

第13回 芸術

ロマン主義的な「芸術」とは？

1) 音楽

Beethoven, Schubert, Schumann, Mendelssohn, Chopin, Liszt, Berlioz, Wagner, Rossini, Verdi, Dvorak, Brahms, Tchaikovsky, Debussy, etc.

2) 絵画

Turner, Constable, Friedrich, Delacroix, Géricault

3) 何がロマン主義か？

Cf. Realism, Impressionism, Expressionism, and Surrealism

内容

1) 文学作品をベースにした歌劇

Walter Scott, *The Lady of the Lake* ⇒ Rossini, *La donna del lago* (1819)

Schiller, *Die Räuber* ⇒ Verdi, *I masnadieri*

Byron, *The Giaour*, *The Bride of Abydos*, *The Corsair*, *Lara*, *Parsina*, *Marino Faliero*, *Sardanapalus*

2) 詩人、文学作品にインスピレーションを受けた作品

Berlioz, *Harold in Italy* (1834), *Symphonie Fantastique* (1830),

Overtures to Walter Scott's *Rob Roy*, *Waverley*, and Byron's *The Corsaire*

Mendelssohn, 'Hebrides Overture' (1829) = 'Fingal's Cave'

Shakespeare's plays

Verdi

3) 表象される詩人

Delacroix による肖像画

Shakespeare, Milton, Tasso, Ovid, Chopin, George Sand, Paganini

4) 表象される自然

J. M. W. Turner

Casper David Friedrich

5) 「夜」と「夕暮れ」という主題

Cf. Edward Young, 'Night Thoughts'

Helen Maria Williams, 'To Twilight'

Novalis, *Hymns to the Night* (1800)

Foscolo, 'To Evening' (1802)

Friedrich の絵画、 e.g. *Abbey in an Oak Forest* (1809-10)

'nocturne' (夜想曲) cf. 'serenade', 'notturmo'

形式

1) 文学的な形式の借用

「バラード」 > ballads e.g. Chopin

「ロマンス」 > romance e.g. Beethoven

歌詞のない歌 ‘songs without words’ e.g. Mendelssohn

2) 抒情性、短小化、即興性

文学: 抒情的で短い詩形式 sonnets, odes, ‘effusions’, meditations, elegies

音楽: nocturnes, overtures, impromptus, preludes, fantasias, *moments musicaux*

家庭での演奏が浸透していく

絵画: 歴史画からの逸脱 → 風景画、日常生活のスケッチ

3) 断片化 (fragmentation)

文学: Macpherson’s *Ossian* poems

Goethe, *Faust: Ein Fragment* (1790)

Schlegel, *Critical Fragments* (1798) and *Athenaeum Fragments* (1800)

Coleridge, ‘Kubla Khan: Or, A Vision in a Dream. A Fragment’ (1797)

Byron, *The Giaour: A Fragment of a Turkish Tale* (1813)

音楽: Chopin, *Preludes*, improvisations, Schuman の音楽

Cf. Charles Rosen の議論 (p.127)

絵画: Delacroix のスケッチ、Turner → John Ruskin,

Friedrich の廢墟画

音楽の威光

1) ‘ut pictura poesis’

e.g. Keats, ‘Ode on a Grecian Urn’

William Blake

3) 「すべての芸術は音楽に憧れる」(Walter Pater)

‘All art constantly aspires toward the condition of music.’

Coleridge: ‘the sense of musical delight, with the power of producing it, is a gift of imagination’.

Keats, ‘Ode to a Nightingale’

Madame de Staël, ‘intellectual melody’

最後に

ロマン主義とは？

体系化できるのか？

太陽系のような惑星の塊を考えることが可能？

‘they gravitate around each other like a complicated cluster of stars and planets’. (p.131)

革命的？

‘Romanticism was a revolution, and tended for a while towards a new system, unstable and incomplete though it was, with many widespread recurrences in form and style as well as theme.’ (p.131)

Helen Maria Williams, 'To Twilight'

Meek Twilight! soften the declining day,
And bring the hour my pensive spirit loves;
When, o'er the mountain slow descends the ray
That gives to silence the deserted groves.
Ah, let the happy court the mourning still,
When, in her blooming loveliness arrayed,
She bids fresh beauty light the vale, or hill,
And rapture warble in the vocal shade.
Sweet is the odour of the morning's flower,
And rich in melody her accents rise;
Yet dearer to my soul the shadowy hour,
At which her blossoms close, her music dies?
For then, while languid nature droops her head,
She wakes the tear 'tis luxury to shed.

和やかな黄昏よ！沈む夕陽を穏やかに、
もの思いに沈む私の気分にはぴったりの時間をおくれ。
夕陽がゆっくりと山の端に沈んでいき、
暗くなった森がひっそりと静まりかえる。
ああ、そんな時でも悲しみ嘆く心に幸せが
そっと寄り添ってほしい、
麗しき輝きに身を包んだ黄昏が
谷や丘を生き生きと美しく照らし、
木陰にさえずる小鳥たちを恍惚とさせる時間に。
朝の花の香りは甘く立ちのぼり、
朝の鳥のさえずりは豊かなメロディーを奏でる。
しかし、私の心にとってより愛しいのは暮愁の時、
花が蕾を閉じ、鳥の音楽が止む時間。
そのとき、疲れた自然が首を垂れ、
目には涙が浮かび、甘美に流れる。

William Blake, 'The Sick Rose'

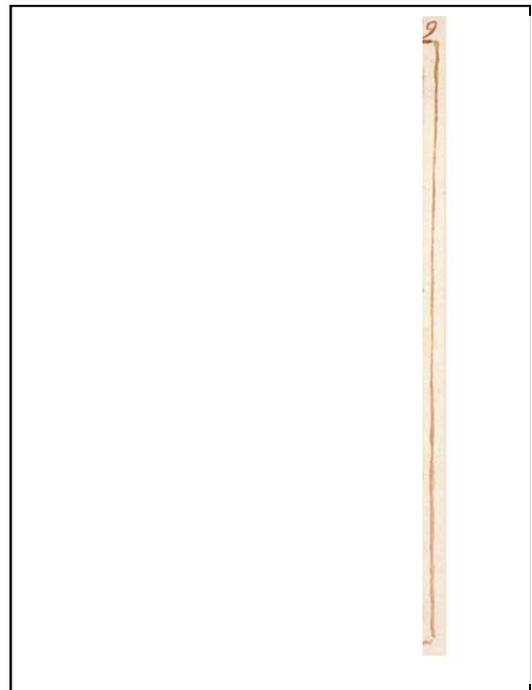
O Rose thou art sick.
The invisible worm.
That flies in the night
In the howling storm:

Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

Samuel Talyor Coleridge, 'Kubla Khan:
Or, A Vision in a Dream. A Fragment' (1797)

In Xanadu did Kubla Khan
A stately pleasure dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon lover!



And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chafly grain beneath the thresher's flail:
And `mid these dancing rocks at once and ever
It flung up momently the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean:
And `mid this tumult Kubla heard from far
Ancestral voices prophesying war!
The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure dome with caves of ice!

A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid,
And on her dulcimer she played,
Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight `twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honeydew hath fed,
And drunk the milk of Paradise.