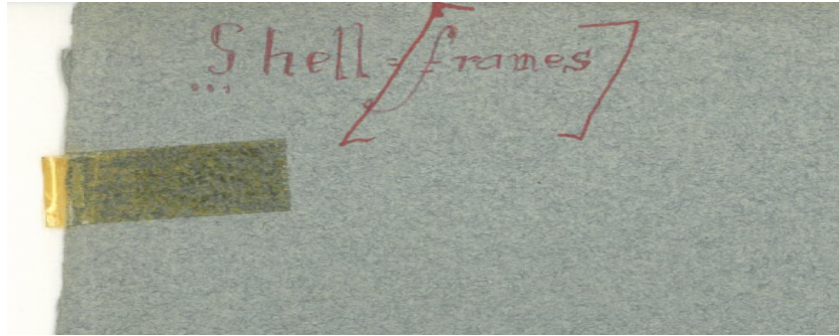


'Auftrags'-Karten „für Pan“

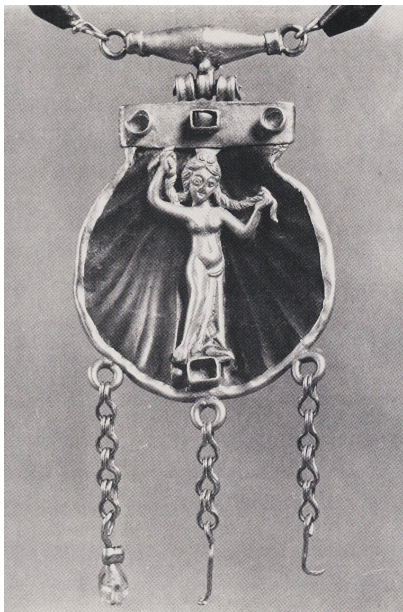
Rolf Stecher, 19.2.2017



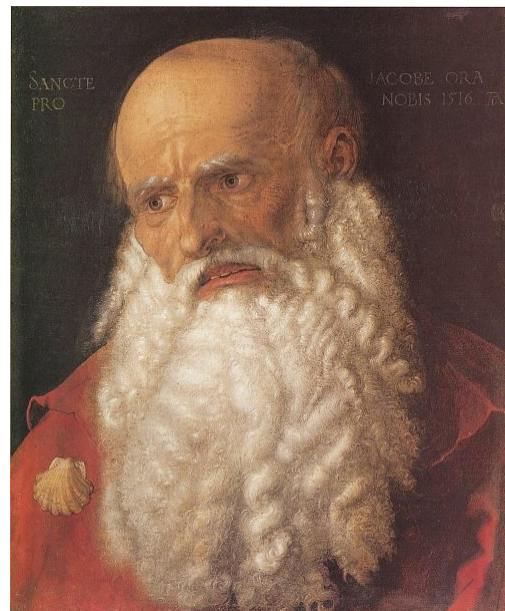
Im Heckscher-Archiv finden sich insgesamt 26 Karten die dem Doppelstichwort *Muschel* und *Muschelrahmungen* (*Shell* [= *Frames*]) gewidmet sind. Dabei umfasst das Stichwort *Muschel* Wahrnehmungen zu folgenden Bedeutungen:

- Aphrodite's shell
- shells optimum (The most beautiful book on shells)
- Luxuria
- shell in still life
- as female sex-symbol
- Jacque, i.e St. James (also: Hl. Jacobus)

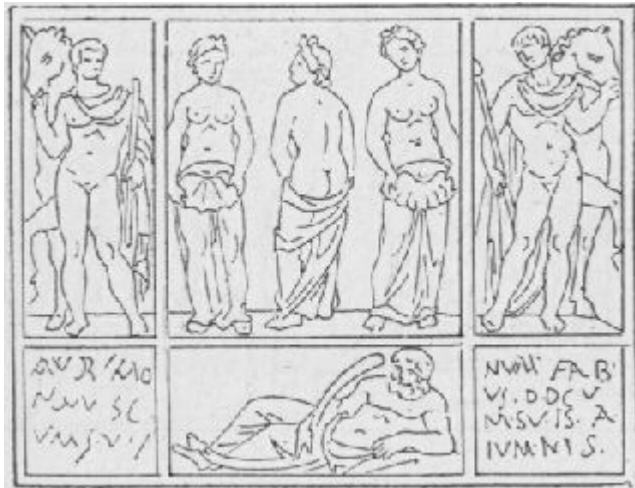
Dazu beispielhaft drei Bilder:



Aphrodite Anadyomene, wahrscheinlich ägyptisch, ca. frühes 7. Jahrh.
Kopie aus :William Heckscher,
The 'Anadyomene' in the Mediaeval
Tradition..., Netherlands Yearbook of
Art History VII, 1956



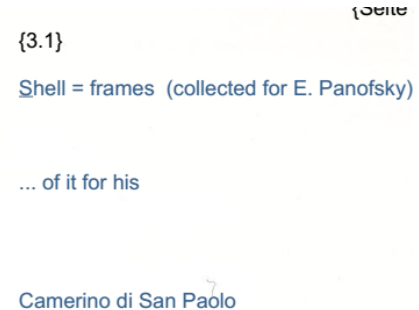
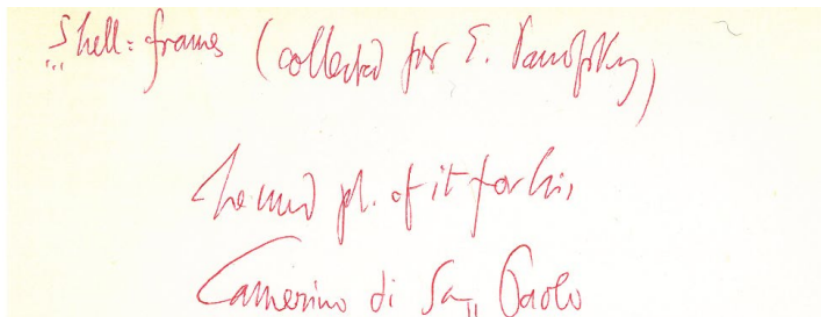
Albrecht Dürer, Hl. Jakobus, 1516



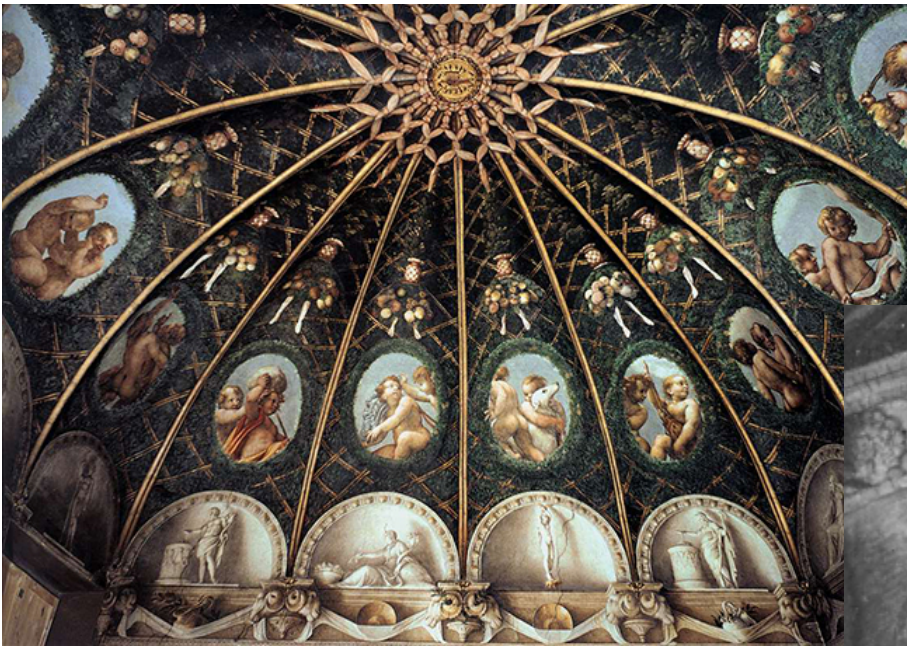
Relief „Nymphes, Dioscure, et Fleuve“, Neapel; Zeichnung aus Salomon Reinach, Répertoire de reliefs grecs et romains, 1912



Daneben hat Heckscher die 14 Karten zum Thema *Muschelrahmungen* ausdrücklich „for Pan“, also für Erwin Panowsky gesammelt. Diese Auseinandersetzung mit dem Thema ist in Panofskys Buch „The Iconography of Corregio's Camera di San Paolo“ (Studies of the Warburg Institute, Vol. 26, London, 1961) eingegangen. Die Fußnote auf Seite 20 des Buches macht das deutlich (s.u.).



Im Folgenden finden sich Karten-Beispiele aus diesem Themenkreis und meine bildlichen Funde bzw. Ergänzungen.



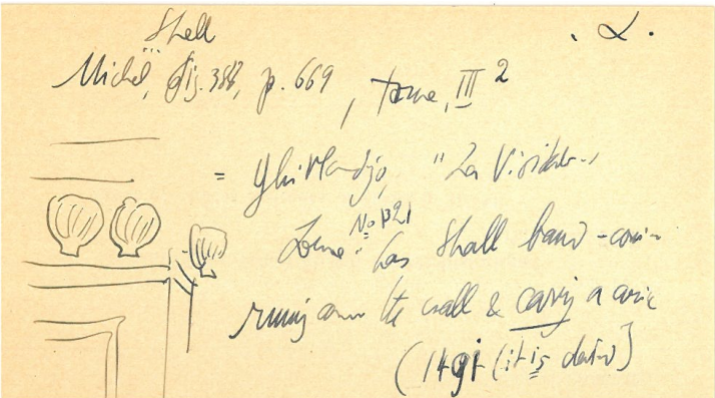
Antonio da Correggio, Camera di San Paolo, Ostwand, 1518



Ausschnitt der Muschelrahmung



Domenico Ghirlandaio, La Visitatio, 1491



{3.4}

Shell

- {alpha} -

Michel, Fig. 388, p 669, ???, III²

= Ghirlandaio, "La Visitatio"

Louvre No 1321 has Shall band-cornice {Sims}

running around the wall & carrying a cornice {?}

(1491 (it is dated)

{ https://de.wikipedia.org/wiki/Domenico_Ghirlandaio }



Michelangelo Buonarroti, Sixtinische Kapelle
(Ausschnitt), Deckenfresko, 1508-1512

in re: Michelangelo, I was right:
The way the shells
to frame the so-called
relin.

{5.2}

??? : Michelangelo, I was right:

The way of the shells

to frame the so-called

A???? {Vorfahren Jesu}



for Pan:] for shell = frames (actual shells)
Columbarium, Appian Way, Rome
fnd. 1852. "CN. POMPON
HYLAE" etc.
will appear in Ernest Nash "Dictionary"
Topographisches Bilderlexikon
des antiken Rom

{4.4 Rückseite s. 5.1}

for Pan:] for shell = frames (actual shells)

Columbarium {Urnentempel}, Appian Way,

fnd. 1852. "CN. POMPON

HYLAE, ..."

will appear in Ernest Nash, "Dictionary"
Topographisches Bilderlexikon

des antiken Rom" {1961}

¹ As called to my attention by my friend W. S. Heckscher, shell-studded profiles are occasionally found in classical art (M. Braschkowa, "Die Muschel in der antiken Kunst", *Bulletin de l'Institut Archéologique Bulgare*, XII, 1938, p. 1 ff., particularly Fig. 53; V. Spinazzola, *Le Arti decorative in Pompei e nel Museo Nazionale di Napoli*, Rome, 1928, Pl. 227; P. Gusman, *L'Art décoratif de Rome*, Paris, n.d., Pl. 26), and one example occurs in the architectural setting of Ghirlandaio's *Annunciation* in the Louvre (A. Michel, *Histoire de l'art*, Paris, 1905-1929, III, 2, p. 669, Fig. 388); but Michelangelo seems to have been the first to use the motif for the *enframement of frescoes*—among them sixteen lunettes!—and may thereby have encouraged Correggio to do likewise. The latter, however, evinces his independence in showing the shells from the outside rather than the inside, which is—so far as I know—unique. For the possible derivation of the receding putto in the oval above Correggio's *Punishment of Juno* (Fig. 74) from Michelangelo's *Third Day of Creation*, see below, p. 96.

