

**A Black Forest Tale in the *Illustrated London News*:
Berthold Auerbach's 'The Professor's Lady' as a Case of Medial and
Cultural Translation***

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Introduction: Border Crossings of a Black Forest Tale

In 1847 a Black Forest village tale by the German writer Berthold Auerbach, 'The Professor's Lady', was published in the *Illustrated London News (ILN)*.¹ The following preliminary observations present this publication as a case of medial and cultural translation that made a piece of German literature available to readers of a British periodical. Auerbach had become known to readers in Britain only the previous year, through a book with translations of some of his earlier Black Forest tales. While the new tale in the *ILN* could tie in with the success of this book, its place and mode of publication had implications for its popularity and the significance that readers in mid-Victorian Britain could ascribe to it.

The original title of the longish tale, first published in a German literary annual at the end of 1846, is 'Die Frau Professorin'. It was translated by Mary Howitt and serialised in the *ILN* during the two final months of 1847,² with some unmarked and unexplained abridgements that affect the elaboration of some characters and themes.³ However, they leave the gist of the narrative intact.⁴ Auerbach's tale is about the misalliance between a peasant girl and an educated artist,⁵ and it is a story about a clash of lifestyles: village versus city, in this case Carlsruhe (unnamed but identifiable), the capital of the Grand Duchy of Baden, one of the many small states of pre-unified Germany. The painter Reinhard falls in love with the beautiful young Lorle in the Black Forest village of Weissenbach. He woos and marries her, and then transplants her to the capital, where he has been offered a position at court (including the title of Professor) that will guarantee him a sufficient income. Reinhard is aware that Lorle will find it hard to adapt to city manners and decides to keep her isolated. As Howitt translates his reasoning: 'Reinhard introduced his wife to no one; she, indeed, needed nobody but himself; he was everything to her' (p. 422). Reinhard himself soon feels impeded in his tasks by the 'Governmental machine' (ibid.). He believes that he has 'sacrificed the freedom of his own way of life' (ibid.) and starts drinking. When the Prince demands to meet Lorle (whom Reinhard has used as model for his painting of a Madonna), she impresses him with her honest naivety, even when she asks him to do something about the want and misery of rural life. Her husband then realises that she will never become 'civilised.' Eventually, Lorle decides to leave Reinhard and returns to her village. Here she is highly respected as a 'guardian angel of the poor and afflicted' (p. 438) but has become estranged from her former way of life. As the ending emphasises, she continues to wear city dress and is called 'The Professor's Lady'—or 'The Professor's Wife', as later

* This is the expanded and revised version of a paper given at the annual conference of the Research Society for Victorian Periodicals (RSVP) in 2017. It was held at the University of Freiburg and dedicated to 'Borders and Border Crossings.'

translators rendered the title.⁶ As this short sketch of the narrative suggests, the crossing of borders—between classes and between village and city—is a major theme in Auerbach's tale. But when this tale from the German provinces was translated and published in the *ILN*, further borders were crossed: in terms of language, culture and medium.

Founded in May 1842, five-and-a-half years before it printed Auerbach's tale, the *Illustrated London News* was a new type of pictorial weekly newspaper, and it had a metropolitan and cosmopolitan outlook. As Graham Law notes, it was distributed throughout Britain, America, the British colonies and, via postal subscription, the whole world (2001, p. 5). When 'The Professor's Lady' was published in this periodical, it entered not only a new cultural frame of interpretation,⁷ but one of the leading media of the nineteenth century. In the words of James Mussell, newspapers and periodicals were 'the central documents of the period' and 'the way most readers learned of the world around them and realized their own place within it.' They circulated between groups of readers, 'consolidating their identities', and as commodities, 'they were desirable and provided spaces of escape and fantasy, as well as providing the medium for political organization and unrest.' More widely affordable than books, they were also 'the only way many readers could access new writing' (2012, pp. xiii–xiv). In translation, Auerbach's tale thus moved into a medium with great cultural impact, and it was also subjected to *ILN*'s specific mediality.

The third and fourth parts of this article will provide a more detailed description of the processes of translation and transformation involved when 'The Professor's Lady' found its way into the *Illustrated London News*, asking how a tale about German village life could be made attractive and meaningful for one of the most metropolitan audiences of its time. This requires some prior consideration of Auerbach's contemporary reputation.

Popularity and Peculiarity of Auerbach's Village Tales

No correspondence relating to Mary Howitt's translation seems to have survived, but the most obvious reason why 'The Professor's Lady' was chosen for publication in the *ILN*—apart from its suitability for the "'respectable" family audience' which the paper cultivated (Law 2001, p. 2)—was that Auerbach fulfilled the criterion of being one of 'the first writers' of his time.⁸ He became a celebrity in Germany with the first collection of his *Schwarzwälder Dorfgeschichten* (1842), whose 'instant commercial and critical success' has been explained with the fact that 'they participated directly in the intense ideological battles of the mid-nineteenth century and tapped acutely into the aspirations and anxieties of middle-class German readers and critics' (Bunyan 2012, pp. 127–8).⁹ Such German concerns did not stand in the way of Auerbach's appeal for readers abroad. The English translation of his first story volume by Meta Taylor, *Village Tales from the Black Forest* (1846, complete 1847), was so popular that by 1880, when Mark Twain published *A Tramp Abroad*, Auerbach had become a household name in the English-speaking world and his characters were a lens through which Black Foresters were perceived by British and American tourists:

We found the Black Forest farmhouses and villages all that the Black Forest stories have pictured them. The first genuine specimen which we came upon was the mansion of a rich farmer and member of the Common Council of the parish or district. ... His daughter was the 'catch' of the region, and she may be already entering into immortality as the heroine of one of Auerbach's novels, for all I know. We shall see, for if he puts her in I shall recognize her by her Black Forest clothes, and her burned complexion, her plump figure, her fat hands, her dull expression, her gentle spirit, her generous feet, her bonnetless head, and the plaited tails of hemp-colored hair hanging down her back. (Twain 1996, pp. 208–9)¹⁰

When Auerbach died in 1882, obituaries in the British press praised him as 'a delineator of rustic life and manners' of a 'genius which has no parallel in any other age or country—with the exception of William Carleton.'¹¹ A decade earlier, the *Englishwoman's Domestic Magazine* had dedicated a two-part portrait to Auerbach, which notes that his village tales could be considered popular 'not merely respecting [their] origin and tendency', but also 'in the reception [they] met with from the public.'¹²

This portrait also emphasises the novelty of Auerbach's tales in relation to the dominant modes of fiction of the day. Against 'affected style' and melodrama, they offer the 'freshness of country life, mountain air, village reality, the natural verdure of woods and fields',¹³ so that 'everything is real, and the sentiments as much so, and as plain and natural, almost as broad, peasantlike, and palpable, as the characters themselves.'¹⁴ This echoes positive reviews of Meta Taylor's translation, for example in *John Bull* (which also praised Auerbach's 'excellent moral vein'¹⁵) and *The Times*.¹⁶ Apart from Auerbach's realism, which had also made his tales famous in Germany, a review in *The Era* emphasised their *transnational* interest:

We in England know but little of rural life in Germany; we cannot, however, be other than desirous to be better acquainted with its character and institutions. ... The Germans are a social and domestic people. Their hopes and fears, their loves and friendships, their pleasures and vexations, all breathe of home; family associations swell out into national feelings, and fatherland is one common rallying word, one general sentiment among them. The present tales fully illustrate this fact, and the reader will be struck with the thought that village life, even when made up of all that endears it to Englishmen's recollections, is not peculiar to England. We have no space for extract, but we recommend this book to all who would become acquainted with German character.¹⁷

Indeed, Taylor's translation of the *Village Tales* was published with peritext that noted and explained their Germanness. The preface to the 1846 edition promises that the reader will be introduced 'to habits of life differing in many respects from those of his country' (Auerbach 1847, pp. iii–iv), and the

introduction to the expanded 1847 edition emphasises the remoteness of Black Forest villages and the peculiarity of their culture and mentality: 'There is therefore in a German village a peculiar kind of independence, which does not preclude great sensitiveness to public opinion. It is however the public opinion of the village in its own matters that is regarded, and not the opinion of townspeople or even of the Government' (ibid., p. xii).

Auerbach, a Jew and a liberal, even a radical during his student years (as the *Englishwoman's Domestic Magazine* pointed out¹⁸) was well aware of German peculiarities. He believed that his country's lack of unity practically demanded a provincial literature of the kind he had established. As he wrote in a programmatic preface to his tales: 'In centralized nations, where there is historical unity and uniformity, it is easier for a poet to propose national types. The English and the French have grown up under the same laws and similar living conditions and historical impressions. Their character has something in common, not merely in a general way, but rather in details, in habits, views, etc. We, however, separated by history, are much more an expression of the development of provincial life. Thus ... the poetry which is taken from folk life must concentrate more and more on the local' (Auerbach, 'Preface'). This local is never idealised. The villagers in Auerbach's tales find themselves under constant observation, strangers are met with suspicion, and the wider world has an element of anxiety and threat, most notably in those stories that deal with emigration to America, like 'Der Tolpatsch'. And yet, despite their provincial outlook, Auerbach's tales from the Black Forest did have appeal for readers in the 'centralised nations' of the globe, and his 'Frau Professorin' even found its way into a paper that was deeply embedded in the metropolitan way of life and exemplified the modernity of its medium *per se*—'periodic production and dissemination', James Mussell writes, were 'a symbol of modernity, technological achievement, commercial endeavour and innovation' (2012, p. 42). English translations of 'Die Frau Professorin' would later be available (and survive) in the form of individual books. But it can be argued that the publication of its first English version in a periodical, and specifically the *ILN*, made this tale perform in a way that signalled significance for Victorian readers beyond a glimpse of German peculiarity. Although this publication was ephemeral, it was therefore an important step in the consolidation of Auerbach's reputation in Victorian Britain.

Auerbach Re-Framed: 'Die Frau Professorin' in a New Cultural and Medial Environment

Auerbach's portrait in the *Englishwoman's Domestic Magazine* proclaims the tale as 'one of the most charming of all that he has written' and as 'a composition so truly poetical and original that it is difficult to imagine a reader whom it would not please.'¹⁹ In 1903, the note to a new translation by F. E. Hyman characterised 'The Professor's Wife' as 'one of the most popular and perhaps the best known of these village tales', and as one which had 'firmly established the author's fame as a novelist' (Auerbach 1903, pp. iii–iv). Its first translator, Mary Howitt, enjoyed a reputation of her own as poet, translator and co-editor of *Howitt's Journal*²⁰ (and is therefore named alongside Auerbach in the *ILN*'s headings²¹). She must have been sensitive to the tale's special appeal because she translated it very soon after its original publication (perhaps also to an-

ticipate Meta Taylor, who might have been the obvious translator for this new village tale). Brian Maidment notes on Mary Howitt and her husband William that their interest in translating German literature derived not only from a wish to 'exploit ... British curiosity about German Romanticism' and 'their never failing interest in the social and intellectual life of others', but also 'a commitment to introducing "progressive" literature to Britain regardless of its source' (2004, p. 23).²² 'Die Frau Professorin' could qualify as progressive both in terms of its realism and its critique of certain aspects of contemporary German life and politics. Howitt must also have been aware of the tale's instant success with the German audience, which inspired an immediate (unauthorised) dramatization.²³ The *Illustrated London News* referred to this play and its popularity on the Berlin stage while printing Howitt's translation, presumably to promote the attractiveness and topicality of its own serialisation.²⁴

To answer the question why the audience of *ILN* would have found the tale attractive and relatable, one must note that these first English readers encountered Auerbach's tale in a shape that was very different to that of its first German appearance in a literary almanac: *Urania* was an annual *Taschenbuch* (pocket book) specialising in novelistic content.²⁵ The *Urania* volume for the year 1847 appeared on the German book market at the end of 1846, and the tale was here printed following four other narratives by well-known German writers of the time.²⁶ *Urania* did not illustrate its tales, but the volume for 1847 featured a frontispiece portrait of Auerbach that points to his celebrity at the time. This book must have been Howitt's source because the second collection of Auerbach's *Schwarzwälder Dorfgeschichten*, which includes 'Die Frau Professorin', was not published until 1848, when the serialisation of Howitt's translation had already been completed. This also makes the *ILN* publication the first illustrated version of the tale ever, with wood engravings that not only provide additional visual pleasure but, as will be seen below, also highlight important moments in the narrative.²⁷ But illustration is not the only significant change of appearance when the tale travelled into the *Illustrated London News*.

The periodical serialised what *Urania* had printed in one piece, and for serialisation Auerbach's tale was divided into eight parts that—with two exceptions²⁸—occupy a bit less than two full columns on *ILN*'s three-column page, where they were thus surrounded by other letterpress and pictures. While the *Urania* volume was a contained environment that emphasised the status of 'Die Frau Professorin' as an autonomous work of Literature, English readers first encountered 'The Professor's Lady' in portions and on densely printed small-folio pages where each serial part was embedded in a miscellany of other, predominantly nonfictional content. The tale thus entered the complex textual environment created by the miscellaneity and seriality of periodical publications—an environment, as James Mussell emphasises,

in which individual component articles are set alongside others in a composite object ... that is itself part of a larger whole. As miscellanies, newspapers and periodicals provide something different with each of their textual components; as serials, they offer something new with each issue. However, in both cases this

promise of novelty is tempered by continuities that establish both the individual identity of a publication and its place with the wider market. ... It is form that organizes content, allows it to be in the world and structures what it means; yet, because newspapers and periodicals are based on miscellaneity and seriality, what stays the same is often overlooked for what is different, removing articles, issues and publications from the larger structures against which these differences are articulated. (2012, p. 30)

The larger structures of the *Illustrated London News* privileged news content over fiction. As Graham Law's index of *ILN*'s fiction reveals, 'works of the imagination served only a secondary and supplementary role, and were thus liable to curtailment and postponement when space was at a premium due to a royal visit or a civic funeral' (Law 2001, 2). The secondary role of fiction in *ILN* is reflected in how the parts of 'The Professor's Lady' were reproduced: never towards the front of a weekly 16-page number, which was reserved for newsworthy content (cf. Mussell 2012, p. 55), but always towards the end; in some instances, part divisions do not coincide with chapter divisions because the tale was made to fit available space on the page.²⁹ Illustrations of the tale are smaller than *ILN*'s pictures for news and sensations. This is conspicuous on a page (p. 332) that features both an illustration for 'The Professor's Lady' (left column) and a much larger picture for a foreign correspondent's piece about Munich and the huge Bavaria statue that was under construction at the time (Fig. 2). Most frequently, the parts of the tale shared page space with regular columns such as obituaries, Naval and Military Intelligence, National Sports, Monetary Transactions, reviews and advertisements. Even though it was not prime news, such co-text embedded Auerbach's village tale in an urban and often cosmopolitan context that suggested how a Black Forest tale might resonate with British metropolitan readers.

German Provincialism for a Metropolitan Audience

As Peter Sinnema emphasises, the fiction published by the *ILN* was never 'randomly selected' (1998, p. 145). Predominantly, the paper published domestic stories that exploited 'themes and motifs such as the transference of property, felicitous marriage, intergenerational relations, national affiliation, and idealized femininity', thus elaborating upon 'concerns addressed frequently by the *ILN*'s nonfictional columns.' *ILN*'s preferred stories tended to be 'vigorous in the healing of social and class lesions' and focused 'on the home—the domestic sphere of "woman"—as the final scene of their resolution' (ibid., pp. 145–6). Auerbach, whom Sinnema does not mention, did not write this kind of domestic fiction. Nevertheless, 'The Professor's Lady' connects with a number of themes familiar from contemporary British fiction and from *ILN*'s nonfiction. Cross-class marriage, for instance, was becoming an important social issue, also where partners were not intellectual equals like Jane Eyre and Rochester in Charlotte Brontë's novel (also published in 1847). The idea of home as a middle-class woman's sphere—another subject debated in *Jane Eyre*—becomes a problem for Auerbach's Lorle: a woman always busy in her village, she suffers from domestic inactivity once she becomes the Professor's

wife. Furthermore, German courts were a regular interest in *ILN*'s foreign news, and as Law points out, the paper also consistently 'call[ed] for reforms to alleviate the wretchedness of the lower orders' (2001, p. 2). In 'The Professor's Lady', this call comes from both Lorle and her husband's friend, the Sub-Librarian Reichenmaier, who represents the freethinking opposition in pre-revolutionary Germany. As a newspaper, *ILN* was attentive to the turmoil on the continent that preceded the events of 1848/9, and while 'The Professor's Lady' was serialised, it printed several pieces on the (confessionally motivated) civil war in Switzerland,³⁰ and several notes on the volatile situation in Italy.³¹ Although the cuts in Howitt's translation affect the portrayal of Reinhard and especially his radical friend Reichenmaier, it still conveys the tensions between conservatism and liberalism in Germany on the eve of the revolution.

Most of all, the *ILN* context highlighted Auerbach's juxtaposition of rural and urban life, and the question whether, and how, the two might be reconciled. The very beginning of 'The Professor's Lady' stages a confrontation between village and town people. It begins with a scene of solid restfulness that is taken up in the tale's first illustration (Fig. 1): 'The Landlord of the Linden Tree [Lorle's father] sat at the garden window of his little parlour; he leaned his elbow on the window-sill, and propped his head on his hand. According to his custom he had planted his feet behind the front legs of his chair, as if he were about to take root there: for when he once seated himself it almost required a team of horses to hoist him up again' (p. 317). The impression of rootedness is disrupted when two strangers arrive and cause 'a great commotion in the house' (ibid.). Reinhard and Reichenmaier, intellectuals and townspeople, come to the village and its inn because they seek rural simplicity. Impulsively Reinhard fires his gun into the air and so disrupts the quiet of the village quite literally. Reichenmaier enthuses about the 'fresh air' of the village and the pretty picture it provides: 'But the people here are like still life; they know not of the beauty of their existence; it is mere vegetating, and we come, Princes of the realms of mind, and transmute their confined world into fine thoughts and pictures' (p. 317).³² The two friends are enchanted by Lorle, who is introduced as a child of nature: lightly clad, barefoot and surrounded by ducks; an engraving echoes the verbal description (Fig. 1). After one of his rambles in the forest, Reichenmaier muses about the course of a brook that is canalised and polluted once it reaches the town, where it is 'no longer free', becomes 'impure and discoloured' and 'knows itself no longer' (p. 332). This statement anticipates Lorle's fate as well as Reinhard's later artistic sterility. There are further premonitions regarding the union between Reinhard and Lorle: Lorle herself is hesitant, her father would like to see her better prepared for life in town, Reichenmaier is against the marriage on principle, and even Reinhard, returning to Lorle after he has accepted his new post in the capital, knows that she will never feel at home in a 'refined world' that has appeal for himself:

He had just left the circles of what might be called 'carpeted existence'; he had immediately become aware of a something peculiarly agreeable in this refined world; in the charm diffused by the play of lively spirits; in the sentimental music, and the sparkling

coruscations of wit; and all this far removed from the rude reality belonging to the narrow inclosure of common tradesman life. He had hitherto hastily combated against the longing for these pleasures; it came now again in another shape, and showed to him that Lorle never would be able to understand this freedom of life, and that she would ever stand far removed from the whole of his artistical mode of thought; he should be in his own house a stranger—with all his best wishes a stranger. (p. 405)

Despite all doubts, Lorle is married 'in her peasant's costume' but immediately changes into her 'city dress' after the ceremony (p. 421). Once in the capital, she cannot 'accustom herself to that city life' (p. 422) where she finds herself surrounded by 'stone walls' (ibid.) and where—in marked contrast to her active life in the village—she has nothing to do.

Readers of the *ILN* read this in a paper that unfolded all facets of city life—a metropolitanism against which the capital of a German duchy must have appeared very provincial itself. Mary Howitt remembers Carlsruhe in her autobiography as 'a town of sleep or death, so dull, heavy, and uninteresting was its aspect' (1889, vol. 1, p. 305). In the *ILN*, Germany as a whole came across as provincial. For instance, 'Railway Intelligence' was a regular column where Germany, thanks to the complications caused by its many borders and governments, never made a good impression, also in the issue that features the first part of Auerbach's tale:

The German railroads run through some forty or fifty different States; where the Governments have constructed the lines, they keep the management of them; and our experience of the Continental lines does not convince us that Government management is the best. In Germany, especially, the besetting sins of their Governments—timidity, slowness, and too much minuteness of regulation—are everywhere evinced. The rate of speed (if the word can be used at all) is miserably low; it sometimes destroys the distinction between the rail and the old road, leaving it doubtful while the latter are abandoned.³³

Against Germany's fractured backwardness, centralised Britain sported a striking capital. Even *ILN*'s masthead (Fig. 3) showed the—conspicuously centred—view of a majestic, crowded and very busy city. In individual pieces and as a whole *ILN* presented a panorama of London as the heart of a nation and of a colonial empire. Pictures and descriptions of novelties and progressive technology created an impression of modernity.³⁴ The number with the first part of 'The Professor's Lady' even opened with an article that derided an old-fashioned spectacle of the past week. The annual pageant of the old Corporation of the City is described as a relic of the past that is out of place in 1840s London: 'society has got beyond it; ... Everything has changed in the City but its charters ... The old conduits are gone, the old churches have perished, the old gates, the palaces, the very prisons have been swept away.'³⁵

Amid *ILN*'s presentation and appraisal of urban modernity, Auerbach's village tale at first sight seems to project the lack such of modernity. However, the rural life it depicts is not outdated like the City pageant. Auerbach portrayed a village life that was still extant, and *ILN*'s illustrations helped to underscore this basic contemporaneity. One might therefore suggest that the presentation of Reinhard's and Lorle's fate could serve an admonitory function for readers of the *ILN*. While far from romanticising village life, 'The Professor's Lady' communicates a keenly felt sense of loss once its main characters are transplanted to the capital, and it is a sense of loss to which the audience of *ILN* could relate. Its metropolitan point of view did not make *ILN* blind to the many problems London had precisely because of modernisation and urbanisation; it reported regularly on how the sprawling city suffered from foul air and traffic problems, how it was in bad need of sanitary improvements, how it was physically transformed by the new railway lines and terminuses and new improved housing.³⁶ Reichenmaier's observation on polluted brooks that no longer know themselves were something to which 1840s Londoners could connect.

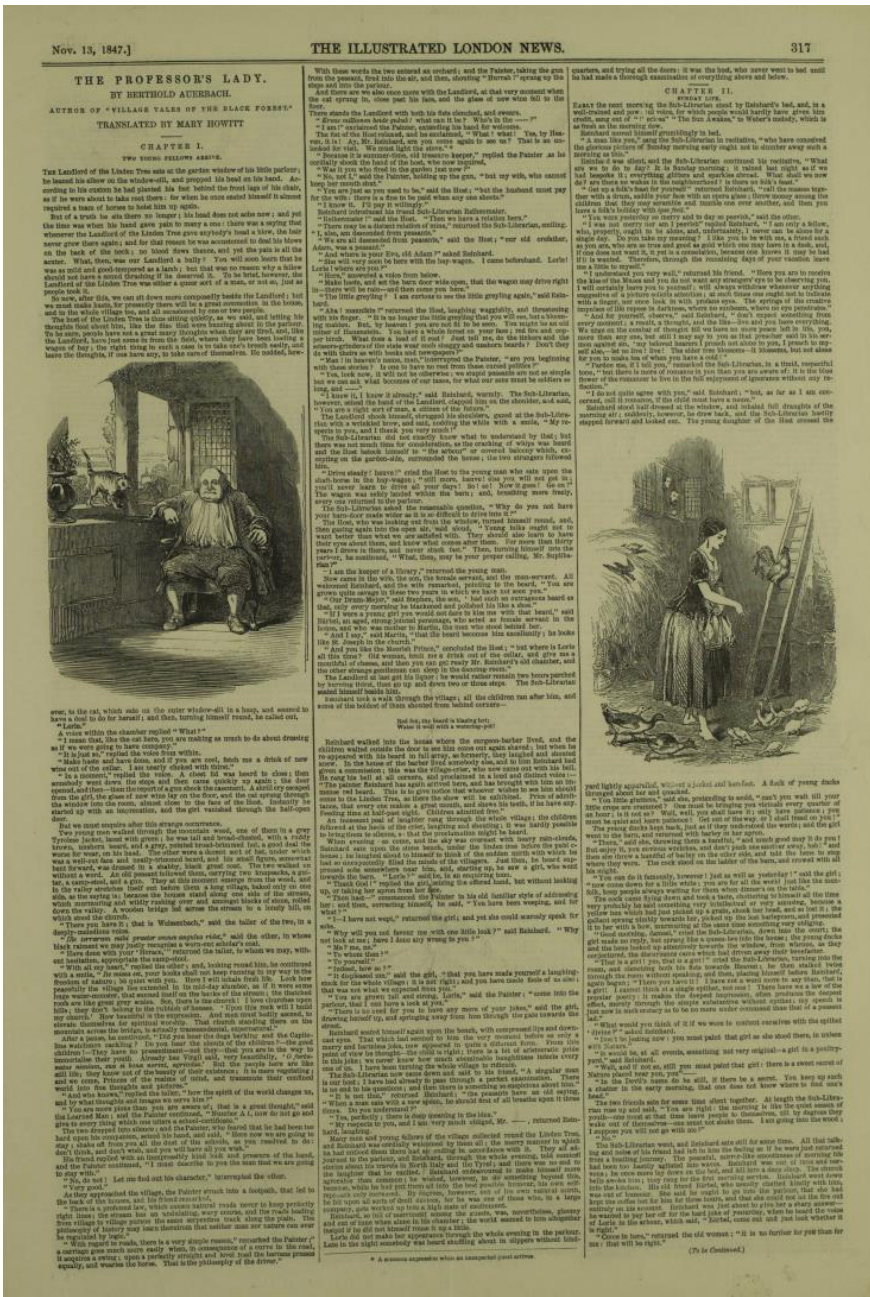
To come to a preliminary conclusion: Auerbach's village tale from the Black Forest resonated with metropolitan British readers because it showed that modern urban identity—which *ILN* helped to shape itself, both with its content and periodical form—came at a cost, that it changed people's sense of self and alienated people from themselves. An obituary of Auerbach in the *Manchester Guardian* claimed that it 'would be difficult to name an English parallel' to the genre of the village tale (10 February 1882, p. 8). But this German genre was translatable for a contemporary British audience—especially when remediated in a paper that was as deeply embedded in the lived experience of modern urbanity as the *Illustrated London News*. As noted above, 'The Professor's Lady' was widely considered the most popular of Auerbach's village tales. It would be exaggerated to claim that its first English publication in the *ILN* was the only or most vital factor for this special reputation. But it had a special potential to suggest that there was a need for village tales in the most progressive society and so helped to confirm Auerbach's recent fame in Victorian Britain.

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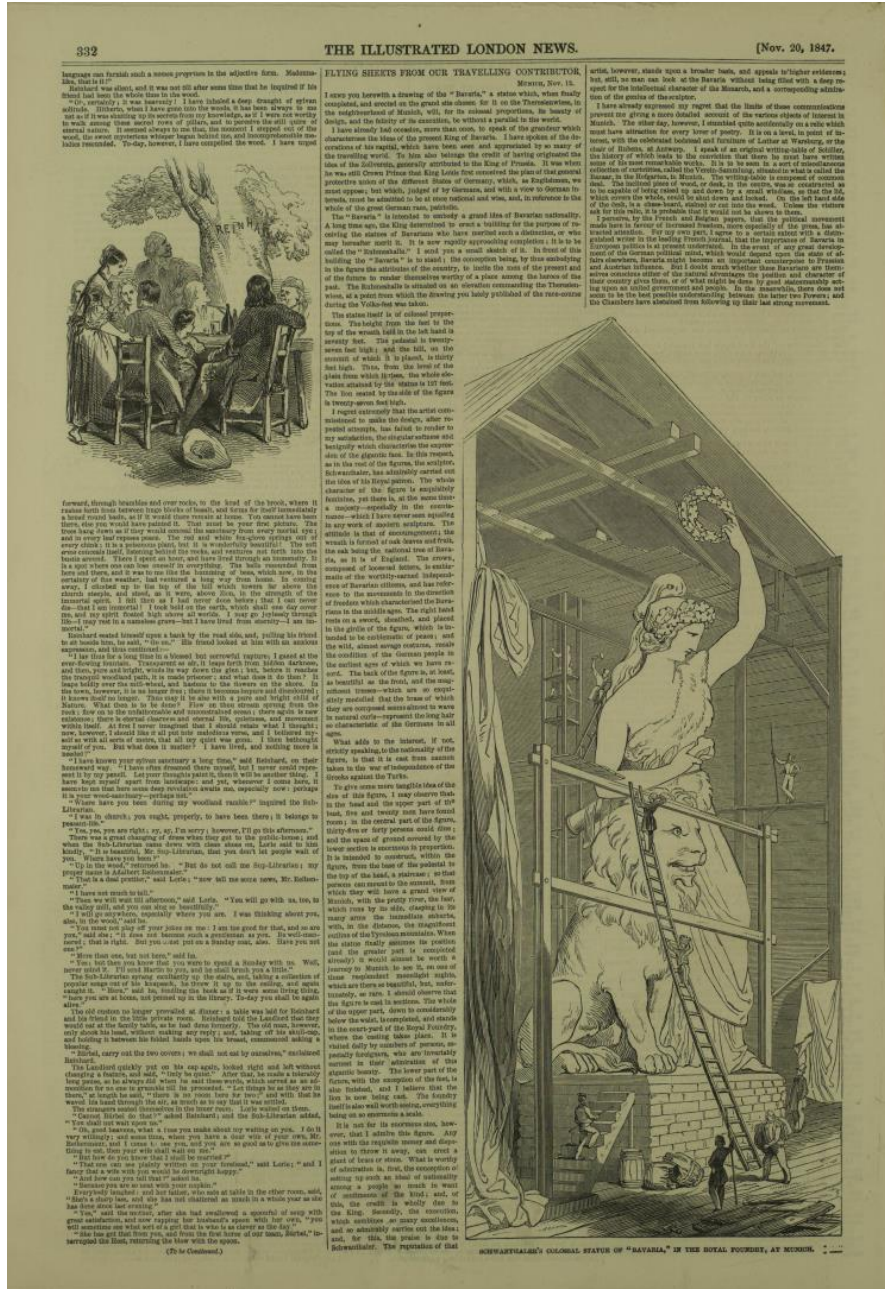
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Figure 1: First serial part of 'The Professor's Lady' in the *Illustrated London News*



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Figure 2: Page from the *ILN* issue for 20 November 1847, with 'The Professor's Lady' on the left and 'Flying Sheets from Our Travelling Contributor' on the right.



The British Newspaper Archive, published with kind permission of Gale / Cengage Learning (EMEA)

Figure 3 Masthead of *Illustrated London News*



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Notes

1. For general discussions of fiction in the *ILN* see Graham Law's index (2001) as well as Law (2004) and Sinnema (1998, chapter 5). When Auerbach's tale was published in the *ILN*, the paper was owned by Herbert Ingram and Nathaniel Cooke, and its chief editor was F.W.N. Bailey; each weekly issue of *ILN* had 16 pages in small folio size, with three columns of letterpress and 32 wood engravings.
2. All citations from the tale as published in the *ILN* (see Works Cited) will be identified by page number only.
3. See note 6.
4. Since no archival material for *ILN* from the period in question has survived, it cannot be determined whether Mary Howitt ever produced a complete translation or whether she obeyed a word limit from the beginning. Sinnema notes that pieces of fiction in the *ILN* rarely exceeded a length of 15,000 words (1998, p. 145). The fact that Howitt's translation was not expanded when published in the United States by Harper and Brothers in 1850 may suggest that Howitt never did produce anything more complete than the version printed in *ILN*.
5. Auerbach was inspired by the widely noted misalliance between a Heidelberg professor, Jacob Henle, and Elise Egloff, a former maidservant and child's nurse.
6. In 1851 a translation by William Whewell was published anonymously (Auerbach 1851); Whewell is not mentioned in the book itself but has been identified as the translator (see Bunyan, p. 128). F.E. Hyman's translation was published in 1903 (Auerbach 1903). Both translations are unabridged. The *ILN* version, by contrast, deletes the description of Reinhard and Lorle's honeymoon, which includes premonitions of the limitations and narrow-mindedness that lie in wait for them in the capital; one also learns much less than in Auerbach's original about Lorle's unhappiness in town and how she finds an outlet for her frustration at having nothing to do by assisting a neighbour in need. Also, Reichenmaier never comes across fully as the freethinker he is in the original, especially regarding his resistance against the Catholic church and its hypocrisy. Some bitter and anti-English remarks Reinhard makes about the preferment of foreigners at the Baden court might have been cut because they were found unsuitable for a publication that regularly printed news about British and foreign courts.
7. On translation as cultural as well as linguistic rewriting see Bassnett and Lefevre (1990), especially the editors' introduction to the cultural turn in translation studies: 'translations are made to respond to the demands of a culture, and of various groups within that culture' (p. 7).
8. See *ILN*'s preface to the supplement of its fourth volume (6 July 1844), cited in Law (2001), p. 2.
9. As Bunyan also notes: 'At a time when the average print run of a book was one thousand to two thousand copies, the first two volumes [of the

Schwarzwälder Dorfgeschichten] ran to three editions before 1848 and sold twelve thousand copies' (2012, p. 128).

10. The increase of British tourism in the Black Forest during the second half of the nineteenth century is reflected in the number of articles on the region in popular periodicals. See, for example, John Stoughton's 'The Black Forest', serialised in five parts in the *Leisure Hour* between 24 May and 13 September 1879. What such articles mentioned in particular about the Black Forest was the customs of its people, the beauty of its nature and landscape as well as its clock and forest industries.

11. *The Academy*, no. 511 (18 February 1882), pp. 119–20. For another obituary see the *Manchester Guardian* (10 February 1882), p. 8. In the United States, where Auerbach was also very popular, obituaries were published in the *New York Times* (10 February 1882), p. 5 and the *Chicago Daily Tribune* (20 February 1882), p. 7.

12. *Englishwoman's Domestic Magazine*, no. 75 (March 1871), p. 157.

13. *Ibid.*

14. *Ibid.*, p. 156.

15. *John Bull*, no. 1,364 (30 January 1847), p. 72.

16. *The Times*, no. 19,457 (27 Jan. 1847), p. 7.

17. *The Era*, no. 437 (7 February 1847), p. 11.

18. 'His democratic principles having led him into trouble, he terminated his college life in 1835 by a several months' imprisonment in the fortress of Hohen Asperg, where several Liberal writers had been confined before him' (*Englishwoman's Domestic Magazine*, no. 75, March 1871, p. 157). Auerbach never lost his political commitment. He experienced the 1848 revolution in Vienna and wrote a book about his experiences that was translated by John Edward Taylor, Meta's husband: *A Narrative of Events in Vienna, from Latour to Windischgratz, September to November, 1848* (1849).

19. *Englishwoman's Domestic Magazine*, no. 75, March 1871, p. 157.

20. *Howitt's Journal* (1847–49) printed a short but very favourable review of Taylor's enlarged volume of the *Village Tales* (no. 10, 6 March 1847, p. 138).

21. 'The Professor's Lady. By Berthold Auerbach. Author of "Village Tales of the Black Forest." Translated by Mary Howitt.'

22. The Howitts lived with their family in Germany between 1840 and 1843, two years of that period in Heidelberg (where Auerbach had studied and resided for some time). Mary Howitt paid a brief visit to the Black Forest, described in chapter IX of her autobiography.

23. Charlotte Birch-Pfeiffer's play *Dorf und Stadt* [Village and City] is discussed by Aurnhammer and Detering (2012).

24. In no. 294 a short note isolated from this issue's part of the tale states that 'it may be interesting to our readers to know that Auerbach's Story of "The Professor's Lady", now in course of publication in our Journal, has been dramatised in Germany, and is very popular at Berlin, where it was produced' (p. 398).

25. According to Bunyan, *Urania* had 'an impressive circulation of 2,500 copies' (2012, p. 135) even though it was not inexpensive. It 'reached roughly the same social class of readers as *ILN*. *ILN* cost 6d for the weekly issue; the

Urania volume, an 'elegant' hardback edition, was sold at 2 Thaler 15 Reichsgroschen according to advertisements (for example in *Die Mode: Zeitung für die elegante Welt*, or in *Blätter für literarische Unterhaltung*).

26. A[lexander] von Sternberg's 'Sibylle', Therese [von Bacheracht]'s 'Interlaken', Karl Gutzkow's 'Imagina' and F[riedrich von] Gerstäcker's 'Die Tochter der Riccarees.'

27. The Harper and Brothers book edition of the tale (see note 4) reproduced the engravings of the periodical.

28. With the exception of the first and last parts, which are given the full three columns.

²⁹ For example, chapters IV and VII have short overflows into the next part; the cutting of chapter VII made room for a poem, which could thus begin with the start of a new column.

³⁰ See, for example, no. 290, p. 322; no. 291, p. 340; no. 291, p. 352; no. 292, p. 361 and pp. 363–4; no. 293, p. 378; no. 294, pp. 395–6.

³¹ See, for example, no. 290, pp. 321–2; no. 291, p. 338; no. 292, p. 365 and p. 378; no. 294, p. 396; no. 295, p. 410; no. 295, p. 426 and p. 431.

32. It is also through Reihenmaier, however, that Auerbach addresses the restrictions and the narrow-mindedness of rural life, especially when Reihenmaier clashes with the authority of the Catholic priest and is reported to the secret police.

33. 'Railway Intelligence', *ILN*, no. 289, p. 311.

34. For example, the sixth part of 'The Professor's Lady' was printed next to an illustrated article about 'Soyers Miniature Kitchen on a Steam Vessel' (p. 405).

35. 'The City Pageant', no. 289, p. 305. While the beginning of the issue thus emphasised urbanity, its last page evoked Britain's colonial and economic importance with an article on the 'Kaffir War' in South Africa and a short article on 'The Exchange Buildings, Liverpool' (p. 320). Other issues with instalments of Auerbach's tale also included articles relating to new grand buildings and progressive technology.

36. See, for example, no. 289, p. 306; no. 290, p. 326 and p. 336; no. 293, p. 382; no. 295, p. 419.