

Spring 2020

Arch **248**

Enlightenment, Romanticism, and the Creation of Modernity

The New Worlds of Modernity (the 17th, 18th and 19th centuries)



Course Instructor

Val Rynnimeri, Associate Professor
vrynnime@uwaterloo.ca

Course Teaching Assistants

Zach Ropel-Morski M Arch candidate
zkropelmorski@uwaterloo.ca

Zaven Titizian, M Arch candidate
zatitizian@uwaterloo.ca

In what seemed like ubiquitous fragmentation – Nietzsche and Marx agreed in calling it decadence – European high culture (in the 19th century) entered into a whirl of infinite innovation, with each field proclaiming independence of the whole, each part in turn falling into parts. Into the ruthless centrifuge of change were drawn the very concepts by which cultural phenomena might be fixed in thought. Not only the producers of culture, but also its analysts and critics fell victim to fragmentation. ... Every search for a plausible equivalent to heuristically indispensable categories as the “Enlightenment” seemed doomed to founder on the heterogeneity of the cultural substance it was supposed to cover. ...

What the historian must now abjure ... is the positing in advance of an abstract common denominator – what Hegel called the “Zeitgeist” and Mill “the characteristic of the age.” Where such an intuitive discernment of unities once served, we must now be willing to undertake the empirical pursuit of pluralities as a precondition to finding unitary patterns in culture. Yet if we reconstruct the course of change in the separate branches of cultural production according to their own modes, we can acquire a firmer basis for determining the similarities and differences among them. These in turn can bring us to shared concerns, the shared ways of confronting experience, that bind men together as culture-makers in a common social and temporal space.

**Carl Schorske,
Fin-de-Siècle Vienna**

When asked by French art historian, philosopher, and Minister of Cultural Affairs Andre Malraux (or, depending on the story, by Henry Kissinger the American super-diplomat) what he thought of the historical impact of the French Revolution, Zhou En Lai, the post-Mao Chinese leader at the time, responded that “it was too early to tell.”

Zhou En Lai, apocryphal news account

The Course

The course description for Arch 248 in the UW calendar offers the student a description of our modern Western culture as **“one in which the notion of environmental order as the fulfilling of natural law is replaced by a notion of order as the historical creation of autonomous wills”**. Contemporary historian Carl Schorske describes that replacement as a disorganized one, but nonetheless it is still the beginning of the shaping of a new ‘Zeitgeist’ or ‘spirit of the times’. For Schorske, this creation of the 19th century spirit, which begins in the Enlightenment of the 17th century is undertaken by a fragmented multiplicity of efforts by artists, architects, politicians and thinkers spanning European, American and global nations all with different origins and. On a positive note, 19th century German philosopher Georg Wilhelm Friedrich Hegel, believed that such a ‘Zeitgeist’ for the age was to be distilled out of the works of a culture’s philosophy, literature, art and architecture, a hopeful synthesis of those more scattered ‘pluralities’ described by Schorske.

The seismic shift towards the mind and culture of our Modern era, and the societies that were created by that transition, was a profound change in the human outlook from that of our deeper past, especially the last thousand years following the fall of Rome. As inheritors of that shift of mind and culture and being so embedded in its outcomes, we remain today relatively unaware of its absolutely novel nature. In its philosophical, social and political conceptualizations, and especially in its institutions and organizations, much of the modern world that we live in today is still trying to work out what was begun first in the rationalism of the 17th and 18th century Enlightenment, and continued, after a pause for skepticism, in the Romantic reaction to the Enlightenment’s optimistic view. This view was complete, and encompassed mankind’s future and the place of the individual in that future. It culminated finally in apotheosis of the Western world in the late 19th century as the first synthesis of a global society, as dark as that exploitive colonialist society’s flaws may be. This is still our world.

The terrorism of today’s daily news is matched by the birth of the word itself in the newspapers of the French Revolution, the “Terror” of which further rocked the confidence of the political philosophers of the late 18th century, who themselves had barely digested the optimistic meaning of the American Revolution. This terror did not cease but grew and changed with the shifting transformations of the century to become the 1914 terrorist assassination of the Austrian Imperial heir that ignited the First World War in 1914. Long before the expansion of ISIS, terror also jumped to global settings like the Middle East and Mesopotamia (now Syria, Kurdistan and Iraq), Afghanistan, the Congo and India, presaging the cruel global exploitations of today by more than a century. Our global shock at the September 11th World Trade Centre terror attacks in 2001, and the ISIS attacks in Paris, Brussels, San Bernadino, Mali and other places, is the never ending continuation of the imperial wars and politics in the Middle East, Africa, Iraq, and Afghanistan - to name only a few societies disrupted by the West’s imperial and colonial expansion. Man-made and natural disasters like the South-East Asian tsunami, the New Orleans’ flood, and the crash of the stock markets in late 2008, and the expansion of ISIS are all prefigured and mirrored in past events. Climate change also began with the industrialization of this pre-20th century period, but it is truly today’s problem. Today’s COVID-19 pandemic is the product of globalization and the reach of global travel.

In the middle of the start of this period of transition, there was the singular but widely felt horror at the middle of the 18th century at the total devastation of one of the most beautiful and wealthy of the European capitals by the Lisbon earthquake of 1755. The tsunami that followed devastated much of the Portuguese and Spanish coastlines and was also felt in France and England. The destruction of a powerful and devout centre of Christian faith seemingly at random by a pitiless God simply made no sense both for the faithful and the skeptics. Despite the claims of Enlightenment philosophers, we were not in the best of all possible worlds.

Over the next century and a half, the religious, political and social order that had sustained Europe since the fall of Rome, through the Middle Ages, the Renaissance and even the Reformation, was dismantled and replaced by a scientific, technologically driven global society. The change was a quick one. Already by 1800 the old order lay in tatters, kings had fallen in both England and France, and been executed. Continuing, God was declared dead, or at least irrelevant, sometime in the latter part of the 19th century. By the end of 1914 the old order completely self-destructed in the agony of the four long years of World War One which in turn set the conditions of the Second World War, the Cold War which followed, and today’s fractured global society. History is persistent and unforgetting.

The image following below is of the destruction wrought on Lisbon by the 1755 earthquake. It could just as easily be an image of London, Berlin, or any city bombed in the 20th century. Ironically, it could also easily stand in as an image of the destructive urban renewal of Paris by Baron Haussmann, or for that matter, any Modern city undergoing urban renewal in the 1950s

and 1960s. In 1755 Lisbon, however, the mechanized destruction of French and German armies in Verdun was still over a century and a half away. Instead, after the senseless destruction of the Lisbon earthquake, the minds of poets, artists, architects, scientists and philosophers were rocked by a loss of faith and were left with an enormous task of reconstructing the fallen “big picture” of the world. They all still lived in it and it had not gone away. This loss of faith in God and his institutions, and a new skepticism, had already begun to develop earlier in the 17th and 18th century with Enlightenment philosophies and especially in science and the birth of the Newtonian clockwork universe. There would be no return to old values once the Lisbon earthquake finished the work of tipping over the old order and its centuries’ old structure of Christian faith, a structure of life that for those long centuries had been seen unequivocally as God’s work. It was a structure which had itself been a continuity of the earlier Classical world of Rome and Greece. As well as loss of faith, the socio/political order that it upheld was shaken to its foundations, and the life it organized was loosened to transform itself.



This course will examine the period of what could be called the Enlightenment and the Romantic cultural reconstruction, that period from the 17th to the 19th centuries that saw Western European societies moved to becoming industrial economies driven by reason and science. The Romantic mind was born in the Enlightenment as the world of the 17th century first reacted to the erosion and collapse of history’s universal truths, and then, sensing that loss, it reacted to the perceived lack of deeply felt spiritual values in science. Despite the anxiety of purposelessness, that mind went on to take the new science wrought by the Enlightenment in hand, give it purpose and passion, and then shape the modern art, industry, science and philosophy of the late 19th century. And then, that Romanticism went on to do the same for the entire 20th century as it transformed into what we now understand as Modernism.

In that period beginning in the 17th century, and despite years of war and political and social upheaval culminating in the fall of Napoleon in 1814, European nations and their North American progeny built on the new ideals and promises of that revolutionary social and political change that had begun at the end of the 18th century in both the New World and Old.

Moving into that new century of promise, Europeans began the 19th century still part of agrarian or mercantile societies, but with the unleashing of new energy sources, like coal, transformed themselves within decades into a new type of industrial society not yet seen in history. The political and social upheavals of the late 18th century continued throughout the 19th century but the direction of change was unstoppable, and, when examined by the new breed of philosophers, politicians, scientists, engineers and poets of the mid-19th century, the new world being created promised great global power for Europe and America.

The result of this century and a half transition is a situation where European nations went into the autumn of 1914 as seemingly sophisticated, stable, industrial societies, their national lives centred on enormous metropolitan cities built and improved over the previous century by technological expansion and dreams of progress. In the midst of the brave new modern worlds that they had created, however, the European societies met their own tragic “twilight of the gods” in World War One, unlike Lisbon, a convulsive act of their own making.

List of Readings and Other Course Sources

Reading

Any version of the following readings will be fine. I will provide free open source PDF files of all the books, except Erin Shields' *Paradise Lost*, on LEARN once the term starts. You will have to purchase Shields book online, I recommend a digital version available on sites like Amazon.ca.

Some books will not be read in their entirety. The works by Voltaire, Goethe, Mary Shelley, Austen, Balzac, Marx, and Huysmans, however, need to be read completely. If you read past the schedule in your spare time, you should focus on those authors.

The main texts in the approximate order they will be covered:

Erin Shield, *Paradise Lost*, based on the epic poem 'Paradise Lost' by John Milton

Defoe, *Journal of a Plague Year in London*

Goethe, Johannes Wolfgang, *Sorrows of Young Werther*

Shelley, Mary, *Frankenstein*

Austen, Jane, *Emma*

Balzac, Honore de, *Pere Goriot*

Darwin, Charles, *Origin of the Species*, selections

Marx, Karl and Engels, Friedrich, *Communist Manifesto*

Thoreau, Henry, *Walden Pond*, selections

Included in the lecture Powerpoints or PDFs to accompany the readings there will be short pieces from authors like John Ruskin and William Morris, excerpts from various philosophers like Descartes, Voltaire, Hegel, and Kant, some scientific excerpts from Isaac Newton, and Charles Darwin's contemporaries such as Charles Lyell and Alfred Wallace, political writing from early US and French Revolutions, and early feminist Mary Wollstonecraft, selected poetry from the English Romantics and Walt Whitman, and a large selection of images of paintings and sculpture of the period covered in the course.

Required Course Work

There will be three online reading tests. All will be hand written with an open materials standard. Study Guides for each test will be provided for your reading assistance.

Online Journal Submission 1	20
Online Journal Submission 2	20
Online Journal Submission 3	20
Creative Work, be part of a Zoom play, a Paper, any other Project ... <i>your choice</i>	40
Total	100

Online Journal

Given that it's almost impossible to replicate online the conditions of an in-class test for this course, we (the TAs and me) have decided to create a new method of offering a test bed for your readings. Instead of writing a time constrained test you will keep a Reading Journal over the term, much in the tradition of Daniel Defoe's **Journal of a Plague Year in London**, which has been added as a course book. We will review and grade your Journal three times on the dates indicated in the schedule.

So... what is such a journal? At base, much like Defoe's work, it will be a daily entry of the thoughts on your daily events as they consider your working process and daily routine if you are comfortable with that. Also, will be reflections on the events of the day seen through the lens of the books and readings in the course. How you use the books and readings will be up to you. A journal is a personal contemplation and simultaneously a document for the future. The criteria for grading will be on: the steadiness of daily entry of a paragraph or two, and the ability to incorporate the course cultural reading into your overall contemplation and critical considerations. Each journal reviewed on the dates above will have about five pages done over the time up to that point. The first look maybe fewer since the time is shorter. Don't try to be deep, Just use the journal to explore your reactions to the combination of readings and the events of the day. If it arrives at new depth, that will be good but don't push that.

As part of the reading, I will offer three reading guides on LEARN for your use. These will point out what to look for in each work and, hopefully, will guide you in keeping the journal.

The Creative Work Project

The single biggest item for your term work will be your personal project. I offer a few options below:

- A play on Zoom, I suggest **Paradise Lost** by Shields, for approximately 15 to 20 students
- Digital models of historical buildings, cities, or landscapes of the period, these may be done in groups of no more than 3 students
- Individual academic research or critical papers on a topic of your choice
- Personal creative work in music, media, painting poetry etc. that reflects the period

I will place a selection of very good work of the last terms on LEARN as examples for you. Over the next weeks the TAs and I will work with you to select your project work.

<i>Date</i>	Online Lecture and the Architecture of the Week	Readings/Images/Poems
Week 1 May 12 May 15	Course Introduction The Light Bringer Rome of Sixtus V	Locke and Free Will, Rousseau and the Social Contract, Wilmot (Libertine clips), Jefferson, Paine, David, L'Enfant, Fragonard
Week 2 May 19 May 22	The Rights of Man Jefferson, Monticello and the University of Virginia	Erin Shields (Milton), Paradise Lost Plan of Papal Rome, 1565
Week 3 May 26 May 29 Online journal	Reason, Idealism and Empiricism Baroque Architecture	Defoe, Journal of a Plague Year Bernini, Borromini, Guarini
Week 4 June 02 June 05	The Sleep of Reason Adam's House in Paradise Regents Park and Brighton Pavilion	Goethe, Werther, Wren, Durand
Week 5 June 9 June 12	The Sublime and the Artist Piranesi Soane and Gandy	Mary Shelley, Frankenstein Burke, Fuseli, Caspar Friedrich, Shelley, Piranesi, Blake, Soane, Goya
Week 6 June 16 June 19	Society and the Bourgeoisie Gardens 1	Emma, Jane Austen Lorrain, Poussin, Constable Wordsworth, Byron, Shelley, John Nash, Beau Brummel
Week 7 June 23 June 26	Pure Reason Gardens 2	Scientists and Philosophers Descartes and Newton, Locke, Hume, Kant and Hegel
Week 8, Canada Day June 31 July 03 Online Journal	Capital, Industry and Empire Panopticon	Balzac, Old (Pere) Goriot Millet, Wagner, Godwin, Wollstonecraft, Napoleon, Ingres
Week 9 July 07 July 10	The Class Struggle St. Pancras/ King's Cross Crystal Palace	Marx, Communist Manifesto Locke, Mill, Smith, Brunel, Paxton, Turner, Babbage
Week 10 July 14 July 17	Wonderous Things Most Beautiful Central Park	Darwin, The Origin of Species Wallace, Lyell
Week 11 July 21 July 24 Online Journal	The New World Morris/ Ruskin/ Wright	Thoreau, Walden Pond Morris, Ruskin, Pre-Raphaelites. Whitman, FL Wright, W. Homer, Eakins, Muybridge and O'Sullivan photos, the Hudson School
Week 12 July 26 July 29	The Painter of Modern Life Hausmann's Paris Gotterdammerung	Beaudelaire,, Haussmann, Manet, Cassat, Cezanne, Redon, Beardsley, Satie
Final Exam Weeks Aug 5 start of exams to Aug 15 end exams	Play(s) will be performed earlier so they can have an audience. The rest of the projects will be due on the last day of exams, 15th August.	

Please note that the large, bold, captions indicate the course book readings required for that week, and the smaller captions indicate the architects, artists, poets and philosophers expected to be covered in the lectures that week.

Waterloo Architecture Academic Policies for this COVID-19 Term

Course Time Zone: All dates and times communicated in the document are expressed in Eastern Daylight Time (EDT, GMT-4).

Spring 2020 COVID-19 Special Statement: Given the continuously evolving situation around COVID-19, students are to refer to the University of Waterloo's developing information resource page (<https://uwaterloo.ca/coronavirus/>) for up-to-date information on academic updates, health services, important dates, co-op, accommodation rules and other university level responses to COVID-19.

Late Work: Assignments that are handed in late will receive an initial penalty of 5% on the first calendar day late and a 5% penalty per calendar day thereafter. After 5 calendar days, the assignment will receive a 0%. Only in the case of a justified medical or personal reason will these penalties be waived, and only if these have been officially submitted to the Undergraduate Student Services Co-Ordinator and accepted by the Undergraduate Office. Students seeking accommodations due to COVID-19, are to follow Covid-19-related accommodations as outlined by the university here: (<https://uwaterloo.ca/coronavirus/academic-information#accommodations>).

Academic integrity, grievance, discipline, appeals and note for students with disabilities

Academic integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check [the Office of Academic Integrity](#) for more information.]

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70, Student Petitions and Grievances, Section 4](#). When in doubt, please be certain to contact the department's administrative assistant who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for his/her actions. [Check [the Office of Academic Integrity](#) for more information.] A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate associate dean. For information on categories of offences and types of penalties, students should refer to [Policy 71, Student Discipline](#). For typical penalties, check [Guidelines for the Assessment of Penalties](#).

Appeals: A decision made or penalty imposed under [Policy 70, Student Petitions and Grievances](#) (other than a petition) or [Policy 71, Student Discipline](#) may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to [Policy 72, Student Appeals](#).

Note for students with disabilities: [AccessAbility Services](#), located in Needles Hall, Room 1401, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with [AccessAbility Services](#) at the beginning of each academic term.

Turnitin.com: Text matching software (Turnitin®) may be used to screen assignments in this course. Turnitin® is used to verify that all materials and sources in assignments are documented. Students' submissions are stored on a U.S. server, therefore students must be given an alternative (e.g., scaffolded assignment or annotated bibliography), if they are concerned about their privacy and/or security. Students will be given due notice, in the first week of the term and/or at the time assignment details are provided, about arrangements and alternatives for the use of Turnitin in this course. It is the responsibility of the student to notify the instructor if they, in the first week of term or at the time assignment details are provided, wish to submit the alternate assignment.