

工 学 部

入 学 試 験 問 題

A日程2月1日

英 語

注 意 事 項

1. 試験監督者の指示があるまで、問題冊子を開かないこと。
2. 問題冊子に落丁、乱丁があった場合は、試験監督者に申し出ること。
3. 試験監督者の指示に従って、解答用紙の受験番号欄に受験番号を記入し、その下のマーク欄にもマークすること。
4. 受験番号が正しくマークされていない場合は、採点できないことがある。
5. マーク方式の解答方法は、下の『解答上の注意』をよく読むこと。
6. 試験終了後、問題冊子は持ち帰ること。

解 答 上 の 注 意

マーク方式での解答例

〔英語〕 解答群より、③をマークするときは、次の〔例〕のように解答欄の③にマークする。

〔例〕

1	①	②	●	④	⑤	⑥	⑦	⑧	⑨	⑩
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英 語

- I. 次の英文を読み、問A. 問B. に答えよ（*印を付した単語には注がある）。なお本文の内容は2022年6月時点のものである。

Few have heard of Shozaburo Watanabe (1885-1962). Even among those with an interest in Japanese art, he remains an obscure figure. This should not be cause for surprise as Watanabe was neither a painter, sculptor, novelist nor designer. In fact, he was not an artist at : He was a publisher and businessman. And yet, by the 1920s, he had become one of the most influential figures in the artistic circles of his time.

Watanabe was no ordinary trader. In his late teens, he apprenticed with an art dealer and developed a passion for ukiyo-e. Alas, by the time he launched his own company in 1906, Japan's glorious woodblock print tradition had lost much of its allure. Worse, the skills that supported it — the carving of blocks, the preparation and application of color pigments*, the precise printing of images — were slowly disappearing. If nothing was done, Watanabe feared, this knowledge would soon be lost. There was only one solution: to rejuvenate* the tradition, and Watanabe spent his first decade in business trying to do just that. He established the Society for Ukiyo-e Research; he published high quality reproductions by Utagawa Hiroshige, Kitagawa Utamaro and other acknowledged masters; and he constantly searched for new collaborators and artisans* who shared his vision. In time, he attracted a core group of superb artists such as Shinsui Ito, Hasui Kawase, Shunsen Natori and Kotondo Torii. With them, he launched the last significant woodblock print movement: *shin-hanga*, literally “new prints.” Perhaps because they came last, the work of these artists has often been overshadowed by that of their illustrious ukiyo-e predecessors. Fortunately, a large and show, “Shin Hanga: New Prints of Japan 1900-1960,” is currently touring Europe. It contains 220 works by 25 artists who formed the core of the movement. It thus provides a unique opportunity to reassess a pictorial that remains underappreciated.

Watanabe released his first original prints around 1907. While charming and quaint, they broke no new aesthetic ground. For instance, Hiroaki Takahashi, one of Watanabe's first collaborators, was fond of dividing the background of his landscapes into planes of different shades to suggest depth. He also used unbroken, slanted lines to depict pouring rain. In an online interview with The Japan Times, Chris Uhlenbeck, the curator of the show, points out that both are classic ukiyo-e devices “heavily inspired by Hiroshige.” 1916 was a watershed year. That summer, Watanabe released Shinsui Ito's “Before the Mirror,” which is widely regarded as one of the first *shin-hanga*. In Japan, however, few noticed. “The public was interested in different things,” Uhlenbeck explains. At that time, proponents of the *avant-garde** were taking their cues from Paris, then the of the art world. The woodcuts they admired, when they paid any attention to that medium, were those of the “creative print” movement, or *sosaku hanga*, which had been launched a decade earlier. “It was new, it was fresh, it was European, and it fit with the atmosphere of the times,” Uhlenbeck says. Watanabe was little interested in that. What he wanted to do was preserve the ukiyo-e tradition and build on it, so he did what any savvy* businessman would do, which was to search for a clientele* that shared his interest. He found it in the expat* community in Japan and relentlessly pursued its patronage*. Before long, he was working with overseas Japanese dealers to expand abroad. By the end of the 1910s, Uhlenbeck explains, Watanabe was selling *shin-hanga* at American auctions.

At first glance, ukiyo-e and shin-hanga appear closely related. Aesthetic differences seem superficial and themes often overlap. But this is misleading and closer study reveals a vastly different reality. “Shin-hanga were luxury products,” Uhlenbeck says. “They were printed on paper that was heavier and better quality, and it was more expensive. The number of superimposed printings also went up dramatically.” To illustrate this, he explains how a fine print by Hiroshige might have required 12 to 16 different color printings. For shin-hanga, however, 35 or 36 is not rare, while some of the woodcuts by Hiroshi Yoshida — who worked independently from Watanabe but pursued similar aims — required up to 60. “The technical prowess* is just incredible,” Uhlenbeck adds.

Watanabe was not the only publisher of shin-hanga. He was, however, the driving force behind the movement. He shaped its aesthetics and coined* its name. By any measure, he was highly successful. But it was not always smooth sailing: He lost everything twice, first in the 1923 Great Kanto Earthquake and then during the firebombing of Tokyo in World War II. He recovered from the first disaster but not the second. For two glorious decades in the first half of the 20th century, he successfully imparted new life into an old tradition. His mantle is still up for grabs.

(出典：Martin Laflamme, “The last great woodblock print movement,” *The Japan Times*, June 17, 2022 一部改変)

注：pigment 絵の具 rejuvenate 復活させる artisan 職人
 avant-garde 前衛的芸術家 savvy 有能な clientele ひいき筋
 expat 海外居住者 patronage 後援 prowess すぐれた腕前
 coin 造り出す

問A. 文中の ～ に入れるのもっとも適当なものを①～④の中から選び、
 解答欄にマークせよ。

- | | | | | |
|--------------------------------|---------------|-----------------|--------------|--------------|
| <input type="text" value="1"/> | ① best | ② most | ③ all | ④ least |
| <input type="text" value="2"/> | ① destructive | ② comprehensive | ③ automatic | ④ optimistic |
| <input type="text" value="3"/> | ① criticism | ② doctrine | ③ literature | ④ heritage |
| <input type="text" value="4"/> | ① capital | ② cancer | ③ capability | ④ cave |
| <input type="text" value="5"/> | ① among | ② of | ③ till | ④ without |

問B. 6.～15. の各文が本文の内容に合っていれば解答欄の①にマークし、合っていなければ解答欄の②にマークせよ。

6. Everybody who is interested in Japanese art must know Shozaburo Watanabe.
7. Watanabe had already had a great influence in the Japanese art by the 1920.
8. The skills required for ukiyo-e were on the way to decline early in the 20th century.
9. Watanabe struggled to revive the tradition of ukiyo-e in his first decade of business.

10. Watanabe tried to explore the profound charm of ukiyo-e with collaborators such as Kitagawa Utamaro.
11. This article suggests that it was Shinsui Ito that encouraged Watanabe to found the Society for Ukiyo-e Research.
12. It is not rare that the works of shin-hanga artists are considered less impressive or successful than those of their preceding masters of ukiyo-e.
13. Watanabe helped Hiroaki Takahashi to devise an original method to represent landscapes.
14. Shin-hanga required more elaborate workmanship than traditional ukiyo-e to carry its remarkable reality.
15. Watanabe got injured badly in the air raid on Tokyo and lingered on the verge of death.

II. 次の1.～5.の日本語の意味の英文を、書き出しの語句に続けて下にある語句を並べかえて作るとした場合、に入れるべきものはどれか。解答欄にマークせよ。

1. ラッシュアワーでは人々がもう既に満員の電車に乗り込もうとする光景をよく目にする。

During rush hour we often _____ 16_____ 17_____ train.

① an already full ② to get ③ try ④ people ⑤ on ⑥ see

2. 君の成功は苦境を乗り越えられるか否かにかかっている。

Your success depends _____ 18_____ 19_____ the difficulty or not.

① you ② through ③ on ④ whether ⑤ will be able to ⑥ get

3. 大地震を予測するのはほぼ無理だと思うよ。

I guess _____ 20_____ 21_____ a big earthquake.

① it ② to ③ impossible ④ almost ⑤ predict ⑥ is

4. 健康が一番大切であることは言うまでもない。

It goes _____ 22_____ 23_____ precious than health.

① more ② nothing ③ is ④ without ⑤ that ⑥ saying

5. 落雷のため高崎線は岡部、熊谷間で不通となっている。

The Takasaki Line service between _____ 24_____ 25_____ _____ the lightning.

① to ② Okabe and Kumagaya ③ has ④ due ⑤ suspended

⑥ been

Ⅲ. 次の1.～5.の英文の意味が通じるためには、の中にどのような語を入れたらよいか。下の語群から選び、解答欄にマークせよ。

1. Could you look 26 these documents?
2. The population of this city is decreasing little 27 little.
3. She used to participate 28 volunteer activities.
4. The intense heat kept students 29 taking exercise in the open air.
5. My daughter is heading 30 Italy next week.

[語群：① in ② by ③ over ④ for ⑤ with ⑥ from]

Ⅳ. 1.～5.の英文の説明に該当する英単語を下の語群[①～⑩]から選び、解答欄にマークせよ。

1. a state of armed conflict between different countries or different groups within a country

= 31

2. the action of building something, typically a large structure

= 32

3. extreme physical or mental suffering

= 33

4. a device for slowing or stopping a moving vehicle, typically by applying pressure to the wheels

= 34

5. an overflow of a large amount of water beyond its normal limits, especially over what is normally dry land

= 35

[語群：① war ② broadcast ③ construction ④ agony
 ⑤ function ⑥ appetite ⑦ brake ⑧ weight
 ⑨ constitution ⑩ flood]

Ⅴ. 36.～40.の英単語の一番強く発音する箇所はどこか。解答欄にマークせよ。

36. ad · e · quate
 ① ② ③

37. dis · cour · age
 ① ② ③

38. con · ti · nen · tal
 ① ② ③ ④

39. ne · ces · si · ty
 ① ② ③ ④

40. sen · si · bil · i · ty
 ① ② ③ ④ ⑤