

field, is not completely satisfactory.

In this article the writer has presented all the narrative stories illustrated on the railing of Bharhut stupa, arranging into two lists: a) the Jataka tales, and b) the legends relating to the Life of Buddha. The first list contains tales from the Jataka and the Avadana which have hitherto been identified, and also those which, still unidentified, apparently deal with some lost stories from the same category. In this list the author has made efforts to give to each identified one the necessary data without omission, including the inscription in case of accompanying it, and chief sources of the story found in Buddhist texts in Pali, Sanscrit and Chinese. As for the unidentified reliefs, a brief description of the scenic characteristics is added to each. After re-examining one by one the proposed identifications, he comes to a conclusion that forty-four among the total of seventy-five are dealing with the Jataka and the Avadana tales, in which are included one Buddhist myth of Uttara-kuru and seven stories that seem somewhat doubtful in their identification.

The relief representing scenes from the Life of Buddha are not so many, only twenty-two in total number. As is generally ascertained, the Buddha himself who ought to play the leading

rôle in these scenes, is always absent in human form, irrespective of whether before or after the Enlightenment, so far as his last birth is concerned. In the Early School of Indian art it was a general rule without exception to suggest the presence of Buddha in the scene by some symbols: a seat under a tree, a wheel, Buddha's foot-prints, etc. In the case of the Bharhut reliefs, however, we can observe that the symbolic representation was still in the undeveloped, primitive stage. For instance, a square seat under a tree with foot-prints in front is meant to suggest the figure of Buddha seated on it in European fashion, and it does not seem to be purely symbolic but a mere omission of the seated Buddha.

In connection with this attitude of the representation, the writer points out that these narrative stories on stone which accompany the inscriptions to tell their subjects are only to be found at Bharhut. This would be accounted for by the fact that the sculptural representation of Buddhist stories was not so widely practised at the time, that one could not well understand them without such descriptive inscriptions. It means, according to the writer, that the Bharhut reliefs were products of the earliest stage in Buddhist art where narrative stories came to be dealt with in sculpture.

美術研究所報

研究会

昭和四十年

四月二十一日 ギメー美術館の敦煌画(一)

四月二十八日 ギメー美術館の敦煌画(二)

六月二日 新出の等春作品

六月十六日 華嶺と離垢集

六月二十三日 関東の清涼寺式釈迦像

六月三十日 奥州十二年合戦絵巻について

七月七日 鏡堂覚円着賛の作品について

七月十四日 河内浄土院伝来当麻曼荼羅

九月十五日 スペイン紀行(一)

——グレコの絵画を中心に——

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秋山光	秋山光	田中一	川上涇	猪川和子	宮次男	田中一	柳沢孝	坂本光	秋山光
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