

University of Wisconsin-Madison
Department of History
Spring Semester, 2010

History 529
574 Van Hise
2:30-3:45TR

Office Hours: 4:00-5:00TR

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Intellectual and Cultural History of European Jewry, 1648-1939

This course will study non-institutional forms of Jewish expression and identity through the works of intellectuals, writers and artists.

The first half of the course will be devoted to studying the emergence of a bourgeois Jewish culture (1648-1870). An integral part of the Jews' experience of encountering European culture and society, as a result of emancipation and integration, was their attempt to construct images of Jews and Judaism for themselves and for others. We will examine four significant arenas in which such self-representation occurred: systematic thinking about Judaism, the writing of Jewish history, imaginative literature (fiction), and painting.

The second half of the course will be devoted to studying the innovative ways in which the next two generations of intellectuals (1870-1939) and artists revised those earlier images, that is, how they imagined and depicted themselves in the same four arenas under the impact of such political trends as nationalism and revolution and such cultural developments as modernism.

This course will primarily consist of in-class discussions. The only lectures will be the introduction to each work that describes the world in which the person lived. Otherwise class will be a discussion that depends upon your active participation. It is indispensable that you do the assigned reading for each class and be prepared to talk about it.

This will be a Writing Intensive course staffed by two Writing Fellows. This course will teach the interrelated skills of reading difficult historical sources and writing analytical papers about them.

You will write three three-page essays on the readings in the first unit. These essays will provide you with a foundation for thinking and writing about different genres of writing as well as a variety of issues. You will rewrite each of these papers with the help of a different kind of review/revision process. I will read and comment on the draft of the first paper; the Writing Fellows will comment on the draft of the second paper; you will engage in peer review for the third paper.

In the second unit you will write two longer and more wide-ranging papers. The first will be a six-page paper in which you will have an opportunity to compare a number of works. The Writing Fellows will comment on the first draft of this paper. The final assignment will be a ten-page paper in which you will have the opportunity to pursue a topic of your choosing ranging over the

entire course (I will provide a list of topics to give you some ideas).

You will engage in peer review for this final paper.

All writing is rewriting, and generally speaking, the more revision the better the writing. This is as true for veteran as for novice writers; indeed, the more experience you have writing the more you come to appreciate the criticism of skilled readers.

This course will give you the rare opportunity to experience, and thus to compare the relative merits, of three different kinds of revision processes. During this course you should begin to discover what kind of revision works best for you.

For the revision process to succeed you must submit the first draft of your paper punctually and it must be a complete draft (not an outline, a set of notes or a partial draft). In addition, when you submit your final draft, you must submit the first draft with it as well as a cover letter explaining the changes you have made.

You must also clearly indicate those changes on the paper itself (highlighting or using a different typeface or italics are good ways of doing this).

There will be no exams. Grades will include your class participation (20%), which is essential. Attendance is required; for each class missed you will lose a half letter grade of your final grade. In grading your written work improvement over the course of the semester will definitely be taken into consideration. There is no curve; everyone in the class can in principle earn an A.

Readings

Jewish Thought:

Moses Mendelssohn, Jerusalem, or on Ecclesiastical Power

(University Press of New England)

Martin Buber, On Judaism (Schocken)

Jewish History:

Heinrich Graetz, The Structure of Jewish History (JTS; photocopy)

Simon Dubnow, Nationalism and History (Atheneum; photocopy)

Fiction:

Amy Levy, Reuben Sachs (Broadview, 2006)

Shmuel Yosef Agnon, A Simple Story (Schocken)

All books are available for purchase at the University Book Store.

The assigned portions of Graetz and Dubnow are available at Learn@UW

Introduction

Jan. 19: Jews and European Culture

Jan. 21: The Emergence of the Jewish Intellectual
Spinoza: Figure, Symbol, Issues

Part I. Bourgeois Jewish Culture

Week 2-3 Emancipation, Enlightenment & Civil Society

Reading: Moses Mendelssohn, Jerusalem, or on Ecclesiastical Power

Jan. 26 Jerusalem part 1, 33-75

Jan. 28 Jerusalem part 2, 77-102

Feb. 2 Jerusalem part 2, 102-117

Feb. 4 Jerusalem part 2, 117-139
First essay due: Friday Feb. 5 (Professor reads draft)
Rewrite due: Fri. Feb. 12th

Week 4-5 History, Historical Consciousness and Authority
Reading: Heinrich Graetz, The Structure of Jewish History 63-124;
Feb. 9 Structure, 63-74
Feb. 11 Structure, 74-106
Feb. 16 Structure, 106-124
Feb. 18 Structure, 125-132 (Introduction to Volume Four)
Second essay due: Friday, Feb. 19 (Writing Fellow reads draft)
Rewrite due: Fri. Feb. 26th

Week 6 Visual Metamorphosis: Moritz Oppenheim
Feb. 23 Christian Representations of Jews
Feb. 25 Oppenheim
"Rothschild of Artists" (Leo Schwarz ed., Memoirs of My People: Through a Thousand Years; JPS, 1955) 356-366 (Learn@UW)

Week 7 Bourgeois Jewish Society and its Discontents
Amy Levy, Reuben Sachs
Mar. 2 Reuben Sachs, 55-105 (chs. 1-9)
Mar. 4 Reuben Sachs, 105-157
Third essay due: Friday March 5th (Peer review)
March 9 Peer Review of Third essay; in class
Rewrite due: Fri. March 12th

Part II Bourgeois Jewish Culture Transformed

Week 8-9 Judaism Recast
Reading: Martin Buber, On Judaism
March 11 On Judaism, 11-55 (chs. 1-3)
March 16 On Judaism, 79-94, 108-148 (chs. 5 & 7)
March 18 On Judaism, 149-174 (ch. 8)

Week 9-11 History Recast
Reading: Simon Dubnow, Nationalism and History
March 23 Nationalism and History, 256-324 "Jewish History" (1893)
March 25 Nationalism and History, 76-115, 131-142 "Letters" (1897-1907)
April 6 Nationalism and History, 336-353 "Sociological View" (1925)
Six page essay due: April 9 (Writing Fellow reads draft)
Rewrite due: April 16

Week 11-12 Visual Revisions
April 8 Yehuda Pen: Jewish genre painting in Eastern Europe
April 13 Marc Chagall: Modernism and Revolution

Week 12 & 14 Hebrew Revived
Reading: Shmuel Yosef Agnon, A Simple Story
April 15 A Simple Story, 3-83
April 20 A Simple Story, 84-153

April 22 A Simple Story, 153-end

Week 14 & 15

April 27 Conclusion

April 29 Individual Conferences

May 4 Peer Review of Final Paper; in class

Final paper due: Monday May 10th, 9:45am