sont nombreuses et pourraient être fort utiles à qui voudrait explorer davantage certaines pistes proposées par l’auteur. Il est cependant dommage que la présentation des notes ne soit pas conforme à la pratique habituelle. Ces longues notes qui multiplient les références ne permettent pas un repérage rapide des documents utilisés et, loin d’alléger la lecture du texte, la rendent plus laborieuse.

Malgré la richesse de l’information, la lecture de ce livre laisse perplexe. Le problème vient principalement du fait que l’auteur ne situe pas son analyse dans un cadre précis. Sa démonstration, qui s’appuie sur les termes de doctrine et d’action, n’en précise pas pour autant le sens. Il est également difficile de suivre le fil conducteur de l’exposé. L’auteur propose une histoire des idées, certes, mais qu’est-ce qu’une idée ? Ne s’agit-il pas plutôt d’une histoire de l’idéologie nationalistre ? « L’idée nationale » occupe en effet la majeure partie de l’ouvrage alors que les autres « idées » sont plus rapidement expédiées dans la troisième section. Ainsi, le livre offre davantage une suite d’exposés traitant de différents problèmes sociaux qu’une véritable synthèse de l’histoire des idées au Québec. La variété des sujets qui y sont traités ouvre cependant la porte à la réflexion et contribue à renforcer le champ de l’histoire intellectuelle.

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The Eragny Press, founded by Lucien Pissarro (eldest son of the French Impressionist painter) in London, in 1894, is the smallest of the important presses that together constitute the reviverist printing movement in Britain. The Press published only 32 books over a 20-year period, half the number produced by the Kelmscott Press in seven years (44). Perhaps because of this modest output, combined with the fact that it printed small editions in small formats (mostly 8vo and demy-8vo, but also in 12mo, 16mo, and 32mo), the Eragny Press has received minimal scholarly attention over the past century. Alan

It didn't help that, during this time, the Pissarro papers, donated by Esther Pissarro to the Ashmolean Museum in 1931, and significantly added to in the decades following by the Pissarros' daughter, and later by their nephew, were not accessible to researchers. These papers have since been made available, due to the work of Anne Thorold who, in the 1970s, undertook the task of organizing and describing the archive. Marcella Genz's book (originally her doctoral dissertation, completed at the University of California, Berkeley, in 1990) represents the first major study of the Eragny Press based on the Pissarro Collection at the Ashmolean.

In her research for this book, Genz focused on the rich correspondence files in the archive — letters between Lucien and his father, letters between Lucien and Esther, and "thousands of letters" written to the Pissarros concerning the Press's activities. She also examined trial designs for the books, sketches for engravings, wood blocks, and account books and receipts for the Press (14). The book is divided into two sections, the first part being the history of the Press, and the second a descriptive bibliography of Eragny Press publications. The book offers an intimate portrait of the inner workings of a private press, drawn against the background of contemporary *belles lettres* publishing. Genz also studied the Eragny Press in the context of the artistic and aesthetic movements current in England and France in the 1890s and the years following.

It is fascinating to discover, for example, that although the applied arts were not popular in France at this time, Camille Pissarro was very interested in them. (He had an English niece who introduced him to the ideas of Morris and Ruskin.) In fact, he hoped, with his five sons, to launch a "Pissarro family" decorative arts *atelier* at their home in Eragny-sur-Epte, in Normandy. To this end, he had enrolled his second son, George, in C.R. Ashbee's School of Handicraft at Toynbee Hall, London, in 1889 (where he took up metal repoussé work) and, in the following year, he sent Lucien to England to further his career as a wood engraver (26). The workshop idea was never realized, in part because Lucien married an Englishwoman, Esther Bensusan, in 1892, thereby committing himself to living and working in England.

French Impressionism and the Arts and Crafts movement intersect again in Lucien's decade-long association with Charles
Ricketts – artist, wood engraver, book designer (he designed all but one of Oscar Wilde’s books for Osgood, McIlvaine & Co.), publisher of the *Dial*, and founder of his own private press, the Vale Press. A letter of introduction from Félix Fénéon brought the two together, immediately upon Lucien’s arrival in England in 1890, and Ricketts quickly became a major influence and support. He tutored Lucien in the Morris/Burne-Jones aesthetic of typography and page arrangement, and introduced him to key “Arts & Crafters” and Aesthetics in the English book world, such as T.S. Moore, Walter Crane, Emery Walker, Oscar Wilde, and Selwyn Image.

Most of the early Eragny Press books (printed with the Vale type and distributed by the Vale Press), such as *The Book of Ruth and the Book of Esther* and Laforgue’s *Moralités légendaires*, have a Pre-Raphaelite look and show how strong the Ricketts influence was. Ricketts and Pissarro even wrote and published a book together, *De la typographie et de l'harmonie de la page imprimée* (1899), intended to introduce Arts and Crafts ideas about book design into France.

In the first and final chapters of her book, Genz provides some compelling biographical background, culled from various primary and secondary sources, concerning these three major players in the development of the Eragny Press – Lucien Pissarro, Esther Bensusan, and Charles Ricketts. There is interesting material about Lucien’s struggle to find an artistic identity separate from his famous father’s, for example, and a good in-depth analysis of the complexities of the Pissarro-Ricketts relationship, both business and personal. Surprisingly, the brief portrait of Esther Pissarro seems a little thin. One wants to know more about this woman who married Lucien in spite of threats of disinheritance from her wealthy family (which were carried out), and who was an equal partner with her husband in all the operations of the Eragny Press.

The middle section of this study (the chapters on “Production and Materials” and “Marketing”), and the strongest part of the book, gives an inside look at the day-to-day work of the Eragny Press, and at some of the artistic and financial challenges it faced. It was, as Colin Franklin says, a press “like no other press, working its way with all the integrity Camille showed in his single-minded theories of painting” (*The Private Presses*, 93). In contrast to Morris and St John Hornby, for example, who hired expert staff to do their printing and engraving, the Pissarros actually *lived* the Arts & Crafts ideal of unity of labour by carrying out every aspect of their book production themselves (44). Genz describes the care and expense that went into
the choice of materials they used: how they chose their paper and what it cost; the presses they used (there were four); and the choice of inks (purchased from France and Germany, and from Winsor and Newton in London) which were carefully mixed, with oil paint added, to produce the gorgeous Seurat colours that are the hallmark of an Eragny book. The Pissarros did all their own printing (with one occasional assistant), designed and engraved all their own illustrations, borders, and initials, and designed the bindings. Lucien also designed a proprietary font for the press, named the Brook type, in 1903.

As Genz’s research shows, a phenomenal amount of work went into these books, which were executed to the highest standards: perfect registration in the printing and “flawless production” generally. Because so much of the work was in colour, it was a time-consuming and frustrating process. Lucien describes printing the frontispiece for Perrault’s *Deux contes de ma mère l’oye* (1899) as follows: “The pieces of wood [furniture] which fix the blocks on the press continually move and destroy the guide marks [repérage] in such a way that it is necessary to spend half a day to fix them over again. Voila 2 ½ weeks we work at this frontispiece and we still have half to do” (59). Genz notes that there was typically a “spoilage rate of almost half the production when undertaking the printing of a multicolored woodblock” (57). Moreover, all of this was occurring in an environment of intense financial struggle and great personal difficulties. Unlike the other private presses of the period, the Eragny Press was not founded with a great deal of capital and the Pissarros needed to make money to live. But as Genz shows, in seven tables of data drawn from the Press’s account book, they rarely made a profit. Somehow, in spite of their personal circumstances (sometimes quite desperate), quality, artistic integrity, and the pursuit of perfection in their craft always mattered more than money. The main problem was that the books could never be priced high enough to cover the cost of the time, work, and care that went into them. Added to this, the bilingual and bicultural nature of the Press meant that the Pissarros had constantly to appeal to markets in both England and France, with the result that they really never gained a strong foothold in either.

Genz gives a poignant account of the Pissarros’ failed attempts to negotiate terms for the sale of their books in 1903, with firm after firm – John Lane, Brown, Langham & Co., Bernard Quaritch, Simpkin, Marshall & Co., Scribner’s and Putnam’s. It is sadly ironic that none of these publishers could find a way to accept the Pissarros’ terms, and that a typical Eragny Press octavo, priced at
15 or 16 shillings (considered modest for the time), was difficult to sell, considering how sought after and valued the books are today. (A complete Eragny collection appeared in a recent Philippe Pirages catalogue priced at $115,000).

Genz has written a very readable and thorough history of the Eragny Press. This is the first book-length study of the Press and, as such, it is an important addition to private press scholarship. Her use of primary sources – the Pissarro Collection in the Ashmolean, the Ricketts and Shannon, and T.S. Moore papers in London, the Van Royen papers in The Hague – is excellent. Her research is well documented in copious footnotes (often 80–90 per chapter) and a substantial bibliography. These footnotes are actually interesting to read, often containing quotations from the correspondence, biographical information about someone mentioned in her text, and good references to pertinent books and articles. Though written as a dissertation 14 years ago, the material still stands, and the introduction and bibliography have been appropriately updated.

However, it is clear that this book never passed through the hands of an editor before publication. A good editor would have caught the misspellings, spacing errors, awkward phrasings, errors in terminology such as “unseen laid lines” (52) and “turnover” for the stub of a cancel (55-6), and missing footnotes (for the section on the Ashendene Press, in chapter 2). The same criticism applies to Part II of the book, the descriptive bibliography. This section is generally well done in the standard format – with quasi-facsimile title-page and colophon transcriptions, notes on format, paper, type, etc. – but there are minor errors in the contents notes and some problems in the collations. Genz misses the fact that the coloured engravings are inserts. For example, in entry EP20, Some Poems by Robert Browning, the collation is given as [a]3 : b4 – i4. There are a few oddities here: the colon within the formula, and the uneven superscript number, which is a bibliographical impossibility. In fact, this is a gathering of only two leaves and should be represented in the formula as [a]3 ([a]1+ χ1), the third leaf being an inserted engraved plate. In addition, there are two cancels in gathering c, and Genz actually quotes a reference to them in her notes for this book – “cancels hooked into one another.” But she seems not to have noticed their presence, and has not included them in the formula, which should show c4 (± c1, 2). Similarly, in EP28, Riquet à la houpe, the collation is given as: [a]1 b4–d4 [e]1 f4–h4. The notation fails to show that gathering [b] is unsigned and that ‘[a]1’ (conjugate with [b]4) and [e]1 are inserts.
The correct collation would be: [b]4 (b1+χ) c-d4 χ1 f-h4. A careful proofreading of this bibliography by a knowledgeable editor would have prevented these inaccuracies.

Finally, my principal criticism of this book is that in a book about the Eragny Press, which is distinguished, above all, for its use of colour, this book has not one colour illustration. All 75 illustrations, with examples of title-pages, initials, bindings, etc., are black and white. A little more care in editing and proofing, and a little more expense for at least some colour, would have resulted in a superior publication more accurately representing the remarkable achievements, so well chronicled by Genz, of the Eragny Press.

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Acknowledging that his investigation is “more traditional, more empirical” than much recent work in periodicals research (xi) – an attempt to avoid imposing theoretical or ideological preconceptions on available materials – George J. Worth sets out to answer five central questions about *Macmillan’s Magazine*. Where did *Macmillan’s* come from when it appeared in 1859? What was Alexander Macmillan’s (1818–96) distinctive influence on the magazine’s editorial philosophy? To what extent did *Macmillan’s* reflect the concerns of the Christian Socialist Movement and its titular leader, Frederick Denison Maurice? How did *Macmillan’s* deal with its many authors? And why did the magazine decline in quality and fiscal health in its final 25 years? Discrete chapters are dedicated to each question, although significantly more space is devoted to biographical inquiry about key figures involved with *Macmillan’s* (the prolific Margaret Oliphant joins Macmillan and Maurice in this regard) than to what are arguably the bigger questions about the periodical’s place in, and major contributions to, publishing and cultural history. Although chapter 1 briefly traces the growth of Macmillan & Co. after its founding in 1843, in order to understand the principals and ideals that inspired a shilling monthly celebrated for its “quality and solidity” (3), Worth’s book tends to