

# 4.5 - 18th Century CULTURE & ARTS

## Table of Contents

- [1. 释义](#)
  - [2. 中文释义](#)
  - [3. pure](#)
- 

## 1. 释义

You know what' s weird 奇怪的 , 不寻常的? It' s weird that *your parents have their own bedroom*, or that *you have your own bedroom*. You know *what else is weird* 你知道还有什么很奇怪吗? That *you have an opinion* about *the way 后定 things are in the world*. Like, we all have a public opinion 公众舆论. And do you know *what else is weird?* That you **invest** (v.)投入 at least part of your identity 身份 **into** *things 后定 that you buy* and *the clothes 后定 that you wear*.

Now, it wasn' t always like that. And here in Unit 4, Topic Five of AP Euro, we' re going to find out how that changed. So if you' re ready to get them brain cows milked ( 幽默表达 , 获取知识 ) , let' s get to it.

Now, as industrialization 工业化 took root 扎根 —and we' ll **talk** (v.) *way (ad.)很远 ; 大量 more about that* in the next unit —the middle classes 中产阶级 and the upper classes 上层

阶级 had much more **disposable** 可动用的；可自由支配的；用后即丢弃的；一次性的 income 可支配收入 than ever before. And the result was *increased (a.) demand* for *consumer goods* 消费品 that were being manufactured (v.)制造 all over Europe. And this **became known as** the Consumer Revolution 消费革命.

Example 1. 案例  
disposable

1. made to be thrown away after use 用后即丢弃的；一次性的  
• disposable gloves/razors 一次性手套/剃刀

( BrE )

• disposable nappies 一次性尿布

( NAmE )

• disposable diapers 一次性尿布

2. ( finance 财) available for use 可动用的；可自由支配的

• *disposable assets/capital/resources* 可支配资产/资本/资源

• a person' s *disposable income* (= money they are free to spend after paying taxes, etc.) 个人可支配 ( 税后 ) 收入

People now began buying (v.) goods **not necessarily** 不一定 **because** they needed them, but because they wanted them. And these goods included **porcelain** (a.n.)瓷制的 dishes 瓷盘, and cotton and **linens** (亚麻制品；亚麻织物) 棉麻织物 for home **decor** (n.装饰，布置) 家居装饰, and mirrors 镜子.

Example 2. 案例  
porcelain

→ porc-经c、k音变后成pork (猪肉)，二者同源，本义为“猪”；-elain指“小”；其本义是“小母猪”。引申路径是：母

猪的外阴形似一种贝壳 (cowrie shell, 网上译作“子安贝”), 而该贝壳的表面光泽和瓷器十分类似。

There were some consequences 后果 to *this new flurry* (一阵忙乱 (或激动、兴奋等); 小阵雪 (或雨等)) 一阵热潮 to buy (v.) stuff 买东西.

First, because these goods were becoming more affordable 负担得起的, the middle class 中产阶级 could purchase (v.) 购买 some goods 后定说明 that **were** previously **reserved for** 留给; 专供 the upper class 上层阶级.

And that meant that /people were increasingly identifying (v. 确认, 识别) themselves 认同自己 **not** merely by their religious affiliation ( (与政治、宗教等组织的) 联系, 从属关系; 加盟, 加入) 宗教隶属 or their regional residence 地区居住, **but** by the things that they bought. And that had the effect of 有.....的效果 **making** the middle class **feel** (v.) a little bit more **bougie** (俚语, 时髦的; 高档的).

### Example 3. 案例 bougie

(N.) *a long slender (a.) 苗条的, 纤细的 semiflexible (a.) 半柔性的 cylindrical instrument* for **inserting (v.) into** body passages 过道; 走廊, such as the rectum 直肠 or urethra 尿道, to dilate (v.) 使扩大; 使膨胀 structures 结构, **introduce (v.) 将.....放进, 添入 medication** 药物, 药品, etc  
探条; 一细长半柔软圆柱形医疗器械, 插入人体通道, 如直肠或尿道内等以扩张器官、送药等



Bougie (发音: /'bu:ʒi/) 是英语中的一个俚语 (slang), 源自法语单词 "bourgeois" (资产阶级的、中产阶级的), 但带有调侃或

讽刺意味，**用来形容：假装高端、追求小资情调的行为。**

比如：明明收入普通，却非要买奢侈品、喝手冲咖啡、晒“精致生活”。

中文类似：“小资”“装逼”“矫情”或网络用语“凡尔赛”。

feel a little bit more bougie = 感觉自己更“高端”了

Are the kids saying "bougie" anymore? No? Okay, okay. I' m a 42-year-old bald 秃头的；光秃的 man. I can' t keep up 跟上；赶得上.

Second, there was a new concern 担心，忧虑；使人担忧的事物；关心 for privacy 隐私. Now, prior to 在.....之前 the Consumer Revolution, homes were smaller and simpler, with only a few rooms in the house. Each room served (v.) multiple purposes 多种用途. You know, most people throughout 自始至终，贯穿整个时期 the Middle Ages 中世纪 **lived (v.) in** one-room houses 单间房屋, and the whole family **slept (v.) together** in the same bed. Which, yeah, I' m sure made it awkward (a.) 尴尬的 when Mom and Dad...

Um.

Am I the only one who's **getting hung up 过度纠结/在意某事 on** this? ( 习语，被.....困扰 ) +

#### Example 4. 案例

##### Getting hung up on [something]"

是一个常见的英语短语，意思是：“过度纠结/在意某事”（通常指对某个细节、问题或想法过分关注，甚至到了影响情绪或进度的程度）。

- **"Don' t get hung up on** small mistakes—just keep going!"（别纠结小错误，继续前进！）

- "Why are you so hung up on what he said? It's not important." (你为啥这么在意他的话？这根本不重要。)

Anyway, now people began to design (v.) homes with more rooms, each of which had its own specific purpose 特定用途. 主 The increasing concern (n.) for privacy 谓 meant that /people were building new kinds of rooms in their houses, such as the **boudoir 闺房**. This is the room specifically designed for *the wife of the house* to be apart from her husband 与丈夫分开, **either** alone **or** entertaining (v.) other women 招待其他女性.

#### Example 5. 案例

##### boudoir

(old-fashioned) a woman's small private room or bedroom 闺房；女子卧室

→ 在中世纪欧洲的上流家庭中，**妇女或成年女子的闺房，通常都是套间，包括好几个连在一起的房间。其中一些房间可以用来接待客人，但那些用来就寝、洗浴、更衣的房间是女主人的私人空间，客人不应该进入。**女主人心情不佳、想独处时就躲到这种内室中。因此法语中将这种房间称为 boudoir，来自法语 **bouder**（生气、撅嘴），字面意思就是“生气、不想见客时的房间”。

英语单词boudoir直接来自法语，在维多利亚时代用得最多，指的是上流家庭中女子晚上休息的内室，**与此相对的是 drawing room，指女性闺房中的会客室。**

在现代社会中，除了少数富豪家庭外，很少有人为家中的每一名女眷提供一套闺房，所以boudoir一词现在通常只表示女性的卧室。除此以外，boudoir还可以表示复古而华丽的卧室装饰风格。  
boudoir：['budwɔːr] n.闺房、内室，古代贵妇的卧室

来自法语。**boud**, 同 **puff**, 拟声词，喷出，粉扑。原指妇女化妆的地方。



Now, a third effect of the Consumer Revolution was new **venues** (事件的) 发生地点, (活动的) 场所 for leisure (a.) 空闲的, 有闲的; 业余的 activities 休闲活动. For example, people gathered (v.) together 聚集 in coffee houses 咖啡馆. And thanks to the Columbian Exchange 哥伦布大交换, coffee was growing in **popularity** 流行, 普及, 受欢迎 among Europeans 受到欧洲人欢迎. And they built (v.) coffee houses in order to drink.

#### Example 6. 案例

##### venue

→ 来自拉丁语 venire, 来, 来自 PIE\*gwa, 来, 往, 词源同 come, acrobat, advent.

In contrast to 与.....形成对比 **taverns** 酒馆; 小旅店; 客栈, where you **got sauced** 调味汁; 酱 **up** (俚语, 喝醉) and sang (v.) loud (a.) 大声的, 响亮的 songs 高声唱歌, coffee houses were **open to** men of all classes 各阶层男性, and the emphasis 重要性, 重点强调 was on discussing (v.) the revolutionary ideas of the day 当时的革命思想.

#### Example 7. 案例

##### tavern

( old use) ( literary) a pub or an inn 酒馆; 小旅店; 客栈



### Got sauced up

是英语俚语，意思是“喝得烂醉”或“喝嗨了”，通常指喝酒后变得兴奋、吵闹甚至失控的状态。

**"sauce" 原意是“酱汁”，但在俚语中可指“酒精”（因为酒像调味品一样让人“上头”）。**

"sauce up" = “灌满酒” → 引申为“喝醉了”。

类似表达

- "Get wasted" (喝到不省人事)
- "Get hammered" (喝到被“锤晕”)
- "Get plastered" (醉得像糊了墙一样)

And then, especially in urban areas 城市地区, we can witness (v.) 见证, 目睹 the rise of **spectator (n.)** (尤指体育比赛的) 观看者, 观众; 旁观者 sports 观赏性体育活动. Some of the most popular were blood sports 血腥的体育活动, which emphasized (v.), you know, blood. And some of the more popular venues 场所 hosted (v.) 主办, 做.....的东道主; 做节目主持人 **bull baiting** 斗牛 and cockfights 斗鸡.

### Example 8. 案例

#### Bull-baiting

斗牛（或斗牛）是一项血腥运动，让公牛与狗进行搏斗，目的是通过咬或抓住公牛的鼻子或脖子，来攻击和制服公牛，这通常会导致公牛死亡。



bait (v.)

1. to place (v.) food on a hook, in a trap, etc. in order to attract (v.) or catch (v.) an animal 下诱饵; 在（鱼钩上、陷阱中等）放诱饵

• He baited the trap with a piece of meat. 他在陷阱中放了一片肉做诱饵。

2.to deliberately try to make sb angry by making cruel (a.)残酷的, 残忍的; 引起痛苦的 or insulting remarks (故意以侮辱性言语) 激怒

3.-baiting ( in compound nouns构成复合名词 ) the activity of attacking (v.) a wild animal with dogs 纵犬袭击 ( 野兽 )

•bear-baiting 纵犬斗熊

Now, a subset 子集 of *the Consumer Revolution* was *the Reading Revolution* 阅读革命. That' s exactly what it sounds like. As literacy 识字率 continued to spread (v.) during this period — **thanks** in no small part **to** 在很大程度上归功于 ① *new efforts* to educate (v.) children 儿童教育 — ② and *the abundance* 大量, 丰富 of *printed (a.) materials* 印刷材料 后定 **made available** by the printing press 印刷术, 主 more and more people 谓 began to read.

**Not only** did the amount of books increase (v.), **but** the kinds of books began to vary (v.)多样化 as well. For example, in France, the number of *religious* *devotional (a.)*用于祈祷的; 宗教仪式的 *books* 宗教虔诚书籍 began to decrease (v.), and books on *history, law, science, and the arts* began to increase (v.) rapidly 迅速增加.

These reading materials 阅读材料 came *in all forms* 各种形式. In addition to books, you had newspapers 报纸, and *periodicals* 期刊, and *pamphlets* 小册子. And let' s not forget (v.) the wildly popular (a.)受大众喜爱的, 受欢迎的 Encyclopedia 百科全书 produced by Denis Diderot 德尼·狄德罗.



But with all these new ideas **floating (v.) around** 四处流传, and more people **exploring (v.) ideas** outside the **bounds (n.)**限制范围；极限 of 超出.....范围 the Bible 圣经 and religious devotional literature 宗教虔诚文学, 主 censorship 审查制度 谓 increased (v.) **to keep them in check** 受控制的；受抑制的. Mainly, the censors 审查员 were religious 宗教的，与宗教相关的；修士，修女. For example, the Catholic Church 天主教会 **sanctioned (v.)**制裁 Diderot' s Encyclopedia for its **brazen (a.)**无所顾忌的；厚颜无耻的，黄铜制的；黄铜色的 questioning of religious authority 宗教权威.

但随着所有这些新思想的不断涌现，越来越多的人在探索圣经和宗教信仰文学之外的思想，审查制度也在加强，以控制它们。审查者主要是宗教人士。例如，天主教会批准了狄德罗的百科全书，因为它公然质疑宗教权威。

But even with the attempts at censorship, the Reading Revolution **took hold** 抓住，握紧；生根；确立, and people were reading more than ever.

Okay, now the arts 艺术 also shifted (v.) emphasis 转变重点 during this period as well. They shifted (v.) **from** the celebration of religious themes 宗教主题 and royal power 王权 of kings **to** an emphasis on the private life 私人生活 and public goods 公共利益.

Remember what we talked about in another video: until about 1750, art in the Baroque style 巴洛克风格 promoted (v.) religious feeling 宗教情感. It was employed (v.)雇佣；使用 by monarchs 君主 to illustrate (v.)说明 state power 国家权力. Like, monarchs embraced (v.)拥抱；欣然接受 Baroque art 巴洛克艺

术 and **paid for it** because it was **ostentatious** 招摇的；卖弄的；夸耀的、炫耀的 and made them look powerful 显得强大。

Example 9. 案例  
ostentation

→ **os-**, 向前, 朝向, **-tent**, 伸出, 延展, 词源同 extend, tense, content. 引申词义炫耀, 卖弄。

The church did so as well. Remember how we talked about *Gian Lorenzo Bernini*'s magnificent piazzas 广场, and how he designed ornate (a.) 华丽的；装饰的 chapels (n.) ( 学校、监狱、私人宅院等基督教徒礼拜用的 ) 小教堂 for the renovation 翻新 of Saint Peter' s Basilica ( ( 古罗马 ) 长方形会堂；长方形基督教堂；长方形廊柱大厅) 圣彼得大教堂 in Rome?

Example 10. 案例  
chapel

小圣堂 ( 拉丁语 : cappella, 源自 “cappa” 的简写, 意为 “小斗篷” ; 英语 : Chapel ) 是基督徒聚集和举行礼仪的场所, **尤指没有神职人员常驻的教堂。**

**它可以附属于各种机构, 例如较大的地方教堂、大学、医院、宫殿、监狱或墓地, 也可以是一座独立的建筑物, 有时还有自己的庭院。**

直到宗教改革以前, 小圣堂是指以下的礼拜场所: 不是由当地本堂神父主要职责的次要地点, 或者属于个人或机构。许多大型教堂拥有一个或多个次要的祭台, 如果它们拥有自己分开的空间, 就经常被称为小圣堂。



basilica

a large church or hall with a curved end and two rows of columns inside 大教堂, 大殿, 廊柱会堂 ( 一端呈半圆形, 内设

两排廊柱 )

→ 来自希腊语, basileus, 国王。原指国王与大臣议事的庭院。



There was also the **composer 作曲家** Johann Sebastian Bach 约翰·塞巴斯蒂安·巴赫, who wrote (v.) many of his compositions 作品 to be performed (v.)演出, 表演 in a royal court 宫廷 or high church service 高等教会礼拜仪式, 高级教堂仪式. So all these artists **are applying** (v.) their trade ( ( 尤指手工 ) 职业 ; 手艺 ; 行当) 运用他们的技艺 **in** service of the church and monarch 君主.

But in the 18th century, the nature 本质 and *subject matter* 主题, 题材 of art shifted (v.) **from** state and religious themes 国家和宗教主题 **to** themes that appealed to 吸引 **bourgeois (a.)中产阶级的;追求名利且平庸的 ; 世俗的** society 资产阶级社会.

#### Example 11. 案例 bourgeois

(a.)

1. belonging to the middle class 中产阶级的

• a traditional bourgeois (a.) family 一个传统的中产阶级家庭  
——see also petit bourgeois

2. ( disapproving) **interested (v.) mainly in** possessions 财产 ; 所有物 and social status and supporting (v.) traditional values 追求名利且平庸的 ; 世俗的

• bourgeois (a.) attitudes/tastes 世俗的态度/趣味

• They' ve become very bourgeois (a.) since they got married. 他们结婚后变得十分庸俗。

3. ( politics 政) supporting the interests of capitalism 资产阶级的 ; 资本家的

• *bourgeois ideology* 资产阶级意识形态

→ *bourg*, 城镇, 同*burg*. 指城市居住的人。

Now, what in the fresh heck does "bourgeois" 资产阶级的 mean? I' m not just **throwing 投掷 around** 随便乱用,乱扔 weird French terms for funsies 娱乐, 消遣; 恶作剧. You actually have to know this one.

Example 12. 案例

What in the fresh heck

"What in the heck" 原意是 "怎么回事?" ("heck" 是 "hell" 的委婉说法)。

"这到底什么鬼?" "啥玩意儿?" "搞什么飞机?"

So, bourgeois society 资产阶级社会 is essentially 本质上 the middle class 中产阶级, and it emphasizes (v.) their **materialistic (a.)物质享乐主义的, 贪图享乐的; 唯物主义的, 唯物论的** values 物质主义价值观. So 主 art in the 17th and early 18th century in the Baroque style 巴洛克风格 系 was meant **to appeal to** bourgeois society 资产阶级社会, whereas now 然而现在, in the second half of the 18th century, Baroque art was meant **to appeal to** bourgeois tastes 资产阶级品味.

A good example of this shift is the work of Rembrandt 伦勃朗. He still painted (v.) biblical scenes 圣经场景 — like you see here in his *Storm on the Sea of Galilee* 《加利利海上的风暴》 - - but compared to the biblical (a.) 《圣经》中的, 有关《圣经》的; 宏大的, 大规模的 scenes of the High Renaissance 文艺复兴鼎盛时期, you can see that *this is way (ad.)大大地, 远远地;*

<美>非常，很 *more down-to-earth* (a.)实际的；现实的；务实的；接地气的。

But he also depicted 描绘 scenes from everyday life 日常生活场景, like here in this painting called Slaughtered Ox 《被屠宰的牛》. Ain' t ( =are not , am not ) no king **gonna hang (v.) that** in his bedroom **and say** 没有哪个国王会把它挂在卧室里说, "Ah yes, this pleases me."

Part of this kind (n.) appealed to 吸引| more common folks 普通人.

All right, click right here for more videos reviewing Unit Four of AP Euro. If you need even more help getting an A in your class and a five on your exam in May, then click right here and grab my AP Euro review pack 复习资料, which is going to make all your dreams come true 实现梦想. I' ll catch you on the flip. Heimler out.

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## 2. 中文释义

你知道什么很奇怪吗？很奇怪的是你的父母有他们自己的卧室，或者说你有你自己的卧室。你知道还有什么很奇怪吗？那就是你对世界上事物的样子，有自己的看法。比如，我们都有公众舆论。你知道还有什么很奇怪吗？那就是你会把自己的一部分身份认同，投入到你购买的东西和你穿的衣服上。

现在，事情并不总是这样。在美国大学预修课程欧洲历史的第四单元，第五个主题中，我们将了解这种情况是如何改变的。所以，如果你准备好充实自己的知识，那我们开始吧。

现在，随着工业化扎根——我们将在下一单元更多地谈论这个——**中产阶级和上层阶级，拥有比以往更多的可支配收入。结果是对在欧洲各地生产的消费品的需求增加。这被称为消费革命。**

**人们现在开始购买商品，不一定是因为他们需要(生存需要)这些商品，而是因为他们想要(满足精神需求)这些商品。**这些商品包括瓷盘、用于家居装饰的棉布和亚麻布，以及镜子。

这种新的购物热潮，带来了一些后果。首先，因为这些商品变得更加实惠，中产阶级能够购买一些以前只有上层阶级才能拥有的商品。这意味着人们越来越不仅仅通过他们的宗教归属或居住地区，来定义自己，而是通过他们购买的东西来定义自己。这使得中产阶级感觉自己更有品味了。

现在的孩子们还说“有品味 ( bougie ) ” 这个词吗？不说了？好吧，好吧。我是一个42岁的秃头男人。我跟不上潮流了。

**其次，人们对隐私有了新的关注。**在消费革命之前，房子更小、更简单，房子里只有几个房间。每个房间都有多种用途。你知道，**在中世纪，大多数人住在只有一个房间的风子里，全家人睡在同一张床上。**是啊，我敢肯定，当爸爸妈妈.....的时候，会很尴尬。

嗯。

难道只有我纠结于这个问题吗？

不管怎样，现在人们开始设计有更多房间的房子，每个房间都有其特定的用途。对隐私日益增长的关注意味着人们在家里建造了新的房间，比如闺房 ( boudoir ) 。这是专门为家里的妻子设计的房间，让她可以与丈夫分开，要么独处，要么招待其他女性。

现在，消费革命的第三个影响，是出现了新的休闲活动场所。例如，人们聚集在咖啡馆（coffee houses）里。多亏了哥伦布大交换，咖啡在欧洲人中越来越受欢迎。他们建造咖啡馆是为了喝咖啡。

**与酒馆（taverns）不同，在酒馆里人们会喝得酩酊大醉，并大声唱歌，咖啡馆对各个阶层的男人开放，重点是讨论当时的革命性思想。**

然后，尤其是在城市地区，我们可以看到观赏性体育运动的兴起。一些最受欢迎的是血腥运动，你知道，就是强调血腥的运动。一些更受欢迎的场所，会举办逗公牛和斗鸡活动。

现在，**消费革命的一个分支是阅读革命。**这听起来就是字面意思。由于在这个时期识字率不断提高——这在很大程度上要归功于在儿童教育方面的新努力——以及**印刷机带来的大量印刷材料，越来越多的人开始阅读。**

不仅书籍的数量增加了，而且书籍的种类也开始多样化。**例如，在法国，宗教虔诚书籍的数量开始减少，关于历史、法律、科学和艺术的书籍数量开始迅速增加。**

这些阅读材料有各种形式。除了书籍，还有报纸、期刊和小册子。别忘了狄德罗（Denis Diderot）制作的非常受欢迎的《百科全书》。

但是随着所有这些新思想的传播，以及越来越多的人探索《圣经》和宗教虔诚文学之外的思想，“审查制度”加强了，以控制这些思想。主要的审查者是宗教方面的。例如，天主教会制裁了狄德罗的《百科全书》，因为它大胆地质疑了宗教权威。

但是，即使有“审查制度”的尝试，阅读革命还是占据了主导，人们的阅读量比以往任何时候都多。

**好的，现在艺术在这个时期也改变了重点。艺术从歌颂宗教主题和国王的王权，转向了强调私人生活和公共利益。**

还记得我们在另一个视频中谈到的吗：**在大约1750年之前，巴洛克风格（Baroque style）的艺术，促进了宗教情感。**君主们利用它来展示国家权力。比如，君主们接受巴洛克艺术并为此买单，因为它很奢华，能让他们看起来很有权力。

教会也是如此。还记得我们谈到吉安·洛伦佐·贝尼尼（Gian Lorenzo Bernini）宏伟的广场，以及他为罗马圣彼得大教堂（Saint Peter's Basilica）的翻新设计的华丽小礼拜堂吗？

还有作曲家约翰·塞巴斯蒂安·巴赫（Johann Sebastian Bach），他的许多作品是为在皇家宫廷或高级教堂仪式上演奏，而创作的。所以所有这些艺术家，都用他们的技艺为教会和君主服务。

**但是在18世纪，艺术的性质和主题，从国家和宗教主题，转向了吸引资产阶级社会（也就是中产阶级）的主题。**

那么，“资产阶级（bourgeois）”到底是什么意思呢？我可不是为了好玩而随意使用这个奇怪的法语词。实际上你需要了解这个词。

所以，**资产阶级社会，本质上就是中产阶级，它强调他们的“物质主义”价值观。**所以17世纪和18世纪早期的巴洛克风格艺术是为了吸引资产阶级社会，而现在，在18世纪下半叶，巴洛克艺术也是为了迎合资产阶级的品味。



这种转变的一个很好的例子是伦勃朗（ Rembrandt ）的作品。他仍然描绘圣经场景——就像你在他的《加利利海上的风暴》中看到的那样——但是与文艺复兴鼎盛时期的圣经场景相比，你可以看到这个场景更加接地气。

但他也描绘日常生活场景，比如在这幅名为《被屠宰的牛》的画作中。没有哪个国王会把这幅画挂在他的卧室里然后说：“啊，是的，这幅画让我很满意。”

这种艺术的一部分吸引了更多的普通人。

后来，一种新的艺术运动兴起，被称为“新古典主义”（ Neoclassicism ）。**与巴洛克风格的奢华和宏伟形成对比，“新古典主义”艺术家推崇简洁和对称。**

例如，考虑由雅克 - 日耳曼·苏夫洛（ Jacques-Germain Soufflot ）以“新古典主义”风格建造的巴黎万神殿（ Panthéon ）。虽然它是受路易十五（ Louis XV ）委托建造的，但由于其简洁和对称，它是新古典主义的一个例子。

现在，文学也改变了重点，开始关注启蒙运动, 和资产阶级社会的商业价值观。

例如，丹尼尔·笛福（ Daniel Defoe ）的小说《鲁滨逊漂流记》（ Robinson Crusoe ），讲述了一个人在岛上遭遇海难后, 学会生存和繁荣的故事。而且他在没有“宗教权威”或“基督教教义”指导的情况下, 做到了这一点。我是说，你能想象吗？

或者想想歌德（ Goethe ）的戏剧《浮士德》（ Faust ），讲述了一个人为了获得秘密知识和大量财富, 而把自己的灵魂卖给魔鬼的故事。这部戏剧的主要主题是人类对“意义”的渴望——资产阶级社会越来越能感受到这种渴望。

好的，[点击这里](#)查看更多关于美国大学预修课程欧洲历史第四单元的复习视频。如果你需要更多帮助，想在课堂上得A，并在五月份的考试中得5分，那就[点击这里](#)获取我的美国大学预修课程欧洲历史复习资料包，它会让你实现所有梦想。我们下次再见。海姆勒下线了。

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### 3. pure

You know what' s weird? It' s weird that your parents have their own bedroom, or that you have your own bedroom. You know what else is weird? That you have an opinion about the way things are in the world. Like, we all have a public opinion. And do you know what else is weird? That you invest at least part of your identity into things that you buy and the clothes that you wear.

Now, it wasn' t always like that. And here in Unit 4, Topic Five of AP Euro, we' re going to find out how that changed. So if you' re ready to get them brain cows milked, let' s get to it.

Now, as industrialization took root — and we' ll talk way more about that in the next unit — the middle classes and the upper classes had much more disposable income than ever before. And the result was increased demand for consumer goods that were being manufactured all over Europe. And this became known as the Consumer Revolution.

People now began buying goods not necessarily because they needed them, but because they wanted them. And these goods included porcelain dishes, and cotton and linens for home decor, and mirrors.

There were some consequences to this new flurry to buy stuff. First, because these goods were becoming more affordable, the middle class could purchase some goods that were previously reserved for the upper class. And that meant that people were increasingly identifying themselves not merely by their religious affiliation or their regional residence, but by the things that they bought. And that had the effect of making the middle class feel a little bit more bougie.

Are the kids saying "bougie" anymore? No? Okay, okay. I' m a 42-year-old bald man. I can' t keep up.

Second, there was a new concern for privacy. Now, prior to the Consumer Revolution, homes were smaller and simpler, with only a few rooms in the house. Each room served multiple purposes. You know, most people throughout the Middle Ages lived in one-room houses, and the whole family slept together in the same bed. Which, yeah, I' m sure made it awkward when Mom and Dad...

Um.

Am I the only one who' s getting hung up on this?

Anyway, now people began to design homes with more rooms, each of which had its own specific purpose. The increasing concern for privacy meant that people were building new kinds of rooms in their houses, such as the boudoir. This is the room specifically designed for the wife of the house to be apart from her husband, either alone or entertaining other women.

Now, a third effect of the Consumer Revolution was new venues for leisure activities. For example, people gathered together in coffee houses. And thanks to the Columbian Exchange, coffee was growing in popularity among Europeans. And they built coffee houses in order to drink.

In contrast to taverns, where you got sauced up and sang loud songs, coffee houses were open to men of all classes, and the emphasis was on discussing the revolutionary ideas of the day.

And then, especially in urban areas, we can witness the rise of spectator sports. Some of the most popular were blood sports, which emphasized, you know, blood. And some of the more popular venues hosted bull baiting and cockfights.

Now, a subset of the Consumer Revolution was the Reading Revolution. That's exactly what it sounds like. As literacy continued to spread during this period—thanks in no small part to new efforts to educate children—and the abundance of printed materials made available by the printing press, more and more people began to read.

Not only did the amount of books increase, but the kinds of books began to vary as well. For example, in France, the number of religious devotional books began to decrease, and books on history, law, science, and the arts began to increase rapidly.

These reading materials came in all forms. In addition to books, you had newspapers, and periodicals, and pamphlets. And let's not forget the wildly popular Encyclopedia produced by Denis Diderot.

But with all these new ideas floating around, and more people exploring ideas outside the bounds of the Bible and religious devotional literature, censorship increased to keep them in check. Mainly, the censors were religious. For example, the Catholic Church sanctioned Diderot's Encyclopedia for its brazen questioning of religious authority.

But even with the attempts at censorship, the Reading Revolution took hold, and people were reading more than ever.

Okay, now the arts also shifted emphasis during this period as well. They shifted from the celebration of religious themes and royal power of kings to an emphasis on the private life and public goods.

Remember what we talked about in another video: until about 1750, art in the Baroque style promoted religious feeling. It was employed by monarchs to illustrate state

power. Like, monarchs embraced Baroque art and paid for it because it was ostentatious and made them look powerful.

The church did so as well. Remember how we talked about Gian Lorenzo Bernini's magnificent piazzas, and how he designed ornate chapels for the renovation of Saint Peter's Basilica in Rome?

There was also the composer Johann Sebastian Bach, who wrote many of his compositions to be performed in a royal court or high church service. So all these artists are applying their trade in service of the church and monarch.

But in the 18th century, the nature and subject matter of art shifted from state and religious themes to themes that appealed to bourgeois society.

Now, what in the fresh heck does "bourgeois" mean? I'm not just throwing around weird French terms for funsies. You actually have to know this one.

So, bourgeois society is essentially the middle class, and it emphasizes their materialistic values. So art in the 17th and early 18th century in the Baroque style was meant to appeal to bourgeois society, whereas now, in the second half of the 18th century, Baroque art was meant to appeal to bourgeois tastes.

A good example of this shift is the work of Rembrandt. He still painted biblical scenes—like you see here in his *Storm on the Sea of Galilee*—but compared to the biblical scenes

of the High Renaissance, you can see that this is way more down-to-earth.

But he also depicted scenes from everyday life, like here in this painting called Slaughtered Ox. Ain' t no king gonna hang that in his bedroom and say, "Ah yes, this pleases me."

Part of this kind appealed to more common folks.

Now, later on, a new artistic movement arose known as Neoclassicism. And in contrast to the opulence and grandeur of Baroque, Neoclassical artists prized simplicity and symmetry.

For example, consider the Panthéon in Paris, built in the Neoclassical style by Jacques-Germain Soufflot. Although it was commissioned by Louis XV, it is an example of Neoclassicism because of its simplicity and symmetry.

Now, literature also shifted emphasis to focus on the Enlightenment and commercial values of bourgeois society as well.

For example, you had Daniel Defoe' s novel Robinson Crusoe, which was the story of a man shipwrecked on an island who learns to survive and thrive. And he does all of this without any guidance from religious authority or Christian doctrines. I mean, can you imagine?

Or consider Goethe' s play Faust, which is about a man who sells his soul to the devil in order to attain secret knowledge and abundant wealth. And the main theme of that play is

the human yearning for meaning — a yearning that was increasingly felt by bourgeois society.

All right, click right here for more videos reviewing Unit Four of AP Euro. If you need even more help getting an A in your class and a five on your exam in May, then click right here and grab my AP Euro review pack, which is going to make all your dreams come true. I' ll catch you on the flip. Heimler out.

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