

# 國立清華大學 命題紙

九十三學年度 歷史 系(所) 甲、丁 組碩士班研究生招生考試

科目 國文與英文 科號 <sup>4304</sup>4604 共 5 頁第 1 頁 \*請在試卷【答案卷】內作答

一、閱讀下列摘出的文字，寫出這段文字的大意，以及它的出處

(取自哪一部書)。(四題選做二題，每題 10 分)

1. 禹別九州隨山濬川任土作貢
2. 死生契闊與子成說執子之手與子偕老
3. 良其背不獲其身行其庭不見其人無咎
4. 十有六年春王正月戊申朔隕石于宋五是月六鷁退飛過宋都

二、簡述下列作品表達的感情，指出作品的時代，亦請儘可能指出作者為何人。

(五題選作三題，每題七分)

1. 勅勒川陰山下天似穹廬籠蓋四野天蒼蒼野茫茫風吹草低見牛羊
2. 謝公最小偏憐女白嫁黔婁百事乖顧我無衣搜畫篋泥他沽酒拔金釵野蔬充膳甘長藿落葉添薪仰古槐今日俸錢過十萬與君營食復營齋
3. 原來是 花紫嫣紅開遍似這般都付與斷井頽垣良辰美景奈何天賞心樂事誰家院朝飛暮捲雲霞翠軒雨絲風片烟波畫船錦屏人恁看得這韶光賤
4. 對酒當歌人生幾何譬如朝露去日苦多慨當以慷憂思難忘何以解憂惟有杜康
5. 少年聽雨歌樓上紅燭昏羅帳壯年聽雨客舟中江闊雲低斷雁叫西風而今聽雨僧廬下鬢已星星也悲歡離合總無情一任階前點滴到天明

三、請將下列文言譯成白話，請儘量符合以下三項條件，此三項條件即為計分之基準。(三十四分)

- (1) 譯成之白話文須流利連貫，自成一段文字，建議先作草譯。
- (2) 譯文應力求完整精確，避免遺漏原文中之一字一詞。
- (3) 譯文中應避免使用原文的辭彙。

鄭君，名某，字某，建昌南城人。吾母其從祖姑也。夫人於觀，為舅之妻，故得常見焉。鄉里陳為冠族。夫人之父某，贈殿中丞。祖某，曾祖某，不仕。歸於鄭氏，生二男裁數歲而寡。姑老子弱，門內外事，一介舉委于其躬。性嚴正，處之有宜。請謝姻戚，意厚淳淳。用福其家，以不失舊。壽六十有五，皇祐五年夏四月卒。小子曰倫，既蚤死，君孤露一生，延其世祀。曾祖某，父某，蓋皆善良能治生，而君繼之。抑管子所謂士農工商之子，少而習焉者矣。廣源蠻犯嶺表，朝廷以空名告身屬江湖轉運使，募入泉穀，而郡縣風曉之，君以此守撫州助教。執親之喪，數月得疾，未葬而卒，年三十有七。至和元年冬十二月也。二男曰某，七歲，曰某，三歲。妻謝氏，獨當家事，閨門無五尺之童，略如夫人初寡時。嗚呼，可哀也已。(李觀：鄭助教母陳氏墓銘)



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## Part One: Reading

**Directions:** Read the following passage and answer the questions in Section A and B.

The image of Barcelona is closely associated with that of the architect Antoni Gaudí. The discovery of his work is one of the principal objectives of many visitors to the city. La Pedrera is, perhaps, the most suitable starting point for the circuit of Gaudí's Barcelona. This residential building (currently property of a cultural foundation and used for exhibitions), lies on a corner of the Eixample and has three façades which, in reality, form one single frontage, defined by characteristic curved lines which (1) evoke an improbable wave of stone, (2) peppered by the twisted metal rails of the balconies.

Following an extremely costly refurbishment, finished in the mid nineties, La Pedrera offers a magnificent aspect, and not only from the outside, as the frescoes that decorate the accesses to the stairwell have been returned to their original, brilliant colors. Many of the apartments have regained their initial appearance and again proudly display the Modernist woodwork and curious painting and reliefs traced on the plaster ceilings. On the highest level, the building reserves one of its greatest surprises, the (3) stunning spectacle of the roof. The forest of chimney stacks, the imaginative sculptures that (4) camouflage the accesses to the stairways and water tanks, the undulating surface and the inventive ornamentation, comprise a unique architectural ensemble, conceivable only to an (5) ingenious mind. The old attics (another singular area whose structure resembles that of the belly of a gigantic sea monster), have been fitted out for exhibitions of scale models, photographs and videos with the aim of giving an insight into the internal logic of Gaudí's work, his methods, ambitions, historical context and points of reference. His genius did not only reside in his incredible finishing touches, but also, and primarily, in his innovative and even (6) visionary proposals in the fields of building and construction. Not far from La Pedrera stands another famous Gaudí's edifice, the Casa Batlló. His work in this house—starting from a building of little interest—consisted in the addition of two new floors, the reconstruction of the first floor and the complete transformation of the exterior. Curvaceous lines dominate the façade, adorned with organic elements and coated with many colors reminiscent of brocades and precious stones. The roof (which resembles the skin of a dragon), crowned by a bulbous cross and several chimneys, (7) accentuates the medieval atmosphere of the ensemble.

Both the Pedrera and the Casa Batlló are the works of an unbounded imagination. They have, however, owing to their situation between other buildings, limitations in size not applicable to other works by Gaudí, the most eloquent example of ambitious dimensions being the Temple de la Sagrada Família.

Gaudí, a man of mystical leaning and spiritual convictions, worked on the Sagrada Família—where work continues today amid religious (8) fervor and the protests of architects—with greater determination and no less freedom than he had shown in his other undertakings. In fact, he spent the last years of his life close to the temple where one of the outbuildings was converted for use as his living quarters.

The Sagrada Família—as Barcelona's second cathedral—is a structure of uncommon dimensions. Conceived in the form of a Latin cross with five naves, three façades, an apse and a transept, the temple is famous for its slender towers, which soar nearly one hundred meters over the building and are crowned by



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ceramic pinnacles. These spires combine both modern, almost aeronautical, lines and overelaborate ornamentation to produce a highly spectacular result which, curiously, is not the most exaggerated of Gaudí's intentions for this work. A monumental cupola, nearly one hundred and seventy meters high, figures among the parts of the church still to be completed and this dome will become the most outstanding feature of this colossal architectural creation.

Gaudí was thirty-one years old when he accepted the commission to build the Sagrada Família and spent the rest of his life bound to this work which progressed discontinuously, much as it does today, totally dependent on the availability of funds. Here he (9) gave free rein to his creativity and allowed his imagination to fly much further than is usually (10) mandatory in buildings of a religious nature.

(Original Source: Moix, Llàtzer. (1998). *Barcelona: The City of Gaudí* (Jina Monger, Trans.). Sant Lluís, Menorca: Triangle Postals.)

**Section A. Look at the words underlined in the reading passage and choose the letter of the word or phrase which is closest in meaning to the word or phrase as it is used in the passage. (20 points)**

- |                      |                |                 |                 |                 |
|----------------------|----------------|-----------------|-----------------|-----------------|
| 1. evoke             | (A) bring out  | (B) take away   | (C) light up    | (D) go with     |
| 2. peppered          | (A) polished   | (B) speckled    | (C) placed      | (D) stuffed     |
| 3. stunning          | (A) amazing    | (B) graceful    | (C) exclusive   | (D) becoming    |
| 4. camouflage        | (A) illuminate | (B) decorate    | (C) disguise    | (D) separate    |
| 5. ingenious         | (A) innocent   | (B) resourceful | (C) playful     | (D) decent      |
| 6. visionary         | (A) promising  | (B) unrealistic | (C) far-sighted | (D) critical    |
| 7. accentuate        | (A) imitate    | (B) emphasize   | (C) prove       | (D) combine     |
| 8. fervor            | (A) belief     | (B) zeal        | (C) affection   | (D) sensitivity |
| 9. gave free rein to | (A) restrained | (B) liberated   | (C) exhausted   | (D) revived     |
| 10. mandatory        | (A) compulsory | (B) artificial  | (C) auspicious  | (D) prominent   |

**Section B. Choose the best answer for each question based on the passage. (30 points)**

- The best title for this passage is \_\_\_\_\_.  
 (A) Barcelona's Famous Attractions  
 (B) Modernism in Barcelona  
 (C) Gaudí's World in Barcelona  
 (D) Creativity in Gaudí's Works
- Why is the image of Barcelona closely related to Gaudí?  
 (A) Gaudí invested a lot on Barcelona's refurbishment.  
 (B) Gaudí's most famous architectural works are in Barcelona.  
 (C) Gaudí held many exhibitions and displays in Barcelona.  
 (D) Gaudí introduced Modernism to Barcelona.

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3. When was the refurbishment of La Pedrera finished?
- (A) In the middle of the nineteenth century.
  - (B) In the 1900s.
  - (C) In nineteen years.
  - (D) In 1995 or 1996.
4. According to the passage, what differs La Pedrera and Casa Batlló from other works of Gaudí?
- (A) imagination
  - (B) sizes
  - (C) dimensions
  - (D) colors
5. What elements are in common between La Pedrera and Casa Batlló?
- (A) Sculptures and reliefs
  - (B) Chimneys and curved lines
  - (C) Stones and crosses
  - (D) Attics and stairway
6. Where did Gaudí spend the last year of his life?
- (A) An attic in La Pedrera
  - (B) A forest close to Casa Batlló
  - (C) An outbuilding of Temple de la Sagrada Família
  - (D) The downtown of Barcelona
7. According to the passage, what makes Sagrada Família having been progressing discontinuously?
- (A) The architect Gaudí died.
  - (B) The original design was lost.
  - (C) The fund is not constantly available.
  - (D) Religious groups protest against its establishment.
8. According to the passage, which of the following is the characteristic element of Gaudí's architectural works?
- (A) Imaginative sculptures
  - (B) Bulbous crosses
  - (C) Curvaceous lines
  - (D) Slender spires
9. According to the passage, which of the following descriptions is NOT true about Gaudí?
- (A) Gaudí liked to apply his imagination to his works.
  - (B) Gaudí's talent can be observed more easily in his innovative proposals than his architectural works.
  - (C) Gaudí applied many images from the nature to his architectural works.
  - (D) Gaudí took the duty to construct the Sagrada Família when he was thirty-one years of age.

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10. According to the passage, which of the following statements is NOT true?

- (A) La Pedrera is possessed by a foundation and used for exhibitions.
- (B) Casa Batlló is near La Pedrera.
- (C) The chimneys and crosses on the roof of Casa Batllo are modernist.
- (D) The Sagrada Família is the second cathedral in Barcelona.

**Part Two: Composition. Please write a composition of 150-200 words in English on the following topic. (25 points)**

Robert F. Kennedy said, "Few will have the greatness to bend history itself; but each of us can work to change a small portion of events, and in the total; of all those acts will be written the history of this generation." In your opinion, how can we make a contribution to the history of our generation? Use specific details and examples to explain your answer.