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Figure 42: An instructive title page of the *Mirror*, 2 Nov. 1822.

MIRROR OF LITERATURE, AMUSEMENT, AND INSTRUCTION (1822-1847) The *Mirror of Literature*, as it was commonly known, was begun by the stationer, publisher*, printer and entrepreneur John Limbird*, whose cut-rate editions of novels such as *The Mysteries of Udolpho* and *The Vicar of Wakefield* had already brought him financial success. Following in the footsteps of such popular miscellanies* as the *Hive*, the 2d *Mirror* was intended to provide quality reading material for the lower middle classes*, those who, disdaining the more sensational penny* papers, might wish to buy something like the *Gentleman's Magazine** but could not afford it. It was almost immediately successful, quickly achieving a circulation* of 80,000 and above, and was the first of the cheap* periodicals to last more than two years.

Though it was comprised mainly of excerpts and clippings from novels and other periodicals, the 16-page* *Mirror*, published weekly* in a compact 21cm format*, also contained original articles and advertised, among other things, its 'historical* narratives, sketches of society', pieces on 'discoveries in

the arts and sciences*' and 'useful domestic*' hints', along with serial fiction* and poetry. The magazine was notably apolitical*. Contributors included Hector Berlioz, Mrs Bushby, the Countess of Blessington*, Douglas Jerrold*, Fanny E. Lacy and Frank Marryatt. The *Mirror* was distinguished from some of its competitors, such as the *Cheap Magazine*, by being printed on good paper*, as well as by having numerous illustrations* of a fairly high quality, which contributed greatly to its success.

The *Mirror's* first editor*, Thomas Byerley, has been referred to as a hack, but certainly saw himself as a serious and important journalist. The magazine's popularity, and its position as the first of its kind to really succeed, later led him to claim that he had 'created a new era in the history of periodical literature'. His editorship was followed by that of John A. Heraud, Percy B. St John*, and John Timbs*, who had begun as Limbird's shop boy and had then worked as the magazine's principal compiler before editing it in two separate stints. After its 15-year run as a weekly, the *Mirror* briefly became a monthly* called the *Mirror Monthly Magazine* (Oct. 1847-Dec. 1849), and in its last year, 1849 to 1850, was published as the *London Review*. In each incarnation it was not only popular* but generally well respected, and when its originator, Limbird, died in 1883, his obituary* designated him 'the father of our periodical literature'. FCA

Sources: Altick 1957, King and Plunkett 2005, *Waterloo*.

MIRROR OF THE STAGE, OR THE NEW DRAMATIC CENSOR (1822-1824) This short-lived monthly* focused on the publication of 'memoirs of the principal actors; criticisms of the new pieces and performers as they appear; anecdotes, original essays, &c'. (12 Aug. 1822). At 6d, it offered its readers an engraved* coloured title page and colour plates. In the fourth issue, it was announced that the entire copyright* to the *New Theatrical Inquisitor* had been acquired by the present owners, and that the staff of that journal would now join forces with the writers on the *Mirror*. This did not, however, prevent the journal from suffering an early demise. OD

Source: *Waterloo*.

MISCELLANY Deriving from *miscellanea*, a Latin culinary term for a hash or stew, the word 'miscellany' was employed in early English print culture for collective works such as the poetic anthology, *Tottel's Miscellany* (1557). Since most serials are miscellaneous in both content and authorship, the term sometimes occurred simply as a synonym for a periodical.