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concluded with a 'Monthly Register', which became a regular feature, and included current events, commercial news* and short reviews* of new publications. The reviews of poetry*, fiction and biography were written by Christian Isobel Johnstone*, who later became the magazine's editor* and co-proprietor*.

Contributors to early numbers included J. S. Mill*, Thomas Perronet Thompson, John Bowring* and J. A. Roebuck, all with impeccable radical connections, and known to Tait through his role as the distributor of the *Westminster Review** in Scotland. Tait wrote many of the early political articles himself. Scottish contributors included Thomas Dick Lauder and John Galt, and in 1833, Thomas De Quincey*, who remained a contributor until 1851. Circulation* was estimated at 4,000 per month, nearly three-quarters in England. The magazine claimed to outsell *Blackwood's* in Scotland. Its price* of 2s for 130 pages was standard for monthly magazines* aimed at a middle-class* audience. In 1834, two years after its launch, the price dropped to 1s, making *Tait's* the first of the shilling* monthlies* that were to dominate the periodical market* from the late 1850s.

Under the 12-year editorship of Christian Johnstone*, which began in 1834, the magazine's focus moved from politics* to that of a more general literary* magazine. Writers like R. H. Horne*, John Hill Burton, William Howitt* and George Gilfillan* contributed during this period. Theodore Martin and W. E. Aytoun collaborated on a number of articles, often under the signature 'Bon Gaultier'. Johnstone wrote over 400 articles during her editorship, an estimated 20 per cent of the review, most of them on literary topics. She encouraged the work of women contributors, among them Mary Russell Mitford, Amelia Opie, Eliza Meteyard* and Hannah Lawrance*. Johnstone's editorship is regarded by many as the highpoint of the magazine's history. She and Tait, who had continued to oversee the production of the journal, retired together in 1846.

The magazine was purchased by George Troup*, one of Tait's staff, and its headquarters moved to Glasgow. A period of English ownership (1850-1855) saw a return to the standards achieved by Tait and Johnstone, although the magazine could no longer claim to be either a Scottish or an Edinburgh publication. In 1855 Troup resumed the editorship, and later the proprietorship*. The magazine once again moved to Glasgow, and reflected Troup's allegiance to the Free Church of Scotland. Its core Scottish readership*, however, drifted away,

as its English readers had done before them, and it folded. JS

Sources: Bertram 1893, Shattock 2007, *Wellesley*.

TALLIS'S DRAMATIC MAGAZINE AND GENERAL THEATRICAL AND MUSICAL REVIEW (1850-1853) *Tallis's Dramatic Magazine* was a theatrical monthly founded in mid-century by the publisher* John Tallis. The first issue announced the journal's intention to defend modern drama against its detractors, as well as voicing a firm belief in the advent of a 'new era of the stage'. It was not, however, concerned with speculative literary criticism or philosophizing about the future of the drama, but ranged itself firmly on the side of the average theatregoer. It typically printed biographies of popular actors like John Kemble Phelps and William Charles Macready, as well as notices of current productions, with occasional comments on such issues as dramatic censorship*. The journal ran for a total of 34 issues and underwent two title* changes, first to *Tallis's Drawing Room Table Book of Theatrical Portraits, Memoirs and Anecdotes* in 1851, and one year later to *Tallis's Shakespeare Gallery*, which remained the title until the final issue. OD

Sources: Vann 1994, *Waterloo*.

TATLER (1830-1832) The *Tatler, A Daily Journal of Literature and the Stage* was one of the many journals writer, essayist and dramatic critic James Leigh Hunt* edited*. It superseded his *Chat of the Week* (1830) and was launched as a daily* journal, containing mostly playbills, criticisms on literature* and performances and poetry*. Until June 1831, its publisher* was J. Onwhyn, who was succeeded by Robert Seton. Although Hunt was acquainted with young poets like Shelley and Byron and although he initiated most projects with his brother John Hunt*, like the successful *Examiner**, the *Tatler* was written and edited solely by him. Hunt declared the journal was 'a companion to daily newspapers' and it even had the appearance of a newspaper, consisting of four folio pages. Its motto read 'veritas et varietas'. Hunt wanted the *Tatler* to be a political* and literary weapon, but its public scope did not reach much further than the theatre-going public. The paper mainly served a practical purpose and was sold at theatre doors, such as those of the Drury Lane theatre.

Hunt's editorship of the *Tatler*, of which he said 'it almost killed him', ended with number 452 (13 Feb. 1832). The paper went into decline, indicated by numerous changes in frequency* (from daily* to thrice weekly), format* (quarto), and price* (from 2d to 1d and finally 3d). Variations in the subtitle