

**Empirische Ordnungen, symbolische Werte und die Philosophie der Bilder.
Bild und Text in
Cesare Ripas *Iconologia***

Leicht erweiterter Fassung des Vortrags »Bilder · Sehen · Lernen. Die *Iconologia* des Cesare Ripa als Theater der Begriffe« vom 19. Sept. 2015 anlässlich der Tagung der Schweizerischen Gesellschaft für Symbolforschung zum Thema »Verschleierte Botschaften – Gestalten und Leistungen der Allegorie«.¹
alicedhaler@gmail.com

Aus dem Leben des Cesare Ripa ist nicht viel mehr bekannt, als dass er von 1555 bis 1622 lebte, aus Perugia stammte und in Rom im Haushalt eines Kirchenfürsten, Kardinal Alessandro Salviati, lebte und arbeitete. Diesem widmete er die *Iconologia*, das Werk um dessentwillen man seinen Namen heute noch kennt. Wo und wie Ripa seine umfassende Bildung erlangte, ist nicht bekannt.² Dass er sie hatte, belegt seine *Werk*, für dessen erste, noch nicht illustrierte Ausgabe von 1593 er mit der Aufnahme in den Ritterorden der *Mauritii et Lazari* belohnt wurde, was auf dem Titelblatt (Abb. 2) nachzulesen ist. Die von Notablen geschriebenen Elogen vergleichen ihn mit einem kaiserlich eingesetzten Gelehrten, dessen Abbild durch die Bilder (gemeint sind die Personifikationen) an den Himmel rühre und mit Julius Caesar, mit dem er Namen und Siegen gemeinsam habe.³



Abb. 1: Cesare Ripa's Portrait, Kupferstich, Frontispiz in der Ausgabe Siena 1613.

Sein Werk wird in der Regel als Sammlung von »Begriffsbildern« bezeichnet⁴ doch zutreffender ist es, von Beschreibungen, Erklärungen, Textvorlagen und Darstellungen zu Begriffen zu sprechen, da die Bilder sprachlich vorgegebene Inventionen sind, die erst im Nachgang zum einem Text realisiert wurden. Damit sind sie im Rahmen des Entstehungsprozesses eigentliche Illustrationen, in ihrer Wirkung jedoch kehrt sich das Verhältnis um. Jedes einzelne Bild wird in seiner Ganzheit wahrgenommen, bevor dem Text die zur Abbildung gekommenen Details und ihre Bedeutung entnommen werden kann. Auf diese reziproke Interdependenz von Text und Bild wird im Folgenden eingegangen.

Bereits die Verwendung des Begriffs *Iconologia* als Werktitel ist auffallend. Ikonologie, die Lehre von den Bildern, hat eine lange Begriffsgeschichte, sie tritt bei Platon in rhetorischem Zusammenhang als *Bildrednerie* auf. Im oft synonym verwendeten Zusammenhang mit

¹ Das Thema des Referats wurde ausgebaut in: Alice Thaler: Die *Signatur* der *Iconologia* des Cesare Ripa, Festschriftentwurf, Sammlung und Archivdienst, Basel 2018.

² Die Zuse breiten sich heraus sich zwischen Koch, Mundschneid, Majordomus, Schriftführer und Gelehrter, vgl. <https://www.artsandculture.usa/the-rue-cyprien-long-kyrie-ber-nigol/>

³ Cesare Ripa: *Iconologia*, Roma, 1603, Vorwort S. 1.

⁴ Vgl. Michael Thümmel in: C. Logez, M. Thümmel: Cesare Ripa und die Begriffsbilder der Frühen Neuzeit, Zürich 2011.

Ripas Iconologia Quellen Methode Ziele

Alice Thaler-Battistini



Ripas Iconologia Quellen Methode Ziele:

Rípa's Iconologia Gerlind Werner, 1977

The Routledge Companion to Medieval Iconography Colum

Hourihane, 2016-12-19 Sometimes enjoying considerable favor sometimes less iconography has been an essential element in medieval art historical studies since the beginning of the discipline Some of the greatest art historians including M le Warburg Panofsky Morey and Schapiro have devoted their lives to understanding and structuring what exactly the subject matter of a work of medieval art can tell Over the last thirty or so years scholarship has seen the meaning and methodologies of the term considerably broadened This companion provides a state of the art assessment of the influence of the foremost iconographers as well as the methodologies employed and themes that underpin the discipline The first section focuses on influential thinkers in the field while the second covers some of the best known methodologies the third and largest section looks at some of the major themes in medieval art Taken together the three sections include thirty eight chapters each of which deals with an individual topic An introduction historiographical evaluation and bibliography accompany the individual essays The authors are recognized experts in the field and each essay includes original analyses and or case studies which will hopefully open the field for future research

An Introduction to Iconography Roelof van Straten, 2012-10-02

Available for the first time in English An Introduction to Iconography explains the ways that artists use references and allusions to create meaning The book presents the historical theoretical and practical aspects of iconography and ICONCLASS the comprehensive iconographical indexing system developed by Henri van de Waal It gives particular emphasis to the history of iconography personification allegory and symbols and the literary sources that inform iconographic readings and includes annotated bibliographies of books and journal articles from around the world that are associated with iconographic research The author of numerous articles and a four volume reference work on Italian prints Roelof van Straten is currently working on an iconographic index covering the prints of Goltzius and his school

[Encyclopedia of the History of Classical Archaeology](#) Nancy Thomson de Grummond, 2015-05-11 With 1 125 entries and 170 contributors this is the first encyclopedia on the history of classical archaeology It focuses on Greek and Roman material but also covers the prehistoric and semi historical cultures of the Bronze Age Aegean the Etruscans and manifestations of Greek and Roman culture in Europe and Asia Minor The Encyclopedia of the History of Classical Archaeology includes entries on individuals whose activities influenced the knowledge of sites and monuments in their own time articles on famous monuments and sites as seen changed and interpreted through time and entries on major works of art excavated from the Renaissance to the present day as well as works known in the Middle Ages As the definitive source on a comparatively new discipline the history of archaeology these finely illustrated volumes will be useful to students and scholars in archaeology the classics history topography and art and architectural history

Personification Walter Melion, Bart Ramakers, 2016-03-11 Personification

or prosopopeia the rhetorical figure by which something not human is given a human identity or face is readily discernible in

early modern texts and images but the figure's cognitive form and function its rhetorical and pictorial effects have rarely elicited sustained scholarly attention The aim of this volume is to formulate an alternative account of personification to demonstrate the ingenuity with which this multifaceted device was utilized by late medieval and early modern authors and artists in Italy France England Scotland and the Low Countries Personification is susceptible to an approach that balances semiotic analysis focusing on meaning effects and phenomenological analysis focusing on presence effects produced through bodily performance This dual approach foregrounds the full scope of prosopopoeic discourse not just the what but also the how not only the signified but also the signifier

Jordaens Zita Pataki, Birgit Münch, 2012-06-01 16 essays by a group of internationally acclaimed authors help contribute to a clearer perception of the complex facets of Jacob Jordaens oeuvre and moreover to distinguish it from the works of Rubens van Dyck and his contemporaries The title *Genius of Grand Scale* refers to the spectrum from history to genre as well as to Jordaens preference for large formats The greatness of the artist Jacob Jordaens needs to be emphasized since even though he outlived Rubens for four whole decades he was never able to escape from under his shadow By reference to iconographic and iconological studies single works are identified and presented in a broad review and the long in many aspects fragmentary reception of his artistic work also forms a large part of the interpretations presented here Furthermore technical examinations of paintings assist in defining more precisely how they were generated This overdue volume presents essential reading for anyone interested in Jacob Jordaens

Two Concordances to Ripa's Iconologia Mason Tung, 1993 The first concordance is to key words in 9 Italian editions while the second is to illustrations in 16 editions 8 Italian and 8 translations into French Dutch German and English The concordances are complemented by an introduction and a description of the editions used

Die Signatur der Iconologia des Cesare Ripa: Fragmentierung, Sampling und Ambivalenz Alice Thaler-Battistini, 2018-05-03 Die *Iconologia* des Cesare Ripa ist eine Anleitung zur Darstellung von Begriffen Abstrakta von Abondanza berfluss bis Zelo Eifer werden definiert und als Personifikationen beschrieben viele davon durch Holzschnitte illustriert Die enge Verbindung von Text und Bild verschaffte dem Werk eine über dreihundertjährige internationale Resonanz Alice Thaler stellt das Werk in einen Kontext der Bilder und Texte ihrem kulturellen Narrativ zuordnet Dazu deckt sie im ersten Teil historische und begriffsgeschichtliche Bedeutungszusammenhänge auf insbesondere Interferenzen mit Texten aus Neuplatonismus christlicher Theologie zeitgenössischer und antiker Dichtung sowie mit Sammlungen von Emblemen und Hieroglyphen Im zweiten Teil präsentiert sie eine eigenständige Übersetzung des Vorworts der *Iconologia* und von 12 illustrierten Begriffsbeschreibungen in jeder Einzelanalyse wird nach der Herkunft ikonographischer Elemente gesucht und eine Überprüfung und Kontextualisierung der literarischen Quellen vorgenommen Die aus den Analysen gewonnen Erkenntnisse werden im dritten Teil zusammengefasst in dem drei subtextuelle Ebenen herausgearbeitet werden die das Werk zusammenhalten Die *Iconologia* erweist sich als ein Werk das zwischen Antike und Neuzeit steht Es vermittelt eine Wertepluralität sowie ein Weltbild das die Freiheit der Wahl beinhaltet

und ein Subjekt voraussetzt das verschiedenen Traditionen und Perspektiven gegen ber offen ist **The Artist as Reader: On Education and Non-Education of Early Modern Artists**, 2012-12-03 Reading is apparently the greatest proof of refinement when viewed within the context of the social climb of the visual artist It is only as reader that the artist can participate in the exclusive culture of clerics humanists rulers and courtiers How did it come about that such a figure was integrated into the general history of knowledge context of research on the early modern period in order to outline what artists reading specifically entails Based on the history of knowledge the contributions to this volume will then correspondingly elucidate various aspects of how in the early modern period artists education knowledge reading and libraries were related to the ways in which they presented themselves The volume endeavours at long last to go beyond merely publishing inventories by investigating the problem of artists libraries with a fundamentally stronger emphasis on a discourse analytical and history of knowledge approach Contributors include Rainer Bayreuther Maria Berbara C cile Beuzelin Heiko Damm Annette de Vries Kelly Donahue Wallace Angela Dressen Lex Hermans Eckhard Leuschner Alexander Marr Martin Papenbrock Tico Seifert Eva Struhel Michael Thimann Huub van der Linden Elsje van Kessel Iris Wenderholm and Claus Zittel **Myths of Renaissance Individualism** J. Martin, 2016-02-05 The idea that the Renaissance witnessed the emergence of the modern individual remains a powerful myth In this important new book Martin examines the Renaissance self with attention to both social history and literary theory and offers a new typology of Renaissance selfhood which was at once collective performative and porous At the same time he stresses the layered qualities of the Renaissance self and the salient role of interiority and notions of inwardness in the shaping of identity **Myths of Renaissance Individualism** in short will interest students not only of history but also of art history literature music philosophy psychology and religion *Nicolas Poussin* Oskar Bätschmann, 1990 Publication coincides with the 400th anniversary of the artist s birth and a forthcoming exhibition Sources in Iconography in the Blackader-Lauterman Library of Architecture and Art, McGill University Blackader-Lauterman Library of Architecture and Art, 1997 *RILA, International repertory of the literature of art*, 1978 **The Domain of Images** James Elkins, 2018-08-06 In the domain of visual images those of fine art form a tiny minority This original and brilliant book calls upon art historians to look beyond their traditional subjects painting drawing photography and printmaking to the vast array of nonart images including those from science technology commerce medicine music and archaeology Such images James Elkins asserts can be as rich and expressive as any canonical painting Using scores of illustrations as examples he proposes a radically new way of thinking about visual analysis one that relies on an object s own internal sense of organization Elkins begins by demonstrating the arbitrariness of current criteria used by art historians for selecting images for study He urges scholars to adopt instead the far broader criteria of the young field of image studies After analyzing the philosophic underpinnings of this interdisciplinary field he surveys the entire range of images from calligraphy to mathematical graphs and abstract painting Throughout Elkins blends philosophic analysis with

historical detail to produce a startling new sense of such basic terms as pictures writing and notation **An Encyclopedia of the History of Classical Archaeology** Nancy Thomson De Grummond,1996 **What Is an Image?** James Elkins,Maja Naef,2011-12-15 What Is an Image raises the stakes for writing in art history visual studies art theory and art criticism by questioning one of the most fundamental terms of all the image or picture This innovative collection gathers some of the most influential historians and theorists working on images to discuss what the visual has come to mean Topics include concepts such as image and picture in the West and outside it the reception and rejection of semiotics the question of what is outside the image the question of whether images have a distinct nature or are products of discourse like language the relationship between images and religious meanings and the study of non art images in medicine science and technology Among the major writers represented in this book are Gottfried Boehm Michael Ann Holly Jacqueline Lichtenstein W J T Mitchell Marie Jos Mondzain Keith Moxey Parul Dave Mukherji Wolfram Pichler Alex Potts and Adrian Rifkin **Eighteenth-century Monastic Libraries in Southern Germany and Austria** Eric Garberson,1998 **Bayerisch-chinesische Beziehungen in der Frühen Neuzeit** Peter Claus Hartmann,Alois Schmid,2008-01-01 **The Reality of Symbols** Jan Baptist Bedaux,1990 Bedaux brings the discussion of meaning in northern painting back to the basics the description of real objects the evocation of everyday associations the employment of standard visual metaphors symbols and allegories With the first publication of an eighteenth century iconographical program drawn up by the Hague painter Mattheus Verheyden he demonstrates the continued importance of allegory that stepchild of iconography Cover page 4 *Introduzione all'iconografia* Roelof van Straten,2021-03-27T00:00:00+01:00 Quando un pittore olandese del XVII secolo raffigura una donna con un bilancino vuoto probabilmente non intende rappresentare solo una graziosa scena di vita quotidiana Sono molte le opere del passato che presentano figurazioni di carattere simbolico il cui significato non immediatamente comprensibile al moderno osservatore L iconografia il ramo della storia dell arte che si occupa dei soggetti e del loro significato Questo libro costituisce un agile introduzione all iconografia fornendone un panorama teorico e affrontando concetti come quelli di simbolo e allegoria Oltre all esame delle fonti letterarie degli artisti e dei manuali iconografici ampio spazio dedicato agli aspetti di carattere pratico in particolare a iconclass il sistema di indicizzazione iconografico elaborato da Henri van de Waal e ormai universalmente diffuso e utilizzato

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