



**GER 382M: Court, City, Nation: Transformations of Europe**

Syllabus, Fall 2012

Official Exam Time: TTh 11:00–12:30 pm: Wednesday, December 12, 7:00-10:00 pm; when final project is due

**NOTE:** copies of most excerpts on reserve on Blackboard; main history books and theory books ordered at Coop -- see complete booklist.

**Week 1: 30 August**

**Tues** Introduction to the Course: Cultural versus Literary History

**Part 1: The Historical Situation**

**Week 2: 4, 6 September**

**Tues** *First Phase: to the Fall of the ancien regime*  
Doyle, *Oxford History*, Chaps. 1-3, 1-85 (no reserve)  
Schama, *Citizens*, Chaps. 1-5, 1-199

**Thurs** *Positive Revolution and . . .*  
Doyle, *Oxford History*, Chaps. 4-6, 86-158 (no reserve)  
Schama, *Citizens*, Chaps. 6-10, 201-425  
Saine, *Black Bread, White Bread*, Chapters 1 & 2, 1-92

**Week 3: 11, 13 September**

**Tues** . . . *War with Europe*  
Doyle, *Oxford History*, Chaps. 7-10, 159-246  
Schama, *Citizens*, Chaps. 11-15, 427-675

**Thurs** *Terror and Finale*  
Doyle, *Oxford History*, Chaps. 11-17, 247-425 (no reserve)  
Schama, *Citizens*, Chaps. 16-19 & Epilogue, 677-875

**Week 4: 18, 20 September**

**Tues** *Napoleon and the Congress of Vienna: Restoration*  
Ingrao, *Habsburg Monarchy, 1618-1815*  
-Chapter 7: "Age of Revolution," 220-242  
Nipperday, *Germany from Napoleon to Bismarck, 1800-1866*  
-Chapter 1: "Great Upheaval," 1-84  
-Chapter 3: "Restoration and Vormärz, 1815-1848," 237-355  
Carlyle, *French Revolution*  
De Tocqueville, *Democracy in America*

**Thurs** *The Historiographic Problem*  
Discussion: What are differences in approach to these histories? What issues are simply missing?  
Sample conceptual block-buster: Where is the US in all of this??? The British Colonial Empire???  
ASSIGNMENT DUE: historiographic critique assignment.

**Part 2: Creating National Cultures: Specialized Histories, Books, and Aesthetic Foundations**

**Week 5: 25, 27 September**

**Tues** *Traditional Histories*  
Martini, *Deutsche Literaturgeschichte*, Chaps. XI-XVI: 171-407  
De Boor/Newald, *Geschichte der deutschen Literatur*, Bd. VI & VII (1 & 2)  
*The Cambridge History of English and American Literature*, Chapters 11 and 15  
<<http://www.bartleby.com/cambridge/>>  
*A Short History of French Literature*, Sarah Kay, Terence Cave and Malcolm Bowie  
*Newer Social Histories*  
*Hansers Socialgeschichte der deutschen Literatur*, Bd. III & IV (1 & 2)  
*Oxford English Literary History*, 7. 1785-1832: The Romantic Period, Fiona Robertson

Denis Hollier, *A New History of French Literature* (Harvard University Press, 1994)  
(online at google books)

DISCUSSION/ READING TASK: Find one older and one newer history in your area. Also look at Hollier online -- the one really new history there is

READING GOAL: Identify what lacunae (if any) these accounts fill, in historical or textual terms. The idea is to begin to recover a new order of texts

**Thurs**

*From History to Theories: Book History and the Businesses of Literature and Texts*  
Chartier, *The Order of Books: Readers, Authors, and Libraries in Europe Between the 14th and 18th Centuries*  
Grafton, *The Footnote: A Curious History* OR  
---, *Forgers and Critics*

READING GOAL: identify other kinds of contexts for books, and other canons that can be drawn.

DISCUSSION/READING TASK: Chartier and the ideologies that control culture. What contexts and canons exist in the French Revolution (a speculative discussion)?

**Week 6: 2, 4 October**

**Tues**

*French Émigrés, "French" Culture, and Germany: Inventing Difference*

Goethe, *Campagne in Frankreich* (1792/93), 1-56

•---, *Unterhaltungen deutscher Ausgewanderten* (1795), 995-1081

•---, *Hermann und Dorothea* (1797)

- "Kalliope," 13-21

- "Klio," 69-83

- "Urania," 103-117

<<http://www.gutenberg.org/ebooks/2312>> /

<<http://www.gutenberg.org/ebooks/1958>> (ENGLISH is one of these

Germaine de Stael, *Über Deutschland* (1813)

•-"Vorwort," 41-52

- Erster Teil, Kap. 1-9, 53-95

- Zweiter Teil, Kap. 1-8, 135-161

Heine, *Zur Geschichte der Religion und Philosophie in Deutschland* (1834/52), 1-16

•---, *Die Romantische Schule* (1833/36), 111-155

DISCUSSION: Manufacturing the Germans by dissing the French

READING TASK: Goethe's *Herrmann and Dorothea* available in English; read part (worst epic ever -- celebrates dad's houseslippers . . .). Intros to Heine's *Religion and Philosophy* and Stael's *Germany*

**Thurs**

*Ancients and Moderns: Aesthetic Roots Debates -- German search for Nürnberg and Italy*

Joan DeJean, *Anciens et Modernes*

Breitinger, *Critische Dichtkunst* (1740)

<<http://www.zeno.org/Literatur/M/Breitinger,+Johann+Jakob/Theoretische+Schrift/Critische+Dichtkunst>> -- read *Nachahmung*

Gottsched, *Versuch einer kritischen Dichtkunst für die Deutschen* (1730, in Boileau mode, after Horace)

<<http://www.zeno.org/Literatur/M/Gottsched,+Johann+Christoph/Theoretische+Schriften/Versuch+einer+critischen+Dichtkunst>>

A. W Schlegel, *Briefe über Poesie, Silbenmass und Sprache*.

Wackenroder/Tieck, *Herzensergiessungen eines kunstliebenden Klosterbruders*

<<http://www.zeno.org/Literatur/M/Wackenroder,+Wilhelm+Heinrich/Schriften+und+Dichtungen/Herzensergie%C3%9Fungen+eines+kunstliebenden+Klosterbruders>>

Other important Romantic artist's picaresque novels, each including aesthetics essays:

Heinse, *Ardinghello* (1787), 366-376

Tieck, *Franz Sternbalds Wanderungen* (1798), 391-401

Moritz, *Über die bildende Nachahmung des Schönen*

Schiller, *Briefe über die ästhetische Erziehung des Menschen* <<http://www.bartleby.com/32/501.html>>

Wieland, *The History of Agathon /Geschichte des Agathon*

De Stäel, *Corinne, or Italy* (1833)

READING TASK: DeJean, and a sample of aesthetic discussions; first 50 pp. or so of *Agathon*

DISCUSSION: Manufacturing the Germans by being Greek (or from Nuremberg)

ASSIGNMENT DUE: Disiplinary History critique

**Week 7: 9, 11 October : INSTRUCTOR IN EUROPE**

**FOR THE WEEK:** I suggest a film festival. I'll make available a few films of 18th century topics that bring up representational issues. Try to watch at least one of the following, and preferably 2. I will leave you with some of the DVDs. Goal: these plays have to make the French Revolution and its surrounding issues plausible. Pick one and write 250 words explaining what they do to the history. Griffith may not count, too old, while the others pride themselves on authenticity.

- Roland Joffé, dir. *Vatel*. 2000. English-language film based on the life of 17th-century French chef - shows high court festivals well
- Patrice Leconte, dir. *Ridicule*. 1996. French. Shows the value of performance and performativity at the court.
- Stanley Kubrick, dir. *Barry Lyndon*. 1975. Based on a Thackeray novel, set in England and France, at war. Known for being first film shot by candlelight; shows aristocratic decadence.
- D. W. Griffith, dir. *Orphans of the Storm*. 1921. Starring BOTH Gishes. Classic historic melodrama, complete with beheadings. Not up to current iconography, but it's a barn-burner.
- James Ivory, dir. *Jefferson in Paris*. 1995. Fictionalized account of Jefferson's tenure as French ambassador. Shows aristocratic attitudes at work, and the question of Sally Hemings.
- Eric Rohmer, dir. *The Lady and the Duke (L'anglaise et le duc)*. 2001. Based on a memoir, shows violence of the French Revolution.

**Part 3: Issues and the Texts that Realize them**

**Week 8: 16, 18 October**

TU

*Nation: Representational Consciousness*

Renan, "What is a Nation?" (1882), in Eley, ed., *Becoming National*, 41-55

Hobsbawm and Ranger, eds. *The Invention of Tradition*

-Chapter 1 "Introduction," 1-14

-Chapter 2 "The Invention of Tradition," 15-41

-Chapter 3 "From a Death to a View," 43-100

Anderson. *Imagined Communities*

-Chapter 1 "Introduction," 1-7

-Chapter 2 "Cultural Roots," 9-36

-Chapter 5 "Old Languages, New Models," 67-82

DISCUSSION: Romanticism and the "New Mythology" (Schlegel's *Athenäumsfragmente*)

READING TASK: Read around in the theory, then look at:

Novalis, *Hymns to the Night* <<http://logopoeia.com/novalis/hymns.html>>

<[http://www.george-macdonald.com/etexts/poems/hmn\\_to\\_the\\_night.html#Heading2](http://www.george-macdonald.com/etexts/poems/hmn_to_the_night.html#Heading2)>

<<http://gutenberg.spiegel.de/buch/5237/1>>

WRITTEN ASSIGNMENT DUE: Preliminary abstract

THURS

*German and French Political Speech*

Rousseau. *Social Contract*

Hegel, *Philosophy of Right* (intro and section 1); *Lectures on the Philosophy of History*, introduction (published as *Reason in History*) <<http://www.marxists.org/reference/archive/hegel/works/pr/printrod.htm>>

Klopstock, *Die deutsche Gelehrtenrepublik* (1774)

- "Einrichtung der Republik, 3-17

- "Die Gesetze" (excerpt), 19-65 ("Der Zuruf")

Wieland, *Aufsätze über die französische Revolution*

-*Kosmopolitische Adresse an die Nationalversammlung* (Okt. 1789), 31-58

-*Die zwei merkwürdigsten Ereignisse im Februar 1790*, 59-68

-*Zufällige Gedanken über Abschaffung des Erbadels in Frankreich* (Juni 1790), 102-128

Fichte, *Reden an die deutsche Nation* (1807/8), 1. u. 2. Reden

= Addresses to the German Nation

READING TASK: Comparing political thought. Read first books of Rousseau and Hegel and Fichte.

DISCUSSION: Define the "political" discourses in each; alternates to the Enlightenment

**Week 9: 23, 25 October**

TU

*Political Literature*

Hölderlin, *Hyperion* (1797/99), 138-140, 171-178 <<http://www.scribd.com/doc/54416612/FRIEDRICH-HOLDERLIN-Hyperion-and-Selected-Poems>>

Lenz, *Der Hofmeister* (1774), I.1-I.4, III, V.3

Klinger, *Sturm und Drang* (1776), 1. Akt

Schiller, *Don Carlos* (1787), III.10, V.10 <<http://www.gutenberg.org/files/6789/6789-h/6789-h.htm>>

Hoffmann, *Der goldene Topf* (1814)

Büchner, *Der hessische Landbote* (1834) <<http://www.indybay.org/newsitems/2010/07/10/18653443.php>>

---, *Dantons Tod* (1835), IV. Akt (good plot summary in wikipedia)

READING TASK: Read around in *Hyperion*, and in one of the plays and the *Hessian Messenger* (note that Lenz' play is in Brecht's adaptation in English)

DISCUSSION: what framework(s) of political action are defined/used in each? What *discourses* are used to be political? Be sure you know what history the work applies to, so that you can uncover the politics.

THU

*Education and Science: Cosmology*

Humboldt, "Antrittsrede" (1809), 131-133

- "Über die innere und äußere Organisation der höheren wissenschaftlichen Anstalten in Berlin" (1810?), 133-141

- "Aus dem Bericht der Sektion des Kultus und Unterrichts" (1809), 142-152

- "Antrag auf Errichtung der Universität Berlins" (1809), 152-158

Ziolkowski, *Clio the Romantic Muse: Historicizing the Faculties in Germany*

--- *German Romanticism and Its Institutions*

Grafton, *Forgers and Critics*

Francis Bacon, *Novum Organum* (intro and part 1)

Benjamin Franklin, *Experiments and Observations on Electricity* (1751)

Stifter, Die Sonnenfinsternis am 8. Juli 1842 <[http://www.strickling.net/stifter\\_sofi.htm](http://www.strickling.net/stifter_sofi.htm) OR

<http://gutenberg.spiegel.de/buch/207/1>> <<http://www.sciencephoto.com/media/151992/enlarge>>

READING TASK: All of these books show how religion/science can be institutional forces for politics.

Read around in a couple of them; read part 1 of Bacon (define the "idols" and you're done), and then ask yourself

DISCUSSION: how Franklin matches this -- BF as an Enlightenment scientist, not an American original?

**Week 10: 30 October, 1 November**

TU

*Ubiquity of Religious Diction*

De Certeau, *Mystic Fable*

- "Introduction," 1-26

- Chapter 1, "The Monastery and the Public Square," 29-48

Shapiro, *A Culture of Fact*

Julie Sievers, *Evidence of Wonders* (UT dissertation, 2004) or Paul Neimann, *Mechanical*

*Operations of the Spirit* (UT dissertation, 2010)

Hellyer, *Jesuit Physics*

Arens article draft on Jansenism (sorry, it's the shortest way in)

READING TASK: Read around in what interests you to see how religious discourses undergo odd shifts in the early modern era -- not as secularization, but as old strategies applied to new situations

DISCUSSION: what discourses overlap, and how? This set of readings argues how various old theological issues persisted to influence thought about new issues; be prepared to give examples.

THU

*Court: Representational Consciousness (Interior)*

Elias, *Court Society*, esp. 1-116

Serna, Pierre. "The Noble." In: *Enlightenment Portraits* (available on Google Books online)

READING TASK: Differentiate how to make your identity at court rather than in the "public sphere" of the bourgeoisie (remember *Ridicule*, if you saw it)

DISCUSSION: how does this change our readings of court scenes?

**Week 11: 6, 8 November**

**TU** Court: *Representational Consciousness (Exterior)*  
 Burke, *The Fabrication of Louis XIV*, Chaps. 1-5, pp. 1-69  
 Sheriff, *The Exceptional Woman: Elisabeth Vigee-Lebrun and the Cultural Politics of Art*  
 Grigsby, *Extremities: Painting Empire in Post-Revolutionary France*  
 REC: Tobias Natter. *Angelica Kauffmann: A Woman of Immense Talent*  
 READING TASK: Read around and find out what kind of visual representational discourses were available in revolutionary era France, and what they could do for the users/represented.  
 DISCUSSION: How modern/realist are these representational discourses? What do they make available to the users?

**THUR** City: *Other forms of Class Consciousness*  
 (*Biedermeier, Junges Deutschland, Revolution of 1830*)  
 Bourdieu, *Distinction* (R)  
 -"Introduction," 1-7  
 - Chapter 1, "The Aristocracy of Culture," 11-96  
 ---, *The State Nobility* (R)  
 - "Prologue," 1-6  
 -Part 1, Chapter 1 & 2. 7-53  
 -Part 5: "State Power and Power over the State," 371-389  
 READING TASK: Whatever of Bourdieu you can  
 DISCUSSION: Compare this to Elias and Court Society. What does this do for the emerging bourgeoisie?

**Week 12: 13, 15 November**

**TU** *Critiques of Courts*  
 Lessing, *Emilia Galotti* (1772), 1. Aufzug, 5. Aufzug <<http://www.gutenberg.org/files/33435/33435-h/33435-h.htm>>  
 Goethe, *Götz von Berlichingen* (1773), 1. Akt ; 5. Akt, letzte Szene  
 Mozart, *Die Zauberflöte* (1791), II.1, II. 30 <[http://www.murashev.com/opera/The\\_Magic\\_Flute\\_libretto\\_English](http://www.murashev.com/opera/The_Magic_Flute_libretto_English)>  
 Schiller, *Maria Stuart* (1800), I.1 & I.2; II.1 & II.2; III.4 <<http://www.gutenberg.org/ebooks/6791>>  
 READING TASK: Read the scenes indicated of at least one of the plays (*Emilia* and *Maria Stuart* and *Zauberflöte* are there in English)  
 DISCUSSION: We're back at the question: do these texts want to abolish courts? (How revolutionary was the French revolution?)

**THU** *New Classes Oppressed by Courts*  
 Kleist, *Das Erdbeben in Chile* (1807) <<http://www.vice.com/read/earthquake-in-chile-kleist-441-v15n12>>  
 Kleist, *Michael Kohlhaas* (1810/11), 1-65 (note two versions in text)  
 <[http://www.gutenberg.org/catalog/world/readfile?fk\\_files=1483271&pageno=231](http://www.gutenberg.org/catalog/world/readfile?fk_files=1483271&pageno=231)>  
 Tieck, *Der gestiefelte Kater* (1797), Prolog, 1. Akt, Epilog / *Puss in Boots*  
 <[http://en.wikisource.org/wiki/Puss\\_in\\_Boots\\_%28Tieck%29](http://en.wikisource.org/wiki/Puss_in_Boots_%28Tieck%29)>  
 Gutzkow, *Wally, die Zweiflerin* (1835), 1. Buch, 1-46 < PT 2282 W3 E5 1974 in PCL>  
 READING TASK: These are three different strategies for critiquing the upper classes. Look at at least one and figure out what's wrong with the upper classes (most famous: *Erdbeben*; most fun, *Kater*).  
 DISCUSSION: These texts document class mixing. Where do the upper classes stand, really?  
 WRITTEN WORK DUE: abstract for final project

**Week 13: 20 November (Thursday, Nov. 22 = Thanksgiving)**

**TU** *Urban Class Critiques*  
 Bäuerle, *Die Bürger in Wien* (1813) <German: <http://www.zeno.org/Literatur/M/B%C3%A4uerle,+Adolf>>  
 Kotzebue, *Die deutschen Kleinstädter* (1803) <<http://gutenberg.spiegel.de/buch/5186/1>>  
 Raimund, *Das Mädchen aus der Feenwelt oder der Bauer als Millionär* (1826)  
 Grillparzer, *Der arme Spielmann* (1832; published 1847) <English: *Poor Musician* or *Poor Fiddler*  
<http://web.onetel.com/~wstanners/grillpar.htm> or "German Classics" pdf>  
 READING TASK: These are examples of literature in Austria, which has an urban space not dictated solely by nobility; which classes are being critiqued?

DISCUSSION: Poor Fiddler: middle class educated as unreliable narrator?

**Week 14: 27, 29 November**

TU

*Bildung; Developing the Educated Elite: International norms, Through Religion and Science*  
Benjamin Franklin, *Autobiography* (1771-1790) <<http://www.gutenberg.org/browse/authors/f#a92>>  
Rousseau, *Confessions* (1769, pub. 1782) <<http://www.gutenberg.org/files/3913/3913-h/3913-h.htm>>  
READING TASK: First sections of book, enough to see who these people are and what drives them  
DISCUSSION: What does it mean to be educated, and is it the same as *gebildet*

TH

*German Bildungsideal*  
Goethe, *Urworte. Orphisch*. <<http://www.aleksandravrebalo.com/Aleksandra/Urworte.html>>(bilingual)  
Goethe, *Die Leiden des jungen Werther* (1775), through 19. Junius < English:  
[http://www.gutenberg.org/catalog/world/readfile?fk\\_files=1449308](http://www.gutenberg.org/catalog/world/readfile?fk_files=1449308)>  
Goethe, *Wilhelm Meisters Lehrjahre* (1795/96), 606-639 (compare to Mozart's *Zauberflöte*)  
<<http://www.bartleby.com/314/>>  
READING TASK: Read the poems and get to know Goethe's legendary heroes.  
DISCUSSION: Is this a picaresque like Lennox's *Female Quixote*?

**Week 15: 4, 6 December**

TU

*Education Doesn't Help*  
Moritz, *Anton Reiser* (1785/90), 1-37, 474-499  
Jean Paul, *Das Leben des vergnügten Schulmeisterlein Wuz* (1793)  
---, *Fliegeljahre* (1804/5) Nr. 1-6, 571-608  
---, *Schmelze's Journey to Flätz* (Carlyle translation)  
Carlyle, *Sartor Resartus* <<http://www.fullbooks.com/Sartor-Resartus.html> OR  
<http://digital.library.upenn.edu/webbin/gutbook/lookup?num=1051> OR  
[http://www.archive.org/stream/sartorresartusocad00carluoft/sartorresartusocad00carluoft\\_djvu.txt](http://www.archive.org/stream/sartorresartusocad00carluoft/sartorresartusocad00carluoft_djvu.txt)>  
READING TASK: Find out their failures  
DISCUSSION: *Bildungsideal* or French Revolution-inspired mockery?

TH

Final class discussion

## GER 382M: *Court, City, Nation: Transformations of Europe* Assignments

### Task 1: History Reading Assignments:

Identify the "standard" history of your chosen country in the era of the French Revolution, both in the classical mode and in any recent revision. It is preferable to use the French Revolution era, but any era is possible. Note that there was a *lot* of revisionist history in 1989 in France.

Write a one- to two-page historiographic critique of two texts: what are their approaches, do they encompass the French Revolution as we know it, what national and conceptual boundaries are set that foster or block a more general consideration of the era's culture in your country?

DUE: 20 September

10% of final grade

### Task 2: Disciplinary History Readings:

Take a specialized area of history (literature, art, music, etc.) for your country, and do the same thing. Wellek's *History of Modern Criticism* also comes into consideration.

DUE: 4 October

10% of final grade

### WEEK 7:

Two things:

1) watch one or two films that set images of the era into place.

2) begin to plan your final project, which may be a conventional paper on a text or incident you are interested in researching, or an annotated bibliography about what kinds of research and content areas need to be in a project you are planning, or a mixed form piece that begins to analyze an artifact with running commentary about the theoretical issues that the piece poses. The idea in the latter suggestion is to do a deconstruct rather than an interpretations, to begin a new kind of research design to unfold what cultural artifacts mean and exist as as part of a cultural setting. Your goal here is to figure out what texts actually represent the era you're interested in, not just the ones favored traditionally. Recreate the "order of books."

Preliminary abstract for project due 16 October (150 words)

10% of final grade

### Task 3: Portfolio, Part 1

Two short (5-page) close readings of literary or philosophical texts assigned in the class, working through how a theoretical model will guide your interpretation. Proper bibliographic style assumed. You may use your project text/artifact for one of them.

15% of final grade each = 30%

### Task 4:

Abstract for final project. 500 words, max. Due Thurs, 15 Nov.

10% of final grade

### Task 5: Final project = portfolio part 2

Designed in consultation with instructor

30% of final grade. Due on official exam day



## GER 382M: Court, City, Nation: Transformations of Europe

### Booklist

\*= ordered; in PCL if call number indicated; on class Blackboard site if .pdf name given

### History and Theory

- \*Benedict Anderson. *Imagined Communities*. Revised ed. New York: Norton, ISBN 0-86091-546-8 [JC 311 A656 1991]
- \*Pierre Bourdieu. *Distinction: A Social Critique of the Judgment of Taste*. Trans. Richard Nice. Cambridge, MA: Harvard UP, 1984; ISBN 0-674-21273-0 [DC 33.7 B6513 1984]
- \*Pierre Bourdieu. *The State Nobility: Elite Schools in the Field of Power*. Trans. Laretta C. Clough. Stanford: Stanford UP, 1996; ISBN 0-8047-1788-8 [LA 699 B5813 1996]  
=Bourdieu-The State Nobility.pdf
- \*Peter Burke. *The Fabrication of Louis XIV*. New Haven: Yale UP, 1992; ISBN 0-300-05943-4 [DC 128.5 B87 1992]  
=Burke-Fabrication- Louis14.pdf
- \*Michel de Certeau. *Mystic Fable: The Sixteenth and Seventeenth Centuries*. Trans. Michael B. Smith. Chicago: U. of Chicago Press, 1992; ISBN 0-226-10037-5 [BV 5077 E85 C4713 1992, Vol. 1]
- \*William Doyle. *The Oxford History of the French Revolution*. Oxford: Oxford UP, 1989; ISBN 0-19-285221-3 [DC 148 D69 1989]
- \*Norbert Elias. *Court Society*. New York: Pantheon, 1987. ISBN 0-394-71604-3 [GT 3530 E44213 1983]  
=Elias-The Court Society.pdf
- \*Eric Hobsbawm and Terence Ranger, eds. *The Invention of Tradition*. Cambridge: Cambridge UP, 1992; ISBN 0-521-43773-3 [GT 95 I58 1983]
- Charles Ingrao. *The Habsburg Monarchy, 1618-1815*. Cambridge: Cambridge UP, 1994  
=Ingrao-Habsburg Monarchy.pdf
- Thomas Nipperdey. *Germany from Napoleon to Bismarck, 1800-1866*. Trans. Daniel Nolan. Princeton, NJ: Princeton UP, 1996 (1983)  
=Nipperdey-Germany from Napo.pdf
- Ernest Renan. "What is a Nation?," in Geoff Eley and Ronald Grigor Suny, eds., *Becoming National: A Reade*. Oxford: Oxford UP, 1996: 41-55  
=Renan-What is a Nation.pdf
- \*Thomas P. Saine. *Black Bread, White Bread: German Intellectuals and the French Revolution*. Columbia, SC: Camden, 1988; ISBN 0-938100-57-2 [DD 66 S25 1988]  
=Saine-Black Bread-White Bre.pdf
- \*Simon Schama. *Citizens: A Chronicle of the French Revolution*. New York: Vintage, 1989; ISBN 0-679-72610-1 [DC 148 S43 1989]
- Serna, Pierre. "The Noble." In: *Enlightenment Portraits*. Ed. Michel Vovelle. Trans. Lydia G.

Cochrane. Chicago: U of Chicago P, 1997 [orig. *L'uomo dell'illuminismo*, 1992]

Ziolkowski, Theodore. *Clio the Romantic Muse: Historicizing the Faculties in Germany*. Ithaca: Cornell University Press, 2004.

--- *German Romanticism and Its Institutions*. Princeton, NJ: Princeton University Press, 1990.

Sheriff, *The Exceptional Woman: Elisabeth Vigee-Lebrun and the Cultural Politics of Art*  
Grigsby, *Extremities: Painting Empire in Post-Revolutionary France*  
REC: Tobias Natter. *Angelica Kauffmann: A Woman of Immense Talent*

## FOR GERMANISTS

### Literary Histories to Compare

Helmut De Boor/Richard Newald. *Geschichte der deutschen Literatur*, Bd. VI & VII

- Gerhard Schulz. *Die deutsche Literatur zwischen Französischer Revolution und Restauration*.  
Bd. 7. München: C.H. Beck, 1983

-Richard Newald. *Von Klopstock bis zu Goethes Tod*, Bd. VI. München: C.H. Beck, 1967 (1957)

Fritz Martini. *Deutsche Literaturgeschichte*. Stuttgart: Kröner, 1972

*Hansers Socialgeschichte der deutschen Literatur*, ed. Rolf Grimminger

-*Deutsche Aufklärung bis zur Französischen Revolution 1680-1789*. Bd. 3.  
München: Carl Hanser, 1980; 2nd ed. München, dtv, 1984

-Gert Ueding. *Klassik und Romantik: Deutsche Literatur im Zeitalter der  
Französischer Revolution 1789-1815*. Bd. 4. München: Carl Hanser 1987; dtv, 1988

### Literature, Essays, and Philosophy

Achim von Arnim. *Der tolle Invalide* (1818). Reclam 197; ISBN 3-15-000197-8 =Arnim-Der tolle Invalide.pdf

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8535 [5]; ISBN 3-15-008538-7

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