

# 英 語 (C)

## (問 題)

2026年度

〈2026 R08200015 (英語 (C))〉

### 注 意 事 項

1. 試験開始の指示があるまで、問題冊子および解答用紙には手を触れないこと。
2. 問題は2～8ページに記載されている。試験中に問題冊子の印刷不鮮明、ページの落丁・乱丁及び解答用紙の汚損等に気付いた場合は、手を挙げて監督員に知らせること。
3. 解答はすべて、HBの黒鉛筆またはHBのシャープペンシルで記入すること。
4. マーク解答用紙記入上の注意
  - (1) 印刷されている受験番号が、自分の受験番号と一致していることを確認したうえで、氏名欄に氏名を記入すること。
  - (2) マーク欄にははっきりとマークすること。また、訂正する場合は、消しゴムで丁寧に、消し残しがないようによく消すこと。

マークする時	● 良い	○ 悪い	○ 悪い
マークを消す時	○ 良い	○ 悪い	○ 悪い

5. 記述解答用紙記入上の注意
  - (1) 記述解答用紙の所定欄（2カ所）に、氏名および受験番号を正確に丁寧に記入すること。
  - (2) 所定欄以外に受験番号・氏名を記入した解答用紙は採点の対象外となる場合がある。
  - (3) 受験番号の記入にあたっては、次の数字見本にしたがい、読みやすいように、正確に丁寧に記入すること。

数字見本	0	1	2	3	4	5	6	7	8	9
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6. 解答はすべて所定の解答欄に記入すること。所定欄以外に何かを記入した解答用紙は採点の対象外となる場合がある。
7. 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さないこと。
8. 試験終了の指示が出たら、すぐに解答をやめ、筆記用具を置き解答用紙を裏返しにすること。
9. いかなる場合でも、解答用紙は必ず提出すること。
10. 試験終了後、問題冊子は持ち帰ること。

## I. 読解問題

次の英文 (Passage A, Passage B) は、同じテーマで書かれた文章である。2つの英文を読み、以下の問題に答えなさい。

### Passage A

#### Return the Parthenon marbles: The British Museum has too much stuff anyway

*Simon Jenkins*

[1] The Parthenon marbles row is beyond silly. Rishi Sunak<sup>1</sup> screeches “Mine, mine” like a child in a playground. He refuses a cup of tea with the <sup>(1)</sup>Greek prime minister, Kyriakos Mitsotakis. The leader of the opposition laughs. The nation [ A ]—polls show over half are [ B ] to see the marbles returned and just above 20% want them to stay. Any civilised Briton<sup>2</sup> knows they should be displayed where they belong—in their former home of Athens. But what fun it is to think up smart reasons why this should never happen.

[2] Sunak’s quest for a daily headline gets more frantic by the day. There was something synthetic about Monday’s incident. Mitsotakis’ reference to the separated marbles being like the Mona Lisa cut in half might be over the top. But as any visitor to Greece knows, what to Britain is a boring scholastic quarrel is to Greeks a burning sense of grievance that will not go away. This is an asymmetrical row.

[3] Of course Britain has legal title to the statues, but laws can be changed. Of course Lord Elgin probably saved them from destruction, though they were later damaged in cleaning. Of course repatriating them might be a precedent if you want to make it so, but not if you don’t. It is true that more people see the marbles in London than they would in Athens, but they do not see them complete. And so what? We are not moving the pyramids to London for a bigger show.

[4] The marbles issue is simply about the integrity of one of Europe’s greatest artistic compositions. These statues came from the fountainhead of European culture at its most formative moment, in the 5th century BC. That fountainhead was on the Acropolis in Athens, gazing out over the sunny Aegean with marble from the adjacent mountain, not imprisoned in a cold, grey chamber in Bloomsbury.

[5] It is true that reproduction can nowadays enable the naked eye and the human brain to appreciate the beauty of the original in a copy. Were the marbles cast from bronze, like St Mark’s horses in Venice or David in Florence, they could be copied over and again. The “cast courts” that brought European art to dozens of American museums in the 20th century were destroyed only by museum snobbery, replacing wonder with a craving for authenticity.

<sup>1</sup> 2022年から2024年までイギリス首相を務めていた保守党の政治家

<sup>2</sup> イギリス人

[6] Science could satisfyingly replicate the Parthenon marbles in both Athens and London. But to the Greeks—far more than any Britons—this is indeed about authenticity. The Parthenon is their ancestral temple and the marbles their crown jewels. They badly want them back. And surely a [ C ] country such as Britain should have the [ D ] to oblige. It has the power to restore integrity to this stupendous composition in the land of its creation. Instead it humiliates itself by taking umbrage over a cup of tea.

[7] Bringing empire into these arguments is rarely helpful. But a post-imperial arrogance has crept into the marbles debate. Britain's government is telling the rest of the world: you may have got your independence back, but you are not getting your stuff. You Greeks, it seems to say, were too weak to stop the Ottomans<sup>3</sup> giving away your marbles, so that is tough on you. Britain may not have its empire but it has the echo of one in the inviolability and “global context” of its British Museum. So tell the Greeks they should be proud to see their relics sit alongside the finest of Africa and Asia. They should thank British taxpayers for being able to see them for free.

[8] The great collections of antiquity are more or less confined to a few grand museums in Europe and America, products of national aggrandisement in the 19th century. These institutions are fanatically reactionary. They want to deny newly emergent countries the scope to acquire similar collections by refusing to dispose or de-acquisition their vast reserves. Many have the vast amount of their works in store, as if they were the private property of their custodians. In the 1970s, the British Museum even declared itself primarily a research resource for scholars.

[9] None of these millions of objects was created to be locked away in perpetuity in a London basement. Most were made in far-off countries whose citizens might be proud to display them in public. There is nothing sacred about a museum. It is an unnatural place to leave thousands of objects frozen in time and place, vulnerable to theft and decay.

[10] Museum walls are now crumbling ideologically if not physically. France has a major programme of repatriation of imperial objects, whether looted or not. So does Germany. Despite concerns over security, African bronzes are returning to Africa, ceramics to south-east Asia, tribal treasures to Polynesia. This does not mean the death of the Louvre.

[11] The V&A's director<sup>4</sup>, Tristram Hunt, this week floated a reform of the 1983 National Heritage Act that at present curbs certain museums from “de-acquisitioning”. He wants them to grow up and take charge of their own business. The truth is that most museums have too much stuff, far too much. They should distribute it to the rest of the world. Returning the Parthenon marbles might indeed be a precedent, and an excellent one.

<sup>3</sup> オスマン人

<sup>4</sup> ヴァイクトリア&アルバート博物館 (V&A) の館長

※出典は下記に記載しております。

1. What does the word “screeches” in underline (1) most likely imply?

- a. a loud and joyful announcement
- b. a demanding and immature reaction
- c. a calm and reasoned argument
- d. a political statement of ownership

※WEB掲載に際し、以下のとおり出典を追記しております。

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2. Blanks [ A ] and [ B ] can best be filled by:
- a. [ A ] burps, [ B ] full
  - b. [ A ] coughs, [ B ] irritated
  - c. [ A ] snores, [ B ] despairing
  - d. [ A ] yawns, [ B ] happy
3. What is the author's attitude towards the argument that more people can see the marbles in London?
- a. He almost fully agrees with its logic.
  - b. He finds it persuasive but unfortunate.
  - c. He dismisses it as irrelevant or misleading.
  - d. He thinks it proves Britain's right to keep them.
4. What is the author's view regarding reproduction and authenticity?
- a. Reproductions are by definition aesthetically inferior to originals.
  - b. Reproductions may suffice for visual appreciation but fall short in cultural significance.
  - c. Reproductions could positively contribute to tourism in both London and Athens.
  - d. Reproductions have the potential to bring an end to the authenticity debate.
5. Blanks [ C ] and [ D ] can best be filled by:
- a. [ C ] cultured, [ D ] dignity
  - b. [ C ] delicate, [ D ] prosperity
  - c. [ C ] prestigious, [ D ] arrogance
  - d. [ C ] sophisticated, [ D ] dominance
6. What does the author mean by underline (2)?
- a. Museums are physically deteriorating due to poor maintenance.
  - b. Traditional justifications for museum practices are losing ground.
  - c. Museums are being relocated to digital environments.
  - d. Visitors have been vandalising museum walls during protests.

## Passage B

### The British Museum is the best home for the Elgin Marbles

Nigel Biggar

[1] Should the Elgin Marbles<sup>5</sup> be returned? Greece's argument, put forward recently by the country's prime minister, Kyriakos Mitsotakis, is well rehearsed: the Marbles, he claimed, were 'essentially stolen' from their rightful owners by Lord Elgin at the turn of the 19th century — and they belong in the Acropolis, not the British Museum. Only when the looted sculptures are reunited with their siblings in Athens, we're told, can the ensemble reveal its authentic meaning. The reality is rather more complex. The case for the British Museum returning the Marbles to Athens — albeit by the legal fiction of a 'loan' — is weak.

[2] The facts are these. The Acropolis, on which the Parthenon stands, had been used by the Ottomans as a strategic military base for centuries. In 1687, under siege by the Venetians, a gunpowder store in the Parthenon exploded, destroying part of the building. The Ottoman authorities cared so little that the antiquarian debris was still littering the ground more than a century later when Elgin's agents arrived on the scene. They found Ottoman soldiers destabilising the remaining sculptures by prising out the lead from the clamps holding the marble blocks together, in order to make bullets. Elgin had secured from the highest official in Constantinople<sup>6</sup> authorisation to take away 'any pieces of stone with old inscriptions, and figures'.

[3] Now aware of the vulnerability of the sculptures, he persuaded the city governor, in the presence of an official from the sultan's court, that this open-ended permission extended to those, too. The work of removing the Marbles then proceeded in full public view over two-and-a-half years from 1801. The last shipment to London left nine years later. Had the authorities objected, they could easily have stopped it. But they didn't. Elgin didn't nick the Marbles; he rescued them.

[4] Even if we discount the history, what of the supporting argument — put forward by Geoffrey Robertson, KC<sup>7</sup>, in his book-length case for the prosecution, *Who Owns History* — that, since they represent 'the essence of Greekness', the Marbles should now be returned to Greece? That essence is supposed to be democracy, yet in the 'democracy' that Periclean Athens supported when the Parthenon was built, 30,000 citizens elected representatives to the legislative assembly, which ruled over 300,000 unenfranchised women and slaves. That was far more like England's medieval parliament than today's democratic one.

[5] And whereas [ A ] Greeks may project onto the Parthenon's sculptures an embodiment of their own ideals, their original meaning to [ B ] Athenians was imperial triumph and to ancient Spartans and Corinthians, imperial oppression. The Marbles have no single, authentic meaning. They meant contrary things to ancient Greek peoples. They mean something different to contemporary Greeks. And they mean something different again to international visitors to the British Museum, where their juxtaposition to art from all over the world provokes fresh insight into human cultures.

<sup>5</sup> Parthenon Marbles と呼ばれる諸彫刻

<sup>6</sup> コンスタンティノーブル (オスマン帝国の首都)

<sup>7</sup> King's Counsel (勅撰弁護士)

[6] If the curators of the New Acropolis Museum in Athens want to display what the original Parthenon looked like, with all its parts together in a glorious whole — ‘reuniting this one work of art’, as Lord Ed Vaizey put it last month on the *Today* programme, echoing Mr Mitsotakis — then modern visual technology stands ready to project it.

[7] The case in favour of keeping the Elgin Marbles in London is a strong one. Returning them to Athens out of a misplaced sense of colonial guilt would serve to entrench the ‘decolonising’ left’s narrative more deeply in our institutions and public opinion. That, in turn, would increase Britain’s vulnerability to further unjustified claims.

[8] One coming down the tracks at speed is the demand for compensation for slavery. In September, it was reported that the Caribbean Community (Caricom) Reparations Commission will seek £15.48 trillion in reparations from Britain. The present Conservative government is reassuringly resistant. When asked in April whether he would commit Britain to ‘reparatory justice’, the Prime Minister firmly declined, adding that ‘trying to unpick our history is not the right way forward, and it’s not something that we will focus our energies on’.

[9] But resistance may well weaken, should Labour enter Number Ten<sup>8</sup> next year. In his tendentious argument for reparations, *Britain’s Black Debt*, the Caricom commission’s chairman, Sir Hilary Beckles, made sure to name-check recent Labour ministers or shadow-ministers by quoting them at the beginning of most chapters. It was a Labour MP<sup>9</sup>, Bell Ribeiro-Addy, who put the question about reparations to the Prime Minister back in the Spring. And, since the Autumn, the Irish billionaire Denis O’Brien has been funding a slavery-reparations campaign in parliament through the office of another Labour MP, Clive Lewis.

[10] Any prime minister who wants to shield British taxpayers from opportunistic claims for reparations will treat the truth about Britain’s imperial history with the greatest care. And any PM<sup>10</sup> who cares about Britain’s historical record, will veto the British Museum’s return of the Elgin Marbles until the strong case against it has been answered. Keir Starmer<sup>11</sup> has complacently declared that he won’t stand in the museum’s way. Rishi Sunak has signalled that he is made of sterner stuff.<sup>(1)</sup>

<sup>8</sup> イギリス首相官邸

<sup>9</sup> Member of Parliament (国会議員)

※出典は下記に記載しております。

<sup>10</sup> Prime Minister (首相)

<sup>11</sup> 2020年より労働党党首 (2024年7月よりイギリス首相)

1. How does Kyriakos Mitsotakis try to make a case for the return of the Elgin Marbles?
  - a. by calling the removal of the Marbles an illegal act
  - b. by blaming the British Museum for the bad state the Marbles are in
  - c. by arguing that they were only borrowed by the British from the Ottomans
  - d. by claiming that they are essential to Greek tourism

※WEB掲載に際し、以下のとおり出典を追記しております。

Biggar, Nigel. "The British Museum Is the Best Home for the Elgin Marbles." *The Spectator*, 29 Dec. 2023, <https://spectator.com/article/the-british-museum-is-the-best-home-for-the-elgin-marbles/>.

2. Blanks [ A ] and [ B ] can best be filled by:
- a. [ A ] ancient, [ B ] contemporary
  - b. [ A ] ancient, [ B ] ancient
  - c. [ A ] contemporary, [ B ] contemporary
  - d. [ A ] contemporary, [ B ] ancient
3. What is the article's view on using digital technology instead of physical return?
- a. Replicas are useful but not a replacement for physical return.
  - b. Simulation avoids politics and is a feasible alternative.
  - c. It's better than nothing, though still lacking.
  - d. Technology can't capture the authenticity of the Parthenon.
4. By underline (1), the author implies that:
- a. Sunak is likely to reject requests from the Greek government.
  - b. Sunak has made no decisions on the Elgin Marbles issue.
  - c. Sunak appears willing to give in to the Greek demands.
  - d. Sunak is attempting to show knowledge of art history.

## Ⅱ. 日本語論述問題

Passage B の筆者の主張を180～250字の日本語でまとめなさい。なお、句読点や引用符などはそれぞれ1字と数えること。また、アルファベットは2字で日本語1字分とする。

## Ⅲ. 英語論述問題

次の主張に対する自分の意見を、賛成か反対かを明確にして、構成の整った英文1パラグラフにまとめなさい。(150語程度)

Museums must return all cultural artefacts to their countries of origin.

解答は、Passage A または Passage B からの引用を1回以上含むこと。ただし、引用は必要最小限とし、その方法は下の例を参考にすること。

### 引用文例

\*I strongly agree with Biggar's point that we should...

\*Jenkins convincingly suggests that "..."

\*According to the author of Passage A, ...

\*Geoffrey Robertson wrote in his book that ...

[以 下 余 白]

