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SUMMARIES

Art and Rules

INUBUSE Masakazu

We take for granted the existence of art. But according to Wittgenstein, art is a historical language game, which is doomed to die out. Thus, we are confronted with a fundamental problem: how do we reconcile the continuity of art with the mortality of the art game? The language game theory approaches this difficulty by analyzing the innovations of the art game. If artistic innovations succeed one another in the same manner as Kuhn sees scientific paradigms succeeding each other, then the art game as a whole may remain undamaged, although its particular contents may change. But some changes — like that in painting provoked by photography — are so radical that the old and new art games are quite different “deep-gramatically”. Such radical innovations have been common since the mid-nineteenth century, and challenge us to reconsider the “art game” itself in new and different ways.

Yūgen in Noh

SHIBATA Shoji

Yūgen is a term often used to characterize the typical flavor of Noh. In common knowledge yūgen means something graceful. But it seems that no studies have shown where the flavor of yūgen of a Noh play originates. What is known so far is that yūgen is related with mugen-Noh (Phantasmal Noh) more closely than with genzai-Noh (Phenomenal Noh). This suggests to us the difference of the structure between these two types of Noh. Analyzing the action of mugen-Noh, we can clearly see personages who feel shame and strong desire for action at the same time. Yūgen derives from the impression such personages give us.