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Institutionen

THE WARBURG INSTITUTE AND ITS ACTIVITIES

The Warburg Institute (Woburn Square, London WC1H 0AB) is now one of thirteen establishments known collectively as the Senate Institutes of the University of London. Its field is the cross-disciplinary study of cultural and intellectual history, with special reference to the classical tradition. The classical tradition is defined as those elements in European thought, art and institutions that have evolved out of the cultures of the ancient world.

The Institute developed into its present form from the library and collection of photographs established in Hamburg by Aby M. Warburg (1866—1929), whose researches centred at first upon the intellectual and social context of Renaissance art (see E. H. Gombrich, *Aby Warburg: an intellectual Biography*, London, 1970. Warburg's working notes are accessible in the Institute), and were later extended much more widely, in the search for *Kulturwissenschaft*. As early as 1905 it became clear to Warburg that his collections ought to be continued on a permanent basis after his own lifetime. It was not until 1921, however, at the time when the University of Hamburg was founded, that the *Kulturwissenschaftliche Bibliothek Warburg* expanded its functions to encompass the publication of research and the promotion of annual series of public lectures dealing with particular themes, and enlarged its historical scope to include the Middle Ages. In this enlargement of the frame of reference, the major part was played by Fritz Saxl (1890—1948), who had been Warburg's assistant and who succeeded to the Directorship of the *Bibliothek Warburg* after Warburg's death. Saxl's interests ranged from ancient art and religious symbolism through medieval science and its illustration to the art of Rembrandt and Velázquez (see G. Bing's *Memoir*, prefixed to *F. Saxl: a Volume of memorial Essays*, ed. D. J. Gordon, London and Edinburgh, 1957). Under his guidance and with the approval and assistance of Warburg's family, the Warburg

Institute — as it was to become — emigrated from Hamburg to London in December 1933. For seven years between 1937 and 1943, the Institute's staff and facilities were on loan to the University of London. The Institute was finally incorporated in the University in 1944. Saxl died in 1948, to be succeeded as Director by Henri Frankfort (1897—1954), the historian of ancient Mesopotamian and Egyptian art and religion. Frankfort's successor was Gertrud Bing (1892—1964) whose career at the Institute had begun in 1922. In 1959 E. H. (later Sir Ernst) Gombrich (born 1909) became Director, a post from which he retired in 1976. He was followed by J. B. Trapp, the present Director.

Today, the Warburg Institute carries on, in forms modified to suit changed and changing conditions and circumstances, the activities initiated in Hamburg more than sixty years ago.

1. RESEARCH AND THE FURTHERANCE OF RESEARCH IN CROSS-DISCIPLINARY INTELLECTUAL AND CULTURAL HISTORY

Some undergraduate teaching is undertaken for the History School of the University within the Institute, and some staff members teach in other University institutes, schools and colleges. Most of the Institute's formal or informal teaching is, however, at postgraduate level or beyond, either by course-work and thesis (the two-year M. Phil. degree in Combined Historical Studies [The Renaissance], established in 1966); or by thesis alone (M. Phil. and Ph. D.); or by post-doctoral advice. Members of the academic staff of the Institute pursue their own research interests as well as teaching, and there are collaborative research projects. Informal talks and more formal public lectures continue to be given, and seminars and colloquia are regularly held. With the exception of classes arranged specifically for undergraduates and for postgraduate students registered at the Institute, all these activities are open to the public. A number of societies, such as the Society for Renaissance Studies and the Leonardo da Vinci Society, regularly make use of the Institute's facilities for their meetings and colloquia.

To support it in these activities, the Institute possesses:

2. A SPECIALIZED WORKING LIBRARY of some 250 000 volumes, including some 1300 runs of periodicals and serials. A special feature of this collection is the large number of offprints from periodicals and other collective works, which is incorporated into the Library system. Many offprints have been acquired as part of the working libraries of various scholars. The Library's shelves, which are open-access, function as selective running bibliographies. The materials are arranged in a subject or thematic order which is unique to the Institute. There are many respects in which it corresponds satisfactorily — from the user's point of view — with conventional systems of library arrangement. There are almost as many respects in which, at least equally satisfactorily, it does not: the history of mythography, for example, or of the survival of classical art, or of festivals, or of the concept of the ideal ruler, or of notions of ideal states (utopias, the golden age, noble savage, natural slavery

and related topics such as primitivism and progress). Every effort is made, both in acquisitions and in the placing of them within the system, to maintain the character of the Library as a collection that suggests to its users not only answers but also questions.

Corresponding both in scope and — as far as possible — in arrangement with the Library is the PHOTOGRAPHIC COLLECTION, now consisting of some 300 000 prints. Its specialisms include mythological and scientific, especially astrological and astronomical, illustration, the iconography of the virtues and vices, the survival of ancient art.

3. The Institute's activities also include the PUBLICATION OF RESEARCH carried out by its staff and by others — the annual *Journal of the Warburg and Courtauld Institutes*, of which volume XLVII will be published at the end of 1984; *Studies of the Warburg Institute*, which now counts 37 volumes; *Oxford-Warburg Studies* (13 volumes), *Warburg Institute Surveys* (now renamed *Warburg Institute Surveys and Texts*: 9 volumes); the *Corpus Platonicum Medii Aevi* (general editor Raymond Klibansky) and occasional publications. Analogous to these printed publications are the photographic repertoires issued on subscription by the Photographic Collection (illustrations to Adam Bartsch, *Le Peintre-graveur*, which forms the basis of the *Illustrated Bartsch* now being issued by Abaris Books; Italian medals after Cellini; the Ruland Raphael collection).

This programme of work is carried on by a closely-knit unit comprising — in addition to support staff — twelve academic persons: a Director; four teachers (Professor Michael Baxandall, Dr D. S. Chambers, Dr Charles Hope, Dr Charles B. Schmitt); four librarians (Dr W. F. Ryan, Miss Jill Kraye, Dr C. R. Ligota, Mr J. Perkins); and three photographic librarians (Dr Jennifer Montagu, Dr M. W. Evans and Dr Elizabeth McGrath). All these librarians are appointed, like the teaching staff, for their standing in their respective disciplines, in the belief that, in such an Institute, librarians are more effective for their personal involvement in research. They also teach, or have taught, in the Institute, elsewhere in the University or in other universities. This academic unit of Director, teachers and librarians is augmented by a varying number of Frances Yates Research Fellows both long-term and short-term (in 1983—4 there are two long-term fellows and four short-term).

Most readers will be familiar with the names and distinction of the Warburg Institute's staff and associates in its Hamburg days and during the period in which it firmly established itself in England. Among those former members of its staff, now its Honorary Fellows and still actively publishing, are Professor Hugo Buchthal, Professor Sir Ernst Gombrich, Dr Enriqueta Harris (Mrs Frankfort) and Professor D. P. Walker. Their recent publications include *Art of the Mediterranean World, A. D. 100—1400* [Collected Essays] (Professor Buchthal); *The Sense of Order: A Study in the Psychology of decorative Art and Tributes. Interpreters of our cultural Tradition* (Professor Gombrich); *Velázquez* (Dr

Harris); *Unclean Spirits. Possession and Exorcism in France and England in the late 16th and early 17th Centuries* (Professor Walker).

The most accurate and instructive conspectus of the Warburg Institute's activities at present can be obtained from a more detailed account of the content of its taught M. Phil. course, from the recent publications of its staff and from the books recently issued or forthcoming as part of its own programme of publication.

The first year of the M. Phil. course consists of instruction by classes, tutorials and guided reading. The classes are not survey courses but give practical experience in the use of primary sources — literary, visual and documentary. A choice is made from a range of subjects, including: — Philosophy and Science, the History of Education, Humanism, Rhetoric and Dialectic, Geographical Discoveries, Urban History, Music, Iconography, the Patronage and Criticism of Art. The second year is devoted to a substantial piece of research. The academic staff give advice on the choice of a subject within the individual's particular interests, and a member of staff acts as supervisor. The thesis is designed to be both a piece of original work in its own right and a preparation for further research in the Renaissance.

Recent publications by members of the staff include:

- A. 'The Grave of Vergil', *JWCI*, XLVII, 1984; 'Pieter Meghen [Scribe and Courier], yet Again', in *Manuscripts after the Invention of Printing*, Warburg Institute, 1983; 'The Poet Laureate. Rome, *Renovatio* and *Translatio Imperii*', in *Rome in the Renaissance: The City and the Myth*, Binghamton, 1982 (Professor Trapp).
- B. *The Limewood Sculptors of Renaissance Germany*, London, 1980; *Patterns of Intention: the Historical Explanation of Pictures* (forthcoming); 'Veit Stoss, ein Bildhauer in Nürnberg', in *Veit Stoss in Nürnberg*, Nuremberg, 1983; 'Pieter Camper's *De visu*' (forthcoming: Professor Baxandall).
- C. *Splendours of the Gonzaga*, London, Victoria & Albert Museum, 1981—2 (Dr Chambers).
- D. 'An Illustrated Fragment of Peraldus's *summa* of Vice', *JWCI*, XLV, 1982; 'Two Sources for Maimed Justice', in *Source: Notes in the History of Art*, II, 1, 1982; 'The *Labyrinths* of Giles van der Hecken', in *Manuscripts after the Invention of Printing*, 1983 (Dr Evans).
- E. *Titian*, London, 1980; 'Bronzino's *Allegory* in the National Gallery', *JWCI*, XLV, 1982; 'Titian's Portrait of Giacomo Dolfin', in *Apollo*, March 1982; *The Genius of Venice*, London, Royal Academy, 1983-4 (Dr. Hope).
- F. 'Ciceronianism, Stoicism and Textual Criticism in the Renaissance: Poliziano on *katorthōma*', in *Rinascimento*, XXIII, 1983 (Miss Krayer).
- G. '„This Story is not True“: Fact and Fiction in Antiquity', in *JWCI*, XLV, 1982 (Dr Ligota).
- H. 'The Drunken Alcibiades: Rubens's Picture of Plato's *Symposium*', in *JWCI*, XLVI, 1983 (Dr McGrath).
- I. *Alessandro Algardi*, a monograph and catalogue of the oeuvre (forthcoming: Dr Montagu).

- J. 'The *Secretum secretorum* and the Muscovite Autocracy', in *Pseudo-Aristotle, The Secret of Secrets: Sources and Influences*, Warburg Institute, 1983; 'Peter the Great's English Yacht, Admiral Lord Carmarthen and the Russian Tobacco Monopoly', in *The Mariner's Mirror*, 69, 1, 1983; 'Bead Calculator', in *Tradescant's Rarities*, Oxford, 1983 (Dr Ryan).
- K. *Aristotle and the Renaissance* (Martin Classical Lectures), 1983; *John Case and Aristotelianism in Renaissance England*, Kingston-Montreal, 1983; and eight articles on Renaissance Aristotelianism and the history of education, with special reference to universities, 1983 (Dr Schmitt).

During 1983, besides vol. XLVI of the *Journal of the Warburg and Courtauld Institutes*, the Institute published volumes on *Pseudo-Aristotle, The Secret of Secrets: Sources and Influences*, edited by W. F. Ryan and C. B. Schmitt (the proceedings of a symposium held at the Institute in 1980) and *Manuscripts in the Fifty Years after the Invention of Printing* (the proceedings of a symposium held at the Institute in 1982).

A further record of such a colloquium, on *Pseudo-Aristotle in the Middle Ages*, is being prepared for printing; and colloquia are being planned on *Adelard of Bath and the Introduction of Arabic Science into the British Isles*, arranged by Dr C. S. F. Burnett (1984); *Boethius in the Middle Ages*, arranged by Dr Margaret T. Gibson (1985); and *Classical Scholarship in the Renaissance* (1986). It is hoped that the proceedings of all these will be published in the series *Warburg Institute Surveys and Texts* (eds. W. F. Ryan and C. B. Schmitt), in which Dr Burnett's edition of Pseudo-Bede, *De mundi constitutione* will also appear.

In the *Oxford-Warburg Studies*, Anthony Grafton, *Joseph Scaliger. A Study in the History of Classical Scholarship, I: Textual Criticism and Exegesis* and J. N. Stephens, *The Fall of the Florentine Republic 1512—1530*, were published in 1983. Vol. III (containing *alia itinera* — Australia to Germany) of Professor Paul Oskar Kristeller's *Iter Italicum* of which the Institute undertakes the preparation for the press, and acts as joint publisher, was published in 1983.

Future volumes of the *Studies of the Warburg Institute* will include *The Optics of Ibn al-Haytham*, translated by A. I. Sabra; *Picatrix. The Latin Text*, ed. by David Pingree; *Der Codex Wolfegg. Zeichnungen nach der Antike von Amico Aspertini*, ed. by G. Schweikhart; *Das Fossombrone-Skizzenbuch*, ed. by Arnold Nesselrath.

At present the Warburg Institute's photographic Census of Antique Works of Art known to Renaissance Artists, founded by Richard Krautheimer, Karl Lehmann and Fritz Saxl, and directed by Phyllis Pray Bober, is being amalgamated with the corresponding data for architecture collected by the Bibliotheca Hertziana (Max-Planck-Institut) in Rome and the whole prepared for computer under the editorship of Arnold Nesselrath. The work is being undertaken with the support of the J. Paul Getty Trust. In November 1983 a colloquium on the use of ancient art by Renaissance artists was held by the Warburg Institute.

These brief indications of the diversity of interest and approach that exists within the Warburg Institute may be supplemented from its Annual Reports (available on request) which give a full account of all its activities. The common denominator of these may be expressed thus: historical research, on the widest feasible front but in the most concrete of detail, not limited by adherence to any single method or point of view, into the processes by which any culture, in any of its aspects or in any combination of aspects, influences another culture or is influenced by it, and into the specific social and intellectual context in and by which that influence is exerted or nullified.

J. B. Trapp

Ausstellungen

ENGLISH ROMANESQUE ART 1066—1200

Ausstellung veranstaltet vom Arts Council of Great Britain
in der Hayward Gallery, London, 5. April — 22. Juli 1984
(mit 7 Abbildungen)

Der schlichte Titel — auf Plakaten und Transparenten für das englische Publikum mit der Reizzahl 1066 irreführend hinterlegt — kündigt ein epochales Ereignis der Kunstgeschichte an: die erste umfassende öffentliche Präsentation englischer Kunst der Romanik. Die Grenzdaten entsprechen der politischen und kulturellen Glanzperiode der englischen Geschichte nach der Eroberung unter den neuen Herrschern aus der Normandie und aus dem Hause Anjou-Plantagenet, als „England“ ein Imperium war, das zeitweise außer dem Inselreich die westliche Hälfte Frankreichs bis hin zu den Pyrenäen umfaßte. Dem deutschen Publikum, das Romanik mit „Stauferzeit“, allenfalls noch mit Frankreich oder Nordspanien zu assoziieren gewohnt ist, vermutlich eine entlegene historische Weltgegend, aus der nur wenige Namen durch die Literatur blitzen: Heinrich II. Plantagenet und Richard Löwenherz, Eleanor, die „Königin der Troubadoure“ und, natürlich, Thomas Becket.

Erstaunlich, angesichts der Pracht der über 550 ausgestellten Objekte, besonders der Miniaturhandschriften (86 Nrn.), Emails (103 Nrn. Metallkunst) und Elfenbeine (45 Nrn.), und angesichts der Fülle nahezu unbekannter Skulptur (82 Nrn.) — erstaunlich, daß es so lange brauchte, bis man sich in England zu einer solchen Präsentation entschloß, zumal die großen Hochmittelalerausstellungen nach dem Krieg beachtliche Publikumserfolge erzielt hatten: *El Arte Romanico* in Barcelona 1961, *The Year 1200* in New York 1970, *Rhein und Maas* in Köln und Brüssel 1972 und *Die Zeit der Staufer* in Stuttgart 1977. Zwar hatte es Ansätze mit beschränkter Breitenwirkung gegeben. Eine Auswahl romanischer Kunstwerke aus englischen und irischen Sammlungen war 1959 in Manchester gezeigt worden, und eine auf englische Buchmalerei spezialisierte Ausstellung hatte 1973 in Brüssel stattgefunden.