Recent Studies of Book Illustration and Engraving, including Cartography, 1985–2016

This bibliography surveys scholarship published between 1985–2016 on engraving, including illustrations, prints, and emblems, as well as cartography, during the long eighteenth century (roughly 1650–1820). The focus is on Europe and the Americas, but some of Asian developments, particularly Japanese, have been included. The bibliography is most inclusive for the years 1990-2014, in consequence of my compiling studies from those years for Section 1—"Printing and Bibliographical Studies"—of the ECCB: The 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. During 2015–17, I expanded the list four times, with it now reaching 236 pages in typescript.

The bibliography includes cartography (particularly the printed products of map-making), but excellent annual surveys of cartographic publications have been compiled by Francis Herbert, Wouter Bracke, and Nick Millea for Imago Mundi (entered under their names below). It lists dissertations and reviews for books. 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/subguides/BOTILL.htm>, and many exhibition catalogues posted on the web by museums (only some recent exhibitions are included). Also, some studies in my bibliography of children’s literature at BibSite, as those on chapbooks, could also have been placed into this bibliography on engraving but were not.

Besides printed books and journals, I have drawn upon websites of individual scholars, journals, and publishers, of Brill-Onli, Dialnet, Project Muse, JSTOR, and other venders of scholarly articles, Wikipedia, OCLC’s WorldCat, online catalogues of university collections (especially Stanford University), AbeBooks, Toni Pecoraro’s website Bibliografia tecniche dell'incisione calcografica, and the two major on-line bibliographies: MHRA's Annual Bibliography of English Language and Literature and the Modern Language Association's International Bibliography. Given the weak development of engraving in the English-speaking world, not surprisingly, aside from “frontispiece” articles, the latter two resources did not cover engraving well. Much was discovered on AbeBooks and WorldCat that was filled in with the aid of Google searches. As for general serial surveys of publications in the field, I benefited most from Imago Mundi, Print Quarterly, the electronic quarterly L’Almanacco Bibliografico, and the “Recent Books” and “Recent Periodicals” surveys in The Library. The bibliography below was produced with insufficient use of the compilations and journals of art historians, and it is especially weak for studies in Eastern European languages. I apologize for inaccuracies and works overlooked. Finally, I thank the Bibliographical Society of America and, more especially, BibSite Editor Donna A. C. Sy (Rare Book School).

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5 May 2017

[Earlier versions at BibSite: 11 July 2003; revised: 30 April 2004; 12 January 2005; 31 December 2006; 17 March 2008; 21 July 2010; (preceding postings were assisted by Jeffrey Barton and Travis Gordon and those following were with the assistance of Christina Geiger); 30 November 2015; 20 February 2016; 23 February 2017]
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."]


Adams, David J. "Theme and Technique in the 'Oudry' Edition of La Fontaine's 'Fables.'"

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Bulletin of the John Rylands U. Library of Manchester, 81, no. 3 (Autumn 1999), 361-84.


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.]


Aguilar, Isla, and María Zozaya. See under title “William Hogarth” below.

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.


Aitken, Konrad. Zbiorzy ikonograficzne Biblioteki Ordynacji Zamojskiej w Warszawie."


Ala’i, Cyrus. “The Russian (Van Verden) Chart of the Caspian Sea of 1720.” Portolan, no. 83


maps (some colored). [Rev. by David Buisseret in *Imago Mundi*, 51 (1999), 175.]


Apgar, Garry. "'Sage comme une image': Trois siècles d'iconographie voltaireenne." *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."]


Aston, 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 Astington notes is possibly by Elisha Kirkall); see Kliman's response below.]


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[Part 1:] La Revanche des Magots" Nouvelles de l'estampe, no. 141 (July 1995), 3-10; illus.
[Part II: Le Bas Teniers et l'idéalisation de la vie paysanne." Nouvelles de l'estampe, no. 142-43 (October 1995), 3-12; illus.
Balaucia, Roxana. “Eighteenth-Century French Prints in the Collection of Lucian Blaga Central
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University Library [Cluj].” Philobiblon, 14 (2009), 720ff.


Bartrum, Giulia. *German Romantic Prints and Drawings from an English Private Collection*. 

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Batten, Kit. “Burg Horneck: Maps in Horneck Castle, Southern Germany.” Journal of the International Map Collector’s Society, no. 120 (Spring 2010), 25-28; illus.


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.; maps.

Baynton-Williams, Miles. "Re-engraving." MapForum [London], No. 6 (Summer 2005), 10-14; illus. (some in color).


Bédard, Jean-François. “Prints by Gabriel Huquier [1725-1805] after Oppenord’s Decorated...
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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 & 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.]


Belligheimer, Rachel V. “The Eighth Eye: Prophetic Visions in Blake’s Poetry and Designs.”
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Colby Library Quarterly, 22, no.2 (1986), 93-110; illus.
Bellini, Rolando, Luigi Fersini, and Antonio Musiari. Due Secoli di incisione: La Città di Brera. Milan: Giorgio Mondadori, 1996. Pp. vii + 303; bibliography; illustration. [On 18C-19C. Sometimes the subtitle is put first but my title is found on the cover.]
Schiebinger's "Nature's Unruly Body: The Limits of Scientific Description" (25-43).


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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.]


Berkowitz, Carin. “The Illustrious Anatomist: Authorship, Patronage, and Illustrative Style in Anatomy Folios, 1700-1840.” Bulletin of the History of Medicine, 89, no. 2 (Summer
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2014), 165-70.


Bertoloni, Michele. “Testo e immaginie nei libri silografici giapponesi tra Seicento e Settecento.” Paratesto, 6 (2009), 93-111; illus.


“Bewick Collection Re-Opened in Newcastle.” Cherryburn Times [Journal of the Bewick Society], 5, no. 6 (Summer 2009), 10-11; illustrations.


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105 colored plates. [Rev. (with Lincoln's ed. in this series) by David Fuller in Book Collector, 41 (1992), 121-23.]


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Borkowska, Eliza. “‘Did he who made the Lamb make the . . . Tyger?’” Blake: An Illustrated Quarterly, 48, no. 2 (Fall 2014); [unpaginated]; e-journal.


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.]


Bracke, Wouter (comp.). *"Imago Mundi" Bibliography* [of literature on the history of
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Bracke, Wouter (comp.). “Bibliography” [of literature on the history of cartography]. *Imago Mundi*, 65, no. 1 (2013), 137-58; indices. [Covers publications in 2009-2011; the bibliography for No. 2 of this volume was compiled by Nick Millea (pp. 338-62).]


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British Library. "King George’s III’s Geographical Collections" [research report]. Imago Mundi, 65, no. 2 (2013), 252. [The British Library is seeking funds to recatalogue, conserve, and digitize the Maritime Collection within King George’s geographical collection (the whole collection totals 50,000 maps, atlases and books). The Military Collection was formerly catalogued in 1829 and is held in the Royal Library, Windsor. The British Library would like to unite these two parts of the collection.]


Brown, Stephen W., and Warren McDougall (eds.). The Edinburgh History of the Book. Volume 2: Enlightenment and Expansion, 1707-1800. Edinburgh: Edinburgh University Press, 2012. Pp. xxii + 666 + [41] plates (between pp. 74/75 and 202/203); bibliography [617-49]; chronology; 101 illustrations (60 in color); index; 15 tables. [Following the editors’ introduction (1-22), the volume is divided up into six sections, oddly called “chapters” since they contain many essays, and there is a diversity within each of these sections. Essays relevant to this bibliography include: Joe Rock, “Richard Cooper Sr and Scottish Book Illustration” (81-90); Chris Fleet, both “Atlases, Map-Makers and Map-Engravers” and “Map Engraving and Printing” (91-102 and 103-06); Iain Gordon Brown, “Caricature: The Individual Contribution of John Kay” (107-11); William Zachs, “Business Papers of Bell & Bradfute” (143-55); Brian Alderson, “Children’s Books” (412-20); and David Johnson, “Music” (585-94).]


Brückner, Martin (ed.). *Early American Cartographies*. Chapel Hill: University of North Carolina Press, for the Omohundro Institute of Early American History and Culture, 2011. Pp. xvi + 485; 86 illustrations; 4 tables; index. [With 14 essays on indigenous and European maps of America to 1800. These include Brückner’s “Introduction: The Plurality of Early American Cartography” (1-34) and “The Spectacle of Maps in British America, 1750-1800” (389-440); Matthew Edney’s “Competition over Land, Competition over Empire: Public Discourse and Printed Maps of the Kennebec River, 1753-1755” (276-304); Judith Ridner’s “Building Urban Spaces for the Interior: Thomas Penn and the Colonization of Eighteenth-Century Pennsylvania” (306-38); Scott Lebman’s “Mapping Havana in the Gentleman’s Magazine, 1740-1762” (339-62); and Barbara E. Mundy’s “National Cartography and Indigenous Space in Mexico” (363-88). There are also essays on native maps and mapping of native locations, not particularly related to printing. Rev. by Jordana Dym in *Imago Mundi*, 65 (2013), 120-21; (favorably) by Karl Offen in *Journal of Historical Geography*, 38 (2012), 353-54.]


Brusati, Celeste, Karl A. E. Enenkel, and Walter S. Melion (eds.). *The Authority of the word:*
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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.]


Burwick, Frederick. “The Boydell Shakespeare Gallery: The American Artists, the American edition.” *Anglistik*, 25 (2014), 61-76. [In an issue with the special focus “Focus on Literary Illustration.”]


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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.]


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Campbell, Tony. Map History / History of Cartography. Http://www.maphistory.info/index.html. Website with postings on map history established in March 2011 and since updated; with an extensive bibliography of publications since 1986, reliant on the bibliographies published in Imago Mundi (compiled by Francis Herbert to 2004 and since by Nick Millea and Wouter Bracke). The editor, Tony Campbell, is the former map librarian at the British Library.


Caprotti, Erminio. “Et in Arcadia ego: Illustratori delle Bucoliche virgiliane dal Cinquecento
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Carhart, George S. Frederick de Wit and the First Concise Reference Atlas. (Explokart Studies in the History of Cartography, 16.) Leiden: HES and De Graaf, division of Brill; Pp. 600; 736 color illustrations. [On the publisher DeWit (1629-1706) and his Amsterdam publishing firm De Witte Pascenaert, 1654-1710, a major publisher of maps and prints.]


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Carrete Parrondo, Juan, et al. (comps.) Bibliografía sobre las estampas de Francisco Goya. Open-access online bibliography posted at Arte Procomún on the WWW in 2009 and last revised in 2011 (pp. 166). http://sites.google.com/site/arteprocomun/bibliografia-sobre-estampas-de-francisco-goya. [With divisions into works and genres, as “Caprichos.”]


Cartografía 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.]


Castioni, Barbara Selmeci. "L’Actualité gravée au temple de mémoire: La mise en place du programme d’illustration du Mercure galant au tournant de l’année 1678." Nouvelles de l’estampe, no. 252 (Fall 2015), 5-267. [In the special issue “XVIIe Siècle à l’occasion du tricentenaire de la mort de Louis XIV.”]


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

Cavagna, Anna Giulia. “In margine a una mostra bibliografica; Osservazioni su un catalogo cartaceo e una versione digitale” (series “La questione”). L’Almanacco bibliografico, no. 16 (December 2010), 1-3. [The opening, quasi-editorial essay of the issue--here in part a review of issues raised by Da Cervantes a Caramuel: Libri illustrati barocchi della biblioteca universitaria di Pavia, ed. Giussepe Mazzocchi and Paolo Pintacuda (Como: Ibis Edizioni, 2009).]


Cesari, Mariorosa. “New Evidence for the Date of Five Rare Dutch-Italian Wall Maps: F. de Witt’s World Map and W. J. Blaeu’s Four Continents.” Imago Mundi, 64 (2012), 41-59.


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.

Chard, Margaret. “Bewick’s Account Book Marginalia.” Cherryburn Times [Journal of the Bewick Society], 5, no. 5 (Summer 2010), 1-5; illustrations.


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Chaufourier, Jean (architectual planner), and Jacques Rigaud (engraver). The Gardens of Le Nôtre at Versailles. Introduction and commentaries by Pierre Arizzoli-Clementel. 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."]


contemplation florale jésuite."]


Clark, Steve, and David Worrall (eds.). *Blake in the Nineties*. New York: St. Martin’s, 1999. Pp. xiii + 240; illus. [Many of the essays concern illustration and are separately listed, as by Stephen Behrendt, Robert Essick, and Joseph Viscomi.]

Clark, Steve, and David Worrall (eds.). *Blake, Nation and Empire*. New York: Palgrave, 2006. Pp. xii + 263; illus. [Includes Joseph Viscomi’s "Blake after Blake: A Nation Discovers Genius" (214-50).]


Clarke, Stephen. “Unhorsed by Pegasus: Gray’s Poetry and the Critics before *The Lives of the Poets*.” *Age of Johnson*, 21 (2011), 193-215; 4 facsimiles. [A reception study contextualizing Samuel Johnson’s critique of Gray as a poet. Clarke surveys many parodies and her responses to Gray’s odes, and also engravings and a woodcut tailpiece to parodies that depict a bard unhorsed by Pegasus.]


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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.


Corti, Claudia. Shakespeare illustrato. (Piccola Biblioteca Shakespeariana, 12.) Rome: Bulzoni, 1996. Pp. 68; illus. [Discusses and illustrates engravings for Nicholas Rowe's edition (drawn by François Boitard and cut by Elisha Kirkall) and Thomas Hamer's edition (drawn by Francis Hayman and cut by Hubert Gravelot); also examines illustrations in Westminster Magazine, 1777-1788.]


[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.]


Cross, Ashley, J. "'What a World We Make the Oppressor and the Oppressed': George Cruikshank, Percy Shelley, and the Gendering of Revolution in 1819." ELH, 71 (2004), 167-207. [On iconography of the victimized woman in both artists, examining Cruikshank's cartoons.]


Cugy, Pascale, and Philippe Cornuaille. “Le triomphe du Libraire ambulant, entre estampes et écrans.” Nouvelles de l’estampe, no. 252 (Fall 2015), 68-91. [In the special issue “XVIIe Siècle à l’occasion du tricentenaire de la mort de Louis XIV.”]


Dackermann, Susan (ed.). Prints and the Pursuit of Knowledge in Early Modern Europe.
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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, 2008. Pp. xii + 632; 123 illustrations. [Includes Daly’s "Emblems: An Introduction" (1-24); Daly’s "Emblem Theory: Modern and Early Modern" (43-78) and "The Emblem in Material Culture" (411-56); Stephen Rawles's "Emblem Bibliography" (25-41); G. Richard Dimler's "The Jesuit Emblem"; Karl Josef Holtgen's "Emblematic Title-pages and Frontispieces: The Case of Early Modern England" (393-410); Mary V. Silcox's "The Emblem in the United Kingdom and America" (369-91); and essays on the emblem in various national cultures: Hungary (Eva Knapp and Gábor Tuskés), France (Daniel S. Russell), Germany (Dietmar Peil), Italy (Liana de Girolami Cheney), the Low Countries (Els Stronks), Poland (Janusz Pelc), Russia (Pedro F. Campa), Scandinavia (Simon McKeown), and Spain (Antonio Bernat Vistarini and John T. Cull).]

Daly, Peter M. Digitizing the European Emblem: Issues and Prospects. (AMS Studies in the Emblem, 15.) New York: AMS, 2002. Pp. xvii + 284; bibliography; illus.; index. [Daly 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.]
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Daly, Peter M. “Emblems and Research: To Google or Not To Google May Not Be the Question.” Society for Emblem Studies Newsletter, no. 49 (Summer 2011), 12-15.

Daly, Peter M. “Emblems through the Magnifying Glass or Telescope.” Emblematica, 18 (2010), 315-40.


Daly, Peter M., G. Richard Dimler, S.J., and Rita Haub (eds.). Emblematick und Kunst der Jesuiten in Bayern: Einfluss und Wirkung. (Imago Figurata Studies, 3.) Turnhout,
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Belgium: Brepols, 2000. Pp. 291; illus. [Includes Daly's "A Survey of Emblematic Publications of the Jesuits of the Upper German Provinces to the Year 1800" (45-68).]


Davies, J. M. Q. “Attempting to be no more than man we become less’: Blake’s *Comus* and the Two Faces of Milton’s Puritanism.” *Durham University Journal*, 81, no. 2 (1989), 197-219.


engravings of Amerindians.


Dawson, Muir. "Two Children's Books Illustrated by Bewick: With Notes on Printing from the Original Blocks." Book Collector, 54 (2005), 375-88, including 8 of plates. [On Select Fables (Newcastle, 1820) and The Beauties of Aesop (London, 1822); the other has located all the woodcut blocks for the latter but that for the frontispiece. Some of these recur in John Hewlett's An Introduction to Reading and Spelling (1786, 1791).]

Dawson, N. M. “The Death Throes of the Licensing Act and the ‘Funeral Pomp’ of Queen Mary II, 1695.” Journal of Legal History, 26, no. 2 (2005), 119-42. [Investigates why, a few weeks before the Licensing Act lapsed in May 1695, the Court of Chivalry took up three cases against the London print publisher John Overton regarding unauthorized prints of the “funeral pomp” of Mary II (this is curious as the Act didn’t apply to prints sold separately and the Court of Chivalry had no jurisdiction.]


painting (1678) in the Biblioteca Marciana and Niccolo Gaburri’s *Vite di pittori* (1737) in the Biblioteca Nazionale Centrale.]


Deák, Antal András. "Johann Christoph Müller 'határmenti' térképei." *Cartographica hungarica*,
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Dean, Gabrielle. "'Every Man His Own Publisher': Extra-Illustration and the Dream of the Universal Library.” Textual Cultures: Texts, Contexts, and Interpretation, 8, no. 1 (2013), 57-71.
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 "l'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 committenza inglese per l'editoria romana: La duchessa di Devonshire e l'Eneide di Virgilio" (279-96; 14 illus.).]
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Depaulis, Thierry. "L'apparition de la xylographie et l'arrivée des cartes à jouer en Europe."
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Nouvelles de l’estampe, no. 185-86 (December 2002 -February 2003), 7-19; illus.
Desplanque, Kathryn. “A Satirical Image against Jean-Baptiste Greuze: Celebrity, Printmaking, and the Public Woman.” Eighteenth-Century Studies, 50, no. 1 (Fall 2016), 27-51, 139; 9 illustrations; summary on 139.
Dick, Miriam. “Joseph Highmore’s Vision of Pamela.” English Language Notes, 24 (June 1987), 33-42.

Dickinson, Edward C., Normand David, Leslie K. Overstreet, Frank D. Steinheimer, and Justin Jensen. “*Histoire naturelle des pigeons ou Les Pigeons*: Coenraad Jacob Temminck versus Pauline Knip.” *Archives of Natural History*, 41, no. 1 (October 2010), 203-20. [On Pauline Knip’s misrepresentation of herself as author of the text that she illustrated, *Les pigeons* (1811), and on the true role of Temminck; the dates of the works are revealed, in part from the examination of the wrappers of a set in Berlin.]


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.]


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Intermediality, and Adaptation” (39: 477-688).


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.]


36-70; 23, no. 3 (1989), 120-65; . . . 25 (1991), 4-59; 26, no. 3 (1993), 76-133. [also "Corrigenda to Previous Checklists, 1986-1988" in Vol. 23 (1989/90), 165. A regular feature of the journal, which Dörrecker repeatedly produced; for the past twenty years it’s been compiled by G. E. Bentley, Jr.]


Dünki, Robert. "Zur Geschichte des Zürcher Stadtplans von David Breitinger (1789-1815)."


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).]


the Mapa de lo principal de la Prouincia de Nicaragua (by Sebastián de Aranciuia y Sasi), 1716, and Audiencia de Guatemala by Francisco Antonio Fuentes, ca. 1690; Dennis Reinhartz’s “Mapping New Spain Borderlands” on Mapa General . . . de la nueva colonia Santander (Mexico) by Augustín López de la Cámara Alta and others, 1758, and another map of Nuevo Santander by Francisco José de Haro, ca. 1770; and Joseph L. Scarpaci’s “Forts and Ports” on Planno de la Plaza de la Havana by Antonio M. de la Torre y Cádenas, 1817, and Plano de la Plaza de Panamá by Augustín Crame, 1779; and Neil Safier’s “Myths and Measurements” on Carte du cours du Maraggon (Amazon basin), ca. 1745, and Junia Ferreira Furtado’s “Cartographic Independence” on two maps by José Joaquim da Rocha of Brazil published in 1778. Rev. by Heidi V. Scott in Imago Mundi, 65, no. 1 (2013), 121-22.]

Earl, Sibylle. “Lord Tennyson’s Copy of Blake’s Illustrations to the Book of Job.” Blake: An Illustrated Quarterly, 49, no. 2 (Fall 2015), unpaginated. Online subscription journal.


Eaves, Morris, Robert N. Essick, and Joseph Viscomi (eds.), Ashley Reed (Project Manager), Ed
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Ecsedy, Judit V. [i.e., V izkelety]. Ecsedy, Judit. “The Printer’s Device of the Elzeviers in Hungary.” Quaerendo, 21 (1991), 125-38. [Ecsedy identifies the printer’s device of the Elzeviers of Leiden (a tree and a man and the motto “Non Solus”) used on “27 publications from eight different printers” in Hungary; she hypothesizes the device was taken up by Hungarian printers in part as a symbol of Puritan thought.]


Edney, Mathew H. “Hugh, Earl Percy Remakes his Map of New England.” Portolan, no. 84 (fall 2012), 27-37. [On the alterations (use) by Hugh Percy, Earl Percy, a general, of his wall map of New England at the start of the American Revolutionary War.]


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.]


Academy of Sciences (Center for the History of Science), 2010. Pp. 400; bibliography; 132 illustrations (some in color); index. [Rev. by Daniel Brownstein in Renaissance Quarterly, 64 (2011), 584-87; by Giancarlo Petrella in L’Almanacco bibliografico, no. 18 (June 2011), 24-25.]


"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 "Voulopt 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. Goulemono'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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Essick, Robert N. “Blake’s 1812 Exhibition.” Blake: An Illustrated Quarterly, 27, no. 2 (Fall 1993), 36-42.


Essick, Robert N., and Rosamund A. Paice. "Newly Uncovered Blake Drawings in the British
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Faust, Ingrid, with the assistance of Klaus Barthelmess and Klaus Stopp. Zoologische Einblattdrucke und Flugschriften vor 1800. 5 vols.: Vol. 1: Wirbellose, Reptilien, Fische, with an introduction to the catalogue; Vol. 2: Vögel, Säugetiere (Affen,


Ferguson, Paul (ed.). The A to Z of Georgian Dublin: John Roque's Maps of the City in 1756...
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Ferrand de Almeida, André. "Samuel Fritz and the Mapping of the Amazon." Imago Mundi, 55 (2003), 103-12. [Jesuit missionary in the Amazon basin, 1686-1725—more about cartography than engraving.]


Finlay, Nancy. “Parnell’s ‘Hermit’: Illustrations by Stothard.” Scriblerian, 18, no. 1 (Autumn 1985), 1-5; illus.


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Fisher, Susanna. “From Private to Official Hydrography: The Charts and Sailing Directions of Joseph Dessiou (1743-1822) and his Son, Joseph Foss Dessiou (1769-1853).” The Mariner’s Mirror, 91, no. 3 (2005), 389-409. [The elder is less known than the son, but also an accomplished chartmarker for publishers; the son eventually worked for the British Hydrographic Office.]

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 reprintings 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).]


Flis, Nathan. “Drawing, Etching and Experiments in Christopher Wren’s Figure of the Brain.” Interdisciplinary Science Reviews, 37, no. 2 (June 2012), 145-60.


Flor, Vicent. Hogarth, Grosz, Bagaria: La caricatura social y política. Valencia: Pentagraf,
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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.]


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279; bibliographical references [276-78]; exhibition catalogue; illus.


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.]


Fujiiwara, Mami. “Une lecture de La Belle et la Bête selon la Carte de Tendre.” *Dix-huitième siècle*, 46 (2014), 539-59. [Carte de Tendre is an engraved map of an imagined land (Tendre) published in Madeleine de Scudery’s novel *Clélie.*]


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. Dörrebecker (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 Micrculture 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.]


Fumerton, Patricia, and Anita Guerrini, with the assistance of Kris McAbee (eds.). *Ballads and Broadsides in Britain, 1500-1800.* Farnham, Surrey: Ashgate, July 2010. Pp. xvi + 357;
benediction; 35 illustrations; index; 6 music examples.


Fung, Julian. “Eighteenth-Century Illustrations of the Novels of Tobias Smollett.” Eighteenth-Century Life, 38, no. 1 (Winter 2014), 18-62; bibliographical table with artist, work illustrated, number of illustrations, publisher and format; plus date of reprints, if any, 47-59; 13 illustrations.


Gardner-Medwin, David. “John Laws (1765-1844).” *Cherryburn Times* [Newsletter of the Bewick Society], 6, no. 5 (Spring 2014), 4-12. [In an issue devoted to Laws and his scrapbook. See the note in the entry for D. W. S. Gray et al. or for Peter Quin.]


Garnier-Pelle, Nicole, in collaboration with Maxime Preaud and assisted by Suzanne Valladas


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55 (2008), 240-42.
Gerhardt, Robert E. “Dutch Printer and Publisher Joan Blaeu II (1650-1712) Identified as the Subject of a Portrait by Michiel van Musscher (1645-1705).” Dutch Crossing, 39, no. 1 (2015), 74-83.
Gerritsen, Johan. “Aylett Sammes and the History of Ancient Britain.” Quaerendo, 42 (2012), 186-92. [On Britannia Antiqua Illustrata; or, the Antiquities of Ancient Britain Derived from the Phoenicians (London, 1676), vol. 1 only produced, a 600-page folio whose illustrations had much influence on iconography, particularly the future depictions of Druids.]
Gevrey, Françoise. “Ce que dit un frontispice sur la réception des contes de fées.” Féeries, 11 (2014), 41-46. [On frontispiece to 1785-90 Le Cabinet des fées. In a special issue on
“L’Illustration des contes,” edited by Anne Defrance (pp. 1-282.).]

Gil, Linda. “Les Illustrations des contes et satires de Voltaire par Moreau le Jeune, pour la première édition des Œuvres complètes de Voltaire (1784-1789).” Féeries, 11 (2014), 221-43. [In a special issue on “L’Illustration des contes,” edited by Anne Defrance (pp. 1-282.)]


Godfrey, Richard. *James Gillray: The Art of Caricature*. With a foreword by Stephen Deuchar and an essay by 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. "Court and Theatre Dances Published in England in the Early Eighteenth Century." *Factotum*, no. 33 (March 1991), 22-27; illus. [On books with the engraved track notation for dance steps, apparently invented by Pierre Beauchamp (1631-1719?) and published first by Raoul Auger Feuillet in *Choregraphie ou l'art de decrire la dance* (1700).]


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,
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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.]

Goree, John A. “The Woodblocks of Vesalius and the Printings: From the Renaissance to the Modern Era.” Printing History, n.s. no. 16 (July 2014). ?; illus. [Begins with a lucid introduction to Renaissance woodblocks. See also the article in 2016 by S. N. Joffe and V. Buchanan below.]


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.]


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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?

Gourlay, Alexander, and Hannah Kittell. “Some Telling Details in Hogarth’s The Enraged Musician.”


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.]


Grant, John E. "The Powers of 'Death' in Blake's Night Thoughts Engravings."
1650-1850, 7 (2002), 257-80; illus.


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Cherryburn Times [Newsletter of the Bewick Society], 6, no. 5 (Spring 2014), 1-3. [John Laws (1765-1844), silver engraver, apprenticed at age 17 to Ralph Beilby and John Bewick, excelled in metal engraving. His notebook discussed in several articles of this issue of Cherryburn Times is mostly depictions of birds, reflecting his studies of natural history. The issue was edited by Peter Quinn, who contributed another article as did David Gardner-Medwin and Marie Thérèse Mayne.]


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 amply documents his remarks and calls attention to areas calling out for further research. Rev. by John Anzalone in *SHARP News*, 16, no. 4 (Autumn, 2007), 10-11 [wherein wrongly dated 2006]; (fav.) [by Nicolas Barker] in *Book
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Collector, 54 (2005), 122-23; by C.S. in Livre et l'estampe, no. 164 (2005), 161-62; by Lars Erickson in Textual Cultures, 1, no. 2 (Fall 2006), 168-69; (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 correspondence of the Swedes Nicodème Tessin the Younger and Daniel Cronström (1655-1719).]


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.]


Gróf, László. "Bod Péter nyomában Erdélyben: Bod Péter térképei [1712-1759]." Cartographica Hungarica: Térképtörténeti magazin, 8 (2004), 40-57; illus.; maps (including colored map on front cover). ["In Peter Bod's Footsteps through Transylvania: The Maps of Péter Bod (1712-1769)," focused on maps of four continents engraved by C. Burckhardt (1760).]


Groom, Nick. "Letters from Thomas Percy to Thomas Ashe: Notes on Wynkyn de Worde and the Rowley Controversy." Notes and Queries, n.s. 46 (1999), 360-64.


Gross, Miriam T. "Classic Illustrated Zoologies (1550-1900) in the Research Collections of the New York Public Libraries: A Select Bibliography with Commentaries." Bibliion, 2, no. 2 (Spring 1994), 19-123; illus.; index [112-23].


Grove, Pearse S. “Eighteenth-Century Copperplates Discovered.” William and Mary Quarterly, 3rd series, 44 (1987), 333-35. [On plates of Williamsburg, etc., discovered at the Bodleian; see the book cited below by Margaret Beck Pritchard and Virginia Lascara Sites.]

Groves, David. "Blake, the Edinburgh Literary Journal, and James Hogg." Blake: An
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Illustrated Quarterly, 32 (1998), 14-16.


Guerrini, Anita. "The King’s Animals and the King’s Books: The Illustrations for the Paris Academy’s Histoire des animaux." Annals of Science, 67, no. 3 (2010), 383-404. [That is, for Mémoires pour servir à l’histoire naturelle des animaux, part of a multiple volume series of works of natural philosophy produced by members of the new Paris Academy of Science and printed by Louis XIV’s printer in the 1670s, all elephant folios with full-page plates by talented engravers. The volume or volumes on which Guerrini focuses was printed in 1671 and reprinted in 1676.]


Günzel, Stephan, and Lars Nowak (eds.). Karren Wissen: Territoriale Räume zwischen Bild und Diagramm. Wiesbaden: Dr. Ludwig Reichart Verlag, 2012. Pp. 552; illus. [Papers from a conference on map knowledge held at the University of Trier in 2010, with additional essays written for the volume (over 20 essays in all, nearly all in German). Rev. by Uwe Schwarz in Imago Mundi, 66, no. 2 (2014), 254.]


Haft, Monica Z. “Petronius, Mercier, and Goya’s Colossus.” Eighteenth-Century Studies, 22, no. 4 (Summer 1989), 529-47; illus. [Besides investigating Goya’s painting (1812), there is also a discussion of his mezzotint “The Seated Colussus.”]


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Hameleers, Marc. Kaarten van Amsterdam 1538-1865. Bossum: Thoth, 2013. Pp. 414; illus. [Published with another volume with 1866-2012 in title; also, in 2015 Bossum published Hameleers’ third, supplemental volume, Gedetailleerde Kaarten van Amsterdam. All volumes are reviewed by Martijn Storms in Imago Mundi, 68 (2016), 250-51.]


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.]


plate; illus.


Harms, Roeland, Joad Raymond, and Jeroen Salman (eds.). *Not Dead Things: The Dissemination of Popular Print in England and Wales, Italy, and the Low Countries, 1500-1820.* (Library of the Written Word, 30.) Leiden: Brill, 2013. Pp. 360; illustrations; index. [The dozen essays include many focused on those peddling literature, on the pictorial treatments of them, and on newspapers. Besides the editors’ introduction (“The Distribution and Dissemination of Popular Print,” 1-32), the volume includes Jeroen Salman’s “Pedlars in the Netherlands from 1600 to 1850: Nuisance or Necessity” (53-72); “Alberto Milano’s ‘Selling Prints for the Remondini’: Italian Pedlars Travelling through Europe during the Eighteenth Century” (75-96); Shes Shesgreen’s “The Cries of London from the Renaissance to the Nineteenth Century: A Short History” (117-52); Karen Bowen’s “Peddling in Texts and Images: The Dutch Visual Perspective” (153-80). Rev. (fav.) by Anthony Griffiths in *Print Quarterly*, 32 (2015), 98-101.]


Harms, Wolfgang, and Alfred Messerli (eds.). *Wahrnehmungsgeschichte und Wissensdiskurs im illustrierten Flugblatt der Frühen Neuzeit (1450-1700).* Basel: Schwabe, 2002. Pp. 512; 75 illustrations (some in color). [Includes Harms's "Das illustrierte Flugblatt in Verständigungsprozessen innerhalb der frühneuzeitlichen Kultur" (11-21), Messerli's "War das illustrierte Flugblatt ein Massenlesestoff? Überlegungen zu einem Paradigmenwechsel in der Erforschung seiner Rezeption" (23-31); Michael Schilling's "Flugblatt und Krise in der Frühen Neuzeit" (33-56); and many other essays on illustrated broadsides and pamphlets.]


Hattori, Cordélia, Estelle Leutrat, and Véronique Meyer, with the aid of Laura De Fuccia (eds.). *À l’origine du livre d’art: Les recueils d’estampes comme entreprise éditoriale en Europe.*


Heilmann, Peter Norbert. “Die kommerzielle Herstellung von Werken mit Naturdrucken.” In 

Heidmann, Ute. “Ces Images qui (dé)trompent . . . Pour une lecture iconotextuelle des recueils de contes.” In 

Heffernan, Michael. “A Paper City: On History, Maps, and Map Collecting in the 18th Century Paris.” In 

Heffernan, James A. W. (ed.). 


Heidmann, Ute. “Ces Images qui (dé)trompent . . . Pour une lecture iconotextuelle des recueils de contes de Perrault.” Féeries, 11 (2014), 72-97. [In a special issue on “L’Illustration des contes,” edited by Anne Defrance (pp. 1-282).] 

Heilmann, Peter Norbert. “Die kommerzielle Herstellung von Werken mit Naturdrucken:


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Human: Life Science and the Arts in the Eighteenth and Early Nineteenth Centuries.


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.


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.]


(distributed in North America by New Castle: Oak Knoll Press), 2011. Pp. 244; illustrations (some in color). [HES and De Graaf began publication of the facsimile in 2009 (the atlas itself by Joan Blaeu was augmented with other maps, expanding from 11 to nearly 50 volumes). See the account of the facsimile in The Book Collector, 58, no. 2 (summer 2009). This volume, with introduction by Günter Schilder and essays by Erlend de Groot and Peter van der Krogt, contains a catalogue of maps and images presented in the eight-volume facsimile of the Atlas earlier reprinted by HES and De Graaf and an account of that facsimile edition’s production. Rev. by Peter Barber in Book Collector, 61 (2012), 133-34; by David McKitterick in Imago Mundi, 64, no. 2 (2012), 234-35.]


Horner, Arnold. "Of Irish Atlases and Irish Towns." [90x89]

Hoquet, Thierry.

Hopkinson, Martin. "Sir Robert Strange." [90x140]

Hopkinson, Martin. "The Print Market in Liverpool in the Late Eighteenth Century." [90x178]


Hoogenboezem, Daphne M. "Le Conte de fées français dans les planches populaires nériandaises: Trois versions du ‘Petit Chaperon rouge’ (1781-1788)." Féeries, 11 (2014), 125-45. [In a special issue on “L’Illustration des contes,” edited by Anne Defrance (pp. 1-282).]


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.]


Horner, Arnold. “Of Irish Atlases and Irish Towns.” Studia Hibernica, 39 (2013), 49-70. [A review essay on three volumes all published in Dublin by the Royal Irish Academy:


Howell, Jordan. “Eighteenth-Century Abridgements of Robinson Crusoe.” The Library, 7th ser.: 15, no. 3: 292-342. [An important addition to scholarship on not only the three-part novel’s eighteenth-century fortunes but also on various publishers, on readers, and on the practice and publication of abridgements. The essay is remarkably well researched and very thoroughly presented, with charts mapping the publications of the unabridged three vols. of Defoe’s novel, the abridgement written by printer-author Thomas Gent (claimed as his work in his autobiography) and first sold by E. Midwinter, Gent’s employer, and
the shorter epitome, presumably a further reduction by Gent or of Gent’s text; with a list of editions; and also with appended passages in the abridgement and epitome for comparison. Howell notes, “These two abridgements are the base text for nearly one hundred further abridgements published prior to 1801” (73 published in Britain in 1775-1800), 46 based on Gent’s abridgement and 45 based on the epitome—these textual streams accounting for over half the eighteenth-century abridgements and over a third of the editions of Robinson Crusoe (297). The principal abridgement was entitled The Life and Most Surprising Adventures of Robinson Crusoe . . . Abridg’d (Midwinter et al.1722); and the epitome, The Wonderful Life, and Most Surprising Adventures of Robinson Crusoe Epitomized (Midwinter alone, n.d.). Howell covers the ample illustrations for the abridgement and epitome (illustrations for the latter continued longer].


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Hunt, Lynn, Margaret C. Jacob, and Wijnand W. Mijnhardt (eds.). Bernard Picart and the First Global Vision of Religion. (Issues & Debates.) Los Angeles: Getty Research Institution, 2010. Pp. viii + 364; illus. (some in color); index. [Essays arising from the conference “At the Interface of Religion and Cosmopolitanism: Bernard Picart’s Cérémonies et coutumes religieuses de tous les peuples du monde (1723-1743) and the European Enlightenment,” held at the Getty Research Institute and the Clark Library in Los Angeles, 6-8 December 2007. Many essays are of interest to the history of engraving: Mijnhardt’s “Jean Frederic Bernard as Author and Publisher”; Inger Leemans’s “Bernard Picart’s Dutch Connections: Family Trouble, the Amsterdam Theater, and the Business of Engraving”; Ann Jensen Adams’s “Reproduction and Authenticity in Bernard Picart’s Impostures innocentes [1734]”; Louis Marchesino’s “The Impostures innocents: Bernard Picart’s Defense of the Professional Engraver”; Verónica A. Gutiérrez’s “Quetzalcoatl’s Enlightened City: A Close Reading of Bernard Picart’s Engraving of Cholollan/Cholula”; and other essays analyzing the Picart’s representations of people, often practicing religion, around the world.]


Hunter, David. “Pope v. Bickham: An Infringement of An Essay on Man Alledged.” Library, 6th ser. 9 (1987), 268-73. [On Pope’s obtaining an injunction to prevent George Bickham the younger from distributing plates he engraved with lines from Book I (Bickham noted the lines quoted were not set in type but engraved and that Pope had sold copyright in 1733). No extant copies are known.]


Hunter, Michael (ed.). Printed Images in Early Modern Britain. Farnham: Ashgate, 2010. Pp. xxiii + 372; illustrations; index. [With seventeen essays including Hunter’s “Introduction” (1-20); those dealing with the Restoration period include Lori Anne Ferrell’s “Page Techne: Interpreting Diagrams in Early Modern English ‘How-to’ Books” (113-26); Katherine Acheson’s “Gesner, Topsell, and the Purposes of Pictures in Early Natural
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Histories” (127-42); Simon Turner’s “Hollar’s Prospects and Maps of London” (145-66); Matthew Hunter’s “The Theory of the Impression according to Robert Hooke” (167-92); Helen Pierce’s “The Devil’s Bloodhound: Roger L’Estrange Caricatured” (237-54); Justin Champion’s “Decoding the Leviathan: Doing the History of Ideas through Images, 1651-1714” (255-78); Ben Thomas’s “Noble or Commercial: The Early History of Mezzotint in Britain” (279-96); David Alexander’s “Faithorne, Loggan, Vandrebanc and White: The Engraved Portrait in Late Seventeenth-Century Britain” (297-316); Gill Saunders’ “Paper Tapestry and ‘Wooden Pictures’: Printed Decoration in the Domestic Interior before 1700” (317-36); Angela McShane and Clare Backhouse’s “Top Knots and Lower Sorts: Print and Promiscuous Consumption in the 1690s” (337-58). Rev. (with another book) by Alexander Marr in English Historical Review, 127 (2012), 712-17; by Raika Woköck in The Library, 7th series, 12 (2011), 430-31.


essay half focused on Anka te Heesen’s The World in a Box: The Story of an Eighteenth-Century Picture Encyclopedia (2001).]


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Jenkins, Penny. “Plate Papers and India Proof Prints.” *The Quarterly* [newsletter of the British Association of Paper Historians], no. 13 (December 1994), 11 pp.; illus.; summarized http://baph.org.uk/archive/. [On “the only type of graphic art identified by the type of paper used,” and on “other printing papers of the eighteenth century.”]


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Joffè, Stephen N., and Veronica Buchanan. “The Andreas Versalius Woodblocks: A Four Hundred Year Journey from Creation to Destruction.” *Acta Med Hist Adriat,* 14, no. 2 (2016), 347-72; bibliography; illustrations. [The 16th-century woodcuts were reused in the 18th-century and as recently as 1934 by the New York Academy of Medicine, but were destroyed when Louvain was bombed in 1940, 1943, and 1945.]


Johnson, Bert. “Recommended Publications from the Personal Libraries of Washington Map Society Members.” *Portolan,* no. 75 (Fall 2009), 32-42.


Johnson, W. McAllister. "Le Stock d'un marchand-papetier parisien en 1786." *Nouvelles de
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l’estampe, 146 (July 1996), 57-58.


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).]


Juhas, Kirsten. “‘A Tale of a (Book-)Barrel’: Another Meaning of the Tale’s Title.” Eighteenth-Century Intelligencer, 25, nos. 1-2 (March, 2011), 11-19 and cover illustration. [Offering the interesting context to Swift’s trope that barrels or tubs were set loose to distract whales, that barrels were also the containers for books shipped on the seas. The trope is illustrated in frontispieces to the work.]


Jung, Sandro. “Illustrated Pocket Diaries and the Commodification of Culture.” Eighteenth-Century Life, 37, no. 2 (Spring 2013), 53-84; 18 illustrations (some in color). [Discusses some of the most popular late eighteenth-century illustrated pocket diaries,” including Peacock’s Polite Repository or Pocket Companion and The Royal Engagement Pocket Atlas covering their historical development, paratextual apparatuses, audiences, and, especially, engraved illustrations.]


Jung, Sandro. “Print Culture, High-Cultural Consumption, and Thomson’s The Seasons, 1780-1797.” *Eighteenth-Century Studies*, 44 (2011), 495-514; illustrations; summary [579-80]. [This study of the later reception of *The Seasons* includes a discussion of Thomas Stothard’s appropriations of and contributions to the illustrative tradition for the poem in the Royal Engagement Pocket Atlas, 1793 and 1797, both with “series of twenty-four designs of scenes from Thomson’s poems”; engravings after the designs of Angellica Kauffman are also discussed.]


Jung, Sandro. “Visual Interpretations, Print, and Illustrations of Thomson’s The Seasons, 1730-1797.” *Eighteenth-Century Life*, 34, no. 2 (Spring 2010), 23-64.


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Kounas, Domas. "Jurgio Platerio Biblioteka: Knygos kultūros ir mokslo paminklas." Knygotyra,


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[Engravings are included among the portraits.]


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.]


Kлиман, Бернисе В. "The Nicholas Rowe Macbeth Illustrations Corroborated." Shakespeare Newsletter, 42 (Summer 1992), 23. [See also her remarks in Shakespeare in Performance (Manchester: Manchester U. Press, 1992), 20-24.]

Kлиман, Бернисе В. "Rowe 1709 Macbeth Illustration again." Shakespeare Newsletter, 48, no. 3
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(Fall 1998), 59-60.


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


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Kovarsky, Joel (comp.). “Recent Publications.” Portolan, nos. 74-79 (Spring, Fall, Winter 2009; Spring, Fall, Winter 2010), various paginations.

Kovarsky, Joel, and Maryke Barber. “Rare Map Cataloging: A Case of Special Considerations.” Portolan, no. 67 (Winter 2006), 39-44; 2 illustrations.


Krakowsky, Posey. “The Ecclesiology of Prayerbook Illustrations.” Anglican and Episcopal History, 83, no. 3 (September 2014), 243-91. [Examines four books, dated 1636, 1681, 1774, and 1813.]


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Krogt, Peter van der, Marc Hameleers, and Paul van den Brink (comps.). Bibliografie van de geschiedenis van de kartografie van de Nederlanden / Bibliography of the History of Cartography of the Netherlands. Utrecht: HES, 1993. Pp. 418; bibliography [in Dutch and English]; index. [Text in Dutch and English; listing 4564 items within subject headings; encompassing both the low countries and the German Rhineland.]


Krysmanski, Bernd W. Hogarth’s Hidden Parts: Satiric Allusion, Erotic Wit, Blasphemous Bawdiness and Dark Humour in Eighteenth-Century English Art. Hildesheim: George Olms Verlag, 2010. Pp. xxix + 514; 304 illustrations; index. [Offers a biographical portrait challenging the “established view that William Hogarth (1697-1764) was chiefly a social moralist who charitably took care of foundling children and produced serialised pictorial satires for ethical guidance.” Krysmanski rightly calls his own book “provocative.” Krysmanski’s Hogarth is “self-complacent, an opportunistic and hugely immoral English artist who disguised an unsavoury predilection for cruelty, malignity, wayward perversity and promiscuity . . . a spiteful joker” who loved “sexual double entendre” and “indulged in dark humour” and blasphemous attacks on high religious art. He is a “vicious, impious rake” who dies of “syphilitic aortitis.” This study has been much praised for its erudition, its exhaustive reach into Hogarth scholarship. Rev. by Kate Grandjouan in Eighteenth-Century Studies, 35 (2012), 335-36; in a review essay (“Indexing the Indecorous in the Life and Works of William Hogarth”) by Katherine

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Mannheimer in *Eighteenth Century: Theory and Interpretation*, 54 (2013), 559-64; (favorably, though finding the case that Hogarth was a pedophile empty) by Sean Shesgreen in *Scriblerian*, 45, no. 2 (Spring 2013), 260-62.


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).]


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


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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.]


Lane, Christopher W. “Philadelphia Mapmakers and the Beginnings of Commercial Mapmaking in America.” Pennsylvania Legacies, 9, no. 2 (November 2009), 12-19.


Larriba, Elisabel. “L’Art au service de la divulgation scientifique: Le rôle des gravures dans le Semanario de Agricultura y Artes dirigido a los Párrocos (1797-1808).” El Argonauta español, 2 [no. 1] (January 2005) [unpaginated, with summary in French and list of key words]. E-journal with open access to PDFs at argonauta.revues.org.


Larriba, Elisabel. “La Gravure: Un élément clé de l’ambitieuse politique éditoriale de l’Espíritu de los mejores diarios literarios, que se publican en Europa (1787-1791).” El Argonauta español, 7 [no. 2] (June 2010), [unpaginated, with illustrations, summary and list of key words]. E-journal with open access to PDFs at argonauta.revues.org.


Lashmore-Davies, Adrian. “A Hitherto Incomplete Letter from Sir William Trumbull to Alexander Pope.” *Notes and Queries*, n.s. 55 [253] (2008), 316-19. [Found in the British Library and only half published in Pope’s 1735 *Letters*, this letter indicates that Charles Jervas supervised the illustrations in *The Rape of the Lock*, of which Trumbull had recently received a copy.]


Lazarus, Maureen H., and Heather S. Pardoe. “Bute’s *Botanical Tables*: Dictated by Nature.” *Archives of Natural History*, 36 (2009), 277-98. [John Stuart, third Earl of Bute published *Botanical Tables* in 1785; the 12-volume work was privately printed and illustrated by
botanical artist John Miller. The authors cover the work's publication and the distribution of the copies.


Leca, Benedict. "An Art Book and its Viewers: The 'Recueil Crozat' [1729, 1742] and the Uses of Reproductive Engraving." Eighteenth-Century Studies, 38 (2005), 623-49; 9 illus. [On the early 18th-century development in France of a compendium or collection ('recueil') of prints. The type was developed in part by publication of prints reproducing the oil paintings of the wealthy Pierre Crozat (1665-1740).]


Lee, Brian North. "Bookplates and Bibliography." In Bibliophily. (Publishing History Occasional
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Lenman, Bruce P. “A Huntington Atlas and the Activities of Louis XIV and His Navy in America.” Huntington Library Quarterly, 72 (2009), 396-417. [On a composite atlas with both printed and manuscript maps (Dutch, English, French, Portuguese and Spanish), collected up to about 1720, by someone with access to the French Royal Library.]


Lenza, Cettina. “La riscoperta dell’architettura antica nel libro napoletano illustrato del Settecento: Tra testo e paratesto.” Paratesto, 6 (2009), 113-37; illus.


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.


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Walpole.library.yale.edu/sites/default/files/files/Song_booklet_v5.pdf. [Provides an account of the subject and the exhibition mounted at the LWL until 29 September and curated by Amy Dunagin. The catalogue and illustrations in the brochure involve prints (many colored) by Blake, Cruikshank, Gillray, Hogarth, Rowlandson, James Watson and others. The exhibit, bringing “together satirical prints and documents pertaining to English music makers and listeners, . . . explores English attitudes toward Music as lascivious, feminine, foreign, frivolous, and distinctly un-English.”]


Lindsay, David W. “The Order of Blake’s Large Color Prints.” Huntington Library Quarterly, 52 (1989), 19-41; illus.


Livingstone, David N., and Charles W. J. Withers (eds.). Geography and Enlightenment.
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Chicago: U. of Chicago Press, 1999. Pp. viii + 455; bibliographies; illus.; index; maps. [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: Reconnaisance, Mapping, Archive" (165-98).]


Lommen, Mathieu, Cees W. de Jong, and Bibliotheek Universiteit van Amsterdam. The Book of Books: 500 Years of Graphic Innovation. London: Thames & Hudson, 2012. Pp. 463; illustrations (some in color); index. [Published to accompany the exhibition “The Printed Book: A Visual Memory” at the Special Collections of the University of Amsterdam’s Library. Sections are focused on particular printers and engravers, including The Elzeviers, Joan Blaeu, Joseph Moxon, Cornelis de Bruijn, Charles Plumier & Imprimerie royale, Maria Sibylla Merian, Mark Catesby, George Bickham, Giovanni Battista Piranesi, the encyclopedia of Diderot and d’Alembert, John Baskerville, Pierre-Simon Fournier, Johannes Enschedé Joaquin Ibarra, François-Ambroise Didot, Giambattista Bodoni, and Thomas Bewick (and others up to the twentieth century).]


López Pérez, María del Pilar, and others. Historia del grabado en Columbia. With an introduction by Alvaro Medina, an essay “Estampa en el periodo colonial” by María del...


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Manning, John, Karel Porteman, and Marc van Vaecck (eds.). *The Emblem Tradition and the Low Countries: Selected Papers of the Leuven International Emblem Conference, 18-23 August, 1996.* (Imago figurata studies, 2.) Turnhout, Belgium: Brepols, 1999. Pp. x + 425; facsimiles; illus. [This and the following volume both contain papers from the conference 18-23 August 1996; most are in English with a few in German and in French;
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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."]


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Marchesano, Louis, and Christian Michel. Printing the Grand Manner: Charles Le Brun and the Monumental Prints in the Age of Louis XIV. Designed by Catherine Lorenz; typeset by Lorenz and Diane Franco. Los Angeles: Getty Publications, 2010. Pp. 120; bibliography; exhibition catalogue; 61 illustrations (41 in color); index. [Two essays and catalogue entries (for an exhibition May-October 2010), focused on eleven engravings of designs by court painter Charles Le Brun (1619-1690); rev. by Norbert Michels in Print Quarterly, 29, no. 4 (2012).]

Mariani, Ginevro (ed.). La tecniche calcografiche d’incisione diretta: Bulino, puntasecca, maniera nera. Rome: De Luca Editore di Arte, 2001. Pp. 157; 12 plates and 110 illus. [Mariani, the editor of several books on graphic arts for De Luca, is at the Istituto Nazional per la Grafica.]


Marini, Giorgio. "The De Brandis Print Collection." Print Quarterly, 18 (2001), 311-12. [With comments on and corrections to the Alessandro 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.]


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Mathis, Rémi. “Le ‘Sr de Lavenage’: L’homme à l’origine de l’ultime tentative d’ériger les graveurs en corps de métier (1660).” *Nouvelles de l’estampe*, no. 252 (Fall 2015), 33-35. [In the special issue “XVIIe Siècle à l’occasion du tricentenaire de la mort de Louis XIV.”]


Mayne, Marie Thérèse. “John Laws Scrapbook: Bringing Designs to Life.” Cherryburn Times [Newsletter of the Bewick Society], 6, no. 5 (Spring 2014), 17-20. [Laws’ scrapbook is in the collection of the Laing Art Gallery, where Mayne is an Assistant Keeper. See the note on Peter Quinn’s contribution to this note for more on Law and his scrapbook, the focus of the issue, edited by Quinn.]


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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; by Heidi Strubel in Women’s Art Journal, 28, no. 1 (Spring and Summer 2007), 59-61.]


compiled the original editions (part 1); Nash, the reprints and microform copies.


McKay, Barry. "John Atkinson's Lottery Books of 1809: John Locke's Theory of Education Comes to Workington." Pp 127-44 (illus.) in *The Moving Market: Continuity and Change in the Book Trade*. Ed. by Peter Isaac and Barry McKay. New Castle, DE: Oak Knoll Press; Winchester: St. Paul's Bibliographies, 2001. [The "lottery" here used involves a game, employed in teaching children to read, where small bits of paper with engraved images and words were dispersed in books.]


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.]

McKitterick, David. "*Tristram Shandy* in the Royal Academy: A Group of Drawings by John


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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


Meyer, Véronique. "L'Histoire d'Aminte, peinte par Boucher et interprétée par Beauvarlet."
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Meyer, Véronique. “Les Illustrations de Chaveau, Lepautre, et Leclerc pour Les Métamorphoses d’Ovide de Benserade (1676).” Irish Journal of French Studies, 16 (2016), 133-64. [In a special issue mostly on 17th-century French holdings (as is the essay listed next) entitled “Print Culture in Early Modern France,” with guest editors Derval Conroy and Jean-Paul Pittion.]


"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.]


Millea, Nick. (comp.). "Bibliography" [of literature on the history of cartography]. Imago Mundi, 65, no. 2 (2013), 338-62; indices. [Covers publications in 2010-2012. Between Millea’s compiling the bibliography for vol. 62, no. 2 and for 65, no. 2, the bibliography was compiled by Wouter Bracke.]


Miner, Paul. “‘Bad Queens,’ ‘Good Queens,’ and George III (as his Satanic Majesty).” *Blake: An Illustrated Quarterly*, 48, no. 4 (2015); unpaginated [27 paragraphs]. E-journal.


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Mitchell, Elizabeth Kathleen. Death by Hogarth. Cambridge: Harvard University Art Museums, 1999. Pp. 72; catalogue of exhibition held May-July 1999; 38 illustrations; index. [Rev. by Judy Egerton in Print Quarterly, 17 (2000), 50, noting Mitchell's examination of Hogarth's treatment of capital punishment, particularly as a spectacle, focuses on "33 prints by or after Hogarth, all but one lent from the collection of... Suzanne and Gerald Labiner"; see also the discussion of the exhibition by Andrea Immel.]


Mitchell, Julian. “A New Look at Richard Colt Hoare.” British Art Journal, 13, no. 3 (Winter
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2012/2013), 61-68. [Hoare was an antiquarian who collected and studied prints.]


Mödersheim, Sabine (ed.), and Wim van Dongen (design and distribution ed.). Society for Emblem Studies Newsletter, nos. 50, 51 (January, July 2012), c. 40 pp.; illustrations. E-journal with open access published at german.iss.wisc.edu/~smoedersheim/SES/SESNewsletter50.pdf [and ditto, 50.pdf]. [Issues from 45 (July 2009) through 54 (January 2014) were available on WWW in January 2016. Lengthy, informative calls for papers, conference and research reports, and society business are reported.]


Moffitt, John F. “An Emblematic Source for Goya’s Engraving of a Syphilitic ‘Matrimonial Blunder.’” Emblematica, 17 (2009), 257-70. [Edited by David Graham, Daniel Russel, Peter M. Daly, and Micael Bath.]


Molineux, Catherine. "Hogarth's Fashionable Slaves: Moral Corruption in Eighteenth-Century London." ELH, 72 (2005), 495-520; illus. [Finds a progressive view or critique of slavery in Hogarth's prints (slavery undermined English virtue).]


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. The bibliography compiled by Möller is entitled “English Literature Illustrated: Select Bibliography” (188-91).]


Moore, Keith. “A Gangerized Copy of Weld’s *History of the Royal Society.*” *Notes and Records of the Royal Society*, 62, no. 2 (June 2008), 245-50. [An 1848 edition with over 300...
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illustrations added, including eighteenth-century prints by James Gillray and William Hogarth.


Morris, John, and Philip Oldfield. *The British Armorial Bindings Database*. 2011. Open access database available on the web at http://armorial.library.utoronto.ca/. [This catalogue, begun by John Morris and continued by Philip Oldfield, attempts “to record all known British armorial bookbinding stamps used by personal owners to mark and decorate their books, reproduces over 3,300 stamps used between the sixteenth and twentieth centuries,
associated with nearly two thousand individual owners. Intended primarily as a tool to facilitate the identification of heraldic stamps, the database may be searched from many angles. Stamps may be searched by heraldic devices, such as arms, crest, mottoes etc. Owners can be found under their family name, their titular name, rank in the peerage, and by gender. The 12,000-odd books which provide the sources for the stamps, from libraries around the world, may be sorted by author and title, and individual libraries can be searched for their holdings of armorial bindings. The database will be useful to rare book librarians, book historians, book dealers, students of heraldry, genealogists, and anyone with an interest in questions of provenance and the identification of coats of arms."


Moyer, James F. “The Daughters Weaver their Work in Loud Cries: Blake, Slavery, and Cotton.” Blake: An Illustrated Quarterly, 48, no. 3 (Winter 2014/2015); unpaginated; e-journal.]


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.]


Mulhallen, Karen (ed.), *Blake in our Time: Essays in Honour of G. E. Bentley, Jr.* Toronto: University of Toronto Press, 2010. Pp. 300; bibliography; 51 illustrations (including 20 color plates); bibliography; index. [Includes Mulhallen’s introduction; Robert N. Essich’s “Collecting Blake” (19-34); Joseph Viscomi’s “Two Fake Blakes Revisited; One Dew-Smith Revealed” (35-78); Joyce H. Townsend and Bronwyn A. Ormsby’s “Blake’s Painting Materials, Technical Art History, and the Legacy of G. E. Bentley, Jr.” (79-92); David Bindman’s “New Light on the Mathews: Flaxman and Blake’s Early Gothicism” (95-104); Mark Crosby’s “‘A Lady’s Book’: Blake’s Engravings for Hayley’s The Triumphs of Temper” (105-30); Mary Lynn Johnson’s “More on Blake’s (and Bentley’s) ‘White Collar Maecenas’: The Butts, His Wife’s Family of Artisans, and the Methodist Williams of St Bartholomew the Great” (131-64); Angus Whitehead’s “Went to see Blake—also to Surgeons college’: Blake and George Cumberland’s Pocketbooks” (165-200); Martin Butlin’s “George Richmond, Blake’s True Heir?” (201-12); Morton D. Paley’s “William Blake and Chichester” (215-22); Keri Davies’s “William Blake and the Straw Paper Manufactory at Millbank” (233-61); and the Appendix by Robert Brandeis: “William Blake in Toronto: The Bentley Collection at Victoria University Library” (265-72). Rev. (favorably) by Tristanne Connolly in *English Studies in Canada*, 36, no. 4 (December 2010), 119-23; (favorably) by Naomi Oscar in *Kritikon Litterarum*, 38, nos. 3-4 (January 2011), 276-78; by Wayne C. Ripley in *European Romantic Review*, 24, no. 1 (2013), 108-15; by Joseph Wittreich in *Blake: An Illustrated Quarterly*, 46, no. 3 (Winter 2012/2013). On-line subscription e-journal.]


Mullan, Anthony Páez. “Jouhan de la Guilbaudière, his ‘Buccaneer’s Atlas,’ and the Beginnings of French Trade along the Pacific Coast of South America ca. 1700.” *Portolan*, no. 75 (Fall 2009), 17-31.


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[Rev. (briefly) by John L. Flood in Library, 7th series, 12 (2011), 440.]


Mulvihill, James. “Called to ‘the sports of night’: Blake’s Europe and the Court Masque.” Romanticism, 18 (2012), 129-42.

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.


Muri, Alison. “Graphs, Maps, and Digital Topographies: Visualizing The Dunciad as Heterotopia.” Lumen, 30 [edited by Frans De Bruyn] (2011), 78-98; 5 pages of maps. [Treats the location of booksellers related to Pope’s satire (particularly those working in London 1720-27), mapping them with the aid of ESTC.]

Murphy, Kevin D., and Sally O’Driscoll (eds.). Studies in Ephemera: Text and Image in Eighteenth-Century Print. (Transits: Literature, Thought & Culture.) Lewisburg: Bucknell University Press, 2013. Pp. xvii + 300; bibliography [279-93]; 72 illustrations; index. [Murphy is in Art History at CUNY Graduate Center and O’Driscoll is in English at Fairfield University. After the editors’ introduction on textual, historical and visual interpretation of 18th-century ephemera, come nine essays, grouped into two parts, first “Definitions and Categorizations” and then “Text and Image”: Paula McDowell’s "Of Grubs and Other Insects: Constructing the Categories of 'Ephemera' and 'Literature' in Eighteenth-Century British Writing" (31-53); Patricia Fumerton’s “Digitizing Ephemera and its Discontents: EBBA’s Quest to Capture the Protean Broadside Ballad” (55-97); Ruth Perry’s "What Gets Printed from Oral Tradition: Anna Gordon's Ephemeral Ballads" (99-116); Adam Fox’s “Approaches to Ephemera: Scottish Broadsides, 1679-1746” (117-141); Georgia Barnhill’s “Ephemera at the American Antiquarian Society: Perspectives on Commercial Life in the Long Eighteenth Century” (143-65); Alexandra Franklin's "Making Sense of Broadside Ballad Illustrations in the Seventeenth and Eighteenth Centuries” (169-94); Tara Burk’s “‘A Battleground around the Crime’: The Visuality of Execution Ephemera and its Cultural Significances in Late Seventeenth-Century England” (195-218); Theodore Barrow’s “From ‘The Easter Wedding’ to ‘The Frantick Lover’: The Repeated Woodcut and Its Shifting Roles” (219-39); and Sally O’Driscoll’s “What Kind of Man Do the Clothes Make? Print Culture and the Meanings of Macaroni Effeminacy” (241-78). Rev. by Shannon K. Supple in RBM, 14, no. 2 (2013), 124-26. In 2005 at the Folger Institute, the editors took a seminar led by Ruth Perry on the ballad, and then they taught a seminar at CUNY Graduate Center in 2009; some of the essays arise from these seminars; the essay by McDowell is the only essay formerly published: it first appeared in Book History, 15 (2012), 48-70.]


Myers, Robin, Michael Harris, and Giles Mandelbrote (eds.). Publishing the Fine and Applied Arts, 1500-2000. (Publishing Pathways.) London: British Library; New Castle, DE: Oak Knoll Press, 2012. Pp. xv + 194; illustrations (some in color); index. [Includes Mirjam Foot’s “It’s Pretty, but Is It Art?” on bookbinding (1-15); Charles Hind’s “Publishing Palladio in England 1650-1750” (35-50); Meghan Doherty’s “The Young-Mans Time Well Spent: Learning to Draw from a Master” (51-78; 9 illustrations), with an appended bibliography of 11 editions of Jean Cozyn and Albert Durer’s A Book of Drawing (c. 1616-21); entitled Albert Durer Revived; Or, a Book of Drawing (1679-c. 1731); Susan Parker’s “Building a Library: Evidence from Sir John Soane’s Archive” (79-100; 8 illustrations; appendixes of booksellers and bookbinders patronized by Soane); and Charles Sebag-Montefiore’s “The Art Collector and the Catalogue from the Early 1620s to the Early 2000s” (157-88; illus.). Thus, five of eight essays involve our period.]


Naginski, Erika. "The Object of Contempt." Yale French Studies, no. 101 (2001), 32-53. [From an issue entitled "Fragments of Revolution," this is an illustrated art historical study of "the image of distruction in revolutionary France."]


Nash, Paul. "Rare Architectural Books, Part I (1801-1840)." Private Library, 5th series, 6, no 1 (Spring 2003); bibliography.

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


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De Graaf (since 2013 a division of Brill); New Castle, DE: Oak Knoll Press, 2012. Pp. 546; appendix; bibliography; illustrations. [Describing the history through the 1700 maps in the collection, a cartobibliography with introduction and conclusion.]


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).]


Newell, Christopher. English Book Illustration of the Nineteenth and Twentieth Centuries.” Apollo, 126 (1987), 198-201; bibliography.


Briefly noted (fav.) in *Scriblerian*, 20, no. 2 (Spring 1988), 163.


1803), London entomologist and illustrator, who began life as a silversmith.

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.]


Norberg, Kathryn, and Sandra Rosenbaum (eds.). Fashion Prints in the Age of Louis XIV: Interpreting the Art of Elegance. Lubbock, TX: Texas Tech University Press, 2014. Pp. 320; bibliography; illustrations; index. [A group of essays inspired by (and discussing) a volume of 190 hand-colored fashion prints from the late seventeenth century (bound 1702-04), acquired by the Los Angeles County Museum (LACMA). Most of the essays were presented at a two-day conference on this Recueil des modes de la cour. Some of the contributions directly addressing the acquired plates are Kathleen Nicholson, “Fashion Fashionability” (15-54); Paul Rea Radsich, “The Cris de Paris in the LACMA Recueil des modes” (55-72); Marcia Reed, “Fashion in Prints: Considering the Recueil des modes as an Album of Prints” (73-88); Sandra L. Rosenbaum, “The LACMA Recueil des modes” (187-200); and Soko Furuhata, “Fashion Illustration from the Reign of Louis XIV: A Technical Study of the Paper and Colorants Used in the LACMA Recueil des modes” (201-12). The lead essay, Françoise Tétart-Vittu’s “The Fashion Print: An Ambiguous Object” (3-14), is on the genre of fashion prints, relating these prints to antecedents and to fashion journals of the eighteenth century, like Gallerie des modes. Other essays are devoted more generally to fashion in the period, as that general subject (Michael J. Hacket), the King’s (Kathryn Norberg) and oriental influences on fashion (Mary Schoeser).]

Norcia, Megan A. “Puzzling Empire: Early Puzzles and Dissected Maps as Imperial Heuristics.” Children’s Literature, 37 (2009), 1-32.


"Notebooks of William Gilpin (1724-1804)." Bodleian Library Record, 17, no. 5 (April 2002), 354-55. [On the Bodleian'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 Bodleian (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 Sawrely.]

Nova, Giuseppe. “Una rara carta da gioco settecentesca raffigurante ‘Brescia’ e il ‘Bresciano.’” Misinta, 21, nos. 40-41 (June 2014), 4-6. [Cut by the Parisian engraver Nicolas Jean-Baptiste de Poilly (1707-1870).]


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Mundi, 68 (2016), 247.]


Nutting, Catherine M. “Crossing Disciplines: The Fruitful Duality of Maria Sibylla Merian’s Artistic and Naturalist Inheritances.” Dutch Crossing, 35, no. 2 (July 2011), 137-47.


O’Connell, Sheila. “One of the Hungry Mob of Scriblers and Etchers: Johnson’s Pension in Visual Satire.” Age of Johnson, 20 (2010), 61-78; 11 illustrations. [The Hungry Mob of Scriblers and Etchers (a 1762 anonymous print) is one of various satirical engravings examined.]

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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 Carrière'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
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Excess" (79-96); Pierre Georgel's "The most contemptible meanness 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 Krysman'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 Rauser 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.]


Grattan with engraved plates after Pierre Danet; with a subscribers list.]


Olson, Lester. “Pictorial Representations of British American Resisting Rape: Rhetorical Re-Circulation of a Print Series Portraying the Boston Port Bill of 1774.” Rhetoric and Public Affairs, 12, no. 1 (Spring 2009), 1-36.

Olson, Roberta J. M. "Francesco Londonio." Print Quarterly, 13 (1996), 73-76; 2 plates.


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.]


Osborne, Peter. “Ruskin’s Annotations to Bewick’s Birds.” Cherryburn Times [Journal of the Bewick Society], 5, no. 5 (Easter 2009), 1-8; illustrations.


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Pagani, Valeria. “The Prints of the Calcografia Camerale at the Biblioteca Casanatense.” Print Quarterly, 13, no. 3 (1996), 291-304. [Describing a complete set bound in 1818-22 as directed, held by this library in Rome.]
Pagel, Christiane. “Virtuelles Kupferstickkabinett: Druckgraphik der Frühen Neuzeit online. Wolfenbütteler Notizen zur Buchgeschichte, 37, nos. 1-2 (2012), 91-104. [These materials from the Renaissance into the 19th century are accessible at www.virtuelles-kupferstickkabinett.de.]
Paglia, Gabriele. “Il leone, la vergine e la dea: Appunti su alcuni temi iconografici in miniature del Museo Correr.” Bollettino dei Musei Civici Veneziani, 3, no. 8 (2013), 73-85. [Examples of the iconography are drawn from sixteenth through eighteenth centuries.]
Paglialonga, Bruno. La Calcografia: Arte e tecnica dell’incisione in cavo su metalli. Pescara:


Paley, Morton D. "And the Sun Dial by Blake" (Butlin #374A). Blake: An Illustrated Quarterly, 43, no. 3 (Winter 2009/2010), 105-06.


Paley, Morton D. “Tate Britain’s New Blake Room” [exhibition review]. Blake: An Illustrated Quarterly, 48, no. 3 (Winter 2014/2015); unpaginated; e-journal.]


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Palladio"; and other essays covering illustrated books of the sixteenth through twentieth centuries, particularly on works on architecture. Rev. (fav.) by Paul Goldman in Library, 7th ser., 5 (2004), 77-78.


Papenfuse, Edward C., and Joseph M. Coale, III. The Maryland State Archives Atlas of Historical Maps of Maryland, 1608-1908. Baltimore: Johns Hopkins U. Press, 2003. Pp. xi + 223; 190 facsimiles and maps (mostly in color); index; notes. [A revised edition, with some of the same facsimiles and maps rephotographed and with many new maps added; the first edition was entitled The Hammond-Harwood Atlas of Historical Maps of Maryland (1983); the texts on Maryland mapping and map-makers are also revised. Rev. (favorably) by Ronald E. Grim in Imago Mundi, 57 (2005), 90-91.]


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Parussa, Gabrielle (comp.). *Les Recueils français de fables ésopiques 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.]


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


Pecoraro, Toni (comp.). *Bibliografia tecniche dell’incisione calcografica*. Open-access online bibliography, updated c. 2015, at www.toni.pecoraro.it/bibliografia_tecniche_dell’incisione.pdf. [A 21-page alphabetical listing, especially valuable for Italian sources. Covers materials from the 17th century or earlier up to at least 2014, providing links, as to Google Books for at least half the listings. The focus is not historical or on masterpieces but on techniques for engraving.]


Pedley, Mary [Sponberg]. “‘I Due Valentuomini Indefessi’: Christopher Maire and Roger Boscovich and the Mapping of the Papal States (1750-1755).” *Imago Mundi*, 45 (1993), 59-76.


Pentland, Gordon. "‘We speak for the ready’: Images of Scots in Political Prints, 1707-1832.” Scottish Historical Review, 90 (2011), 64-95.


Perry-Castañeda Library Map Collection. Online electronic resource published by the Perry-Castañeda Library, University of Texas at Austin at www.lib.utexas.edu/maps/. [Roughly 20% or less of the quarter million maps in the collection have been digitized. The website has many fields by region but also one for “Historical Maps.” Rev. by Michael Fulhage in American Journalism, 30, no. 4 (2013), 583-85.]


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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 histories. 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.]
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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.


Pinon, Laurent. Livres de zoologie à la Renaissance (1450-1700): Une anthologie. (Corpus
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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.]


Pommier, Henriette. “La Plume et le burin ou le roi, l’historiographe et le graveur.” Nouvelles de
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"Print, Picture, or Text?" The Book Collector, 47 (1998), 297-318; bibliography. [Unsigned review essay of recent publications on prints, including Timothy Clayton's The English Print, 1688-1802 (1997).]

Printing Matters. Edited by Graham Larkin and Lisa Pon. [Special issue, with guest editors, of] Word & 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/at 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 a 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.]

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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.]

Raynie, Stephen A. "Hayman and Gravelot's Anti-Pamela Designs for Richardson's Octavo
Edition of *Pamela I and II.*  *Eighteenth-Century Life,* 23, no. 3 (Sept. 1999), 77-93.

Raynie, Steven. “Intermediality and the ‘Necessary Connection’ in Fuseli’s *Remarks on the Writing and Conduct of J. J. Rousseau.*”  *1650-1850,* 6 (2001), 299-315. [Contains an illustrated discussion of the frontispiece to the 1767 edition and to another engraving as well.]


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de Pontault Beaulieu (1612-1674) for Louis XIV.


(11-30); Isabelle Saint-Martin’s “Du monde céleste à l’univers infantin: L’Illustration dans l’édition religieuse pour enfants XIXe-XXe siècles” (59-74); Bernard Huber’s “L’Image dans la littérature géographique de jeunesse: L’exemple de l’Oceanie au début du XIXe siècle” (75-85); Margaret Sironval’s “De quelques métamorphoses du génie de la lampe dans le conte d’Aladin et la lampe merveilleuse” (169-85), drawing on her editing of One thousand and One Nights; and Lionnette Arnodin Chegaray’s “La Bibliothèque des petits enfants, ou comment conquérir les petits enfants au charme de la lecture” (187-98).


Ripley, Wayne C. “Printed References to and Known Prices of Blake’s Night Thoughts, 1796-1826.” Blake: An Illustrated Quarterly, 43, no. 2 (fall 2009), 72-76.


Ritchie, Fiona. “What Jane Saw’s Recreation of the Boydell Shakespeare Gallery in 1796.” Eighteenth-Century Fiction, 28, no. 3 (Spring 2016), 580-83. [Review of the website What Jane Saw’s Recreation of the Boydell Shakespeare Gallery in 1796.], created ca. 2013 by Janine Barchas of the University of Texas, at http://www.whatjanesaw.org/. Ritchie notes that, while there is evidence that Austin expected to visit Joshua Reynolds’ retrospective exhibition in London in May 1813, there is none that she did. Barchas recreates what might have been seen at John Boydell’s Shakespeare Gallery on Pall Mall. These paintings are related to illustrations in editions of Shakespeare.]


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four-part introduction, including sections on mapmaking in Augsburg and the important mapmaking publishing house of Lotter. Rev. by Hans-Peter Höhener in Imago Mundi, 67 (2015), 252-53.


Roethlisberger, Marcel G. "Birds by Jacques de Sève." Librarium, 47 (2004), 53-60; 12 illustrations.


Rogers, Pat. “‘How I want thee, Humorous Hogart’: The Motif of the Absent Artist in Swift, Fielding, and Others.” Papers on Language and Literature, 42 (2006), 25-45. [Recurrent topoi of wishing one had an illustrator.]


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


Roos, Anna Maria. “The Art of Science: A ‘Rediscovery’ of the Lister Copperplates.” Notes and Records of the Royal Society of London, 66, no. 1 (March 2012), 19-40. [Martin Lister in 1712 bequeathed 1000+ plates of his Historiae Conchyliorum to the University of Oxford in 1712. Roos found them in the Bodleian and analysed some, finding that Lister’s daughter was among the illustrators.]


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 the Philadelphia Museum of Art, 1999, with many important loans from diverse museums, both of prints as well as paintings.]

Rose de Viejo, Isadora, and Janie Cohen. Etched on the Memory: The Presence of Rembrandt in the Prints of Goya and Picasso. Amsterdam: Museum het Rembrandthuis; London:


Scriblerian, 22, no. 1 (Autumn 1989), 74-75.

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.]


Rousseau, Claire. "Ceux qui voudront les images, qui sont au nombre de cent . . .": L'ordre des prêcheurs dans la production de la familille Landry." Nouvelles de l'estampe, no. 252 (Fall 2015), 36-51. [In the special issue “XVIIe Siècle à l'occasion du tricentenaire de la mort de Louis XIV.”]


Roy, Stéphanie. Making the News in 18th-Century France. Ottawa: Carleton University Art Gallery, 2013. Pp. 84; illustrations. [Based on an exhibition with same title held February-April 2012 at the Gallery, with roughly 45 prints.]


Roy, Stéphane, with W. McAllister Johnson and Véronique Meyer. "Le Chevalier de Darnary (1723-1803) et la gravure de collections privées en France au XVIIIe siècle." Nouvelles de l'estampe, no. 223 (March-April 2009), 9-49.


exhibition catalogue; illustrations.


Russell, Gillian. "'Faro's Daughters': Female Gamesters, Politics, and the Discourse of Finance
in 1790s Britain." Eighteenth-Century Studies, 33 (2000), 481-504; 5 plates. [Discusses satirical engraved prints.]


Saez Redondo, Jesus A. Mapas y grabados de Miranda de Ebro y su Comarca siglos XVIII y XIX. Miranda de Ebro, Spain: Fundación Cultural Professor Cantera Burgos, 2006. Pp. 94.


Sales Ferri i Chulio, Andrés de. Grabadores y grabados alicantinos: Siglos XVIII-XIX. [Alicante:] Instituto de Cultura Juan Gil-Albert; Disputación Provincial de Alicante,
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Saunders, Alison. “‘Illustrated Books’: Political Propaganda in Seventeenth-Century France.”
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Schäfer, Jasmin. Das Bild als Erzieher: Daniel Nikolaus Chedowieckis Kinder- und
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German and Polish; illus.


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in 1891 by baron Ferdinand de Rothschild from a French collector, of which 352 are French and 46 are German.


Shannon, Mary L. *Romantic Illustration Network: Select Bibliography*. Open-access on-line
posting. (Consulted June 2015.


Sheridan, Geraldine. “Views of Women at Work by the Royal Academicians: The Collection *Description des arts et métiers* (1761-1789).” *Studies in Eighteenth-Century Culture*, 32 (2003), 155-91. [The *Descriptions* were separate booklets containing 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."


unpublished material from Blake’s apprenticeship.” Includes a commentary on the scenes of the poem. Rev. by R. Paul Yoder in Blake: An Illustrated Quarterly, 47, no. 2 (Fall 2013).]


Snyder, Iris. Color Printing in the Nineteenth Century: An Exhibition. Introduction and
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Sørensen, Bent. "Some Sources for Piranesi's Early Architectural Fantasies." Burlington Magazine, 142 (2000), 82-89; illus. [On engraved designs in Prima parte di architetture e prospettive (1743).]

Sørenson, Madeleine Pinault. [See “Pinault Sørensen, Madeleine.”]


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Sotheby's [auction house, London]. The Wardington Library: Important Atlases & Geographies. London: Sotheby's, 2006. auction catalogue with items beginning L-Z (for sale 10 October 2006); illus.; maps. [Consider this a reminder—dozens of Sotheby’s and Christie’s catalogues could be listed.]


pp. 8-13 on eighteenth-century materials.]


also Elizabeth M. Rudy’s “Learning to Etch”; Rena M. Hoisington’s “Etching as a Vehicle for Innovation: Four Exceptional Peintres-Graveurs”; and Charlotte Guichard’s “Amateurs and the Culture of Etching.”]


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 Städtische Galerie Erlangen; with contributions by Marcel Baumgartner and others.]


Stevenson, C. "Hogarth's Mad King and his Audiences." _History Workshop_, 49 (Spring 2000), 25-43.

Stewart, Brian. “Pictures into Words.” _The Indexer_, 33, no. 1 (March 2015), 8-25. [On archiving and indexing images.]


Stewart Howe, Kathleen, and Janis A. Tomlinson (eds.). Goya’s War: Los Desastres de la Guerra. Newark: U. of Delaware Press; Lanham: Rowman & Littlefield, 2014. Pp. 180; illus. [Published in conjunction with an exhibition with the same title, shown at the University of Delaware Museum. Essays by both Stewart Howe and Tomlinson examine closely Goya’s series of eighty aquatint etchings, Los Desastres de la Guerra, endeavoring to identify the subjects and work out the order of their creation, in part by attending to style and subject. The editors contextualize the prints within historic events involving the Napoleonic invasions and the restoration of a Spanish government.]


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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 reimpresion 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.]


Stoker, David. “Another Look at the Dicey-Marshall Publications 1736-1806.” The Library, 7th series, 15 (2014), 111-57; 2 appendices [one on locations of production and sales and another on imprints]. [An examination of the rolling- and letter-press productions, including maps, prints, songbooks, produced by the printing offices at the Bow and Aldermary Churchyards (the former was taken over by the Diceys from the late John Cluer’s wife and second husband). Stoker corrects a number of mistakes in book-trade history involving where the Diceys worked and when exactly Cluer Dicey took over the London retail business at Bow Churchyard from his father (1740) and then partnered with Richard Marshall, who published a joint catalogue in 1764. The Diceys were not principally chapbook printers as is often supposed--they printed far more song sheets and other types of single-sheet productions, and their principal revenue came from medicine sales. Rev. by B[rian]. A[lderson]. in Children’s Books History Society Newsletter, no. 109 (July 2014), 35.


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


Stronks, Els, and Peter Boot, with assistance of Dagmar Stieberal (eds.). *Learned Love: Proceedings of the Emblem Project Utrecht Conference on Dutch Love Emblems and the Internet (November 2006)*. (DANS Symposium.) The Hague: DANS, 2007. Pp. 225; illustrations. Freely available at http://www.knaw.nl/publicaties/pdf/20061101.pdf. [The seventeen essays include the editors' introduction, "The Dutch Love Emblem on the Internet: An Introduction" (1-12); Arnoud Visser's "Commonplaces of Catholic Love" (33-48); Marc van Vaeck's "Encoding the Emblematic Tradition of Love" (49-72); Jan Bloemendaal's "Love Emblems and a Web of Intertextuality" (111-18); Peter Boot's "The Love Emblem Applied" (143-50); Els Stronks's "The Emblem Project Utrecht as a Knowledge Site" (151-56); Edward Vanhoutte's "Traditional Editorial Standards and the Digital Edition" (157-74); John Tilstra's "The Technical Backbone of the Emblem Project Utrecht" (175-82); Peter M. Daly's "Digitising Dutch Love Emblems" (183-200); Thomas Stäcker's "Setting the Emblem Schema to Work" (201-10); and Boot's "Mesotext: Framing and Exploring Annotations." Rev. by Alison Saunders in *French Studies*, 62
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Suarez, Michael F., S.J. “Hard Cases: Confronting Bibliographical Difficulty in Eighteenth-Century Texts.” Papers of the Bibliographical Society of America, 111 (2017), 1-30; illus.; 2 graphs showing numbers of abridgements. [A meditation on how cases where comprehending the production of a book is very difficult can be telling in some fashion, focused on three cases involving illustration, color printed plates, and abridgements.]


Sutton, Elizabeth A. Capitalism and Cartography in the Dutch Golden Age. Chicago: University of Chicago Press, 2015. Pp. 208; bibliography; 27 illustrations; index. [Chapters focus on the market and use of maps in Amsterdam, especially, and also Brazil and New Amsterdam.]


Taranto, Mariella. “Felice Festa incisore ed editore.” *Studi piemontesi*, 16 (1987), 383-90. [Felice Festa (1774-1828) was a music engraver and publisher in Turin.]


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543-44.]

Tattersfield, Nigel. *Bookplates by Beilby and Bewick: A Biographical Dictionary of Bookplates from the Workshop of Ralph Beilby, Thomas Bewick, and Robert Bewick, 1760-1849.* 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 of 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.]


Tattersfield, Nigel. *The Complete Illustrative Work of Thomas Bewick.* 3 vols. London: British Library; New Castle, DE: Oak Knoll Press, for the Bibliographical Society, 2011. Pp. 392; 948; 240 [notes and 5 indices]; bibliographies of primary and secondary materials; catalogue; 1200 illus. [In volume 1 Tattersfield investigates Bewick's production, attending to co-workers and apprentices, thus providing biographical and contextual narrative; in volume 2 he offers a catalogue describing roughly 750 titles, hundreds not formerly recorded (the catalogue may deservedly be called definitive). The final volume contains notes and indices. Tattersfield study has an unprecedented examination of not only the engravings themselves and the books of which they are a part but also of the business and production records, with information on costs and print runs. The three-volume production is admirably designed (by Iain Bain) and illustrated. Rev. (very favorably: “superlatives fail”) by Brian Alderson in *Children’s Book History Society Newsletter*, no. 101 (November-December 2011), 37; by Nicolas Barker in *Book Collector*, 61 (2012), 483-84; (favorably) by Paul Goldman in *The Library*, 7th series, 13 (2012), 105-07; by D. W. S. Gray in *Cherryburn Times* [Newsletter of the Bewick Society], 6, no.1 (Summer 2012).]


Tedeschi, Anthony. “Extra Illustration as Exemplified in A. H. Reed’s Copy of Boswell’s Life of Johnson.” Script & Print, 36, no. 1 (2012), 42-52. [Noting two methods employed and attending to materials inserted, including a letter of Sir Thomas Osborne.]

Tedeschi, Martha. “Out from Darkness: The Irish Mezzotint Comes of Age.” In Ireland: Crossroads of Art and Design, 1690-1840. Edited by William Laffan and Christopher Monkhouse, with the assistance of Leslie Fitzpatrick. Chicago: Art Institute of Chicago, 2015. Pp. 288; illustrations (chiefly in color); index. [Published in conjunction with an exhibition at the Art Institute of Chicago, 17 March-7 June 2015, containing over a dozen...
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"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.]


Thomas, Shirley. “Thomas Bewick: A Study of the Purchase and Use of Paper c. 1787-1826.” The Quarterly [newsletter of the British Association of Paper Historians], no. 80 (October
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2011), 6 pp.; 4 illus. Published online for members of the BAPH; the article is summarized at http://baph.org.uk/archive/.


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


Tice, James T., and James G. Harper (eds.). Giuseppe Vasi's Rome: Lasting Impressions from the Age of the Grand Tour. Eugene, OR: Jordan Schnitzer Museum of Art and University of Oregon Press; Princeton: Princeton University Art Museum (distributed by the University of Delaware), 2010. Pp. 200; catalogue of 2010-2011 exhibition of the same name at the Jordan Schnitzer and the Princeton University museums of art ; 8 essays; c. 100 images. [The 8 essays and 100 catalogue entries involve Vasi and other contemporary printmakers, focusing on Vasi’s career and art as well as such topics as printmaking, cartography, patronage, and architecture. Essays include Mario Carlo Alberto Bevilacqua’s “Plans, Views and Panoramas: The Visions of Vasi, Nolli, and Piranesi” (39-51).]


Tinios, Ellis. “Surimono.” Print Quarterly, 30 (2013), 350-53. [Surimono (literally “printed things”) are private engravings, not printed for sale, often mixing texts, used for announcements, gifts, memorials, and the like; the enjoyed a vogue in Japan in the century following the 1760s.]


Tongiori Tomasi, Lucia. "The Study of the Natural Sciences and Bontanical and Zoological Illustration in Tuscany under the Medicis from the Sixteenth to the Eighteenth
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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, National Portrait Gallery 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>.-]


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Twyman, Michael. See the checklist of his publications entered under its title above “Michael Twyman.”


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Progress from Print Satire to Fine Portraiture. " TLS (May 2, 1997), 18-19.


Uglow, Jenny. “The Pursuit of Printing.” Cherryburn Times [Newsletter of the Bewick Society], 6, no. 4 (Winter 2013-2014), 2-3. [On Iain Bain, a fine-art printer who has studied and reprinted Bewick woodcuts; the issue, dedicated to him, begins with his photo on p. 1 and a bibliography of his publications, 1963-2004 (the year of his ODNB essays on several of the Bewicks).]


Van der Krogt, Peter. See “Krogt, Peter van der” above.

Van Egmond, Marco. See “Egmond, Marco van” above.
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Viscomi, Joseph. "The Myth of Commissioned Illuminated Books: George Romney, Isaac D'Israeli, and 'One Hundred and Sixty designs . . . of Blake's.'" Blake: An Illustrated Quarterly, 23 (1989/1990), 48-74. [Treats Blake’s production methods and manner in which designs were acquired as by D'Israeli.]


Waddleton, Norman. *Waddleton Chronology of Books with Colour Printed Illustrations or Decorations: 15th to 20th Century*. Enlarged 5th ed. York, UK: Quacks Books, 1993. Pp. xviii + 656; title index; index of color printers; index of color printers by location. [Provides a short history and then comes the chronological checklist with titles and such notes as number of prints, binding size, and some occasional notes.]


Wagner, Peter. “Hogarth and the Other.” Pp. 21-46 in *Word & Image in Colonial and
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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 Bernadette Fort, Cathering 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 visual art. Rev. by Stefan Welz in Zeitschrift für Anglistik und Amerikanistik, 46 (1998), 265-67.]


Wagner, Peter. "Die Verbrecherbiographie als Prä/Sub/Kon/Text in William Hogarths Industry
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Welch, Dennis M. “Blake’s Songs of Experience: The World Lost and Found.” English Studies,
Welch, Dennis M. “Imitation in Blake’s Night Thoughts Illustrations.” Colby Library Quarterly, 22, no.3 (1986), 165-84; illus..
Westerweel, Bart (ed.). Anglo-Dutch Relations in the Field of the Emblem. (Symbola et


Wettnegl, 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 illustrations (79 in color). [Catalogue of prints compiled with commentary by Kurt Wettnegl, 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 Merian's letters (262-69) and a bibliography (271-74).]

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