Recent Studies of Book Illustration and Engraving, Including Cartography, 1986-2008

This bibliography surveys scholarship published between 1986-2008 on engraving, including illustrations and prints as well as cartography, during the long eighteenth century (roughly 1660-1820). It is most inclusive for the years 1990-2006, in consequence of my compiling studies of that period for Section 1--"Printing and Bibliographical Studies"--of the ECCB: Eighteenth Century Current Bibliography. A shorter version of this list without cartographic materials appeared in The East-Central Intelligencer, n.s. 15, no. 1 (January 2001), 58-77. Then an intermediate version appeared at Kevin Berland's C18-L website. The present bibliography remains rather weak in the area of cartography, but excellent annual surveys of cartographic publications have been compiled by Francis Herbert (see the entry below). Focused on printed sources, it fails to note some valuable electronic sources, such as Juliette Sodt's website on illustration in botanical books, <www.library.wwu.edu/ref/subjguides/BOTILL.htm>, and the many exhibition catalogues posted on the web by museums. I will continue to revise this bibliography to cover 1987-2006 as inclusively as possible, so I request additions and corrections from scholars. I thank Jeffrey Barton, Travis Gordon, and all involved in the Bibliographical Society of America's BibSite for making this posting possible.

James E. May (jem4@psu.edu)

(11 July 2003; revised 30 April 2004; 12 January 2005; 31 December 2006; 17 March 2008)
Abel, Ernest L. "Gin Lane: Did Hogarth Know about Fetal Alcohol Syndrome?" *Alcohol and Alcoholism*, 36, no. 2 (2001), 131-35.


Adams, Alison, and Marleen van der Weij (eds.). *Emblems of the Low Countries: A Book Historical Perspective*. (Glasgow Emblem Studies, 8.) Glasgow: Glasgow Emblem Studies; University of Glasgow, 2003. Pp. ix + 183; illus. [Includes Paul Hoftijzer's "Emblem Books in Leiden" and Bart Westerweel's "On the European Dimensions of Dutch Emblem Production."]


Adshead, David. "The Design and Building of the Gothic Folly at Wimpole, Cambridgeshire." *Burlington Magazine*, 140 (1998), 76-84. [Beginning with a discussion of the print The Gothic Tower at Wimpole (1777), with four five-line stanzas below the illustration.]


*AHE [Alecto Historical Editions]: An Invitation to Subscribe to One of the Fifty Sets in the First Facsimile Edition* [of the original and unpublished watercolor drawings for *The Natural History of Carolina, Florida and The Bahama Islands* by Mark Catesby (1682-1749), now in the Royal Library at Windsor Castle]. London: Alecto Historical Editions, [1996]. Illustrated broadside advertisement (15 x 95 cm., folded to 15 x 11 cm.


Apgar, Garry. "'Sage comme une image': Trois siècles d'iconographie voltairienne." * Nouvelles de l'estampe*, no. 135 (July 1994), 5-44; bibliography; checklist of prints; illus. (some colored).


Arbour, Keith. "James Franklin [1697-1735], Apprentice, Artisan, Dissident, and Teacher." *Papers of the Bibliographical Society of America*, 94 (2000), 348-73; appendix; illus. [Besides treating Benjamin Franklin's brother, the Boston printer and wood-cut carver,
Arbour examines woodcuts likely to the work of John Foster; the appendix is on "John Foster's and James Franklin's Methods of Signing Their Work."


Astonington, John H. "Macbeth and the Rowe Illustrations." Shakespeare Quarterly, 49 (1998), 83-86. [On frontispieces to Macbeth, including Louis de Guernier's for Rowe's 1714 Complete Works of William Shakespeare, taking up Bernice Kliman's 1992 remarks on a frontispiece in 1709 and 1710 editions (which Astonington notes is possibly by Elisha Kirkall); see Kliman's response below.]


Baynton-Williams, Ashley. "De Fer: The untitled Atlas [c. 1684]." MapForum [London], No. 4 (Winter 2004), 22-24; colored illustration. [On Nicholas de Fer. MapForum, edited by Ashley Baynton-Williams with the assistance of his brother Miles and distinguished curators like Peter Barber of the British Library, was started in 1999 as an electronic
magazine distributed on the web but became a printed quarterly in 2004 (<http://www.mapforum.com/print/print.htm>.
Baynton-Williams, Ashley. "This Day in History: The Battle of Culloden, 16th April 1746 and the Jacobite Rebellions." *MapForum* [London], No. 5 (2005), 36-40; colored maps.
Baynton-Williams, Miles. "Engraving." *MapForum* [London], No. 5 (Spring 2005), 14-18; illus.
Baynton-Williams, Miles. "Lithographs." *MapForum* [London], No. 7 (Autumn 2005), 12-16; illus.; maps.
Baynton-Williams, Miles. "Re-engraving." *MapForum* [London]. No. 6 (Summer 2005), 10-14; illus.
Baynton-Williams, Miles. "Engraving." *MapForum* [London], No. 5 (Spring 2005), 14-18; illus.


Behringer, Wolfgang, and Bernd Roeck (eds.). *Das Bild der Stadt in der Neuzeit 1400-1800*. Munich: Beck, 1999. Pp. 509; bibliography; 221 illus., including 21 colored plates; index. [Rev. by Christopher Heur in *Word and Image*, 17 (2001), 300-02, noting two parts, a first with "nine essays on early modern cities as depicted in book illustrations, landscape painting, broadside, etc.; a second part focuses on specific German towns."


Bendall, Sarah, and Peter Eden (comps. and eds.). *Dictionary of Land Surveyors and Local Map Makers of Great Britain*. Rev. 2nd ed. 2 Vols. London: British Library; Toronto: U. of Toronto Press, 1997. Pp. 912; 14 color and 20 b/w illustrations. [For this revision of Eden's work (1975-79), Bendall has nearly doubled the number of surveyors listed, to 14,000, begun the survey two decades earlier, and added full bibliographical references. Volume 1 contains an illustrated introduction to surveying as a profession, with tables and indices; Volume 2 contains the biographical entries on surveyors.]


Bentley, G. E., Jr. "Trade Cards and the Blake Connection." ("Bibliographical Notes & Queries, no. 421.) *Book Collector*, 37 (1988), 127-33. [Principally on writing engraver William S. Blake, the contemporary of the more famous William Blake, with a list of 24 trade cards from the collection of Miss Sarah Banks (1744-1818), mostly engraved by William S. Blake; with a short introduction to trade cards and the suggestion that William Blake may have done more of this sort of engraving than is known.]


Bentley, G. E., Jr. (comp.). "William Blake and His Circle: A Checklist of Publications and Discoveries in 2001"; "______ 2002" (with the assistance of Dr. Hikari Sato for Japanese Publications); "______ 2003" (with the assistance of Hikari Sato and Ching-Erh Chang). 


Biblioteca nacional de Madrid. *Goya en la Biblioteca nacional.* Madrid: Biblioteca nacional de Madrid, 1998. CD-ROM. [Rev. (favorably; with other books) by Philippe Arbaïzar in *Nouvelles de l'estampe*, no. 164 (May-June 1999), 70-71, noting the contents include reproduction of the prints and essays on the artist's work and life and on the social and artistic context.]


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Bos, Jan, and J. A. Gruys (comps.). Cats Catalogus: De werken van Jacob Cats in de Short-title catalogue, Netherlands. Introduction by Paul Dijstelberge. The Hague: Koninklijke Bibliotheek, 1996. Pp. 135; illus.; index. [Cats (1577-1660) wrote a number of poetical emblem books.]


Bruggeman, Jan. "De datering van Weyermans portret." Mededelingen van de Stichting Jacob Campo Weyerman, 19 (1996), 78-83; illus. [The portrait appears in various publications of Weyerman; Bruggeman discusses Jacobus Houbraken and Cornelis Troost.]


Bulatov, Vladimir E., Catherine Delano Smith, and Francis Herbert. "Andrew Dury's Map of the Present Seat of War, between the Russians, Poles, and Turks (1769)." *Imago Mundi*, 53 (2001), 71-82. [Bibliographical-textual examination of a frequently reissued map, of which 9 states have been identified.]

Bull, Duncan. "London and Elsewhere: Hogarth's Tercentenary" [within "Exhibition Reviews"]. *Burlington Magazine*, 140 (1998), 136-39; bibliographical references to catalogues; illus. [With accounts of exhibitions at the Whitworth Art Gallery in Manchester, the Tate Gallery in London, the Coram Foundation in London, the Yale Center for British Art, the National Gallery and Soane Museum in London, and Berkeley Art Museum and British Museum in London (Bindman's Hogarth and his Times). Annotations provide details of exhibition catalogues and guides.]


286; appendix with biographical index of painters and engravers; bibliography; index of plays; portraits of 353 actors.


Butlin, Martin. "'Is This a Private War or Can Anyone Join in?': A Plea for a Broader Look at Blake's Color-Printing Techniques." Blake: An Illustrated Quarterly, 36 (2002), 45-49. [See also Michael Phillips' and Robert Essick & Joseph Viscomi's contributions to the discussion of B's color-printing method in this issue (Fall 2002). Butlin reviews questioningly the claim Essick and Viscomi have made in several publications that Blake's illuminated books were printed with a single-pull; like Phillips, Butlin supports the traditional two-pull explanation, raising questions and explanations that Essick & Viscomi address in Blake fall 2002.]


*Cortografía e historia natural del Nuevo Mundo: Libros, grabados y manuscritos en Italia y España entre los siglos XV y XVIII: Valladolid, Sala de Exposiciones "Palacio de Pimentel," 12 de abril -- 28 de mayo de 2006.* Edited by Fernando Ramos González and Monica García Hernando; photography by Ángel Marcos, Taller de la Imagen. Valladolid: Diputación Provincial, 2006. Pp. 297; illustrations; maps. [The exhibition was co-sponsored by the Comune di Fermo of Italy.]


Caudwell, James. "Duncan Campbell." Notes and Queries, n.s. 51 (2004), 380-81. [Discusses the frontispiece of The History . . . of Mr. Duncan Campbell (1720).]


Charbonneau, Frédéric. "Les emblèmes de la maladie: Dialogue du corps et de l'âme." Tangence (U. of Quebec at Rimouski), 60 (May 1999), 105-118.


Chaufourier, Jean (architectural planner), and Jacques Rigaud ( engraver). *The Gardens of Le Nôtre at Versailles*. Introduction and commentaries by Pierre Arizzoli-Clémentel. Paris: Alain de Gourcuff, 2000. Pp. 157; illus. (some in color). [The designs and plans for the gardens (named for Andre Le Nôtre, 1613-1700) in the Parc de Versailles were created by Chaufourier (1679-1757) and engraved by Rigaud (1681-1754). See also "Musée de l'Ile-de-France."]


Choné, Paulette, and Bénédicte Gaulard (eds.). *Flore au paradis: Emblématique et vie religieuse aux XVIIe et XVIIIe siècles*. (Glasgow Emblem Studies, 9.) Glasgow: Glasow Emblem Studies, 2004. Pp. viii + 230; illus. [Includes Christian Bouzy's "Dites-le avec des emblèmes: Mythes, Symboles et botanique dans les Lettres espagnoles au Siècle d'Or" and Ralph Dekoninck's "Chercher et trouver Dieu en toutes choses': Méditation et contemplation florale jésuite."]


Conlin, Jonathan. "'At the Expense of the Public': The Sign Painters' Exhibition of 1762 and the Public Sphere." *Eighteenth-Century Studies*, 36 (2002), 1-21; illus. [Treating Hogarth and touching on the relation of signs to engraved trade cards.]


Cook, A. "Jean-Jacques Rousseau's Copy of Albrecht von Haller's *Historia stirpium indigenarum Helvetiae inchoata* (1768)." *Archives of Natural History*, 30 (2003), 149-56; illus.


Costa i Oller, France. *L'art dels Abadal: Impressors i xilògrafs de Mataró dels segles XVIII i XIX*. Barcelona: Patronat Municipal de Cultura de Mataró, 1994. Pp. 155; facsimiles. [The Abadal family began printing in the Mataró province of Barcelona in 1779; 600 woodcuts by the press are known and her catalogued; the blocks for 100 are in the Museu Comarcal del Maresme-Mataró.]

Cottom, Daniel. "The Work of Art in the Age of Mechanical Digestion." *Representations*, no. 66 (Spring 1999), 52-74. [This discussion of Jacques de Vaucanson's automaton duck and musicians touches on engraved illustrations of them by Hubert-François Gravelot for Vaucanson's memoir submitted to the Royal Academy of Sciences.]


for the Tate Gallery, . . . links the social milieu of the painter to the journalism of the period."]


Daly, Peter M. "The Bibliographical Basis for Emblem Studies." *Emblematica*, 8 (1994), 151-75; bibliography [171-75].

Daly, Peter M. (ed.). *The Companion to Emblem Studies*. (AMS Studies in the Emblem, 20.) New York: AMS Press, 2007. [Includes Stephen Rawles's "Emblem Bibliography"; Peter Daly's "Emblem Theory: Modern and Early Modern"; G. Richard Dimler's "The Jesuit Emblem"; Karl Josef Holtgen's "Emblematic Title-pages and Frontispieces: The Case of Early Modern England"; Mary V. Silcox's "The Emblem in the United Kingdom and America"; and essays on the emblem in various national cultures: Hungary (Eva Knapp and Gábor Tuskés), France (Daniel S. Russel), Germany (Dietmar Peil), Italy (Liana de Girolami Cheney), the Low Countries (Els Stronks), Poland (Janusz Pech), Russia (Pedro F. Campa), Scandinavia (Simon McKeown), and Spain (Antonio Bernat Vistarini and John T. Cull).]

considers the full range of the subject, including such topics as the nature of the emblem, techniques and purposes, choice of materials, treatments of texts vs. pictures, and cataloguing and networking considerations. Rev. by T. H. Howard-Hill in PBSA, 97 (2003), 624.] Daly, Peter M.  *Emblem Scholarship: Directions and Developments: A Tribute to Gabriel Hornstein.* (Imago figurata, 5.) Turnhout: Brepols, 2005. Pp. xiii + 264; illus.; index.


Debenedetti, Elisa (ed.). '700 Disegnatore: Incisioni, progetti, caricature. (Studi sul Settecento romano, 13.) Rome: Bonsignori, 1997. Pp. 301; illus (some in color); index. [Includes Simona Ciofetta's "Alcune edizioni di architettura di Gian Giacomo e Domenico De Rossi: Fasi preparatorie e finalità dell'opera" (65-82; 13 illus.); Antonella Pampalone's "I'volti' della storia nelle caricature della collezione di Pier Leone Ghezzi (parte II)" (83-140; bibliography; 156 illus.); Giulia Fusconi and Alida Moltedo's "Pier Leone Ghezzi, un incisore ignoto e l'edizione delle Camere Sepolcrali" (141-60; illus.); Bruno Contardi's "Piranesi in Campidoglio" (161-83; illus.); Elisa Debenedetti's "Giuseppe Barberi, un diario visivo idealmente dedicato alla famiglia Altieri" (183-227; 40 illus.); Segio Pace's "Disegni per un'accademia domestica: Note sull'opera architettonica di Giuseppe Barberi (Roma 1746-1809)" (229-264; 40 illus.); Susanna Pasquali's "Echi di una committenza illustre: Un disegno anonimo dell'Accademia di S. Luca attribuito alla cerchia di Mario Asprucci" (265-277; 10 illus.); Maria Rosaria Nappi's "Una committente inglese per l'editoria romana: La duchessa di Devonshire e l'Eneide di Virgilio" (279-96; 14 illus.).]


Dekker, Elly, with contributions by Silke Ackermann and others. Globes at Greenwich: A Catalogue of the Globes and Armillary Spheres in the National Maritime Museum,


Diefenbacher, Michael, Markus Heinz, and Ruth Bach-Damaskinos (eds.). "Auserlesene und allerneueste Landkarten": Der Verlag Homann in Nürnberg 1702-1848. Nürnberg: W.
Tümmels Buchdruckerei, 2002. Pp. 275; illus.; maps; portraits. [In 1702 Johann Baptist Homann established a publishing house that became Germany's most important map publisher in the eighteenth century. Diefenbacher contributes an essay on Nürnberg's map-making traditions; Heinz, contributing the bulk of the volume, traces the firm's history and publishing program. Rev. (favorably) by Wolfgang Scharfe in *Imago Mundi*, 56 (2004), 97-98.]


Donald, Diana. Followers of Fashion: Graphic Satires from the Georgian Period. London: Hayward Gallery; Touring Exhibitions, 2002. Pp. 84; exhibition catalogue with introduction by Donald; illus. [Prints from British Museum's Collection.]


Duval, Gilles. "The Diceys Revisited." *Factotum*, no. 35 (Aug. 1992), 9-11; illus. [Sketch of William and Cluer Dicey's careers, business connections, and tendency to employ materials cut or written for others; Duval suggests that, besides dominating the chapbook market late in the 1700s, they sold costly prints in partnership with others. Several specific engravings are discussed.]


Duval, Gilles. "More Facts, Afterthoughts and Conjectures about the Diceys." *Factotum*, no. 40 (Dec. 1995), 13-18. [Identifying many prints and series of prints, often with texts and resembling emblems, sold by the Diceys throughout the century, usually to poor and lower-middle class consumers. Others publishers discussed include William Marshall and John Bowles (the latter selling prints to the wealthy).]


Edwards, A. W. F. "Is the Frontispiece of Gulliver's Travels a Likeness of Newton?" Notes and Records of the Royal Society of London, 50, no. 2 (1996), 191-94; illus. [One cannot but be struck by the resemblance between a 1725 portrait of Newton by Vanderbank (one of three very similar) and the Gulliver depicted on the frontispiece. Edwards suggests that Newton might be satirized for his relations not only with science but with the mint; this satirical hypothesis seems undercut, however, but Edwards further observation that the new portrait of Gulliver cut for Faulkner's 1735 edition resembles Swift's friend Dr. John Arbuthnot.]


"Erotisme et pornographie." [Special issue of] Revue de la Bibliothèque nationale de France, no. 7 (c. Spring 2001), c. 88 pp. [18th-century pornography is the subject of one-third of the issue's essays, apparently all involve illustrated works and are illustrated: Annie Le
Brun's "Volupté perdue?" (21-24); Maxime Préaud's "Si les mouches foutent en l'air . . .": Notes sur un album pornographique français du XVIIe siècle" (25-27); Jean M. Goulemot's "Des mots et des images: L'illustration du livre pornographique: Le cas de Thérèse philosophe" (28-33); Antoine Coron's "La censure des ventes publiques de livres au XVIIIe siècle: À propos de l'Enfer de 'M. Filheul'" (34-38; bibliography); and Danièle Muzerelle's "Moeurs de bibliophile: Le marquis de Paulmy," on an archive at La Bastille a l'Arsenal (39-42).]


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Fissell, Mary E. "Hairy Women and Naked Truths: Gender and the Politics of Knowledge in Aristotle's Masterpiece." *William and Mary Quarterly*, 3rd series, 60 (2003), 43-74; illus. [On reprints of the anonymous *Aristotle's Masterpiece* (1684), "the best-selling guide to pregnancy and childbirth in the eighteenth century, going into more editions than all other popular works on the topic combined." Fissell particularly examines the evolution of its remarkable frontispiece illustration of a woman.]

Fleming, Juliet. "How to Look at a Printed Flower." *Word & Image*, 22 (2006), 165-87; illus. [Includes a discussion of printer's cast flower designs (as Caslon's), both how to recognize their patterns and how they were employed in books (such as the notion that they rested the reader's eyes).]


Foden, Peter. "Bishop Fell's Overlooked Bequest in the OUP Museum." *Matrix*, 17 (1997), 99-106 + 2 leaves with inserted plates. [On the origin of "no fewer than fifty-seven small copper plates engraved with decorated initial letters" with the original line-and-wash drawings in Oxford University Press's museum/archive. Many are here illustrated; some are identified as having been used in late seventeenth-century printings at the university press.]


Franklin, Colin. "William Fowler of Winterton." *Book Collector*, 53 (2004), 381-412; 4 plates including portrait. [Fowler (1760-1832) was an antiquary and engraver, who produced three volumes of hand-colored engravings, many of Roman mosaics. Much of Franklin's focus is on the rare third volume of his collection of 81 engravings commonly called "Fowler's Mosaic Pavements," one of which is here illustrated. The volumes were produced over three decades, with prospectuses issued as early as 1799.]


Friant-Kessler, Brigitte. "'Curious Cuts' and Sterne in the *Catena Librorum Tacendorum*." *Shandean*, 15 (2004), 117-33; 11 illus. [The *Catena Librorum Tacendorum* (1885), a bibliographical account of erotic literature published by Pisanus Fraxi, a pseudonym for Herbert Spencer Ashbee, contains two references to Sterne, due to bawdy illustrations in works by and about him. Erotic illustrations are here illustrated and discussed.]


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Fulford, Tim (ed.). *Romanticism and Millenarianism*. Basingstoke: Palgrave, 2002. Pp. xvii + 248; bibliography of Paley's writings on Romanticism; illus.; index. [A festschrift to Morton Paley, concluding with "A Bibliography of Morton D. Paley's Studies of Romanticism" compiled by Fulford with the assistance of D. W. Dörrecker (235-40). Also included are "Blakes's Visionary Heads: Lost Drawings and a Lost Book" by G. E. Bentley, Jr., on the missing folio sketchbook of "Visionary Heads" drawn by Blake for John Varley c. 1819-1820 (other sketchbooks for Varley were found in 1967 (small) and 1989 (large) but the apparently later, folio sketchbook is still missing, pp. 186-205, with descriptive appendix); "Word as Image in William Blake" by Martin Butler (207-18); and "Robert Hawes and the Millenium Press: A Political Microculture of Late 18C Spitalfields" by David Worrall (167-82); and "The William Blake Archive: The Medium when the Millennium Is the Message" by Morris Eaves, Morris, Robert N. Essick, and Joseph Viscomi (219-33). Rev. by Andrew Lincoln in *Blake: An Illustrated Quarterly*, 38 (2004), 43ff.]


Godfrey, Richard. *James Gillray: The Art of Caricature.* With a foreword by Stephen Deuchar and an Mark Hallett's essay "James Gillray and the Language of Graphic Satire." London: Tate, 2001. Pp. 240; bibliography (very select); catalogue; chronology; 220+ illus. (some in color); index; list of lenders to the exhibition. [Large format. Published in conjunction with a Tate Gallery exhibition, organized in association with the British Library, in June-Sept. 2001. Rev. (with the Tate Britain's Gillray show by the same title) by Paul Johnson in *TLS* (July 20, 2001), 19.]


Goff, Moira, Jennifer Thorp, and Mary Anne O'Brian Malkin (comps.). *Dancing by the Book: European Dance and Dance Notation before 1801: Books from the Collection of Mary Anne O'Brian Malkin Exhibited at the Grolier Club January-March 2002.* Foreword by Malkin. [New York: Grolier Club, 2002.] Pp. 28; frt. [See entry under Malkin, M. A. O.]


Gordon, Catherine. "The Witt Computer Index for Art History." The East-Central Intelligencer, 9, no. 3 (fall 1995), 13-14. [Based at the Courtauld Institute of Art, U. of London, the Index provides access to a huge, searchable database of images of eighteenth-century art.]


Gourlay, Alexander S. "'Man on a Drinking Horse': A Print by Thomas Butts, Jr." *Blake: An Illustrated Quarterly*, 37 (2003), 35-36. [1806; Butts was a pupil of Blake.]


Gourlay, Alexander. "'Reading the Speaking Picture': Hogarth's Rake's Progress Five." *Scriblerian*, 36 (2003), 1-4; illus.

Gourlay, Alexander S. "What was Blake's Chaucer?" *Studies in Bibliography*, 42 (1989), 272-83.

Goya, Francisco de. *Francisco de Goya Grabador.* Edited by Juan Carrete Parrondo, et al. 4 vols. [Includes Goya's engraved works, as Caprichos and Disparates.]


Grasso, Monica. "*Aspecta Medusa: Notes sur la diffusion d'une iconographie entre deux siècles.*" *Études sur le XVIIIe siècle,* 22 (1994), 127-35.


Griffiths, Antony (ed.). Landmarks in Print Collecting: Connoisseurs and Donors at the British Museum since 1753. Introduction by Griffiths and ten essays by Griffiths, Frances Carey, Stephen Coppel, Martin Royalton-Kisch, and other curators. London: British Museum Press and the Parnassus Foundation in association with the Museum of Fine Arts, Houston, 1996. Pp. 304; appendices (mostly by Griffiths); 168 illustrations (9 color plates); index. [Rev. (favorably) by Richard Godfrey in Burlington Magazine, 141 (1999), 425, singling out Griffith's great contributions to this work intended to accompany an exhibition by the British Museum on display at four American museums in 1996-1997 and shown in 1999 at the British Museum.]


Griffiths, Antony. Prints for Books: Book Illustration in France, 1760-1800. (The Panizzi Lectures, 19, for 2003.) London: British Library (distributed in North America by U. of Toronto Press), 2004. Pp. xiv + 178; 90 illus.; index. [Focused on the production and collection of finely illustrated books in France, with much attention to engravers and the engraving of plates and vignettes inset in title-pages or within the text for headpieces and tailpieces. Each of Griffiths' lectures "single out a dominat theme" and move through the material (most the British Library's collection) chronologically: "Publishers and Authors," on their exploitation of the fashion for illustrated books beginning in 1760s; "Engravers and Capitalists," on the growing independent efforts of engravers and designers in the 1770s; and "Printers and Bibliophiles," on the expansion of the market for fine antiquarian books c. 1780, "when fine printing came to the fore and pushed engraving back into a secondary, though still essential, position" (xii). The first of these clear and engaging lectures starts with an introduction to contemporary French printmaking. Throughout, Griffiths ambly documents his remarks and calls attention to areas calling out for further research. Rev. (fav.) [by Nicolas Barker] in Book Collector, 54 (2005), 122-23; by C.S. in Livre et l'estampe, no. 164 (2005), 161-62; (fav. with reservations) by James Raven in TLS (Oct. 21, 2005), 33.]


Griffiths, Antony. "Tessin and Cronström." Print Quarterly, 18 (2001), 310-11. [On what the resources for the study of prints, especially the market in Paris, found in the...
Grijzenhout, Frans. "De luchtige lijst van de tijd: Cornelis Troost (1696-1750)." Pp 166-74 in *Verlichte geesten: Een portrettengalerij voor Piet Buijnsters*. Edited by Kees Fens. Amsterdam: Querido, 1996. [Cornelis Troost was a Dutch portrait painter.]


by Abbott Lowell Cummings and Bennie Brown, concern the distribution and ownership of architectural books. Rev. by Carl Lounsbury in William and Mary Quarterly, 3rd ser., 59 (2002), 536-40.


Hamleers, Marc. "Adrian van de Velde ontwierp decoraties voor Frederik de Wit's kaart van Amsterdam." Caert-thresoor, 13 (1994), 77-79; illus.; summary in English.


Hardie, Richard "All Fairly Engraven'? Punches in England, 1695-1706." Notes: Quarterly Journal of the Music Library Association, 63, no. 3 (March 2005), 617-33. [On the stamping of zinc and pewter plates with musical symbols employed by John Walsh (1665-1736), with an examination of when he began to punch the plates, c. 1690-1700.]


Hinrichs, Ernst, and Klaus Zernack (eds.). *Daniel Chodowiecki (1726-1801): Kupferstecher, Illustrator, Kaufmann.* (Wolfenbütteler Studien zur Aufklärung, 22.) Foreword by Ernst Hinrichs. Tübingen: Max Niemeyer, 1997. Pp. x + 265; illus. [Essays include Rudolf Vierhaus's "Chodowiecki und die Berliner Aufklärung" (1-10); Werner Busch's "Daniel Chodowieckis 'Natürliche und affectirte Handlungen des Lebens''" (77-99); Willi Geismeier's "Chodowiecki und Berlin" (43-52); Marion Beaujean's "Chodowiecki und die zeitgenössische Romanliteratur" (143-56); Thomas Kirchner's "Chodowiecki, Lavater, und die Physiognomie-debatte in Berlin"; Hanno Schmitt's "Der Beitrag Chodowieckis zum Philanthropismus" (157-79); Pamela Selwyn's "Der Künstler als Kaufmann"; and Jörg Traeger's "Grenzformen der Kunst in der Goethezeit: Zur Ästhetik des Künstlichen" (181-265). Rev. by Richard E. Schade in *Lessing Yearbook*, 31 (1999), 183-85, providing a good overview of the contents.]

occasion of an exhibition in 2000-2001 at the Rijksmuseum, Amsterdam, and in 2001 at the British Museum; catalogue translated from Dutch. With "Rembrandt the Printmaker: The Shaping of an Oeuvre" by Luijten; "Watermark Research as a Tool for the Study of Rembrandt's Etchings" by Hinterding; "Remarks on Rembrandt's Oil-Sketches for Etchings" by Ernst van de Wetering; "The Role of Drawings in Rembrandt's Printmaking" by Royalton-Kisch; and the catalogue.


Hobbs, Mary. "The Diceys Revisited." Factotum, no. 36 (Feb. 1993), 27. [Attending to the Bickhams, Hobbs corrects and adds to Gilles Duval's note with the same title (Factotum, 35 [Aug. 1992], 9-11). Hobbs describes her copy of a three-part Fables engraved by John Bickham and sold by Thos. Cobb. The three small volumes offer illustrations and truncated versions of Gay's fables meant as models for hand-writing. Part II has appended to it George Bickham, Jr.'s Art of Drawing.]


Hopkinson, Martin. "El Westmorland." *Print Quarterly*, 20 (2003), 270. [Note on prints lost by English collectors shipping them back to England on *The Westmorland* when it was captured at sea in 1778.]


Johnston, Stanley H., Jr. (comp.). *The Cleveland Herbal, Botanical, and Horticultural Collections: A Descriptive Bibliography of Pre-1830 Works from the Libraries of the Holden Arboretum, the Cleveland Medical Library Association, and the Garden Center*
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Jones, Malcolm. "How to Decorate a Room with Prints, 1674." Print Quarterly 20 (2003), 247-49. [Remarks on decoration in Hannah Woolley's A Supplement to the Queen-like Closet, 1674 (Wing W3287).]


Katz, Bill (ed.). *A History of Book Illustration: 29 Points of View*. Metuchen, NJ: Scarecrow, 1994. Pp. xi + 689; bibliography [659-75]; illus.; index; map. [Collection of reprinted essays covering illustration from classical days to the present, with half a dozen essays on the 18th century.]


Kirschenbaum, Matthew G. "Editor's Introduction: Image-based Humanities Computing." *Computers and the Humanities*, 36 (2002), 3-6. [This special issue's six articles include Joseph Viscomi's "Digital Facsimiles: Reading the William Blake Archive" (27-48); Erich Lecolinet, Laurent Robert, and François Role's "Text-Image Coupling for Editing Literary Sources" (49-73); Mary Keeler's "The Place of Images in a World of Text" (75-93); Jerome McGann's "Dialogue and Interpretation at the Interface of Man and Machine: Reflections on Textuality and a Proposal for an Experiment in Machine Reading" (95-107); and Bethany Nowviskie's "Select Resources for Image-based Humanities Computing" (109-31).]

Kisacky, Jeanne. "History and Science: Julien-David Leroy's 'Dualistic Method of Architectural History.'" *Journal of the Society of Architectural Historians*, 60 (2001), 260-89; illus. [Engravings are discussed in this study of Leroy's employment of "historical" and "architectural" approaches to the study of ancient architecture.]


Knapp, Éva, and Gábor Tüskés. "Barokk társulati kiadványok grafikai ábrázolásai" ["Graphische Darstellungen in den Publikationen barockzeitlicher Bruderschaften in Ungar"]'). *Magyar Könyvszemle*, 115 (1999), 1-34; summary in German [34].


Kroght, Peter van der. See "Van der Kroght, Peter."


Krysmanski, Bernd. "We see a Ghost: Hogarth's Satire on Methodists and Connoisseurs." *Art Bulletin,* 80 (1998), 292-310; illus. [On the "hidden meaning of" the unpublished preliminary proof *Enthusiasm Delineated* (c. 1760) with analysis of changes in it to produce the published print *Cruelty, Superstition, and Fanaticism* (1762).]


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La France, Robert G. "A Source for Goya's *Disparate volante.*" *Print Quarterly* 20 (2003), 249-54.


Lacey, Barbara E. "Visual Images of Blacks in Early American Imprints." *William and Mary Quarterly*, 53 (1996), 137-80; illus. [particularly of 1790s].


Laird, Colin (comp.). *Catalogue Caribbean Charts & Engravings 1555-1834.* [Port of Spain], Trinidad: Colin Laird Associates, 2004. 57 leaves; charts; illus.; maps. [A catalogue of charts and engravings described by Laird, who donated them to the National Library of Trinidad and Tobago.]


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Lettieri, Dan. "'Guess at the Rest You Find Out More': Hogarth's Emblematical Print of the South Sea Scheme." Emblematica, 8 (1994), 181-95; illus.


[With the editors introduction and an afterword by Roy Porter plus thirteen essays, including a number of essays treating the creation and circulation of engraved maps, such as Denis Cosgrove's "Global Illumination and Enlightenment in the Geographies of Vincenzo Coronelli and Athanasius Kircher" (33-66; illus.) and Matthew H. Edney's "Reconsidering Enlightenment: Geography and Map Making: Reconnaissance, Mapping, Archive" (165-98).]


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Mansfield, Elizabeth. "Allart van Everdingen's Mezzotint Incunabula." Print Quarterly, 12 (1995), 169-78; illus. [Van Everdingen (1621-75) "executed over 160 etchings in his lifetime, including ten prints that feature a rudimentary form of mezzotint." Mansfield describes his technique and places it in "the broader context of tonal printmaking during the period."]


Marini, Giorgio. "The De Brandis Print Collection." Print Quarterly, 18 (2001), 311-12. [With comments on and corrections to the Allessandro Giacomello's catalogue of this small collection donated to the town San Giovanni al Natisone, near Udine, in north-east Italy: La collezione de Brandis: Catalogo delle Stampe e dei Disegni. (San Giovanni al Natisone, 1999), 131 pp.; fully illustrated.]


Marini, Giorgio. "Two Letters by Volpato." Print Quarterly, 12 (1995), 398-400 [Two letters from Giovanni Volpato (c. 1735-1803) to his former employer in Bassano, the printer G. B. Remondini (1713-1773); dated 29 March 1766 and 26 Nov. 1768.]


McCreery, Cindy. *The Satirical Gaze: Prints of Women in Late Eighteenth-Century England*. Oxford: Clarendon, 2004. Pp. xviii + 286; bibliography of primary and secondary sources; 87 illus.; index. [Revision of Ph.D. dissertation at the University of Oxford. McCreery begins with a good introductory chapter on the London market for prints, on the artists and publishers efforts to distribute works, the interconnections between painted and engraved portraits, and on the public's opportunities of seeing and sometimes buying prints. In particular, she introduces literary students to different techniques of engravings, such as mezzotint and stipple, different print genres, such as portraits and satirical drolls, different publishers, such as Carington Bowles and Robert Sayers, and different means of distribution, as through exhibitions and monthly magazines. Thereafter McCreery chapters survey prints different subjects: "Women in the Street: Prostitutes and Market Vendors," "Women on the Stage: Courtesans and Scandalous Actresses," "Women in Male Roles: Literary Ladies and Masculine Politicians," "Women at Home" (two chapters, one on women as wives and lovers and one on women as mothers), and "Women over 35: Old Maids, Merry Widows, and Cosy Wives." McCreery writes clearly, offering a concluding subsection for each chapter and a "Concluding" chapter, too, that highlights major themes. The analyses will serve those in women studies more than those in art history. The work is sufficiently illustrated (reproductions are generally clear) and well indexed. Rev. by Michael McKeon (on pp. 738-39 of a review essay) in *Studies in English Literature 1500-1900*, 45 (2005), 707-71.]


McKitterick, David. "The Print in Stuart Britain." Print Quarterly, 16 (1999), 181-83. [Review essay on both the British Museum exhibition The Print in Stuart Britain, 1603-1689 (June-September 1998) and the catalogue for it prepared by Antony Griffiths with the assistance of Robert A. Gerard (see "Griffiths" above). Besides reviewing the exhibit (favorably but struck by how little was devoted to book illustrations), McKitterick remarks on difficulties in studying prints, the little that has been done ("little systematic work on etching"), and the need for scholarship in particular areas.]


Mendoza Vargas, Héctor (ed.). *México a través de los mapas*. (Textos monográficos: Historia y Geografía, I.1.2.) Mexico, D.F.: Instituto de Geografía, Universidad Nacional Autónoma de México, 2000. Pp. 2003; illus. [Two essays are relevant to our period: an essay by Victor Manuel Ruiz Naufal on local and regional plans of the sixteenth through eighteenth centuries and another by Michel Antochiw on general maps of New Spain during the eighteenth century; also, Mendoza Vargas's contribution involves the cartography of Mexico at its independence in 1821. Rev. (fav.) by John R. Hébert in *Imago Mundi*, 56 (2004), 102-03.]


Merian, Maria Sibylla [1647-1717]. *Flowers, Butterflies and Insects: All 154 Engravings from Erucarum Ortus [1718]*. New York: Dover, 1991. Pp. viii + 150; facs. rpt; illus. [First published *Der rupsen begin, voedzel, en wonderbaare verandering* (Amsterdam, 1713-1717); rept. as *Erucarum ortus, alimentum et paradoxa metamorphosis* (Amsterdam, 1718).]


Merian, Maria Sibylla. *Neues Blumenbuch / New Book of Flowers Nürnberg / Nuremberg 1680*. 2 vols.: Vol. 1: 1680 colored text held by Sächsischen Landesbibliothek Staats- und Universitätsbibliothek Dresden; Vol. 2: commentary by Thomas Bürger and Marina Heilmeyer with bilingual text in German and English on each page. Munich and New York: Prestel, 1999. Pp. [40] + 85; illus.; index. [Vol. 1 has two pages of introduction and two of register printed on recto and verso but the other leaves bear colored...
illustrations on only the recto. In Vol. 2, Bürger's text has the English title "Art and Nature Shall Always be Wrestling: The Life and Work of Maria Sibylla Merian" (7-59) and Heilmeyer's has the English title "Botanical and Floristic Aspects of the New Book of Flowers" (76-75). There follows "Definitions of Illustrated Flowers," "Footnotes," "Selected Bibliography," list of "Facsimile Editions," and "List of Flower Names."


"Michael Twyman: A Checklist of the Published Writings." *Printing History Society Bulletin*, 44 (Summer 1998), 7-9. [Twyman is Emeritus Professor of Typography and Graphic Communication at the U. of Reading and Chairman of the Printing History Society; the bibliography lists many 1990s publications on early 19th-century lithography throughout Europe.]


Möller, Joachim (ed.). *Imagination on a Long Rein: English Literature Illustrated*. Marburg: Jonas, 1988. Pp. 192; bibliography; illus. [Essays on prints and illustrations include chapters on *Gulliver's Travels* (82-93) and other 18C works; see entries for Behrendt, Blewett, Hefferman, Hunt, and Welcher.]


Muecke, Frances. "'Taught by Love': The Origin of Painting Again." *Art Bulletin*, 81 (1999), 297-302; illus. [On the frontispiece designed and engraved by Simon Gribelin for the London 1716 revised English edition of Charles Alphonse Dufresnoy's poem *De arte graphica* (Gribelin only cut the frontispiece for the first English edition in 1695, with prose translation by John Dryden). Muecke discusses the iconography, particularly the role of Cupid as instructor to maid shown painting in the engraving.]


Mulvihill, Maureen E. "The Eureka! Piece in the 'Ephelia' Puzzle: Book Ornaments in Attribution Research and a New Location for Rahir Fleuron 203 (Elzevier, 1896)." *ANQ*, 12 (Summer 1999), 23-34.


Nash, Paul. "Rare Architectural Books, Part II (1801-1840)." *Private Library*, 5th series, 6, no. 4 (Winter 2004); bibliography.


Nehamas, Alexander. "'The Sleep of Reason Produces Monsters.'" *Representations*, no. 74 (Spring 2001), 37-54; illustrations. [Treats Goya's *Los Caprichos* series of eighty etchings, taking its title from its famous 43rd engraving (1799).]


Noblett, William. "Dru Drury's Letters (1770-1775) to the Cambridge Bookseller, John Woodyer." *Transactions of the Cambridge Bibliographical Society, 10,* no. 4 (1994), 539-47. [The correspondence began when Woodyer wrote Drury to ask if the bookseller could sell his *Illustrations of Natural History* (1770), with cuts of exotic insects; Drury was a London silversmith with a passion for entomology; he brought out second and third volumes of his *Illustrations* in 1773 and 1782.]


"Notebooks of William Gilpin (1724-1804)." *Bodleian Library Record*, 17, no. 5 (April 2002), 354-55. [On the Bodley's purchase of four illustrated notebooks of Gilpin's *Remarks on forest scenery and other woodland views . . . illustrated by the scenes of the New-forest in Hampshire* (1791), which join 95 other MSS of Gilpin at the Bodley (it now has 53 notebooks of earlier and later drafts of *Remarks*); these MSS are a faircopy in another's hand with Gilpin's own MS corrections and with 45 watercolors by Gilpin and three drawings by his brother Sawrey.]


O'Connell, Sheila, with Roy Porter, Celina Fox, and Ralph Hyde. *London: 1753*. London: British Museum; Boston: Godine, 2003. Pp. 272 + [16] colored plates; exhibition catalogue; 380 illustrations (30 in color); index. [The occasion of this handsome book was the 250th anniversary of the British Museum, where the catalogued exhibition was held from May to November 2003. In addition to the catalogue sections on the city, the river, Covent Garden and Bloomsbury, Westminster, and St. James & Mayfair, the book


Ogée, Frédéric (ed.). The Dumb Show: Image and Society in the Works of William Hogarth. (Studies on Voltaire and the Eighteenth Century, 357.) Oxford: Voltaire Foundation, 1997. Pp. xi + 223; illus.; indices of works cited and of persons. [With Ogée's "Introduction" (1-26) and then conference papers related to Hogarth's prints: Jacques Carré's "Artists and artistes in Hogarth's Works" (27-46); Roy Porter's "Capital Art: Hogarth's London" (47-64); Peter Wagner's "The Discourse on Crime in Hogarth's Graphic Works" (65-78), Ogée's "'And Universal Darkness Buries All': Hogarth and Excess" (79-96); Pierre Georgel's "'The most contemptible meaness that lines can be formed into': Hogarth and the 'Other' Arts" (97-116); Peter Wagner's "The Artist at Work: A (de)constructive View of Hogarth's Beer Street" (117-28); David Bindman's "The Nature of Satire in the 'Modern Moral Subjects'" (129-40); Bernd Krysmanski's "Hagarty, not Hogarth? The True Defender of English 'Wit and Humour'" (141-60); Marie-Madeleine Martinet's "Oblique Perspective as Ironical Point of View in Hogarth's Engraved Series" (161-76); Ogée's "Aesthetics and Empiricism: The Ideological Context of Hogarth's Series of Pictures" (177-90); and Michel Baridon's "Hogarth the Empiricist" (191-202). Rev. by David Mannings in British Journal for Eighteenth-Century Studies, 22 (1999), 244; by Amelia Raiser in Eighteenth-Century Studies, 33 (1999), 141-43; by Bruce Redford in Review of English Studies, n.s. 51 (2000), 293-95; by Peter de Voogd in Scriblerian, 33 (2000), 98-99.]


Orenstein, Nadine M. "Marketing Prints in the Dutch Republic: Novelty and the Print Publisher." *Journal of Medieval and Modern Studies*, 28, no. 1 (1998), 141-65. [In part a reprise of her 1996 book on Hondius, providing a good short survey of the field. Note that this article and her book focus on the first half of the sixteenth century, but both contain many insights for students of prints from and print publishing in later periods.]


Parussa, Gabrielle (comp.). *Les Recueils français de fables ésoipiques au XVIIe siècle*. (Textes et Études: Domaine Français, 24.) Geneva: Slatkine; Turin: Centre d'Études Franco-Italiennes, U. de Turin and de Sovoie, 1993; Pp. 464; chronology; index. [Describes 300 editions, many illustrated, of fables, including those written in Latin, listing also reprints and translations.]


Peakman, Julie. Lascivious Bodies: A Sexual History of the Eighteenth Century. London: Atlantic Books, 2004. xvii + 348; bibliography, with primary, secondary, manuscript, and trial record sections [320-37]; 51 facsimile illustrations. [Discussing pornography passim and sometimes censorship (e.g., pp. 277-80).]


Pick, Cecilia Mary. "Rhetoric of the Author Presentation: The Case of Maria Sibylla Merian (Germany)." Ph.D. Dissertation, U. of Texas at Austin, 2004. Pp. 363. *DAI*, 65A, no. 10 (April 2005), 3818. [Intensive study of several frontispiece portraits of Merian, approached within an overview of her works' publication history. Pick claims the portraits fit into conventional patterns and serve specific rhetorical functions; she
compares these frontispieces to other comparable portraits, as of naturalist Georg Rumphius.]


Pietsch, Theodore W. "Charles Plumier (1646-1704) and His Drawings of French and American Fishes." *Archives of Natural History*, 28 (2001), 1-57; bibliography; illustrations (some in color); index.


Pomeroy, Jane R. "Alexander Anderson's Life and Engravings, with a Checklist of Publications Drawn from his Diary." *Proceedings of the American Antiquarian Society*, 100 (1990), 137-230. [Anderson was the preeminent New York illustrator in the 1790s.]


*Printing Matters*. Edited by Graham Larkin and Lisa Pon. [Special issue, with guest editors, of] *Word and Image*, 17, nos. 1-2 (2001), 1-183. [Relevant essays include the editors' "Introduction: The Materiality of Printed Words and Images" (1-6); Brendan Dooley, "The Wages of War: Battles, Prints, and Entrepreneurs in Late Seventeenth-Century Venice" (7-24); Abby Zanger, "On the Threshold of Print and Performance: How Prints Mattered to Bodies of Work in Moliere's Published Corpus" (25-41); Christoper S. Wood, "Notations of Visual Information in the Earliest Archaeological Scholarship" (94-118); and Roger Chartier, "Afterword: Materiality and Meaning" (181-83). Other contributions largely involve sixteenth- and early seventeenth-century studies.]

Pritchard, Margaret Beck, and Henry G. Taliaferro. *Degrees of Latitude: Mapping Colonial America*. Williamsburg: Colonial Williamsburg Foundation in association with Harry N. Abrams, New York, 2002. Pp. xi + 434; illus. [Pritchard wrote the first three of five sections: "Claiming the Land," on settlement, with maps providing political and cultural insights; "Maps as Cultural Objects," treating the ownership and use of maps in the period; and, the largest section of the book, "A Selection of Maps from the Colonial Williamsburg Collection," illustrating "the best and most beautiful maps of English and European holdings in American produced during the seventeenth and eighteenth centuries"; and Taliaferro contributed an essay focused on 1698 composite atlas purchased from Philip Lea of London by John Custis and now owned by the Colonial Williamsburg Foundation (it has many more maps devoted to North America than do composite atlases by Lea owned by three other libraries); and Taliaferro also contributed a short essay on Lea's map publishing business. Rev. (fav.) by Patricia Molen van Ee in *Imago Mundi*, 57 (2005), 88-89.]


Proust, Jacques. "Le squelette voyageur." *Dix-huitième siècle*, 28 (1996), 159-68. [On the reproduction and transmission of an anatomical illustration from Vesalius (1543) to the *Encyclopédie* (1762) and, more especially, through one of several earlier publications to Japan in 1798.]


Raynie, Stephen A. "Francis Hayman Reading *Paradise Lost* in the 1740s." *Studies in English Literature 1500-1900*, 44 (2004), 545-70; illus. [Implicit commentary on Milton in designs first published in Thomas Newton's 1749 ed.]


Reiniger, Wolfgang. *Beaulieu: Die Kupferstiche zu den Feldzügen Ludwig XIV., insbesondere zu denen in Deutschland: Katalog.* Bad Kreuznach: Reiniger (distributed by
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Wiesbaden: Harrassowitz, 2000. Pp. 120; illus. [Catalogue of engravings by Sébastian de Pontault Beaulieu (1612-1674) for Louis XIV.]


Roland Michel, Marianne: See "Michel, Marianne Roland."


Rose De Viejo, Isadora. "Lille and Philadelphia: Goya." *Burlington Magazine,* 141, no. 1153 ([April] 1999), 246-48; illus. [Rev. of exhibition at Lille's Palais des Beaux-Arts and then Philadelphia Museum of Art, 1999, with many important loans from diverse museums, both of prints as well as paintings.]


Rouark, Elisabeth Louise. Artists of Colonial America. Westport, CT: Greenwood, 2003. Pp. xviii + 207; illus. (some in color); index. [With a chapter on "John Foster (1648-1691), America's First Printmaker" and another on Paul Revere.]


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Sheridan, Geraldine. "Views of Women at Work by the Royal Academicians: The Collection Descriptions des arts et métiers (1761-1789)." Studies in Eighteenth-Century Culture, 32 (2003), 155-91. [The Descriptions were separate booklets that contained a total of 1870 plates, many depicting women at work (and many of the ten Sheridan reproduces were engraved by women).]

Shesgreen, Sean (ed.). The Criers and Hawkers of London: Engravings and Drawings of Marcellus Laroon. See "Laroon, Marcellus."


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Theses and Dissertations"; "Selected Historic Periodicals Using Political Cartoons/Graphics"; and "Select Bibliography of Single-Artist Anthologies, excluding illustrated volumes."


Stemshorn, Max, and Susanne Grötz (eds.) *Vision Piranesi*. Tübingen: Wasmuth, 2002. Pp. 119; illus. [Catalogue for an exhibition of art and architecture held April-June 2002 at the Stadthaus Ulm and September-October at the Stätische Galerie Erlangen; with contributions by Marcel Baumgartner and others.]


Stogdon, Nicholas. "Captain Baillie and *The Hundred Guilder Print.*" *Print Quarterly*, 13 (1996), 52-57. [On the discovery of a prospectus inviting subscriptions for Captain William Baillie's 1775 revised reimpession of Rembrandt's *The Hundred Guilder Print*; the prospectus, in French, is transcribed and was found on the wooden backboard of a copy of the revised print.]


of his *Labours of Hercules*). Griffiths offers an interesting digression on why Zick and other German painters made so few prints.

Streng, Jean C. "The Leiden Engraver Frans van Bleyswyck (1671-1746)." *Quaerendo*, 20 (1990), 111-36; illus.; 5 plates.


Tattersfield, James E. *Recent Studies of 18th-Century Book Illustration and Engraving, Including Cartography, 1986-2008* London: British Library; New Castle: Oak Knoll, 1999. Pp. xii + 352; appendices; bibliography; catalogue; facsimiles; illus.; index of names. [Tattersfield catalogues bookplates from the Newcastle engraving workshops of Ralph Beilby, established in 1760, his apprentices Thomas Bewick (to 1825) and Abraham Hunter (from 1777 until the mid 1780s when he opens his own shop), and Bewick's son Robert Thomas Bewick (to 1849). The main catalogue is arranged by the name on the bookplate or of its owner: it includes "personal and commercial, library and institutional bookplates, a few binders' labels, . . . and book stamps" (25). Each entry usually provides references to archival records, an illustration, and an account of the customer. Most of the bookplates were engraved on copper and most of those are armorial designs. Tattersfield's opening chapters provide a good introduction to ex-libris bookplates, to the engraving business and bibliophilia in Newcastle and to the specific challenges of this book, as the difficulty of identifying Beilby-Bewick bookplates from those cut by others. Rev. (favorably; with another book) by David Alexander in *Print Quarterly*, 20 (2003), 270-71; by John Commander in *Book Collector*, 49 (2000), 620-22; by Robert L. Dawson in *Libraries and Culture*, 37 (2002), 281-83; (fav.) by Peter Isaac in *Quadrat*, no. 10 (Jan. 2000), 25-27; by Joanna Selborne in *Journal of the Printing Historical Society*, n.s. 1 (2000), 75-77.]


Tempesti, Domenico. Domenico Tempesti: I discorsi sopra l'intaglio. Edited with notes and introduction by Furio de Denaro. Florence: Studio per Edizioni Scelte, 1994. Pp. 202; illus. [Tempesti, an artist who did some engraving, took notes on Robert Nanteuil's practice and his and other engravers' discussions while Tempesti was in Paris from 1677-1680; De Denaro's translation is the first complete translation of the manuscript, held by the Biblioteca Marciana in Venice.]

"Ten-Year Index [to the journal Emblematica]." Emblematica, 11 (2001), 465-78.


Teyssandier, Bernard. "La Doctrine des moeurs, un cas limite dans l'histoire de l'emblème?" Emblematica, 12 (2002), 165-84. [17C French.]


Thompson, Hilary. "Narrative Closure in the Vignettes of Thomas and John Bewick." Word and Image, 10 (1994), 395-408. [On wood-block vignettes in children's books illustrated by Thomas Bewick (1753-1828) and John Bewick (1760-1795).]


Tongiorgi Tomasi, Lucia. "The Study of the Natural Sciences and Botanical and Zoological Illustration in Tuscany under the Medici from the Sixteenth to the Eighteenth Centuries." *Archives of Natural History,* 28 (2001), 179-94; illus.


Turner, Juran, and Simon Turner. "Cataloguing Projects at the NPG [National Portrait Gallery, London]." *Print Quarterly*, 20 (2003), 78-80. [With funding from the Paul Mellon Centre for Studies in British Art, NPG has begun a two-year project to catalogue and to make accessible "a number of special collections of prints held in the Heinz Archive and Library," including "two collections of Alexander Browne and John Smith mezzotints." ("Browne, together with Richard Thompson, is one of the most important publishers of early mezzotints in Britain, whereas Smith is arguably the most significant native printmaker prior to William Hogarth." For info. on the albums, the Turners (Simon is one of this project's researchers) direct us to two notes by Antony Griffiths in *Print Quarterly*, 6 (1989), 248, and 7 (1990), 141. The catalogued material will be put on the
NPG's IT Gallery's "collections database (Multi MIMSY)," with digital images, and soon be available remotely at the Gallery's website, <www.npg.org.uk>.


Wagner, Peter (ed.).  *Icons--Texts--Iconotexts: Essays on Ekphrasis and Intermediality*.  Berlin and New York:  W. de Gruyter, 1996.  Pp. viii + 406; [8] of plates; illus.  (some in color); index.  [Wagner's introduction draws on poststructuralist and deconstructionist language to attack the simple opposition of image and text; he would read images as "encoded signs."  Essays by Benedette Fort, Catthering Cusset, Frédéric Ogée, Ronald Paulson, Peter Sabor, David Bindman and others, writing in English and French, discuss illustrated works and visual arts of the 18th and 19th centuries and also "verbal representations" of
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Wettengl, Kurt (ed.). Maria Sibylla Merian 1647-1717: Artist and Naturalist. Translated from German by John S. Southard. Ostfildern-Ruit, Germany: Hatje (distributed in the U.K. by Thames & Hudson; in the U.S. by Distributed Art Publishers), 1998. Pp. 276; bibliography; 196 illus. (79 in color). [Catalogue of prints compiled with commentary by Kurt Wettengl, in four parts: "Frankfurt"; "Nürnberg, Frankfurt, Waltha Castle"; "Amsterdam"; and "Surinam, Amsterdam"; with essays by the editor ("Maria Sibylla Merian: Artist and Naturalist between Frankfurt and Surinam") as well as Heidrun Ludwig ("The Raupenbuch: A Popular Natural History"); Sam Segal ("Maria Sibylla Merian as a Flower Painter"); Werner Taegert ("Human Life is Like a Flower: Maria Sibylla Merian's Stammbuch Water-Colours"); Roelof van Gelder ("Art, Commerce, Passion and Science"); Natalie Zemon Davis ("Metamorphoses--Maria Sibylla Merian"); Viktoria Schmidt-Linsenhoff ("Metamorphoses of Perspective: 'Merian' as a Subject of Feminist Discourse"); and Elisabeth Rücker ("Maria Sibylla Merian: Businesswoman and Publisher"); concluding with a collection of 18 of MSM's letters (262-69) and a bibliography (271-74).]

Whalen, Catherine I. "From the Collection: The Pickman Family 'Vues d'Optique.'" Winterthur Portfolio, 33, no. 1 (Spring 1988), 75-88; illus.


Whitehead, Angus. "'Visions of Blake, the Artist': An Early Reference to William Blake in the Times." Blake: An Illustrated Quarterly, 41, no. 1 (Summer 2007), 46-47.


*William Hogarth:* *Conciencia y crítica de una época, 1697-1764:* *Centro Cultural Conde Duque; Calcofgrafía Nacional, enero-marzo.* Catalogue by Isla Aguilar and María Zozaya. Edited by the Centro Cultural Conde Duque, the Calcofgrafía Nacional, and the Real Academia de Bellas Artes de San Fernando [all in Madrid]. [Madrid]: Ayuntamiento de Madrid: Real Academia de Bellas Artes de San Fernando, Calcofgrafía nacional, 1998. Pp. 350; bibliography; illus. [Contents include essays and appendices: "William Hogarth, 1697-1765" by Isla Aguilar and Maria Zozaya; "Algunas notas en torno a la literatura inglesa en tiempos de Hogarth" by Gabriel Sánchez Espinosa; "Hogarth, historias cómicas edificantes" by Valeriano Bozal; "Pensamiento estético de William Hogarth: Teoría y práctica" by Ricardo Miguel Alfonso; "Ondulación de la línea" by Pedro Aullón de Haro; "Catálogo" by Isla Aguilar and María Zozaya; "Series; Estampas que no forman..."]


Wood, J. L. "The Bickhams." *Factotum*, no. 26 (July 1988), 7-9; illus. [On George Bickham senior [d. 1758] and junior [d. 1771], focusing on Bickham junior’s *Musical Entertainer* and its sources.]


Wygant, Amy (ed.). *New Directions in Emblem Studies* (Glasgow Emblem Studies, 4.)

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