Recent Studies of Book Illustration and Engraving, including Cartography, 1985-2015

by James E. May

This bibliography surveys scholarship published between 1985-2015 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 of that period 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. 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 Dialnet, Project Muse, JSTOR, and other vendors of scholarly articles, OCLC’s Worldcat, and the two premiere on-line bibliographies: MHRA’s Annual Bibliography of English Language and Literature and the Modern Language Association’s International Bibliography. 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. However, I have made insufficient use of the compilations and journals of art historians. I apologize for inaccuracies and works overlooked. Finally, I thank Christina Geiger and the Bibliographical Society of America for posting this bibliography on BibSite.

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[Earlier versions at BibSite: 11 July 2003; revised: 30 April 2004; 12 January 2005; 31 December 2006; 17 March 2008; 21 July 2010; 30 November 2015. Former postings were assisted by Jeffrey Barton and Travis Gordon.]
Abel, Ernest L. "Gin Lane: Did Hogarth Know about Fetal Alcohol Syndrome?" *Alcohol and Alcoholism*, 36, no. 2 (2001), 131-35.


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


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


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.


Maslen's publications [vii-xiii]; frontispiece; illus.; index. [on Charles Cooke's use and reuse of illustrations in his 18mo editions, ca. 1790s.]


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


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


conjunction with exhibitions at the Queen's Gallery in Edinburgh and the Queen's Gallery in London (Buckingham Palace). The chapters on many natural historians and artists by diverse scholars include essays on Mark Catesby and on Maria Sibylla Merian by Susan Owens.


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


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. "De Fer: The untitled Atlas [c. 1684]." MapForum [London], No. 4 (Winter
Baynton-Williams, Ashley. "This Day in History: The Battle of Culloden, 16th April 1746 and the Jacobite Rebellions." MapForum [London], No. 5 (2005), 36-40; colored maps.
Baynton-Williams, Miles. "Engraving." MapForum [London], No. 5 (Spring 2005), 14-18; illus.
Baynton-Williams, Miles. "Lithographs." MapForum [London], No. 7 (Autumn 2005), 12-16; illus.; maps.
Baynton-Williams, Miles. "Re-engraving." MapForum [London], No. 6 (Summer 2005), 10-14; illus.


Begheyn, Paul, S.J. "The Collection of Copperplates by Members of the Wierix Family in the Jesuit Church 'De Krijberg' in Amsterdam." Quaerendo, 31 (2001), 192-204; illus. [On a 17C collection that came to light in 2000, with c. 80 engravings.]


Bénédit, Emmanuel. Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs de tous les temps et de tous les pays par un groupe d'écrivains spécialistes français et étrangers. Expanded 4th ed. Edited by Jacques Busse. 14 vols. Paris: Gründ, 1999; bibliographies, including general bibliography in Vol. 14. [Entries, covering 200,000 artists, vary in length; some offer lists of museum holdings and auction prices besides biographical and bibliographical information. Sykes-Austin notes the only rival for inclusiveness is the more comprehensive but far from finished Allgemeines Künstlerlexikon: Die bildenden Künstler aller


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.]


“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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Bleichmar, Daniela, Paula De Vor, Kristin Huffine, and Kevin Sheehan (eds.). *Science in the Spanish...


Bos, Jan, and J. A. Gruys (comps.). *Cats Catalgus: 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.]


 Printing History, n.s. no. 3 (January 2008), 25-40; illustrations. [Emphasizes the production of engraved representations.]


Bracke, Wouter (comp.). "Imago Mundi Bibliography” [of literature on the history of cartography]. Imago Mundi, 64, nos. 1 and 2 (2012), 133-53, 261-83. [The “Bibliography” in no. 1 covers
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).]


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.]


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.]


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.]


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Burwick, Frederick. ”Lessing’s Laokoon and the Rise of Visual Hermeneutics.” Poetics Today, 20, no. 2 (1999), 219-72. [In an issue on ”Lessing’s Laokoon: Context and Reception.”]


Butlin, Martin. “Harpies and Other Drawings: The Case for a Unified Composition.” Blake: An Illustrated Quarterly, 47, no. 2 (Fall 2013). Electronic journal by subscription on the internet [no pagination].

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 Philips’ 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.]


Butlin, Martin. "'New Risen from the Grave': Nineteen Unknown Water Colors." Blake: An Illustrated Quarterly, 35, no. 3 (Winter 2002), 68-73. [On Blake's watercolor designs for the engravings in Blair’s The Grave (1808).]


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.


Carrete Parrondo, Juan, et al. (comps.) *Bibliografia 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.]

*Cartografía histórica de la Corona d'Aragó: Segles XVI a XVIII.* Castelló de la Plana: Universitat Jaume I. Cat. 50 (2007).


Caudwell, James. "Duncan Campbell." *Notes and Queries*, n.s. 51 (2004), 380-81. [Discusses 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).]


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


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'Île-de-France."]


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.]


Clayton, Timothy. The English Print, 1668-1802. New Haven: Published for the Mellon Center for Studies in British Art by Yale University Press, 1997. Pp. xiv + 337; 30 colored prints; 270 illus.; index. In his review R. Godfrey notes this book should "bear a sub-title indicating that this is a study of the commerce in eighteenth-century English prints both at home and abroad, their functions, and their purposes in disseminating information"—is is not an appreciative or aesthetic study. Rev. by H. T. Dickinson in History, 84 (1999), 169-70; by Richard Godfrey in Print Quarterly, 16 (1999), 298-99; by Richard Sharp in English Historical Review, 114 (1999), 733-


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Modern Philology, 96 (1999), 485-97; illus. [On a rare print, "Albion Rose, The Dance of Albion" marked with MS by Blake.]


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.]


Contis, Alain. “Le savoir administratif: Des mémoires au rapport thématique: L’exemple de l’Agenais au

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.


Cooper, Andrew M. "Blake and Madness: The World Turned Inside Out." ELH, 57 (1990), 585-642.


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 Hanmer's edition (drawn by Francis Hayman and cut by Hubert Gravelot); also examines illustrations in *Westminster Magazine*, 1777-1788.]


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

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


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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 Chene), 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.]


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., John Manning, and Marc van Vaeck (eds.). *Emblems from Alciato to the Tattoo: Selected


Daly, Peter M., and Alan R. Young. “George Wither’s Emblems: The Role of Picture Background and Reader/Viewer.” Emblematica, 14 (2005), 223-50.


Darton, Lawrence, with the assistance of Brian Alderson. The Dartons: An Annotated Checklist of Children's Books, Games and Educational Aids Issued by Two Publishing Houses, 1787-1876. Preface by Brian Alderson. London: British Library, 2003; New Castle: Oak Knoll Press, June 2004. Pp. lx + 729; 70 illustrations (including 35 in color on 18 plates; plates added between xxxii/xxxiii); indices of illustrators & engravers; persons; authors & titles (with some subjects); and printers & publishers. [Note the index of illustrators and engravers. The two publishing houses are those of William Darton, founded in 1787, producing over 1000 children's books in the next 60 years; and his oldest son, founded in 1804. Rev. (fav.) by M. O. Grenby in SHARP News, 15, nos. 2-3 (Spring & Summer 2006), 14; (fav.) by Clive Hurst in Book Collector, 55 (2006), 140-42; by Andrea Immel in TLS (June 2, 2006). 30; by Edmund M. B. King in Library, 7th series, 7 (2006), 103-04; by Sally Maynard in Journal of the Printing Historical Society, n.s. 10 (2007), 65-66; (fav.) by Leslie McGrath in Papers of the Bibliographical Society of America,


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Exhibition Catalogues Award. With 16C-18C maps and hand-colored woodblock prints.

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).]


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 "Tvolti della storia nelle caricature della collezione di Pier Leone Ghezzi (parte II)" (83-140; bibliography; 156 illus.); Giulia Fusconi and Alida Moltdo's "Pier Leone Ghezzi, un incisore ignoto e l'edizione delle *Camere Sepolcrali*" (141-60; illus.); Bruno Contardi's "Piranesi in Campidoglio" (161-83; illus.); Elisa Debenedetti's "Giuseppe Barberi, un diario visivo idealmente dedicato alla famiglia Altieri" (183-227; 40 illus.); Segio Pace's "Disegni per un'accademia domestica: Note sull'opera architettonica di Giuseppe Barberi (Roma 1746-1809)" (229-264; 40 illus.); Susanna Pasquali's "Echi di una committenza illustre: Un disegno anonimo dell'Accademia di S. Luca attribuito alla cerchia di Mario Asprucci" (265-277; 10 illus.); Maria Rosaria Nappi's "Una committente inglese per l'editoria romana: La duchessa di Devonshire e l'Eneide di Virgilio" (279-96; 14 illus.).]


elements of design and contents in Hogarth's 1736 painting and engraving, with Hogarth commenting on Kirkhall's theft from Hogarth.

Depaulis, Thierry. "L'apparition de la xylographie et l'arrivée des cartes à jouer en Europe." Nouvelles de l'estampe, no. 185-86 (December 2002 -February 2003), 7-19; illus.


Dickinson, Edward C., Normand David, Leslie K. Overstreet, Frank D. Steinheimer, and Justin Jensen. “Histoire naturelle des pigeons or 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.; portraits. [In 1702 Johann Baptist Homann established a publishing house that became Germany's most important map publisher in the eighteenth century. Diefenbacher contributes an essay on Nürnberg's map-making traditions; Heinz, contributing the bulk of the volume, traces the firm's history and publishing program. Rev. (favorably) by Wolfgang Scharfe in Imago Mundi, 56 (2004), 97-98.]


Donald, Diana. *Followers of Fashion: Graphic Satires from the Georgian Period*. London: Hayward


Duffy, Michael. The Englishman and the Foreigner. (The English Satirical Print, 1660-1832, 6.)


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).]


Dym, Jordana, and Karl Offen (eds.). *Mapping Latin America: A Cartographic Reader*. Chicago: University of Chicago Press, 2011. Pp. xvii + 338; 118 colored and 13 black and white illustrations; index. [A collection of maps and essays commenting on such, arranged chronologically, covering South America and North America to the Rio Grande River. Those treating the eighteenth century include Karl Offen’s chapter “Edge of Empire” on the *Mapa de lo principal de la Provincia de Nicaragua* (by Sebastián de Aranciúa 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 *Plano de la Plaza de la Havana* by Antonio M. de la Torre y Cárdenas, 1817, and *Plano de la Plaza de Panamá* by Augustín Crame, 1779; and Neil Safier’s “Myths and Measurements” on *Carte du cours du Maragnon* (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.]


Edney, Matthew. “Competition over Land, Competition over Empire: Public Discourse and Printed Maps...


Edney, Matthew 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.]


Museum, with published catalogue, *Death by Hogarth* (1999); 72 pp.; illus.


Erle, Sibylle. *Blake, Lavater, and Physiognomy*. (Studies in Comparative Literature, 21.) Oxford:


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


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


Faliu, Odile. "Le Calculateur patriote: Fortune d'une estampe révolutionnaire." *Nouvelles de l'estampe*,...


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 remarkably 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.

illustrations (some in color) [Rev. by Simon Turner in Print Quarterly, 29 (2012), 194-96.]

470; colored illustrations; texts in Spanish and English; published in conjunction with an
exhibition at the Museu Valencia de la Illustració i de la Modernitat (December 2007-February
2008).

Focetola, Daniela. “Elementi di iconografia medica nell’editoria napoletana del Settecento.” Paratesto, 5
(2008), 125-37.

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.]


Folin, Marco (ed.). Rappresentare la città: Topografie urbane nell'Italia di antico regime. (Cliopoli, 2.)

Folkenflik, Robert. "The Rupert Barber Portraits of Jonathan Swift." Pp. 117-49 (with illustrations) of
Representations of Swift. Edited by Brian A Connery. Newark: U. of Delaware Press; London:
Associated University Presses, 2002. [Treats a number of engraved portraits.]

Eighteenth-Century Fiction, 14 (2002), 507-32. [Rev. (with reservations) by Damian Grant in
Scriblerian, 36 (2004), 144-45.]

Fontainas, Adrienne. "Le centre de Gravure et de l'Image imprimée à La Louvière." Bulletin du
bibliophile (2003), 337-42.


(1993), 67-68; (mixed) by W. D. I. Rolfe in Archives of Natural History, 20 (1993), 435-36; by
Patrick Trevor-Roper in the Spectator, 270, no. 8596 (April 10, 1993), 35-36.]

Ford, Susan Allen. “‘The Eyes of Anguish’: Images of Cordelia in the Long Eighteenth Century.”
Borrowers and Lenders: The Journal of Shakespeare and Appropriation, 6, no. 1 (Spring-


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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.]
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substantial revision and expansion of Ronald Vere Tooley’s Dictionary of Mapmakers (1979; supplement, 1985). Volumes 1-2 were edited by French and 3-4 edited by Scott: Volume 1: A-D (1999); 2: E-J (2001); 3: K-P (2003; pp. vi + 476); and 4: Q-Z (2004; pp. vi + 436). By “mapmakers” are included artists, cartographers, engravers, publishers, and printers among others. Scott, French, Lowenthal, and Elizabeth Parry (contributing to only Vols. 3-4) have double the size of the reference work by adding hundreds of entries and expanding (and correcting numerous errors) in the old. Illustrations and references have been added. Rev. (fav.) by Johannes Dörflinger in Imago Mundi, 58 (2006), 102-03.


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.]


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 Microculture of Late..."


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; bibliography; 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.


Bibliographical Society of America, 99 (2005), 625-27.

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.]


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[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.]


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


Goff, Moira. "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 Choreographie 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, 9, no. 3 (fall 1995), 13-14. [Based at the Courtauld Institute of Art, U. of London, the Index provides access to a huge, searchable database of images of eighteenth-century art.]


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


Gourlay, Alexander S. "What was Blake's Chaucer?" Studies in Bibliography, 42 (1989), 272-83.
Goya, Francisco de. Francisco de Goya Grabador. Edited by Juan Carrete Parrondo, et al. 4 vols. [Includes Goya's engraved works, as Caprichos and Disparates.]
Gray, D. W. S., Peter Quinn, and Tim Gradon. “The John Laws Scrapbook Conserved.” 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.]
Graybill, Maribeth (ed.), Lynn Katsumoto, Donald Jenkins, Laurence R. Kominz, and John T. Carpenter,
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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 dominant 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 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.]
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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." Biblion, 2, no. 2 (Spring 1994), 19-123; illus.; index [112-23].


Grove, Laurence F. R. "A Note on Use and Re-Use of Jesuit Devices in the Seventeenth Century [1610
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and 1687)." Emblematica, 10, no. 1 (1996), 185-94.


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.]


Grover, Kelly. "Henry Fuseli, Voyeurism, and the Dark Side of the Canvas: 'She is mine and I am hers!'
TLS (March 10, 2006), 16-17. [Review essay on Gothic Nightmares: Fuseli, Blake, and the Romantic Imagination, both the Tate Britain show in spring 2006 and the catalogue of the same title edited by Martin Myrone (London: Tate Publishing, 2006), pp. 224.]

Guentner, Wendelin. "Interartistic Dialogues: The Illustrated French Travel Narrative." Rivista di letterature moderne e comparate, 43 (1990), 129-49; illus.


Gulli Grigioni, Elisabetta, and Vittorio Pranzini. Natura sacra: Ecologia spirituale e simbolica nel

Haferty, 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 Colossus.”]


25.

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.]


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).]


Helfand, William H. "Advertising Health to the People: The Early Illustrated Posters." In Right Living:


Hensher, Jonathan. “Engraving Difference: The Representation of the Oriental Other in Marillier’s Illustrations to the Mille et Une Nuits and Other Contes orientaux in Le Cabinet des Fees (1785-

[Heppner revises what he had said in the context of the Tate catalogue (2001) regarding Blake's *Bathsheba at the Bath*.]


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 Beauchain'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.]
Hinterding, Erik, Ger Luijten, Martin Royalton-Kisch, and Ernst van de Wetering. Rembrandt, the...


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.]


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.


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.]


Hounslow, David. "A Moving Market: The Influence of London Books of Street Cries on Provincial Editions to c. 1830," *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...]

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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 amble illustrations for the abridgement and epitome (illustrations for the latter continued longer.).


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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 *Technae*: Interpreting Diagrams in Early Modern English ‘How-to’ Books” (113-26); Katherine Acheson’s “Gesner, Topsell, and the Purposes of Pictures in Early Natural 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. by Raika Woköck in The Library, 7th series, 12 (2011), 430-31.


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


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Jones, Malcolm. "How to Decorate a Room with Prints, 1674." *Print Quarterly* 20 (2003), 247-49. [Remarks on decoration in Hannah Woolley's *A Supplement to the Queen-like Closet*, 1674 (Wing W3287).]


Juhás, 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.]


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Architectural Historians, 60 (2001), 214-15.]


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(fav.) by Fred Parker in TLS (February 17, 2006), 35; by Sarah Prescott in Notes and Queries, 252 (2007), 111-13.


Kirschbaum, 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.]


Klein, Peter K. "Insanity and the Sublime: Aesthetics and Theories of Mental Illness in Goya's Yard

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Kohle, Hubertus, and Rolf Reichardt. *Visualizing the Revolution: Politics and Pictorial Arts in Late*
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Kovarsky, Joel (comp.). "An Annotated Bibliography of Reference Books for the Beginning Antiquarian Map Collector." Portolan, no. 63 (Fall 2005), 40-50.


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

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


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 Manheim in *Eighteenth Century: Theory and Interpretation*, 54 (2013), 559-64; (favorably, though finding the case that Hogarth was a pedaphile 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.


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


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.


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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).]


Lemmon, Alfred E., John T. Magill and Jason R. Wiese (eds.), and John R. Hébert (consulting ed.).


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 paratexto.” Paratexto, 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.


Lewis, G. Malcolm (ed.). Cartographic Encounters: Perspectives on Native American Mapmaking and...


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. 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: Reconnaissance, 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 Brujin, 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 Joaquín Ibarra, François-Ambroise Didot, Giambattista Bodoni, and Thomas Bewick (and others up to the twentieth century).]


López, Olga. “La colección cartográfica del Museu Marítim de Barcelona.” *Drassana* [Museu Marítim de Barcelona], 17 (2009), 94-112; illustrations.

López Pérez, Maria del Pilar, and others. *Historia del grabado en Columbia*. With an introduction by...


Manning, John, Karel Porteman, and Marc van Vaeck (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; this volume includes 18 essays. Rev. by Eddy de Jongh in *Burlington Magazine*, 145, no. 1203 (2003), 456; by William E. Engel in *Seventeenth Century News*, 61 (2003), 586; (with another book) by Margit Thofner in *Emblematica*, 12 (2002), 382-87.]


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."

Mansfield, Elizabeth C., and Kelly Malone (eds.). *Seeing Satire in the Eighteenth Century. (SVEC 2013: 02.)* Oxford: Voltaire Foundation, 2013. Pp. viii + 320; 83 illustrations. [Following the editors’ introduction are twelve essays on comic and satirical images from diverse artistic fields; these essays include Emmanuel Schwartz’s “Satire Unmasked by Reading”; Eric Roseberg’s “The Impossibility of Painting: The Satiric Inevitability of John Singleton Copley’s Boy with a Squirrel”; Julie-Anne Plax’s “Watteau’s witticisms: Visual Humor and Sociability”; Emily Richardson’s “Tu n’as pas tout vu!: Seeing satire in the Saint-Aubin Livre de caricatures”; Melissa Lee Hyde’s “Needling: Embroidery and Satire in the Hands of Charles-Germain de Saint-Aubin”; Kimberly Chrisman-Campbell’s “‘He is not dressed without a muff’: Muffs, Masculinity, and la mode in English Satire”; Steven Minuk’s “Swift’s Satire of Vision”; Michael Yonan’s “Messerschmidt, the Hogarth of Sculpture”; Trevor Burnard’s “A compound mongrel mixture: Racially Coded Humor, Satire, and the Denigration of White Creoles in the British Empire 1784-1834”; Reva Wolf’s “Seeing Satire in the Peepshow”; Katherine Mannheimer’s “Anatomizing Print’s Perils: Augustan Satire’s Textual Bodies.”]


Manso Porto, Carmen. “La coleccion cartografica de America de Alexander von Humboldt conservada en..."
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la Real Academia de la Historia.” *Boletín de la Real Academia de la Historia*, 205 (2008), 537-90.
Mantel, T. T. "Waardevol oud papier uit Haarlem: De 'Bloem-Thuyn'-collectie, een Bol-Bloemen
catalogus in aquarel: de Waardevolle nalatenschap van kwekerij 'Bloem-Thuyn' in Haarlem."
Boeken en Grafiek, 1996. [On Dutch books on flower bulbs; illus.]

Mapps, Paul W. *The Elusive West and the Contest for Empire, 1713-1763*. Chapel Hill, NC: U. of North
Carolina Press in association with The Omohundro Institute of Early American History and

*Maps Contained in the Publications of the American Bibliography, 1639-1819: An Index and Checklist.*
1639-1800 and Shaw/Shoemaker's of 1801-1819. A checklist of all maps, not a descriptive
catalogue.]


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).]

comments on and corrections to the Allessandro Giacomello's catalogue of this small collection
donated to the town San Giovanni al Natisone, near Udine, in north-east Italy: *La collezione de
Brandis: Catalogo delle stampe e dei disegni.* (San Giovanni al Natisone, 1999), 131 pp.; fully
illustrated.]

Alpago-Novello (1854-1943), mostly of 18C Bellunese engravers; formally acquired after being
on deposit at the Museo Civico of Belluno (near Venice). Marini’s notes refer to engravers
collected.]

Marini, Giorgio. “Raphael Morghen’s Inventory of the ‘Calcografia Volpato.’” *Print Quarterly*, 28
(2011), 382-85.

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.]

Marino, Giuseppe (ed.). *Le Vedute di Roma dalla collezione del duca di Wellington di Giambattista

408-14.


Marquet, Christophe. “La Réception au Japon des albums de peintures chinois du XVIIe siècle.” *Histoire
et civilization du livre, 3 (2007), 91-134.


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 issue for more on Law and his scrapbook, the focus of the issue, edited by Quinn.]


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


McKitterick, David. “Job and The Blake Trust.” Book Collector, 36, no. 3 (1987), 305-20; illus.

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 1999).]
1998) and the catalogue for it prepared by Antony Griffiths with the assistance of Robert A. Gerard (see "Griffiths" above). Besides reviewing the exhibit (favorably but struck by how little was devoted to book illustrations), McKitterick remarks on difficulties in studying prints, the little that has been done ("little systematic work on etching"), and the need for scholarship in particular areas.


Mendoza Vargas, Héctor (ed.).  México a través de los mapas.  (Textos monográficos: Historia y Geografía, I.1.2.)  Mexico, D.F.: Instituto de Geografía, Universidad Nacional Autónoma de México, 2000.  Pp. 2003; illus. [Two essays are relevant to our period: an essay by Victor Manuel Ruiz Naual 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 paraodoxa metamorphosis (Amsterdam, 1718).]


recto and verso but the other leaves bear colored illustrations on only the recto. In Vol. 2, Bürger’s text has the English title “‘Art and Nature Shall Always be Wrestling’: The Life and Work of Maria Sibylla Merian” (7-59) and Heilmeyer’s has the English title “Botanical and Floristic Aspects of the New Book of Flowers” (76-75). There follows "Definitions of Illustrated Flowers," "Footnotes," "Selected Bibliography," list of "Facsimile Editions," and "List of Flower Names.”]


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


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.]


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 Russell, Peter M. Daly, and Micael Bath.]


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).]


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.”]
Muercke 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.

John Morgenstern in *1650-1850*, 18 (2011); (favorably with reservations) by Jill Shefrin in *Children's Books History Society Newsletter*, no. 96 (May 2010), 28-30; by Sean Shesgreen in *Scriblerian*, 44.1 (Fall 2011), 61-63; by Agnes Haigh Widder in *SHARP News*, 20, no. 2 (Spring 2011), 8-9.


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


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. xvi + 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 Proteen 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-), 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; appendices 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.]


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.


Pepys, and Browne's art treatise *Ars Pictoria*; also posted are catalogues of both publisher's prints as well as those published by John Smith, plus bibliography for further reading. The exhibition of twenty prints was supported by the Paul Mellon Center for Studies in British Art. The exhibition is applauded by Simon Turner in the notes section of *Print Quarterly*, 21 (2004). Catalogues of the National Portrait Gallery's holdings of prints published by Browne et al. can be accessed at related websites, such as <http://www.npg.org.uk/live/mellonbrown3.asp>.

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.


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.]


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 Bodley's purchase of four illustrated notebooks of Gilpin's *Remarks on forest scenery and other woodland views... illustrated by the scenes of the New-forest in Hampshire* (1791), which join 95 other MSS of Gilpin at the Bodley (it now has 53 notebooks of earlier and later drafts of *Remarks*); these MSS are a faircopy in another's hand with Gilpin's own MS corrections and with 45 watercolors by Gilpin and three drawings by his brother Sawrey.]


Oberstebrink, Christina. “James Gillray, Caricaturist and Modernist Artist avant la lettre.” Pp. 159-74 in...


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.]


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


Ogée, Frédéric (ed.). *The Dumb Show: Image and Society in the Works of William Hogarth.* (Studies on Voltaire and the Eighteenth Century, 357.) Oxford: Voltaire Foundation, 1997. Pp. xi + 223; illus.; indices of works cited and of persons. [With Ogée's "Introduction" (1-26) and then conference papers related to Hogarth's prints: Jacques Carré's "Artists and artistes in Hogarth's Works" (27-46); Roy Porter's "Capital Art: Hogarth's London" (47-64); Peter Wagner's "The Discourse on Crime in Hogarth's Graphic Works" (65-78), Ogée's "And Universal Darkness Buries All': Hogarth and Excess" (79-96); Pierre Georgel's "The most contemptible 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 Krysinski's "Hogarty, 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.]


Ogée, Frédéric. “‘O Hogarth Had I thy Pencil’: Delineation of an Alleged Friendship.” In *Henry Fielding*
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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.]


Illus.


Paley, Morton D. ‘’And the Sun Dial by Blake’’ (Butl in #374A).” *Blake: An Illustrated Quarterly*, 43, no. 3 (Winter 2009/2010), 105-06.


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.]


Parussa, Gabrielle (comp.). *Les Recueils français de fables ésopiques au XVIIe siècle*. (Textes et Études: Domaine Français, 24.) Geneve: 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.]


Pastoureau, Mireille. *Voies océaniques: Cartes marines et grandes découvertes*. Paris: Bibliothèque...


*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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apparatus and bibliography offer a comprehensive handbook to the period's architectural literature."


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.]


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.


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New Land: Visual Propaganda for Attracting Colonists to Eighteenth-Century Louisiana”; John
A. Mahé, II's "Walking the Streets of New Orleans: Printed Maps and Street Scenes”; and
Florence M. Jumonville's "The Art Preservative of All Arts': The Early Printing in New
Orleans.” Other essays cover early 19C lithography and sheet music.

Pogány, György. “Veszedelmes olvasmányok. Erotikus illusztrációk a 18. századi francia irodalomban”
[Dangerous readings: Erotic illustrations in eighteenth-century French literature]. Könyv,
könyvtár, könyvtár, 17, no. 5 (2008), 52-54. [Review of an exhibition held at Országos Széchenyi
Könyvtár in Budapest.]

Pointon, Marcia R. Hanging the Head: Portraiture and Social Formation in Eighteenth-Century

Pollak, Martha D (comp.). Military Architecture, Cartography, and the Representation of the Early
Modern European City: A Checklist of Treatises on Fortification in the Newberry Library.

Pollaud-Dulian, Emmanuel. “Une Symphonie de la terreur, Gus Bofa [d. 1968], illustrateur de Thomas
de Quincey.” Nouvelles de l’estampe, no. 226 (October-November 2009), 9-21.

Pomeroy, Jane R. Alexander Anderson (1775-1870), Wood Engraver and Illustrator: An Annotated
bibliographical catalogue of Anderson's engravings, 1791-1868; 1000+ illus.; 3 indices (one for
author's and titles; a second for printers and publishers; a third for artists and engravers).
[Anderson engraved copper plates and wood blocks during the last decade of the eighteenth
century and became America's foremost engraver in the nineteenth century. Pomeroy worked
from 16 volumes of around 9000 proofs of Anderson's works (now at the New York Public
Library) and a diary he kept from 1793-1798. The descriptive catalogue is arranged
chronologically by year and then by author or title. Rev. by Iain Bain in Library, 7th series, 9
(2008), 485-88; (fav.) by Georgia B. Barnhill in Papers of the Bibliographical Society of
America, 101 (2007), 428-31; by Alastair Johnston in Printing History, n.s. 1, no. 1 (January
2007); by George A. Walker in Papers of the Bibliographical Society of Canada, 45, no. 1
(Spring 2007), 120-22; by Laura Wasowicz in The Book (AAS newsletter), No. 68 (March 2006),
4.]

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.]

Pomeroy, Jane R. (ed.). Alexander Anderson's New York City Diary, 1793-1799. 2 vols. New Castle:
important American wood engraver, using end-grain practices employed by Thomas Bewick.
Pomeroy earlier produced Alexander Anderson, 1775-1870, Wood Engraver and Illustrator: An
Annotated Bibliography (2005).]

Pomeroy, Jane R. "A New Bibliography of the Work of Wood Engraver and Illustrator Alexander
of the three-volume bibliography of Anderson's work that Pomeroy edited and AAS published.]

History, 17, no. 2 [no. 34] (1995), 35-40; illus. [Involves printing during the early 19C.]

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*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 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.

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.]


Quinn, Peter. “Scrapbook, Pattern Book, Catalogue or Souvenir? John Laws’ Remarkable Collection.” Cherryburn Times [Newsletter of the Bewick Society], 6, no. 5 (Spring 2014), 13-16. John Laws (1765-1844), silver engraver, apprenticed at age 17 to Ralph Beilby and Thomas Bewick, excelled in metal engraving. His notebook discussed in several articles of this issue of Cherryburn Times contains mostly depictions of birds, reflecting his studies of natural history. The issue was edited by Peter Quinn, who with D. W. S. Gray and Tim Gradon contributed an article as did David Gardner-Medwin and Marie Thérèse Mayne.]

Quinn, Peter. “Thomas Bewick in Scotland.” Cherryburn Times [Journal of the Bewick Society], 5, no. 6 (Summer 2009), 1-11; illustrations.


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.]


Reinhartz, Dennis, and Gerlad D. Saxon. The Mapping of the Entradas into the Greater Southwest.


Renonciat, Annie (ed.). L’Image pour enfants: Pratiques, norms, discours (France et pays francophones, XVIIe-XXe siècles). (Licorne, 65.) Introduction by Renonciat. Licorne: Publications de La Licorne; Poitiers: UFR Langues Littératures, Université de Poitiers, 2003. Pp. 268. [Of note, besides the editor’s introduction and her “L’Art pour l’Actions et discours, du XIXe siècle aux années 1930” (201-17), are Michel Manson, “L’Image ‘malgré tout’ dans les livres pour enfants du XVIe au milieu du XVIIIe siècle” (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’Océanie 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 Lionnett Arnodin Chegaray’s “La Bibliothèque des petits enfants, ou comment conquérir les petits enfants au charme de la lecture” (187-98).]

Renonciat, Annie. “Métamorphoses des Métamorphoses de Grandville.” Pp. 207-19 of L’Oeil écrit:


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.

80 (1986), 515-17.


Rodari, Florian (comp.). *Anatomie de la Couleur: L'Invention de l'Estampe en Couleurs*. Paris:
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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.]


Roland 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 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.]


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.]


Roy, Stéphane. "La Circulation du portrait gravé en Europe: Création et diffusion de l'image du grand homme pendant la Révolution." Pp. 201-22 of European Print Culture in International Relations from the 18th to the 19th Century. Hildesheim: Olms, 2007. [Reported by Roy, but this title is not in OCLC nor on AMAZON.]


Roy, Stéphane. *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.]


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Saunders, Alison, and Peter Davidson (eds.). *Visual Words and Verbal Pictures: Essays in Honour of...*_


schlüter, lucy, and pierre j. vinken. the elsevier non solus imprint. amsterdam and new york: elsevier science, 1997. pp. 33; illus. [on vignettes used by isaac elzevir (1596-1651) and his succeeding family members.]


schmidt-loske, katharina. die naturwissenschaftliche präzision im werk der maria sibylla merian.


Schulz, Andrew. "Satirizing the Senses: The Representation of Perception in Goya's Los Caprichos."


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


exhibition is available at http://libraries.slu.edu/a/digital_collections/spiritual-journeys/avril.html.


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Smylitopoulos, Christina. "Rewritten and Revised: Imagining the Nabob through the 'Upstart Iconography.'" Eighteenth-Century Life, 32, no. 2 (Spring 2008), 39-59.


index. [Available as an e-text. Rev.(favorably) by Daniel A. Brownstein in Renaissance Quarterly, 64 (2011), 584-87; by Giancarlo Petrella in L’Almanacco bibliografico, no. 18 (June 2011), 24-25.]


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


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.]


Stemmler, Joan K. "The Physiognomical Portraits of Johann Caspar Lavater." *Art Bulletin*, 75, no. 1

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.]


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 re impression 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 Aldermany 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)." *Quaerendo*, 20 (1990), 111-36; illus.; 5 plates.


Stronks, Els, and Peter Boot, with assistance of Dagmar Stiebral (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 Bloemendal’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 (2008), 455-63; by E. Pierazzo in *Literary and Linguistic Computing*, 23 (2008), 495-97.]


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.]


Szanto, Mickaël. "La stratégie de l'artium amatoris': Les banquiers Lumague et le commerce parisien de l'art dans la première moitié du XVIIe siècle." *Nouvelles de l'estampe*, no. 177 (July-Sept. 2001),


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.]


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


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).] Tattersfield, Nigel. “How [Thomas] Bewick Suffered at the Hands of the Bankers.” *Cherryburn Times* [Newsletter of the Bewick Society], 6, no. 4 (Winter 2013-2014), 6-8.

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.” *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 essays on Irish culture in general and on specific arts.]


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


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 Centuries." *Archives of Natural History*, 28 (2001), 179-94; illus.


Touma, Josephine. “From the Playhouse to the Page: Visual Sources for Watteau’s Theatrical Universe.”


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>.


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


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).]


[Includes Ellis Tinios's "Encountering Japanese Erotic Books" and other essays by Cecilia Segawa Seigle, Okawa Shigeru, and Amy Reigle Newland, plus a catalogue with chronological or developmental divisions by Suzuki Harunobu, Isoda Horyusai, Torii Kiyonaga, and other Japanese scholars; plus an appendix on "Formats of Japanese Erotic Books and Prints."]


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

Van Egmond, Marco. See “Egmond, Marco van” above.


analyses the production, circulation, and use of large-scale topographical provincial and border Habsburg maps for three provinces: the Austrian Netherlands, Lombardy, and Transylvania.”


Viscomi, Joseph. “Corrigenda to ‘Blake’s “Annus Mirabilis.”’” *Blake: An Illustrated Quarterly*, 41, no. 3


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 (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, Catherine 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.]


Walsh, Megan. “Wieland, Illustrated: Word and Image in the Early American Novel.” *Literature in the...
Early American Republic, 6 (2014), 113-36; summary.


Welch, Dennis M. “Imitation in Blake’s Night Thoughts Illustrations.” *Colby Library Quarterly*, 22, no. 3 (1986), 165-84; illus..


[Concerns the maps and atlases in the Royal Dutch Geographical Society's collections.]


Wettengl, Kurt (ed.). *Maria Sibylla Merian 1647-1717: Artist and Naturalist.* Translated from German by John S. Southard. Ostfildern-Ruit, Germany: Hatje (distributed in the U.K. by Thames & Hudson; in the U.S. by Distributed Art Publishers), 1998. Pp. 276; bibliography; 196 illustrations (79 in color). [Catalogue of prints compiled with commentary by Kurt Wettengl, in four parts: "Frankfurt"; "Nürnberg, Frankfurt, Waltha Castle"; "Amsterdam"; and "Surinam, Amsterdam"; with essays by the editor ("Maria Sibylla Merian: Artist and Naturalist between Frankfurt and Surinam") as well as Heidrun Ludwig ("The Raupenbuch: A Popular Natural History"); Sam Segal ("Maria Sibylla Merian as a Flower Painter"); Werner Taegert ("Human Life is Like a Flower: Maria Sibylla Merian's Stammbuch Water-Colours"); Roelof van Gelder ("Art, Commerce, Passion and Science"); Natalie Zemon Davis ("Metamorphoses--Maria Sibylla Merian"); Viktoria Schmidt-Linsenhoff ("Metamorphoses of Perspective: 'Merian' as a Subject of Feminist Discourse"); and Elisabeth Rücker ("Maria Sibylla Merian: Businesswoman and
Whalen, Catherine I. "From the Collection: The Pickman Family 'Vues d'Optique.'" Winterthur Portfolio, 33, no. 1 (Spring 1988), 75-88; illus.


Whitehead, Angus. "‘Another, but far more amicable enthusiast’: References to Catherine and William Blake in the Literary Gazette and La Belle Assemblée." Blake: An Illustrated Quarterly, 46, no. 4 (Spring 2013). Electronic journal by subscription on the internet [no pagination].


Whitehead, Angus. "‘This Extraordinary Performance’: William Blake’s Use of Gold and Silver in the Creation of His Paintings and Illuminated Books." Blake: An Illustrated Quarterly, 42, no. 3 (Winter 2008/2009), 84-108; illustrations; tables [103-06]; bibliography [107-08].

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


introductions and notes, for William Blake’s engraved books. With the addition of two copies of Blake’s *The Book of Thel* (1790, copies D and G, held by the British Museum and the Fitzwilliam Museum), the Archive has “79 copies of Blake’s nineteen illuminated books in the context of full bibliographic information about each work, careful diplomatic transcriptions of all texts, detailed descriptions of all images, and extensive bibliographies. In addition to illuminated books, the Archive contains many important manuscripts and series of engravings, sketches, color print drawings, tempera paintings, and water color drawings.” The site, freely open to all and made possible by the UNC at Chapel Hill and the U. of Rochester, has a table of context, or index.

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


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Culture of the Print Workshop”; Sarah Cree’s "Translating Stone into Paper: Sixteenth- and Seventeenth-Century Prints after Antique Sculpture”; and Dawna Schuld’s "Conspicuous Imitation: Reproductive Prints and Artistic Literacy in Eighteenth-Century England.”


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