

第7回 宗教、哲学、科学 Part II

崇高美

The sublime とは？

本来は修辞学の用語 Longinus: *hypsos* = loftiness 高邁で気高い表現

e.g. (ギリシャ) 悲劇

John Milton, *Paradise Lost*

Thomas Gray on Milton as 'he, that rode sublime / Upon the seraph-wings of Ecstasy'.

Macpherson, *Ossian* poems

17 世紀末～

神の言葉、創造主が作り出した作品・表現としての自然（被造物）への転用

→ 神が不在となった自然の驚異・脅威に対する形容

崇高な感覚としてロマン主義詩へ導入されていく

William Wordsworth: 'a sense sublime / Of something far more deeply interfused'

('Tintern Abbey')

the sublime / the beautiful

Edmund Burke, *A Philosophical Enquiry into the Sublime and the Beautiful* (1757)

But let it be considered that hardly any thing can strike the mind with its greatness, which does not make some sort of approach towards infinity; which nothing can do whilst we are able to perceive its bounds; but to see an object distinctly, and to perceive its bounds, is one and the same thing. A clear idea is therefore another name for a little idea. There is a passage in the book of Job amazingly sublime, and this sublimity is principally due to the terrible uncertainty of the thing described. *In thoughts from the visions of the night, when deep sleep falleth upon men, fear came upon me and trembling, which made all my bones to shake. Then a spirit passed before my face. The hair of my flesh stood up. It stood still, but I could not discern the form thereof; an image was before mine eyes; there was silence; and I heard a voice,--Shall mortal man be more just than God?* [Job 4'13-17]

- Terror, Obscurity (Death in Milton's *Paradise Lost*, bk.2), Power, Privation, Vastness, Infinity, Magnificence, Suddenness

the terror が the sublime の情的動因

Immanuel Kant, *Critique of the Power of Judgment* (1790)

But the sight of them only becomes all the more attractive the more fearful it is, as long as we find ourselves in safety, and we gladly call these objects sublime [german *erhaben*] because they elevate the strength of our soul above its usual level . . . [and] give us the courage to measure ourselves against the apparent all-powerfulness of nature.

恐怖の対象からは離れて安全な場所を確保しているがゆえに崇高美を感じる。

Cf. 悲劇を見て感じるカタルシス (アリストテレス)

神とは切り離された自然の驚異・力への畏怖 → それを感じる精神の高揚感

ロマン主義的崇高美の誕生？

William Wordsworth, the crossing of the Alps in *The Prelude* (1805)

P. B. Shelley: 'Dizzy ravine! And when I gaze on thee

I seem as in a trance sublime and strange  
To muse on my own separate phantasy,  
My own, my human mind. 'Mont Blanc' (1817)

音楽における崇高美

交響曲 Beethoven

Hoffmann: [his music] opens up to us the realm of the monstrous and the immeasurable. Burning flashes of light shoot through the deep night of this realm'; we feel 'the pain of that endless longing in which each joy that has climbed aloft in jubilant song sinks back and is swallowed up' – that 'infinite longing that is the essence of romanticism'.

絵画における崇高美

J. M. W. Turner, *Hannibal Crossing the Alps* (1812)

*Snow Storm: Steamboat off a Harbour's Mouth* (1842)

Casper David Friedrich, *Arctic Shipwreck* (1824)

*Chasseur in the Forest* (1814)

John Martin, *The Great Day of His Wrath* (1853)

*The Destruction of Sodom and Gomorrah* (1852)

科学と崇高美

William Windham, *An Account of the Glacieres or Ice Alps in Savoy* (1744)

.... the Ascent being extremely steep; though, after two thirds of the Way, there is a fine green Turf quite up to the Top, which ends in a Point, the Mountain being like a Sugar-Loaf on one side, and quite perpendicular on that Part which lies farthest from *Geneva*. From this Point there is a most delightful View, on one side, upon the Lake, *Geneva*, and the adjacent Parts; on the other, upon high Mountains cover'd with Snow, which rise around, in form of an Amphitheatre, and make a most Picturesque Prospect. After having stay'd some time here, we returned back, and went on to *Anney*, where we lay, from whence the next Day we got to *Geneva*.

James Cook, *The Journals*, ed. Philip Edwards (London: Penguin, 2003)

Great as these dangers are, they are now become so very familiar to us that the apprehensions they cause are never of so long duration and are in some measure compensated by the very curious and romantick Views many of these Islands exhibit and which are greatly heightened by the foaming and dashing of the waves against them and into the several holes and caverns which are formed in the most of them, in short the whole exhibits a View which can only be described by the pencil of an able painter and at once fills the mind with admiration and horror, the first is occasioned by the beautifulniss of the Picture and the latter by the danger attending it, for was a ship to fall aboard one of these large pieces of ice she would be dashed to pieces in a moment. [24 February 1773]

William Smith, a geologist

Fossils have long been studied as great curiosities, collected with great pains, treasured with great care and at a great expense, and showed and admired with as much pleasure as a child's rattle or a hobby-horse is shown and admired by himself and his playfellows, because it is pretty; and this has been done by thousands who have never paid the least regard to that wonderful order and regularity with which Nature has disposed of these singular productions, and assigned to each class its particular stratum.

[Diary on 5 January 1796]

## 宗教という芸術

聖書は文学 — ロマン主義的概念？

Blake: The Bible is 'Poetry & that poetry inspired'; 'The Old & New Testaments are the Great Code of Art': 'the sublime of the Bible'

Coleridge: 'Sublimity is Hebrew by birth', not Greek.

According to Byron, Shelley 'was a great admirer of Scripture as a composition'.

J. G. Herder

Schleiermacher: 'the creative, poetic impulse' in the Bible = the sublime

Blake + Schlegel 'Everlasting Gospel'

教会という芸術作品

Chateaubriand, *The Genius of Christianity* (1802)

'You cannot enter a Gothic church without experiencing a kind of shudder and a vague sentiment of divinity'. (*frissonement*)

ゴシック教会・聖堂の魅力

→ 中世趣味、ゴシック小説、Pugin, Ruskin, オックスフォード運動、  
ヴィクトリア朝のネオ・ゴシックへ

Wackenroder and Tieck, *Outpourings from the Heart of an Art-Loving Friar* (1797)

'Art must become a sacred love or a loved religion', while for anyone, 'The appreciation of sublime art works is akin to prayer'. P.80