conservative, and that St. Deiniol's was not intended as either a bastion of religious defence or a place of unworldly retreat.

Not the least of the merits of *Reading Gladstone* is that it also tells us how Gladstone read. For instance, he would often make an index for a book, and he was a frequent annotator, annotating in a code (which Windscheffel has unlocked) and to an extent usually in inverse proportion to his approval. He also read three books at a time, rotating light and heavy reading and refreshing his mind with fiction. He read aloud, which was of course a common Victorian family practice, but even on his wedding night Gladstone read aloud to his bride from Walter Scott's *Kenilworth* and the Bible. He also read Tennyson aloud to prostitutes whom he attempted to rescue. Being highly sexed he may also have found in such situations an opportunity to exercise his will power; this too, perhaps, in his reading (alone) of pornography.

Interesting too is the author's discussion of the political implications of Gladstone as bookworm and of his overcoming some of the negative, feminizing effects that his reputation as a scholar and intellectual had on his career by recasting his public image. The later, more populist Gladstone deliberately turned his hobby of chopping down trees on his estate into a public theatre of virility by staging what we now call photo opportunities in which he posed, axe in hand, without jacket, tie, or even hat. But he never completely abandoned the book in his image-making. Windscheffel provides several illustrations of him reading, the most remarkable of which shows the older Gladstone reading in his library, recumbent on a *chaise longue*. Despite this traditionally feminine pose, he radiates masculine strength and dynamism. Current intellectuals in politics might well take note of this portrait.

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Bill Bell, ed. *The Edinburgh History of the Book in Scotland*. Vol. 3, *Ambition and Industry, 1800–1880*. Edinburgh: Edinburgh University Press, 2007. 542 pp.; £105.00 ISBN 9780748617791

Reading this volume one thinks of Scotland as the little country that could. This comprehensive tome which covers the period 1800–1880

presents essays under four broad categories: "Production," "Publishing, Distribution and Reading," "Markets and Genres," and "Beyond Scotland." The individual essays are authored by well-known scholars and by emerging ones who bring together archival and published sources to create a rich narrative of their subjects. The preliminary material identifies library and archival collections and standard reference works used by the authors with its abbreviated format for in-text citation. As well, a useful chronology of the period lists census figures, first publication of texts and periodicals, the establishment of publishing houses, and other political and historical milestones, some of which had an immediate impact upon the production or distribution of print material. A map illustrating the major towns and cities would have been a welcome addition here to situate the content geographically. The volume includes two appendices which provide much quantitative data regarding labour statistics for the print and allied trades, and a trend analysis of Scottish imprints between 1811 and 1831. The bibliography and index are extensive. The editorial decision to use in-text citation and footnotes reduces the size of the volume considerably and the 11/13 Miller text type facilitates reading. The handsome cloth binding with its bright blue and gold-embossed faux spine label comes wrapped in a book jacket illustrated with a portrait of David Laing, bibliophile and secretary of the Bannatyne Club.

Bill Bell's "Introduction" aptly prepares the reader for what is to come. He succinctly describes the technological revolution which vastly increased the volume of printed material available to the mass reading public, and the improved distribution and communication networks which greatly enhanced the "reach of print" and people's perception of "news." Added to this, improved education and higher wages contributed to the rise of print in nineteenth-century Scotland. Bell also sets the stage for later essays in the book which describe the complex relationships between Scotland's book trade and the larger world of the London book trade and beyond. However, he argues against the commonly held notion that Scottish cultural output reached its peak in 1830, noting the persistence of Scottish print culture in emigrant communities in Australia, South Africa, Canada, and India. Bell concludes that "Scotland had transformed itself from a small agricultural nation on the periphery of Europe to a major industrial force with international significance. In doing so, it had made a reputation in the world of books out of all proportion to its size and population" (14).

The five essays on "Production" recount the changes in papermaking, typefounding, printing, illustrating, and binding that resulted in increased production.

John Morris's review of the ledgers of binders Bell & Bradfute indicates that the firm did not undertake fine binding jobs but gives no examples of what work the firm was engaged in. It awaits a future scholar. The annotated illustration of a tartan Mauchline binding is a delightful surprise (72).

All the giants of Scottish publishing are well represented in "Publishing." Simon Eliot, in his essay, "1825-6: Years of Crisis?" documents the failures in the English banking system in those years, which subsequently affected the publishing sector causing publishers Constable, and James Ballantyne & Co. to fail, and Walter Scott to face severe financial difficulties which were only resolved fifteen years after his death. Eliot challenges the accepted notion of the 1825-26 crisis in publishing by analyzing imprint statistics from a variety of sources. He suggests that those most affected, the "essayists, novelists and journalists," created a "great drama out of this moderate crisis." According to Eliot's analysis there was a "modest quantitative contraction"; however, publishing of religious subjects increased between 1824 and 1828 (95).

"Distribution and Reading" includes essays on bookselling, the establishment of railway bookstalls, libraries, and evidence of reading. Iain Beavan documents well the use of commercial travellers as a means of book distribution. The illustration of a traveller's log book provides a charming anecdote of local intelligence provided by the commercial traveller to the publisher (131). Stephen Colclough chronicles the career of John Menzies, owner of twenty-one railway bookstalls by the late 1870s. Colclough's extensive use of archival source material is evident. The annotated illustration of "Diary of Robert Hamilton" in Jonathan Rose's essay begs for a larger analysis elsewhere (186). John Crawford's description of the short-lived itinerating libraries scheme reveals a novel attempt to promote reading in isolated areas. Crawford does not speculate whether these declined in part because the "religious literature" contained in them was not appealing (195).

Donald E. Meek's two essays on Gaelic publishing and Gaelic print culture demonstrate the link between Gaelic communities at home and emigrant Gaels in Canada and Australia who were united through the medium of print. Meek notes publications in Gaelic in Toronto in 1871 and in Antigonish, Pictou, and Halifax between

1852 and 1874 (111). A Canadian export to Scotland was the secular journal *An Gaidheal*, which was first published in Toronto in 1871 and later by the Edinburgh booksellers and publishers MacLachlan & Stewart; it survived until 1877 (113). The articles in *An Gaidheal* encouraged emigration and “prepare[d] them for life in the New World” (164). Meek cites three other examples of Gaelic journals published in Kingston, Ontario; Sydney, Nova Scotia; and Australia and suggests that perhaps the literacy rate was greater among Gaelic emigrants than among those who stayed behind (114).

Meek describes the transition of Gaelic oral culture to printed texts and the inherent controversies associated with this process. Duncan MacGregor Campbell’s published copy of *Sàr-Obair nam Bàrd Gàilach* with newspaper cuttings and hand-written versions of songs and tunes on interleaved pages of the volume is a superb example of how print, manuscript, and oral tradition were able to coexist and compliment each other (156–57). Meek’s inclusion of Rev. Dugald Sinclair’s description of a seventy-three-year-old man learning to read in “his native tongue” during a visit to the island of Coll in 1814, and Sinclair’s accounts of “how tracts were snatched out of his hand as he walked to Tobermory,” are especially vivid (162).

“Markets and Genres” incorporates a broad sweep of topics. Author case studies examine three of the most successful male authors of the period: Scott, Carlyle, and Stevenson, one woman, and a Gaelic poet. Jane Millgate explains the intricacies of copyright agreements between Scott and his publishers. Evidence from Scott’s letters indicates how often his opinion in the matter was sought by other authors. Zsuzanna Varga traces the career of novelist Margaret Oliphant and her development into a “self-aware and professional ‘Jill-of-all trades’” (247). Donald E. Meek and Robert Dunbar provide a fascinating example of textual alteration between print and oral cultural traditions in their discussion of the poems of John MacLean (1787–1848), whose songs survived into the 1960s, migrating from a revised printed edition to the oral traditions of Gaelic-speakers in both Scotland and Nova Scotia.

Padmini Ray Murray’s essay, “Religion,” contains strong examples of people’s interaction with print. A description of Sunday reading where secular newspapers and books were removed in favour of *Pilgrim’s Progress* or a religious periodical surely applies to Canadian homes of the time as well. Murray describes in detail the campaign to promote Christian living through the universal distribution of tracts by an “army of agents” (291). Tracts with messages condemning

drunkenness or adultery often ended with the customary caution: “‘Dear Reader – Were you to die with this paper in your hand, where would your immortal soul be – in heaven or in hell? O be persuaded to pray earnestly to the Lord, just now’” (291). Murray’s essay on education highlights the dearth of suitable reading material for pupils and quotes the report of a school inspector of a poorer private school in 1848 where he found the following reading material: “‘The History of a Sailor,’ a volume of ‘The Idler,’ ‘Roderick Random,’ ‘Leaves of a Psalm,’ a copy of the Prayer Book of the Church of England, part of a novel, and the ‘Prospectus of an Insurance Company, with interesting schedules and tables’” (326).

“Printing for Everyday Life” by Gen Harrison has parallels to print shops in Canada during the same time period, which churned out an increasing number of stationery, advertising, and social notices reflecting “industrial expansion” and a “growing middle class” (333). Harrison notes that publishing giants William and Robert Chambers were first exposed to a print shop at Elder’s library in Peebles. Elder had expanded his book and stationery shop and circulating library to include general printing in 1814 (335). Harrison includes a wonderful example of the business of Robert Smail of Innerleithen, a bookseller, bookbinder, and newsagent who began business in 1857. The firm continued until 1986 and is now a historical print works.

Eight essays by renowned scholars discuss the influence of Scottish print culture beyond its borders. Robin Myers introduces her essay “The London Scots” with an amusing anecdote of an exchange between Johnson and Boswell on their first meeting: “‘I do indeed come from Scotland but I cannot help it,’” apologized Boswell, to which Johnson replied, “‘That, Sir, I find, is what a great many of your countrymen cannot help’” (396). She relates several examples of Scottish publishers who gained experience in the London market and returned to Scotland, others who remained there, and still others who maintained an arm’s-length association with London publishers. Fiona A. Black ably documents the influence of Scottish printers such as John Neilson and George Brown and the larger reach of Scottish imprints in North America. Graham Shaw contributes a similar essay on India, and Wallace Kirsop writes of Scottish connections in Australia and New Zealand.

Throughout the volume, several illustrations are annotated with short essays while others receive only a caption. The beautiful illustration of Maver’s *Genuine Scottish Melodies* highlights the increasing demand for music for the parlour (311). The illustration of

embossed printing for the blind with its angular letters is reminiscent of text used in current cartoons of prehistoric times such as *B. C.* and *The Flintstones* (322). The illustration of a Scotch whisky label and the essay by Michael Moss discussing the branding and labelling of Scotch whiskies is diverting. After reading the names of whisky blends targeted to specific audiences, such as Curler's Choice, The Cyclist's Friend, and Old Vicar, one is curious to see those labels as well; however, as such brands were short-lived their labels probably did not survive (331–32).

Criticisms of this volume are minor and are directed at its design rather than its content. Several short essays are inserted randomly, either accompanying an illustration or as an expanded note. For example, "Ink Manufacturing," which appears on a single page in italic type, was presumably written by John Morris, and is inserted between "Typefounding," and "Printing" (31). The amusing broadside, the *Hieroglyphic Love Letter*, appears abruptly between "Antiquarianism" and "Religion"; it may have been better placed in "Printing for Everyday Life" (286). Likewise, the annotated illustration of *The Attempt*, a monthly magazine published by the Ladies' Edinburgh Debating Society, follows Crawford's treatise on "Libraries" and may have been better placed elsewhere. The fine illustrations of printing presses in Trevor Howard-Hill's essay are not credited. The two maps reproduced in Diana Webster's essay are too small and too monochromatic to be meaningful (314, 320). The graph symbols in Table 9.5 and Table 9.6 representing male and female workers in the Scottish print trades are reversed which could lead to misinterpretation (481). A few minor errors have escaped the attention of the proof readers, such as the Repeal of the Corn Laws listed in the chronology in 1844 and 1846.

This volume is a welcome complement to those published in Canada and the United States examining corresponding eras. There are many parallels in book production, distribution, and readership among the three countries. The links between Canada and Scotland during this period are strengthened through print culture. Books, newspapers, and periodicals generated in Scotland were avidly consumed by readers in Canada, and on a smaller scale, the songs and letters of emigrants found their way back to Scotland to a hungry audience.

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