



2025年度 後期

高 3 英語総合 SA

〔第7講 テストゼミ〕

解答時間 30分

生徒氏名 []

担当講師 []

次の英文を読んで、設問に答えよ。

No two people will see the same object: that's a truism* that is proved each time two artists try to draw the same object and end up with two irreconcilable versions of it. What makes it more than a common truth is that it applies just as well *within* a single person. I am (ア), and at times my modes of seeing are so distinct from one another that they could belong to different people. At other moments they coalesce*, but I am normally aware that differing viewpoints collide in the ways I see. Within limits, I do not *want* to see things from a single point of view: I hope to be flexible, to think in as liquid a way as I can, and even to (イ) incoherence*. And above all, I want to continue to change — I do not wish to remain the same jaded* eye that I was a moment ago. Art is among the experiences I rely on to alter what I am.

I expect pictures to have an effect on me, and I hope that the effect will not wear off: I want to see something new and to have an experience I can remember years later. Some pictures affect me for a few minutes, and others make permanent alterations in what I am. If you spend time in front of a painted portrait, the figure's mood will begin to change the [A] you feel. That new mood might become a part of you, recurring* months or years later in very different circumstances. Some people go to the art museum every day, and they go to the same room to look at the same painting. Some of them work nearby and visit during their lunch hour, and others are (ウ) or out of work and stay for hours on end. These are people who have developed a need for particular images. I teach a course in an art museum, and the students in the course set up their easels* in the galleries and copy paintings. Their experiences are very different from the experiences of the people who are used to visiting their favorite pictures. At first the students have a (エ) time looking at one image hour after hour, week after week. As the semester wears on and they spend five hours a day, two or three days a week, standing in one place and looking at one image, they tell me that they begin to have dreams about the paintings — and some of them also report nightmares. Many students rebel against the power of the images, and they complain that the paintings (オ) them, recurring like hallucinations* when they are trying to eat or watch television. (1) Eventually, though, most students end up feeling attached to their images: by a slow process the pictures find permanent places in their imaginations. Over the course of the semester the paintings have surprised and bored them, chastised* them in their daydreams, scared them in nightmares, and eventually seduced* them.

And this can also happen almost in the blink of an eye. There are pictures I love that I have seen only very briefly. The few moments I have spent in front of them are strong in my memory, and I can conjure* them and continue to think of them whenever I want. Images like that take on a life of their own, like actual people, and they can appear suddenly to my mind's eye the way a (カ) might turn up unexpectedly. I might be riding on a train or on the point of falling asleep, and suddenly the image will appear to me. (2) Each time that happens, the associations I already had mix together with whatever else I have been doing and seeing and feeling that day, and after a number of years my memory becomes rich and

entangled*, just as it does with people I have known my entire life.

These are important experiences, no more and no less central in their way than my friendships. They not only (3)add to what I am but also *change* what I am. The *Icon with the Fiery Eye** is not one of my favorite images, but even so I would not say that when I saw it I simply added it to some mental file of Russian icons. An image is not a piece of data in an information system. It is a corrosive*, (4)something that has the potential to tunnel into me, to melt part of what I am and re-form it in another shape. Some things in me are different because of that image, and that means — if I am willing to let down my guard and be honest about how this works — that I am not the same person I was before. When people talk about experiences changing them, they usually mean that the change adds to them — the essential core of what they are remains the same. Philosophers are sometimes fond of speaking about the cloudy flux* of the self, but it is not at all easy to acknowledge the (キ) of an architecturally solid foundation — the indestructible, immutable* “I.” If pictures are corrosives, it is because light itself is an acid: it burns into me; it remakes me in its own image.

(James Elkins, *The Object Stares Back* より)

[注]

truism = truth that everyone knows

coalesce = come together to form one mass

incoherence = lack of logic or consistency

jaded = tired or

worn out

recur = happen again and again

easel : 画架

hallucination : 幻覚

chastise : しかる

seduce = attract powerfully

conjure = call ~ to the mind

entangled = complicated

Icon with the Fiery Eye : ロシアで描かれたキリストの肖像画

corrosive : 腐食させるもの

flux = continuous change

immutable = unchangeable, permanent

問 1 空所(ア)～(キ)に入る最も適切な英単語を下から選び、番号で答えよ。ただし、同じ語を繰り返し用いてはならない。

① fish

② absence

③ dog

④ divided

⑤ retired

⑥ friend

⑦ hard

⑧ wonderful

⑨ situation

⑩ risk

⑪ play

⑫ abroad

問 2 空所[A]に入る最も適切な英単語(1語)を本文中からそのまま抜き出せ。

問 3 下線部(3)の内容はどういうことか。日本語で簡潔に説明せよ。

問 4 次の英文のうち、本文の内容と一致するものを 2 つ選び、番号で答えよ。

- ① The author states that it is a pity that there are two people who would like to see the same object in a different way.
- ② According to the author, the same object often appears different to two artists, and even to one under different circumstances.
- ③ The author tries to explain how his students come to have a similar experience to those of the constant visitors to the art museum.
- ④ According to the author, the love of paintings comes to us suddenly and remains with us forever, never to be forgotten.
- ⑤ The author would like great paintings to affect his students so deeply that they wish to create ones of their own.
- ⑥ The author suggests that it is quite vital for us to spend a long time getting used to paintings in an art museum so that we can get fully attached to them.

問 5 下線部(1)(2)(4)を日本語に訳せ。

(4)

A large, empty rectangular box with a thin black border, occupying the upper portion of the page. It is positioned directly below the number '(4)'. The box is completely blank, suggesting it is a placeholder for a drawing or a detailed answer.