

PDF hosted at the Radboud Repository of the Radboud University Nijmegen

The following full text is a publisher's version.

For additional information about this publication click this link.

<http://hdl.handle.net/2066/79106>

Please be advised that this information was generated on 2019-06-16 and may be subject to change.

J

JACK AND JILL (1885-1887) *Jack and Jill; an Illustrated Weekly Journal for Boys and Girls* was the first comic specifically designed for children*. The ambitions of its proprietors* were clear at its launch, when the editor*, William Long, declared that 200,000 free copies had been distributed across the country, to popularize it in one fell swoop. The weekly*, heavily illustrated*, penny* journal offered 'high-class pictures and cheerful, wholesome literature', initially over eight pages (1885), eventually over 16 that same year and down to 12 in 1887, but apparently this was not enough to establish it, despite Edward Lear's presence on the back page. In May 1887, a title change* (to *Jack's Journal*) was announced. It was now no longer aimed squarely at children but carried the new subtitle *an Illustrated Weekly Miscellany for Everybody*. This strategy did not save it from meeting an early demise a month later. OD

Sources: Gifford 1976, *Waterloo*.

JACKSON, JOHN (1801-1848) One of the first generation of Bewick's pupils in wood* engraving, John Jackson, like so many other contemporary engravers, moved to London in 1824 at the end of his apprenticeship*. He quickly became locked into the dynamic network of contacts and collaborations that was driving the wood engraving trade into a central role in the development of print culture in the 1820s and 1830s.

Jackson worked with important engravers like William Harvey* and John Orrin Smith*, but it was his association with Charles Knight*, the publisher* for the Society for the Diffusion of Useful Knowledge*, that brought him into prominence. Among much other work for Knight, Jackson engraved frequently for the *Penny Magazine** from its inception in 1832, and was widely responsible for overseeing engravings for Knight's many other publications. Jackson's career, like that of his brother Mason Jackson* exemplifies the combined new role of engraver/entrepreneur/art director which was of central importance to the development of illustrated* periodicals and books in the 1830s and 1840s. Jackson also collaborated in the production of a *Treatise on Wood Engraving* with W. A. Chatto, published by Knight in 1839, with the costs mainly underwritten by Jackson. BM

Sources: Engen 1990, Houfe 1978, *ODNB*.

JACKSON, MASON (1819-1903) Two factors alone would justify Mason Jackson's place in the history of Victorian periodicals: after ten years of contributions as an engraver, he was appointed the art editor*(1860-1895) for the *Illustrated London News**. Secondly, in 1885, he published the *Pictorial Press: Its Origins and Progress*, the first extended study of the ways in which the development of mass* circulation* in the Victorian period had depended on its visual content.

These two emblematic achievements, however, need to be understood alongside Jackson's lengthy list of achievements as an engraver, which included a ten-year stint from 1850 as the principal engraver for the *Art Union of London*, early contributions to John Cassell's* innovative *Cassell's Illustrated Family Paper**, which combined the layout of a newspaper with the content of a magazine*, all at a remarkably low price*, and magazine work for eminent artists like John Gilbert* and Frederick Goodall. As with his brother John*, Mason's career suggests the importance of the engraver/entrepreneur to the development of early Victorian periodicals, not least for the long list of successful apprentices* that engravers like the Jacksons taught and then launched into artistic careers. BM

Sources: Engen 1990, Houfe 1978, *ODNB*.

JACKSON'S OXFORD JOURNAL (1753-1928) This weekly* paper was a Tory news sheet costing 2d when it was founded by the banker and Oxford University printer William Jackson (1724-1795), who had previously tried his hand at another weekly – the *Oxford Flying Weekly Journal and Cirencester Gazette* (1746-1748). Following his death in 1795, the paper – which remained Oxford's only newspaper until 1806 – was owned and edited by the physician John Grosvenor*.

In the early nineteenth century, like many regional papers of the time, *Jackson's Oxford Journal* engaged with local politics* and promoted local* interests, including those of the University, as well as providing its readers* with a regional angle on national and international news* stories. Sports* news, trade updates, advertisements*, information on agriculture and horticulture (including weather reports), lists of births deaths and marriages, with summaries of other notable local events that were often divided into subsections pertaining to the villages of Oxfordshire, also formed part of the paper. It maintained its broadly conservative stance, claiming on the occasion of its centenary in 1853 that its aim was 'to present a faithful mirror of the time, respecting the opinions of all, but at the same