平成 31 年度　東京藝術大学大学院　美術研究科　（博士後期課程）文化財保存学研究領域保存修復　語学能力審査

1：以下の英文を和訳せよ。

Science is a systematic and structured way of understanding the material world. Scientists aim to describe material facts in an objective manner. To help fulfil this aim, they have developed a precise language and a specialist vocabulary to describe accurately what they have learnt from their observations. Scientific ideas and theories are continually evolving and being revised (though by no means at an even or steady pace), as further observations and new discoveries are made.
Scientists have assimilated this language and mode of expression and use it to develop their own researches further. Science enables you to understand and link phenomena which might, on the face of it, appear problematic and unconnected. Conservator, therefore, can find this precise and structured way of looking at the material world both helpful and illuminating. The Conservation Unit Museums and Galleries Commission, *Science For Conservators Series: Vol.1: An Introduction to Materials* (Routledge,1992), p13

2：以下の英文を読み、図の A～D に当たる部分の用語を文中から選んで書きなさい。

Perspective is a system of presenting three-dimensional objects on a two-dimensional surface so that the effect is the same as if the actual scene were viewed from a given point, the objects appearing three-dimensional and receding in depth with the same space relationships. Perspective is a basic element in representational art of the Western world and, traditionally, one of the criteria of its excellence. The use of perspective in depicting an individual from is ordinarily called foreshortening, the term perspective usually being reserved for the depiction of entire scenes and structures.

There are number of different methods, both geometric and illusionary, for indicating perspective. An artist often uses several of them in conjunction to achieve the effect of spatial ordering and depth that the artist desires. The principal geometric system used by artists is called linear perspective. Objects are made to recede in space by being drawn progressively smaller and closer together toward the horizon, are projected on the picture plane by means of system of guidelines ruled to a point or points on the horizon line called vanishing points. Structures, roads, and areas of terrain are placed in perspective, for example, by having their parallel vertical lines, when theoretically of an object its depiction will involve one or more vanishing points, and depending on their number, the object is said to be drawn in parallel perspective (one-point perspective), angular perspective (two-point perspective), or oblique perspective(there-point perspective).

There is a procedure to cover any problem in perspective, but in creative work it is seldom desirable to adhere rigidly to the last degree of legitimate construction, as geometrically correct linear perspective is called. Departures within small tolerances have always been made in spirited work, some of the rules of legitimate construction have been greatly relaxed, particularly those that govern the proportions of three zones of recession in a composition. In addition to linear perspective, aerial perspective, which makes use of such illusionary devices as advancing and retreating colours, may be employed to depict recession and space.

The earliest writer on perspective, according to Vitruvius, was the painter Agatharchus of Athens. His description in the 5th century BC of the stage setting for new tragedy by Aeschylus led Anaxagoras and Democritus to write further about the corn of vision, the pattern of sight lines from the 'observer's eye' at the point of station to the picture plane. Roman wall paintings reveal an understanding of such principles and show a well-organized and codified by painters and architects of the 15th century. Ralph Mayer, *Art terms & techniques,* (Harper Collins publishers, 1991), p.307-308.