

國立臺灣師範大學 104 學年度碩士班招生考試試題

科目：專業英文

適用系所：藝術史研究所-西方藝術史組

注意：1.本試題共 3 頁，請依序在答案卷上作答，並標明題號，不必抄題。2.答案必須寫在指定作答區內，否則不予計分。

I. 請依照題目之要求，以中文或英文解釋下列各專有名詞。(共 24 分)

1. Happening (以中文解釋名詞，並舉例說明)(4分)
2. Perpendicular (以中文解釋名詞，並舉例說明)(4分)
3. Caricature (Please give the definition, in English, 4 scores)
4. Tempera (Please give the definition, in English, 4 scores)
5. Classicism (Please give the definition, in English, 4 scores)
6. Mosaic (Please give the definition, in English, 4 scores)

II. 詳細閱讀下列這段文字之後：

1. 試將這段文字「逐字」翻譯成中文。
2. 試回答下列問題：(1). 本文主要描述的重點是什麼？(2). 試以簡圖畫出文中所描述 **Prudence** 的基本構圖。(26分)

Mediaeval and Renaissance art found many ways to express this tripartition of prudence in a visual image. Prudence is shown holding a disc the three sectors of which bear the inscription “Tempus praeteritum,” “Tempus praesens” and “Tempus futurum,” or a brazier form which burst forth three flames analogously labeled. She is represented enthroned beneath a canopy inscribed “Praeterita recolo, praesentia ordino, futura praevideo” while looking at her reflection in a triple mirror. She is impersonated by a cleric who handles three books displaying appropriate admonitions. Or, finally, she is depicted—after the fashion of those Trinities which, being of a pagan origin, were frowned upon by the Church but never lost their popularity—as a three-headed figure exhibiting, in addition to a middle-aged face seen in front view which symbolizes the present, a young and an old face turned to profile which symbolize, respectively, the future and the past. This three-headed Prudence appears, for example, in a Quattrocento relief in the Victoria and Albert Museum at London now ascribed to the school of Rossellino; and—the significance of the tricephalous image here further clarified by the traditional attribute of wisdom, the serpent—in one of the niellos in the late fourteenth-century pavement of Siena Cathedral.

(Erwin Panofsky, ‘Titian’s Allegory of Prudence: A Postscript,’ in: Erwin Panofsky, *Meaning in the visual arts: Paper in and on Art History*, Garden City, N.Y. 1955, pp. 150-151.)

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III. Interpret the following passage in English (請以英文作答, 25 分)

Read this excerpt written by Paul Barolsky and answer with your own words to the following questions:

- a. According to Paul Barolsky, what is the function of a description in art history?
- b. Why are descriptions not really practiced today?
- c. According to Paul Barolsky why is it necessary to write beautifully about art?
- d. What do you think personally about the principle of writing beautifully about art?

“In any event, much, far too much, academic art history, despite the best of intentions, is very badly written, is indeed artless, ponderous, and even lugubrious, giving the reader very little pleasure; on the contrary, it frequently alienates the reader from the art that it might otherwise illuminate. I take exception to the proposition that art historians aspire to write beautifully. I think the evidence massively demonstrates that most art historians are indifferent to the form of their writing, to their own literary style or absence of style. In my view, writing about art that conveys a vivid sense of the work of art is necessarily artful and should give the reader pleasure, not just information and ideas. The artfulness of verbal interpretation can bring us into close rapport with the wordless art that it illuminates. Ever so much academic writing nowadays is so focused on context, however, that too often the work of art itself is lost sight of and little described or interpreted.

Description is necessarily a form of interpretation. There is a deep, well-known tradition of such description that we can trace back to Homer’s account of the shield of Achilles—a tradition that extends to the writings of Philostratus and later Vasari and Winckelmann. It has the technical name of ekphrasis. All art historians know this tradition, but few practice it today. It has been said that this is so because we have photographs of works of art; but these photographs are mute and what they represent still needs to be noticed and consequently described in words. Moreover, the photograph is never a neutral or objective datum but is itself an interpretation. I think that art historians today resist description because they fear that it will be excessively subjective or even too obvious. And besides, it is hard as hell to do. And so they often retreat to theory as an escape. We need to be reminded here of the etymology of a word. “Theory” is, in the root sense, how one sees something. It’s a point of view. And what we see needs to be described. We cannot take it for granted. The pursuit of a theory of art, justifiably rooted in a philosophical approach, too often descends into the realm of radical pomposity—indeed, to such a degree that the double-talk now current in academe reads like self-parody or farce.”

Paul Barolsky, “Philip Marlowe Meets the Art Historian” in 1952, in *ARION*, vol 19, no 2, 2011, pp. 5-17. Here pp. 6-7

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IV. Interpret the text and explain why women artists, such as Marietta Tintoretto (c. 1554–c. 1590), were so rare in the past. Why are many aspects of her biography, as recorded by the Venetian author Carlo Ridolfi (1594–1658), so typical for women artists? Why was Marietta a specialist of portrait painting? (請以英文作答, 25 分)

“There lived in Venice Marietta Tintoretto, the daughter of the famous Tintoretto (1519–94), and the dearest delight of his genius, and taught by him in drawing and colouring, so that she produced works that made men marvel at her lively intellect. When she was a little girl she was dressed as a boy, and taken with him by her father wherever he went [...]. She was especially talented at doing portraits well [...]. She portrayed many Venetian gentlemen and ladies, who came to her willingly, as she had genteel manners and entertained them with music and singing.”

Carlo Ridolfi, *Le Maraviglie dell'Arte*, Venice 1648; here quoted after Mary Rogers and Paola Tinagli (eds), *Women in Italy, 1350–1650. Ideals and Realities*, Manchester–New York 2005, p. 303.

