

2022年度

大学院文学研究科博士課程後期3年の課程入学試験

(春期・一般選抜) 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Ⅰ 以下の文章を読み、古代ローマにおける静物画の特質を要約しなさい。

The Roman paintings classed, for want of a better term, as 'still lifes' include a relatively broad range of subjects. A large number feature items of food, such as fruit, fish, trussed animals and game-birds; other themes are writing implements, religious objects, the paraphernalia of athletics, theatrical masks and so forth. There are also combinations of items of different types, such as food with silver vessels, writing equipment and materials with piles of money, animals with torches and sacrificial fillets, a calf's head with a knife. Most groupings are logical (the writing implements and money, for example, are united by the common theme of banking), but sometimes the assemblages of objects are so heterogeneous as to appear random; thus one picture contains a large leaf or plate piled with dates and figs, a little bag or purse covered with writing, a torch and a pair of sacrificial fillets — objects whose connection is far from clear. In such cases the painter was evidently more interested in achieving interesting effects of colour, texture and composition than in unity of content...

This wide range of subjects is doubtless a development of Roman times, but the beginnings of certain types of still life can be traced back to the Hellenistic period. Food-paintings in particular are known to have started early. Among the subjects credited by Pliny to the Greek painter Piraeicus, disparagingly nicknamed 'Rhyparographos' ('painter of sordid subjects'), were obsonia, literally 'prepared food'. Though Piraeicus's date is uncertain, the context suggests the Hellenistic age. We also hear from Vitruvius about the existence of xenia ('guest-gifts'), a class of paintings which depicted the provisions which Greek hosts supplied to visitors on self-catering holidays — poultry, eggs, vegetables, fruit and the like. The idea of using food as a subject for painting is an aspect of the general diversification and 'trivialisation' of art in Hellenistic times.

(Source: Roger Ling, Roman Painting, Cambridge University Press, Cambridge et al., 2009 (First Edition 1991), pp. 153-154.)

問 I の解答欄

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.

問Iの解答欄（続き）

(Source: Monica Centanni (a cura di), L'originale assente: Introduzione allo studio della tradizione classica, Ronzani Editore, 2021, pp. 42-43. なお出題にあたり一部の語句に修正を加えた) ※語句註釈 *assunta*: 上昇した/*stilemi* (pl.): (作者、時代、流派における) 特徴的様式/*stare gli uni accanto a ...*: 共存する/*accostamento*: 並置/*stridente*: 不快な音をだす、あわない、不調和の

問 II の解答欄

問Ⅱの解答欄（続き）

問 III 以下の用語について説明しなさい。

- (1) クラシック (2) モザイク (3) ハルモニア (4) アイデア (5) 舎利信仰と美術
(6) 「筆致」と「筆触」

なお、各解答の冒頭にそれぞれの番号と用語を記すこと。例：「(1) クラシック この用語は……」

問 III の解答欄

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.

問 III の解答欄 (続き)

問 III の解答欄 (続き)