

英 語

注 意

1. 問題は全部で14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. 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(解答がイのとき)

1	<input checked="" type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>
---	--

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、続く設問 1～10 について、内容から考えて最も適切な答えを選択肢 a～d の中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。

The measure of a great fake is being mistaken for the real thing. In 1947, when the Courtauld Gallery in London acquired *Virgin and Child*, a brightly colored panel attributed to Botticelli, the painting took its place as a respected part of the museum's collection. Its image of a sad-looking but beautiful Madonna covered in a delicate, semitransparent veil holding the infant Christ was a classic theme of the famous 15th-century Italian Renaissance painter. But shortly thereafter, the art historian Kenneth Clark remarked that the Virgin looked a lot like Jean Harlow, the attractive American film star of the 1930's, who was born 400 years after Botticelli's death. Indeed, the resemblance was so remarkable that it prompted further investigation. Detailed analysis revealed that the painting was actually the handiwork of a notorious but talented Italian forger named Umberto Giunti and had been completed sometime in the early 20th century. *Virgin and Child* was promptly removed from the Courtauld's walls and has been hidden away in storage ever since.

Londoners will once again be able to see it when *Close Examination: Fakes, Mistakes and Discoveries* opens at the National Gallery next month [June 2010]. The exhibit, which explains how the museum uses science to reveal the stories behind more than 40 works in its collection, emphasizes the fact that even the most famous experts of art are sometimes deceived by imitations. The show invites museumgoers to walk through the professional detective work used to investigate a painting's origins. Betsy Wiesman, a curator at the gallery, says advancements in scientific techniques for scanning and testing materials such as paints and canvases, along with an ever-expanding body of historical knowledge, make curators increasingly confident

in their ability to determine whether or not a work of art is genuine. As a result, museums are becoming more comfortable with the idea of hanging their fakes and forgeries on the wall to demonstrate the incredible lengths to which great forgers will go to trick the art world.

The National Gallery is not the only museum in recent years to shine a spotlight on fakes and forgeries, which some experts say could make up as much as 40 percent of the art market. In 2007, the Bruce Museum in Connecticut organized a show on the topic, and earlier this year the Victoria & Albert Museum showcased a number of seized forgeries on loan from Scotland Yard. Last year, the V & A even deliberately acquired several miniatures by the infamous but, as of yet, unidentified “Spanish Forger,” who helped feed a 19th-century enthusiasm for medieval art by making copies of old manuscripts.

Throughout history, attitudes toward fakes have shifted along with artistic tastes. In the centuries before photography flooded the world with easily reproducible images, artists readily copied the work of others and admirers often ordered exact replicas of great works from the assistants of old masters. (Forgeries, on the other hand, are considered something different, involving a deliberate intent to cheat.) Since then, “‘copy’ has become more of an unpleasant term,” says Wiesman. “But now we realize how technically amazing many of these fakes and forgeries are.”

Indeed, like Giunti’s “Botticelli,” many fakes originally ascribed to well-known artists were often praised by critics, only to be rejected after their identity had been uncovered. Today, museum audiences enjoy watching the art world embarrassed by shameful mistakes. “There’s nothing the general public likes better than laughing at the experts,” says Peter Sutton of the Bruce Museum. Its exhibit featured perhaps the most famous forgery of all time—*Christ and His Disciples at Emmaus*, which was painted in the 1930’s in the style of Johannes Vermeer and was once praised as one of the 17th-century Dutch master’s greatest achievements. It was only when the criminal, Han

van Meegeren, was arrested near the end of the Second World War for selling another “Vermeer” to top-ranking Nazi official Hermann Göring that he confessed to having forged what many considered a masterpiece. He was forced to paint another Vermeer from his jail cell to demonstrate his guilt. In fact, van Meegeren’s Christ was so good that, for years after his confession, some continued to insist it was genuine.

All of this raises the question: if art is supposed to be judged on its aesthetic* merits instead of on the prestige of a famous artist’s signature, then why are once highly regarded works of art hidden away in museum basements, only to be brought out for the occasional “fakes” exhibit? Shouldn’t beauty be independent of the origin of a work? Philosophers and art historians have long struggled to settle on an answer. The difficulty is that forgers—particularly those who’ve failed as artists in their own right, and want revenge on the art establishment—tend to confuse artistic skill with creativity, when in fact great artists need both. It’s not just that an artist like Vermeer could paint pretty pictures but also that his way of doing so broke with everything that had come before him. Therefore, the real trouble with fakes is that they spoil the historical record. “You don’t do the public any service when you show them something that’s wrong,” says Sutton. “It is a misrepresentation of the artist’s style.”

And yet forgers are still in our midst, often generating a large amount of fake paperwork in order to pull off their hoaxes*. John Myatt and his partner, John Drew—both convicted of forgery in the U.K. in the 1990’s—slipped numerous false documents into museum archives at the Tate and other well-known British institutions to lend reality to their fakes of such modernists as Marc Chagall and Alberto Giacometti. And the Greenhalghs, a British family made up of an artistically talented son and his octogenarian parents, sold hundreds of fake artworks to galleries and museums using fake documentation. They were caught in 2006, but their crimes—many possibly still unaccounted

for—could spoil the history books for decades to come.

Yet all forgeries bear the hallmarks* of the times in which they were created, which become apparent only as the years fade. A century after they were painted, the Spanish Forger's figures look overly sentimental and romantic, in contrast to true medieval art. And in Giunti's case, perhaps it was just a liking for early Hollywood stars that betrayed him. Today's great masterpieces could turn out to be tomorrow's greatest hoaxes.

(A modified text based on Christopher Werth, "Identity Theft: A Talent for Faking It," *Newsweek*, May 7, 2010)

Notes:

aesthetic = relating to beauty

hoax = an attempt to make people believe something that is not true

hallmark = a mark indicating that an object is genuine

1. Which of the following statements is correct according to the content of the first paragraph?
 - a. In the 1930's, the American film star Jean Harlow asked Umberto Giunti to make a fake painting of Botticelli featuring her as the Virgin.
 - b. The identity of the painting *Virgin and Child*, which was regarded as a work by Botticelli, was initially questioned by Kenneth Clark. It was finally found to be a fake made by Umberto Giunti in the 1930's.
 - c. The painting *Virgin and Child* was burned after it was removed from the walls of the Courtauld Gallery.
 - d. The painting *Virgin and Child* was an unfinished work by Botticelli secretly completed in the early 20th century by the talented Italian forger Umberto Giunti.

2. Which of the following statements is *not* correct according to the content of the second paragraph?
- a. The development and adaptation of scientific methods to check genuineness encouraged curators so much that museums are now ready to bring out their fakes to show how they used to be deceived by the forgers.
 - b. The exhibit *Close Examination: Fakes, Mistakes and Discoveries* at the National Gallery emphasizes that even specialists in art are sometimes tricked by forgers.
 - c. The exhibit *Close Examination: Fakes, Mistakes and Discoveries* at the National Gallery shows various scientific methods for investigating paintings' origins, including uncovering fakes.
 - d. The historical knowledge used to judge the genuineness of an art work has now been replaced with highly developed scientific techniques for scanning and testing materials.
3. Besides the event at the National Gallery, what are other museums doing with fakes and forgeries?
- a. All the other museums have also been plagued with fakes and forgeries, because as much as 40 percent of their collections are made up of inauthentic art works.
 - b. By showing fake works, some museums want to make up for losses from purchasing fakes, such as with the Victoria & Albert Museum's exhibition of fake miniatures by the infamous "Spanish Forger."
 - c. Nothing. They are indifferent to the existence of fakes and forgeries.
 - d. There are other museums that recently organized exhibitions focusing on fakes and forgeries, including the Bruce Museum and the Victoria & Albert Museum.

4. Which of the following statements is the most appropriate description of reproduction in art history?
- a. For centuries, making copies of great art works used to be accepted, but after the appearance of photography, negative connotations were added to the word “copy.”
 - b. Forgeries were different from replicas before the advent of photography. They used to be considered to be superior artworks.
 - c. The appearance of photography developed the techniques of forgers so much that people started praising their amazing masteries.
 - d. The appearance of photography made us realize the existence of forgeries. There used to be no difference between forgeries and copies.
5. What is *Christ and His Disciples at Emmaus*?
- a. It is a controversial painting in the style of Johannes Vermeer, and the Nazi official Herman Göring bought it without knowing its identity.
 - b. It is a famous painting by the 17th century Dutch artist Johannes Vermeer, and Han van Meegeren made a copy of it.
 - c. It is a famous painting that was initially praised as a masterpiece by the 17th century Dutch artist Johannes Vermeer, but it was actually painted in the 1930’s by Han van Meegeren.
 - d. It is a forgery in the style of Johannes Vermeer, made in the 1930’s by Han van Meegeren under the orders of the Nazi official Herman Göring.

6. What is the question that “philosophers and art historians have long struggled to settle on an answer” to?
- Why are forgeries more attractive than authentic works?
 - Why do art works lose their value once they are found out to be forgeries?
 - Why do critics often make mistakes in praising forgeries as authentic masterpieces?
 - Why do ordinary people enjoy critics’ mistakes in praising forgeries not knowing their true identity?
7. Which of the following statements is *not* an appropriate description of forgers?
- Today, forgers even provide fake documents to support the legitimacy of their fake artworks.
 - Forgers imitate the styles of great masters with a deliberate intent to defraud.
 - When students at art schools fail to be recognized as professional artists, they will inevitably become forgers and challenge the art establishment by providing fakes.
 - Some forgers confuse artistic skill with creativity.
8. Which of the following is a true statement about the Greenhalghs?
- The Greenhalghs are a big family in Britain of eighty members led by the “parents.”
 - The Greenhalghs are praised in history books for their artistic skills.
 - The Greenhalghs are a British family, whose art business was stopped in 2006.
 - The Greenhalghs are famous because eight generations of the family lived in the same house.

9. What is characteristic of all forgeries?
- a. All forgeries bear fake hallmarks that “prove” the genuineness of the true authors, but such hallmarks will be damaged as the years go by.
 - b. Forgeries pretend to show only the features of the era of their models, but they inevitably have traits which indicate the times when they were created, and the traits will become evident as time passes.
 - c. Forgeries show only the features of the era of their models and they will never fade away.
 - d. Forgeries show only the features of the era of their models, but they will surely be outdated.
10. What does the closing sentence of this article mean?
- a. Any masterpiece which is recognized as an authentic work today might actually be a forgery. It might be uncovered as a fake in the future.
 - b. Even today, great masterpieces are copied and the fakes are reproduced.
 - c. The idea of fakes and forgeries changes historically. A masterpiece of today might be re-interpreted as a fake tomorrow.
 - d. Today, with highly developed technology, even great masterpieces at museums can be reproduced instantly and, at night, they will secretly be replaced with fakes by thieves.

問題Ⅱ 次の1～5の日本語を英文にするためには、選択肢の語句をカッコの中にどのような順序で並べるのが適切ですか。最も適切な順序に並べたときに(*)の中に入る選択肢の記号を解答欄にマークしなさい。なお、文頭に来る語も小文字で表記しています。また、選択肢の中に不要語が含まれている場合もあります。

1. それは私の手には負えない。

That () () () (*) () ().

a. can b. do c. I d. is e. more f. than

2. アメリカ合衆国の面積は日本のおよそ25倍です。(不要語1語)

The United States is about (*) () () () ()
Japan.

a. as b. as c. large
d. larger e. times f. twenty-five

3. このボタンを押すだけでいいですよ。(不要語1語)

() () (*) () () is to push this button.

a. all b. do c. have d. must e. to f. you

4. 私は過去を振り返ることで時間を無駄にはしない。(不要語1語)

I () () (*) () ().

a. back b. look c. looking
d. never e. time f. waste

5. 結婚披露宴にお招きいただき、たいへん光栄に存じます。

It is () () () (*) () () to the
wedding feast.

a. a b. be c. great d. honor e. invited f. to

問題Ⅲ

次の1～5のカッコの中にa～eを埋めて英文を構成する場合、どのような順序で並べるのが適切ですか。最も適切な順序に並べたときに(*)の中に入る選択肢の記号をひとつずつ選び、解答欄にマークしなさい。なお、選択肢では、文頭にくる単語も最初の文字を小文字で表記してあります。

1. Reading *manga* used to () () () () (*).
a. at b. his c. mind d. rest e. set

2. () (*) () () ().
a. actions b. louder c. speak d. than e. words

3. My husband lost his temper, () () (*) ()
() to leave him.
a. at b. decided c. I d. point e. which

4. Why is it () () (*) () () indoors?
a. an umbrella b. bad c. considered
d. luck e. to open

5. The main reason I use Twitter is to () () (*) ()
a () of people I know, I like and I like to follow.
a. bunch b. day c. my d. share e. with

問題IV 次の1～15の英文の空所に入れるのに最も適切な語句をa～d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。

1. If you take () of his age, he runs fast enough.
a. account b. care c. control d. measure

2. You say he is a person of high integrity. But your opinion is one of the most ridiculous things I () heard.
a. had ever b. had never c. have ever d. have never

3. Susan, () at the news of her friend's death, couldn't utter a word.
a. having shocked b. shock c. shocked d. shocking

4. The proposal that she () at the meeting may have been unique, but it was clearly unrealistic.
a. laid about b. laid back c. laid out d. laid to

5. He often takes () more than he can handle.
a. for b. in c. on d. with

6. They ran () of money and had to abandon the project.
a. down b. off c. out d. through

7. Megumi was () to receive an e-mail from Chiaki.
a. pleasant b. pleased c. pleasing d. pleasure

8. My professor recommended I should change my major, () advice I did not follow.
a. but b. though c. which d. whose

問題 V 次の英文の空所(1)～(10)に入れるのに最も適切な語句をそれぞれ a～d 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。

The UK has a long, inglorious history of curatorial narrow-mindedness when it (1) to contemporary art. In the first half of the 20th century our museums and galleries missed countless opportunities to purchase works by the great artists then working in Europe. Even today, (2) make much effort to acquire works by living artists from outside the UK. And if artists from the European and North American mainstream have often been ignored, those from other parts of the world might just as (3) not have existed.

The Tate's announcement of its latest acquisitions outside Europe and North America, including the Middle East, Asia, Latin America and Africa is therefore especially welcome, (4) is the decision by the British Museum & the Victoria and Albert Museum to build a shared collection of contemporary Middle Eastern photography. But for most UK museums there is still a very (5) way to go.

Part of the problem is that the UK's public resources—notably the Heritage Lottery Fund—are still devoted almost entirely to buying “heritage” art: little is (6) for buying contemporary work of any kind. However, the influence of the commercial art market is probably of even greater (7). It is a decisive factor in the shaping of public and critical taste, especially in the field of contemporary art—and artists who work in the many poorer countries outside its embrace are almost invisible to us.

Expanding the (8) of our contemporary art collections to include such “undiscovered” artists poses mind-stretching challenges. Not only does it require a determined change of collecting policies, but it also calls for a sustained investment in research, and in the development of new relationships with artists and communities in the source countries. (9) of following the market, curators will themselves need to provide leadership. A new, open-

minded (10) of curator is needed—prepared to travel, and travel often, to places that don't offer all the comforts and conveniences of Paris, New York or Tokyo.

1. a. comes b. compares c. helps d. looks
2. a. all b. few c. one d. several
3. a. good b. much c. such d. well
4. a. as b. so c. there d. what
5. a. long b. much c. special d. wrong
6. a. available b. enough c. looking d. more
7. a. acceptance b. demand c. dependence d. significance
8. a. amount b. chance c. scope d. weight
9. a. By means b. Despite c. Instead d. On account
10. a. bleed b. breed c. fleet d. float

