

2024年度

大学院文学研究科博士課程前期2年の課程入学試験

(夏期・社会人特別選抜) 問題

筆記試験 美学・西洋美術史 専攻分野

試験開始の合図があるまで、この問題冊子を開いてはいけない。

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(問題はすべてで3問である)

問1 次の6つの項目について知るところを、それぞれ5行程度で記述しなさい。

1 祭壇画

2 レオン・バッティスタ・アルベルティ

3 感情

4 感覚

5 東大寺法華堂諸像

6 やまと絵

問2 大学院で研究したいテーマ、問い、および現時点での仮説について簡潔に記述しなさい。

問3 次の文章を全訳せよ

At the Scuola dei Carmini he decorated for the Carmelite confraternity a ceiling, the centre of which was to be 'a Madonna descending from Heaven, holding in her hand a sacred scapular which she proffers to St Simon Stock'. The terms of the commission were accepted by Tiepolo in January 1740, but it was two or three years before the central picture and its surrounding ones of *Virtues* were finished. The *Madonna of Mount Carmel* is a vision which eclipses the splendours even of St Clement's vision; indeed, it is probably Tiepolo's greatest masterpiece in religious painting. He understood well enough what was required by the subject that was to some extent *his* subject: an assuaging vision of the supernatural to mortals.

The scene which he specifically illustrates here was a vital moment in the history of the Carmelite order. The Virgin is said to have appeared on this occasion to St Simon at Cambridge, though that detail has clearly not bothered Tiepolo. The scapular, two pieces of cloth joined by strings, is the means of obtaining an important indulgence according to a Papal Bull that is perhaps a forgery but which Tiepolo accepts: those who have worn the scapular will be liberated from Purgatory through the Madonna's intercession on the first Saturday after their death 'or as soon as possible'.

The comforting doctrine of this statement is carefully expressed in the painting. Purgatory lies all about St Simon, and the litter of tombstones, skulls, and cloudy horrors of yawning graves contrasts with the tall white

figure of the Madonna triumphantly wielding aloft the Child and swept through the sky by attendant angels. The vision is almost a hallucination, and the figures of it are heightened beyond normality. We feel, and share, the saint's privilege as he crouches low before the air-borne apparitions; like him we seem annihilated before this infraction of Nature's order . . .

Tiepolo's mind is instinctively on the side of divinity, excited by triumphs, apotheoses and glories; he magnifies the whole conception of the Carmelite vision to his own more splendid dimensions whereby Cambridge sinks into being a Palladian-style cornice but heaven becomes a great space swept by agitated, graceful, feminine forms. In this world of celestial servants it is not the Madonna who holds the sacred scapular; the office is delegated to an angel who carries it in one hand while supporting the Madonna's draperies with another.

(Michael Levey, 1959)

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This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.