two occasional Ballads" is repeated on the first page, most likely for emphasis, the text echoing the catalogue.

Starting as a consummate printer's devil who mastered every detail of the book trade, Franklin would still have been celebrated if he had been content to remain a writer/printer. This beautifully produced book contains a wealth of illustration. Those of us who were unable to attend the exhibition are treated to vividly reproduced leaves of Franklin's *Psalms* (1729), *Pamela* (Richardson's was the first novel to be published in America in 1742-43), Cicero's *Cato Major* (1744), *Pennsylvania Gazette*, *Poor Richard's Almanac*, and much more manuscript material. The final chapter provides a stunning visual and textual survey of early 19th-century American, English, and continental editions of Franklin's *Autobiography* which stops short of the outbreak of war. The remaining 42 years of Franklin's "retirement" from printing were arguably the most significant of any citizen of the transatlantic world. Three hundred years after his birth, we are still learning more about this most remarkable 18th-century transatlantic American.

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Buchanan-Brown, John. *Early Victorian Illustrated Books: Britain, France and Germany, 1820-1860*. New Castle, Del., and London: Oak Knoll Press and The British Library, 2005. 320 pp.; US $98.00. ISBN 1584561696.

The publication of this book is long overdue, since there has been no satisfactory and broad geographical study of book illustration in the early-Victorian period, from 1837 to the Great Exhibition of 1851. John Buchanan-Brown has written an ambitious book, offering readers not only an introductory history of the illustrated book from 1820 to 1860, but also a proficient study of how illustrators, representing the three major languages of northern Europe, influenced each other in their craft. This valuable book, profusely illustrated by some 250 reproductions in black and white, should not be neglected by anyone interested in the immediate post-Bewick period, for they will certainly gain a fresh appreciation of the richness and decorative utility of wood- and steel-engraving, steel-etching, lithography, and chromolithography.

The charting of illustrative activity during this period is a difficult undertaking because artists and engravers did not typically leave a

written record about their ambitions and influences, so one must focus closely on their art to take account of the cross-fertilization of artistic and technological skills between the publishing trades of different countries. To further complicate matters, there is a great diversity in the amount and type of evidence from a broad geographical field, requiring a consideration of everything from copper plates to the design of head- and tail-pieces. Buchanan-Brown addresses these challenges admirably for his purpose by dividing the first three sections of the book according to different language sources: "The French Connection," "German Influences," and "Some British Publishers and Artists." The author's purpose in each section is to show how the illustrations function as "the decorative rather than the explanatory adjuncts of letterpress." While the book is not a complete corpus of illustrative achievements, at least the selected illustrations give a good visual idea of the standards of competence and draughtsmanship evident in the graphic work of the period. The commentaries on the illustrations are mostly brief, but still display a wealth of knowledge and scholarship. In many cases, though, readers will likely ask for more argument and more evidence, but that is to be expected when an author tackles such an expansive survey with fewer than three hundred pages.

Regrettably, Buchanan-Brown missed several opportunities to explain how certain artists followed and/or influenced a tradition or proved to be innovators in their craft. For example, readers will naturally expect that the author has substantive arguments to support statements like "Flaxman's influence is difficult to judge" and "trade in general was subjected to additional competitive pressures from such innovators as Charles Knight." To have worked out some of these ideas would have strengthened the text considerably, but instead the reader is left with an unsatisfying discussion and analysis, if such follow-up material appears at all.

Another weakness stems from the decision to include highly subjective opinions about artists without offering technical or theoretical information to substantiate the claim. For example, Buchanan-Brown diminishes the achievements of John Absolon, a British Romantic book-illustrator of considerable importance, with a surprisingly glib remark: "He draws correctly, but he leaves me completely unmoved." When comments such as these appear without corroborating material, they have the effect of leaving the reader with the impression that the author understands little about the artist's work or has written with undue haste. I suspect the latter,

given the author's skillful handling of so many otherwise intelligent arguments and complex historical material, and by the end of the book all lapses in judgment seem to be, if not forgiven, at least largely forgotten. What the book loses in its occasional failure to provide fuller context or analysis, it gains from the plentiful illustrations, articulate summaries of artistic achievements, and its value in framing the idea that the books of the early-Victorian period are worthy of comparison with fine printing from any historical period.

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LeMire, Eugene D. *A Bibliography of William Morris*. New Castle, Del., and London: Oak Knoll Press and The British Library, 2006. 448 pp.; US $98.00. ISBN 1584561734 (US); 071234926X (UK).

The initial reaction to Eugene D. LeMire's magnificent bibliography of William Morris is admiration, together with a certain bibliomanic covetousness. Compiled painstakingly, it is an impressive triumph, comprehensive, clearly organized, and ample in its illustrations. And in case the thought occurs, yes, it is needed and does fill a gap in Morris scholarship. Ever since the 1897 seminal compilations of "Temple Scott" and H. Buxton Forman, there has been a steady progression of bibliographical resources on Morris, including (to name only some) Sir Sydney Cockerell's "Annotated List" (in H. Halliday Sparling's *The Kelmscott Press, and William Morris Master-Craftsman*), John J. Walsdorf's *William Morris in Private Press and Limited Editions ...*, and William S. Peterson's useful Soho Bibliography of the 1980s. Indeed, Peterson is often the source one has turned to, and while thorough, it considers only the Kelmscott Press itself. LeMire's intent then, clearly goes further in scope. To take just one example, Peterson lists the Kelmscott printing of *The Water of the Wondrous Isles* (Peterson A45), noting "A less expensive edition was published by Longmans in October 1897." LeMire gives full accounts of the Kelmscott Press printing (A-84.01), the "Popular Edition" of 1897 (A-84.02), *The Collected Works* text of 1913 (A-84.03), and the "Pocket Edition" of 1914 (A-84.04). The descriptions have been re-examined and augmented, and of course LeMire has the advantage of drawing on the accumulated findings of his precursors.