

Naturalizing German-French as Difference: *The Determined Girl* (1802)

Abstract

Body, gender, and space served as symbols in a system for differentiating between “German” and “French.” Born the son of a soldier, the painter and graphic artist Johann Baptist Seele (1774–1814) ascended to the role of court painter in Württemberg. In his painting *The Determined Girl* (1802), Seele used femininity as an allegory to mark “German” and distinguish it from “French” or “French occupation.” The painting shows a young Germania in the guise of a brave and clever girl who steals the horse of a French soldier. The soldier looks at her from the left while she rides off in the “right” direction.

Source



Source: Johann Baptist Seele, *The Determined Girl*, colored aquatint, 1802. Ludwigsburg Museum. Reprinted in Viktoria Schmidt-Linsenhoff, ed., *Sklavin oder Bürgerin? Französische Revolution und Neue Weiblichkeit 1760–1830*. Frankfurt am Main: Historisches Museum, 1989, p. 495.

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