

*A New Bibliography of the Work  
of Wood Engraver and Illustrator  
Alexander Anderson*

JANE R. POMEROY

TO MARK THE 2005 PUBLICATION of *Alexander Anderson (1775-1870), Wood Engraver and Illustrator: An Annotated Bibliography* (3 vols.), I have been asked to provide a brief description of the work. For nearly twenty years, the American Antiquarian Society has played a key role in my research, which now culminates in the publication of this bibliography under the joint imprint of Oak Knoll Press and the American Antiquarian Society in association with the New York Public Library. In the introduction, I express my gratitude to each of these organizations and to the contribution of the Linda and Julian Lapidés Fund toward completing the project. A hint of the scope of the research that would result in this comprehensive bibliography was published in 1990 as 'Alexander Anderson's Life and Engravings before 1800, with a Checklist of Publications Drawn from His Diary.'<sup>1</sup>

1. Jane R. Pomeroy, 'Alexander Anderson's Life and Engravings before 1800, with a Checklist of Publications Drawn from His Diary,' *Proceedings of the American Antiquarian Society* 100 (1990): 137-230.

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JANE R. POMEROY is an independent scholar and the bibliographer of Alexander Anderson. She discussed Anderson's work from the perspective of a scholar-collector and the research that resulted in this book at the Collectors Round Table on October 22, 2005, during the Society's annual meeting.

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# ALEXANDER ANDERSON

(1775-1870)

Wood Engraver and Illustrator

*An Annotated Bibliography*



Jane R. Pomeroy

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Fig. 1.

I began to be interested in Anderson's work over twenty years ago. At that time I was working as a volunteer at the Smithsonian Institution in Washington, D.C., in the Graphic Arts Department of the National Museum of American History. There, I was taught how to print with metal type by R. Stanley Nelson, and it was through him that I acquired some knowledge of printing history. Stan and my sister Sheila, a resident of Montreal and a collector of English children's books, asked me if I was familiar with Alexander Anderson, the illustrator. I had never heard of him before, but after I had set up my own letterpress printing business and clients sometimes suggested that I use wood engravings in their work, I began to haunt secondhand and antiquarian bookshops for old schoolbooks. I was able to purchase a treasure trove of old books, at now-ridiculous prices, from which I would select wood-engraved illustrations to send to the photo-engravers for use in my presses. I discovered Anderson's signature on wood engravings in some of the books I found, and that led me to begin a long research journey that has resulted in the publication of the bibliography. I was astounded by the skills of wood engravers and warmed and delighted by what I saw of Anderson's work.

The search brought me to the discovery of manuscript material, including Anderson's diary at Columbia University and his proof books and publications containing his illustrations at the New York Public Library and New-York Historical Society.<sup>2</sup> I studied existing biographies and bibliographies of Anderson's work by Lossing, Duyckinck, and Linton, and Hamilton's pioneering work

2. These materials include Alexander Anderson, 'Diarium commentarium vitae Alexander Anderson,' autograph manuscript, 3 vols., 1793-1799. Rare Book and Manuscript Library, Columbia University. I have relied on the microfilm of the diary, cited hereafter as *Anderson Diary*. Collections of proof books and manuscripts are: *Alexander Anderson Papers*, Rare Book and Manuscript Library, Columbia University; *Alexander Anderson Papers*, New-York Historical Society; *Alexander Anderson*, Department of Prints, Photographs, and Architectural Collections, New-York Historical Society; *Alexander Anderson Papers*, Manuscripts and Archives Division, New York Public Library; *Alexander Anderson Scrapbooks*, Prints Division, New York Public Library; 'Anderson's Wood Engravings,' Scrapbook, Boston Athenaeum.

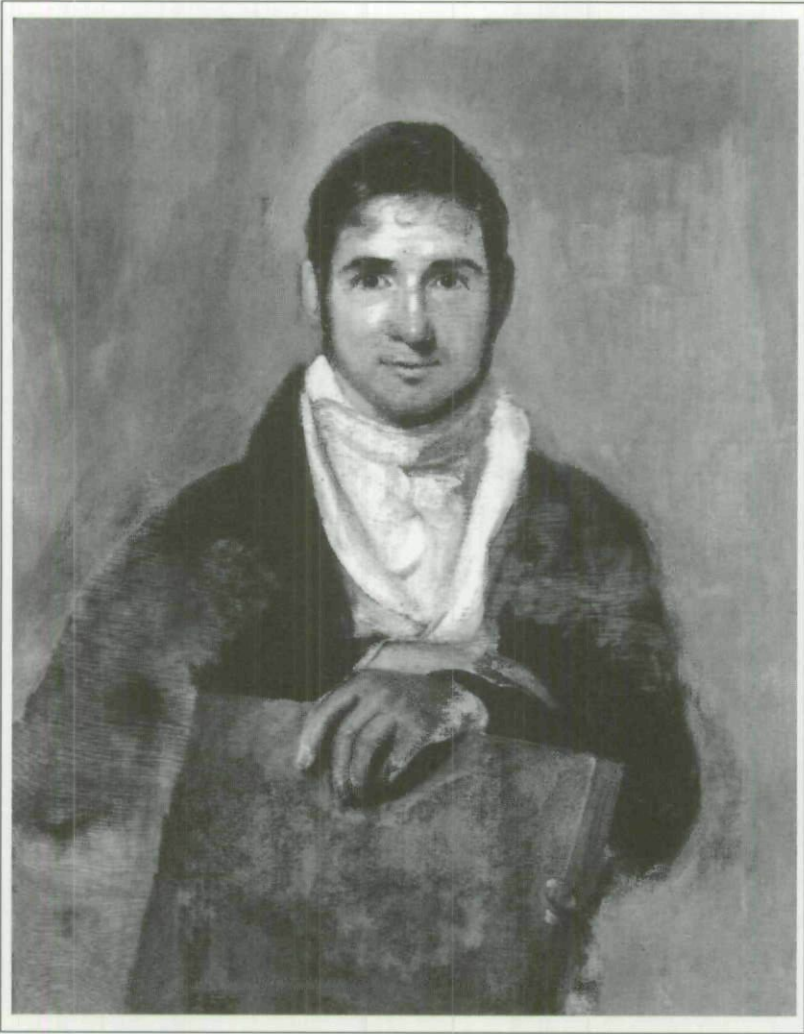


Fig. 2. John Wesley Jarvis (1780–1940). *Alexander Anderson*, ca. 1815. Oil on canvas, 34 × 27 inches. Courtesy of the Metropolitan Museum of Art. (Unfinished portrait; additional overpainting later removed.)

on early American book illustrators.<sup>3</sup> After I discovered articles about Anderson by Helen Knubel,<sup>4</sup> I was able to find and meet her, and, in time, she generously made her research available to me. After moving to Maine and abandoning my printing business, but bringing my printing shop with me, I was close enough to the American Antiquarian Society, another treasure trove, to make repeated visits over the years. Many other East Coast libraries where I also worked are listed in the book.

The aim of my study is to display Anderson's work in the context of what it illustrated. I have created entries for as many publications that used his engravings as I have been able to find. Apart from his finished work for poetry and literature, or other publications that might be included in a reader's permanent library, Anderson made a large contribution to the children's books published by the Samuel Wood (for example, entry 1086, reproduced below) and Mahlon Day firms in New York, by the Babcock firm in Hartford and New Haven, and by the American Tract Society in New York.<sup>5</sup> Tracing and recording the many editions of these chapbooks and tracts in paper wrappers provides us with an idea of what was most popular and what sold. As time went on, I became increasingly interested in the publishing

3. Biographies of Anderson: Benson J. Lossing, *A Memorial of Alexander Anderson, M.D., the First Engraver on Wood in America. Read before the New York Historical Society, Oct. 5, 1870* (New York: Printed for the subscribers, 1872) and Frederic M. Burr, *Life and Works of Alexander Anderson, M.D., the First American Wood Engraver. Three Portraits of Dr. Anderson and over Thirty Engravings by Himself* (New York: Burr Brothers, 1893); a partial bibliography: Evert A. Duyckinck, *A Brief Catalogue of Books Illustrated with Engravings by Dr. Alexander Anderson with a Biographical Sketch of the Artist* (New York, 1885); historical and critical reviews: William J. Linton, *The History of Wood-Engraving in America* (1882; republished as *American Victorian Wood Engraving*, Nancy C. Shrock, ed. [Watkins Glen, N. Y.: American Life Foundation Study Institute, 1976]), and Linton, *The Masters of Wood-Engraving* (New Haven and London: B.F. Stevens, 1889); Sinclair Hamilton, *Early American Book Illustrators and Wood Engravers, 1670-1870*, 2 vols. (Princeton: Princeton University Press, 1968).

4. Helen M. Knubel, 'Alexander Anderson: A Self Portrait,' *Colophon. New Graphic Series* 1, no. 1 (1939); and 'Alexander Anderson and Early American Book Illustration,' *Princeton University Library Chronicle* 1, no. 3 (April 1940): [8]-[18].

5. For further information about these and other children's book publishers, see the American Children's Book Trade Directory on the American Antiquarian Society website ([www.americanantiquarian.org](http://www.americanantiquarian.org)).

history of the books I was examining, and this information is added when relevant. The history of printing technology helps provide an understanding of the changes in nineteenth-century wood engravings and their presentation. Changes in printing techniques during Anderson's long career are of great importance in understanding his work.<sup>6</sup> I have included information found in primary sources that relates to the printing of his wood engravings.

Anderson was the first skilled relief engraver in America. His prodigious output covers subjects and publications including literature, separate prints (entry 587, fig. 6) and broadsides, children's books, ephemera and political cartoons, almanac advertisements, and bookplates. Examples of his work are widely available and may be found in many major libraries. Anderson's two biographers, Benson John Lossing, who employed Anderson to engrave illustrations, and Frederic Martin Burr, have recorded Anderson's life and career, and these accounts have since been used in bibliographies and reference works. Anderson was the first person in this country to engrave on end-grain boxwood, thus introducing a medium that would economically allow prolific illustration in nineteenth-century printing. An epithet that appeared in Lossing and in Burr<sup>7</sup>—"The Father of American Wood Engraving"—is inscribed on Anderson's tombstone in Green-Wood Cemetery in Brooklyn, New York. Through the use of wood engravings in his proof books, my own work adds substantially to the record of his life by identifying the publications in which his illustrations appeared. It provides sufficient information to draw new conclusions about Anderson's status as an

6. See 'Printing, Stereotyping, and Copying Techniques,' *Alexander Anderson, Wood Engraver and Illustrator*, lxxvi-lxxi. An account that addresses some of the effects of the new technology: Jane R. Pomeroy, 'On the Changes Made in Wood Engravings in the Stereotyping Process,' *Printing History* 34 (1995):35-40.

7. Lossing, *Memorial of Alexander Anderson, M.D.*, 80; Burr, *Life and Works of Alexander Anderson, M.D.*, iii.

artist and master wood engraver. The following account includes the Table of Contents, which is reproduced here (fig. 3), a brief outline, and four sample entries from the book. Bracketed numbers in the text refer to entries in the book.

*Alexander Anderson, Wood Engraver and Illustrator: An Illustrated Bibliography* is comprised of an entry for each publication, arranged chronologically and alphabetically by author, or title if there is no author; later editions of a title follow the first in the same entry. Each of Anderson's engravings is described. I have matched each engraving to an image in his proof books (using microfilms) in order to credit him as the creator. I have examined each publication cited and reproduced more than one thousand illustrations. The location of the copy examined, exact dimensions to one-sixteenth of an inch, and bibliographic references are supplied. Where possible, notes with information about the publishing history and about similar titles or illustrations are added to the entry.

In compiling this work, I have been helped by libraries' records of their holdings. These enabled me to find Anderson engravings where I might otherwise not have looked, as well as extensive manuscript material, periodical articles, and collectors' names and histories. In all, I have been able to identify 2,332 titles. This adds considerably to Duyckinck's information and listings, which include approximately one hundred sixty titles in his catalogue, and to those of Hamilton, whose ground-breaking examination of early American-illustrated works names over two hundred titles and Anderson-related items, with notes on some of the publications.

I am indebted to the late Miss Helen Knubel for research she began about 1934, and continued for some thirteen years. She identified many of the cuts in Anderson's proof books by finding where they were used and when published. This important work, which attributed a large number of unsigned illustrations

to Anderson for the first time, was needed because more than nine thousand of his undated proofs are pasted without any identification into the sixteen large, numbered volumes held in the New York Public Library Print Room. Almost without exception, these engravings are superbly printed (possibly by Anderson), making a surprising, even astonishing contrast with impressions in contemporary publications. Anderson signed relatively few of his cuts. To credit him with more, I have matched engravings with the impressions in the proof books at the New York Public Library, New-York Historical Society, and in the Boston Athenaeum scrapbook.<sup>8</sup>

Daily entries between 1793 and June 1799 in Anderson's diary describe his life in New York City, members of his family and their deaths from yellow fever, his medical studies and degree, and his friends. Excerpts from letters from Anderson's mother, written while he was serving as a physician at Bellevue hospital during the 1795 yellow fever epidemic, provided useful insight into his family life.<sup>9</sup> Eighty-two previously unused letters to his daughter, Julia Malvina, beginning in 1836 and continuing until a year before his death, have supplemented the biographical information.<sup>10</sup> The early commissions that Anderson mentions in his diary have previously been overlooked, so his accounts there of his pursuit of self-instruction in engraving, intaglio and relief, and of the books, broadsides, and ephemera for which he supplied illustrations—have now been added to the record.<sup>11</sup>

8. An explanation of how I proceeded is given in the 'Plan of Research,' *Alexander Anderson, Wood Engraver and Illustrator*, (xiii-xviii), which includes an account of 'How the Illustrations were Reproduced,' (xv-xvi).

9. Alexander Anderson Papers, New York Public Library, Manuscript Division.

10. Alexander Anderson Papers, New-York Historical Society. The correspondence begins on February 29, 1836, four months after her marriage to Vincent Mathews Halsey, a farmer in Geneva, New York.

11. Many of these books, broadsides, and ephemera were identified and discussed in 'Alexander Anderson's Life and Engravings before 1800.' For information on the terms copperplate, intaglio, and relief, see 'A Note on Engraving Terms and Techniques,' *Alexander Anderson, Wood Engraver and Illustrator*, lxxv-lxvi.



In the book, I discuss testimony found in his diary and letters and explain how they reveal aspects of his character that relate to his work. The culture of the new republic and the parental influences that molded him were often discarded in favor of his personal and artistic development. Among other fundamentals, all artists are a mixture of their environment, their temperament and particular artistic insight, their knowledge of past graphic production, and their own need to express and synthesize these elements. Anderson was no exception. Not only his skill, but what he valued, and his zeal, humor, and delight are apparent in his work.

I have charted the number of publications illustrated by Anderson from 1791 to 1872 as an introduction to a decade-by-decade discussion of his work (fig. 3). Anderson's interest in drawing and engraving began at an early age. His first known engraving on type metal, for Thomas Dilworth's *A New Guide to the English Tongue* [1], was published in 1791, when he was in his sixteenth year. This was the beginning of a career that lasted seventy-seven years, concluding with the posthumous publication of *The Fables of Pilpay* [2331]. In the catalogue entries, I have described Anderson's illustrations in detail and indicated the location of his signature, which was often small and difficult to find. When possible, I provide a reference for each illustration to a cut in the New York Public Library proof books. From other sources—or his signature—more images can be credited to Anderson than appear in the proof books or are mentioned in manuscript material. There are undoubtedly more illustrations that have not been discovered, and not all of the images in the proof books have been found in publications. Where possible, the entries include the publishing history of a work. Whatever I have been able to find on the illustrations and their importance in Anderson's career, particularly in contemporary printed material, has been added, as well as connections, if any, to English sources for illustrations. Publishers' control over Anderson's, or other illustrators' work, is scanty, but I have included whatever information I have found. Of

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Fig. 3

particular interest is a series of letters between Mathew Carey in Philadelphia and Anderson, mostly concerning large Bible plates, their cost, the origin of the designs, and requirements for their good printing.<sup>12</sup>

American illustration became more common in the last decades of the eighteenth century and increased exponentially through the nineteenth century. It drew heavily from English sources and less from French and other European sources. American literature and graphic designs, especially in the early decades of the nineteenth century, occupied a lower status than reprints or copies of English publications and illustrations.<sup>13</sup> In the early decades, the copying of graphic designs, which was not considered plagiarism in the sense we now view it, was commonplace. Skill was admired, more than originality.

Anderson has been described as the 'American Bewick,' a devoted copier of Thomas (1753-1828) and John (1760-95) Bewick and their school's designs and technique. Anderson was familiar with the publications of Elizabeth Newbery and John Stockdale, for whom John Bewick supplied some of the engravings. It would have been difficult for him, with his long interest in engraving, insatiable reading, and his visits to booksellers, to have missed seeing Bewick images. Indeed, he noted in his diary on August 17, 1795, that seeing Thomas Bewick's *General History of Quadrupeds* was one of the greatest inspirations in his early career.<sup>14</sup> Anderson

12. *The Holy Bible* [537 a], *Alexander Anderson, Wood Engraver and Illustrator*, 639-40. Lea and Febiger Collection, Historical Society of Pennsylvania, Philadelphia.

13. For example, Samuel G. Goodrich stated: 'The successful booksellers of the country, Carey, Duyckinck . . . were for the most part the mere reproducers and sellers of English books. It was positively injurious to the commercial credit of a bookseller to undertake American works, unless they might be Morse's Geographies, classical books, school-books, devotional books, or other utilitarian works.' *Recollections of a Lifetime*, 2 vols. (New York and Auburn: Miller, Orton and Mulligan, 1857), 2: 110-11.

14. Anderson's edition of the *Quadrupeds* followed nine years later. 'The figures engraved on wood, chiefly copied from the original of T. Bewick, by A. Anderson. First American edition, with an appendix, containing some American animals not hitherto described (1804).' Thomas Bewick, *A General History of Quadrupeds* [144]. The question of copying is discussed in 'Development of Anderson's Style and Review of His Work,' *Alexander Anderson, Wood Engraver and Illustrator*, xxxix-xl.

adopted the white line technique of the Bewick school, a method of engraving that relied more on the juxtaposition of black masses against white rather than creating the drawing with free-standing black lines.<sup>15</sup> It can be argued that Anderson's frontispiece for Gessner's *Death of Abel* in 1794 [19] already verged on the white line technique. It was a method that seemed natural to him and that he used in his most successful engravings. It is also true that especially in his early career, and later, in his old age, his style of engraving indicated his admiration and respect for the Bewicks. However, a mere glance at the thousands of cuts in the New York Library proof books dispels the judgment that Anderson only copied their work.

Despite his clumsy, early relief work on type metal that was no better than contemporary cuts in almanacs and children's books, Anderson engraved two outstanding medical illustrations before 1800: his *Skeleton from Albinus* [58], a relief engraving, and *Anatomical Male Figure* [60], a copperplate. They prove that his skill was not in doubt. And not to be forgotten was his little cut of Minerva, with her spear and book, showing that squabbling children could be saved from the devil by learning. Anderson had read Benjamin Franklin, who believed that reason was a natural faculty and that it could lead to the control of passions and to mutual understanding.<sup>16</sup> His image of Minerva illustrated an advertisement that he placed in 1797 in a New York newspaper for his children's bookshop [49]. Crudely engraved, it nevertheless heralded what would be his own style, one that he had already begun to develop. Love and respect for learning (he was a voracious reader) dislike of conflict, and sympathy for children were some of its hallmarks. The little figures in his cut are portrayed with aggressive expressions but represent children who can be instructed and saved. His short-lived bookshop, the 'Liliputian

15. White line engraving is further explained in 'A Note on Engraving Terms and Techniques,' *Alexander Anderson, Wood Engraver and Illustrator*, lxxvi.

16. Anderson Diary, July 29, 1793; August 25, 1794.

Book-Store,' is the first known in this country to sell only children's books.

Anderson engraved few separately published prints. Of these, two are outstanding. Both about twelve inches high, they are *Returning from the Boar-Hunt* after Johann Elias Ridinger, and *Waterfowl* (entry 587; fig. 6), after David Teniers the Younger. In his treatment of the Ridinger painting (which I have not been able to find) as a wood engraving, Anderson displayed his mastery of the white-line technique, managing the darks and lights so that their use in the print creates a rhythm that draws the eye from shape to shape and appears to form one unit filled with movement. This was his masterpiece. The twelve separately published engravings are indicated in the Index of Authors and Titles as 'Prints (and portraits) separately published.'

It has already been stated that most American illustration in these early decades followed English designs, and this is true of Anderson's work. I have been able to find English models for his designs, especially for titles such as James Thomson's *Seasons* (entry 328; fig. 4), for English literature, and for children's books. But Anderson also portrayed American scenes and people, particularly in children's books published in New York. Samuel Wood's *Cries of New York* [246] went through ten editions between 1808 and 1822, and Mahlon Day's *New-York Cries, in Rhyme* [968] fourteen editions between about 1825 and 1848. They depicted unvarnished scenes in the streets of New York, children and people of different races, classes, and pursuits. The sight of a small boy with a white collar giving gingerbread to his pet dog while a tired-looking boy in working clothes in the foreground is carrying a huge basket of his wares must have touched Anderson and led to the image. There are illustrations in other children's books where he emphasized the disparity between a brutalized poverty and excessive wealth. Anderson's prolific work for children is not only sympathetic and affectionate, but amusing and often slyly humorous. It displays some of his most original treatment and designs. It seems to represent his own

lack of pretension and reliance on spiritual values championed by the new republic. His letters to his daughter Julia Malvina reveal that he preferred simplicity and distrusted the growing wealth of the nineteenth century.

Trained as a physician, Anderson was in demand for illustrations for medical publications; eleven are listed under 'Medicine' in the 'Index of Authors and Titles.' Some, detailed and intricate, such as the anatomical engraving for Beach's *Treatise on Anatomy* [2096], are examples of Anderson's skill as a wood engraver.

Anderson supplied hundreds of cuts for inexpensive religious tracts. He worked at first for the Boston-based American Tract Society, subsequently for the New York Religious Tract Society, and from 1825, for the newly formed American Tract Society in New York. The 'Index of Publishers, Printers, and Booksellers' includes a listing of his work in these organizations' tracts and books. This area of Anderson's work has been generally ignored, partly because many of the tracts were cheaply produced and printed on thick, rough paper. In addition, the evangelical, often naïve messages of these publications have been held in generally low regard. Antiquarian book dealers have told me that they have at times thrown out these fragile tracts. But Anderson's engravings are often spirited and almost always reflect his interest, his humor, ability to caricature, and often—especially in those dealing with drunkenness—his emotions. A simple tenderness, and sometimes an unwelcome sentimentality, are shown in his depictions of families. He seemed to enjoy illustrating the children's tracts, which were brief and small or miniature publications with paper wrappers. A discussion of the three tract societies can be found in Appendices I-III. They include a guide for dating the habitually undated publications, based on Anderson's adaptation to changes in printing technology and fashion (by updating clothing styles).

In his own century, Anderson was acclaimed and respected. His work was held in high regard before changing taste led to wood

engraving that was overly refined and tried to equal copperplate or steel engraving. Harper's *Illuminated and Pictorial Bible*, published in 1846, is a watershed in printing history. An example of excellent printing, its tonal fine-line engravings, made possible in part by smooth-coated papers, made demands on the technology but also helped to change public taste. As the century wore on, wood engraving began to isolate itself from its source—the engraving of lines on wood in order to produce an image. Greater emphasis on tonal qualities, rather than line and drawing, was not Anderson's style. He partly followed the change, but, it seems, without enthusiasm. Designs by other wood engravers indicate that many considered Anderson's work to be crude and quaint and not up-to-date. The American Tract Society also took advantage of the more modern technology by hiring wood engravers who followed the changing taste and by publishing tracts that were better printed. Anderson's children's tracts, such as Lydia Sigourney's *The Farmer and Soldier* [1752], are examples of the newer style. In the first decades of the nineteenth century, dampened paper and presses with soft packing had thickened the engraved lines on wood blocks, creating impressions that did not replicate the way the blocks were cut or their intention. No appraisal of Anderson—or other wood engravers of his era—can be achieved without some understanding of contemporary printing technology, including stereotyping and the copying of wood-blocks through the electrotype process.<sup>17</sup>

Anderson has provided a mirror of the mores, pursuits, and habits of the nineteenth century, one that did not emphasize but included representations of historical events. His importance as an engraver and book illustrator has long been recognized, but as relatively little of his work has been attributed to him—due to a

17. For an expanded discussion, see 'Printing, Stereotyping, and Copying Techniques' and 'Anderson's Legacy,' *Alexander Anderson, Wood Engraver and Illustrator*, lxvi-lxxv.

lack of use of his New York Public Library proof books—the record has been only partial. Perhaps now that we have a clearer understanding of what might have been called crude in the later nineteenth century, we can see his work in that context. And seeing it as it was originally intended, as illustration for specific texts, will encourage the appropriate application of his cuts to present-day scholarship.

The display of Anderson's best and most ambitious work reproduced in the book can help claim his rightful place as a master of wood engraving. He used the surface of the wood with an intense, artistic, and affectionate curiosity. His skill and the variety of the subjects he depicted continue to surprise and excite. It is my hope that this book will help to bring him once more to the fore and that it will help scholars, collectors, libraries, and all those interested in the graphic arts.

*Notes on the Entries*

The selected entries that follow have been slightly reformatted to conform to this article.

Symbols used in the sample entries.

adv.	advertisement
bg.	background
ctr.	center
fg.	foreground
fr.	frontispiece
illus.	illustration
l.	left
mid. dis.	middle distance
p., pp.	page, pages
PB	proof book, New York Public Library
PB-Duy	proof book with bookplate marked Evert A. Duyckinck Collection; New York Public Library
PB-Port	proof book, one of eleven portfolios, New York Public Library
pr. pict.	printed pictorial
r.	right



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rect.	rectangle
rev. bl.	reverse blank
sig.	signature
t.	title
vig.	vignette
w.e.	wood engraving
wrap.(s)	wrap., wraps.

## 328 THOMSON, JAMES, 1700-1748.

The seasons, by James Thomson, with his life, [small floral vign.; xAA]. Boston: Published by Oliver C. Greenleaf, no. 3, Court Street. John Eliot, Jun. Printer. 1810.

[i, t.], [ii-iii], iv-xviii, [19-21], 22-196 pp.; 5 <sup>12</sup>/<sub>16</sub>" x 3 <sup>7</sup>/<sub>16</sub>".  
Pomeroy; Duyckinck, E. A. Brief catalogue p. 24; Shaw & Shoemaker 21487.

+ Pp. [197-98]: adv. books for sale at Greenleaf's bookstore.

Illus. 4 full-p. cuts, rev. bl. Captions below cuts.

- Opp. p. [19]. Caption: "Spring. L. 420." Man fishing; he is seated at ctr. on small rise, facing r. under large tree, long fishing pole extended over water to r.; basket behind him on ground at base of tree; rocks with foliage, l. and r. fig.; willow branches touching water, r. bg. Sig. Anderson (l. of ctr. on rock), 2 <sup>11</sup>/<sub>16</sub>" x 3 <sup>7</sup>/<sub>16</sub>". PB: 7:52, #1.
- Opp. p. [57]. Caption: "Summer. L. 1245." 3 boys bathing; naked boy on r., standing up to knees in stream, back to viewer, head turned to l.; 2nd boy standing at ctr. mid. dis. at edge of water, facing viewer, pulling shirt off over head; 3rd boy seated on bank at l., facing r., bending forward, taking off shoes; large tree with overreaching branches above; clothes on ground, l. of ctr. fig. Sig. Anderson (bottom, r.), 2 <sup>11</sup>/<sub>16</sub>" x 3 <sup>7</sup>/<sub>16</sub>". PB: 8:84, #1.
- Opp. p. [113]. Caption: "Autumn. Palemon and Lavinia." Young man and woman in grainfield; woman on l. kneel at l. of ctr., facing viewer, her r. hand over heart, other hand in that of lover to r.; he is standing half-bent over toward her, his r. hand on her back; tree and grain sheaves in r. fig. at base of tree with clothing and hat bound around trunk above; 2 men and grain sheaves in l. mid. dis., grainfield in bg., tall trees beyond. Sig. Anderson (bottom, r. of ctr.), 2 <sup>10</sup>/<sub>16</sub>" x 3 <sup>7</sup>/<sub>16</sub>". PB: 8:3, #1.
- Opp. p. [157]. Caption: "Winter. L. 180." Man on windy night at edge of forest; he is at r. of ctr. mid. dis., facing l., bending forward, coat blowing out behind him; large tree slanting toward r. in l. fig., trees beyond; wind whipping tree branches, r. bg.; gray sky. Sig. Anderson (bottom, l.), 2 <sup>11</sup>/<sub>16</sub>" x 3 <sup>7</sup>/<sub>16</sub>". PB: 10:88, #3.



328, no. 2.



328, no. 4.

The engravings are of high quality and reveal Anderson's great strength in the use of light and shade. In no. 1, the detailed vegetation catches light as it comes through the heavy canopy of the large tree above; there is a sense of isolation and peace, of relaxation in the man's pose and in the heavy shadows in the right background. Anderson's reengraving of the same scene, but reversed and enlarged, appeared in 1822 in Christopher Sturm, *Reflections of the Works of God in Nature*, 734, no. 1, where it is well printed. This larger version was also used in the 1829 *Cabinet of Instruction, Literature and*

Fig. 4

*Amusement*, 1260, no. 18. One senses the heat in the image of the boys swimming, no. 2, the glare of sun on the naked boy's back, and feels the ease and luxury of the season as the boy pulls his shirt off over his head. None of the engravings is well printed, a more than usual waste and disappointment.

Anderson used the compositions for winter and for spring in his illustrations for the 1812 edition of *The Seasons*, 374, but in that case, they were rectangular and smaller. Small vignettes of the winter engraving, reengravings of no. 4, the man walking near the woods on a stormy night, appeared in children's books for Samuel Wood, Mahlon Day, and the American Tract Society (see 343 a, no. 4; 836 a, no. 13; 1559 a, no. 5, respectively). The subject obviously appealed to Anderson.

See also the 1802 *Seasons*, 110 a, and a note on the seven differently designed sets of cuts Anderson engraved for this title that was popular in the early nineteenth century.

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[Separately published print]

587 Returning from the boar-hunt, title from caption in W. J. Linton's 1882 *History of wood-engraving in America*. [1818?]

NjP; Hamilton, S. Amer. book illustrators (1968 ed.) 1421a.

*Illus.*

Vertical oval framed by black line  $\frac{1}{32}$ " set in rect. with crossed white lines on black bg. at corners. Hunter in forest standing under large tree, game surrounding him, hunting dogs; man standing in front of large rock at base of tree at r. of ctr., dressed in 17th c. clothes, facing viewer, head turned to l., his r. arm extended and hand resting on top of rock, spear vertical in his l. hand, spear head at top, tip on ground; dead bird on its back to l. of his r. hand; hunting dog facing him to l., head raised to man, 2 more dogs beyond; large boar lying dead on its side, at angle from l. to ctr., tusk in partly open mouth; deer lying on back on top of boar, hind, small boar(?) to l.; 2 small dogs at ctr. to r. fig., 1 lying down, facing l., other seated, back to viewer, head turned to r.; woodcock, rabbit, bird on ground to l.; head and shoulders of another dog at far r., facing hunter, rifle and more game nearby; branches overhead; part of trunk of 2nd large tree angled to r., far r. mid. dis.; trees, bg. Sig. Ridinger pinx (within oval, bottom, l. of ctr.), Anderson Sc. (within oval, bottom, r. of ctr.). 12  $\frac{1}{16}$ " x 9  $\frac{1}{16}$ ", PB-Port: 9.

As Hamilton points out at the bottom of the white mat, written in pencil, "Wood engraving from two blocks by Alexander Anderson. This impression is one of the proofs printed by Anderson himself. From the collection of his grandson." There is no signature to the note, but Anderson's grandson Edwin C. Lewis, son of Anderson's daughter Jane, sold various Anderson items, probably after his mother's death in 1886. Edwin died in 1896 (death dates from records, Greenwood Cemetery, Brooklyn, New York).

A note, "Anderson's Wood Engravings," in the (Boston?) *Evening Transcript*, July 17, 1852, provides some information on this and Anderson's other large wood engraving, *Waterfowl*, after Teniers (see 592). The unsigned newspaper clipping is stuck into a scrapbook with a selection of Anderson's engravings (Pomeroy Collection):

But it is in works of a large size that the skill of Anderson is most happily displayed, and as such are not often in request by the publishers, his very finest works remain as yet unknown to the public. Among these is an excellent piece in folio, after one of Ridinger's *Huntings*, being the last of a set of four subjects, in which is represented the close of the day ... [The account continues by praising Anderson's *Waterfowl*.] The author of these fine works, although he executed them solely for his amusement, was induced, some years since, at the solicitation of friends, to offer them for publication to the booksellers, but none of those gentlemen thought it for their interest at that time to undertake the task. The blocks, therefore, still remain in the hands of the artist, who has had a few copies only struck off for his private use ...

Fig. 5



Fig. 6. 587 (reduced). Sinclair Hamilton Collection of American Illustrated Books. Graphics Arts Division. Department of Rare Books and Special Collections. Princeton University Library.

The report helps to explain the modest but significant number of extant copies of both the large prints, many in different states. The blocks have not survived.

The date of *Returning from the Boar-Hunt* is not known; Linton in his *History of Wood-Engraving in America*, p. 6, suggested 1818, the same date that is engraved in the block in Anderson's *Waterfowl* after Teniers, 592. The style would be consistent with Anderson's work at that time. On the back of a copy in the Print Room, New-York Historical Society, is inscribed, "Engraved by Dr. Anderson about 1800. This impression printed by him." It is dated June 5, 1907, at the time that Mary Emmeline Halsey, daughter of Anderson's daughter Julia presented the Society with various items that had belonged to her or her father. The 1800 date is very doubtful.

It is difficult to be certain which impressions were printed from the block and which from an electrotype or by photographic methods. Linton used the print as the double-page folded frontispiece to his 1882 *History* and it had appeared earlier in his series of eight articles in the *American Art Review*, beginning with the first in 1880. Those with the caption "Returning from the Boar-Hunt" were reproduced in the *History* (it is only in Linton's book that the print is titled), and were certainly printed by one of the methods mentioned, as Linton himself specified when talking of the illustrations in the Preface to his 1889 *Masters of Wood-Engraving*, p. ii. Anderson's *Boar Hunt* does not appear in the *Masters*, but his *Waterfowl* does, and Linton's comments on reproduction by electrotype and photographic methods doubtless applies to his use of the *Boar Hunt* in his *History*. In addition, in the accession information for a Linton donation to the Museum of American History, Smithsonian Institution, Division of Graphic Arts, one of the two copies that is thought not to have been printed from the woodblock states that it is a "phototype," a term used for both collotype and photo-relief techniques.

Five separate prints have been located that do not have a  $\frac{1}{16}$ " horizontal crack above the center at the far left that is present in most copies. It has been assumed that these were from the first strike: the New York Public Library copy (Print Room); a private collector in Maine; the Hamilton Collection described above; as mentioned, the New-York Historical Society (Print Room); and the Boston Museum of Fine Arts. The crack is present in the Linton reproduction.

The dimensions of these impressions vary considerably. All prints that do not show a crack measure  $12 \frac{13}{16}$ " x  $9 \frac{7}{16}$ ". The Linton reproduction, with the crack, measures  $12 \frac{9}{16}$ " x  $8 \frac{13}{16}$ "; a copy with the crack at the Museum of American History, Smithsonian Institution, Graphic Arts,  $13$ " x  $9 \frac{3}{16}$ ", apparently printed from the block; Pomeroy, with the crack,  $12 \frac{3}{16}$ " x  $8 \frac{12}{16}$ ", from the original block? Different papers whether dampened or dry will produce differing dimensions when printed, and due to varying pressure in the press. It is unknown which of these impressions were printed from the original block, excepting those that lack the crack; they are rich and lustrous in tone and inking, in distinction to the impression used in Linton's *History* where, in comparison, the strength is lacking.

It is an astonishing print, light and shade reflected back and forth, tempting the eye from detail to detail but without detracting from a sense of the whole. It is certainly Anderson's masterpiece; Linton in his *History*, p. 6, appraises it: "No more vigorous piece of pure white line work has been done outside the Bewick circle." Johann Elias Ridinger (1698-1767), a German artist, painted and executed intaglio prints, many with hunting as subjects. A concerted effort to find the model for Anderson's print has not been successful. What has been seen of Ridinger's intaglio prints reveals a diffused use of darks and lights, with scattered bright areas. With Anderson's signature on his wood engraving is the information that the design was after a painting, *Ridinger pinx.*

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1086 [BROWN, GOOLD], 1791-1857.

Little Richard; a story for little boys. [cut] New York: Published by Samuel Wood & Sons, no. 261 Pearl Street. [1827.]

[1, t.], [2-3], 4-20 pp.;  $4 \frac{13}{16}$ " x  $1 \frac{5}{16}$ "; pr. pict. wraps.  
Pomeroy.

Fig. 7

*Illus.*

1. Top. 3 boys outside; boy on r. running to l., jumping forward, his r. leg ahead of l., his r. arm extended; 2nd boy at l. of ctr., facing viewer, his l. arm extended toward 1st boy; 3rd boy at l., facing r., his l. arm behind back of 2nd boy; grass underfoot, no bg.  $\frac{5}{16}'' \times 1 \frac{3}{16}''$ . PB: 10:42, #13.
2. P [5]. Full-p., rev. bl. Man (father) and boy (Richard) pointing to fruit tree: father at r., facing l. and partly to viewer, cane in his l. hand, tip on ground; boy in ctr., back to viewer, his l. arm raised, pointing to fruit tree over fence, his head turned to father; fruit tree with pears, bushes at foot. Sig. AA (bottom l., under fence).  $3 \frac{5}{16}'' \times 2 \frac{1}{16}''$ . PB: 8:49, #4.
3. P [9]. Full-p., rev. bl. Father with arm around downcast boy at his side: father at r., turned partly to l., cane under his l. arm, looking down to boy standing at his r. side, father's r. hand on boy's shoulders; boy facing viewer, hat in his r. hand held at his side; bushes in l. mid. dis., fence at r.; pear tree at r., behind fence; small tree, l. bg. Sig. AA (low, l., in bushes).  $3 \frac{5}{16}'' \times 2 \frac{1}{16}''$ . PB: 8:62, #2.
4. P [13]. Full-p., rev. bl. Father and boy talking to man across fence: father at r., facing mostly l., cane in his r. hand, tip on ground; boy in ctr., close beside him, back mostly to viewer, his l. arm bent; man at l. behind fence, facing father and boy, his r. hand on fence post, his l. arm pushing to pear tree at r.; gable end of house and barn, ctr. to l. bg.; bushes behind fence. Sig. AA (l. of boy's foot).  $3 \frac{5}{16}'' \times 2 \frac{1}{16}''$ . PB: 10:81, #2.
5. P [17]. Full-p., rev. bl. Father seated on rock, boy, man knocking fruit from tree: father at l., facing r., holding up pear in his l. hand, his r. hand on cane held vertical between legs; boy to r., his back to father, holding hat filled with pears; man at far r. facing l. and partly to viewer, knocking fruit from tree with long pole; gable end of shed, l. mid. dis.; bushes, r. fg.; trees, r. bg.; 5 birds flying, l. bg. Sig. AA (low, r.).  $3 \frac{5}{16}'' \times 2 \frac{3}{16}''$ . PB: 1:57, #4.
6. Front wrap. Boy riding on large dog's back, going r.; boy's l. hand on dog's head, his r. hand on dog's back; bushes ahead of dog; no bg.  $1 \frac{5}{16}'' \times 1 \frac{4}{16}''$ . PB: 7:21, #7.
7. Back wrap. (lower). See 485 a, no. 5.

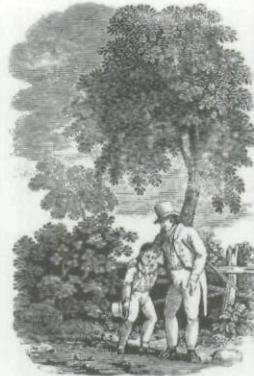
No. 7 is from Wood's *The History of Alexander Selkirk*, 1815. On the upper back wrapper, there is a scene in a tropical hut, a man putting on his boot, a black woman at a small fire, and two women in the background.

Copy 2 (Pomeroy):

1. Front wrap. Boy riding boar to r.: boar running to r., mouth partly open, tail raised; boy leaning forward, hanging on behind boar's head, hat flying behind him; no bg.  $1 \frac{5}{16}'' \times 1 \frac{4}{16}''$

On the upper back wrapper, there is a large dog carrying a boy in its mouth from the water; below, an owl on a rock facing right. Both are likely by Anderson, particularly the upper engraving.

The text of the verses for this entry appears in Gould Brown's manuscript poems dated October 18, 1826 (American Antiquarian Society). In a letter dated October 14, 1827, to his brother William, he states that "Little Richard is published with cuts" (Gary E. Wait, Hartford, Connecticut). Copies of the book were shipped to the publishers Munroe and Francis, Boston, in February, 1828 (Letter Book of Samuel Wood, 1825-30, New-York Historical Society). An owner's inscription in copy 2 is dated 1829. The illustrations were used again by Elisha



1086, no. 3.



1086, no. 5.

Fig. 8

Turner in Northampton, Massachusetts, to illustrate the same title, 1171, and later, in other titles, by Merriam and Moore in Troy, New York.

The blocks used for the front wrappers of both copies are extant (Pomeroy).

*Little Richard* is one of Samuel Wood's more winning chapbooks, with well-printed engravings. The faces are expressive and Richard's stance typical of a small boy's body. The style is more consistent with Anderson's earlier engravings, but its use here, with its obvious emotional appeal, is appropriate to the text. The cuts appear to have engaged his affection and interest.

See also *Little Willy*, 961, published by the Wood firm, and possibly by Goold Brown.

2325 LOSSING, BENSON JOHN, 1813-1891.

The pictorial field-book of the War of 1812; or, Illustrations, by pen and pencil, of the history, biography, scenery, relics, and traditions of the last war for American independence. By Benson J. Lossing. With several hundred engravings on wood, by Lossing and Barritt, chiefly from original sketches by the author. New York: Harper & Brothers, publishers, Franklin Square. 1868.

[Added t.p., w.e.]: [cut (see below)]: surrounded by lettering. The/pictorial/field book/of/the/War of 1812[.]

Fr., [added t.], fr. [i. t.], [ii], [i-iii], iv-xvi, [17], 18-1084 pp.; 10 5/8" x 6 1/2".

MWA; Hamilton, S. Amer. book illustrators (1968 ed.), 1469 (3, 4), 936 [b].

+ P [ii] (1st count): copr. 1868 by Harper & Brothers; p. [ii] (2nd count): Preface, dated July, 1868, at Poughkeepsie, New York.

Illus.

1. P. 785. Rect. 2 men on shore, 1 holding barrel, turtle, ship: man at r. of ctr., facing r., head turned back toward l., holding large barrel marked "Superfine," his l. leg bent, foot raised above ground, caption in ribbon from mouth, "Oh! this cursed Ograbme"; turtle behind him, grabbing him by trousers on his upper r. thigh, sheet of paper under turtle's r. foot inscribed "Licence" above British coat of arms; 2nd man at far l., facing r., his r. hand on turtle's back; his l. arm extended to r., caption in ribbon from mouth, "D—n it, how he nicks 'em"; 2 men at water's edge in r. mid. dis., rolling barrels toward rowboat with 4 men; sailing vessel flying British flag, sails furling, r. bg.; small, loaded rowboat between men on shore and sailing vessel. Sig. A (bottom, l.). 2 3/8" x 3 3/16". PB: 2:49, #3.



2325, no. 1. Graphic Arts Collection, National Museum of American History, Smithsonian Institution.

2. P. 787. Man on turtle's back, turtle's head cut off. Reduced reengraving of 451, no. 1; 1 1/2" x 2 1/4". PBDuy: 4:3, #1.

On pp. 785-86 Lossing commented on no. 1 that the cut was originally, in its larger size, "designed and engraved" by Anderson for David Longworth. However, this larger image with "Ograbme" (embargo spelled backwards) has been located only in Lossing's *Memorial*, 2332, no. 2. Lossing may have been referring to another cartoon, very similar in design and intent, but concerning the "art of poaching," that Anderson engraved for Longworth's *American Almanac*, *New-York Register*, 1821, 711, no. 8. Lossing explained:

Fig. 9

It will be recollected that a former embargo, during Jefferson's administration ... was called by the Opposition, or Federalist party, a terrapin policy. That idea is embodied in the caricature before us, in which the Embargo Act of 1813 is personified by a huge terrapin, who seizes a violator of the law by the seat of his breeches. It was aimed at the New England people, who, it was alleged, were continually supplying the British cruisers with provisions, and thereby saving their coast from that devastation to which those of the Delaware and Chesapeake Bays had been subjected, and also putting money in their pockets by the infamous traffic ... The embargo terrapin seizes him, and the fellow cries out, 'Oh! this cursed O-grab-me.' ... The government official [on the far left], who has charge of the arresting terrapin, calls out in high glee, 'Damn it, how he nicks 'em.' One claw of the terrapin upon a 'license,' such as the British authorities gave to professed neutrals.

The designer and engraver of this caricature is yet (close to 1867) engaged in the practice of engraving on wood at the age of almost ninety-three years. The copy of the caricature, seen on the preceding pages on a reduced scale, was redrawn and engraved by him at the age of eighty-eight years.

Lossing, in the *Memorial*, in the list of illustrations, p. 102, attributes the design to John Wesley Jarvis, but Weitenkampf, in his *American Graphic Art* (1924 ed.), p. 212, maintains that the design was Anderson's. The two cartoons, the Ograbme and no. 2, the death of snapping turtle (designed by Jarvis), may have been confused by Lossing in the *Memorial*, which was published later. Hamilton also attributes the design to Anderson.

A receipt for the reduced engraving, no. 1, along with a proof impression, is in the Hamilton Collection, Princeton University (see Hamilton 1469 [3].) The document, acknowledging the payment by Lossing of \$6.00, is signed by Anderson, and dated June 5, 1862, when he was eighty-six years old, not eighty-eight, as stated by Lossing. The larger block, unreduced, that was used in Lossing's *Memorial*, has survived in good condition (Pomeroy Collection). The reduced block used in *The Field-Book* is in the Morgan Collection, National Museum of American History, Smithsonian Institution, Washington, D.C. Written in ink on the narrow side of the block is "1812/785," identifying the book and the page on which it was used.

Also in the Hamilton Collection, 1469 (4), there is a receipt for the reduced version of the original engraving of no. 2, the death of snapping turtle. Anderson was paid \$5.00 by Lossing, the document dated January, 1864. An impression of the original cartoon in the Dreyckinck proof book is squared off for the purpose of reduction (as cited at no. 2). The block in its original size first appeared in the *New York Evening Post*, 451, no. 1, q.v. and the note.

The frontispiece of warring American and British armies and navies, opposite the added title page, is a lithograph designed by Alphonse Bigot and printed by Thomas Sinclair. The tinted added title page, an unsigned wood engraving(?), depicts an allegorical woman holding a sword and a shield standing on the top of the globe, "United States" inscribed on the only visible land mass. The intaglio frontispiece opposite the title page, "engraved by Phillibrown [Thomas Phillibrowne]" after a painting by Alonzo Chappel, depicts Andrew Jackson in military uniform mounted on his horse.

Anderson's two cartoons are vigorous and humorous, yet touched by a grotesque caricature that he favored; the faces of the men are distorted and primitive, hinting at viciousness.

Hamilton 989 discusses Lossing's work for this book.

Fig. 10



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