Solutions

Each answer shows the steps, then the **result**.

2.1

- ornamental, light and suited to private sociability; severe, classical and associated with civic virtue

2.2

- works were produced for buyers rather than only for patrons, so what sold began to determine what was made

2.3

(a)

- civic virtue and restraint

(b)

- state who is meant to see it and what response the style invites

3.1 B

- buyers replaced sole dependence on patrons

3.2 B

- training, standards and exhibition are the levers

3.3

(a)

- from private wit to public obligation

(b)

- classical antiquity supplied a vocabulary of civic virtue, which suited a period arguing about the duties of citizens and rulers

3.4

(a)

- for example: **coffeehouses**, where customers read newspapers and debated; or taverns, theatres, lending libraries and reading societies

(b)

- middling families bought cotton and linen for home décor, mirrors, clocks and separate rooms for sleeping and receiving guests, turning the home into a private, comfortable space

(c)

- for example: Defoe's *Robinson Crusoe* celebrates an individual's labour, calculation and self-reliance; Jane Austen's novels turn on property, income and marriage in middling and gentry families; Goethe's *Sorrows of Young Werther* explores private feeling