

2006年多摩美術大学博士後期課程入学試験問題

英語

①下線部を訳しなさい。

Although the concept “modernism” may seem intolerably vague, it has come to serve a crucial function in criticism and literary, as well as in theoretical debates about literature. [1]There is little doubt that of all the concepts used in discussing and mapping twentieth-century Western literature, “modernism” has come to the most important, either as used by itself or as a part of the kindred concept “postmodernism.”

One must of course be aware that until quite recently “modernism” was not a widespread concept, especially not outside the spheres of Anglo-American and Scandinavian criticism, and even today one may not encounter it frequently in the works of, say, German and French critics and scholars. [2]It may actually be the pressure exerted by critical and theoretical discussions in the United States that has recently made Continental-European critics more conscious of the concepts of “modernism” and “postmodernism.” At the same time, we know that when for instance German scholars use the words “modern” or “die Moderne” in the specific context of nontraditional twentieth-century literature, they are employing it in a way that parallels the use of “modernism” in English.

—Astradur Eysteinnsson, *The Concept of Modernism*

②次の英文をわかりやすく要約しなさい。

Art in the strict sense begins with definition—with the passage from vagueness to outline. And indeed we find that historically the first kind of art—the art of the cavemen—begins with the outline. Art begins with the desire to delineate—and still so begins in the child. Delineation still remains one of the most essential elements in the visual art—even in sculpture, which is not merely mass, but mass with outline. So fundamental is this quality that some artists have not hesitated to make it essential of all art. William Blake expressed with great force this view as follows :

“The great and golden rule of art, as well as of life, is this: That the more distinct, sharp and wiry the bounding line, the more perfect the work of art, and the less keen and sharp, the greater is the evidence of weak imagination, plagiarizing, and bungling...”

This is one of the first things to realize about 'line'—it does not necessarily disappear in the passage from drawing to painting.

But first let us note the potentiality of line for suggesting more than outline: in the hands of a master it can express both movement and mass. Movement is expressed, not only in the obvious sense of depicting objects in motion (that is an adaptation of the line to the selective observation of the eye) but more aesthetically by acquiring an autonomous movement of its own—by dancing on the page with a joy quite independent of any reproductive purpose. Although certain Western painters like Botticelli and Blake might be mentioned, this quality of line is best illustrated in oriental art—in Chinese and Japanese paintings, drawings and woodcuts—and when properly organized it results in *rhythm*. How the dancing line gives this rhythmical sense is perhaps easier to appreciate than to explain: it can be appreciated by musical and physical analogies, but to explain it in visual terms we need some such theory as that of *empathy*—our physical sensibility must in some way be projected into the line—for, after all, the line itself does not move or dance: it is we who imagine ourselves dancing along its course.

The most remarkable quality of line is its capacity to suggest mass or solid form. This is a quality it only acquires in the greatest masters, and is expressed in various subtle departures from the continuous outline—the line itself is nervous and sensitive to the edge of things, it is swift and instinctive, and instead of being continuous, breaks off at just the right points and re-enters the body of the design to suggest converging planes. It is, above all, selective, suggesting more than it states. Line, in fact, is often a very summary and abstract device for rendering a subject—a pictorial shorthand. It is amazing how abstract it can become without offending the *conventional* codes of representation—consider, for example, the various manners in which the foliage of trees is represented.

—Herbert Read, *The Meaning of Art*

2006 : Entrance Examination for The Doctorial Course, Tama Art University
ENGLISH

① Summarize the contents of the argument below.

Although the concept “modernism” may seem intolerably vague, it has come to serve a crucial function in criticism and literary, as well as in theoretical debates about literature. [1]There is little doubt that of all the concepts used in discussing and mapping twentieth-century Western literature, “modernism” has come to the most important, either as used by itself or as a part of the kindred concept “postmodernism.”

One must of course be aware that until quite recently “modernism” was not a widespread concept, especially not outside the spheres of Anglo-American and Scandinavian criticism, and even today one may not encounter it frequently in the works of, say, German and French critics and scholars. [2]It may actually be the pressure exerted by critical and theoretical discussions in the United States that has recently made Continental-European critics more conscious of the concepts of “modernism” and “postmodernism.” At the same time, we know that when for instance German scholars use the words “modern” or “die Moderne” in the specific context of nontraditional twentieth-century literature, they are employing it in a way that parallels the use of “modernism” in English.

——Astradur Eysteinnsson, *The Concept of Modernism*

② Discuss the points at issue below.

Art in the strict sense begins with definition—with the passage from vagueness to outline. And indeed we find that historically the first kind of art—the art of the cavemen—begins with the outline. Art begins with the desire to delineate—and still so begins in the child. Delineation still remains one of the most essential elements in the visual art—even in sculpture, which is not merely mass, but mass with outline. So fundamental is this quality that some artists have not hesitated to make it essential of all art. William Blake expressed with great force this view as follows :

“The great and golden rule of art, as well as of life, is this: That the more distinct, sharp and wiry the bounding line, the more perfect the work of art, and the less keen and sharp, the greater is the evidence of weak

imagination, plagiarizing, and bungling...”

This is one of the first things to realize about ‘line’—it does not necessarily disappear in the passage from drawing to painting.

But first let us note the potentiality of line for suggesting more than outline: in the hands of a master it can express both movement and mass. Movement is expressed, not only in the obvious sense of depicting objects in motion (that is an adaptation of the line to the selective observation of the eye) but more aesthetically by acquiring an autonomous movement of its own—by dancing on the page with a joy quite independent of any reproductive purpose. Although certain Western painters like Botticelli and Blake might be mentioned, this quality of line is best illustrated in oriental art—in Chinese and Japanese paintings, drawings and woodcuts—and when properly organized it results in *rhythm*. How the dancing line gives this rhythmical sense is perhaps easier to appreciate than to explain: it can be appreciated by musical and physical analogies, but to explain it in visual terms we need some such theory as that of *empathy*—our physical sensibility must in some way be projected into the line—for, after all, the line itself does not move or dance: it is we who imagine ourselves dancing along its course.

The most remarkable quality of line is its capacity to suggest mass or solid form. This is a quality it only acquires in the greatest masters, and is expressed in various subtle departures from the continuous outline—the line itself is nervous and sensitive to the edge of things, it is swift and instinctive, and instead of being continuous, breaks off at just the right points and re-enters the body of the design to suggest converging planes. It is, above all, selective, suggesting more than it states. Line, in fact, is often a very summary and abstract device for rendering a subject—a pictorial shorthand. It is amazing how abstract it can become without offending the *conventional* codes of representation—consider, for example, the various manners in which the foliage of trees is represented.

—Herbert Read, *The Meaning of Art*

2006 年度多摩美術大学大学院博士後期課程入学試験問題

「小論文」問題

「写真術の発明が歴史に与えた環境について述べなさい」

注意：原稿用紙は縦書きとし、1600字から2000字以内でまとめること

2006 : Entrance Examination for The Doctorial Course, Tama Art University

Essay

Discuss the situations to which the History of Art faced after the invention of Photography (in 2 or 3 pages).