

2011 年度 転部試験

文学部【美術史コース】 英語

以下の文章を全文、日本語に訳しなさい。(横書き解答用紙使用)

CRUCIFIXION (*Engraved Passion*)

Wölfflin suggests that probably the moment is pictured when Christ commends his mother to St. John. The feeling of this engraving is statuesque rather than passionate. According to Tietze, the principals are here joined in a triad, almost like a restful pause in the flow of the series. Dürer's

rendering, in this instance, is considerably more restrained than the version of 1508 (No. 50). Winkler is critical of the draperies. He finds them restless, almost mannerist, and so abundant as to be incongruous for a Crucifixion. Based on the preparatory drawing W.588.

LAMENTATION OVER CHRIST (*Engraved Passion*)

Also called "Descent from the Cross," this is the first of Dürer's engravings after his return from Italy. It is not yet appreciably different in style from those of 1504/05. The "Lamentation over Christ" is the earliest of the plates of the *Engraved Passion* and, according to Hausmann, considerably weaker than the other subjects of that series. Wölfflin notes that it suffers from Dürer's preoccupation during this period with

the arrangement of limbs. The position of Christ's legs is similar to that of the Infant Christ's in the painting *The Brotherhood of the Rosary*. Flechsig points out that Dürer could not have thought of an entire series of Passion subjects at that time, otherwise he would have begun with the "Agony in the Garden." In contrast to the other subjects which were to follow, the background of this engraving is white.



