

國立中正大學八十二學年度碩士班考試試題

科目：英文

I. Translation:

1. Translate the following passage into English:

「我夢見我在整理東西，並且在屋子裏摸摸索索的走來走去。整東西倒不奇怪，我這半生都在整理東西，並且一直也沒整理好。其中大而言之，是想整理自己，自己的所受所贈所欲所求所歌所哭；小而言之，是想整理好桌上的信件，櫃中的資料，黃昏時從針陽裡收回來的衣服，或者一陣而後滿陽台的落葉。」

2. Read the following passage and translate only the underlined part into Chinese:

If you are a visitor in Beijing, a bus will take you to the Great Wall where the people clambering about on it will likely outnumber the stones. However, not everyone in China is standing inside the circle of the buses, breathing his last, or pushing his way up that ancient barrier's many steps and steel slopes, although it may seem so; nor is the Great Wall this incredible country's only dragon-shaped defender, because a billion people require the comfort of at least a million walls: walls concealing houses, safeguarding factories, lending themselves to banks and office buildings, hotels and new construction, defining villages, compounds, parks, and squares, protecting pagodas, temples, shrines, and palaces; and along the top of many of these walls a snakelike creature made of slate and tile and stucco seems to crawl, its odd equine head bearing a dog's teeth, with thin wire flames, like antennae, breathing from its nose. For all their apparent ferocity, the intentions of these monsters are pacific, as are the quiet courses of fired clay they serpentine upon.

II. Reading Comprehension

The paragraph below is taken from Andre Malraux's book, *The Voices of Silence*. Please read the paragraph carefully, then answer the following multiple choice questions by circling the correct choice (A, B, or C).

The reason why the art museum made its appearance in Asia so belatedly (and, even then, only under European influence and patronage) is that for an Asiatic, and especially the man of the Far East, artistic contemplation and the picture gallery are incompatible. In China the full enjoyment of works of art necessarily involved ownership, except where religious art was concerned; above all it demanded their isolation. A painting was not exhibited, but unfurled before an art-lover in a fitting state of grace; its function was to deepen and enhance his communion with the universe. The practice of pitting works of art against each other, an intellectual activity, is at the opposite pole from the mood of relaxation which alone makes contemplation possible. To the Asiatic's thinking an art collection (except for educational purposes) is as preposterous as would be a concert in which one listened to a programme of ill-assorted pieces following in unbroken succession.

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III.

1. Pitting works of art against each other:
 - a. causes a mood of relaxation in Chinese viewers.
 - b. is commonly practiced in Asia.
 - c. is antithetical to the Chinese attitude about art.

2. Art museums appear later in Asia than in Europe:
 - a. because there is a different attitude toward art in Asia.
 - b. because Asians like art less than Europeans.
 - c. because there is less space for art museums in Asia.

3. For Asians an art collection:
 - a. is never educational.
 - b. seems like an ill-assorted program of music.
 - c. is always preposterous.

4. In China the full enjoyment of works of art:
 - a. is a purely public matter.
 - b. was always a religious matter.
 - c. occurred in solitude.

5. The word "unfurled" means:
 - a. exhibited.
 - b. shown in special circumstances.
 - c. hidden.