

Title	待兼山論叢 美学編 第24号 SUMMARIES
Author(s)	
Citation	待兼山論叢. 美学篇. 1990, 24, p. 47-49
Version Type	VoR
URL	<a href="https://hdl.handle.net/11094/48156">https://hdl.handle.net/11094/48156</a>
rights	
Note	

*Osaka University Knowledge Archive : OUKA*

<https://ir.library.osaka-u.ac.jp/>

Osaka University

## SUMMARIES

**Trends in 'Okina Za' in the Late Muromachi Period**  
**—An Account of Sarugaku Performances in the Sumiyoshi Shrine Rice Planting Ritual**

Fumio AMANO

Sarugaku Za included an 'Okina group' of actors performing 'Okina' and 'Ennô group' of actors performing Nô and Kyôgen. The separation of these two groups began in the late Muromachi period, and by the Edo period, they had become independent groups almost entirely without interaction. The former became Za of the Nen-yo, who lived in the Kinai region and performed 'Okina' only at Takigi-Nô and the Wakamiya ritual in Nara. The latter became the Four Za employed by the Shôgunate.

In the history of Sarugaku Za, almost nothing is known about the relationship between the two groups in the late Muromachi period before their separation because of the scarcity of material concerning the Okina group. In this paper, the contributor presents a description of the activity of the Four Za performing at Rice-Planting Ritual at the Settsu Sumiyoshi Shrine from the Eishô to the Tenshô era with new material, and also inquires into the problem of that relationship.

The conclusion derived is that the Four Za performing at Sumiyoshi Shrine consisted mainly of members of the Okina group of Yamato Sarugaku, who performed not only ritualistic works like 'Okina', but also Han-nô, and Kyôgen, and that there was no separation of professions between the two groups such as seen in the Edo period.

**L'aspect esthétique de *Don Juan* (1)**

Sadashi KATO

Dans *Don Juan*, Molière eut le courage de négliger les règles de la doctrine classique. Cette pièce remporta néanmoins un grand succès, bien que les critiques contemporains fussent sévères pour la violation des règles et des négligences de style.

Si Molière eut tant de succès, ce n'est pas qu'il observât les

règles, mais que son métier fut sûr. Le baroquisme dans *Don Juan* est soutenu par ce métier, qui s'occupe de l'arrangement des épisodes variés dans une intrigue.

L'hypocrite a besoin de son masque. Les masques baroques adoptés par Don Juan exercent une grande influence sur cette pièce. Certes, les normes aristotéliennes ne sont pas confirmées par ce déroulement de l'action. Mais l'auteur s'écarte du baroquisme en ce qui concerne la morale des personnages.

Nous pouvons dire que *Don Juan* se partage entre le baroque et le classique. C'est cet équilibre qui reflète la position esthétique de Molière, qui est acteur comique plutôt qu'écrivain.

### **The Origin of the Octopus Motif and Its Iconographical Development on Media in the Pre-Marine Style Period**

Toshio KATSUMATA

The aim of the paper is to clarify when and by which medium the octopus motif was formed into submarine composition during the Pre-Marine Style Period (MMIA-LMIA), and, in the next stage, by which medium the submarine composition with octopus as central motif influenced the formation of the submarine composition in the Marine Style (:MS) decoration.

After close examination, it became clear that the submarine composition was formed not on the medium of pottery in any stage of the Pre-MS Period, but on seal in the early New Palace Period (:NPP) (MMIII A) and on stone relief in the middle NPP (MM III B-LMIA), as seen on the impression from the Hieroglyphic Deposit of the palace of Knossos and the relief fragment of stone rhyton from Knossos.

The relation between pottery motif and seal motif and stone relief motif is to be argued below.

First, the octopus motifs on pottery and seal represent two paralleled traditions which seem to come closer to each other in the Old Palace Period and thereafter to be diverging increasingly in the NPP. Moreover there is so far no example of the submarine composition on seal in the middle NPP. It seems most likely, therefore, that the relationship between both media was sparse in the NPP.

Second, the pottery and the stone relief with the octopus motif

show no correspondence with each other during the Pre-MS Period. However the synthesis of octopus as main motif and of submarine scenery as subsidiary, and the radial composition of octopus on stone relief are shared by the submarine composition in the MS decoration. If taken into account the fact that work-shops of all media could have been located close together in or near the palaces, it is most likely that an interchange of ideas and techniques could have been easily made in the palatial periods. Therefore the submarine composition with octopus as main motif on stone relief in the middle NPP would have not a little influenced upon the formation of the MS decoration in the late NPP.

### **Choral Music in Japanese Education** **—On the Work of Minao Shibata—**

Keizo NAGAHARA

Since the Meiji era, Western music has deeply influenced Japanese music education. The music taught at school has been more and more westernized, while teachers have little knowledge of the Japanese traditional music and cannot perform it. This situation is one of the most significant problems of Japanese musical education. A composer, Minao Shibata has been conscious of the situation and has led us to the profundity of our existence by performing his compositions of theatre pieces, some of which are composed for university students to recognize their situation. This paper focuses on the composition of Shibata and the choral music in Japan, since they are closely related with the various problems of Japanese music education today.