

Nineteenth-Century British Periodicals

**Cumulative Guide
Reels 1-72**

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Nineteenth-Century British Periodicals

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PUBLISHER'S FOREWORD

Primary Source Microfilm, an imprint of the Gale Group, is proud to present **Nineteenth-Century British Periodicals**. This microfilm collection contains a comprehensive selection of journals printed in Britain throughout the nineteenth century. It will facilitate the work of all who are engaged in Victorian Studies, allowing researchers across the range of disciplines to access a number of the most formative and informed journals that illuminate virtually every aspect and phase of nineteenth-century history, society, economy, politics, religion and culture.

The microfilm collection is accompanied by an index. Available in digital as well as in hardback paper format, this index will open the contents of a large number of nineteenth-century newspapers and periodicals to closer inspection, making this extraordinary historical material available to a wider public.

A special thank you is due to Professor Isobel Armstrong and Dr Laurel Brake whose comprehensive knowledge and generous advice have very substantially contributed to the preparation of the collection for publication.

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Justine Williams
History Editor
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Reading, UK

TECHNICAL NOTE

Primary Source Microfilm has set itself the highest standards in the field of archivally-permanent library microfilming. Our microfilm publications conform to the recommendations of the guides to good microforming and micropublishing practice and meet the standards established by the Association for Information and Image Management (AIIM) and the American National Standards Institute (ANSI).

Attention should be drawn to the nature of the printed material within the collection. This sometimes consists of periodicals printed or written with a variety of inks and on paper that has become severely discoloured or stained rendering the original document difficult to read. Occasionally volumes have been tightly bound and this leads to text loss. Such inherent characteristics present difficulties of image and contrast which stringent tests and camera alterations cannot entirely overcome. Every effort has been made to minimise these difficulties though there are occasional pages which have proved impossible to reproduce satisfactorily. Conscious of this we have chosen to include these pages in order to make available the complete volume.

INTRODUCTION

by
Professor Isobel Armstrong
and
Dr Laurel Brake
Birkbeck College, University of London

This microfilm collection of over 200 nineteenth-century periodicals makes visible once again the extraordinary wealth and creativity of print media between 1800 and 1900. The collection is available in four tranches, 1800-40; 1841-60; 1861-80; 1881-1900. Each serial is published with a historical and descriptive Head Note together with statistical information. Each entry is written by an expert in the field, making this microfilm library unique among present day primary source collections by providing valuable scholarly and contextual information. Making available a wide variety of serials, the collection will enable researchers to bring periodicals to the centre of their work and to make the use of the periodical press a routine aspect of research.

The deep cultural significance of the periodical press for students and scholars, for the literary critic, the historian of social, political and scientific ideas, cultural and media analysts, and the art historian, has been recognised for some time. A new wave of systematic indexing and listing of groups of serials began in the 1960s with the monumental *Wellesley Index to Victorian Periodicals* (1966-89) which initiated this phase of serious scholarship. The editors of *Wellesley* tended to focus on the magisterial and influential 'higher journalism' published monthly and quarterly, such as the *Edinburgh*, the *Quarterly* and *Westminster* reviews, *Blackwood's* and the *New Monthly Magazine*. Their reach extended to the plethora of more popular, middle class, monthly journals that included fiction. These, such as *Cornhill* and *Macmillan's Magazine*, began to appear from 1859 as the 'taxes on knowledge' were removed. Research on working-class journals and a wider range of serials began simultaneously with the *Wellesley* project.

This collection stems from the wider understanding of the function of nineteenth-century periodicals in the public sphere that followed from such pioneering work. Debates about the nature of the public sphere by, among others, Jürgen Habermas, have encouraged us to enquire into the place of the press and brought the full range of print journalism into view. We have come to see that an unprecedentedly dynamic periodical press flourished in the nineteenth century, debating public, cultural, and civic issues and subjecting them to rational investigation. But "the critical judgment of a public making use of its reason", as Habermas called it, was not confined to an elite middle class group. We find that, fuelled by the advance of literacy and print technology through the century, many groups, networks and subcultures participated in debate through the medium of journals that were specifically directed to them and often generated by their members. As well as groups in power, a range of working-class and lower middle class groups, women, religious minorities, political parties, and networks of professionals, the world of entertainment, trade, and regional centres all participated actively in creating and reading magazines and newspapers. Popular culture has many voices, and is represented in many forms of print journalism exploiting news and statistics, fiction, satire, parody, polemic, exhortation, instruction, debate, correspondence and illustration. Journals also talked about each other and

themselves. The early advertising industry targeted their pages.

The user of this archive will be aware of a multiplicity of categories of journal, representing the extraordinary proliferation of groups and audiences producing and reading periodical literature. The taxonomy of serials that has resulted from recent scholarship is represented through the primary sources included in the Nineteenth-Century British Periodicals collection. While nineteenth-century journals are often hybrid and as general and miscellaneous as our present day newspapers, they are often gendered and fall into a number of categories. These include serials whose primary emphases may be political but publish philosophy and literary, theatre, and art criticism. Similarly, religious journals may address women and domestic issues or men and theology. Science and social science, foreign and colonial affairs, take their place among the important topics of the day and tend not to be confined to specialist periodicals. However, journals addressed to a particular class of the general audience did exist (such as the *Lancet* from 1823). Prominent among such 'class' journals, as they were termed, were illustrated political and satirical weeklies, and trade papers such as those associated with the book trade, the railway, or visual art. Journals of popular entertainment included those dedicated to sensational crime as well as anthologies intended to instruct, such as 'libraries for the people' comprising fiction, poetry, conduct advice, and educational articles covering history, science and music. Specific journals targeted the many reading constituencies, from local and regional audiences to readers in the colonies.

The information provided for those using this collection has two components, an extensive data list and a discursive Head Note. In order to locate specific periodicals in their culture and to understand the significance of the contents of individual titles, it is necessary to be aware of data concerning price, circulation, editor/s, contributors, readership, the printer and publisher of the journal, place of publication and change of title, the frequency and type of illustration, and the extent and nature of advertisements. The data lists comprise statistics that offer a brief sketch of a title's history and commercial profile. The Head Notes locate each periodical in its social and political context, giving a brief history of the genesis and development of the journal, its rationale and its changing policies. Editorial agendas and their vicissitudes, their political and religious stance, their attitude to gender and class, and their definition of key topics of debate are crucial to understanding the nature of individual titles. This information has been supplied wherever possible. Thus users of the Nineteenth-Century British Periodicals collection have access to the histories of over 200 Victorian journals and consequently to the materials for a history of print journalism over the century.

Periodical literature is becoming increasingly central to research into the nineteenth century. This series opens wide access to titles through microfilm, enabling reading and research that would otherwise entail travel to specialist libraries. Sometimes parts of a serial have been drawn from a number of source libraries, thus obviating the necessity for consultation in a number of locations. This series makes little-known titles generally available and circulates those that are difficult to access. We believe that research will benefit materially from increased availability as readers find that their research is transformed by the primary sources, Head Notes and data of this collection.

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REEL 4

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The National Magazine and Monthly Critic (London)

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Sunday 3 January 1836 to Sunday 25 December 1836

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The Evangelical Penny Magazine (London)

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continued as *Bent's Literary Advertiser, and Register of Engravings, Works on the Fine Arts, etc.* (London)

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The National Register (London)

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Saturday 5 October 1839 to Saturday 28 March 1840

The New Anti-Jacobin Review (London)

Saturday 26 May 1827 to Saturday 23 June 1827

The Olio; or, Anything-arian Miscellany (Dublin)

Wednesday 26 March 1800 to Saturday 12 April 1800

Head Notes for *The Album* (Reel 23)

Title: The Album

Type: Literature; history; reviews

Editor: Francis Barry Boyle St Leger (1799-1829)

Run: April 1822-April 1825

Frequency: Quarterly volumes (irregular latterly), each containing two numbers

Publisher: J. Andrews

Printer: William Clowes, Northumberland Court, London

Editorial Offices: New Bond Street, London

Circulation: Not known

Individual Issue: 181-237pp. 8^{vo}

Illustrations: None

Price: 5s

Methods of Distribution: Booksellers/news-stands, quarterly parts, bound volumes?

Manifesto/Policy Statements: First article in Volume I contains statement of aims

Political Stance: None

Religious/Philosophical Affiliation: None

Signatures (S)/Anonymity (A): A

Major Contributors: Francis St Leger

Cultural Circle of Contributors: Not known

Comparative Contemporary Titles: *Edinburgh Review*, *Quarterly Review*, *Blackwoods*

Advertisements: None

Contents or Index Pages: Contents page to each issue; no index

Target Readership: Educated middle-class of both sexes

Citations/Bibliography:

Waterloo (1997) I: 139

Sullivan, Vol. II: 3-7

William S. Ward, *Index and Finding List of Serials Published in the British Isles, 1789-1832* (University of Kentucky Press, 1953): 3

Location of Runs: UK Libraries: University of Cambridge; British Library

US Libraries: Library of Congress; University of Chicago; University of Kansas, Lawrence; University of Texas, Austin; University of Michigan, Ann Arbor; University of Princeton

Locations of consultations: British Library; University of Cambridge

The Album (London)

The Album is an idiosyncratic but interesting variation on the kind of fare presented by the *Quarterly* and the *Edinburgh*, which it resembles in appearance. Advertised in *Blackwood's* (April 1822: 493) as 'exclusively devoted to Elegant Literature,' it is printed to a high standard on good paper, the single columns make it a pleasure to read, and each issue is a substantial production at around two hundred pages. Like the better-known reviews, it carries no illustrations, even on the title page, and no advertising. Edited by Francis St Leger, a minor Irish novelist, its unanimity of tone and the recurrence of certain pet themes suggest that it was written mainly by him. However, there must have been some other contributors since a comment in *Blackwood's* claims that after *The Album's* demise some of its writers were taken up by 'Christopher North,' though not St Leger himself, who was too whiggish to appeal to Wilson (June 1824: 720). Its declared aim is to establish a journal "wholly excluding politics, which shall embrace original papers on all literary subjects, and a Review." The review section, dropped from the final issues, discusses works "in the full manner usual in the *Edinburgh* and *Quarterly* Reviews." The exclusion of politics is justified on the grounds that party spirit has infected every area of life, to the point where literature can no longer provide relief from its "bad taste and bad passions."

Long articles on such subjects as 'On the Taste for the Picturesque,' and 'The Augustan Age in England,' 'On Ancient and Modern Tragedy' and 'A Panegyric on Melancholy' all share a distaste for every form of classicism and classical learning, and a strong Romantic taste for the sublime and the Gothic. As the author of 'On Ancient and Modern Eloquence' puts it, he has no objection to classical authors, who spoke to "the feelings of Greeks and Romans;" but these feelings are not those of modern men and women. In his view, the "revival of letters" was a retrograde step: while Dante and Chaucer were the precursors of "glorious day" in European literature, "classical learning came up like a morning fog against the sun, and shrouded the world in two centuries of darkness." It is in these articles that the meat of *The Album* is to be found. A major article on 'Intellectual Women' makes a strong case - and an unusually unambivalent one for the period - for women's emancipation from the various forms of legal and educational subjection under which they suffered.

These major articles are interspersed with charmingly sensational, morbid or sentimental short stories, many of which are written in the form of first person anecdotes or reminiscences. Death figures largely in these tales of unhappy love, lives blighted by cruelty, revenge, drink, seduction and innumerable other difficulties. Only towards the end of the run is fiction carried over into the next issue; parts of St Leger's best-known novel, *Some Account of the Life of the Late Gilbert Earle, Esq.*, were first published here. There is also a section called, rather unappetisingly, *Scraps*, which range from the single-sentence witticism to more extended anecdotes, usually of a comic nature. This, too, is dropped from the last two issues.

Works reviewed include Benvenuto Cellini's *Memoirs*; De Quincy's *Confessions of an English Opium Eater*; Lord Francis Leveson Gower's translation of Goethe's *Faust*; *Julia*

Sévéra by Sismondi, Milman's dramatic poem *Belshazzar*, and (purely on the grounds that *The Album*'s readers will know to avoid it) the memoirs of the libertine Duc de Lauzun. The reviews are lengthy, serious, and include considerable extracts from the works under consideration.

Claire Bainbridge

**Head Notes for *Analecta: Original Reviews of New Works of Taste and Imagination*
(Reel 48)**

Title: Analecta: Original Reviews of New Works of Taste and Imagination

Type: Literary criticism and literary reviews, reprints of English classics

Editor: Not known

Run: 9 November 1822-15 February 1823

Frequency: Issues 1 & 2 fortnightly (Saturday 9 November 1822 & Saturday 23 November 1822); issues 3-5 monthly (21 December 1822, 18 January 1823, 15 February 1823 [all Saturday])

Publisher: J. de Camps, Rotherham, South Yorkshire

Printer: J. de Camps, Rotherham, South Yorkshire

Editorial Offices: Not known

Circulation: Not known

Individual Issue: Issues 1 & 2: 48 pages; issue 3: 62 pages; issue 4: 65 pages, issue 5: 57 pages

Illustrations: None

Price: “only nine pence”

Methods of Distribution: Agents listed on front page (in England only; no reference to Scotland); “may also be had of every bookseller in the UK”

Manifesto/Policy Statements: Preface (pp. 1-4) to the first number, outlining the project, identifying the target audience and describing the internal structure of each number

Political Stance: “Political and religious controversy excluded”

Religious/Philosophical Affiliation: “Political and religious controversy excluded”

Signatures (S)/Anonymity (A): Anonymous publications, contributions to original correspondence signed with initials or pseudonyms

Major Contributors: P.F, J.G., The Presbyter, Sylvester

Cultural Circle of Contributors: Not known

Comparative Contemporary Titles: Not known

Advertisements: Yes

Contents or Index Pages: Contents page before each number

Target Readership: The youth of both sexes in the middle classes of society, with the purpose of increasing their knowledge

Citations/Bibliography: Not found

Location of Runs: British Library (complete set; including adverts and cover pages); Leeds Public Library (issue 5 only)

Locations of consultations: British Library

Analecta: Original Reviews of New Works of Taste and Imagination (Rotherham)

Analecta: Original Reviews of New Works of Taste and Imagination is an aesthetic and literary periodical, principally designed to “Exhibit a Comprehensive and Concentrated View of the Literature of the Age,” as it proudly explains on the title page. As the first internal page explains, it purports to provide “Original Reviews of New Works of Taste and Imagination,” in other words, literary criticism with a view to shaping and forming middle class literary taste. As the only surviving full run of the periodical kept in the British Library testifies, the *Analecta* was introduced by a manifesto, which identifies the target of the periodical as the “youth of both sexes in the middle classes of society” and to this section of society, it offered “extensive and accurate knowledge at thrifty price”, the thrifty price being 9d, thus affordable to the afore-mentioned middle classes. At the same time, amusement is not neglected, and this is assigned as the task of the ‘miscellaneous department’; in other words, the periodical intends to satisfy the traditional dual purpose of ‘amusement and instruction.’ The need for amusement particularly increases from the third issue onwards, as, according to the announcement declaring the changing frequency, the readers had been complaining about the periodical being ‘too classical.’ Nevertheless, the popularity of the periodical must have dwindled, for the publication, originally designed to be fortnightly on alternate Saturdays, changed its frequency after the second issue to a monthly or rather four-weekly publication, while, simultaneously increasing the length of each issue by 16 pages, from 48 to 60-plus pages.

The structure of the periodical reflects its original aims of amusement and instruction for both sexes. Its fundamental purpose – to provide a comprehensive and concentrated view of the literature of the age – is primarily satisfied by the first section of each issue which provides an original review of some new work of taste and imagination; these provide an account of the defects and merits of the work. The second section of each number, consisting of shorter articles, provides “an early and regular account of the best new publications,” selected and compiled from the periodical press and illustrated with extracts. This is followed by original observations on the genius and the style of some original writers. The fourth section ‘Correspondence and Varieties’ contains amusing and interesting matter, both original works and works selected and reprinted from other periodicals. Finally, the last column of each number purports to provide a regular edition of the selections of the best standard works in the English language, from the earliest to modern times, beginning with the publication of a section of *The Canterbury Tales*.

The extant five issues demonstrate the realisation of these intentions. The first section containing the detailed original reviews provides extensive reviews amongst others of Hazlitt’s *Lectures Chiefly of the Dramatic Writers of the Age of Elizabeth*, and Byron’s *Heaven and Earth*. The second regular column, ‘Account of New Publications,’ offers shorter, introductory descriptions of books such as Bowring’s *Specimens of Russian Poets*, and Byron’s *Werner*. Finally, the last major department, containing selections of English classics publishes the entire ‘Prologue’ to *The Canterbury Tales* as well as ‘The Knights Tale.’

The articles appear anonymously, with the exception of original correspondence, where the correspondents either identified themselves by initials (P.F., J.G.) or by generic pseudonyms (Presbyter, Sylvester).

Zsuzsanna Varga

**Head Notes for *Annals of Oriental Literature*
(Reel 49)**

Title: Annals of Oriental Literature

Type: Literary magazine, aiming to provide accounts of Oriental literature in a wide sense, including not only literature but general philology and humanities

Editor: Not known

Run: 1820-1821

Frequency: One volume, 3 issues, quarterly publication

Publisher: Not known

Printer: T. Rutt & Son, Shacklewell, London

Editorial Offices: Not known

Circulation: Not known

Individual Issue: 192pp.

Illustrations: None

Price: Not known

Methods of Distribution: Not known

Manifesto/Policy Statements:

Political Stance: N/A

Religious/Philosophical Affiliation: N/A

Signatures (S)/Anonymity (A): S

Major Contributors: F. Bopp, Francis Hamilton, James G. Jackson

Cultural Circle of Contributors: British and foreign-based scholars

Comparative Contemporary Titles: *Annals of the Fine Arts* (1816-20); *Oriental Herald and Journal of General Literature* (1825-29), ed. J.S. Buckingham

Advertisements: None

Contents or Index Pages: One contents page for each issue

Target Readership: University educated, male readership, interested in Oriental literature

Citations/Bibliography: For *Annals of the Fine Arts* see Sullivan II: 7-12

Location of Runs: Edinburgh University Library, Special Collections

Locations of consultations: Edinburgh University Library, Special Collections

Annals of Oriental Literature (London)

The *Annals of Oriental Literature* was designed to be a scholarly periodical, targeting a university educated, largely male readership interested in 'Oriental Literature,' interpreting literature in a general sense, as oriental philology or oriental studies, and also interpreting the 'Orient' in a wide sense, including Africa as well. Although there is no extant copy of the manifesto to the first issue, the periodical was originally meant to be a quarterly publication of which, however, only three issues were published, bound into one octavo volume, starting in 1820 and finishing in 1821. Each issue, following the habits of academic publications, is lengthy: amounting to 192 octavo pages, introduced by one page of contents.

The contents of each issue can be divided into three parts: the first, critical section provides scope for linguistic comparisons between related languages such as Sanskrit, Greek, Latin and Teutonic languages; this section also reviews Arabic dictionaries. The second section concerns itself with literary reviews such as the Persian anthology, or the reviews of travel narratives. Finally, the last section includes translations of Oriental works, such as the Maha-Bharata, then literary work of scholarly rather than general readerly note. The contributors to the issues include prominent oriental scholars.

Zsuzsanna Varga

**Head Notes for *The Ballot*
(Reel 1)**

Title: *The Ballot*

Type: Newspaper

Editors: Thomas Wakley

Run: 2 January 1831-4 November 1832

Frequency, and day of publication: Weekly, Sunday

Publishers: A. Mills, 5 Bolt-court, Fleet Street, London

Printers: A. Mills, "The *Lancet* Office", 210, The Strand, London

Editorial Offices: 210, The Strand, London

Circulation:

Individual Issue: 4pp. Folio size

Illustrations: Occasional woodcuts

Price: 7d

Methods of Distribution: News vendors; postal system

Manifesto/Policy Statements: Editorial of no. 1

Political Stance: Radical; pro-Reform Bill

Religious/Philosophical Affiliation: n/a

Signatures/Anonymity: All anonymous

Major Contributors: Thomas Wakley

Comparative Contemporary Titles: *Carpenter's Political Letter*; *Poor Man's Guardian*; *London Dispatch*

Contents or Index Pages: None

Target Readership: Middle-class radicals

Citations/Bibliography: *Waterloo*, Vol. I, 386

George Francis, *Orators of the Age* (London, 1847)

Samuel Sprigge, *The Life and Times of Thomas Wakley* (London: Longman & Co, 1897)

Graham Wallas, *The Life of Francis Place, 1771-1854* (London: Longman & Co, 1898)

Location of Runs: British Library Newspaper Library, Colindale: 2 Jan 1831-4 November 1832; Bodleian Library, no. 2

Location of Consultations: British Library Newspaper Library, Colindale

The Ballot (London)

The Ballot, as its name suggests, was keyed into the fervour created by the campaign for the Reform Bill. Firmly in favour of the Bill, the editorial of the first issue declared that “no plan of Reform can effectually relieve the people or give stability to a popular government, unless it include VOTE BY BALLOT”. *The Ballot* was published with columns edged in thick black after the defeat of the Reform Bill in October 1831 and, like other radical publications, declared its unhappiness with many aspects of the final bill.

As well as extensive coverage of the various meetings taking place to support the cause of reform, *The Ballot* espoused numerous other radical causes. These included frequent attacks upon the corrupt nature of ecclesiastical preferments and upon the unjust treatment of Ireland. *The Ballot* was also part of the increasing use of engraving by the newspaper press during the 1830s. During and after November 1831, small satirical woodcuts appeared in its pages. Principally attacking the clergy, one typical graphic satire, entitled “Portrait of Mistress Virago Church and her Interesting Babies”, portrayed several fat baby-faced clergymen with their handsome livings.

Although *The Ballot* was founded around a single issue, in many respects it followed the conventional format of a weekly newspaper. It had sections devoted to Foreign Intelligence and Police News as well as theatrical and literary reviews. The 7d price of the newspaper set it apart from the cheap unstamped publications like Hetherington’s *Poor Man’s Guardian*. Its target readership was more metropolitan and middle-class than artisan and rural. Significantly though, *The Ballot* does share one important feature with the discursive practices of radical publications like the *Political Register*. It had its editor’s name, Thomas Wakley, proudly emblazoned on the masthead. The reason for this was unashamedly political. Wakley declared that his name had been deliberately entered at the Stamp Office prior to publication. He attached his name to the title page because “he was anxious that there should not exist even a pretext whereon to found against him the charge of ‘secret’ writing”. *The Ballot* was connected with Wakley’s reputation in a fashion akin to Cobbett’s overdetermined association with the *Political Register*.

Thomas Wakley (1796-1862) is probably better known as the editor of *The Lancet*. He became an acquaintance of Cobbett in the mid-1820s after having commenced publication of *The Lancet* in 1823. Wakley was involved in several subsequent lawsuits as he attempted to expose examples of clinical malpractice and nepotism in London hospital appointments. Thus *The Ballot*, which was published from the same office as *The Lancet*, formed part of Wakley’s ongoing commitment to a range of reforming issues. In 1832 and 1834, Wakley contested the borough of Finsbury, and in 1835 was finally returned as an MP. Indeed, the final issue of *The Ballot* printed the request of the electors of Finsbury for Wakley to stand for parliament and his views on a wide range of subjects. It seems likely that Wakley’s candidacy, combined with his continued involvement with *The Lancet* and the passing of the Reform Bill, caused the end of *The Ballot*.

John Plunkett

**Head Notes for *The British Mercury; or Wednesday Evening Post*
(Reels 2-8)**

Title: *The British Mercury; or, Wednesday Evening Post*

Type: Newspaper

Editors:

Run: 30 April 1806-13 July 1825 (30 April 1806-7 May 1823 as *The British Mercury; or, Wednesday Evening Post*; 14 May 1823-13 July 1825 as *The British Mercury; and Wednesday's Evening Post*)

Frequency, and day of publication: weekly, Wednesday

Publishers: John Stokes, 5, Hind Court, Fleet St, London; in 1820, J. Twigg, 76 Fleet Street, London; in 1825 Edward Shackell, 11 Johnson's Court, Fleet Street, London

Printers: As above

Editorial Offices:

Circulation:

Individual Issue: 8pp quarto; no advertising supplements seen

Illustrations: No

Price: 7½d in 1806; 8d in 1809; 8½d in 1820

Methods of Distribution: Newsmen; booksellers; post-masters of towns

Manifesto/Policy Statements: Short prospectus on p5 of issue no.1

Political Stance: Whig; anti-Bonaparte; pro-Reform. Initial prospectus states that "in Politics the great Object of the British Mercury shall be, to enforce the necessity of a patriotic and indissoluble union of hearts and hands in the present arduous crisis"

Religious/Philosophical Affiliation: n/a

Signatures/Anonymity: All anonymous

Major Contributors:

Comparative Contemporary Titles: *Bell's Weekly Messenger; British Neptune; The Examiner*

Contents or Index Pages: None

Target Readership: Predominantly male London readers; those interested in political and market news with a marked Whig bias

Citations/Bibliography: *Waterloo*, Vol. I, 712

Location of Runs: British Library Newspaper Library, Colindale: 30 April 1806-5 February 1812; 30 March, 12 & 19 October 1814; 7 January 1818-7 May 1823; 14 May 1823-13 July 1825; Durham University Library: nos 2-22 (1823)

Location of Consultations: British Library Newspaper Library, Colindale

The British Mercury; or, Wednesday Evening Post (London)

The British Mercury; or, Wednesday Evening Post (known as *The British Mercury*, and *Wednesday's Evening Post* from 14 May 1823) principally provided a weekly summary of the latest domestic and international news. Unusual in being published on a Wednesday, it particularly sought to take advantage of the foreign mails that had arrived too late for inclusion in those newspapers published on Saturday or Sunday. Consistent features of the newspaper were its high level of parliamentary and court reporting; its extensive summations of the latest foreign newspapers and mails; military and naval intelligence; the prices of the London and principal country markets, and a small level of theatrical and artistic reviews. Very little provincial news was included in proportion to the amount of coverage that was given to international affairs.

An advert from 21 October 1807 claimed that *The British Mercury* had an extensive circulation, although the publication is not mentioned in any of the standard nineteenth-century histories such as Andrews or Fox Bourne. In the same advert, its proprietors pledged themselves not to become the “vehicle, *in any shape or form*, of the licentiousness and obscenity which do generally disgrace the public press, and so seriously affect the morals of this country”. Certainly, while one of the notable features of *The British Mercury* in its early years was a front page “Political Summary” in which it intermittently called for parliamentary reform, these commentaries did not have the fierce edge that landed Leigh Hunt’s *Examiner* with several libel charges. Its political stance was Whiggish and consistently pro-Reform. It was firmly in favour of Queen Caroline during her trial and described the events at Peterloo as an act of butchery.

One notable early feature of *The British Mercury* was a declaration that no advertisements would be taken except for those “of a public nature, or of general utility”. This claim, which was later discarded, is nominally comparable to that made by Leigh Hunt’s *Examiner*, which refused all advertisements on the basis of their perceived corrupting influence.

In its latter period, *The British Mercury* was closely connected to the *British Neptune; or, Naval, Military and Fashionable Adviser*, which was also owned and published by J. Twigg. Many of the same reports and columns appear in *The British Mercury*, released on a Sunday, which had previously appeared in the previous edition of *The British Mercury*.

John Plunkett

Head Notes for *The Cambro-Briton; and General Celtic Repository* (Reel 24)

Title: The Cambro-Briton; and General Celtic Repository

Type: Welsh history, antiquities and topography, Welsh literature and music, biographies and translations of early Welsh poetry

Editor: John Humffreys Parry (1786-1825)

Run: September 1819 (Vol. I, No. 1)- June 1821 (Vol. II, No. 22); November 1821 (Vol. III, No. 23)- June 1822 (Vol. III, No. 30)

Frequency: Monthly

Publisher: John Limbird, 53 Holywell Street, Strand, London, September 1819-June 1821; W. Simpkin & Marshall, London, November 1821-June 1822

Printer: Rhynd & Mills, 16 Crown Court, Bow Street and 3 Shore Lane, Fleet Street, London, September 1819-August 1820; Davidson, Old Boswell Court, London, September 1820-June 1821; T. Plummer Jun., Idol Lane, Tower Street, London, November 1821; T. Plummer Jun., Amen Corner, Paternoster Row, London, December 1821-May 1822; Plummer & Brewis, Love Lane, London, June 1822

Editorial Offices: Not known

Circulation: Not known

Individual Issue: 40 pp.

Illustrations: No illustrations apart from an engraving of Stonehenge on the title-page of each volume

Price: 1s. 0d. September 1819-July 1820; 1s. 6d. August 1820-June 1822

Methods of Distribution: Subscription ?

Manifesto/Policy Statements: 'Introductory Address', Vol. I, No. 1 (September 1819), pp.1-5

Political Stance: None

Religious/Philosophical Affiliation: None

Signatures (S)/Anonymity (A): Mainly S

Major Contributors: Peter Bayley Williams (1763-1836); Walter Davies (1761-1849); William Jenkins Rees (1772-1855); Richard Llwyd (1752-1835); William Owen-Pughe (1759-1835); John Humffreys Parry (1786-1825); Thomas Richards (1785-1855); Thomas Roberts (1765/6-1841); Rowland Williams (1779-1854)

Cultural Circle of Contributors: Church of England clergy, antiquaries and London Welshmen

Comparative Contemporary Titles: *Transactions of the Cymmrodorion* (1822)

Advertisements: None seen

Contents or Index Pages: Indexes to Vols 1-3

Target Readership: Welsh gentry and London Welshmen, antiquaries and clerics

Citations/Bibliography:

Roland Mathias, *The Lonely Editor: A Glance at Anglo-Welsh Magazines* (Cardiff: University College Cardiff, 1984): 7-8

Meic Stephens, ed., *The New Companion to the Literature of Wales* (Cardiff: University of Wales Press, 1998): 84

Location of Runs: UK Libraries: AB/N-1; BL/U-1; CR/U-1; LO/N-1A; LV/P-1G; LV/U1G; OX/U32; University Wales Bangor; University Wales Cardiff; University Wales Swansea (abbreviations from *Waterloo*)

US Libraries: CU; CtY; DCU; DLC; ICN; IU; IaU; MH; MnU; NN; NcD; OCl; RPB; VRU; WHi (abbreviations from *Union List of Serials held in American Libraries*)

Locations of consultations: AB/N-1

The Cambro-Briton; and General Celtic Repository (London)

The Cambro-Briton; and General Celtic Repository is a monthly magazine published in London by its founder and editor John Humffreys Parry (1786-1825). The son of a cleric and schoolmaster at Mold, Flintshire, Parry inherited some money on his father's death and moved to London in 1807 where he was called to the Bar in 1811. He neglected his practice however, fell into debt and took up journalism, writing under the pseudonym 'Ordovex'. A member of the Gwyneddigion Society, a popular literary and cultural society which had been established by a number of Welshmen in London in 1770, but which was now in decline, Parry later became secretary of the revived Cymmrodorion Society in 1820, and edited the first volume of its *Transactions* in 1822. A difficult and impetuous character, he was murdered in a tavern brawl at the 'Prince of Wales', Pentonville, in February 1825.

The Cambro-Briton was intended to succeed the three volumes of *The Cambrian Register* published in London in 1795, 1796 and 1818. It aimed to express an awareness and definition of Welshness, and according to the editor's 'Introductory Address' in its first issue of September 1819: "to diffuse amongst strangers, a knowledge of the history, the manners, the genius of Wales, and to extend beyond her mountain-barriers the fame of those literary treasures, which are now, as it were, covetously hoarded within them". Published under the patronage of the Gwyneddigion Society, the journal is well organised into specific sections – the history and topography of Wales, the Welsh language and its origins, Welsh poetry and music, biographical memoirs, original correspondence of scholars and antiquaries of the past, and translations from the Welsh bards. The journal's title, and the emblem of Stonehenge which is engraved on the title-page of each of its three volumes, are clear indications that *The Cambro-Briton* was the product of the Celtic romanticism which prevailed at the time. Its main contributors were the lexicographer and grammarian William Owen-Pughe, and literary-minded clerics and antiquaries such as Peter Bayley Williams, Walter Davies, William Jenkins Rees, Richard Llwyd, Thomas Richards, Thomas Roberts and Rowland Williams.

However, the academic discipline of many of these contributors is uncritical and quite often bizarre. One of the principle interests of the London Welsh was the antiquity of the Welsh language, and the science of the Celtic languages provided a fine opportunity for many pseudo-scholars, among whom William Owen-Pughe, a dangerous theoretician of language development, was the foremost. He sought to prove that Welsh was the primitive and original language form which all other languages were derived. As a result, it became fashionable to consider Welsh as a divine gift from the earliest times. It was regarded as the language of the Garden of Eden and of heaven, and *The Cambro-Briton* contains a large number of lengthy essays on topics such as 'Elementary Analysis of the Welsh Language' (January 1820), 'The Affinity Between Welsh and Hebrew' (March 1821) and a host of shorter pieces on matters etymological. The influence of Edward Williams ('Iolo Morganwg'), that most gifted inventor of tradition, is also clearly seen on *The Cambro-Briton*, and his forgeries – the Welsh triads, the Wisdom of Catwg and the genealogies of the Welsh saints – all figure prominently in its pages.

Polite in readership and antiquarian in outlook the style adopted by its editor and his contributors was both pedantic and verbose, and the contents of *The Cambro-Briton*, as well as the fact that it was written in English, meant that it was far beyond the reach of the vast majority of Welsh people. Yet all three volumes are of interest to students of the period.

Huw Walters

Head Notes for *The Cheap Magazine*
(Reel 48)

Title: The Cheap Magazine (1813-14). Full title for Vol. I (1813) is The Cheap Magazine; or, Poor Man's Fireside Companion; subtitle dropped for Vol. II (1814)

Type: Moral, educational and literary family miscellany

Editor: George Miller

Run: January 1813-December 1814

Frequency, and day of publication: Monthly; day of publication not known, but first number of each volume published on 14th January (Miller's birthday); annual supplement

Publisher: George Miller & Son

Printer: George Miller & Son

Editorial Offices: East Lothian Printing-Office, High Street, Haddington, Scotland

Circulation: 21,000 at height

Individual Issue: 48pp.

Illustrations: Small woodcut above masthead on title page and above all but the first poetry section

Price: 4d

Methods of Distribution: Weekly numbers on subscription (orders could be placed in shops); also distributed to wholesale agents; annual volumes; possibly circulated in Miller's own Dunbar and County Circulating Library

Manifesto/Policy Statements: Title page to Vol. I includes "It is better to prevent crimes than to punish them" and "Train up a child in the way he should go; and when he is old he will not depart from it". Preface to Vol. I (written by Dr W.F. Mavor) describes the magazine's aims as "the amelioration of the human race, the moral improvement of the lower orders, and the peace, comfort, and security of society"

Political Stance: N/A

Religious/Philosophical Affiliation: N/A

Signatures (S)/Anonymity (A): S and A (letterpress); A (art)

Major Contributors: Beatrice Grant; Dr William Fordyce Mavor; George Miller

Cultural Circle of Contributors: Mavor was a well-known English compiler of educational works; Beatrice Grant was the widow of a Scottish minister

Comparative Titles: *Chambers' Edinburgh Journal*; *Penny Magazine*

Advertisements: None

Contents or Index Pages: Index to each volume

Target Readership: Families of the "lower orders", particularly the "young and thoughtless"

Citations/Bibliography:

W.J. Couper, *The Millers of Haddington, Dunbar and Dunfermline: A Record of Scottish Bookselling* (London: T. Fisher Unwin, 1914): 87, 119-29, 202, 253, 265-66

William Donaldson, 'Popular Literature: The Press, the People, and the Vernacular Revival,' in *The History of Scottish Literature* Vol. III, ed. Douglas Gifford (Aberdeen: Aberdeen University Press, 1988): 203-15

Michael W. Hyde, 'The Role of "Our Scottish Readers" in the History of *Tait's Edinburgh Magazine*,' *Victorian Periodicals Review* XIV No. 4 (Winter, 1981): 135-40

Ann Matheson, 'Scottish Periodicals,' in *Victorian Periodicals: A Guide to Research* Vol. II (New York: The Modern Language Association of America, 1989): 99-109

George Miller, *Latter Struggles in the Journey of Life: or, the Afternoon of My Days* (Edinburgh: Colston, 1833): 44-54, 88-89, 103, 116

John S. North, *The Waterloo Directory of Scottish Newspapers and Periodicals, 1800-1900* Vol. I (Waterloo, Ontario: North Waterloo Academic Press, 1989): 263-64

E.B. Titus, *Union List of Serials Held in Libraries in the United States and Canada* Vol. II (New York: H.W. Wilson, 1965): 982

Location of Runs: Complete run unless specified: British Library, London; University of London Library (pp. 193-206 missing from Vol. I); National Library of Scotland; Glasgow University Library (1813); Edinburgh University Library; East Lothian District Library; Glasgow District Libraries; Edinburgh District Libraries; Cambridge University Library; Yale University, New Haven; US Library of Congress, Washington D.C.; Newberry Library, Chicago (1813); University of Minnesota, Minneapolis (1813); New York Psychiatric Institute, New York

Locations of consultations: British Library; University of London Library

The Cheap Magazine (Haddington)

Written in large part by its editor, printer and publisher, George Miller, *The Cheap Magazine; or, Poor Man's Fireside Companion* can be seen as an early pioneer in the provision of factual material on a range of improving topics to the people: a precursor to *Chambers' Edinburgh Journal* (1832-44) and to the *Penny Magazine* (1832-45). As its main title suggests, one of the magazine's most important attributes was its cheapness. Priced at just 4d a month and available by subscription in every parish in Scotland regardless of the high cost of carriage, the magazine was intended to reach what Miller referred to (apparently without offence) as the "lower orders". He believed that educating this group, particularly its juvenile members, would prevent crime and promote social harmony.

Details of the forthcoming *Cheap Magazine* were advertised widely in shops and to agents. To elicit their approval for his moral mission, Miller sent a preliminary circular to the ministers of East Lothian. In turn, he received testimonials and letters of support, not just from Scottish Presbyterians but also, subsequently, from figures such as William Wilberforce. Extracts from these are included at the front of each volume. In addition to contributions from William Mavor and Beatrice Grant, readers' articles were also published. The content and style of these offerings suggest that the magazine was being read widely by an educated audience eager to support Miller's endeavours, as well as the popular audience for whom it was intended.

Printed almost entirely in single column, each issue begins with a story on the title page. Illustrated above the masthead by a small woodcut in the style of Thomas Bewick, these were intended to capture the attention of the young and offer them moral guidance. In Volume I each story is printed entire. However, Volume II contains some serials, particularly the tale of Tom Bragwell, a delinquent youth whose moral waywardness leads to a life of crime and death on the gallows. Features throughout the magazine are designed either to offer a moral message, dispel superstition or give practical advice. The reciprocal duties of parent and child are a key theme, their observance being essential in the saving of sons from criminality and daughters from vice. For example, a regular department in Volume I is 'The Cottager's Advice to his Daughter, upon her going into service'. Tips range from correct conduct towards employers to the dangers of urban seduction. In Volume II, sons receive counsel from 'Evening Instructions; or, a father's advice to his son on the choice of a trade'. Other regular departments include 'Economical Receipts' (for example, how to increase milk yield in cows), 'Useful Information' (how to treat the results of accidents involving fire, intoxication, etc.), 'Prices of Grain' and a column on the work to be done in the cottager's garden in the relevant month. Each issue finishes with 'Notes to Correspondents,' preceded by a poetry section which includes readers' contributions and possibly the early efforts of Miller's son, James. At the end of each volume is a Supplement, one of the chief features of which is a 'Chronological Table of Remarkable Events' – a double column list of gruesome accidents and deaths throughout the year.

For unknown reasons, publication ended after two years. W.J. Couper suggests that

Miller was merely following the precedent of the previous half-century by ceasing publication when enough material had accrued to make two or three substantial volumes. The successful elements of the format, though, were deployed in Miller's next publication, *The Monthly Monitor* (1815) and demands for reprints of the two volumes of *The Cheap Magazine* continued for the next six years.

Ella Dzelzainis

**Head Notes for *The Christian Lady's Friend, and Family Repository*
(Reel 25)**

Title: The Christian Lady's Friend, and Family Repository

Type: Religious

Editor: Amelia Bristow

Run: September 1831-September 1833

Frequency: monthly

Publisher: Holdsworth & Ball, 18 St Paul's Church-Yard, London

Printer: R. Clay, Bread-Street-Hill, London

Editorial Offices: Not known

Circulation: Not known

Individual Issue: 48pp (letterpress)

Illustrations: None

Price: Not known

Methods of Distribution: Subscription and Booksellers

Manifesto/Policy Statements: Not found. Annual Preface in each volume: Vol. I., pp.iii-iv and Vol. II, pp.iii-iv

Political Stance: N/A

Religious/Philosophical Affiliation: Christian

Signatures (S)/Anonymity (A): S and A

Major Contributors: Amelia Bristow, Mary Roberts, and Revd John Newton

Cultural Circle of Contributors: Women writers, Ministers of religion, middle-class men and women

Comparative Contemporary Titles: *The Christian Lady's Magazine* (1834-49), *The Christian Mother's Magazine* (1844-45)

Advertisements: No advertising supplements seen

Contents or Index Pages: Vol. I, index in No. 12; Vol. II, index in No. 25

Target Readership: Middle-class Christian females, governesses, and middle-class families

Citations/Bibliography:

Waterloo Vol. II: 1060

Margaret Beetham, *A Magazine of Her Own?: Domesticity and Desire in the Woman's Magazine, 1800-1914* (London: Routledge, 1996): 48-51

E.M. Palmegiano, "Checklist of British Women's Periodicals 1832-1867" in *Victorian Periodicals Newsletter* (Toronto, Ontario, Canada, 1976) Vol. IX: 3-36

E.M. Palmegiano, *Women and British Periodicals 1832-1867. A Bibliography*. *Victorian Periodicals Newsletter* (Garland Reference Library of the Humanities, 1976)

Location of Runs: British Library

Locations of consultations: British Library

The Christian Lady's Friend, and Family Repository (London)

The Christian Lady's Friend, and Family Repository is a monthly Christian journal for the middle-class woman. Edited and written almost in its entirety by Amelia Bristow (the author of *Emma de Lissau*, *Twin Sisters* and *Elizabeth Allen*), it focuses on the propagation of Christian notions of womanhood.

The journal's examination and redefinition of nineteenth-century womanhood are truly fascinating. The preface to Volume I, written in 1832, states the policy of the journal: "We trust that the Essays on the influence of Christianity on the condition and happiness of WOMAN, and on the female worthies of the New Testament, will be useful to many, and incite to a laudable emulation our juvenile readers, whose interests we are anxious to promote." With a series of essay titles under the heading of 'Woman' ('Woman – Her Original Dignity and Condition under the Patriarchal Dispensation', 'Woman – Her Condition under Levitical Dispensation', 'Woman – Her Condition in the Refined Ages of Greece and Rome', 'Woman – Her Condition under the Benign Influence of Christian Dispensation', etc.) the journal examines and discusses the role of woman according to the Bible as well as matters such as marriage, divorce, polygamy, the education of children and the celebration of Christian rituals. Keen to establish differences between Christianity, Catholicism and, especially Judaism (differences often expressed in anti-Semitic language), the journal claims that marriage under any religion other than Christianity undermines the dignity of woman, and rejects divorce on the grounds that it does not guarantee rights to women but to men. The average number of this first volume consists of an essay on 'WOMAN', followed by a serialisation of Margaret Baxter's *Select Female Biography*; anonymous articles under the title *The Female Spectator* (à la Eliza Haywood); a serialisation of Elizabeth Bristow's, *The Twin Sisters* (to be published in book form in 1837), and her *Sequel to Elizabeth Allen, or the faithful servant*; poetry, and reviews of books with a clear Christian content – from Jane Taylor's *Memoirs, Correspondence and Poetical Remains* and Revd Andrew Fuller's *The Gospel its own Witness; or, The Holy Nature and Divine Harmony of the Christian Religion* to Lucy Barton's *Bible Letters for Children* and Robert Leighton's D.D., Archbishop of Glasgow, *A Practical Commentary upon the First General Epistle of Saint Peter*. Finally each number concluded with a series of Family Exercises for children.

If the first volume is clearly an attempt at historicising through religion the rights of woman as wife and mother, the second volume is more intent on arguing that the key to the British Empire and to the expansion of Christianity is motherhood. The preface to the second volume shows clearly a shift in Bristow's editorial policy: "The dignity and importance of the female character have been advocated in our pages; and to assist the anxious *mother* and the devoted *governess*, in their arduous, but most interesting duties, has been our peculiar endeavour. Probably far more than is generally apprehended, in securing the prosperity and happiness of our country, and of the world, depends upon the principles and qualifications of British females." The preface ends by reminding readers that the "next number of the 'Christian Lady's Friend' ... will, under the Divine blessing, be more efficient in securing the usefulness of our Periodical in the eventful progress of the British Empire." These changes were already present in this second and last volume,

where besides the usual sections on 'WOMAN', the journal also ran a section on 'Short Memorials of Female Labourers in the Cause of Missions', dedicating numbers to 'Mrs Burton, of the Baptist Missionary Society', 'Mrs Dowson, of the Church Missionary Society', 'Mrs Coultart of the Baptist Missionary Society', 'Mrs Mundy, of the London Missionary Society', etc. Articles such as 'Maternal Responsibility' (July 1833) also argued that it was the responsibility of mothers to produce children for the nation and the British Empire. In many ways the journal predates Sara Stickney Ellis's *The Women of England* (1838), *The Daughters of England* (1842), *Mothers of England* (1843) and *The Wives of England* (1843), but it is perhaps a little bit less conservative in focus as it argues that there is no "inferiority of nature or right" between men and women, "but only a different department and sphere of action" (January 1832).

Ana Parejo Vadillo

Head Notes for *The Christian Lady's Magazine* (Reels 26-32)

Title: The Christian Lady's Magazine

Type: Christian and educational; containing serialised fiction, fictitious tales, edifying stories from the scriptures, book reviews

Editor: Charlotte Elizabeth Tonna (Phelan), 1834-46

Run: 1834 (Vol. I)-1849 (Vol. XXXI)

Frequency: Monthly

Publisher: Robert B. Seeley and W. Burnside

Printer: Not known

Editorial Offices: Fleet Street, London

Circulation: Not known

Individual Issue: 80pp for the first two issues, 96pp thereafter

Illustrations: Only on cover, a line drawing of a wreath of flowers

Price: 1/-

Methods of Distribution: Subscription; booksellers; news vendors

Manifesto/Policy Statements: In the introduction to the first volume the editor declares, "It is our ambition not merely to support our friends with a periodical that may amuse them for a fleeting hour, but to furnish their shelves with an occasional volume of useful reference on topics of permanent importance."

Political Stance: Generally traditional, anti-slavery

Religious/Philosophical Affiliation: Christian, anti-Catholic

Signatures/Anonymity: Mainly anonymous

Major Contributors: Charlotte Elizabeth Tonna; 'Laicus'

Cultural Circle of Contributors: Educated upper and middle class Christians

Comparative Contemporary Titles:

Advertisements: None

Contents or Index Pages: None

Target Readership: Female upper and middle class Christians

Citations/Bibliography:

Alison Adburgham, *Women in Print: Writing Women and Women's Magazines from Restoration to the Accession of Victoria* (London: George Allen & Unwin, 1972)

Margaret Beetham, *A Magazine of Her Own?: Domesticity and Desire in the Woman's Magazine, 1800-1914* (London: Routledge, 1996): 48-51

Monica Fryckstedt, "Charlotte Elizabeth Tonna and 'The Christian Lady's Magazine'",
Victorian Periodical Review 14.2 (1981): 43-51

Waterloo, 1060-61

Location of Runs: British Library

The Christian Lady's Magazine (London)

What *The Christian Lady's Magazine* believed in, above all else, was the civilising influence of nation and woman, that is to say the British nation and the middle- and upper-class Christian woman. These views appealed to such women, the magazine's target readership, so that it was immediately popular, adding a further 16pp of text after its first two issues. It remained so during its long run of fifteen years, from 1834 to 1849, twelve of which were under the editorship of Charlotte Elizabeth Tonna (formerly Phelan).

'Charlotte Elizabeth,' the name of the editor as it appeared on the title page of the magazine, was horrified by women she perceived as transgressive, and did not hesitate to castigate the writings of the intellectual and early feminist, Mary Wollstonecraft; but she also believed that women's influence for good would be the greater if they were better informed. *The Christian Lady's Magazine* achieved a very positive form of instruction in a variety of subjects, which allowed the woman reader to access information otherwise denied in her educational experience, limited by gender considerations. Basic knowledge of politics, economics, geography, science and factory legislation were all addressed in its pages, albeit through the lens of Christianity.

The magazine's success, therefore, was due to the balance it achieved, in catering for the middle-class woman's demands for instructive *and* entertaining reading, as well as the way in which its articles continually confirmed the status and permanence of the middle-class Christian woman over a period in which class structures were showing signs of change and fluctuation.

As the editor made clear, she did not advocate equality between the sexes, believing that the word of God placed women below men in a hierarchical structure that also informed the class values she promoted through *The Christian Lady's Magazine*. Social considerations, such as the poor, did emerge within the pages of the journal, but as a religious issue which required charity, rather than an issue that would lead to social change and shifts in class structure.

The magazine, which was decorated with a line-drawing of a flowered wreath on the front cover, contained poetry, prayers, medications, book reviews, theological essays, and articles on science, geography and history, as part of its educational remit. Regular features included 'Chapters on Flowers,' and 'Politics,' a series of conversations between a wise uncle and his young niece. Anti-slavery, and anti-Catholic, the magazine also ran essays on 'Negro Education' and 'Reasons for Leaving the Church of Rome.'

The vision of the great British Empire is reflected in articles such as 'Communications from India' and 'China, India and the East,' which also introduced an exotic 'otherness' into the texts, one which was so popular during the nineteenth century. Nevertheless, Tonna introduced more uncomfortable topics, such as 'English Slavery,' which focussed on sweat shops and the toil of factory children, social evils which the Christian woman was called upon to help stamp out.

However, the position of the woman was essentially that of wife and mother, as well as influence for good and her role within the family one which the magazine supported wholeheartedly. Essays and feature articles such as 'Dialogue of a Mother and Daughter,' 'Maternal Martyrdom' and 'The Idol Self,' which preached self-denial, all work towards enforcing the accepted social and cultural position of the middle class woman, while 'Hints of Sewing' and 'On Servants,' reinforce accepted pastimes and an elitist readership.

Although Tonna identified her audience as Christian upper- and middle-class families, the articles also sought to preach to the unconverted. Indeed, the subject of Ireland and Catholicism appeared frequently in its pages, which spoke of taking the Christian message to the Irish, and removing them from the influence of Rome. This might have surprised Irish Catholics, who believed they were Christian, but in 'Irish Islands' and 'Daughters of Irish Clergy,' the magazine saw things very differently. The firm belief that the woman was an influence on others seems to underlie this preaching to the unconverted who were, naturally, unlikely to be among the readership. For Tonna this influence was woman's supreme power, one she sought to enhance by producing an instructive and educational magazine, as well as a Christian one.

Anne-Marie Ford

**Head Notes for *The Comic Offering; or Ladies' Melange of Literary Mirth*
(Reel 33)**

Title: The Comic Offering; or Ladies' Melange of Literary Mirth

Type: Amusing miscellany

Editor: Louisa Henrietta Sheridan

Run: 1831-1835

Frequency: Annual (first published November 1831)

Publisher: Smith, Elder & Co., Cornhill, London

Printer: Littlewood & Co., Old Bailey, London (1831-32); Stewart & Co., Old Bailey, London (1833-35)

Editorial Offices: Smith, Elder & Co., Cornhill, London

Circulation: Not known

Individual Issue: 1831: 352pp.; 1832: 374pp. + advertisements; 1833 & 1834: 348pp.; 1835: 346pp. + advertisements

Illustrations: 60 to 80 small cuts and two full-page frontispiece engravings per edition

Price: Not known

Methods of Distribution: Booksellers

Manifesto/Policy Statements: Expressly intended for a female audience for use in "the Boudoir, Drawing-room, and Ladies' Library." To be of a lively, comic nature but also stresses delicacy and sensitivity to female sensibilities (Preface to first issue, 1831)

Political Stance: Not stated, but some anti-revolutionary satire

Religious/Philosophical Affiliation: Broadly Christian; some anti-Catholic satire

Signatures (S)/Anonymity (A): S (some letterpress); S (some art)

Major Contributors: Letterpress: Gilbert Abbot a Beckett, Mrs Abdy, Thomas Haynes Bayly, John S. Clarke, Lady Clarke, William Collier, Walter Ellis, Isabel Hill, Samuel Lover, Captain McNaughton, Andrew Merry, Miss Mitford, Mrs Moodier, M.B. Sampson, Miss M. Sandilands, Louisa Henrietta Sheridan, Agnes Strickland, Charlotte F. Sullivan, Mrs Walker, H. Willis. Art: Robert Seymour, Robert Cruikshank, A. Sable, 'Kelly'

Cultural Circle of Contributors: Metropolitan, genteel (some aristocratic) amateur authors and professional humorists and artists

Comparative Contemporary Titles: *The Diadem*, *The Tickler*, *The Comic Magazine*, various ladies' gift books and comic annuals (some text prefigures *Punch*)

Advertisements: For publications by Smith, Elder & Co.

Contents or Index Pages: Contents page to each issue

Target Readership: Genteel females, generally upper/middle class

Citations/Bibliography: *Waterloo 2* (1997): 1221

Jerold J. Savory, "An Uncommon Comic Collection: Humorous Victorian Periodicals in the Newberry Library," *Victorian Periodicals Review* (Autumn 1984): 94-102

Location of Runs: British Library

Locations of consultations: British Library

The Comic Offering; or Ladies' Melange of Literary Mirth (London)

The Comic Offering is a lively annual miscellany in hard-back book form “expressly intended for *female perusal*, and for presents of Friendship and Affection.” It commences with illustrations that neatly encapsulate its light-hearted intentions: a festive procession titled ‘Away with Melancholy’ and a female personification of comedy – ‘Beyond dull care!!’ The first two issues are dominated by pieces on the niceties and pit-falls of courtship, marriage, fashionable clothing and other social mores. Stock comic situations are exploited: the unfortunate predicament of wallflowers, the ridiculous appearance of love-sick youth, the potential *faux pas* to be avoided at musical parties and balls or in wearing wigs, outrageous dresses and hats. Two maps of the ‘Flirting Isles’ for ‘ladies’ and ‘bachelors’ show the islands of ‘celibacy’, ‘youth’, ‘sentiment’ and ‘failure’ and a relatively long comic anecdote tells of ‘Timothy Bushmore, Esq.’, an inadequate and blundering would-be beau. This humour is sustained by light, punning verses and prose accompanied by mostly gently-mocking cartoons. There is, however, a faintly unpleasant undertone and even in the earliest editions, there is a fair smattering of rhymes and lampoons at the expense of stereotypical ‘Indians’, ‘Negroes’, Irish people and the poor. *The Comic Offering*’s genteel female audiences would have recognised comic potential inherent in prevailing tastes and etiquette, but were also invited to mock those excluded from their elevated sphere.

From 1833 to 1835, the focus of the humour shifts slightly, perhaps because more (particularly male) contributors are represented. While still being firmly rooted in a world of metropolitan gentility, there are more pieces on the activities of young men-about-town, ‘wits’, business life and the public spaces of London. In these instances the *Offering*’s concerns clearly foreshadow those of *Punch*: street eccentrics, problems with securing employment and lodgings or with uppity underlings, for example. Some of the cartoons become stylistically more accomplished (largely due to Cruikshank’s input) but also occasionally brutal. An anonymous graphic depiction of a white colonial punching a black slave in the face is captioned ‘West Indian *Planter*’. The greatest artistic merit in the whole of the *Offering* is to be found in the complex, grotesque embossed designs on the bindings by Robert Seymour and his frontispiece engraved carnivalesques and allegories.

The Comic Offering is a very attractive publication in terms of form and style and must surely have been an expensive item. Certainly its founder and editor, Louisa Henrietta Sheridan, was inordinately proud of her achievement and introduces the first issue with a boastful testimony to her creative powers: “I have written the whole of the literary portion – designed the numerous illustrations – and edited the work...” She also appears to have been a woman acutely aware of social rank, never missing a chance to refer to her ‘Noble’ contributors (while delicately protecting their anonymity) and spelling out that she is “indebted to seven members of the Peerage” for their contributions. Sheridan’s snobbery should not, however, deter the potential reader from enjoying this rich insight into early nineteenth-century manners as well as the way in which humour was constructed through sophisticated uses of punning, linguistic reversals, neologisms and other forms of word-play. Perhaps most significantly, *The Comic Offering* contains

important examples of Seymour's graphic prowess and manifestations of his fantastic (in both senses of the word) imagination.

Jill Allaway

**Head Notes for *Companion to the Newspaper and Journal of Facts in
Politics, Statistics and Public Economy*
(Reel 50)**

Title: Companion to the Newspaper and Journal of Facts in Politics, Statistics and Public Economy

Type: Monthly summary of news

Editor: Not known

Run: 9 March 1833 (No. 1)-January 1837 (No. 49)

Frequency, and day of publication: Monthly (published on the first of each month)

Publisher: Charles Knight, 22 Ludgate Street, and 13 Pall Mall East, London

Printer: William Clowes, Stamford Street, London

Editorial Offices: Charles Knight, 13 Pall Mall East, London; the Society for the Diffusion of Political Knowledge was based at Knight's Pall Mall office

Circulation: "reaching to 20,000" in the first year (according to the *Companion*); later figures not known

Individual Issue: 16pp. (March-December 1833); 24pp. (February 1834-January 1836); 32pp. (February 1836-January 1837); 16pp. supplements (July 1833 & January 1834)

Illustrations: None

Price: 2d for 16pp.; 4d for 24pp.; 6d for 32pp.

Methods of Distribution: Newsagents, booksellers

Manifesto/Policy Statements: Prospectus in No. 1 (March 1833), p.1

Political Stance: Avowedly a non-party political organ and aims to be an objective summary of news; note that the *Companion* actively advocates reduction of the stamp duty

Religious/Philosophical Affiliation: Published under the superintendence of the Society for the Diffusion of Political Knowledge from September 1834 (No. 21)

Signatures (S)/Anonymity (A): A

Major Contributors: Not known

Cultural Circle of Contributors: Society for the Diffusion of Political Knowledge and, presumably, those connected with Knight's other publications such as *The Penny Magazine*

Comparative Contemporary Titles:

Advertisements: From February 1836 (Vol. IV)

Contents or Index Pages: Indexes seen for Vols I, II & IV

Target Readership: General readers, but lower middle class and working class male readers especially

Citations/Bibliography:

Location of Runs: British Library; University of London Library; Trinity College Dublin; Harvard University; University of Minnesota; University of California, Berkeley; Rutgers University; Cornell University; Brown University; Library of Congress; Dartmouth College Library; California State University Library, Sutro Branch; Huntingdon Library; Newberry Library; University of Illinois, Urbana; American Antiquarian Society; New York State Library, Albany; New York Public Library; College of the City of New York; Vassar College; Duke University; Western Reserve Historical Society, Cleveland; State Historical Society of Wisconsin

Locations of consultations: British Library and University of London Library

Companion to the Newspaper (London)

The *Companion to the Newspaper and Journal of Facts in Politics, Statistics and Public Economy* is a fascinating periodical that tries to provide a summary of monthly political news for the working man in particular, at a reasonable price. The cycle of 'news' covered is monthly rather than weekly or daily, and much of the information is presented in a summative fashion. Rather than taking a specific party political line, the *Companion* suggests in the Prospectus that it will, "in great part, be a storehouse of FACTS applied to practical uses". Having said that, its political leanings are clearly reformist (as we see in the discussion of the Poor Laws, for example, in No. 7). Furthermore, the whole idea of producing, in effect, a monthly newspaper was a way of avoiding stamp duty (required for publications published more frequently than 28 days), and the journal argues in a number of articles for the reduction of the stamp duty which would open up the press to a larger, working-class readership. Its very founding, then, can be interpreted as a political act.

The *Companion* was another of the proprietor Charles Knight's attempts to open up the lower middle and working-class reading market, as he did with the hugely successful *Penny Magazine*. Although he only mentions the *Companion* in passing in his autobiography, Knight clearly saw this publication as another way of furthering his view that knowledge equals power, a sentiment with which he and his publishing ventures became associated throughout his career.

From the beginning, the *Companion* was infused with the sort of language used by the Society for the Diffusion of Useful Knowledge (SDUK), set up to bring sound, practical knowledge to the working classes especially. However, the *Companion* was not officially linked with that association, despite rumours to the contrary. In fact, so clearly were Knight, his *Penny Magazine* and the SDUK linked in the public mind that the literary weekly the *Athenaeum* assumed that the *Companion* was published under its auspices. In a notice to readers in No. 2 (1 April 1833), the *Companion* defends itself against the charge, and denies a direct connection with the SDUK. What makes the exchange between the *Athenaeum* and the *Companion* more interesting is that in August 1834 (No. 20), a Prospectus for the Society for the Diffusion of Political Knowledge was published, from whose den, it was announced, the *Companion* would subsequently be issued. From September 1834, the phrase 'under the superintendence of the Society for the Diffusion of Political Knowledge' appears above the journal's title on the masthead. According to the Prospectus for the Society,

Upon subjects of Political Science it has now become necessary that the people, without distinction, should be educated. Their want of political knowledge places them under the influence of leaders, - in most cases uninformed, - often imprudent, - and sometimes corrupt; their share of political power renders their want of knowledge practically dangerous to the community.

In order to further the goals of the Society, two periodicals would be used, both aimed at the working classes in particular: the *Companion*, and a second periodical called *The Citizen*. A list of members of the Society is provided in the Prospectus, which includes such luminaries as the Lord Chancellor, James Mill and Rowland Hill. Charles Knight was not among the list, but the office of the Society was based at his Pall-Mall East address.

Among the most interesting features of the periodical are the two supplements published in the first volume. Initially, the plan was to produce a single-subject issue every few months, but this approach proved too costly, and only two such supplements appeared (No. 3 on the East India Company and No. 7 on the Poor Laws). An annual Political Retrospect with an international remit, comprising the entire issue, appeared in January 1834 at the close of Volume I, but this practice was replaced with monthly retrospects of politics thereafter. The *Companion* did not attract sufficient readers to keep it 'cheap', and the price rises from 2d to 6d across the volumes, although the number of pages increases as well - value for money was clearly important. Interestingly, the periodical explains each of the price shifts, and even explains the need to take on advertisements from February 1836, at the beginning of Volume IV. With this in mind, the *Companion* can be read interestingly as a case study in the market pressures of producing cheap literature of a high quality, and the ways periodicals respond to the marketplace across time.

Mark Turner

Head Notes for *The (Country) Literary Chronicle and Weekly Review* (Reels 9-16)

Title: *The (Country) Literary Chronicle and Weekly Review*

Type: Focus on literature, theatre, art, science and travel; also including philosophy, morals, manners, amusements, poetry, book reviews, music and politics

Editors: Thomas Byerley, 22 May 1819-July 1826; John Watson Dalby, c.July 1826-April 1828; F.D. Maurice, May-July 1828

Run: 22 May 1819-July 1828 (22 May-25 December 1819 as *The Literary Chronicle and Weekly Review*; 1 July 1820-8 May 1824 as *The Country Literary Chronicle and Weekly Review*; 15 May 1824-26 July 1828 as *The Literary Chronicle and Weekly Review*)

Frequency, and day of publication: weekly, Saturday

Publishers: J. Sidebthem (22 May-24 September 1819); John Limbird, The Strand, London, (2 October 1819-23 June 1823); G. Davidson (joined by G.H. Davidson in early 1824), The Strand, London, (5 July 1823-26 July 1828)

Printers: Davidson, Serle's Place (formerly Coney Street), London

Editorial Offices: London

Circulation:

Individual Issue: 16pp (8vo)

Illustrations: Occasional engravings

Price: 6d (May 1819-24 June 1820); 10d for readers in country districts (1 July 1820) [stamped edition available to those receiving magazine by post]; 1s (1828)

Methods of Distribution: Booksellers, news vendors and subscription

Manifesto/Policy Statements:

"To give a review and analysis of every new work of value or importance as soon as published"

Professed object: "To form a faithful register of every novelty in Literature, Philosophy, the Fine and Useful Arts, Biography, the Drama, etc. and to insert Original Communications on all subjects that might be conducive to the happiness or the improvement of its readers." The publisher also promised that "each journal is in itself complete." This promise being adhered to, more or less faithfully, during the tenure of Byerley as editor, up to his death in 1826.

Political Stance: Generally conventional, but becoming reactionary from 1826 onwards under Dalby

Religious/Philosophical Affiliation: Anti-Catholic under Dalby

Major contributors: Byron; Shelley; Barton Wilford; Jesse Hammond; John Watson Dalby; J. Wilmington Fleming; Henry Neele; J.D. Newman; William Henry Parry; C.A. Monk; Mr Hatt; J.M. Lacy; George James de Wilde; John Doran

Cultural Circle of Contributors: Intellectual/elitist

Comparative Contemporary Titles: *Blackwood's Magazine; Literary Gazette*

Advertisements: Occasionally on back page, mainly for books. Advertisement section grew under Dalby

Contents or Index Pages: General index + list of engravings, pp409-12 of the bound collection. Indexes also under banner headline of journal from at least 1826 onwards

Target Readership: Upper class/educated/intellectual

Citations/Bibliography:

Felix Sper, *Periodical Press of London, Theatrical and Literary* (Boston: F.W. Faxon & Co., 1937)

Sullivan (1983), Vol. II, 230-39

Waterloo, 99, 1285 & 2913

Location of Runs: British Library Newspaper Library, Colindale: July 1820-July 1828 (nos 59-471)

The (Country) Literary Chronicle & Weekly Review (London)

The publishers of this journal declared that it “offered the reader a low price that would place *The Chronicle* within the reach of all classes of society”. However, while its decision to review such books as *The History of Cultivated Vegetables* may suggest a rural readership, its feature on ‘Celebrated Tailors’ reveals its target audience to also be wealthy, a country gentleman/landowner. In fact, of course, the price of the journal indicates an ability to pay in line with a superior, moneyed and leisured class, and the list of its contributors belong to an elitist and educated class.

Nevertheless, determining to disregard gender difference or scandalous gossip, *The Chronicle* writes unbiased, detailed and interesting reviews on the work of Byron, Shelley, Sir Walter Scott, James Hogg, Mary Shelley, Mary Russell Mitford, M.G. Lewis, Izaak Walton, John Clare and William Hazlitt, among others. The ‘Letters’ page carries thought-provoking contributions from William Godwin, Lord Byron, Robert Southey and William Cobbett, as well as one from a ‘William Playfair’ on “Agricultural Distresses.” This letter focuses on ways in which landowners and farms can assist the farm labourer during periods of hardship, and reinforces the essentially informed and responsible tone of the journal, in spite of its elitist membership.

Theatrical reviews in the early editions, written by William Henry Parry, were lively and interesting, and included articles on Mr Kean in America, his performances as Lear and Othello, reviews of *The Rivals*, the work of Richard Brinsley Sheridan, a performance of *Miss Tree* at Covent Garden, a play by Barry Cornwall and a biography of the actress Mrs Inchbald. The magazine reports with energy and enthusiasm on contemporary theatrical events, albeit mainly London-based, and displays a determination to offer an unbiased record of events for its readers.

Other topics which figure in *The Chronicle* include occasional satirical verse, art, travel and science. The success of the journal at this time is perhaps best indicated by a letter of criticism from *Blackwood’s Magazine*, which *The Chronicle* publishes gleefully in its ‘Letters’ pages.

The journal also attempts to address some of the failings of contemporary magazines: the ‘Original Correspondence’ section carries articles and essays in a wide range of topics that did not suffer from serious editorial intervention; ‘The Bee,’ which serves as a repository of curious facts and anecdotes, kept any extracts from other sources brief and to the point. Most importantly, the journal promised, as a leading feature, an analytical review of every new work of value and interest, as soon as published which would differ widely from its contemporaries in not taking the title of a new book as a pretext for long disquisitions on other topics, or for a splenetic attack on the author’s political opinions or private errors.

All this began to change after the death of the first editor, Thomas Byerley, reported in the magazine on August 5th 1826. Changes had already been obvious in the general layout once the journal began to be published by Davidson in 1823, changes which made

for a rather dull and unimpressive look, compared to previous editions, but the loss of its original editor coincided with a loss of focus.

Under John Watson Dalby, the journal showed more interest and greater partisanship in theological controversy, becoming anti-Catholic in its viewpoint. Essays on domesticity and maternal love sought to return the female to her proper place in society – the home, rather than encouraging any artistic endeavour, or intellectual pursuit. The journal slid into the image of a dull and dry political organ, carrying several pages of advertisements as fillers. Although, in 1828, a desperate bid to save the journal was made, putting before its readers plans for the new series, to begin on May 31st 1828, the journal abruptly ceased publication.

Anne-Marie Ford

Head Notes for *The Dublin Family Magazine* (Reel 50)

Title: The Dublin Family Magazine; or, Literary and Religious Miscellany; full title given on volume title page, but called The Dublin Juvenile Magazine throughout the volume

Type: Literary and religious family miscellany

Editor: Not found

Run: April (No. 1)-September 1829 (No. 6)

Frequency: Monthly

Publisher: William Curry, Jun. & Co., 9 Upper Sackville Street, Dublin

Printer: W. Folds & Son, 59 Great Strand Street, Dublin

Editorial Offices: Dublin

Circulation: Not found

Individual Issue: 72pp.

Illustrations: None

Price: 1/-

Methods of Distribution: Dublin booksellers and stationers

Manifesto/Policy Statements: No. 1 opens on pp. 3-6 with a letter to the editor commenting on the magazine's religious aims and intended readership

Political Stance: Traditionalist

Religious/Philosophical Affiliation: Anglican Church of Ireland

Signatures/Anonymity: Anonymous

Major Contributors: James Clinton, 'Timothy Trotter'

Cultural Circle of Contributors: Members of Anglican Church of Ireland; educated, religious, middle/upper class Protestants

Comparative Contemporary Titles: Predecessor to *Dublin Monthly Magazine* (1830, 1842-43); *Youth's Magazine* (1805-67); *Youth's Instructor* (1817-55); *Children's Friend* (1824-30); *Child's Companion* (1824-?); *Child's Magazine* (1824-45); *The Christian Examiner* (1825-69)

Advertisements: None

Contents or Index Pages: Table of Contents to volume

Target Readership: Young members of the Anglican Church of Ireland; Protestant, generally upper/middle class, inhabitants of Dublin

Citations/Bibliography:

Josef L. Altholz, *The Religious Press in Britain, 1760-1900* (New York, Westport, Connecticut and London: Greenwood Press, 1989): 16, 33, 42, 137-38

Kirsten Drotner, *English Children and Their Magazines, 1751-1945* (Yale, 1988):15-60

John S. North, ed., *The Waterloo Directory of Irish Newspapers and Periodicals, 1800-1900* (Waterloo, Ontario: North Waterloo Academic Press, 1986): 167-68

E.B. Titus, *Union List of Serials Held in Libraries in the United States and Canada Vol. II* (New York: H.W. Wilson, 1965): 1369

Location of Runs: Linen Hall Library, Belfast; British Library, London; University of Glasgow; Newberry Library, Chicago; Columbia University, New York; University of Illinois, Urbana

Locations of consultations: British Library (w/o issue tps, but tp to vol)

The Dublin Family Magazine (Dublin)

As its running title, *Dublin Juvenile Magazine*, suggests, *The Dublin Family Magazine* was intended for the young. The first issue opens with a letter to the Editor from the anonymous 'Amicus', who adopts the pose of well-wisher and positions the magazine as complementary to the endeavours of the *Christian Examiner* (a recently established Irish periodical designed to serve the interests of the Anglican Church of Ireland). According to Amicus, where the *Examiner* would reach "the wise, the experienced and learned", the *Juvenile* was for "the young, the thoughtless, the unlearned, or inquiring". It was intended to save Anglican youth from "Satan's delusions" by arming them with religious knowledge. The magazine appeared at a time when other religious denominations were also beginning to publish monthly magazines for children. Examples include the evangelical *Youth's Magazine* and the Methodist *Youth's Instructor*, while the Sunday School movement produced periodicals such as the Religious Tract Society's *Child's Companion*.

Josef Altholz describes the Anglican press in Ireland as fiercely defensive of its role as a privileged minority and forthright in its anti-Catholicism. However, where the *Christian Examiner* was overtly anti-Papist, as a children's magazine the *Juvenile* favoured a less direct, if hardly subtle, approach. For example, the superstitions and "credulity" of the Irish Catholic peasantry are mocked light-heartedly in order to assert "the value and advantages of a rational and scriptural education". Similarly, issues two to six serialize a story, "Guy de Valenze, An Albigensic Tale," which describes the brutal persecution of heretics by a duplicitous Catholic church. A regular department in the first four numbers, 'Historical Sketches of Ireland', describes the upheaval caused by the various colonizers of Ireland from pre-Christian times, but represents the English invasion as a civilizing mission.

A consistent feature of the articles is a concern to impress upon the young the literal truth of Scripture, particularly the Old Testament, and to contain science within the religious realm. A regular department throughout the run, 'Creation', uses biblical exegesis (particularly of the Book of Genesis) to explain the natural world: the microscope, for example, "enables us to discover the minute and exact preparation of the divine works", while the telescope "gives a more enlarged idea of their greatness and grandeur". Other preoccupations are the spread of early Christianity (in a regular department called 'The Seven Churches of Asia') and the advocacy of missionary work. The latter is exemplified in a review of the memoir of a missionary's wife which expresses anti-slavery sentiments, and in an occasional department, 'Religious Intelligence', which urges readers to support the Missionary Society in the face of increasing religious activism on the part of Jews and Mohammedans. As a strain of Anglicanism, however, the magazine's position can be described as broad church: for example, in the regular 'Notices of Books' department, a book on millennial prophecy for children is reviewed, with only the added caveat that it might be better for the impressionable young to read the "beautiful and affecting stories of the Old Testament" instead.

Produced in single column and with no illustrations, the dense prose of the *Juvenile* cannot have been very appealing for children. Its appearance is lightened somewhat by a scattering of short poems in each issue. These tend, however, to dwell on such subjects as the brevity of temporal time in the face of eternity, life as a “wearisome pilgrimage” and the consolation of the afterlife in the face of death. After six issues the *Juvenile* ceased publication and was superseded by the *Dublin Monthly Magazine* (January-June 1830), written and presented in a similar vein but for an adult audience.

Ella Dzelzainis

**Head Notes for *Essex Literary Journal*
(Reel 49)**

Title: Essex Literary Journal; or Monthly Repository of Literature, and the Arts and Sciences connected with the County

Type: Local miscellany

Editor: Not known

Run: 15 June 1838-28 May 1839

Frequency, and day of publication: Monthly, published on the 15th of each month (except the final issue, published on 28 May 1839)

Publisher: Meggy & Chalk, High Street, Chelmsford

Printer: Meggy & Chalk, High Street, Chelmsford

Editorial Offices: Not known

Circulation: Not known

Individual Issue: 12pp., double-columned; there were wrappers (as indicated in No. 8, 15 January 1839, notice to readers) but none seen

Illustrations: A handful; two engravings included at the front of the bound volume (presumably for framing) depicting antique urns in the possession of Lord Western of Essex

Price: 4d per issue; parts were also issued (Nos 1-4; 5-8) priced 1s 6d

Methods of Distribution: Subscriptions; newsagents

Manifesto/Policy Statements: Brief notice in No. 1, p. 9; Prefatory Introduction at the beginning of the volume announcing decision to discontinue

Political Stance:

Religious/Philosophical Affiliation: N/A

Signatures (S)/Anonymity (A): Anonymous, although some articles signed with initials

Major Contributors: Not known

Cultural Circle of Contributors: Local writers – “a fair share of young talent in Essex”

Comparative Contemporary Titles:

Advertisements: Usually one page (mostly of books, some with a local interest)

Contents or Index Pages: Indexed

Target Readership: General readers, local, middle class

Citations/Bibliography: *Waterloo 7, 723*: 1783-84 (includes illustration)

Location of Runs: British Library, University of London Library

Locations of consultations: British Library, University of London Library

Essex Literary Journal (Chelmsford)

The *Essex Literary Journal* was a local miscellany which sought to tap into Essex literary talent in producing a quality monthly for the general reader. It lasted only one year (one volume), and a Prefatory note records the difficulty such small publications had surviving in the market place:

At the end of the first year, generally the most difficult and trying period for a Journal of this nature, we can look back with a considerable satisfaction: we have obtained nearly as large a share of patronage as we anticipated – we have gathered round us a young band of able writers, while we have received assistance from some veterans of the press – but still we regret to add that our labours in this shape close with the volume. The other literary engagements which press upon the Editor, render it impossible for him to continue the *Journal* without the sacrifice of health – a circumstance which has latterly prevented his rendering this periodical what he conceives it ought to be, and what he originally intended to make it. Therefore, he reluctantly, but respectfully, bids his readers farewell.

Whether or not the periodical *did* have sufficient circulation to allow it to continue, had the Editor not been in poor health, is difficult to determine. In No. 6 (15 November 1838) there is an appeal to readers to try to obtain more readers to ensure the life of the journal.

While some of the material included is of the cut-and-paste variety – that is, information and short articles taken from other publications, such as almanacs – the periodical boasts that much of its material is original, and by local authors. Among the regular features included are: ‘Local Miscellany’ (Essex county tit-bits of news and information); ‘Notices of New Books’; ‘Homes of the Essex Nobility and Gentry’; ‘The Essex Bar’; ‘Historical Sketches’; and monthly ‘Correspondence’. The correspondence column usually includes a few letters, with corrections or additional information about a topic, and shows clearly the public engagement with local miscellanies of this kind.

Of particular note are the engravings included in the volume. While there were only a handful of illustrations in the periodical – mostly simple woodcuts – these engravings, included at the front of the bound volume, stand out. These were included in No. 4 (15 September 1838) and depict two antique urns in the collection of Lord Western, whose family home in Essex, Felix Hall, was featured in the ‘Homes of the Essex Nobility’ series that same month.

Mark Turner

**Head Notes for *The Evangelical Penny Magazine, and Bible Illustrator*
(Reel 49)**

Title: The Evangelical Penny Magazine, and Bible Illustrator

Type: Religious

Editor: Not known

Run: 13 October (No. 1)-15 December 1832 (No. 10)

Frequency, and day of publication: weekly, Saturday

Publisher: William Howden, 194 Strand, London

Printer: Mills, Jowett & Mills, Bolt-Court, Fleet Street, London

Editorial Offices: 194 Strand, London

Circulation: Not known

Individual Issue: 8pp.

Illustrations: Woodcut on front page of each issue (Nos 1-7)

Price: 1d

Methods of Distribution: News vendors; postal system

Manifesto/Policy Statements: 'Address to the Readers' in No. 1

Political Stance: None

Religious/Philosophical Affiliation: Methodism

Signatures/Anonymity: Some signed articles

Major Contributors: Not known

Cultural Circle of Contributors:

Comparative Contemporary Titles: *Penny Magazine*; *Saturday Magazine*; *The Evangelical Spectator*; *The Evangelist*; *Evangelical Magazine*

Advertisements: None seen

Contents or Index Pages: None seen

Target Readership: Methodists; those with strong Nonconformist/Dissenting views

Citations/Bibliography:

Waterloo 7, 785: 1798-1800 (includes illustration)

Josef L. Altholz, *The Religious Press in Britain, 1760-1900* (New York, Westport, Connecticut and London: Greenwood Press, 1989): esp. chapter 9 (79-86)

Louis James, *Fiction for the Working Man, 1830-1850* (London: Oxford UP, 1963)

Richard Altick, *The English Common Reader: a social history of the Mass Reading Public, 1800-1900* (1957; Columbus: Ohio UP, 1998)

Location of Runs: British Library

Locations of consultations: British Library

The Evangelical Penny Magazine (London)

The Evangelical Penny Magazine is part of the growth of cheap periodical publishing during the 1830s. It commenced in 1832, the same year in which the two most famous penny periodicals, the *Penny Magazine* and the *Saturday Magazine*, began publication. However, like many similar ventures, *The Evangelical Penny Magazine* was short lived, ceasing publication after only ten numbers.

Part of the reason for the failure of the journal was its lack of broad appeal. Many other penny magazines sought to offer wholesome or improving fare, which was intended to wean working-class readers away from a diet of sensation and radical politics. However, *The Evangelical Penny Magazine* was centred on its support for Methodism: piety and religious zeal constituted the overwhelming moral tone of the journal. As the first issue declared, the plan of *The Evangelical Magazine* was “a principle of the greater part of the religious world, that the whole space of the Christian Sabbath should be devoted to religious worship, reading and meditation, and that the book read shall be of a nature consistent with the gravity, sobriety, and holiness of the day”. *The Evangelical Penny Magazine* sought to provide reading fare that would cherish holy thought and inspire pious resolutions; it directly sought to counter the effect of inappropriate reading on the Sabbath. Significantly, the late 1830s and early 1840s saw the growth of a Sunday press that was aimed primarily at artisan readers (*Lloyd’s Weekly Newspaper*, for example, commenced in 1842).

The principal way the journal sought to achieve its aim was through the promotion of biographies of holy men of evangelical persuasion. Its first number had a woodcut of John Wesley on the front page along with a long biography. All subsequent issues included extracts from Wesley’s diary. A major part of the journal was dedicated to extracts from Religious Diaries and journals, which religious men were in the habit of keeping. These were usually dominated by reference to scripture and time spent in prayer and religious work. A typical entry reads “There is no better path than to repose yourself in God, and then go on in quiet resignation. Remember always and consider, ‘The just shall live by faith’”. Such pious sentiments were backed up by articles that condemned the theatre as an entertainment wholly contrary to the Christian religion. Zealousness and not amusement was definitely the guiding force of the journal.

The initial declaration of *The Evangelical Penny Magazine* stated that its other concerns would be evangelical itineraries and missions; the state of the religious world through the meetings and conferences that took place; and accounts of the most popular evangelical preachers of London in the hope of bringing them before the public eye. Occasional poems were also included, with such titles as *The Family of Moses* and *Biblical Illustration*. Despite its stated aims, the journal was usually content to reprint sections from the diaries of religious figures. It was soon struggling and, after the seventh issue, no more illustrations were printed. The publisher, W. Howden, was responsible for other cheap publications such as *The Boys and Girls Penny Magazine*. It seems likely that, with the variety of entertaining literary fare on offer, *The Evangelical Penny Magazine* was simply unable to attract a large enough readership to survive.

John Plunkett

Head Notes for *The Family Magazine* (Reel 34)

Title: The Family Magazine

Type: Amusement and information for the upper- and middle-class family

Editor: Frederic Schoberl, Long-Acre, London

Run: 1830

Frequency: Monthly

Publisher: R. Ackermann, Regent Street, London

Printer: Hurst, Chance & Co., St Paul's Churchyard, London

Editorial Offices: F. Schoberl, Long-Acre, London

Circulation:

Individual Issue: 16pp

Illustrations: Engraving of King George IV as frontispiece

Price: Not known

Methods of Distribution: Through R. Ackermann, Jnr, 191 Regent Street, London; Constable & Co., Edinburgh; W. Curry, Jnr, Dublin

Manifesto/Policy Statements: "In announcing the plan for *The Family Magazine*, its projectors took occasion to remark how considerable a portion of most of the monthly miscellanies previously existing is occupied with extracts or abridgements from newspapers, or matters extremely dry to the general reader, however useful for future reference or interesting to the professed scholar and the man of science. They declared it to be their aim to produce an original work free from this objection – a work which... may be read with pleasure and profit from beginning to end – a work peculiarly adapted to the FAMILY CIRCLE, composed as it is of members of various ages and both sexes." (Preface to Vol. I)

Political Stance: Traditionalist, royalist

Religious/Philosophical Affiliation: Anglican

Signatures (S)/Anonymity (A): S

Major Contributors: Arthur Aikin; John Bird; H.F. Chorley; John Clare; Revd W.B. Clarke; Derwent Conway; M. Cuvier; W.H. Harrison; John Luscombe; Nicholas Michell; James Montgomery; "Nemo"; Mrs Henry Rolls; W.C. Stafford; Charles Swain; Edmond Temple; Richard Thompson; W.G. Tompson; Revd George Woodley

Comparative Contemporary Titles: Annual *Forget-me-Not*, 1832-34 (edited by Schoberl), and annual *Juvenile Forget-me-Not*, 1828-32 (edited by Schoberl and published by Ackermann)

Advertisements: None

Contents or Index Pages: No contents list, index bound into back of volume

Target Readership: Upper- and middle-class families

Citations/Bibliography: *Waterloo* (1997): 1859

Alison Adburgham, *Women in Print: Writing Women and Women's Magazines from Restoration to the Accession of Victoria* (London: George Allen & Unwin, 1972)

Location of Runs: British Library (rare books)

The Family Magazine (London)

This journal promises to offer materials suitable for family reading within its pages, but its voice is more than just traditionalist and conservative; its articles reflect a strict code of behaviour which reinforces class, race and gender structures. A biographical sketch of Lucretia Maria Davidson, writer and intellectual, attributes her early death to the over-stimulation of the intellect! Such stimulation, dangerous in the female, is itself a display of vanity, the article concludes.

Class categories are defined through articles such as 'Domestic Servants,' which presupposed an elite readership, whose privileged class background makes this a topic worthy of their attention.

The Preface to Volume I of *The Family Magazine* advises its readers that the projectors, "solemnly pledged themselves that their miscellany should contain nothing which a parent or guardian need be afraid to put into the hands of youth, and that whatsoever is offensive to good taste and to the most scrupulous delicacy should be carefully excluded from its pages." The narrowness of this vision encoded in the pages of the journal reflects social and cultural prejudices of the period and, since several of the contributors listed are members of the clergy, a limited and orthodox religious viewpoint further informs many of the articles.

The Preface does not fail to thank effusively these contributors of articles, original stories and poems, concluding that *The Family Magazine* represents extremely good value for the price charged (which is not mentioned, or marked on the front of the journal) in contrast to other periodical miscellanies of the time, and draws attention to the praise it has received from the 'Public Press.'

Original articles tend to be didactic in style, and include lectures on the history of literature, astronomy, health, and a variety of features on the civilisations of other lands. These include stories of Peruvian Indians, sketches of Turkey and an article on North Africa. In addition, features on slave-ships make it clear that while slavery is perceived as a crime, African slaves are considered to be human beings of a "lower order." Such prejudices not only encode common beliefs held in this period, but also reinforce differences between classes and between nations which is at the heart of such writing. As "heathens" who do not belong to the Christian church, African slaves are demonstrated to be "uncivilised." This religious intolerance is emphasised in another story, focussing on the Native Americans of North America, who are represented not only as savages, but also as cannibals!

In spite of the generally conservative and didactic tone of the magazine, however, it does offer its book reviews set in interesting 'scenes,' between three readers/critics, who enter into an interesting debate on the merits and demerits of a variety of newly-published texts. This makes for lively reading, even though prejudices with regard to the female writer quickly become evident, and the books under discussion are, for the most part, dry and conservative.

An unpublished drama also makes its appearance in the pages of *The Family Magazine*, perhaps surprisingly, for such a conservative journal. *Estella* is a tragedy which, presumably, is offered for family reading and entertainment. It has to be said that it is one of the most entertaining features among many dull and dry ones, save for the book reviews, which are delivered in a witty and lively prose style.

An emphasis on male superiority is developed in Volume II in *Management*, a domestic drama which confirms a woman's place within the home and at the heart of the family, as a wife and mother.

A series on health issues also begins to appear regularly in Volume II, including an article on stammering. But alongside the serious topics, there are also articles on subjects as diverse as animal magnetism, raisin wine, and the history and effect of wine (should any readers be unaware of its effects!).

Anne-Marie Ford

Head Notes for *The Family Magazine* (Reel 35)

Title: The Family Magazine

Type: Religious amusement and information for the educated upper- and middle-class Christian family

Editor: Revd Joseph Belcher

Run: August 1834-November 1837

Frequency: Monthly

Publisher: Cassells & Co. Ltd

Printer: William Tyler, Ivy-Lane, St Paul's, London

Editorial Offices: London

Circulation:

Individual Issue: 16pp

Illustrations: None

Price:

Methods of Distribution: Thomas Ward & Co., 127 Paternoster Row, London, and all booksellers

Manifesto/Policy Statements: "We are fully aware, that at a time when periodicals are very numerous, and the public taste for them is thought to be on the decline, no ordinary effort will be required to raise our work to the respectability and circulation that we aspire to, but we are firmly persuaded that correct information, presented in a simple and affectionate manner, will not be treated by British Christians with indifference." (Preface to Vol. I)

Political Stance: Traditionalist

Religious/Philosophical Affiliation: Anglican, fiercely anti-Catholic

Signatures (S)/Anonymity (A): S

Major Contributors: Mrs Cameron; E. Dermer; Revd Charles Gilbert; Mrs Hemans; James Hogg; Sir W. Jones; J. Montgomery; Revd R.H. Shepherd; Lydia Sigourney; Revd John Thornton

Comparative Contemporary Titles: *Ward's Miscellany*

Advertisements: None

Contents or Index Pages: No contents list; index bound into back of volume after December issue and 26pp supplement, and subsequently after each complete volume

Target Readership: Upper- and middle-class Christian families

Citations/Bibliography: *Waterloo* (1997): 1859-60

Location of Runs: British Library (rare books)

The Family Magazine (London)

The writer and Evangelical Hannah More, whose poem *Sensibility* refers to the “almost sacred joys of home,” is the key to the ethos of this journal, which is determinedly focussed on the British and Christian family audience, and which was fulsomely to praise this author and her work in its “memoir of Mrs Hannah More.”

Strongly endorsing the beliefs of both Wilberforce and Hannah More, in its anti-slavery stance, the journal is, however, restrictive in its focus on morality and religion. The religious and didactic tone of *The Family Magazine* of 1830 is resurrected and intensified in this journal of the same name, published between August 1834 and November 1837, unsurprisingly, perhaps, since its editor is the Reverend Joseph Belcher. The religious and the moral condition of its readers is its first consideration, and it addresses itself to its readers as a family group.

“Supposing, then, that we are now looking at the family circle, the head of whom has kindly introduced us at the breakfast table to his wife and children, and the servants.” The quote comes from the Editor’s Address, in the lead article of the August 1834 issue of this journal (Vol. I, No.1). It presupposes and reinforces a hierarchical family unit, representative of church and state, one that is thoroughly elitist, and its gendered, religious and class categories are upheld by its choice of contributors, who include clergymen and the titled.

For a journal that perceives itself as speaking for, and to, the British Christian, it is surprising that an American influence is to be found within its pages from its earliest appearance, when its ‘Letters from America’ was established as a regular series. Other articles similarly inflected include ‘American Mothers,’ ‘Virginia’ and regular contributions from the American writer, Lydia Sigourney. Her addition to its list of regular contributors to *The Family Magazine* signals the journal’s strong approval of Sigourney’s religious, moralistic and domestic narratives and poems, so popular during this period, both at home and, obviously, abroad.

The early issues of *The Family Magazine* emphasise the role of the woman within the family, and the importance of her example, through features such as ‘Teaching Young Children to Pray,’ ‘To Mothers of Young Families’ and ‘The Christian Mother.’ While religious intolerance is exhibited in articles like ‘Tyranny of the Papacy,’ the magazine also addresses the sins of the husband/father. ‘The Infidel Husband,’ allows the journal to uphold Christian and family values, while indulging in a passionate, almost exciting, critique of infidelity, that brings with it the thrill and horror of “sin.”

The didactic voice of the magazine continues to address specific family members in its articles, lecturing on ‘the Duty of Women,’ for example, and, in the ‘Juvenile Department’ it introduced in Volume II, younger members of the family. ‘Parental Responsibility’ informs both mother and father of their duties toward their offspring, while ‘The Death of Infants,’ reflects the high mortality rate, even among the upper

classes of society, during the nineteenth century. 'Daily Thought' for religious contemplation is addressed to all its readers.

Although the journal offers poetry, fiction, notes and book notices, its focus is extremely narrow, and reflects all, and only, the above themes. 'Literature of Import to Ladies,' for example, offers a very restrictive area of reading for women, reading which enhances the separated sphere of the woman as wife and mother, and influence for good within a Christian family. It comes as no surprise, therefore, that the journal failed to attract enough readers to survive. The Preface to Volume IV of *The Family Magazine* records that the journal "will in future be blended with *Ward's Miscellany*, - a periodical which, during the past year, has attained to great acceptance and popularity," adding that the title will be "*Ward's Miscellany AND Family Magazine*, under the superintendence of a society for the advancement of Literature, Science, and Religion."

Anne-Marie Ford

Head Notes for *Flowers of Literature* (Reels 36-38)

Title: Flowers of Literature; or, Characteristic Sketches of human nature and Modern Manners. To which is added A General View of Literature during that Period with Notes, Historical, Critical and Explanatory [from 1803 the following is added] Portraits, and Biographical Sketches

Type: Library, miscellany

Editor: F.W. Blagdon and [first 2 volumes only] Revd F. Prevost

Run: 1801-1809

Frequency: Annual, irregular dates of publication

Publisher: B. Crosby & Co., Stationer's Court, London

Printer: J. Swan, Angel St, London

Editorial Offices: From 1803, c/o Axell & Purser, booksellers, Finch Lane, Cornhill, London

Circulation: 3,000 per volume (according to Preface of 1805 volume, p. vi)

Individual Issue: c.400 pp.; last volume c.300 pp

Illustrations: Frontispiece from 1803

Price: Volume for 1801-02: 11 shillings; volumes for 1807 and 1808-09: 6 shillings each

Methods of Distribution: Booksellers

Manifesto/Policy Statements: Preface in every volume

Political Stance: Anti-Jacobin

Religious/Philosophical Affiliation: N/A

Signatures (S)/Anonymity (A): S

Major Contributors: F.W. Blagdon; other texts selected from material published elsewhere

Cultural Circle of Contributors: Publishing business

Comparative Contemporary Titles:

Advertisements: None

Contents or Index Pages: Table of Contents in each volume from 1803; general index and catalogue raisonné of recently published works from 1805; also General List of New Literary Publications (excludes theology, metaphysics, law, philosophy and natural history)

Target Readership: “gens du monde; who are desirous to become, without serious application, conversant with modern literary taste”

“the lovely British fair, whose minds are formed for tenderness... and whose sensitive faculties, when not involved in the vortex of fashionable dissipation, are susceptible of every passion which can dignify human nature”

“the noble youth of our country... whom [we] will gradually and safely introduce to the path of literary studies” (Preface, Vol. I, unnumbered pages)

Citations/Bibliography:

Waterloo 3: 1925 (title only)

Location of Runs: British Library

Locations of consultations: British Library

Flowers of Literature (London)

Flowers of Literature is a commercial compilatory miscellany useful to the media historian as an indication of the changing tastes of the market, for its general overview of the literary scene (including fluctuations in the trade) in its annual prefaces, for (from 1805) its catalogues raisonnés of recent publications, and as being one of the many productions of Francis William Blagdon (1778-1819). Begun as a joint publication with the Reverend F. Prevost (about whom virtually nothing is known), after the first two years Blagdon took sole charge. Blagdon, from a humble background, had been taken up by a Dr Willis who taught him French, Italian, Spanish and German. Around the time *Flowers* first came out, Blagdon was publishing many translations from French and had just brought out, again in collaboration with Prevost, *Mooriana, or Select Extracts from the works of Dr. J. Moore*, in three volumes in 1803. In 1802 he had begun *Modern Discoveries*, which amounted to eight volumes over two years. In 1805 he published a pamphlet, with the signature of Aristides, condemning the administration of the navy under Earl St. Vincent. As he describes it in the Preface to the volume of *Flowers* for 1805, the government had changed by the time the pamphlet had come out and he sent the whole of the print-run to the Earl – who prosecuted him for libel. Blagdon went to prison for six months and had to find sureties of £1,000 to keep the peace for three years. Unsurprisingly, this delayed the appearance of *Flowers* that year. Other volumes of *Flowers* also appeared irregularly, however, especially from 1807 when Blagdon began to devote more energy to his newspaper, the *Phoenix* (later the *Phoenix and Political Register* or *Blagdon's Political Register*) and to politics.

The preface to the first volume claims that the compilation was begun initially for the private use of the editors: they are careful to distinguish it from the reviews which are “much more confined in their extracts”. Annotations to the selected texts (actually quite rare) are “designed to direct the taste, to explain obscure passages, and to record facts and circumstances not generally, but worthy of being, known”. Extracts in Volume I are taken from, amongst many others, Mrs Inchbald, Mrs Opie and Scrofani's *Travels in Greece*; a few are translated from the French (e.g. Le Brun's *Portefeuille politique*).

There is a 32-page overview of the state of literature in the first volume: in later ones the overview, called the “Introduction”, is sub-divided into various classes. In these later volumes too are frontispieces comprising portraits of five writers, always four men surrounding a woman in the centre: in 1803 these comprise Darwin, Cowper, Pratt and Colman around Seward. The five writers are then always granted biographies in the early pages of the volume.

While claiming to describe the state of literature in Europe as a whole, in fact the foreign writers referred to are mostly French, sprinkled with a few German. The effect of the contemporary war with France is visible not only in the inclusion of many explicitly patriotic and/or Francophobic texts but in their arrangement within the volume: there is usually a concentration of such texts at the end. The 1806 volume, for instance, concludes with two letters from Josephine to her daughter Fanny (supposedly revealing the “Character of the French Nation, and the present state of its usurper” – a footnote informs

the reader that omitted from the translation is a passage where Josephine describes how Napoleon beats her) and a 'National Song' attacking Bonaparte (a footnote declares that when the piece was selected it was thought the war would soon be over).

Andrew King

Head Notes for *The Freebooter* (Reel 51)

Title: The Freebooter

Type: Literary miscellany, information and entertainment

Editor: Not found

Run: 11 October 1823-1 May 1824

Frequency, and day of publication: Weekly, Saturday

Publishers and printers: Mostly published by B. Johnson, Newcastle Street, Strand, London and printed by Johnson at 2 Herbert's Passage, Beaufort Buildings, Strand, London. Nos 3-6 published and printed by W. Oxberry, 8 White Hart Yard, Drury Lane, London; No. 7 published and printed for Oxberry by J.B.G. Vogel, 8 White Hart Yard, Drury Lane, London; No. 26 published and printed by H.C. Hodson, 15 Cross Street, Hatton Garden, London. Lithograph on weekly title page and frontispiece to the volume printed separately by N. Chater & Co, 33 Fleet Street, London, except Nos 3, 7 and 8 which were printed by D. Redman, 33 Wych Street, Strand, London

Editorial Offices: Communications for the editor to be sent to the relevant publisher

Circulation: Not known

Individual Issue: 16pp.

Illustrations: Volume frontispiece and lithograph on weekly title page

Price: 2d

Methods of Distribution: Subscription, John Chappel & Sons, Royal Exchange and other booksellers

Manifesto/Policy Statements: Motto: 'Ex rapto vivens' ('living by plunder') below weekly masthead and on volume frontispiece

Political Stance: Generally traditionalist

Religious/Philosophical Affiliation: N/A

Signatures/Anonymity: A (letterpress); S and some A (art)

Major Contributors: Not found

Cultural Circle of Contributors: Male, educated, upper and middle class

Comparative Contemporary Titles: *Saturday Night* (1824); *The Tell-Tale, Fireside Companion, and Amusing Instructor* (1824); *The Literary Sketch-Book; for the Edification and Amusement of All Ranks of Society* (1823-24); *New European Magazine* (1822-24); *New Monthly Magazine* (1814-71); *Knight's Quarterly Magazine*

Advertisements: None

Contents or Index Pages: Index to volume

Target Readership: Educated men (particularly classically) with literary tastes

Citations/Bibliography:

Anon., 'Contemporary Criticism: Being A Review of the Two-Penny Literature of the Day,' *The Literary Sketch-Book; for the Edification and Amusement of All Ranks of Society* Vol. I (8 November 1823): 205-06

John S. North, ed., *The Waterloo Directory of English Newspapers and Periodicals, 1800-1900* Vol. III (Ontario: North Waterloo Academic Press, 1997): 1975 (title only)

Felix Sper, *The Periodical Press of London: Theatrical and Literary (excluding the daily newspaper) 1800-1830* (Boston: F.W. Faxon Co., 1937): 53

Alvin Sullivan, ed., *British Literary Magazines* Vol. II (Westport, Connecticut and London: Greenwood Press, 1983): 327-31

E.B. Titus, ed., *Union List of Serials Held in Libraries in the United States and Canada* Vol. II (New York: H.W. Wilson, 1965): 1635

Location of Runs: Complete run of Nos 1-28 unless specified: Bodleian Library, Oxford; British Library, London (Nos 1-26); Manchester Public Libraries, Reference Library, Manchester; University of California, Berkeley (Nos 1-26); Yale University, New Haven; U.S. Library of Congress, Washington D.C. (Nos 1-26); Newberry Library, Chicago; University of Chicago; University of Illinois, Urbana; Harvard University, Cambridge, Mass. (Nos 1-25); University of Minnesota, Minneapolis (Nos 1-26); Hamilton College, Clinton; Columbia University, New York (Nos 1-26); Rutgers University, New Brunswick; Brooklyn Public Library, Brooklyn

Locations of consultations: British Library, London (Vol. I, Nos 1-26)

The Freebooter (London)

The volume frontispiece to *The Freebooter* reveals the magazine's aims and aspirations. A full-page lithograph, it depicts a flamboyant, moustached figure sitting at a table in a woodland cave with quill and ink while his fellow pirates bring him booty in the form of books. The motto 'Ex raptu vivens' ('living by plunder') indicates that the magazine will contain a selection of material culled from other sources. Trampled under the foot of this figure is a copy of *New European Magazine* (1822-24). According to its entry in Sullivan, this periodical was conservative, rather authoritarian and considered by some to be rather dull. It was evidently the intention of *The Freebooter* to be otherwise. After the frontispiece comes an opening address which states that the magazine's "design is to amuse and, as far as we are able, instruct". The venture itself is revealed as having been begun more to "beguile the tediousness of a vacant hour, than in anticipation of literary fame, or expectation of profit".

The Freebooter's editor thus positions himself as something of a literary dilettante: a pose that is consistent with the magazine's content and style. Using material from sources such as *Bowdler's Journal* and *Gray's Letters from Canada*, regular departments include 'Antiquarian Research', 'Natural History', 'Arts and Sciences' and 'Voyages and Travels', the latter taking the reader on a literary version of the Grand Tour. There is occasional serial fiction in the romantic genre. Particularly appealing are the vivacity, wit and humour of departments such as 'Jeu d'Esprits' and the 'Miscellany' where the contributions are original. A prime example is a spoof exam paper for Utopia University in the year 9657; another is a mock-serious article on Epic poetry using the children's rhyme 'The Queen of Hearts She Made Some Tarts'. A regular poetry department develops over the run. It includes poems in a number of European languages, printed in the original and accompanied by an English translation, as well as parodies (Hamlet's 'To be, or not to be' becomes 'To dance, or not to dance') and paeans to various Covent Garden actresses. As a contemporary review in *The Literary Sketch-Book* suggests, there was a plethora of twopenny weeklies. However, *The Freebooter* distinguishes itself from these by assuming a classically educated and male audience. Several of the pseudonyms used by readers and contributors are in the original Greek and there is a range of articles on duelling, smoking, swearing, pugilism and gaming. The magazine makes evident its admiration for the more expensive and highly literary *New Monthly Magazine* (1814-71) which, under a new editor, had recently become more liberal, witty and provocative and found its readership among the upper social ranks. Reading like a much cheaper, slighter version, *The Freebooter* reprints several pieces from it and an article 'Literature and Law' argues with a piece in the *New Monthly Magazine* the year before.

Also of note are the lithographic illustrations, of which the editor seems to have been proud. Apart from the volume frontispiece, the lithographs (nearly all of which are by I. Baker and feature buildings of architectural interest such as Edinburgh Castle and Magdalen College, Oxford) appear on the title page of each issue. Printed separately from the letterpress, proof impressions are announced as available to the public by application to the editor or from the printer, N. Chater & Co. The magazine also contains two detailed, technical articles on lithography. The second of these, 'A Description of That

Branch of the Lithographic Art, called Transferography,' describes the speed and cheapness of this new process and praises Chater & Co. for their advances in the field.

Ella Dzelzainis

Head Notes for *The General Baptist Repository* (Reels 52 & 53)

Title: The General Baptist Repository

Type: Religious journal of the New Connection of General Baptists

Editor: Adam Taylor

Run: October 1802 (Vol. I, No. 1)-November 1821 (Vol. X, No. 61)

Frequency: Twice yearly

Publisher: Adam Taylor, Shakspear's Walk, London 'at the request of the Ministers and Representatives of the New Connection of General Baptists'

Printer: J. Skirven, Ratcliff-Highway, London (1802-17); W.C. Drake, 65 Ratcliff-Highway, London (1818-21)

Editorial Offices: Shakspear's Walk, London

Circulation: Not known

Individual Issue: 48pp.

Illustrations: None

Price: Not known

Methods of Distribution: Booksellers; (Dissenting chapels and meeting houses?)

Manifesto/Policy Statements: To disseminate information on the personnel, meetings and "useful undertakings" of the General Baptist Connection and "facilitate friendly communication among the [Baptist] churches" (Introduction to Vol. I)

Political Stance: N/A

Religious/Philosophical Affiliation: Baptist, but supportive of alternative Protestant Dissent

Signatures (S)/Anonymity (A): A

Major Contributors: Adam Taylor; assumed range of Baptist ministers and lay members

Cultural Circle of Contributors: Baptist ministers and lay members from around England and colonies

Comparative Contemporary Titles: *The Churchman's Penny Monthly*, *The Gospeller*, *Monthly Repository*, *Tracts for the Times*; texts of the Religious Tract Society, Society for the Promotion of Christian Knowledge, Unitarian and Methodist societies

Advertisements: None

Contents or Index Pages: Index to each volume

Target Readership: Baptists and Dissenting Protestants

Citations/Bibliography:

Waterloo 9, 017: 2025

Josef L. Altholz, *The Religious Press in Britain, 1760-1900* (New York, Westport, Connecticut and London: Greenwood Press, 1989): Chapter 8, esp 70-72

Location of Runs: British Library

Locations of consultations: British Library

The General Baptist Repository (London)

The General Baptist Repository is an interesting example of the way in which a periodical was used in order to create a community centred on shared interests and concerns. Operating as the 'house journal' of the New Connection of General Baptists, it was founded to draw together often isolated Baptist churches who, until this time, had "no way to make known their necessities, or to solicit the assistance or advice of their sister churches". *The Repository* was produced to ensure that the "bond of union" between geographically scattered groups of Dissenters would be "drawn closer". It is not a dogmatic text, and although it unsurprisingly concentrates on the activities of the Baptists, the proceedings of other denominations are included in an attempt to "check that spirit of bigotry" to which some religious groups were deemed to be prone. It is a text that both sought to encourage the piety and charitable duties of Baptists, but also one that is characterised by a reaching out to different groups beyond Dissenting denominations, to "the busy, the illiterate, and the poor".

The Repository addresses a broad range of topics of concern to Dissenters in a gentle, and generally non-political, way. There is advice on child-rearing, women and education, the avoidance of superstitious belief systems and a smattering of pieces on the sometimes uncomfortable, but seemingly reconcilable, relationship between faith and science. It also hoped to act as a memorialising text which would be consulted "in ages yet far distant" to incite "pious exertion" in future audiences as they read of the "piety" and "zeal" of early nineteenth century Dissenters. In this, *The Repository* could only ever be partially successful as the vast majority of the text is concerned with the business and personnel of the Baptist Connection, the significance of which is difficult for us to grasp today (although to students of theology and the history of Protestant Dissent this is an invaluable periodical). There are lengthy reports of conferences and meetings around the country and in missions abroad, accounts of the establishment of new churches and meeting houses, lists of ordinations and comprehensive obituaries of important Baptists. One of the most interesting sections is the regular exchange of queries and responses on biblical interpretation, social issues and the ways in which the church should develop which throws a good deal of light on the way Dissenting philosophy was being formulated in the early nineteenth century.

The General Baptist Repository seems to have been a successful periodical, marked by the stability of its editorship and publication arrangements. When Taylor retired as editor in November 1821, he commented on his "satisfaction" that the text had been "acceptable to many" and notes, in a modest tone, that his work had made a significant contribution to the cause of Baptism. Taylor reviews the progress of the Connection since 1802, during which time it appears to have grown significantly both in terms of churches and congregations and in geographical spread. *The Repository* was undoubtedly essential to this process in creating a communal textual home for isolated Dissenters and a public platform for their news and debates.

Jill Allaway

**Head Notes for *The Hive, or Weekly Entertaining Register*
(Reel 39)**

Title: The Hive, or Weekly Entertaining Register (also entitled *The Hive, or Weekly Register of Remarkable Events*)

Type: Entertaining miscellany

Editor: Charles Blunt

Run: August 1822-October 1824

Frequency, and day of publication: weekly, day not specified

Publisher: Blunt & Co., 53 Paternoster Row, London (Vol. I, Nos 1-15); J. Onwhyn, 4 Catherine Street, Strand, London and J. Bumpus, 6 Holborn Bars, London (with occasional acknowledgement of J. Duncombe) (Vol. I, No. 16-Vol. IV, No. 85); J. Duncombe, 19 Little Queen Street, Holborn, London (Vol. IV, Nos 86-108)

Printer(s): Change regularly: R. Macdonald, Great Sutton Street, Clerkenwell, London; Blunt & Co.; J. Reed, 15 ½ Old Bailey, London; T. Dolby, Britannia Press, 299 Strand, London; J. Gunnell, 13 Salisbury Square, Fleet Street, London; J. McGowan, Great Windmill Street, London; J. Duncombe

Editorial Offices: move around with publishers

Circulation: Not known

Individual Issue: 16 pp. (initially all letterpress); from Vol. I, No. 16 illustrated on first page

Illustrations: First page engravings of famous figures, Biblical scenes, architectural details, antiquities, nature views; regular illustrative woodcuts

Price: 2d.

Methods of Distribution: ‘may be had of all Booksellers and Newsmen’; specifies J. Onwhyn’s Circulating Library, Bumpus, Sherwood & Co., Simpkin & Marshall

Manifesto/Policy Statements: None

Political Stance: N/A

Religious/Philosophical Affiliation: N/A

Signatures (S)/Anonymity (A): A

Major Contributors: Charles Blunt

Cultural Circle of Contributors: assumed London journalists

Comparative Contemporary Titles: *The Bee*, William Hone, *The Every-Day Book*, *The Table Book*

Advertisements: None

Contents or Index Pages: Index at end of each volume

Target Readership: General public

Citations/Bibliography: *Waterloo* (1997): 2265

J.P. Klancher, "From 'Crowd' to 'Audience'", *ELH* (1983): 155-73

Location of Runs: British Library

Locations of consultations: British Library

The Hive, or Weekly Entertaining Register (London)

Given the uncertainty and irregularity of *The Hive*'s publishing and printing bases, it is remarkable that this 'colourful' and often sensational "weekly register of remarkable events" managed to appear, without a break, for three years. The periodical's imprints suggest that it was passed around amongst London publishers like a hot potato with Onwhyn, Bumpus and Duncombe handing it back and forth while, one imagines, they variously tried to convince reluctant printers to produce it. In many ways it is a pity that *The Hive* was unable to find a permanent home and had such a short life because it commences as a lively miscellany which largely lives up to its claim to be "entertaining" and "interesting". Although it is patchy in terms of tone and style (not to mention the personnel involved in its production) it is nevertheless a vibrant harlequinade of historical and contemporary curiosities, rare events, eccentric characters and 'singular scenes' from Britain and abroad. In some ways, *The Hive* reads like a weekly version of William Hone's popular monthly miscellanies. However it is not a derivative text and is more sensationalist than Hone, becoming increasingly so as it proceeds.

It is impossible not to make a supposition about the history of *The Hive* – that it was one in which its editor, Charles Blunt, having failed to sustain his work alone, became increasingly desperate to find willing publishers and printers. In parallel, he sought out more and more extreme (and thus popular) subjects and graphic representations. This history may be traced in *The Hive*'s illustrations, the first of which reflects its early charming but mild written text: 'Scene of Miss F.H. Kelly as Juliet in the Masquerade Scene of Romeo and Juliet'. In the first two volumes, the illustrations are in the main good quality engravings of architectural, natural historical or religious subjects. However, Volume III of *The Hive* begins to abandon its pretences to gentility and a range of gruesome sufferings and grisly deaths appear. There are descriptions and graphic representations of "wonderful murders!", "culprits on the point of execution" and a special interest in the unusual methods "foreigners" chose to despatch the condemned. 'Sufferings of the English in the Black Hole, at Calcutta' is a suitably dark, crude wood-cut in which entangled semi-naked sufferers writhe in their death-throes. Towards the end of *The Hive*'s life, Blunt seems to have made a final attempt to concentrate on less sensationalist curiosities and to focus on a sort of jolly antiquarianism, note-worthy literary and theatrical events and respectable historical and foreign 'excursions'. The strategy clearly did nothing to aid commercial success. A few numbers later, *The Hive* returns to the voyeuristic pleasures of "human sacrifice!" and the thrilling practices of "savages".

The Hive, although only pocket-book size, was not overly expensive given the range of its subject matter and the relatively high standard of its typography and illustrations in the early editions. However, its brief life shows how difficult it was for a clearly talented and energetic journalist like Blunt to find an appropriate vehicle, an appreciative audience and (most significantly) supportive publishers during the explosion in popular print culture in the early nineteenth century.

Head Notes for *The Humming Bird* (Reel 51)

Title: The Humming Bird

Type: Political and religious; anti-slavery

Editors: An anonymous 'sisterhood' of three styled as Truth, Common Sense and Philanthropy. Research by Su Barton indicates that the editors were Susanna Watts, Elizabeth Heyrick and Mary Linwood

Run: December 1824-September 1825

Frequency: Monthly

Publisher: A. Cockshaw, High Street, Leicester

Printer: A. Cockshaw, High Street, Leicester

Editorial Offices: A. Cockshaw, High Street, Leicester

Circulation:

Individual Issue: 34pp.

Illustrations: None except for one engraving in third issue

Price:

Methods of Distribution: Booksellers

Manifesto/Policy Statements: To disseminate anti-slavery materials (Vol. I, No. 1 pp.4-5)

Political Stance: Anti-slavery

Religious/Philosophical Affiliation: Christian, anti-Catholic

Signatures/Anonymity: Some anonymous

Major Contributors: Three anonymous 'sisters,' who designated themselves Truth, Common Sense and Philanthropy, and were the editors of the magazine; Revd D. Wilson; Grahame; Revd B. Bailey; 'Old Honesty'; 'Humanitas'; M.R.; Revd John Marriott; Paul Fletcher; H.P.; E.H.; O.; 'Timothy Touchstone'

Cultural Circle of Contributors: Educated, Christian, philanthropic and, generally, locally-based anti-slavery men and women

Comparative Contemporary Titles: *Christian Guardian*

Advertisements: None

Contents or Index Pages: No contents/index list, but departments included articles supporting anti-slavery, poetry, letters, present and past sufferings of slaves, notices

Target Readership: Educated, upper- and middle-class Christian men and women concerned about the evils of slavery

Citations/Bibliography: *Waterloo* 3 (1997): 2368

Location of Runs: Goldsmiths' Library, Senate House, University of London

The Humming Bird (Leicester)

The following verse, explaining both the title and the political stance of the journal, was to appear beneath the banner headline of the first edition of *The Humming Bird*, and to close its final edition, published ten months later. Perhaps an indication that the magazine did regard its short existence as an achievement is that, in the issue of September 1825, the poem was set to music (additional copies of which were available at three pence each!):

As the small Bird, that flutt'ring roves
Among Jamaica's plantation groves,
A feather'd busy Bee,
In note scarce rising to a song,
Incessant, hums the whole day long,
In Slavery's Island free!

So shall 'A still small voice' be heard,
Tho' humble as the Humming Bird,
In Britain's groves of oak,
And to the Peasant from the King,
In ev'ry ear shall ceaseless sing,
'Free Africa from the yoke!'

The anti-slavery message of this journal was, from the first, predicated upon Christian values, and included the clergy amongst its contributors. The lead article of its first edition, 'Illegality of the Slave Trade,' focussed on slavery as a sin against God's law and English law, and this was a theme which was developed in articles such as 'Present Sufferings of the Slaves in the Smuggling Vessels,' 'Physical and Penal Sufferings of the Negro Slaves,' 'Actual Condition of the Colonial Slaves,' 'The West Indies as they are' and 'Account of the Origin of African Slavery.' The cry is suffering and sin, and the main thrust of this anti-slavery journal is powerfully represented in these articles.

The importance of the Bible, used by both the pro-slavery and anti-slavery camps to promote their views, goes some way to explain the strong religious bias of *The Humming Bird*. The editors published such features as 'Remarks on the Descent of the Africans from Ham,' contesting its findings in a clear and well-informed debate, as well as running an extract from Bryan Edwards' *History of the British West Indies*, on the intellectual abilities of the Negro.

Other items included a poem by the Evangelical, Hannah More, as well as some by the poet/cleric, George Herbert, although a poem entitled *To The Humming Bird*, as well as an article on the 'Natural History of the Humming Bird,' may seem to be straying from the premise upon which the magazine was based. What it indicates, of course, is the struggle the editors had in obtaining relevant and original material. This is evident from the second edition, in which the notices declare "As this Work will be devoted to the cause of suffering animals as well as that of suffering men, any communications relative

to that subject will be most acceptable.” It may seem an irony that the editors appeared to perceive these subjects to be equally inhumane, however this appeal did not affect the content of the journal, since no such contributions were forthcoming.

As a result, a rather mixed bag of articles, such as a series of ‘Substances used for Writing upon,’ ‘Friendly Hints to the Ladies,’ which reinforced the traditional social position of upper- and middle-class women within society, a feature on the work of Shakespeare, a record of travels in Moscow, as well as a discussion on the religions in India and Arabia, helped to fill the pages of *The Humming Bird*.

Of such contributions, perhaps the most surprising was one entitled ‘On the Science of Medicine,’ which calls for a dispassionate awareness of the importance of scientific learning and refers, particularly, to a recent event in Leicester, where a newly interred body was stolen from the churchyard of St Margaret’s, presumably for the purposes of medical dissection.

Yet, in spite of the anomalies of many of the articles in *The Humming Bird*, it did attempt to address its political agenda, both in a poem *To Wilberforce*, by H.P., and in its lead poem and article of the third edition, published in February 1825, with an engraving of a sugar cane, and a text offering an ‘Historical Account of the Sugar-Cane.’ This addresses the sins of slavery from an economic angle, reinforced in an article by ‘Timothy Touchstone,’ who argues that “if slavery continues, we might as well abolish Christianity, as the two cannot co-exist,” concluding that the nation sacrificed slaves on the altar of self-interest. A feature in the issue of August 1825 takes up the question of commerce, in a cry to boycott sugar imported from areas where it is grown and harvested by a slave population. *The Humming Bird* also attempted to give a voice to the slaves themselves, and published extracts from the narratives of former slaves, such as Gustavus Vasa, as well as material taken from the *Sierra Leone Royal Gazette*, on the state of the slave trade.

Its final pages, noting the prolonged absence of one of the editors, nevertheless suggests a sense of having contributed to the anti-slavery debate, in its musical epitaph.

Anne-Marie Ford

Head Notes for *The Indicator* (Reel 40)

Title: The Indicator

Type: Both a serious literary review and a light-hearted entertainment

Editor: James Henry Leigh Hunt (also Proprietor)

Run: 13 October 1819-12 March 1821

Frequency, and day of publication: Weekly, Wednesday

Publisher: Joseph Appleyard, 19 Catherine Street, Strand, London

Printer: C.H. Reynell, 45 Broad Street, Golden Square, London

Editorial Offices: Not known

Circulation: Not known

Individual Issue: 8 pp.

Illustrations: None

Price: 2d

Methods of Distribution: Newsagents/booksellers, subscription, annual volumes

Manifesto/Policy Statements: “A dram of sweet is worth a pound of sour”

Political Stance: N/A

Religious/Philosophical Affiliation: N/A

Signatures/Anonymity: Almost exclusively written by editor, Leigh Hunt

Major Contributors: Keats, Lamb, Shelley

Cultural Circle of Contributors: Literary gentlemen, poets and essayists

Comparative Contemporary Titles: Leigh Hunt’s *Examiner*

Advertisements: None seen

Contents or Index Pages: Index pages at beginning of each volume (no contents pages)

Target Readership: Classically educated gentlemen (facetious (?) references to lady readers)

Citations/Bibliography: *Waterloo* 4 (1997): 2535-36

N.S. Bauer, “The Indicator” in Alvin Sullivan, ed., *British Literary Magazines: The Romantic Age, 1789-1839* (London; Westport, Connecticut: Greenwood Press, 1983): 191-95

Location of Runs: US Libraries: widely available, NN, MH

UK Libraries: complete runs: OX/U-1, BR/P-1, LO/N-1A, Hampstead Public Library, SH/U-1, BR/U-1

Reprint editions: *The Indicator* and *The Companion*, 2 vols, 1834, ULS 2 & 3

Locations of consultations: LO/N-1A (Note corrections made by hand (by the editor?) to the article on ‘Sleep’, 21 February 1821, p.159)

The Indicator (London)

Leigh Hunt (1784-1859) was in 1819 editor of the radical weekly paper, the *Examiner* (est. 1808), the *Reflector* (est. 1810), and the *Literary Pocket-Book; or, Companion for the lover of nature and art* (1818-22), but he was quick to distinguish between these and his new paper: “The *Examiner* is to be regarded as the reflection of his public literature”, wrote Hunt, “and *The Indicator* of his private... The *Examiner* is his tavern-room for politics, for political pleasantries, for criticism upon the theatres and living writers. *The Indicator* is his private room, his study, his retreat from public care and criticism, with the reader who chuses to accompany him” (20 October 1819). The title of the paper derives from the African honey-bird, “*cuculus indicator*”, “which indicates to honey-hunters where the nests of wild bees are to be found”, and then “calls them with a cheerful cry, which they answer, and, on finding itself recognised, flies and hovers over a hollow tree containing the honey”.

Although in appearance, at least, a modest little paper, *The Indicator* is notable for features by and about Keats, Lamb and Shelley. Hunt had brought about Shelley's meeting with Keats in 1816, and had introduced the two to the public in the November 1816 ‘Young Poets’ issue of the *Examiner*. Notable articles in *The Indicator* include a review of Keats's poetry (*Lamia, Isabella; or, The Pot of Basil, The Eve of St Agnes, To a Nightingale* - quoted in its entirety - and *Hyperion*), 2-9 August 1820; and of Shelley's *Cenci* (19-26 July 1820), a poem dedicated to Hunt. A feature of note is the first printed version of Keats's *La Belle Dame Sans Mercy* [sic] (under the pseudonym ‘Caviare’), 10 May 1820, p.248. See also Keats's *A Dream, after reading Dante's Episode of Paolo and Francesca*, 28 June 1820. Shelley's *Love Philosophy* appears in December 1819. The writings of Charles Lamb are discussed from 31 January-7 February 1821, to which ‘Elia’ (the pseudonym under which Lamb wrote for the *London Magazine*) responded crossly, denying that he was Lamb, as *The Indicator* had stated, 7 March 1821, pp.175-76.

Other subjects for discussion are wonderfully idiosyncratic: ‘Shaking Hands’, ‘Of Sticks’, ‘To anyone whom bad weather depresses’, ‘Ludicrous Exaggeration’, ‘Dolphins’, ‘Coaches and Their Horses’, ‘Thieves, Ancient and Modern’, as well as ‘Hats, Ancient and New’. There are also occasional jokes, such as the list of definitions of a ‘Dry Book’, 20 December 1820, p.87 (“A bibliomaniac, who possessed it in his library, discovered that it gave his house dry rot”).

In all, it is a thoroughly engaging (if slight) paper, its chief attraction being the chatty, familiar style of the editor's addresses to the reader. For example, on 15 November 1820, Hunt confesses that he has been forced to reprint one of his own poems published elsewhere, “partly, he must own, because he has been somewhat overworked of late & would snatch a little repose” (p.41). However, the apologies grow more and more frequent as Hunt suffers more and more from ill-health, and has to “make up his paper as well as he can”, largely through the reprinting of character sketches and poems from another of his papers, the *Examiner*. He also indulges in (what I take to be) the conceit of publishing articles sent in by (anonymous) friends and supporters who wish to keep the

paper afloat while Hunt recovers his health, such as that sent in by 'A Constant Reader'. However, not having recovered his health sufficiently, Hunt was forced to close *The Indicator* on 21 March 1821, and bid a typically charming farewell: "he shakes hands at parting with all his readers male, and gives a kiss on the cheek, - nonsense! - on the mouth, to all his fair readers, who have ever had faith in the good intentions of LEIGH HUNT". He said himself, "*The Indicator* (I fear) is the best of my works: - so hard is it for one who has grown up in the hope of being a poet, to confess that the best things he has done have been in prose". Hunt went on to edit a number of similarly short-lived papers: *Literary Examiner*, 1823; *Chat of the Week, or Compendium of all topics of public interest, original and select*, 1830; and *Leigh Hunt's London Journal*, 1834. He was immortalised as 'Harold Skimpole' in his friend Dickens's 1853 novel, *Bleak House*.

Jane Jordan

**Head Notes for *The Literary World: A Journal of Popular Information
and Entertainment*
(Reel 72)**

Title: The Literary World: A Journal of Popular Information and Entertainment, with numerous engravings

Type: Informative and critical

Editor: John Timbs (editor, 1827-38, of the 2d weekly *The Mirror of Literature, Amusement, and Instruction*)

Run: 30 March 1839-28 March 1840

Frequency and day of publication: weekly, Saturday

Publisher: G. Berger, Holywell Street, Strand, London

Printer: Whitehead & Co., 74 Fleet Street, London

Editorial Offices:

Circulation:

Individual Issue: 16 pp. (32 sides). Less towards end of run – final issue 4pp. (8 sides). Bound into three volumes containing 53 issues.

Illustrations: Each issue has an illustrated frontispiece in the form of a large black and white engraving

Price: 2d

Methods of Distribution: Subscription; booksellers?

Manifesto/Policy Statements: Motto “Go, little quoyr: and recomende me” – Caxton. “In each department the Editor has endeavoured to sketch the active spirit of the Literary and Scientific world; thus ensuring NOVELTY as ‘the leading article’ of his ‘Journal of Popular Information and Entertainment’. Hence the Original Papers in the present volume bear, for the most part, upon the useful topics of the day.” (advertisement, Vol. I)

Political Stance:

Religious/Philosophical Affiliation:

Signatures/Anonymity: Mostly anonymous, but some articles signed with alias, e.g. ‘Albert’, ‘Nicholas Nickleby’

Major Contributors:

Cultural Circle of Contributors:

Comparative Contemporary Titles: *Bentley’s Miscellany*; *The Gentleman’s Magazine*

Advertisements: None

Contents or Index Pages: General Index Vols 1 & 2. Also published Part XVIII, with the page and index to complete the volume

Target Readership: Educated males, probably urban based, with a special interest in the literary world

Citations/Bibliography:

Waterloo 13, 198: 2930

Sullivan II: 308-12 (for *Mirror of Literature*)

Location of Runs: Birmingham University (2); University of Cambridge; Trinity College, Dublin; British Library; Guildhall Library, London; Manchester Public Library; Bodleian Library, Oxford

Locations of consultations: British Library

The Literary World: A Journal of Popular Information and Entertainment (London)

The Literary World: A Journal of Popular Information and Entertainment is an eclectic mixture of humour, information, comment and review, which, although it focuses on the literary, covers enough topics to attract a more general readership.

As well as thorough literature reviews of current works of fiction and non-fiction, the journal carries reviews of other periodicals. Also within its pages can be found articles on such diverse topics as Fine Arts, nature, popular antiquities, statistics, science, discovery, architecture, religion, original correspondence and other short pieces that can only be described as curiosities.

The authors chosen for review range from the popular Countess of Blessington, Captain Marryat and Nathaniel Willis to the less well known American Revd Alex Young. The criticisms of their works are thoughtful, fair and constructive and include a reasonable length extract from the book itself. There are other articles on poetry, drama and commentaries on noted literary figures of the day, such as Lord Byron.

In each issue, a number of short, quirky articles are arranged under the heading of 'varieties'. Here one learns that Guatemalan caterpillars are between five and six inches long, that Daniel Defoe is strangely at odds with the times in his love of Buckingham Palace and everything you had always wanted to know about corns and bunions! Should one be interested in joining a caravanserai in Arabia, full details of its organisation are given, as are the mechanics of coffee production. Interestingly, the writer of an article about South Polar exploration cannot resist a swipe at the French when he records that Britain and America are succeeding in this field where the French had recently failed.

At the outset of its publication, each individual issue contains 16pp. The frontispiece of each issue consists of a handsome black and white engraving of, for example, the monument to Sir Walter Scott (no. 1). Sadly, the page count gets less towards the end of the run when the final issue numbers only 8pp.

Anna Brown

**Head Notes for *The London University Magazine*
(Reel 40)**

Title: The London University Magazine

Type: Miscellany

Editor: Not known

Run: September 1829-April 1830 (dating possible from reviews), 8 numbers

Frequency: Monthly

Publisher: Hurst, Chance & Co., London; Constable & Co., Edinburgh; Curry Jr & Co., Dublin

Printer: Gaulter, Lovell's Court, Paternoster Row, London

Editorial Offices: Not known

Circulation: Not known

Individual Issue: c.124pp

Illustrations: Some full-page plates and in-text woodcuts

Price: 7/6 for Volume I

Methods of Distribution: Not known

Manifesto/Policy Statements: Preface to Vol. I; first article in issue one 'A Young Head, and, what is better still, a Young Heart'; Vol. II. 'Address to the Public, by the Proprietors'

Political Stance: Radical

Religious/Philosophical Affiliation: Utilitarian

Signatures (S)/Anonymity (A): Vol. I anonymous; author's initials printed in Vol. II

Major Contributors: Not known

Cultural Circle of Contributors: Students of London University; *The Marauder* claims 24 proprietors

Comparative Contemporary Titles: *The Marauder* (21 November 1829 only; one surviving copy, in library of University of London)

London University Chronicle (26 April 1830 only; one surviving copy, in library of University College, London)

London University Examiner (January-May 1833; one surviving handwritten copy, in library of University College, London; edited by Collet Dobson Collet)

London University Enquirer (1833; no known surviving copy)

many precedents at Oxford, Cambridge and Dublin, including the *Oxford Literary Gazette and Classical Foreign Journal* (1829) and the *Cambridge Snob* (later *The Gownsmen*) 1829-30

Advertisements: None

Contents or Index Pages: Contents and index pages for Volume I

Target Readership: Students of London University

Citations/Bibliography:

Rosemary T. Vanarsdel and John S. North, "Student Journals," *Victorian Periodicals and Victorian Society*, ed. J. Donn Vann & Rosemary T. Vanarsdel (Scolar Press, 1989): 311-31

John A. Hawgood, "University College and its Magazines," *University College Magazine*, June 1927: 15-20

Waterloo IV: 3027

Location of Runs: British Library, Vols I & II; University of London Library Vol. II

Locations of consultations: British Library; University of London

The London University Magazine (London)

The London University Magazine is intended to be, according to its first article, “a magazine whose principle is to encourage merit, wherever it is to be found, and foster youthful genius, wherever it may have been discovered” (‘A Young Head, and, what is better still, a Young Heart’, p. 4). While it claims to have been set up by students of London University for students of that institution, *The Marauder*, a 24-page publication intended as a monthly critique of the *Magazine* (but of which only one issue survives), denies that this was the case (p.4). Whether this was true or not, the magazine declared itself to be free of the control of the Council of the University, which in turn gave it leave both to praise the institution and to “record its errors with sorrow”. *The Marauder* was not the *Magazine*’s only gadfly: the *London University Chronicle* was set up in 1830 to attack both it and the professors it lauded. On the other hand, the press in general heaped praise upon it: many favourable reviews, from publications as diverse as the *Athenaeum* and *Bell’s Life in London*, were reprinted in the prospectus for Volume II (bound in the volume in the library of the University of London).

Starting off as a predominantly scientific, legal and medical quarterly with emphasis on material clearly thought useful to students (the first volume carried the timetable and prices of lectures, and examination papers for law, medicine, botany and classical languages, with answers for some of them), it announced a wish to continue in the tradition of the quarterlies in terms of independent thought, but also distanced itself from them by ostentatiously refusing alliance with any political party. Later, however, its predominant political stance becomes clearer. In the leading article of issue two, an imaginary Japanese debate over education between a business-man, a priest and a “radical” “votar[y] of common sense, philosopher[], follower[] of reason”, the latter decidedly wins (‘On the Improvement of Education and the Simplification of Knowledge’).

The ‘Address to the Public’ of Volume II admits, however, that the magazine has been like the omnibus, a mode of transport introduced in the very year the magazine was launched: silently acknowledging the criticism of its opponents, the periodical now confesses that in its early days it had taken wrong turnings. To rectify what is presented as a too specialised focus, “common sense” language will now be employed, “articles of a lighter nature” will be printed as well as what is called the “golden mean” in terms of reviews: somewhere between the lengthy essays of the quarterlies and the brief notices of the magazines. There are also now included reviews of the London theatres, lists of patents granted, share premiums, and even Births, Marriages and Deaths.

Early issues had included a serialised but incomplete translation of Goethe’s *Metamorphosis of Plants* (1790), but the press (even including *The Marauder*) delighted in the two-part essay ‘The Personal and Poetical Character of Lord Byron’, the two brief series on ‘The Troubadours’ and ‘The Decline and Fall of Roman Literature’, and the gothic tale ‘The Eve of Walpurgis’.

Finally, of interest to media historians will be ‘The Secret History of the Connoisseur, an Irish Periodical’ by ‘N.’ in Volume II, a comic account of the difficulties of setting up and maintaining a periodical in Ireland.

Andrew King

Head Notes for *The London Weekly Review* (Reel 51)

Title: The London Weekly Review, a Miscellany of English and Foreign Literature, Science and the Fine Arts

Type: Information, comment and reviews

Editor: Anonymous

Run: 16 October 1839 (Vol. I, No. 1)-1 January 1840 (Vol. I, No. 12)

Frequency, and day of publication: Weekly, Wednesday

Publisher: B.D. Cousins, 18 Duke Street, Lincoln's Inn Fields, London

Printer: B.D. Cousins, 18 Duke Street, Lincoln's Inn Fields, London

Editorial Offices: See above

Circulation:

Individual Issue: 16pp. 28 cms

Illustrations: Only in No. 8; four small black and white engravings set into the text

Price: Individual numbers 2d; re-issued in monthly parts (stitched in a neat wrapper) at a cost of 9d

Methods of Distribution: News-stands; booksellers; subscription

Manifesto/Policy Statements: Not found. No preface containing editor's comment and no other clues evident

Political Stance:

Religious/Philosophical Affiliation:

Signatures (S)/Anonymity (A): A

Major Contributors:

Cultural Circle of Contributors:

Comparative Contemporary Titles: Perhaps a pale imitation of *Blackwoods Magazine?* cf *The London Weekly Review* (1827-29) to which Hazlitt, John Bowring, Mary Howitt, Thomas Roscoe and Shelley contributed

Advertisements: On final page of each issue

Contents or Index Pages: None

Target Readership: Serious conservative (small 'c') males with literary leanings

Citations/Bibliography: *Waterloo* 13, 811: 3030

Location of Runs: British Library Newspaper Library, Colindale, London

Locations of consultations: British Library Newspaper Library, Colindale, London

The London Weekly Review (London)

The London Weekly Review was first published as *Franklin's Miscellany* from 16 December 1837-12 October 1839 (96 issues). The first issue under the new name was published on 16 October 1839 and the title ran for 12 issues until 1 January 1840.

Under an unnamed editor, the journal runs unsigned articles on a variety of topics including reviews, notices, foreign correspondence, the French Academy of Science, music and poetry. The last page of each issue is reserved for advertisements, which are mostly of a medical nature – Dr Meadow's dandelion detergent, cough and stomach pills plus an invigorating tonic, Blair's cure for gout and rheumatics and good old W. Grimston's eye snuff! The style of the journalism is ponderous and weighty and does not include anything of a light-hearted nature. Even the short entries under the title 'miscellaneous', which have a comic potential, are treated with the utmost gravitas.

Each issue focuses on literary reviews; No. 8, for example, prints nine of them starting with *The Governess* by the Countess of Blessington, and including, *A Review of Comic Latin Grammar with diverse illustrations* by Charles Tilt; *Fisher's Drawing-room Scrap Book* (1840); *Lectures on Dramatic Art and Literature* translated from the German; *The East India Voyager or Ten Minutes advice to the Outward Bound* by E. Roberts; *The Animal Kingdom arranged according to its Organisation*, by Baron Cuvier; *Bijou Almanack for 1840*; *Babel*, a collection of pieces from Paris and *Excursions in Denmark, Norway and Sweden and with notices of the State of Public Opinion in these Countries, and Anecdotes of their Courts* by Robert Breemner. Each review is accompanied by an extract from the work being discussed.

A regular feature is a section commenting on rival journals; *Fraser's Magazine* is accorded the most space and receives mostly praise, *Coleman's New Monthly* is considered "light and agreeable", while *Blackwood's*, *The Polytechnic* and *Bentley's Miscellany* meet with disapproval. The foreign correspondence in No. 8 deals with institutions for the blind in Boston, USA and an extract of a letter from Horace Kernel about Alexandria. There is a damning review of Edward Bulwer's new play *The Sea Captain*, comments on four newly published ballads and the highly acclaimed performance of Berlioz's *Romeo and Juliet* at the Paris Conservatoire.

Finally, the section in No. 8 devoted to 'Miscellany' contains articles on the weather, the causes of suicide, magnetic observations, Mediterranean tides, calculating balance, the Arts in Egypt, a transparent watch, printing by the yard and several other unusual subjects. All of these are treated with the same serious consideration which makes the whole a very heavy read.

The journal is printed on nine-inch pages with three columns per page. The type font is small and, apart from one instance mentioned earlier, has no illustrations.

Head Notes for *The Monthly Literary Advertiser* (Reels 54-56)

Title: The Monthly Literary Advertiser (1805-28); Bent's Monthly Literary Advertiser, and Register of Engravings, Works on the Fine Arts, etc. (1829-June 1860)

Type: Periodical

Editor: William Bent (1805-23); Robert Bent (1823-?)

Run: May 1805 (No. 1)-December 1828 (No. 284) (*The Monthly Literary Advertiser*); then 10 January 1829 (No. 285)-16 June 1860 (*Bent's Monthly Literary Advertiser*)

Frequency, and day of publication: Monthly (10th of the month)

Publisher: William Bent, 55 Paternoster Row, London (1805); Robert Bent, Aldine Chambers, 13 Paternoster Row, London (1836); Thomas Hodgson, 13 Aldine Chambers, Paternoster Row, London (1838)

Editorial Offices: 55 Paternoster Row, London (1805); 13 Aldine Chambers, Paternoster Row (1838-)

Circulation: Not known

Individual Issue: 4-8pp. (1805); 12pp. (1836)

Illustrations: Occasional wood engravings

Price: 6d (1805); 7d and 8s p.a. (1836); 6d, 7d stamped (1846-56); price of 8s p.a. includes Annual Catalogue of books published

Methods of Distribution: Newsmen, booksellers, direct from publisher

Manifesto/Policy Statements: None

Political Stance: None

Religious/Philosophical Affiliation: None

Signatures (S)/Anonymity (A): Anonymous

Major Contributors: Publishing houses

Cultural Circle of Contributors: Not known

Comparative Contemporary Titles: *Bookseller* (1858-1921); *The Bookman* (1891-1934); *Printer's Register*; *Book World* (1890-99)

Advertisements: Yes, connected with book trade

Contents or Index Pages: Index of books published each January

Target Readership: Booksellers, printsellers, publishers, those involved in circulating libraries and/or reading rooms

Citations/Bibliography: *Waterloo* 15, 245: 3287

A. Growell, "Periodicals Published for the English Booktrade 1797-1903," *Three Centuries of English Booktrade Bibliography* (London: Holland Press, 1964)

Mitchell's Newspaper Press Directory 1846, 1847, 1851, 1854

Laurel Brake, *Print in Transition 1850-1910: Studies in Media and Book History*
(London: Macmillan, 2001)

Location of Runs: British Library (missing Nos. 1-5); Cambridge University Library, 1805-59; St John's College, Cambridge University, 1805-14; Trinity College, Dublin, 1856-57; National Library of Scotland, Edinburgh, 1821-36

Locations of consultations: British Library

The Monthly Literary Advertiser (London)

The Monthly Literary Advertiser was the principal trade journal for booksellers during the first half of the nineteenth century. Its pages literally provide an index to the multifaceted growth of print culture. For publishers, printsellers and circulating libraries, *The Monthly Literary Advertiser* was their guide to the latest books and prints being released.

During the eighteenth century, the *Gentlemen's Magazine*, *The London Magazine* and *The Monthly Review* were largely responsible for supplying bibliographic information to the book trade. In *Three Centuries of English Booktrade Bibliography*, A. Growell states that in 1779 William Bent "laid the foundation for the system of bibliographies that carried his name well into the nineteenth century, and that practically forms the basis on which modern English booktrade bibliography rests". Bent published a general catalogue of all the books that had been recently published in Britain, and subsequently went on to publish several updated indexes.

Bent's book catalogues seem to have formed the basis for his publication of *The Monthly Literary Advertiser*, which began in 1805. Initially, the journal consisted merely of between four and six pages of publishers' adverts of new books being issued. As time went on though, it grew into a much more recognisable trade journal. Lists of new books were joined by news of forthcoming book auctions, adverts for new situations in the trade and a section on miscellaneous literary intelligence. The January edition of *The Monthly Literary Advertiser* contained a catalogue of all the books published in the previous year. The inclusion of prints and books in the journal also guaranteed inclusion in William Bent's separately published annual volume, *The London Catalogue of Books*.

William Bent died in 1823, aged 76, and the periodical was taken over by his son, Robert Bent. An obituary published in the *Gentleman's Magazine* in December 1823 declared that William Bent had been "useful to the public at large, and to his professional brethren in particular, by the compilation of some classed catalogues".

One of the most important features of *The Monthly Literary Advertiser* is its professional status. *Mitchell's Press Directory* of 1846 noted that the journal had a long established value and was remarkable for the accuracy of its information on new publications, works in the press and book auctions in town and country. Similarly, the frontispiece to the 1839 edition proudly declared that "Every bookseller and printseller of respectability in Great Britain subscribes to this work. PUBLIC LIBRARIES and BOOK SOCIETIES find it necessary to file it, as it puts them in possession of the movements of the Publishing World during the month". Despite the puffery here, there is no doubt that *The Monthly Literary Advertiser* was a key source of information for the book and publishing trade.

Significantly, by the 1830s, the name of the journal had changed to *Bent's Literary Advertiser and Register of Engravings, Works on the Fine Arts, Etc.* The change reflects the growing importance of the print trade during the 1830s and 1840s. As well as new books, each issue contained a list of new prints released. Major printsellers like Hogdson and Graves advertised prominently in the journal. The full range of *Bent's Literary*

Advertiser is summed up by the frontispiece to the 1836 volume, which claimed that it contained “complete Lists of the New Books, New Editions, and Principal Engravings of each month, with their sizes and prices: together with a variety of Literary Notices, and other general and useful information for Librarians, Booksellers, Bookbuyers, Printsellers & C.”.

Bent's Literary Advertiser survived for many years with very little alteration to its basic format. It ceased trading in 1860 when it was swallowed up by the *Bookseller*; a journal which had commenced two years earlier and which was the principal book trade journal during the second half of the nineteenth century.

John Plunkett

**Head Notes for *Monthly Literary Recreations; or, Magazine of General Information and Amusement*
(Reel 41)**

Title: Monthly Literary Recreations; or, Magazine of General Information and Amusement

Type: General: original poetry and articles; notices of new work

Editor: Anonymous

Run: July 1806-December 1807

Frequency: Monthly

Publisher: B. Crosby & Co., Stationers' Court, London

Printer: Vol. I, Dewick & Clarke, Aldersgate Street; Vol. II, J.D. Dewick, same address

Editorial Offices: 22 Bell Yard, Cary Street, Lincoln's Inn, London

Circulation: Not known

Individual Issue: Vol. I, each issue 70-90 pages letterpress, 1 plate; Vol. II, each issue 80 pages letterpress, 1 plate

Illustrations: One plate each month; one frontispiece annually

Price: Not known

Methods of Distribution: Booksellers

Manifesto/Policy Statements: In Prefaces and sometimes in Notes to Correspondents

Political Stance: N/A

Religious/Philosophical Affiliation: N/A

Signatures (S)/Anonymity (A): (A) letterpress; (S) engravings

Major Contributors: 'Dr Perfect'; 'Hidallan'; 'Toby Thatch', C.S.B., W.H.A.M.

Cultural Circle of Contributors: Amateur poets and writers

Comparative Contemporary Titles: *The Monthly Magazine*

Advertisements: None seen

Contents or Index Pages: Index at end of each volume; digest of contents at front (no page numbers)

Target Readership: Literary gentlemen; self-educators

Citations/Bibliography: *Waterloo* 4: 3287

Location of Runs: Complete runs: Cambridge University Library, UK; University of Chicago, Illinois, USA

Partial runs: University of London Library, Senate House, London, UK; University of North Carolina, Chapel Hill, North Carolina, USA (microfilm)

Locations of consultations: University of London Library

Monthly Literary Recreations; or, Magazine of General Information and Amusement (London)

The short-lived *Monthly Literary Recreations; or, Magazine of General Information and Amusement* is, as its title professes, a medley of original work and information: historical, moral and scientific essays; biographical sketches; original poetry and prose; humour; reviews; translations; literary comparisons and notices of new work all found space within its pages. The anonymous editors state in the Preface to the first volume that their intention is “to unite the graver topics of literature and science with the lighter, more jocose, and humorous works of the imagination, so as to render the magazine a fund of relaxation to the learned, and of instruction to those who seek improvement”. They chose as their motto the lines “Seria, mixta jocis ----/ Nulla venenata littera mixta joco est” (“Serious things [are] mixed with jokes. No poisoned letter is mixed with a joke”), explaining that their work will be “unmixed with any illiberal sarcasms” and that praise or censure will be apportioned according to the merit of each piece of writing.

This earnest declaration is fulfilled very seriously both in reviews of published work and of that sent in by contributors. Novels by women writers nearly all attract a moral judgement: Miss Edgeworth’s *Leonora*, for example, is recommended for its sound principles, although it lacked “bustle”; while Rosa Matilda’s *Zofloya; or the Moor* is an “odious” and “indecent” performance. A Miss Owenson is recommended “to refrain from fabricating words, and to attend rather more to the probability of her story”. Many would-be poets, meanwhile, fell short of editorial standards for versification, or content (“The two love-songs by C. and X. are pitiful, wondrous pitiful; but we do not intend to deal largely with love-sick ditties”).

The bias in general leans towards the serious. Typical essays range from Brochant’s *Elementary Treatise of Mineralogy*, to advice on versification and the reading of poetry, and remarks on the self-sufficiency of youthful theorists and on labour. French writers feature in biographical sketches and in translation include Florian (1755-94), Chateaubriand (1768-1848) and Mme Riccoboni (1713-92). Chaucer and Spenser formed the mainstay of the ancients in ‘Parallels between Ancient and Modern Poets’.

Some of the largely consistent group of correspondents – who, like the contributors, were known by their initials or a pseudonym – are equally austere: one recommends an extract from the *History of the Waldenses and Albigenses*, demonstrating “how great a sin it is to dance”, which is duly reproduced preceded by the letter. It appears that readers are also rather free in their advice, to which the editors usually reply in the ‘Notes to Correspondents’, indicating whether or not a suggestion will be adopted. The Preface to Volume II confesses that many letters had pointed out faults or proposed innovations. The only suggestion adopted, however, is that book reviews should be more selective and less superficial. ‘Notes to Correspondents’ near the end of the run indicate possible problems at the editorial offices: mislaid copy, articles received too late for publication, printing errors and duplicate poetry all form the subject of apologies to readers. Although by July 1807 the editors were willing to include material that fell outside their original guidelines, it seems that their appeal and circulation were too small to maintain the journal, which ceased at the end of December 1807.

Sara James

**Head Notes for *The National, a Library for the People*
(Reel 42)**

Title: The National, a Library for the People

Type: Radical cultural and political magazine

Editor: William James Linton

Run: 5 January-29 June 1839

Frequency, and day of publication: Weekly, Saturday

Publisher: James Watson, 15 City Road, Finsbury, London

Printer: James Watson, 15 City Road, Finsbury, London

Editorial Offices: Not known, but probably edited from Linton's residence in London?

Circulation: Print run of 2000, but did not sell well

Individual Issue: Octavo, 16 pp (14 letterpress)

Illustrations: Each issue had a frontispiece engraved by William James Linton

Price: Two pence

Methods of Distribution: Sold from James Watson's radical bookshop as a weekly and, according to the title page, was available from "all booksellers" (5 January 1839)

Manifesto/Policy Statements: To assist the "Unmonied in their pursuit of knowledge"

Political Stance: Supported Chartism and advocated universal suffrage

Religious/Philosophical Affiliation: Influenced by the radical Unitarian circles of the 1830s, and energised by the early Chartist activity

Signatures/Anonymity: Illustrations signed by W.J. Linton. Prose articles are signed, and Linton's borrowings referenced by name. Linton wrote under the pseudonyms 'Spartacus' and 'A Hardwareman'

Major Contributors: Bronterre O'Brien, W.J. Fox, R.H. Horne, Leigh Hunt, Douglas Jerrold, W.J. Linton, Dr Southwood Smith

Cultural Circle of Contributors: Radical Unitarians

Comparative Contemporary Titles:

Advertisements: No advertising supplements

Contents or Index Pages: An index accompanies bound volumes, pp. i-viii

Target Readership: Women and men of lower middle and working-classes. Chartists

Citations/Bibliography: *Waterloo* (1997): 3423-24

Warwick Guide: 337

W.J. Linton, *James Watson. A Memoir of the Days of the Fight for a Free Press in England and of the Agitation for the People's Charter* (Reprints of Economic Classics, New York: Kelley, 1971)

W.J. Linton, *Memories* (Reprints of Economic Classics, New York: Kelley, 1970)

Paul Thomas Murphy, *Towards a Working-Class Canon* (1994): 56-57

F.B. Smith, *Radical Artisan. William James Linton 1812-1897* (Manchester: Manchester University Press, 1973)

Katherine Gleadle, *The Early Feminists: Radical Unitarians and the Emergence of the Women's Rights Movement* (London: Macmillan, 1995)

The Northern Star

Location of Runs: John Rylands Library, Manchester; Working Class Movement Library, Salford; British Library of Political & Economic Science (LSE); University of London Library; Cambridge University Library (Facsimile edition, New York: Greenwood, 1968); Durham University Library (5 microfiche)

Locations of consultations: John Rylands Library, Manchester; Working Class Movement Library, Salford

The National, a Library for the People (London)

The National, a Library for the People is a radical cultural and political magazine. It was founded and edited by William James Linton, an artisan wood-engraver and aspirant poet. Linton was on the periphery of a circle of contributors to the radical Unitarian *Monthly Repository*, whose narrow audience was dwindling.¹ Lacking credence among his middle-class associates, Linton instead embraced the radical working-class press, producing a vehicle for his own poems and prose. James Watson printed, published and (with his wife Eleanor) hand stitched the printed sheets together.² Linton intended *The National* to be “a sort of cheap library for the people,”³ mediating influential but perhaps less accessible radical ideas to audiences whose means were severely restricted.⁴ Its subjects include agitation for universal suffrage, slavery, women’s rights, property, war, religious authority, education and penal reform. Linton’s singular vision did not accord well with his audiences. His contributors lost interest in a periodical aimed at “the unmonied”, and *The National* closed at the end of June 1839. A full-page illustrated frontispiece, blank on the reverse accompanies each issue. Unlike the copy in the Working Class Movement Library, Salford, not all of the illustrations in the John Rylands copy have the title printed on them, printed perhaps specifically for a single volume edition rather than for individual numbers. Certainly James Watson was advertising *The National* in both a single bound volume (priced five shillings) and individual numbers as late as 1846.⁵

The National contains poetry, prose excerpts and memorable aphorisms culled from some of the most influential radical and republican writers. These vary in length from a single sentence, a paragraph perhaps, up to a page or two. The effect is to break up the layout into a collage that attracts the eye of the reader to the pieces of text. It certainly makes *The National* appear less daunting and more accessible than other periodicals. Linton included prose by William Godwin, Robert Owen, Thomas Paine, Mary Wollstonecraft, and Frances Wright. Also poetry by Coleridge, Keats, John Milton, P.B. Shelley, Tennyson and Wordsworth. *The National* must count as among the earliest periodicals espousing Chartist beliefs to reprint Shelley’s ‘Song to the Men of England.’ *The Northern Star* reprinted Shelley’s poem, from *The National*,⁶ giving Shelley an early Chartist audience way beyond that of *The National*’s modest circulation. *The National* had a regular political item and commented on issues such as the movement of the 1839 Chartist convention up to Birmingham, and activity leading up to the submission of the first Chartist petition.

The illustrations (drawn and engraved by Linton) cover a variety of subjects. Some celebrate key moments in radical history. One number has on the front the storming of

¹ F.B. Smith, *Radical Artisan. William James Linton 1812-1897* (Manchester: Manchester University Press, 1973): 17

² W. J. Linton, *James Watson. A Memoir of the Days of the Fight for a Free Press in England and of the Agitation for the People’s Charter* (Manchester: Heywood, 1880 reprinted New York: Kelley, 1971): 59

³ *ibid.*

⁴ *ibid.*

⁵ *Northern Star*, October 24, 1846, p. 4

⁶ *Northern Star*, no. 74, 13 April 1839, p. 7

the Bastille; another has the Castle of Ehrenbreitstein, which Linton delights in describing inside as a symbol of feudal power that had surrendered to the French republicans. Other illustrations like the Seraglio of the Turkish Sultan, containing the Sultan's harem, point to the subjection of women. Linton also engraved the spectacular interior of Winchester Cathedral, introducing it into the homes of the 'unmonied,' while taking issue with a religious authority that insisted on charging visitors for viewing privileges, thereby excluding the poor. Other illustrations include sculpture by Michael Angelo and John Flaxman, which transform high art into public art through a cheap, yet informative periodical.

The Northern Star favourably reviewed *The National*, describing it as "judicious and valuable... in the original articles a large amount of valuable instruction is conveyed through a variety of elegant and pleasing mediums."⁷ Indeed the sheer diversity of material Linton collected together makes *The National*, as F.B. Smith noted, "extraordinary among radical ephemera of the Chartist period".⁸

Roy Vickers

⁷ *Northern Star*, no. 66, 9 February 1839, p. 7

⁸ F.B. Smith, *Radical Artisan. William James Linton 1812-1897* (Manchester: Manchester University Press, 1973): 22

**Head Notes for *The National Magazine and General Review*
(Reel 43)**

Title: The National Magazine and General Review

Type: Literary; includes sections on biographical memoir, poetry, review and monthly register

Editor: Jon. Oldbuck, The Younger

Run: 1 November 1826 (Vol. I, No. 1)-1 May 1827 (Vol. I, No. 7)

Frequency: Monthly

Publisher: Henry Dixon, 19 Carey Street, Lincoln's Inn Fields, London; Sherwood & Co., 20 Paternoster Row, London; J. Chappell, Royal Exchange, London; J. Capes, 111 Fleet Street, London; W. Taylor, White Hart Court, Lombard Street, London; W. Withers, 229 Strand, London; J. Attfield, Kingston; J. Rusher, Reading; J. Deck, Bury St. Edmund's

Printer: D. Cartwright, Printer, 91 Bartholomew Close, London

Editorial Offices: H. Dixon's, 19 Carey Street, Lincoln's Inn Fields, London

Circulation: Not known

Individual Issue: 22cm, 64pp. (letterpress)

Illustrations: None

Price: 1s. 6d

Methods of Distribution: Booksellers

Manifesto/Policy Statements: Not found

Political Stance: N/A

Religious/Philosophical Affiliation: N/A

Signatures (S)/Anonymity (A): Some S, but majority A

Major Contributors: Julia Pardoe and George Dyer

Cultural Circle of Contributors: Minor poets and writers, middle-class contributors

Comparative Contemporary Titles: *The Inspector and Literary Review* (May-October 1826), *The Literary Magazine and Review* (November 1826-May 1827), *Inspector and National Magazine* (June-August 1827)

Advertisements: None

Contents or Index Pages: Contents page in each issue; index at end of Vol. I

Target Readership: Middle-classes

Citations/Bibliography:

Waterloo 5: 3435

Felix Sper, *Periodical Press of London, Theatrical and Literary* (Boston: F.W. Faxon, Co., 1937)

Location of Runs: Complete sets in the British Library, Cambridge University Library, Glasgow University Library, Bodleian Library, St. Andrews University

Locations of consultations: British Library

The National Magazine and General Review (London)

The National Magazine and General Review is a wide-ranging periodical with sections on biographical memoir, poetry, reviews, and a monthly register of births, marriages and deaths. Normally, each number consists of a biographical memoir of personalities such as George Canning, Robert Peel, The Duke of York and Roger Bacon, though the journal declined to discuss political or religious matters. These biographical memoirs are usually followed by essays on history such as 'Historical Essays on London in A.D. 1066'. Literary criticism is also quite prominent and special attention should be drawn to Julia Pascoe's literary articles and sketches as well as to George Dyer's poetry. But the heart of the journal was its section on theatre. Every number includes a detailed review of current plays in the theatres of Drury Lane and Covent Garden. Indeed the magazine publishes detailed reviews of plays such as Susanna Centlibre's comedy *The Wonder* and Sheridan's *Pizarro*, discussing not just the play and its current performance but also the cast. These theatrical reviews are accompanied by more general and traditional reviews of books. Often one can find both a review of a recently published play and later a review of its performance. A very interesting example is a book review of Mary Russell Mitford's *Foscari, a Tragedy*, and in a later number, a theatrical review of its first representation in Covent Garden. Other Reviews of Books include A.M. Porter's *Honor O'Hara* and L.E.L.'s *The Golden Violet, with its Tales of Romance and Chivalry and Other Poems*.

The history of this journal goes hand in hand with *The Inspector and Literary Review*, then *The Literary Magazine and Review*, then, *Inspector and National Magazine*. As the Preface to Volume I of *The National Magazine and General Review* states: "... for the future, we can speak with a confidence which partakes of the spirit of the Spanish proverb [may you live a thousand years] but without its exaggeration – a confidence arising from the increased resources and additional merit derivable from a junction with a fellow candidate for public favour. The causes which have led to the relinquishment of the National Magazine as a separate work, are chiefly private and personal, and therefore unfit to be laid before the world; but our friends will find a spirit and vigour in the joint publication of "The Inspector and National Magazine," which will cause them to rejoice at so auspicious a conjunction."

Ana Parejo Vadillo

**Head Notes for *The National Magazine and Monthly Critic*
(Reel 43)**

Title: The National Magazine and Monthly Critic. A Journal of Philosophy, Science, Literature, Music, and the Drama

Type: Literary and scholarly

Editor: Not known

Run: August 1837-April 1838

Frequency: Monthly

Publisher: C. Mitchell, Red Lion Court, Fleet Street, London

Printer: Stevens & Pardon, Bell Yard, Temple Bar, London

Editorial Offices: Not known

Circulation: Not known

Individual Issue: 94 pp.

Illustrations: Lithographs by J. Brandard

Price: Not known

Methods of Distribution: Bookseller

Manifesto/Policy Statements: Manifesto under the title 'Address' Vol. I, No. 1. pp. 1-3

Political Stance: N/A

Religious/Philosophical Affiliation: N/A

Signatures (S)/Anonymity (A): S and A

Major Contributors: J. Brandard (illustrations), Calder Campbell, Sophia Lucy Hicks, Thomas Hynes Bayley, Hargrave Jennings and G.H. Lewes

Cultural Circle of Contributors: Academics and writers

Comparative Contemporary Titles: *Bentley, British Magazine, Dublin University Magazine, Fraser's Magazine, Geographical Magazine, Humorist, Metropolitan Magazine, Journal of Science, Monthly Magazine, Nautical Magazine, Tait's Magazine, United Service Journal* and *Blackwood*

Advertisements: None

Contents or Index Pages: Contents page in each issue; index at end of Vol. I

Target Readership: General public, but especially scholars

Citations/Bibliography: *Waterloo* 5: 3435-37

BUCOP

Location of Runs: British Library; Cambridge University Library

Locations of consultations: British Library

The National Magazine and Monthly Critic (London)

The National Magazine and Monthly Critic. A Journal of Philosophy, Science, Literature, Music and the Drama is a very challenging London based literary and scientific magazine. Clearly a journal for the academic mind, it was interested in producing new criticism of the arts and sciences as well as new writing. The journal's professed intention, as expressed in its Preface to the first volume, was "to convey to the public original writings, both in the form of tales and compositions of a more academic cast, combined with poetry and critique on literature, science, music, and the fine arts generally." Their pledge was, to avoid "all political and sectarian controversy," and "to allow no party feeling, whether religious, political, or literary, to evince itself in any way in our work." This pledge had been formulated in an intelligent manifesto under the title 'Address', where the new magazine was presented to the public in this witty and satirical manner: "As it is customary, when a New Periodical is presented to the public, to furnish reasons for its appearance, the proprietors of the 'National Magazine' pursue the usual plan in this their first number. And, believing that the following Minutes of the Proceedings which took place before a Committee of the Republic of Monthly Periodical Literature, will convey a correct idea of their views and intentions, they offer no apology for making them public... Members Present: Bentley, British Magazine, Dublin's University Magazine, Fraser's Magazine, Geographical Magazine, Humorist, Metropolitan Magazine, Journal of Science, Monthly Magazine, Nautical Magazine, Tait's Magazine and United Service Journal. Blackwood in the Chair." (Vol. I, No. 1, p.1)

The editors cleverly situated *The National Magazine and Monthly Critic* alongside well-established monthly periodicals such as *Blackwood*. Notably, this 'Address' to readers clearly emphasised the wide-ranging nature of the new monthly suggesting at the same time that all readers of the above mentioned magazines would be interested in *The National Magazine and Monthly Critic*. Articles on literary criticism such as 'Poetical Works of Southey and Dramatic Works of Knowles', are followed by poems by S.L Hicks and H.G. Lewes and by satirical essays such as Hargrave Jennings's 'The Public and Private Character of Mr. Puch.' The journal includes departments such as Retrospective Reviews, Review of Books, and The Progress of Science and Literature (with detailed reports of the progresses made in sciences such as Botany, Geography, Meteorology, Electricity, Mechanics, Antiquities and Literature). Finally a section on Theatre (with reviews of current plays – and operas – performed in the theatres of Drury Lane and Covent Garden) complete each number. Especial attention should be drawn to the journal's eclectic selection of book reviews. Reviews of *The Pickwick Papers*, *Oliver Twist* and *Sketches* by Boz, are followed by reviews of *A History of British Quadrupeds* by Thomas Bell, *A History of British Birds* by William Yarrell, *A Manual of British Botany* by D.C. Macreight, and *The Medical Pocket Book and Almanack for 1838* by John Foote.

Ana Parejo Vadillo

Head Notes for *The National Register* (Reels 57-71)

Title: The National Register

Type: Newspaper

Editor: Not known

Run: 3 January 1808-12 May 1823

Frequency, and day of publication: Weekly, Sunday

Publisher: J.B. Bell and J. De Camp, 11 Catherine Street, Strand, London (1808); Henry Hay, 11 Newcastle Street, Strand, London (1815); R. Wilks, 89 Chancery Lane, Fleet Street, London (1816); John Twigg, 76 Fleet Street, London (1821)

Printer: As above

Editorial Offices: 11 Catherine St, Strand, London (1808); 11 Newcastle Street, Strand, London (1815); 89 Chancery Lane, London (1816); 76 Fleet St, London (1821)

Circulation: Not known

Individual Issue: 16pp. quarto (1808-21); 8pp. folio (1821-23)

Illustrations: None

Price: 8d (1808); 9d (1815); 9½d (1821)

Methods of Distribution: News vendors “may be had of all Newsmen in the United Kingdom”; booksellers; postal system

Manifesto/Policy Statements: “To the Public” in No. 1

Political Stance: Reputedly non-party, but leaning toward pro-Tory

Religious/Philosophical Affiliation: N/A

Signatures/Anonymity: All anonymous

Major Contributors: Not known

Cultural Circle of Contributors: Not known

Comparative Contemporary Titles: *British Mercury*; *British Neptune*; *Examiner*; *Bell's Weekly Messenger*; *Cobbett's Weekly Political Register* (1802-35); *National Register* (1805), ed. John Brown Bell

Advertisements: None

Contents or Index Pages: None

Target Readership: Upper-class male readers, probably with Tory sympathies; heavily geographically focused towards a London readership

Citations/Bibliography: *Waterloo* 15, 666: 3441

Location of Runs: Complete runs at British Library Newspaper Library, Colindale; British Library; Bodleian Library; University of Texas, Austin; Public Library, Boston,

Massachusetts; Harvard Library, Cambridge, Massachusetts; New York Public Library,
New York City; Ipswich Borough Libraries (18 Feb-29 Dec 1816)

Location of Consultations: British Library Newspaper Library, Colindale

The National Register (London)

The National Register was a weekly publication, unremarkable in its format, consisting of a mixture of domestic and international news, market prices, fashionable intelligence and theatrical criticism. The first issue expressed its gratitude to an “unprecedented List of Subscribers, distinguished by their rank in society, by their political eminence, by their taste and learning”. Although heavily laced with puffery, the statement does testify to the exclusive readership hoped for by *The National Register*. Its political commentaries assume a readership as interested in the intricacies of European diplomacy as domestic affairs.

The most significant feature of *The National Register* was its claim not to espouse any party cause. It promoted itself as a paper that was a work of record, arguing that a party register could never be a national register. As such, it would be “particularly careful of hazarding any observations that may appear to spring from a party motive”. *The National Register* refused what it called the grossness of personality and the flippancy of epigram. Such claims were unusual in that most metropolitan newspapers of the period were notable for their party connections. Unfortunately, the effect of setting itself above the liveliness of party debate was that the paper had a somewhat staid and portentous tone.

The second notable feature of *The National Register* was the generous amount of column space that it devoted to theatrical reviews and high society news. Partly, this stemmed from the fact that it shared the same publishers with *Le Beau Monde*, a journal of literary and fashionable intelligence. However, it also owed much to the increasing coverage of the stage by the metropolitan press. As *The National Register* put it in its first issue, “a Newspaper can scarcely obtain a great circulation, without presenting a pretty large portion of such matter”.

In spite of its proclaimed political neutrality, *The National Register* initially leaned towards the interests of the Crown and the Tory party. It admitted that it favoured the “kingly rather than the democratic part of the state”, and the first volume promised to gratify its readers with a complete series of engravings of the royal family. The success of *The National Register* is hard to gauge but the frequent changes of publisher and printer suggest that the venture struggled to break even. Indeed, as a result of changing publisher to J. Twigg in 1821, the paper altered its format from sixteen to eight pages and doubled its size. Twigg was the publisher of two other weekly newspapers, *The British Mercury* (1806-25) and the *British Neptune; or, Naval, Military, and Commercial Intelligencer, etc.* Both of these were Whiggish papers. In its latter years, perhaps under Twigg’s direction, the political sympathies of *The National Register* became far more supportive of the Whigs. Upon the death of Queen Caroline, for example, *The National Register* promoted her as both heroine and martyr.

John Plunkett

**Head Notes for *The New Anti-Jacobin Review*
(Reel 72)**

Title: The New Anti-Jacobin Review

Type: 'Church and King' political tract

Editor: Not found

Run: 26 May (No. 1), 9 June (No. 2) and 23 June 1827 (No. 3)

Frequency, and day of publication: Bi-monthly, Saturday

Publisher: Saunders & Otley, Conduit Street, London

Printer: Not known

Editorial Offices: Saunders & Otley, Conduit Street, London

Circulation: Not known

Individual Issue: 64pp.

Illustrations: None

Price: 2s

Methods of Distribution: News-stands and booksellers

Manifesto/Policy Statements: '... we solemnly call upon all true patriots to rally round the Altar and the Throne – the Altar of a Protestant Church, the Throne of a Protestant King!' (Address, No. 1)

Political Stance: Tory, Monarchist, anti-Liberal/Whig

Religious/Philosophical Affiliation: Protestant, anti-Catholic

Signatures (S)/Anonymity (A): Mostly A, excepting re-printed pieces

Major Contributors: Not known

Cultural Circle of Contributors: Tory, Protestant writers, politicians and activists

Comparative Contemporary Titles: Various royalist pamphlets, *The New Times*; cf *The Anti-Jacobin Review* (1798-1821)

Advertisements: None

Contents or Index Pages: None

Target Readership: Tory and royalist genteel classes

Citations/Bibliography: Not found. See Sullivan II: 12-21 for the original *Anti-Jacobin Review*

Location of Runs: British Library

Locations of consultations: British Library

The New Anti-Jacobin Review (London)

Any periodical which is able to describe the respectable, Whig journal the *Edinburgh Review* as “that hot-bed of Ultra-Liberalism and infidelity” is, even in the context of contemporary faction, an extreme text. *The New Anti-Jacobin Review* pulls no punches in attacking the prevalent “spirit of Infidelity and Ultra-Liberalism,” the dangers of which it deemed were pressing in on all sides, and delights in proclaiming “bigotry”. The *Review* pledges itself to “an unremitting, uncompromising warfare” on what it perceived to be the imminent downfall of the Protestant monarchy and was undoubtedly driven by a paranoid and irrational fear of Catholic emancipation. For anyone other than the most entrenched Tory monarchist, this periodical’s sentiments are outrageously illiberal (and, of course, it takes pride in such). It draws upon the writings of the most infamous and outspoken anti-Catholic, anti-reform figures of the time, not least the deeply unpopular Reverend (latterly Bishop) H. Philpotts who had argued that any concessions to Catholic emancipation would not only be anathema to the ‘English’ constitution, but also against the wishes of the King. The Duke of Clarence is also regularly cited as a royal exponent of Protestant supremacy.

There is something refreshingly direct about the *Review*’s outspoken discourse. Its satire is cruel and biting and its insults are vigorous. “Whiggism”, for example, is “that ugly and venomous toad”, Catholicism is “Popish Priestcraft” and the Irish are “low”, “superstitious” and full of “Blarney”. Elsewhere, the text assumes an astonished tone that a liberal churchman has the effrontery to ask, “why cannot England be just as happy with Ireland being Catholic, as it is with Scotland being Presbyterian?” Nor does this periodical have any time for the aspirations of artisans or labouring people and is palpably horrified that any should attempt to enter the political sphere. A spoof letter from ostensibly an ambitious, self-taught ‘poor man’ is signed “Broom Brotherem”, a double play of Lord Brougham and the ‘brotherhood’ of working men. The *Review* responds to this “impertinent” upstart with the advice that “In answer to this enlightened operative, we advise him to return to his stall, and earn an honest livelihood, and read his Bible, and not meddle in politics.” Some of the nuances of the skirmishes between Tories, Whigs and Radicals at this time are a little lost on us today, but it seems that for ‘Church and King’ Tories, Canning was the focus for their most vituperative attacks and was seen as the direct political descendant of the hated Fox.

Although a relatively lengthy text, *The New Anti-Jacobin Review* was also expensive at 2s. for 64 pages of unadorned prose: it was clearly aimed at a well-heeled, politically aware audience. The sheer vigour of its rhetoric and its unabashedly ‘bigoted’ stance are both strange and compelling. If nothing else, such texts help contextualise and explain the struggles of not only progressive Radicals, but also moderate Whig reformers.

Jill Allaway

**Head Notes for *The Newgate Monthly Magazine, or Calendar of Men,
Things and Opinions*
(Reel 42)**

Title: The Newgate Monthly Magazine, or Calendar of Men, Things and Opinion

Type: Political

Editors: William Campion, Thomas Jefferies, John Clark, William Haley, Richard Hassell, John Christopher, William Cochrane and Thomas Riley Perry

Run: 1 September 1824 (Vol. I, No. 1)-1 August 1826 (Vol. II, No. 12)

Frequency: Monthly

Publisher: Richard Carlile, 135 Fleet St, London, for Messrs Perry, Hassell and Campion, Chapel Yard, Newgate, London

Printer: Richard Carlile, 135 Fleet St, London

Editorial Offices: Newgate Prison, London

Circulation: Not known

Individual Issue: 96-100pp

Illustrations: One frontispiece to bound volumes

Price: 1s

Methods of Distribution: News vendors; postal system

Manifesto/Policy Statements: 'Preface' to Volume I

Political Stance: Radical; free-thinking; deist; anti-judiciary; republican

Religious/Philosophical Affiliation: N/A

Signatures (S)/Anonymity (A): S

Major Contributors: William Campion, Thomas Jefferies, John Clark, William Haley, Richard Hassell, John Christopher, William Cochrane and Thomas Riley Perry

Comparative Contemporary Titles: *Black Dwarf*; *Republican*; *New Newgate Calendar*; *Political Register*; *Examiner*

Advertisements: None

Contents or Index Pages: None

Target Readership: Radicals; deists and atheists; republicans

Citations/Bibliography:

Alexander Andrews, *The History of British Journalism*, Vol. II (London: Richard Bentley, 1859): 101-22

George Holyoake, *Life and Character of Richard Carlile* (London: Austin & Co., 1848)

Warwick Guide: 366

Waterloo 5: 3499

Location of Runs: British Library; Bodleian Library; London Guildhall Vol. I, Nos 1-12, Vol. II, Nos 1,2,5,7,8; Manchester Public Libraries; British Library of Political and Economic Science, LSE

Locations of consultations: British Library

The Newgate Monthly Magazine (London)

The frontispiece to the first volume of *The Newgate Monthly Magazine* is dedicated to Richard Carlile as editor of the *Republican* and as a supporter of free speech. It is a dedication that announces the political approach of *The Newgate Monthly Magazine*. The origins of the journal stem from the persecution of the radical press in the 1820s. *The Newgate Monthly Magazine* was produced inside Newgate Prison by a group of Richard Carlile's shopmen who had been imprisoned for attempting to protect his publications and property against seizure by the government. As the preface to Volume I declared, "here is a volume of matter, wholly the result of persecution for opinions, and which maintains, the freedom of opinion both in theory and practice".

Richard Carlile was notorious for his radical publishing and dedication to a free press. He reprinted the satires of William Hone and the works of Thomas Paine and, in 1819, was sentenced to three years in Dorchester Gaol. Carlile busied himself in gaol with the publication of the *Republican*. *The Newgate Monthly Magazine* consequently has to be seen as part of a tradition of radical journals published while their editors were incarcerated. Such journals were themselves an act of defiance against those in authority who sought to curtail the public dissemination of their views.

Richard and Jane Carlile owed heavy fines following their prosecution and numerous official raids were made to seize their property in 1821 and 1822. Many of his shopmen were arrested for selling his works and attempting to protect his property. Those responsible for *The Newgate Monthly Magazine* were arrested in one such raid.

Unsurprisingly, given the circumstances of its publication, *The Newgate Monthly Magazine*, was principally a forum for the expression of a familiar series of radical opinions. The preface to the first volume warns the reader that they must not expect literary excellence. Rather, the journal was intended as a "medium for the honest and unreserved expression of opinion on all speculative subjects". The editors declared it was their intention to write as simply as possible in order to be understood by as many radical artisans as possible. Indeed, the overall character of the journal was to see itself as part of the march of progress: instruction and not amusement was its motto.

The editors' incarceration in Newgate was one of the principal subjects of the journal. Many issues included a detailed account of their conditions, letters of support and petitions for their release to the Recorder of the City of London. The other principal concerns of the journal were the freedom of the press, deism and the role of the Church, and political reform. As one typical article put it, "I have always considered that Christianity was productive of much crime". The articles on organised religion are indebted to the influence of Thomas Paine. *The Newgate Monthly Magazine* understood the Church as a human institution, arguing that it was folly and inconsistency to believe that it contained anything of the immaterial or divine. Another feature of the journal common to radicalism of this period is its reverence for Byron and Shelley, whose poetry was often eagerly reviewed.

The journal ceased publication in August 1826 after the release of half of the editorial team from Newgate. An article in the final edition, "To the Readers of the *Newgate*

Magazine', defiantly declared that their imprisonment was the last failed attempt to chain the freedom of the press. And, indeed, they were the last of Carlile's associates to be incarcerated for their publishing activities.

John Plunkett

Head Notes for *The Northern Liberator* (Reels 17-19)

Title: *The Northern Liberator* (October 1837-May 1840); *The Northern Liberator and Champion* (May-December 1840)

Type: Radical broadsheet newspaper

Editors: Augustus Beaumont (October 1837-January 1838); Thomas Ainge Devyr, Henry Gibb and others (1838-1840)

Run: 21 October 1837-19 December 1840

Frequency, and day of publication: Weekly, Saturday (with Friday editions for distant distribution)

Publishers: Augustus Beaumont (October 1837-January 1838) in association with John Turnbull; Robert Blakey (January 1838-December 1840) in association with Henry Gibb and John Fielden

Printers: Various, at 89 Side, Newcastle-upon-Tyne

Editorial Offices: 89 Side, Newcastle-upon-Tyne (1837-39); 16 Richmond Street, Newcastle-upon-Tyne (1840)

Circulation: 4,000 at height

Individual Issue: 4pp (1837-July 1839); 8pp (July 1839-December 1840). 4/8 letterpress incorporating advertisements and intermittent illustrations

Illustrations: Small advertisement cuts; occasional illustrative engravings; one large engraving – ‘The Tree of Taxation’ (13 October 1838) – which was subsequently sold separately. All monochrome

Price: 4½d throughout

Methods of Distribution: News-stands; booksellers

Manifesto/Policy Statements:

‘The Northern Liberator is published for the express purpose of maintaining pure democracy in the North of England.’ (21 October 1837)

‘The Northern Liberator is an advocate for Liberty and Equality... The Political Creed of the Northern Liberator may be thus abridged – Freedom of the Press, Universal Suffrage.’ (9 December 1837)

‘The Northern Liberator is a Newspaper established expressly to advocate the cause of the Industrious, or in plainer terms, the Working Classes; or the most compendious term of all, The People.’ (10 February 1838)

(Also contains a draft of The People’s Charter, 2 June 1838)

Political Stance: Radical Reformist; Pro-Chartist

Religious/Philosophical Affiliation: Humane; Abolitionist

Signatures/Anonymity: A (letterpress); A (art)

Major Contributors: Letterpress: Augustus Beaumont, John Turnbull, Robert Blakey, John Cobbett, James Cobbett. Art: not found

Cultural Circle of Contributors: Radical-Reformist politicians and journalists from the north-east of England and London

Comparative Contemporary Titles: Numerous provincial Radical newspapers, usually titled by town/city/region; claims to follow style of *The Northern Star*

Contents or Index Pages: None

Target Readership: General public – working and middle classes

Citations/Bibliography:

T.A. Devyr, *The Odd Book of the Nineteenth Century* (Greenpoint, New York, 1882)

J.F.C. Harrison and Dorothy Thompson, *The Bibliography of the Chartist Movement, 1837-1976* (Sussex, 1978)

W.H. Maehl Jr, 'Augustus Hardin Beaumont: Anglo-American Radical', *International Review of Social History*, XIV (1969)

Henry Miller (ed.), *Memoirs of Dr Robert Blakey* (London, 1879)

Northern Lights; or, Whims, Oddities, and Digressions of the "Northern Liberator" for A.D. 1838 (Newcastle-upon-Tyne, 1839)

Location of Runs: British Library Newspaper Library, Colindale; Newcastle-upon-Tyne City Library (microfilm)

Location of Consultations: Newcastle-upon-Tyne City Library

The Northern Liberator (Newcastle-upon-Tyne)

The short and difficult life of *The Northern Liberator* highlights the personal, commercial and ideological problems faced by impecunious Radical journalists in the 1830s and 1840s. Its founder and first editor was Augustus Beaumont, an unsuccessful Radical parliamentary candidate for Newcastle-upon-Tyne described by Robert Blakey as “a kind-hearted, generous person”. There is no doubting Beaumont’s humane intentions, but his wealthy and genteel Anglo-Irish-American-Jamaican heritage sits oddly with political activism in the north-east of England. The first few editions of *The Northern Liberator* are politically cautious, anti-republican and eschew violence: “we look with horror upon all violent convulsions.” The paper’s earliest manifesto champions the vague cause of “pure democracy” but Beaumont even qualifies this moderate position with a note that it may “startle” some of the *Liberator*’s readers. This was not a paper inaugurated by, nor intended for, the Radical firebrand.

Beaumont’s (and his successors’) uncomfortable amalgamation of broadly Chartist politics with a rather unpleasant populism was too incongruous to sustain a relatively expensive campaigning newspaper. The juxtaposition of ‘gossiping’ and sensational accounts – “Ladies swimming up the Thames!”, freak accidents and grisly murders (which warrant some of the few, larger illustrations) – with mundane local news, advertisements and Radical editorials detract from any sense of central direction. This is despite the fact that the *Liberator* becomes ideologically more focussed and confident as it proceeds and there are occasional glimpses of inspired rhetoric, particularly when it deals with the abolition of slavery and the New Poor Law. There are other pieces which would have satisfied the most committed Radical, including several which reveal a growing exasperation with the ‘vulgarity’ of Tory and Whig obsequiousness to the Queen. An account of Brougham experiencing an uncontrollable fit of vomiting is (unfortunately) memorable. Nevertheless, the *Liberator* has far too little of the cheerful insolence of a *Poor Man’s Guardian* and nowhere near enough of the energetic polemical power of a *Northern Star* (which the *Liberator* admires and claims to imitate) to render it a paper of real Radical significance.

Early in 1838, Beaumont sold the *Liberator* for 900*l.* to Robert Blakey (later Professor of Logic and Metaphysics at Queen’s College, Belfast), a writer, businessman and philanthropist who seems to have hovered on the periphery of Radical circles. In 1840, Blakey received desperate pleadings from John and James Cobbett to rescue their failing London journal – *The Champion* – by incorporating it into *The Northern Liberator*. Blakey agreed, but this episode again encapsulates the problems Radicals faced as they attempted to be at once entrepreneurs and ideologues. At this time, Blakey was himself facing a financially-crippling libel case and, despite the merger and potential enlargement of its market, the newly-titled *Northern Liberator and Champion* was doomed. When it announces its own demise, it does so with an unconvincing and confusing explanation that a “provincial” paper could not survive without a metropolitan base, while adding that the *Liberator and Champion* was selling most copies outside its original ‘province’ in the north-east.

A few weeks after Beaumont divested himself of *The Northern Liberator*, he suddenly died of typhoid, aged just 38. Within three years, Blakey had washed his hands of Radical journalism to concentrate on philosophy and rescuing his financial affairs. We are left to conclude that both Beaumont, with his deeply-felt but naïve humanitarianism, and Blakey, for all his subsequent academic distinction, were wholly unsuited to the difficult synthesis of political proselytising and commercial success. *The Northern Liberator* has a story, but it is primarily one that alerts us to the precarious position of those trying to exploit the rhetorical power of print in the Radical cause.

Jill Allaway

Head Notes for *The Northern Star, and Leeds General Advertiser* (Reels 20-22)

Title: *The Northern Star, and Leeds General Advertiser* (from 30 November 1844 the paper was re-titled *The Northern Star, and National Trades' Journal* and moved to London. The paper changed its title twice more and was finally discontinued in November 1852). The following details refer **only** to *The Northern Star, and Leeds General Advertiser*, November 1837-November 1844

Type: Chartist broadsheet newspaper

Editors: Revd William Hill

Proprietor: Feargus O'Connor

Run: 18 November 1837-23 November 1844 as *The Northern Star, and Leeds General Advertiser*; 30 November 1844-13 March 1852 as *The Northern Star, and National Trades' Journal*; 20 March-1 May 1852 as *The Star and National Trades' Journal*; 8 May-27 November 1852 as *The Star of Freedom*

Frequency, and day of publication: weekly, Saturday

Publishers: Joshua Hobson

Printers: Joshua Hobson

Editorial Offices: Nos 12 & 13 Market Street, Briggate, Leeds

Circulation: 50,000 at height

Individual Issue: 8pp, letterpress incorporating advertisements and intermittent illustrations. Six columns

Illustrations: Small advertisement cuts; occasional larger engravings including portraits of the transported Glasgow Spinners and the Dorchester Labourers. Some satirical political cartoons. Also distributed free with the paper a series of portraits of Radical heroes: 'The Portrait Gallery of People's Friends'. All monochrome.

Price: 4½d (or 5s. per quarter)

Methods of Distribution: News-stands; booksellers; Chartist meetings; working people's meeting rooms and libraries

Manifesto/Policy Statements:

"pledged... to an uncompromising demand for Universal Suffrage... [and] to an unceasing endeavour for the destruction of the infernal Poor Law Amendment Act..." (17 November 1838)

Political Stance: Chartist

Religious/Philosophical Affiliation: Abolitionist; Anti-Corporal Punishment; elements of 'Christian Chartism', but these are not consistent

Signatures/Anonymity: S (some letterpress); S (some art)

Major Contributors: Letterpress: Feargus O'Connor, Revd William Hill, Joshua Hobson, Revd J.R. Stephens, Richard Oastler, James Bronterre O'Brien, George A. Fleming, G.J. Harney, Ernest Jones. Art: G. Doraington

Cultural Circle of Contributors: Radical and Chartist politicians, journalists, publishers, activists, poets. Initially centred on the West Riding of Yorkshire and South Lancashire, but quickly became national

Comparative Contemporary Titles: *True Sun*; *Northern Liberator*; *New Liberator* (on a far smaller scale than *The Northern Star*)

Contents or Index Pages: None

Target Readership: Working class (or, as O'Connor puts it, those with "unshaved chins, blistered hands, and fustian jackets", 24 February 1838) and Chartists of all classes

Citations/Bibliography:

Every reliable account of Chartism (including memoirs of activists) discusses *The Northern Star*, but some of the most important sources are:

J.A. Epstein, 'Feargus O'Connor and The Northern Star', *International Review of Social History*, Vol. XXI, Part 1 (1976), 51-97. Republished in James Epstein, *The Lion of Freedom: Feargus O'Connor and the Chartist Movement, 1832-1842* (London & Sydney, 1982), 60-89

E. Glasgow, 'The Establishment of *The Northern Star* Newspaper', *History*, Vol. XXXIX (1954), 54-67 (to be treated with caution – contains errors)

J.F.C. Harrison and Dorothy Thompson, *Bibliography of the Chartist Movement, 1837-1976* (Sussex, 1978), 107, 123, 126, 174

David Vincent, *Literacy and Popular Culture* (Cambridge, 1993), 247-48

Also *Dictionary of National Biography* for some key contributors

Location of Runs: Fragment of first edition (18 November 1837) in Place Newspaper Collection; Nos 3 & 5 (2 & 16 December 1837) in Public Record Office, HO 73/52; British Museum microfilm (6 January 1838-23 November 1844 – some editions missing); Leeds Public Library (1840-44)

Location of Consultations: British Museum microfilm

The Northern Star, and Leeds General Advertiser (Leeds)

It is impossible to encounter *The Northern Star* without the haunting presence of its founder's controversial and charismatic ghost. Conflicting interpretations of the paper are largely based on whether Feargus O'Connor is viewed (as Glasgow does) as "a self-seeking intriguer" or (as his readers saw him) the 'Lion of Freedom', after whom many named their children. The *Dictionary of National Biography* goes as far as to suggest that O'Connor was insane, and it is incontrovertible that he was an unusual man, given to extreme, 'colourful' oratory and a predilection for quarrelling with almost all his colleagues and friends. However, over-emphasising O'Connor's shortcomings means that we fail to appreciate just how bright the rays of *The Northern Star* shone as the paper in which Chartists and otherwise politicised artisans and labourers found a forum and thus a voice. The 'rays of light' metaphor seems clichéd, but it is one which the *Star* often uses to describe its mission and effect. For six months in 1839, the paper's title surrounds a printing press glowing with beams of light and it elsewhere proclaims itself the "mirror of public sentiment, gathering into focus the rays of popular intelligence... and thus becoming, therefore, a political Pole-Star, guiding the vessel of Democracy". This was, after all, a time when the only 'big lamps' in the political gloom were those "sustained by the fat, rancid oils of Whiggery and Toryism". The *Star*'s intimate – even affectionate – relationship with its dispossessed readers is attractive because all it really wished to be was "their luminary" and it was they, in the large sections given over to their letters, poems and reports, who "made it shine so brilliantly".

Before each inevitable disagreement, O'Connor recruited and co-operated with a galaxy of talented, courageous and historically-important journalists, politicians and publishers, not least the 'glorious' Bronterre O'Brien, Reverend J.R. Stephens and Richard Oastler. G.J. Harney and Ernest Jones (close friends of Marx and Engels) became assistant editors; protagonists who had fought in the 'war of the unstamped press' like Heywood and Cleave distributed the *Star* and every shade of radical opinion was allowed its place. It may be argued that it was this inclusiveness that ultimately fractured the core tenets of the paper, but it also means that its pages sparkle with what Epstein calls "the razor-sharp rhetoric of class war". The *Star* was brave enough to print the incendiary speeches of Stephens and Oastler, to champion the cause of the persecuted Glasgow Spinners and to carry detailed accounts of often dangerous political activities from around the country. The *Star*'s powerful and witty polemics are juxtaposed with vernacular articles and advertisements: pleas for the return of lost dogs and children, 'cures' for cancer and venereal disease, and a short-lived marriage column.

The Northern Star transformed lives and ultimately it must be gauged in this light. James Woodhouse, a poor textile worker, publicly pleaded, "Do without your pint of ale, but buy the *Star*...". 'Larry', 'a crippled shoemaker' enjoyed convivial Sunday morning readings in a neighbour's kitchen "with all the rapture of a devotee in a tabernacle... interjecting chuckles of approval". Toasts were drunk to the *Star*; banners were flown bearing its name. Many recent readings of *The Northern Star* are fashionably, and unfairly, revisionist. When O'Connor was eventually indicted for libel and faced imprisonment in Leeds Castle, he wrote that he "only laughed" at his "bloody

persecution". It is tempting to believe that he is laughing today at those who deny that the *Star's* rays are still shining on our political freedoms.

Jill Allaway

**Head Notes for *The Olio; or, Anything-arian Miscellany*
(Reel 72)**

Title: The Olio; or, Anything-arian Miscellany

Type: Satire, politics, some poetry

Editor: Vincent Dowling

Run: 26 March-16 April 1800

Frequency, and day of publication: Twice weekly, Wednesday and Saturday

Publisher: Judith Freel Dowling

Printer:

Editorial Offices: 5 College Green, Dublin

Circulation:

Individual Issue: 8pp. 4^{to}

Illustrations: Small head-pieces to sections

Price: 4d

Methods of Distribution: "Sold by all the Flying Stationers"

Manifesto/Policy Statements: Given in *The Proceedings and Debates of the Parliament of Pimlico*, which it succeeds

Political Stance: Anti-Union

Religious/Philosophical Affiliation: None

Signatures (S)/Anonymity (A): A

Major Contributors: Vincent Dowling

Cultural Circle of Contributors:

Comparative Contemporary Titles: *The Anti-Union*, *The Patriotic Magazine*

Advertisements: None

Contents or Index Pages: None

Target Readership: Educated, disaffected Irish people

Citations/Bibliography:

John S. North, ed., *The Waterloo Directory of Irish Newspapers and Periodicals, 1800-1900* (Waterloo, Ontario: North Waterloo Academic Press, 1986) 2911: 394-95

J. Power, *Irish Literary Periodical Publications* (London, 1866): 6

R. Madden, *The History of Irish Periodical Literature*, Vol. II (London, 1867): 160-63

R.S. Crane and F.B. Kaye, *A Census of British Newspapers and Periodicals, 1620-1800* (London, 1927): 160

Location of Runs: British Library (Nos 1-6); University of Cambridge; Bodleian Library; University College Dublin

Locations of consultations: British Library; University of Cambridge

The Olio; or, Anything-arian Miscellany (Dublin)

The Olio continues *Proceedings and Debates of the Parliament of Pimlico*. In this instance the word continuation is apt, since the ‘debate’ currently being reported at the end of the last issue of *Proceedings* is continued in the first issue of *The Olio* under the rubric “continued from No. XXVIII.” For this reason, it seems fair to take *The Olio*’s political manifesto, which is nowhere clearly stated, as identical with that of the *Proceedings*. In an advertisement at the beginning of that journal, it expresses views deeply hostile to the proposed Union between Ireland and Britain, which it sees as the forced merger of Ireland’s Parliament with “the *grand, august, magnanimous, all-wise, and most incorruptible* senate of *Oxmantown*” - its name for London. This is in despite of “that very *good humoured and highly jocular treaty* by which your *predecessors and some of yourselves imagined* you were rendered *completely independent* of the Parliament of *Oxmantown*.”

As to its aims beyond politics, *The Olio* “aspires to amuse the MORALIST, the PHILOSOPHER, and the CONNOISSEUR, if it can furnish an antidote to the epidemical dullness of the times, by rousing the languid spirits, or stimulating the risible muscles.” Its motto is to be ‘Vive l’Esprit! Vive la Bagatelle!’ Unlike the *Proceedings*, *The Olio* contains jocular pieces of a more general nature, some character-writing, and general articles which comment on English and Irish education and attitudes, and on the Poor Law. English “plain dinners” are contrasted pleasantly with Irish profusion and recklessness; the English upper classes are praised for their willingness to put their sons “to trade”; the “undeserving poor” are castigated for their refusal to help themselves. So *The Olio* cannot be described as liberal, or even anti-British: it is driven solely by its hostility to the Union.

The satire is mordant and sometimes brilliantly successful. The mock-parliamentary report used by Samuel Johnson in his *Gentleman’s Magazine* accounts of the ‘Senate of Lilliput’ to satirize the refusal of parliament to open itself to scrutiny here satirizes the *Olio*’s disdain for public sentiment. Tax proposals, for example, are put before the Parliament of Pimlico, which is in debt. Titles of rank, judicial and episcopal situations, private incomes, carriages with more than two horses, hunters and hounds, male servants doing women’s work, brothels, private theatricals, old bachelors and unpaid trademen’s bills are all singled out as suitable objects for taxation. The Parliament, however, rejects them all, because they are unwilling to tax their own privileges and pleasures.

Power ascribes *The Olio* to Vincent Dowling. The elder Vincent Dowling (1756-1825) was a journalist whose career moved between London and Dublin, and whose quick reactions and taste for spoofs led him in 1826 into a devastatingly effective piece of writing which was published in Dublin newspapers, claiming that the well-known Unionist MP Dr Patrick Duigenan had been a convert to Catholicism. It had the effect of ensuring that Duigenan’s funeral was a small, private affair rather than the ostentatious one his friends had been preparing (see Madden). The younger Vincent Dowling (born in 1885) also later became a journalist.

The largest part of *The Olio* consists of angrily comic Parliamentary reports of the Pimlico (Irish) parliament. Referring to George III as “His Dalkeian Majesty”, and the Lord Lieutenant as “His Honour the Seneschal”, it fires many squibs at all those responsible for forcing the Union through. A manuscript key to the personalities is at the front of the Cambridge University copy, which is also marked up with the names.

Claire Bainbridge

**Head Notes for *The Satirist; or, Censor of the Times*
(Reels 44-46)**

Title: The Satirist; or, Censor of the Times

Type: Newspaper

Editor: Barnard Gregory

Run: 10 April 1831-15 December 1849

Frequency, and day of publication: weekly; Sunday (1831), Saturday (1849)

Publisher: James Thompson, 11 Crane-Court, Fleet St, London (1831); Barnard Gregory, 334 Strand, London (1842) William Croul (1846); Alexander Carroll (1847); Thomas Taylor (1849)

Printer: James Thompson, 119 Fleet St, London (1831); Barnard Gregory, 334 Strand, London (1842); Thomas Taylor (1849)

Editorial Offices: As above

Circulation: 4,500-5,000

Individual Issue: 8pp

Illustrations: None

Price: 7d (1831-36); 6d (1836-49)

Methods of Distribution: News vendors; postal system

Manifesto/Policy Statements: Masthead of "Satire's My Weapon"

Political Stance: Liberal; anti-Chartist and judiciary; pro-Reform

Religious/Philosophical Affiliation: N/A

Signatures/Anonymity: All anonymous

Major Contributors: Barnard Gregory; Hewson Clarke

Cultural Circle of Contributors:

Comparative Contemporary Titles: *The Town; Penny Satirist; The Age; John Bull; Paul Pry; Crim-con Gazette*

Advertisements: Some, usually on front or back page of each issue

Contents or Index Pages: None

Target Readership: Young men about town; devotees of theatre and the 'fast life'

Citations/Bibliography: *Waterloo* Vol. VI: 4287

J. Jerold, "Uncommon Comic Collection: Humorous Victorian Periodicals in the Newberry Library," *Victorian Periodical Review* 17.3 (1984): 94-102

Donald Gray, "Early Victorian Scandalous Journalism: Renton Nicolson's *The Town* (1837-42)" *The Victorian Periodical Press: samplings and soundings*, ed. Joanne Shattock and Michael Wolff (Leicester University Press: Leicester, 1982): 317-48

Mitchell's Newspaper Press Directory (1845 & 1847)

Location of Runs: British Library Newspaper Library, Colindale; Newberry Library

Location of Consultations: British Library Newspaper Library, Colindale

The Satirist; or, Censor of The Times (London)

The Satirist, along with *The Town* and *The Age*, was one of the most notorious scandal sheets of the 1830s and 1840s. It belonged to a milieu of licentious journalism that focused on the latest society gossip, especially if it included a whiff of sexual impropriety. *Mitchell's Newspaper Press Directory* of 1847 declared that the character of the paper was so well known that it spoke for itself. All the “personality of pasquinade, all the levity, and not a little of the severity, of satire are combined to makes its contents pleasing to its peculiar class of readers”. *The Satirist* was a stamped weekly paper that gained its reputation through its squibs, theatrical news, double-entendres and accusations of crim.-con. Primarily directed towards middle- and upper-class readers, the paper adopted the tone of a ‘fast’ gentleman who was intimate with the whole circuit of London fashionable life.

The nature of *The Satirist* was indebted to the colourful character of its editor, Barnard Gregory, and his dubious tactics. In addition to the scurrilous high society gossip that was printed, Gregory used *The Satirist* as a means of blackmail and extortion. Whenever he received news of illicit behaviour Gregory wrote to the parties concerned demanding money in return for not publishing the details. These cases did not necessarily involve the rich and famous and provided an important indirect source of income for *The Satirist*.

Unsurprisingly, Gregory was involved in numerous lawsuits and was imprisoned on several occasions. In one typical case in February 1839, he was convicted in the court of Queen’s Bench for a libel upon the wife of James Weir Hogg, MP for Beverly, and imprisoned for three months. He was also involved in a long running libel case with the Duke of Brunswick, which included Gregory being sentenced to six months in Newgate Prison from December 1843.

What makes *The Satirist* significant is that it did far more than allude to tales of illicit dalliances and indiscretions. The substantial news and commentary of the journal stemmed from a licentious Grub Street tradition that relied on a wholly personalised view of politics. Distinguished figures were cut down to size and their motives reduced to the lowest common denominator: sex, greed, ambition and the corruption of power. An attack on Wellington in October 1831 typifies *The Satirist*’s focus on the base elements of human nature:

Wanted, full well, by the Waterloo Man,
To get made Premier as fast as he can;
With Plenty of muskets to keep in awe
The People, alas, by his soldier law.

Bishops, judges and members of the House of Lords were also habitual targets for *The Satirist*. The British monarchy fared little better in its treatment, with Prince Albert being particularly harshly treated. The German princeling was repeatedly attacked for stealing the bread off the table of the English pauper. Such a critique, which was keyed into longstanding complaints against the expense of the Court, exemplifies the effectiveness

of *The Satirist*. It not only called attention to the individual example of sleaze; the journal suggested that the very institutions of the judiciary, clergy and parliament were corrupt. When *The Satirist* ceased publication in 1849, its mode of scandalous journalism was increasingly out of tune with the taste of the times. The immense success of *Punch*, which commenced in 1841, embodied a new style of satire that was more decorous. Writing in 1872 about the decline of *The Age* and *The Satirist*, James Grant declared that “The extinction of these journals was a positive blessing”. After the 1840s, *The Satirist*’s mixture of licentiousness and personal politics was outlawed from mainstream publishing, becoming the preserve of the notorious bloc of publishers who congregated around Hollywell Street.

John Plunkett

**Head Notes for *The Terrific Register*
(Reel 47)**

Title: The Terrific Register; or, Record of Crimes, Judgments, Providences, and Calamities

Type: Library: popular sensation fiction

Editor: Not known

Run: 1824-1825

Frequency: Annual

Publisher: Sherwood, James & Co, London; Hunter, Edinburgh

Printer: T. Richardson, 98 High Holborn, London

Editorial Offices: Not known

Circulation: Not known

Individual Issue: Volume I, 829pp; Volume II, 832pp.

Illustrations: Wood-engravings in each volume

Price: Not known

Methods of Distribution: Booksellers

Manifesto/Policy Statements: 'Preface' to Volume I

Political Stance: None

Religious/Philosophical Affiliation: N/A

Signatures (S)/Anonymity (A): A

Major Contributors: Not known

Cultural Circle of Contributors:

Comparative Contemporary Titles: *New Newgate Calendar*

Advertisements: None

Contents or Index Pages: Full index to each volume

Target Readership: Upper-class readers with a taste for gothic and/or sensation

Citations/Bibliography:

Richard Altick, *The Shows of London* (Cambridge: Belknap Press, 1978)

Sheila O'Connell, *The Popular Print in England* (London: British Museum, 1999)

Location of Runs: British Library

Locations of consultations: British Library

The Terrific Register (London)

The Terrific Register is less of a periodical, in the sense of a publication defined by its appearance at regular intervals over time, than a two-volume collection of stories. Each volume is about 800 pages long and filled with over a hundred short tales and reports. *The Terrific Register* has its origins in the tales of crime and adventure contained in the eighteenth-century *Newgate Calendar*. It also constitutes a subverted version of the *Annual Register*, the yearly chronicle of significant events that began publication in 1758. *The Terrific Register* consists of short narratives whose subject matter revolves around crime, executions, notorious murders, disasters, grotesque freaks of nature, and unexplained spiritual phenomena. As the preface declared, “we have invited man to scrutinise his fellow in his worst estate, and have accordingly laid before him accounts of barbarities inflicted by savage hordes; cruel punishments with which each crime has been visited; barbarous murders; atrocious assassinations and diabolical cruelties; bloody duels and sanguinary conflicts; daring villainies, frauds, plots, conspiracies and rebellions; remarkable robberies, piracies, executions, and persecutions for conscience sake”. Accompanying the stories were intermittent steel-engravings that fully illustrated all of the gruesome written descriptions. The opening illustration, for example, showed in graphic detail an attempted assassin of Louis XV being drawn and tortured.

Selling an unmitigated diet of sensation, depravity and novelty, *The Terrific Register* reflects several features of contemporary taste. In the popular print, for example, one of the most common genres was that of the ‘grotesque’ or the freak of nature. Similarly, exhibitions and fairs regularly included unusual men and women as paying attractions (excessively tall/short/overweight etc.). Such taste for otherness and difference is also keyed into the rise of imperialism as the Hottentot Venus was first exhibited in London in 1810.

The preface of *The Terrific Register* bravely attempts to justify its sensational fare by claiming that the publication is motivated by more than the exploitation of voyeurism for commercial purposes. It declares that the two volumes have a distinctly moral purpose; they show evil deeds that resulted in misery and eventual retribution. Significantly, the preface also claims that reading the tales produces a feeling of contentment; “the greater portion of the misfortunes which it records, are by a happy union of circumstances, far removed from us”. The narratives often focus on ‘unnatural’ phenomena that are distant in either space or time. Typical subjects found in *The Terrific Register* include the Sacrifices of the Ashantee tribe; the superstitions of Ethiopia; the horrors of the French Revolution; the execution of Charles II; and the ravages of the plague of London. Such stories are part of the contemporary taste for gothic fiction, which resolutely locates mysterious phenomena in an unenlightened medieval past. They are also underpinned by an imperialist ideology that locates many of the worst superstitions and human horrors in the African sub-continent.

Although there is no price attached to *The Terrific Register*, the size of the two volumes, along with the quality of the bindings, suggests that it had a predominantly affluent and educated readership.

John Plunkett

TITLE LIST REELS 1-72

THE ALBUM (London)

July 1822 (Vol. I, No. 2)-January 1824 (Vol. IV, No.7).

Quarterly. Discontinued. Last issue April 1825.

Not available for filming: April 1822 (Vol. I, No. 1); April 1824-April 1825

Reel 23

ANALECTA (Rotherham)

Saturday 9 November 1822 (Vol. I, No. 1)-Saturday 15 February 1823 (Vol. I, No. 5).

Fortnightly and monthly. Discontinued. Last issue Saturday 15 February 1823.

Reel 48

ANNALS OF ORIENTAL LITERATURE (London)

June 1820-February 1821.

Quarterly. Discontinued. Last issue February 1821.

Reel 49

THE BALLOT (London)

Sunday 2 January 1831 (No. 1)-Sunday 4 November 1832 (No. 97) .

Weekly. Discontinued. Last issue Sunday 4 November 1832.

Reel 1

THE BRITISH MERCURY; OR, WEDNESDAY EVENING POST (London) (continued as **THE BRITISH MERCURY, AND WEDNESDAY'S EVENING POST** from 14 May 1823)

Wednesday 30 April 1806 (No. 1)-Wednesday 5 February 1812 (No. 300); Wednesday 30 March 1814 (No. 412); Wednesday 12 October 1814 (No. 440); Wednesday 19 October 1814 (No. 441); Wednesday 7 January 1818 (No. 606)-Wednesday 13 July 1825 (Vol. III, No. 28).

Weekly. Discontinued. Last issue Wednesday 13 July 1825.

Not available for filming: Wednesday 24 June 1807 (No. 61); Wednesday 8 July 1807 (No. 63); Wednesday 2 September 1807 (No. 71); Wednesday 23 December 1807 (No. 87); Wednesday 6 January 1808 (No. 89); Wednesday 10 February 1808 (No. 94); Wednesday 8 August 1810 (No. 219); Wednesday 17 April 1811 (No. 255); Wednesday 11 December 1811 (No. 292); Wednesday 8 January 1812 (No. 296); Wednesday 12 February 1812-Wednesday 23 March 1814 (Nos 301-411); Wednesday 6 April-Wednesday 5 October 1814 (Nos 413-439); Wednesday 26 October 1814-Wednesday 31 December 1817 (Nos 442-605).

Reels 2-8

THE CAMBRO-BRITON; AND GENERAL CELTIC REPOSITORY (London)
September 1819 (Vol. I, No. 1)-June 1822 (Vol. III, No. 30).
Monthly. Discontinued. Last issue June 1822.

Reel 24

THE CHEAP MAGAZINE (Haddington)
January 1813 (Vol. I, No. 12)-December 1814 (Vol. II, No.12); plus supplement (Vol. II, No.13).
Monthly. Discontinued. Last issue December 1814.

Reel 48

THE CHRISTIAN LADY'S FRIEND, AND FAMILY REPOSITORY (London)
September 1831-September 1833.
Monthly. Discontinued. Last issue September 1833.

Reel 25

THE CHRISTIAN LADY'S MAGAZINE (London)
January 1834-December 1840.
Monthly. Discontinued. Last issue December 1840.

Reels 26-32

THE COMIC OFFERING; OR LADIES' MELANGE OF LITERARY MIRTH
(London)
1831 (Vol. I)-1835 (Vol. V)
Annually. Discontinued. Last issue 1835.

Reel 33

**THE COMPANION TO THE NEWSPAPER; AND JOURNAL OF FACTS IN
POLITICS, STATISTICS AND PUBLIC ECONOMY** (London)
March 1833 (No. 1)-January 1837 (No. 49).
Monthly. Discontinued. Last issue January 1837.

Reel 50

THE COUNTRY LITERARY CHRONICLE AND WEEKLY REVIEW (London)
(continued as **THE LITERARY CHRONICLE AND WEEKLY REVIEW** from 15
May 1824)
Saturday 1 July 1820 (No. 59)-Saturday 24 May 1828 (No. 471).
Weekly. Discontinued. Last issue Saturday 24 May 1828.

Reels 9-16

THE DUBLIN FAMILY MAGAZINE (Dublin)
April 1829 (No. 1)-September 1829 (No. 6).
Monthly. Discontinued. Last issue September 1829.

Reel 50

THE ESSEX LITERARY JOURNAL; OR MONTHLY REPOSITORY OF LITERATURE, AND THE ARTS AND SCIENCES CONNECTED WITH THE COUNTY (Chelmsford)

Friday 15 June 1838 (No. 1)-Tuesday 28 May 1839 (No. 12).

Monthly. Discontinued. Last issue Tuesday 28 May 1839.

Reel 49

THE EVANGELICAL PENNY MAGAZINE, AND BIBLE ILLUSTRATOR (London)

Saturday 15 December 1832 (No.10).

Weekly. Discontinued. Last issue Saturday 15 December 1832.

Not available for filming: Saturday 13 October 1832 (No. 1)-Saturday 8 December 1832 (No. 9)

Reel 49

THE FAMILY MAGAZINE (London)

1830 (Vols I & II).

Monthly. Discontinued. Last issue December 1830.

Reel 34

THE FAMILY MAGAZINE (London)

August 1834 (Vol. I, No. 1)-December 1837 (Vol. IV, No. 12).

Monthly. Discontinued. Last issue December 1837.

Reel 35

FLOWERS OF LITERATURE (London)

1801-1809.

Annually. Discontinued. Last issue 1809.

Reels 36-38

THE FREEBOOTER (London)

Saturday 11 October 1823 (No. 1)-Saturday 3 April 1824 (No. 26).

Weekly. Discontinued. Last issue Saturday 3 April 1824.

Reel 51

THE GENERAL BAPTIST REPOSITORY (London)

1802 (Vol. I, No. 1)-November 1821 (Vol. X, No. 61).

Twice yearly. Discontinued. Last issue November 1821.

Reels 53 & 54

THE HIVE, OR WEEKLY ENTERTAINING REGISTER (London)

August 1822 (Vol. I, No. 1)-October 1824 (Vol. IV, No. 108).

Weekly. Discontinued. Last issue October 1824.

Reel 39

THE HUMMING BIRD (Leicester)

December 1824 (Vol. I, No. 1)-September 1825 (Vol. I, No. 10).
Monthly. Discontinued. Last issue September 1825.

Reel 51

THE INDICATOR (London)

Wednesday 13 October 1819 (Vol. I, No. 1)-Wednesday 21 March 1821 (Vol. II, No. 76).
Weekly. Discontinued. Last issue Wednesday 21 March 1821.

Reel 40

THE LITERARY WORLD: A JOURNAL OF POPULAR INFORMATION AND ENTERTAINMENT (London)

Saturday 30 March 1839 (Vol. I, No. 1)-Saturday 28 March 1840 (Vol. II, No. 53).
Weekly. Discontinued. Last issue Saturday 28 March 1840.

Reel 72

THE LONDON UNIVERSITY MAGAZINE (London)

September 1829 (Vol. I, No. 1)-April 1830 (Vol. I, No. 6).
Monthly. Discontinued. Last issue April 1830.

Reel 40

THE LONDON WEEKLY REVIEW (London)

Wednesday 16 October 1839 (Vol. I, No. 1)-Wednesday 1 January 1840 (Vol. I, No. 12).
Weekly. Discontinued. Last issue Wednesday 1 January 1840.

Reel 51

THE MONTHLY LITERARY ADVERTISER (London)

(continued as **BENT'S MONTHLY LITERARY ADVERTISER, AND REGISTER OF ENGRAVINGS, WORKS ON THE FINE ARTS, ETC.** from January 1829).

October 1805 (No. 6)-December 1840 (No. 434); plus supplement (No. 435).

Monthly. Discontinued. Last issue June 1860.

Not available for filming: May-September 1805 (Nos 1-5); August 1829 (No. 292)

Reels 54-56

MONTHLY LITERARY RECREATIONS; OR, MAGAZINE OF GENERAL INFORMATION AND AMUSEMENT (London)

July 1806 (Vol. I, No. 1)-July 1807 (Vol. II, No.13).

Monthly. Discontinued. Last issue July 1807.

Reel 41

THE NATIONAL, A LIBRARY FOR THE PEOPLE (London)

Saturday 5 January-Saturday 29 June 1839.

Weekly. Discontinued. Last issue Saturday 29 June 1839.

Reel 42

THE NATIONAL MAGAZINE AND GENERAL REVIEW (London)

November 1826 (Vol. I, No. 1)-May 1827 (Vol. I, No. 7).

Monthly. Discontinued. Last issue May 1827.

Reel 43

THE NATIONAL MAGAZINE AND MONTHLY CRITIC (London)

August 1837 (Vol. I, No. 1)-April 1838 (Vol. II, No. 9).

Monthly. Discontinued. Last issue April 1838.

Reel 43

THE NATIONAL REGISTER (London)

Sunday 3 January 1808 (Vol. I, No. 1)-Monday 12 May 1823 (Vol. XVI, No. 1418)

Weekly. Discontinued. Last issue Monday 12 May 1823.

Not available for filming: Sunday 8 December 1811 (Vol. IV, No. 206); Sunday 29 December 1811 (Vol. IV, No. 209); Monday 4 November 1816 (Vol. IX, No. 456); Monday 13 January 1817 (Vol. X, No. 466); Sunday 2 January 1820 (Vol. XIII, No. 1242)

Reels 57-71

THE NEW ANTI-JACOBIN REVIEW (London)

Saturday 26 May 1827 (No. 1)-Saturday 23 June 1827 (No. 3).

Bi-monthly. Discontinued. Last issue Saturday 23 June 1827.

Reel 72

THE NEWGATE MONTHLY MAGAZINE, OR CALENDAR OF MEN, THINGS AND OPINIONS (London)

September 1824 (Vol. I, No. 1)-August 1826 (Vol. II, No. 12).

Monthly. Discontinued. Last issue August 1826.

Reel 42

THE NORTHERN LIBERATOR (Newcastle-upon-Tyne)

(continued as **THE NORTHERN LIBERATOR AND CHAMPION** from 30 May 1840)

Saturday 21 October 1837 (Vol. I, No. 1)-Saturday 19 December 1840 (Vol. IV, No. 165).

Weekly. Discontinued. Last issue Saturday 19 December 1840.

Not available for filming: Saturday 16 June 1838 (Vol. I, No. 35).

Reels 17-19

THE NORTHERN STAR, AND LEEDS GENERAL ADVERTISER (Leeds)

Saturday 6 January 1838 (Vol. I, No. 8)-Saturday 26 December 1840 (Vol. IV, No. 163). Weekly. Discontinued. Last issue 23 November 1844. Continued as *The Northern Star and National Trades' Journal*, 30 November 1844-13 March 1852; as *The Star and National Trades' Journal*, 20 March-1 May 1852; as *The Star of Freedom*, 8 May-27 November 1852.

Not available for filming: 18 November-30 December 1837 (Vol. I, Nos 1-7).

Reels 20-22

THE OLIO; OR, ANYTHING-ARIAN MISCELLANY (Dublin)

Wednesday 26 March 1800 (No. 1)-Saturday 12 April 1800 (No. 6)

Twice weekly. Discontinued. Last issue Wednesday 16 April 1800

Not available for filming: Wednesday 16 April 1800 (No. 7).

Reel 72

THE SATIRIST; OR, CENSOR OF THE TIMES (London)

Sunday 10 April 1831 (Vol. I, No. 1)-Sunday 27 December 1840 (No. 454 [no volume number given]).

Weekly. Discontinued. Last issue Sunday 27 December 1840.

Reels 44-46

THE TERRIFIC REGISTER (London)

1824-1825.

Annually. Discontinued. Last issue 1825.

Reel 47

Titles to be included in the collection

Titles so far identified for inclusion in the programme have been carefully selected for their relevance, their perceived scarcity, and their absence in complete runs from any other microform project. While several titles have been filmed previously in part, particular value exists in the new collection which brings together runs as complete as possible, where necessary collated from several libraries.

- *The Album*, 1822-24
- *Analecta: Original Reviews of New Works of Taste and Imagination*, 1822-23
- *Annals of Oriental Literature*, 1820-21
- *Annals of Philosophy; or, Magazine of Chemistry, Mineralogy, Mechanics, Natural History, Agriculture and the Arts* (later *The Philosophical Magazine*), 1813-20, 1821-26
- *The Artful Dodger*, 1840-42
- *The Ass; or, Weekly Beast of Burden*, 1826
- *The Ballot*, 1831-32
- *Birmingham Argus*, 1818
- *The British Mercury; or, Wednesday Evening Post*, 1806-25
- *Cambro-Briton and General Celtic Repository*, 1819-22
- *The Cheap Magazine*, 1813-14
- *The Christian Lady's Friend, and Family Repository*, 1832-33
- *Christian Lady's Magazine*, 1834-39
- *The Christian Messenger and Reformer* 1837-89
- *Christian Reformer*, 1815-33
- *Christian Teacher*, 1835-39
- *The Comic Offering; or Ladies' Mélange of Literary Mirth*, 1831-35
- *The Companion to the Newspaper; and Journal of Facts in Politics, Statistics and Public Economy*, 1833-37
- *The Country Literary Chronicle and Weekly Review*, 1820-28
- *The Dramatic Speculum*, 1826
- *The Dublin Family Magazine; or Literary and Religious Miscellany*, 1829
- *The Essex Literary Journal*, 1838-39
- *The Evangelical Penny Magazine*, 1832
- *The Family Magazine*, 1830
- *The Family Magazine*, 1834-37
- *Figaro in Liverpool*, 1833
- *Figaro in Sheffield*, 1833
- *Flowers of Literature; or Characteristic Sketches of Human Nature and Modern Manners*, 1801-09
- *Foreign Monthly Review, and Continental Literary Journal*, 1839
- *The Freebooter*, 1823-24
- *The General Baptist Repository*, 1802-21
- *The Hive, or Weekly Entertaining Register*, 1822-24
- *The Humming Bird*, 1824-25
- *The Indicator*, 1819-21

- *Isis*, 1832
- *Literary Register*, 1822-23
- *The Literary World: A Journal of Popular Information and Entertainment*, 1839-40
- *The London Weekly Review*, 1839-40
- *The London University Magazine*, 1829-30
- ***The Monthly Literary Advertiser***, 1805-28; continued as *Bent's Monthly Literary Advertiser*, 1829-40
- *Monthly Literary Recreations; or Magazine of General Information and Amusement*, 1806-07
- *Monthly Repository*, 1806-37
- *The National Magazine, and General Review*, 1826-27
- *The National Magazine, and Monthly Critic*, 1837-38
- *The National: A Library for the People*, 1839
- *The National Register*, 1808-23
- *The New Anti-Jacobin Review*, 1827
- *The Newgate Monthly Magazine, or Calendar of Men, Things and Opinions*, 1824-26
- *The Northern Liberator (and Champion)*, 1837-40
- *The Northern Star and Leeds General Advertiser*, 1837-52
- *The Olio; or, Anything-arian Miscellany*, 1800
- *The Olio; or, Museum of Entertainment*, 1828-33
- *The Original*, 1835
- *Paul Pry*, 1830-31
- *The Penny National Library of Education and Entertainment*, 1830
- *The Portfolio of Entertaining and Instructive Varieties, in History, Science, Literature and the Fine Arts*, 1823-25, 1829
- *Publisher's Circular*, 1837-47
- *The Railway Magazine*, 1835-40
- *The Satirist or Monthly Meteor*, 1808-14
- *The Satirist; or, The Censor of the Times*, 1831-49
- *The Spirit of the Times; or the Weekly Condenser of Periodical Literature*, continued as *Beauties of the Magazine and Spirit of the Times*, 1827-28
- *Temperance Penny Magazine*, 1836-48
- *The Terrific Register; or, Record of Crimes, Judgements, Providences and Calamities*, 1825
- *The Tickler; or Monthly Compendium of Good Things*, 1818-24
- *The Working Man's Friend; and Political Magazine*, 1832-33

It is not always possible to assemble complete runs of a title: some titles were suspended, issues may have been lost altogether or have not been traced at any of the source libraries.