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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Jane R. Pomeroy. *Alexander Anderson (1775-1870). Wood Engraver and Illustrator: An Annotated Bibliography*. 3 vols. New Castle, Del., and Worcester, Mass.: Oak Knoll Press and the American Antiquarian Society, 2005. 2,616 pp.; US \$350.00. ISBN 1584561629.

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

decided to dedicate more of his energies to the craft. Anderson was a contemporary of the British engraver Thomas Bewick (1753–1828), who is credited with the invention of wood engraving. A comparison of both men's work shows the influence Bewick had on Anderson. Anderson learned to refine his art by copying Bewick's techniques from engravings he saw in books and pamphlets available at the time. Wood engraving is perhaps one of the most important printing inventions for detailed illustrations since the invention of the printing press by Gutenberg over 500 years ago. It is often confused with woodcut but is unique in its technique and requires more skill to master. The primary difference between the art of wood engraving and woodcut is that wood engravings are cut on the endgrain of hardwoods and use the engraving tools of the silversmith as opposed to the tools of the woodcut artist. By the 1850s engravers using this new technique could engrave photographs onto boxwood blocks for printing. It revolutionized the trade of printing by providing detailed illustrations that could be printed quickly on most letterpresses. Anderson's contribution to the development of American illustration was considerable, producing some 9,000 engravings in his lifetime. Pomeroy has added to the understanding of this pioneer in wood engraving by expanding on the material from 19th-century biographies of Anderson, such as Benson John Lossing's *Memorial* and Frederic Burr's *Life and Works of Alexander Anderson*. Pomeroy has included a biography of Anderson's life as well as a plan of her research, a glossary of abbreviations (although she calls it something else), a list of libraries and collections, four appendices, a bibliography, and three indices. All this in three lovely volumes full bound in cloth and slipcased.

One of the difficulties in identifying all the images as being done by Anderson is that he had students who also made engravings that were remarkably similar to his own style. Pomeroy mentions students like Garret Lansing and the copies Anderson made of Bewick's work. These are helpful entries when one considers that it was fair practice in Anderson's time to copy other artists' work without credit.

Pomeroy has based the majority of her research on the collection contained in the New York Public Library. This is a considerable resource since the library has twelve large volumes containing some 8,500 Anderson engravings. Much of her book owes credit in part to the research of the late Helen Knubel who spent 13 years, 1934–1947, researching Anderson with Professor Lawrence Thompson at Princeton. Readers will be pleased to find that Pomeroy's entries are clearly written with annotations that are sometimes humorous because of their date.

Entry 460, *A treatise on the art of flying* by Tomas Walker (1814), has a comical engraving of a flying machine where Pomeroy comments that the aviator is dressed respectfully in a "delightfully serious depiction of a flying machine." The reproductions in this work are exquisite. Robert Pomeroy's preparation of these engravings for print is a technical marvel. He has restored the original life that made these works great. I was impressed with the clarity of the reproductions and the restoration that must have gone into making them presentable once again.

Although I found the entries mostly accurate, some problems do exist and can be expected in a work this extensive. Specific topics, such as Pomeroy's claim that a boxwood block can yield 900,000 impressions, are suspicious. Pomeroy is a letterpress printer and should know better. The reason printers developed the making of stereotypes and clichés was because engravings did not last without damage through their long press-runs. Paper is abrasive to wood and the wear of a block is significant when printed in print runs greater than 50,000 copies. Her footnote for this entry is mislabeled and provides us with little support for her claim. Even John Jackson's *A Treatise on Wood Engraving* (1861) (651-52) claims that only 100,000 copies are possible from a block. My only other criticism has to do with the design of the book itself. The page layout has ignored the golden ratio for page proportions that would have given the book healthy margins. The line measure for the text is too long, making it almost impossible to read the entries without the aid of a bookmark. A line measure of 35.5 picas for 9 points type is not very legible. Although the typeface Bembo is one of my favourite faces, it is not well represented when set over 30 picas long when it is only 9 points high. This problem was probably not Pomeroy's choice; but as a letterpress printer she should have been aware of this problem. Overall, I was satisfied with the scholarship in Pomeroy's research, and these small oversights should not diminish the value of the work as a whole.

Lovers of letterpress who are eager to attribute work in their wood-engraving collection to Anderson will cherish these volumes. The collection is also valuable to artists and designers looking for artwork that is in the public domain, as all of Anderson's work is royalty-free, being over 75 years after the artist's death. Libraries, museums, book collectors, and dealers will also find these volumes useful for details about the rarity of works in their collections. It is a fine set of books that will find a comfortable home in any research library.

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