

2.7 - ART in the 16th Century

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1. 释义

Now in the midst of 在.....之中 all this change we' ve been talking about in the previous videos — like the Protestant Reformation 新教改革 and the Catholic Reformation 天主教改革 and all the dang (a.) (非正式) 该死的 ; 十足的 (等于 damn) (俚语 , 该死的) Wars of Religion 宗教战争 — art began to change (v.) in Europe as well.

So if you' re ready to get them brain cows milked mannerism 风格主义 and Baroque style 巴洛克风格, then let' s get to it. Oh, and if you want to follow along note guides 配套笔记指南 for this video, a link is in the description.

So remember (v.) that /the chief philosophy 主要哲学思想 of the Renaissance 文艺复兴 was humanism 人文主义, which taught (v.) the unlimited potential 无限潜力 of human beings, and 主 that unlimited potential often 谓 came **at the expense of** 以.....为代价 religion.

"You have *everything you need* inside of you," humanism

would say, "and you don' t need *any Pope 教皇 with any funny hat* or *any fairy (故事中的) 小仙人, 仙子, 小精灵 god in the sky* /to tell you what' s what."

So *as a result of* the Renaissance, there was a real *secular 世俗的; 现实世界的 movement* 世俗运动 across Europe, and 主 the art of the Renaissance in a lot of ways 谓 reflected (v.) that secularizing force 世俗化力量.

记住，文艺复兴时期的主要哲学思想是人文主义，它教导人类具有无限的潜力，而无限的潜力往往是以牺牲宗教为代价的。人文主义会说：“你的内心拥有你所需要的一切，你不需要任何戴着滑稽帽子的教皇，也不需要任何天上的神仙来告诉你什么是什么。”

But then came the Protestant Reformation, and that **got** Europeans 欧洲人 **feeling** all faithy-faithy again.

And it was **out of** 源于、由于(=as a result of) this revival of religious affections 宗教情感的复兴 that 主 *a new wave of art* 艺术的新浪潮 called mannerism 风格主义 谓 arose (v.) in the 1520s and the 1530s.

Now the title "mannerism" 系 was *at first* an insult 侮辱. The critics 评论家; 批评者 of this new form said that /the artists painted (v.) in the manner of 以.....的方式 great artists 伟大的艺术家 of the Renaissance /but lacked (v.) their artistic genius 艺术天赋.

In other words, 主 mannerist (a.) artists 风格主义艺术家, according to their critics, 系 were just budget (a.) 廉价的, 经济型的 Michelangelo 廉价版米开朗基罗.

但随后“新教改革”的到来，让欧洲人重新找回了对宗教的忠诚。正是由于这种宗教情感的复兴，1520年代和1530年代，兴起了一股新的艺术浪潮，叫做“矫饰主义”。“矫揉造作”一开始是一种侮辱。批评这种新形式的人说，这些艺术家模仿文艺复兴时期伟大艺术家的风格，但缺乏他们的艺术天才。换句话说，按照批评家的说法，风格主义艺术家不过是廉价版的米开朗基罗。

Example 1. 案例

faithy-faithy

"faithy" 并不是一个标准英语词汇，在正规词典（如牛津、柯林斯、韦氏）中确实查不到。它属于作者的一种口语化、即兴造词（nonce word）的现象。

在英语中，"-y" 后缀常加在名词后构成形容词，表示"具有...特性的"（如：cloud → cloudy, salt → salty）。作者仿照这一规则，将 **faith**（信仰）变成 **faithy**（"充满信仰感的"），并通过重复（faithy-faithy）强化语气。

it was **out of** this revival of religious...

此处 "**out of**" = "**as a result of**"（源于、由于），表示因果关系。

整句意为："正是由于（宗教情感的复兴），风格主义（Mannerism）艺术在16世纪20-30年代兴起"。

- "*Out of chaos* came new ideas."（混乱中孕育了新思想。）
- "The movement grew out of popular demand."（这场运动源于民众的需求。）

But despite their criticism 批评，批判；意见；评论, mannerism became an important artistic movement /**precisely because** 正是因为 it reflected (v.) the European yearning (n.)渴望 for spiritual experience 精神体验.

In terms of style 在风格方面, mannerists **made use of** 利用 distorted figures 扭曲的人物形象 /and violated (v.) the rules of proportion 违反比例规则 /in order to express (v.) intense suffering 强烈的痛苦 and emotion 情感.

For example, 主 the greatest of all the mannerists 系 was El Greco 埃尔·格列柯, and *here's his painting* called "Laocoön

拉奥孔". Notice *the distorted figures* that are much less idealized 理想化 than Renaissance figures 文艺复兴时期的人物, and 主 *the ominous (a.)* 预兆的, 不吉利的 *sky* 不祥的天空 and *muted (a.)* (声音) 压低的, 减弱的; 温和的, 委婉的; (颜色或光线) 柔和的, 不耀眼的 *colors* 柔和的色彩 谓 give the scene *a real sense of* heightened (a.) 提高, 升高, 增强的 drama 强烈的戏剧性 and emotion.

例如, 最伟大的风格主义者是埃尔·格列柯, 这是他的画, Laocoön。注意那些扭曲的人物, 它们远没有文艺复兴时期的人物那么理想化, 不祥的天空和柔和的色彩, 给了这个场景一种真正的戏剧性和情感感。

Example 2. 案例

Laocoön

拉奥孔是一位特洛伊祭司。由于他违反了神的旨意而死, 可能是结婚生子[2], 也可能是与妻子在神殿中交媾而犯了亵渎之罪[3]。史诗中写道他在特洛伊战争最后阶段的木马计中, 警告特洛伊人不要接受希腊人留下的木马, 指出这会给特洛伊带来灾难, 但雅典娜派出海蛇绞杀了他和他的儿子, 希腊人的木马计也顺利进行[4]。



Now in the last quarter 最后四分之一 of the 16th century, mannerism **fell (v.) out of** 掉出 vogue (流行, 时髦) 不再流行, and 主 what came to replace it 系 was a new style called Baroque 巴洛克风格.

Now Baroque artists 巴洛克艺术家 attempted **to merge (v.)** 融合 the classical ideals 古典理想 of the Renaissance **with** the rising religious affections 正在兴起的宗教情感 of the age.

试图将文艺复兴时期的古典理想, 与当时兴起的宗教情感, 融合在一起。

So Renaissance 文艺复兴 humanistic art 文艺复兴人文主义艺术 —you think it; mannerist art 风格主义艺术 —you feel it; Baroque art 巴洛克艺术 —you both.

So Baroque art still emphasized (v.)强调 powerful emotion 强烈的情感, but it did so **according to** classical proportion 古典比例. In general, Baroque art was *extravagant (a.)*奢侈的, 挥霍的 in form 形式奢华, *ornate (a.)*华丽的; 装饰的 and *detailed* in style 风格细致, and *highly emotional and dramatic* in subject 主题极具情感和戏剧性.

Probably 主 the greatest painter of the Baroque style 系 was Peter Paul Rubens 彼得·保罗·鲁本斯. Here in this painting titled "The Elevation 提拔; 晋级; 提升 of the Cross 上十字架", you can see *the intense action* 激烈的动作 and *emotions* surrounding the body of Christ 围绕在基督身体周围的情感.

And then probably the greatest Baroque sculptor 巴洛克雕塑家 was Gian Lorenzo Bernini 詹洛伦佐·贝尼尼. His sculptures 雕塑 are highly detailed 细节丰富 and communicate (v.)传递信息, 传达, 传递 (想法或感情) *emotion and drama* 戏剧性事

件；戏剧性情节；激动；兴奋；刺激 *and intensity* 传达情感、戏剧性和强烈感。

Additionally 此外, Bernini was responsible for 负责 the magnificent colonnade (柱廊) 宏伟的柱廊 on the piazza 广场 in front 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。

Example 3. 案例

The Elevation of the Cross

《The Elevation of the Cross 高举十字架》（也称《The Raising of the Cross 升起十字架》）

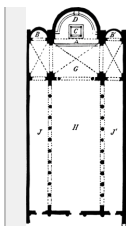
背景黑暗而焦躁，一群观众、士兵、马匹，以及刽子手们绷紧的身躯，包围着即将被钉在十字架上的基督。



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。



And since we' re talking about the church 教堂, I should tell you that /the Catholic Church 天主教会 deeply embraced (v.) 欣然接受 Baroque art.

Remember that during this time /the church **had a bunch** 束, 串, 扎, 一群; 大量 **of egg on its face** (俚语, 丢脸) because of *the Protestant Reformation* /and was undergoing (v.) a reformation of its own.

Example 4. 案例

have egg on your face

If you **have egg on your face**, you look stupid /because of something that you have done: <非正式> (某人) 丢脸, (某人) 出丑

- This latest scandal has left the government with egg on its face.

And so **in order to** consolidate (v.) their power 巩固权力 /and **put** the grandiosity 宏伟; 壮观 of their reformed doctrines 改革后的教义 **on display** 展览, 公开展出, they commissioned (v.) 委托创作 a bunch of art (n.) from Baroque style artists.

That was true **not only because** the Baroque style captured (v.) the religious emotion of the time, **but also because** Baroque art was more straightforward 直白的 than mannerist art was.

And if Catholics 天主教徒 needed (v.) anything during this time, it was straightforwardness 直白 /as they attempted **to make up for** 弥补, 补偿, 抵消 the losses 后定 they suffered 遭受, 经历 at the hands of 在.....手中 the Protestants.

因此，为了巩固他们的权力，展示他们改革后教义的宏伟，他们委托巴洛克风格的艺术家，创作了一大批艺术作品。这不仅是因为巴洛克风格抓住了当时的宗教情感，还因为巴洛克艺术比矫饰主义艺术更直接。如果说天主教徒在这段时间里需要什么，那就是直截了当，因为他们试图弥补他们在新教徒手中遭受的损失。

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2. 中文释义

现在，在我们之前的视频中所谈论的所有这些变化之中——比如新教改革、天主教改革以及所有那些宗教战争——欧洲的艺术也开始发生变化。所以，如果你准备好了解"风格主义" (mannerism) 和"巴洛克风格" (Baroque style) 的知识，那我们开始吧。哦，如果你想要这个视频的跟随笔记指南，描述中有一个链接。

要记住，**文艺复兴 (Renaissance) 的主要哲学是"人文主义" (humanism)**，它宣扬人类拥有无限的潜力，而这种无限的潜力常常以牺牲宗教为代价。人文主义会说：“你自身拥有你所需要的一切。” “你不需要任何戴着滑稽帽子的教皇，也不需要天空中的神仙来告诉你什么是什么。” 所以，由于文艺复兴，欧洲

出现了一场真正的世俗运动，文艺复兴时期的艺术在很多方面都反映了这种世俗化的力量。

但随后“新教改革”（Protestant Reformation）到来，这让欧洲人再次感受到了宗教情感。正是出于这种宗教情感的复兴，在16世纪20年代和30年代，一种名为“风格主义”（mannerism）的新艺术浪潮出现了。起初，“风格主义”这个名称带有侮辱性。对这种新艺术形式的批评者说，这些艺术家模仿文艺复兴时期伟大艺术家的风格作画，但缺乏他们的艺术天赋。换句话说，在批评者看来，风格主义艺术家只是廉价版的米开朗基罗（Michelangelo）。

但尽管遭到批评，风格主义还是成为了一场重要的艺术运动，正是因为它反映了欧洲人对精神体验的渴望。在风格方面，**风格主义艺术家利用扭曲的人物形象，打破了比例规则，以此来表达强烈的痛苦和情感。**例如，最伟大的风格主义艺术家之一是埃尔·格列柯（El Greco），这是他的画作《拉奥孔》（Laocoön）。**注意那些扭曲的人物形象，远不如文艺复兴时期的人物理想化，不祥的天空和柔和的色彩，赋予了这个场景一种强烈的戏剧性和情感。**

在16世纪最后25年，“风格主义”不再流行，取而代之的是一种名为“巴洛克”（Baroque）的新风格。巴洛克艺术家试图将文艺复兴时期的古典理想，与那个时代不断高涨的宗教情感融合起来。所以，**文艺复兴时期的人文主义艺术——你去思考它；风格主义艺术——你去感受它；巴洛克艺术——你既要思考也要感受。**巴洛克艺术仍然强调强烈的情感，但它是按照古典比例来表现的。**总的来说，巴洛克艺术形式奢华，风格华丽，且细节丰富，主题充满情感和戏剧性。**

巴洛克风格（Baroque style）最伟大的画家，可能是彼得·保罗·鲁本斯（Peter Paul Rubens）。在这幅名为《基督被抬上十字架》

(The Elevation of the Cross) 的画作中，你可以看到围绕着基督身体的强烈动作和情感。而最伟大的巴洛克雕塑家，可能是吉安·洛伦佐·贝尼尼 (Gian Lorenzo Bernini) 。**他的雕塑细节极其丰富，传达出情感、戏剧性和强烈的感染力。**此外，贝尼尼还负责圣彼得大教堂 (Saint Peter' s Basilica) 前面广场上宏伟的柱廊设计。

既然我们在谈论教会，我应该告诉你，**天主教会 (Catholic Church) 非常推崇巴洛克艺术。**要记住，在这个时期，由于新教改革，教会颜面扫地，自身也在进行改革。所以，为了巩固他们的权力，并展示他们改革教义的宏伟，他们委托了许多巴洛克风格的艺术家进行创作。这不仅是因为巴洛克风格捕捉到了当时的宗教情感，还因为"巴洛克"艺术比"风格主义"艺术更直接明了。在这个时期，天主教徒们需要的就是直接明了，因为他们试图弥补在新教徒手中遭受的损失。

我的第二单元的其他视频就在这里，如果你想继续复习美国大学预修课程欧洲历史 (AP Euro) ，你接下来可以去看。另外，[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，它将帮助你在课堂上取得A，在考试中拿到5分。那么.....我们下次再见。海姆勒下线了。

3. pure

Now in the midst of all this change we' ve been talking about in the previous videos — like the Protestant Reformation and the Catholic Reformation and all the dang Wars of Religion — art began to change in Europe as well. So if you' re ready to get them brain cows milked mannerism

and Baroque style, then let's get to it. Oh, and if you want to follow along note guides for this video, a link is in the description.

So remember that the chief philosophy of the Renaissance was humanism, which taught the unlimited potential of human beings, and that unlimited potential often came at the expense of religion. "You have everything you need inside of you," humanism would say, "and you don't need any Pope with any funny hat or any fairy god in the sky to tell you what's what." So as a result of the Renaissance, there was a real secular movement across Europe, and the art of the Renaissance in a lot of ways reflected that secularizing force.

But then came the Protestant Reformation, and that got Europeans feeling all faithy-faithy again. And it was out of this revival of religious affections that a new wave of art called mannerism arose in the 1520s and the 1530s. Now the title "mannerism" was at first an insult. The critics of this new form said that the artists painted in the manner of great artists of the Renaissance but lacked their artistic genius. In other words, mannerist artists, according to their critics, were just budget Michelangelo.

But despite their criticism, mannerism became an important artistic movement precisely because it reflected the European yearning for spiritual experience. In terms of style, mannerists made use of distorted figures and violated the rules of proportion in order to express intense suffering and

emotion. For example, the greatest of all the mannerists was El Greco, and here's his painting called "Laocoön." Notice the distorted figures that are much less idealized than Renaissance figures, and the ominous sky and muted colors give the scene a real sense of heightened drama and emotion.

Now in the last quarter of the 16th century, mannerism fell out of vogue, and what came to replace it was a new style called Baroque. Now Baroque artists attempted to merge the classical ideals of the Renaissance with the rising religious affections of the age. So Renaissance humanistic art—you think it; mannerist art—you feel it; Baroque art—you both. So Baroque art still emphasized powerful emotion, but it did so according to classical proportion. In general, Baroque art was extravagant in form, ornate and detailed in style, and highly emotional and dramatic in subject.

Probably the greatest painter of the Baroque style was Peter Paul Rubens. Here in this painting titled "The Elevation of the Cross," you can see the intense action and emotions surrounding the body of Christ. And then probably the greatest Baroque sculptor was Gian Lorenzo Bernini. His sculptures are highly detailed and communicate emotion and drama and intensity. Additionally, Bernini was responsible for the magnificent colonnade on the piazza in front of Saint Peter's Basilica.

And since we're talking about the church, I should tell you that the Catholic Church deeply embraced Baroque art.

Remember that during this time the church had a bunch of egg on its face because of the Protestant Reformation and was undergoing a reformation of its own. And so in order to consolidate their power and put the grandiosity of their reformed doctrines on display, they commissioned a bunch of art from Baroque style artists. That was true not only because the Baroque style captured the religious emotion of the time, but also because Baroque art was more straightforward than mannerist art was. And if Catholics needed anything during this time, it was straightforwardness as they attempted to make up for the losses they suffered at the hands of the Protestants.

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