The following courses can be counted for the PhD minor, as long as half or more of your written work and final grade is based on analysis of eighteenth-century materials.

**Fine Arts A638 “Problems in Sixteenth-Century Art: The Early Modern Thing”**
(Bret Rothstein) Tuesdays, 10-noon, Fine Arts 002

"Students in this seminar will examine various aspects of material culture in early modern Europe, broadly defined. These aspects include, but are not necessarily limited to, conceptions of objecthood; historical approaches to ephemera; attitudes toward the acquisition and maintenance of material things (not just collecting);.... Our goal will be to address major themes in current and recent scholarship on the cultural life of the senses in Europe and (later) the Americas from roughly 1350 to 1750.”—The instructor has confirmed that even though the official title is “Sixteenth century” he will be covering the whole early modern/colonial era and it will be possible to write a final paper focused on eighteenth-century material.

**French F825 ”Approaches to French Literature and Music: From Machaut to Debussy”** (Alison Calhoun), Tuesdays 4-6 pm

"This interdisciplinary graduate seminar will tackle the thorny topic of how to talk and write about the relationship between music and literature, with a concentration on the early modern period. Each week, we will read a work of French literature that is related to vocal music, either because it was set to music or because it represents an author's theoretical or satirical reflections on vocal music. ... Final grades will be based on one in-class exposé and one term paper. This seminar is open to all graduate students with good reading knowledge of French.”
* History H-620 "Colloquium in Modern European History: Past and Future in Nineteenth-Century Europe" (Rebecca Spang), Mondays, 3:30-5:30

"For many Europeans, the French Revolution and Napoleon’s conquests marked the end of an historical era if not, perhaps, the end of time itself. Whether bemoaned as disasters or celebrated as accomplishments, the events of 1789-1815 made understanding the past both more difficult and more urgent. In formal history writing, as well as in many domains we today consider distinct—politics, the sciences, architecture—men and women endeavored to explain how the present related to the past. The past might be deliberately or accidentally rejected (as by revolutionaries or in a natural disaster) or it might be used as a model. Yet no matter how they understood it, people could not actually live in the past. Instead, intentionally and unintentionally, in politics and in the arts, nineteenth-century Europeans forged a new world with reference to the old. In this colloquium, we will look at a range of nineteenth-century ways of (re)constructing the past and imagining the future. Many of our readings will be primary sources, including selections from historical-political writers and from natural-history authors. While the bulk of our examples will be drawn from the French, German, or British contexts, southern and eastern Europe are also very much part of this story."

Germanic Studies G-825 and Comparative Literature C-513 “Experience of the Novel: History and Theory of a Modern Genre” (Johannes Türk) Wednesdays, 4:00-6:15

“This course investigates the history and theory of the novel from the eighteenth to the twentieth century in exemplary readings. The novel emerges after the end of an era, in which poetics has stabilized literary genres. Openness and flexibility are often described as hallmarks of a genre that seems to escape traditional criteria for literary form. It both represents and constitutes a profound reorganization of human experience that is inseparable from modernity. The resulting porosity allows the novel to explore a large spectrum of experiential dimensions ranging from love and adventure – the hallmarks of the chivalresque – to domesticity, sensibility, sociability, the quotidian, historicity, and privacy. Beginning with Huet, Blanckenburg and others in the eighteenth century, a rich debate on the novel opens. Through a wide range of exemplary novels reaching from Defoe, Wieland, Goethe, and Dickens to Thomas Mann and Proust, as well as a large number of theories, the course will discuss the novel as a space where the existential implications of our world and its history unfold.”