



## **DEPARTMENT OF GERMAN STUDIES**

### **BROWN UNIVERSITY**

## **GRADUATE HANDBOOK**

**(LAST REVISED: MAR 2018)**

The Department of German Studies at Brown offers a Ph.D. program which both provides a coherent perspective on major developments in German literature, culture, and critical thought in the modern period (1517 to the present) and provides students with the opportunity to develop their own specialized interests in German Studies. The program requires a secondary field of study consisting of a coherent sequence of four courses outside the Department. With guidance from the Director of Graduate Studies, each student plans this sequence in a specialized area of interest. Some examples of possible specialized programs of study are Media Studies, History, Jewish Studies, Visual Arts, Philosophy, Music, or Theater. Drawing on the expertise of eminent scholars in these fields, who are teaching at Brown both in and beyond the German Studies Department, the program thus fosters a transdisciplinary approach in the field of German Studies.

The guiding principle of our curriculum is a conscious exploration of those topics and moments in the history of German culture and critical thought which define its uniqueness, exemplify broader issues in the humanities, or have resonated most strongly in other cultures. Fields which unify these goals – aesthetics and critical theory – are among our strengths.

The program is designed to prepare students for a diverse and ever-changing workplace, within academia and outside. To become first-rate scholars and researchers, students are trained to develop their writing skills and to deliver publishable work in their graduate career. To turn into mature and innovative teachers, they are exposed to a rigorous program of theoretical and practical approaches to teaching. To enable them to become esteemed professionals, students will learn to perform research and to process information effectively and efficiently and to communicate highly complex subjects to a variety of audiences.

## **ADMISSION**

Applicants should submit a writing sample (in German or English) of approximately 20 pages. The GRE is required. Foreign students also will need to take the TOEFL exam. The letter of application should suggest research interests as well as possible fields of secondary study. Applicants should present evidence of advanced proficiency in German and a solid background in German literature, culture, and critical thought.

For admission forms, please visit the Graduate School's website.

Students whose primary department for graduate work at Brown is not German Studies may earn an M.A. in German Studies by completing 8 courses in the area of German Studies. These shall include at least 6 courses within the Department of German Studies and a maximum of 2 approved courses in a closely related field. None of these may overlap with coursework completed for the student's home department.

Students who obtain a B.A. in German Studies from Brown may integrate their undergraduate studies with work towards an M.A. as part of the 5th-year Masters program. Six additional courses beyond the B.A. are required. Please see the Dean of College's website for more information.

The Department does not accept outside applications for a terminal M.A. degree.

## **REQUIREMENTS FOR THE PH.D.**

### **COURSEWORK**

A total of 13 courses are required. Among these shall be:

LANG 2900 (taught by the Director of the Center for Language Studies) – “The Theory and Practice of Foreign Language Learning and Teaching”

4 courses in a secondary field of study, usually consisting of a sequence of courses in another Ph.D. program at Brown, such as Comparative Literature, History, Music, Theater Arts & Performance Studies, Philosophy, MCM, and History of Art & Architecture.

Graduate Students at the course-taking stage are required to take a minimum of 2 graduate seminars per semester in the Department of German Studies.

Requests for exception to this policy must be approved by both the DGS and the Department Chair.

At the beginning of each academic term, graduate students will meet with the Director of Graduate Studies in order to discuss their progress and to have their proposed coursework for the respective semester approved.

## **FOREIGN LANGUAGE REQUIREMENT**

Students may fulfill this requirement in one of two ways:

- 1) demonstrate reading proficiency in two languages (other than English and German) by taking the reading exams in those departments at Brown; or
- 2) complete a 1000-level course in one foreign literature department at Brown. This course must be taught in the respective language.

The language requirement must be satisfied before a student presents himself or herself for the qualifying examination.

## **QUALIFYING EXAMINATION**

The qualifying examination consists of two parts: 1) a general examination and 2) a specialized fields examination based on two reading lists prepared by the candidate.

The first part of the examination, the general exam, takes place at the end of the first semester in the student's third year. It is a 90-minute oral examination based on a standing departmental list of 35 canonical works drawn from the tradition of German literary writing and critical thought. This standing list will be made available to the student by the Director of Graduate Studies upon entry into the program. The departmental faculty as a whole will administer this portion of the examination.

The second part of the examination takes place at the end of the second semester of the student's third year. It is based on two lists compiled by the candidate in consultation with his or her dissertation advisor and a 3-person examination committee, of which the primary advisor is normally a part. (Students will nominate a primary dissertation advisor by the end of the fourth semester, and choose a 3-person examination committee in consultation with the advisor and the Director of Graduate Studies.) In this second part of the qualifying examination, one list will be the "Literature List," the other the "Theory List." Students are encouraged to choose non-contiguous areas of inquiry for the two lists. Each of these specialized lists will be accompanied by a statement outlining the candidate's main ideas, questions, and theses in

relation to the chosen scholarly problem, topic, or approach. Final versions of these two statements and lists must be submitted to the members of the examination committee at least 3 weeks before the examination is to be administered.

Based on these lists and statements, the committee will prepare a question in relation to each of the two areas that the lists address. The candidate will receive the question for the first list on a Friday by noon; he or she will then have until 5:00 p.m. the following Monday to prepare and submit his or her written answer, which will normally be between 10 and 15 pages. The following Friday, he or she will receive the question for the second list, again by noon; he or she will then have once again until 5:00 p.m. the following Monday to prepare and submit his or her written answer to the second question, which will normally be between 10 and 15 pages.

By the first Friday after the second part of the written examination, a two-hour oral examination based on the written responses will be held.

Students will be assigned either "Pass with Honors," "Pass," or "Fail" for the qualifying examination.

Upon successful completion of the qualifying examination, graduate students are eligible to be awarded the M.A. in German Studies.

Should a candidate fail to pass the qualifying examination or a portion thereof, he or she will be allowed to take the examination (or the portion that was failed) one more time during the following semester. If a candidate fails a second time, the result is termination.

## **DISSERTATION PROPOSAL**

After successfully completing the qualifying examination, the student shall, in consultation with his or her primary dissertation advisor, nominate two other dissertation readers. By the end of the first week of the fall semester in the fourth year of study, the student shall present a substantive written dissertation proposal.

The exact format of the proposal will be determined by the primary advisor, but it will generally be between 15 and 20 pages in length, and include a tentative chapter outline and preliminary bibliography. The proposal will be examined orally by the three members of the dissertation committee by the end of that semester. The committee will either approve the proposal or recommend revisions. Once the proposal is approved, the student will be advanced to Ph.D. candidacy.

## **DISSERTATION DEFENSE**

After the dissertation has been completed and accepted by all three members of the dissertation committee, a dissertation defense takes place, consisting of a public presentation and discussion of the thesis. The date of the defense is selected in consultation with the dissertation committee. The defense will begin with an oral presentation by the candidate, offering a brief overview of the main theses and structure of the dissertation (usually 15-30 minutes). This presentation will be followed by a 60– to 90– minute discussion in which the candidate responds to questions posed by the committee, and, if present, other faculty. At the end of the defense, members of the committee consult and vote on whether to pass the dissertation. The Graduate School requires that the dissertation be accepted by all three readers before the doctoral degree can be awarded.

## **TEACHING**

Students are required to teach for at least two years, though the norm will be higher.

Graduate student teaching is an important component of our doctoral program. As teaching assistants, graduate students work with the Language Program Director to teach beginning and intermediate German. Graduate students are required to take a seminar on language pedagogy and to participate in annual teaching workshops held in August. As graduate students progress in their program, they will assist faculty in undergraduate courses in the German Studies Department. Advanced students may be offered the opportunity to work with professors to design their own upper-level courses or to teach such a course with a professor. Faculty mentoring of teaching assistants throughout their course of study is an integral part of our program. Students will be prepared to present a comprehensive teaching portfolio when they enter the job market.

In addition to the language-specific training administered by the German Studies Department, all graduate students are encouraged to participate in the seminars and workshops offered by Brown's *Sheridan Center for Teaching and Learning*. The Center offers a teaching certificate program through which graduate students may be awarded Certificate I, II, and III.

The *Goethe Institut Boston* also periodically offers pedagogy workshops that graduate students are encouraged to attend.

Advanced students will be offered the opportunity to work with professors to design their own upper-level courses or teach such a course with a professor.

## OTHER REQUIREMENTS

Students are expected to organize and participate in student-run colloquia. Graduate students and faculty from other departments working in the area of German Studies may be invited to participate in these. Students will also have the opportunity to present their own work and invite the occasional Brown or non-Brown speaker.

Unfailing attendance at all academic lectures by guest speakers, symposia, special seminars, conferences, etc. organized by the Department of German Studies is expected of all graduate students, regardless of their stage in the program. This opportunity for scholarly exchange is an integral part of their graduate education and an important element in the Department's intellectual culture.

## RESOURCES

We expect our graduate students to participate in the *Cogut Humanities Center* at Brown University. The Center organizes events such as lecture series, symposia and conferences and also provides a number of fellowship opportunities to faculty and graduate students.

Students are also encouraged to become engaged in the activities of the *Sheridan Center for Teaching and Learning* and to build strong teaching portfolios with the help of the Center and by availing themselves of departmental resources such as supervised teaching.

The department has a co-tutelle agreement with the *University of Tübingen* that allows students to pursue a combined Dr. phil. / Ph.D. degree. Students interested in this option should contact the Director of Graduate Studies upon entering the program.

Graduate students in their third or fourth years have the option to apply for a one-semester stay at the *Humboldt University in Berlin*. In their application, they must state clearly why their research would benefit from spending a semester in Berlin and whom they have chosen as their mentor while at the Humboldt University. A letter in support of the project from the mentor should accompany the application.

The John D. Rockefeller, Jr. Library is the primary teaching and research library for the humanities at Brown. It has an excellent collection in German Studies and related fields of interest. Various other specialized collections are located in the John Hay Library, the Orwig Music Library, and the Art Slide Library. Brown University participates in a collaboration with other research

libraries in the New England area so that faculty and students have access to any material they might need.

The Department regularly welcomes a *Max Kade Distinguished Visiting Professor of German Studies* who teaches undergraduate and graduate courses in the program. Recent visiting faculty include: Sven Kramer (2011, Lüneburg), Dieter Thomä (2012, St. Gallen), Dirk Oschmann (2013, Leipzig), and Alexander García Düttmann (2015, Berlin). In addition, in recent years the philosopher and critic David Farrell Krell has served as the Department's Brauer Distinguished Visiting Professor.

## **RECENTLY OFFERED GRADUATE COURSES IN GERMAN STUDIES**

### **GRMN2660J Late Heidegger: Art, Poetry, Technology (G. Richter)**

This seminar will focus on key statements in some of the late Heidegger's most influential essays and lectures, with a focus on the nexus of art, poetry, and technology as it inflects language, dwelling, and Being. While in his thinking of art and poetry his emphasis is on the work of Hölderlin, in his thinking of technology he regards the enframement of technics as both completing and undoing Western metaphysics. For Heidegger, the essence of technology is not technological at all but instead requires a wholly different kind of questioning.

### **GRMN2660K Ontology of Life: Reading Heidegger's Being and Time with Derrida (G. Richter and D. Krell)**

Martin Heidegger's *Being and Time* (1927) develops a "fundamental ontology" of Dasein, or human existence. Dasein, which in each case dies, is for the time being alive. How does mortal human being relate to other life forms? We will read Heidegger's masterpiece in its entirety with this question in mind, a question sharply honed by Jacques Derrida in his *Of Spirit, Aporias, and The Beast and the Sovereign*, that is, from the 1980s until his death in 2004.

### **GRMN2660A On the Sublime (Z. Sng)**

Survey of major theories of the sublime from antiquity to modern times, with emphasis on German, British, and French texts from the 18th to 20th centuries. Authors include Longinus, Immanuel Kant, Edmund Burke, Jean-Francois Lyotard, and Neil Hertz.

**GRMN 2660L Hölderlin, in Theory (Z. Sng)**

We will spend the semester reading the enigmatic writings of Friedrich Hölderlin, with particular focus on the pivotal role that he has come to play in major philological and philosophical projects of our time. Critical readings include texts by Heidegger, Adorno, Benjamin, de Man, and Lacoue-Labarthe.

**GRMN2340D Nietzsche's Philology (T. Schestag)**

In September 1869, Friedrich Nietzsche delivers his inaugural lecture as a professor of philology at the University of Basel: *Homer und die klassische Philologie*. Our seminar will reconsider the *Homeric question* as it unfolds in Giambattista Vico (*Scienza nuova*), and Friedrich August Wolff (*Prolegomena ad Homerum*); its transformation in Nietzsche's inaugural lecture; and the continuous *quest for philology* in Nietzsche's later writings. In English.

**GRMN2661L Speaking of Appearances: Phenomenology and Its Fictions (K. Mendicino)**

How does Husserl's oeuvre open other ways to think through the relation of language and phenomena than those admitted by the traditions of logic he receives? Especially in his late writings, he seeks to retrace the passive preconditions for every thesis on the world. This radical questioning of origins should establish logic more firmly; however, it lies on a fiction—“wir machen eine Fiktion eines Subjektes,” Husserl writes in one introduction—rendering phenomenology contingent upon poetics in a fashion that opens other inroads into Husserl's analyses and methods, which we will pursue via close readings of Husserl's writing, among others. In English.

**GRMN2661F Textual Border Crossings: Translational Literature (C. Ivanovic)**

We will first attempt to discover what happens to a translation, as well as to the translator, when a text asks for asylum in the guest house of another language: “domestication” or “foreignization,” as Lawrence Venuti puts it? Or is it appropriation, acculturation, adoption? Or rather estrangement, alienation, defamiliarization? Next we will investigate different models of derivative, parasitic, and translational writing by authors as diverse as J. Franzen, E. Fried, Ch. Hawkey, E. Jelinek, Y. Tawada, P. Waterhouse, and others. Finally, we will examine translational writing as a means of decolonizing world literature.

**Christine Ivanovic**



**GRMN2661K Thinking Tradition (G. Richter)**

Our modes of being in the world, along with our languages, institutions, and most fundamental assumptions and practices, are determined by the dead who preceded us. Through close readings of key texts that address the rich and vexed concept of “tradition”—Arendt’s *Between Past and Future*, relevant passages from Heidegger’s *Being and Time*, Adorno’s “On Tradition” and pertinent sections from *Negative Dialectics*—we will address issues of fundamental significance to critical thought today. To interrogate the concept of tradition, we also will attempt to understand the stakes of Arendt’s and Adorno’s fundamentally divergent interpretations of Benjamin’s philosophy of history. [Seminar will be taught in English. Graduate Students from diverse fields welcome.]

**Gerhard Richter**

**GRMN2661G Frankfurt School Critical Theory (G. Richter)**

Careful readings of key texts by members of the Frankfurt School, including Theodor W. Adorno, Walter Benjamin, Max Horkheimer, Siegfried Kracauer, and others. Examination of the ways in which these writers transformed their conceptual roots (provided by such thinkers as Kant, Hegel, Marx, Nietzsche, and Freud) into a new set of concepts, premises, and strategies that came to be known as “Critical Theory” (a term invented by Horkheimer in 1937). Taught in English; students from a variety of disciplines welcome. (Seminar takes place also in conjunction with an international conference on the Frankfurt School at Brown during Fall 2016.)

**Gerhard Richter**

**GRMN2661J Art, Philosophy, and Truth: A Close Reading of Benjamin’s Essay on Goethe’s *Elective Affinities* (A. Düttmann)**

This course will be devoted to a close reading of one of the most rewarding, and also most intricate, essays about aesthetics written in the first half of the twentieth century, Benjamin’s 1924 essay on Goethe. Rather than discuss the pertinence of the interpretation Benjamin proposes of Goethe’s famous novel, we will focus on the ideas he develops in relation to art and philosophy, and the conceptual distinctions he introduces, such as the distinction between commentary and criticism, or the distinction between an artwork’s material content and its truth content.

**GRMN2661H Lenz-Legenden/Lenz-Legends (T. Schestag)**

Jakob Michael Reinhold Lenz is a forgotten writer, yet a most influential and haunting presence throughout the centuries (since he was found dead, at age 41, in a Moscow street, in 1792). We will re-read Lenz’ pieces for theater (*Der Hofmeister*, *Die Soldaten*) as well as on theater (*Anmerkungen übers Theater*), including translations of, and writings on, Shakespeare. Readings will also include political and philosophical essays, linguistic and etymological studies from his Moscow years, and letters. The seminar’s second half includes remnants of encounters with Lenz in Goethe’s writings, Büchner’s novella *Lenz*, Celan’s *Der Meridian* and Oswald Egger’s *Euer Lenz*.

**GRMN2661I German Romanticism (Z. Sng)**

An introduction to the key texts of German romanticism, alongside a selection of secondary commentaries. We will focus on the importance of the period for 20<sup>th</sup>-century developments in literary theory and criticism. Primary readings will include texts by Kleist, Novalis, Schlegel, Tieck, and Hoffmann, and secondary readings will be drawn from authors such as de Man, Jacobs, Hamacher, and Lacoue-Labarthe / Nancy. Reading knowledge of German recommended but not required.

**GRMN2661B Hölderlin: *Andenken* (T. Schestag)**

“Andenken” is among Hölderlin’s most famous and enigmatic poems. The poem not only provides the description of a certain place in time – a souvenir. It also poses the question of what memory is, and what memory has to do with poetry. What happens when remembrance takes place (in a poem)? The seminar will consider the ways in which texts written and read by Hölderlin are layered and folded into the poem. We will also discuss some of the diverse and incompatible readings or remembrances of “Andenken” (including Heidegger and Celan). Taught in English.

**GRMN2661E Under the Open Sky (R. Hüser)**

How does one shoot a film under the open sky? Especially when one is in Sicily with its ever-changing light patterns and refuses to adjust their intensities with color balance like Straub/Huillet in *The Death of Empedocles* do? Our seminar will question what it means to team up with Hölderlin for a film that thinks about spots – where “the outside” and the hors champs are the sites of interest. We will engage with all five works that result from this collaboration: two feature films (with several original versions), one text edition, one translation, and one radio play. Taught in English.

**GRMN2660U Goethe (Z. Sng)**

Close readings from Goethe’s oeuvre, including poetry, drama, and prose. Text to be discussed will include *Die Leiden des jungen Werthers*, “Die Wahlverwandschaften,” *Götz von Berlichingen*, *Faust*, and selected poetry. We will also consider some critical engagements with Goethe’s works (e.g. Benjamin, Ronell, Wellbery, Kittler). Some thematic concerns that will be addressed in relation to Goethe’s writings are *Bildung*, myth, *Weltliteratur*, and the Gothic. Reading knowledge of German recommended but not required.

**GRMN2661A “Other Worlds” (A. Düttmann)**

The aim of this seminar is to explore the notion of “other worlds” in philosophy and art, whether the otherness is conceived in terms of necessity or contingency, creation or redemption, lapse into a technologically mediated barbarism or revolutionary transformation. The starting point for this exploration is a personal feeling. One day I realize that I exist in a world that no longer exists, although it had never crossed my mind that “my” world, as strange and inhospitable as it might have been, could come to an end. As a result, I have turned into a ghost without noticing. What shall I do? Try to adapt to the new world? Pretend nothing has happened? Resist the disintegration of the old world? Readings by Leibniz, Nietzsche, Bloch, Benjamin, Deleuze, Meillassoux. Films by Visconti and Godard. (Pending final GRDC approval. Taught in English. Students from various fields are welcome. Seminar to be held Tuesday afternoons.)

**GRMN2660V Lessing – Legenden/Lessing (T. Schestag)**

In a self-portrait Lessing describes himself as neither actor nor poet but as a cripple [Lahmer] to whom critique is like a crutch that allows him (as a reader and writer) to move from text to text. But critique in Lessing's self-portrait is just another name for philology, the Greek word *philologia* pointing towards language in the name of the friend-*phílos*. Friends and friendship resurface in unexpected ways throughout the body of Lessing's work. The seminar's first part is dedicated to 7 texts by Lessing; the seminar's second part is going to discuss 7 texts on Lessing. In English; texts in German.

**GRMN2660W Reading Adorno's Aesthetic Theory (G. Richter)**

Theodor W. Adorno's *Aesthetic Theory* stands as one of modernity's great reflections on the relationship among art, truth, and the political. Unfinished at the time of his death in 1969, Adorno's opus magnum argues that "only what does not fit into the world is true." In constant critical engagement with writers and thinkers such as Kant and Hegel, Baudelaire, Benjamin, and Beckett, Adorno sees the true artwork as a scar. Through close and careful readings, our seminar investigates how Adorno's concept of the artwork (literary, musical, painterly, photographic, sculptural, etc.) assumes its own singular dignity, insight, and pleasure. [In English.]

**GRMN2660P The Essay: Theory and Praxis (D. Oschmann)**

An essay, Lukács once said, is not yet form, but form on the way to becoming form. It is something in between: between art, science, and philosophy, between reason and intuition, between "precision and soul" (Musil). We will begin with the idea of the essay in Montaigne and Francis Bacon, and trace its development in Germany's intellectual and literary history from around 1870 till 1960. We will try to understand why, during this period, the essay became the preferred medium of thought and one of the dominant forms of reflecting on great Western narratives as well as important contemporary discourses. In English.

**GRMN2660S Inheriting (in) Modernity (G. Richter and D. Krell)**

This seminar will devote itself to the vexing question of what an intellectual and cultural inheritance is and how one should respond to its demanding complexities. How do we relate to a tradition, a legacy, a canon, an estate, a previous way of thinking and being? The readability of an inheritance and its many ghosts can be confronted in a rigorous fashion only in the moment when this very readability threatens to break down and the idea of a straightforward understanding is suspended. Readings include Nietzsche, Freud, Kafka, Bloch, Benjamin, Heidegger, Adorno, and Derrida. In English.

## IN RELATED DEPARTMENTS

### **COLT 2520F Theories of the Lyric**

**Susan Bernstein**

Through readings of recent critical discussions of the lyric genre, we will explore more general methodological problems of literary theory. Questions to be raised include: the role of form, structure and tropes in analyzing poetry; problems of subjectivity and voice; the relation between poetry, history and politics; the function of reading; and the problematic "objectivity" of criticism. Readings from Jakobson, Benveniste, Jaus, Benjamin, Johnson, De Man, Lacoue-Labarthe, Agamben, Badiou and Derrida. Focus on poets Hölderlin, Baudelaire and Celan.

### **PHIL 2080J Kant and Mendelssohn**

**Paul Guyer**

An examination of the intimately intertwined intellectual careers of Immanuel Kant and Moses Mendelssohn. Topics will include their approaches to philosophy; their metaphysics, including attitudes towards proofs of the existence of God and immortality; their aesthetics; and their positions on religion and religious liberty. Readings from a wide range of sources, including Mendelssohn's *Philosophical Writings*, *Jerusalem*, and *Morning Hours*, and Kant's *Critiques*, *Religion within the Boundaries of Mere Reason*, and *Metaphysics of Morals*.

### **COLT1210: Introduction to the Theory of Literature**

**S. Bernstein, K. Newman**

An historical introduction to problems of literary theory from the classical to the postmodern. Issues to be examined include mimesis, rhetoric, hermeneutics, history, psychoanalysis, formalisms and ideological criticism (questions of race, gender, sexuality, postcolonialism). Primarily for advanced undergraduates. Lectures, discussions; several short papers.

### **COLT2821P**

### **Walter Benjamin: Literary Criticism**

**Kevin McLaughlin**

The seminar will trace the emergence of an idea and a practice of literary criticism in Benjamin's writings from his early essay on Friedrich Hölderlin through his essays on Goethe, Proust, the Baroque Trauerspiel, Kafka and Baudelaire. We will pair selections from the literary works with Benjamin's critical writing on them.

**HMAN2970V                    Aesthetics and Architecture**

**Paul D. Guyer**

Is art produced for disinterested contemplation? Then how can architecture, which fundamentally serves one of the most fundamental human interests, that for shelter from an adverse environment, count as art? This question has both motivated philosophical speculation and caused tension in architectural practice for centuries. We will approach it through texts by philosophers such as Kames, Kant, Hegel, Schopenhauer, and Wittgenstein; architects such as Vitruvius, Alberti, Loos, Wright, Corbusier, and Venturi; and critics such as Ruskin, Watkins, Vidler, and Leatherbarrow. This course is a seminar requiring oral presentation and a term paper.

**COLT 2720D S01: *Translation: Theory and Practice***

**Esther K. Whitfield**

This seminar will address the theory and practice of translation, and their place in the Humanities. Essays by translators, authors and scholars will be drawn from a range of languages and contexts, as will literary and historical texts. Each participating student will work on a substantial translation project over the course of the semester. The seminar is open only to graduate students; a strong knowledge of at least one language other than English is required.

**HMAN 2970 ART AND PHILOSOPHY IN THE NINETEENTH CENTURY**

**Paul Guyer**

An excessively cognitivist approach to aesthetics in German Idealism led to Hegel's thesis of the "end of art" (who had himself redefined aesthetics as philosophy of art). During the remainder of the century, philosophers searched for more complex approaches to the experience of art that would not have this consequence. We will explore this narrative. Authors to be studied include Hegel, Schopenhauer, Emerson, Nietzsche, Ruskin, Dilthey, and Santayana.