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SUMMARIES

Probleme der ästhetischen Werttheorie R. Odebrechts und M. Geigers

Tomohiro TAKANASHI

Die heutige Situation von Kunst und Kunsttheorie weist eine zunehmende Relativierung und Pluralisierung auf. Die Erörterung des ästhetischen Werts und der ästhetischen Wertung selbst scheint relativiert zu werden. Hat die ästhetische Werttheorie in der Gegenwart ihren Sinn verloren?

Indessen wird die Erörterung des ästhetischen Werts niemals sinnlos, insofern die Kunst für uns jedenfalls gegenwärtig ist und das Ästhetische sich im Zentrum der ästhetischen Frage befindet. Dabei spielt die ästhetische Werttheorie als Wissenschaft des Ästhetischen wesentlich die Rolle des Kritikers gegenüber der Relativierung von Kunst und Kunsttheorie.

R. Odebrecht und M. Geiger stellen ihre kritische, ästhetische Werttheorie in Gegensatz zur Relativierung des ästhetischen Werts von der zweiten Hälfte des 19. Jahrhunderts bis zu Beginn des 20. Jahrhunderts. Dennoch sind ihre Gedanken über den ästhetischen Wert in gewisser Weise einander entgegengesetzt, obwohl beide ihrer Ästhetik die Philosophie Husserls zugrunde legen.

Ziel dieser Arbeit ist es, die Eigentümlichkeiten der beiden Theorien näher zu betrachten und dadurch die Bedeutung, die die ästhetische Werttheorie für die Gegenwart besitzt, zu erkennen.

The Screens of "Kurabe-uma Zu" [Scene of a Horse Race] Owned by Kasuga Shrine

Mari IZUMI

A pair of six-fold screens named "Kurabe-uma zu" has been preserved by Kasuga Shrine. This essay aims to inquire into their style and design and to consider when and by whom they were painted.

First, through investigation of several guide books on Nara published in the 17th century, I point out that Kasuga Shrine's screens were referred to in those guide books as one of the ancient treasures owned by Kofukuji Temple.

Next I take up the subject of some other screens which look similar to those of Kasuga Shrine. The oldest among them is presumed to have been painted in the early 17th century. This means Kasuga Shrine's screens might have been painted even earlier.

As for the style of Kasuga Shrine's screens, it shows an obvious resemblance to the "Tsuki zu" [Landscape with moon] screen, which is known to belong to the Yamato-e style of the late 16th century. My conclusion is that Kasuga Shrine's "Kurabe-uma zu" was painted in the late 16th century by an artist who was on intimate terms with the painter of "Tsuki zu".

La "Creazione di Adamo" di Michelangelo nella Cappella Sistina

Eiko WAKAYAMA

Nella michelangiolesca "Creazione di Adamo", il Creatore, un'adolescente con lunghi capelli raccolti simile ad una donna ed un putto malinconico sono strettamente uniti da gesti reciproci e illuminati frontalmente: attornati da dieci altre figure, putti e giovani, tutti sono avvolti da un ampio manto rosso. Il gruppo si avvicina a grande velocità ad Adamo al cui viso mirano il Creatore, la giovane da lui abbracciata ed alcuni putti, mentre il Creatore protende la destra verso Adamo. Egli, mollemente adagiato su un pendio, risponde a fatica alla chiamata divina appoggiando il torso al braccio destro e protendendogli a stento la mano sinistra; il suo volto tuttavia è radioso.

Propongo di interpretare l'inconsueta iconografia della Creazione ricorrendo a Sant'Agostino, ad Egidio da Viterbo, uno dei maggiori teologi della Corte di Giulio II ed alla Cabala, cui fu rivolta grande attenzione degli stessi.

Sant'Agostino testimonia che Adamo fu creato da Dio Trinitario a propria somiglianza, mentre Egidio assimila lo Spirito Santo a Venere: ora possiamo leggere la giovane come lo Spirito Santo e il putto aggrappato a lei come il Verbo; mentre i dieci assistenti raccolti nel manto fiammeggiante come i dieci "Sefiroth" della Cabala, ossia energia dinamica di Dio, testimonianza del mondo celeste dell'Eternità.

Tra questi, quello sottostante che sorregge la Trinità ricorda l'Eternità pagana che, nel rilievo basale della colonna antoniniana, sorregge Antonino Pio e Faustina; ma qui, girata di spalle, la

divinità pagana si fa piccola al servizio di un Essere grandioso.

Così Michelangelo, secondo me, raccorda il mondo pagano ed ebraico a quello cristiano, come nella visione di Egidio che, sotto il papato di Giulio II, preconizzava la "plenitudo gentium".

Formation and Meaning of Music Space in the Tenjin Festival

Jiajun ZHU

In the Tenjin festival (天神祭) in Osaka, there are many kinds of performing arts dedicated to the deity Tenjin. Most of them include music performed with percussion instruments such as a variety of drums, bells and gongs, which are used to produce a music space specifically for the festival.

These instruments are the most widely distributed and most commonly used in folk festival musics in East, South and South-east Asia. Their primary function and meaning are generally said to be celebration or rejoicing in the name of divinities, of spirits, and of men themselves, but that has not been proven clearly and logically until now.

This paper deals with the main performing arts and musics offered up in the Tenjin festival, such as danjiri (地車) and moyooshitaiko (催太鼓). Taking into account the etymological significations of the ancient Chinese scripts, I attempt to provide interpretations and demonstrations of the symbolic meanings of the festival music and the instruments used to realise it.