

Picasso famously said, “all children are \_\_\_\_\_.” People at any place at any age have an \_\_\_\_\_ to express themselves, create something beautiful, and \_\_\_\_\_ their \_\_\_\_\_ on the world. While we have \_\_\_\_\_ motivation for the art, our creative \_\_\_\_\_ is always affected and \_\_\_\_\_ by the historical \_\_\_\_\_; the \_\_\_\_\_, technology \_\_\_\_\_, economic situation, and so on. For example, the Book of the Dead from ancient Egypt \_\_\_\_\_ dead person's journey into \_\_\_\_\_, representing their \_\_\_\_\_ understand the mystery of death. The Renaissance Period in 15 to 16th-century Europe \_\_\_\_\_ be that \_\_\_\_\_ without the invention of \_\_\_\_\_, which \_\_\_\_\_ to the monopoly \_\_\_\_\_ by the \_\_\_\_\_. A painting frame can be a window to look into a society of the time \_\_\_\_\_ painted. How have the arts \_\_\_\_\_ human society?

Picasso famously said, “all children are born artists.” People at any place at any age have an innate desire to express themselves, create something beautiful, and leave a trace of their existence on the world. While we have intrinsic motivation for the art, our creative endeavor is always affected and constrained by the historical context of each era; the dominant ideology, technology at our disposal, economic situation, and so on. For example, the Book of the Dead from ancient Egypt depicts a dead person's journey into the afterlife, representing their attempt to understand the mystery of death. The Renaissance Period in 15 to 16th-century Europe could never be that vibrant without the invention of printing presses, which brought an end to the monopoly on knowledge by the aristocracy. A painting frame can be a window to look into a society of the time when it was painted. How have the arts reflected human society?

innate	生得的な、生来の	ideology	観念形態、信条
trace	痕跡	at one's disposal	好きに使える
intrinsic	固有の、本質的な	depict	描写する
endeavor	努力、試み	The Renaissance	ルネサンス
constrained	制約する、制限する	monopoly	独占
context	文脈、背景	aristocracy	貴族
dominant	支配的な、主要な	reflect	反映する

\_\_\_\_\_ makes one's life much more enjoyable, but one may not \_\_\_\_\_. Therefore, the \_\_\_\_\_ often requires \_\_\_\_\_ the society; economic \_\_\_\_\_ to support full-time artists, and an institution to gather and \_\_\_\_\_. Throughout the history, \_\_\_\_\_ artistic activities were usually \_\_\_\_\_ religious institutions or \_\_\_\_\_ families, so the painters had to draw religious paintings and \_\_\_\_\_. But there were some exceptions to this rule, such as 17th-Century Holland.

\_\_\_\_\_ of Spain suddenly \_\_\_\_\_ activities in Asia. This business innovation \_\_\_\_\_ the Dutch East India Company transformed the economic landscape in the Netherlands, creating a wealthy merchant class. Cities like Delft and Amsterdam were not \_\_\_\_\_ by churches or royal families, but \_\_\_\_\_ by ordinary citizens.

These wealthy merchants became the new \_\_\_\_\_ the arts, and they preferred pictures \_\_\_\_\_ everyday life of ordinary people \_\_\_\_\_ common activities. Masters of genre painting like Rembrandt and Vermeer could not have existed without \_\_\_\_\_ of \_\_\_\_\_ middle classes.

Art surely makes one's life much more enjoyable, but one may not need it to survive. Therefore, the development of art often requires affluence of the society; economic surplus to support full-time artists, and an institution to gather and redistribute wealth. Throughout the history, benefactors of artistic activities were usually either religious institutions or noble families, so the painters had to draw religious paintings and portraits of aristocrats. But there were some exceptions to this rule, such as 17th-Century Holland.

The former vassal state of Spain suddenly flourished with trade activities in Asia. This business innovation spearheaded by the Dutch East India Company transformed the economic landscape in the Netherlands, creating a wealthy merchant class. Cities like Delft and Amsterdam were not ruled by churches or royal families, but self-governed by ordinary citizens.

These wealthy merchants became the new patrons of the arts, and they preferred pictures that depicted everyday life of ordinary people engaged in common activities. Masters of genre painting like Rembrandt and Vermeer could not have existed without the emergence of affluent middle classes.

affluence	豊かさ、裕福さ	flourish	栄える
surplus	余剰、黒字	spearhead	先頭に立つ
redistribute	再配分する	merchant	商人、貿易商
benefactor	寄付者、後援者	patron	後援者、パトロン
portrait	肖像画	genre painting	風俗画
vassal	家臣の、隷属的な	emergence	発生、出現

The arts in Europe had long been about the \_\_\_\_\_ realism. Most artists until the 19th Century \_\_\_\_\_ the reality \_\_\_\_\_, and they \_\_\_\_\_ to turn a three-dimensional world into a two-dimensional canvas, such as \_\_\_\_\_.

However, that changed with the \_\_\_\_\_ new technology. Regarding this invention, Paul Delaroche, a 19-Century French artist, said, “from today, painting is dead.” That technology is Photography. The first photograph in history \_\_\_\_\_ 1826, and \_\_\_\_\_ the 19th Century, it became gradually \_\_\_\_\_ the public. This innovation \_\_\_\_\_ to artists. Now that technology can \_\_\_\_\_ better, what should artists do? What will be the meaning of the arts?

On the \_\_\_\_\_, it can be said that the \_\_\_\_\_ of cameras \_\_\_\_\_ painters \_\_\_\_\_ their \_\_\_\_\_ that paintings had to be real, \_\_\_\_\_ for modern art represented by Claude Monet, \_\_\_\_\_ and Pablo Picasso. Artists like Kandinsky and Mondrian \_\_\_\_\_, reaching a \_\_\_\_\_ that paintings don’t necessarily have to look like specific objects.

The arts in Europe had long been about the pursuit of realism. Most artists until the 19th Century strived to portray the reality as it is, and they invented methodologies to turn a three-dimensional world into a two-dimensional canvas, such as perspective.

However, that changed with the advent of a new technology. Regarding this invention, Paul Delaroche, a 19-Century French artist, said, “from today, painting is dead.” That technology is Photography. The first photograph in history was taken in 1826, and throughout the 19th Century, it became gradually common among the public. This innovation posed a fundamental question to artists. Now that technology can capture reality better, what should artists do? What will be the meaning of the arts?

On the flip side, it can be said that the appearance of cameras set painters free from their preconceived notion that paintings had to be real, paving the way for modern art represented by Claude Monet, Van Gogh and Pablo Picasso. Artists like Kandinsky and Mondrian went even further, reaching a bold conception that paintings don’t necessarily have to look like specific objects.

strive	努力する、励む	flip side	裏面
methodology	方法論	preconceived	固定観念の、先入観的な
perspective	遠近法、透視画法	notion	考え、概念
advent	到来、出現	pave the way	道を舗装する、状況を整える
pose	提示する		

The arts also reflect the \_\_\_\_\_ of each era. During the Middle Ages, God was the \_\_\_\_\_ meaning and \_\_\_\_\_, and affected every aspect of daily life. \_\_\_\_\_ an example. \_\_\_\_\_ Medieval times \_\_\_\_\_ modern days, murder has always been wrong, but \_\_\_\_\_ very different \_\_\_\_\_. \_\_\_\_\_ people \_\_\_\_\_ killing their neighbors because some god once said, ‘Thou shalt not kill.’ But over the last several Centuries, God has gradually been \_\_\_\_\_ his \_\_\_\_\_. Today, a growing number of people believe that murder is wrong, not because it is \_\_\_\_\_ some \_\_\_\_\_ religion, but because it \_\_\_\_\_ terrible suffering to the victim, to his family members and friends. Adam Smith \_\_\_\_\_ in his first book “The Theory of \_\_\_\_\_,” saying that morality is the result of building a \_\_\_\_\_ among people’s feelings. In the face of deciding whether killing is right or wrong, we refer to what others might feel and \_\_\_\_\_ our behavior \_\_\_\_\_ citizens.

What’s \_\_\_\_\_ is also true of \_\_\_\_\_. In the Middle Ages, people did not believe that humans could determine by themselves what is good and \_\_\_\_\_, and what is beautiful and ugly. Only God could create and define goodness, \_\_\_\_\_ and beauty. That \_\_\_\_\_ is one of the reasons why most of the works in medieval times are \_\_\_\_\_ paintings.

However, the source of authority \_\_\_\_\_ religion to human sentiments, and painters have also lost \_\_\_\_\_ God and the Bible. Instead, they \_\_\_\_\_ to our subjective feelings. This \_\_\_\_\_ of interests can clearly \_\_\_\_\_ in 1944 “That 2,000 Yard Stare” by Thomas Lea, \_\_\_\_\_ by the terrible truth of war. Medieval artists \_\_\_\_\_ God that they did not focus on the experiences of individual soldiers. Lea’s \_\_\_\_\_ you want to understand war, you should not look up at God in the sky. Instead, you should look \_\_\_\_\_ the eyes of the \_\_\_\_\_ - \_\_\_\_\_ soldiers and try to \_\_\_\_\_ what they feel inside.

The arts also reflect the dominant ideology of each era. During the Middle Ages, God was the supreme source of meaning and authority, and affected every aspect of daily life. Take ethics as an example. Whether in Medieval times or in modern days, murder has always been wrong, but on very different grounds. Medieval people refrained from killing their neighbors because some god once said, ‘Thou shalt not kill.’ But over the last several Centuries, God has gradually been deprived of his authority. Today, a growing number of people believe that murder is wrong, not because it is against some teaching of religion, but because it causes terrible suffering to the victim, to his family members and friends. Adam Smith pointed this out in his first book “The Theory of Moral Sentiments,” saying that morality is the result of building a consensus among people’s feelings. In the face of deciding whether killing is right or wrong, we refer to what others might feel and calibrate our behavior against reactions from fellow citizens.

What’s true of ethics is also true of aesthetics. In the Middle Ages, people did not believe that humans could determine by themselves what is good and evil, and what is beautiful and ugly. Only God could create and define goodness, righteousness and beauty. That in part is one of the reasons why most of the works in medieval times are religious paintings.

However, the source of authority shifted from religion to human sentiments, and painters have also lost interest in God and the Bible. Instead, they turn their eyes to our subjective feelings. This transition of interests can clearly be seen in 1944 “That 2,000 Yard Stare” by Thomas Lea, depicting a common soldier traumatized by the terrible truth of war. Medieval artists might have been so obsessed with God that they did not focus on the experiences of individual soldiers. Lea’s work implies that if you want to understand war, you should not look up at God in the sky. Instead, you should look straight into the eyes of the rank-and-file soldiers and try to infer what they feel inside



“Fountain” by Marcel Duchamp is considered one of the most \_\_\_\_\_ works of modern art. In 1917, Duchamp purchased an ordinary mass-produced \_\_\_\_\_, \_\_\_\_\_ of art, named it Fountain, signed it, and \_\_\_\_\_ in a museum. You may even find it absolutely \_\_\_\_\_ . What on earth makes this toilet \_\_\_\_\_ the greatest piece of art \_\_\_\_\_ Century? The modern and contemporary era is an age of \_\_\_\_\_. People who \_\_\_\_\_ this revolutionary new religion believe that we \_\_\_\_\_ are the \_\_\_\_\_ meaning, and that our feelings and desires are \_\_\_\_\_ . In making any decision, we don’t expect answers from the Bible or a king. Rather, in most countries today, we ask ourselves how we feel about it.

\_\_\_\_\_, for example, the \_\_\_\_\_ is ‘if it feels good – do it’. If two adult men enjoy their romantic relationship \_\_\_\_\_, and they don’t \_\_\_\_\_ anyone \_\_\_\_\_, why should \_\_\_\_\_ wrong? Some god \_\_\_\_\_, but why do we have to care?

The same logic \_\_\_\_\_ discussions in \_\_\_\_\_. In politics, humanism \_\_\_\_\_ that ‘the \_\_\_\_\_ knows best’. Instead of asking the king or a bishop to make an important political decision, we ask ordinary citizens what they feel about the issue \_\_\_\_\_. In the economic field, the value of a \_\_\_\_\_ product and service depends on what consumers feel. In a \_\_\_\_\_, ‘the customer is always right.’ Whatever consumers want to buy is considered to be a good product.

In \_\_\_\_\_, humanism says that ‘beauty is \_\_\_\_\_’. Whatever you find beautiful is beautiful for you, no matter what God or king says. Duchamp’s work \_\_\_\_\_ fundamental questions; Do you find this beautiful? Does artwork have to be beautiful to begin with? How do you define art? What do you feel about it? The value of Fountain may not \_\_\_\_\_ the work itself, but the questions \_\_\_\_\_ when we \_\_\_\_\_.

“Fountain” by Marcel Duchamp is considered one of the most influential works of modern art. In 1917, Duchamp purchased an ordinary mass-produced urinal, declared it a work of art, named it Fountain, signed it, and placed it in a museum. You may even find it absolutely nonsense to call it artwork. What on earth makes this toilet owl the greatest piece of art in the 20th Century?

The modern and contemporary era is an age of humanism. People who advocate this revolutionary new religion believe that we ourselves are the ultimate source of meaning, and that our feelings and desires are the highest authority. In making any decision, we don’t expect answers from the Bible or a king. Rather, in most countries today, we ask ourselves how we feel about it.

In ethics, for example, the humanist motto is ‘if it feels good – do it’. If two adult men enjoy their romantic relationship with one another, and they don’t harm anyone while doing so, why should it be wrong? Some god forbids homosexuality, but why do we have to care?

The same logic dominates discussions in other realms. In politics, humanism instructs us that ‘the voter knows best’. Instead of asking the king or a bishop to make an important political decision, we ask ordinary citizens what they feel about the issue by referendum. In the economic field, the value of a certain product and service depends on what consumers feel. In a capitalist free market, ‘the customer is always right.’ Whatever consumers want to buy is considered to be a good product.

In aesthetics, humanism says that ‘beauty is in the eye of the beholder’. Whatever you find beautiful is beautiful for you, no matter what God or king says. Duchamp’s work poses to us fundamental questions; Do you find this beautiful? Does artwork have to be beautiful to begin with? How do you define art? What do you feel about it? The value of Fountain may not be about the work itself, but the questions raised when we face it.