all auctioneers, circulating library keepers, papermakers, typefounders, etc.

In her acknowledgements, Pollard states that “the primary and most notable contribution was made by Fergus Sullivan and Jennifer Storey; with great skill and endless patience they turned typescript into computer language” (viii). This is a tantalising sentence—what is meant by “computer language”? Did Sullivan and Storey create a database, from which this volume was then pageset? Pollard’s own concern about the presentation of her years of painstaking work would be mitigated, in part, if this dictionary were also published in electronic searchable form. If it were, scholars interested in particular aspects of the trade (within certain year ranges, or concerning certain occupational mixes, for example) would be able to search for the specialized information they required, and new avenues of research might be pursued more effectively than is feasible here. Perhaps the Bibliographical Society will consider the publication of such a database—it might be especially fruitful for researchers if combined with “Charles Benson’s forthcoming dictionary” for the years 1801-1850 (xxxix). As it stands, this present dictionary is a testament to Mary Pollard’s very significant scholarship, and is indeed a “guide to dating the undated book and a basis for further research” (vii).

FIONA BLACK
Dalhousie University


This collection of four essays, followed by a forty-page description of displayed items, is the catalogue of an exhibition co-ordinated by Paul Wood and held 28 September to 22 December 2000 at the Thomas Fisher Rare Book Library. In their ensemble, the essays and descriptions go a considerable distance towards meeting the challenge Wood sets out in his editorial preface of “register[ing] a feature of the Scottish Enlightenment which has not been given its due, namely,
the culture of the book in eighteenth-century Scotland." Generously
illustrated with digitized images of items in the exhibition, this
volume immediately conveys an appreciation for the material book
as produced, purchased, and closely read by Scots. Thus it embodies
the appeal from Richard Sher, one of the essayists, that "we recognize
that books differ fundamentally from texts. Of course, books serve
as homes for texts, but they are also physical artifacts, commodities,
status symbols, and much more. They come in a variety of sizes and
shapes, are published and marketed in different ways, and vary in
other respects that tend to be ignored by intellectual historians, text
editors, and other scholars for whom books as such are usually
irrelevant, because their attention is focussed so closely on texts."

Paul Wood informs us as well that the four essays "illustrate
different elements of the culture of the book," dealing "with book
collecting ..., publishers, authors, readers, and the complexities of
the book trade"; they thereby provide together with the exhibition
"a comprehensive overview of the culture of the book in the Scottish
Enlightenment." To aim at comprehensiveness in any set of four
essays seems unnecessarily ambitious, but this volume is indeed
effective as an illustrative overview, leaving the reader who comes to
it, even after the close of the exhibition, informed and intrigued by
glimpses into Scottish print culture in the eighteenth century. This
effect is achieved by the essayists' generally successful balancing of
fine scholarly investigations into the particular with gestures towards
its broader significance. The opening essay, Roger Emerson's
"Catalogus Librorum A.C.D.A.: The Library of Archibald Campbell,
Third Duke of Argyll (1682-1761)," is particularly effective in its use
of the catalogue of Argyll's library (all that remain of its 9,500 titles
and 12,000 volumes) to reconstruct the systematic, practical, secular,
and improving intellectual interests of this powerful figure and to
suggest that through his control of patronage Scotland "increasingly
began to resemble him and to share his interests, as he placed more
and more men in its defining institutions."

With Richard Sher's "The Book in the Scottish Enlightenment,"
we turn from collector to bookseller and author as they negotiate the
terms of publication. Using David Hume's cheap, four-volume
duodecimo edition of Essays and Treatises on Several Subjects (Millar,
1753) and Robert Henry's History of Great Britain (volume 1 printed
for the author by Cadell in 1771) as case studies, Sher illustrates
convincingly how decisions about the format and financing of books
both drew on pre-existing market perceptions of genres and authors
and contributed to the construction of those authors’ identities, in
turn enhancing their productions’ profitability. I wished for a
conclusion more probing or elaborated than Sher’s “each [publication
story] is unique,” but this essay does invite further investigation into
the stories of London Scots booksellers, whether in constructing the
authors of the Scottish enlightenment, or in encouraging the writing
of histories by impoverished Scottish clergymen. In “William Smellie
and the Culture of the Edinburgh Book Trade, 1752-1795,” Stephen
Brown holds up a contrast to these success stories in his detailed
narrative of the career of the man who was “arguably Edinburgh’s
most gifted printer” of the second half of the century, “a crucial
player in the emerging knowledge-based economy of Enlightenment
Edinburgh,” yet because of his poor commercial skills and modest
origins could not attain financial and social rewards commensurate
with his wide-ranging editorial and authorial and publishing
achievements. Brown’s conclusion, that “however enlightened
Edinburgh might be, it was no meritocracy,” briefly highlights the
motif of a complex interplay of patronage, by both the traditional
and the new elites, which threads through the essays in this collection.
This motif cannot emerge in full until someone, perhaps one of
these authors, writes the book we need on the print culture of the
Scottish enlightenment as a larger system, one in which social and
economic, as well as intellectual and political, forces determine
the nature of the books produced, who produces them, and who reads
them. Paul Wood’s essay, “Marginalia on the Mind: John Robison
and Thomas Reid,” explicitly disclaims such generalizing intent,
asserting that theoretically oriented histories of reading practices are
arguably less illuminating than are “studies of individual instances of
readers responding to texts.” In one such study, he examines the
marginalia written by Edinburgh Professor of Natural Philosophy
John Robison into his volumes of Thomas Reid’s Essays on the
Intellectual Powers of Man (1785) and Essays on the Active Powers of
Man (1788), now part of the Thomas Fisher Rare Book Library.
Although the initial lengthy accounts of the careers and writings of
both Reid and Robison, and even the discussion of the marginalia in
terms of the congruence and divergence of the two men’s ideas, at
times make this essay appear more of a traditional intellectual history
than a reorientation towards reading practices, Wood ultimately
draws intriguing conclusions about Robison’s reading of Reid as
deferential, conversational, intensive, and itself written for a future
audience. At this point, Wood’s interpretations might, I think, have
been fruitfully informed by recent theoretical and sociological accounts of the eighteenth-century reader, as well as by other studies of individual readers.

While I have registered some minor disappointments with these essays, they result from the inevitable limitations of the discrete essay format and of the book's brevity. This limitation is in itself valuable, in that it points to the need for scholarship focussed squarely on the print culture of eighteenth-century Scotland, as opposed to studies such as Robert Crawford's *Devolving English Literature* and Leith Davis's *Acts of Union: Scotland and the Literary Negotiation of the British Nation, 1707-1830*, which have made us aware of Scottish contributions to the formation of British cultural institutions. It is to be hoped that *Volume II: 1707-1800* of the projected four-volume *History of the Book in Scotland* will further address this gap. In the interim, this handsome, well-written collection and catalogue is admirable in what it does accomplish, in putting both the Scottish culture of the book, and Canadian contributions to the study of that culture, into the hands of readers.

**BETTY A. SCHELLENBERG**

*Simon Fraser University*

---


Literary scholars of the 1890s era know about Leonard Smithers, and one of the things they know is that he was a publisher of low octane pornography in limited editions, or as Oscar Wilde observed, "one for the author, one for [him]self, and one for the police." On another occasion, Wilde wrote that Smithers "is so fond of suppressed books that he suppresses his own."

James G. Nelson's volume is intended to rehabilitate Smithers's reputation and present him as a serious publisher of artists and poets whose careers suffered because of a censorious press and public in Victorian England, especially after Oscar Wilde's imprisonment for sexual "offences" in May 1895. Professor Nelson presents his defence of Smithers with painstaking bibliographical research and detailed