DOUBLINGENTICEMENTSTOBUY:
J.E. MILLAISAND ILLUSTRATEDPOETRY
IN ONCE A WEEK

Linda K. Hughes

After Charles Dickens broke with Bradbury and Evans in 1859 to found *All the Year Round*, Bradbury and Evans began a rival weekly periodical that would sustain their investments as proprietors. To create a market niche, Bradbury and Evans made lavish illustrations central to *Once a Week* yet charged only three pennies an issue, compared to the two-penny, unillustrated *All the Year Round*. The new journal’s other market niche was poetry. More particularly, Bradbury and Evans innovated by pairing original poetry with original artwork (rather than, like giftbooks, reprinting poems with new illustrations, or, like annuals from earlier in the century, reproducing well-known paintings for which new poems were written). This double novelty of new poems newly illustrated was central to the inaugural volume of *Once a Week*, when 42 of its 53 original poems were illustrated, some of them by Hablot K. Browne (“Phiz”), John Tenniel, and John Leech, and eight by John Everett Millais. The significance of this innovation becomes clearer when it is recalled that the illustrated *Cornhill Magazine* and evangelical *Good Words* would not debut for another six months, leaving the field momentarily clear for *Once a Week*, and that after they debuted *Cornhill* featured only one illustrated poem and *Good Words* three during the first six months of their runs.¹ At its crucial beginning point, *Once a Week* thus defined its unique place in the market by coupling original poetry and original art.

This doubling of enticements to buy had implications not just for a new commodity in the periodicals market but also for the artist who remains the most significant among the first volume’s illustrators. Millais had by 1859 already achieved distinction as a black-and-white artist. In 1855 he was one of three artists whose designs accompanied mostly reprinted or revised poems

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1. These magazines are read by 1,000,000 people every week. 2. Where are the cars sold in this town? 3. The trees must be cut once a day. 4. Wait a minute! I have a bath. 5. This carpet is already clean. 343,810 students got unstuck by Course Hero in the last week. Our Expert Tutors provide step by step solutions to help you excel in your courses. Related questions. Looking for a little help with this attachment, please. Student ID: 22211066 Exam: 250397RR - Research and MLA Citation When you have completed your e. Describe the geology of Galveston Island. A week ago Sunday New York city had a blackout and all nine television stations in the area went out for several hours. This created tremendous crises in families all over New York and proved that TV plays a much greater role in people's lives than anyone can imagine. For example, when the TV went off in the Bufkins's house panic set in. First Bufkins thought it was his set in the living-room, so he rushed into his bedroom and turned on that set. Nothing. The phone rang, and Mrs. Bufkins heard her sister in Manhattan tell her that there was a blackout. She hung up and said to her husband, "It isn't your set. Something's happened to the top of the Empire State Building." The tickets usually are bought by him. We booked the flights. He opened the bottle easily. She cleans my shoes. They arrested the burglars. He wrote the note. They washed the car. John Everett Millais lived in the XIX cent., a remarkable figure of British Romanticism and Realism. Find more works of this artist at Wikiart.org - best visual art database. A child prodigy, at the age of eleven Millais became the youngest student to enter the Royal Academy Schools. The Pre-Raphaelite Brotherhood was founded at his family home in London, at 83 Gower Street (now number 7). Millais became the most famous exponent of the style, his painting Christ in the House of His Parents (1850) generating considerable controversy, and painting perhaps the embodiment of the school, Ophelia, in 1851. However, by the mid-1850s Millais was moving away from the Pre-Raphaelite style and developing a new and powerful form of realism in his art.