

Ge5 Module Descriptions and Reading Lists

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.

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 Dial

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.

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)

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.

Büchner, *Lenz*; Schiller, *Kabale und Liebe*

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

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.

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

John Breuilly (ed.), *The State of Germany: the National Idea in the Making*,

Raymond Geuss, 'Introduction', in *Friedrich Nietzsche: The Birth of Tragedy and Other Writings*, ed. by Raymond Geuss and Ronald Speirs (Cambridge: Cambridge