

RIPPLE ENGLISH

ACTIVE LEARNING PROGRAM

Workbook for:

“Alphonse Mucha: Art for the Public”

問題は解きっぱなしにしないで！

英語資格試験の学習は、**解いた後の復習**をしなければほとんど効果はありません。答え合わせをしておしまいせずに、**テキストの音読練習やリスニング、多読学習などのインプット学習を何度も反復して記憶に定着させましょう**。ホームページからダウンロードできる音読練習用のテキストをぜひご活用ください。また、数日置いてから再度解き直すのも効果的です。答えを記憶してしまっているかもしれませんが、回答の根拠をなぞりながら繰り返し解くことで有効な復習になります！

Alphonse Mucha: Art for the Public

1. The graceful curves of floral motifs frame a radiant portrayal of a woman's **profile**. Probably many people have seen this style, which is attributed to Alphonse Mucha, a Czech commercial designer. Born in 1860, he learned the art in Vienna, and moved to Paris and worked for a publishing firm as a book illustrator. His rise to fame in Paris began at the end of 1894, when his poster for Sarah Bernhardt's play "*Gismonda*" gained widespread acclaim. He suddenly rose to a leading figure of the Art Nouveau movement, which was in vogue at the time, and went on to design advertisements and packaging for a wide range of products and theaters.
2. However, Mucha was far more than just a successful commercial artist. His true self was that of a passionate artist, driven by grand ideals of the art and a deep love for his homeland. He had a conviction that art must transcend fleeting trends and pursue universal beauty. Although Art Nouveau lost its momentum after 1900, his works have been repeatedly rediscovered and reevaluated, and his popularity remains even today. Also, later in his life, he left the city where he had found success, and devoted himself to artistic endeavors for his homeland and his people. How did he gain success in what kind of historical context? What was his ambition as an artist? What did art mean to Mucha?

- (1) The word "profile" in the passage is closest in meaning to
 - A. introduction
 - B. side view
 - C. description
 - D. sketch
- (2) According to paragraph 2, which of the following best describes Mucha's attitude toward art?
 - A. He believed art should follow the latest trends to stay popular.
 - B. He viewed art as a tool for making money and gaining fame.
 - C. He saw art as a pursuit of timeless beauty and a means to serve his homeland.
 - D. He rejected traditional values in favor of abstract expressionism.



Alphonse Mucha "Primula" and "Feather"

3. Mucha's success cannot be discussed without referencing the technological context of his time. Most of his works as a designer were created using lithography, a printing method using a flat stone or metal plate developed in the 18th century, which enabled mass reproduction of colorful and intricate designs. This technology drastically changed the way people enjoyed art. Whereas traditional painters of fine art created single unique pieces of work, Mucha approached design with the expectation that it would be reproduced with printing. In other words, he optimized his design for printing from the beginning, rather than just painting a picture and later printing it. He conceived of paintings not as unique objects, but as things meant to be reproduced. He had worked as a book illustrator in a printing house, so he became intimately familiar with the nature of printing techniques.
4. Sarah Bernhardt, who helped launch Mucha's career, became an icon of a rapidly changing era. She was a leading stage actor and a visionary businessperson at the same time. She earned huge profits by selling mass-produced posters of her play. Today, it is commonplace to buy posters or photo books of favorite movie stars, but, in Europe, this practice first began during this period. Mucha became popular as his posters of a famous actor spread throughout the city and were eagerly collected by many people. The improvements in printing technology provided a new way to enjoy art to the public, and Sarah Bernhardt and Alphonse Mucha successfully tapped into this demand.



Alphonse Mucha "Poster for *Gismonda*"

- (3) According to paragraph 3, which of the following is true?
- A. Mucha rejected printing technology and focused solely on creating unique paintings.
 - B. Lithography limited the popularity of Mucha's artwork due to its complexity.
 - C. Mucha intentionally designed his works to be suitable for mass reproduction through printing.
 - D. Unlike traditional painters, Mucha had no experience with printing or illustration.
- (4) According to paragraph 4, what role did printing technology play in Mucha's rise to fame?
- A. It allowed him to create more detailed paintings for museums.
 - B. It made it possible for art to be mass-produced and widely enjoyed by the public.
 - C. It helped him become a successful stage actor alongside Sarah Bernhardt.
 - D. It replaced traditional art forms with photography and film.

5. Alphonse Mucha is a representative artist of the Art Nouveau movement. Art Nouveau, which means “new art” in French, refers to an artistic style that emerged in Europe from the late 19th to the early 20th century. The vision of this movement was democratization of art. Previously, art was exclusively for aristocrats, but Art Nouveau sought to make it accessible to the public and incorporated into their daily lives. It is characterized by motifs from plants and flowers, frequent use of curved lines, and highly decorative nature.
6. The artists of Art Nouveau believed that art is as essential to civic life as bread and air, and they saw their movement as “social art” to provide such necessities to the public. Mucha might be among the most passionate advocates of this vision. He wrote, “Decorative prints to be hung on the wall were affordable and accessible to anybody, spreading widely among ordinary citizens. What I aimed for was not art for the wealthy, but one that could be enjoyed by everyone.” He was committed to lithography partly because it made his works mass-produced and affordable for ordinary citizens. Also, when he held exhibitions in the US, he didn’t accept entrance fees from his belief that art was for everyone. It is said that he had a dispute with his wife since he turned down an opportunity to earn enormous profits. Moreover, he published “*Documents Décoratifs*,” a compilation of his ideas for decorative designs, generously sharing his techniques with the world. This might be from his loyalty to the spirit of “art for the people,” or possibly from his confidence that others could not easily imitate him.

- (5) The word “nature” in the passage is closest in meaning to
- A. environment
 - B. species
 - C. countryside
 - D. character
- (6) According to paragraph 5, what was one of the main goals of the Art Nouveau movement?
- A. To return to the classical art styles of ancient Greece and Rome.
 - B. To promote abstract and minimalist art among aristocrats.
 - C. To make art more accessible and integrated into everyday life.
 - D. To limit the influence of nature in artistic expression.
- (7) According to paragraph 6, which of the following is NOT true?
- A. Mucha charged high entrance fees for his exhibitions to reflect the value of his art.
 - B. Mucha’s use of lithography reflected his commitment to making art widely available.
 - C. Mucha believed that art should be accessible to ordinary people, not just the wealthy.
 - D. Mucha openly shared his design techniques with the public through published works.

7. Mucha has been particularly popular in Japan, perhaps because he was indirectly but profoundly influenced by Japonisme. During the latter half of the 19th Century, art communities in Europe were intrigued, captivated, and inspired by Japanese arts and crafts. Japonisme exerted a profound influence on the artists of the Art Nouveau and Impressionism. At this time, European societies expanded into other parts of the world in the tide of industrialization and imperialism. At the same time, they absorbed cultural elements from non-Western societies. This process created universal and cosmopolitan culture and art, free from distinctive European taste. Japanese art particularly left a significant influence in this trend.
8. Mucha himself wasn't devoted to Japonisme, but the Art Nouveau movement drew some inspiration from Japonisme, so Mucha's works automatically show influence from the Japanese art to some extent, such as the use of natural motifs like flowers and plants, the presence of distinctive line work, and reproducibility as a print, which was supposedly influenced from ukiyo-e. Although Mucha pursued an art that was timeless and not bound by fleeting trends, nobody can be unaffected by the context in which an artist happens to find themselves. Japanese artists, in turn, were also influenced by Mucha. During the Meiji Period, Mucha's works were frequently imitated by designers in Japan, and even today, quite a few artists draw inspirations from Mucha. In this way, culture evolves by circulating around the world, blending and influencing each other.
9. Such mixtures of different cultures can be seen throughout history even before the modern era. For example, Hellenistic art influenced Buddhist art in India in B.C. 4th Century through the conquests of Alexander the Great, which eventually reached Japan in the 7th Century via China and Korea. However, in the modern era, communication and transportation technologies have dramatically accelerated the flow of people, goods, and information, and so did the mingle of cultures. It was only within a couple of decades that graphic art experienced this mutual flow of influence, from Japan to the West and back again. Mucha symbolizes this accelerated cultural interplay in recent times.

(8) According to paragraph 7, why did Japanese art have a significant influence on European artists like Mucha?

- A. It was heavily promoted by European governments during colonial expansion.
- B. It represented a non-Western aesthetic that helped create a more universal and cosmopolitan art style.
- C. It taught European artists how to use industrial techniques in fine art.
- D. It was required study material in all European art academies of the 19th century.

(9) According to paragraph 8, which of the following is NOT true?

- A. Mucha's style shows some influence from Japanese art, even though he wasn't directly focused on Japonisme.
- B. Mucha intentionally devoted his entire career to imitating Japanese ukiyo-e.
- C. Japanese designers in the Meiji Period were influenced by Mucha's works.
- D. Cultural exchange between Japan and the West has been mutual and ongoing.

(10) According to paragraph 9, what does Mucha symbolize in the context of art history?

- A. The decline of traditional European art forms in the modern era.
- B. The rise of religious themes in global art movements.
- C. The rapid and mutual cultural exchange between East and West in modern times.
- D. The rejection of technological influence on artistic expression.

10. Best-known works by Mucha are lithographic commercial designs, such as *Zodiac* and *Job*. However, being a designer was just one aspect of his **persona**; he was, at heart, a painter with ideals and a sense of purpose, and his work as a commercial designer was merely a means to fulfill his true calling.
11. In 1910, the 50-year-old artist left Paris for his native Czech. He rented a large studio to begin work on *The Slav Epic*, a 20-piece series that magnificently portrays the myths and history of the Slavs and the Czech people. Shifting away from his previous Art Nouveau style, these works feature accurate drafting and classical academic style with oil painting. He said, “Back in 1900, I was already determined to dedicate the rest of my life to a certain mission. I hope that these works will awaken and reinforce our nationalistic feelings.” Also, he created designs for paper money and postage stamps for Czechoslovakia, which became independent from the Austro-Hungarian Empire in 1918, free of charge. “Unless my work serves the interests of my nation, it does not count as work. Everything that I create should be nothing else but Czech.”
12. At this period of world history, people were driven by nationalistic sentiments. Working for the greater good often meant devoting oneself to his or her nation and race. Czech composers contemporary with Mucha, such as Smetana and Dvorak, also expressed their love of their homeland in their music. When Mucha visited the US to collect funding for the project of *The Slav Epic*, he reportedly listened to and was deeply touched by Smetana’s symphonic poem *My Homeland*. This was the prevailing mood of this period. His job as a designer was a means to make his living, establish his fame, and get funding. His real calling was to serve as an artist for ideals and the cause.
13. In his latest years, his vision reached out to all humanity, transcending national borders. He planned a three-panel series portraying the ideals of humankind titled *The Age of Love, Wisdom, Reason*, yet he died at 79 before their completion.

- (11) The word “persona” in the passage is closest in meaning to
- A. profession
 - B. vision
 - C. individual
 - D. identity
- (12) According to paragraph 11, what motivated Mucha’s later artistic work after returning to Czech?
- A. A desire to revive Art Nouveau in his homeland.
 - B. A mission to serve and express his national identity through art.
 - C. A pursuit of commercial success through patriotic themes.
 - D. A plan to modernize Czech currency and postal systems for profit.
- (13) According to paragraph 12, which of the following is true?
- A. Mucha saw his work as a designer as his ultimate life’s purpose.
 - B. Nationalism was a common motivation for artists during Mucha’s time.
 - C. Mucha rejected the influence of Czech composers and culture.
 - D. The Slav Epic was created mainly to earn commercial success.
- (14) Within the whole passage, all of the following are mentioned, EXCEPT
- A. Mucha collaborated with Czech composers like Smetana and Dvorak to integrate nationalistic themes into his artworks.
 - B. Lithography enabled Mucha’s works to be mass-produced, making art accessible and affordable to ordinary citizens.
 - C. Sarah Bernhardt’s posters played a crucial role in launching Mucha’s fame in Paris.
 - D. Japonisme influenced Mucha indirectly, visible in motifs like flowers, plants, and line work.

Answers

- (1) B
- (2) C
- (3) C
- (4) B
- (5) D
- (6) C
- (7) A
- (8) B
- (9) B
- (10) C
- (11) D
- (12) B
- (13) B
- (14) A

(1) 文中の“profile”と意味が最も近いのは

- A. introduction（紹介）
- B. side view（横顔）**
- C. description（説明）
- D. sketch（スケッチ）

(2) 2段落によると、ミュシャの芸術に対する姿勢を最もよく表しているのは次のうちどれか？

- A. He believed art should follow the latest trends to stay popular.（彼は、芸術は人気を維持するために最新の流行に従うべきだと信じていた）
- B. He viewed art as a tool for making money and gaining fame.（彼は芸術を金儲けと名声を得るための道具と見なしていた）
- C. He saw art as a pursuit of timeless beauty and a means to serve his homeland.**（彼は芸術を時代を超えた美の追求であり、祖国に貢献する手段と見なしていた）
- D. He rejected traditional values in favor of abstract expressionism.（彼は伝統的な価値観を拒否し、抽象表現主義を支持した）

(3) 3段落の内容と合致するのは？

- A. Mucha rejected printing technology and focused solely on creating unique paintings.（ミュシャは印刷技術を拒否し、独創的な絵画の制作に専念した）
- B. Lithography limited the popularity of Mucha’s artwork due to its complexity.（リトグラフはその複雑さのためにミュシャの作品の人気を限定的なものにした）
- C. Mucha intentionally designed his works to be suitable for mass reproduction through printing.**（ミュシャは意図的に印刷による大量複製に適した作品をデザインした）
- D. Unlike traditional painters, Mucha had no experience with printing or illustration.（伝統的な画家とは異なり、ミュシャは印刷やイラストレーションの経験がなかった）

(4) 4段落によると、印刷技術はミュシャの名声の高まりにどのような役割を果たしたか？

- A. It allowed him to create more detailed paintings for museums.（印刷技術により、美術館に展示するより精巧な絵画を制作することが可能になった）

B. It made it possible for art to be mass-produced and widely enjoyed by the public.（芸術作品を大量生産し、広く大衆に楽しんでもらえるようになった）

C. It helped him become a successful stage actor alongside Sarah Bernhardt.（印刷技術により、サラ・ベルナールと並んで舞台俳優として成功した）

D. It replaced traditional art forms with photography and film.（印刷技術により、伝統的な芸術形式が写真や映画に取って代わられた）

(5) 文中の“nature”と意味が最も近いのは

- A. environment（環境）
- B. species（種）
- C. countryside（田舎）
- D. character（特徴、性質）**

(6) 5段落によると、アール・ヌーヴォー運動の主な目的の一つは何か？

- A. To return to the classical art styles of ancient Greece and Rome.（古代ギリシャ・ローマの古典芸術様式への回帰）
- B. To promote abstract and minimalist art among aristocrats.（貴族の間で抽象芸術とミニマリズム芸術を推進すること）
- C. To make art more accessible and integrated into everyday life.**（芸術をより身近なものにし、日常生活に溶け込ませること）
- D. To limit the influence of nature in artistic expression.（芸術表現における自然の影響を制限すること）

(7) 6段落の内容に合致しないのは？

- A. Mucha charged high entrance fees for his exhibitions to reflect the value of his art.**（ミュシャは自身の作品の価値を反映して、展覧会に高額な入場料を課した）
- B. Mucha’s use of lithography reflected his commitment to making art widely available.（ミュシャがリトグラフを用いたのは、芸術作品を広く一般に公開するという彼の決意を反映していた）
- C. Mucha believed that art should be accessible to ordinary people, not just the wealthy.（ミュシャは、芸術作品は富裕層だけでなく一般の人々にも開かれるべきだと信じていた）
- D. Mucha openly shared his design techniques with the public through published works.（ミュシャは、出版物を通じて自身のデザイン技法を一般の人々と公開した）

(8) 7段落によると、日本美術はなぜミュシャのようなヨーロッパの芸術家に大きな影響を与えたのか？

- A. It was heavily promoted by European governments during colonial expansion.（植民地拡大の時代にヨーロッパ諸国政府によって積極的に推進された）
- B. It represented a non-Western aesthetic that helped create a more universal and cosmopolitan art style.**（非西洋的な美学のひとつの代表として、より普遍的で国際的な芸術様式の創造に貢献した）
- C. It taught European artists how to use industrial techniques in fine art.（ヨーロッパの芸術家に工業技術を美術に応用する方法を教えた）
- D. It was required study material in all European art academies of the 19th century.（19世紀のすべてのヨーロッパの美術アカデミーで必修科目であった）

(9) 8段落の内容に合致しないものは？

A. Mucha's style shows some influence from Japanese art, even though he wasn't directly focused on Japonisme. (ミュシャはジャポニスムに直接焦点を当てていたわけではないが、彼のスタイルには日本美術の影響が見られる)

B. Mucha intentionally devoted his entire career to imitating Japanese ukiyo-e. (ミュシャは意図的に、生涯を通じて日本の浮世絵を模倣することに尽力した)

C. Japanese designers in the Meiji Period were influenced by Mucha's works. (明治時代の日本のデザイナーたちはミュシャの作品の影響を受けていた)

D. Cultural exchange between Japan and the West has been mutual and ongoing. (日本と西洋の文化交流は相互的かつ継続的であった)

(10) 9段落によると、美術史の文脈においてミュシャは何を象徴しているでしょうか

A. The decline of traditional European art forms in the modern era. (近代における伝統的なヨーロッパ芸術形態の衰退)

B. The rise of religious themes in global art movements. (世界的な芸術運動における宗教的テーマの台頭)

C. The rapid and mutual cultural exchange between East and West in modern times. (近代における東西間の急速かつ相互的な文化交流)

D. The rejection of technological influence on artistic expression. (芸術表現に対する技術的影響の拒絶)

(11) 文中の“persona”に意味が最も近いのは

A. profession (職業)

B. vision (ビジョン)

C. individual (個人)

D. identity (アイデンティティ、個性)

(12) 11段落によれば、チェコに帰国後、ミュシャが後期の芸術活動に取り組んだ動機は何か？

A. A desire to revive Art Nouveau in his homeland. (故郷でアール・ヌーヴォーを復活させたいという願望)

B. A mission to serve and express his national identity through art. (芸術を通して国民的アイデンティティを表現し、奉仕するという使命)

C. A pursuit of commercial success through patriotic themes. (愛国的なテーマを通して商業的成功を追求すること)

D. A plan to modernize Czech currency and postal systems for profit. (利益のためにチェコの通貨と郵便システムを近代化する計画)

(13) 12段落の内容と合致するのは？

A. Mucha saw his work as a designer as his ultimate life's purpose. (ミュシャはデザイナーとしての仕事を人生の究極の目的と考えていた)

B. Nationalism was a common motivation for artists during Mucha's time. (ミュシャの時代、ナショナリズムは芸術家にとって共通の動機だった)

C. Mucha rejected the influence of Czech composers and culture. (ミュシャはチェコの作曲家や文化の影響を拒絶した)

D. The Slav Epic was created mainly to earn commercial success. (スラヴ叙事詩は主に商業的な成功を得るために創作された)

(14) 全パッセージで述べられていないものは？

A. Mucha collaborated with Czech composers like Smetana and Dvorak to integrate nationalistic themes into his artworks. (ミュシャはスメタナやドヴォルザークといったチェコの作曲家と協力し、民族主義的なテーマを作品に取り入れた)

B. Lithography enabled Mucha's works to be mass-produced, making art accessible and affordable to ordinary citizens. (リトグラフによってミュシャの作品は大量生産が可能になり、一般の人々が芸術作品を手軽に購入できるようになった)

C. Sarah Bernhardt's posters played a crucial role in launching Mucha's fame in Paris. (サラ・ベルナールのポスターは、ミュシャの名声をパリで高める上で重要な役割を果たした)

D. Japonisme influenced Mucha indirectly, visible in motifs like flowers, plants, and line work. (ジャポニスムはミュシャに間接的な影響を与え、花や植物、線描といったモチーフにそれが表れている)