



ICONCLASS

BRILL

posthumus@brill.com



Zimbabwe 1995

<https://dhmd.de/>



Neurenberg 1521

<https://www.rijksmuseum.nl/>

A multilingual classification system for cultural content

Hierarchical

Available on <http://iconclass.org/>

As SKOS Linked Open Data since 2011

The de-facto global standard for Art Historical Iconographic subject classification



3 Human Being, Man in General
 31 man in a general biological sense
 31A the (nude) human figure;
 'Corpo humano' (Ripa)
 31A2 anatomy (non-medical)
 31A22 parts of the human body
 (skeleton excepted)
 31A222 chest, bust
 31A2221 heart

 31A22210 heart symbolism



This is what you searched for:

x Must have ▾ 31A22210 heart symbolism

ICONCLASS in English ▾

We found your search most often combined with:

1 2 3 4 5 6 7 8 9

1 Religion and Magic

- 11C12 hand, 'Dextera Dei' ~ symbol of God the Father
- 11M31 Faith, 'Fides'; 'Fede', 'Fede catholica', 'Fede christiana', 'Fede christiana catholica' (Ripa) ~ one of the Three Theological Virtues
- 11C13 tetragram (in Roman or Hebrew script) ~ symbol of God the Father
- 11Q11 the believer
- 11M33 Charity, 'Caritas'; 'Carità' (Ripa) ~ one of the Three Theological Virtues
- 11G1911 cherubs, i.e. children's heads with wings
- 11D2 Christ as child or youth (in general) ~ Christian religion
- 11D113 IHS ('Iesus Hominum Salvator') ~ symbol of Christ
- 11M32 Hope, 'Spes'; 'Speranza divina e certa' (Ripa) ~ one of the Three Theological Virtues
- 11Q21 one person praying
- 11D121 cross as symbol of Christ
- 11K devil(s) and demons
- 11D12 the cross ~ symbols of Christ
- 11N32 Envy; 'Invidia' (Ripa) ~ personification of one of the Seven Deadly Sins
- 11QQ712 church (exterior) - QQ - small church, chapel
- 11P31131 insignia of bishop, e.g. mitre, crozier
- 11Q7141 altar
- 11N36 Lust, Luxury, 'Luxuria'; 'Lussuria' (Ripa) ~ personification of one of the Deadly Sins
- 11M44 Justice, 'Iustitia'; 'Giustizia divina' (Ripa) ~ one of the Four Cardinal Virtues

Refine further with:

Tree

Clipboard

- >0 Abstract, Non-representational Art
- ▶ 1 Religion and Magic
- ▶ 2 Nature
- ▶ 3 Human Being, Man in General
- ▶ 4 Society, Civilization, Culture

Search Results

0 Saved Items



unbekannt
[Stecher] Loelius,
Johannes
Laurentius [Eigner
des Wappens]
 Image



Blowing air into a
heart with a pair of
bellows a devil
causes snakes,
frogs and lizards to
jump from a heart
 Emblem
Pictura



Shaking hands,
'dextrarum junctio',
with a flaming
heart, pierced by
an arrow; frame
decorated with...
 Printers Device



A young man
personifying true
friendship
 Emblem
Pictura



A dog and the
symbols of Justice
- sword and scales
- are chained to a
pole; an hourglass
and a heart
hanging from a star
 Emblem
Pictura



Jacob Jansz Paets
 Printers Device



reserved for
caption
 Emblem
Pictura



Light shines on a
heart lying between
laurel(?) branches
 Emblem
Pictura



reserved for
caption
 Emblem
Pictura



Simplicissimus,
illustrierte
Wochenschrift



François
Bosselaer
 Printers Device



A hand from the
clouds pressing a
bunch of grapes
over a heart
thorough which two
arrows are stuck
 Emblem
Pictura



Joannes Wolters
 Printers Device



A hand from the
clouds holding a lily
that grows from a



Love is polishing a
heart on a
grindstone while
Reason is pouring
water over it
 Emblem
Pictura



The eye in the
centre of a heart
looks up at the sun
 Emblem
Pictura



reserved for
caption
 Emblem
Pictura



Allegoria on de



Cupid, Venus and
Bacchus at the
start of the broad
way to destruction;
the gate of hell
waits at the end of
the road
 Emblem
Pictura



Den gekroonden
harder: ofte, Het
leven, oorloghs-
bedrijven, en doodt
van den
konincklijke
propheet David
 Title Illustration



A hand with an eye
in its centre holds a
flaming heart
 Emblem
Pictura



A hand with a ring
appears from the
clouds, over a
heart floating on a
stormy sea, lit by a
partially covered
sun
 Emblem
Pictura



A snake coiled on a
money-chest in a
hail storm
 Emblem
Pictura



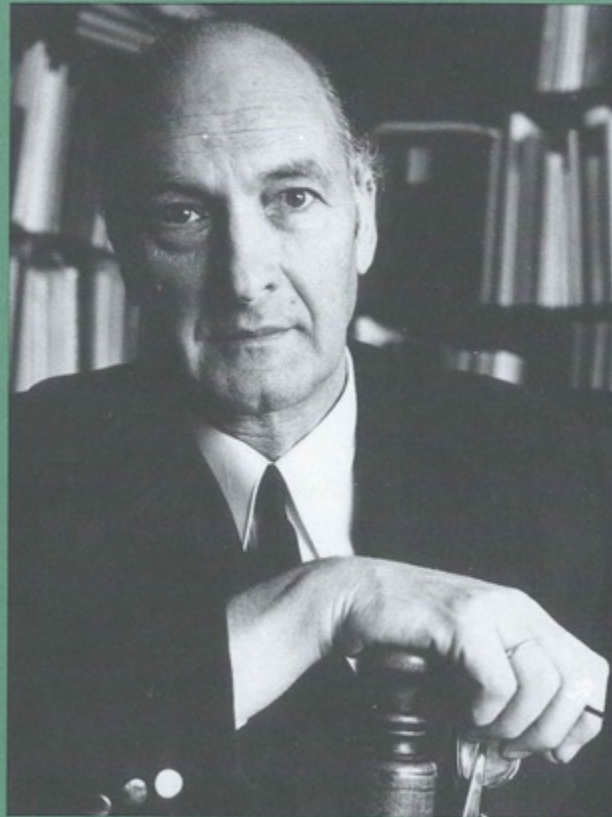
Cupid chasing
away bees from
two hearts with a
broom
 Emblem
Pictura





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Volume VIII, Number 1



VISUAL RESOURCES

An International Journal of Documentation

GORDON AND BREACH Philadelphia • Reading • Paris • Montreux • Tokyo • Melbourne

Editorial:
ICONCLASS in Brief

**A SPECIAL ISSUE OF
VISUAL RESOURCES**

**REPORT ON THE ICONCLASS WORKSHOP
JUNE 26-28, 1989**

*By Hans Brandhorst and Peter van Huisstede
University of Utrecht*

*Sponsored by the Getty Art History Information Program
Vocabulary Coordination Group*

Editorial: ICONCLASS at Forty

Forty years ago at the University of Leiden in the Netherlands, Henri van de Waal (Figure 1; Cover Illustration) originated a system to classify subjects in Western Art. At a time when many art historians were applying the critical concepts of formalist art theory, van de Waal, along with the art historians Erwin Panofsky and Aby Warburg, were probing the meaning of the subjects portrayed in works of art and their links to broader cultural processes and events. An innovator in a number of fields, van de Waal saw the images he studied “not as phenomena of art history proper, but as phenomena of the interpenetration between art, politics, moral philosophy, historical thinking, literature, and religion.”¹

With the help of graduate students van de Waal developed the alpha-numerical system, which came to be called ICONCLASS, in order to describe the links between images and ideas, between visual and verbal language. In an era when most art historians were more interested in connoisseurship and in the formal composition of paintings, ICONCLASS received little attention outside the Netherlands, but the system continued to be improved and refined even after his death in 1972 by a number of van de Waal's students. Two of these, Leendert Couprie and H. Rookmacker, were instrumental in editing the seventeen published volumes of ICONCLASS, including bibliographies and the index of terms and proper names, issued between 1974 and 1985.

From the first user of ICONCLASS, the Decimal Index to the Art of the Low Countries (DIAL), a series of postcard sized reproductions of Netherlandish works of art with iconographic notations, the number has grown to the thirty-seven projects using ICONCLASS listed in *Visual Resources* (Volume VII, No. 1, 1990, pp. vii–xiii). Realizing the amount of material to be indexed and the number of notations often affixed to each work of art, many of these projects have turned to the computer. Without a central authority, however, each project adopted its own standards for interpreting and applying ICONCLASS.

- Images and scenes of St. Agatha
- Depictions of Judith
- Assassinations
- Hell-landscapes
- Detailed questions about the occurrence or absence of certain objects, motifs or scenes in a certain period and/or place, e.g.,
 - When and where does the “Assumption of the Virgin” first appear?
 - Is St. Peter often portrayed without the keys?
- General questions, sometimes of a quantitative character, sometimes comparing different sets of data from within the database, e.g.,
 - How many Annunciations are there in the database?
 - Does the occurrence of a watch increase the probability that a still life was painted by Abraham van Beyeren?
 - Depictions of Shakespearean themes in painting.
 - Do certain wedding engravings mirror contemporary stage settings?

The future of ICONCLASS

The answers given in response to this question give a clear and promising picture of how current ICONCLASS users envision its usage during the next five years:

- more widespread usage of ICONCLASS;
- use by the general public;
- ICONCLASS as an open and flexible system, with updates of the ICONCLASS system (including Index and Bibliography);
- the Index to the ICONCLASS system will be available in several languages;
- considering the use by the general public of databases including ICONCLASS, the importance of the machine-readable version of ICONCLASS will increase;
- formats will be developed to make the exchange of data between the various projects possible;
- in order to be able to treat ICONCLASS as an open and flexible system in automated form, an ICONCLASS Maintenance and Development Center must be established.

From Visual Resources Vol. VIII 1992:

The ICONCLASS Research and Development Group wishes to acknowledge the catalytic role played by the Getty Art History Information Program in the recent development of ICONCLASS through its support of user conferences, publications, and technical analyses. This support has fostered an increased understanding and appreciation of the potential uses of ICONCLASS in automated databases.

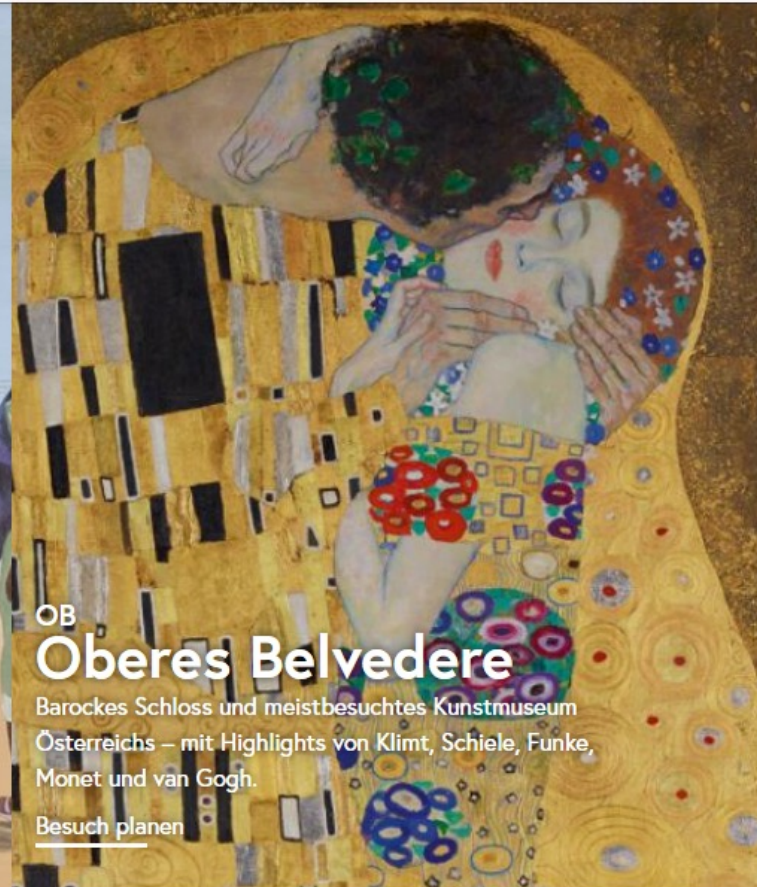
fast-forward >>>



UB **Unteres Belvedere**

Kunstaussstellungen aller Epochen im ehemaligen Wohnschloss Prinz Eugens. Schätze des Mittelalters erwarten Sie im Prunkstall.

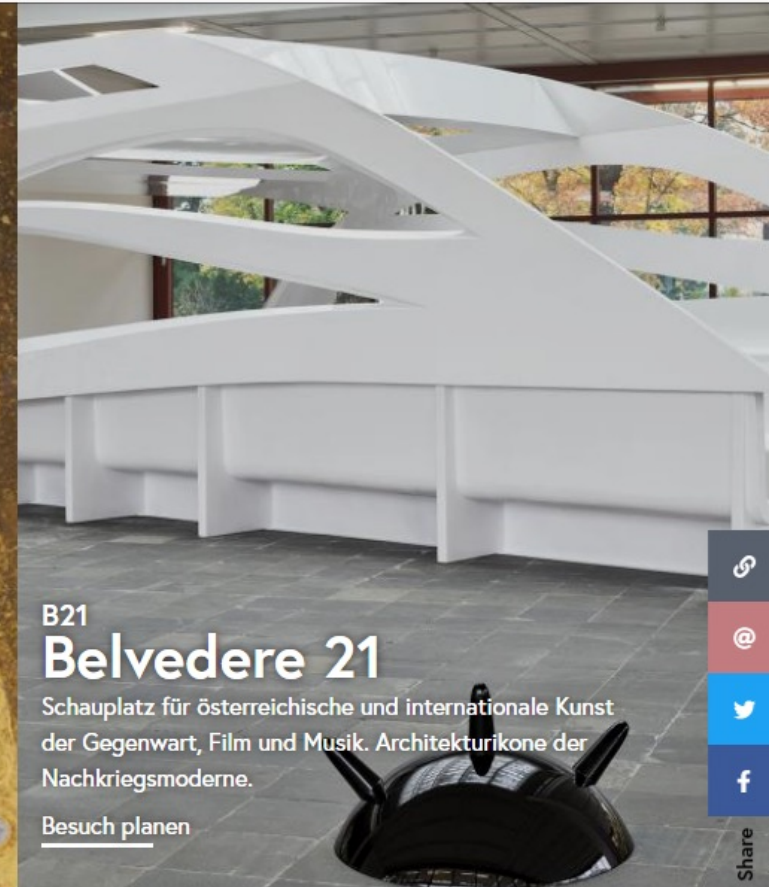
[Besuch planen](#)



OB **Oberes Belvedere**

Barockes Schloss und meistbesuchtes Kunstmuseum Österreichs – mit Highlights von Klimt, Schiele, Funke, Monet und van Gogh.

[Besuch planen](#)



B21 **Belvedere 21**

Schauplatz für österreichische und internationale Kunst der Gegenwart, Film und Musik. Architekturikone der Nachkriegsmoderne.

[Besuch planen](#)

Ein Museum, drei Standorte
Willkommen im Belvedere



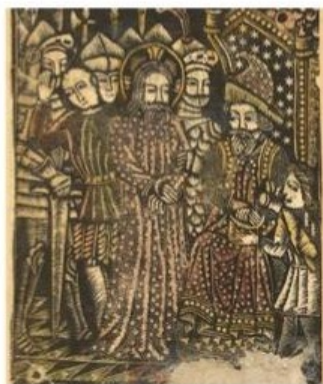
Mouvement social - du 17 au 20 janvier 2020



En raison d'un mouvement social, du vendredi 17 au lundi 20 janvier, les différents sites de la BnF devraient ouvrir en différé et fermer de façon anticipée. La communication des documents pourrait être perturbée.

L'exposition *Tolkien. Voyage en Terre du Milieu* est ouverte de 10 h à 18 h (dernière entrée 17 h pour les visiteurs avec billets horodatés, exposition fermée le lundi) Attention la vente de billets sur place peut être suspendue en cas de forte affluence.

Le site François-Mitterrand reste accessible via la ligne 14, les sites Richelieu et Arsenal via la ligne 1.

[PLUS D'INFORMATIONS >](#)

Visite en langues des signes du site François-Mitterrand



CYCLE DE CONFÉRENCES



PRIX NOBEL DE LITTÉRATURE

Olga Tokarczuk et Peter Handke

RICHELIEU DEMAIN

La rénovation se poursuit

BIBLIOTHÈQUE NATIONALE DE FRANCE

DÉCOUVREZ TOUTES SES RICHESSES



Mission

The Bibliotheca Hertziana – Max Planck Institute for Art History promotes scientific research in the field of Italian and global history of art and architecture. Established as a private foundation by Henriette Hertz (1846–1913), it was inaugurated in 1913 as a research center of the Kaiser-Wilhelm-Gesellschaft. Today, the Bibliotheca Hertziana is part of the Human Sciences Section of the Max Planck Society and is considered one of the world's most renowned research institutes for art history.



Current Information

Events

**The Baroque and the Renaissance:
Finding the Gap**


Estelle Lingo

Jan 19, 2020 19:00

Kunsthistorisches Museum Wien, Maria-Theresien-Platz,
1010 Wien, Room: Bassano Saal, 2. Stock

Opportunities

No Vacancies

 **Live Stream of our
Events**

Opening Hours & Admission

The Library and Photographic Collection are open Monday through Friday from 9:30 a.m. to 8:00 p.m. The entrance is at Via Gregoriana 30 and access is possible with a valid user ID card.



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SOMEONE





Werke

Bilder

"73 D 6"



Gewählte Filter: 73 D 6 nur color

Ergebnisse anzeigen

Künstler ▼

Gattung ▼

Technik ▼

Standort ▼

Datierung ▼

189 Werke und Werkteile gefunden



Die Kreuzigung Christi

Giotto di Bondone, um 1315, Berlin, Staatliche Museen zu Berlin - Preußischer Kulturbesitz, Gemäldegalerie



Kreuzigung

Nakipari, Sankt Georgskirche, georgisch, 2001/2010



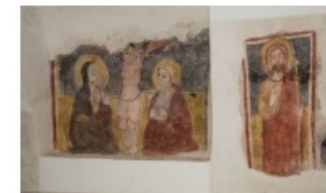
Kreuzigung

Pecetto Torinese, San Sebastiano, piemontesisch, 1446/1455



Kreuzigung Christi

Tuscania, San Francesco, Latium, 1501/1600



Kreuzigung Christi mit Maria und Maria

Venosa, Abbazia della Trinità, Chiesa Vecchia, Basilicata, 1201/1300

[Return to Home](#) / [Results](#)

what:"http://iconclass.org/11H(AUGUSTINE)" × Add a search term



REFINE YOUR SEARCH

COLLECTIONS

- All Items
- 1914-1918
- Archaeology
- Art
- Fashion

More ▾

MEDIA

- Image (299)
- Only items with links to media

CAN I USE IT? ? ▾

PROVIDING COUNTRY ▾

LANGUAGE ▾

1 - 24 of 299 results

Per page: 24

GRID



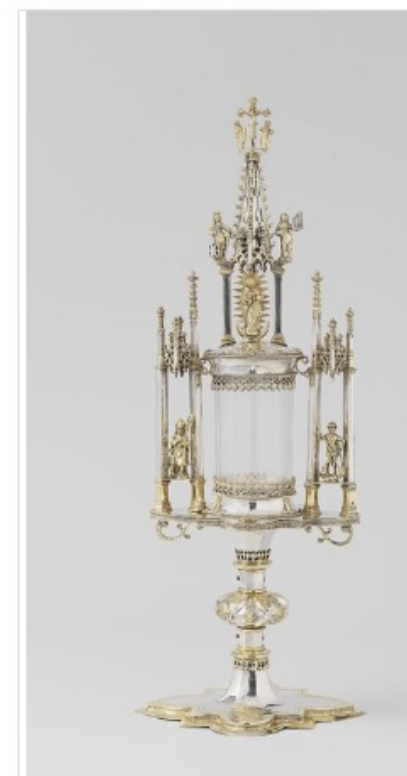
Heilige Niceforus en gezellen...

Callot, Jacques; Henriët, Israël; Jacqu...



Kroning van Maria met Augus...

Cesio, Carlo; Rossi, Giovanni Giacom...



Monstrans uit een klooster te...

Explore

Alle databases/site Zoeken

Zoekhistorie



Anoniem Zuidelijke Nederlanden (historische regio) 18de eeuw?

188433

De kruisiging, 18de eeuw?
Private collection

Star icon
0

RKDimages

alles inklappen share print download

1 / 1



Afbeeldingsnummer 0000198950
Afmetingen: 3615x4796 pixels

Download Bestel Vraag scan aan

Object gegevens

Objectcategorie schilderij
Drager/materiaal doek, olieverf
Vorm/maten staande rechthoek 97 x 73 cm

Signatuur/opschrift i etiket op de achterzijde
tekst: gerestaureerd door Gebr. Douwes in 1922 voor f. 45,-

Huidige toeschrijving • Anoniem (Zuidelijke Nederlanden (historische regio)) 18de eeuw?

Datering i 18de eeuw? (1700 - 1799)

Onderwerp

Titel i De kruisiging
Engelse titel The crucifixion
Onderwerpstrefwoorden nieuwe testament & apocriefen
Iconclass-code i 73D642
crucified Christ with Mary Magdalene, who usually weeps and embraces the cross

Artistiek verband

Artistiek verband met ander werk gebaseerd op
i • Peter Paul Rubens
De figuur van de gekruisigde Christus is gebaseerd op een type dat

Mijn selecties

Zoek in Rijksstudio

Vind

[Zoeken in de bibliotheekcatalogus](#)

[Uitgebreid zoeken](#)

Gevonden:

37 werken

112.699 verzamelingen

In het museum

Sorteren op

Relevantie

- Verfijnen

› Alleen met beeld (30)

+ Vervaardiger

+ Soort object

+ Periode

+ Plaats

+ Materiaal

+ Techniek

Kleur



Verfijnen: David, from the roof (or balcony) of his palace, sees Bathsheba bathing



Landschap met Bathseba

Jan van Scorel, ca. 1540 - ca. 1545

Te zien in zaal 0.6



David ziet Batseba in zijn tuin een...

Lucas Cranach (I), 1528 - 1554



Batseba wast haar voeten en David...

Hans Brosamer, 1510 - 1552



David en Batseba

Pieter van den Berge, 1692 - 1737



Search crucifixion

487 results found, sorted **Randomly**

[Citable URL](#) [Clear Search](#)

This is what you searched for:

- × **Include** ▾ Netherlands Institute for Art History
- × **Must have** ▾ 73D6 the crucifixion of Christ: Christ's death on the cross; Golgotha (Matthew 27:45-58; Mark 15:33-45; Luke 23:44-52; John 19:25-38)

ICONCLASS in English ▾

We found your search most often combined with:

1 2 3 4 6 7 9

7 Bible

- 73 New Testament
- 73D643 crucified Christ with Mary, John, and Mary Magdalene
- 73D61 comprehensive representations of the events on Golgotha during Christ's hanging on the cross; no particular event emphasized
- 73D641 crucified Christ with Mary and John on either side of the cross; Holy Rood
- 73D66 Christ on the cross on Golgotha (alone, without bystanders)
- 73D642 crucified Christ with Mary Magdalene, who usually weeps and embraces the cross
- 73D6411 Mary and John close together; sometimes Mary swooning ~ crucified Christ
- 73D6 the crucifixion of Christ: Christ's death on the cross; Golgotha (Matthew 27:45-58; Mark 15:33-45; Luke 23:44-52; John 19:25-38)
- 73D646 crucified Christ with other persons
- 73D41 carrying of the cross: Christ bearing the cross, alone or with the help of others (e.g. Simon the Cyrenian)
- 73D645 crucified Christ with Mary, John, Stepaton

Search Results

3 Saved Items



De kruisiging
Bloemaert, Abraham
 Image



De kruisiging (midden) en zes passietaferelen (links en rechts); Anna-te-Dr...
Meester van de Brunswijkse Diptiek
 Image



De kruisiging
Anoniem
 Image



De kruisiging (op de buitenzijde: De engel Gabriël in grisaille)
Meester van de (Brugse) Legende van de Heilige Ursula
 Image



Christus aan het kruis met Maria, Maria Magdalena en Johannes
Speckaert, Hans
 Image



Christus aan het kruis
Monogrammist DQ
 Image



De gekruisigde Christus met HH. Maria en Johannes
Anoniem
 Image



Drieluik met de Kruisiging van Christus
Meester van de Heilige Magdalena
 Image



De kruisiging
Scorel, Jan van
 Image



De kruisiging
Dujardin, Karel
 Image



Christus aan het kruis
Wet, Jacob de (I)
 Image



Kruisiging
Metsu, Gabriël
 Image



De wenende Maria Magdalena aan de kruisiging
Dujardin, Karel
 Image



Niet beschikbaar online
Not available online
Christus aan het kruis met Maria, Johannes en Maria Magdalena

Ihre Suche

Suche

Erweiterte Suche



Titel	Maria Magdalena, Maria und Johannes mit dem gekreuzigten Christus.
Datierung	1601 -1675
Beteiligte Person	Unbekannt (Stecher)
Schule	Deutsch Q
Museumsnr. / Signatur	Graph. C: 568.2
Institution	HAB
Technik	Kupferstich Q
Maße in mm	Blatt: 312 x 191
Bezeichnung	26.
Inschrift	HORÀ MORTIS MEVS FLATVS INTRET IESV TVVM DVLCÈ LATVS.
Objektyp	Druckgraphik Q
Iconclass	<u>73D641</u> der gekreuzigte Christus mit Maria und Johannes zu beiden Seiten des Kreuzes Q; <u>73D642</u> der gekreuzigte Christus mit Maria Magdalena, die in der Regel weint und das Kreuz umklammert Q
Schlagwort	Christus Q; Kreuzigung Q; Maria (Jungfrau) Q; Johannes der Evangelist (Heiliger) Q; Maria Magdalena (Heilige) Q
Anmerkungen	Teil einer Folge. Aus einem Band entnommen. Spuren der Bindung am linken Blattrand.

British Book Illustrations:

Extending Access to 17th-Century Visual Culture

[EXPLORE THE ILLUSTRATIONS](#)



- 4 · Society, Civilization, Culture
- 41 · material aspects of daily life
- 41C · nutrition, nourishment
- 41C6 · foodstuffs; still life of foodstuffs
- 41C62 · bread, cake, pastry, etc.





THE LEIDEN COLLECTION

Founded by Thomas S. Kaplan and Daphne Recanati Kaplan, The Leiden Collection, consisting of more than 250 paintings and drawings, is among the largest and most important collections of seventeenth-century Dutch art in private hands.

Biblia Sacra



Bibles printed in the Netherlands and Belgium

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[direct search](#) ▶



Biblia Sacra could only be realised thanks to the friendly cooperation of many libraries and scholars.

Partners

The database was designed by the Digital Production Centre (DPC) of the University Library of the Universiteit van Amsterdam. The technical realisation, management and infrastructure of Biblia Sacra is also in hands of the Digital Production Centre. The website was designed by Trilobiet internetdiensten.



Funding

The first phase of the project has been partly financed by the two universities (Amsterdam and Leuven), but could only be executed because of the extensive subsidy granted by the Netherlands Organisation for Scientific Research (NWO/VNC) and the Fund for scientific research - Flanders Belgium, FWQ/VNC).



The second phase of the project has been made possible by a follow-up subsidy granted by the Netherlands Organisation for Scientific Research (NWO/VNC).

Sponsors

The project is sponsored by:





Search

kreuzigung

14 results found, sorted by Lemma ▾

Citable URL

Clear Search

- BLUT, HEILIGES *Erlöserblutstrahlen*
- DISMAS der reuige Schächer
- DREINAGELKRUZIFIX
- GOLGOTHA
- KOLOBION
- KREUZERHÖHUNG
- KREUZIGUNG CHRISTI
- LANZENTRÄGER
- MORRASPIEL
- SCHÄCHER
- SCHÄCHER *Die Schächer bei der Kreuzigung Christi*
- SUPPEDANEUM
- TEMPELVORHANG *Wiedergaben des jüdischen Tempelvorhangs des Allerheiligsten*
- TOTENKOPF

This is what you searched for:

✕ **Must have** ▾ 73D6 the crucifixion of Christ: Christ's death on the cross; Golgotha (Matthew 27:45-58; Mark 15:33-45; Luke 23:44-52; John 19:25-38)

ICONCLASS in English ▾

We found your search most often combined with:

1 7

7 Bible

- 73D651 Christ on the cross; only scenes preceding the crucifixion added
- 73D672 (the skull or skeleton of) Adam at the foot of the cross of Christ (iconographic particularity to be used as additional notation only)
- 73D681 the rending of the veil of the temple ~ Christ's death
- 73D6715 (feet resting on) suppedaneum ~ particularities of crucifixion scenes
- 73D662 one or both of the malefactors on their crosses
- 73D624 one or both of the malefactors insulting Christ
- 73D622 soldiers throwing dice for Christ's seamless garment ~ Christ's death on the cross
- 73D633 Longinus pierces Christ's side with a lance

More KREUZIGUNG CHRISTI

605

Kreuzbesteigung — Kreuzigung Christi

606

A. Christus steht unmittelbar vor seiner Entkleidung bzw. K. (verones. Min.maler, 13. Jh., vat. lat. 39; St. Beissel, Vaticanische Min. [Fr 1893] Tf. 19). **B.** Christus wird am Fuße einer Leiter entkleidet, u. ein Soldat befiehlt ihm, gleich das Kreuz zu besteigen: Fresko des Meisters des hl. Franziskus, Unterkirche v. S. Francesco zu Assisi, 13. Jh. (°Kleinschmidt Tf. 1; s. auch Lit. 3 Abb. 9 10 18). **C.** Der entkleidete Christus besteigt das Kreuz auf einer Leiter: Kruzifix v. Coppo di Marcovaldo, um 1260, Museo Civico v. S. Gimignano; Gem. des Giovanni di Bartolomeo Cristiani, 2. H. 14. Jh., Chr. Mus. zu Esztergom (Ungarn) [Ⓐ] 603/4¹; Gem. aus der Wkst. des Guido da Siena, 14. Jh., Erzbisch. Mus. zu Utrecht (Lit. 3 Abb. 16; vgl. auch Lit. 3 Abb. 12–9). **D.** In einem Gem. der Cavallini-Schule halten die Soldaten eine Holzplatte an das aufgerichtete Kreuz, Christus besteigt auf dieser das Kreuz (Neapel S. Maria Donna Regina [°Venturi V Abb. 132]); od. Christus tritt auf das Fußbrett (Suppedaneum) des Kreuzes, wobei ein Knecht bereits einen Nagel in seinen Fuß schlägt (↗ Kreuzannagelung). — Das Thema kommt später auch im spätbyz.-slawischen Bereich öfters vor (bes. in Serbien, Rumänien u. Rußland), ebenfalls in den Passionszyklen, sowohl auf Ikonen wie in der mon. Malerei. Einige Beisp.: Kreuz-Relqr des Kardinals Bessarion, Vened. Accademia, 14./15. Jh. (M. Chatzidakis - A. Grabar, Byzantine and Early Medieval Painting [Lo 1965] Abb. 65); Ikone des Mus. zu Nowgorod, um 1500 (Lasarew-

KREUZIGUNG CHRISTI

Vgl. ↗ Arma Christi, ↗ Festbildzyklus, ↗ Leben Jesu, ↗ Kanonbild, ↗ Kolobion, ↗ Kreuz, ↗ Kreuzabnahme, ↗ Kreuztitulus, ↗ Kruzifixus, ↗ Marienleben, ↗ Schächer, ↗ Schwammträger, ↗ Suppedaneum, ↗ Wunden Christi.

Zur Vorbereitung der Kreuzigung Christi: ↗ Kalvarienberg, ↗ Kreuzannagelung, ↗ Kreuzaufrichtung, ↗ Kreuzbesteigung, ↗ Kreuzweg, ↗ Kreuztragung Jesu, ↗ Rast Christi (Entkleidung Christi, Christus im Elend).

Abk.: K. = Kreuzigung; KChr. = Kreuzigung Christi

I. Quellen: A. Biblisch; B. Außerbibl. u. patristisch; C. Mittelalterlich; D. Neuzeitlich; E. QQ-Lit. — II. Ikonogr.: A. Frühchr. Epoche, B. FrühMA; C. Mittelbyz. Epoche; D. Italo-byz. Dkm.; E. Spätbyz. Epoche; F. Postbyz. u. russische Kunst; G. Ausgang des FrühMA; u. karol. Kreuzigungsbild; H. Das hohe MA; I. Gotik u. SpätMA; J. Renaiss. u. Manierismus; K. Barock u. Rokoko; L. Das „moderne“ Zeitalter (1760–1960). — III. Typologie. — IV. Lit.

I. Quellen. A. **Biblisch:** Mt 27, 33–56; Mk 15, 22–41; Lk 23, 33–49; Jo 19, 17–37. — Atl. Texte, die auf die K. bezogen worden sind: Ps 22 (21), 2 u. 8; 24 (23), 8; 46 (45), 7; 69 (68), 22; 74 (73), 12–14; 99 (98), 5 u. 9; 132 (131), 7; Is 53, 2–10.

B. Außerbibl. u. patristisch: Meliton v. Sardes, De passione (C. Bonner: Studies and Documents 12 [1940]); EvNicod cap. 10, 2–4; 11, 1–3; Petrus-Ev. cap. 4; 10–14 (°Hennecke-Schneemelcher I 118–24; s. dazu B. Altaner, Patrologie [Fr - Bs - W 1963] 56); Tertull, Adv. Marc. (CSEL 47 [1906] 408 s); Orig. In Mt. (GCS 38 [= Orig 11] 262–95); Ephr Syr, Sermo III, De fide (CSCO 213, 44); Sermo de Domino nostro (ed. Lamy I 174–176); Sermo VI, In hebd. sanct. (ed. Lamy I 477 s); Sermo VI, De crucif. (ed. Lamy I 668); Kommentar z. Diatessaron (St. Ephrem, Comment. de l'Évang. concordant, ed. L. Leloir [Dublin 1963] 209–21); Joh Chrys, Hom. in crucem . . . (PG 49, 399–408); In Mt. Hom. 87 u. 88 (PG 58, 773–775; 777–778; 780–781; 783–784; 786–787; 789–790; 792–793; 795–796; 798–799; 801–802; 804–805; 807–808; 810–811; 813–814; 816–817; 819–820; 822–823; 825–826; 828–829; 831–832; 834–835; 837–838; 840–841; 843–844; 846–847; 849–850; 852–853; 855–856; 858–859; 861–862; 864–865; 867–868; 870–871; 873–874; 876–877; 879–880; 882–883; 885–886; 888–889; 891–892; 894–895; 897–898; 900–901; 903–904; 906–907; 909–910; 912–913; 915–916; 918–919; 921–922; 924–925; 927–928; 930–931; 933–934; 936–937; 939–940; 942–943; 945–946; 948–949; 951–952; 954–955; 957–958; 960–961; 963–964; 966–967; 969–970; 972–973; 975–976; 978–979; 981–982; 984–985; 987–988; 990–991; 993–994; 996–997; 999–1000).

The CIT brings together sinology, art history and information studies to create the first thesaurus of Chinese iconography.

Traditionally considered a methodology rooted in European art history, iconography has been historically employed to index and access images related to Euro-American art. Because of the lack of alternative models for documenting non-western artefacts, Chinese art objects housed in European and North American collections have often been catalogued according to Eurocentric classifications. The CIT presents a unique opportunity to create an alternative classification scheme rooted in the specificity of Chinese visual culture and foster systematic comparison between Chinese and European art.

Search and Browse the CIT

The classification system is a hierarchical system, with the following main categories:

- Nature
- Human Being
- Society and Culture
- Religion
- Myths and Legends
- History and Geography
- Literary Works

Search the example collections

CIT aims to create an indexing standard that will facilitate access and inter-operability of Chinese digital images across collections. The links below contain sample images (with links to the originating institution) that illustrate the application of the CIT.

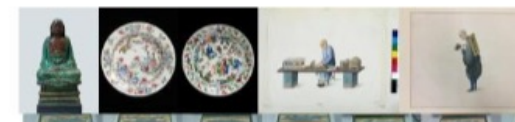
Victoria & Albert Museum, London

Metropolitan Museum of Art, New York

National Palace Museum, Taipei

<https://chineseiconography.org/>

宗教
Religion



Iconographic Archive Group

- ICONCLASS
- Index of Medieval Art at Princeton University
- Warburg Institute Iconographic Database
- V&A Chinese Iconography Thesaurus
- Brill Publishers

The Iconographic Archive Group (IAG) grew out of a conference, *Iconographic Archives Past and Present*, held in Beijing in October 2019. The conference brought together researchers from China, the Netherlands, Britain and the United States who work in and with iconographic archives: systematic collections of images organised by their subject matter, rather than by their creators, locations or materials.

31A2512(+933) hand
forward
holding something
1711 hits



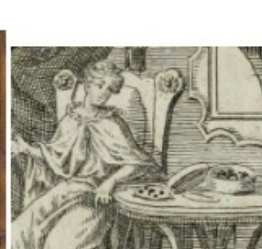
31A25311 head
resting in hand
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