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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George J. Worth. *Macmillan's Magazine, 1859–1907: "No Flippancy or Abuse Allowed."* Aldershot: Ashgate, 2003. xvi, 186 pp.; \$79.95 (US)/£45.00. ISBN 0754609863.

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

favour the selective exposition of content over a more exacting and capacious analysis. It is uncertain whether that early warning about the author's deference to an empirical tradition will prepare readers for frequent retrogressions into the "brief-discussions-of-pieces-by ..." school of commentary that characterizes much of chapters 3 and 4 (the quotation, *sans* hyphens, is Worth's verbatim, 76).

Scrupulous research, however, along with careful attention to the seemingly mundane details, financial and personal, of a highly successful literary magazine, make *Macmillan's Magazine, 1859–1907* a valuable resource for scholars interested in the Victorian press. Worth draws upon the Macmillan Archive in the Berg Collection at the New York Public Library and wades through a voluminous correspondence between contributors, editors, and the Macmillan family in order to produce a study rich in detail. In chapter 2 he outlines Alexander Macmillan's pervasive influence over all aspects of the magazine. He solicited manuscripts, reserved for himself the right to accept or reject work (hence keeping *Macmillan's* first two editors, David Masson and George Grove, on a fairly short leash), and made suggestions for revisions to would-be contributors. A skilful negotiator and, as important, an adept conciliator with luminaries as various as Alfred, Lord Tennyson, Christina Rossetti, Henry Newman, Thomas Huxley, Matthew Arnold, and Thomas Hardy, Alexander Macmillan was able to create a venue of loose ground rules for writers to express their views freely in his magazine. Any imposition of moral or religious conformity was evidently viewed as anathema to the reputation *Macmillan's* had as a broad-minded and Broad Church publication, despite the fact that many "articles ... plainly bore the stamp of [Alexander] Macmillan's own convictions" (30).

Chapter 3 argues that a "kind of Mauricean consensus" emerged on issues of church, state, and women's rights in the early *Macmillan's*" (84). Maurice's life-long concern for the position and vitality of the established Church modified the political tenor of the magazine he had helped to found and to which he contributed regularly. Having "defined an agenda, set a tone and established a context for much of the writing on controversial issues that appeared in *Macmillan's* during the 1860s" (88), Maurice constructed an indelible link between the magazine and the concerns of Christian Socialism – advocacy for a truly national Church and the unity of Christians based on liberty of conscience.

Chapter 4 functions as a second study in influence, in this case of Margaret Oliphant's myriad contributions to *Macmillan's* over the

course of 35 years. In an effort to show how one representative author accommodated herself to the magazine and its parent company, while also making her own demands, Worth looks at numerous examples of the fiction, non-fiction, periodical writing, and books that Oliphant published under the aegis of *Macmillan's* from the early 1860s until her death in 1897. The chapter serves as a litany of authorial transactions about remuneration, revisions, manuscript length, deadlines, and the right to anonymity. Occasionally bitter, bordering on asperity, Oliphant's letters to (and from) Alexander Macmillan provide a fascinating picture of the vicissitudes typical of a literary relationship between two distinctive personalities, each preoccupied with financial stability. Among the serialized works that originally appeared in *Macmillan's*, Worth considers Oliphant's *A Son of the Soil*, *The Makers of Florence*, *The Count of San Marco*, *The Curate in Charge*, *Young Musgrave*, and *He That Will Not When He May*.

The book's final chapter suggests that *Macmillan's* suffered a marked deterioration in quality and prestige under the brief editorship of John Morley (1883–5), whose long and distinguished career at the helm of the *Fortnightly Review* (1867–82) was not adequate training to thwart the magazine's slow demise. Although Morley managed to contract Hardy's *The Woodlanders* for serial publication, he was gently ousted and succeeded by Mowbray Morris, who edited the increasingly substandard periodical during its last 22 years. Mowbray could claim to have introduced the young Rudyard Kipling to an English audience and to have brought out new periodical work by Henry James and Walter Pater, but he could not revive the "increasingly drab" *Macmillan's* (164), which multiplied its publication of too many run-of-the-mill novels and novellas. By the early twentieth century, *Macmillan's* had entered a period of terminal decline, financially and qualitatively: complacent and out of touch with its readership, it folded in 1907.

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Meredith L. McGill. *American Literature and the Culture of Reprinting, 1834–1853*. Philadelphia: University of Pennsylvania Press, 2003. 364 pp.; \$39.95 (US). ISBN: 081223698x.

Two topics of discussion recurred at various book and publishing history conferences this past spring and summer. At the BSC's