



# 書評論文を読む

2008/05/09



# 論文とは何か？

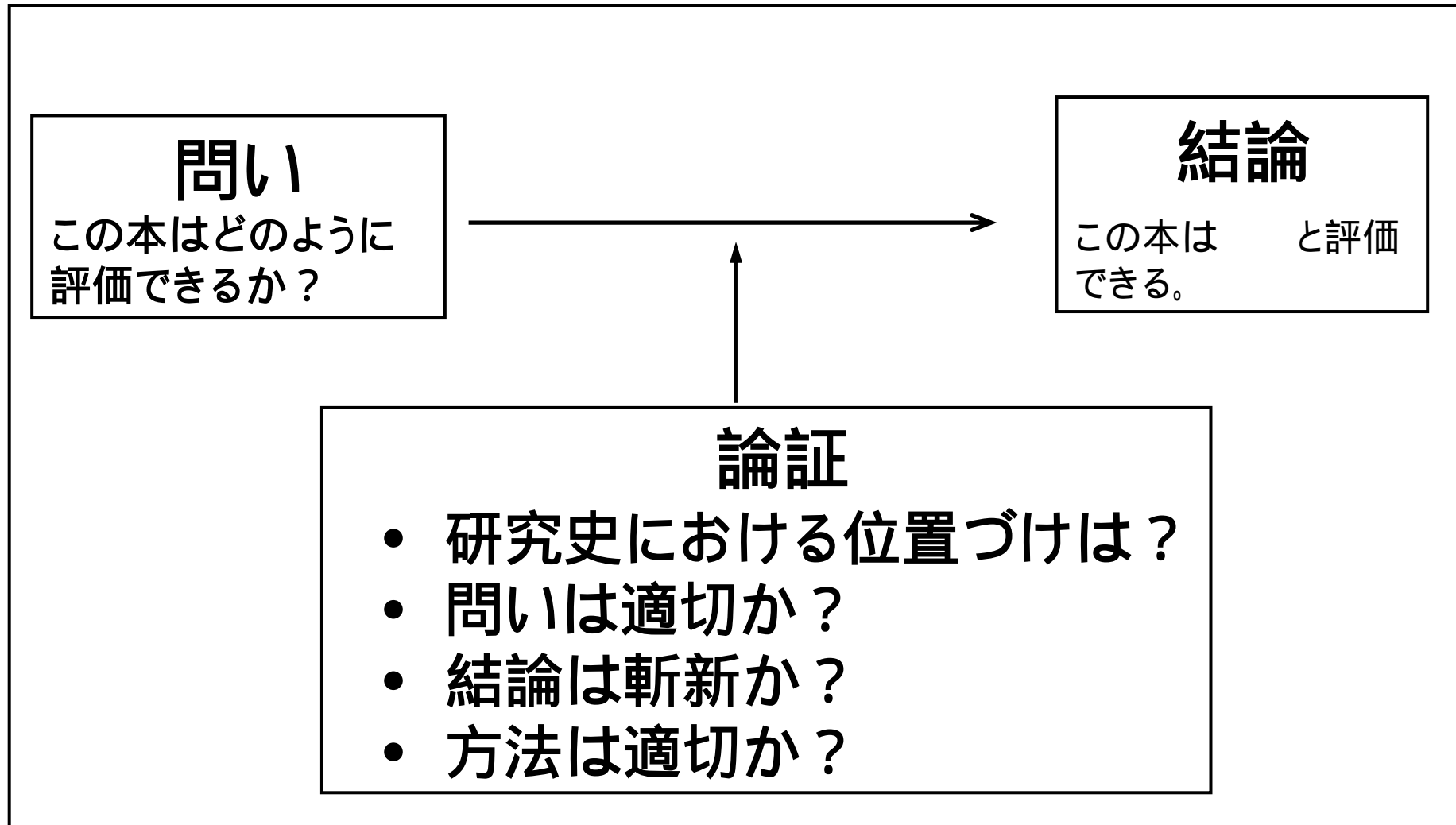
T = ? !

## 論文の三要素

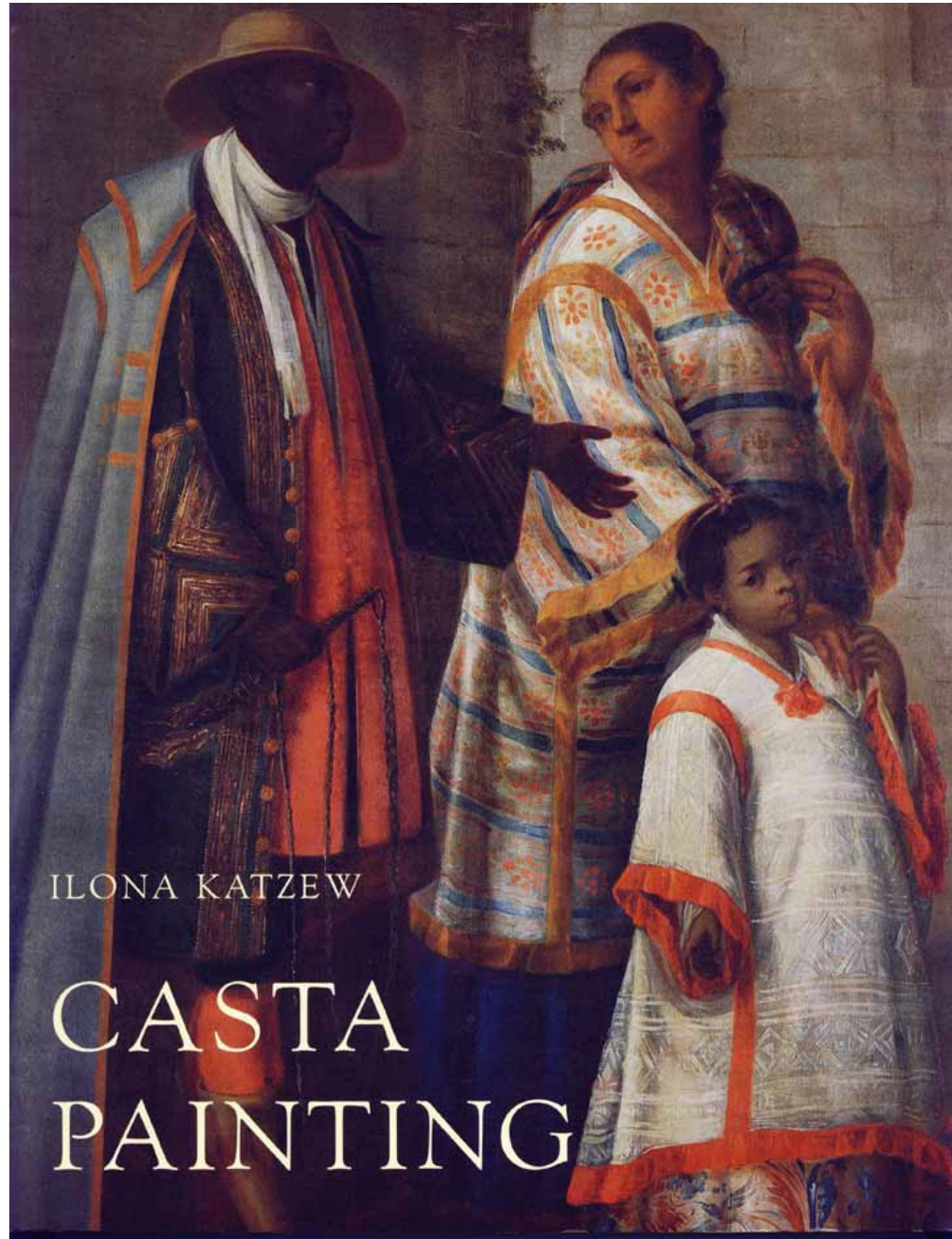
- (1) ? 問い
- (2) ! 答え
- (3) 論証(論理 + データ)



# 書評論文の構造

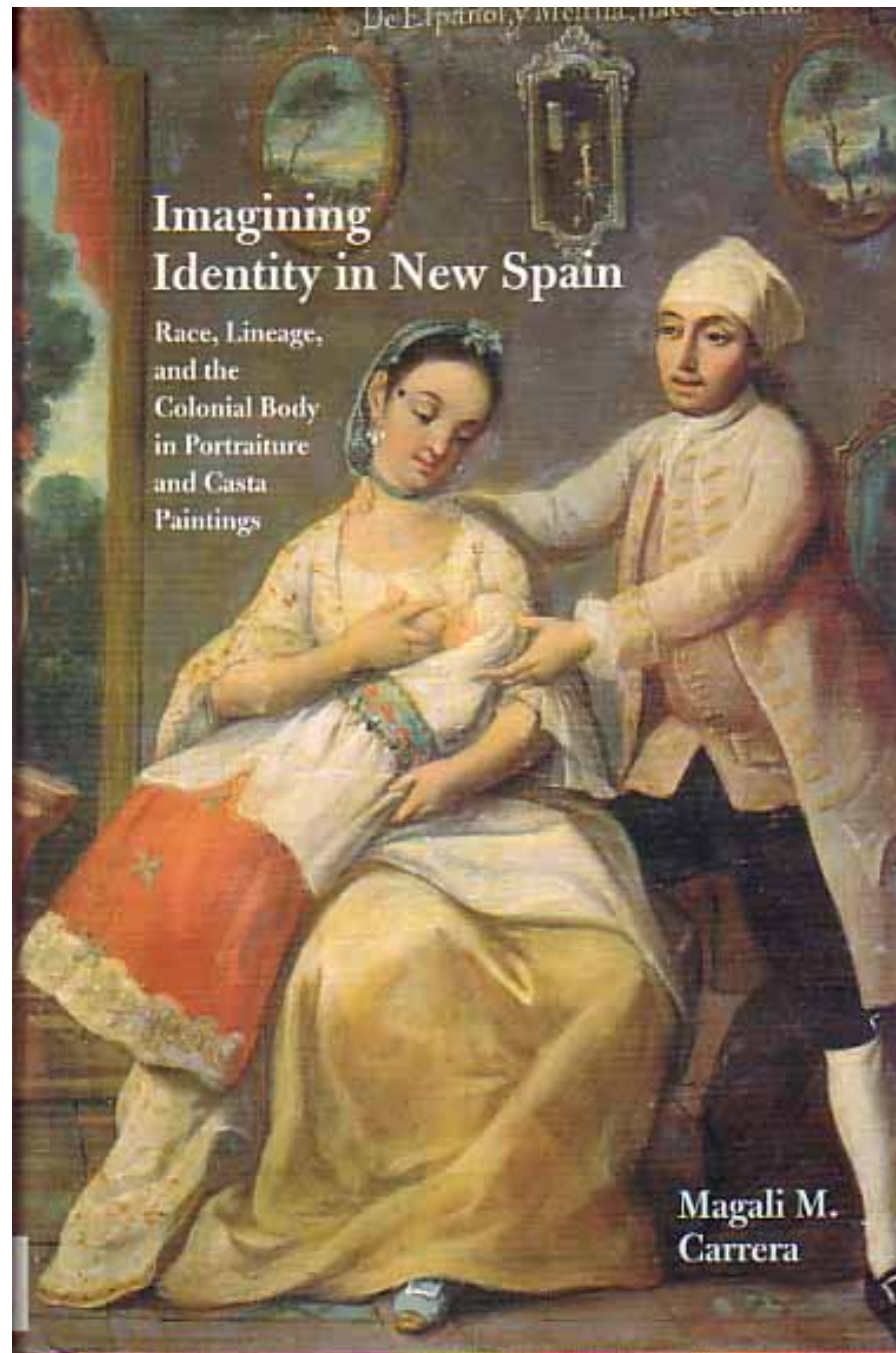


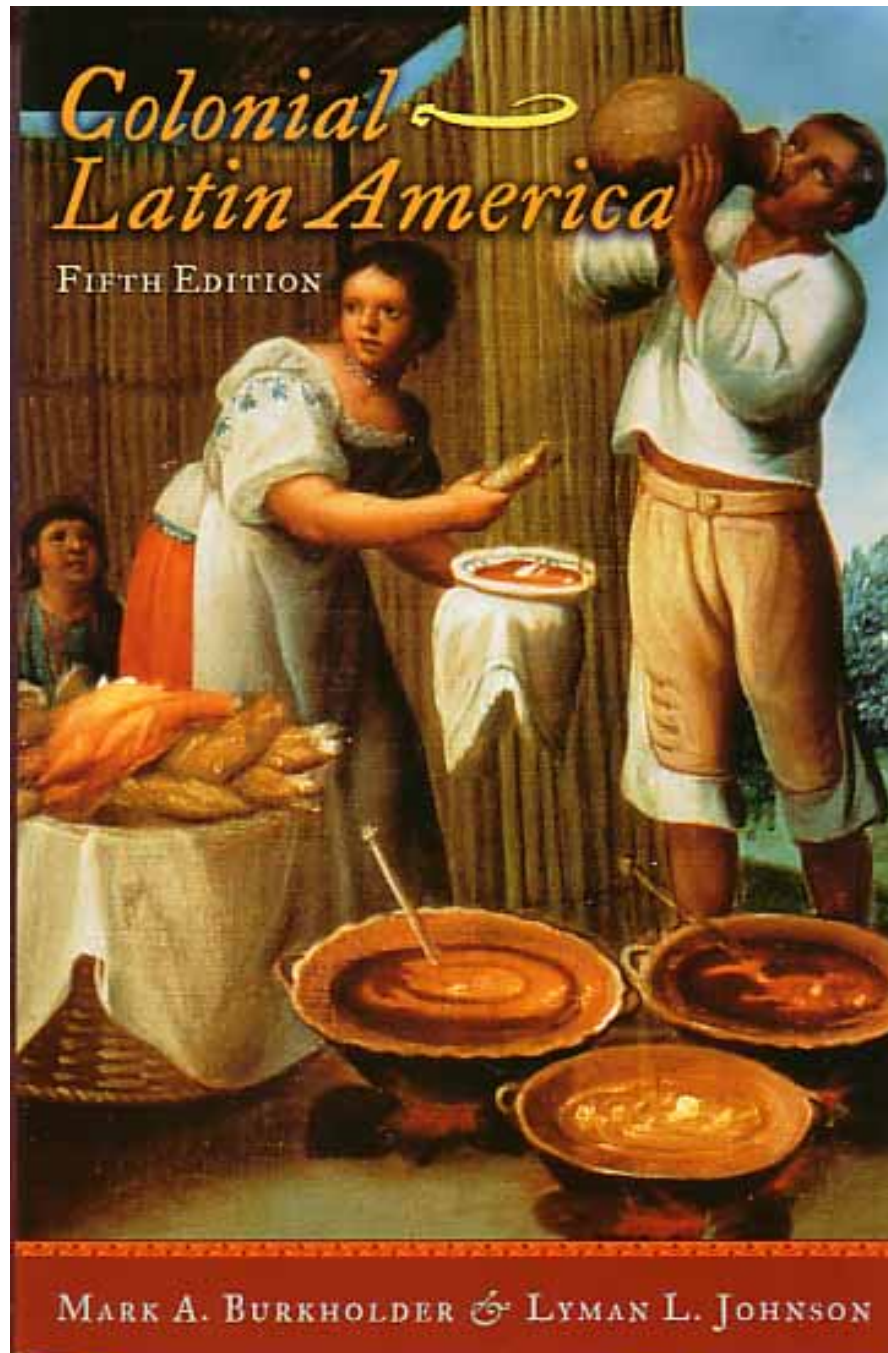




ILONA KATZEW

# CASTA PAINTING





# Colonial Latin America

FIFTH EDITION

MARK A. BURKHOLDER & LYMAN L. JOHNSON



they were free to paint landscapes, still lifes, and “any other subject” without having to be examined.<sup>31</sup> Supervising the work of unexamined artists was not always enforced, but the freedom to paint secular themes was probably a factor that contributed to the great number of *casta* paintings and the extremely divergent facture of the works.

The earliest known set of *casta* paintings is signed and dated by a member of the Arellano family, possibly Manuel.<sup>32</sup> So far only four paintings of this series have been identified (figs. 4–7).<sup>33</sup> While Arellano’s set focuses exclusively on individual racial types, his works are considered the prototype for the development of

7 (facing page) Manuel Arellano, *Rendition of a Mulatto*, 1711, oil on canvas, 101.6 × 74.3 cm. Collection of Jan and Frederick Mayer, Denver.

4 (right) Manuel Arellano, *Rendition of a Mulatto*, 1711, oil on canvas. Whereabouts unknown.

5 (below left) Manuel Arellano, *Rendition of a Chichimeco*, 1711, oil on canvas, 103.5 × 78.5 cm. Museo de América, Madrid.

6 (below right) Manuel Arellano, *Rendition of a Chichimeca*, 1711, oil on canvas, 103.5 × 78.5 cm. Museo de América, Madrid.









