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Chapter 3 Selling Spain in the British Press during the 1830s: Advertisers as Cultural Mediators*

Abstracts During the first decades of the nineteenth century, writers, journalists, critics, publishers and others involved in what we today call the marketing and advertising sector were struggling to integrate such apparently distant fields as culture and commerce. They became tastemakers and directed readers to specific repertoires of knowledge by means of the advertisements and reviews they published in the press, particularly in literary advertisers. Among the books promoted in this type of publication, those about Spain occupied a considerable and regular space. After the Peninsular War and the advent of the new Romantic world view, Spain developed into an admired and attractive country which deserved greater attention. British literary advertisers are illustrative of this appeal, as they included numerous references to books about Spain, covering such topics as the Peninsular and Carlist wars, Spanish history, literature, culture and wines, among others. Drawing on Bourdieu's notion of cultural intermediaries or mediators (1984), this article explores promotional texts in *The Literary Gazette* during the 1830s, in order to trace the types of literary works published in Britain about Spain and the themes discussed in them.

Keywords: Spain, 1830s, literary advertisers, cultural intermediaries, periodical press, advertisement, review.

1. Introduction

In a letter to the owner of the *Morning Post*, the poet Robert Southey, who was himself involved in the literary section of the newspaper, wrote: "One newspaper will do more for a book than two reviews" (qtd. in McFall 541). The letter was written in 1807 and illustrates the close relationship between writers such as Southey and the owners and publishers of periodicals. During the early decades of the nineteenth century, writers, journalists, critics, publishers and those working in what today we call the marketing and advertising sectors were struggling to

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integrate fields as seemingly distant as culture and commerce. In an increasingly competitive literary market, with a growing number of books being published, they became cultural mediators and tastemakers (Bourdieu), directing readers to specific repertoires of knowledge through the advertisements and the reviews they published in the press, particularly in literary advertisers. This chapter will explore promotional texts placed in *The Literary Gazette* during the 1830s in order to trace the type of books about Spain published in Britain, and the topics discussed therein.

As Richard Cronin has argued, the period under analysis in this chapter has been neglected by Romanticists and Victorianists alike, describing it is a “shadowy stretch of time sandwiched between two more colourful periods” (1). The same might be also said of King William IV, who reigned between 1830 and 1837, an almost forgotten ruler in comparison to the monarchs who preceded and followed him. However, in terms of British print culture and media, the 1820s and 1830s constitute, in the words of Angela Sterhammer, “a key moment of experimentation and innovation” in which a market-conscious attitude among writers and publishers is indeed observable (“The 1820s” 74). In fact, this period is crucial for the development of modern advertising, seeing as it did notable technical innovations and the modernization of marketing methods and thematic techniques (Strachan 3–4), which influenced the advertisement of books, particularly in literary advertisers. The role that this sector came to fulfil was so significant that, as Mason notes, following the banking crisis of 1826, when the book market collapsed, advertising played its part in reviving the literary sector, and those writers who participated in the areas of marketing and advertising began to be regarded as artists (9–10).

Following the theories of Pierre Bourdieu, Smith Maguire has argued that the occupation of cultural intermediary is informed by various factors: the new economy and new class relations, new occupations, tastemakers, expertise and legitimacy, and cultural capital and disposition (17). Applying these factors to the period I am considering here, we can see in the first place that there is indeed an expansion of a consumer culture and economy, in which the production of need is required, and there is also a growth in the middle classes and bourgeoisie, and subsequent emergence of new readers. The second point, the creation of new occupations or the professionalization of existing ones to mediate between the fields of production, the press, books and consumers, is also clearly borne out. As already noted, cultural intermediaries are tastemakers; they create the conditions for consumers to direct their preferences towards certain books, fitting these to existing tastes and vice versa. In order to be able to do their job, cultural mediators also assert their expertise by emphasizing their knowledge

and experience, and by legitimizing their profession, as can be observed, for instance, in book reviews. Finally, from their background and education, cultural intermediaries generally possess refined manners and social skills, enabling them to act as mediators; more importantly, they often share their readers' tastes, lending sincerity and trustworthiness to their opinions in the eyes of the latter.

2. *The Literary Gazette*

Amongst the most renowned publishers of the period was Henry Colburn, who founded the *Literary Gazette and Journal of Belles Lettres, Science, and Art* in January 1817, the first weekly review of literature and the arts (Matoff 190). He was accused of using techniques similar to those for the marketing of everyday products, such as hair oil and lottery tickets, in the promotion of books (Strachan 253). Indeed, Colburn was an astute businessman who saw the commercial opportunities of publishing both books and journals (Cronin 11), and thus he printed favourable reviews of his own books, which were also being advertised in his periodicals. Puffery, the publication of artificially positive book reviews, was indeed the most common strategy used by editors and printers at this time.

However, for most of the life of the *Literary Gazette*, the editor was William Jerdan, who bought one third of the shares of the journal in July 1817, and is thought to have been the main reviewer from that point. As Matoff notes, Jerdan sought to publish objective reviews, although the journal was frequently accused of puffing and of incorporating reviews that were merely long extracts from the books under discussion (191). Either way, "Jerdan was at the center of a vast web of writers, booksellers, publishers, politicians, institutional directors and socialites, ideally placed to act as facilitator or mediator in any number of ways" (Matoff 192), and he and most periodical editors were conscious of their role. For instance, Jerdan took an active part in helping Letitia Landon to publish her first poem in the *Literary Gazette* in 1820.

In the final issue of every annual volume, the editor of the *Literary Gazette* wrote a sort of review of the year, in terms of both the magazine itself and the current condition of the literary market. In 1832 the editor explained the purpose of the journal:

The aim of our Journal is, and has ever been, to reflect the literature, arts, sciences, discoveries, and improvements, of the times: the images as faithful as a pure medium could render them [...] in the character of a general guide of reference, we do not hesitate to point to sixteen volumes of the *Literary Gazette* as a national record of all that civilised man desires to know and to preserve, such as has never hitherto been produced in any form of periodical publication. (Jerdan (?), "The Likes" 817)

The *Literary Gazette* was a weekly periodical, each number including sixteen pages, which were later bound and sold as an annual. As its full title illustrates, it was actually a miscellany: *The Literary Gazette; and Journal of Belles Lettres, Arts, Sciences, etc. Comprising Reviews of New Publications; Original Essays on Polite Literature, the Arts and Sciences; Poetry; Criticism on the Fine Arts, the Drama, etc.; Biography; Correspondence of Distinguished Persons; Anecdotes, Jeux d'Esprit, etc.; Sketches of Society and Manners; Proceedings of Scientific and Learned Societies; Astronomical Reports, Meteorological Tables, Literary Intelligence, etc. etc.* At the end of each issue a number of pages, typically three or four, were devoted to book advertisements. These were usually placed in three columns and promoted individual books or groups of books on the same topic, by the same author, from the same collection or the same printing house. In some of the issues there were also larger two-column ads, and even very large ones spanning three columns and covering almost the entire page.

3. Spain in the *Literary Gazette*

As shown in other contributions to this volume, as well as in previous research (Llorens, “Colaboraciones” and *Liberales*; Saglia, “Hispanism,” “Imag(in)ings” and “Iberian,” among others), the role of the British periodical press in the dissemination of ideas and information about Spain and Spanish literature and culture during the early decades of the nineteenth century is remarkable. The selection of books advertised and reviewed in the *Literary Gazette* can be said to provide a very clear representation of what Saglia has termed “a monumental operation of inscription and translation of Spain” (“Iberian” 44) for the British audience. In each year of the decade under examination here, the periodical published a significant amount of information about Spain, in the form of both advertisements and reviews. And when we also consider other sections in the magazine, the number of allusions to Spain is even higher. For instance, in the “Fine Arts” section, there are numerous references to paintings, engravings and watercolours in various exhibitions which reproduce Spanish landscapes and characters.

The tone of these references is a mixture of admiration and a patronizing attitude towards Spain. Furthermore, the remarkable presence of Spain in the journal, particularly during the 1830s, reflects, on the one hand, the sustained relevance of the Peninsular War and its implications for the British, given that the Spanish thus acquired a new role as a people fighting for their freedom, and, on the other, the consideration of Spain as a new tourist destination, characterized by picturesque scenery and adventurous possibilities for English travellers

seeking new and different experiences (Saglia and Haywood 10). However, there was also considerable interest in information about Spanish current affairs, as can be seen in the review of the book *Spain in 1830*, by Henry D. Inglis, published in 1831. The review that appeared in the *Literary Gazette* in June of that year mentions “The numerous publications of late years on the subject of Spain;” but the reviewer adds that

after reading them, we are almost as profoundly ignorant of the present state of the Peninsula as we were previously to undergoing the labour of their perusal [...] We willingly admit that much talent and learning have occasionally been applied to the illustration of the early poetry, and the elucidation of the history of Spain; but as members of a commercial community, we have looked in vain for notices of her manufactures, and details of their processes; for the condition of her agriculture, and the products of her mines: as devoted to the art and sciences, we have been anxious to be informed of their present state and application, and the nature of the encouragement for their advancement and protection; as lovers of constitutional liberty, we expected to have the result of shrewd and impartial observation on the sources of those springs of action in the people, and their ruler, which cause Spain to be an anomaly in this age of improvement and civilisation. (Jerdan (?), Review of *Spain in 1830* 389)

In the following pages a brief examination of some of the books advertised in the *Literary Gazette* will be presented. Due to space limitations, many works on Spain will not be mentioned, but the most significant topics will be explored and the most illustrative examples will be cited.

The sustained attraction of the Peninsular War in Britain can be perceived in the *Literary Gazette*, particularly a thirst for narratives by military men who participated actively in the fighting. With the passing of time, the war was increasingly seen in Europe as a patriotic and national conflict, the Spaniards viewed as a brave people who had risen up together against Napoleon, and this in turn provoked great admiration and curiosity. One of the most relevant books on the topic to be advertised during the 1830s is Robert Southey’s three-volume *History of the Peninsular War* (1823–32). Adverts for it appeared in 1830 and in 1832, the year in which the final volume was published. The review of this latter in 1832 stresses the relevance of the conflict for England: “The Peninsular war, most glorious for England, is a theme which may well delight and animate her sons; and its events are here related in that style of perspicacity and simplicity which is most consonant to effect as well as to truth” (Jerdan (?), Review of *The History of the Peninsular War* 241).

A significant number of military men aroused perhaps the greatest interest among the public, offering as they did their own experiences and versions of the conflict (Esdaile xii–xiv). The *Literary Gazette* carried numerous advertisements

for texts of this kind, even grouping them into sections, such as “Military Memoirs and Histories” in 1831 (Jerdan (?), “Military Memoirs and Histories” 127), which included seven eyewitness accounts of the hostilities by authors of various nationalities, among them: “Captain Blakiston’s Narrative of Twelve Years Military Adventure in Three Quarters of the Globe. Comprising an Account of the early Military Career of the Duke of Wellington in India, and his last Campaign in the Spanish Peninsula and the South of France,” “Journal of an Officer of the King’s German Legion. An Account of his Campaigns and Services in the Peninsula, Sicily, Italy, Malta, England, Ireland, and Denmark,” “Adventures of a Young Rifleman in the French and English Armies, during the War in Spain and Portugal, from 1806 to 1816. Written by Himself” and “Adventures of a Sergeant in the French Army, during the Campaigns in Italy, Spain, Germany, Russia, etc., from 1806 to 1823. Written by Himself.”

Interest in the events of the war was so great that, as we can see in the *Literary Gazette*, there even existed texts written especially for young readers on this topic. In the 1833 volume there is a section called “New Christmas Presents for Children,” including various books for this new sector of readers, who were of particular interest to marketers during the Christmas holidays. In this special section, alongside a book by Maria Edgeworth, and another of biblical stories, there is a text entitled “The History of the late War, with Sketches of Napoleon, Nelson, and Wellington, in the Style of Stories for Children. With Woodcuts” (Jerdan (?), “New Christmas Presents for Children” 14), clear evidence of the increasing presence of secular texts among the reading material for the youngest audiences (St Clair 137).

It is worth noting that the Peninsular War was also an inspiration for fictional genres, such as *Salvador, the Guerrilla*, by the Spanish writer Telesforo de Trueba y Cossío, which was advertised in the section of “Books in Press” on 1 March 1834 (Jerdan (?), “Books in Press” 160). At the end of the same month, the *Literary Gazette* printed a review of this book, as usual comprising long passages of the novel with a short introduction that described the Peninsular War as a setting for a romance: “abounding with that excitement, variety, and wild adventure, which would formerly have attracted the poet, and now form the vantage ground of the novelist” (Jerdan (?), Review of *Salvador, the Guerrilla* 220). In January 1837 another fictional text with this conflict as a background was advertised (Jerdan (?), “Books in the Press” 29): *The Bivouac, or Stories of the Peninsular War*, by W. H. Maxwell, which would go on to be advertised throughout the year in the *Literary Gazette*. In these advertisements some detail of the book is offered in the form of short excerpts of previous reviews: “A more rare and charming

combination of fact and fiction we have never met with, than is to be found in these delightful pages” (Jerdan (?), “Mr. Bentley’s New Works” 567).

The desire to voyage and see new places and subsequently to record one’s experiences of a different culture were the main elements of travel writing, a genre very much in vogue from the eighteenth century onwards. An increasing number of foreign travellers visited Spain after the Peninsular War, attracted mainly by the perceived exotic nature of Spanish culture, and many such authors published their experiences for the enjoyment of a British readership. A notable number of publications in this genre were characterized by their multimodality, comprising as they did both text and images (Saglia “Imag(in)ing”). They often adopted the form of sketches, a term that often featured in their very title. In the nineteenth century a literary appropriation of this type of visual art form is observed (Byerly 349). According to Byerly, a sketch is “a rapidly drawn picture that sacrifices aesthetic finish for a sense of spontaneity. The sketch embraces a certain ease or even disdain; the artist could draw a detailed portrait if he wished, but chooses to give a rapid impression of certain elements of the scene rather than elaborate them into a complete picture” (349). Indeed, in 1831, the reviewer of one of these sketch books, *Sketches in Spain and Morocco* by Sir Arthur De Capell Brooks, alluded to what was expected of collections of this type: “it is precisely one of those entertaining books of travel which are well calculated to suit the general reader, without presenting any strong claims to perpetuity beyond the usual limits of the genus of ‘Sketches’” (Jerdan (?), Review of *Sketches in Spain and Morocco* 307).

The following year, one of the most famous sketch books on Spain was published, Washington Irving’s *Tales of the Alhambra*. The American writer had previously published another book of the same type, *The Sketch-Book of Geoffrey Crayon* (1820), in which he expounded his particular approach when recording his experiences as a traveller: “caught sometimes by the delineations of beauty, sometimes by the distortions of caricature, and sometimes by the loveliness of landscape. As it is the fashion for modern tourists to travel pencil in hand and bring home their portfolios filled with sketches, I am disposed to get up a few for the entertainment of my friend” (qtd. in Byerly 354). Irving acknowledged that he was not a professional, but simply a tourist writing and drawing his impressions for friends. Exploiting a similar technique, and under a pen name, Irving published *Tales of the Alhambra* (1832), which was preceded by various notes and advertisements in the *Literary Gazette* announcing its forthcoming publication.

Irving was already a celebrity in Britain, a concept that emerged during the Romantic period, as “a product of material culture, the circulation of

print, and an ever-expanding reading public” (Esterhammer, “Identity” 771). International celebrities, such as Irving, apart from seeking inspiration for their books, exploited tourism and travel to extend their public reach. According to the *Literary Gazette*, he was a kind of symbolic character capable of cementing the relationship between England and America, despite “the quarrels of our grandmothers and grandfathers,” as he “has always taken in speaking of the two countries” (Jerdan (?), Review of *Tales of the Alhambra* 257). This quotation is drawn from the long review published in the *Literary Gazette* just before the publication of the book. In the reviewer’s opinion, in this new sketch book “Mr. Irving has fairly trusted himself ‘to the golden shores of old romance,’ and yielded to all their influences. He has carried us into a world of marble fountains, moonlight, arabesques, and perfumes ... if there be any fantasies ... the *Tales of the Alhambra* must awaken them” (257). In order to illustrate these qualities, the review reproduces part of one of the tales from the book, “The Legend of the Three Beautiful Princesses.” In the following issue of the journal, a second review of Irving’s *Tales* included another section of the book: “The Legend of the Rose of the Alhambra” (Jerdan (?), Review of *Tales of the Alhambra* (second notice) 278).

Given the increasing importance of objects of visual beauty in Romantic pre-Victorian society, more and more citizens, and not only among the privileged classes, wanted to acquire pictures to display in their homes. Artistic sketch books, which resembled painters’ portfolios, were widely advertised. A notable number of collections of images, including portraits and landscapes, were published, such as David Roberts’s and John F. Lewis’s *Spanish Sketches*, which shared the same title and were advertised jointly in 1837. Interestingly, they were offered in two different versions at different prices: the cheaper in imperial folio, tinted and half-bound, and another, more expensive version, coloured and mounted, in folio (Jerdan (?), “Books Printed by Hodgson and Graves” 311). In both cases the images were likely to be used as ornamental objects within readers’ homes. The perspective offered in all these artistic works was that of a foreigner enraptured by the exotic culture of Spain. However, in the *Literary Gazette* a collection of drawings by a Spanish author was also advertised: “*The Andalusian Annual*, with 12 exquisitely coloured life drawings by Becquer,” referring to José Domínguez Bécquer, the father of the Spanish poet Gustavo Adolfo Bécquer (Jerdan (?), “New Works Published by Mr. Macrone” 736). The subsequent review of this book specifies the contents, since they are not the usual ones to be found in this type of publication:

After all our Annuals, this is a Novelty: after all we have had of late about Spain, it has new features to recommend it. These consist of whole-length portraits, in the costume

of Andalusia, of remarkable characters – bandits, smugglers, actresses, matadors, etc., from the easel of José Becquer, a painter of Seville, rendered on stone by Gauci, and coloured to the life; and also in illustrations, tales, legends, descriptions, robberies, and anecdotes, from the able and popular pen of Mr. Honan. (Jerdan (?), Review of *The Andalusian Annual for 1837* 773)

This extract makes clear the significance of illustrations and images in these collections, to the detriment of text, which served only as a kind of unifying thread for the visual contents of the book. This is particularly the case in annuals, which were published in order to sell as gifts, especially during the Christmas season. Ample space in the *Literary Gazette* is given over to advertisements for annuals, such as the very popular Jennings' Landscape Annuals series, which published four volumes on Spanish topics during the 1830s: Granada and the Alhambra in 1835, Andalusia in 1836, Biscay and the two Castiles in 1837, and finally Spain and Morocco in 1838. All of these were by the same author, Thomas Roscoe, and the same illustrator, David Roberts, who published abundantly on Spain.

Scenes from the north of Spain began to occupy greater space in the *Literary Gazette* partly as a consequence of the interest of the British public in the First Carlist War, a conflict which broke out in 1833 after the death of King Ferdinand VII. Several foreign military men, from both sides – the Carlists and the Cristinos – wrote about their experiences in book form, as had happened with the Peninsular War. These works include *The Striking Events of a Twelvemonth's Campaign with Zumalacarregui, in Navarre and the Basque Provinces* by Charles Frederick Kenningsen, a captain of lancers in the service of Don Carlos, and *The Court and Camp of Don Carlos; being the results of a late Tour in the Basque Provinces, and parts of Catalonia, Aragon, Castile and Estremadura* by M. Burke Honan, both publicized with ads in the *Literary Gazette* of 1836. As is common in such writings, the authors not only narrated events of war, but also described the landscapes, people and different cultural aspects of the territories they visited. A clear example of this is a book advertised in 1839 in which the writer even incorporates transcriptions of music he heard while visiting the Basque provinces as a surgeon during the conflict: *Sketches of Scenery in the Basque Provinces of Spain, with a Selection of Natural Music, arranged for Piano-Forte and Guitar*, by Henry Wilkinson, Member of the Royal College of Surgeons.

All these narratives acquainting British readers with Spain and the Spanish people encouraged travellers to visit the Peninsula. However, specific books were also published with this in mind, helping travellers to get by in distant and unknown places. Examples of these book series appeared in 1832: Josiah

Cander's thirty-volume *The Modern Traveller. A popular description, geographical, historical and topographical of the various Countries of the Globe*, including two about Spain and Portugal (Jerdan (?), "The Modern Traveller" 175), and *A Variety of Descriptive Guides for the Use of Travellers on the Continent*, which included a volume on Spain and Portugal (Jerdan (?), "A Variety of Descriptive Guides" 239).

Spain was also a place of historical interest for the British public, as well as being characterized by picturesque and legendary elements. Indeed, this was stressed in most of the historical books about Spain published during this period, in that they often recounted legends, romances and ballads, mixing history and fiction. Some examples published in the 1830s illustrate this approach to the Peninsula: *The Romance of History*, which dedicated a volume to Spain (1830) by Telesforo de Trueba y Cossío; *A Set of Six Ancient Spanish Ballads, Historical and Romantic*, by John Lockhart and by Mrs. Roberts (1830); *Lays and Legends*, by W. J. Thoms; and *Legends of the Conquest of Spain*, by Washington Irving (1835).

Irving's continuing fascination for Spanish history is also underlined by other publications advertised in the *Literary Gazette*, such as new editions of *The History of the Life and Voyages of Christopher Columbus*, *A Chronicle of the Conquest of Granada* and *Voyages of the Companions of Columbus*, first published in 1828. Interestingly, the latter was published in special collections, such as "The Family Library," which indicates that it was considered appropriate for the youngest members of society. This collection was established by the editor John Murray in order to offer adapted or abridged versions of renowned books for the whole family (Jerdan (?), "The Family Library" 264). In certain issues of the *Literary Gazette* we see a special focus on advertising educational and pedagogical books, since these had become a lucrative area in the literary market. History was a recurring topic in books targeting children. For example, in 1837 Lady Calcott's *History of Spain* featured in multiple adverts in the journal, including groups of ads for "Approved School-Books" (Jerdan (?), "Approved School-Books" 487) and "Approved Children's Books" (Jerdan? Advertisements about "Approved Children's Books" 743). Interestingly, ads of this type tended to appear more abundantly in the final issues of the year, when Christmas was approaching, as they were intended to be bought as gifts for young readers.

Biography was another popular historical genre in the nineteenth century and the *Literary Gazette* devoted ample space to them, particularly to celebrate the lives of individuals. Indeed, *Lives of Celebrated Spaniards*, a translation of *Vidas de españoles célebres* (1807–33) by the esteemed Spanish author Manuel José Quintana, which included patriotic biographies of quasi-mythical heroes such as the Cid Campeador, the Prince of Viana, Guzman the Good and the Great

Captain, among others, was advertised in October 1837, one of the few English translations of Spanish books in the journal (Jerdan (?), "Books in the Press" 678). Also advertised and reviewed in December 1837 was *The History of the Reign of Ferdinand and Isabella, the Catholic of Spain*, by the American Hispanist William Prescott, published by Richard Bentley in January 1838. Though it is not exactly a biography, it is very close to this genre. Interestingly, the review begins by alluding indirectly to the discovery of America by Christopher Columbus:

This remarkable and important work is the production of an American; and there is singular fitness that it should be the task of one whose country was, as it were, called into existence during the very age he depicts. Mr. Prescott has chosen one of the most important periods in modern history, and one, too, which exercised the greatest control over succeeding times. (Jerdan (?), Review of *The History of the Reign* 793)

This approach to the Catholic monarchs was the prevalent one during the period, particularly by British and American authors, since the discovery of the new continent was of particular relevance for their history as colonizers of the territories of North America.

Spanish literature received less attention in the pages of the *Literary Gazette*; however, the most emblematic of Spanish literary works, Cervantes's *Don Quixote* did merit a place in the journal. In 1833, *The Achievements of Don Quixote* was published as part of the "Novelists' Library" collection, which was edited by Thomas Roscoe and included works by German, Italian and Spanish novelists. The three-volume Spanish series, entitled *Spanish Novelists. A Series of Tales, from the Earliest Period to the Close of the Seventeenth Century*, included *Don Quixote* and other writings, as well as Don Juan Manuel's *El Conde Lucanor*, *El Lazarillo* and Mateo Alemán's *Guzman de Alfarache*. The advertising in the journal emphasizes the number of illustrations and portraits by George Cruikshank, particularly their humorous qualities (Jerdan (?), "Books to Be Published" 61). Curiously enough, in a subsequent advert for the book, it is recommended particularly for women, since the series's abridged version "is freed from those impurities which have hitherto rendered it all but a sealed book to female readers, and this too without, in any one single instance, trenching upon the humour of the story. We can now safely recommend it to the most delicate lady" (Jerdan (?), "Books Just Published" 238). Four years later, in 1837, illustrations by Cruikshank were used to adorn another book related to Cervantes's masterpiece, the posthumously published *Rambles in the Footsteps of Don Quixote* (1837) by H. D. Inglis. On his death, the book was heavily advertised, as indeed were other travelogues by the author, one of those about Spain, as seen above (Jerdan (?), "Inglis's Travels" 245). In the same year, the editor J. J. Dubochet and Sons began to serialize Charles Jarvis's translation of *Don Quixote* in monthly instalments that continued to

1839, described in June 1837 as “Revised, and corrected, and beautifully illustrated after Original Designs, by Tony Johannot” (Jerdan (?), “Books in the Press” 406). The subsequent review of the first instalment of Jarvis’s translation also mentions the “admired embellishments of the Paris editions (eight hundred in number),” and the reviewer praises the inclusion of a biography of Cervantes, as the events of his life are “so varied in their character, and so striking” that they constitute one of the most interesting parts of the present edition. Thus, the review includes a long passage on the events of Cervantes’s life (Jerdan (?), Review of *Don Quixote* 461).

In 1835, a translation of Tomás de Iriarte’s *Fábulas literarias* (1781), the *Literary Fables*, was reviewed in the *Literary Gazette*.¹ The originality of Iriarte’s tales was mentioned, in that they are “devoted entirely to the illustration of literary subjects” (Jerdan (?), Review of *Literary Fables* 230); for instance, one of the fables quoted in the review, “The Bear, the Monkey and the Pig,” is said to explain the reasons behind “the strings of complimentary eulogies” in advertisements of “works which we have examined and found utterly worthless” (231). Most importantly, certain literary works were not translated but were published in Britain in Spanish, which indicates that a notable number of readers must have been able to read in that language, most of these probably Spanish émigrés residing in the country. However, the number is very low compared to books in French advertised in the *Literary Gazette*, which can be explained by the fact that the French language was part of the school curriculum and the most common foreign language spoken by the educated classes. Nevertheless, Iriarte appears again in the British book market with *Compendio de la historia de España*, an edition revised by Juan Blázquez and published by Boosey and Sons, together with other printers, such as the Spanish Vicente Salvá, in London in 1826. It was advertised in the *Literary Gazette* in 1830 alongside another book in Spanish, *La floresta española, o Coleccion [sic] de piezas escogidas de los mejores autores*, and a text to learn the Spanish language: De Lara’s *Key to the Spanish Language*, both likewise published by Boosey and Sons (Jerdan (?), “Books by the Editor Boosey and Sons” 95). In 1837, a volume of three of Calderón’s plays, *El mágico prodigioso*, *La vida es sueño* and *El príncipe constante*, were advertised in the journal, published by British (C. and H. Senior in London, Milliken and Mon. in Dublin, Laing and Forbes in Edinburgh) and Spanish printers (Hortal y Compañía in Cádiz) (Jerdan (?), “Calderón” 262).

1 See Leticia Villamediana González’s chapter in this book on Tomás de Iriarte’s *Fables* in the British press.

Besides Spanish literature, translations from Spanish into English featuring in the *Literary Gazette* include other fields of knowledge, such as mining: Richard Heathfield's translation of *Commentaries on the Mining Ordinances of Spain* by Francisco Xavier de Gamboa, published in 1830 by Longman in London, was reviewed in the *Literary Gazette* the same year (Jerdan (?), Review of *Commentaries on the Mining Ordinances* 653). Spanish wines also attracted the attention of British writers, editors and readers, as is attested by the long excerpt devoted to them in the review of *A History and Description of Modern Wines* (1833) by Cyrus Redding, published in London by Whittaker and Co. Interestingly, according to the reviewer, Spanish wines "will one day rank much higher in estimation than they do at present" (Jerdan (?), Review of *A History* 802). Another book on Spanish wines reviewed in the *Literary Gazette* of 1834 is *Journal of a Recent Visit to the Principal Vineyards of Spain and France* by James Busby, published in London by Smith, Elder and Co. The short review includes a paragraph about the contents of the book, which indicates the relevance of Spanish wines for the British market: "The most interesting portion of this volume is that which relates to the vineyards of Spain, particularly those near Xeres, where about 7000 acres supply all the real sherry fit for the English market, and amounting annually to some 2500 butts" (Jerdan (?), "Miscellaneous Works" 499).

Finally, it is worth noting the case of Telesforo de Trueba, who was sent to an English school when he was twelve and lived in England for some time, and thus was able to write in perfect English. In 1824 he returned to England as a political exile. Various of his works were advertised in the *Literary Gazette*: the aforementioned *The Romance of History, Spain* (1830) and *Salvador, or the Guerrilla* (1834), as well as *The Incognito: or Sins and Peccadillos* (1831), which together attest to the role of Spanish émigrés in Britain's rediscovery of the Iberian Peninsula. Trueba wrote only on Spanish issues, and seemed to try to mix fictional traits into his writing of historical fact, as noted in the review of *The Incognito*: "The story is quite a romance" (Jerdan (?), Review of *The Incognito* 99). The inclusion of a heartfelt obituary on Trueba's premature death in 1835 is testimony to the friendly relationship of the editor of the *Literary Gazette* with some of the writers whose books were advertised in the journal (Jerdan (?), "Don Telesforo de Trueba" 651).

4. Conclusion

As technical advances facilitated the publication of more and more books during the initial decades of the nineteenth century, readers might have found

themselves at a loss when trying to decide what they wanted to purchase and read, and publications like literary advertisers afforded them a glimpse of the content of books in the form of reviews and advertisements. Reviews gave a potential readership the opportunity to read extracts from books, while adverts described their main characteristics, usually including details about the physical appearance and price of the work, and particularly about any illustrations which embellished the volumes and could be used as visual ornaments. Additionally, the presence of different groups of readers with particular tastes can be seen in various references to specific sectors in the reviews, such as books about Spain in collections addressed to children and young adults, as the didactic sections of publishing houses were flourishing at that moment. The current study of the principal issues addressed with regard to Spain in books advertised and reviewed in the *Literary Gazette* during the 1830s has shown that the editors and other possible contributors to the journal acted as cultural mediators, offering a wide assortment of texts for potential readers' perusal. Some specific traits have been established, such as the focus on Romantic clichés about the supposed exotic nature and legendary past of Spain, as well as Spaniards' bravery and patriotism, with the intention to capture readers' attention and thus encouraging them to buy books on the subject.

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