

establishing sensationalism as a respectable literary form.

Wood wrote much of the *Argosy's* contents herself, including the important review* section, 'Our Log-Book'. Wood's most famous contributions are her 'Johnny Ludlow' stories, based on her childhood experiences in Worcestershire and the detective novel 'Roland Yorke' (1869). Julia Kavanagh, Alice King and Hesba Stretton were regular contributors. Charles Wood, who had served as the magazine's business manager, took over editorial duties upon his mother's death in 1887. He published portions of his *Memorials of Mrs. Henry Wood* (1894) in the magazine as well as his own travel writings. JJP

Sources: Ellegård 1957, Elwin 1966, Maunder 2000, Pheley 2005, Wood 1894.

ARNOLD, EDWIN (1832-1904) During his 40-year association with the *Daily Telegraph** Edwin Arnold effected a decisive shift in the newspaper's political affiliations and helped transform British journalism by persuading his proprietors* to fund a series of 'missions' to Africa and the East.

The newspaper Arnold joined on returning from India in 1861 was popular* and liberal; its best-known names were Thornton Leigh Hunt* and Matthew Arnold's* *bête noire* George Augustus Sala*. Both as a leader* writer and later (1873-1889) as editor*, Arnold helped the *Telegraph* 'cross the floor' to the conservative and pro-imperial* side. This reorientation was prompted both by the romantic orientalism apparent in *The Light of Asia* (1879), Arnold's epic poem on the founder of Buddhism, and by his sympathy with adventurers and explorers. He is said to have suggested the idea, later popularized by Cecil Rhodes, of a 'Cape-to-Cairo railway'; and he persuaded Edward Levy-Lawson*, the *Telegraph's* proprietor*, to help fund Henry Morton Stanley's second journey to Africa.

On giving up the post of editor, Arnold became a kind of roving correspondent for the newspaper; his fascination with the East produced several articles on Indian and Japanese life and customs, some of which were eventually republished in book form. JPP

Sources: Arnold 1945, Burnham 1955, ODNB, Pebody 1882, Peiris 1970.

ARNOLD, MATTHEW (1822-1888) It is difficult to overestimate the level of Matthew Arnold's engagement with nineteenth-century journalism*, despite the common portrayal of him as a proponent of high culture, completely removed from anything ephemeral. Arnold was a major contributor

to a number of influential periodicals, including *Fraser's**, *Macmillan's Magazine**, *Cornhill**, the *Contemporary Review**, the *Quarterly Review** and the *Fortnightly Review**. His essay 'The Function of Criticism at the Present Time' first appeared in the *National Review** (Nov. 1864), and material later reprinted in works such as *Culture and Anarchy* (1869) and *Literature and Dogma* (1873) first appeared in the pages of the *Cornhill**.

Arnold was well aware of the commercial value of printing articles in periodicals first before reproducing them in books. In addition to the numerous articles he published in the periodical press, a number of Arnold's poems* began life in journals. 'Stanzas from the Grande Chartreuse' appeared in *Fraser** in April 1855, while *Thyrsis* was published in *Macmillan's** in April 1866. As well as contributing to a range of periodicals, Arnold's thought and ideas were the source of much discussion by other critics. His importance as a cultural critic who was thoroughly immersed in the developments of nineteenth-century journalism is epitomized by the role that he played in helping coin the term 'new journalism*'. In 'Up to Easter', an essay published in the *Nineteenth Century** in May 1887, Arnold criticized the 'feather-brained' New Journalism of W. T. Stead*. MK

Sources: Bell 2002, Campbell 2004, Hughes 2007a, Sullivan, Wellesley.

ART JOURNAL (1839-1912) The *Art Journal* has been described as 'a long-lived mirror of contemporary taste and practice in the graphic arts'. The period's leading art journal was launched as a three-column*, quarto, 16-page monthly* in 1839 as the *Art-Union: A Monthly Journal of the Fine Arts*. Its aim was to make high-quality illustrations* available to the general public at a low price*. It carried a healthy amount of advertising* from the start, four pages out of 16 in its first number. Appearing mid-month until June 1841, it explained its switch to the first of the month as related to poor distribution by booksellers, who failed to remember its anomalous mid-month issue until the end of the month, with the appearance of the other monthlies. Costing 8d at the start, it was 2s 6d by 1851, but then for a longer, profusely illustrated and grander folio issue, which had first appeared in a new series from 1849. In that year it claimed a monthly circulation* of 15,000. By January 1851, the 'Art-Journal Advertiser' was 30 pages.

In the first nine years of its existence, the journal had struggled to survive, but after being renamed the *Art-Journal* in 1849, it finally became a popular

success. An important factor in its rising popularity appears to have been the permission granted by the wealthy art collector Robert Vernon to publish engravings* made after items in his collection. Popular images from private owners such as Thomas Williams, George Fox and George McCulloch also frequently provided the sources for engravings, which were always a major feature of the journal until colour plates eventually took over. By 1875 (Vol. 37) it had become simply the *Art Journal*, having lost the hyphen that had invoked its original hyphenated title and issuing body*, which was still advertised in its pages.

The founder and long-time editor*, Samuel Carter Hall* held the firm moral conviction that 'a collection of pictures helps to thin our poorhouses and prisons and men to whom public galleries are open will be seldom found in public houses'. He was a keen promoter of English art – though not of the pre-Raphaelites to whom he was deeply unsympathetic – whose life's work it was to instill a sense of aesthetic awareness in his middle-class* readers*. *Art Journal* regularly featured items on Art in the Provinces, Art in the Continental States and Picture Sales. Between 1850 and 1880, the Victorian taste for the Middle Ages was prominently reflected in the journal in articles written by noted antiquarians such as Thomas Wright, Frederick William Fairholt and Edward Lewes Cutts.

In 1851, a catalogue printed to support the Great Exhibition proved a financial disaster and Hall was forced to sell his interest and accept an editor's salary. His alleged sanctimoniousness made him the model for Dickens's* Pecksniff in *Martin Chuzzlewit*. Hall did not retire until 1880, after which the journal went into a steady decline, as it no longer managed to meet the demand for a wider, international orientation. It finally folded in 1912, having had to give way to more forward-looking publications like the *Burlington Magazine* and *Connoisseur*.
OD

Sources: Landow 1979, Macleod 1998, Robertson 1978, Sutherland 1990, *Waterloo*.

ARTIST AND JOURNAL OF HOME CULTURE (1880-1902) The *Artist* began as a London-based, 6d trade 'literary' monthly*, targeted at a wide range of artists and artisans; not illustrated*, it retained its low price* until 1894. Its first publisher* and printer was William Reeves, the art supplies retailer. Nurturing a bohemian independence of mainstream art politics, it instantly included women among its readers, reporting on a 'Female School of Art' in the first issue and developing a column*,

'Art in the House', which became the 'Ladies' Column'. This was consolidated in January 1881 by adding to the title *and Journal of Home Culture*. This imbrication in gender* issues was characteristic.

Beside a monthly 'Kalendar', the *Artist* contained news about developments in the art and artisan worlds, obituaries*, features on individual artists in their studios and art gossip*. In 1887-1888 a bar-rister, Charles Kains-Jackson, began a stint as anonymous* editor* that lasted until 1894, when he was sacked. Consistently embedding articles of interest to male, homosocial readers, he displaced the earlier address to women. Domestic arts were now associated with Wilde*, Frederic Leighton* and Beard-sley*. The incidence of poetry* rose under Jackson, who published Horatio Brown, Laurence Housman*, Edward Sayle and H. S. Tuke. Other notable contributors included Alfred Douglas, John Gray, J. G. Nicholson, André Raffalovich, Fr. Rolfe, J. A. Symonds, Gleeson White* and Theodore Wrat-slaw. The prose of J. A. Symonds and the paintings of Tuke, two 'gay' heroes, were repeatedly featured. In April 1894, Kains-Jackson wrote and published 'The New Chivalry', a prompt response to Grant Allen's* 'The New Hedonism' (*Fortnightly Review*, March 1894). Remarkably explicit in his reasoned advocacy of same-sex culture, Jackson clinched the policy of the *Artist* under his editorship.

From May 1894 a homoerotic purge, a change of ownership and editor (to Viscount Mountmorres, editor May-Sept. 1894), a transformation of format and a turn to the applied arts ensued, which a new title in October demonstrates: '*Artist: Photographer and Decorator. An Illustrated Monthly Journal of Applied Art*. In January 1897 the title change* to the *Artist, an illustrated monthly record of arts, crafts and industries* indicates how crucial illustration was to its continuity, due to new rivals such as the *Studio** and the *Yellow Book**, and the increasing importance of graphics in periodicals. Its formal association with the art schools of England also aided survival. From 1898 the *Artist* blossomed into syndicated* New York and Paris editions. LRB
Sources: Brake 2000, Brake 2001, D'Arch Smith 1970, Fletcher 1979, *Waterloo*.

ASSOCIATED PRESS The world's longest-running press agency*, Associated Press began in 1846 when the publisher of the *New York Sun** offered to pool reporting resources of the Mexican war with rival newspapers in order to reduce costs. Four other major newspapers joined the scheme: the *Journal of Commerce*, the *Courier and Enquirer*, the *New*