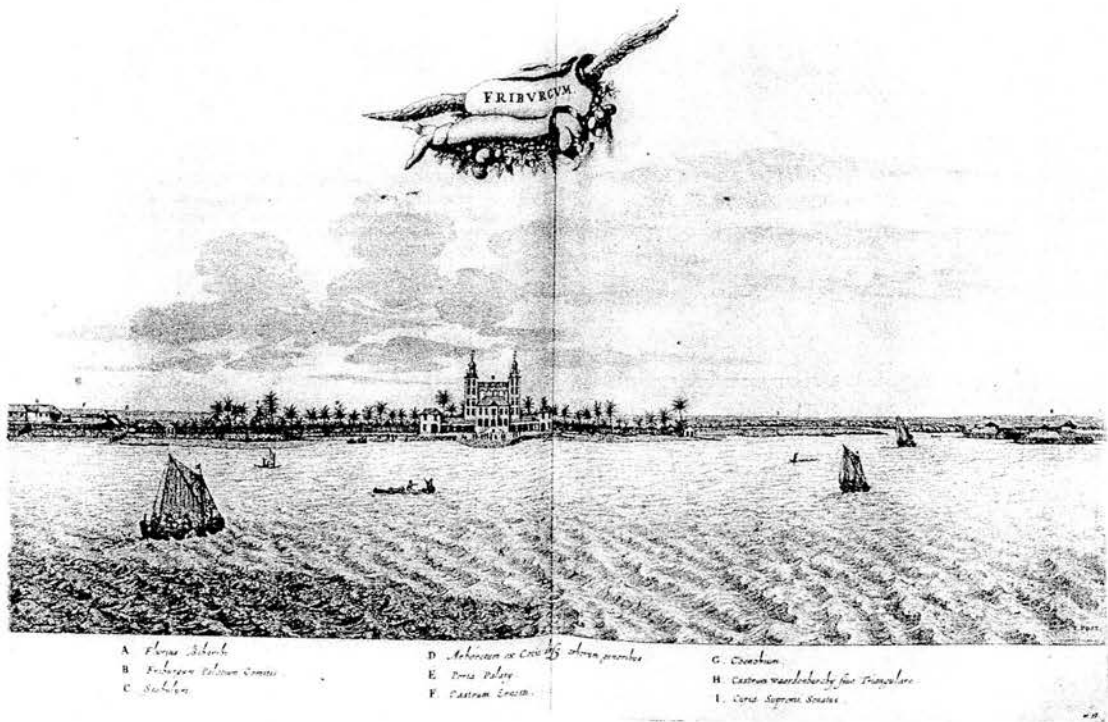


Figure 6.18
 Frans Post, *Friburgum*, c. 1647, engraving, from Caspar van Baerle, *Rerum per octennium in Brasilia et alibi nuper gestarum sub praefectura* (etc.) (Amsterdam: Ioannis Blaeu, 1647), The British Library, London

VTOPIAE INSVLAE FIGVRA



Figure 6.19

Utopiae Insulae Figura, c. 1516, engraving, from Saint Thomas More, *Libellus vere aureus nec minus salutaris quam festivus de optimo reip. statu. deque nova insula Utopia* (Louvain: Thierry Martens, 1516), The British Library, London

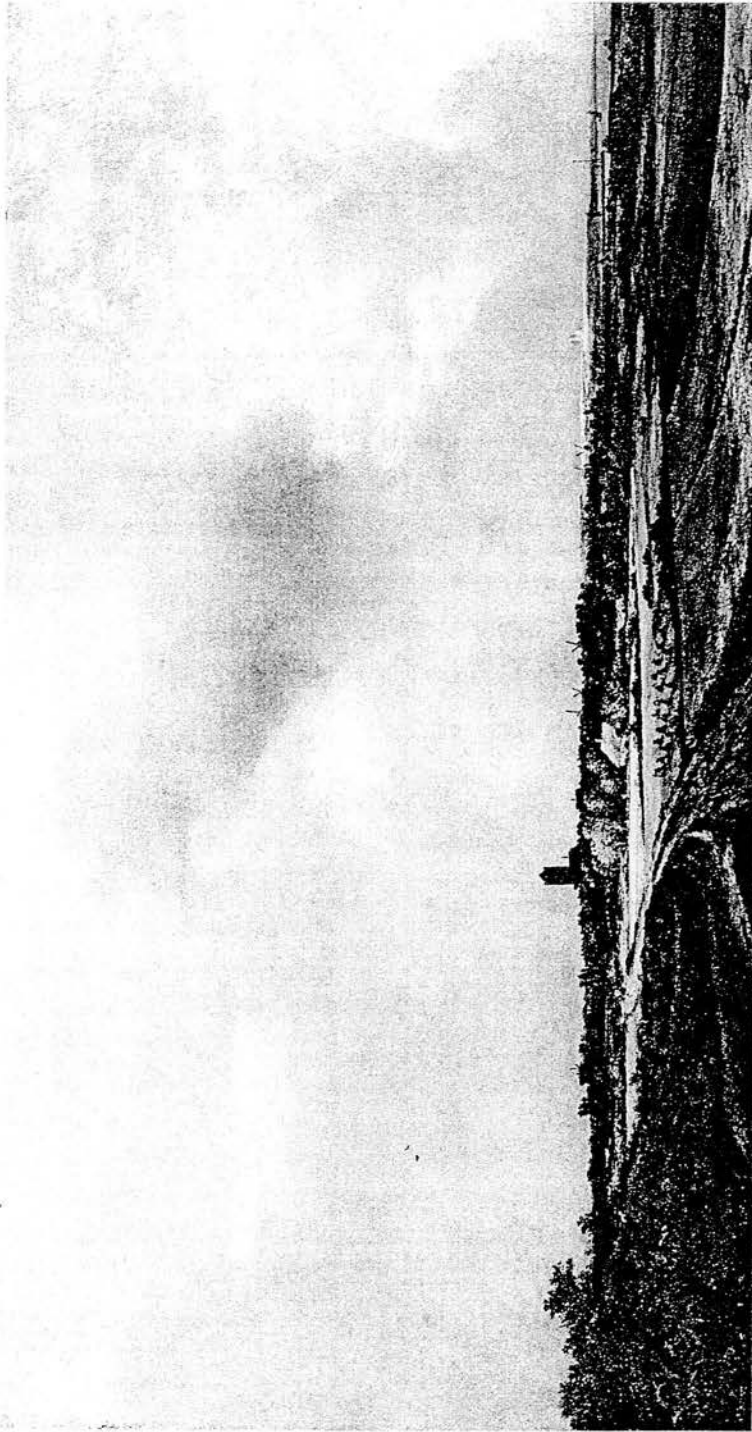


Figure 6.20
Jacob Isaacksz. van Ruisdael (1628/29?-1682), *View of Naarden*, 1647, oil on panel, Museo Thyssen-Bornemisza, Madrid

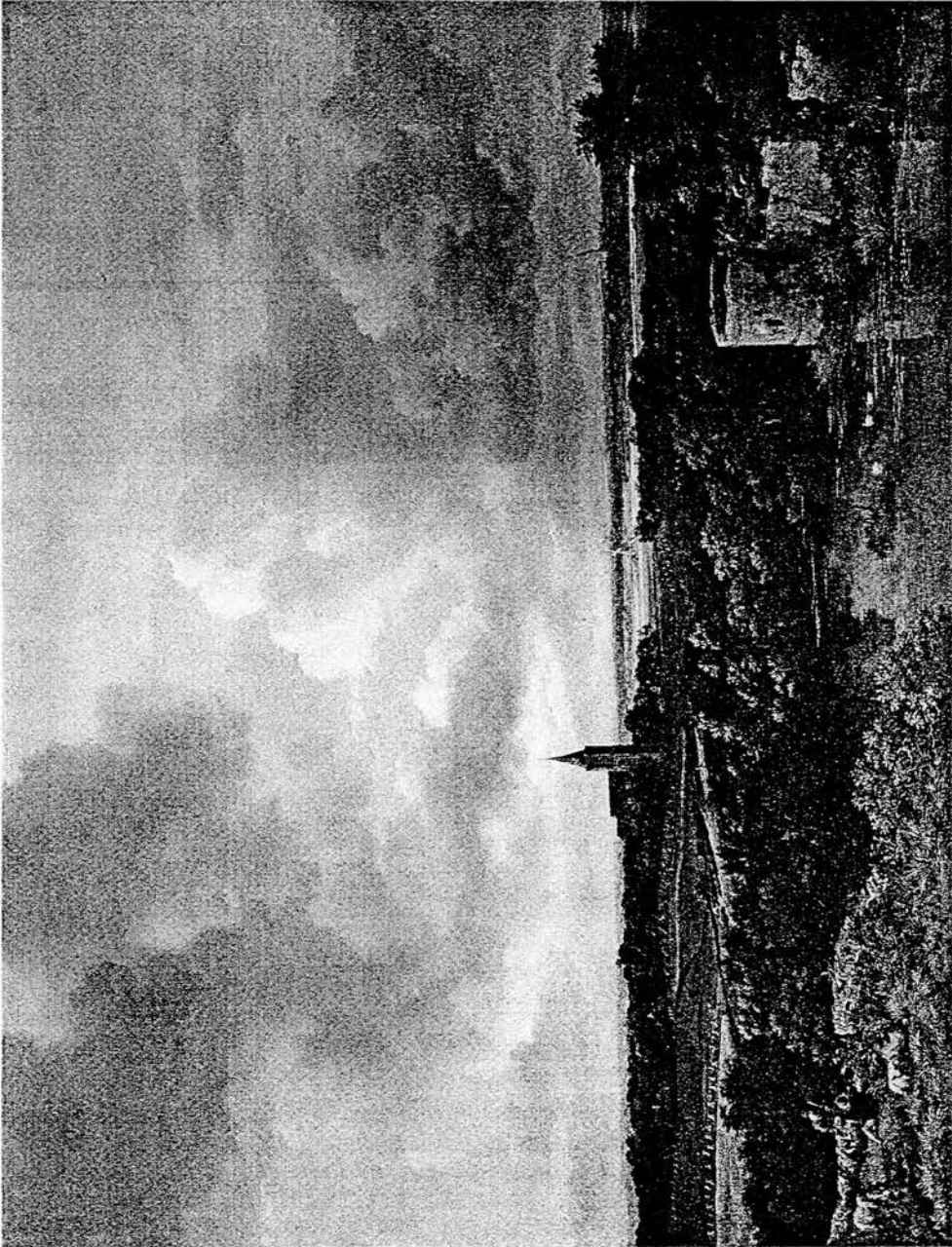


Figure 6.21
Jacob Isaacksz. van Ruisdael, *An Extensive Landscape with a Ruined Castle and a Village Church*,
c. 1665-1670, oil on canvas, The National Gallery, London



Figure 6.22
Pietro del Massaio (fl. 1458-1472), *Roma*, 1472, from Claudius Ptolemy (100-170), *Geographia*
(Florence, c. 1472), Biblioteca Vaticana, Rome

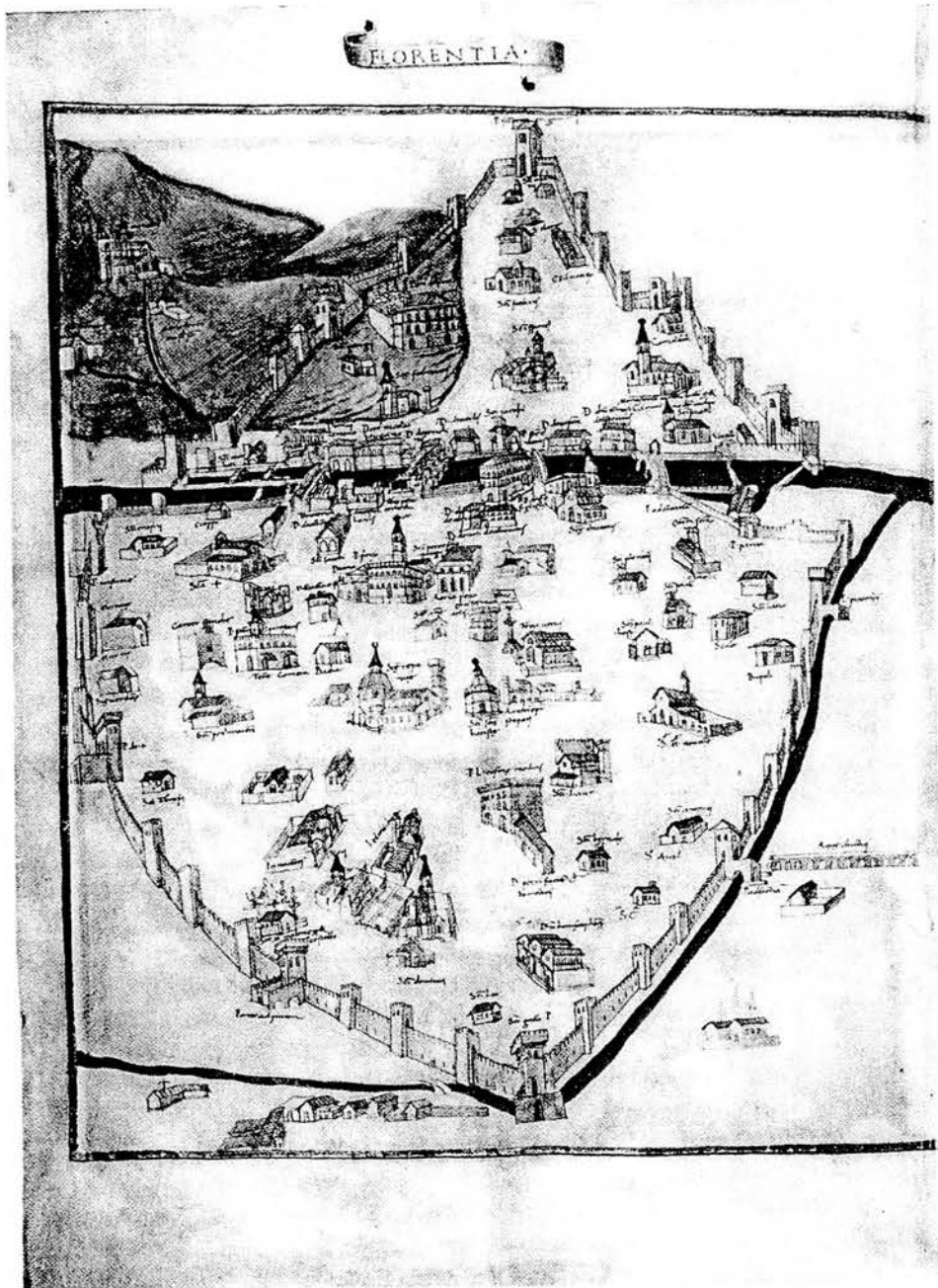


Figure 6.23
Pietro del Massaio, *Florentia*, 1472, from Claudius Ptolemy, *Geographia* (Florence, c. 1472),
Biblioteca Vaticana, Rome

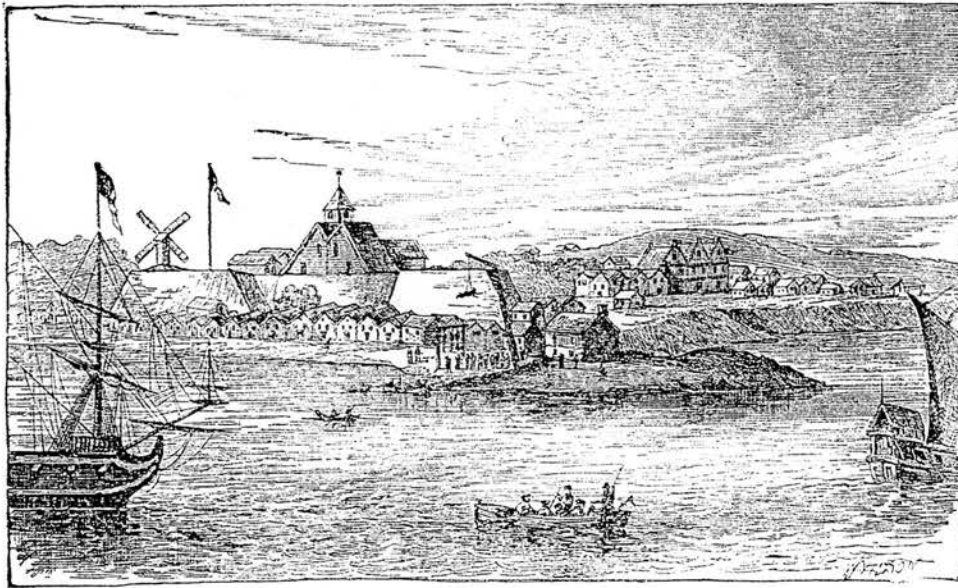


Figure 6.24
W. Wilson [?], *The Fort in Kieft's Day*, c. 1888, engraving, from Charles Burr Todd, *The Story of the City of New York* (New York: G. P. Putnam's Sons, 1888), The New York Public Library, Humanities and Social Sciences Library



Figure 6.25
Charles Robert Leslie, *Untitled*, 1824, engraving, from Washington Irving, *A History of New York* (etc.) (London: J. Murray, 1824), The New York Public Library, Rare Books Division

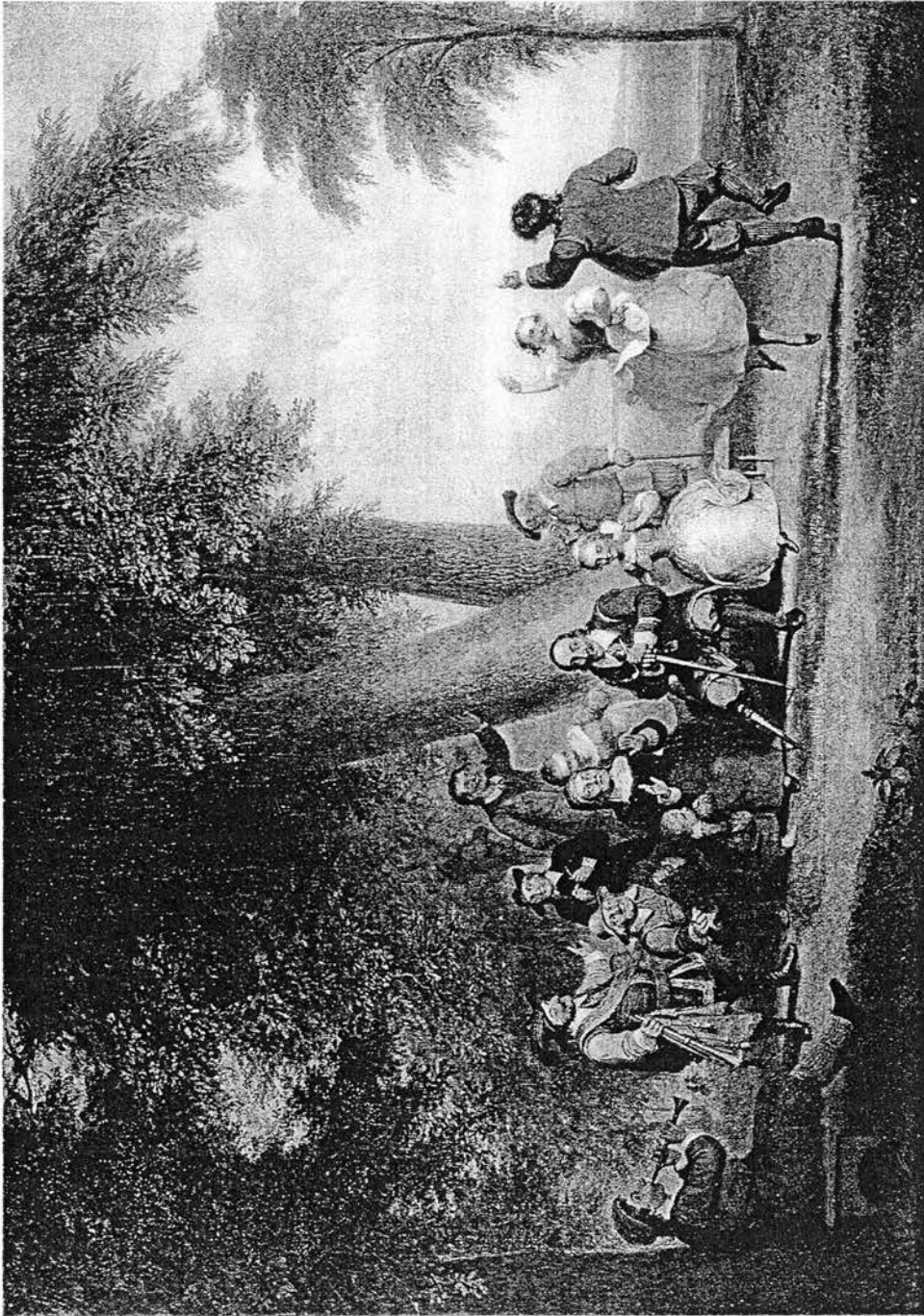


Figure 6.26
Asher B. Durand (1796-1886), *Dance on the Battery in the Presence of Peter Stuyvesant*, 1838, oil on canvas, Museum of the City of New York [Gift of the late Jane Rutherford Faile through Kenneth C. Faile]



Figure 6.27
Jan Brueghel I (1568-1625), *The Garden of Eden*, undated (c. 1611/1612), oil on oak panel, Museo Thyssen-Bornemisza, Madrid



Figure 6.28

Jan Brueghel I and Peter Paul Rubens (1577-1640) (figures), *Het aardse paradijs met de zondeval van Adam en Eva*, c. 1615, oil on panel, Royal Cabinet of Paintings Mauritshuis, The Hague

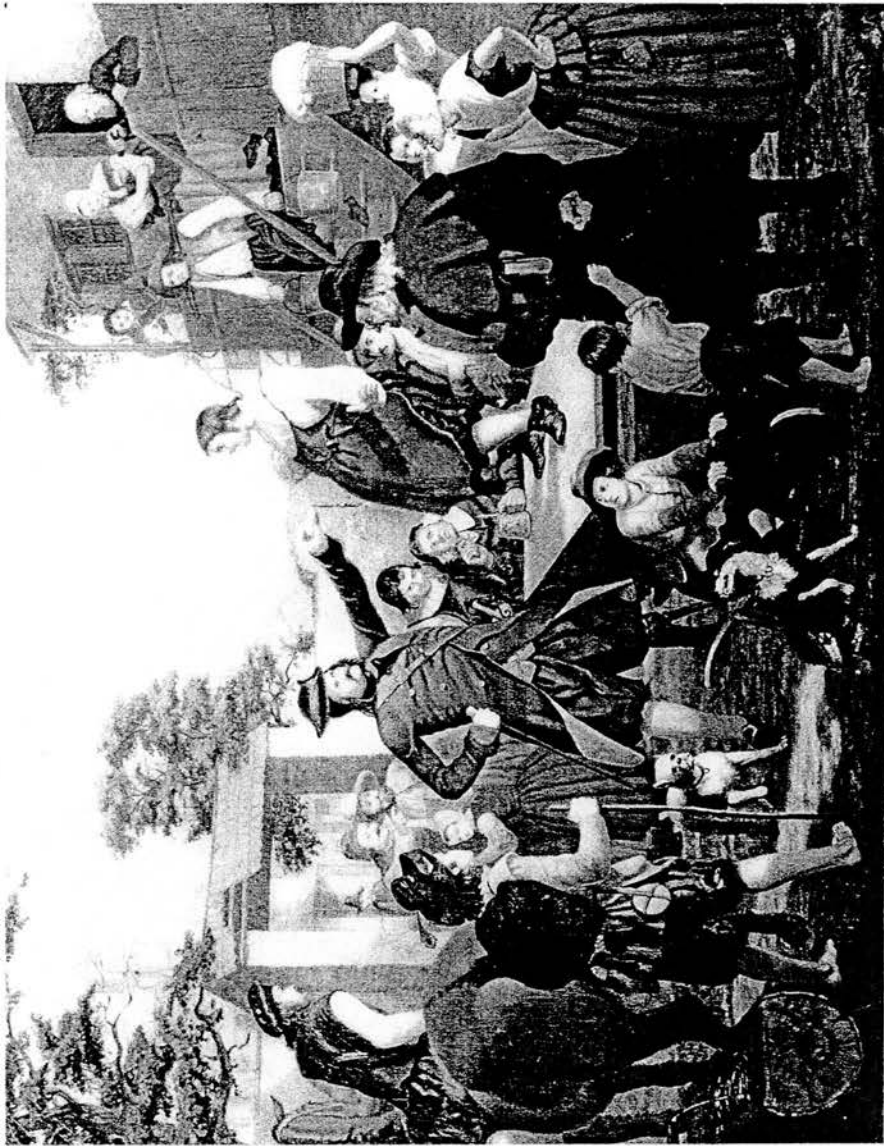


Figure 6.29
John Whetten Ehninger (1827-1889), *Peter Stuyvesant and the Cobbler*, 1850, oil on canvas, The New-York Historical Society

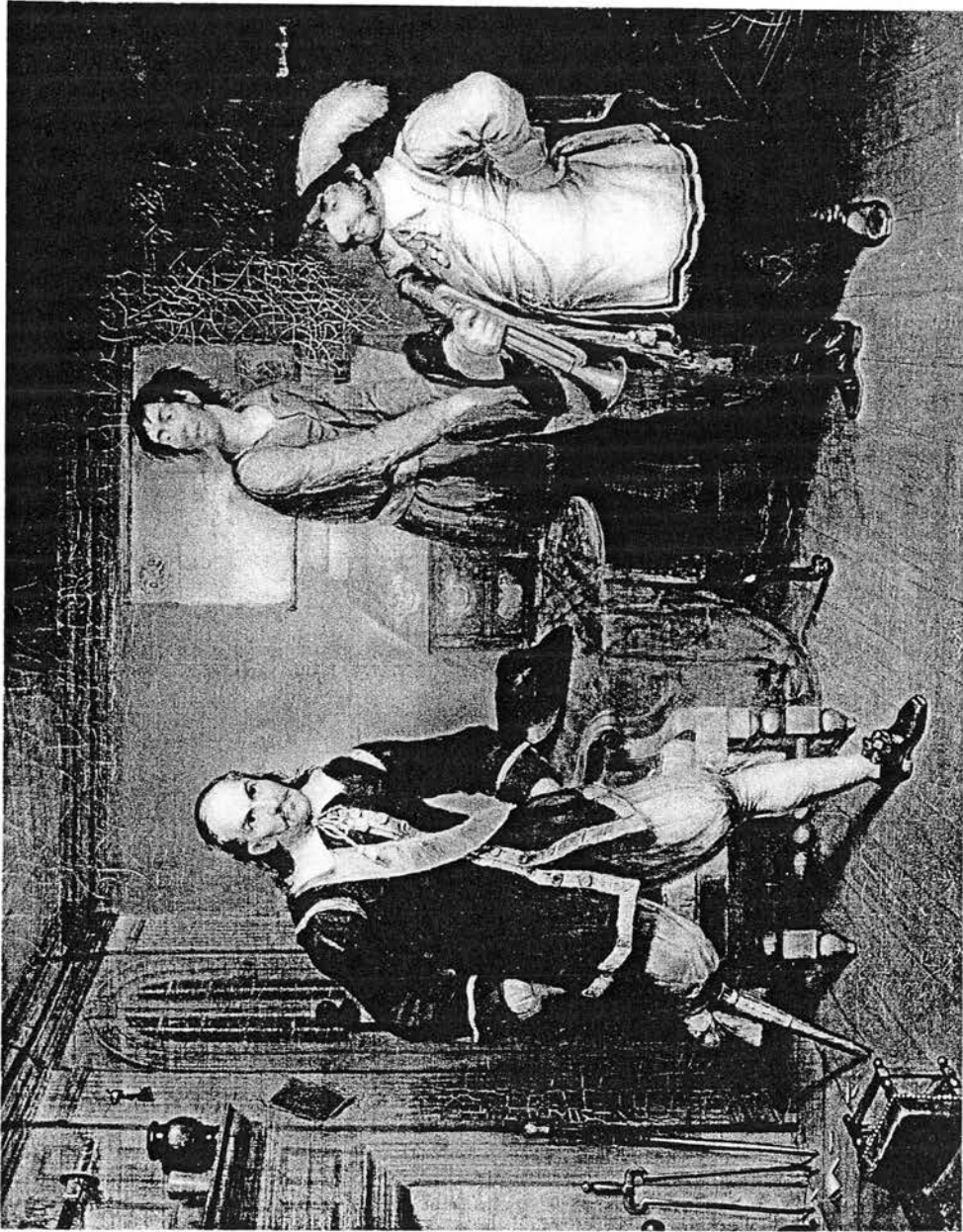
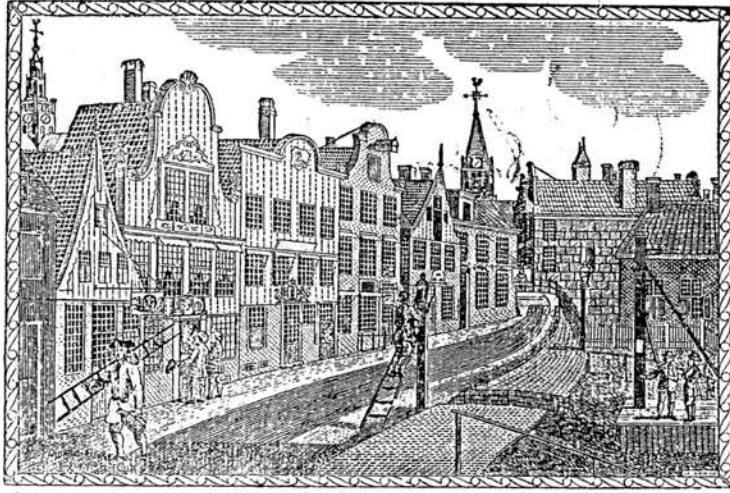


Figure 6.30

Asher B. Durand, *The Wrath of Peter Stuyvesant, or Peter Stuyvesant and the Trumpeter*, 1835, oil on canvas, The New-York Historical Society



NIEUWE JAARSWENSCH

Aan de Burgers en Inwoonders van Westzaandam,

Op 't Jaar Onzes Heeren 1798.

U. Dienaars Burgery die in de Duytsteren stonden,
 Het licht opsteekt op den Weg van Westzaandamse gronden,
 Men Vult de Lampen ook met Oly op zyn tyt,
 Men dacht het was ons plicht ach Burgers die gy zyt,
 Inwoonders van Zaandam met de aanvang van het jaar,
 Stoot GOD zyn Zeegen uyt, op kerk en Lant te gaar,
 Wy wensche dat de Heer ons Vaderlant betraalen,
 De ryken voorspoets zon en vreedon op ons daalen,
 Die dikke duyternis die Neerlants Volk bedekt,
 Die wens ik dat de Heer met Liefden overtekt,
 Hy die het licht voorbrengt de duyternis doet weeren,
 Hy heeft het in zyn hant, is aller Heeren Heeren,
 Kom dan o Neerlants Volk slaat zyne wegen zaden,
 Bid GOD geduurig aan om 't licht van zyn genaden,
 Valt dog in ootmoet neer kust zyne slande hant,
 Breek af U zonde groot o Volk van Nederland,
 Met de aanvang van het jaar, kom was het op deer tyt,
 Dat Neerlants Volk zig hem tot zyn GOD beryc,
 Zoo wens ik dat Gods Geest ons aller hart bestraalen,
 Zoo dat de Zon op ons komt Nederdaalen,
 Dan zal zig Neerlants Volk gelyk van outs weer bloeyen
 De Scheepvaart, Koopmanschap die zal dan weer aangroeyen
 Dan zal de duyternis veranderen in 't licht,
 In lieflyke glans van 's Heeren Aangezigt,
 Wy wensche dat de Heer zyn kerk zal uyt bryden,
 Ronzomme wyt en zyt tot aan de weerelt wyden,
 Dat elk zal vloeyen toe ja dat de joden komen,
 En heydene te saam met zyn dienst ingenomen,
 Ja dat eens Bybalon zal valle voor hem neer,
 Dat elk zal kome toe Jesus alleen de Eer,
 Bewaard uw kerk alom o Heer in deze tyden,
 Slaat satans boos geweld en list dog aan een zyden,
 Zoo dat U Koningryk mag worde uitgebryd,
 U Naam zy Eeuwig lof tot in der Eeuwigheyt,
 Dat onze Leeraars saam die Sions kerk hier bouwen,
 Genieten 's Heeren gunst en dat zy hier aanschouwen,
 Dat GOD met zyne geest in haare midde wonen,
 Haar werk gezegent wort haar hooit met wysheit kroone
 Haar huys gezegent zyt om haares werks gepreezen,
 Ja Zions Koning groot wil haar een toevlugt wezen,

Al wat haar dierbaar is wens ik dat GOD bewaaren,
 En rek haar dagen uyt in gys heyt haaren jaaren,
 En doetze alle eens met al Godts knechten erven,
 Eens Zions vreedon Stadt wanneer zy komen sterven,
 Nu treede wy tot U die Westzaandam bewoonen,
 Geagte Burgerfchaar GOD U met zeegen kroonen,
 Kooplieden wie gy zyt te Water en te Lant,
 GOD zeegene U te saam door zyn goeden hant,
 U Scheepen in de Zee wens ik dat God gelyden,
 Geen vyant die omringt in deze duyftere tyden,
 Den Koopman hier te Lant geniet des Heeren Zeegen.
 Dat bloeyt gelyk voor heen op alle uwe wegen,
 De Veeman is myn wens dat GOD zyn kudden hoeden
 Zy brenge vrugten veel gelyk in Cana spoeden,
 GOD hoopt dezelve op gelyk in Basans wyden,
 Gelyk in Gilead wens ik God haar gelyden,
 Den Arbydtsman voortaan geniet Gods milden zeegen,
 Den Arbeyt groey en bloeyt op alle z yne wegen,
 De Winkelier geniet veel zeegenryke stroomen,
 Met Goederen voortaan die in haar schuuren kouen,
 U Leydsman Burgery is Jesus uwen Heer?
 Die U door zyne geest de waare wysheyt leer,
 De Overheden saam die wandelen in 't Licht,
 Van Godts genaden groot zyn vriendelyk aangezigt,
 Verlijt haar door zyn geest doet hier het pad betreedon,
 In stelle leytzaamheyt haar uytgang zy in vreedon,
 Maar boven dit nog al zoo is myn wens en beden,
 Dat GOD tot uwen ziel ook spreekon zal van vreedon,
 Een Vreedon is myn wens die uwe ziel bestraalen,
 Het licht van zyn gemaad die op U nederdaalen,
 Jesus het waare licht die zy U tot een hoeder,
 U Priester u Profheet u Koning en u Broeder,
 Zyn Euangelië Woordt dat zy een Lamp alzyt,
 Een licht op uwe Pakt, de Heer u zoo gelyt,
 En wanneer dat gy sterft zy jong of oud van jaaren,
 Dat gy u stemme eens met de Engelen zult paaren,
 Daar gy dan 't Eeuwig licht aanschouwen zult by Godt,
 In Salems Vreedon Stadt dic zy u deel en lot,
 Dic Wensche wy U toe als Uwe Dienaars samen,
 Nu in dit Nieuwen Jaar Wy zegge hier op Amen.

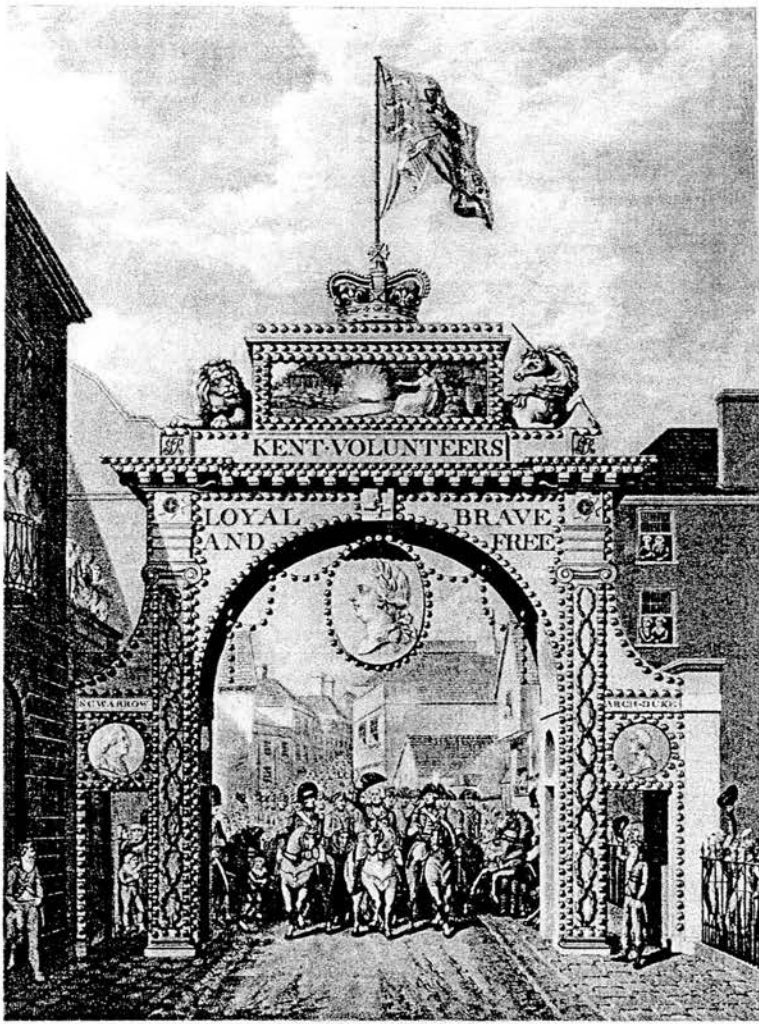
Figure 6.31

[Hendrik?] Numan (1736-1788), *Gezicht op den Dam te Zaandam*, c. 1797, woodcut, Gemeentearchief Zaanstad, Koog aan de Zaan



TRIUMPHAL ENTRY OF GOV. STUYVESANT.

Figure 6.32
T. [Tudor] Hornton & Co. (fl. 1846-1854), *Triumphal Entry of Gov. Stuyvesant*, undated (c. 1846-1854), Museum of the City of New York



TRIUMPHAL ARCH.

erected at Maidstone in Honour of the King's Volunteers,
 who were distinguished in the Battle of the Clouds,
 at Maidstone, August 1779.



Figure 6.33
 John Barlow, Charles Beazley (c. 1760-1829), architect, *Triumphal Arch, Erected at Maidstone*
 (etc.), c. 1799, engraving, The British Library, London

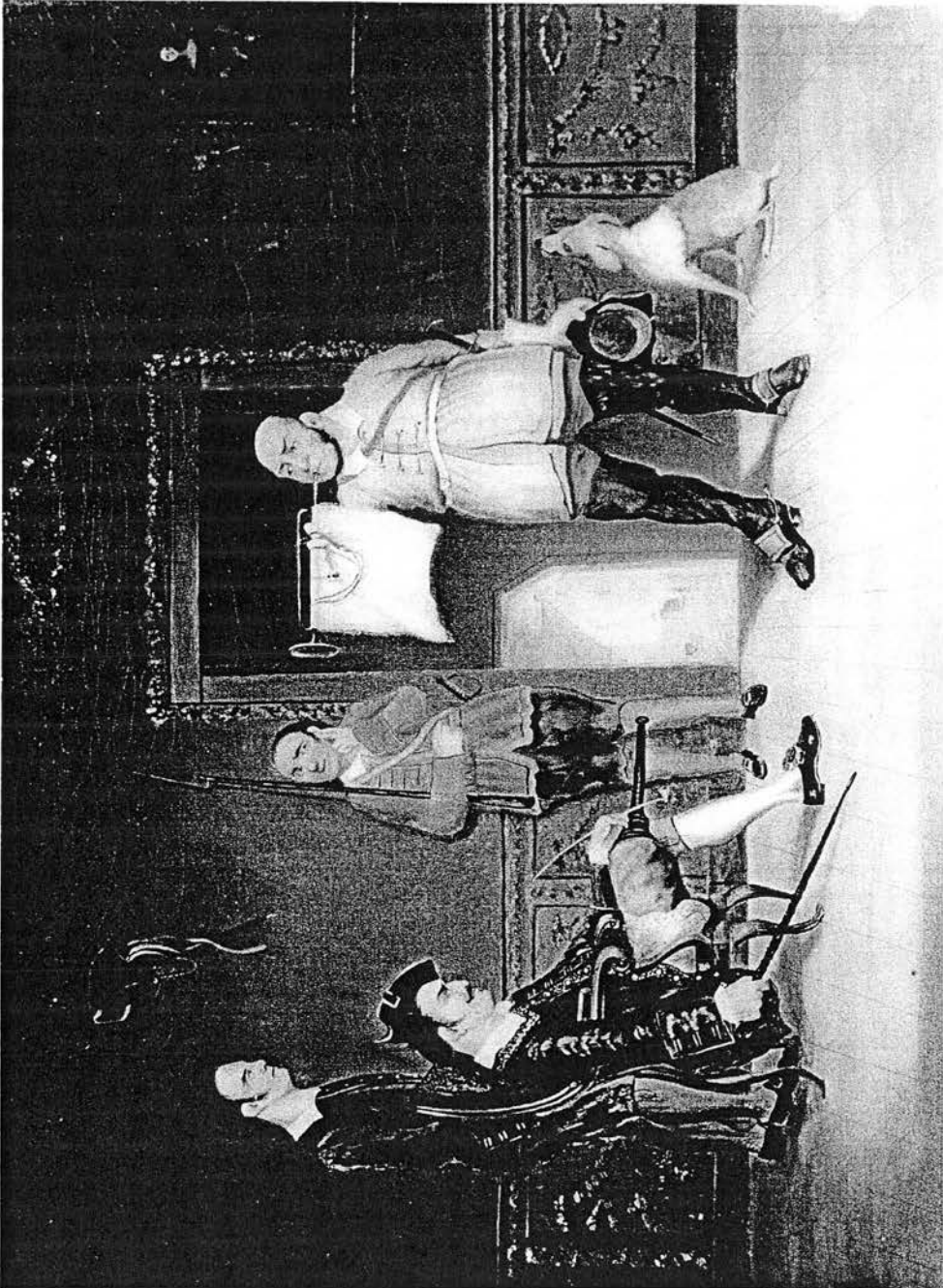


Figure 6.34
Attributed to Susan Rivington Stuyvesant, *The Trumpeter*, undated, oil on canvas, The New-York Historical Society

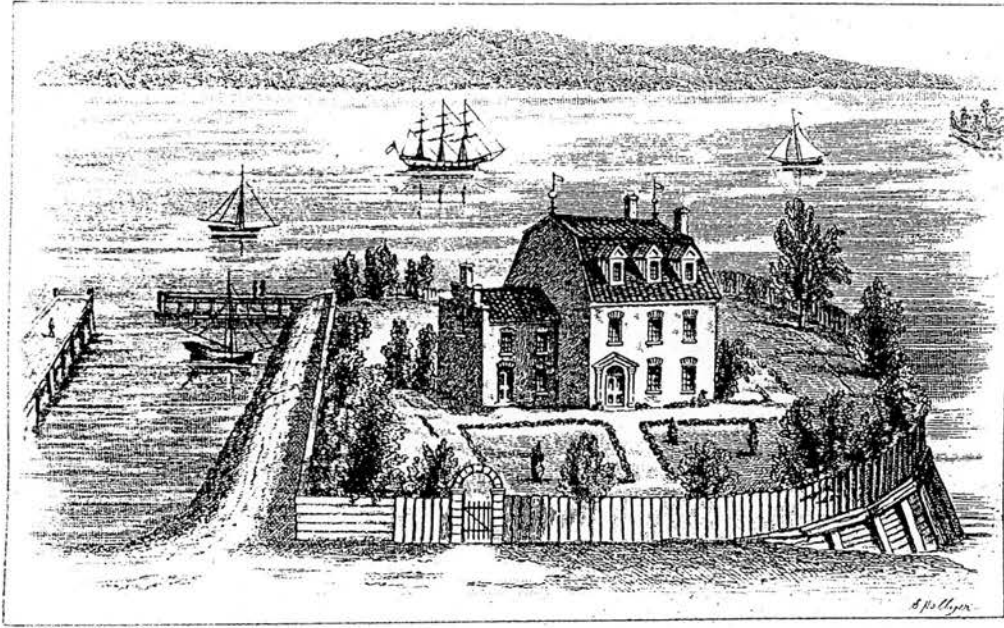


Figure 6.35
Samuel Hollyer (1826-1919), *Stuyvesant's Town House, 1658, c. 1905*, engraving, from Samuel Hollyer, *Old New York Views* (New York: Privately Printed, 1905), The New York Public Library, Local History Division

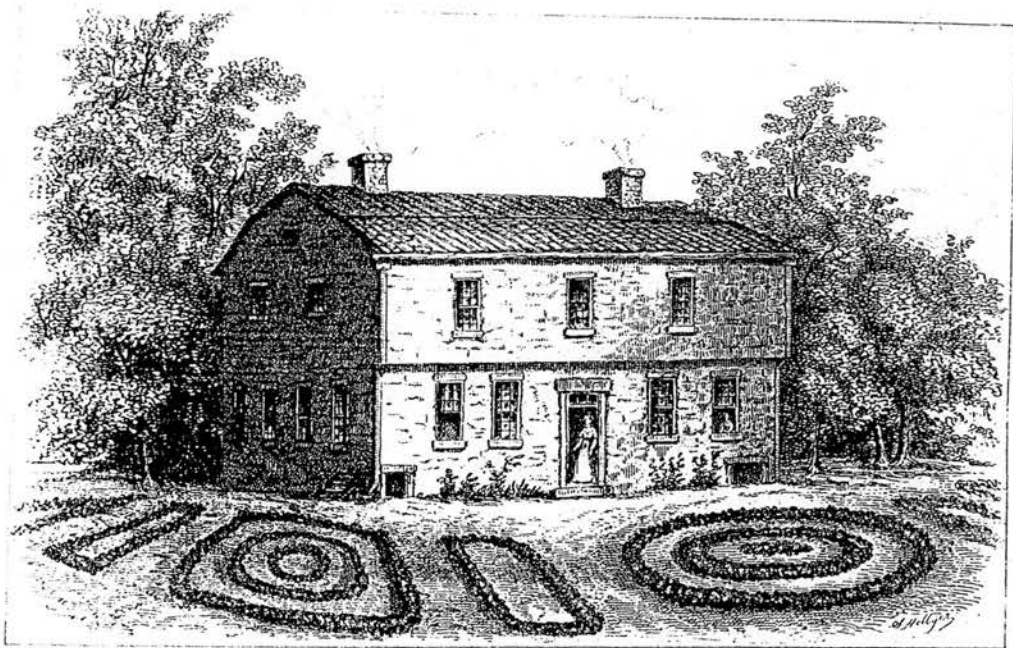


Figure 6.36
Samuel Hollyer, *Stuyvesant's Country House, 1658*, c. 1905, engraving, from Samuel Hollyer, *Old New York Views* (New York: Privately Printed, 1905), The New York Public Library, Local History Division



Figure 6.37
Pieter de Hooch (1629-1684), *A Seated Couple with a Standing Woman in a Garden*, undated (c. 1663-1665), oil on canvas, Rijksmuseum, Amsterdam



Figure 6.38
Pieter de Hooch, *Woman and Maidservant in a Courtyard*, undated (c. 1661-1663), oil on canvas,
The State Hermitage Museum, St. Petersburg

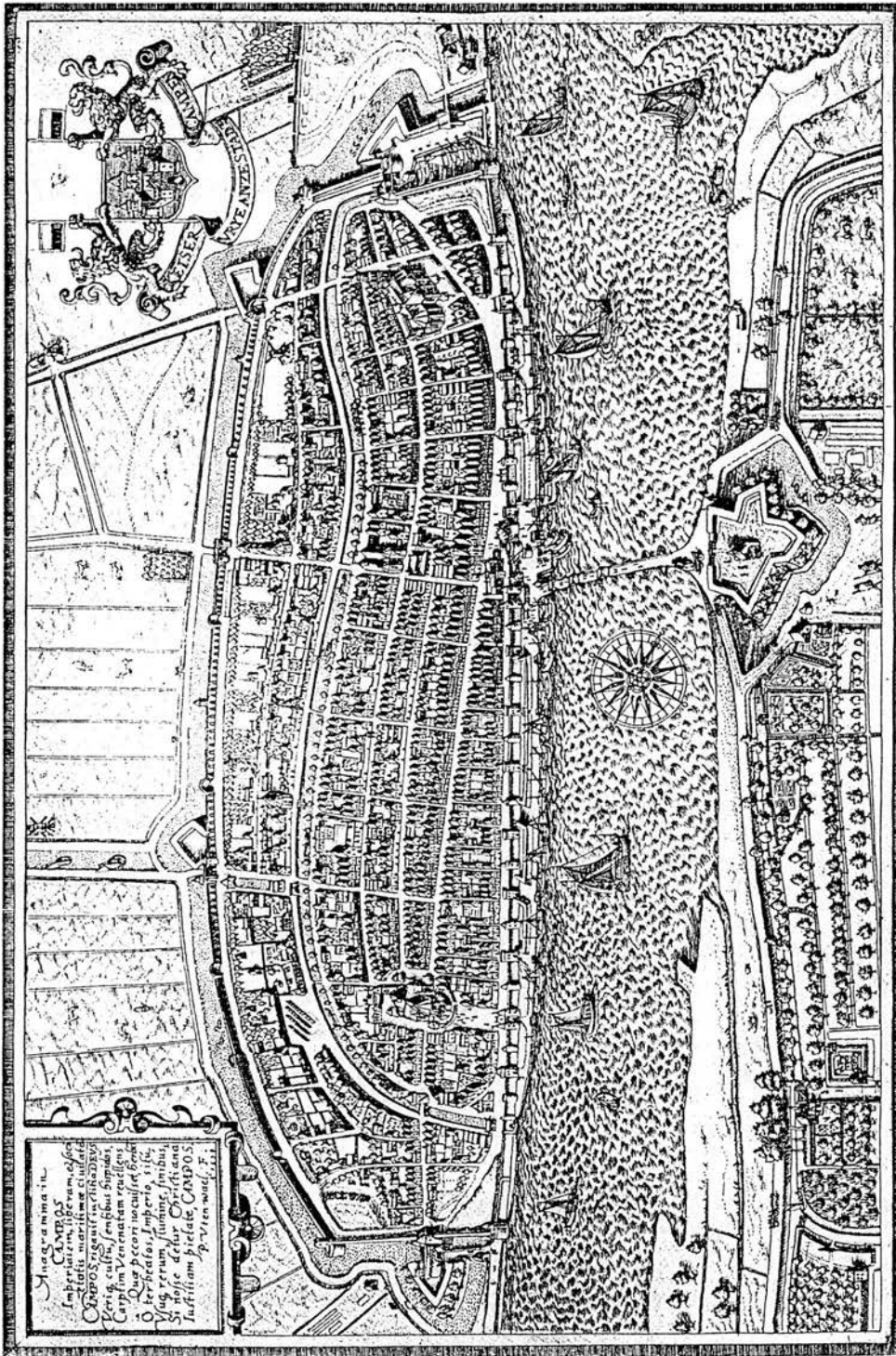


Figure 6.39
 Paulus Utenwael (Wtewael) (?-1611), *Campos*, 1598, engraving, Gemeentearchief Kampen

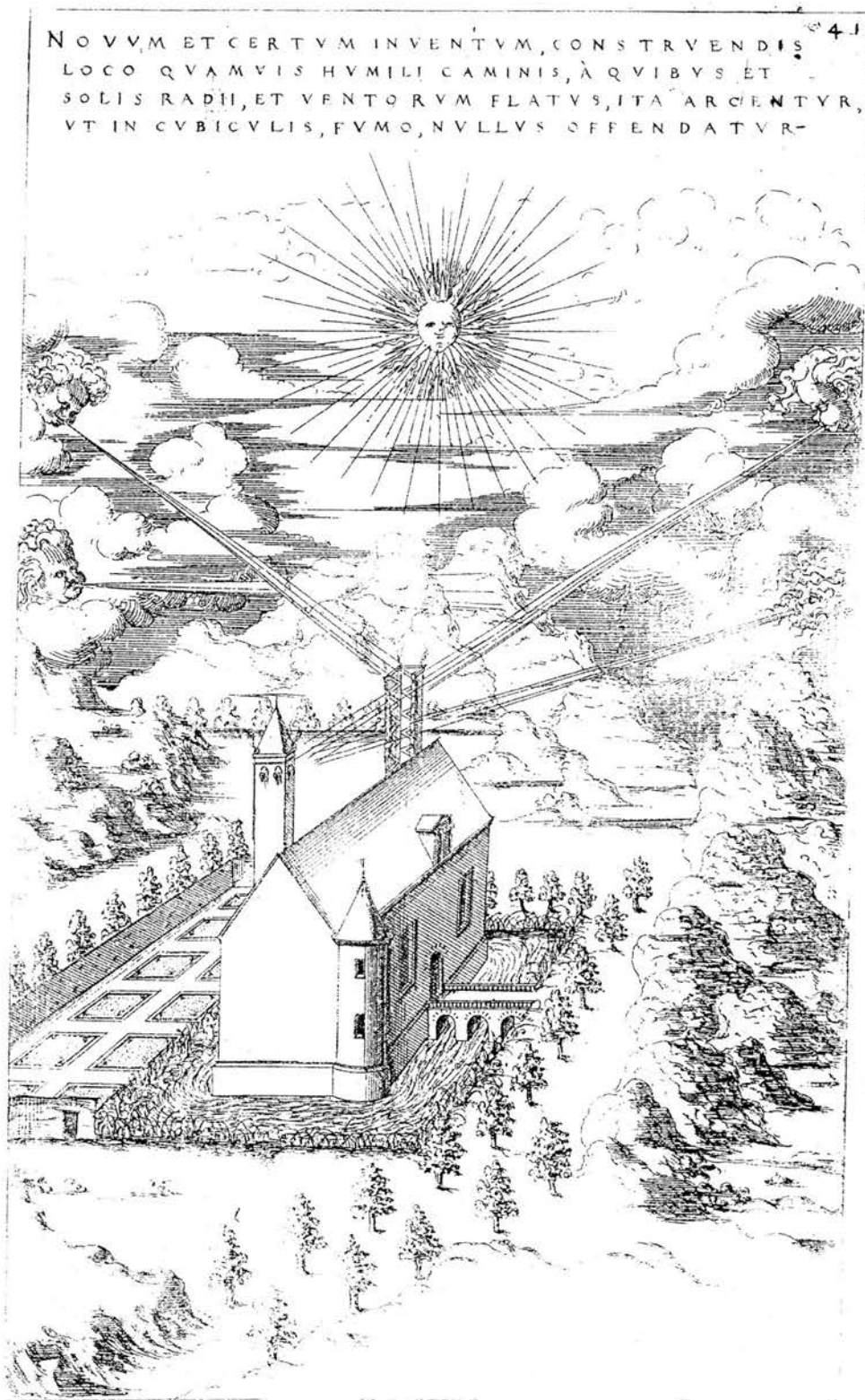


Figure 6.40
Unknown, *Novum et certum inventum, construendis loco* (etc.), c. 1578, engraving, from Jacques Besson, *Theatrum instrumentorum et machinarum . . . Cum Franc. Beroaldi figurarum declaratione demonstratiua* (Lyon: Barth. Vincentium, 1578), The British Library, London



Figure 6.41
 Petrus Miotte Burgundus, *Untitled* (frontispiece), c. 1646, engraving, from Athanasius Kircher, *A. Kircheri . . . Ars magna Lucis et Umbrae in decem libros digesta* (etc.), 2 vols. (Rome: Hermannum Scheus, 1646), The British Library, London

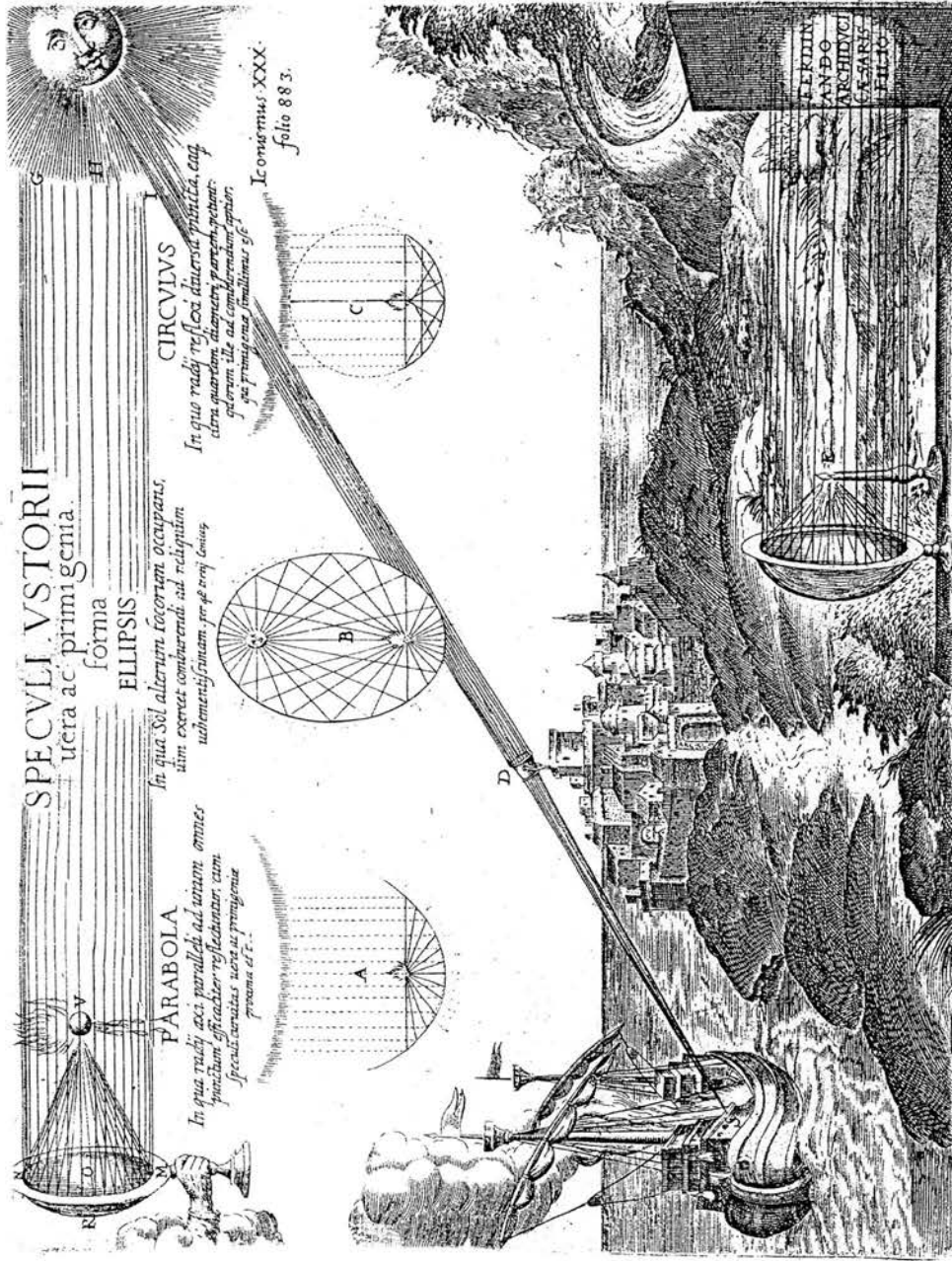


Figure 6.42
 Unknown, *Untitled* [Iconismus XXX folio 883], c. 1646, engraving, from Athanasius Kircher, *A. Kircheri . . . Ars magna Lucis et Umbræ in decem libros digesta* (etc.), 2 vols. (Rome: Hermannus Scheus, 1646), The British Library, London

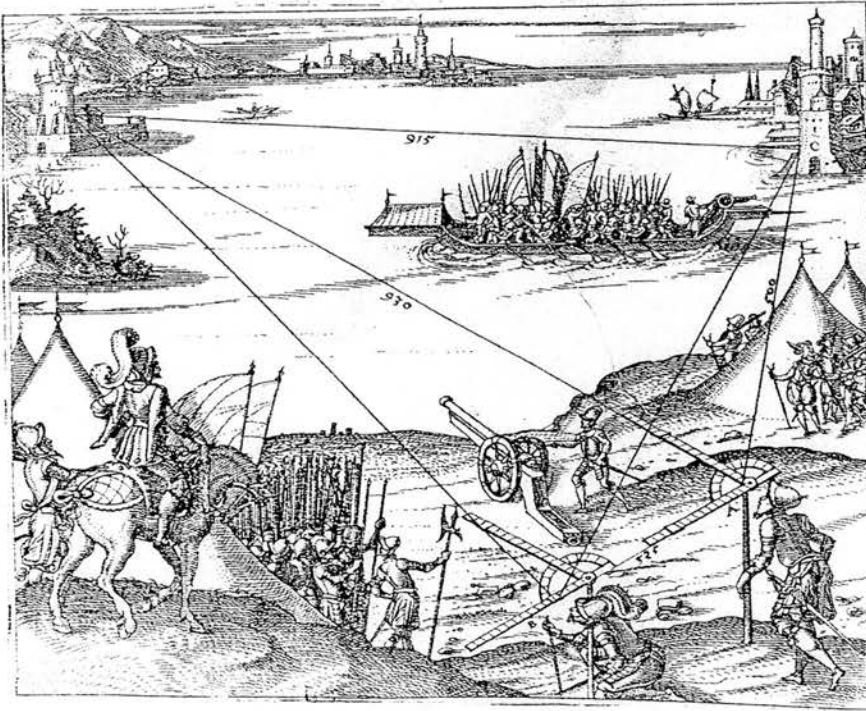


Figure 6.43
Unknown, *Untitled*, c. 1607, engraving, from Leonhard Zubler, *Novum Instrumentum Geometricum*.
.. *Germanice? primum descriptum; . . .* (etc.) (Basel, 1607), The British Library, London



Figure 6.44
 Unknown, *Manatus Gelegen op de Noot Rivier*, undated (c. 1665-1670), depicting c. 1639, drawing (pen and ink and watercolour on paper), Library of Congress, Washington, D.C.

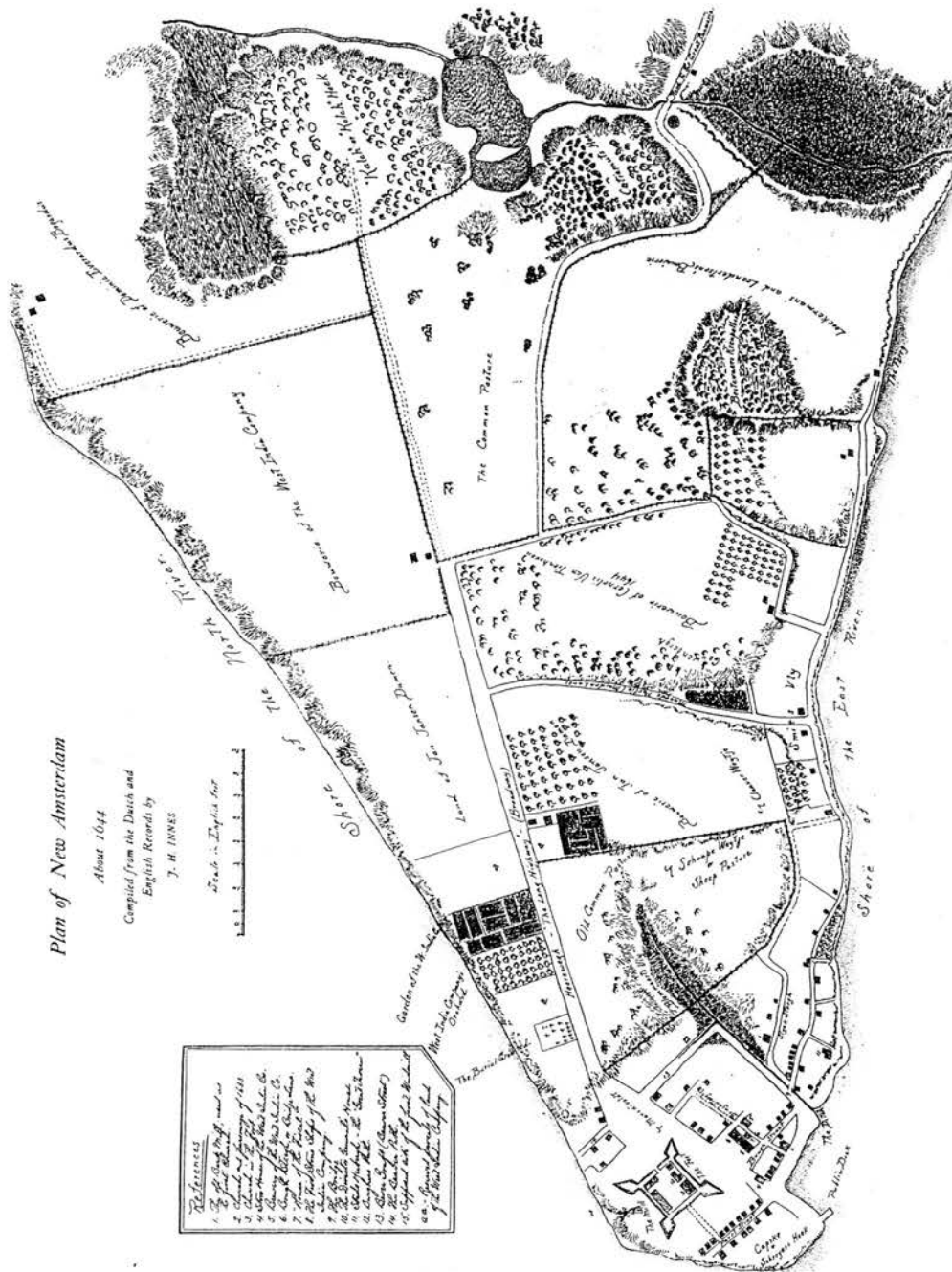


Figure 6.45
 Unknown, *Plan of New Amsterdam about 1644*, c. 1902, photomechanical process, from John H. Innes, *New Amsterdam and Its People* (New York: Charles Scribner's Sons, 1902), The New York Public Library

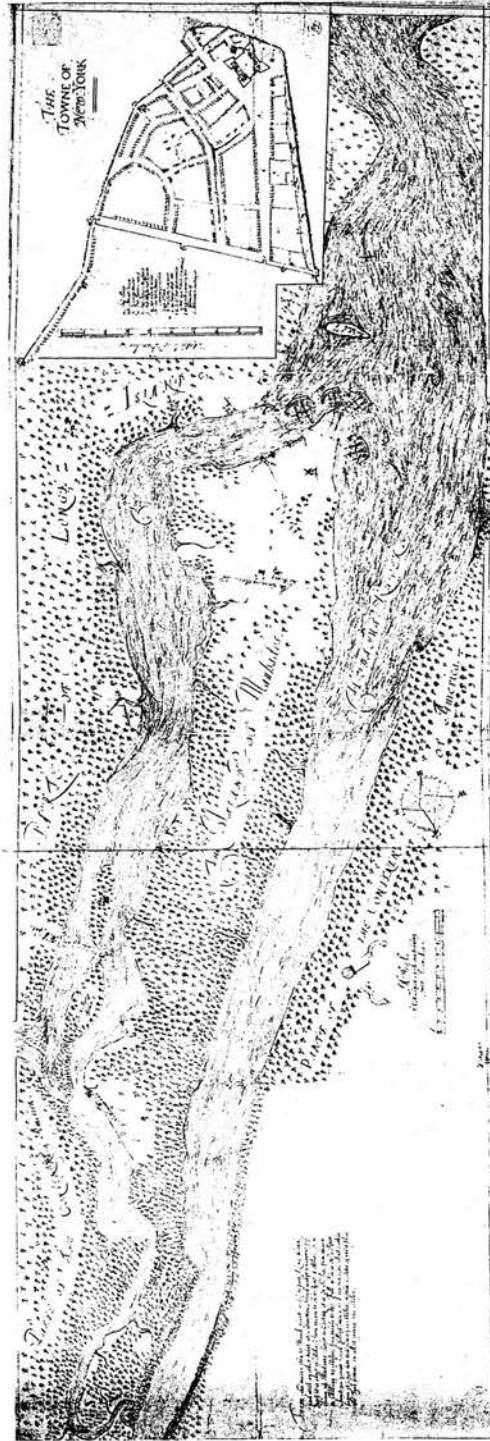


Figure 6.47 [also Figure 2.10, 7.1]
Unknown, Main map untitled. Inset: *The Towne of New-York* [The Nicolls Map], undated (c. 1664-1668), drawing (pen and ink on paper), The British Library, London

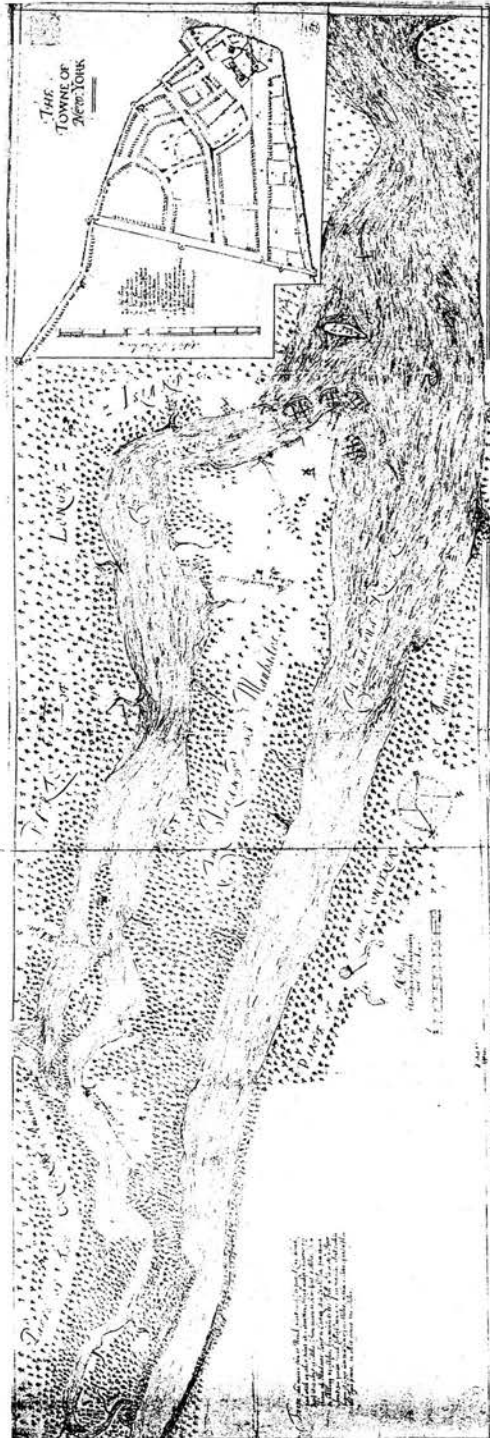


Figure 7.1 [also Figure 2.10, 6.47]
Unknown, Main map untitled. Inset: *The Towne of New-York* [The Nicolls Map], undated (c. 1664-1668), drawing (pen and ink on paper), The British Library, London



Figure 7.2 [also Figure 3.11]
Unknown, original by Jacques Cortelyou, *Afbeelding van de Stadt Amsterdam in Nieuw Nederlandt* [The Castello Plan], undated (c. 1665-1670), depicting 1660, drawing, Biblioteca Medicea Laurenziana, Florence, Italy

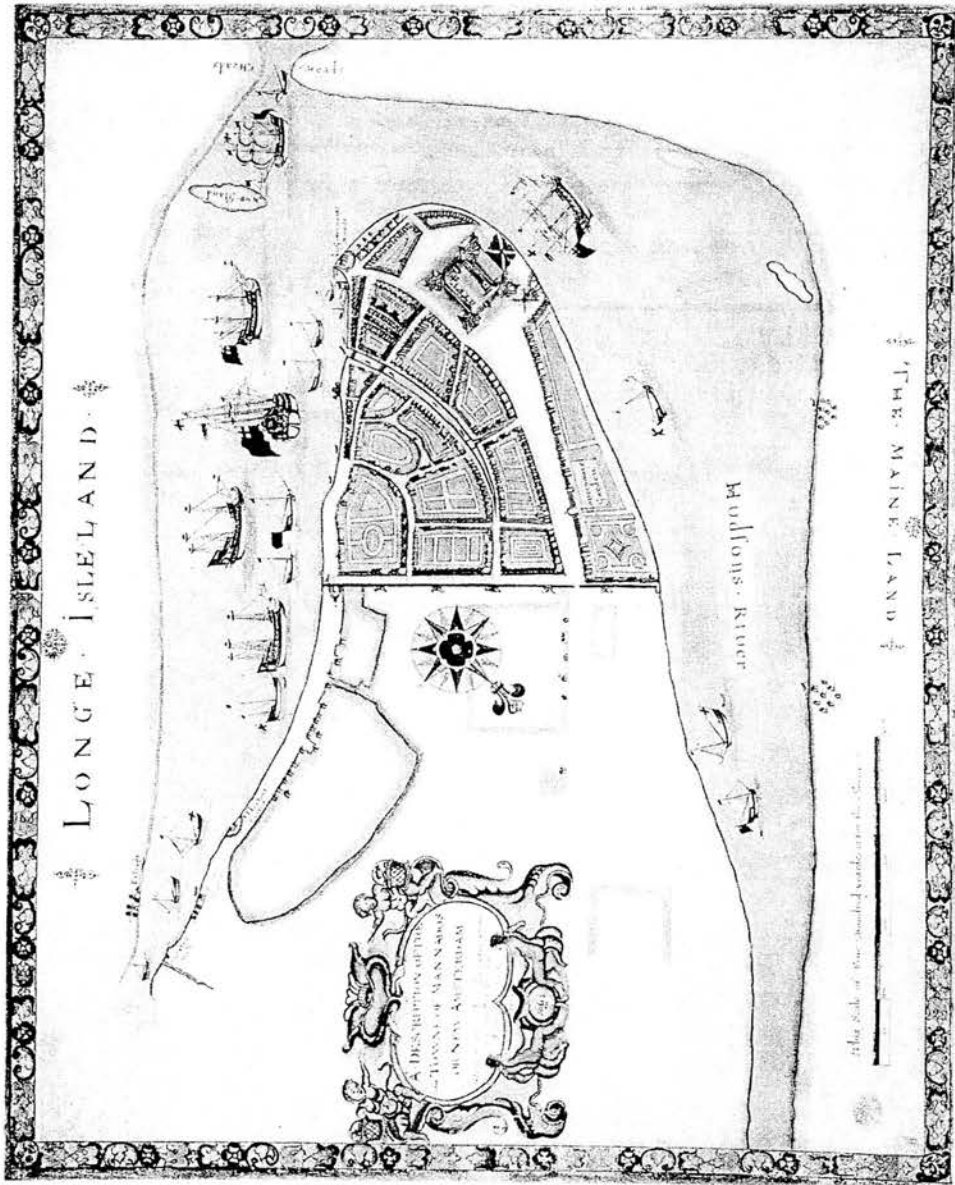


Figure 7.3 [also Figure 6.7]
 Unknown, Jacques Cortelyou [?], *A Description of the Towne of Mannados or New Amsterdam (etc.) [The Duke's Plan]*, 1664, depicting 1661, drawing (watercolour on vellum heightened with gold), The British Library, London

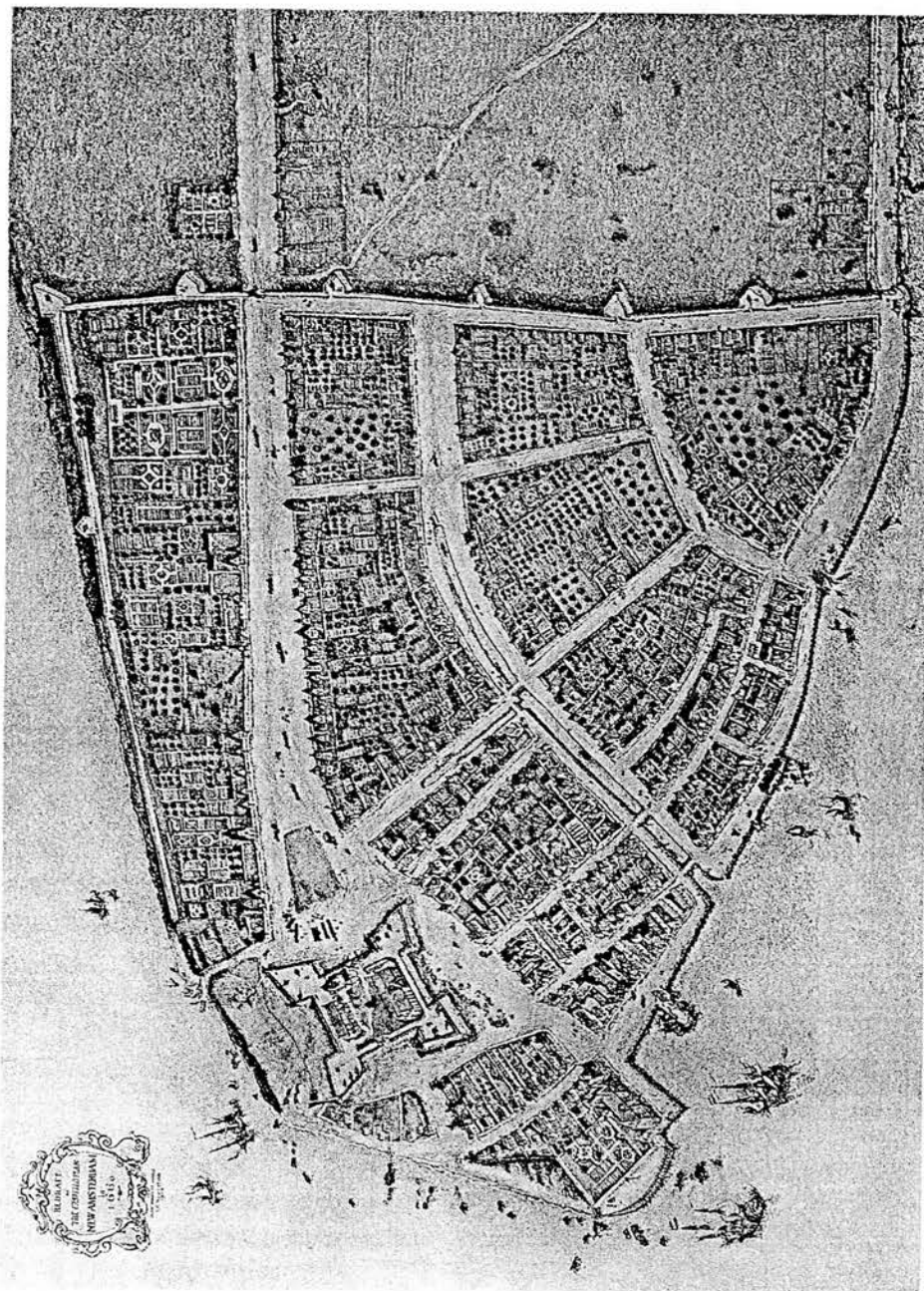


Figure 7.5
John Wolcott Adams (1874-1925) and I. N. Phelps Stokes (1867-1944), *Redraft of the Castello Plan New Amsterdam in 1660*, 1916, depicting c. 1660, drawing (pen and ink on paper), The Phelps Stokes Collection, The New York Public Library

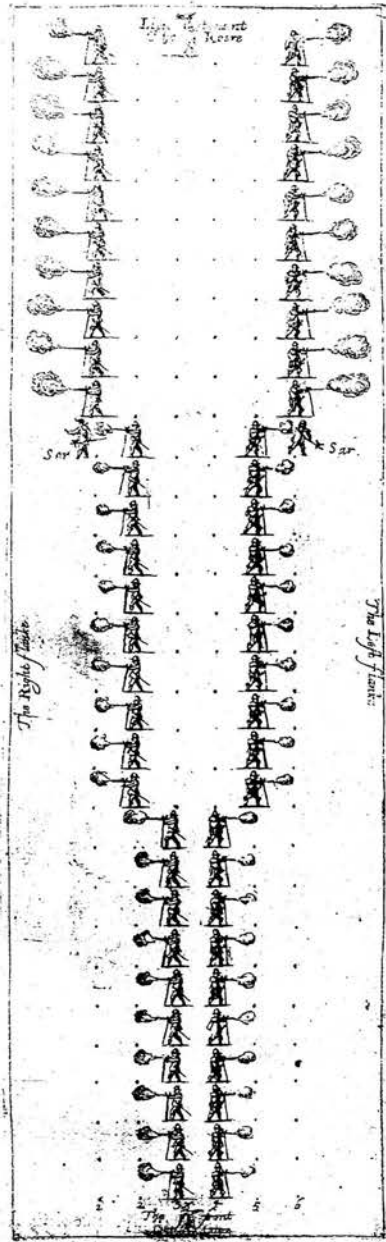


Figure 7.6
Untitled, c. 1607, engraving, from Jacob de Gheyn II, *Wapenhandlinghe van roers musquetten ende spiessen* (The Hague, 1607), The British Library, London

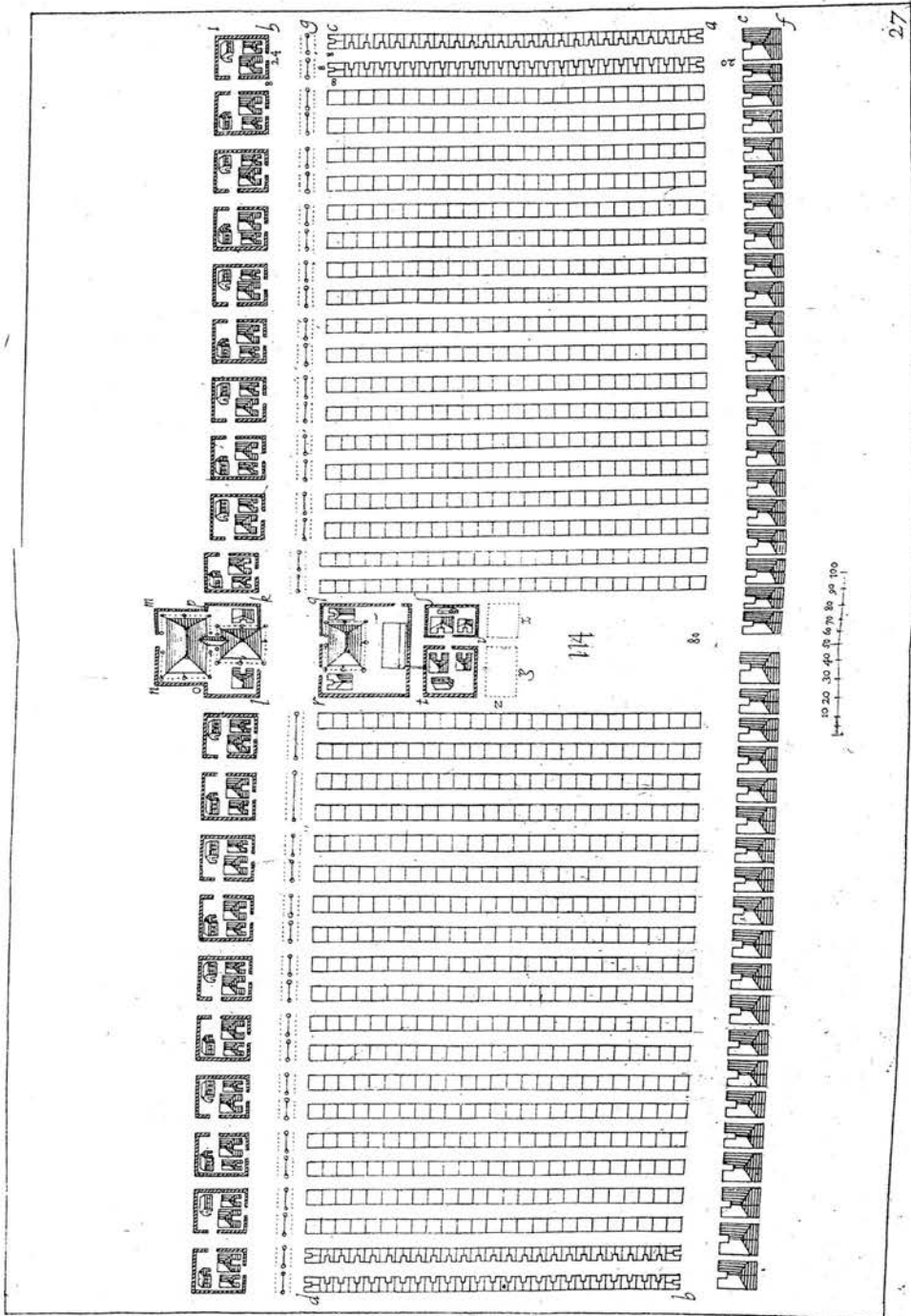


Figure 7.7
 Untitled, c. 1607, engraving, from Jacob de Gheyn II, *Wapenhandelinghe van roers musquetten ende spiessen* (The Hague, 1607), The British Library, London

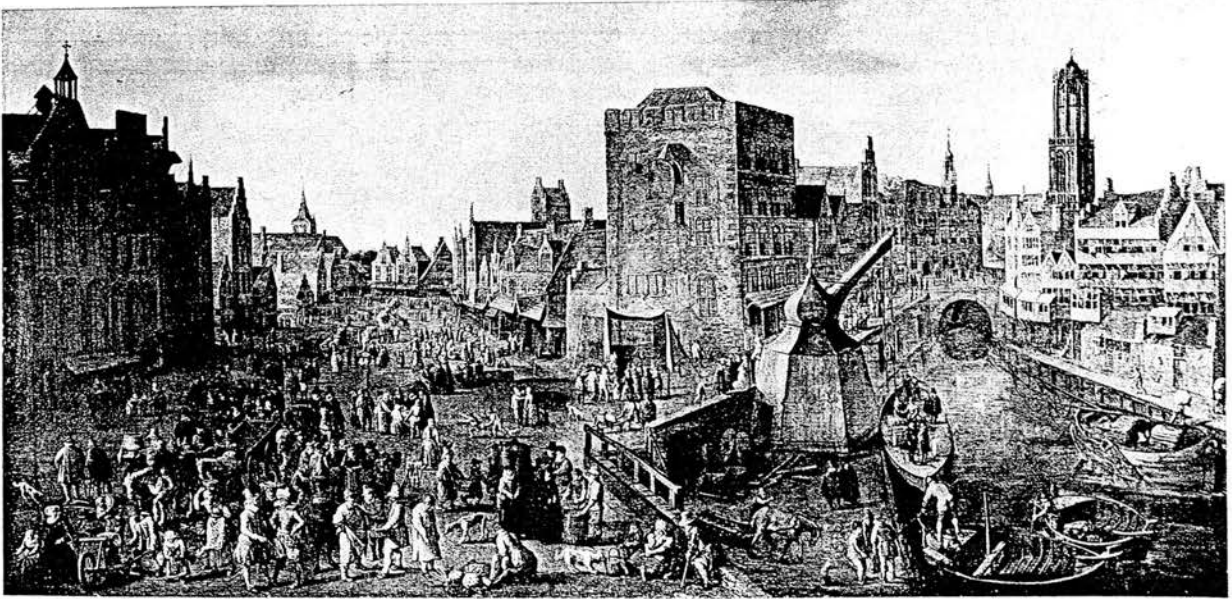


Figure 7.8
Joost Cornelisz. Droochsloot (1585-1666), *The Ganzenmarkt and the Town Hall Bridge in Utrecht*,
undated (c. 1620), oil on canvas, Centraal Museum, Utrecht

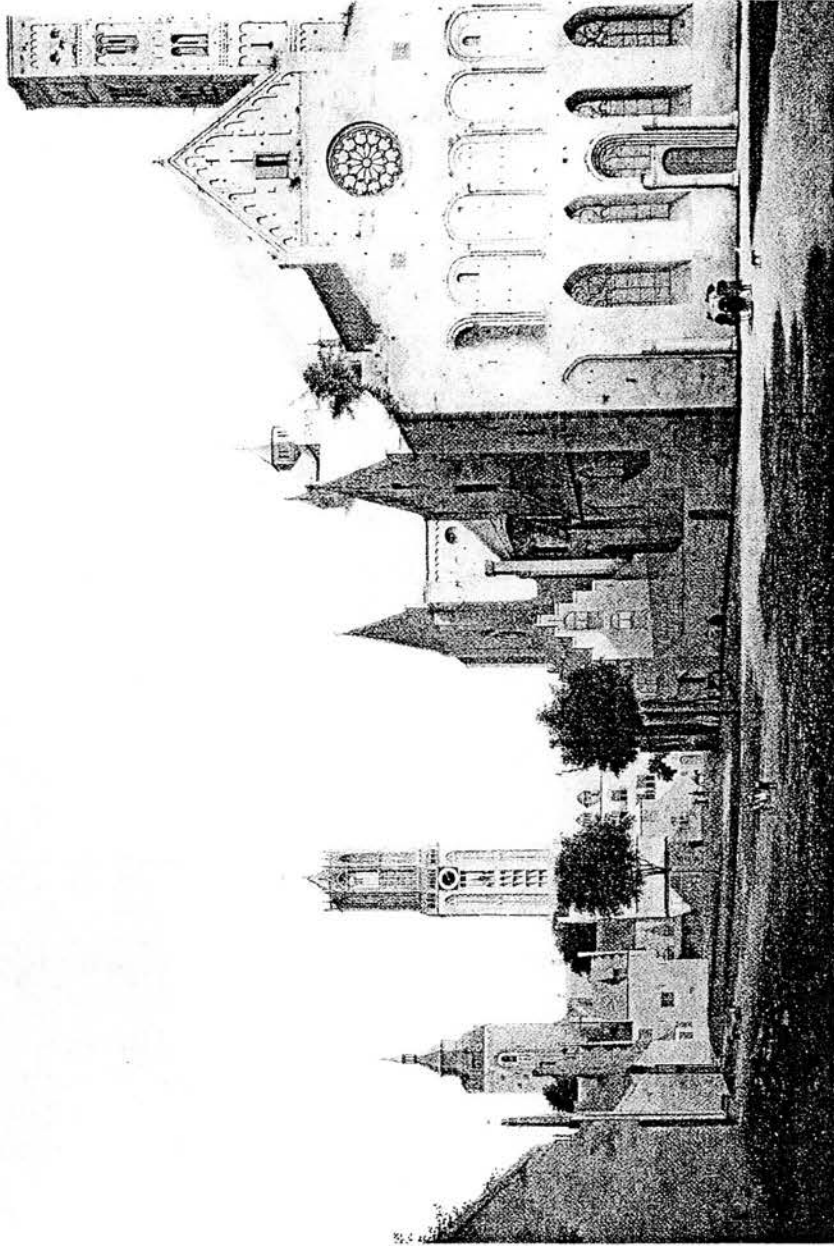


Figure 7.9
Pieter Jansz. Saenredam (1597-1665), *The Mariaplaats and the Mariakerk*, 1662, oil on wood,
Museum Boymans-van Beuningen, Rotterdam

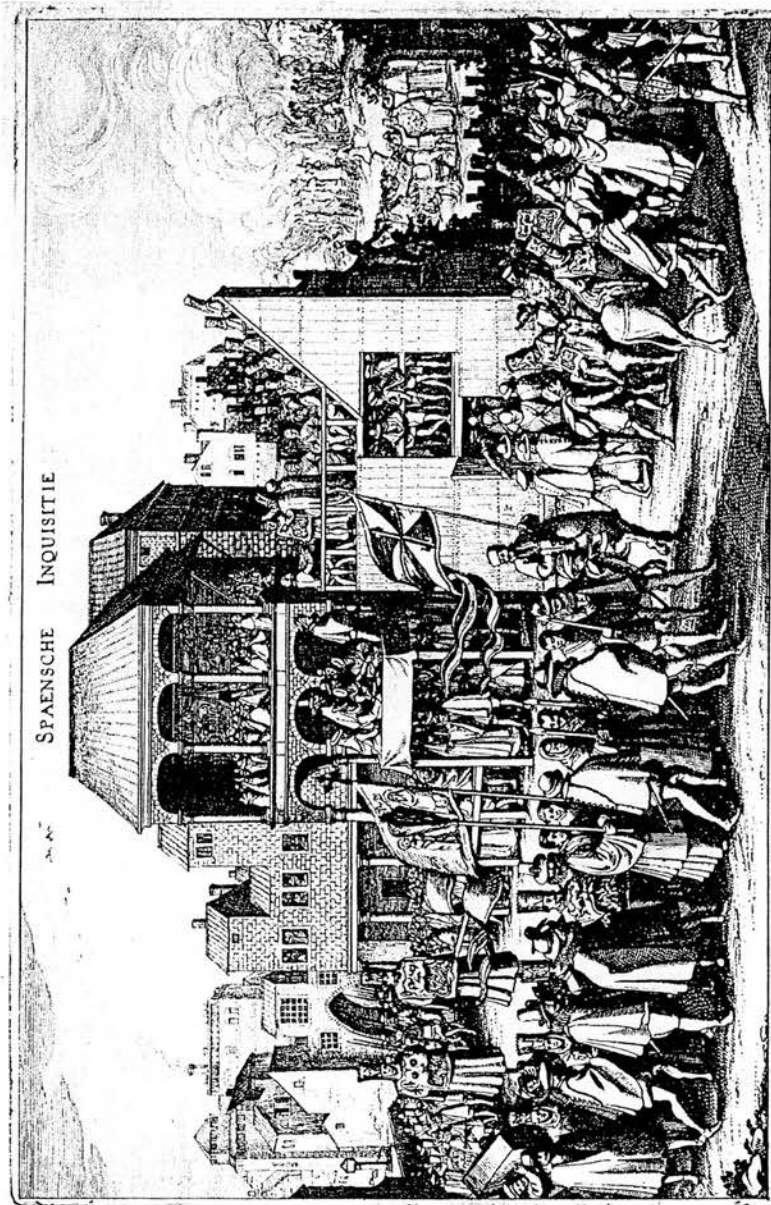


Figure 7.11
Claes Jansz. Visscher, *Spaensche Inquisitie*, undated, engraving, Rijksmuseum Amsterdam

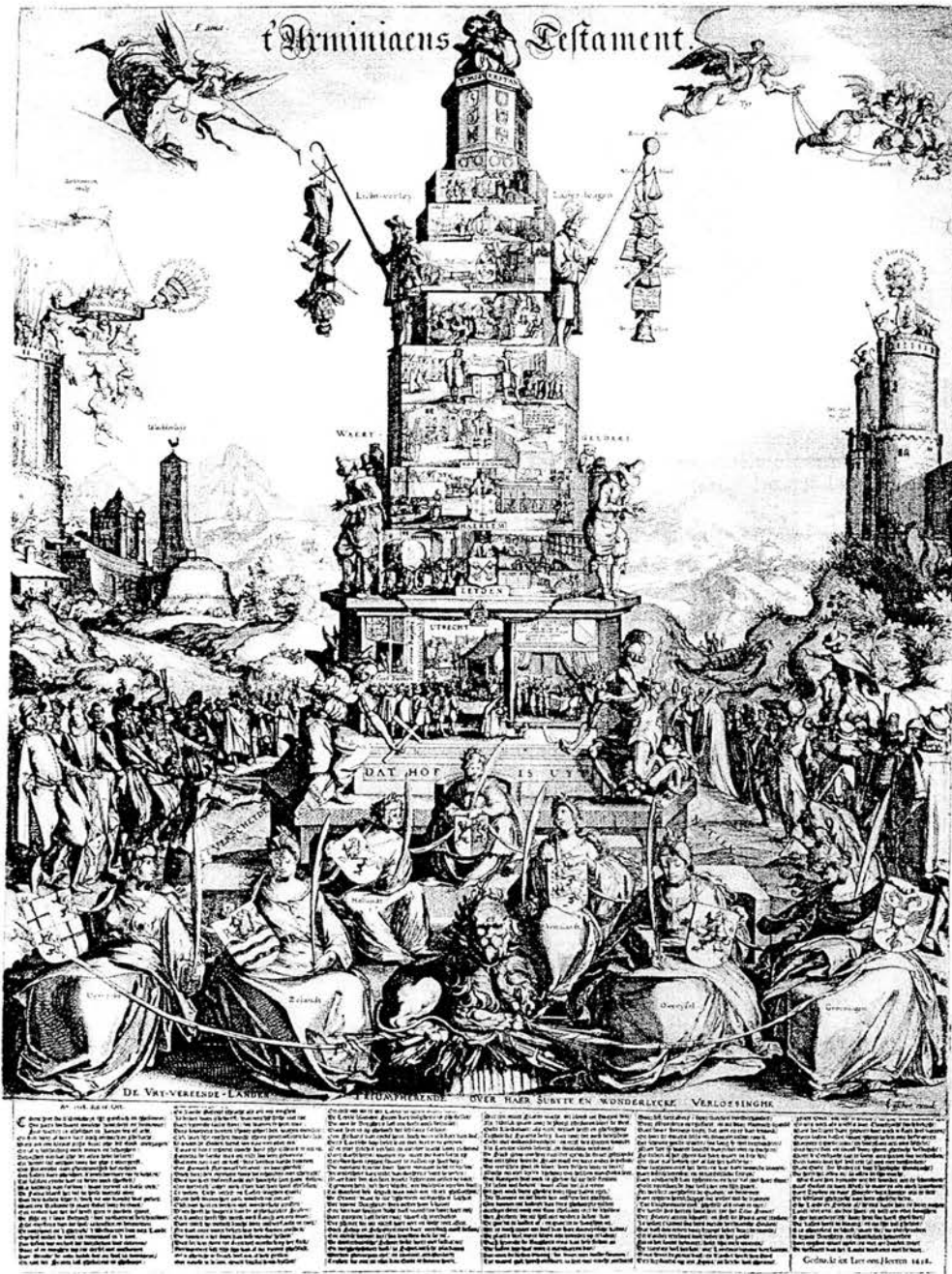
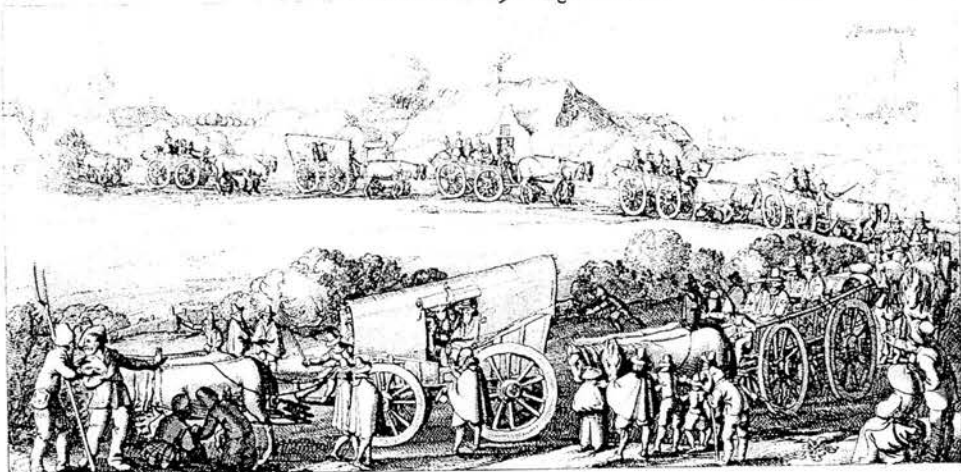


Figure 7.12
 Claes Jansz. Visscher after Simon Frisius's (c. 1580-1628) *Pyramis Pacifica* (1609), *t' Arminiaens Testament*, 1618, etching, Rijksmuseum Amsterdam

D'Arminiaensche uytvaert.



Voort Practien:
Over
D'ARMINIAENSCH E
uyt vaert/
Gehouden den VI. Julij 1619.

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- Namen der uytvaarders.**
- 1. Simon Episcopius.
 - 2. Ludovicus Cappaeus.
 - 3. Hieronymus Melanctonus.
 - 4. Nicolaus van Eggen.
 - 5. Dominicus Sapia.
 - 6. Bartholomaeus Dierckx.
 - 7. Johannes Arndt.
 - 8. Franciscus Hyspeus.
 - 9. Stefanus Bodin.
 - 10. Samuel Neramus.
 - 11. Jacobus van Verrant.
 - 12. Theophilus Broekmans.
 - 13. Augustinus van der Meer.
 - 14. Hieronymus Vellema.
 - 15. Hieronymus van der Meer.
 - 16. Hieronymus van der Meer.
 - 17. Hieronymus van der Meer.
 - 18. Hieronymus van der Meer.
 - 19. Hieronymus van der Meer.
 - 20. Hieronymus van der Meer.

Figure 7.14
 Claes Jansz. Visscher, *D'Arminiaensche uytvaert*, 1619, engraving, Stichting Atlas Van Stolk, Rotterdam



Den 29^{en} augusti 1618 is desen Gilles van Ledenberg (gewesen Secreturius der H. Staten van Utrecht) in versiekring genomē, tot Utrecht, en vā daer de 17^{en} Septemb. gevoert na s'Gravehaeg, op 't Hoff gevangen gelenē, alwaer hij hem selven des nagts, tusschē den 28^{en} en 29^{en} September, ongoddelijk heeft vermoort, int bywesen van Zyn soon die doen sliep, en is voort in een kist bewaert, en den 15^{en} may 1619 naer uijtwynsen sijnder sententiē, aldus aen een halve galge bujten den Haeg opgehangen, in forme gelijcken hier sien kan, Wat nu de oorfaek van dese sijne Rechtveerdige Straffe is, kan een ijgelijk Leefen in sijn Sententiē, bij de E. Heeren Staten Generael in druck uijtgegeve.

1. Hier heeft een quar-
ter gehangē vā ee die sijn
P.Oed. meēde ontbrege
2. Gilles van Ledenberg.
3. Jan de la Vigne.
4. Jan de Parijs.

Figure 7.15

Claes Jansz. Visscher, *t'Gerecht van s'Gravenhage*. Inset view of *Iustitie aen ian van Oldenbarnevelt* *Geschied*, 1619, etching, Rijksmuseum Amsterdam

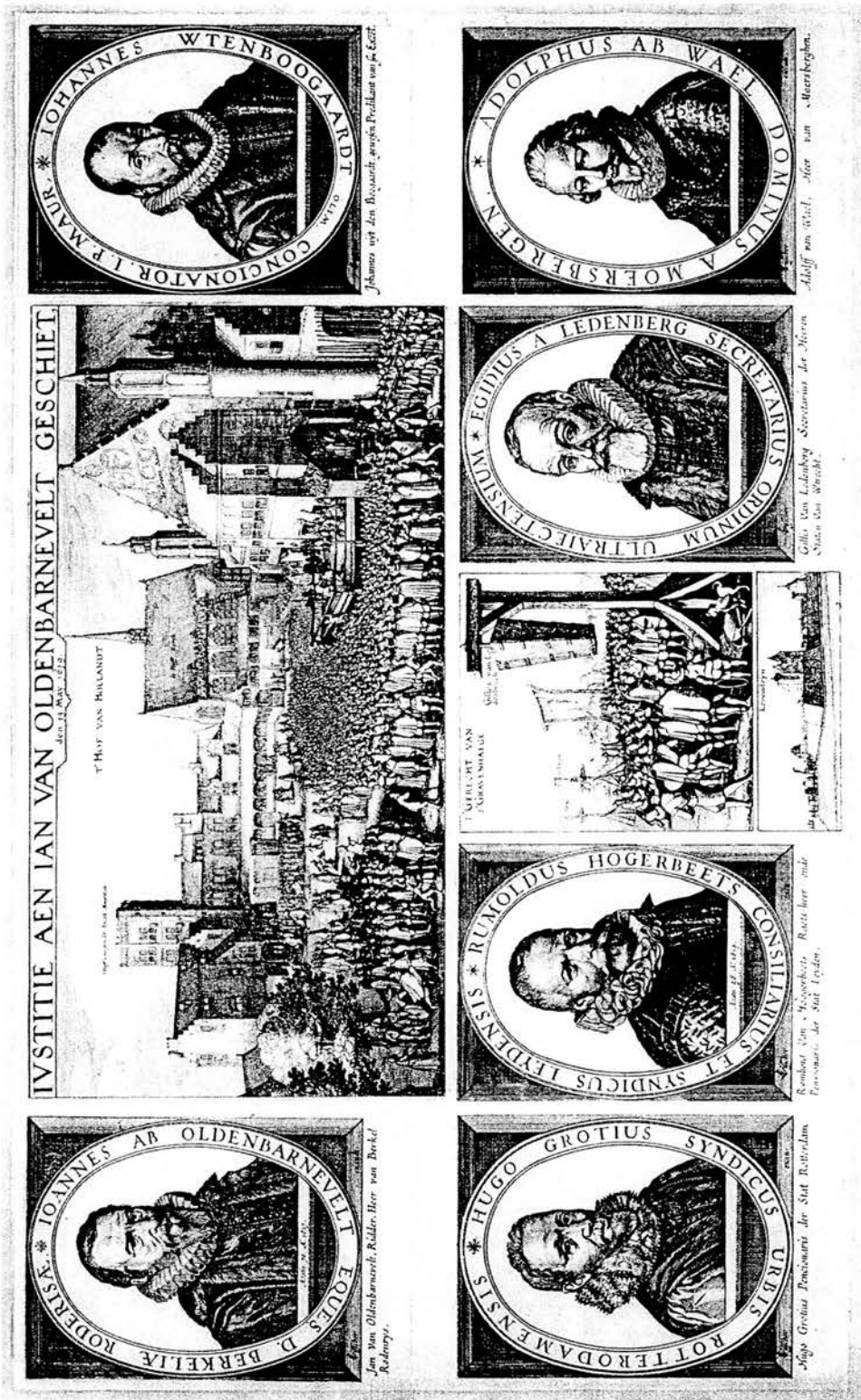


Figure 7.16
 Claes Jansz. Visscher, *Iustitie aen ian van Oldenbarnevelt Geschie*, 1619, engraving, Rijksmuseum
 Amsterdam

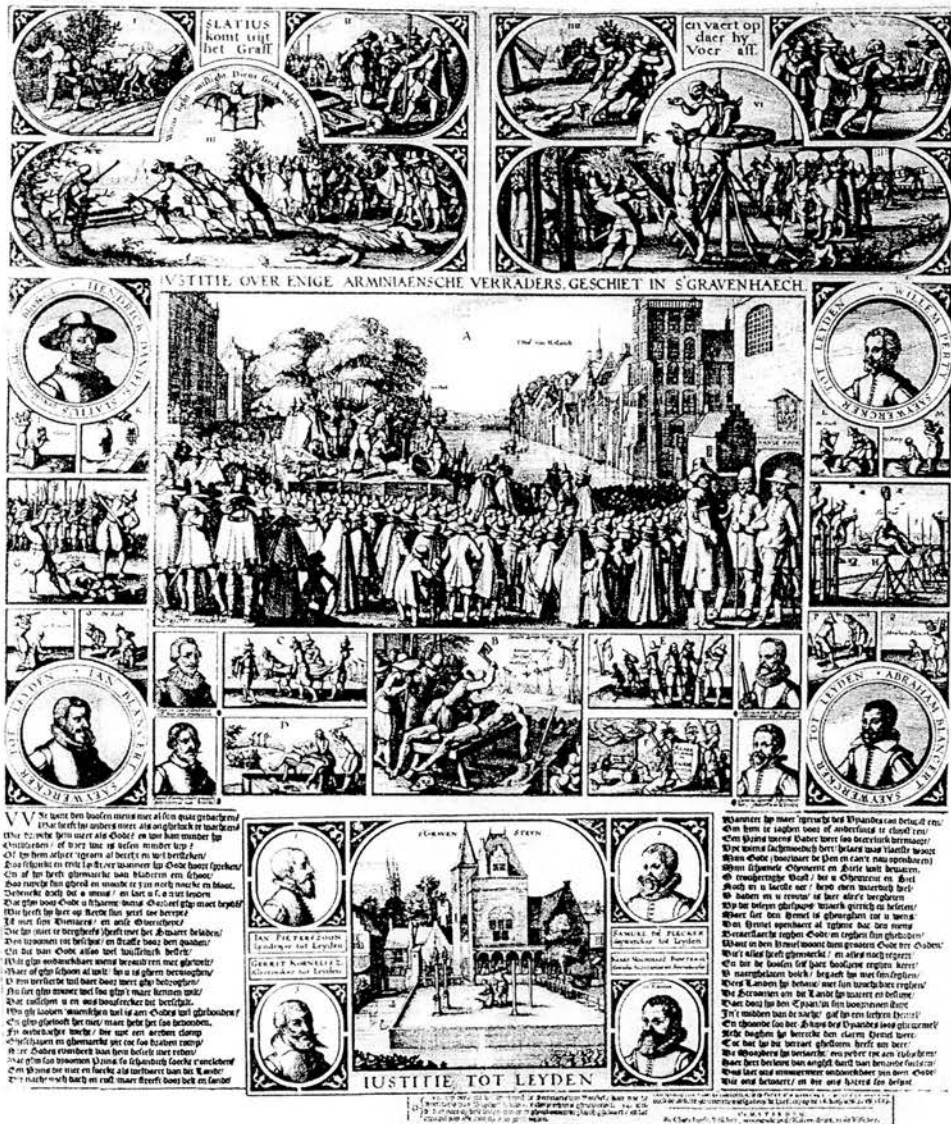


Figure 7.17
 Claes Jansz. Visscher, *Iustitie over enige Arminiaensche Verraders, Geschied in s'Gravenhaech*, 1623, etching, Rijksmuseum Amsterdam

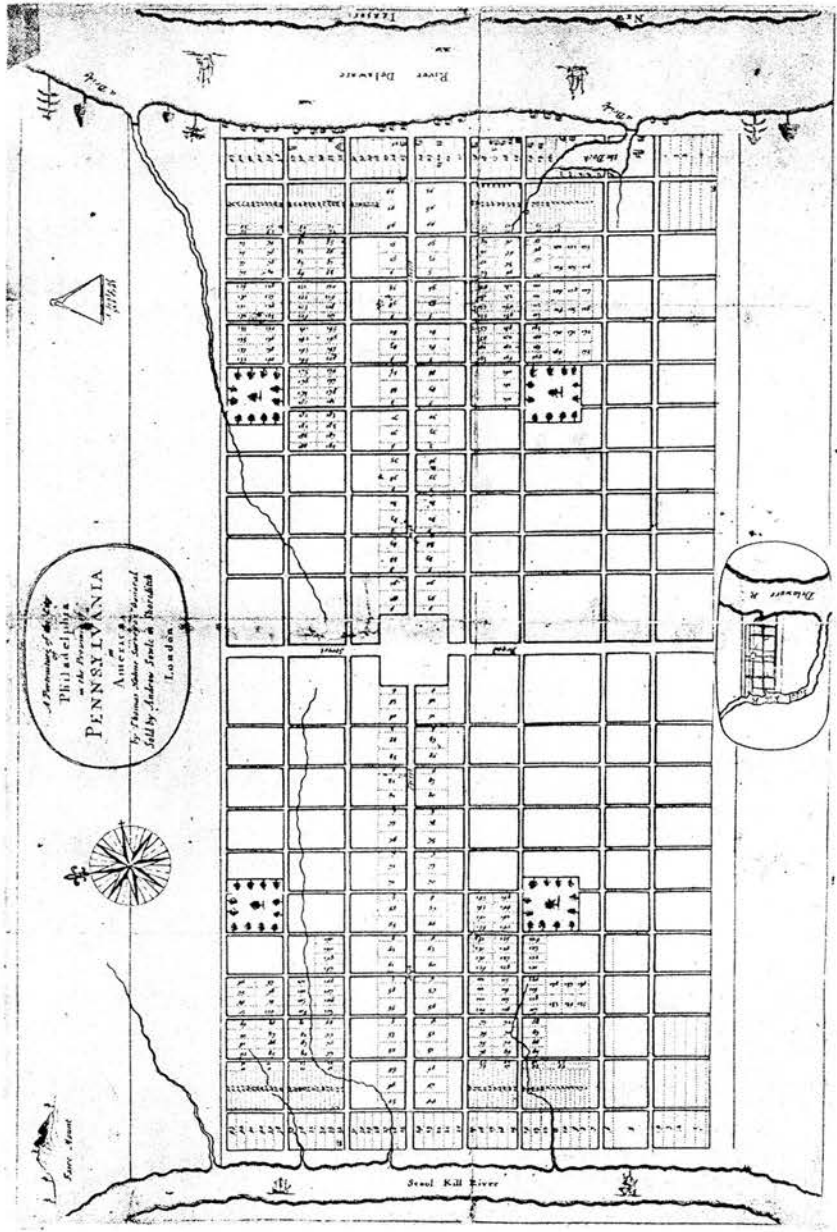


Figure 7.18
 Thomas Holme (1624-1695), *A Portraiture of the City of Philadelphia (etc.)*, 1683, drawing, from *A Letter from William Penn Proprietary and Governour of Pennsylvania in America, to the Committee of the Free Society of Traders* (London: Andrew Sowle, 1683), The British Library, London

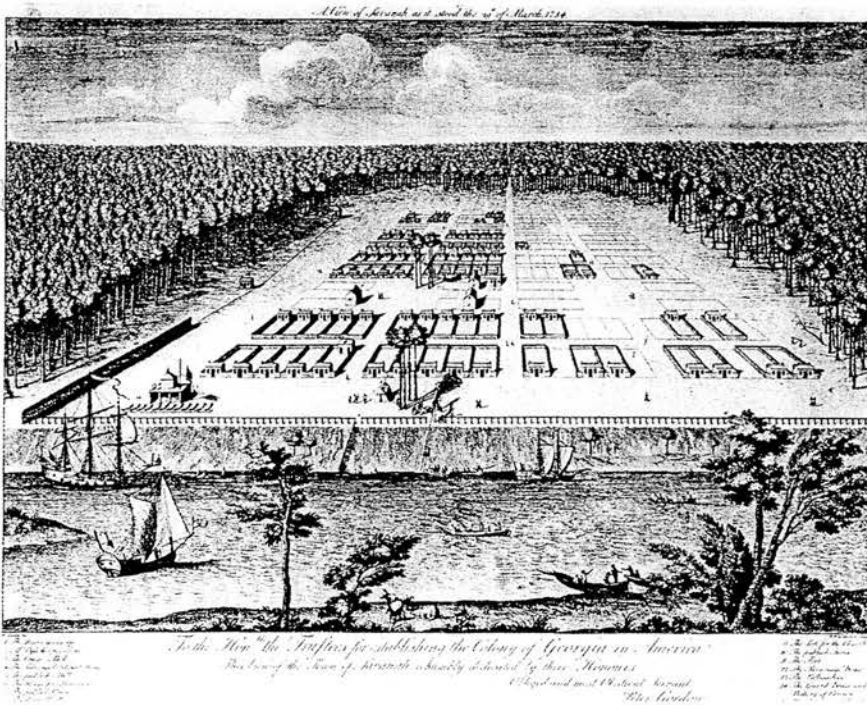


Figure 7.19
 Paul Fourdrinier (fl. 1720-1758), original drawing by Peter Gordon [?], *This View of the Town of Savannah* (etc.), 1734, engraving, Bibliothèque nationale de France, département des estampes et de la photographie

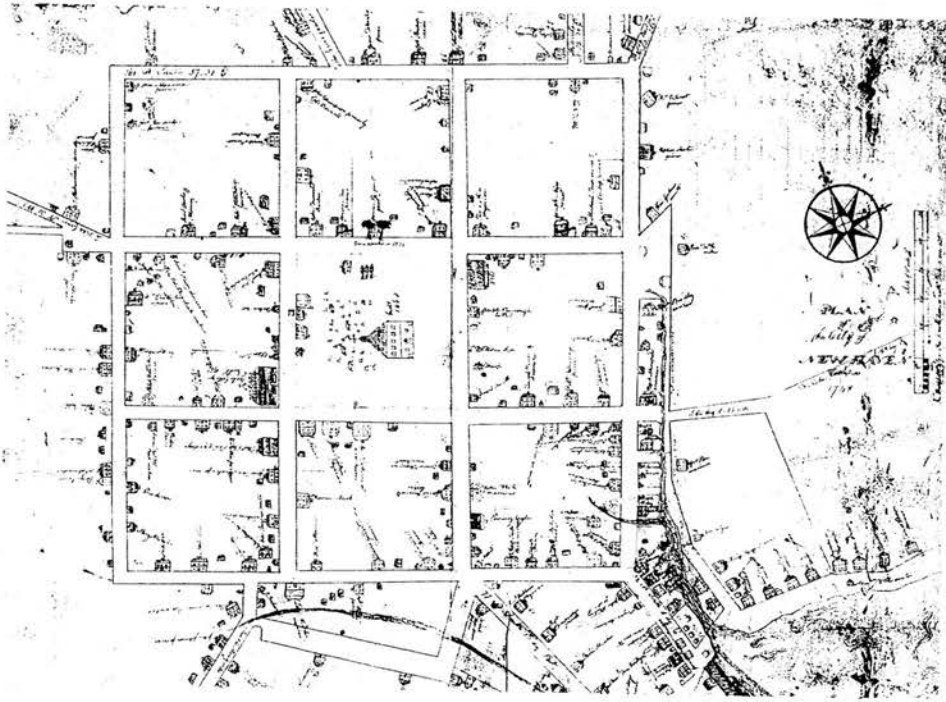


Figure 7.20
James Wadsworth (1730-1817), *Plan of the City of New Haven*, 1748, drawing (pen and ink and watercolour with linen backing), Beinecke Rare Book Library, Yale University Library, New Haven

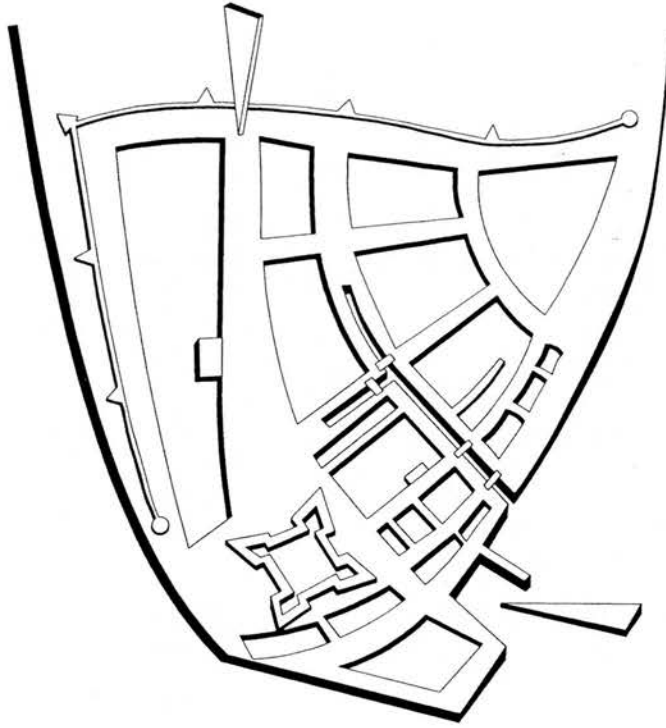


Figure 7.21
Mario Gandelsonas (1938-), *The Radio-Concentric City below the Gridiron, Plan I*, c. 1999,
drawing, from Mario Gandelsonas, *X-Urbanism: Architecture and the American City* (New York:
Princeton Architectural Press, 1999)

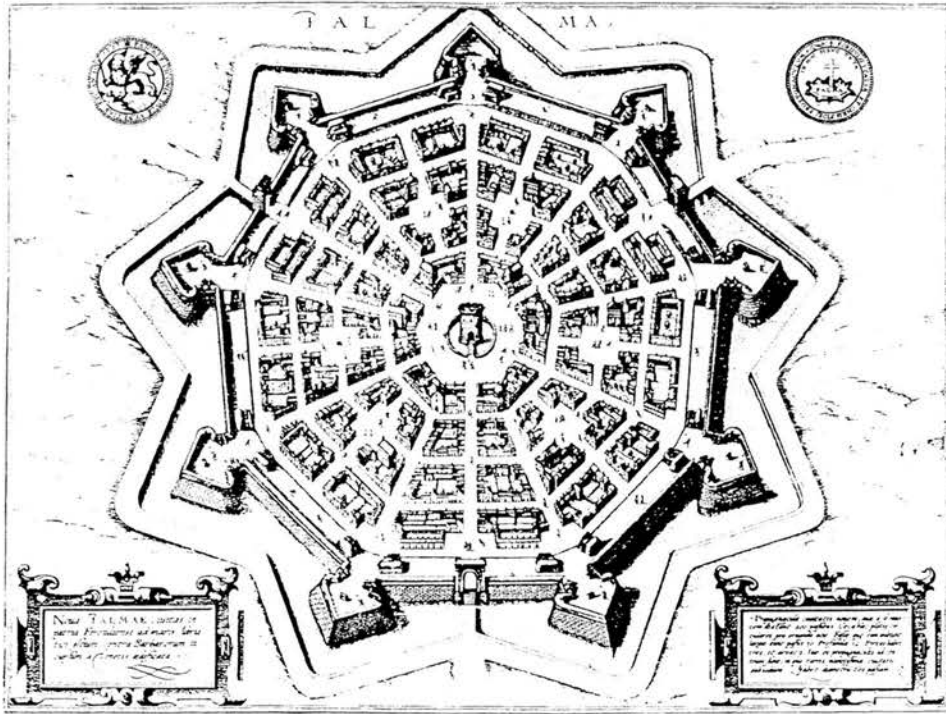
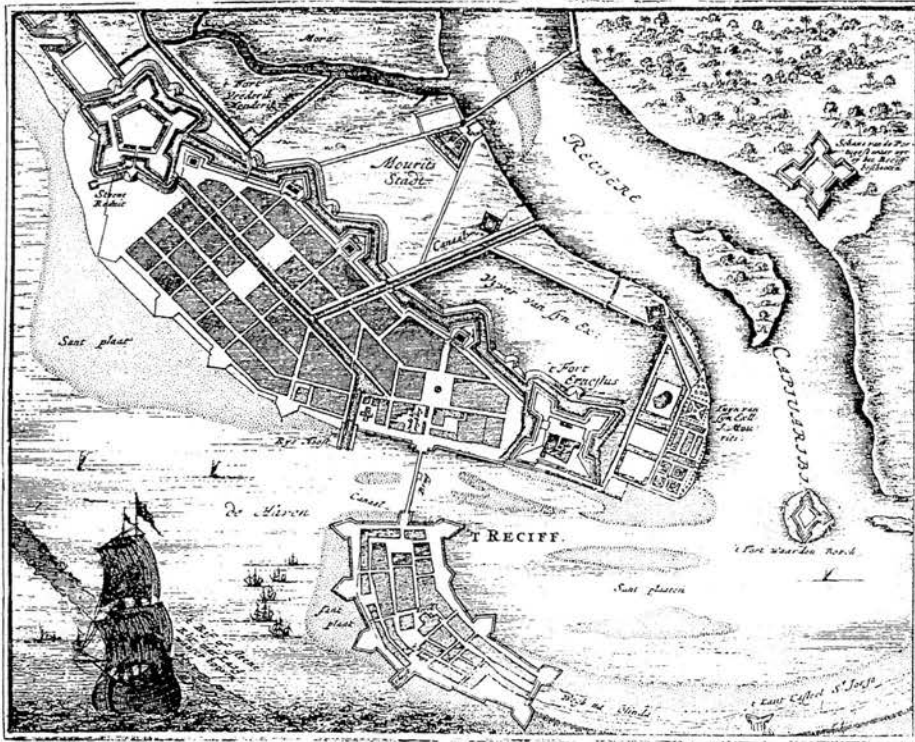


Figure 7.22
Unknown, *Palma*, 1593, engraving, from Georg Braun and Frans Hogenberg, *Civitates Orbis Terrarum*, 6 vols. (Cologne, 1572-1617), The British Library, London



die dan in barken en lichters binnen 'slants, de riviere *Biberibi* opwaerts, tot voor de stad, of liever de voorstad van *Olinda* gebraght wierden.

Op het *Reciff* wiert, voor d'opbouw van *Mauritsstad*, de meeste handel gedaen; want aldaer woonden de meeste kooplieden: en vandaer wiert de zuiker na 't *Vaderlant* afgescheept. Het was rontom, tegen de sluikeryen, met palissaden bezet.

Op het *Reciff* was ook een gasthuis: daer over, door de *Hooge Raden*, tot *Regenten*, vier buiten-vaders gestelt waren, welker huisvrouwen buitenmoeders waren, die de zieken en gequetsten van alle nootzakelijkheden voorzagen, en de weezen, die beide vader en moederloos waren, door een binnen gasthuis-vader en moeder, in goede manieren optrekken, en lezen en schrijven deden leeren.

Een groot en treffelijk kasteel of vestingh staet op d'uiterste punt van het steenigh *Reciff*, ter linke zyde, als men uit zee de haven komt invaren. Het is gantsch van grooten grauwen steen

gestigt, en met zeer hooge muuren omringt, met grof geschut gestoffiert, en met allerlei kriegsbehoeften voorzien. Toen de onzen het veroverden, lagen daer negen metalen en twee en twintigh yzere stukken op. Dies dit kasteel, door de natuur der plaetse en sterke vestingen, byna onwinbaer was: want men kon'er te voet, met hoogh water, niet aenkomen.

Ontrent vijf mylen opwaerts leidt, aen eene tak van de groote riviere, een klein stedeken en van weinigh belang, dat by d'onzen de *Nieuwe stad* genoemd wort.

Aen een anderen arm van dezelve riviere, daer tegen over, leit het vlek *Atapuepe*.

Eilant van *Antony Vaes* en *Mauritsstad*.

Zuidwaerts tegen over het *Reciff* leit een eilant, *Antony Vaes* by de onzen, na desselvs ouden bezitter, genoemd, dat ontrent een halve ure gaens

Figure 7.23

Unknown, *Untitled* [Plan of Batavia and Recife], c. 1682, engraving, from Jan Nieuhof, *Gedenckwaerdige Zee-en Lant-Reize door de voornaemste Landschappen van West en Oost Indien* (Amsterdam, 1682), The British Library, London

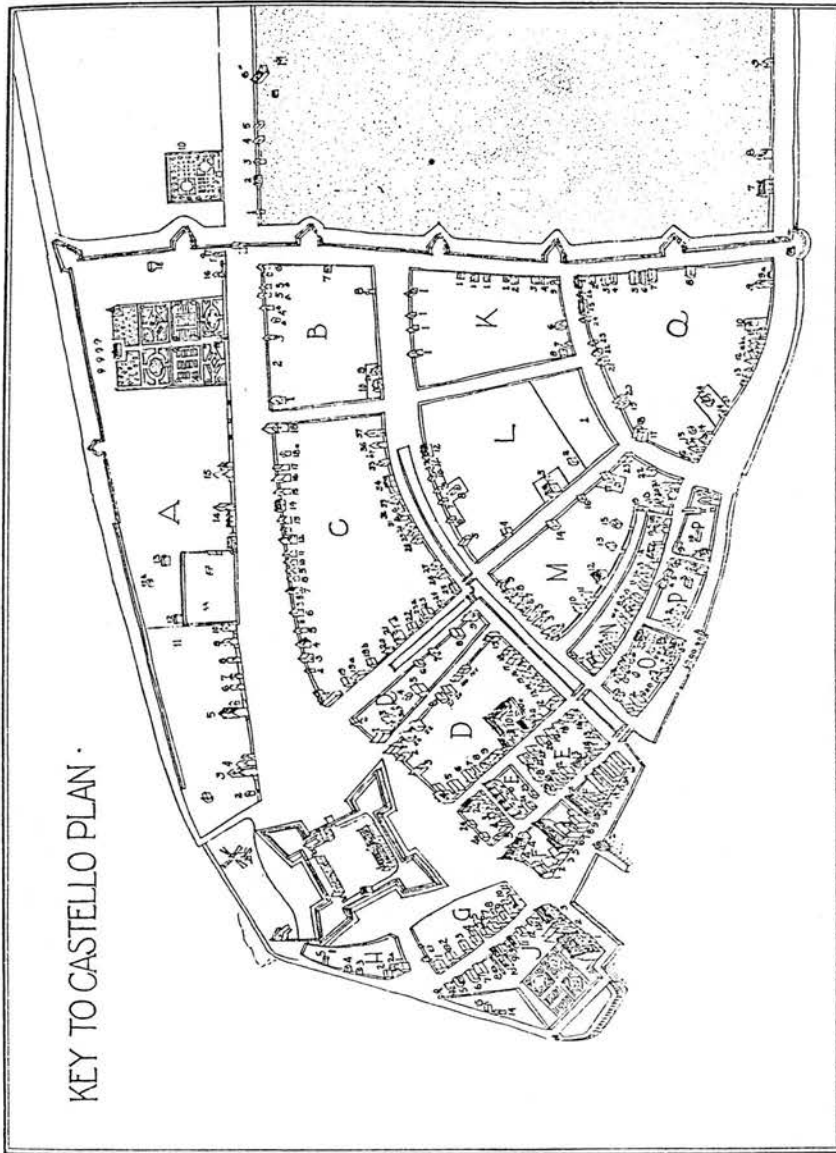


Figure 7.24
Key to the Castello Plan, drawing, from Isaac Newton Phelps Stokes, *The Iconography of Manhattan Island, 1498-1909*, 6 vols. (New York: Robert H. Dodd, 1915-1928), II: C.PL. 82e, The British Library, London



Figure 7.25
 Domicile of each of the eleven signatories of the *Vertoogh van Nieu-Neder-Land* [Remonstrance of New Netherland, and the Occurrences There]

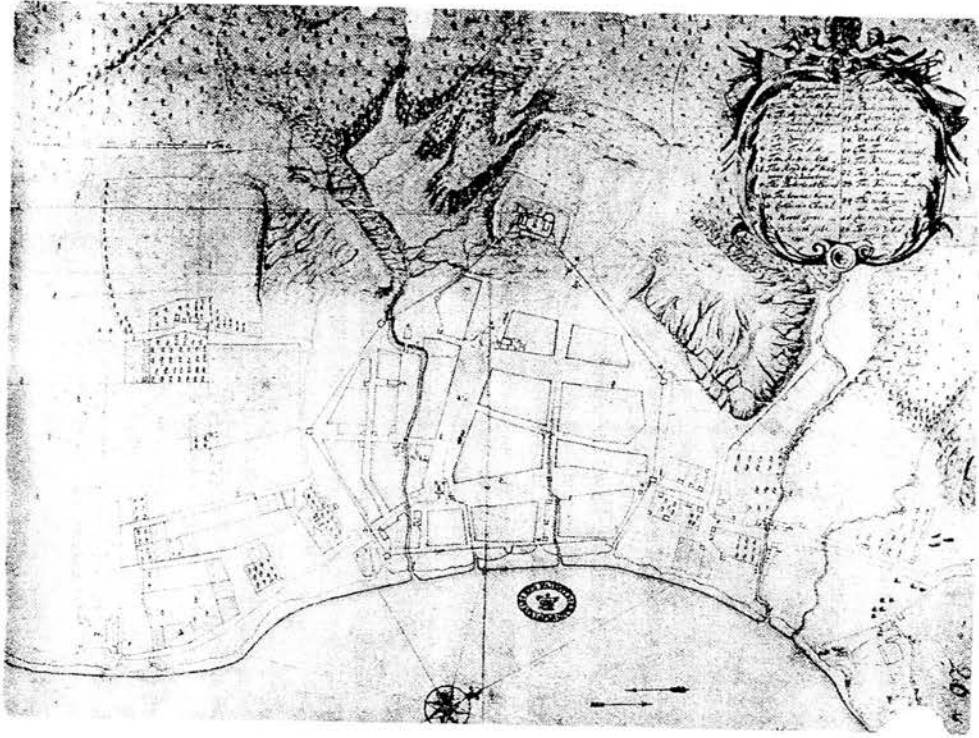


Figure 7.26
Colonel W. Römer, *Plan de la Ville d'Albanie*, 1698, drawing, Public Record Office, London

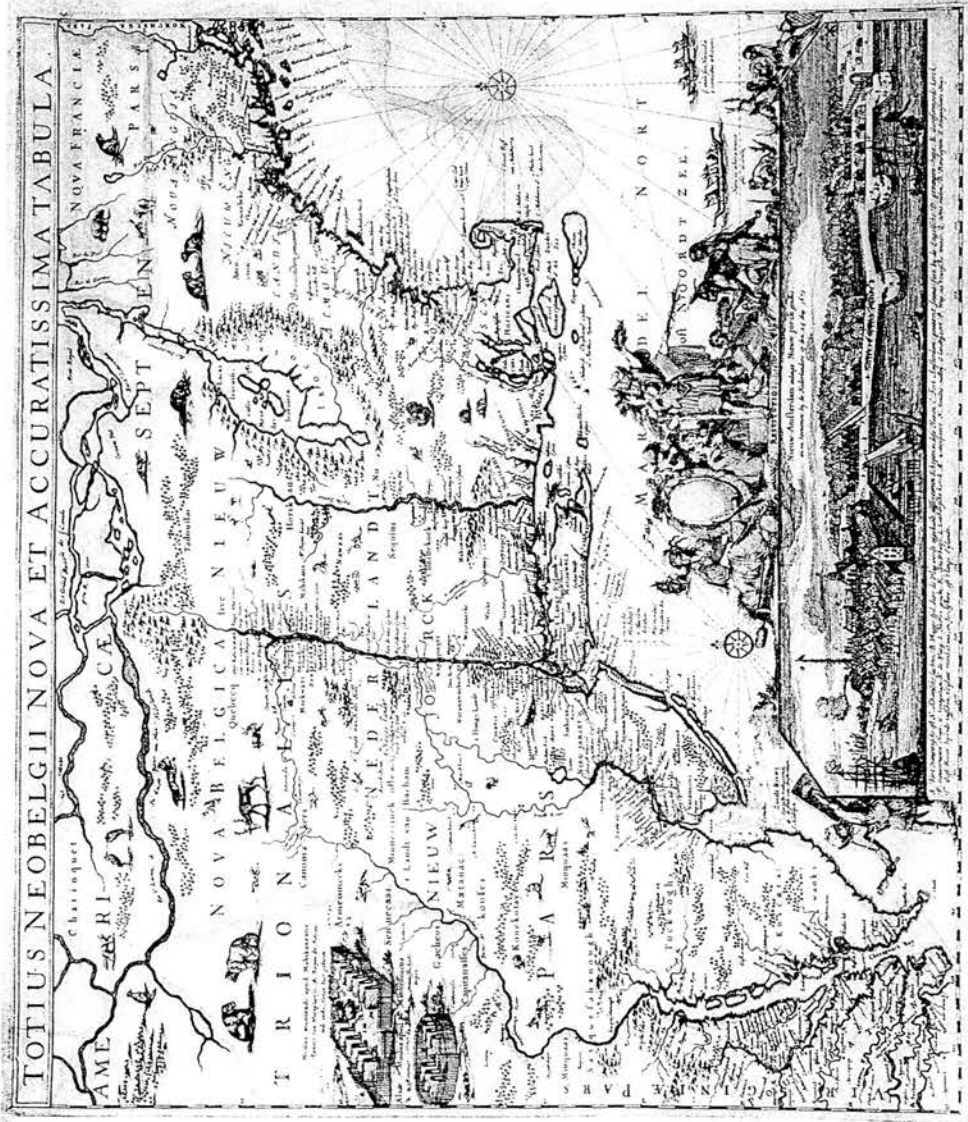


Figure 8.1
 Unknown, published by Carolus Allard (1648-1706), Amsterdam, *Totius Neobelgii Nova Et Accuratissima Tabula* [The Allard Map], undated (c. 1674), depicting 1673, engraving, Private Collection

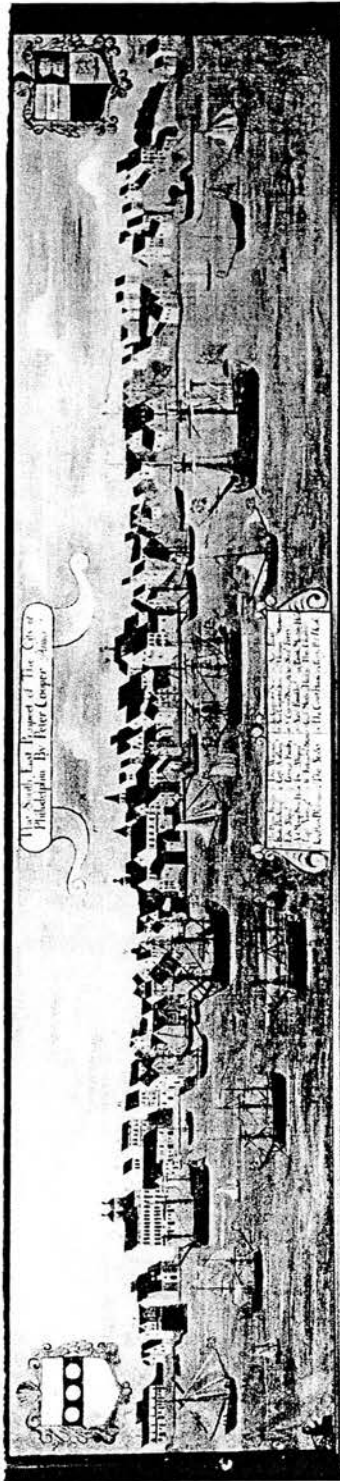


Figure 8.2
Peter Cooper, *The South East Prospect of The City of Philadelphia*, undated (c. 1720), oil on canvas, The Library Company of Philadelphia, Philadelphia

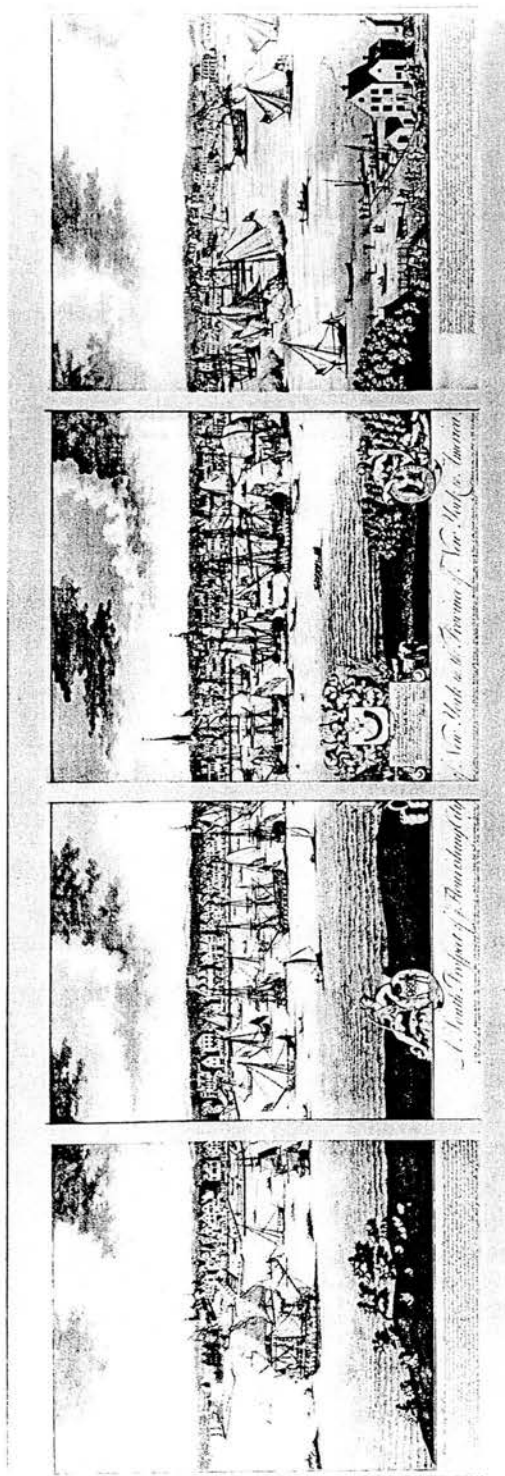


Figure 8.3 [also Figure 1.44]
 John Harris (fl. 1686-1746), original drawing by William Burgis (fl. 1717-1731), *A South Prospect of ye Flourishing City of New York in the Province of New York in America*, undated (c. 1719-1721), engraving, The Phelps Stokes Collection, The New York Public Library

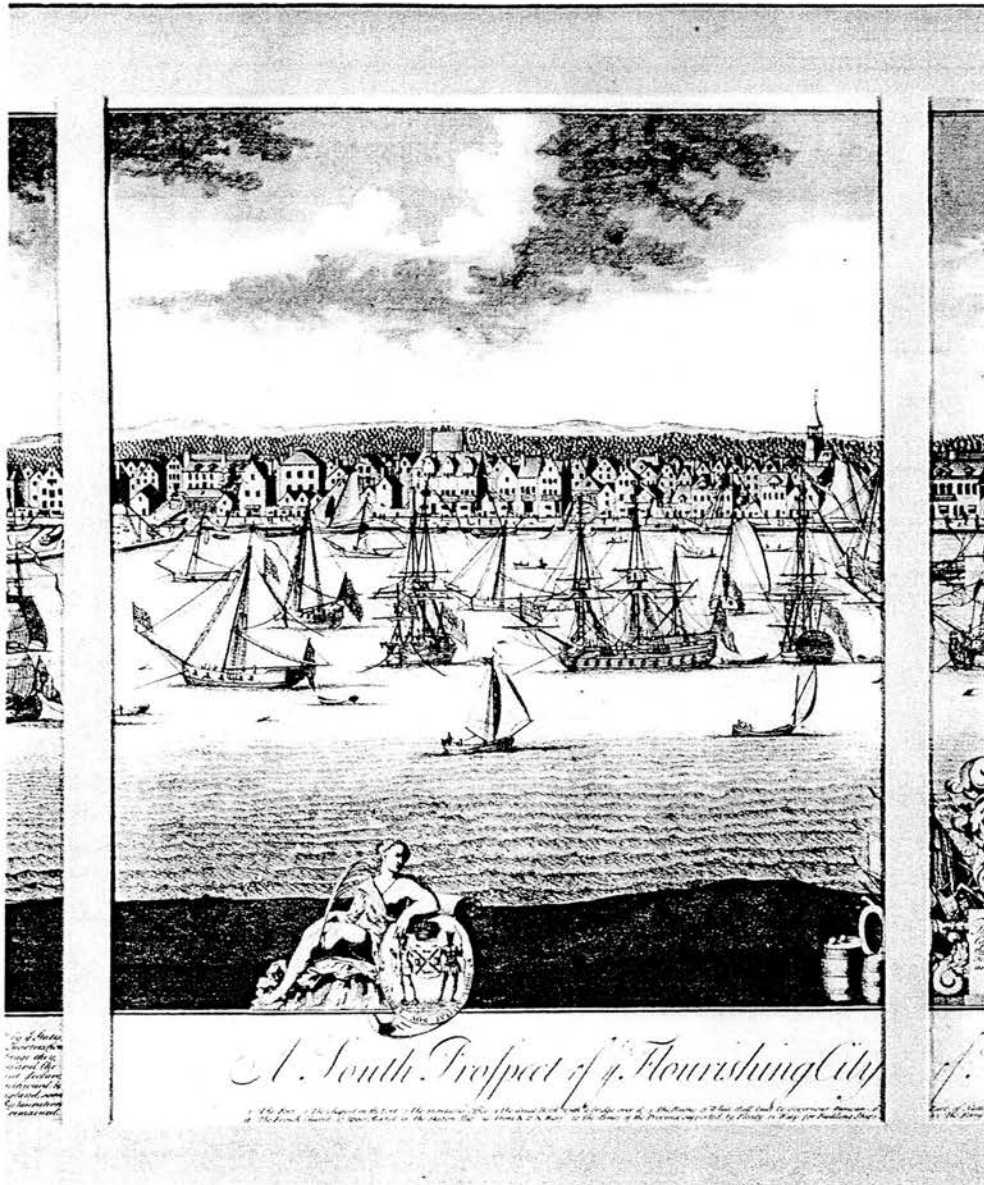


Figure 8.3 (a)
 John Harris (fl. 1686-1746), original drawing by William Burgis (fl. 1717-1731), *A South Prospect of ye Flourishing City of New York in the Province of New York in America* [detail], undated (c. 1719-1721), engraving, The Phelps Stokes Collection, The New York Public Library

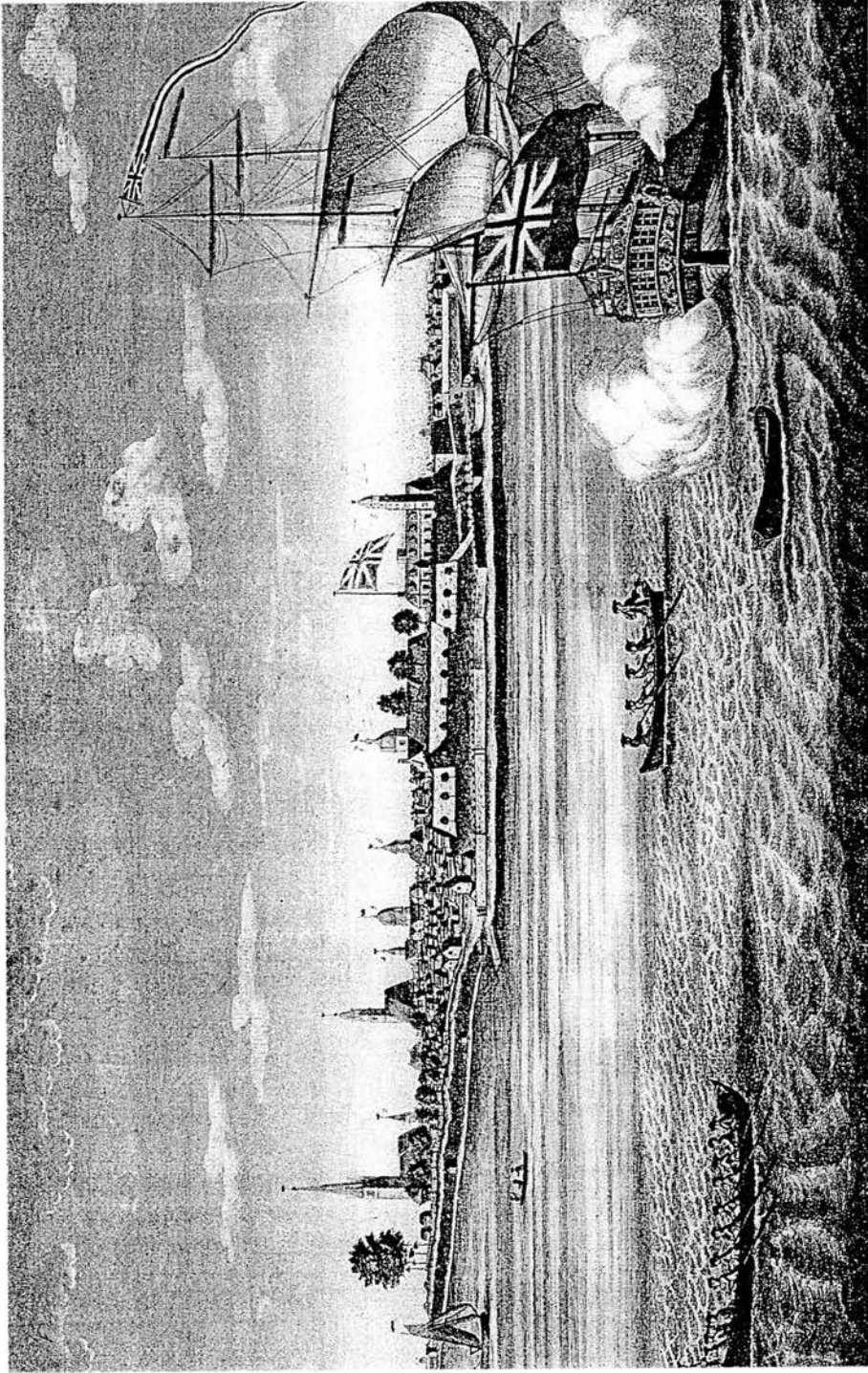


Figure 8.4
John Carwitham (fl. 1723-1741), *View of Fort George with the City of New York from the Southwest* [The Carwitham View of New York], undated (c. 1731-1736), engraving, Museum of the City of New York [Bequest of Mrs. J. Insley Blair in memory of Mr. and Mrs. J. Insley Blair]

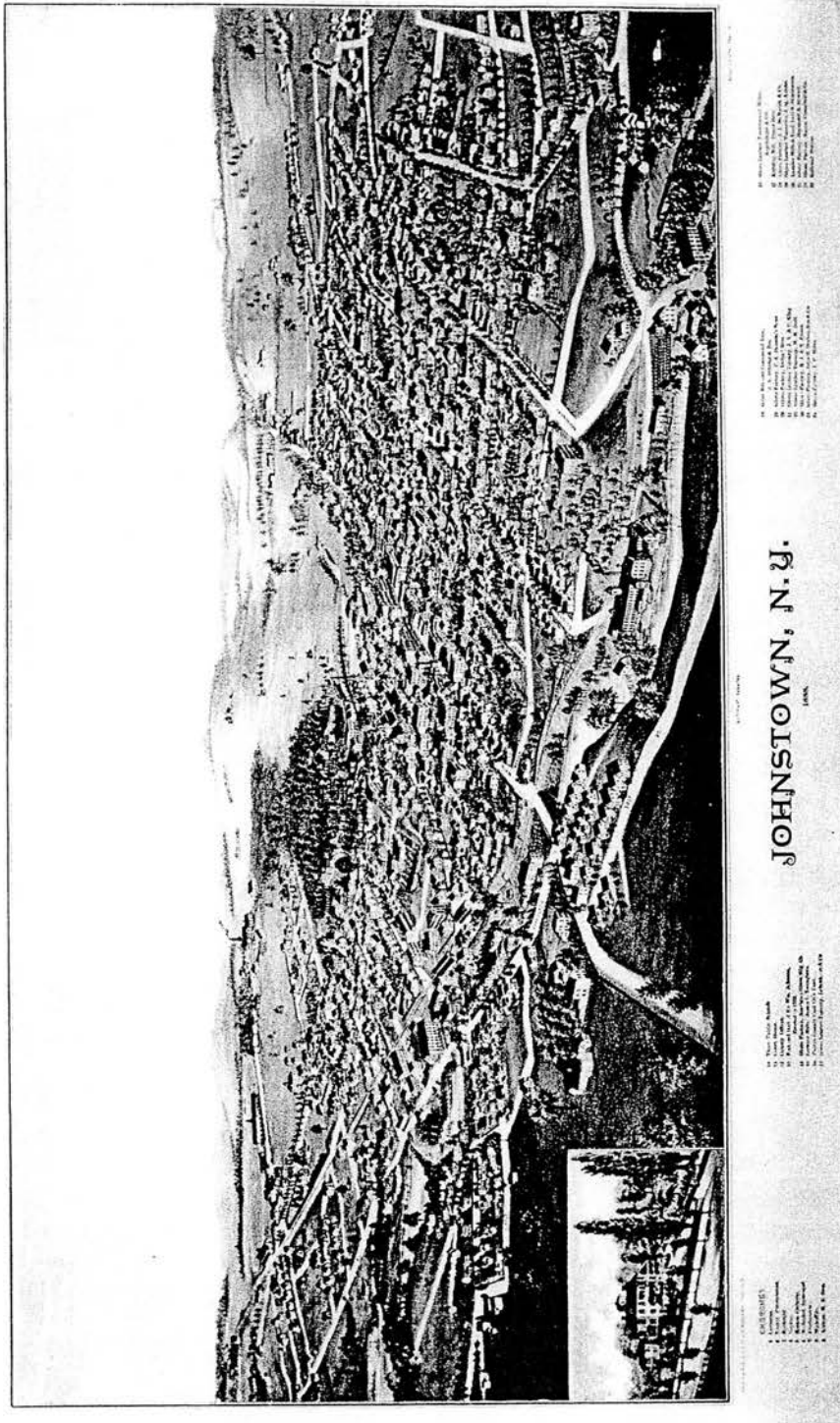


Figure 8.5
 Lucien Rinaldo Burleigh (1853-1923), *Johnstown, N. Y.*, 1888, lithograph, The New-York Historical Society

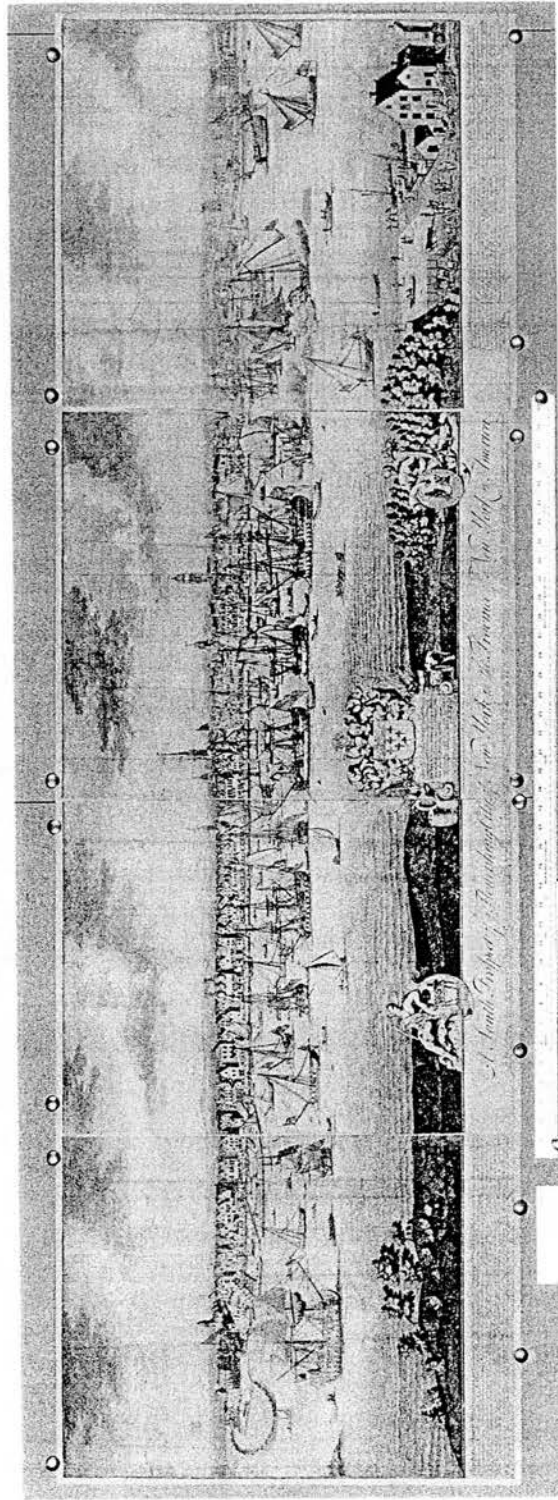


Figure 8.6
John Harris, original drawing by William Burgis, *A South Prospect of ye Flourishing City of New York in the Province of New York in America*, undated (c. 1746), engraving, The British Library, London

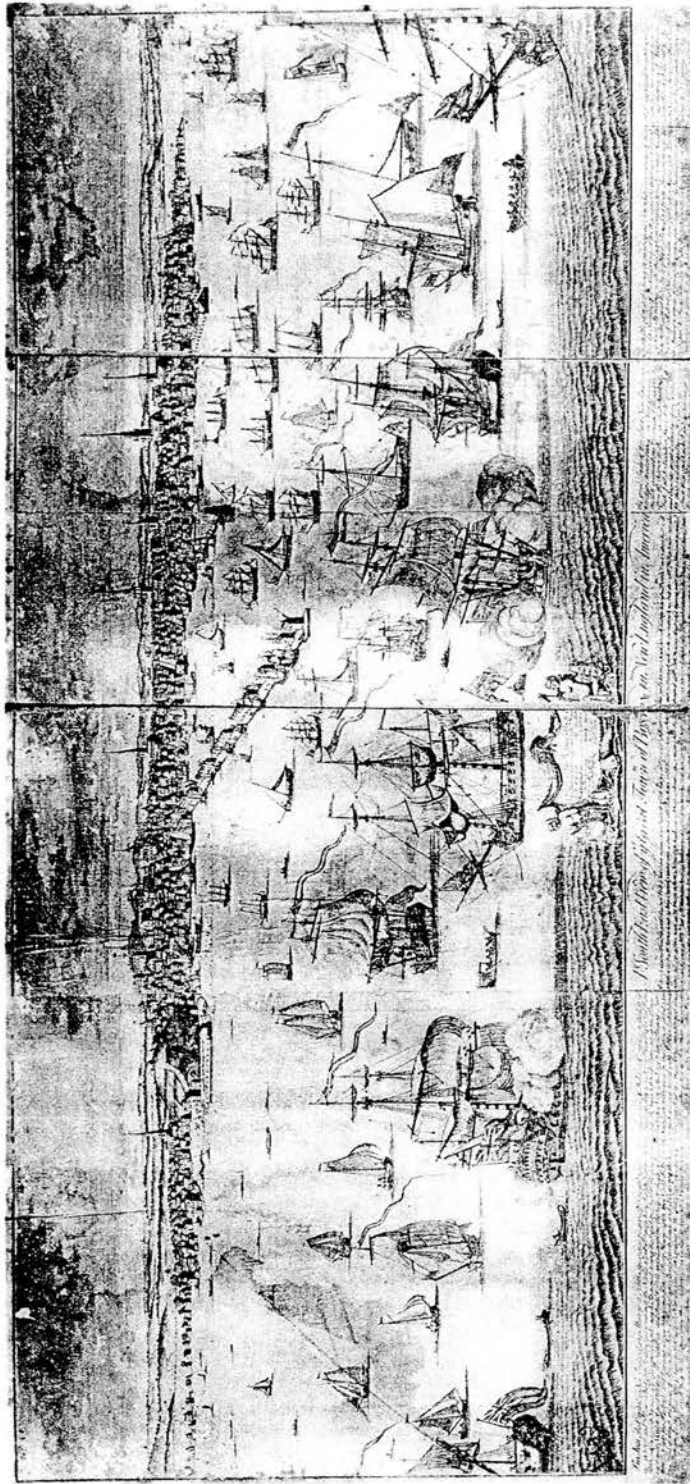


Figure 8.7
John Harris, original drawing by William Burgis, *A South East View of ye Great Town of Boston in New England in America*, 1725, engraving, The Phelps Stokes Collection, The New York Public Library, New York

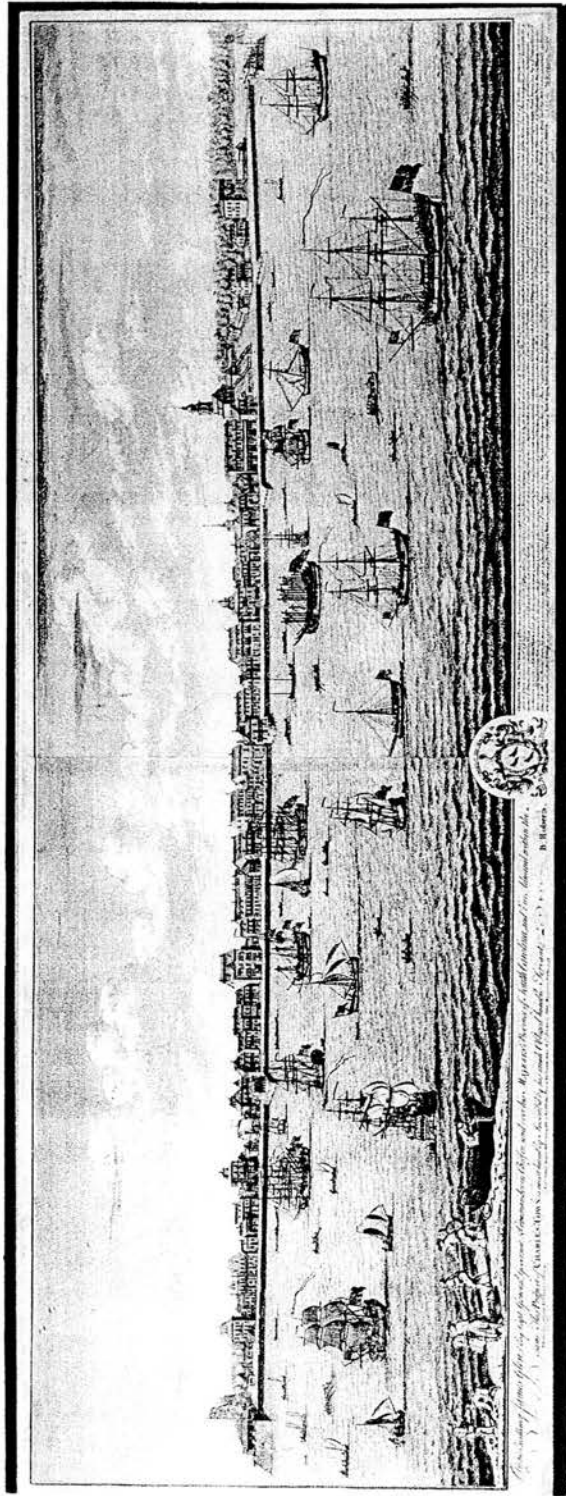


Figure 8.8
William Henry Toms (fl. 1723-1758), original drawing by Bishop Roberts (?-1739), *This Prospect of Charles Town (etc.)*, 1739, engraving, The Phelps Stokes Collection, The New York Public Library

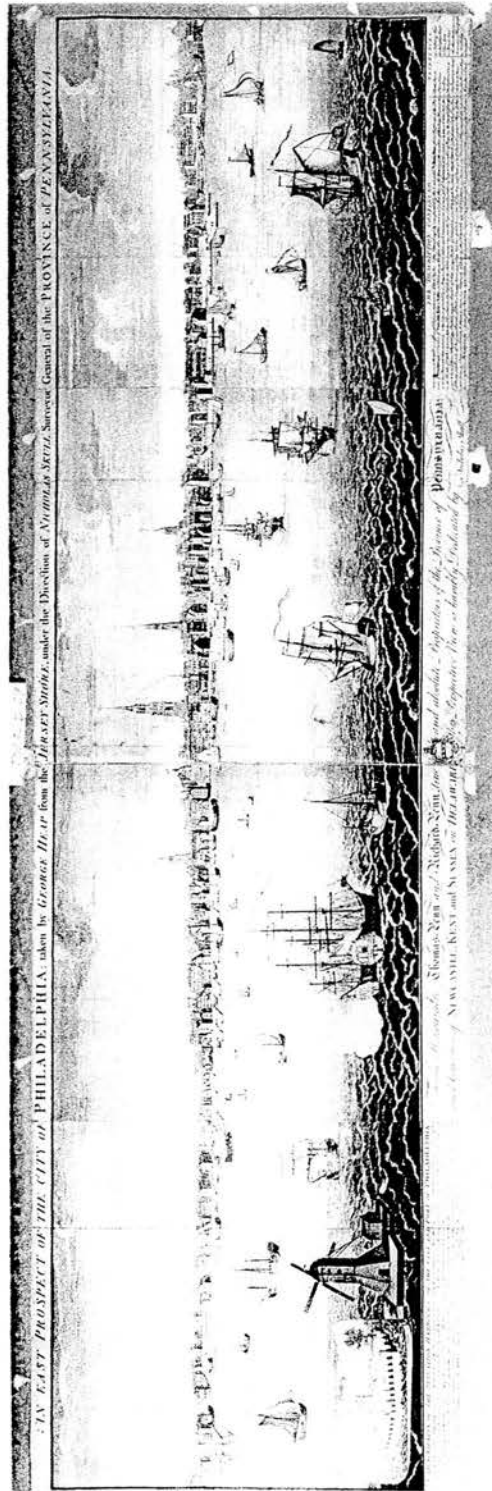


Figure 8.9
 Gerard Vanderghucht (1695/96-1776), original drawing by George Heap (c. 1715-1752), *An East Prospect of the City of Philadelphia*, 1754, engraving, The Phelps Stokes Collection, The New York Public Library

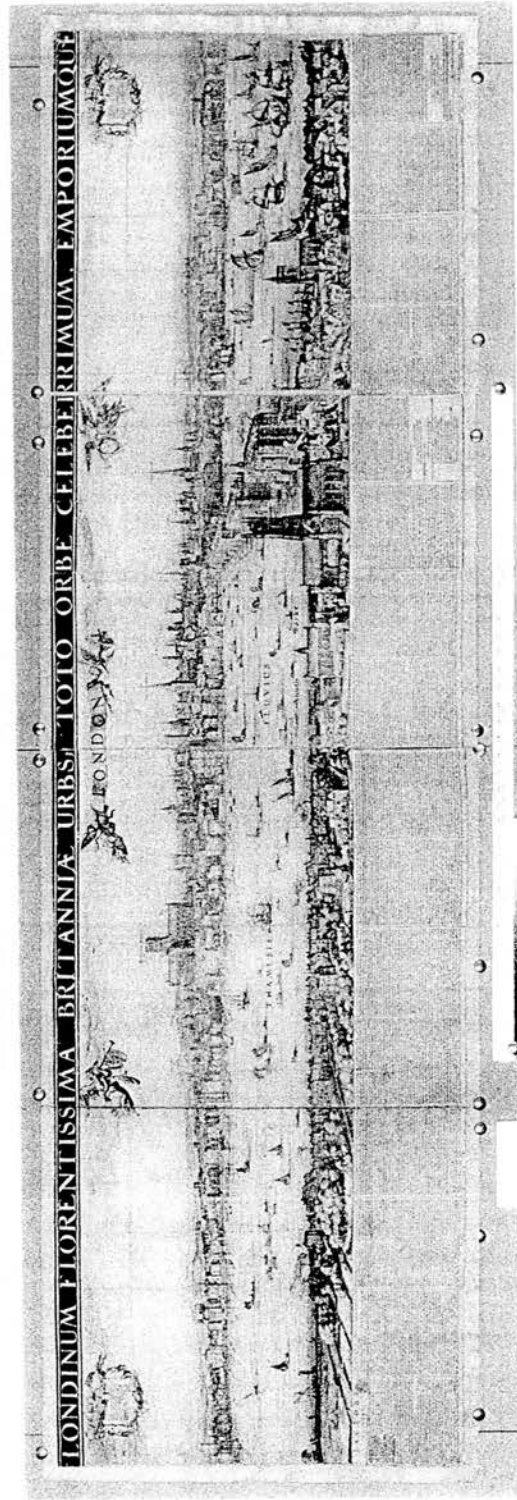


Figure 8.10
Claes Jansz. Visscher, *London* [Londinum Florentissima Britanniae Urbs, Toto Orbe Celeberrimum. Emporiumque], 1616, etching, The British Library, London

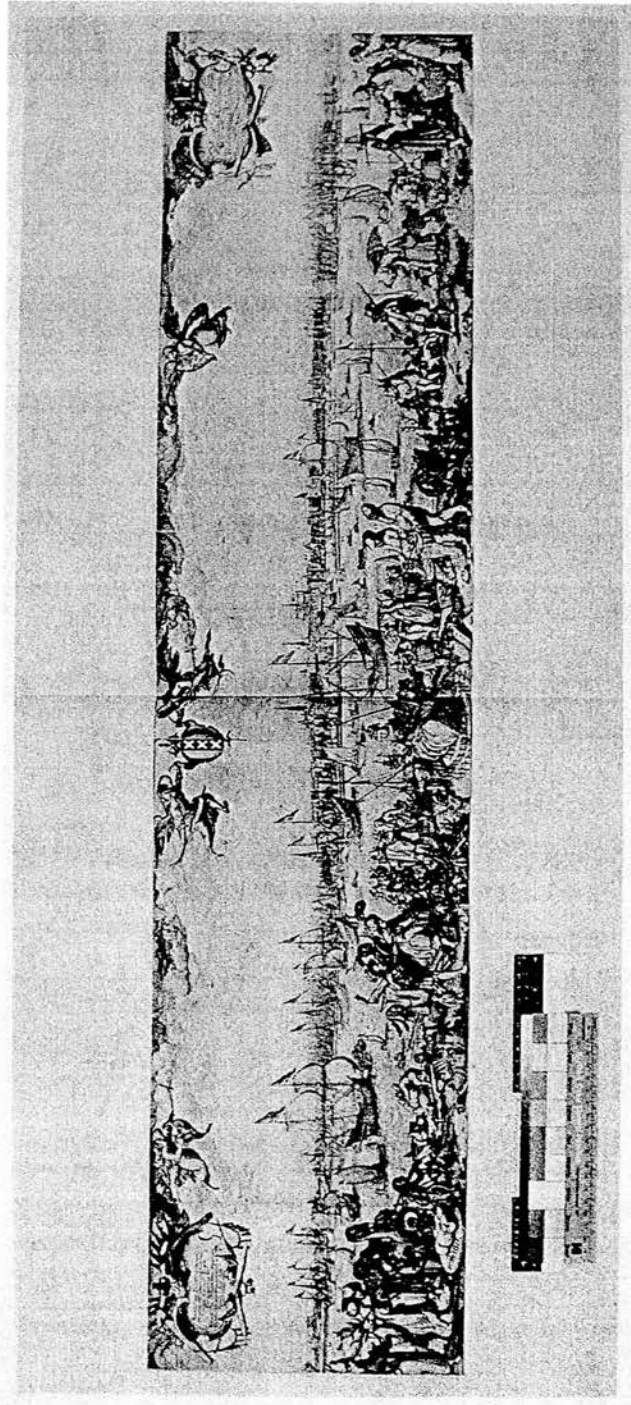


Figure 8.11
Claes Jansz. Visscher, *Amsterdam*, 1611, engraving, The British Library, London

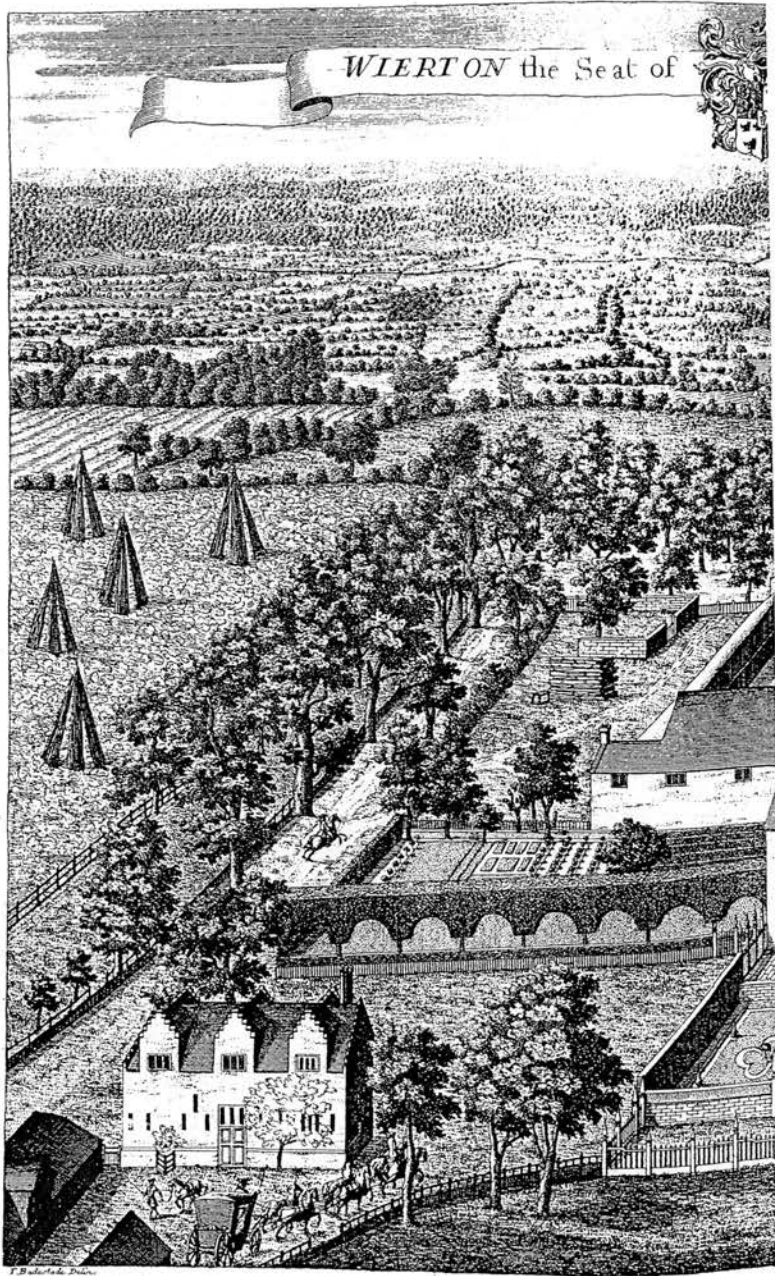


Figure 8.12
John Harris, original drawing by Thomas Badeslade (fl. 1718-1750), *Wierton the Seat of S^r Christopher Powell Bar^t* [detail], 1719, engraving, from John Harris, *The History of Kent* (etc.) (London: D. Midwinter, 1719), The British Library, London

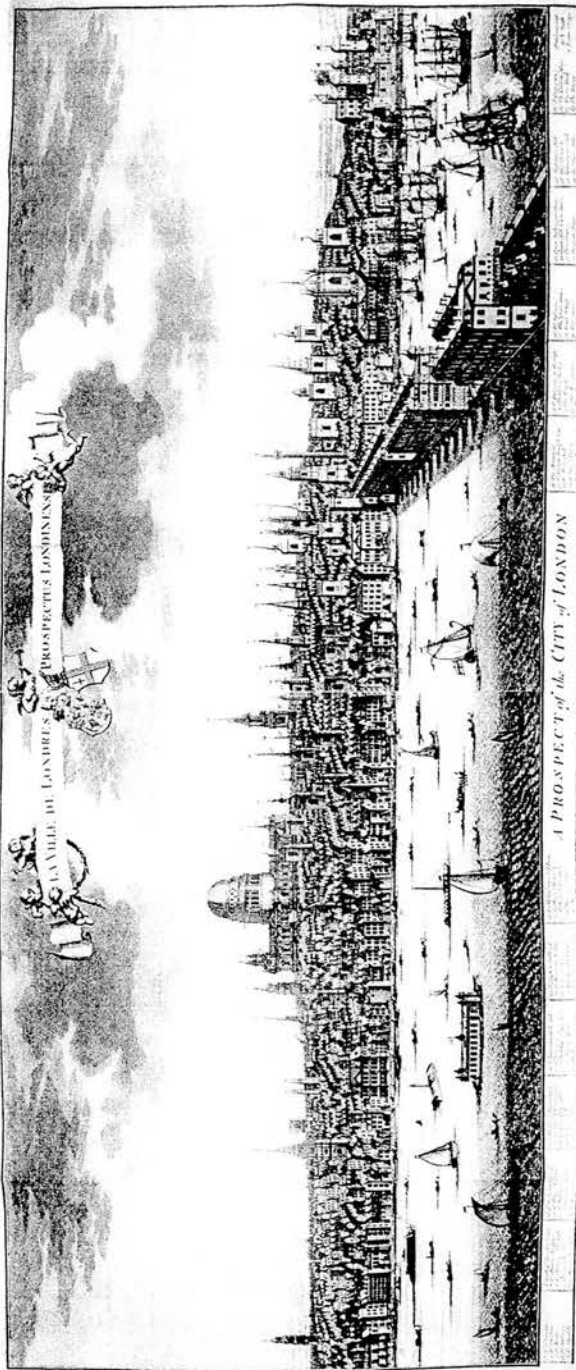


Figure 8.13
A Prospect of the City of London, c. 1724, engraving, from *Nouveau Theatre de la Grande Bretagne* (London: Joseph Smith, 1724), The British Museum, Department of Prints and Drawings

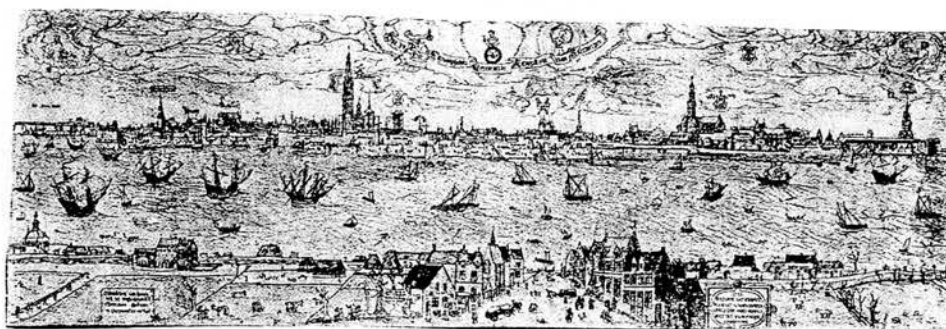


Figure 8.14
Melchisedek van Hoorn (fl. 1552-1575), *View of Antwerp*, 1550, etching, Germanisches Museum,
Nuremberg

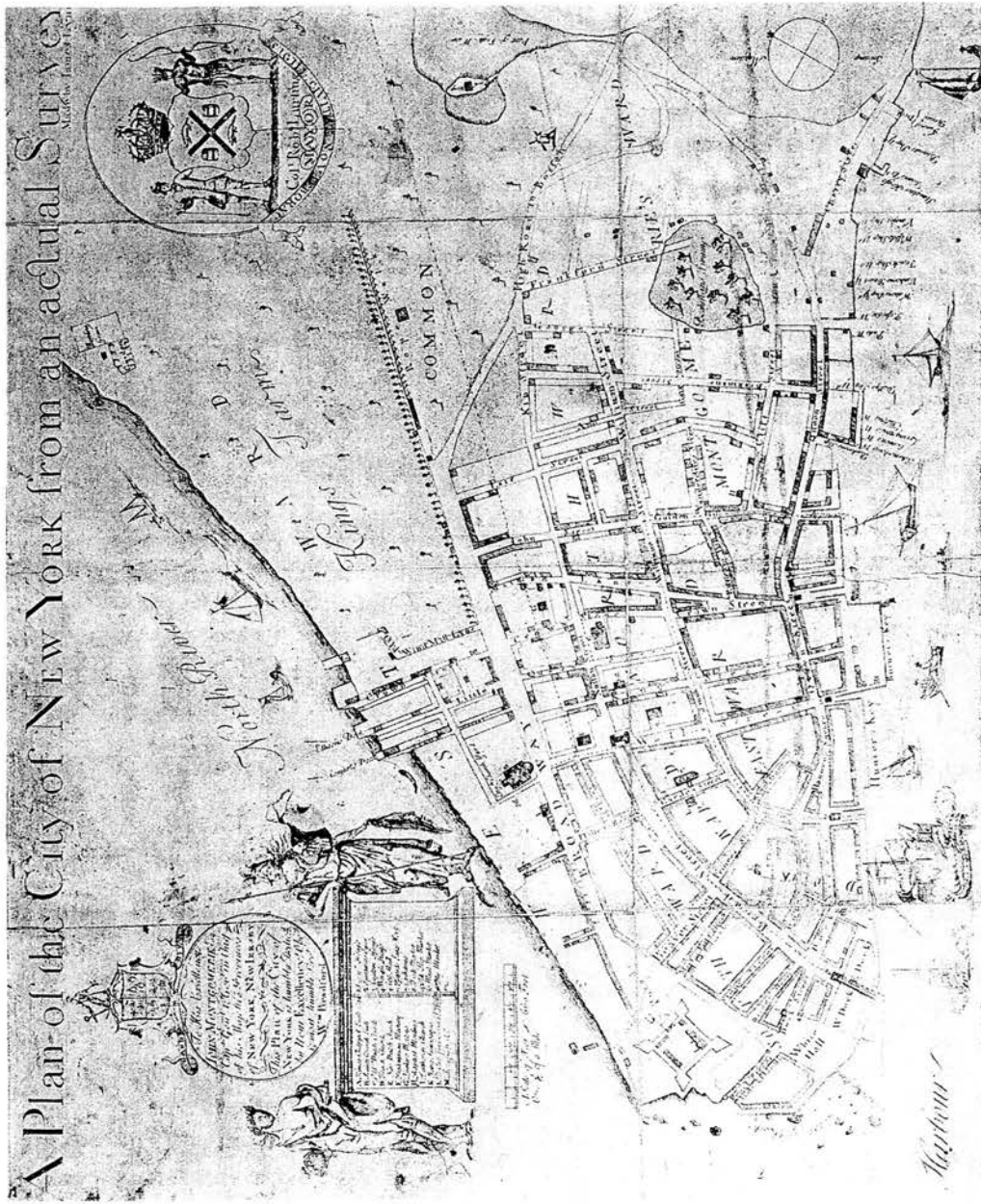


Figure 8.15
 Unknown, survey by James Lyne, published by William Bradford, New York, *A Plan of the City of New York from an actual Survey Made by James Lyne* [The Lyne-Bradford Plan], 1731, depicting 1730, engraving, The New York Public Library

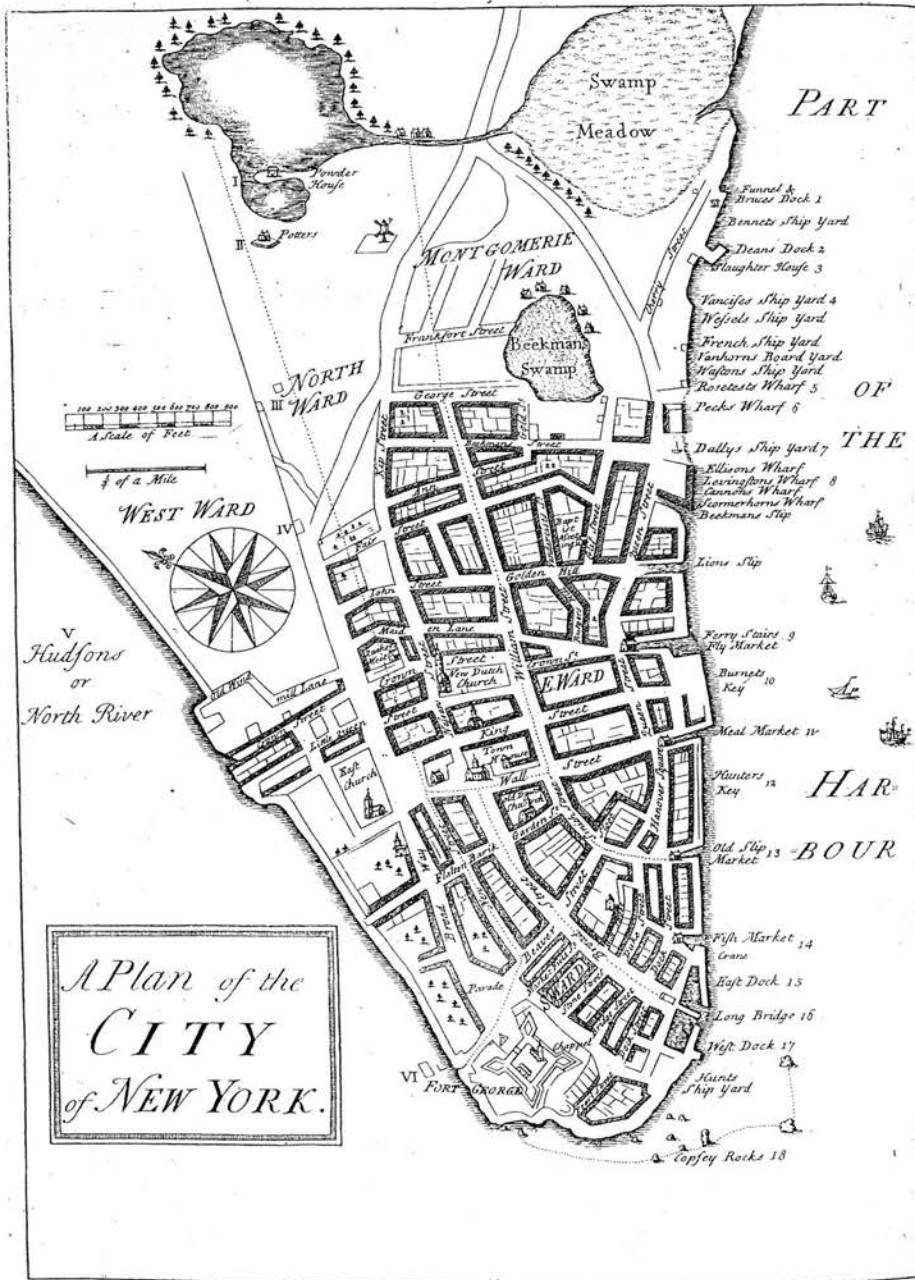


Figure 8.16
 John Carwitham, *A Plan of the City of New York*, undated (c. 1740), depicting c. 1730, engraving, Holkham Hall, Norfolk, England

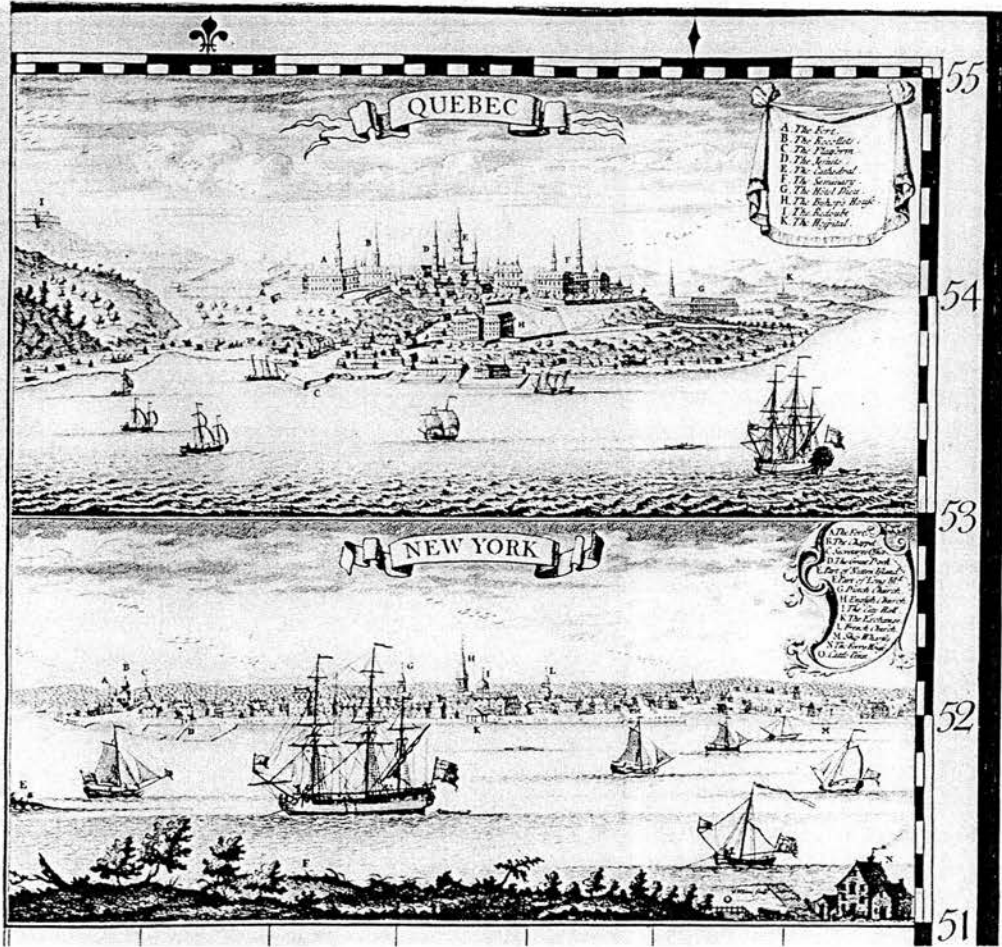


Figure 8.17
 William Henry Toms, *New York*, c. 1733, engraving, from Henry Popple, *A Map of the British Empire in America with the French and Spanish settlements adjacent thereto* (London, 1733), The British Museum, Department of Prints and Drawings

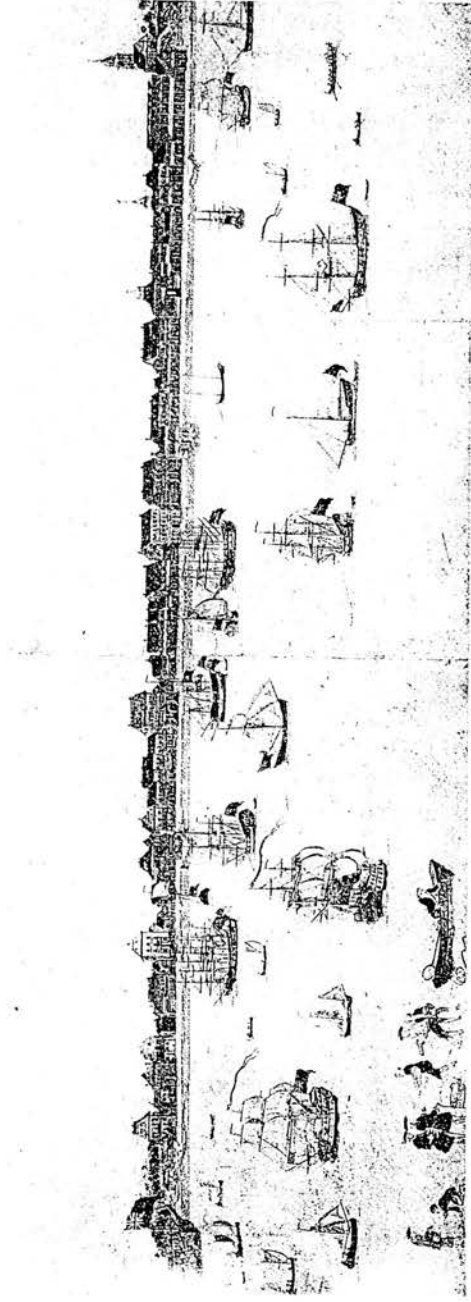


Figure 8.18
Bishop Roberts, *Charleston, S.C.*, before 1739, drawing (watercolour on paper), Colonial
Williamsburg Foundation, Williamsburg

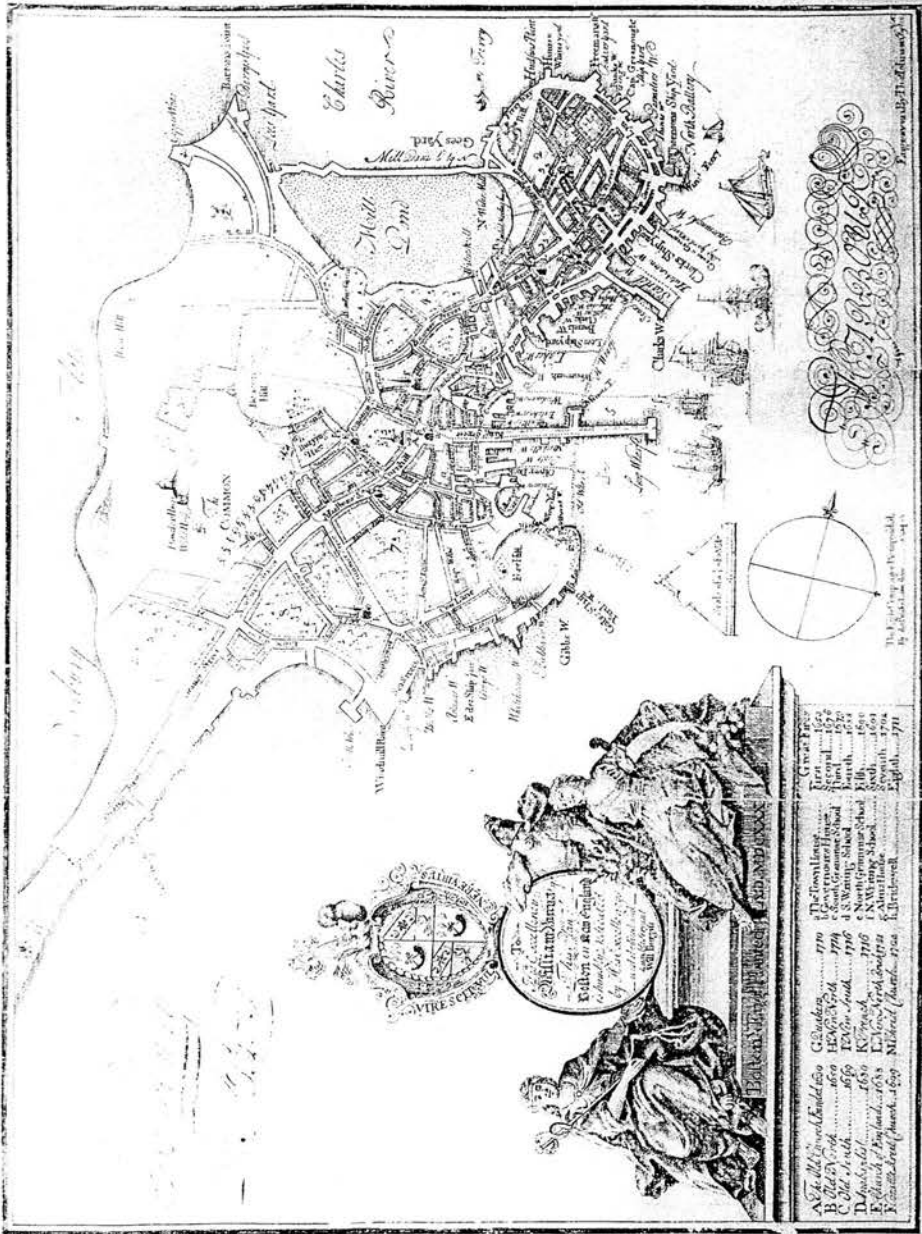


Figure 8.19
 Thomas Johnston (1708-1767), original drawing by William Burgis, *To His Excellency William Burnet, Esqr. This Plan of Boston in New England (etc.)*, 1728, engraving, Boston Athenaeum, Boston

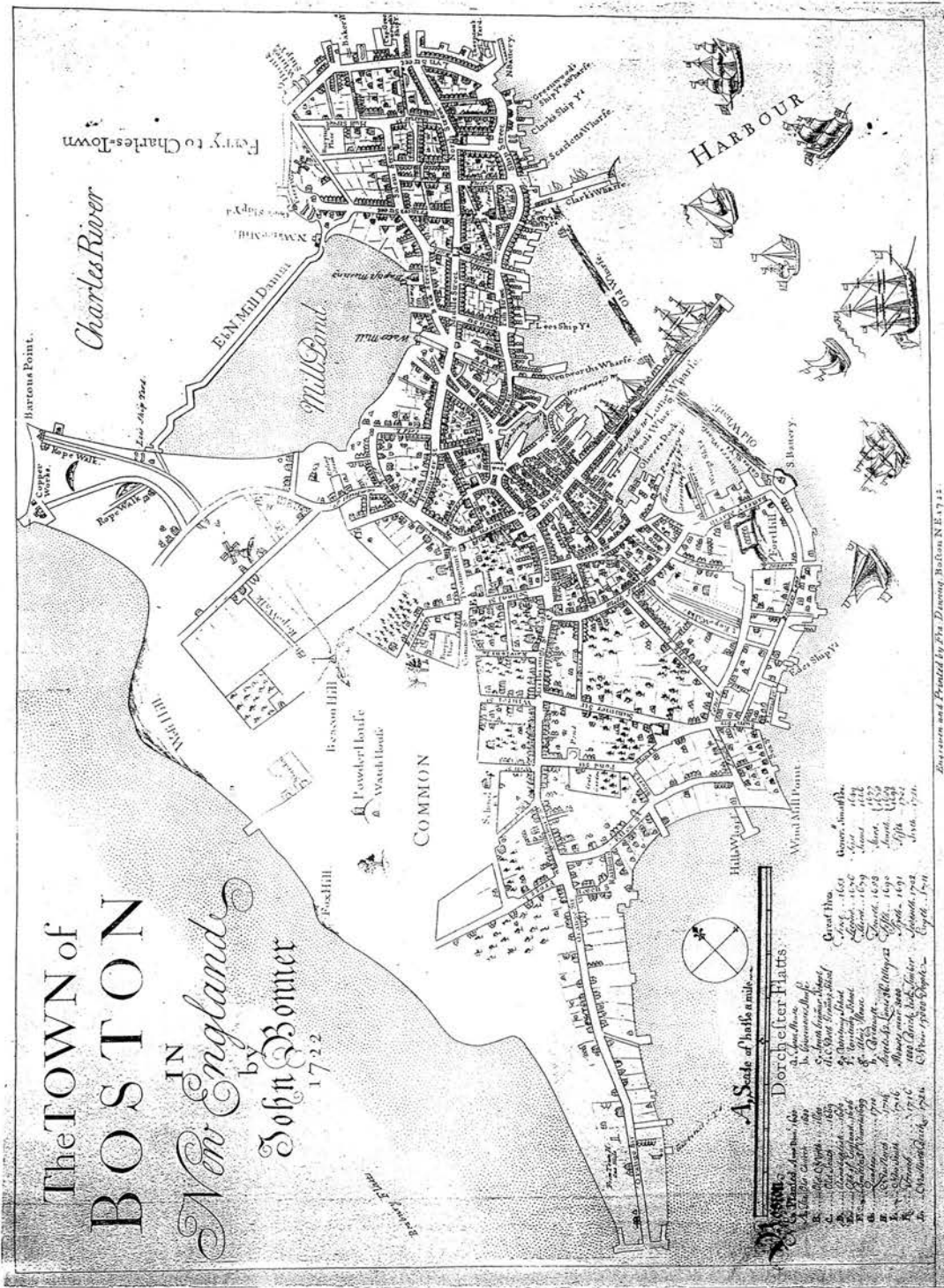


Figure 8.20
John Bonner (1643-1726), *The Town of Boston in New England*, 1722, engraving, The Phelps Stokes Collection, The New York Public Library

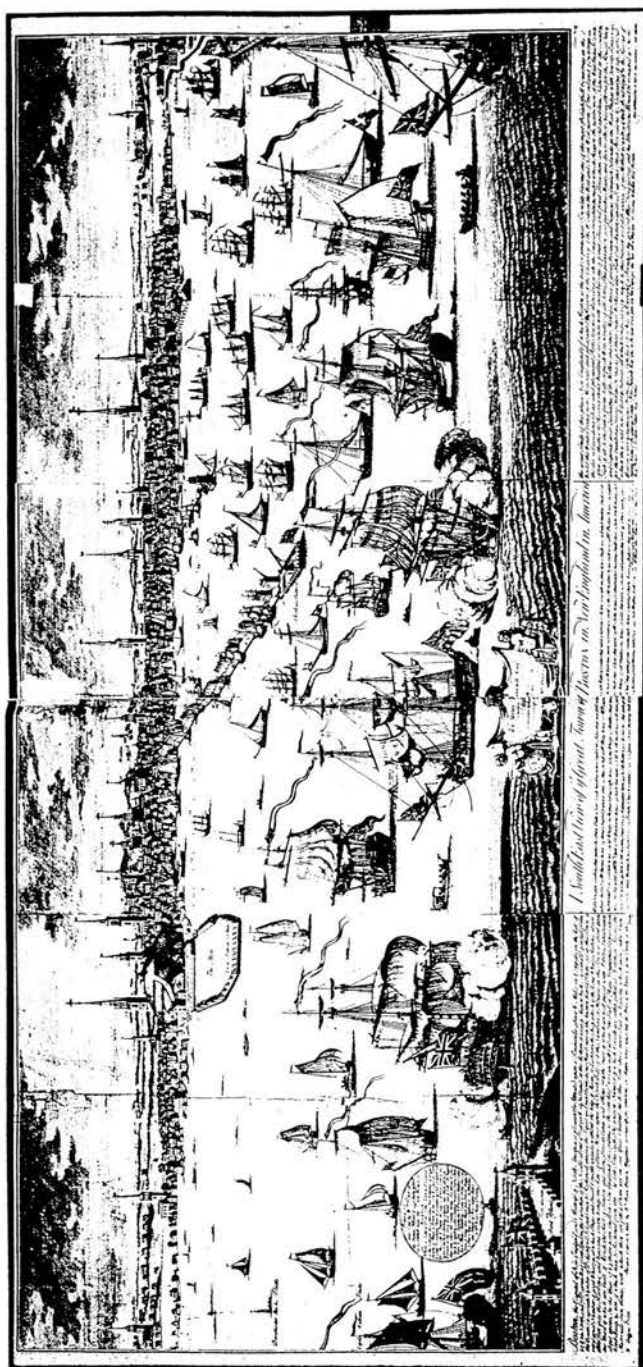


Figure 8.21
John Harris and William Price, original drawing by William Burgis, *A South East View of ye Great Town of Boston in New England in America*, 1742-1743, engraving, The New-York Historical Society

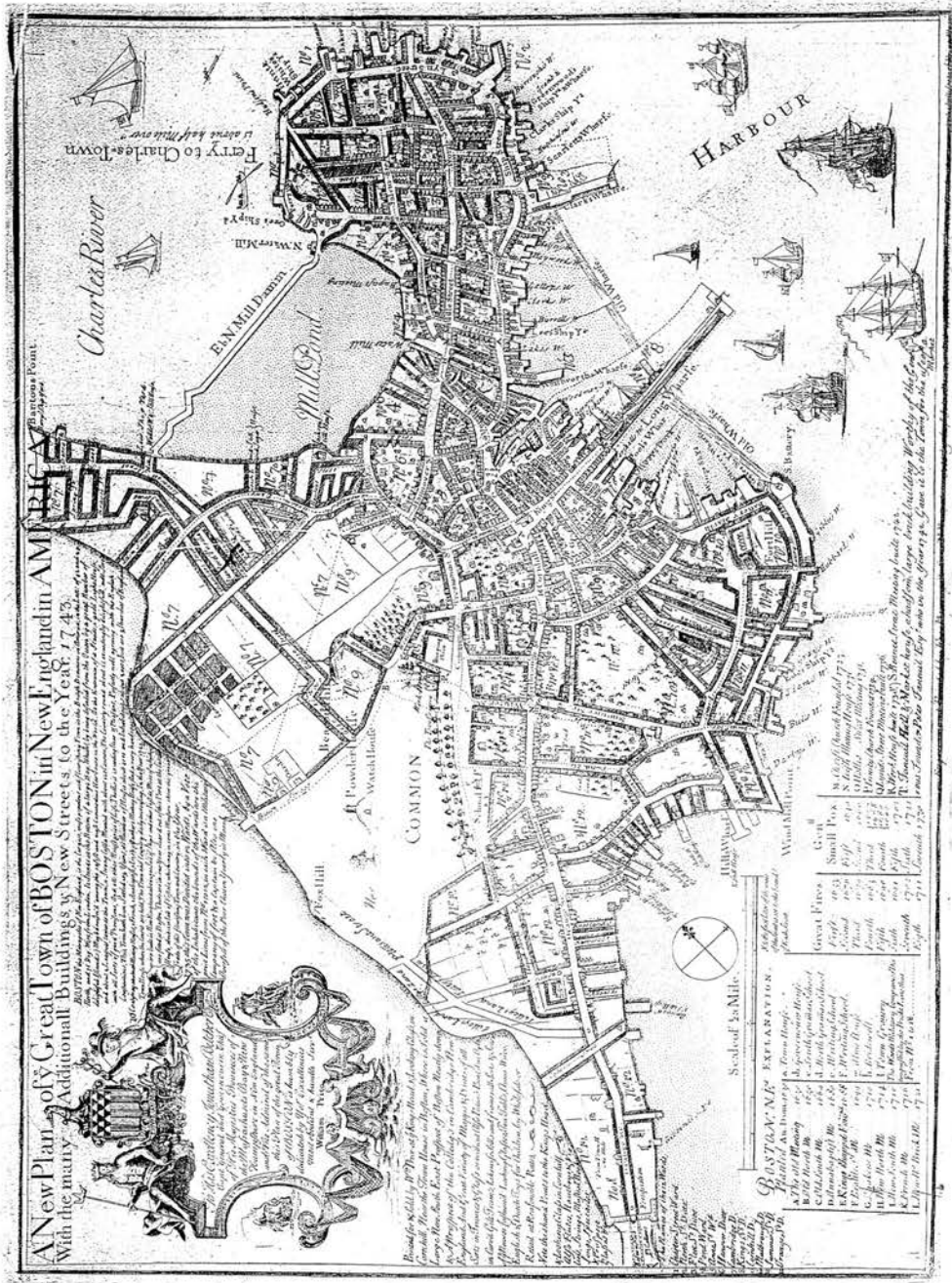


Figure 8.22 Francis Dewing, *A New Plan of ye Great Town of Boston in New England in America with the many Additional Buildings & New Streets, to the Year 1743*, 1743, engraving, The Phelps Stokes Collection, The New York Public Library

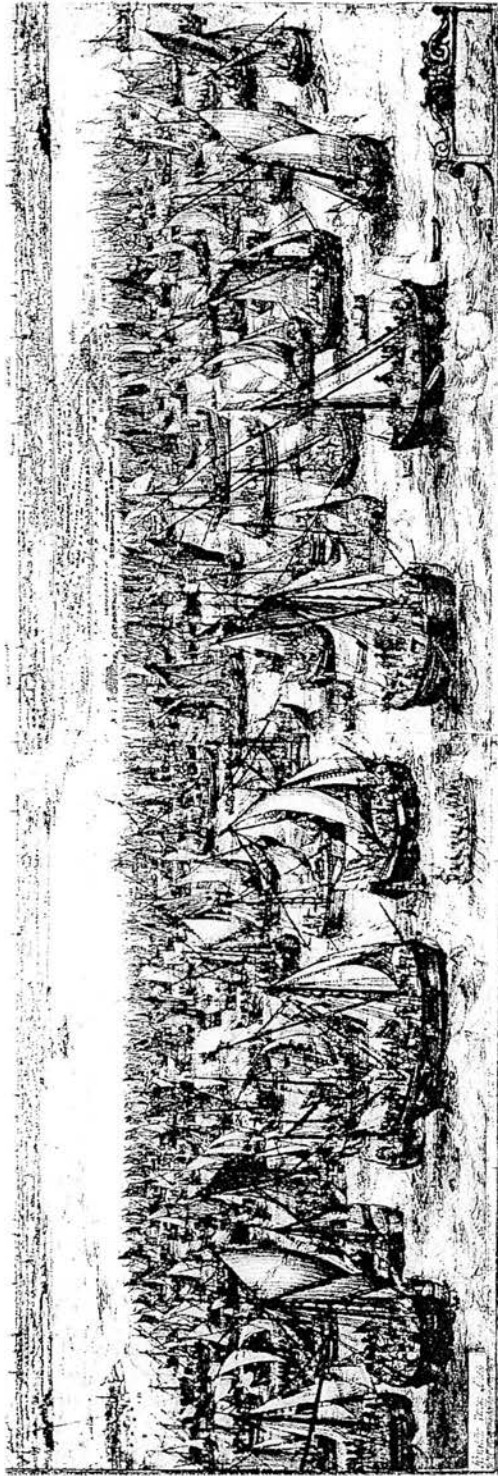


Figure 8.23
Cornelis Claesz (*fl.* 1578-1609), original drawing by Hendrick Cornelisz. Vroom (1566-1640), *The Landing at Philippine*, 1600, engraving, untraced

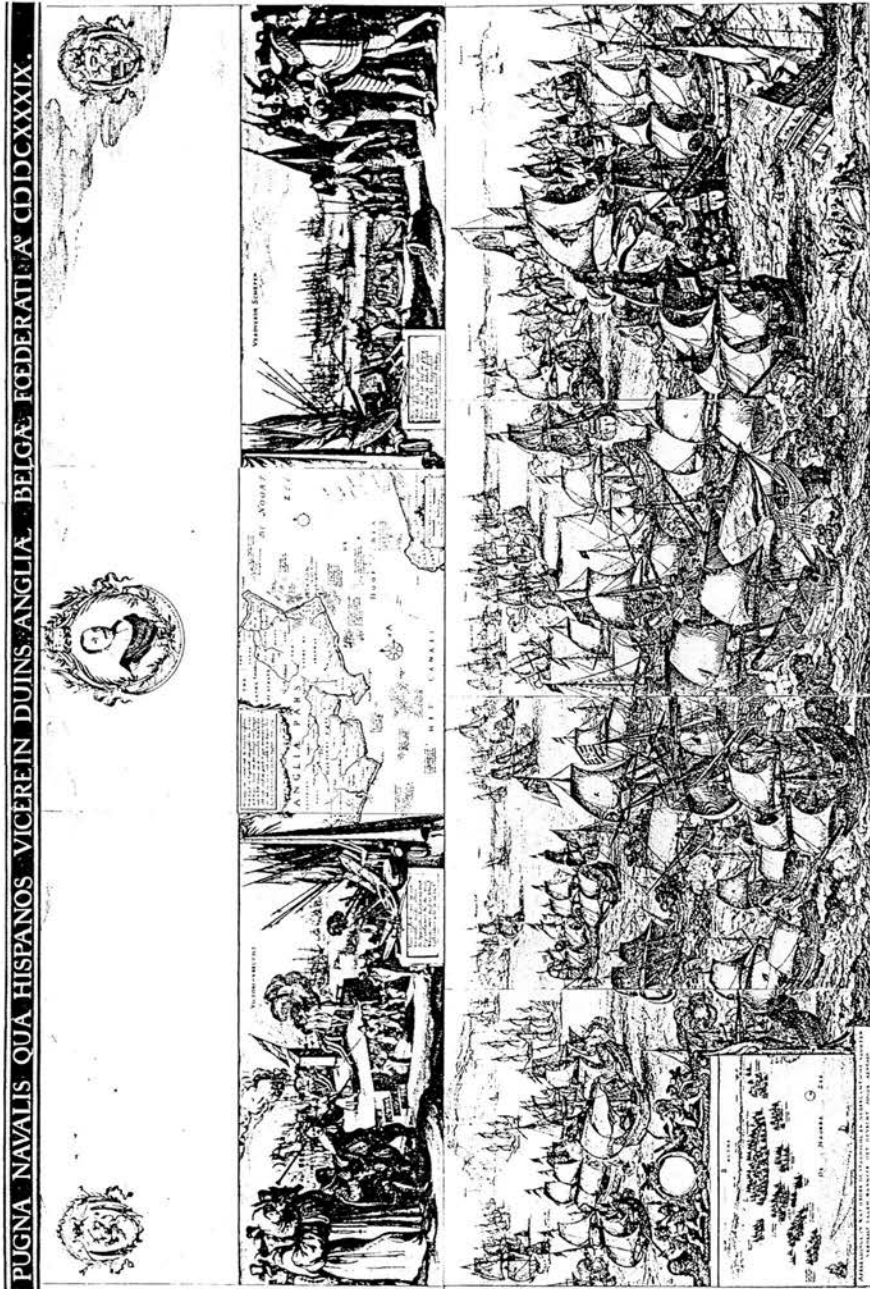


Figure 8.24
 Claes Jansz. Visscher and workshop, *Battle at Duins* [Pugna Navalis Qua Hispanos Vicere in Duins Angliae Belgae Foederati A^o MDCXXXIX], 1639, engraving, Rijksmuseum Amsterdam

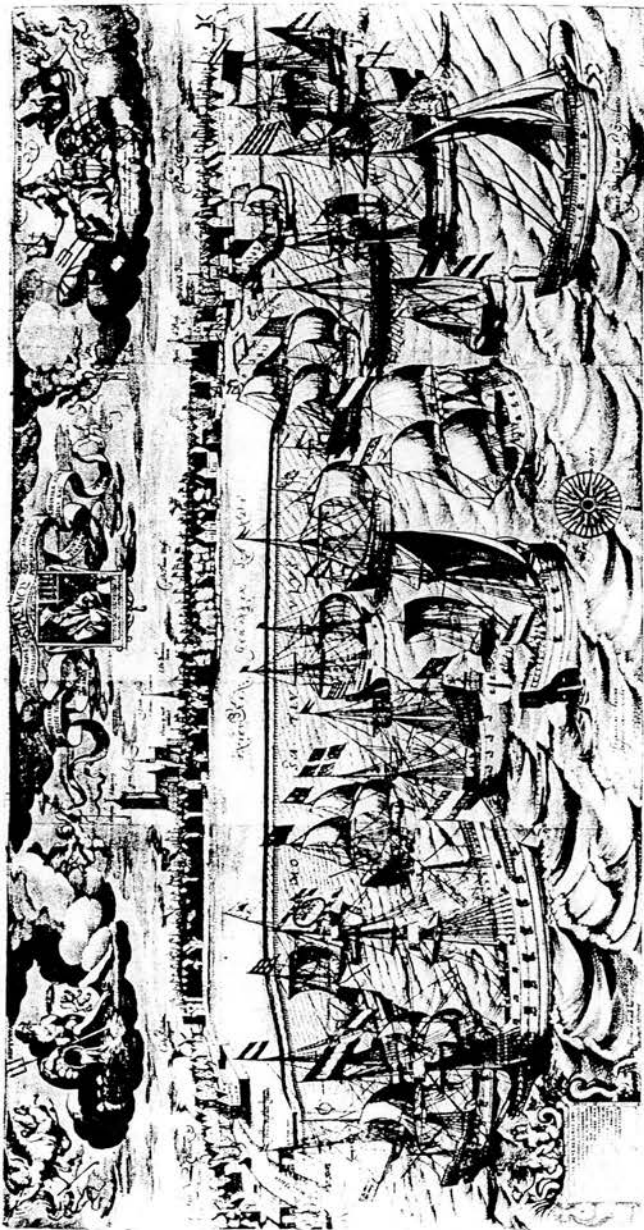


Figure 8.25
Pieter Serwouters (1586-1657), *Gezicht op Rotterdam*, 1615, engraving, Stichting Atlas Van Stolk, Rotterdam

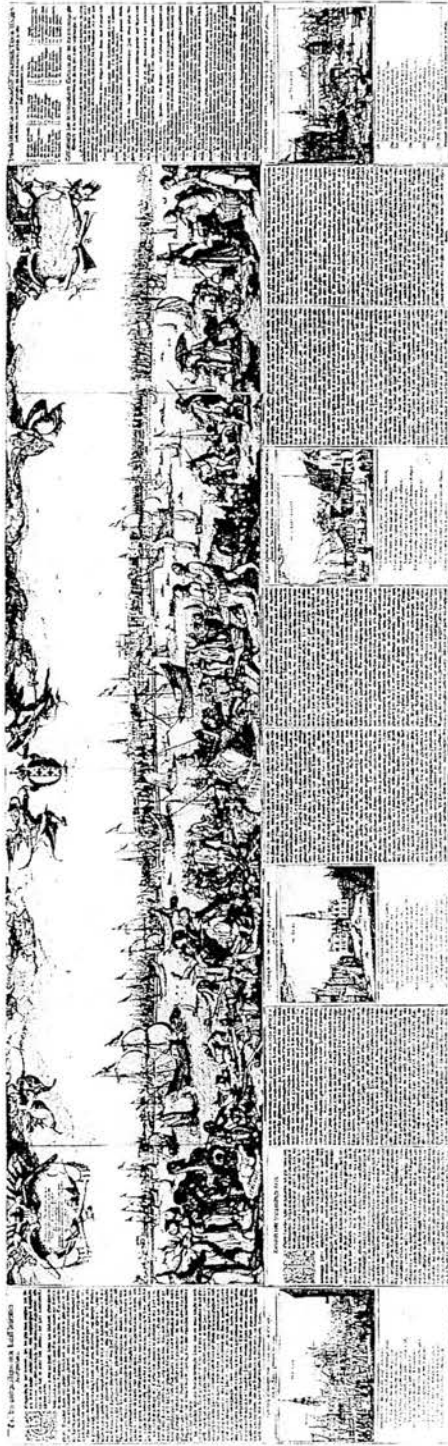
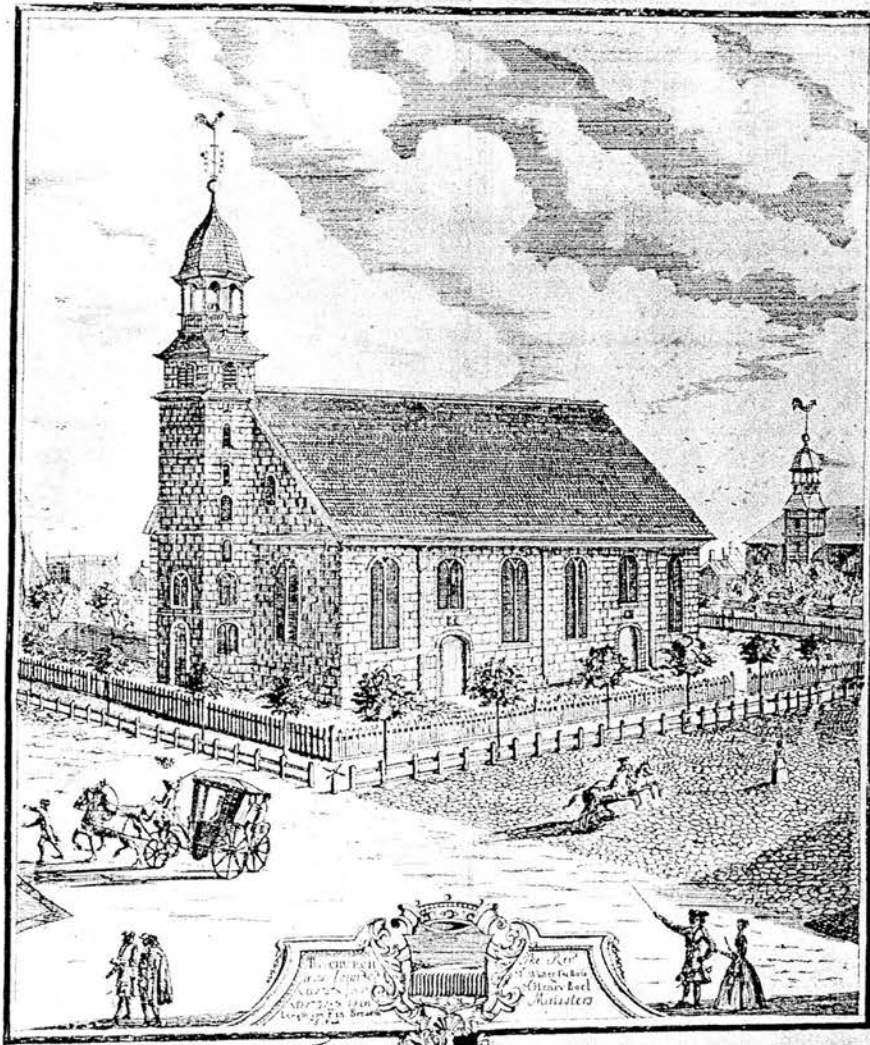


Figure 8.26
Claes Jansz. Visscher and Pieter Bast, *c.* 1570-1605, *Profile of Amsterdam from the IJ, with Subsidiary Scenes*, 1611, engraving, Stichting Atlas Van Stolk, Rotterdam



Figure 8.27
Nicolaes Visscher, *Hamburg*, 1652, engraving, Ashmolean Museum, University of Oxford



To the Honourable
RIP VAN DAM, Esq^r
PRESIDENT of His Majesty's Council for the PROVINCE of NEW YORK
This View of the New Dutch Church is most humbly
Dedicated by your Honour's most Obedient Serv^t W^m Burgis

Figure 8.28

William Burgis, *To the Honourable Rip Van Dam, Esq^r . . . This View of the New Dutch Church* (etc.), 1731, engraving, The Metropolitan Museum of Art, New York

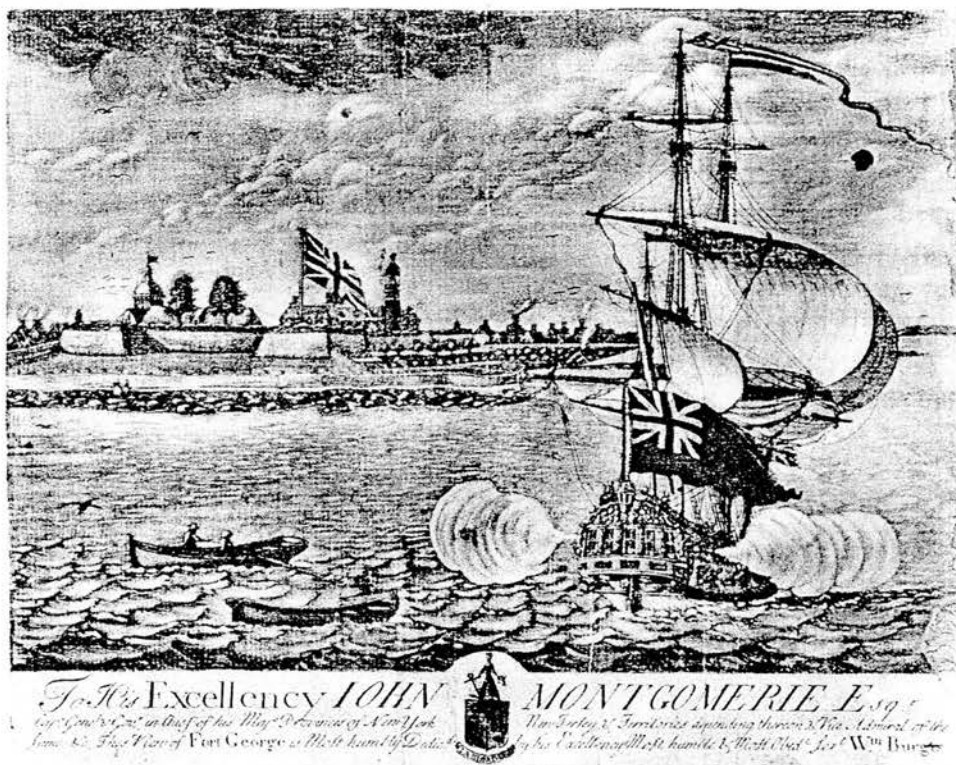


Figure 8.29
 William Burgis, *To His Excellency John Montgomerie Esq. . . This View of Fort George (etc.)*, c.
 1729-1731, mezzotint, The New-York Historical Society

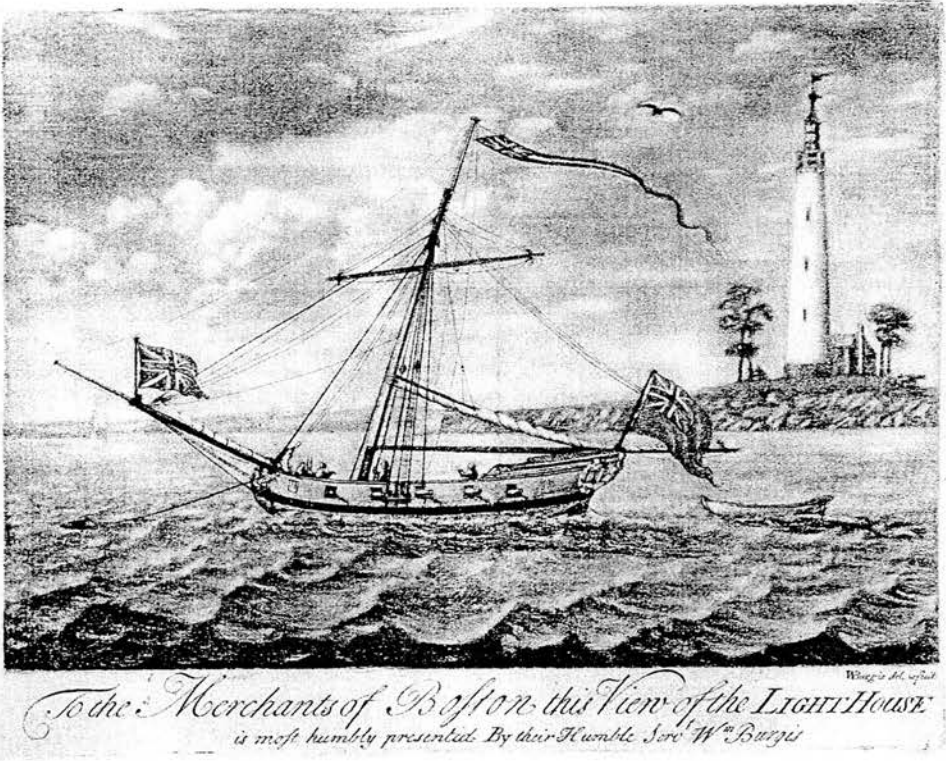


Figure 8.30
William Burgis, *To the Merchants of Boston this View of the Light House (etc.)*, 1729, mezzotint, J. William Middendorf, New York



Figure 8.31 [also Figure 3.15 (a)]
 Nicolaes Visscher, *Novi Belgii Novaeque Angliae Nec Non Partis Virginiae Tabula (etc.)*, undated (c. 1655-1656), depicting c. 1651-1653, engraving, from Nicolaes Visscher, *Atlas Contractus* (Amsterdam, c. 1655-1677), The New-York Historical Society

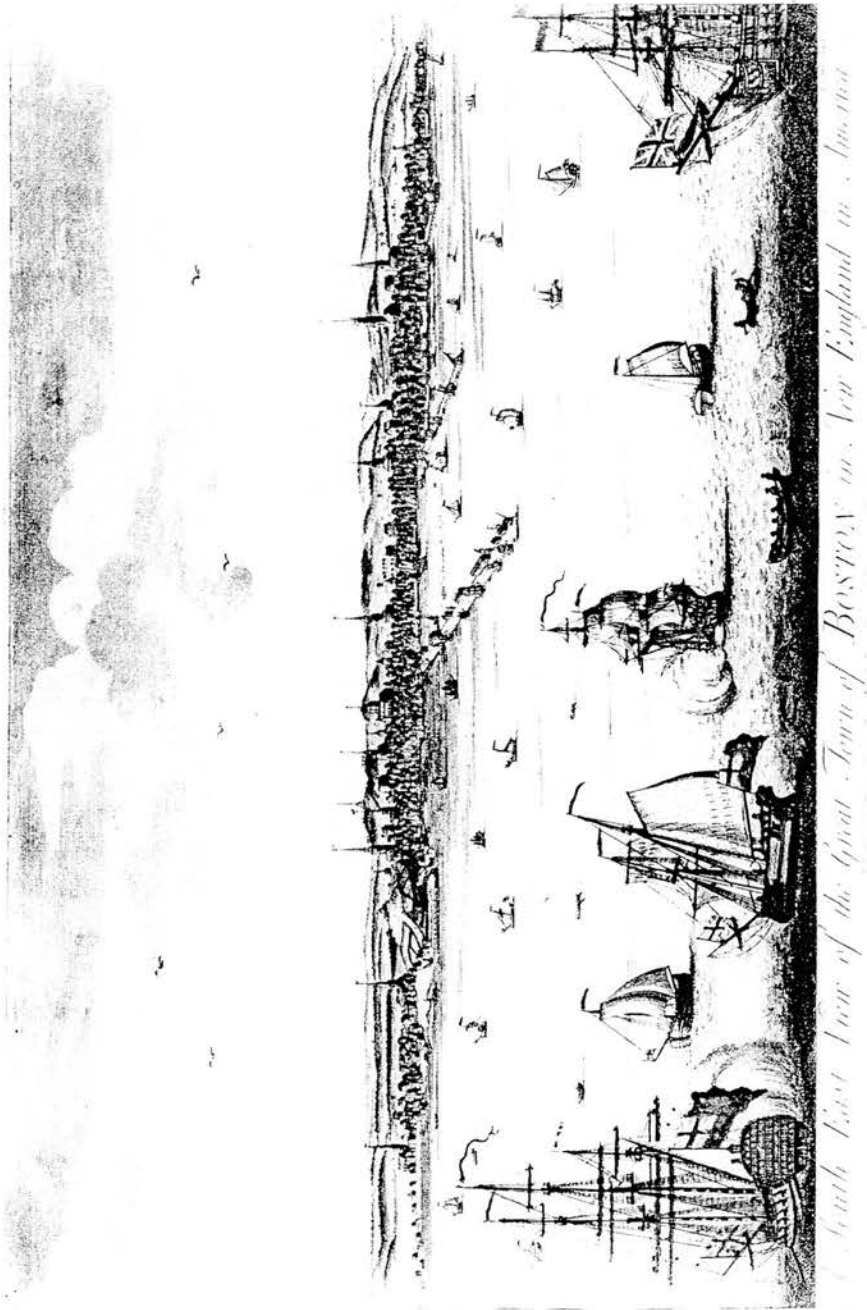


Figure 8.32
John Carwitham, *A South East View of the Great Town of Boston in New England in America*,
undated (c. 1731-1736), engraving, Library of Congress, Washington, D.C.