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Unitarian movement. In the *Repository*, Fox praised young poets such as Alfred Tennyson (1809-1892) and Robert Browning (1812-1889), and his influence allowed him to attract contributions from John Stuart Mill* (1806-1873) among others. As Fox's religious* militancy gave way to a political one, the *Repository* campaigned for the Reform Bill, and for more sweeping political reforms.

This drift in message led to a fall in Unitarian subscriptions, and Fox sold the *Repository* to R. H. Horne* in 1836, who also became editor. He was succeeded in 1837 by Leigh Hunt*, who oversaw the journal's demise. MaT

Sources: BL Catalogue, ncse, ODNB, *Waterloo*.

MOONSHINE (1879-1902) Launched on 1 March, *Moonshine* was an illustrated* weekly comic paper, based in London. Its first editor* was Charles Harrison, who was succeeded in 1883 by Arthur Clements. Its political* orientation was conservative. In the first issue, the journal announced itself in the following self-confident manner: 'This important journal is started for the benefit of the public; but no one will believe it. ... While there is a single wrong unremedied, we shall continue to write...' The editor's bold claim that the journal would persist to write 'even until the day of judgment' proved too optimistic when the journal was forced to close in 1902.

Each issue consisted of 16 pages, illustrated* with various engravings, sketches and cartoons*. The journal set out to rival *Punch** in its format*, but towards the end of the century it tended to provide more room for straight political comment and theatre reviews*. An advertisement* published in 1891 boasted that *Moonshine* could claim the 'largest and most influential circulation* of any constitutional paper', but there is no proof to corroborate this statement. OD

Source: *Waterloo*.

MOORE, THOMAS STURGE (1870-1944) A poet, translator, dramatist and book illustrator as well as a wood* engraver, Thomas Sturge Moore's career was significantly shaped by his acquaintance with Charles Shannon* and Charles Ricketts*, who employed Moore to help in many ways with their work at the Vale Press. He studied wood engraving at the Lambeth School of Art, and contributed major work to Ricketts's and Shannon's periodical the *Dial** from 1895 on. Most of his subsequent wood engravings were published as book illustrations* and he became an important figure in the private press movement. BM

Sources: Engen 1990, ODNB.

MORE, HANNAH (1745-1833) Despite her importance in fields including the abolition of slavery and Evangelical moral reform, Hannah More produced little actual journalism. Her political and moral conservatism was expressed in the *Strictures on Female Education* (1799), yet More's own writing empowered women campaigners and philanthropists, making an indirect but significant contribution to nineteenth-century journalism. The *Cheap Repository Tract* series which More edited* from 1795-1798 used the quasi-journalistic form of monthly publication. Richard Porteus, the Bishop of London, called on More because of her ability to mimic familiar vernacular forms of ballad, recipe or news*; the lack of originality that had earlier led to an accusation of plagiarism from Hannah Cowley now stood her in good stead. The aim was to displace popular* radical works with loyalist moral literature offered at cut-price rates to hawkers or purchased by middle-class* supporters for cheap* resale. The unwitting achievement may have been to develop a taste for reading and a network of circulation* available to writers of any political* persuasion.

In 1804 More responded to Wilberforce's request for a contribution to the Evangelical *Christian Observer** with a piece on 'The White Slave Trade', which adapted the rhetoric of abolition to an attack on the world of fashion*. Wilberforce viewed More as able to provide the sprightly tone much needed by a journal defined by moral earnestness. SM

Sources: ODNB, Stott 2003.

MORGAN, MATT SOMERVILLE (1836-1890) Artist, illustrator* and caricaturist*, Matt Morgan's wood engraved* illustrations for periodicals comprised two major strands: documentary reportage for mid-Victorian illustrated weeklies*, and, later in his career, caricatures and cartoons* for satirical* magazines. Both modes of his work were informed by a strong sense of social responsibility, which perhaps derived from his early experiences in Italy as a war* artist for the *Illustrated Times** (1859-1861). He drew extensively for the *Illustrated London News** (1859-1886) as well as continuing to work for the *Illustrated Times* in the 1860s, specializing in images of the urban poor and of political meetings.

Morgan evolved a powerful realist technique to convey his social concerns, and this, together with his radical politics, served him well when he turned to caricature late in the 1860s. He became the cartoonist* for the *Tomahawk** in 1867, for which he