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SUMMARIES

The Relief with Madonna and the Child in Boston

Shigebumi TSUJI

The Museum of Fine Arts in Boston has a relief with Madonna and the Child in the clouds which has often been attributed to Donatello. Some scholars have expressed their doubts about the authenticity. Janson proposed that the type of the Madonna should belong to the Madonna of Humility. After a close examination, however, the Boston Madonna reveals many details which cannot be explained from the traditional iconography of the Madonna of Humility. The author believes that the figure-type derives ultimately from the group of the barbarian mother and child which is often represented in the Late Antique sarcophagi. That Donatello borrowed various figure-types from Late Antique reliefs has been pointed out by scholars. Interestingly enough, the Byzantine artists of the tenth century also seem to have utilized Late Antique models which could be very similar to those used by Donatello. For an instance, several iconographical elements in one of the Lion-Hunt sarcophagi in Palazzo Mattei in Rome were equally used by both Donatello and the Byzantine artist who illustrated the scene of David Killing Lion in the famous Paris Psalter.

There is another very interesting feature in the Boston relief, i. e., the two angels near the upper frame, the one encouraging the Virgin from her behind, and the other, at the upper right corner, fleeing rapidly

from the scene. Their closest analogies are found in the two personifications in the scene of David Fighting with Goliath in the Paris Psalter. This definitely suggests that the "angels" in the Boston relief derived from some Late Antique relief, very likely from a battle sarcophagus to which the barbarian mother-child group also belonged. The similar, if not the same, kind of sarcophagus may well have inspired the tenth-century Byzantine artist. It is very probable that Donatello found the same tragic mother-child relation in the barbarian prisoners who were about to be separated violently by the Roman soldier as that in Madonna and the Child threatened by the shadow of the future tragedy of the Passion.

Zugang zur Kunst durch den Spielbegriff

Akira ISHIDA

In der kritischen Ästhetik Kants spielt der Spielbegriff eine wichtige Rolle, denn das Prinzip der subjektiven Zweckmäßigkeit, das die ästhetische Erfahrung begründet, besteht im freien Spiel der Erkenntniskräfte. Der Begriff, der den Subjektivismus der kantischen Ästhetik charakterisiert, bestimmt die subjektivistische Kunstauffassung der nachfolgenden neuzeitlichen Ästhetik, die die Kunst für ästhetischen Schein im Erlebnis des Subjekts hält. Die gegenwärtige Kunst lehnt es aber ab, ästhetischer Schein zu sein, und zeigt sich als Hervorbringung des Spielraums durch ästhetische Objekte oder als eine Art Spiel der ästhetischen Praxis in der Wirklichkeit. Andererseits ist der Spielbegriff von Bedeutung für die heutige Philosophie, die den Sinn der Welt oder

des Seins in der Welt oder in dem Sein selbst sucht. So müssen wir das Wesen der Kunst in der Gegenwart mit einem neuen philosophisch begründeten Spielbegriff begreifen.

In dieser Hinsicht werden hier folgende drei Probleme behandelt: 1. Die Kritik und die Überwindung der Kunstauffassung des neuzeitlichen ästhetischen Subjektivismus aus dem ontologischen Standpunkt Gadamers. 2. Der Spielbegriff der heutigen Philosophie, besonders die Spiellehre des Weltsymbols von Eugen Fink. 3. Die Bestimmung des Wesens der gegenwärtigen Kunst durch den Spielbegriff.

The Development of the Iconography of the Buddha's

Descent from the Trayastrimṣat Heaven

Takashi KOEZUKA

The legend of the Buddha's descent from the Trayastrimṣat Heaven is often accounted in Buddhist texts as well as the itineraries written by Chinese pilgrims. Also the story has been frequently represented in a number of works of art. While no examples have so far been discovered in the Central Asia and China, those found in the Indian sub-continent and Japan can be divided into four groups as to their types.

The first group represents the core of the legend that the Buddha, followed by a large number of gods, descended the staircase made of the three kinds of jewels. The kings, the ministers, the citizens and his followers welcomed the Buddha after having patiently waited to see him. The examples belonging to this group are found in Bhārhuṭ, Sāñcī,

Gandhāra (Victoria and Albert Museum, London and Indian Museum, Calcutta) and Ajañṭā cave 17 (the mural painting). But a relief work in the Indian Museum, Calcutta is an exception as it includes the subsequent story of the legend that a nun, by the name of Utpalavarṇā, worshipped the Buddha. The common feature of this group is that the staircase with many steps is shown vertically in the centre of the composition, with the exception of one later example in Ajañṭā.

The works belonging to the other groups show fewer numbers of people. The second group representing the episode of Utpalavarṇā includes those works of Gandhāra (Lahore Museum and Detroit Institute of Arts), Swāt (Swat Museum) and Mathurā (2 works at Mathura Museum), all of which were made around in the third century A. D.

The third group represents the story that the Buddha who had descended the staircase closely faced to the statue of the Buddha made by king Udayana. In Japan there are two works belonging to this group.

The fourth group represents only the Buddha flanked by Brahmā and Indra. Neither the saluting people nor Utpalavarṇā is shown here. A large number of works with this scene, which have been made by the Sārnāth school and in the Pāla dynasty, show the figure of the Buddha as the object of worship rather than as the protagonist in the narrative scene of the legend.