

The background of the cover is a watercolor-style landscape painting. It depicts a rural scene with a large, leafy tree on the right side. In the foreground, two deer are visible, one with large antlers. A river or stream flows through the middle ground, with several smaller trees scattered along its banks. The sky is a mix of green and brown tones, suggesting a natural, perhaps slightly overcast, environment.

The Landscape Studies of
HAYMAN ROOKE

(1723–1806)



*Antiquarianism, Archaeology and
Natural History in the Eighteenth Century*

EMILY SLOAN

Garden and Landscape History

*THE LANDSCAPE STUDIES OF HAYMAN ROOKE
(1723–1806)*

Garden and Landscape History

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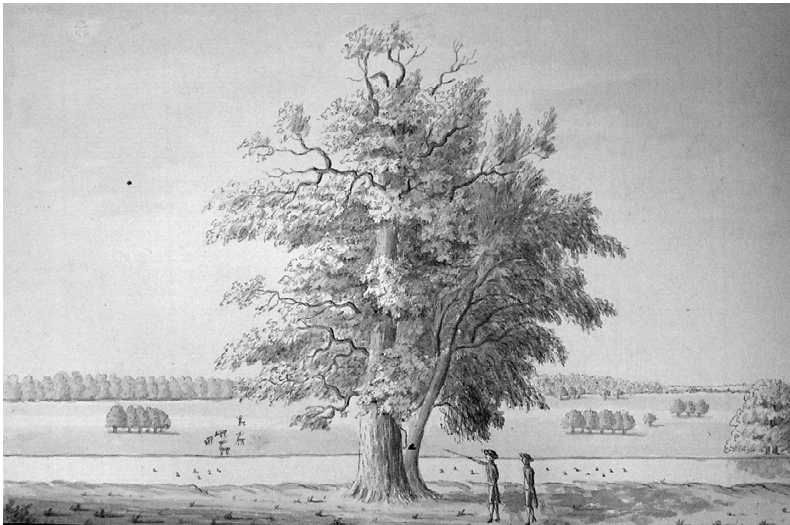
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THE LANDSCAPE STUDIES
OF HAYMAN ROOKE
(1723–1806)

ANTIQUARIANISM, ARCHAEOLOGY
AND NATURAL HISTORY IN THE
EIGHTEENTH CENTURY



EMILY SLOAN

THE BOYDELL PRESS

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ABBREVIATIONS

The following abbreviations are used:

<i>Ants. Rep.</i>	<i>The Antiquarian Repertory</i>
<i>Arch.</i>	<i>Archaeologia</i> , the journal of the Society of Antiquaries
BL	The British Library
DLL	Derby Local Studies and Family History Library
DM	Derby Museums Trust
DRO	Derbyshire Record Office
GA	Gloucestershire Archives
<i>GM</i>	<i>The Gentleman's Magazine</i>
NOT	Nottingham University, Department of Manuscripts and Special Collections
Nott PRO	Nottinghamshire Archives
OUSL	Oxford University, Sackler Library
S	Museums Sheffield
SAL	Society of Antiquaries of London
SAL ANTS	Manuscript reference for certain papers at the Society of Antiquaries

All quotations retain their original spellings.

INTRODUCTION

Major Hayman Rooke was an eighteenth-century soldier, antiquarian, meteorologist, amateur artist and, by all accounts, an upright and affable character. He was also extraordinarily busy and spent much of his time out and about visiting friends and travelling, exploring traces of the past in the landscape, scrambling up rock faces to look at caves, or riding around estate plantations examining trees. Rooke recorded his many expeditions in more than 400 sketches and published his findings in a range of outlets including journals, books and pamphlets. Major Rooke's work on antiquarianism and natural history offers an opportunity to examine the interpretation of landscape during the eighteenth century; that is, some of the ways in which antiquarian study contributed to a sense of place and to broader political and social experiences and interpretations of landscape. This includes how landscapes were explained and understood – how antiquarian and natural historical practice functioned as a form of engagement with place. Locality was, of course, significant to antiquarian and natural history studies, given the place-specificity of their subjects; but this place-specific information was shared as well as contributing to a wider project of the discovery of a national landscape, meaning that eighteenth-century communication networks played a significant role in the process of knowledge formation.

These questions can be approached through a study of both the theoretical and physical spaces of the eighteenth century, especially those in which Rooke was actively engaged. These can be seen as falling into three wide-ranging and interlinked spaces of investigation: regional study, spaces of exchange and spaces of practice. Regional study refers to the spatial or territorial loyalties of the antiquarian to a particular area, the role and influence of the county history as a mode of spatial definition and the relationship between antiquarianism, regional study and chorography – the impact of regional study on ideas of politics and identity, a sense of belonging in place. These were of course greatly affected by the personal mobility of antiquarians and natural historians like Rooke, and Rooke's own travels are discussed. The spaces of exchange – the networks of correspondence, publications and meetings through which ideas and artefacts travelled, and which contributed

to the creation and reinforcement of antiquarian reputations – make it possible to trace the ways in which knowledge was created and negotiated. Closely allied to this is the development of study practices in use and those emerging on the fringes of convention. Hence ‘spaces of practice’ refers to the rising practice of study in the field, the relationship between vision and knowledge and the role of collaborative projects.

There is of course a great deal of interconnection between these three broad categories. The interdisciplinary nature and development of work which might be loosely categorised as antiquarian or natural history provides an exciting entrée to the epistemology represented by Rooke’s studies. Visuality and landscape can be seen as key points of interaction in the generation and exercise of geographical knowledges, with landscape providing a frame of reference for understanding. Interrelations over space represented in the networks studied reveal geographically placed and situated knowledges.

HAYMAN ROOKE

Hayman Rooke offers an example of a provincial antiquary through whom to explore the influences on his thinking and practice as a window onto geographies of knowledge, rather than as a reconstruction of the life of an exceptional man. Any biographical account is inevitably partial and incomplete, yet the study of individual lives can be valuable in uncovering connections which influenced the continual renegotiation of knowledge and practice, and their complex spatiality.¹ As Hall puts it, ‘a grasp of the individual and the subjective, how histories were lived, is as central to our understanding of the past as are larger-scale narratives’.² The networks within which knowledges were negotiated ‘are perhaps clearest ... when set in motion by real people’ and this account of Rooke’s life is intended to provide an insight into the context of the networks within which he moved.³

Rooke was a soldier and a gentleman, descended from a wealthy family of long military service. Following his retirement from the army, Rooke settled in Mansfield Woodhouse in Nottinghamshire.⁴ This location provided a convenient base from which to pursue his interest in nearby antiquities, whether Roman camps in the surrounding fields or stone circles on the Derbyshire moors. Rooke’s studies were not, however, limited to historical remains; he also produced work on trees, fungi, waterfalls, architecture and the weather. Although much of Rooke’s work is based on sites in Nottinghamshire and Derbyshire, he sketched scenes and finds from up and down the country, from the Isle of Wight to Carlisle, passing the Gloucestershire/Wales border and a number of places in between. There are also one or two images of Tahitian objects, towns on the Brittany coastline and icebergs off the coast of Newfoundland.

Rooke created images of a wide range of unusual and historic sites in watercolour or as pen and ink sketches. These are held by Derby Museums in loose-leaf format, and as bound sketchbooks in the Bagshawe collection by Museums Sheffield. Another collection of drawings is held at Derby Local Studies and Family History Library in a nineteenth-century scrapbook, among an assortment of other clippings and images of Derbyshire by various authors.

Rooke's published materials can be found in *The Gentleman's Magazine* and in *Archaeologia*, the journal of the Society of Antiquaries of London, of which Rooke was a Fellow. The subject matter of the seventeen articles Rooke contributed to *Archaeologia* ranges from Roman camps and villa excavations, on the one hand, to 'druidical remains', rocks, and barrows, on the other. His publications in *The Gentleman's Magazine* are rather more varied and include not only notes of antiquarian interest but also an illustration of Voltaire's house at Ferney, personality studies, a note on the effects of lightning on an oak and two fascinating but apparently contradictory articles titled 'Appeal on Behalf of the Dissenters' and, in the second half of the same volume, 'On the Reasonableness and Policy of the Laws against Dissenters'. Articles by Rooke are also found in the short-lived *Antiquarian Repertory*, to which Rooke managed to contribute twenty-four articles in just four volumes.

In addition to his compositions for these periodicals, Rooke produced several pamphlets and small books on ancient trees and forests as well as reprints of some of his *Archaeologia* articles. Rooke published an annual *Meteorological Register* for a period of twenty-one years, from 1785 to 1805, in twelve volumes. The titles and dates of publication of these works are listed in Appendix 1, along with an inventory of Rooke's papers from *Archaeologia*, *The Gentleman's Magazine* and the *Antiquarian Repertory*.

Rooke also made contributions to publications by his contemporaries, in particular illustrating a number of articles for *Archaeologia* for Samuel Pegge and collaborating with him on a pamphlet on Bolsover Castle, published in 1785. Rooke's work was reproduced verbatim in William Harrod's 1801 book *Mansfield and its Environs*, making up the entire section on Mansfield past – more than half the book – and was also included on a less dramatic scale in Throsby's reworking of Thoroton's *History of Nottinghamshire*.⁵ An illustration by Rooke also graced the pages of William Speechley's *Treatise on the Vine*, showing a cut-away section of a hillside for growing vines in the British climate.⁶ Other work by Rooke – especially his sketches – appeared in Richard Gough's *Sepulchral Monuments* and in Francis Grose's *Antiquities of England and Wales*.⁷ These examples of Rooke's work are interesting for their indication of networks and contacts (and perhaps plagiarists, too), and the more widespread dissemination of Rooke's work, since many of these publications enjoyed a broad, even national, readership.

ANTIQUARIANISM AND NATURAL HISTORY

Antiquarianism is concerned with the study of antiquities or antiques – remains or relics from classical or pre-medieval periods in particular, although not exclusively. These can be field monuments such as rocks or lumps and bumps, hill forts or barrows; they also include churches and gravestones, old coins, and for eighteenth-century antiquaries, it seems, almost anything which had been around for longer than the person studying or collecting it. Studies of the relationship between antiquarianism and landscape have, to date, been largely concerned with issues of national identity.⁸ Whilst national identity may have played a part, however, it is clear that there were multiple motivations for antiquarian study. Delving into the life and work of Hayman Rooke, an unjustly neglected provincial figure, can perhaps broaden our understanding of antiquarian study beyond the small number of prominent figures on whom much of our understanding of eighteenth-century antiquarianism is based. An exploration of the wider networks within which antiquarian knowledges and practices were negotiated and disseminated addresses both the near-idolisation of celebrated antiquaries and the silence over the works of others. This is not to diminish the valuable findings of previous studies of antiquaries, but rather to add an additional dimension in which the social and geographical constructs of the antiquarian project are made clearer.

Whilst modern interpretations may differ significantly from deductions made by eighteenth-century antiquarians, the works produced by men like William Borlase in the mid-century, and James Douglas in the later years, should not be dismissed. Borlase's druids may not chime with current understandings, but his methodology set a model which was to be followed by antiquaries (including Rooke) after him.⁹ Douglas's impressive multi-volume *Nenia Britannica* attempted the first fully collated and comparative history of the remnants of prehistoric Britain and sepulchral practices, and had substantial influence on Colt Hoare's *Ancient Wiltshire*, taken by many to have been the starting point of modern archaeology.¹⁰

The cultural context in which antiquarian studies were undertaken was highly influential: the 'constant interaction between past and present in which antiquarian knowledge informed the culture and identities of the modern world, and in which the intellectual agenda of a polite and commercial society dictated the directions to be taken by antiquarian research', as Sweet puts it.¹¹ Smiles suggests that it is not the relationship with reality that is important, but how effective the interpretation is within larger epistemic contexts; a version of history which relates to the perceived cultural and political needs of the time.¹² Certainly there was a strong patriotic fervour during the eighteenth century, and while the country was almost constantly at war, this was a necessary adjunct to the military recruitment process. It was also significant that at a time when continental Europe was undergoing

at times radical upheaval, Britain attempted to maintain patriotic sentiment as a form of stability. Her own 'Glorious Revolution' of 1688 had been undertaken relatively peacefully, and was indicative of the calm and ordered fashion in which the eighteenth-century gentleman liked to see the orderly running of his country. Rooke's studies of aged and mighty oaks contributed to this patriotism, the symbolic as well as historical value of each specimen an expression of this feeling in landscape.

Yet antiquities were not studied in isolation, and certainly not by Rooke. Different subject areas held more special interest for some individuals than others, and eighteenth-century researchers concentrated their efforts in one or a few areas, often but not always interrelated. Polymathy, the specialism in several or even many areas of knowledge, was not uncommon, a legacy from the previous century of educational practice. The boundaries between apparently different areas of interest were not clear and were very flexible, and there was inevitably and naturally overlap between them. Rooke's antiquarian and natural history interests were not necessarily distinct categories; both were about describing the peculiarities of place, whilst simultaneously drawing on and contributing to knowledge of such topics on a more general and wider scale.

The dismissal of many antiquarians as men obsessed by the past in preference to the present is contested through the existence of such dilettantes and evidenced by a study of Rooke's contributions to natural history and landscaping. Rather than hiding from an uncertain future, Rooke's studies were clearly intended to contribute to the shaping of the future, in terms of both knowledge and practice. His meteorological registers indicated the range of temperature change to be expected in the area, as well as providing material gathered to assist in the prognostication of the weather from changes in the barometer, for example. It is interesting, given Rooke's background and experiences and the political climate of the time, that Hamblyn sees in his meteorological texts a metaphor for the impending invasion of England by Napoleon, tying into the work of other authors on the history of meteorology and its connections to astrometeorology and cosmology.¹³

Landscapes can be interpreted as holding meaning as markers of identity, and the nature of antiquarian and natural history studies certainly lends itself to a 'strongly localist approach'.¹⁴ Antiquarian history has been seen as local history for county gentry, 'hungry for information about their patch, its antiquity and importance, and by extension their own place and importance', or as an 'affirmation of the role of provincial culture' in a society where power was increasingly centralised.¹⁵ Being the sphere of everyday life, the physical arena of lived experience, the local area was important, but derived its significance from its relationship to other places.

NETWORKS OF KNOWLEDGE CREATION

Locally generated knowledges were important to understanding the region, but gained their significance from their connections and comparisons with knowledges of and from elsewhere. As Woolf observes, 'by 1700 few antiquaries studied in isolation, and those with even the most casual interest generally had like-minded friends or correspondents with whom to converse'.¹⁶ 'Recognising that knowledge is made in specific places is insufficient unless we are also able to chart the movement of knowledge between places.'¹⁷

Social constructs of knowledge and sociology of scientific knowledge studies have been applied to scientific spaces such as the laboratory, but only more recently to historical and cultural studies of less clearly defined spaces of knowledge creation.¹⁸ Networks have been identified as keystones in the production of science and knowledge, and it has been argued that knowledge-makers do not succeed by having superior insight into reality, but because they are more able to construct networks, recruit allies and engage in truth-building.¹⁹

All knowledge is embedded and partial, or 'situated', necessitating the construction of networks of affiliation to engage in discussion.²⁰ Rooke's work can help in piecing together something of the networks within which eighteenth-century antiquarian knowledge and epistemology were circulated and approved – or not.

Myers and Harris have highlighted the circles of learning among early antiquaries and the way in which contacts were made and maintained, and raise interesting issues about the collaborative nature of antiquarian research, positing a connection between the antiquary Andrew Ducarel's poor eyesight and the necessity for a travelling companion during field visits, which might have implications for an understanding of the relationship between Rooke and Samuel Pegge.²¹ Clearly there is a key role here for personal relationships and correspondence in the discussion and dissemination of knowledge, giving support to a biographical approach which takes into consideration the multiple contexts of Rooke's work. Rooke's connections are investigated through their correspondence, enriching the biographical approach whilst simultaneously contextualising the study and building up a wider picture. The social connections which formed the crux of such exchanges might be sparked through mutual membership of learned societies.²² As a lesser-known antiquarian figure, Rooke's connections, correspondence and memberships can reveal the nature of the more 'everyday' antiquarian endeavour, the practices involved and the social norms and connections that guided it.

VISION AND KNOWLEDGE

Relationships built up through these networks of study provided a means of evaluating the integrity of the individuals involved; virtuosi 'frequently had to judge others' characters, so that reports from those known to be prone to exaggeration, sloppiness, fiction, or just plain lying, would not be accepted'.²³ Accuracy of representation, both verbally and visually, was of great importance to the credibility of antiquarian reports. The increasing importance attributed to physical evidence, a more empirical approach to researching the past, is evident in an analysis of Rooke's own investigative approaches. The excavations of Herculaneum (1738 onwards) and Pompeii (from 1743) were perhaps instrumental in the expansion of fieldwork and the growing consideration given to material traces of past cultures as forms of evidence in themselves.²⁴

The Cornish antiquary William Borlase, in a letter of 1749, underscored the importance of field study, believing 'it being ... next to an impossibility to convey an adequate idea of the simplest monument ... or indeed to find out the justness or extravagance of a conjecture without seeing what the monument really is'.²⁵ This approach to antiquities is linked to the development of scientific methodology and the development of classificatory categories.²⁶

The tendency towards classification connects with studies on drawing and architectural antiquities, in particular the highly detailed studies published by Britton, for example, in contributing to the increasing attention to detail in visual works.²⁷ Images were increasingly coming to be seen as a mode of knowledge formation, something that Cosgrove has highlighted in his explication of the dual meaning of the phrase 'I see'.²⁸ Rooke, in his turn, may have been influenced by his reading of Montfaucon, who wrote that 'A Verbal Description, however exact and particular it may be, can never give us such a clear Idea of some things, as the Image and Picture of those things themselves, drawn from the Life'.²⁹ In the first minute book of the Society of Antiquaries, Stukeley wrote 'without drawing or designing the Study of Antiquities or any other Science is lame and imperfect'.³⁰ As the cognitive breakthrough afforded by images became more widely realised and implemented, their status as a valid form of enquiry was strengthened.³¹

However, 'a series of cultural filters – social, political, and academic – refract reality and condition or pre-condition what we see'.³² Seeing and knowing are therefore determined by the belief system in which an individual is operating. This reinforces the need for an engagement with the biographical aspects of Rooke's life and an examination of the broader societal values of the eighteenth century in order to place the form of vision and its associations within their context.

An understanding of the more general social cultures of drawing in the eighteenth century is highly relevant to an interpretation of Rooke's

work. The turn to the faithful capture of reality ‘not as it is in itself or in its underlying essence (if it has one) but *as it appears*’ represented a move towards an appreciation of the visual almost as a form of research in itself.³³

Rooke’s own background in drawing and precise delineation was influenced by his military training; the description of the informal training of Captain James Cook in observation, drawing and surveying discussed by Suthren is about as close a parallel as it is possible to find in understanding the casual way in which such skills were accrued prior to the establishment of the Military Colleges in 1741.³⁴ Research on military training and topographical drawing prior to 1741 is hard to come by, so an appraisal of Rooke’s background and its influence on his antiquarian practice can contribute to the formation of such knowledge.

Rooke’s work provides an entry point through which to examine the engagement of a provincial figure with landscape through antiquarianism and natural history. It reflects some of the processes through which such knowledges and interactions were negotiated and legitimised. The different periods and topics forming part of Rooke’s researches were not studied in isolation or seen to be discrete subjects, but were part of a wide-ranging and interconnecting enquiry. An examination of the techniques and practices of antiquarian and natural history studies, and the visual culture of the period, provide a context within which Rooke’s work can be placed; alongside the social spaces of investigation in which Rooke participated – the collaborative excavations, the socially negotiated meanings and acceptable interpretations – these can be woven together to uncover something of a broader culture of landscape during the eighteenth century.

CHAPTER 1

ROOKE AND HIS WORLD

Hayman Rooke was born in February 1723, the first of six surviving children, to Brudenell Rice Rooke and his wife, Anne Millington. The Rookes lived in Berkeley Square, Piccadilly, which is probably where Rooke was born, before moving to Drayton in Middlesex twenty-five years later. The family estates in Kent had been sold a generation before Brudenell Rooke, and although attempts were made to buy back the country seat these did not meet with success. From Rooke's grandfather's generation down, the Rookes were military men. Heyman Rooke (1653–1723) and his cousin George (c.1650–1709) raised their own foot regiments, in which their sons served. George Rooke went on to become Admiral of the Mediterranean Fleet, and obtained a knighthood; the name Sir George Rooke became widely known following the capture of Gibraltar in 1705, and portrait prints of the officer sold well into the nineteenth century. Rooke's uncle, James Rooke, married a Gloucester heiress and settled at Bigsweir House, St Briavels, becoming MP for Monmouth.

Although Rooke's younger brothers were educated at Eton, there is no record of Rooke having preceded them there. Rooke may have been tutored at home and whilst serving as a page of honour to the Duke of Devonshire in Ireland.¹ Family connections among the aristocracy may have allowed the young Rooke access to the classical libraries of his father's friends. Texts belonging to his great-grandfathers, both members of the early Royal Society, may have been among the books in his parents' house in Piccadilly.

MILITARY CAREER

When Rooke was fourteen he joined the regiment of a family friend, Lieutenant-General Andrew Bissett, as a second lieutenant.² The regiment, the 30th Foot, was billeted for several years in Ireland, where Rooke was able to indulge his passions for riding and hunting. In 1740, at the age of seventeen, Rooke was promoted to first lieutenant. Whilst on a recruiting mission in Gloucestershire in 1744, another family friend, Lord Beaufort, offered Rooke the use of Badminton House as his base for this excursion.³

In 1746 the 30th Foot saw action in Quiberon Bay, on the Brittany coast. Two years later, in October 1748, the twenty-five-year-old Rooke achieved the rank of captain lieutenant. His regiment was sent back to Ireland in 1749 for another six years. In 1755 Rooke was promoted to captain.⁴ During an expedition at Rochefort, the Isle d'Aix, Rooke served as William Kingsley's brigade major, and may have transferred to Kingsley's regiment, the 3rd (Scots) Guards. Rooke was sent to France again in 1758, sailing from the Isle of Wight on several abortive expeditions to St.-Malo and Cherbourg/St.-Cast. Rooke sent an account of St.-Malo and a sketch made in June 1758 during the expedition to *The Gentleman's Magazine* in 1794.⁵

By 1759 Rooke was thirty-six and ready for further promotion. Lord Bath solicited Lord Ligonier, Commander-in-Chief of the army, in recommending Rooke as major in his son's regiment, the 85th Foot. Bath's proposal highlighted Rooke's readiness for promotion: 'He has been two and twenty years in the Regiment he is now in and is an Older officer than the eldest Captain in it.'⁶ The petition was unsuccessful, and Rooke's own regimental colonel, the Earl of Loudon, then wrote to Ligonier, again recommending Rooke for majority. This was to no avail: Ligonier refused Rooke a second time after looking up Brudenell Rooke's service record in error. In March 1761 Rooke was appointed aide-de-camp to General Studholme Hodgson, on the recommendation of General Kingsley. Hodgson directed the Belle Isle expedition of 8 April–7 June, and with the surrender of the French Rooke was given the honour of bringing home the dispatches to the delighted George III and William Pitt (the Elder), and to an apparently indifferent Ligonier. Rooke eventually gained his majority in 1761, at the age of thirty-eight, in Colonel Grey's Foot Regiment, the 98th, but 'the peace following soon after he retired upon his full pay as major'.⁷

Among correspondence relating to Rooke's promotion is a letter describing Rooke as 'something of an Enginier, a pretty good Draughtsman and in all respects an excellent officer'.⁸ Military drawing combined the roles of engineer and draughtsman; a late-eighteenth-century handbook for young officers described an engineer as one who 'delineates upon paper, or marks upon the ground, all sorts of forts, and other works proper for offence or defence' and is adept in arithmetic and perspective.⁹ The duties of engineers also extended to mapping and surveying.

The origin of military drawing in Britain is often correlated to the inception of the Ordnance Survey, the early mapping projects of the army. William Roy dominates published studies of military surveying in the eighteenth century, and is frequently perceived to be the father of the Ordnance Survey, formally established in 1791. Instructions for a military survey of Ireland in the early nineteenth century refer to directions for officers to 'enter into a journal all the facts he could obtain about communications, manufactures, geology, antiquities, or other matters'.¹⁰ The information collected by Rooke could be seen broadly to fall into these categories, although they are of course

categories of general interest and utility. Clearly it was of some military value to have an understanding of the landscape you were about to attack or move through, and sketches of coastal outlines, however basic, were an essential aid to navigation.

In the course of their charting activities in the mid-eighteenth century, the Royal Navy made extensive use of coastal sketches in place of precise measurement where opportunities for surveying were limited. Such work required trained men, although as late as 1770 Captain Cook remarked that 'he did not know many seamen who were capable of drawing a chart or sketch of a sea coast'.¹¹ Although drawing was an apparently popular and widespread leisure pursuit, the talents of many were possibly not of a sufficiently high standard for accurate representation. In 1741 the Royal Military College at Woolwich was founded, followed shortly afterwards by the Engineers College at Chatham, to train artillery officers. There is very little by way of record for military training prior to the institution of the College, however. Drawing masters were employed at the Academy and at Chatham, but since Rooke's army commission was purchased in 1737, it is unlikely that he would have been among the highly competitive entry to the training colleges which prepared young gentlemen for their commissions.

Despite the lack of formalised institutionally based training, it is likely that young officers before 1741 – and, indeed, afterwards for those not entering through the Royal Military Academy – received their training in the course of their duties. It is thought that Paul and Thomas Sandby, for example, developed their cartographic skills through an apprenticeship with a Nottinghamshire land surveyor.¹² Reference in Thomas Sandby's biography to the 'Tower drawing school' suggests the tantalising possibility of an earlier military training course, prior to the establishment of the Academy, but there is little information on this. The Board of Ordnance, although serving the army, was a separate government department, principally staffed by civilians like Paul Sandby. An account of Paul Sandby's role in the Scottish survey of 1747–55 mentions the draughtsmanship training Sandby received at the Board of Ordnance Drawing Room in the Tower in 1747, but notes only that this was 'where military surveyors and draughtsmen were trained for the Board', without furnishing further detail.¹³

Rooke's expertise as a draughtsman would have been encouraged by his superiors and was enough of an asset to be of note in consideration of his promotion. A map of the Island of Goree found among Rooke family papers in Gloucestershire Archives is a good example of the type of illustration produced in military topography.¹⁴ It maps the shape of the coast and, to an extent, its relief from one angle, showing the cliffs of the island, the forts, the magazines, the batteries and ditches, as well as the main access points. The methods used to communicate the topography and prominent features are typical of mapping techniques of the period, from the angle of the drawing in a combination of side-on view and aerial perspective to indicate