

**Boston University
CAS LG 453**

[German] Romanticism

**Fall 2007
TR 11:00-12:30
STH 317**

**Prof. Peter J. Schwartz
Office: 718 Commonwealth Ave., #501A
Office Hours: W 11:00-12:30, R 1:30-3:00 and by appointment
Telephone: 353-6211 email: pjs8@bu.edu**

Course Description:

This course is an introduction to the (mostly) aesthetic movement known as German Romanticism (circa 1795-1830). We will concern ourselves with lyric poetry and with lyric poems set to music as *Lieder*, as well as with one novel and short prose pieces of various kinds, including letters, aphoristic “fragments,” *Märchen*, and short works of aesthetic criticism. Our themes will include:

- the Romantic movement understood as an ambivalent response to massive historical change
- the Romantic preoccupation with the Middle Ages
- the relation of traditional folk forms to Romantic art forms
(Volkslieder/Kunstlieder; Volksmärchen/Kunstmärchen)
- the heroic/pathetic figure of the Romantic artist
- the Romantics’ yearning for infinity, and their tragic frustration with finitude
- the tropes of quest and descent as voyages into the psyche
- the ideal of Romantic love, and its conflicts

Reading & writing assignments:

The course will be a combination of lecture, discussion, reading, and writing.

German will be our primary language of lecturing and discussion.

You will be expected to read a varying amount, in German and English, per class meeting. All primary literature is in German, and the selections are generally quite short, though rarely easy. Most (but not all) of the secondary literature is in English, and there’s a bit more of it. We’ll discuss priorities & pacing in class. There will be a short quiz on the secondary reading on October 11, simply to make sure you get it done. In addition to the primary and secondary literature, I have supplied you with three reference items (*Nachschlagewerke*), and may supply you with more. I expect you may find these very useful for context & orientation, but I won’t expect you to read them through, nor will I quiz you on them.

I will instruct you in detail & in advance how I expect you to prepare each reading selection for class. I will frequently assign short written responses to distributed study questions (sometimes letter-graded, sometimes graded □/□-/□+) or short (1-2 pp., graded) response papers; there will be one longer (6-page) final paper, which I will have you revise (see various due dates on schedule). This project will have three phases. First, you will prepare a prospectus: a short formulation, in prose, of the question or problem you would like to address in your paper. I will read this and return it to you with commentary. Next, you will turn in a first draft of your paper, which I shall return marked up and with commentary, and graded. You

will then hand in a revised draft of your paper, which will also be letter-graded (I will explain the relation of first- and second-draft grades in class).

Your final paper will be a romantic *Märchen* (ca. 6 pages), of which you will submit two drafts. We will discuss this assignment in class.

All writing will be in German unless I instruct otherwise. English-German dictionaries will be permitted at exams.

Ideally, responses to study questions and shorter written assignments should be sent to my email account (pjs8@bu.edu) by 10 AM the morning they are due, so I can look at them before class. Please cc your own email account when sending this work, and check to be sure you have really attached the file. Please also bring in a hard copy to class, to aid in discussion (if you have sent me the text as an email, there is no need to turn in the hard copy).

Required texts:

→ to buy at Schoenhof's Bookstore (76A Mt. Auburn St., Cambridge, T-Harvard):



Gerhard Schulz
Novalis
Ludwig Tieck

Romantik. Geschichte und Begriff (Beck)
Heinrich von Ofterdingen (Reclam)
Der blonde Eckbert; Der Runenberg (Reclam)

All other required texts (most, but possibly not all of which are listed on the syllabus – and to and from which I reserve the right to add and subtract!) will be available in .pdf format in the “Course Documents” section of the CourseInfo site for this course:

http://courseinfo.bu.edu/courses/07fallcaslg453_a1/

I will be supplying you with at least two (and possibly three) music CDs, at no cost. The music on these CDs is as integral a part of the course as the texts we’ll be reading (much of the music consists of settings of these texts!). I suggest that instead of waiting until just before the class for which I’ve assigned these texts, you begin listening to the CDs as soon as I give them to you – and more than once. Indeed, I suggest you read the texts (primary *and* secondary) more than once, too. To quote Friedrich Schlegel (Lyceums-Fragmente [1797], Nr. 27):

“Ein Kritiker ist ein Leser, der wiederkaut. Er sollte also mehr als einen Magen haben.”

Note that on these CDs and in the handouts I’ve supplied you with more texts than we’ll be discussing. This is an invitation to exploration, not confusion!

A number of relevant books (assigned, peripheral and optional further reading) will be on reserve at Mugar Library. Check this link to see what's there:

<http://library.bu.edu/search/r?SEARCH=lg453>

I would be pleased to help you find additional material on matters and questions that interest you.

I will also post a number of interesting or useful links under "external links" on CourseInfo, and I will be happy to accept suggestions from students concerning additional relevant links.

Exams and other matters:

There will be occasional short quizzes, administered as I see fit. There will be a quiz on the secondary literature on **October 11**, as noted above, and there will be a final exam, on **Monday, December 17, 9:00-11:00 PM, STH 317**. There will be no midterm exam.

Daily attendance is mandatory. You are expected to show up punctually for class, and, once there, to participate in discussion. *You cannot get an A in this class if you do not talk, no matter how good your written work is.* This is because I believe that thinking an idea or a question through to expression will take your comprehension much further than simply sitting and listening. It will also make class much more interesting for everyone present.

More than three (3) unexcused absences will begin to affect your grade; more than seven (7) unexcused absences will *automatically* earn you an F in the course.

Students are expected to abide by all the university standards on plagiarism and academic conduct. Please consult the College of Arts and Sciences Academic Conduct Code:

<http://www.bu.edu/cas/academics/programs/conductcode.html>

for clarification of official standards. Plagiarism from any source (including the internet), cheating on exams, and other academic misconduct will not be tolerated in any form. **THIS MEANS YOU!**

Prerequisites for the course: CAS LG 350 or the permission of the instructor. If you have any questions about your eligibility to take this course, please approach me as early in the semester as possible – preferably right after the first class meeting.

Approximate credit distribution for final grade:

30%	Attendance, preparedness and in-class oral participation
30%	Written responses to distributed study questions and response papers
20%	<i>Märchen</i> (ca. 6 pp., in German, revised)
20%	Final exam

Zeiteinteilung:

Di., 04. September Einleitung in den Kurs

Friedrich Schlegel Athenäums-Fragmente Nr. 216 [Tendenzen des Zeitalters];
24, 53, 54, 77, 206, 259 [Systeme und Fragmente]

James J. Sheehan "Romanticism" *German History 1770-1866* 324-341

Do., 06. September Romantisches Leiden an der Gegenwart

Novalis Blütenstaub-Fragment Nr. 56
Karoline von Günderrode Brief an Gunda von Brentano vom 29. August 1801
Achim von Arnim Brief an Clemens Brentano, Ende März bis Mitte April 1804
Clemens Brentano Brief an Achim von Arnim, den 3. Oktober 1804

Gerhard Schulz *Romantik* 7-12
Eric Hobsbawm *The Age of Revolution 1789-1848* 253-276

Di., 11. September Romantisches Leiden an der Gegenwart

Novalis Blütenstaub-Fragment Nr. 67
Novalis "Wenn nicht mehr Zahlen und Figuren"
Karoline von Günderrode "Vorzeit, und neue Zeit"
Karoline von Günderrode "An Eusebio" (aus: *Melete*)
A.W. Schlegel *Athenäums-Fragment* 243

Gerhard Schulz *Romantik* 13-29

Do., 13. September Romantisches Leiden an der Gegenwart

Karoline von Günderrode "Fragmente aus Eusebios Antwort"
Joseph von Eichendorff "Die zwei Gesellen"
Joseph von Eichendorff "Mondnacht" (Vertonung von Robert Schumann)

Di., 18. September	Romantisches Leiden an der Gegenwart	
	Wilhelm Heinrich Wackenroder	“Ein wunderbares morgenländisches Märchen von einem nackten Heiligen”
Do., 20. September	Romantisches Leiden an der Gegenwart	
	Wilhelm Heinrich Wackenroder Joseph von Eichendorff	“Ein wunderbares morgenländisches Märchen von einem nackten Heiligen” “Wünschelrute”
Di., 25. September	Romantisches Mittelalter	
	Wackenroder & Tieck Wackenroder & Tieck	“Ein Brief des jungen florentinischen Malers Antonio an seinen Freund Jacobo in Rom” “Brief eines jungen deutschen Malers in Rom an seinen Freund in Nürnberg”
	Keith Andrews	<i>The Nazarenes: A Brotherhood of German Painters in Rome</i> (Auszug)
Do., 27. September	Romantisches Mittelalter; <i>Heinrich von Ofterdingen</i>	
	Joseph von Eichendorff Novalis	"Auf einer Burg" (Vertonung von Robert Schumann) <i>Heinrich von Ofterdingen</i> (Zueignung & Erstes Kapitel)
Di., 02. Oktober	Heinrich von Ofterdingen	
	Novalis	<i>Heinrich von Ofterdingen</i> (Zweites Kapitel)
	Materialien zur Orpheus-Sage (Virgil <i>Georgica</i> IV.453-525; Ovid, <i>Metamorphosen</i> 10.1-11.84) und zur Arion-Sage (Herodot 1.23-24 [28-30]).	
Do., 04. Oktober	Heinrich von Ofterdingen	
	Novalis	<i>Heinrich von Ofterdingen</i> (Drittes Kapitel)
Di., 09. Oktober	Keine Klasse!	

Do., 11. Oktober	Heinrich von Ofterdingen	
	Novalis	<i>Heinrich von Ofterdingen</i> (Viertes Kapitel)
Di., 16. Oktober	Heinrich von Ofterdingen	
	Novalis	<i>Heinrich von Ofterdingen</i> (Fünftes Kapitel)
	Theodore Ziolkowski	“The Mine: Image of the Soul”
Do., 18. Oktober	Heinrich von Ofterdingen	
	Novalis	<i>Heinrich von Ofterdingen</i> (Fünftes Kapitel)
	Joseph von Eichendorff	"Der Schatzgräber"
Di., 23. Oktober	Volkslieder, Kunstlieder	
	Clemens Brentano	Brief an Achim von Arnim, den 15. Februar 1805
	Achim von Arnim	Brief an Clemens Brentano, den 27. Februar 1805
	Clemens Brentano	Brief an Achim von Arnim, den 2. April 1805
	Achim von Arnim	Brief an Clemens Brentano, Anfang April 1805
	Clemens Brentano	Brief an Achim von Arnim, Anfang bis Mitte September 1805
Do., 25. Oktober	Volkslieder, Kunstlieder	
	Brentano & von Arnim	ausgewählte Lieder aus <i>Des Knaben Wunderhorn</i>
	Johann Wolfgang Goethe	Rezension von <i>Des Knaben Wunderhorn</i>
	Harry Smith	selected songs from the <i>Anthology of American Folk Music</i>
Di., 30. Oktober	Volkslieder, Kunstlieder	
	Brentano & von Arnim	“Es ist ein Schnitter, der heißt Tod” [aus <i>Des Knaben Wunderhorn</i>]
	Clemens Brentano	“Es ist ein Schnitter, der heißt Tod” [überarbeitete Version]

Johann Wolfgang Goethe	“Heidenröslein” (Vertonung von Friedrich Schubert)
Johann Gottfried Herder	“Auszug aus einem Briefwechsel über Oßian und die Lieder alter Völker” [<i>Auszug</i>]
Heinrich Heine	“Und wüßten’s die Blumen, die kleinen” (Vertonung von Robert Schumann)

Do., 01. November Volkslieder, Kunstlieder

Friedrich Schlegel	Athenäums-Fragment Nr. 80
Novalis	Blüthenstaub-Fragmente Nr. 71, 123, 124
Clemens Brentano	“Der Spinnerin Nachtlid” (Vertonung von Arvo Pärt)

Di., 06. November Kunstlieder; Die romantische Liebe

Müller/Schubert	<i>Die schöne Müllerin</i>
Gerhard Schulz	<i>Romantik</i> 76-82, 114-119

Do., 08. November Kunstlieder; Die romantische Liebe

Müller/Schubert	<i>Die schöne Müllerin</i>
-----------------	----------------------------

Di., 13. November Kunstlieder; Die romantische Liebe

Müller/Schubert	<i>Die schöne Müllerin</i>
-----------------	----------------------------

Do., 15. November Kunstlieder; Die romantische Liebe

Müller/Schubert	<i>Die schöne Müllerin</i>
-----------------	----------------------------

Di., 20. November Abstieg, Wahnsinn, Selbstvernichtung; Volksmärchen, Kunstmärchen

Jacob & Wilhelm Grimm	“Die Wassernix”
Jacob & Wilhelm Grimm	“Frau Holle”
Jack Zipes	“Once there were two brothers named Grimm: a reintroduction”

•• Thanksgiving Break •• Empfehlung: Lesen Sie Tiecks "Runenberg" und den Vortrag von Trunz! ••

Di., 27. November **Abstieg, Wahnsinn, Selbstvernichtung; Volksmärchen, Kunstmärchen**

Ludwig Tieck "Der Runenberg"

Gerhard Schulz *Romantik* 119-125

Do., 29. November **Abstieg, Wahnsinn, Selbstvernichtung; Volksmärchen, Kunstmärchen**

Ludwig Tieck "Der Runenberg"

Di., 04. Dezember **Abstieg, Wahnsinn, Selbstvernichtung; Volksmärchen, Kunstmärchen**

Ludwig Tieck "Der Runenberg"

Do., 06. Dezember **Abstieg, Wahnsinn, Selbstvernichtung; Volksmärchen, Kunstmärchen**

Ludwig Tieck "Der Runenberg"

•• Märchen (1. Fassung) fällig ••

Di., 11. Dezember **Heinrich Heines Auseinandersetzung mit der Romantik**

Heinrich Heine *Die romantische Schule* (Auszüge)

Heinrich Heine "Auf Flügeln des Gesanges"

Heinrich Heine "Ich grolle nicht"

Heinrich Heine "Aus alten Märchen winkt es"

Heinrich Heine "Die alten, bösen Lieder"

ABSCHLUßPRÜFUNG: Montag, den 17. Dezember, 9:00-11:00 AM, STH 317

•• Märchen (2. Fassung) fällig ••

