**Ge12 - Revolutions and Disruptions in German Culture, 1830–1945**

**Paper convenor: Dr Charlotte Woodford**

**PAPER DESCRIPTION**

This paper takes in some of the most turbulent decades in the history of the German-speaking world, marked by a sequence of revolutionary movements and events, the dramatic rise and fall of Imperial and Republican systems. It is also a period of revolutions in a broader sense: the Industrial Revolution re-shaped the landscape of towns and cities; revolutions in science and thought disrupted earlier narratives which helped make sense of people’s lives; and in the cultural sphere, there was an ongoing tension between established concerns and forms and experimental upheaval. The central motif of revolution and disruption will be explored in its political and historical sense and will also inform the paper on a conceptual level: individual modules engage variously with notions of aesthetic transformation, upheaval and perturbation. There is also an opportunity to explore how contemporary conceptual revolutions, e.g. with regard to gender and race, allow us to revisit this period and see it in a new light.

Revolutions in modes of representation make this period an exciting and dynamic one in German literature, as artists sought freedom of expression to respond to a changing political context, to explore definitions of the self against the background of new philosophical models and the emerging discipline of psychoanalysis, and to engage in new and more explicit ways with such identity categories as gender and sexuality. Over and above literary and non-literary texts, these modules will also engage with the transformative developments and effects of film, performance and visual art.

Six modules from those listed will be available in each year, with three lectures provided for each module. Each module will be introduced through a combination of cultural and political context and theoretical perspectives.

**Introductory Reading**

John Breuilly (ed.), *19th-Century Germany: Politics, Culture and Society, 1780-1918* (2001)

Sabine Hake, *Topographies of Class: Modern Architecture and Mass Utopia in Weimar Berlin* (2008), Chapters 1 and 2.

Andreas Huyssen, *Miniature Metropolis: Literature in an Age of Photography and Film* (2015).

Matthew Jefferies, *Contesting the German Empire*, *1871-1918* (2008), Chapters 3 and 4.

Clayton Koelb and Eric Downing (eds), *German Literature of the Nineteenth Century* (2005)

Michael Minden, *Modern German Literature* (2011), especially Chapters 3, ‘Imperial Modernity’, and 4, ‘The Literature of Negation’.

Ingo Stoehr, *German Literature in the Twentieth Century: From Aestheticism to Postmodernism* (2001), Chapters 1–6.

Robert Tobin, *Peripheral Desires: The German Discovery of Sex* (2015), especially Introduction and Chapters 3 and 5.

**MODULES**

**1. ‘Wolle die Wandlung’: Poetic Transformations**

The analytical emphasis in this module will be on formal and conceptual transformations in the lyric, although for some of the poets selected for study their political activity also plays an important role. The module will begin with the work of Annette von Droste-Hülshoff, a pivotal figure who both takes up the legacy of Romanticism and anticipates Modernism in her poetry. In the second lecture, Heinrich Heine and Bertolt Brecht will be taken together. For all their manifest differences, there are a number of points of comparison between them: their leftwing politics, their irreverent humour and, most of all, their deep affinity with lyric poetry as a means of expression. The third lecture will focus on Rainer Maria Rilke, exploring the shared roots of his *Sonette an Orpheus* and *Duineser Elegien*, and attending to their respective relationship with other media: dance in the case of the sonnets and, with the Fifth Elegy in particular, visual art.

**Primary Material**

Annette von Droste-Hülshoff, *Gedichte* (1838)

Heinrich Heine, *Neue Gedichte* (1844); *Romanzero* (1851)

Rainer Maria Rilke, *Sonette an Orpheus* (1922); *Duineser Elegien* (1923)

Bertolt Brecht, *Aus dem Lesebuch für Städtebewohner* (1926-27); *Svendborger Gedichte* (1939)

**Introductory Secondary Reading**

Blasberg, Cornelia and Grywatsch, Jochen (eds.): *Annette von Droste-Hülshoff Handbuch* (2018)

Guthrie, John: *Annette von Droste-Hülshoff: A German Poet between Romanticism and Realism* (1989)

Cook, Roger F.: *A Companion to the Works of Heinrich Heine* (2002).

Prawer, S.S.: *Heine’s Jewish Comedy: A Study of His Portraits of Jews and Judaism* (1983)

Robertson, Ritchie: *Heine* (2005)

Sammons, Jeffrey: *Heinrich Heine: A Modern Biography* (1980)

Fischer, Luke: *The Poet as Phenomenologist: Rilke and the New Poems* (2015)

Leeder, Karen and Vilain, Robert (eds.): *The Cambridge Companion to Rilke* (2010)

Louth, Charlie: 'Rilke's Sonette an Orpheus: The Tombeau, Dance and the Adonic', in *Modern Language Review* 110.3 (2015), 724-38

Metzger, Michael M. and Metzger, Erika A. (eds.): *A Companion to the Works of Rainer Maria Rilke* (2004)

Ryan, Judith: *Rilke, Modernism and Poetic Tradition* (1999)

Brooker, P.: *Bertolt Brecht. Dialectics, Poetry, Politics* (1988)

Kuhn, Tom and Leeder, Karen (eds.): *Empedocles’ Shoe. Essays on Brecht’s Poetry* (2002)

Müller, Hans-Harald and Kindt, Tom: *Brechts frühe Lyrik* (2002)

Midgley, David: ‘Bertolt Brecht, “An die Nachgeborenen”’, in Landmarks in German Poetry, ed. by Peter Hutchinson (2000), pp. 183-200

Speirs, R.C.: (ed.), Brecht’s Poetry of Political Exile (2000)

**2. Emancipation, Antisemitism and the Holocaust: Jewish Voices**

This module will explore the political, social and cultural history of Jewish emancipation, anti- Semitism and the Holocaust through texts by Jewish-German and Jewish-Austrian writers. It will consider the interrelationship between the legal and political emancipation and socio-economic transformation of the Jewish communities of the German-speaking lands on the one hand and the emergence of modern and increasingly aggressive forms of hostility towards Jews on the other. It will also explore the relationship between the Holocaust and the devastating experiences of war in the twentieth century and its relationship to longer-term traditions of political violence in German history. The module will focus on the highly innovative cultural responses of Jewish Germans and Austrians to these historical experiences and present these voices as subjects rather than as mere objects of ‘German’ and ‘Austrian’ history.

**Primary Material**

Rahel Varnhagen, *Jeder Wunsch wird Frivolität genannt. Briefe und Tagebücher*, edited by Marlis Gerhardt (1993)  
Heinrich Heine, *Der Rabbi von Bacherach* (1824/1840)  
Fanny Lewald, *Meine Lebensgeschichte* (1862)

Arthur Schnitzler, *Leutnant Gustl* (1901)

Lion Feuchtwanger, *Jud Süß* (1925)

Joseph Roth, *Radetskymarsch* (1932)

Jurek Becker, *Jakob der Lügner* (1969)

Ruth Klüger, *weiter leben* (1992),

**Introductory Secondary Reading**

Thomas Brechenmacher, Michal Szulc, Neuere deutsch-jüdische Geschichte. Konzepte – Narrative – Methoden (2017)  
Saul Friedlander, Nazi Germany and the Jews (1997)  
Sander Gilman, Jurek Becker: A Life in Five Worlds (2003)

Sander Gilman and Jack Zipes (ed.), Yale Companion to Jewish Writing and Thought in Sol Goldberg, Scott Ury and Kalman Weiser (ed.), Key Concepts in the Study of Antisemitism (2021)  
Hans Otto Horch (ed.), Handbuch der deutsch-jüdischen Literatur (2015)

Peter Longerich, Holocaust. The Nazi Persecution and Murder of the Jews (2010)  
Michael Meyer (ed.), German-Jewish history in Modern Times (1997), Vols 2, 3 & 4.  
Traci S. O’Brien, Enlightened Reactions. Emancipation, Gender and Race in German Women’s Writing (2011)  
Andrea Reiter, ‘”Ich wollte, es wäre ein Roman.” Ruth Klüger’s Feminist Survival Report’, Forum for Modern Language Studies, 38 (2002), pp.326-340.  
Sidney Rosenfeld, Understanding Joseph Roth (2001)  
Jeffrey Sammons, Heinrich Heine: A modern biography (1979)

Christiane Schönfeld, ‘Lion Feuchtwanger, Jud Süß and the Nazis’ in Aesthetics and Politics in Modern German Culture, edited by Brigid Haines et al (2010), pp.39-52.  
David Sorkin, Jewish Emancipation. A History across Five Centuries (2019), esp. chs 12, 13, 14, 19, 20, 22, 23.

Martin Swales, Arthur Schnitzler. A Critical Study (1971)  
Shulamit Volkov, ‘Antisemitism as a Cultural Code. Reflections on the History and historiography of Antisemitism in Imperial Germany’ in Yearbook of the Leo Baeck Institute, vol 23 (1978), pp.25-45  
H. Walser Smith (ed), The Oxford handbook of Modern German History (2011), ch.24  
H. Walser-Smith, The continuities of German history: nation, religion and race (2008)  
Liliane Weissberg, ‘Turns of Emancipation: On Rahel Varnhagen’s Letters’, Cultural Critique 21 (1992), pp.219-238.

**3. Modernist (Post-)Colonialisms**

This module considers the relationship between the emergence of Modernism in literature and other media and the colonial and postcolonial as socio-cultural conditions and fields of imaginative exploration in German-language culture. The module will be introduced by a consideration of colonialism, as exercised in different forms in the German and Habsburg Empires, giving particular attention to popular cultural accounts in the late nineteenth-century works of Frieda von Bülow and Karl May. It will then move on to the influence that the colonial imaginary had upon works of Modernist experimentation in literature, film and the visual arts, both in the Imperial period and its postcolonial aftermath. The specificity of the German and Austrian colonial experience will be seen to be embedded in a broader, ethically and politically ambiguous engagement of Modernism with colonialist fantasy and the cultural practices of the colonial other. Through consideration of the place of colonialism in the new thinking of psychoanalysis and *Sexualwissenschaft*, particular attention will be given to the intersection between racial and sexual categories in the fashioning of Modernist (post-)colonialisms.

**Primary Material**

Frieda von Bülow, *Reisescizzen und Tagebuchblätter aus Deutsch-Ostafrika* [1889], ed. by Katharina von Hammerstein (2012); *Tropenkoller. Episoden aus dem deutschen Kolonialleben* (1896) (available as pdf).  
Carl Einstein, *Afrikanische Plastik*(1921) and *Afrikanische Märchen und Legenden*(1925)  
Expressionist art (various, e.g. Kirchner, Pechstein, Nolde)  
Hannah Höch, Aus einem ethnographischen Museum  
Franz Kafka, ‘In der Strafkolonie’, ‘Ein Bericht für eine Akademie’, ‘Wunsch, Indianer zu werden’ Else Lasker-Schüler, Der Malik  
Karl May, Am stillen Ozean  
Robert Musil, ‘Grigia’; Der Mann ohne Eigenschaften, Erstes Buch, Chapters 44, 55, 79, 104, 112, 117 (http://musilonline.at/musiltext/)  
Arthur Schnitzler, ‘Andreas Thameyers letzter Brief’  
Weimar Film (various, e.g. Lubitsch, Das Weib des Pharao; May, Das indische Grabmal; Murnau, Nosferatu; Louis Brody (films) https://blackcentraleurope.com/quellen/1914-1945- deutsch/louis-brody-uber-die-schwarzen-deutschen-und-der-schwarzen-schmach-1921/)

Stefan Zweig, *Der Amokläufer*

**Introductory Secondary Reading**

David Ciarlo, Advertising Empire: Race and Visual Culture in Imperial Germany (2011) Sara Friedrichsmeyer, Sara Lennox and Susanne Zantop (eds) The Imperialist Imagination: German Colonialism and its Legacy (1999)

Florian Krobb and Elaine Martin (ed.), Weimar Colonialism: Discourse and Legacies of Post- Imperialism in Germany after 1918 (2014)  
Patricia Mazón and Reinhild Steingröwer (ed.), Not So Plain as Black and White: Afro-German Culture and History, 1890–2000 (2005), Chapters 2–4.

Tobias Nagl, Die unheimliche Maschine: Rasse und Repräsentation im Weimarer Kino (2009) Britta Schilling, Postcolonial Germany: Memories of Empire in a Decolonized Nation (2014), Introduction and Chapters 1, 2.  
Robert Tobin, Peripheral Desires: The German Discovery of Sex (2015), Chapter 5.

Lora Wildenthal, German Women for Empire, 1884-1945 (2001), esp. Chapter 2, 'The Feminine Radical Nationalism of Frieda von Bülow', pp. 54-78.

**4. Disruptive Narratives: *Novelle* and Case History**

Narratives are central to the construction of identity: through narratives we make sense of our social world, we interpret our own story lines and make sense of our experiences. In the German genre of the *Novelle* and associated works of fiction in short form as these develop in the period 1830-1945, incoherent narratives threaten to disrupt the social world; instances of illness, madness and incomprehensible behaviour destabilise protagonists and society alike. The complex narrative strategies and symbolic structure of the *Novelle* offer the possibility of interrogating and disrupting some of the dominant social narratives of this period - narratives connected to bourgeois and patriarchal power. Not least at issue here are normative models of gender and sexual identity and desire, which become subject to dislocation and queering. These fictional texts may also be read productively alongside Freud’s attempt to use narrative therapeutically in his treatment of the patient known as ‘Dora’, a case which illuminates Freud’s methods of dream analysis but also raises many questions about his own power over Dora’s narrative.

**Primary Material**

Georg Büchner, *Lenz*

Adalbert Stifter, *Kalkstein*

Marie von Ebner-Eschenbach, *Die Poesie des Unbewussten*

Sigmund Freud, ‘Bruchstück einer Hysterie-Analyse’ [Dora]

Lou Andreas-Salomé, *Eine Ausschweifung, Mädchenreigen*

Robert Musil, *Die Verwirrungen des Zöglings Törless*

Franz Kafka, *Das Urteil, Ein Landarzt*

Arthur Schnitzler, *Traumnovelle*

Thomas Mann, *Mario und der Zauberer*

**Introductory Secondary Reading**

Elizabeth Boa, ‘Losing the plot: Kleist, Kafka, and Disappearing Grand Narratives’, *German Life and Letters*, 70 (2017), 137-54

M. Foucault, ‘The incitement to discourse’ in *The History of Sexuality*, vol. 1 (1978)

David Jackson, ‘Taboos in Poetic Realist Writers’, in *Taboos in German Literature* (1996), pp. 59-78

Todd Kontje, ‘The struggle against National Socialism’, in *The Cambridge Introduction to Thomas Mann* (2011), pp. 73-100

Petra Rau, ‘The Poetics of Pathology: Freud’s *Studien über Hysterie* and the Tropes of the “‘Novelle”’, *German Life and Letters*, 59 (2006)

Samantha Michele Riley, ‘Deviant Desires: the Queerness of the Fetish in Adalbert Stifter’s *Kalkstein*’, *PSYART: A Hyperlink Journal for the Psychological Study of the Arts* (1 May 2011) Available <http://psyartjournal.com/article/show/riley-deviant_desires_the_queerness_of_the_fet>.

Margaret R. Somers, ‘The narrative constitution of identity: A relational and network approach’, *Theory and Society*, 23 (1994), 605-49

Andrew J. Webber, ‘Psychoanalysis, Homosexuality and Modernism’, in *Cambridge Companion to Gay and Lesbian Writing*, ed. H. Stephens (2010), pp. 34–49.

Charlotte Woodford, ‘Female Desire and the Mind-Body Binary in *fin de siecle* fiction by Hedwig Dohm, Lou Andreas-Salomé and Gabriele Reuter’, *German Life and Letters*, 69 (2016), 336-49

**5. Mass Society, Culture and Politics, 1850-1933**

The Revolutions of 1848/49 and the Industrial Revolution (c. 1850-1900) forever changed the face of Germany. What had been a staid, semi-feudal Ständegesellschaft became a vibrant, if unstable modern mass society. A group of dynastically governed principalities merged into a centralized Machtstaat with a progressive franchise and a multi-party system. German politics and public life more generally were increasingly dominated by ‘the masses’, that is, the countless wage-earning inhabitants of the large industrial cities. Mass politics empowered working-class parties like the SPD, but also enabled Hitler’s rise to power in the final years of the Weimar Republic. With the emergence of new mass media, German cultural life, too, became more ‘popular’ as well as more commercial. Many artists and intellectuals denounced these trends as levelling (Vermassung); others viewed them as emancipatory.

In this module, we will look at how German politicians, artists, and intellectuals responded to the rise of the masses. We begin by scrutinizing four key moments in this period, when popular dissatisfaction either translated into revolutionary action from below (1848/49 and 1918/19) or from above (1867-71 and 1931-33), before exploring a series of intellectual debates about popular and mass culture: Nietzsche contra Wagner, Lukács contra Brecht, Adorno contra Benjamin. We then turn to the revolutionary impetus in art by examining the operas of Richard Wagner, the paintings of Gustav Klimt, the poetry of Stefan George, Dada art and writings by Hugo Ball,

Richard Huelsenbeck and Hannah Höch. The final lecture will be devoted to the mass medium of film in the service of National Socialism, with particular emphasis on the work of Leni Riefenstahl.

**Primary Material**

Richard Wagner, “Die Kunst und die Revolution” (1849)  
Richard Wagner, Die Meistersinger von Nürnberg (1868)  
Friedrich Nietzsche, Nietzsche contra Wagner (1889)  
Gustav Klimt, Vienna Secession paintings, 1897-1908 (Faculty Paintings, Nuda Veritas) Stefan George, Der Siebente Ring (1907)

Dada: Hugo Ball, “Karawane” (1917); Zur Kritik der deutschen Intelligenz (1919), ch. 1 Kurt Schwitters, “Merzbild 32 A. Das Kirschbild” (1921), An Anna Blume (1919) Richard Huelsenbeck, Dadaistisches Manifest (1918), Dada siegt! (1920) Hannah Höch, Schnitt mit dem Küchenmesser Dada durch die letzte Weimarer Bierbauchkulturepoche Deutschlands (1919), Da Dandy (1919)

Georg Lukács, “‘Größe und Verfall’ des Expressionismus” (1934)  
Walter Benjamin, ‘Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit’ (1936) Große Deutsche Kunstausstellung (1937) and Entarte Kunst exhibition (1937)  
Bertolt Brecht, “Volkstümlichkeit und Realismus" (1938)  
Leni Riefenstahl, Triumph des Willens (1935), Olympia (1938)  
Theodor W. Adorno, “Kulturindustrie – Aufklärung als Massenbetrug” (1944)

**Introductory Secondary Reading**

Margaret Lavinia Anderson, Practising Democracy: Elections and Political Culture in Imperial Germany (2000)  
Geoff Eley (ed.), Society, Culture and the State in Germany 1870-1930 (1996)  
Martin Jay, “Culture as Manipulation, Culture as Redemption”, in: Martin Jay, Adorno (Harvard/Mass., 1984), pp. 111-160

Larry Eugene Jones & James Retallack (eds.), Elections, Mass Politics and Social Change in Modern Germany: New Perspectives (1992)  
Thomas Kühne, ‘Political Culture and Democratization’, in Imperial Germany 1871-1918, ed. James Retallack (2008), pp. 174-195.

Eugene Lunn, Marxism and Modernism: An Historical Study of Lukács, Brecht, Benjamin, and Adorno (Berkeley 1982)

Eric Michaud, The Cult of Art in Nazi Germany (2004)  
George Mosse, Nazi Culture: Intellectual, Cultural and Social Life in the Third Reich (1966)  
Alan E. Steinweis, Ideology, and Economics in Nazi Germany: The Reich Chambers of Music, Theater, and the Visual Arts (1993)  
Wilfried van der Will ‘The functions of ‘Volkskultur’, mass culture and alternative culture’ in The Cambridge Companion to Modern German Culture, ed. by Wilfried van der Will and Eva Kolinsky (1998), pp.153-171.  
Helmut Walser Smith, German Nationalism and Religious Conflict: Culture, Ideology, Politics 1870-1914 (1995)  
Richard Wolin, “The Adorno-Benjamin Dispute”, in: Richard Wolin, Walter Benjamin: An Aesthetic of Redemption (New York, 1982), pp. 163-213

**6. Transforming Prose Writing: from Realism to Modernism (Godela Weiss-Sussex)**

This module focuses on the evolution and radical transformation of prose writing from the Realist novel to modernist experimentation. It will engage with theories of representation as well as using analysis of specific literary texts as exemplars of the revolution in representation that occurred between the mid-19th and mid-20th centuries. Starting out with considerations of the epic form *per se* and of the novel’s dual task of representation of and reflection upon the world, and situating the German novel in the European context, it offers an opportunity to engage with the high Realism of Fontane, focusing in particular on his novel of change, *Der Stechlin*. We will then see how Reuter and Mann, picking up on Fontane’s distinction between ‘truth’ and ‘reality’, take the Realist project further into different directions: that of a ‘littérature engagée’ that rests on personal observation and experience – and that of a heightening of symbolic meaning and of aesthetic refinement. Questions of periphery and centre, of major and minor enunciation will be explored through a focus on Kafka’s writing and Deleuze and Guattari’s reading of it. The understanding of the strategies of disrupting, troubling and complicating familiar discourse and undermining mimetic usage we encounter here will also inform our reading of novels by Rilke and Keun, texts that engage in a new visceral way with the urban experience that so crucially impacted on the German cultural expression of the early 20th century.

**Primary Material**

Theodor Fontane: *Der Stechlin*

Gabriele Reuter: *Aus guter Familie*

Thomas Mann: *Buddenbrooks*

Rainer Maria Rilke: *Die Aufzeichnungen des Malte Laurids Brigge*

Franz Kafka: *Der Process*

Irmgard Keun: *Das kunstseidene Mädchen*

**Introductory Secondary Reading**

Walter Benjamin, *Erzählen. Schriften zur Theorie der Narration und zur literarischen Prosa*, ed. Alexander Honold (2007)

Russell A. Berman, *The Rise of the Modern German Novel* (1986)

Russell A. Berman, ‘*Effi Briest* and the End of Realism’, in *A Companion to German Realism 1848-1900*, ed. by Todd Kontje (2002), pp. 339-64

Gesche Blume, *Irmgard Keun. Schreiben im Spiel mit der Moderne* (2005)

Elizabeth Boa, *Kafka: Gender, Class, and Race in the Letters and Fictions* (1996)

Gilles Deleuze, Félix Guattari, *Kafka. Toward a Minor Literature*, transl. Dana Polan (1986)

Dorothea Lauterbach, ‘Die Aufzeichnungen des Malte Laurids Brigge’. In: *Rilke-Handbuch*, ed. Manfred Engel, Dorothea Lauterbach (2004), pp. 318–36

Georg Lukács, *Die Theorie des Romans* (1920)

Todd Kontje, ed., *A Companion to German Realism, 1848-1900* (2002)

Judith Ryan, ‘Buddenbrooks: between Realism and Aestheticism’, in *The Cambridge Companion to Thomas Mann,* ed. Ritchie Robertson (2002), Chapter 8

John Walker, *The Truth of Realism. A Reassessment of the German Novel 1830-1900* (2011)

Charlotte Woodford, *Women, Emancipation and the German Novel 1871–1910: Protest Fiction in its Cultural Context* (2014) (especially the chapter on Gabriele Reuter)

**7. Transforming the Stage**

Brecht is of course the best-known figure associated with German theatre in the years leading up to 1945. Yet his works would not have been possible without his theatrical collaborations, including with women such as Marieluise Fleisser, but not least with the director Erwin Piscator, with whom Brecht pioneered the mode of epic theatre. Piscator and Brecht stand within a tradition of innovation and radical transformation in German theatre. This module takes Büchner and his influential drama Dantons Tod, revolutionary in both formal and thematic terms, as its starting point. It then moves to the late nineteenth century and the cultural centres of Berlin and Vienna, where German and Austrian dramatists attempted ground-breaking new approaches to the performance with plays which scandalised audiences. Initially in a European naturalist mode influenced by Zola and Ibsen, naturalist writers such as Gerhart Hauptmann and Elsa Bernstein (who wrote as Ernst Rosmer), engaged provocatively with contemporary social themes, supported by the Freie Bühne in Berlin. Naturalism was only the first phase of modernist innovation: the treatment of the erotic in Schnitzler’s Reigen, and Wedekind’s Lulu plays offer powerful insights into the crisis of gender around 1900 and the role of sexual identity in the formation of the self. Brecht and Piscator were indebted to expressionism (Kaiser); and Piscator’s avant-garde theatre collective opened with Hoppla, wir leben! This module will examine the special status of theatre from 1880-1945 as a subversive form, exploring the success of Brecht’s political theatre in the context of alternative models from within the avantgarde.

**Primary Texts**

Georg Büchner, Dantons Tod  
Gerhart Hauptmann, Vor Sonnenaufgang  
Elsa Bernstein, Dämmerung, Wir Drei  
Arthur Schnitzler, Reigen, Der grüne Kakadu  
Frank Wedekind, Erdgeist, Die Büchse der Pandora (also in the 1929 film version by G.W. Pabst) Georg Kaiser, Von Morgens bis Mitternachts (available also as a little-known 1920 film by theatre director Karlheinz Martin)  
Ernst Toller, Hoppla, wir leben!  
Marieluise Fleisser, Pioniere in Ingolstadt  
Bertolt Brecht: Baal, Die Maßnahme, Mutter Courage, also ‘Das epische Theater’, Kuhle Wampe (film. dir. Slatan Dudow).

**Introductory secondary reading**

Elizabeth Boa, The Sexual Circus: Wedekind’s Theatre of Subversion (1987), Chapters 3 and 5 Elisabeth Bronfen, Over Her Dead Body: Death, Femininity and the Aesthetic (1992)  
Sarah Colvin, Women and German Drama: Playwrights and their Texts, 1860-1945 (2003), especially chapters 2: ‘Elsa Bernstein-Porges, Mathilde Paar, Gertrud Prellwitz, Anna Croissant- Rust: The Gender of Creativity’ and 6: ‘Marieluise Fleisser: A Theatre of the Body’

Johannes G. Pankau, Sexualität und Modernität; Studien zum deutschen Drama des Fin de Siècle (2005)  
Stephen Parker, Bertolt Brecht: A Literary Life (2014)  
Marc Silberman, Steve Giles and Tom Kuhn (eds.), Brecht on Performance: Messingkauf and Modelbooks (2014) (see also the related YouTube clip)

Martin Swales, ‘Schnitzler, Reigen’, in Landmarks in German Comedy, ed. Peter Hutchinson (2006), pp. 133-44