qui forment l'armature de *An Introduction* (les deux volumes sont d'ailleurs conçus comme se complémentant l'un et l'autre).

Trois vœux pourraient être formulés, dont l'exécution rendraient cet ouvrage vraiment indispensable. Le premier touche l'augmentation du glossaire qui se trouve en fin de volume. *An Introduction* gagnerait à offrir un glossaire plus substantiel, intégrant les concepts présents dans l'ouvrage afin de faciliter la lecture et la compréhension, par exemple, *galley tray, movable type, paperback ou royalty*. Le deuxième vœu concerne les illustrations, entièrement absentes de l'ouvrage. Si un CD-Rom composé entièrement d'illustrations (par exemple une librairie de gare au 19ème siècle, des gravures montrant l'évolution de l'organisation d'un atelier d'imprimerie depuis le 16ème jusqu'au 20ème siècle, des portraits d'éditeurs et d'imprimeurs, etc.) était proposé en complément, les étudiants y gagneraient énormément. Enfin, il ne reste qu'à souhaiter, à espérer, la traduction rapide de cet ouvrage en français.

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The Netherlands is the home of a rich history of the book in both senses of the term – important volumes and modern scholarship. Early in the hand-press period, a large proportion of all the books produced in Europe came from Amsterdam, Den Haag, and Leiden, and Dutch printers and publishers have remained closely connected with the trade throughout Europe. In the twenty-first century, the academic study of book history flourishes at Dutch universities, where a remarkable number of departments, programs, chairs, and fellowships are devoted to the study of the book and of the book trade. This welcome volume was conceived by its editors as a generous scholarly gift to their English-speaking colleagues, as well as a celebration and announcement of their country’s research. All three editors have been involved with the Society for the History of Authorship, Reading and Publishing (SHARP) from its inauguration, and their decision to edit this book was entered into simultaneously
with their offer to host the SHARP meeting in Den Haag in 2006. A copy was presented to every person registered for the conference.

Apart from an informative introduction to “Current Education, Research and Presentation” by Marieke van Delft of the Koninklijke Bibliotheek, the book includes twelve peer-reviewed essays, some by established scholars and others by newcomers. Ordered alphabetically by the surnames of the authors, the chapters range widely in methodological and theoretical perspectives. Their temporal range is not quite so extensive: five are focused on the twentieth century, one on the nineteenth, four on the eighteenth, and only two on earlier periods. Pierre Delsaerdt discusses printers at Leuven (Louvain) University from the fifteenth to the eighteenth century. Berry Dongelmans considers some editions of the works of a dramatist/poet to discuss a theoretical issue that is ubiquitous in book history: the paratextual phenomenon of an author’s “complete works.” Edwin van Meerkerk dissects the complexity of French influence on Dutch culture by examining translations, limiting his analysis to a single year (1759). Jeroen Salman concerns himself with the book trade of the eighteenth-century Dutch republic, writing an incisive essay on the image of the pedlar in that period. Hannie van Goinga’s subject is lotteries for books, an intriguing phenomenon that appeared briefly in the late eighteenth century. A Nijmegan researcher, Inger Leemans, addresses the interconnections of the Dutch and German book trades from mid-eighteenth to mid-nineteenth century, raising the interrelated questions of national identity and of a transnational culture. The complexities of the twentieth-century book trade are embarked upon by Jan Pauwels in an article on the patterns of publication and of reading for literature in Dutch, including that written and read in Belgium. Adriaan van der Weel of the University of Leiden has discovered in a publisher’s archive correspondence about scouting for popular fiction in the interwar period. The enterprising publisher then bowdlerized English texts for translation into Dutch to serve a strict Roman Catholic readership. An essay by Helleke van den Braber focuses on the literary and business strategies of a single publisher operating from 1955 to 1975. Students of scientific publishing will learn a great deal from Dorien Daling’s chapter on Elsevier’s work with journals from 1936 to 1956. In each of these essays and case studies, the Dutch experience provides a valuable point of comparison with that of Germany, France, or Britain, and in most cases the methodology adopted by the researcher is susceptible of adaptation for the history of the book in other settings.
Two essays may be of particular interest to researchers working on English or other literatures, however. One of these is "Poetry as a Commodity: The practical application of network analysis." Here José de Kruif borrows a method from sociology and uses it to map patterns apparent in the contacts between actors in a publishing group — in this case, poets and their publishers from 1801 to 1849. And similarly Frank de Glas applies the methods of economic history and of business history to nineteenth- and twentieth-century publishers, examining in particular the dynamics of the family firm.

The Netherlands, like Canada, is a relatively small nation with its own local and particular print culture; the names are obscure and the places unfamiliar. But what this valuable volume demonstrates is that similarities (and differences) across book cultures, and between small cultures and super-powers of the book, can only be identified when the local and particular are addressed with a shared set of methods, approaches, and theoretical tools.

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Bibliographies of illustrators are always a fascinating resource for researchers and collectors of prints and drawings. They are also a rare luxury, as many artists will never have their life work mapped, in any form that would provide an easy reference to identify the details about when their work was published. This is what makes Jane Pomeroy's bibliography of Alexander Anderson so special a contribution to understanding the history of early American illustration. In three volumes Pomeroy has reproduced over 1000 of Anderson's engravings with 2,322 descriptive entries detailing publication date(s), size of the book, and other facts about the illustrations found in the many books, pamphlets, and ephemera published in Anderson's lifetime.

Alexander Anderson (1775–1870) was an important American illustrator who introduced the new technology of wood engraving to the American public. Born in New York, Anderson studied to be a doctor but this was not to be his destiny. Although he loved science he found that he loved wood engraving more, and in 1798 he