

Gallery

by nils - Tuesday, April 24, 2018

<http://mediendenken-maschinendenken.ch/galerie/>

Nach 800, A.A.

thinkstockphotos.de/Getty Images/Photos.com Buchmalerei: Initiale Initiale aus dem Book of Kells (nach 800; Dublin, Trinity College)

Ende 10. Jahrhundert (970-999), A.A. Wien Nationalbibliothek 271

Das Ausgangsbild in der Nationalbibliothek Wien beschreibt Courcelle in einem anderen Buch, und zwar in Pierre Courcelle, *Histoire littéraire des grandes invasions germaniques* (Paris : Études Augustiniennes, 1964), Planche 37b, Boèce prisonnier de Théodoric, Vienne Oesterreichische Nationalbibliothek 271, fol 1 verso, s. IX-X. In dem beigefügten pdf ist der Bildbeschrieb, auf der Seite 5 des pdf. [Courcelle Histoire invasions 1964](#)

Herrmann, Julius, *Die frühmittelalterlichen Handschriften des Abendlandes* (Leipzig: Karl W. Hiersemann, 1923), S. 184f. [Deutsche Arbeiten des X. Jahrhunderts]:

“271 [Rec. 2133] f. 1^r-76: A.M.T.S. Boethius, De consolatione philosophiae, Lateinisch, Quart, X. Jahrhundert : « In seiner erhobenen Linken hält er – als Personifikation seiner Seele oder seines Verstandes – ein kleines sitzendes Figürchen und wenden seinen Kopf nach links gegen eine stehende weibliche Figur, die Philosophie, um, die an das Kopfende des Bettes tritt.... Die Miniatur umschließt ein architektonischer Rahmen ... Der Stil der Federzeichnung weist auf das Ende des X. Jahrhunderts. In der Haltung der Figuren erinnert die Federzeichnung an südwestdeutsche, namentlich Reichenauer Arbeiten etwa der Zeit Otto's III.”

??, A.A.,

Cod. 84, ÖNB, Wien (Boethius)

Cod. 84, ÖNB, Wien (Philosophia)

1407, Trinity Hall 12, 3 v [linke Seite Ausgangsbild [3v und 4r]

Cambridge Trinity Hall 12, 4r [rechte/zweite Hälfte Ausgangsbild]

Cambridge, Trinity Hall, 12:

<https://oldlibrarytrinityhall.wordpress.com/2013/03/28/christs-passion-in-a-trinity-hall-manuscript/>: “One of the great treasures of the Old Library is a manuscript of Boethius’ “Consolation of Philosophy” translated into medieval French ([Trinity Hall Cambridge MS.12](#)). This manuscript is illustrated throughout in a naive and lively style with images relating Boethius’ story. These charming images provide a fascinating insight into the medieval mind and a unique view of the medieval world. Interspersed throughout the story are numerous full page illustrations of scenes from the Holy Scriptures and of the Christian saints, including a number of images which tell the story of Christ’s Passion.” ... Das ist ein Auszug aus einem Blog. Existiert eine standardisierte Beschreibung? Ja, die folgende kommt dem Beschrieb “Herrmanns [ÖNB 271]” näher, und zwar unter <https://muse.jhu.edu/article/473500/pdf>:

[J. Keith Atkinson](#), “Miniatures as interpretation: Cambridge, Trinity Hall MS 12”, in: [Parergon Volume 13, Number 2, January 1996](#) pp. 1-20 | [10.1353/pgn.1996.0013](#):

[Miniatures as interpretation: Cambridge, Trinity Hall M S 12](#):

The manuscript Cambridge, Trinity Hall 12 came to my attention while collecting information about the medieval French translations of Boethius’ *Consolatio philosophiae*, in preparation for establishing critical editions of those texts. This manuscript contains amongst other things a copy of the lengthy verse translation of the *Consolatio*, Translation X } a translation dating from the early 1380s in its original form, and dedicated to the young Charles VI. Translation X is itself a reworking of an earlier verse translation (IX) written by the Dominican, Renaut de Louhans. There are at least thirtyfive extant manuscript copies of X, dating from the late fourteenth and the fifteenth centuries, and at least two incunabula. Trinity Hall M S 12 is unlikely to play any major part in establishing a critical edition of this translation.² Nevertheless, it has its own interest. This article is a series of brief reflections on Trinity Hall 12, not as it relates to the manuscript tradition, but in its own right, as an artefact of the early fifteenth century. The manuscript consists of eight quires of varying numbers of sheets, between four and thirteen per quire. The first quire, ff. 1-8, is entirely in parchment, the other quires being a mixture of both paper and parchment; in general, a parchment sheet enfolds a varying number of paper sheets in each of the subsequent quires. A folio missing from the second quire has been * Full bibliographical details of these translations are to be found in N. H. The Medieval Consolation of Philosophy: An Annotated Bibliography, New York and London, 1992. The system of numbering these translations that we have adopted is that of A. Thomas and M. Roques, ‘Traductions francaises de la Consolatio Philosophiae de Boece’, in *Histoire litteraire de la France* 37 (1938), 419-88, 54-47, rather than that of R. Dwyer, *Boethian Fictions: Narratives in the Medieval French Versions of the Consolatio Philosophiae*, Cambridge (Mass.), 1976. On their chronological sequence, see J. K. Atkinson, ‘Manuscript Context as a Guide to Generic Shift: Some Middle French Consolations’, in *Medieval Codicology, Iconography, Literature and Translation. Studies for Keith Val Sinclair*, Leide 1994, pp. 321-32. Critical editions of versions / (M. Bolton-Hall), // (J. K. Atkinson) and IX (B. M. Atherton) are lodged as PhD theses at the University of Queensland Library. A new edition of V (J. K. Atkinson) should shortly appear in the series of the *Beihefte of Zeitschrift für romanische Philologie*. ² A critical edition of the translation is being prepared by Marcel Noest as a doctoral dissertation at the University of Queensland; the Cambridge manuscript has been rejected as either a “base” or a control manuscript. P A R E R G O N s 13.2, January 1996—Text, Scribe, Artefact ² J. K. Atkinson inserted after the seventh quire, just after f. 106. The script is a quite rough hybrid of the fifteenth century; the ink is black and the texts are rubricated. The pages are ruled and the texts organised in ruled double columns varying in the number of lines per column from thirty-five to fiftytwo. At the end of virtually every verse, a pen line extends the final letter of the line to the edge of the column; usually this is with a simple straight line, but occasionally the lines are squiggled on alternate lines, leaving the intermediate lines with no fillers at all. Hence, for the first six lines of rubrics on f. 1v b, there are three squiggled lines to six lines of rubrics, and for the final eight lines of rubrics on f. 2v a, there are four (Fig. I).³ The scribe, who signs himself simply as .G. at a couple of points in the manuscript and once as .G. dictus Lonielle, completed the transcription of the third and last text, *La regale du monde* or *Le livre dez Miestas*, on the Eve of the Purification or Candlemas, the first of February 1407 (new style). Judging by the script and some of the spelling features, the texts were all copied by the same scribe, who would appear to come from the eastern or north-eastern areas of France, Lorraine...

1434, Jan Van Eyck, *Das Ehepaar Arnolfini*

Jan Van Eyck: *Das Ehepaar Arnolfini*, 1434, Öl auf Holz, 82 x 59.5, National Gallery, London. In Paolo Lecaldano (Hrsg.): *Klassiker der Kunst. Das Gesamtwerk der Gebrüder Van Eyck*. Luzern: Kunstkreis, 1968.

1470, A.A.

Philosophia in discuss met Boethius die weer gezond is. 1470. Illumination on parchment and paper. 204 fols. Height: 284mm. Width 210 mm. Utrecht university Library

1460-70, Meister von Coëtivy (Henri de Vulcop?)

»Die Philosophie überreicht Boethius die Septem artes liberales« (1460–70) (Getty images)

1510, ca.?, Raffael Sanzio

Raffael Sanzio, Schule von Athen, [Datum?] Fresco, Rom, Vatikan, Päpstlicher Palast, Stanza della Segnatura, Italien
Bildnachweis L. Schneider – Ch. Höcker, *Die Akropolis von Athen* (Darmstadt 2001) 17 Abb.10

1914, Giorgio de Chirico, *Bildnis Guillaume Apollinaire*

Giorgio de Chirico: *Bildnis Guillaume Apollinaire*, 1914, Öl auf Leinwand, 81.5 x 65, Centre Georges Pompidou, Paris. In Gérard Legrand, Giorgio de Chirico: *Giorgio de Chirico*. Berlin: Rembrandt, 1976.

1925-26, Giorgio de Chirico, *Le trouble du Philosophe*

Quelle?

1954, Karel Appel, Karel Appel, *Glühender Kopf*

Karel Appel, *Glühender Kopf*, 1954, [*Material?, Masse*] (Standort Ludwigshafen, Wilhelm-Hack-Museum)
Bildnachweis Heckmann, Herbert/Häusser, Robert: *Die großen Museen im Rhein-Neckar-Dreieck*, Heidelberg 1995, S. 162. Bildrecht Werk:
| Foto: Datenbank Diathek online, Technische Universität Dresden, Institut für Kunstgeschichte)

<https://youtu.be/pMUP48stXDc>

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