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SUMMARIES

The Realization of Imagumano-Sarugaku —On the Reason of Yoshimitsu's Presence—

Fumio AMANO

Zeami's Imagumano-Sarugaku, performed at the age of twelve, has a great significance in the history of Nō theatre. This is the first Nō performance Yoshimitsu, the third Shōgun of the Ashikaga regime, attended, which brought about the sudden elevation of the social status of Nō theatre. Yet, in spite of its importance, the precise date and place of the performance is not known. In this paper, giving attention to Yoshimitsu's intimacy with the Intendant (Bettō) of the Imagumano Shrine, I argued that the performance was held at that shrine, and that, if so, the Minazuki-eritual of the shrine might have been the opportunity for the performance.

The Aesthetic Images in Dostoevsky's Works

Miyuki NISHIMURA

In *Problems of Dostoevsky's Poetics*, M. Bakhtin aimed at illuminating the poetics of Dostoevsky. Analyzing the voices of the characters, he characterized the world of Dostoevsky's works by the term *polyphony*.

In Dostoevsky's works, however, there are images to which Bakhtin's analysis is inappropriate: Mary Magdalene, Cana of Galilee, the momentary vision in the aura before the epileptic fit, a kiss to the earth as the confession of belief, a man bearing the cross, and so on. These images have their own aesthetic functions and demand proper aesthetic interpretations. Above all, the image of Christ, which Dostoevsky thought is preserved in the Russians' hearts as the lofty ideal, is not explicitly described in the characters' discourse, but shown as an image to be intuitively grasped. And it is only through the awakening of this image in man's heart that man's regeneration, which is the chief theme in his works, can be accomplished.

Jackson Pollock's Drip Painting and Its Subjects

Yuko NAKAMA

The problem of subject had been a constant preoccupation throughout Pollock's career and his drip paintings were no exception on this point. His subjects were always relating to the organic force within nature.

The influence from the American Indian Art especially between c.1939 and 1942 was important to the development of his art. He was attracted not only to the powerful form of the Indian Art, but also to its cosmic view, in which animals, plants and spiritual matter interpenetrate each other.

Though Pollock began to paint "abstract" paintings with his drip technic in 1947, he did not completely abandon the figuration. The collage work of "Cut-Out" (1948-50), the combination of a biomorphic form and an allover structure, is one of the typical drip paintings with the figurative elements. As Pollock characterized his art as "memories arrested in space", the absorption of the image into the structure was constant. For example in "Number 32" (1950), three dancing figures infiltrate into the allover structure making a dynamic space. Dance, sexual binding, the mixture of animals, were his favorite symbols, which indicates Pollock's yearning for the organic force of life.

Schillers „Ästhetische Erziehung des Menschen“

—Zwischen dem Schönheitsbegriff als „Mittel“ und als „Zweck“—

Yoshitel YAMASHITA

Es ist schon manchmal darauf hingewiesen worden, daß die Schönheit, die in Schillers „Über die ästhetische Erziehung des Menschen in einer Reihe von Briefen“ als Zentralmoment gesetzt worden ist, in zwei verschiedenen Bedeutungen, d.h. als ein Mittel der Erziehung und als ein Selbstzweck, verstanden werden könne. Manche Forscher, wie H. Lutz, hielten diese Zweideutigkeit von Schillers Schönheitsbegriff für eine totale Verschiebung der Anschauung des Autors der „ästhetischen Briefe“.

In dieser Abhandlung habe ich versucht, nach dem Hinweis E. Wilkinsons und L. A. Willoughbys in ihrer aufschlußreichen

Einführung zu den „Briefen“ diese Zweideutigkeit vielmehr positiv zu interpretieren.

Schillers Schönheitsbegriff sollte als ein Mittel *und gleichzeitig* als ein Zweck verstanden werden. Und der wahre Sinn dieses Ausdrucks „*gleichzeitig*“ wird erst dann deutlich, wenn man ersieht, wie Schiller seinen transzendentalen Gedanken mit den empirischen Fragestellungen verbunden hat, indem er die Triblehre dazu verwendet und so seine ontologische Absicht verwirklicht.