

E

PART I: Listen to the narrator describe how the Statue of Liberty was planned and funded. Fill in the blanks with the letter of the correct answer from the list. Use each answer only once.

- | | | | |
|--------------------|----------------------|-------------------|-------------------|
| A born | D erected | G launched | J paid |
| B completed | E established | H marveled | K proposed |
| C devoted | F inscribed | I modeled | L remained |

In the autumn of 1875, on a quiet residential street in Paris where nothing much had ever happened, work began on a statue unlike any ever built before. It would be a gift from the people of France to the people of the United States and it would celebrate an ideal: liberty. When (1), she would be the tallest structure in the New World, her torch stretching 305 feet above the harbor – taller even than the recently completed Brooklyn Bridge. She was hand-built by Frenchmen in Paris. Italian immigrant stonemasons laid her foundation in New York. And hundreds of thousands of French and Americans – ordinary people, mostly – (2) for her construction. But she was primarily the creation of one driven man: Frederic Auguste Bartholdi – a man who wasn't even sure he liked Americans.

But the idea for the Statue of Liberty was not Bartholdi's. It was (3) over brandy and cigars at a country home near Paris one evening in 1865. The host was Edouard de Laboulaye – Historian, Professor of Law, Chairman of the French Antislavery Society. The talk was of liberty. Laboulaye believed passionately that democracy was the future and America its shining example. And so, very shrewdly, he (4) a huge monument to celebrate liberty, as America was about to celebrate its 100th birthday. The great gift would both commemorate a century of French-American relations and help spur France to restore liberty at home. No one who was gathered that evening at Professor Laboulaye's was more interested than Bartholdi – so deeply interested, he wrote that “the idea (5) fixed in my memory.”

In 1871, Laboulaye urged Bartholdi to visit America. And on June 21, Bartholdi sailed for the first time through the Verrazano Narrows into New York Harbor. He never forgot the moment.

“It is exactly here that my statue should be (6) – here, where people have their first view of a new world. I have found the admirable spot. It is Bedloe’s Island, just opposite the narrows which are, so to speak, the gateway of America.”

Bartholdi was certain he had found the site for his masterpiece. From New York, he traveled across America never missing an opportunity to promote his dream. The size of the country impressed him. He (7) at the immensity of Niagara Falls and Yosemite, Monument Valley and the giant sequoias. “Everything is big here,” he told his mother, “even the peas.”

In 1875, a new and moderate republic had been (8) in France. Paris was once again the cultural capital of Europe, some said the world. For Laboulaye and Bartholdi, the time was perfect to bring their idea to the French people. They formed a French-American union and, to raise money, (9) a nationwide lottery. In all, 181 municipalities, 40 general councils, 10 chambers of commerce, and 100,000 individual subscribers contributed the 600,000 francs Bartholdi thought he would need.

Bit by bit, Bartholdi evolved the form of his statue borrowing generously. A woman in robes bearing the light of reason had stood for liberty since classical times. It was rumored all over France that the statue was (10) after the face of Bartholdi’s mother and the body of his mistress. And there was still another influence: the freemasons, a secret international brotherhood linked to the ancient builders of the pyramids and the cathedrals. Freemasons were (11) to peace, to liberty and enlightenment. George Washington was a freemason and so were Jefferson and Franklin and countless others who made America. Freemasons designed the dollar bill. Freemasons planned the Washington Monument – an obelisk, symbolizing the ray shining from God to enlighten mankind. And Masonic symbols were to be present in the Statue of Liberty as well: a torch, the light of human intellect; a book, the laws of the supreme architect indelibly (12) with the date of America’s independence.

PART II: Listen to the narrator describe how the Statue of Liberty was built. Fill in the blanks with the letter of the correct answer from the list. Use each answer only once.

- | | | | |
|----------------------|--------------------|---------------------|-----------------------|
| A accordingly | D certainly | G only | J silently |
| B already | E directly | H precisely | K squarely |
| C carefully | F exactly | I separately | L successively |

Now, in the workshops of Gaget and Gauthier at 25 Rue de Chazelles, work began in earnest. Bartholdi drove himself hard supervising every aspect of the work. He built three (1) larger models, the last a quarter of the final size. Each enlargement required more than 9,000 measurements taken painstakingly from plumb lines and then multiplied (2) over and over again. Finally, a full-sized model was built in pieces made of wooden lath, these first roughly covered with plaster then (3) carved in full detail. Craftsmen spent weeks working on fingers, toes and eyebrows.

Once the plaster carving was finished a wooden negative was built – a honeycomb, conforming (4) to the pieces of the model. In another corner of the shop, men took big sheets of copper about the thickness of a silver dollar and hammered them into the honeycomb until they had (5) the same shape and contour as the plaster original. By the time they were finished, 300 copper sections were ready for assembly. Bartholdi finished the right arm and torch first so they could be displayed at the American Centennial Exhibition at Philadelphia. Though the statue was to be a gift from France, Americans were expected to provide the place for her to stand. But Bartholdi had no guarantee the Americans would come through. There had been complaints about the statue all along.

Some Americans distrusted the French whom they believed radical, or effete, even immoral. Clergymen worried about a pagan goddess on American soil. And art critics scoffed that the statue would look like a bag of potatoes with a stick projecting from it.

When New Yorkers seemed less than enthusiastic about the gift, Bartholdi hinted he would be just as happy to have his statue stand in Philadelphia. But Bartholdi had no intention of setting the statue he now called “My American” anywhere but in New York Harbor.

“If there is any place on Earth that needs light it is (6) New York.”

The arm and torch were eventually returned to Paris but there was a problem: Bartholdi wasn't exactly sure how to hold all the pieces together. The more than 40-foot span of her shoulders high above the tides and (7) into the wind would create a sail as big as on any ship. And how would a structure so enormous actually be built, transported across an ocean and kept stable on its pedestal? A new man was enlisted, one of the greatest engineers of the century – Alexandre-Gustave Eiffel. (8) celebrated throughout France for his daring bridges, Eiffel would later create the world's most famous tower. Now, in the courtyard of Gaget and Gauthier, Eiffel began building his statue. It was a sturdy pylon made of cross-braced iron posts, 96 feet high and this supported a framework of light beams, a forerunner of the skyscraper. Most ingenious of all were the hundreds of short, thin iron bars fitted to the framework, which would attach (9) to the inside of the copper skin. They would act like springs allowing the statue to sway, expand and contract and breathe. Each copper piece would be (10) riveted to the frame. Thus, no one piece would carry the weight of any other. When Eiffel's pylon was finished, workers began wrapping it in copper.

She was proclaimed a modern cathedral. The freemasons were delighted. Jules Grevy, the President of the French Republic came to see her. So did Victor Hugo the venerable poet of French democracy – 82 years old, and (11) months from death but determined to see for himself this huge testament to the ideals for which he had struggled all his life. He stood (12) for a long time staring first at the statue, then at Bartholdi. Finally, he spoke. “The idea,” he said, “it is everything.”

PART III: Listen to the narrator describe how the Statue of Liberty was transported, assembled, and unveiled in New York. Fill in the blanks with the letter of the correct answer from the list. Use each answer only once.

- | | | | |
|--------------|---------------|------------|-------------|
| A brilliant | E fashionable | I precious | M steady |
| B dismantled | F giant | J sharp | N unceasing |
| C every | G huge | K sleek | O wealthy |
| D exotic | H intended | L solid | P wooden |

In New York, though no one had figured out how to pay for it, the pedestal was underway. The designer was America's most (1) architect Richard Morris Hunt. During 1882 and '83, he sketched out innumerable designs toying with pyramids and ziggurats and other less (2) styles. Corresponding frequently with Bartholdi – although each man heartily disliked the other – Hunt arrived at last at the final form. It was a (3) monument of Classical and Egyptian features that took into account the contours of the abandoned fort. Almost as tall as Liberty herself, Hunt's pedestal would complement Bartholdi's statue but not compete with it – if, that is, someone could come up with the money.

Back in Paris, workers dismantled the statue and packed her in 210 crates, 36 just for nuts, bolts and rivets and put her aboard the (4), white warship Isere. The statue sailed on May 21, 1885 and very nearly didn't make it. Halfway across, the Isere was struck by a storm. For 72 hours, she struggled to remain upright as her (5), wildly shifting cargo threatened to capsize her. Nearly a hundred ships greeted the battered Isere on her arrival in New York Harbor. But it was still not certain the (6) statue would ever be reassembled.

As the Isere began to unload her (7) cargo, work on the pedestal stopped. The money had run out.

Joseph Pulitzer, a Hungarian immigrant, was the new publisher of an old

newspaper, *The New York World*. He was a strange, (8) man, half-blind and almost wholly neurotic. A self-styled champion of the ordinary people of his city, he could not abide the noise they made, lining the walls of his office with cork to shut it out and eventually running his paper from far out at sea, on a yacht called Liberty. In 1885, he launched an attack on (9) New Yorkers who would allow their city to be disgraced by not having provided a foundation for Liberty. From that moment on, he promised he would publish the name of (10) man, woman and child who contributed to the statue no matter how small their contribution.

Pulitzer and the world raised \$120,000, much of it in contributions of a dollar or less. Finally, in the spring of 1886, workmen began prying open the (11) crates that had been sitting on Bedloe's Island for a year. In just three months, the statue once again rose up around its skeleton; 21 years after the dinner at Professor Laboulaye's; 15 years after Bartholdi first sailed through the Verrazano Narrows; ten years after the American centennial celebration for which the statue had originally been (12).

October 28, 1886 dawned cool and cloudy and at 10:00 in the morning, a (13) rain began to fall. Nobody seemed to mind. Enthusiastic crowds of more than a million lined the streets. Twenty thousand New Yorkers paraded down Broadway. Early in the afternoon, some 600 dignitaries were ferried out to Bedloe's Island for the great unveiling. The general public was not invited and exactly two women were present for the ceremony honoring this (14) statue of a woman – an irony not lost on a group of suffragists who circled the island in a chartered boat shouting their outrage through a megaphone. But their words went largely unheard in the (15) din. The French flag hung over the statue's face. Bartholdi himself, dressed in evening clothes, climbed into the torch where he sat ready to pull the silken cord that would formally unveil his creation once President Grover Cleveland completed his formal remarks. But somehow signals were misinterpreted. The sculptor gave a (16) pull before the President had even made it to the podium.

平成14年度入学試験

英語

リスニングテスト スクリプト

ただ今から、リスニングテストを行います。このリスニングテストは、Part I, Part II, Part III の3つの Part からなっています。各 Part は1回だけ聞くことができます。各 Part の前には、3分間の無放送時間がありますので、この間に英文と選択肢を読んでおいてください。

これから英語が放送されます。英文の空欄の部分に、聞き取った語を、選択肢の中から選んで入れてください。放送中にメモを取っても構いません。

それぞれの Part のあとにも、1分間の無放送時間がありますので、この間にあなたの答えを確認してください。答案用紙に記入する時間は、放送終了後に3分間とってあります。

(5 second pause)

Part 1 を始めます。これからナレーターが、『自由の女神』がどのようにして計画され、資金が集められたかを話します。次の3分間で、これから話される文章と、答えの選択肢を読んで下さい。

(3-minute pause)

では、ナレーションを聞いて、選択肢の中から正しい単語を選び、空欄を埋めて下さい。

In the autumn of 1875, on a quiet residential street in Paris where nothing much had ever happened, work began on a statue unlike any ever built before. It would be a gift from the people of France to the people of the United States and it would celebrate an ideal: liberty. When completed, she would be the tallest structure in the New World, her torch stretching 305 feet above the harbor -- taller even than the recently completed Brooklyn Bridge. She was hand-built by Frenchmen in Paris. Italian immigrant stonemasons laid her foundation in New York. And hundreds of thousands of French and Americans -- ordinary people, mostly -- paid for her construction. But she was primarily the creation of one driven man: Frederic Auguste Bartholdi -- a man who wasn't even sure he liked Americans.

But the idea for the Statue of Liberty was not Bartholdi's. It was born over brandy and cigars at a country home near Paris one evening in 1865. The host was Edouard de Laboulaye -- Historian, Professor of Law, Chairman of the French Antislavery Society. The talk was of liberty. Laboulaye believed passionately that democracy was the future and America its shining example. And so, very shrewdly, he proposed a huge monument to celebrate liberty, as America was about to celebrate its 100th birthday. The great gift would both commemorate a century of French-American relations and help spur France to restore liberty at home. No one who was gathered that evening at Professor Laboulaye's was more interested than Bartholdi -- so deeply interested, he wrote that "the idea remained fixed in my memory."

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Bit by bit, Bartholdi evolved the form of his statue borrowing generously. A woman in robes bearing the light of reason had stood for liberty since classical times. It was rumored all over France that the statue was modeled after the face of Bartholdi's mother and the body of his mistress. And there was still another influence: the freemasons, a secret international brotherhood linked to the ancient builders of the pyramids and the cathedrals. Freemasons were devoted to peace to liberty and enlightenment. George Washington was a freemason and so were Jefferson and Franklin and countless others who made America. Freemasons designed the dollar bill. Freemasons planned the Washington Monument -- an obelisk, symbolizing the ray shining from God to enlighten mankind. And Masonic symbols were to be present in the Statue of Liberty as well: a torch, the light of human intellect; a book, the laws of the supreme architect indelibly inscribed with the date of America's independence.

(1-minute pause)

Part 2 を始めます。これからナレーターが、『自由の女神』がどのようにして作られたかを話します。次の3分間で、これから話される文章と、答えの選択肢を読んで下さい。

(3-minute pause)

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(1-minute pause)

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(3-minute pause)

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Back in Paris, workers dismantled the statue and packed her in 210 crates, 36 just for nuts, bolts and rivets and put her aboard the sleek, white warship Iserre. The statue sailed on May 21, 1885 and very nearly didn't make it. Halfway across, the Iserre was struck by a storm. For 72 hours, she struggled to remain upright as her huge, wildly shifting cargo threatened to capsize her. Nearly a hundred ships greeted the battered Iserre on her arrival in New York Harbor. But it was still not certain the dismantled statue would ever be reassembled.

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(1-minute pause)

以上で、放送を終了します。これから3分間に、答えを問題用紙から解答用紙に書き写して下さい。

(3-minute pause)