Youman's biographer, John Fiske, has written that "in such a novel enterprise the publishers were haunted by a nervous dread of boring the general reader" by including too much science. Apparently they had reason, for, as Youmans wrote to Herbert Spencer in England, the "bare announcement" that the new journal would include "science and valuable thought raised an almost universal condemnation of it in advance as a certain failure." It appears that while Youmans was nominally in charge, the Appletons—either directly or through their literary manager, Oliver Bell Bunce—retained final authority and allowed precious little science to enter their popular journal. The focus of the opening number was Victor Hugo, whose novel The Man Who Laughs began a long serialized run in the Journal. An illustrated essay praised Hugo not for the scientific precision of his thought, but for being "figurative and imaginative to the utmost license of language." The opening number also included poetry by William Cullen Bryant and R. H. Stoddard, an essay by Eugene Benson, a short story, such columns as "Literary Notes" and "Table-Talk," and an elaborate foldout "cartoon" showing expensive carriages and their fashionable occupants promenading in Central Park. In addition to "What We Mean By Science," the only articles dealing even remotely with science were "Why We Sleep" by W. A. Hammond and a piece by Youmans titled, appropriately enough, "Adulteration and Its Remedies." The pattern of giving limited attention to science while featuring serializations of foreign novels persisted, and Youmans resigned after the first year. In 1872 he would establish Popular Science Monthly and through it carry on in unadulterated form his "crusade for scientific autonomy and respectability." The extraordinary popularity of this magazine surprised both Youmans and the Appletons, who published it.

Robert Carter succeeded Youmans, serving as editor for two years (1870–1872). He was followed by Bunce and Charles Henry Jones, who ran the magazine jointly until its demise in 1881. It became a monthly in 1876. Of all the editors it was Bunce who most influenced the personality of Appletons' Journal. Admittedly opinionated, Bunce had been involved with the magazine from the outset, and he seems to have written the greatest number of the editor's "Table-Talk" columns. 

While careful to avoid partisan politics and religious controversies, Appletons', both through timely articles and the editor's "Table-Talk" column, managed to touch upon many of the important questions of the day. As Frank Luther Mott has observed, Appletons furnished a better picture of the varied life of the times than almost any other magazine published after the Civil War. But clearly it painted its "picture" of the contemporary world from the point of view of the conservative middle-class urbanites who were its primary audience. For instance, in July 1873, taking note of charges that America had entered a "Period of Greed," the editor defended greed as a "powerful motor in civilization. Selfish desires and the thirst for gain have led to the discovery of continents, have populated the wildernesses, have covered the sea with ships, and the land with roads, have led to innumerable discoveries and inventions, have made civilization what it is" (10:89–90). Appletons' employed just this concept
of "civilization" to justify the removal of the "savage" Indians from before the westward march of "progress" as white America settled the West. Taking note of the "wanton destruction of the buffalo" on the western plains, the editor lamented the waste to the East of potentially valuable foodstuffs and then observed that the most important consequence would be to deprive the nomadic and intractable Indian of his primary source of food. But since the "Indians have shown no disposition to abandon their vagrant habits" and are "unwilling to stoop to manual labor," *Appletons* saw no reason to interfere with the slaughter of the buffalo: "Bison and savage are traveling rapidly to extinction and the child is born to whom both will be almost as much an object of curiosity in our country as the elephant is now" (9:26). "Notwithstanding logic, notwithstanding even fairness," the editor opposed female suffragist (10:217) and opposed as well the proposed expenditure of municipal funds to develop a public beach on Coney Island because to do so might encourage the poor to look to the government for assistance and not depend on their own efforts. "The poor can never be bettered by coddling," he affirmed (11:824–25). Apparently, few readers of *Appletons* were disposed to quarrel with such an assertion.

At the same time the editors sought to entice and flatter their prosperous readers with images of the fashionable life. The editor could not imagine anything more "stirring, more vivid or more brilliant" than the procession in Central Park of the expensive carriages and their fashionable occupants, which it pictured in the foldout cartoon in its opening number. He termed these carriages an apt symbol of the "wealth, luxury and taste" of New York. *Appletons’ Journal* was edited to cater to that taste. To accompany Winslow Homer's sketch of a young women playing croquet entitled "Summer in the Country," Bunce wrote, "What should we do without our vacations? How could we endure the monotony of professional labors, or of city occupations, if the summer months every year did not seduce us into the fields and mounts" (1:465). It was not necessary for Bunce to provide an antecedent for "we."

For its readers the *Journal* developed a miscellaneous mixture of light fiction and poetry; travel articles; sketches of notable figures; articles on science; discussions of books, music, and theatre; and the editor's "Table-Talk." In early volumes its fiction was largely imported from England, with novels by Mrs. Oliphant, Dickens (*Edwin Drood*), Trollope (*Ralph the Heir*), and others serialized concurrently with their publication in English monthlies (1:474). Over the years, however, *Appletons* came to publish more fiction by American writers, including Constance Fenimore Woolson, Christian Reid, Julian Hawthorne, Horace Scudder, and Nora Ferris. Other contributors included R. H. Stoddard, Paul Hamilton Hayne, John Esten Cooke, J. Henry Browne, "M.E.W.S."

(Mrs. Sherwood), Joel Benton, George M. Towle, and John Burroughs. Essays were kept short, and nothing was particularly demanding.

In 1870 *Appletons’ Journal* began its "Picturesque America" series. It sent the artist Harry Fenn on a tour of the Southern states, and his sketches of picturesque views, accompanied by descriptive essays, met with such popularity that the series was expanded to include other sections of the country. Before long the publishers determined to produce a full "Pictorial Delineation of the Mountains, Rivers, Lakes, Forests, Water-falls, Shores, Canyons, Valleys, Cities, and other Picturesque Features of our Country," and the project had to be taken from the magazine, which evidently could not generate the revenues necessary to support such an expensive undertaking. The publisher claimed that the resulting two-volume set, *Picturesque America; or, The Land We Live In*, was nothing less than "the greatest work of the kind ever produced in the world," and it was sold in part by subscription. *Picturesque America* was an enormous success with sales, according to one source, of "nearly a million sets." William Cullen Bryant’s name appeared on the title page as editor, but *Picturesque America* was in fact under Bunce's editorial supervision. The work is an apt symbol of American nationalism in the post-Civil War years. Symbolically, it brought the South back into the Union and, in fact, unified the entire country by presenting it all from a single aesthetic perspective. But it was a perspective made possible by the railroad that apt expression of the capitalist civilization of the East, which was transforming the virgin places of the continent and uprooting the aboriginal inhabitants, even while Appleton’s artists and writers were focusing attention on its pretty features. Although the series outgrew the physical confines of *Appletons’ Journal*, *Picturesque America* remains an expression of its cultural and political vision of America.

As might be expected, the publishers, at the conclusion of the first volume, announced "the complete success of *Appletons’ Journal*." They promised that "no pains or expense will be spared to render *Appletons’ Journal* in every way valuable and attractive." But it is clear that the "success" of the weekly was something less than "complete," and it would be necessary for the editors to save some expenses. First, they reduced the number and quality of illustrations; after the first few years, the reader is unable to find reproductions of paintings by such notable American artists as J. F. Kensett, Homer, J. M. Hart, A. F. Bellows, and W. F. Haseltine, whose work appeared in the first volume. The editors eliminated the elaborate foldout cartoons that grace the early volumes. Evidently as a weekly *Appletons’ Journal* was not able to make much headway in competing with *Harper’s Weekly*, its major competitor. As a monthly it could not compete with *Harper’s Monthly* or * Scribner’s Monthly*, which dominated the field. The magazine's uncertain start contributed to its failure to build the sort of extensive subscription list that was necessary to support its ambitious plans. Further, despite its work in publicizing the picturesque in all of America, it remained, as Mott has well noted, "distinctively of New York," and so never developed the national appeal necessary to sustain a magazine with its ambitions. As a monthly it became ever more miscellaneous and so had lost its identity well before its demise in December 1881.

Notes

Information Sources

BIBLIOGRAPHY:
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ARCTURUS, A JOURNAL OF BOOKS AND OPINION


Robert J. Scholnick

ARCTURUS, A JOURNAL OF BOOKS AND OPINION

Arcturus is the name assigned to the star of the constellation of Boötes that blazes brightest of the stars in the northern night sky. A magazine with the same name that Everett A. Duyckinck and Cornelius Mathews chose for the organ that would speak for Young America. The choice of the magazine's name was indicative of the editors' ambitions. Both men hoped that Arcturus, A Journal of Books and Opinion would not only be the "bright and particular star of New York culture," but that it would also provide a means of enlightening all of America. The Young Americans were, after all, spokesmen for American nationalism, and the overly zealous Mathews realized the power of the press to further their cause. As Perry Miller states in The Raven and the Whale, Mathews was a "vociferous, incessant, obnoxious preacher of literary nationalism."

The nurturing of literary nationalism, however, was not the only purpose of Arcturus. Frank Luther Mott notes in his history of American magazines that the monthly was also intended for "the cultivation of good literature, honest mirth, and truth." Arcturus attempted to realize its high aims by combining both review and popular magazine material. In an appeal for patronage to readers and subscribers, the editor claims Arcturus contains "no line in its pages that is not meant for the humblest reader as well as the highest" (1:160), but most of the work appears to be best suited for the "highest" reader. A "Fine Arts" section covered the theater and painting. "The Loiterer" reviewed new publications, and "The City Article" addressed such topics of concern to the city as crime and capital punishment. Fewer lines were given to features such as "Table Talk" and "American Landscape Gardening," which treated subjects somewhat less important.

The high ideals of the editors could not keep Arcturus in print. The first number of the short-lived magazine is dated December 1840 and the last May 1842, but during these few months, Duyckinck and Mathews procured from contributors of particular prominence works to be included in the pages of Arcturus. Among these notable figures are William A. Jones, Nathaniel Hawthorne, James Russell Lowell, and Henry Wadsworth Longfellow. Jones's work appears frequently, and Mott credits it with being "one of the best features of Arcturus," despite Poe's unfavorable comments to the contrary in the Broadway Journal.

Lowell was a frequent contributor, and his involvement with the publication seems to have been especially significant for the poet. His interest in and dedication to Arcturus is evidenced by the facts that he was a "subscriber [to it] from its beginning" and simply "out of his abundance" he contributed poetry