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Heft 4





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# **Media (B)Orders Between Periodicals and Books**

Miscellaneity and Classification in  
Nineteenth Century Magazines and Literature

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## Preface

The interest in the interrelations between periodical publications and literary aesthetics has become growingly popular in recent debates in literature and media studies. It is also the foundation of the research group »Journal Literature« based at the Universities of Bochum, Cologne, and Marburg since 2016. This interest is not just because most of the nineteenth century's narrative prose was first published in journals and newspapers and consequently originally presented in serials that corresponded to the format of periodicals. There is another basic feature of periodical publications that challenges the classical notion of the literary artwork, miscellaneity.<sup>1</sup> Based on this feature, our project within the research group is entitled »Miscellaneous Poetics: On the Coevolution of Periodical Press and Modern Novel« and analyzes interrelations between periodical formats and literary forms.

These interrelations are especially complex because miscellaneity refers to an arrangement of texts that is heterogeneous per definition and therefore cannot be traced back to an organizing principle. There is a »centrifugal force of miscellaneity«<sup>2</sup> that transcends attempts to determine the specific shape of miscellaneous media, formats, or genres. Even when used as a generic category in its own right, the various notions of »miscellany« refer to categories beyond categories, genres beyond genres, and order beyond order: »Miscellanies« are minor news and anecdotes within magazines that cannot be categorized otherwise: *Vermischtes* or *Faits Divers* that Roland Barthes defined based on the very contingency of their contents.<sup>3</sup>

But the term »miscellany« refers also to the bookish format of anthologies that was especially popular in the late eighteenth century: by presenting excerpts from various texts, it made literature easily accessible to a growing readership and, in consequence, was criticized as mere popular entertainment. But as such, miscellanies also paved the way of the modern novel that also included heterogeneous textual formats such as letters, diary entries, and other digressions (and was criticized accordingly).<sup>4</sup>

Thus, the notion of miscellaneity as one of the defining structural features of the periodical – as well as for the abundance of periodicals on the book market in total – derives from both periodical and bookish media as well as journalistic and literary texts alike. Thus, miscellaneity transgresses borders between media and genres and connects them by the very principle of differentiation. As Barbara Benedict and others have argued, the practice that counterbalances this differentiation is the act of reading that selects and associates the various pieces of text and produces coherence on the level of reception without any predetermined order. Consequently, the structure of miscellaneous formats – periodicals and books, fiction and fact – results from what in studies on the sociology of reading is referred to as »expected expectations«<sup>5</sup>, i.e. the notion that both producers and readers of texts presuppose generic regularities when publishing or picking up a text. In this sense, miscellaneity, too, can be

1 Cf. James Mussell: *The 19<sup>th</sup> century press in the digital age*, London 2012, p. 30 as well as James Mussell: »Repetition: Or ›In Our Last‹«, *Victorian Periodicals Review* 48 (2015), pp. 343–58, p. 347.

2 James Mussell: »Elemental Forms. The Newspaper as Popular Genre in the Nineteenth Century«, *Media History* 20 (2014), pp. 4–20, p. 7.

3 Cf. Roland Barthes: »Structure du Faits-Divers«, *Essais Critiques*, Paris 1964, pp. 188–197. More recently, Gesa Dane and Hanns Zischler traced back

the manifold references in *Ulysses* as well as Leopold Bloom's occupation to Joyce's encounter with minor journalistic forms during his time in Pula: Cf. Gesa Dane and Hanns Zischler: *Nase für Neuigkeiten. Vermischte Nachrichten von James Joyce*, Wien 2008.

4 Cf. Barbara Benedict: *Making the Modern Reader. Cultural Mediation in Early Modern Literary Anthologies*, Princeton 1996; Leah Price: *The Anthology and the Rise of the Novel: From Richardson to George Eliot*, Cambridge 2000.

5 Siegfried J. Schmidt: »Towards a Constructivist Theory of Media Genre«, *POETICS* 16,5 (1987), pp. 371–395, p. 380.

come one of the ›expected‹ rules of format that governs both periodical and bookish publications. In consequence, miscellaneity not only transgresses the borders of media and genre, but also the border between order and disorder.

In the following articles, we will take a closer look at the way miscellaneous variety and serial continuity were arranged and negotiated within various periodical and bookish formats of the Nineteenth Century. As we will argue, the mutual expectations were visualized by peritextual tools introduced to both display and control the miscellaneity of periodical publications. And paradoxically, these tools resulted in a subsequent transformation of periodicals into bookish formats: the table of contents of a magazine's individual issue, the categories of the annual volume, and the indexes of various periodicals. But at the same time, we are interested in the way literary fiction reflected this interplay between textual miscellaneity and peritextual order.

Based on this research interest, the first article introduces recent theoretical approaches to conceptualize the contiguity of heterogeneous elements within German popular magazines from the second half of the nineteenth century with respect to the different levels of order that the various media formats create: the individual issue, the annual volume, and the overall index.

Article two follows up on the second of these levels of order, the table of contents within an annual volume, by taking a closer look on Germany's first family magazine, Karl Gutzkow's *Unterhaltungen am häuslichen Herd* (1851ff.). The piece discusses how the journal's annual table of content tries to contain and organize the heterogeneity of the magazine by categorizing the miscellaneous articles of the individual issues in a retrospective scheme.

From this classification of an individual journal, the third article takes another step: not to the level of the individual issues or the annual volume of one specific journal, but to the level of the whole spectrum of periodical publications at the end of the Nineteenth Century. The most impressive of these meta-indexes for English magazines was *Pool's Index to Periodical Literature* (1882) that organized the abundance of periodicals in an almost encyclopedic manner.

In closing, article four jumps back to the beginning of the century to give an example as to how the transgression between miscellaneous disorder and textual order as well as of between the media borders of books and magazines affected literary aesthetics and the theory of the novel: Jean Paul's *D. Katzenbergers Badereise*, first published in 1809, displays the coevolution of periodical and literary miscellaneity by a table of contents that presents the narrative chapters alongside articles previously published in journals, so that the novel becomes an anthology.

Thus, the four exemplary readings will demonstrate to what extent attempts to control the complexity of miscellaneous publications were not only confronted by hybrid media formats and genres but also resulted in peritextual formats that further contributed to the interplay of centrifugal and centripetal forces on the magazine and book market. By reducing complexity and instituting order in one area, such peritextual formats allow miscellaneity and hybridity to grow in other areas. In this way, the structure established in journals by peritextual and editorial regimes furnishes clarity and comprehensibility at only a superficial level, whereas on a deeper level it allows the creative force of miscellaneity to grow by giving room to more various media formats, more different genres, and more diverse voices. This intermingling seems to be especially productive for literary texts – whether they are published in magazines or (re)published in book formats. Due to their license of fictionality and inherent multi-perspectivity, they can draw on the multiplicity of discourses and aesthetic patterns displayed in magazines even more than factual genres can. And the novel in particular can be said to be a ›master genre‹ of such integration because it provides a frame inside of which the whole range of the centripetal forces of miscellaneity can be made productive.

The essays presented here are based on the panel »Media Borders. Periodicals, Classification, Codex« that was held at the annual conference of the *Research Society for Victorian Periodicals* (RSVP) 2017 in Freiburg. The panel was organized by James Mussell who visited the University of Cologne as our project's research fellow the same year.



## From Issue to Index

### Media B/Orders of Popular German Magazines in the Second Half of the 19<sup>th</sup> Century

#### 1. Miscellaneity and Seriality as central Rules of Format within the Periodical Press

To reconstruct »expected expectations«<sup>1</sup> with respect to the evolution of media related genres, it is essential to investigate the central rules of format that govern periodicals and the media b/orders established and transgressed by them. The following article demonstrates this using some German popular magazines and discusses several theoretical concepts and methodological approaches that might be useful in this context.

Following James Mussell, miscellaneity and seriality are the characteristic features of the periodical press<sup>2</sup> that as the central rules of format also govern the German popular magazines in question here.

#### Miscellaneity and the »neighbourly side by side« of Contiguity

Miscellaneity refers to the fundamental »mixed form«<sup>3</sup> of periodicals that provides little coherence and provokes a non-linear reading: with-

in a fragmental heterogeneity that is based on continuation, different kinds of texts, various genres and a broad variety of topics are mixed and published on the basis of a »neighbourly side by side«. In case of our German popular magazines this includes factual and fictional sorts of texts. These range from scientific essays, journalistic genres such as reports, articles, or reviews to literary narratives, novels, and poetry (especially in review formats like the *Deutsche Rundschau/German Review* or *Westermann's Monatshefte/Westermann's Monthlies* which try to bring together traditional culture and modern sciences). Topics are drawn from history, modern sciences, and travel literature as well as cultural events (especially in illustrated highbrow magazines like *Über Land und Meer/Across Land and Sea* or popular family magazines like *Die Gartenlaube/The Garden Arbor*). The fictional texts include all kinds of genres: from adventure and crime novels to historical narratives and romances (especially in literary magazines like the *Deutsche Roman-Zeitung/German Novel Paper*).

Due to this kind of miscellaneity, these magazines provide »fragmented, low-threshold, contact zones«<sup>4</sup> that enable contextua-

- 1 Siegfried J. Schmidt: »Towards a Constructivist Theory of Media Genre«, *POETICS* 16,5 (1987), pp. 371–395, p. 380.
- 2 Cf. James Mussell: *The Nineteenth-Century Press in the Digital Age*, Basingstoke 2012, p. 30 and p. 49 and James Mussell: »Elemental Forms. The newspaper as popular genre in the nineteenth century«, *Media History* 20 (2014) 1, pp. 4–20, p. 5.
- 3 Margaret Beetham: »Open and Closed: Towards a Theory of the Periodical as a Publishing Genre«, *Investigating Victorian Journalism*, eds. Laurel Brake, Aled Jones and Lionel Madden, Basingstoke 1990, pp. 19–32, p. 24. Besides, there is sometimes also a special column in magazines that is called »miscellanies«, and in 19<sup>th</sup> century Germany also a special magazine format with this generic title that contains curios tales from abroad can be found. Furthermore,

this umbrella term can serve as a title, a general term, and a generic term for miscellaneous writings. In English-language literature even a »miscellaneous mode« of writing has been established in the 17<sup>th</sup> and 18<sup>th</sup> century: »a style defined by fragmentation, multiple perspectives, subjective chaos, and pastiche.« Emily Colette Wilkinson: *The Miscellaneous. Toward a Poetic of the Mode in British Literature 1668–1759*, Diss. Stanford 2009, p. 1.

- 4 Gustav Frank: »Prolegomena zu einer integralen Zeitschriftenforschung«, *Rahmenthema: Zeitschriftenforschung*, eds. Wolfgang Hackl and Thomas Schröder; *Jahrbuch für Internationale Germanistik* XLVIII (2016) Issue 2, pp. 101–121, p. 118.

lization (e.g. by association or similarity<sup>5</sup>) and reciprocity between miscellaneous texts, genres, and topics: for example, when the popular media coverage about the discovery of the sources of the Nile in magazines like *Westermann's Monatsheften*, *Über Land und Meer*, or *Die Gartenlaube* follows the narrative schemes of popular adventure and crime novels that surround it.<sup>6</sup> Another example is Gottfried Keller's novella cycle *Sinngedicht/A Formula for Love* that contains scientific knowledge and in its original publication context also appears in the *Deutsche Rundschau*.<sup>7</sup> In addition, Keller's novella cycle varies a couple of popular genres and narrative schemes that are omnipresent in such popular magazines in the same way that Wilhelm Raabe's novel *Stopfkuchen. Eine See- und Mordgeschichte/Tubby Schaumann* (literal translation: *Stuffing Cake. A Tale of Sea and Murder*) takes up prevailing topics and common genres in the context of the *Deutsche Roman-Zeitung*.<sup>8</sup> Or, to give one last example, when Fontane's novels quote keywords from the German (colonial) discourse on Africa that surrounds these novels within in the popular magazines they were first published in, so that based on the ›neighbourly side by side‹ within this context, intertextual relations can expand the range of interpretation.<sup>9</sup>

In his ›text-context-theory‹, Moritz Baßler generally speaks of »co-occurrences«<sup>10</sup> to describe these kinds of neighbourly relationships that can take place at different levels. Firstly, on the microstructural, linguistic level of rhetorical figures, topoi, stereotypes, and collective symbols.<sup>11</sup> Secondly, on the macrostructural level of textual genres and cultural scripts (narratives, frames). Within this context, the miscellaneous textual genres and topics of a magazine are placed alongside one another in a »relation of contiguity«<sup>12</sup> that is not necessarily simply a spatial one<sup>13</sup>, but can turn out to be of semantic significance as well,<sup>14</sup> if the reader imagines a connection between them.<sup>15</sup>

A compatible alternative model to conceptualize the ›neighbourly side by side‹ of magazine miscellaneity is Mikhail Bakhtin's theory on *Discourse in the novel* which seems to be especially suitable for our project, because it allows us to establish a connection between the analysis of periodicals and the theory of the no-

5 Cf. *ibid.* 117.

6 Cf. Daniela Gretz: »Eine große Zeitungsthat«: Die serielle Exploration des I/inneren Afrika/s in populären Zeitschriften des 19. Jahrhunderts, »*Archiv/Fiktionen. Verfahren des Archivierens in Literatur und Kultur des langen 19. Jahrhunderts*«, eds. Daniela Gretz and Nicolas Pethes, Freiburg 2016, pp. 279–315.

7 Cf. Daniela Gretz: »Ein literarischer ›Versuch‹ im Experimentierfeld Zeitschrift. Medieneffekte der *Deutschen Rundschau* auf Gottfried Kellers *Sinngedicht*«, *ZfdPh* 134 (2015), pp. 191–215.

8 Cf. Daniela Gretz: »Poetik der Miszelle? Präliminarien zur Koevolution von periodischer Presse und modernem Roman mit Blick auf Raabes ›Stopfkuchen‹ und einem Ausblick auf Fontanes ›Stechlin‹«, *Colloquia Germanica*, 49 (2016) [recte: 2018] 2-3, Themenheft: ›Periodical Literature in the Nineteenth Century‹, eds. Vance Byrd and Sean Franzel, pp. 305-328. .

9 Cf. Daniela Gretz: »Theodor Fontanes ›Frauenromane‹ ›Cécile‹ und ›Effi Briest‹ im historischen Publikationskontext«, *Zeitschriftenliteratur/Fortsetzungsliteratur*, eds. Nicola Kaminski, Nora Ramtke and Carsten Zelle, Hannover 2013, pp. 187–204.

10 Moritz Baßler: *Die kulturpoetische Funktion und das Archiv. Eine literaturwissenschaftliche Text-Kontext-Theorie*, Tübingen 2005, p. 208.

11 At this level, using the methods of digital humanities as well as of linguistic discourse analysis for a description of magazines could be useful.

12 Christof Hamann: *Zwischen Normativität und Normalität. Zur diskursiven Position der ›Mitte‹ in Populären Zeitschriften nach 1848*, Heidelberg 2014, p. 46.

13 Following Baßler, spatial contiguity does not need to be limited to a spread/double page, a single issue, or a magazine volume, because according to him, contiguity arises whenever someone (a reader) detects or posits a relation between A and B so that they could in principle be gratuitously remote form each other. Cf. Baßler (note 10), p. 252. This is especially relevant because volume indexes and general indexes produce a whole new set of possible contiguities for the readers.

14 Cf. *ibid.*, p. 246. Baßler describes Jakobson's poetic function as a general text function or textual procedure (cf. *ibid.* p. 225) within which spatial contiguity turns into a semantic one.

15 Benedict Anderson's theory of the analogy between periodical press, modern novel, and »Imagined Communities« could be of interest for our project here, because what Anderson describes as foundation for »Imagined Communities« is the imaginary linkage between the messages from around the world that are arbitrarily published side by side due to the »novelistic format of the newspaper« and »the simultaneous consumption (›imagining‹) of the newspaper as fiction.« Benedict Anderson: *Imagined Communities. Reflections on the Origin and Spread of Nationalism*, Revised Edition, London, New York 2006, p. 33 and p. 35.

vel. Firstly, on the level of discourse, where the magazine resembles an environment of concrete discourse described by Bakhtin:

The word, directed towards its object, enters a dialogically agitated and tension-filled environment of alien words, value judgements and accents, weaves in and out of complex interrelationships, merges with some, recoils from others, intersects with yet a third group: and all this may crucially shape discourse, may leave a trace in all its semantic layers, may complicate the expression and influence its entire stylistic profile.<sup>16</sup>

In his analysis of Tolstoy's style based on this external dialogism of discourse Bakhtin even speaks of a »radical concretization of dialogism [...] which approaches at time the feuilleton.« At this point, Bakhtin differentiates between the dialogism based on the relation to alien words surrounding the discourse and the internal, stylistic dialogism that refers to »the consciousness of his immediate contemporary, a contemporary of the day and not of the epoch« and requires »special historical or literary commentary.«<sup>17</sup> The magazine is the environment of the novels that allows us not only to reconstruct a great deal of the actual alien words surrounding the discourse of the novel but also the presumable »consciousness of the contemporary of the day«, a necessary consideration for any historical-critical editions. Furthermore, Bakhtin introduces another aspect that is crucial for our goal to compare the rules of format of periodicals and aesthetic and stylistic features of novels when he conceptualizes and metaphorizes the relationship between artistic representation and its discursive environment:

The way in which the word conceives its object is complicated by a dialogic interaction within the object between various aspects of its socio-verbal intelligibility. And an artistic representation, an »image« of the object, may be penetrated by this dialogic play of verbal intentions that meet and are interwoven in it;

such an image need not stifle these forces, but on the contrary may activate and organize them. If we imagine the intention of such a word, that is, its *directionality toward the object*, in the form of a ray of light, then the living and unrepeatable play of colours and light on the facets of the image that it constructs can be explained as the spectral dispersion of the ray-word, not within the object itself [...], but rather as its spectral dispersion in an atmosphere filled with alien words, value judgements and accents through which the ray passes on its way towards the object; the social atmosphere of the word, the atmosphere that surrounds the object, makes the facets of the image sparkle.<sup>18</sup>

Secondly, following Cynthia Bandish's extrapolation of Bakhtin's theory, »we can view the composite of text in a literary magazine as an extended dialogue. Here the stratification of language occurs not only in the grammatical units of individual sentences, but also in the thematic concerns and the varieties of genre.«<sup>19</sup> In the context of our project, Dallas Liddle's critique of Bandish's adaption of Bakhtin does not necessarily stand in the way of adopting this approach to magazines. According to Liddle, »separate monologic discourses collected in a single issue of a periodical cannot constitute Bakhtin's dialogized heteroglossia, but can only be a site where monologic discourse is multiplied«, so that »only the creative consciousness of the novelist, for Bakhtin, could »dialogize« the diverse genres and languages of his or her culture by transforming them and bringing them into productive contact within and through the novelist's own discourse.«<sup>20</sup> From our perspective, however, this is something novels can achieve in an even more intense way within the context of a magazine. And we will further investigate by which literary means this is attained – as well as follow up on the question whether this accomplishment is reserved to novels or whether it can also be performed by other elements of magazines.

Another interesting point in Bandish's reference to Bakhtin is the comparison of »open« and »closed« tendencies of magazines that

16 M.M. Bakhtin: »Discourse in the Novel«, *The Dialogic Imagination. Four Essays by M. M. Bakhtin*, ed. by Michael Holquist, trans. by Caryl Emerson and Michael Holquist, Aust 192014, pp. 259–422, p. 276. Baßler's theory is largely compatible with Bakhtin's because it is based on Baßler's reading of Kristeva's Bakhtin exegesis in »Word, Dialogue and Novel« and her resulting notion of intertextuality. Baßler (note 10), pp. 65–73.

17 Ibid. p. 283.

18 Ibid. p. 277.

19 Cynthia L. Bandish: »Bakhtin's Dialogism and the Bohemian Meta-Narrative of Belgravia: A Case Study of Analyzing Periodicals«, *Victorian Periodicals Review* 34 (2001), pp. 239–262, p. 241.

20 Dallas Liddle: *The Dynamics of Genre. Journalism and the Practice of Literature in Mid-Victorian Britain*, Charlottesville 2009, p. 152f.