明治学院大　2013年

１

次の文章を読み，設問(a)～(e)までにもっとも適切なものを1～4の中から1つ選びなさい。

When I began my art collection, I started with calligraphy\*. Of course I loved it, but this was not the only reason: more than anything, calligraphy was cheap! For example, an ink painting by Edo artists Ikeno Taiga or Buson ran to tens of thousands of dollars, while calligraphy by the same artists could be bought for a tenth of this. Even calligraphy by an internationally known figure like Sen no Rikyu, founder of the tea ceremony, was available until recently for about $20,000. This compares with the price of some of the more famous prints by Hokusai. But only a few dozen genuine works by Rikyu survive, whereas Hokusai prints were produced by the thousands. The low cost of calligraphy reflects its lack of popularity today among the Japanese.

This was not always so. Traditionally, calligraphy was the highest of the arts. The most valued possessions of Zen temples are the calligraphy works of the temple abbots\*. The *kuge* nobles also treasured calligraphy above all other kinds of art. Calligraphy held the highest rank because it was believed to capture the soul of the writer. There is an ancient Chinese saying, “Calligraphy is a portrait of the heart.” Even ordinary handwriting can be a “portrait of the heart.” In the stateroom of my former employer Trammell Crow’s yacht there hung a pair of love letters written by Napoleon and Josephine. No painting could have captured their intimacy better than these autographs. But more than any pen, the brush subtly reflects every slight variation in pressure and direction, thus expressing vividly the artist’s state of mind. Calligraphy provides a direct link between one mind and another.

I have never met a court noble of old, and no amount of reading can convey a clear idea of what the life of the *kuge* was really like. But the hair-thin lines of almost impossibly elegant script which they wrote at their poem festivals cause the *kuge* world to spring clearly into view. On reading the poems and essays of the legendary fifteenth-century Zen master Ikkyu, you find nothing but complicated Zen theorizing; only a scholar could possibly figure out what he is trying to say. But visit Shinju-an temple in Kyoto, where two of Ikkyu’s scrolls hang in the Founder’s Hall, and in an instant the wit of this eccentric old abbot jumps out at you. The calligraphy reads, “Don’t do evil, do only good!” This refers to an old Chinese story in which someone asked a master to define the essence of Buddhism. The reply was, “Don’t do evil, do only good,” to which the questioner asked, “What is so special about that? Even a child knows that.” “Well then,” said the master, “if even a child knows that, why can’t you do it?” Ikkyu wrote these lines in a rough hand, at what seems to have been a lightning pace. On first sight, the characters give you quite a surprise ―― Ikkyu is mocking us, scratching at us, shocking us.

(Adapted from *Lost Japan*, by Alex Kerr. Lonely Planet, 1993)

〔注〕 calligraphy 書道　　abbot 僧都

(a) The author implies that the low price of calligraphy is caused by .

1．a shortage of great calligraphers

2．its inferiority as art

3．lack of Japanese interest in it

4．too many collectors

(b) What was the status of calligraphy in old Japan?

1．Calligraphy had lower status than painting.

2．Calligraphy was valued by aristocrats and monks.

3．Court nobles were not allowed to possess calligraphy.

4．Ordinary people admired calligraphy as a visual art.

(c) The reason why the author prefers the brush to the pen is because .

1．a brush stroke is more beautiful than a pen stroke

2．brush strokes help us to understand the artist’s mind

3．brush strokes reveal the minds and hearts of lovers

4．there are so many different kinds of brushes

(d) Why did Ikkyu write “in a rough hand, at what seems to have been lightning pace?”

1．He had bad handwriting.

2．He wanted to shock his readers.

3．He wrote beautifully.

4．His hands were dirty from hard work.

(e) Which of the following can we understand from the passage about the author’s opinion?

1．He believes calligraphy is better than ink painting.

2．He does not believe in Zen.

3．He thinks calligraphy is over-valued.

4．He thinks calligraphy should be better appreciated.