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Smith aimed to make the journal into 'the organ the shopkeepers require' and devoted more space to markets, reviews of the corn trade, lists of bankrupts, public sales and correspondence* – matters, however, that engaged the merchant rather than the shopkeeper. It was now only available through subscription at 3s 3d per quarter in advance. By 22 June 1844, Smith openly admitted to subscribers that he had never made a profit and to do so wanted to raise the subscription to 5s a quarter and change the name to the *London Commercial Record*. If hitherto advertisements* had been very scarce indeed, they started coming regularly by 1850, and the identity of the journal as a wholesale-dealers' and merchants' paper was confirmed. Articles on merchant law became more prominent, though under the firm of Charles Smith (which owned it for the rest of the century) the paper was always mainly a facts and figures publication. In 1889, subscription changed to £1 a year in advance, suggesting a continued need to minimize risk. AK

Sources: Mitchell *et al.* 1994.

LONDON ENTR'ACTE (1869-1907) The illustrated* weekly* *London Entr'acte: the Illustrated Theatrical and Musical Critic and Advertiser: a Consulting Paper for all Amusements* was launched in July 1869 to give 'at one view a complete statement of the entertainment provided at each of the principal London Theatres ... accompanied by criticisms and other appropriate original matter', as editor* Samuel Albert Barrow announced in its first issue. Priced* 1d in 1869 for eight pages, it had expanded to 16 pages by 1900. The journal's tone was generally light-hearted and mildly satirical and rather approached that of a comic paper. Its most prominent features were the lively full-page cartoons* of, mostly, stage figures by caricaturist* Alfred Bryan (1852-1899). The *Entr'acte* also published court* reports, as well as boasting columns* on politics* and art, but its main focus remained on the gossipy* side of the London theatre and music* world. The title was changed to *Entr'acte and Lime-light* in March 1871; then to *London and Provincial Entr'acte* in February 1872; and finally reverted back to *Entr'acte and Limelight* in May 1875. OD

Sources: Vann and VanArsdel 1994, *Waterloo*.

LONDON JOURNAL; AND WEEKLY RECORD OF LITERATURE, SCIENCE AND ART (1845-1928)

The *London Journal* was a penny* illustrated* fiction weekly* which, achieving sales of over 500,000 in the early 1850s, is key for understanding the development of the cheap press*. Begun by George Stiff* as a cross between the *Illustrated London*



Figure 37: The fashion supplement in the *London Journal*, March 1895.

*News** and the *Family Herald**, it was initially edited* by G. W. M. Reynolds* who left in 1847 to found *Reynold's Miscellany**. It published (1848-1855) six long serial* novels by J. F. Smith that came to typify the highly commercial 'London Journal school' of fiction: complex plots of many characters, rapid action, extreme emotion and always a final re-establishment of moral equilibrium.

In 1857 the *Journal* was bought by Herbert Ingram* and Bradbury and Evans* who put Mark Lemon* in charge. He sought to educate its readership* by serialising Walter Scott* novels. The result was a dramatic fall in circulation* that in 1859 caused the sale of the *Journal* back to Stiff who recovered its popularity by combining it with his magazine the *Guide* and running novels by Emma D. E. N. Southworth, a very successful American writer. Financially strained, Stiff was forced to sell the magazine to the printer W. S. Johnson in 1862, who continued Stiff's policies and success. Pierce Egan the Younger* was editor* (1860-1880) and himself contributed 24 novels. In later years Smith's novels were twice reserialized in attempts to regain dwindling circulation, once under the editorship of Herbert J. Allingham* (1890-1909). The effects were temporary and in 1912 the *Journal* was com-