

Title	Polyphonia Visibilis, I : The Study of Narrative Landscape
Author(s)	Tsuji, Shigebumi
Citation	大阪大学文学部紀要. 1989, 29, p. 1-121
Version Type	VoR
URL	https://hdl.handle.net/11094/9410
rights	
Note	

Osaka University Knowledge Archive : OUKA

<https://ir.library.osaka-u.ac.jp/>

Osaka University

BIBLIOGRAPHY

(Abbreviations are shown in parentheses after items)

- Anderson, M. L., *Pompeian Frescoes in the Metropolitan Museum* (MMA Bulletin, Winter 1987/88)
- Andreas, B., "Der Zyklus der Odysseefresken im Vatikan," *RM*, LXIX (1962) 108
- Andronicos, M., *Vergina, the Royal Tombs and the Ancient City* (Athens, 1987)
- Azarpay, G., *Sogdian Painting; The Pictorial Epic in Oriental Art* (Berkeley, Los Angeles, London, 1981)
- Barchhardt, J., "Zur Darstellung von Objekten in der Entfernung; Beobachtungen zu den Anfängen der griechischen Landschaftsmalerei," *Tainia, R. Hampe zum 70. Geburtstag dargebracht* (Mainz, a.R., ?) 526ff
- Bianchi Bandinelli, R., *Hellenistic-Byzantine Miniatures of the Iliad* (Olten, 1955) [Bianchi-Bandinelli, *The Milan Iliad*]
- Idem*, "L'arte romana, due generazioni dopo Wickhoff," : Paper presented at the Third International Congress of Classical Studies in London, 1959, now included in R. Bianchi-Bandinelli, *Archeologia e cultura* (Rome, 1981), 224ff. esp.244-246.
- Idem*, *Rome, le fin de l'art antique* (Paris, 1970)
- Birt, Th., *Die Buchrolle in der Kunst* (Leipzig, 1907).
- Brilliant, R., "The Arch of Septimius Severus in the Roman Forum," *MAAR* XXIX (1979)
- Idem*, "Temporal Aspects in Late Roman Art," *L'Arte* X (1970), 65ff.
- Idem*, *Visual Narratives, Storytelling in Etruscan and Roman Art* (Ithaca and London, 1984).
- Brussels, Palais des Beaux-Arts, Cat. Exh. *L'Art et le Temps* (Under the direction of Michel Baudson) (Brussels, 1984)
- Burnham, J., *The Structure of Art* (1971 and 1973, New York).
- Dawson, Ph., *Roman-Campanian Mythological Landscape Paintings* (=Yale Classical Studies, 9) (New Haven, 1944) [Dawson, *Myth. Landscape Paintings*]
- Dittmann, L., "Überlegungen und Beobachtungen zur Zeitgestalt des Gemäldes," *Neue Hefte für Philosophie* XVIII/XIX (Göttingen, 1980)
- Idem*, "Raum und Zeit als Darstellungsformen bildender Kunst," *Stadt und Landschaft - Raum und Zeit - Festschrift für Erich Kuhn* (Köln, 1969)
- Eco, U., "Le temps de l'art," *L'Art et le temps* (See Brussels above), 73-83.
- Idem*, "Il tempo nell'arte," *Sugli specchi e altri saggi* (Milan, 1985), 115-124.

- Eco, U., "Le temps de l'art," *L'Art et le temps* (See Brussels above), 73-83.
- Idem*, "Il tempo nell'arte," *Sugli specchi e altri saggi* (Milan, 1985), 115-124.
- Idem*, "Tempo, identità, e rappresentazione," *Le figure del tempo* (Ed. L. Corrain) (Milan, 1987), 7-17. [Eco, "Tempo, identità"]
- Fairley, I. R., "Syntax as Style: an Analysis of Three Cummings' Poems," *Tributes to Roman Jakobson*, (?), 105 - 111.
- Hasenmueller, Ch., "Panofsky, Iconography, and Semiotics," *JAACr* (Spring 1978), 289-301
- Hatch, W. H. P., *Greek and Syrian Miniatures in Jerusalem* (Cambridge, Mass., 1931)
- Heres-von Littow, H., "Untersuchungen zur Reliefgestaltung des Telephos-frieses," *FuB* 12 (1970), 103-121
- Horsefall, N., "Stesichorus at Bovillae?" *JHS*, 99 (1979), 26-48
- Goldschmidt, A. and Weitzmann, K., *Die byzantinischen Elfenbein-skulpturen des X. - XIII. Jahrhunderts*, II (Berlin 1934)
- Goto-Tsuji, S., "Yoshua-gakann ni kansuru Obo'egaki," (Notes on the Joshua Roll), *Proc. of Nagoya University* 96 (1986), 85-104.
- Kant, I., *Kritik der reinen Vernunft*, I: Transzendente Elementarlehre, 1. Teil: Die Transzendente Aesthetik, 2. Ab. Von der Zeit, ss.6: Schlüsse aus diesen Begriffen. Here quoted from: I. Kant, *Kritik der reinen Vernunft* (ed. by W. Weischedel), I (Wiesbaden, 1977³)
- Kauffmann, H., *Albrecht Dürers rhythmische Kunst*, Leipzig, 1924
- Kitzinger, E., "Observations on the Samson Floor at Mopsuestia," *DOP* 27 (1973), 133-144
- Lamblin, B., *Peinture et temps* (Paris, 1983)
- Lessing, G. E., *Lessings Laokoon* (Edited and commented by Hugo Blumner) (Berlin, 1880); From here on English translation is quoted from G. E. Lessing, *Laocoön* (Translated with an introduction and notes by E. A. McCormick) (Baltimore and London, 1984) [Lessing, *Laocoön*]
- McClain, J., "Time in the Visual Arts: Lessing and Modern Criticism," *JAACr*, XLIV,1 (1985)
- McTaggart, J. M. E., *The Nature of Existence*, II (Cambridge, 1927), V,33. Quoted from R. M. Gale, ed., *The Philosophy of Time; A Collection of Essays* (N. J. and Sussex, 1978), 86ff.
- Marin, L., "La description de l'image : à propos d'un paysage de Poussin," *Communication* XV (1970), 186-209
- Idem*, *Etudes sémiologiques* (Paris, 1971)
Japanese translation by S. Shinoda and Y. Yamazaki, *Kaigano Kigogaku*, Tokyo, 1986, from which the present quotation is made.

- Idem*, "Toward A Theory of Reading in the Visual Arts: Poussin's The Arcadian Shepherds," *The Reader in the Text* (Ed. by S.R. Suleiman and I. Crossman) (Princeton, 1980), 293-324
- Mazal, O., *Kommentar zur Wiener Genesis* (Frankfurt a. M. 1980), 13-27
- Millet, G., *Recherches sur l'iconographie de l'Évangile* (Paris, 1916)
- Omont, H., *Miniatures des plus anciens manuscrits grecs* (Paris, 1929)
- Idem*, *Évangiles avec peintures byzantines*, II (Paris, ?)
- Overmeyer, G., *Studien zur Zeitgestalt in der Malerei des 20. Jahrhunderts, Robert Delaunay - Paul Klee* (Hildesheim, Zürich, New York, 1982) [Overmeyer, *Zeitgestalt*]
- Panofsky, E., "Die Perspektive als symbolische Form" *Vorträge der Bibliothek Warburg* (1924-25)
- Idem*, "Albrecht Dürers rhythmische Kunst," *JKw*, 1926
- Pelekanidis, S. M. et al., *Treasures of Mount Athos*, I (Athens, 1973)
- Peters, W. J. T., *Landscape in Romano-Campanian Mural Painting* (Groningen, 1963), 27-32.
- Phillips, Jr., K. M., "Perseus and Andromeda," *AJA* LXXII (1968), 10-12
- Raeck, W., "Zur Erzählweise archaischer und klassischer Mythenbilder," *JDAI*, 99 (1984), 1-25.
- Richter, G., *Perspective in Greek and Roman Art* (New York, 1974?)
- Romanos le Melode, *Hymnes*, II (*Sources chrétiennes*, 110) (Paris, 1965)
- Sadurska, A., *Les tables iliaques* (Warsaw, 1964) [Sadurska, *Tables iliaques*]
- Sotiriou, G. and M., *ΕΙΚΟΝΕΣ ΤΗΣ ΜΟΝΗΣ ΚΙΝΑ*, (Athens, 1956)
- Souriau, E., "Time in the Plastic Arts," *JAACr* VII (1949), 294-307. [Souriau, "Time in the Plastic Arts"]
- Spinazzola, V., *Pompei alla luce degli scavi nuovi di Via dell'Abbondanza*, Vol. 2 (Rome, 1953)
- Stevenson, Th. B., *Miniature Decoration in the Vatican Virgil; A Study in Late Antique Iconography* (Tübingen, 1983)
- Suzuki, K., *Chuugoku Kaigashi*, I (The History of Chinese Painting) (Tokyo, 1981)
- Tanikawa, A., *Keisho to Jikan* (Image and Time) (Tokyo, 1986)
- Tsuji, Sh., "Byzantine Lectionary Illustration," *Illuminated Greek Manuscripts from American Collections* (Ed. by G. Vikan) (Princeton, 1973), 34-39

- Idem*, "The Study of the Byzantine Gospel Illustrations in Florence, Laur. Plut. VI 23 and Paris, Bibl. Nat. Cod. gr. 74," (Doctoral Dissertation, Princeton University) (Princeton, 1968)
- van Beyen, H. G., *Pompejanische Wanddekoration*, II, 1 (Den Haag, 1960)
- Velmans, T., *Le tétraévangile de la Laurentienne* (Paris, 1971)
- von Blanckenhagen, H. P., "Narration in Hellenistic and Roman Art" *AJA*, LXI, 1 (January, 1957), 78-83
- Idem*, and Alexander, Ch., *Paintings in the House at Boscotrecase*, (=Ergänzung 6, *RM*), (Heidelberg, 1962) [von Blanckenhagen, *Boscotrecase*]
- Idem*, "The Odyssey Frieze," *RM*, 70 (1963), 100-146 [von Blanckenhagen, "The Odyssey Frieze"]
- Idem*, "Daedalus and Icarus on Pompeian Walls," *RM* LXXV (1968), 106-143. [von Blanckenhagen, "Daedalus and Icarus"]
- Wataghin-Cantino, G., "Veduta dall'alto e scena a volo d'uccello," *Rivista dell'Istituto Nazionale d'Archeologia e Storia dell'Arte*, ? (1977), 30-107
- Weitzmann, K., *Illustrations in Roll and Codex* (Princeton, 1947¹; here quoted from 1970²). [Weitzmann, *Roll and Codex*]
- Idem*, *The Joshua Roll* (Princeton 1948) [Weitzmann, *Joshua Roll*]
- Idem*, *Ancient Book Illumination* (Cambridge, Mass., 1959)
- Idem*, "Origin of the Threnos," in *De Artibus Opuscula. Essays in Honor of E. Panofsky* (New York, 1961), 476-490
- Idem*, "Byzantine Miniature and Icon Painting in the Eleventh Century," Originally a paper presented by the author at the XIIIth Int. Congress of Byz. Studies, Oxford, 1966. Now included in K. Weitzmann, *Studies in Classical and Byzantine Manuscript Illumination* (Ed. H. L. Kessler) (Chicago and London, 1971), 275-313
- Idem*, "Eine vorikonoklastische Ikone des Sinai mit der Darstellung des Chairete," *Tortulae (RQ)*, supplement 30. (1967), 317-325
- Idem*, "The Ode Pictures of the Aristocratic Psalter Recension," *DOP* 30 (1976), 64-84.
- Idem*, *The Miniatures of the Sacra Parallela, Parisinus graecus 923* (Princeton, 1979)
- White, J., *The Birth and Rebirth of Pictorial Space* (Northampton, 1972)
- Wickhoff, F. and von Hartel, W. R., *Die Wiener Genesis* (Vienna, 1895) [Wickhoff, *Wiener Genesis*]
- Woermann, K., *Die Antike Odyssee-Landschaft von Esquilinischen Hügel zu Rom* (Munich, 1876) [Woermann, *Odyssee-Landschaft*.]

Abbreviated periodical titles:

AJA; *American Journal of Archeology*

DOP; *Dumbarton Oaks Papers*

JAACr; *Journal of Aesthetics and Art Criticism*

JDAI; *Jahrbuch des deutschen archäologischen Instituts*

JHS; *Journal of Hellenic Studies*

JKw; *Jahrbuch der Kunstwissenschaft*

MAAR; *Memoirs of the American Academy in Rome*

RM; *Mitteilungen des deutschen archäologischen Instituts. Römische Abteilung*

RQ; *Römische Quartalschrift für Altertumskunde und Kirchengeschichte*

POSTSCRIPT

As has been mentioned at the beginning, the present publication forms only the first half of the entire project of mine: it will be completed with a few more chapters.

The forthcoming second part of *Polyphonia Visibilis* will begin with the first excursion to Oriental art: the subject of study will be *Engi'e* (pictures describing the origins of holy sites, temples, or shrines) and *Sankei Mandara* (Pilgrim's Mandara) in the late medieval and early modern art in Japan.

The next chapter will deal with the changing notion of time from Lessing to Bergson and the artistic development parallel to the philosophy and literary criticism in the nineteenth century; this chapter will be followed by the second Oriental excursion, discussing specifically the adaptation of the Chinese subject matter of *Eight Views of Hsiao and Hsiang* by the Japanese and the consequent transformation of the original visual/narrative structure.

The last chapter, which is to be titled *From Poetry to Music*, will be devoted, as has been mentioned before, to the study of the art theory and works of Stuart Davis in terms of the art of narrative landscape.

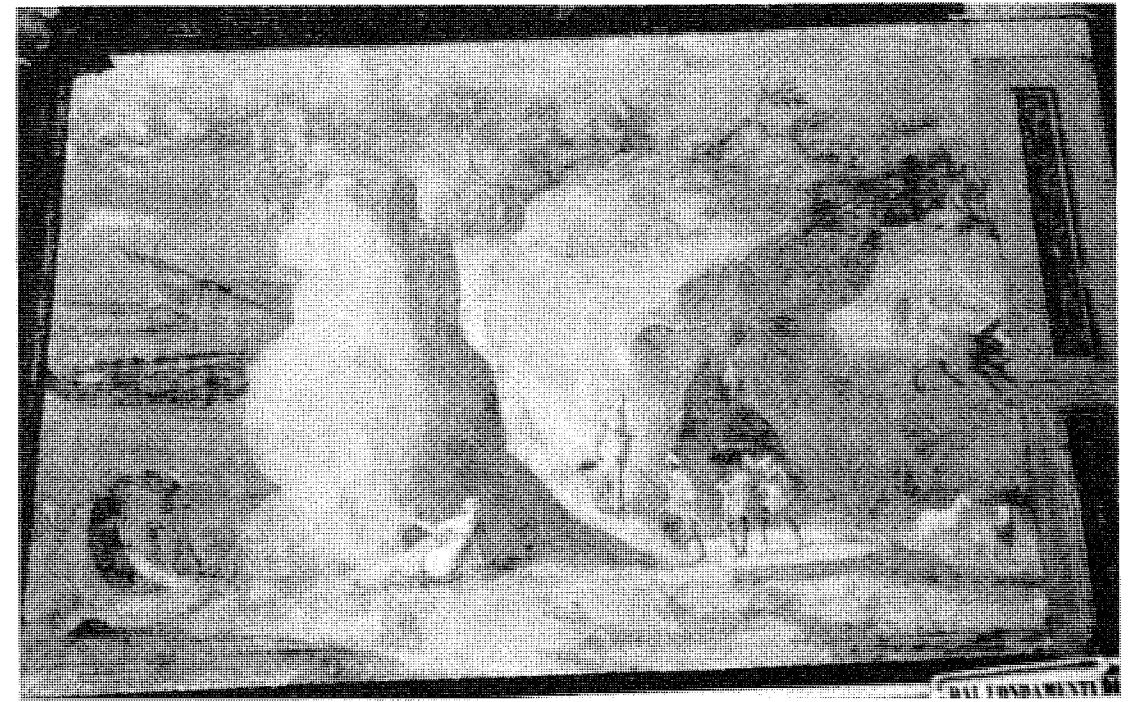


fig. 1

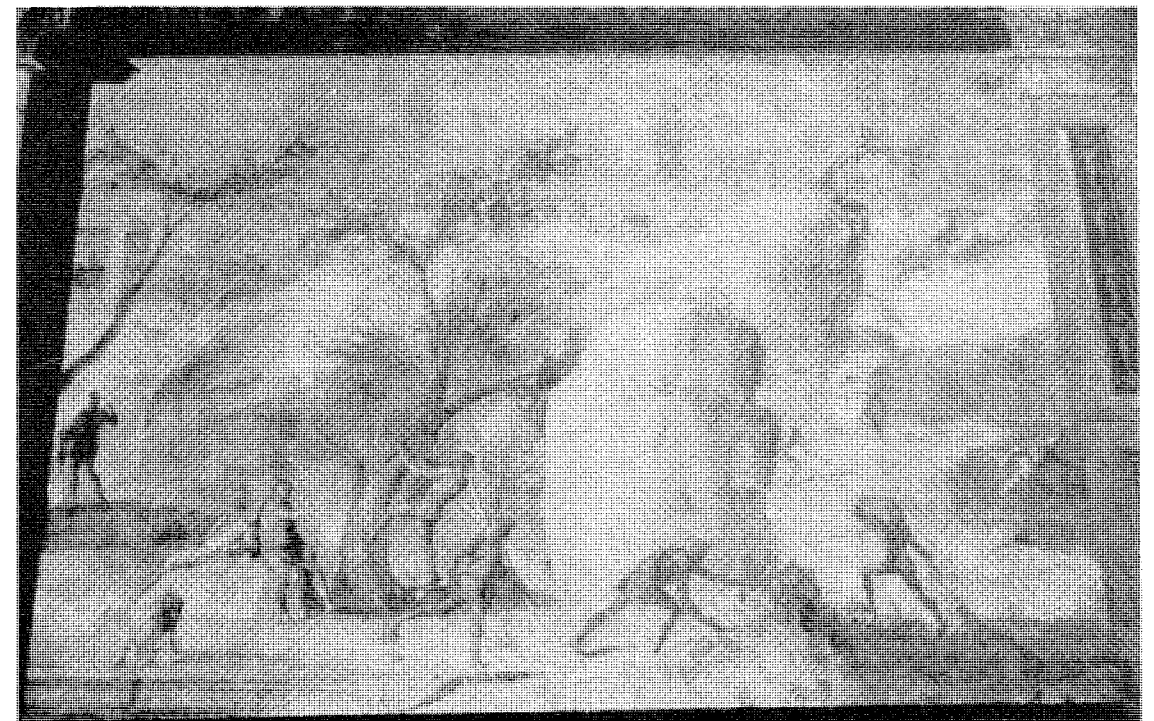


fig. 2

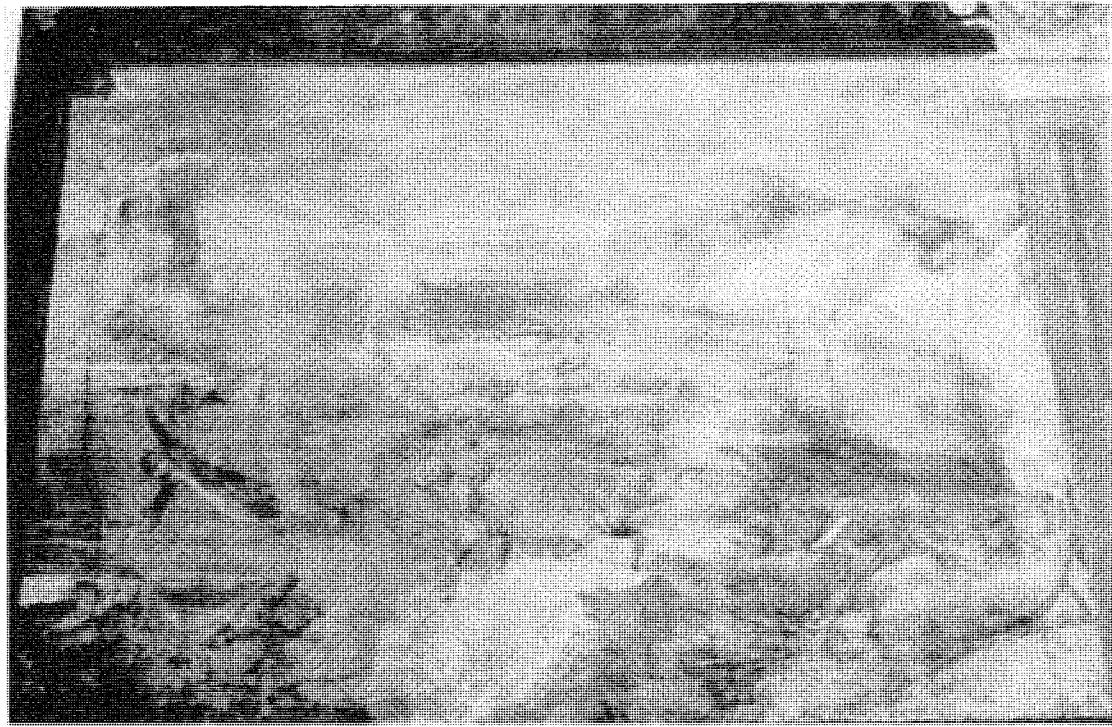


fig. 3



fig. 4

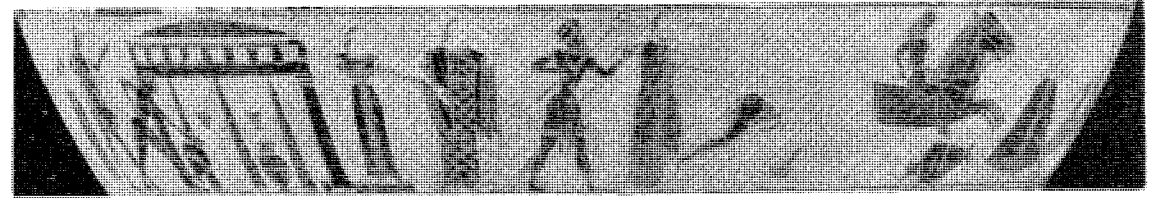


fig. 5

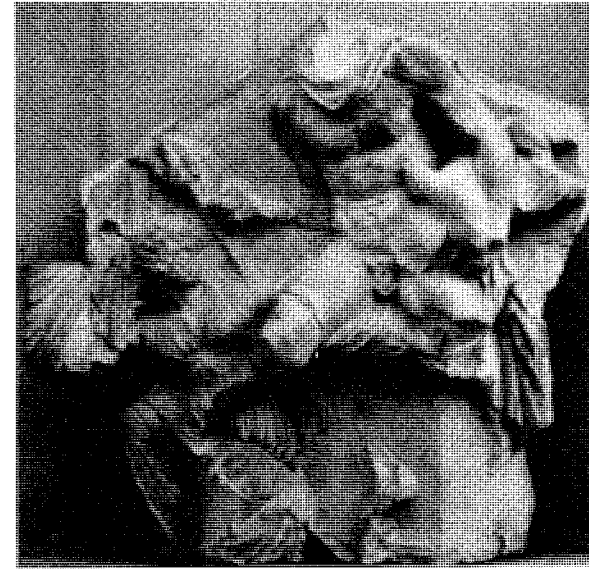


fig. 6



fig. 8

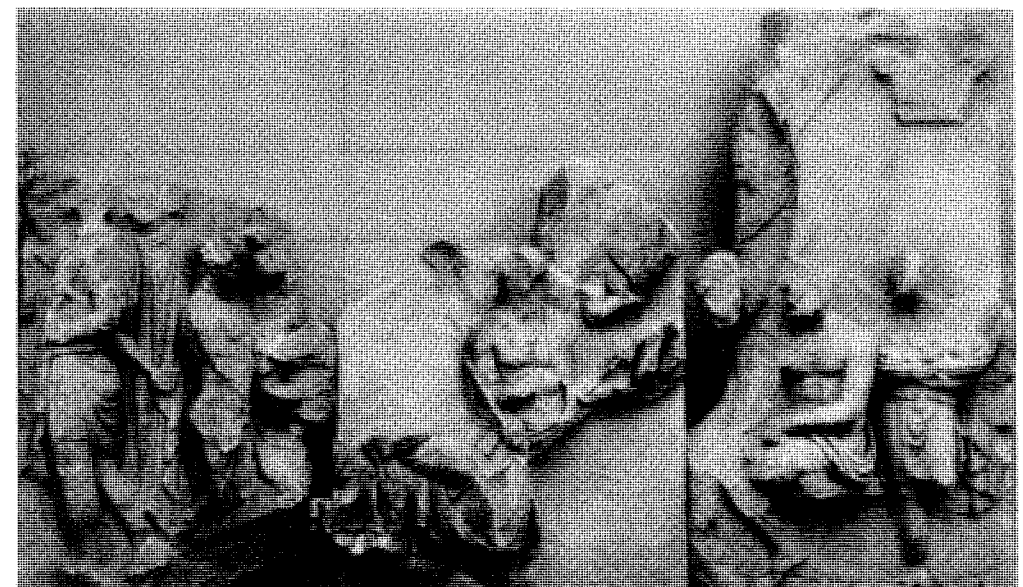


fig. 7

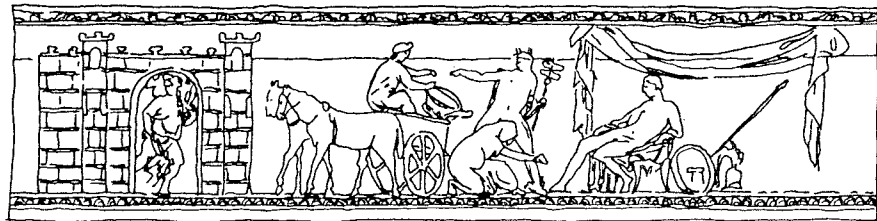
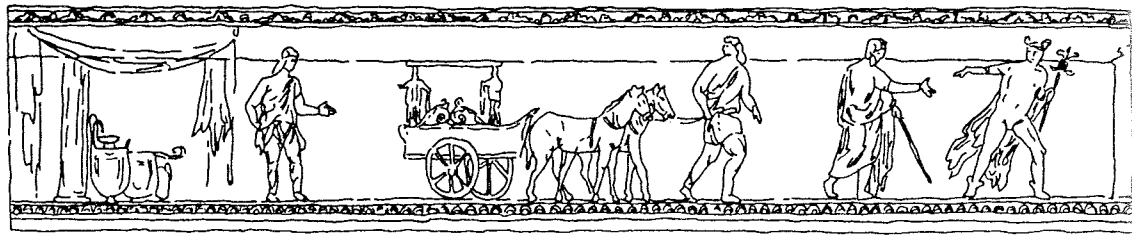


fig. 9

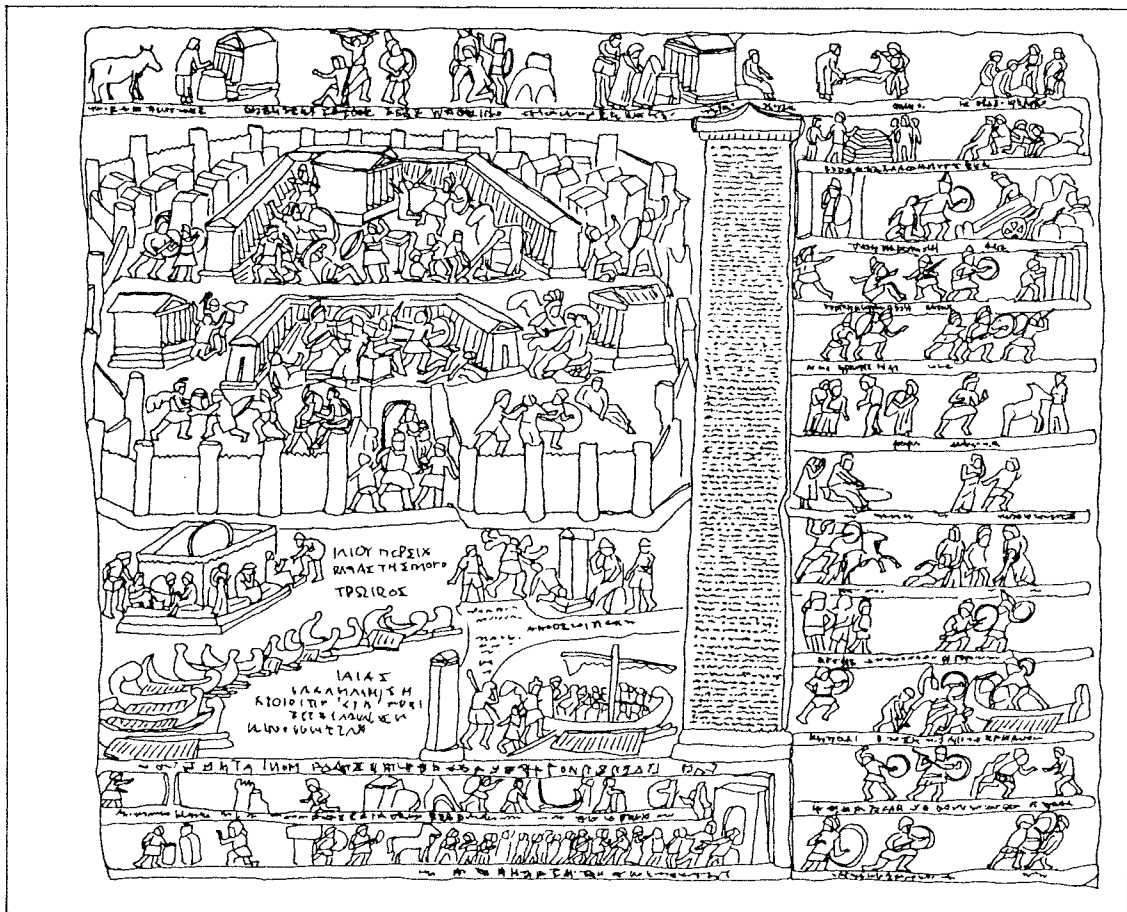


fig. 10

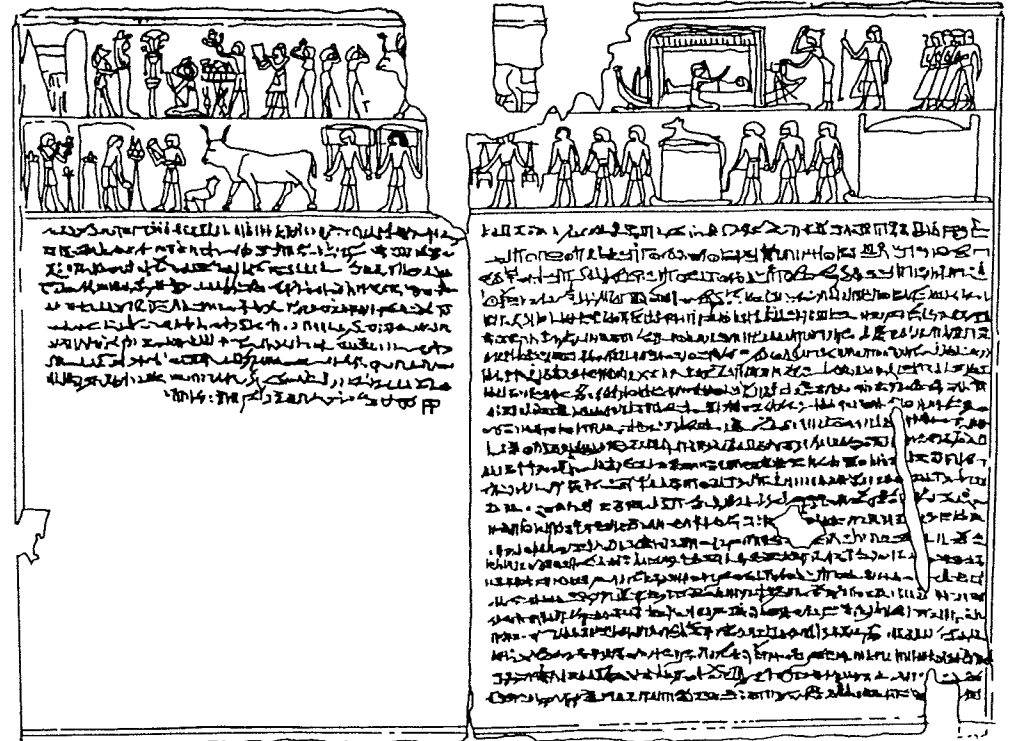


fig. 11

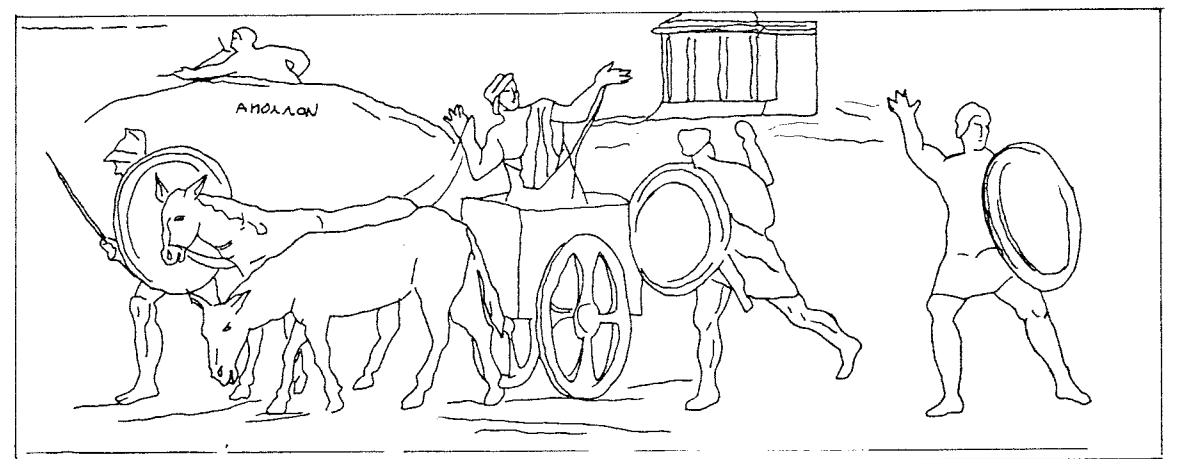


fig. 12

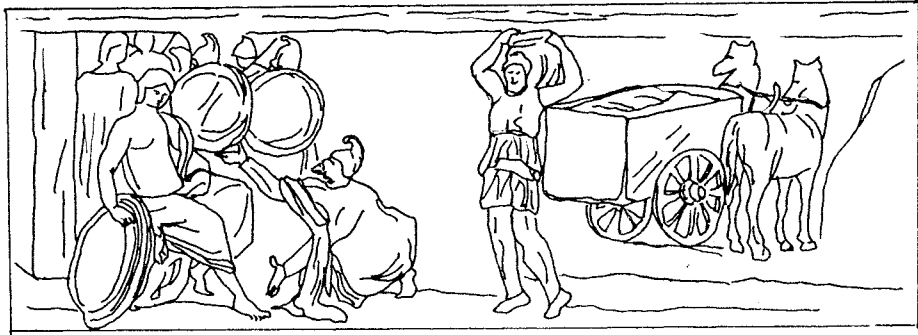


fig. 13

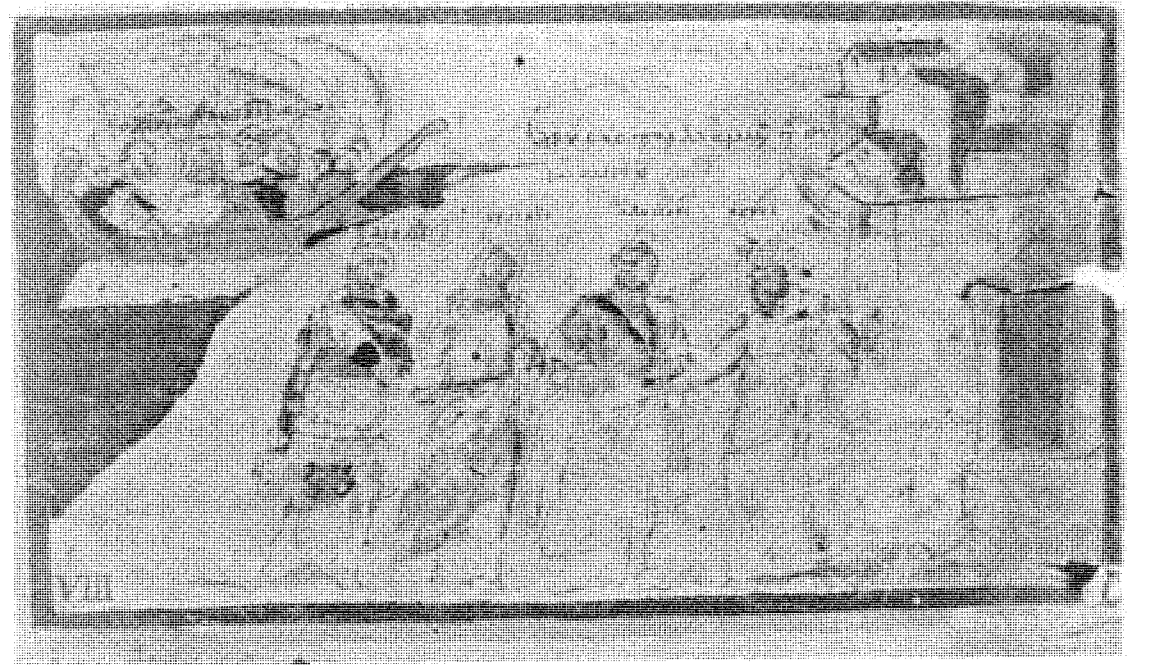


fig. 15

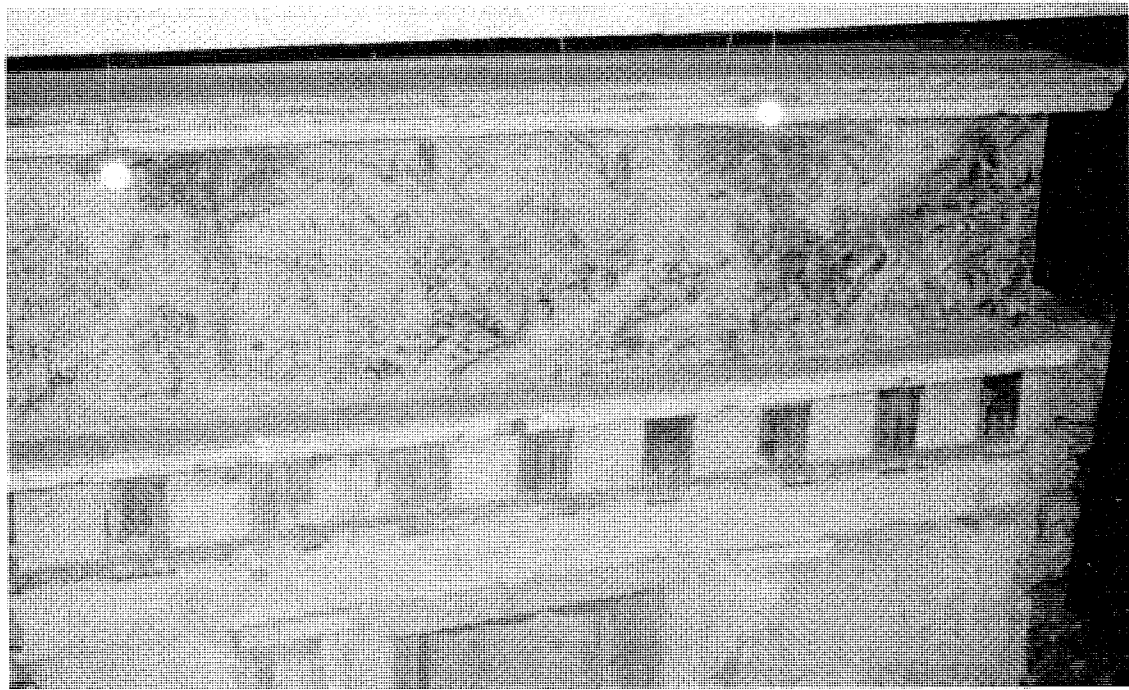


fig. 14

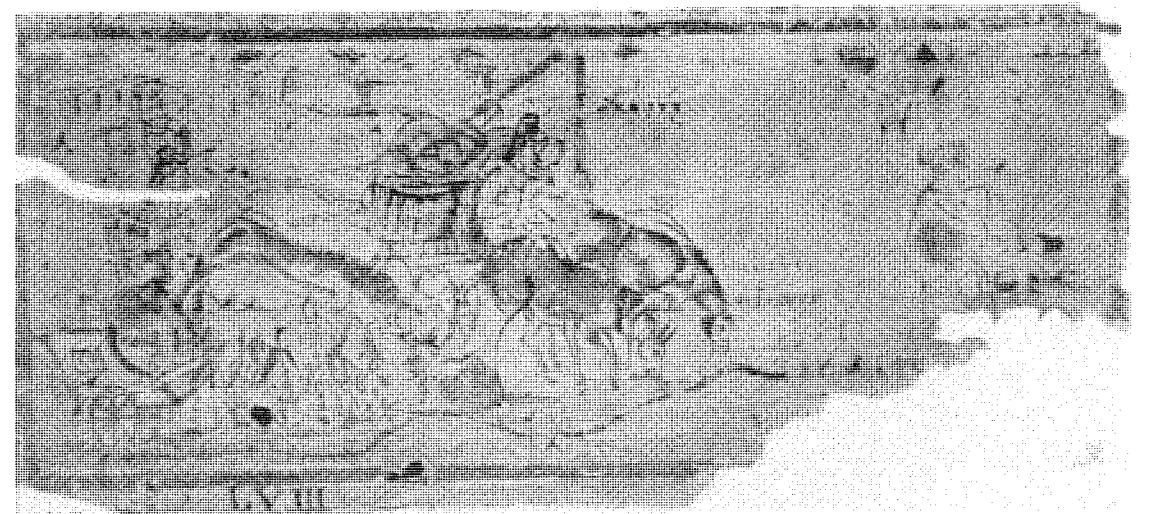


fig. 16

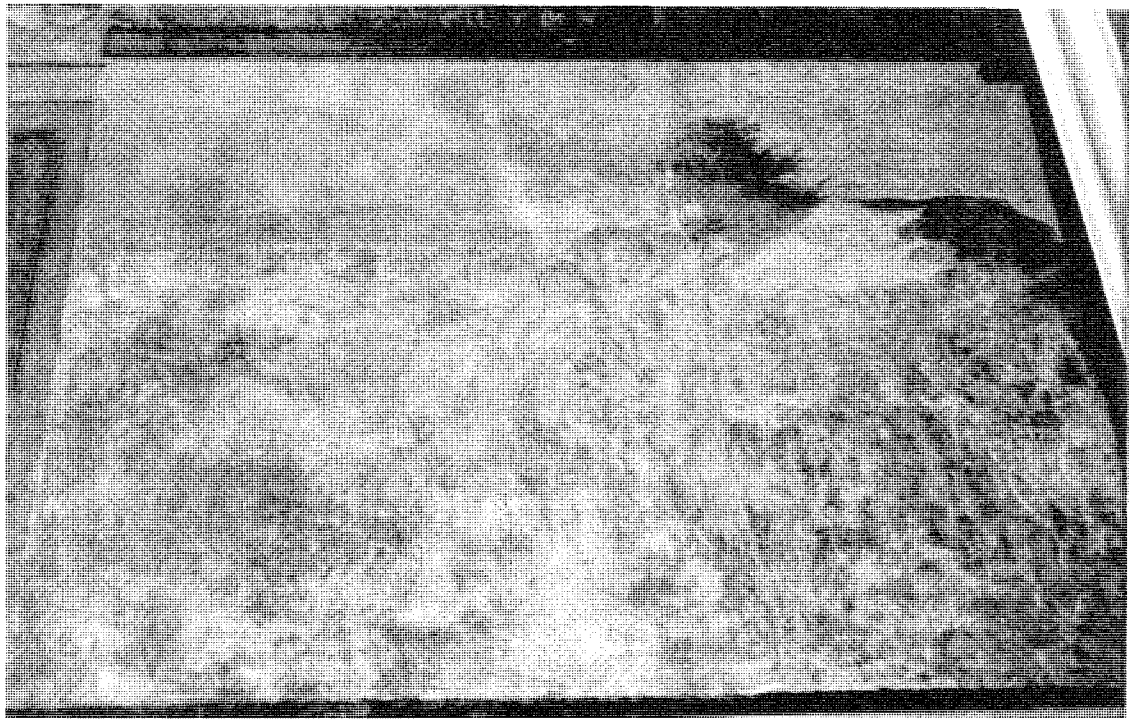


fig. 17



fig. 19



fig. 18

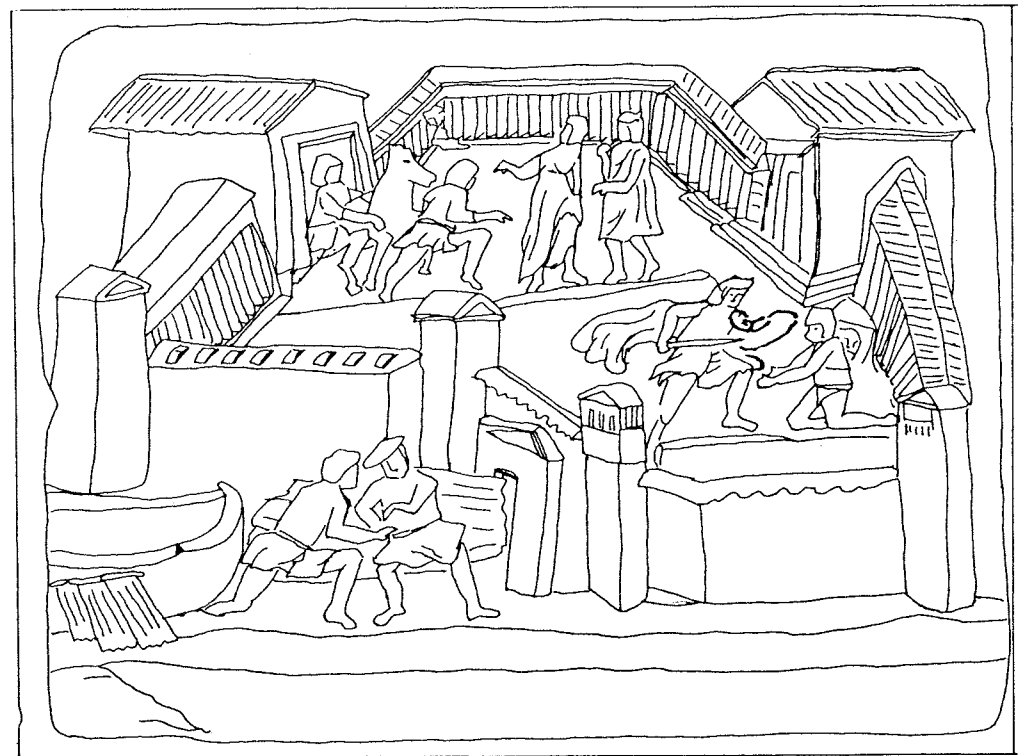


fig. 21



fig. 20

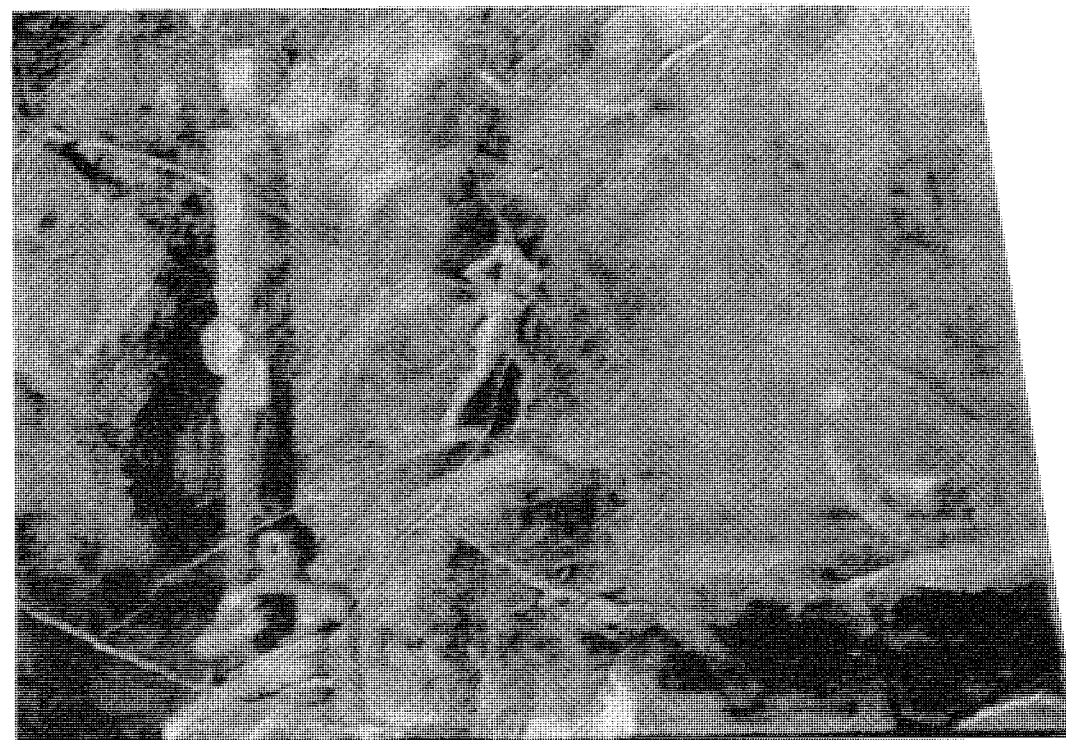


fig. 23

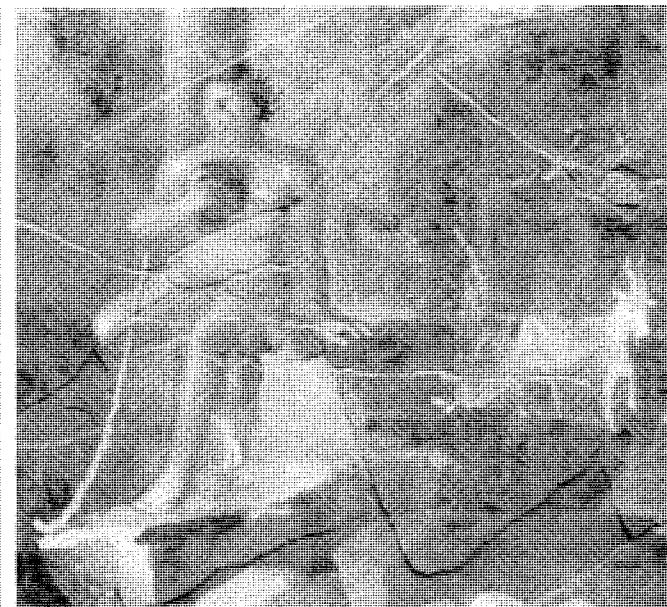
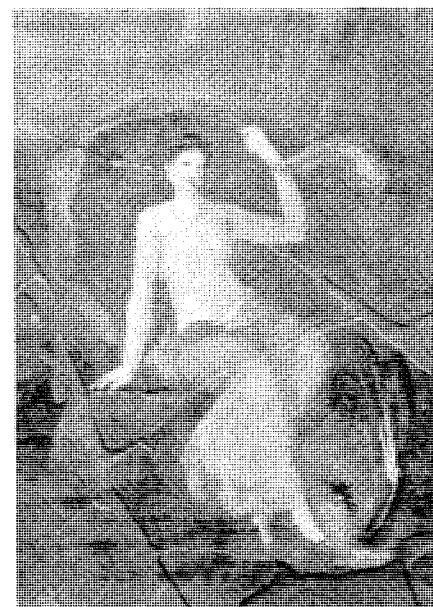


fig. 22

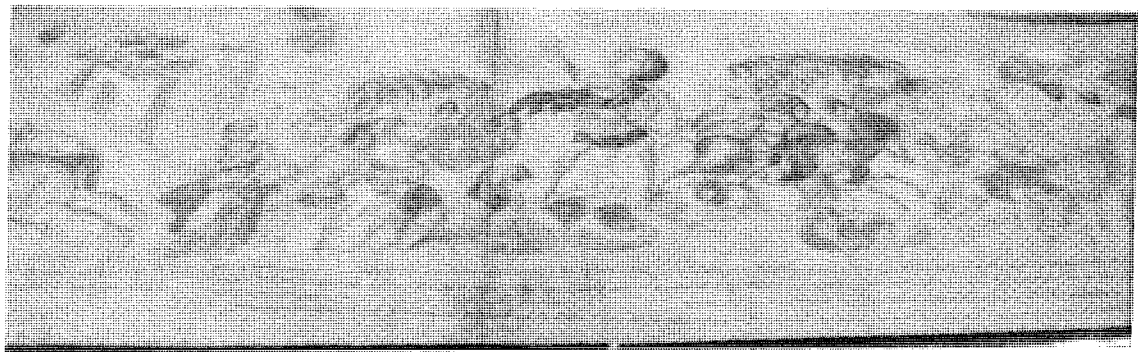


fig. 24



fig. 25

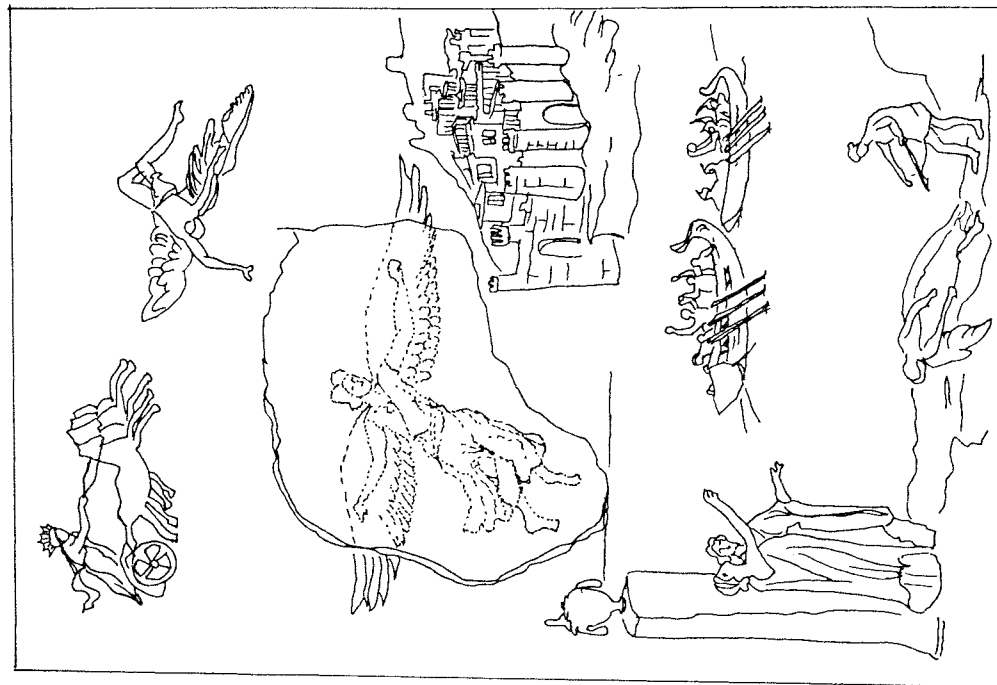


fig. 27

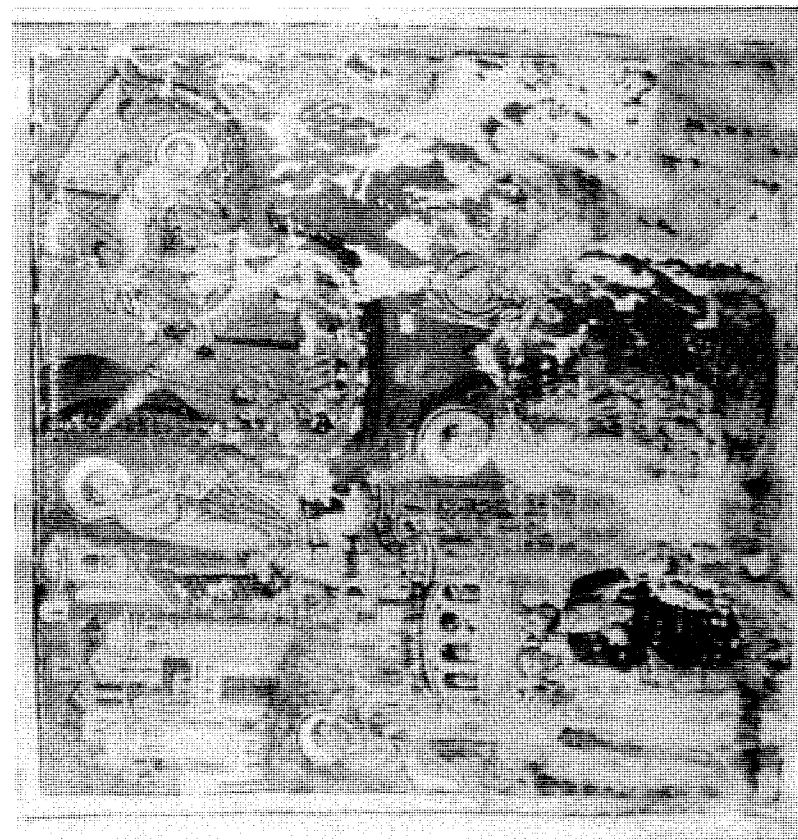


fig. 26



fig. 28

平成元年 3 月 22 日 印刷
平成元年 3 月 27 日 発行

非売品

編纂兼
発行者

大阪大学文学部
豊中市待兼山町

大阪市城東区蒲生 2-10-33

印刷所

株式会社 セイエイ印刷

ERRATA

<u>page</u>	<u>line</u>	
iii	20	Amerian --> American
	22	<i>fruhdeutsche</i> --> <i>frühdeutschen</i>
iv	22	It is my most pleasant --> It, however, is my most pleasant
CONTENTS		Part 3 The Odyssey Landscape.. --> Part 3 The Odyssey Landscape..
List of Illustrations, Fig.5		Francois Vase --> François Vase
		Fig.10 After Brillitant --> After Brilliant
3	9	studies --> study
4	3	definition of two different types --> definition of the two different types
	7	the 'rather banal description, --> the "rather banal description
5	5	defferences --> differences
	18	Nike at Samothrace --> Nike of Samothrace
6	13	determined which he calls <i>Zeitgestalt</i> . --> determined. He calls such a structure <i>Zeitgestalt</i> .
n.10		Gemaldes --> Gemälde; <i>fur</i> --> <i>für</i>
7	4	cliche --> cliché
9	4	the aspect of time --> such a problem of text-reading
	12	semiologie --> sémiologie
n.15	7	represente --> représenté
	9	<i>Delete:</i> (Our Italics)
10	3	It is, however, --> It, however, is
	6	only appropriate to --> appropriate only to
	16	signs or marks --> signs and marks
	26	Fenelon --> Fénelon; Felibien --> Félibien
12	12	sotries --> stories
13	16	since latest studies --> since the latest studies
	20	determines --> determine
14	3	Societe --> Société; Brussel --> Brussels
	5	quatrieme --> quatrième
	10	devoted to temporality --> devoted to the temporality
17	9	research on --> research on the
n.32	4	beyong --> beyond
25	35	middleground --> middle ground
26	5	lit in a spot light --> lit by a spot light
	12 and 14	pillaster --> pilaster
28	24	different from them --> different from the previous ones
30	13	metaphrically --> metaphorically
n.41	5	ZurDarstellung --> Zur Darstellung
	6	Landschaftsmalerei --> Landschaftsmalerei
32	2	Francois --> François
n.42	4	attension --> attention
n.45	1-2	<i>Delete:</i> it assumes that even in simultaneous in its entirety
33	12	Francois --> François
n.46	6	in the 5 section. --> in section 5 of the Odyssey Landscape.
35	16	three-fourth --> three-fourth

37 16 Francois --> François
 27 the archetypal model the papyrus roll illustration be done by
 --> the archetypal model be papyrus roll illustration done by
 38 4 frank --> flank
 22 Weitzmann had previously proposed
 --> Weitzmann previously proposed
 13 Horfseall --> Horsefall
 41 last the other literary works, --> their literary works,
 42 2 had been in the ancient --> had been practiced in the ancient
 24 were superimposed in --> were superimposed above
 43 4 the space occupied --> the page space occupied
 45 15 rather than by a --> rather than by an
 46 19 as the are --> as they are
 30 without the sculptural quality --> without sculptural quality
 50 19 proposed in the preceding part. --> already proposed.
 56 19 *ennaratio per topia* --> *Ulixis errationes per topia*
 59 Add note 83: Von Blanckenhage, "The Odyssey Frieze," 120.
 61 3 recognizes --> recognize
 6 what would have been --> What would have been
 69 25 different voice --> different voices
 71 3 We must be now --> We must now
 72 last a painting like poetry --> painting like poetry
 80 7 represen-tation --> representation
 81 11 of the second century A. D. --> around A.D.200
 85 8 Add to the quotation from Vitruvius: *pinguntur enim portus, promunturia,*
litora, flumina, fontes, euripi, fana, luci, montes, pecora, pastores
ceteraque, ...
 89 18-19 *Delete:* :the synchronizationseparated in time.
 92 13 square a format --> a square format
 94 11 a mirror image of the linguist's --> a mirror image the linguist's
 96 6 Acoording --> According
 23 must be not a long continuous --> must not be a long continuous
 n.124 last *Add:* 123ff.
 101 1 Der Wiener Genesis --> Wiener Genesis
 102 21 Bosoreale --> Boscoreale
 104 15 Roman mythological paintings --> Roman mythological landscape
 paintings
 105 3 nineth century --> ninth century
 106 14 and n.138 Narkiss --> Narkis
 111 1 *Delete all:*
Add at the end: Flight into Egypt. Thus, quite contrary to the extensive cyclic
 illustration of the Gospel text such as seen in the Florentine
 119 5 tetraevangile --> *tétraévangile*
 9 *Erganzung* --> *Ergänzung*