

**Kenneth W. Maddox
Nicolai Cikovsky, Jr.
Gail Levin**

AMERICAN CULTURE THROUGH LANDSCAPE PAINTING

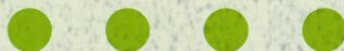
アメリカ文化と風景画



Edited with Notes

by

Koji Oi



EIHŌSHA

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*The Railroad in American Art:
Representations of Technological Change*

Edited by Susan Danly and Leo Marx

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Japanese translation published by arrangement with
The MIT Press through the English Agency (Japan) Ltd.

Printed in Japan

はしがき

アメリカ文化に関するテキストは数多く出版されていますが、アメリカ文化を映す鏡としての風景画だけに焦点を絞っているという点では、本書はかなりユニークな性格を帯びていると言えるのではないのでしょうか。

第1部のケネス・マドックスの論文は、アシャー・デュランド(1796-1886)の1枚の風景画に描かれた「消えゆくアメリカ人」としてのアメリカ先住民をめぐる問題を論じ、第2部のニコライ・チコフスキー・ジュニアの論文は、ジョージ・イネス(1825-1894)の名画がたどった数奇な運命を追跡し、第3部のゲイル・レヴィンの論文は、エドワード・ホッパー(1882-1967)の作品における都市と鉄道のイメージを分析しています。いずれの論文も、とめどなく発展する機械文明のためにアメリカの牧歌的風景が変質し、やがて都市的風景に取って代わられる過程を何らかの形で扱っています。対象となっている風景画に映し出されているアメリカ独自のカルチュラル・シンボリズムに、3人の論者はそれぞれの立場からアプローチしている、と言いかえてもよいでしょう。

本書の編集にあたっては、授業時間などを考慮して、3つの論文をそれぞれ編注者の判断で5つの章に分け、各章に語学的、文化的な注釈(側注と詳注)を付けるだけでなく、内容の理解度をチェックするための設問を章ごとに用意する方針を採りました。残念ながら、原著の図版のいくつかを割愛せざるを得なかったのですが、取り上げられている風景画のほとんどはネットで検索できるので、それを参照していただければ幸いです。

最後になりましたが、とくに大量の注釈のレイアウトに関して、適切な処理をしてくださった英宝社編集部の宇治正夫氏に心からお礼申し上げます。

2010年8月下旬

編 注 者

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Chapter 1

The Axe of Civilization

In a ⁽¹⁾captious review, the editor of ⁽²⁾*Putnam's New Monthly Magazine* denounced the entries in the 1853 exhibition of the ⁽³⁾National Academy of Design. Walking through the Academy's galleries, the reviewer did not experience the enthusiasm he felt one should expect from ⁽⁴⁾"high art." Instead, the paintings produced the contrary effect: "Everything in the New World appears to be progressive; ⁽⁵⁾but the art which, ⁽⁶⁾by common consent, is called 'fine.' This, he conceded, was ⁽⁷⁾in the nature of things. The men of wealth who ⁽⁸⁾built the Erie Railroad at a cost of thirty million dollars and engaged in other great undertakings for the public good, he wrote, ⁽⁹⁾may well be forgiven for not giving us a gallery of paintings:

They ⁽¹⁰⁾might as well have attempted to build a pyramid in the style of ⁽¹¹⁾King Cheops. Picture galleries, pyramids, and railroads, were never intended for the same people and the same century. If we have one we must forego the other, and we are sensible of our good fortune in living in ⁽¹²⁾an age which gives the preference to railroads.

The sentiment was common to the age. In 1848 ⁽¹³⁾Ralph Waldo Emerson recorded in his journal that "the Railroad is that work of art which agitates & drives mad the whole people; as music, sculpture, & picture have done on their great days respectively." But unlike the *Putnam* reviewer, Emerson did not condone ⁽¹⁴⁾the replacement of art by the machine; for in the same year he also noted, "Nature uniformly ⁽¹⁵⁾does one thing at a time: if she will have a perfect hand, she ⁽¹⁶⁾makes head & feet pay for it. So now, as ⁽¹⁷⁾she is making railroad & telegraph ages, she starves the ... *spirituel*, to stuff the *materiel & industriel*."

One of the faults the *Putnam* editor found with the Academy's exhibition was ⁽¹⁸⁾the repetitious nature of the entries, and he especially ⁽¹⁹⁾took to task Asher B. Durand's compositions: "There is still ⁽²⁰⁾the 'Landscape—Durand.' The same birch tree, the same yellow

1 =faultfinding.「あらさがしをする」
発音[kæpʃəs]に注意。

2 →Notes(1)

3 →Notes(2)

4 「高級芸術」

5 =except.

6 =with the agreement of all.「全員一致で」

7 =inevitable.「やむを得ない」

8 →Notes(3)

9 「たぶん許されるだろう」

10 「～を建造しようとしてもおかしくなかっただろう」

11 クフ王:古代エジプト・古王国時代のファラオ。ギザ最大のピラミッドを造営。
発音[kɪ:aps]に注意。
Khufuとも。

12 「鉄道をすべてに優先させる時代」

13 (1903-82)エマソン:アメリカの思想家、詩人。引用はいずれも彼の日記から。Cf. p. 88, ll. 11-12.

14 「芸術が機械に取って代わられること」

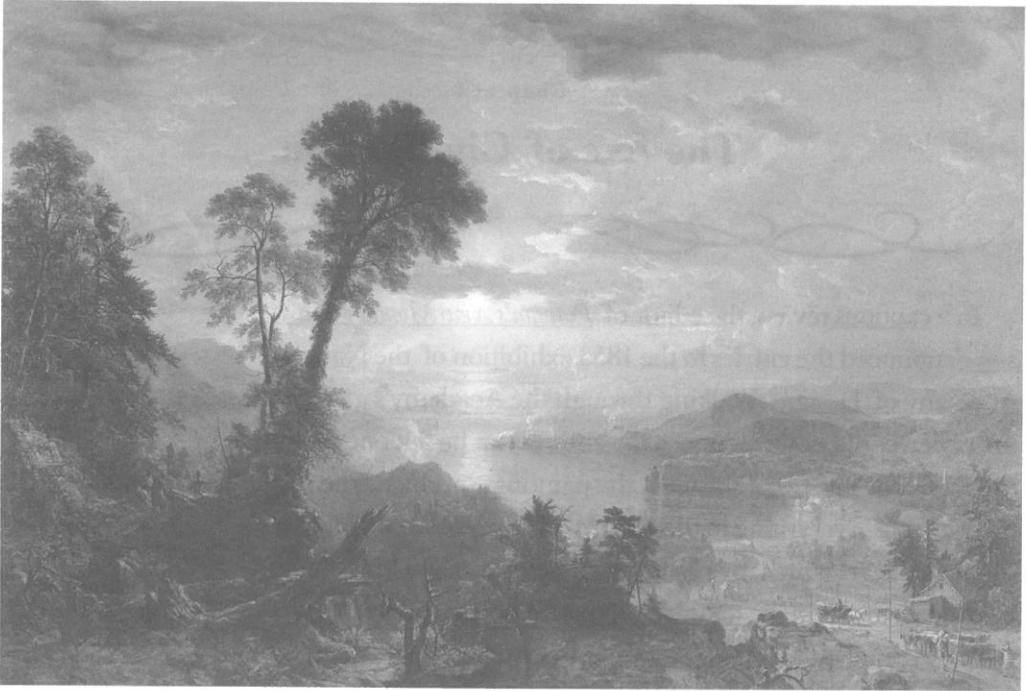
15 「一度にひとつのことしかない」

16 →Notes(4)

17 →Notes(5)

18 「出展作品(の題材など)に見られる反復的な傾向」

19 =criticize severely.
「酷評する」



1 Asher B Durand, *Progress*, 1853. Oil on canvas, 48 × 72 in. The Warner Collection. Gulf states Paper Corporation, Tuscaloosa, Alabama.

sky, the same amiable cattle, the same mild trees and quiet water. What a mild, quiet, and amiable world is this to Durand!" ⁽²⁰⁾ Given the progressive inclinations of the reviewer, it is strange that he failed to mention a painting that was ⁽²¹⁾ atypical for Durand—a large canvas entitled ⁽²²⁾ Landscape, Progress (figure 1). With the two trees silhouetted against the sky ⁽²³⁾ the most prominent element of the composition, the painting at first appears to repeat Durand's familiar landscape motifs and to duplicate many of the ⁽²⁴⁾ Claudian features found in ⁽²⁵⁾ View towards Hudson Valley (1851, Wadsworth Atheneum), which was painted two years earlier and may have been included in the same exhibition. But the amiable cattle which so dismayed the *Putnam* critic are not conspicuously evident in *Progress*, a composition with clearly defined ⁽²⁶⁾ polarities. On the left, Indians stand on a precipice strewn with the remnants of storm-blasted trees and gaze at the landscape below. On the right, ⁽²⁷⁾ the wilderness gives way to a pastoral scene, suggestive of ⁽²⁸⁾ the Hudson River Valley, filled with commercial activity. In the distance a diminutive train makes its way across a ⁽²⁹⁾ viaduct along the shores of the river.

20 The scene fulfills the warning issued six years before by the

20 「…を考慮に入れると」前置詞的な用法。

21 =not typical.「例外的な」

22 →Notes(6)

23 [as] the most prominent elementと補って読む。

24 →Notes(7)

25 →Notes(8)

26 荒野と牧歌的風景という「両極性」。

27 =is replaced by.「取って代わられる」

28 ニューヨーク州を流れるハドソン川の流域。風光明媚なことで知られる。

29 =a stone railroad bridge「高架橋」Cf. p. 77, l. 9.

⁽³⁰⁾Literary World. It cautioned:

⁽³¹⁾The axe of civilization is busy with our old forests, and ⁽³²⁾artisan ingenuity is fast sweeping away ⁽³³⁾the relics of our national infancy. What were once the wild and picturesque haunts of ⁽³⁴⁾the Red Man, and where the wild deer ⁽³⁵⁾roamed in freedom, are becoming ⁽³⁶⁾the abodes of commerce and the seats of manufactures.

The display of industry in *Progress* violates Durand's own ⁽³⁶⁾dictum that ⁽³⁷⁾a landscape "will be great ⁽³⁸⁾in proportion as it declares the glory of God, by a representation of his works, and not of the works ⁽³⁹⁾of man."

Instead, Durand has created a visual metaphor of America based not only upon nature, but also upon the symbols of industrial growth and power. It is significant that when ⁽³⁹⁾John Durand described the painting in his biography of his father, he omitted ⁽⁴⁰⁾all reference to the Indians and wilderness and stated only that it was "a large landscape composition, painted for Mr. ⁽⁴¹⁾Charles Gould, showing on American soil the use of canal, steamboat, and railway, and that of ⁽⁴²⁾the telegraph, then recently perfected." Durand's historical landscape lifted to high art a theme found in ⁽⁴³⁾such popular imagery as ⁽⁴⁴⁾Terence Kennedy's *Political Banner*. In Kennedy's painting ⁽⁴⁵⁾a screaming eagle, perched on a limb above ⁽⁴⁶⁾the emblem of the United States, is surrounded by sailing ships, steam vessels, grazing livestock, agricultural and industrial implements, ⁽⁴⁷⁾a canal, and the railroad, which appears in the forested ⁽⁴⁸⁾landscape. The banner, proclaiming ⁽⁴⁹⁾Whig support for commerce and illustrating ⁽⁵⁰⁾Henry Clay's "American System," leaves little doubt that an agrarian nation was now defining itself ⁽⁵⁰⁾in terms of technology.

30 →Notes(9)

31 荒野を切り開いた「文明」を「斧」に譬えるのは常套的。

32 artisan's ingenuityと読む。artisan = mechanic

33 「揺籃期のアメリカの遺物」

34 →Notes(10)

35 →Notes(11)

36 =formal statement. 「言明」

37 →Notes(12)

38 in proportion as~ 「～するのに比例して」

39 →Notes(13)

40 →Notes(14)

41 →Notes(15)

42 *Political Banner*を制作したfolk artistという以外は詳細不明。

43 →Notes(16)

44 →Notes(17)

45 →Notes(18)

46 画面右半分に1825年に開通したエリー運河が描かれている。

47 →Notes(19)

48 →Notes(20)

49 →Notes(21)

50 「テクノロジーという観点から」



Notes

- (1) **Putnam's New Monthly Magazine** 1853年創刊の雑誌。1857年に休刊するが、1868年から70年まで復刊。その後、1906年から10年まで発行。同誌からの引用はいずれも創刊号（1853年6月）の“Editorial Notes”から。
- (2) **National Academy of Design** アメリカ美術の振興のために1825年にニューヨーク市に創設された。この章の主人公 Asher B. Durand (1796-1886) は創立メンバーのひとりだった。
- (3) **the Erie Railroad** 1832年から61年にかけてはニューヨーク市とエリー湖を結ぶ路線だったが、その後延長される。

- (4) **makes head & feet pay for it** 「頭と脚に代償を払わせる」自然は手と頭と脚のすべてを完全にすることはない、という意味。
- (5) **starve the ... spiritual, to stuff the materiel & industriel** 「精神を餓死させ、物質と実業を飽食させる」イタリック体の単語はいずれもフランス語。対照的な意味の動詞 *starve* と *stuff* の頭韻に注意。
- (6) **Landscape, Progress** 油絵。図版1を参照。左側の樹木の根元のあたりに2,3人の先住民の姿が、右隅に開拓者たちの集落、遠景には列車が小さく描かれている。
- (7) **Claudian features** 「クロード的特徴」Claudian < Claude Lorraine クロード・ロラン (1600-82): 17世紀フランス古典主義を代表する風景画の巨匠。英語圏では単に Claude と呼ばれるのが普通。その画風は Claudian convention, Claudian mode などと呼ばれて、Thomas Cole (後出) などのアメリカ画家に大きな影響を及ぼした。 *Nature and Culture: American Landscape and Painting 1825-1875* (1980) の著者 Barbara Novak は “Durand, on the other hand, had mixed feelings about Claude, as might be expected from an artist who could produce not only Claudian-derived compositions ... but also some of the most pragmatic examples of realism in American landscape painting.” と述べている。 Cf. p. 57, l. 4.
- (8) **View towards Hudson Valley** 油絵。左半分には描かれた林間に2人の人物が立ち、右下にハドソン川流域の牧歌的な風景が広がっている。
- (9) **Literary World** 1847年2月6日創刊の週刊誌。引用は同誌1847年5月15日号から。これはアメリカ文化論でしばしば引用される一節。
- (10) **the Red Man** 先住アメリカ人を指す。肌の色が赤かったので。 *Vanishing American* と呼ばれたりもした。 Cf. p. 23, l. 20
- (11) **the abodes of commerce and the seats of manufactures** いずれも決まり文句。 *favorite abodes of commerce, great seats of manufactures* のように形容詞がつくことも。
- (12) **a landscape** デュランドは “Letters on Landscape Painting” と題する風景画論を9通の書簡の形で美術雑誌 *The Crayon* (p. 18, l. 24) のコラムに発表している。
- (13) **John Durand** 父親の伝記 *The Life and Times of Asher B. Durand* を1894年に刊行 (復刻版が1970年と2006年に出ている)。
- (14) **Charles Gould** このグールドという人物については不詳。“Charles Gould was a New York broker and patron who owned paintings, exhibited in 1851-53, by Asher Durand, Regis Gignoux, John Kensett, and other members of the National Academy.” という記録が残っている。生没年も不明。 Cf. p. 17, ll. 1-3.
- (15) **the telegraph, then recently perfected** 1837年、アメリカの発明家モース (Samuel Finley Breese Morse, 1791-1872) が最初の電信機を発明し、1844年にはワシントン-ボルティモア間に電信線を架設した。
- (16) **Political Banner** 直径25インチの円形の油絵。1834年ごろに結成されたホイッグ党の旗印として、1840年代にバレードや政治集会で用いられた。
- (17) **a screaming eagle** an aggressive, vital America のシンボルとされる。ハクトウワシ (bald eagle) はアメリカの国鳥。
- (18) **the emblem of the United States** 星条旗を図案化した国章。赤、白、青の3色の紋章。 Great Seal of the United States とも。
- (19) **Whig support** ホイッグ党は、交通手段の発展と国内産業の保護がアメリカの拡張に不可欠と主張していた。
- (20) **Henry Clay** クレイ (1777-1852): ケンタッキー出身の政治家。上下両院の議員、国務長官 (1825-29) などを歴任。
- (21) **“American System”** 「アメリカ体制」1824年にクレイが唱えた構想。東部の工業と西部の農業を統合することを目指す。

Exercises

A つぎのように定義され、指示されている文字で始まる単語を書きなさい。

1. A man who rules a country and its people. (k)
2. A person who writes reviews about a new play, book, etc. (r)
3. The being that created and rules the universe, the earth and its people.
(g)
4. A person who edits a book, newspapers, radio programs, etc. (e)
5. A person whose job it is to make a judgment on books, movies, and musical and theatrical performances. (c)

B 最も適当な語を下の語群から選んで記入しなさい。

1. It is polite to give way () people who are older than you.
2. The ship was silhouetted () the moon-lit sky.
3. His short legs were not () proportion to his long body.
4. He bought the car () a cost of \$200.
5. They measure their football team's success in terms () the number of games won.

in / of / at / against / to

C 本文の内容と一致するものにはT、一致しないものにはFをつけなさい。

1. When he painted *Progress*, Durand discarded his own firm belief that a landscape artist should glorify God by representing His works. ()
2. In his biography of his father, John Durand called the viewer's attention to the importance of the Native Americans and nature in *Progress*. ()
3. The *Putnam* editor failed to notice that *Progress* differed from Durand's previous paintings in an important way. ()
4. Durand's *Progress* indicates that, at the time it was painted, America was turning itself into an industrial nation. ()
5. Though Emerson recognized that everyone was crazy about the railroad, he expressed no misgivings about the replacement of art by the machine. ()

D 括弧内の表現を参考にして、つぎの日本語を英語に直しなさい。

1. そのノーベル賞受賞作家は不正な人間や腐敗した人間を小説作品のなかで厳しく批判した。(参考例: take to task [p. 11, l. 29])

2. 不思議なことに、ドイツを訪れる観光客の数はスペインやフランスほど多くない。(参考例: It is strange that ~ [p. 12, l. 3])

3. 大気圏に存在する温室効果ガスのことを博士は指摘しなかった。(参考例: he failed to mention [p. 12, ll. 3-4]; greenhouse gas)

Chapter 2

Nature and Progress

Although Durand's *Progress* was ⁽¹⁾commissioned by Charles Gould, who at the time was a ⁽²⁾broker and who later would become ⁽³⁾treasurer of ⁽⁴⁾the Ohio and Mississippi Railroad, there is no evidence that Gould influenced Durand's choice of theme. In the same 5 year that he commissioned Durand's painting, Gould purchased ⁽⁵⁾a scene of the White Mountains from ⁽⁶⁾John F. Kensett, described as "simply a wild scene in nature, showing no traces of civilization—a bold mountain sketch," ⁽⁷⁾for the generous price of \$750. Moreover, an exchange of letters between Durand and Gould 10 concerning *Progress* reveals Gould's ⁽⁸⁾subservient attitude toward the painter and indicates that he ⁽⁹⁾had little control over the mission, which had caused a strained relationship between the two men. On April 19, 1853, Gould wrote to Durand:

My Dear Sir

15 I do not know what is ⁽¹⁰⁾etiquette in the premises and shall be pardoned if an error be made. I have not had the opportunity to see it, but ⁽¹¹⁾Mr. Kensitt [*sic*] informs me that your picture for me is finished and is in ⁽¹²⁾the Gallery.

Whenever you desire ⁽¹³⁾the payment please inform me what is the amount.

20

Yours very truly
⁽¹⁴⁾Chas. Gould

Durand must have been offended by the note, for the next day Gould wrote the following letter:

My Dear Sir

25 ⁽¹⁵⁾A lame hand ⁽¹⁶⁾compels me to write by an amanuensis, hence my note was ⁽¹⁷⁾more formal than if I had written it myself; as I ⁽¹⁸⁾generally give the idea and let the words be the writer's. I am exceedingly sorry that you suppose I intended to be *chilling* or cold even in the slightest degree. I meant to say only that whenever it was desired by you I would be most happy to pay 30 ⁽¹⁹⁾the amount which is your due; and wanted to say it in a courteous way. I did not know the ordinary mode of making payments under such circumstances, as I never had a picture sent to the Gallery before having it in my

- 1 <commission「(芸術家などに)制作を委嘱する」
- 2 ここではart brokerの意味だろう。
- 3 「経理部長」
- 4 →Notes(1)
- 5 「ホワイト山脈の風景画」White Mountainsはニューハンプシャー州北部の山脈。
- 6 →Notes(2)
- 7 「750ドルという気前のいい値段で」
- 8 「卑屈な」
- 9 「委嘱に関してほとんど発言権がなかった」

- 10 →Notes(3)
- 11 →Notes(4)
- 12 前記のNational Academy of Designの展覧会(p. 11, ll. 2-3)を指す。
- 13 →Notes(5)
- 14 署名で名前のCharlesを簡略化したもの。
- 15 「不自由な手」手が不自由なので秘書に代筆させているわけ。
- 16 = a person employed to write what another dictates.「秘書」
- 17 「自分で書いたよりもっと形式ばった(手紙)」
- 18 「手紙の趣意をいつも秘書に伝える」
- 19 「貴殿が受け取ることにしている金額」

house.

I was sorry not to get ⁽²⁰⁾an invitation; but said to Mrs. Gould that I presumed a card was addressed to me and not duly delivered.

Be assured I entreat you that no act of mine shall ever interrupt the
5 kind feelings which I trust exist between us—and believe me.

Very sincerely
Your friend
Chas Gould

20 to the galleryと考える。
る。

Two years later an invitation from Durand to Gould to view
10 ⁽²¹⁾Emanuel Leutze's ⁽²²⁾*The Embarkation of Columbus on His Last Voyage of Discovery* indicates that any breach had probably healed.

Although the *Putnam* critic ignored Durand's *Progress* in his review of the Academy's exhibition, the painting, which was given the most prominent position in the main room of the exhibition
15 galleries, was extolled by other critics. The reviewer for ⁽²³⁾*The Knickerbocker* boldly declared, "We observe a higher degree of perfection than this fine artist has ever previously attained. It is purely AMERICAN. It tells an American story out of American facts, portrayed with true American feeling, by a devoted and earnest
20 student of Nature."

The painting proclaimed the advancement of civilization, but as Durand's contemporaries realized, it also contrasted "the ruggedness of ⁽²⁴⁾primeval nature with the culture and forces of our present civilization." In 1856 ⁽²⁵⁾*The Crayon*, which felt that the
25 Indian ⁽²⁶⁾had not received justice in American art, urged the artists to record his features before the red man passed from the face of the earth. The influential art periodical may have been recalling Durand's *Progress* when it observed that "⁽²⁷⁾setting aside all the Indian history of the West, ⁽²⁸⁾how much there is that is romantic, peculiar, and picturesque in his struggles with civilization in our own section of country." It is in this conflict between wilderness and industrial progress that the "purely AMERICAN" quality of Durand's theme is found.

Durand certainly felt some sympathy for the plight of ⁽²⁹⁾the Native
35 *American driven from the wilderness*. Only a few years earlier he had also suffered from the invading forces of progress when he was forced from his home along the Hudson River by the Erie Railroad, which was building ⁽³⁰⁾a branch line to Newburgh. Although he

21 ロイツェ(1816-68):
アメリカで活躍したドイツの歴史画家。

22 →Notes(6)

23 1833年から65年まで
ニューヨークで出版された文芸雑誌。

24 「原始のままの自然」

25 →Notes(7)

26 →Notes(8)

27 =if we set aside... set
aside=disregard.「無視する」

28 →Notes(9)

29 →Notes(10)

30 1850年にエリー鉄道はハドソン川沿いにあるニューバーグまでの支線を完成する。

had considered making this retreat his permanent residence, the banks of a stream meandering through his property were wanted for the railroad. As his son relates, “The ground was turned up; ⁽³¹⁾ fever-and-ague made its appearance, drove him from his summer retreat, and obliged him to resume his annual search for the picturesque in the undisturbed wilderness.”

31 「マラリア熱」agueの発音[éigju:]に注意。

Notes

- (1) **the Ohio and Mississippi Railroad** 1857年から93年まで Cincinnati, Ohio と East St. Louis, Illinois を結んでいた鉄道。この鉄道が開通した1857年の記録に treasurer としてのグールドの名前が出ている。
- (2) **John F. Kensett** ケンセット (1816-72): アメリカの画家。デュランドと同じように National Academy of Design のメンバーだった。
- (3) **etiquette in the premises** 「会場内でのエチケット」2通の手紙から判断すると、デュランドに委嘱した作品が完成して展示されていると聞いたが、案内状もない部外者が会場へ押し掛けるのは、エチケット違反になるのかどうかと聞く形で、何も連絡してこないデュランドを間接的に非難している。
- (4) **Mr. Kensitt [sic]** 「原文のまま」を意味するラテン語の sic (=so, thus) を括弧に入れて書くことで、Kensitt というつづりが間違っていることを示す。
- (5) **the payment** 案内状がこないのが代金を払っていないせいだったら、いつでもお払いする、といった失礼な内容の手紙になっている。
- (6) **The Embarkation of Columbus on His Last Voyage of Discovery** ロイツェはコロンブスを主人公とした絵を何枚か描いているので、その1枚と思われるが、詳細不明。
- (7) **The Crayon** デュランドの息子ジョン (p. 13, l. 13) が1855年に創刊した美術雑誌。“one of the most influential art journals of the day” と評されている。
- (8) **had not received justice** = had not been treated with due fairness. 「正當に扱われてこなかった」
- (9) **how much there is that is romantic...** 反語的。there is not very much that is romantic, ... 西部の先住民の歴史を無視したら、ロマンティックで、特徴的で、絵画的なものはほとんど何も残らない、という意味。
- (10) **the Native American driven from the wilderness** 「荒野から追い立てられた先住民」先住民を居留地へ封じ込める強制移住法 (Removal Act) は1830年に成立している。

Exercises

A つぎの定義にあてはまり、例文の空所にふさわしい語を下から選んで記入しなさい。

1. Belonging to the earliest age: "Recent images from space satellites reveal hundreds of little-known () forests."
2. Strange: "A woman's hat on a man's head looks very ()."
3. Very noticeable: "She played a () role in the program."
4. Extremely beautiful: "We took a long walk through the () streets of the old city."
5. Lasting for a long time or forever: "He entered the United States two years ago as a () resident with a green card."

peculiar / picturesque / primeval / permanent / prominent

B 最も適当な語を下から選んで記入しなさい。

1. They () her to see the doctor immediately.
2. He was () to sell his house when he lost his job.
3. The heavy rain () us to stop our ballgame.
4. What () you to say such a thing?
5. She () herself to eat though she was not a bit hungry.

drove / compelled / forced / urged / obliged

C 本文の内容と一致するものにはT、一致しないものにはFをつけなさい。

1. When Gould commissioned *Progress* as treasurer of the Ohio and Mississippi Railroad, he seems to have strongly influenced Durand's choice of theme. ()
2. Durand and Gould could not heal the breach caused by the latter's letter. ()
3. Durand felt sympathy for the dispossessed Native American because he himself had been forced to leave his home by the railroad company. ()
4. The art periodical *The Crayon* felt that the Native Americans had not been faithfully portrayed in American art. ()