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Lockyer and Macmillan were well connected within the scientific community, and so could draw upon their contacts to provide content and a ready market* for the journal. These same contacts were also used to attract talented young office staff, including John Scott Keltie* and Richard Arman Gregory*, who could assist Lockyer with editing the journal. However, the rather select audience for *Nature* was not sufficient to make it profitable, and it did not turn a profit until 1899. Macmillan nevertheless bore the costs both out of sympathy for the journal's goals and for the advertising opportunities afforded by such an influential niche publication. JEM

Sources: Anon 2007, Barton 2004, Macleod 2000, Meadows 1970, Roos 1981.

NEW AGE (1894-1938) Founded as a 1d weekly* in October 1894 by Frederick A. Atkins with the subtitle *A Weekly Record of Christian Culture, Social Service, and Literary Life*, the journal aimed to 'combine the highest uses of a newspaper with the more instructive services of a magazine'. Reflecting its subtitle, its 20 pages included topical commentary on religious* issues, mixed with interviews* and book reviews*, and interspersed with advertisements*, in particular for books likely to appeal to its late nineteenth-century Christian readership*. Its early contributors included Richard Le Gallienne*, Israel Zangwill*, Katharine Tynan and Jerome K Jerome*. A. E. Fletcher became editor* in 1895 and the journal progressively became more socialist*, changing its sub-title to *A Journal for Thinkers and Workers*; at the same time Ramsay MacDonald became a regular contributor. Fletcher was succeeded as editor by Arthur Compton-Rickett and then Joseph Clayton.

By 1907, the journal was severely in debt to its printers, Bonner & Co, and was acquired by A. R. Orage and Holbrook Jackson with funding provided, in part, by the Fabian socialist George Bernard Shaw*. Orage and Jackson began a new series of the journal, which, under Orage, went on to become

an important source of and platform for socialist and modernist ideas. 'The *New Age* has been honourably associated in the past with the enthusiastic advocacy of the ideals of life. It is therefore fitting that the *New Age* should now become the critical friendly exponent of the practical steps towards the realisation of those ideals' wrote Orage in 1907, in the introductory leader* to the new series of the journal. JRW

Sources: Martin 1967, ODNB.

NEW BON-TON MAGAZINE OR THE TELESCOPE OF THE TIMES (1818-1821) In October 1818 the first issue of the satirical* monthly* *New Bon-Ton Magazine or The Telescope of the Times* (subtitled *Microscope of Fashion and Folly*) appeared. It made no reference to the *Bon-Ton Magazine* of two decades earlier, into whose satirical footsteps it supposedly followed. In comparison with the near-contemporary *Satirist**, the *New Bon-Ton* adopted a much milder tone, even rejecting contributors for offering immoderate or inflammatory material. The proprietors*, in fact, wished the magazine* to be both 'a monitor of moral instruction' and 'an agreeable companion', hence the motto on its title page: 'To lash the follies and vices of mankind;/ To mend the moral, and instruct the mind;/ this is our object, this our sole endeavour;/ By this we hope to keep in public favour'.

The periodical concentrated on political* and social* satire and found its main interest in royalty, the church and the law. Articles also covered such topics as the Revolution in Haiti, Catholic emancipation, the Queen Caroline controversy and the Irish question. Last but not least, the English aristocracy in society received a good deal of attention. The *New Bon-Ton* made the bold claim that vice flourished more abundantly in the higher than in the lower echelons of society, and saw it as its duty to bring this to light. Not surprisingly, contributors preferred to write under cover of anonymity* and use pseudonyms, so as to avoid prosecution. The only literary* criticism of note that appeared in the journal was an attack on the dubious moral foundation of Byron's *Don Juan*.

The magazine was edited by J. Johnston (also the publisher*) and John Mitford. The latter (not to be confused with the editor of the *Gentleman's Magazine**) led a turbulent, alcohol-drenched life which came to a tragic end in St Giles Workhouse on 24 December 1831. Before starting work on the *New Bon-Ton*, he had edited* *Scourge, or Monthly Expositor of Imposture and Folly* (1811-1814), and shortly before his death, he had been at work on the *Quizzical Gazette*.

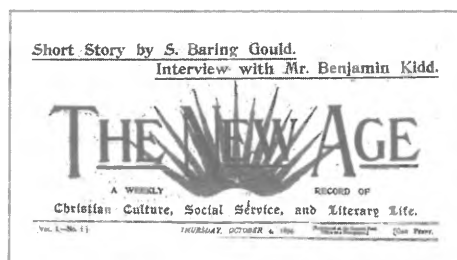


Figure 45: The masthead of the *New Age*, 4 Oct. 1894.

Each issue of the *New Bon-Ton* opened with a coloured cartoon*. In appearance and layout, the magazine was attractive and readable, with its pages appearing in single-column*, with clear print and bold-faced captions. OD

Sources: ODNB, Sullivan, *Waterloo*.

NEW JOURNALISM The term 'New Journalism' refers to a set of typographical and textual innovations that transformed the press in the late nineteenth century. It was made notorious in an article by Matthew Arnold* entitled 'Up to Easter' published in the *Nineteenth Century** in 1887. Although Arnold claimed that the new journalism 'has much to recommend it', its one fault, he wrote, was that 'it is feather-brained'. For Arnold the new journalism represented the worst elements of democratic levelling, bringing periodical publishing down to the level of journalism rather than up to literature or criticism. In particular, Arnold viewed William Thomas Stead*, then editor* of the *Pall Mall Gazette**, as a well-intentioned but misguided demagogue. What Stead represented was a certain campaigning form of journalism. While editor of the *Northern Echo* (1871-1880) and *Pall Mall Gazette* (1883-1889) he conceived the editor's role as marshalling the public, and drew upon techniques from American dailies*, such as cross heads, interviews*, bold headlines, illustration*, indices and specials, in order to reach them better. In the aftermath of one of the defining incidents associated with the New Journalism, the scandal stirred up by his 'The Maiden Tribute of Modern Babylon' in 1885, Stead wrote two essays in the *Contemporary Review** that set out to define journalism as the medium for democracy. However, these essays, 'Government by Journalism' and 'The Future of Journalism', were written while the circulation* of the *Pall Mall Gazette* was in decline as both readers and advertisers* became increasingly wary of its editor's campaigning zeal.

There were those, however, who did succeed in making New Journalism profitable. In 1881, while Stead was working under John Morley* at the *Pall Mall Gazette*, George Newnes* – a schoolmate of Stead's* – launched *Tit-Bits**, a penny weekly* that consisted of short snippets of morally-sound content aimed squarely at the lower middle classes*. Selling between 400-600,000 copies a week, *Tit-Bits* avoided alienating its readers with light content that could be consumed both on the journey to work or read in the home. Newnes employed a range of gimmicks, including providing travel insurance to readers and running elaborate competi-

tions, in order to attract readers. These techniques were so effective that not only did *Tit-Bits* rapidly gather a number of imitators such as *Answers to Correspondents** and *Pearson's Weekly** but its techniques spread to journals with quite different ideological positions such as the evangelical penny weekly *Great Thoughts*.

Although Arnold identified Stead as the archetypal editor of the New Journalism, the changes with which the genre* was associated had more to do with changes in the market*. The 1870 Education Act prompted the recognition of new readers – and correspondingly new places and tunes of reading – that coincided with shifts in ideology in more established periodical publications. The foundation of the *Fortnightly Review** (1865) and the *Nineteenth Century* (1877) marked a move from the editorial 'we' to a recognition of the star quality of named authorities. Equally, the various typographical innovations of the new journalism had long existed in the advertising* pages of the press. What Arnold objected to was the adoption of such trends in publications that conceived of the public in the largest possible terms: the serious reader studied texts in private; the New Journalism was explicit about selling itself to 'the busy man' or 'busy woman' to read whenever they could. JEM

Sources: Arnold 1887, Baylen 1972, Brake 1994, Jackson 2001, O'Connor 1889.

NEW MONTHLY MAGAZINE (1814-1884) The *New Monthly Magazine and Universal Register* was founded by the publisher* Henry Colburn* as a Tory counter to the more liberal journals of the period. With the first issue in February 1814, it aimed to be 'bound to no party either in literature* or politics*'. For six years the journal covered subjects as diverse as its 'Chemical Report' and 'New Acts of Parliament', together with the standard magazine contents and a format* similar to the *Gentleman's Magazine** and the *Annual Register*.

In January 1820 Colburn changed the title to the *New Monthly Magazine and Literary Journal*, improved the format and increased the number of literary articles. The poet Thomas Campbell* became a figurehead editor* and much of the work was undertaken by Cyrus Redding. Contributors included William Hazlitt*, Leigh Hunt*, Mary Russell Mitford, W. H. Ainsworth*, Eliza Lynn Linton*, Thackeray*, Ugo Foscolo and Horace Smith. In July 1829 the *New Monthly* absorbed its main competition* the *London Magazine**. Redding and Campbell resigned over differences with Colburn in 1830 and were replaced by S. C. Hall* for a short