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TEXTILE RECORDER; A MONTHLY JOURNAL OF THE TEXTILE INDUSTRIES (1883-1967); TEXTILE MONTH (1968-) The long-running monthly*, the *Textile Recorder* supplied its readers* with crucial information on the textile industry. Topics covered typically in this trade* journal ranged from technological advances to various social developments, with issues of 24 pages supplemented by advertising*. The first number, for example, contained articles on the decline of cotton spinning in Glasgow, as well as reports on political events relevant to the industry. In its nineteenth-century incarnation, the *Textile Recorder** was edited by Joseph Nasmith, the author of various publications on modern cotton spinning and engineering. Incorporated into the *Textile Month* in 1968, it is still in print. Over the years, the journal always retained its focus on the comprehensive coverage of all aspects of international textile manufacturing. OD

Source: *Waterloo*.

THACKERAY, WILLIAM MAKEPEACE (1811-1863) With the origins of his career rooted in early journalistic struggles, Thackeray came to inhabit the world of Victorian periodicals in the fullest imaginable way as an illustrator*, a prolific contributor of both comic and serious journalism, an author of hugely popular fiction serialized* in a variety of magazines* and as the editor* of a major monthly* journal. His output was prodigious – Spielmann's 100-year-old account of Thackeray's *Punch** contributions based on the magazine's daybooks lists several hundred pieces, many of them illustrated by the author. In the mid-1840s Thackeray was producing over 40 articles a year for this one magazine alone.

As a young man with an inheritance Thackeray was drawn early to the opportunities offered by the periodical press, buying the *National Standard* newspaper in 1833, and largely writing it himself. The venture failed in 1834, at a moment when Thackeray had lost his financial base, and he thus launched himself on an uncertain literary career without security. He worked for the progressive newspaper the *Constitutional* from 1836 after a spell as correspondent for the *Paris Literary Gazette* in 1835, where he contributed in a variety of genres and began to evolve his writing towards narrative, especially through the use of the first of many literary* personae, 'Augustus Wagstaff' to sign his contributions. A foreign correspondent*, Philip Firman, was to form the central character of Thackeray's later novel 'The Adventures of Philip' which was serialized* in the *Cornhill Magazine** in 1861.

Under a second pseudonym*, 'Michael Angelo

Titmarsh', Thackeray began exploring the relatively undeveloped field of art reviews* for *Fraser's Magazine* in 1838, and this magazine and *Punch* became the major outlets for his work over the next decade. Some of his articles and sketches were reorganized for publication as *The Paris Sketch-Book* (1840). While much of Thackeray's major fiction was published in monthly serial parts, a number of his works were serialized in magazines – 'The New-comers' (1853-1855) and 'The Virginians' (1857-1859) in *Harper's Magazine**, and 'Lovel the Widower' (1860), 'The Adventures of Philip' (1861) and 'Denis Duval' (1864) in the *Cornhill Magazine* (1864).

In late 1859 Thackeray's publisher* George Smith* had asked his author to edit a prestigious new monthly, the *Cornhill Magazine**, and Thackeray, who had since 1852 been free of any association with periodicals and published very little journalism, held the editorship until March 1862. The *Cornhill*, with its starry list of contributors, gave Thackeray a place to publicize his own work, and became one of the most significant monthlies of the mid-Victorian period. As well as fiction Thackeray contributed the 'Roundabout Papers' (1860-1863), and he remained a contributor to the magazine up to his death in 1863, even after he had resigned the editorship after a series of disagreements with his publisher. Thackeray's writing career offers one of the most complex and interesting examples of the ways in which Victorian freelance writers engaged with the periodical press in sustaining their careers in a highly competitive* environment. BM
Sources: Buchanan-Brown 1979, ODNB, Pearson 2000, Spielmann 1899.

THEATRE. A MONTHLY REVIEW OF THE DRAMA, MUSIC AND THE FINE ARTS (1880-1897) *Theatre* was launched in its most durable form in 1880 as *Theatre: A Monthly Review of the Drama, Music and the Fine Arts* (published* by Charles Dickens & F.M. Evans*). From 1880-1897 four editors* directed the journal: Clement Scott*, Bernard E. J. Capes (1889-1890), Charles Eglington (with Capes, 1891-1892; on his own, 1893), and Addison Bright (1894-1897). Of these four, Scott was by far the most influential. He combined his editorship for *Theatre* with a position as drama critic for the *Daily Telegraph**, which gave him 'immense power' in London journalism. His work for the *Telegraph* and *Theatre* 'gave theatrical journalism a stability it had never previously achieved'.

In December 1882, after six volumes, Scott announced a relaunch of *Theatre*: 'The January