

英 語

注 意

1. 問題は全部で15ページである。
2. 解答用紙に氏名・受験番号を忘れずに記入すること。(ただし、マーク・シートにはあらかじめ受験番号がプリントされている。)
3. 解答はすべて解答用紙に記入すること。
4. 問題冊子の余白等は適宜利用してよいが、どのページも切り離してはいけない。
5. 解答用紙は必ず提出のこと。この問題冊子は提出する必要はない。

マーク・シート記入上の注意

1. 解答用紙はマーク・シートになっている。HBの黒鉛筆またはシャープペンシルを用いて記入すること。
2. 解答用紙にあらかじめプリントされた受験番号を確認すること。
3. 解答する記号・番号の○を塗りつぶしなさい。○で囲んだり×をつけたりしてはいけない。

解答記入例(解答が1のとき)

1	<input checked="" type="radio"/>	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7	<input type="radio"/> 8	<input type="radio"/> 9	<input type="radio"/> 0
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4. 一度記入したマークを消す場合は、消しゴムでよく消すこと。×をつけても消したことになる。
5. 解答用紙をよごしたり、折り曲げたりしないこと。

問題 I 次の英文を読み、設問 1～10 について、内容から考えて最も適切な選択肢を①～④からひとつずつ選び、その記号を解答欄にマークしなさい。

Any architect will tell you that an art museum commission is a plum assignment. There is tremendous status involved in building a museum, especially if it is in a major city with a famous art collection waiting for a new home. It is easy to understand why architects compete so hard for these jobs. Cities consider art museums to be among their most important cultural resources. Except for the desire to have a great building as a home for a great collection of art, museum buildings themselves have become specific travel destinations, reasons for tourists to come to a city and spend money.

Museums have been around in various forms, public and private, for centuries, but the modern idea of a grand art collection that is open to the public can be dated from the time of Cosimo de Medici's commission to Vasari for the building of *uffizi* (city offices) in Florence in the mid-sixteenth century. Retaining the name of its original purpose, the Uffizi* gallery became stocked with Medici treasures, artistic and otherwise, and was open "to the public" by special appointment (and permission). Other museums were built with the intention that they be public, for instance the Museo de Prado* in Madrid, built by Carlos III. The first museum dedicated to art and only art is the Hermitage* in St. Petersburg, in which Catherine the Great housed her collection. It "opened" in 1764, but access was severely restricted, a fact that is registered in the name of the collection. Catherine commented that none but she and the mice had seen the abundance she had gathered there (the museum was made truly public in the October Revolution in 1917). The collections that form the core original holdings of many great European art museums were the private property of kings and queens of course. The Louvre* and the Belvedere* were both royal residences or galleries and only later were they true museums. If what one means by a "public" museum is one open to all

without special permission or class restriction, the Louvre, opened in 1793, can be counted as the first.

As is reflected in Vasari's design of the Uffizi, the idea that galleries or museums demand architecture suitable for their contents is not exactly new. In the mid-twentieth century, however, there developed an attitude toward the display of art in museums that seemed to reduce the effect of dramatic architecture in the museum. This development has come to be known as the "white box" view of gallery construction. The white box is a neutral, right-angled display space that is designed to isolate art works from any influence that the architecture might work on them. It emphasizes off-white, rectilinear spaces. Vasari's Uffizi is a good example of what was to be avoided, according to the white-boxers. Vasari was a painter, an architect, and a substantial theorist and practitioner of what was then the cutting edge of perspectival design. The outer galleries of the Uffizi represent his painterly concern with perspective—they are narrow, very long, and highlight the geometrical volume of the hall to the point of competing with the paintings hung there. But it was not Vasari who was most in the mind of the supporters of architectural neutrality in the museum. An even better example is Frank Lloyd Wright's Guggenheim Museum* in New York.

The museum was commissioned to house an extraordinary collection of modern art works—mostly sculpture and painting—owned by the Guggenheim family. The collection was started by Solomon Guggenheim, the wealthy industrialist, for whom the museum is named. Guggenheim's collection, gathered in the 1920s and 1930s, comprised several important works of key early twentieth-century Middle European painters. At first this was a private collection, housed in Guggenheim's suite at the Plaza Hotel. Guggenheim's niece, Peggy, was an important art collector in her own right. She established a museum of sorts in 1939 in midtown Manhattan and later, in 1942, opened her famous gallery, "Art of this Century." The elder Guggenheim's artistic

advisor, the painter Hilla Rebay, approached Wright to design a permanent home for his holdings (with some of Peggy's on loan) in 1943, seemingly because he was in her estimation the most "advanced" American architect.

From the start, it was a controversial design. The museum's main space is an atrium* around which winds an inclined walkway. In the original main exhibition space, the walls are next to the walkway, which is otherwise open to the atrium above and below. This means that the display of art works is always on walls whose surfaces are at least slightly curved. Moreover, the action of walking the slope puts one at an uneven body angle to works when one stops to look at them. The slightly unstable feeling of having the wide-open atrium at one's back adds up to a unique museum-going experience.

To put it mildly, the Guggenheim Museum is a forceful building. Wright took great pains to design it to produce, through the experience of moving in the space itself, a calculated set of responses, which are due to the architecture alone. Of course, he was designing a *museum* and part of the intended response is had by looking at works in this architectural context. But many have found that the art is almost secondary to the response—a mere trigger for it. More to the point, some have found the building to be so forceful that it oppresses the art within it. This was found so much to be the case that an additional, more art-friendly gallery space was added in the 1990s.

The phenomenon of art housing other art is not new. Medieval cathedrals were and are such art, but they are not museums and their dominating purpose—to express and bring about the experience of humanity's relation to divinity—does not put their architecture into competition with the art that they contain. Paintings and statues in a church—not to mention music—are given a context in the environment and were made with that context in mind. No medieval artisan would have complained about gigantic Gothic arches! Modern museums, however, don't have that context as their intention. They developed as places in which to experience art that, increasingly through history, was

made with the intent that it could stand on its own merits—indeed, must be seen as strictly autonomous.

The Guggenheim is now an international collection of museums. The umbrella organization, the Guggenheim Foundation, surely may be said to commission and collect its museum buildings as art just in the way that it has a core, standing collection of paintings, sculpture, and video works. The museum has not been shy about the architecture of its other branches. Most famous is the Guggenheim Museum in Bilbao, Spain. This museum, with its silver, gull-winged exterior and wide interior, built by the Canadian-American architect Frank Gehry, is quite probably the most instantly recognizable building of the last quarter-century. Gehry has said that, when he was drafting the plans for the museum, he had very specific ideas about the art that he would like it to contain. More precisely, he has said that he had the monumental rolled-steel sculpture of Richard Serra in mind. Of course Gehry's museum does not dedicate itself to Serra's works. But Gehry's statement does reflect a certain attitude towards what works might best be shown in the museum.

Does the Guggenheim Bilbao devour* its art the way, say, Goya's Saturn does his children? Whatever happens, it doesn't seem to matter to the popularity of the museum. It is striking that a work that is by consensus an important modern building has so fascinated visitors who probably aren't so modernism-minded. So captivated are they that the museum has single-handedly turned its host city into a vacation destination, when once it was a poor regional town—even though that was not the original intention. One might go there to see Serra's works, but the overwhelming impression is that people go to the Bilbao museum to go to the Bilbao museum. Not many museums can claim this distinction; in fact, not many buildings can claim it. The Guggenheim strategy for the "global museum," where holdings are moved around from location to location, is based on having "destination architecture"

in place to receive them. The museum building does the main work of attraction; the art inside is a bonus.

〈注〉

Uffizi, Museo de Prado, Hermitage, Louvre, Belvedere, Guggenheim

Museum : すべて美術館の名前

atrium : 建物内部に設けられた吹き抜けの空間

devour : むさぼり食う(ここではゴヤの絵画『わが子を食らうサトゥルヌス』を念頭に置いている)

1. The phrase “a plum assignment” in the first paragraph suggests that architects consider an art museum commission to be...

- ① a desirable opportunity because it can add to their prestige.
- ② a project as important as plum cultivation.
- ③ a troublesome job because it requires tough negotiations.
- ④ an unattractive proposition because of the risks.

2. The Uffizi...

- ① began as an art museum but was converted to city offices.
- ② remained closed to the public until all its valuable treasures were removed.
- ③ was meant as a gift from Cosimo de Medici to Vasari.
- ④ was opened “to the public” in a limited way after being filled with treasures.

3. Among the great European art museums, the Louvre...
- ① has the smallest number of visitors in Europe.
 - ② is exceptional in that it started as an art museum.
 - ③ is the first one which was opened to the public without restrictions.
 - ④ was opened after the October Revolution.
4. The phrase “white box” refers to...
- ① a construction technique intended to protect the public.
 - ② a movement to reduce the effect of the display space on art works.
 - ③ an attempt to enhance the dramatic effect of art museums.
 - ④ an invention in the mid-twentieth century that originated in Vasari’s design of the Uffizi.
5. The Guggenheim Museum in New York was...
- ① counter to the “white box” view of museum architecture.
 - ② primarily designed as a container for preserving art works.
 - ③ similar to the Plaza Hotel in design.
 - ④ the permanent residence of Frank Lloyd Wright.
6. The reason why the design of the Guggenheim Museum aroused controversy is that...
- ① it distracted the viewer from appreciating the art on its own merits.
 - ② it was made by an architect with no basic knowledge of museum architecture.
 - ③ its appearance was too ordinary.
 - ④ some spectators were injured while walking around the atrium.

7. The intention of Wright in designing the Guggenheim Museum was. . .
- ① to create a building that in itself controlled the reactions of the viewers.
 - ② to let people feel at ease while looking at the art in the exhibition space.
 - ③ to make a more friendly relationship between the gallery and the art displayed in it.
 - ④ to make the Guggenheim name famous worldwide.
8. Medieval cathedrals. . .
- ① and the art within them were in competition with each other.
 - ② could coexist with the paintings and statues in them without conflict.
 - ③ featured Gothic arches that obstructed the paintings and statues.
 - ④ provided models for the modern museum.
9. Frank Gehry suggests that. . .
- ① Guggenheim provides umbrellas to architects all over the world.
 - ② museum buildings should be the most obscure in the area.
 - ③ the more monumental the museum is, the less popular it becomes.
 - ④ there is a strong relationship between the design of the Guggenheim Bilbao and the art works shown in it.
10. The Guggenheim strategy for the “global museum” aims to. . .
- ① develop local areas through art as its primary mission.
 - ② set up striking museum architecture that can accommodate circulating collections of art.
 - ③ turn the world itself into a museum.
 - ④ unify all the museums in the world into a single entity.

問題Ⅱ 以下の設問に答えなさい。

A. 次の11～15の定義に最も近い意味をもつ単語を①～⑤からひとつずつ選び、その記号を解答欄にマークしなさい。

11. To suppose something is true without knowing for certain that it is true.

- ① analyze ② assume ③ assure ④ image ⑤ inquire

12. To argue for something.

- ① advocate ② criteria ③ focus ④ function ⑤ paralyze

13. An amount that is a part of the whole.

- ① circumference ② measurement ③ proportion
④ quality ⑤ total

14. A meeting in which someone advises a person about a problem.

- ① assembly ② consultation ③ convention
④ invitation ⑤ symposium

15. Feeling or showing doubt about doing something.

- ① confidence ② enthusiasm ③ fatigue
④ reluctance ⑤ unhesitating

B. 英語の表現や用法を説明する16～20の文の空所に入れるのに最も適切な語句を①～⑤からひとつずつ選び、その記号を解答欄にマークしなさい。

16. You can use this phrasal verb when searching for information in a database or reference book. For example, "I _____ her number in the telephone book."

- ① called back ② checked in ③ looked up
④ sorted out ⑤ watched out

17. When writing an essay it is useful to start with an "outline." That way you will not become confused and make a mistake with the _____ of the essay.

- ① introduce ② journal ③ letters
④ paragraph ⑤ sequence

18. Yoshitsune is a _____ figure because he is famous for his exaggerated stories.

- ① legendary ② planetary ③ primarily
④ truthfully ⑤ voluntary

19. People who are aged between 55 and 65 are usually considered to make up the "baby boomer _____".

- ① commotion ② generation ③ plantation
④ ration ⑤ sensation

20. Discrimination means to unjustly treat others due to prejudice. If the discrimination is because of the color of one's skin, it is called "_____".

- ① discrimination for racial ② discrimination in racial
③ racial discrimination ④ racially discrimination
⑤ racial in discrimination

問題IV 次の26～40の英文の空所に入れるのに最も適切な語句を①～④からひとつずつ選び、その記号を解答欄にマークしなさい。

26. There is no bread _____ in the basket.
① leave ② leaving ③ left ④ to leave
27. Kiyohiko Ozaki sang _____ his heart's content.
① in ② into ③ on ④ to
28. Not all novelists are indifferent _____ politics.
① at ② for ③ of ④ to
29. I _____ for an hour at the bus stop when my son finally arrived.
① have been waited ② have been waiting
③ had been waited ④ had been waiting
30. In France, I often hear it _____ that love is blind.
① said ② say ③ says ④ saying
31. You should take your _____ with you—money, jewelry, passport and so on.
① garbage ② necessity ③ souvenirs ④ valuables
32. My cousin bought a cottage after she _____.
① regarded ② rejected ③ retained ④ retired
33. Please don't talk. I can't read with these _____ interruptions.
① continual ② continually ③ continues ④ continuously

34. Apart _____ Claire and Jane, nobody came.
① as ② before ③ from ④ of
35. I will work next Saturday _____ necessary.
① by ② if ③ so ④ that
36. I'm very _____ for all you have done.
① appreciate ② grateful ③ gratitude ④ thank
37. We can't cancel the concert now. We've reserved the hall and sold tickets.
We've reached the _____.
① match point ② point of no excuse
③ point of no return ④ point of view
38. Don't believe everything he says. You should take what he says with a
grain of _____.
① pepper ② salt ③ sauce ④ sugar
39. These two puppies look _____, but they are not identical. This one has
a black paw.
① alike ② equality ③ identity ④ same
40. The courses of this university will start on _____.
① April 6th ② 6th of April
③ 6th of the April ④ the April 6th

問題 V 次の英文の空所(41)～(50)に入れるのに最も適切な語句を①～④からひとつずつ選び、解答欄のその記号をマークしなさい。

With the exception of some marginal contexts, in the Middle Ages there was no concept of risk. Nor, so (41) as I have been able to find out, was there in most other traditional cultures. The idea of risk appears to have taken hold in the sixteenth and seventeenth centuries, and was first named by Western explorers as they (42) off on their voyages across the world. The word 'risk' seems to have come into English through Spanish or Portuguese, where it was used to refer to sailing into uncharted* waters. Originally, in other words, it had an orientation to space. Later, it became (43) to time, as used in banking and investment, to mean calculation of the probable consequences of investment decisions for borrowers and lenders. It subsequently came to refer to a wide range of other situations of uncertainty.

The notion of risk, I should point out, is (44) from the ideas of probability and uncertainty. A person can't be said to be running a risk where an outcome is 100 per cent certain.

There is an old joke that makes this point rather neatly. A man jumps from the top of a hundred-storey* skyscraper. As he passes each floor, on his way down, the people inside hear him saying: 'so far so good', 'so far so good', 'so far so good'... He acts as (45) he is making a risk calculation, but the outcome is in fact determined.

Traditional cultures didn't have a concept of risk because they didn't need one. Risk isn't the same as hazard or danger. Risk refers to hazards that are actively assessed in (46) to future possibilities. It comes into wide usage only in a society that is future oriented, which sees the future precisely as a territory to be conquered or colonized. Risk presumes a society that actively tries to break away from its past, the prime characteristic, indeed, of modern industrial civilization.

All previous cultures, (47) the great early civilisations of the world, such as Rome, or traditional China, have lived primarily in the past. They have used the ideas of fate, luck or the will of the gods where we now tend to substitute risk. In traditional cultures, if someone meets with an accident or, (48), prospers*, it is just one of those things, or it is what the gods and spirits intended. Some cultures have denied the idea of chance happenings altogether. The Azande, an African tribe, believe that when a misfortune befalls* someone it is the result of sorcery*. If an individual falls ill, for example, it is because an enemy has been practicing black magic.

Such views, of course, don't disappear completely with modernisation. Magical notions, concepts of fate and cosmology, still have a hold. But often they continue (49) as superstitions, in which people only half believe, and follow in a somewhat embarrassed way. They use them to back up decisions of a more calculative nature. Gamblers, and this includes gamblers on the stock exchange, mostly have rituals that psychologically reduce the uncertainties they must confront. The same applies to many risks that we can't help (50) into, since being alive at all is, by definition, a risky business. It isn't in any way surprising that people still consult astrologers*, especially at vital points of their lives.

〈注〉

uncharted : 海図に載っていない, 未踏の

storey : (建物の)階

prosper : 利益を得る, 成功する

befall : 降りかかる

sorcery : 魔法, 魔術

astrologer : 占星術師

41. ① far ② long ③ many ④ much
42. ① bet ② get ③ let ④ set
43. ① delayed ② imported ③ postponed ④ transferred
44. ① associated ② connected ③ inevitable ④ inseparable
45. ① like ② much ③ though ④ what
46. ① addiction ② composition ③ relation ④ vacation
47. ① include ② included ③ including ④ inclusive
48. ① accordingly ② conversely ③ generally ④ totally
49. ① by ② on ③ so ④ to
50. ① ran ② run ③ runner ④ running