

芸術研究科 博士後期課程（博士課程） 芸術専攻

2018年2月5日実施

試験時間：1時間

外国語試験：英語／English

The following text is a passage from a book that discusses about Realism and Impressionism. Read the text and answer the following questions.

Reality is deeper than academic recipes, and more complex also. Courbet was like one who contemplates the Ocean for the first time and who, diverted by the play of the waves, does not think of the depths; we can hardly blame him, because it is to him that we owe our present joys, so subtle and so powerful.

Edouard Manet marks a higher stage. All the same, his realism is still below Ingres' idealism, and his *Olympia* is heavy next to the *Odalisque*. We love him for having transgressed the decayed rules of composition and for having diminished the value of anecdote to the extent of painting "no matter what." In that we recognize a precursor, we for whom the beauty of a work resides expressly in the work, and not in what is only its pretext. Despite many things, we call Manet a realist less because he represented everyday events than because he endowed with a radiant reality many potential qualities enclosed in the most ordinary objects.

After him there was a cleavage. The yearning for realism was split into superficial realism and profound realism. The former belongs to the Impressionists: Monet, Sisley, etc.; the latter to Cezanne.

The art of Impressionists involves an absurdity: by diversity of color it tries to create life, yet its drawing is feeble and worthless. A dress shimmers, marvelous; forms disappear, atrophied. Here, even more than with Courbet, the retina predominates over the brain; they were aware of this and, to justify themselves, gave credit to the incompatibility of the intellectual faculties and artistic feeling.

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Answer the questions.

Q1. Translate the underlined sentence into Japanese.

Q2. State your opinion on Realism or Impressionism in English.