

Ge5 Module Descriptions and Reading Lists

1. Gender and Tragedy

The context of this topic is the role ancient Greek culture, as it was understood in the late eighteenth and early nineteenth centuries, played in the German cultural revival of the period. There is an intriguing contrast between the humanist attitude of Goethe and Schiller, and the more extreme, but in some ways historically more authentic, intervention of Kleist. There are precise and challenging parallels and differences between Goethe's *Iphigenie* (1787) and Kleist's *Penthesilea* (1808). Goethe and Kleist both explore the boundaries of Enlightenment Reason by means of adaptations of motifs from Greek myth and the dramatic form of tragedy, and in undertaking this exploration, they imagine female protagonists as exemplars of extreme behaviour. Schiller's essay 'Über den Gebrauch des Chors in der Tragödie' (1803, written as a preface to his 'version' of Sophocles' *Oedipus Rex*, *Die Braut von Messina*), provides a rationale for Greek Tragedy as a model for drama as it might serve in the Idealist period. The complex issues raised by these texts suggest some of the tensions underlying the historical moment of the late Enlightenment and German Idealism.

Primary texts

- Johann Wolfgang von Goethe, *Iphigenie* (1787)
- Heinrich von Kleist, *Penthesilea* (1808)
- Friedrich Schiller, 'Über den Gebrauch des Chors in der Tragödie' (1803)

Recommended critical reading

- Bernd Fischer (ed.), *A Companion to the Works of Heinrich von Kleist* (Rochester NY: Camden House, 2010), esp. Jost Hermand, 'Kleist's *Penthesilea*: Battleground of Gendered Discourses', 43-60.
- Nicholas Boyle, *Goethe. The Poet and the Age*, vol. 1, *The Poetry of Desire* (Oxford: Clarendon Press, 1991), esp. 321-7, 447-56; vol. 2, *Revolution & Renunciation* (Oxford: Clarendon Press, 2000), 517-532.
- Helga Gallas, 'Antikenrezeption bei Goethe und Kleist: *Penthesilea* eine Anti-*Iphigenie*?' in Thomas Metscher und Christian Marzahn, eds., *Kulturelles Erbe zwischen Tradition und Avantgarde* (Cologne: Böhlau, 1991).

For further study (long essay option)

- Goethe, *Hermann und Dorothea*; Kleist, *Prinz Friedrich von Homburg*; Schiller, *Die Braut von Messina*

Further secondary reading

- Seán Allan, *The Plays of Heinrich von Kleist: Ideals and Illusions* (Cambridge: Cambridge University Press, 1996)
- René Girard, *Violence and the Sacred* (1972), trans. Patrick Gregory (Baltimore: Johns Hopkins, 1977)
- Erich Heller, 'Goethe and the Avoidance of Tragedy', in *The Disinherited Mind* (Cambridge: Bowes & Bowes, 1952), 37-63

- Paul E. Kerry, *Enlightenment Thought in the Writings of Goethe: A Contribution to the History of Ideas* (Rochester NY: Camden House, 2001), 42-52
- Tim Mehigan, ed., *Heinrich von Kleist und die Aufklärung* (Rochester NY: Camden House, 2000)
- Gerhard Neumann, 'Opfer-Aporien. *Iphigenie* und *Penthesilea*', *Kleist-Jahrbuch*, 2012, 258-270
- Jochen Schmidt, *Heinrich von Kleist. Die Dramen und Erzählungen in ihrer Epoche* (Darmstadt: WBG, 2003)
- Ricarda Schmidt, 'Performanz und Essentialismus von Geschlecht bei Kleist: eine doppelte Dialektik zwischen Subordination und Handlungsfähigkeit' *GLL* 64:3, 2011, Performance and Performativity in the Works of Heinrich von Kleist, Special Number, ed. Elystan Griffiths and Seán Allan, 374-388
- Lesley Sharpe, ed., *The Cambridge Companion to Goethe* (Cambridge: Cambridge University Press, 2002), esp. Barbara Becker Cantarino, 'Goethe and Gender', 179-92; David V. Pugh, 'Goethe the Dramatist', 66-83
- Irmgard Wagner, *Critical Approaches to Goethe's Classical Dramas: Iphigenie, Torquato Tasso and Die natürliche Tochter* (Rochester NY: Camden House), 1995, 5-90, esp. 51-90

2. Romanticism: Poetic Vision and Altered Sight

The German Romantics break with the enlightened belief in vision as knowledge and clarity and instead see it as enchantment, subverting realism through spectacle, illusion and dream. While they celebrate the creative power of poetic insight, they also register unease at the implications of a private vision that is susceptible to distortion. This module introduces two major Romantic novellas that engage with ambivalent vision: Ludwig Tieck's *Der Runenberg* (1802) leads us into a world where the limits between the real and the phantasmatic must remain undecidable; E. T. A. Hoffmann's *Der Sandmann* (1815) showcases a protagonist who falls prey to his own visual compulsions. Addressing the uncanny obsession with eyes in *Der Sandmann*, Freud proposed a famous reading of Hoffmann's text in his essay *Das Unheimliche*. Discussing Freud's approach as one among other possible interpretations, the module also shows how psychoanalytic criticism responded to the Romantic predicament.

Primary material

- E. T. A. Hoffmann, *Der Sandmann* (1816)
- Ludwig Tieck, *Der Runenberg* (1804)
- Sigmund Freud, *Das Unheimliche* (1919)

Recommended critical reading

- Shelley L. Frisch, 'Poetics of the Uncanny: E. T. A. Hoffmann's 'Sandmann'', in *The Scope of the Fantastic: Theory, Technique, Major Authors*, ed. by Robert A. Collins and Howard D. Pearce (Westport: Greenwood Press, 1985), 49-55.
- Alice A. Kuzniar, 'The Crystal Revenge: The Hypertrophy of the Visual in Novalis and Tieck', *The Germanic Review* (74/3, 1999), 214-228, esp. 214-18, 223-28 (online).

- Gerhard Neumann, 'E.T.A. Hoffmann, *Der Sandmann*', in *Meisterwerke der Literatur von Homer bis Musil*, ed. by Reinhard Brandt (Leipzig: Reclam, 2001), 185-226.
- Ulrich Scheck, 'Tales of Wonder and Terror: Short Prose of the German Romantics', in *The Literature of German Romanticism*, ed. by Dennis F. Mahoney (= *The Camden House History of German Literature*, vol. 8), 101-23.

For further study (long essay option)

- E. T. A. Hoffmann, excerpt from *Die Serapionsbrüder* (DKV 23-38, on Serapion), *Das öde Haus, Der Magnetiseur, Des Vettters Eckfenster, Der goldene Topf*; Ludwig Tieck, *Der blonde Eckbert*, 'Shakespeares Behandlung des Wunderbaren'.

Further secondary reading

- Hartmut Böhme, 'Romantische Adoleszenzkrisen: Zur Psychodynamik der Venuskultnovellen von Tieck, Eichendorff und E.T.A. Hoffmann', in *Literatur und Psychoanalyse*, ed. by K. Bohnen and S.-A. Jørgensen (Munich: Fink, 1981), 133-176.
- Alan Corkhill, 'The Crisis of Sexual Identity in Ludwig Tieck's 'Der Runenberg'', *Forum for Modern Language Studies* (37/1, 2001), 38-49 (online)
- Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge, Mass.: MIT Press, 1990)
- Neil Hertz, 'Freud and the Sandman', in *Deconstruction: Critical Concepts in Literary and Cultural Studies*, vol. 3, ed. by Jonathan Culler (London: Routledge, 2003), 149-68
- Detlev Kremer, *E.T.A. Hoffmann: Erzählungen und Romane* (Berlin: Schmidt, 1999)
- Alice A. Kuzniar, 'Stones that Stare, or, the Gorgon's Gaze in Ludwig Tieck's 'Der Runenberg'', in *Mimetic Desire: Essays on Narcissism in German Literature from Romanticism to Postmodernism*, ed. by Jeffrey Adaras and Eric Williams (Columbia: Columbia University Press, 1995), 50-64
- Roger Paulin, *Ludwig Tieck: A Literary Biography* (Oxford: Oxford University Press, 1985)
- Lothar Pikulik, *Frühromantik: Epoche-Werk-Wirkung* (Munich: Beck, 1992), 257-68.
- Nicholas Saul (ed.), *The Cambridge Companion to German Romanticism* (Cambridge: Cambridge University Press, 2009)
- Ulrich Stadler, 'Von Brillen, Lorgnetten, Fernrohren und Kuffischen Sonnenmikroskopen: Zum Gebrauch optischer Instrumente in Hoffmanns Erzählungen', *E.T.A. Hoffmann-Jahrbuch* I (1992/93), 91-105

3. Modernising the Theatre: German Social Drama

This module explores the social and cultural function of the theatre in late eighteenth- and early nineteenth-century Germany. In this period such German dramatists as Friedrich Schiller, Gotthold Ephraim Lessing, J. M. R. Lenz and Georg Büchner

pioneered new forms of social theatre by dramatizing the concerns of the middle and the lower classes for a new type of modern audience. In the age of Revolution, both the Classical conventions of the theatre and the social codes and structures of class it represented came under intense pressure. These dramatists developed new dramatic strategies and devices as they sought to explore public and private forms of tyranny and liberation and to adapt dramatic writing to new socio-cultural realities. The dramas for study here show how what might seem the most natural of human bonds, love, is distorted – if not destroyed – by social structures of power and its abuse.

Primary material

- Lessing, *Emilia Galotti* (1772)
- Büchner, *Woyzeck* (1837)
- Lessing, *Hamburgische Dramaturgie* (1769), Stücke 74-83
- Büchner, *Briefe*, 9-12.03.1834 & 28.7.1835; Lenz (1836, excerpt)

Recommended critical reading

- Erika Fischer-Lichte, *History of European Drama and Theatre* (London: Routledge, 2002), 146-169 ('The Middle Class Family').
- Maik Hamburger and Simon Williams (ed.) *A History of German Theatre* (Cambridge: Cambridge University Press, 2008), ch. 4 and 6.
- Gertrud Maria Rösch, 'Geschichte und Gesellschaft im Drama' in *Zwischen Restoration und Revolution 1815-1848*, edited by Gert Sautermeister & Ulrich Schmid (Munich: Hanser, 1998), 378-420.

For further study (long essay option)

- Büchner, *Lenz*; Schiller, *Kabale und Liebe*; Hebbel, *Maria Magdalena*; Lenz, *Der Hofmeister*

Further secondary reading

- Maurice Benn, *The Drama of Revolt: A Critical Study of Georg Büchner* (Cambridge: Cambridge University Press, 1976)
- Karin Barbara Fischer (ed.), *A Companion to the Works of Gotthold Ephraim Lessing*, (Rochester NY: Camden House, 2005)
- Erika Fischer-Lichte, *Kurze Geschichte des deutschen Theaters* (Tübingen: Franke, 1993), 81-133. ('Theater als Forum bürgerlicher Öffentlichkeit')
- John Guthrie, *Schiller the Dramatist: A Study of Gesture in the Plays* (Rochester NY: Camden House, 2009)
- Francis J. Lamport, *German Classical Drama: Theatre, Humanity and Nation* (Cambridge: Cambridge University Press, 1992)
- John Reddick, *Georg Büchner: The Shattered Whole* (Oxford: Clarendon, 1994).
- Lesley Sharpe, *Friedrich Schiller: Drama, Thought and Politics* (Cambridge: Cambridge University Press, 1991)

- Ingrid Walsoe-Engel, *Fathers and Daughters: Patterns of Seduction in Tragedies by Gryphius, Lessing, Hebbel and Kroetz* (Rochester NY: Camden House, 1993).
- Ulrike Zeuch, 'Der Affekt: Tyrann des Ichs oder Befreier zum wahren Selbst? Zur Affektenlehre im Drama und in der Dramentheorie nach 1750' in *Theater im Kulturwandel des 18. Jahrhunderts*, edited by Erika Fischer-Lichte & Jörg Schönert (Göttingen: Wallstein, 1999), 69-90

4. Transformations of the National Idea 1806-1871

This module explores the development of the German national idea from the early nineteenth century to the creation of the German empire. The dissolution of the Holy Roman Empire under pressure from France in 1806 raised the question of the future of Germany. Thinking about Germany was shaped by the desire first to expel the French occupiers and then to bring about political change in the German states and the German Confederation. Nationalism became an ideology of emancipation and reform, and, for some, of revolution. Political concerns interacted with cultural preoccupations, and ideas of nationalism were debated and increasingly widely disseminated in the newspapers, journals and public associations that flourished in this period. This paved the way for the dramatic modernisation of German society in the second half of the nineteenth century. The primary material reflects the political, social and cultural-historical dimensions of the topic and will enable students to explore the ramifications of the national idea in Germany in this period.

Primary material

1. A compilation available on CamTools comprising the following:
 - Ernst Moritz Arndt, 'Des Deutschen Vaterland' (1813)
 - Friedrich Wilhelm III, 'An mein Volk!' (17 March 1813)
 - Max Schneckenburger, 'Die Wacht am Rhein' (1840) & Nikolaus Becker, 'Der freie Rhein' (1840)
 - Hoffmann von Fallersleben, 'Deutschland, Deutschland über Alles!' (1841)
 - 'Das einzige und der Einzige worin Deutschland einig ist' (Depiction of the Schillerfeier in *Kladderadatsch*, 13 November 1859).
 - Anton v Werner, 'Kaiserproklamation im Spiegelsaal von Versailles' (Painted 1877).
2. Selected extracts from the following available on CamTools:
 - Peter Alter (ed.), *Nationalismus: Dokumente zur Geschichte und Gegenwart* (Munich: Piper, 1994), 86-91, 93-5, 115-20, 189-93
 - *Lesebuch zur deutschen Geschichte*, vol. 2, ed. Bernhard Pollmann, (Dortmund: Chronik Verlag, 1984), 229-47, 256-9, 279-83, 296-305.
 - Hagen Schulze, *The Course of German nationalism. From Frederick the Great to Bismarck* (Cambridge: Cambridge University Press, 1990), 103-47.

Recommended reading

- Stefan Berger, *Inventing the Nation: Germany* (London: Bloomsbury, 2004), ch. 1-2

- John Breuilly (ed.), *The State of Germany: the National Idea in the Making, Unmaking and Remaking of a Modern Nation State* (London: Longman, 1992), ch. 1, 3-5.
- Hagen Schulze, *The Course of German Nationalism. From Frederick the Great to Bismarck* (Cambridge: Cambridge University Press, 1990), 33-101.
- Joachim Whaley, 'Thinking about Germany, 1750-1815: The Birth of a Nation?' *Publications of the English Goethe Society*, lxvi (1997), 53-72.

For further study (long essay option)

- Selected extracts from Peter Longerich (ed.), *Was ist des Deutschen Vaterland? Dokumente zur Frage der deutschen Einheit 1800-1990* (Munich: Piper, 1996), 41-99
- Heinrich Heine, *Deutschland. Ein Wintermärchen* (1844), Caput 4 & 5

Students are also advised to consult the website of the Deutsches Historisches Museum for an illustrated account of the period (Including documents):

<http://www.dhm.de/lemo/home.html>

Further secondary reading

- David Blackbourn, *History of Germany, 1780-1918: The Long Nineteenth Century* (Oxford: Oxford University Press, 1998)
- Peter Blickle, *Heimat: A Critical Theory of the German Idea of Homeland* (Rochester NY: Camden House, 2002)
- Mary Fulbrook (ed.), *German History since 1800* (London: Hodder Arnold, 1997), ch. 2, 3, 6 and 7
- William W. Hagen, *German History in modern times: four lives of the nation* (Cambridge: Cambridge University Press, 2012), part II
- Thomas Nipperdey, 'In Search of Identity: Romantic Nationalism', in: J. C. Eade (ed.), *Romantic Nationalism in Europe* (Canberra, 1983), 1-15
- Jonathan Sperber (ed.), *Germany 1800-1870* (Oxford: Oxford University Press, 2004), ch. 7-10
- Helmut Walser Smith (ed.), *Oxford Handbook of Modern German History* (Oxford: Oxford University Press, 2011), ch. 11 and 13

5. Waterscapes: Nature as Cultural Symbol

This module explores the German fascination with nature and landscape through examples of writing about the sea and other waterscapes. Taking Heinrich Heine's vivid cultural history of the German popular imagination, *Elementargeister*, as a starting point, it looks at the way in which the rich symbolic associations of water and the sea lent themselves to consideration of the relationship in human culture between: order and disorder; reason and the imagination; and man, God and nature. Waterscapes are sites of contemplation and of the (sometimes uncanny) reflection of the human figure; they are sites of recreational pleasure and of potential destruction or dissolution. Writing about the sea and about other more inland forms of waterscape thus enabled German authors to examine the nature of individual and collective identity and to reflect on the often fluid boundaries around what it means to be human and, in particular, what it meant to be German in the nineteenth century.

Primary material

Heine, *Die Nordsee* (1827)

Storm, *Der Schimmelreiter* (1888)

Heine *Elementargeister* (1837)

Caspar David Friedrich, *Der Mönch am Meer* (painting, 1810)

Recommended critical reading

Jörg Robert, 'Die See als Sehschule: Bilder, Medien und Mythen in Heines Nordseedichtung', *Archiv für das Studium der neueren Sprachen und Literaturen* 245 (2008), 1-36.

Jeffrey Sammons, *Heine: a Modern Biography* (Princeton: Princeton UP, 1979)

Andrew Webber, *The Doppelgänger: Double Visions in German Literature* (Oxford: Clarendon Press, 1996), 283-316.

For further study (long essay option)

- Fouqué, *Undine*; Storm, *Immensee*; Wagner, *Der fliegende Holländer*; Fontane, *Der Stechlin*; *Effi Briest*; Droste-Hülshoff, *Ledwina* and selected poems; Kleist, 'Empfindungen vor Friedrichs Seelandschaft'

Further secondary reading

- David Blackbourn, *The Conquest of Nature: Water, Landscape and the Making of Modern Germany* (London: Cape, 2006)
- Monika Schmitz-Emans, *Seetiefen und Seelentiefen: literarische Spiegelungen innerer und äußerer Fremde* (Würzburg: Königshausen & Neumann, 2003)
- Ritchie Robertson, *Heine* (London: Grove, 1988)
- Anthony Phelan, *Reading Heinrich Heine* (Cambridge: Cambridge University Press, 2007).
- David A. Jackson, *Theodor Storm: the life and works of a democratic humanitarian* (New York/Oxford: Berg, 1992)
- Werner Busch, 'Caspar David Friedrich' in *Deutsche Erinnerungsorte*, edited by Etienne François & Hagen Schulze (Munich: Beck, 2009), vol. 3, 516-30
- Werner Busch, *Caspar David Friedrich: Ästhetik und Religion* (Munich: Beck, 2003).
- George Williamson, *The Longing for Myth in Germany: Religion and Aesthetic Culture from Romanticism to Nietzsche* (Chicago: University of Chicago Press, 2004), ch. 1 and 2
- Michael Perraudin, *Literature, the Volk and Revolution in mid-nineteenth-century Germany* (New York/Oxford: Berghahn, 2000)

6. Art, Desire and Death

Thomas Mann's *Der Tod in Venedig* (1912) presents us with an ageing writer who seeks to restore his creativity on a trip to Venice, where he is confronted with homoerotic energies that at once revive his artistic productivity and threaten his long-established bourgeois self-composure. Hedwig Dohm's *Werde, die Du bist* (1894)

also addresses creativity in conjunction with illicit desire emerging late in life. Both are masterful novellas which give evidence of the rich literary imaginary that arose in response to Nietzsche's ground-breaking reformulation of aesthetic experience in his *Geburt der Tragödie*, a text which is prefigured in 'Die dionysische Weltanschauung'. Both novellas engage with the Nietzschean forces of individuation and dissolution, the Apollonian and the Dionysian; both end in death. Yet while Mann considers a successful male writer, and the price he has to pay for artistic self-realisation, Dohm shows how the discovery of such self-realisation comes too late for a woman who has lived a life of convention and social constraint. By suggesting a utopian potential behind actual limitations, each writer explores the fine balance between renunciation and emancipation that defines their protagonists.

Primary material

- Hedwig Dohm, *Werde, die Du bist* (1894)
- Thomas Mann, *Der Tod in Venedig* (1912)
- Friedrich Nietzsche, 'Die dionysische Weltanschauung' (1870)

Recommended critical reading

- Steven E. Aschheim, *The Nietzsche Legacy in Germany* (Berkeley: University of California Press, 1994), esp. 85-93.
- Abigail Dunn, "Ob im Tode mein ich geboren wird?" The Representation of the Widow in Hedwig Dohm's 'Werde, die du bist', in *Women and Death: Women's Representations of Death in German Culture since 1500*, ed. by Clare Bielby and Anna Richards (Rochester NY: Camden House, 2010), 88-100.
- T. J. Reed, 'The Frustrated Poet: Homosexuality and Taboo in 'Der Tod in Venedig'', in *Taboos in German Literature*, ed. by David Jackson (Oxford: Berghahn, 1996), 119-34.
- Andrew Webber, 'Mann's Man's World: Gender and Sexuality', in *The Cambridge Companion to Thomas Mann*, ed. by Ritchie Robertson (Cambridge: Cambridge University Press, 2001), 64-83, esp. 73-78. (online)

For further study (long essay option)

- Thomas Mann, 'Tristan', 'Tonio Kröger'; Hedwig Dohm, 'Nietzsche und die Frauen'; Wagner, *Tristan*; Sigmund Freud, *Vorlesungen zur Einführung in die Psychoanalyse*, lectures 5-7 and 9-11 (on the interpretation of dreams), Helene Böhlau, *Der Rangierbahnhof*

Further secondary reading

- Ruth-Ellen Boetcher Joeres, 'Die Zählung der alten Frau bei Hedwig Dohm', in *Der Widerspenstigen Zähmung: Studien zur bezwungenen Weiblichkeit in der Literatur vom Mittelalter bis zur Gegenwart*, ed. by Sylvia Wallinger and Monika Jones (Innsbruck: Universität Innsbruck, 1986), 217-27
- Gisela Brinker-Gabler, 'Perspektiven des Übergangs: Weibliches Bewußtsein und frühe Moderne', in *Deutsche Literatur von Frauen*, vol. 2, ed. Gisela Brinker-Gabler (Munich: Beck, 1988), 169-205

- Raymond Geuss, 'Introduction', in *Friedrich Nietzsche: The Birth of Tragedy and Other Writings*, ed. by Raymond Geuss and Ronald Speirs (Cambridge: Cambridge University Press, 1999), vii-xxx
- Manfred Landfester, 'Nietzsches Geburt der Tragödie: Antihistorismus und Antiklassizismus zwischen Wissenschaft, Kunst und Philosophie', in *Mehr Dionysos als Apoll: Antiklassizistische Antike-Rezeption um 1900*, ed. by Achim Aurnhammer and Thomas Pittrof (Frankfurt/Main: Klostermann, 2002), 89-111
- Michael Minden, 'Mann's Literary Techniques', in *The Cambridge Companion to Thomas Mann*, ed. by Ritchie Robertson (Cambridge: Cambridge University Press, 2001), 43-63 (online)
- Ritchie Robertson, 'Classicism and its Pitfalls: Death in Venice', in *The Cambridge Companion to Thomas Mann*, ed. by Ritchie Robertson (Cambridge: Cambridge University Press, 2001), 95-106 (online)
- M. S. Silk and J. P. Stern, *Nietzsche on Tragedy* (Cambridge: Cambridge University Press, 1981), 166-185
- Charlotte Woodford, *Women, Emancipation and the German Novel: Protest fiction in its cultural context* (Oxford: Legenda, 2014), esp. chs 4 and 5 (on Böhlau and Dohm respectively)