

以下の英文は、Alain de Botton の著書 *The Art of Travel* (2002) からの抜粋に基づいている。これを読んで、次の設問に答えなさい。(星印*のついた語句には脚注がある。)

- (I) 下線部 (1) を日本語に訳しなさい。
- (II) 下線部 (2) を日本語に訳しなさい。
- (III) 下線部 (3) を日本語に訳しなさい。ただし、本文中の 'it' を、それが指し示す語句に置き換えて訳すこと。
- (IV) 下線部 (a) は何を指すか。本文中の語句で答えなさい。
- (V) 下線部 (b) とほぼ同じ意味になるように、(ア)、(イ) にそれぞれ1語ずつを入れて、次の文を完成させなさい。

We understand what beauty (ア) of and therefore do not (イ) it easily.

- (VI) 下線部 (c) の内容を本文中の語句で答えなさい。
- (VII) Ruskin が modern tourists に対して批判的なのは何故か。本文に即して、20字以内の日本語で説明しなさい。
- (VIII) 次の日本語を英語に訳しなさい。
魅力的な未来像を描くために、政治家はやりたい事と出来る事の区別をしばしばあいまいにする。
- (IX) 美を所有するとはどういう事であり、そしてそのためにはどうすべきだと Ruskin は考えているか。100字以上、120字以内の日本語で説明しなさい。

解答はすべて解答用紙の指定の箇所に書きなさい。

John Ruskin* was born in London in February 1819. A central part of his work was to pivot around the question of how we can possess the beauty of places.

From an early age, he was unusually alive to the smallest features of the visual world. He recalled that at three or four: 'I could pass my days contentedly in tracing the squares and comparing the colours of my carpet —examining the knots in the wood of the floor, or counting the bricks in the opposite houses with rapturous intervals of excitement.'

Between 1856 and 1860, Ruskin's primary intellectual concern was to teach people how to draw: 'The art of drawing, which is of more real importance to the human race than that of writing and should be taught to every child just as writing is, has been so neglected and abused, that there is not one man in a thousand, even of its professed teachers, who knows its first principles.'

What was the point of drawing? Ruskin saw no paradox in stressing that it had nothing to do with drawing well, or with becoming an artist: 'A man is born an artist as a hippopotamus is born a hippopotamus; and you can no more make yourself one^(a) than you can make yourself a giraffe.' He did not mind if his students left his classes unable to draw anything that could ever hang in a gallery. 'My efforts are directed not to making a carpenter an artist, but to making him happier as a carpenter,'⁽¹⁾ he once said.

If drawing had value even when it was practised by people with no talent, for Ruskin this was because drawing could teach us to see: to notice rather than to look. In the process of re-creating with our own hand what lies before our eyes, we seem naturally to move from a position of observing beauty in a loose way to one where we acquire a deep understanding of its constituent parts and hence more secure memories of it.^(b)

Ruskin was distressed by how seldom people noticed details. He deplored the blindness and haste of modern tourists, especially those who prided themselves on covering Europe in a week by train. Ruskin connected the wish to travel fast and far to an inability to derive appropriate

* John Ruskin (1819–1900) : 19世紀のイギリスを代表する美術評論家で社会思想家。

pleasure from any one place and, by extension, from details. Technology may make it easier to reach beauty, but it has not simplified the process of possessing or appreciating it.

What, then, did Ruskin think of the camera? He had a favourable opinion of it initially: 'Among all the mechanical poison that this terrible nineteenth century has poured upon men, it has given us at any rate one antidote.' In Venice in 1845, he used a daguerreotype* repeatedly and delighted in the results.

Yet Ruskin's enthusiasm diminished as he observed the devilish problem that photography created for the majority of its practitioners. Rather than using photography as a supplement to active, conscious seeing, they used it as an alternative, paying less attention to the world than they had done previously from a faith that photography automatically assured them possession of it.

In explaining his love of drawing (it was rare for him to travel anywhere without sketching something), Ruskin once remarked that it arose from a desire, 'not for reputation, nor for the good of others, nor for my own advantage, but from a sort of instinct like that of eating or drinking'. What unites the three activities^(c) is that they all involve assimilations by the self of desirable elements from the world, a transfer of goodness from without to within. As a child, Ruskin had so loved the look of grass that he had frequently wanted to eat it,⁽²⁾ he said, but he had gradually discovered that it would be better to try to draw it: 'I used to lie down on it and draw the blades as they grew—until every square foot of meadow, or mossy bank, became a possession to me.'

But photography alone cannot ensure such eating. True possession of a scene is a matter of making a conscious effort to notice elements and understand their construction. We can see beauty well enough just by opening our eyes, but how long this beauty survives in memory depends on how intentionally we have apprehended it. The camera blurs the distinction between looking and noticing, between seeing and possessing; it may give

* daguerreotype : フランスの画家ダゲール (1789-1851) が科学者ニエプスの協力を得て, 1839年に完成させた初期の写真技法。

us the option of true knowledge but it may unwittingly make the effort of acquiring it seem superfluous.⁽³⁾ It suggests we have done all the work simply by taking a photograph, whereas properly to eat a place, a woodland for example, implies asking ourselves a series of questions like, 'How do the stems connect to the roots?', 'Where is the mist coming from?', 'Why does one tree seem darker than another?' — questions implicitly raised and answered in the process of sketching.